

"SALISBURY"

EPISODE TWO

SHOOTING SCRIPT

11/10/19

Written by

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1 **TITLE: FRIDAY 9TH MARCH, 2018** 1

News footage from around the world spliced together, spoken in its native tongue, all reporting on the Salisbury poisoning: French, Chinese, American, Swahili, Spanish, Italian, Japanese etc. The point is not to tell the story of what's happened so far, although it will, it's to show the absurd level as to where that story has now reached.

2 **EXT. SALISBURY PLAIN - MORNING - D4 (9.3.18) - 0700** 2

Close up on massive tyres. The low rumble of diesel engines. We pan out to a line of camouflaged military vehicles crossing Salisbury Plain. In the distance we can just make out the city, dominated by the medieval spire. The trucks keep rolling towards it, ominously.

3 **EXT. SAL' CITY CENTRE - MORNING - D4 (9.3.18) - 0710** 3

Salisbury now looks and feels like a town under attack. The city centre is covered in massive cordons and hoardings. The military vehicles trundle past as various people film them on their phones, incredulous.

4-6 **OMITTED** 4-67 **INT. TRACY'S HOUSE - HALLWAY - DAY - D4 (9.3.18) - 0740** 7

TRACY DASZKIEWICZ is leaning against her kitchen work top, immersed in her phone, scrolling through social media. There are pictures and posts about the army convoy. In one video someone is speaking over the images.

VOICE ON VIDEO  
Welcome to Helmand!

TRACY shuts down her phone, irritated and frustrated.

TRACY  
(annoyed)  
Tobes! Toby!

Her son TOBY, 14, comes into the kitchen.

TRACY (CONT'D)  
Come on come on come on!

They rush out the door.

8 **INT. CAR - TRACY'S VILLAGE - DAY - D4 (9.3.18) 0745** 8

TRACY and TOBY are in the car. Tracy's phone, on the dashboard, is constantly beeping and buzzing.

She keeps stealing glances at it. As they round a corner she reaches out towards it.

TOBY.  
(matter-of-factly)  
No! Illegal.

TRACY sighs.

9

**EXT. SCHOOL - DAY - D4 (9.3.18) - 0745**

9

They pull up at the school and TRACY pounces on the phone. For the rest of the conversation she is engrossed in it. TOBY looks out dubiously at the deserted schoolyard.

TOBY  
I'm an hour early.

TRACY  
(wincing, but not looking up)  
I know. Sorry. Breakfast club's open though isn't it? Get yourself a bagel.

TOBY shakes his head and gets out of the car.

TRACY (CONT'D)  
(still looking down)  
Coat!

He reaches back in to get it. Now she looks at him. She does the hand signal for exploding heart.

TRACY (CONT'D)  
Love you, boom!

TOBY turns and does it quietly, almost surreptitiously.

TOBY  
Boom.

TOBY turns and walks towards the school. A teacher, JANINE, walks over.

JANINE  
Mrs Daszkiewicz!

For TRACY, this is the worst possible time. She winds the window down and tries to make nice.

TRACY  
Mrs Montague. Hi.

JANINE  
Sorry can I just ask...  
(she hesitates, looking  
back towards Toby)  
Is everything alright? At home?  
It's just Toby needs a reliable  
routine and...

TRACY is immediately defensive and flustered.

TRACY  
It's been a really busy week.

TRACY'S phone buzzes. She resists the urge to check it.

JANINE  
Of course. But it's also very  
important for Toby that...

TRACY  
(interrupting)  
I'm sorry. I really have to go.  
Sorry.

She speeds off. JANINE watches her go.

10           **EXT. SAL' CITY CENTRE - MORNING - D4 (9.3.18) - 0755**           10

TRACY is driving through Salisbury, fast. She looks at a large set of barriers as she drives past them. POLICE on guard duty. SOLDIERS getting out of vehicles everywhere. She speeds up even more.

10A           **INT. SKRIPAL HOUSE, KITCHEN - MORNING - D4 (9.3.18) - 0800A**

There are plates stacked in the sink, and coats hanging on the back of chairs, as if the occupants of this house have just popped out. All seems normal, until we notice the kitchen door slowly being pushed open. From behind it emerges a CTC CBRN OPERATOR, CORPORAL SONIA LINDSAY, in a protective suit. In this serene domestic environment she looks like a visitor from another world. She pauses for a moment to take in the scene. Inside her helmet, we see that she is worried, and perspiring, but she keeps it together. In the corner of the room two dead GUINEA PIGS lie in their hutch.

LINDSAY  
Delta Zulu Two standing by.

Another CBRN OPERATOR enters the room, carrying a bag.

11

**EXT. SKRIPAL HOUSE, WARM ZONE, CM ROAD - MORNING - D4  
(9.3.18) - 0810**

11

TRACY arrives in a hurry. She approaches the outer cordon and has her ID checked. Then she hands over her handbag and her phone, which are placed in a storage area near the entrance. She moves immediately from a world of quiet suburbia into...

...the frenetic activity of a chemical warfare decontamination zone. CBRN OPERATORS enter a decontamination tent, in which they are blasted with hot water and high pressure steam. Elsewhere, other operators are helped by SOLDIERS into their suits. A news helicopter buzzes overhead. She spots TIM ATKINS and walks over to him.

TRACY  
How many hits so far?

TIM  
Fifteen. And counting.

TIM shows her a piece of paper. It's a floorplan of the house, covered in red dots. She reads as he speaks.

TIM (CONT'D)  
All potentially lethal doses over fifty micrograms. A wide contamination radius - upstairs, downstairs - light switches, drawers, everywhere.

TRACY shakes her head.

TRACY  
(quietly)  
Shit.

They go back to watching the CBRN operators. One emerges from the house. TRACY watches as the operator spreads their arms, and is hosed down with high pressure steam. Then they move to the next area, where two other CBRN OPERATORS begin to carefully remove the suit. The face mask and helmet come off first. It's CORPORAL SONIA LINDSAY. TRACY was not expecting to see a 33 year old woman. She stops at the sight. LINDSAY is out of the suit now, and it is being placed into a large container for disposal. Then, another CBRN OPERATOR comes out carrying a cage, in which sits a black cat.

12

**OMITTED**

12

13

**INT. SAL' HOSPITAL, ICU / CORRIDOR - MORNING - D4 (9.3.18) 13  
0815**

NICK BAILEY is writhing on his hospital bed, somewhere between consciousness and dreaming. His beard has grown. He looks almost feral. He is breathing quickly now, shallowly.

He is in the middle of a nightmare, but it's real. He can hear a distant voice calling him. It's his wife, SARAH, who is sitting beside him. NICK is covered in drips and wires.

SARAH  
Nick. Nick!

She holds his hand and watches him shiver and sweat.

SARAH (CONT'D)  
Nick!

She gets up and leaves the room. As she does NICK gasps, shallow and terrifying. She exits to the corridor.

SARAH finds DR JAMES HASLAM, 42.

SARAH (CONT'D)  
He's getting worse.

HASLAM sighs. He nods. He pulls her aside.

HASLAM  
Look, Sarah. We might have to put Nick in a coma. We don't do that lightly. It carries its own risks. Nick is young and fit. If he can fight this himself, I would prefer that.

SARAH  
If? If?

Haslam nods.

HASLAM  
Keep doing what you're doing. Keep him with you. Yes?

She nods. There are tears in her eyes. HASLAM steps outside NICK BAILEY's door again and past two burly FIREARMS OFFICERS with automatic rifles.

14

**EXT. SKRIPAL HOUSE, WARM ZONE, CM ROAD - MORNING - D4  
(9.3.18) - 0900**

14

TRACY and TIM are still talking and walking.

TRACY  
None of this makes any sense to me. Where's the source deposit? Where's ground zero?

TIM  
If it's any consolation, I've been working with chemical weapons for twenty years, and it doesn't make any sense to me either.

TRACY  
Is it here? In town?

TIM shakes his head.

TRACY (CONT'D)  
Or are there multiple sources? All over Salisbury.

A beat. The horror of that thought percolates.

TRACY (CONT'D)  
You say it's in every room in the house?

TIM nods.

TIM  
The clean up operation here will take months.

TRACY looks at him. They are interrupted by the sound of an argument at the cordon guard post, a few metres behind them. JAYNE MCNAUGHTEN is remonstrating with two POLICE OFFICERS. She is carrying two heavy shopping bags.

JAYNE  
But I just popped to the shops! You saw me!

POLICE OFFICER  
I'm sorry the rules are you need to show photo ID every time you enter the zone.

JAYNE  
The zone! That's my bloody street you're talking about!

TRACY approaches quickly.

TRACY  
(to Police Officer)  
Let her past.

POLICE OFFICER shrugs and relents. But JAYNE isn't grateful. She turns on TRACY.

JAYNE  
Look at this place!

TRACY  
Jayne I...

JAYNE  
(interrupting, angry)  
You told me there'd be minimal  
disruption. That's what you said.  
You call this minimal bloody  
disruption! It's like living in a  
prison! My kids are terrified!

TRACY  
I understand...

JAYNE  
No you do not understand! You move  
your kids into this street then  
maybe you'll understand!

She storms off. TRACY watches her go, feeling helpless.

JAYNE (CONT'D)  
(calling back)  
Bloody nightmare is what it is!

15      **INT. JB HOUSE, DAWN'S ROOM - MORNING - D4 (9.3.18) - 0950 15**

DAWN STURGESSION is putting on makeup in her room. She breathes deeply to steady her nerves. Then she reaches out and sprays some perfume on her wrists. She looks at herself again.

16      **INT. WILT' POL' HQ, CORRIDOR / MILL'S OFFICE - MORNING - D4<sup>16</sup> (9.3.18) - 1000**

TRACY and TIM ATKINS push through a set of double doors. TRACY looks jaded. DAVE MINTY emerges from a side office.

MINTY  
Oi. Up here.

She's curious. She climbs the stairs and enters into MILLS' office where MILLS and MINTY are looking at a monitor. TRACY and TIM are instantly fascinated by it.

TRACY  
What's that?

MILLS  
It's a video recording of Nick  
Bailey searching the Skripal's  
house.

TRACY  
(astonished)  
What?

MINTY  
(just as surprised)  
Turns out they filmed it on a  
police body cam.

TRACY collects herself.

TRACY  
What does it show...

MINTY is watching intently.

MINTY  
Nothing much. Yet.

They watch in silence. NICK is moving through the house, turning on lights.

TIM  
Watch it backwards.

MINTY looks at him.

MINTY  
What?

TIM takes out the floorplan he showed TRACY earlier, showing all of the positive hits in the Skripal house. He spreads it in front of him as MILLS and MINTY watch him, intrigued. He looks from the piece of paper, to the screen, and then up at MINTY. TRACY pulls up an empty chair. She sits right beside the monitor.

TIM  
Watch it backwards.

TIM is focused on the screen. MINTY is controlling the video using a computer mouse. It's playing backwards. TIM is ticking contamination points from his list. TRACY watches, fascinated.

TIM (CONT'D)  
Picture frame. Yes. Light switch  
kitchen. Yes. Light switch hall.  
Yes. Hall table. Yes.

It's all playing out on the screen, as Nick moves backwards through the house, back towards the front door. TRACY, MILLS and MINTY are suddenly realising what they are seeing.

TRACY  
Jesus Christ.

TIM  
Yes. We assumed the house  
contaminated Nick Bailey.

TRACY flinches at this thought.

TRACY  
But Nick Bailey contaminated the  
house.

MILLS sighs and rubs his eyeballs with his fingers.

17 OMITTED

17

18 INT. JB HOUSE, CORRIDOR / OFFICE - DAY - D4 (9.3.18) - 1000<sup>18</sup>

DAWN waits outside an office in a drab corridor. She looks very nervous. In her hands is a bracelet she's making. On it the name Gracie. A door opens. It's her key worker, MAYA, Chinese heritage, 37. MAYA smiles.

MAYA  
Dawn. Come in.

DAWN manages a smile. She gets up and walks towards the door and into the office.

DAWN is being interviewed by MAYA.

MAYA (CONT'D)  
So, you'll soon be coming toward  
the end of your allotted time in  
John Baker House?

DAWN'S fake smile is gleaming. She repeats word for word the mantra she has practised.

DAWN  
Yeah. I feel like I'm really making  
progress, and getting my own place  
would really give me a chance to  
spend more time with Gracie.

MAYA smiles. She nods. She looks down at her file.

MAYA  
You do have some significant rent  
arrears.

DAWN tries to keep the smile up.

DAWN  
I'm working on that. I've paid some  
this month.

MAYA  
And what about your drinking?

A beat.

DAWN  
(dissembling)  
Yeah I...I mean it's...I'm starting  
to get a handle on it. Definitely.  
Getting some control, you know?

MAYA  
Moving into your own place is a  
really big step Dawn. You need a  
lot of order in your life.

DAWN  
Order, yeah. Definitely. That's  
what I'm going for now. Order.

MAYA looks at her. She's not convinced.

19-20 OMITTED

19-20

21 INT. WILT' POL' HQ, OPS ROOM / THE MALTINGS / EX SKRIPAL 21  
HOUSE / INT HOSPITAL - DAY - D4 (9.3.18) - 1215

A large meeting of the Strategic Coordinating Group. Several new faces seated in prominent positions TRACY doesn't recognise. Standing room only at the sides of the room. TRACY is addressing them, pointing at the TV behind her, on which various screen shots from the video are displayed.

TRACY  
So. Something of a breakthrough.  
(beat)  
We hope.

Glances around the room.

TRACY (CONT'D)  
As you can see the footage shows,  
just after Nick Bailey enters the  
house, this oily substance on the  
right-hand glove of his forensic  
suit. It's not there as he  
approaches the house. So, we think  
it's on the front door handle.

TIM  
The door has been removed for  
testing at Porton Down.

TRACY  
If we're right, this could be the  
source deposit. Where it all  
started. Ground zero.

One of the new faces, STEPHEN KEMP, is taking notes. He looks to TIM ATKINS.

KEMP  
Stephen Kemp, Whitehall. What's the spread?

TIM  
Eleven confirmed deposits at Zizzi's restaurant, one hundred micrograms to three hundred micrograms. Potentially lethal doses. Six deposits in the same range at the Mill Pub. Fourteen in the Skripal's vehicle. Fifteen in the house. Now that the testing is underway we are getting a new positive result approximately every hour. Had we not closed down the primary sites so quickly, we would without a doubt be looking at a multiple casualty situation.

MINTY nods at TRACY as if to say, well done. She brushes it off.

TRACY  
And we still could be.

All eyes turn to her.

TRACY (CONT'D)  
Here's why. We've been working on the assumption that the Skripals and Nick Bailey ingested the poison. Ate it, drank it, breathed it in, minutes before they became ill. We were wrong.

TRACY looks around the room, and notices another of the new faces, HANNAH MITCHELL, 37, exchanging a glance with STEPHEN KEMP. TIM stands up.

TIM  
Novichok, when ingested through the mouth or nose, takes minutes to cause debilitation or death.

CUT TO CITY  
CENTRE

CBRN OPERATORS are using an angle grinder to cut away the bench - now wrapped in plastic - and then take it away.

TIM (O.S.) (CONT'D)  
So we had assumed that the Skripals were attacked in the centre of town.

CUT TO EX  
SKRIPAL HOUSE

CBRN OPERATORS are using drills to remove the front door from its hinges. The middle of the door has also already been wrapped vertically in thick orange plastic.

TIM (O.S.) (CONT'D)  
But we couldn't understand why  
Detective Sergeant Nick Bailey did  
not present with significant  
symptoms until thirty six hours  
after he visited the contaminated  
site.

TRACY  
They didn't ingest it.

The door, now off its hinges, is being carried very carefully.

TIM (O.S.)  
It worked it's way into their  
bloodstream...

CUT TO SALISBURY  
HOSPITAL

YULIA SKRIPAL is unconscious in hospital. She is surrounded by machines keeping her alive. We focus on her finger tips as a nurse, EMMA BLACK, clips a monitor to them.

TIM (O.S.) (CONT'D)  
...through the skin.

CUT TO WILT POL  
OPS ROOM

TIM (CONT'D)  
Osmosis.

A beat. They all look at one another. TRACY stands up again. They turn to her.

TRACY  
Now osmosis takes anything from  
between three and twenty four hours  
to take effect. They all touched  
the front door of the house. Ground  
Zero. Then, they went about their  
business.

A beat. She coughs nervously. This is big news.

TRACY (CONT'D)  
...In that time, our casualties  
were walking deposits of Novichok.  
They took it with them. Everywhere  
they went. All over town.

(beat)  
You could say they were weaponised.  
(MORE)

TRACY (CONT'D)  
With a substance that doesn't  
degrade. That remains lethal for  
decades.

Total silence in the room. STEPHEN KEMP is troubled. TRACY looks at the map behind her. A scattering of red dots, all over the city centre. She looks around the room.

TRACY (CONT'D)  
That's what we're facing now.

TRACY notices that HANNAH MITCHELL is watching her closely, with a slightly supercilious look on her face.

22      **INT. WILT' POL' HQ, OPS ROOM - DAY - D4 (9.3.18) - 1220    22**

TRACY notices as she leaves the room that HANNAH MITCHELL is smiling and introducing herself to MILLS. TRACY moves on.

23      **INT. CASSIDY HOUSE, BASEMENT - DAY - D4 (9.3.18) - 1230    23**

ROSS is making his way down the stairs. He is on the phone.

ROSS  
No. No I have no comment to give.  
No I'm not interested in a fee.

He listens.

ROSS (CONT'D)  
(angrily)  
Because I don't want to make money  
from my sick bloody mate that's  
why! Don't call me again!

He hangs up and enters the basement. MISHRA and ANDREWS are waiting for him. He sits in front of them.

MISHRA  
I appreciate you taking our advice  
about not talking to the press.

ROSS shrugs.

ROSS  
I wouldn't have done it anyway.

MISHRA nods. She is coming to know his sense of humour now. ROSS sighs. He looks down at the tape machine.

ROSS (CONT'D)  
Go on then. Let's get today's  
grilling underway.

MISHRA puts two sim cards on the table.

MISHRA  
First some housekeeping. We think  
your phones and emails are being  
hacked.

ROSS  
(astonished)  
You what? By who?

MISHRA just looks at him, as if to say, you know who. She hands over new SIM cards.

MISHRA  
We'd prefer it if you used these  
from now on.

ANDREWS presses the button.

MISHRA (CONT'D)  
Interview eleven Ross Cassidy  
Friday 9th March 2018 11.15am. When  
did you first discover Sergei's  
background?

ROSS  
We googled him the first day we met  
him. It was all there. For the  
world to see. Why they didn't give  
him a new name is beyond me.

A beat. ROSS meets MISHRA'S eye. ANDREWS looks at his file.

ANDREWS  
He was *retired* though.

ROSS looks at MISHRA, nodding in the direction of ANDREWS.

ROSS  
Where'd you pick him up?  
Disneyland?

ANDREWS recoils, embarrassed. ROSS leans forward, looking at MISHRA..

ROSS (CONT'D)  
We never discussed it. But he  
travelled. A lot. Never told us  
where he was going. And when you  
think about it, he obviously pissed  
somebody off, didn't he?

She looks back at him. He leans back in his chair and folds his arms.

ROSS (CONT'D)  
Make of that what you will.

24

INT. CM ROAD, JAYNE'S HOUSE - DAY - D4 (9.3.18) - 1400 24

The kitchen is full of RESIDENTS. TRACY is addressing them. Oddly, as she does, each RESIDENT is approaching her, taking her phone, and taking a selfie of themselves, one by one, before handing the phone to the next person in line.

TRACY  
I wanted you to hear it from me.  
It'll be on the news tonight.

JAYNE  
What kind of maniac puts that stuff  
on a door in a street like this?  
What if one of the kids had touched  
it?

A general raising of voices and questions. Off to the side, the selfie queue continues.

TRACY  
OK OK listen. Listen!

A beat.

TRACY (CONT'D)  
It's really good that we're getting  
a picture of how all this happened.  
But it does mean that the work here  
is going to have to continue for  
some time.

JAYNE  
What does some time mean?

A beat.

TRACY  
Months.

A general groan goes up.

TRACY (CONT'D)  
Any problems call me, yeah? You all  
have my number.

They nod.

TRACY (CONT'D)  
I'm sorry about this. I really am.

They know she means it. She turns to the last SELFIE TAKER.

TRACY (CONT'D)  
Done? Good.

She takes her phone.

TRACY (CONT'D)  
Now where's that printer?

25

**EXT. CM ROAD - DAY - D4 (9.3.18) - 1400**

25

TRACY walks up to the rudimentary guard post at the cordon, A4 print-outs in her hand. Two POLICE OFFICERS watch, bemused, as she sticks them to the wall. They contain the faces of all the residents, along with names and house number.

TRACY  
There they are. All of them.

A beat. She nods to the poster.

TRACY (CONT'D)  
No more ID checks, yeah?

She walks off.

26

**INT. SAL' HOSPITAL, ICU - DAY - D4 (9.3.18) - 1500**

26

SARAH is holding NICK'S hand. He is moving from side to side in the bed. In his ears, he hears a low drone - the sound of his own blood pumping through his body. Everything seems dreamlike but ominous. He is terrified. He starts awake.

NICK  
Sarah.

She squeezes his hand and moves closer, but her smile can't hide her worry.

NICK (CONT'D)  
Did I hurt someone?

SARAH  
What?

NICK  
Did I hurt someone?

SARAH  
No. No Nick you didn't hurt someone. Someone hurt you!

NICK  
The girls, are they alright?

He starts grabbing at the cannula in his arm. She jumps up and presses the emergency alarm. HASLAM and two NURSES run in.

NICK (CONT'D)  
It's my fault. My fault!

NICK is ranting and raving. One of the nurses quickly administers sedation through an existing syringe pump, causing NICK to slump back in bed. SARAH is in tears.

HASLAM  
It's OK...it's OK...listen.  
Paranoia and aggression are side affects of the toxin. The same thing happened to Sergei Skripal in the restaurant.

SARAH looks at NICK, still crying. Her phone rings. She answers it.

SARAH  
This is Sarah Bailey.

She listens.

SARAH (CONT'D)  
What do you mean? You're going to do what?

She looks at NICK. He's twisting in the bed, semi-delirious. SARAH is totally thrown.

SARAH (CONT'D)  
But! When..when is he doing that?  
(outraged)  
In 15 minutes?

SARAH is speechless. She just looks at NICK. Then back at HASLAM, who is watching her intently.

27      INT. WILT' POL' HQ, OPS ROOM - DAY - D4 (9.3.18) - 1500      27

A meeting of the Strategic Coordinating Group. TRACY, MILLS, MINTY, HANNAH MITCHELL, STEPHEN KEMP and TIM ATKINS. TRACY is passing around printed sheets. They start reading and TRACY studies their faces. She's not expecting agreement and she doesn't get it.

MITCHELL  
This is your plan?

TRACY  
Yes. Sorry We haven't been introduced.

MITCHELL  
Hannah Mitchell. I'm a public health consultant.

KEMP  
Hannah is advising us in Whitehall.

A beat. Mills breaks the silence.

MILLS  
You want to close Bourne Hill? The only police station in Salisbury.

A beat.

MITCHELL  
You're requisitioning 24 vehicles at a cost of four hundred and twenty two thousand pounds for testing?

TRACY  
Twenty seven. At a cost of our hundred and eighty eight thousand. That list is from this morning. I added a few more since.

A beat. MITCHELL stares at her.

MINTY  
(shaking his head as he reads)  
The press are going to love this.

TRACY flinches. KEMP is just staring at her.

28      **INT. SAL' HOSPITAL, FAMILY ROOM - LATER - D4 (9.3.18) - 15215**

SARAH BAILEY watches on a TV screen as CHIEF CONSTABLE KIER PRITCHARD stands on the steps of Wiltshire Police HQ.

PRITCHARD  
I can confirm that our officer, Detective Sergeant Nick Bailey, is being treated for the effects of nerve agent poisoning. I have no more details to share with you at this time.

SARAH stares at the screen. Her phone starts ringing. Her head sinks into her hands.

29      **INT. WILT' POL' HQ, OPS ROOM - DAY - D4 (9.3.18) - 1545      29**

This meeting is already a lot more heated.

MITCHELL  
This is crazy. You're over-reacting massively here.

TRACY  
To a nerve agent attack in an English city?

MITCHELL  
You might as well close Salisbury down!

TRACY  
Well maybe we...

MINTY shoots TRACY a look that says - don't say it - and she stops. KEMP breaks the silence. He seems entirely cool, methodical, and authoritative.

KEMP  
Let's look at the evidence shall we.  
(beat)  
Why do you believe that Bourne Hill police station is contaminated?

TRACY  
Because Nick Bailey went there to file his report, carrying a deposit or deposits of Novichok somewhere on his body.

MITCHELL  
First, it was on a forensic glove that was stored away in a sealed bag. Second, he became ill *thirty six hours* after the event. That suggests that he received a very low dose of nerve agent. He would have absorbed it long before he could contaminate anyone else.

TRACY  
We don't know that for sure.

KEMP sighs as he reads her proposals.

KEMP  
But there's no evidence...

TRACY  
(interrupting)  
With respect.

They all look at her.

TRACY (CONT'D)  
We're not prosecuting a crime here. Not in this room anyway. We're assessing risk. I believe there is enough risk here to close that police station, requisition the vehicles on that list, and move the Bailey family out of their house.

Silence. KEMP sighs. He meets her gaze.

KEMP  
Closing down a police station.  
Moving his family out. Confiscating  
their vehicles. This will cause  
panic.

A beat. TRACY breathes. She realises that she may be about to lose her job. She goes for it.

TRACY  
I'm sorry. I am aware of the...  
wider considerations. But I cannot  
compromise public safety. Nick  
Bailey could die. I don't want  
anyone else to.

MITCHELL shakes her head. KEMP sighs. MILLS looks from her to KEMP. They represent two sides of the fine line he must walk, and he isn't sure about what to do. TRACY watches as MITCHELL and KEMP peal off, talking earnestly in a hushed whisper, and leave the room. MILLS and MINTY follow them.

30 OMITTED 30

31 INT. JB HOUSE - DAY - D4 (9.3.18) - 1730 31

DAWN STURGESSION, CHARLIE ROWLEY, and several RESIDENTS are in the communal living room. Some play pool, some drink discreetly, some sneak a smoke out of the windows. On TV THERESA MAY is giving a statement to the House of Commons.

THERESA MAY (ON-SCREEN)  
Hundreds of officers have been  
working around the clock - together  
with experts from our armed forces  
- to sift and assess all the  
available evidence; to identify  
crime scenes and decontamination  
sites and to follow every possible  
lead to find those responsible.

CHARLIE and DAWN are only half listening, rolling cigarettes.

CHARLIE  
So listen, I got offered my own  
flat.

DAWN  
What?

CHARLIE  
Yeah. Looks nice. In Amesbury.

DAWN is trying to process this.

DAWN  
Amesbury. That's right near my mum  
and dad. Wow. Amazing.

CHARLIE  
You get any word yet?

DAWN  
Well I.... No. Not this time  
around.

She puts on her mask.

DAWN (CONT'D)  
Next time maybe.

CHARLIE  
Sorry Dawn.

DAWN looks back up at the TV.

THERESA MAY (ON SCREEN)  
Based on the positive  
identification of this chemical  
agent by world-leading experts at  
the Defence Science and Technology  
Laboratory at Porton Down...

CHARLIE  
Hey, listen, this is good yeah? You  
can stay with me as much as you  
want. Just have to be careful the  
social don't find out. And Gracie  
can come visit you there, yeah?  
It'll be better than here.

DAWN nods and tries to smile but she can't hide her  
disappointment. CHARLIE moves closer to her and rubs her arm.

CHARLIE (CONT'D)  
Hun. Keep it together yeah? Things  
are gonna get better. They are. I  
promise.

DAWN can't hide her sadness.

DAWN  
Yeah.

CHARLIE  
(angrily, to the TV  
watchers)  
Turn that shit off will ya!

A RESIDENT turns the TV over to something more congenial.  
DAWN is still looking down, playing with the bracelet on her  
arm.

32           **OMITTED**

32

32A       **INT/EXT. CASSIDY STREET - EVENING - D4 (9.3.18) - 1930    32A**

ROSS CASSIDY is walking back from his local shop, carrying a plastic bag with cans of beer in.

JOURNALISTS are waiting for him outside his gate. One of them holds up a bottle of spirits.

                  JOURNALIST  
                  Present for the missus.

ROSS takes the bottle and keeps walking.

                  ROSS  
                  No. Bloody. Comment.

ROSS goes inside and puts the bottle alongside his ever-growing collection.

33       **INT. BAILEY HOUSE, KITCHEN - NIGHT - D4 (9.3.18) - 2145    33**

SARAH is with ELLIE, 12 and ANNIE, 8. They are wearing their pyjamas.

                  ANNIE.  
                  How's daddy?

                  SARAH  
                  Yeah he's...good.

SARAH does her best, but ELLIE is nearly a teenager.

                  ELLIE.  
                  (vehemently)  
                  Don't lie to us! Everyone in school  
                  is talking about it. Someone even  
                  said dad's going to die.

                  SARAH  
                  OK, OK listen. Listen.

She breathes. She turns to ANNIE.

                  SARAH.  
                  Daddy was at work OK? Doing what he  
                  does. Helping people. And he had to  
                  go into a house to see if there was  
                  anyone in there who needed his  
                  help. And he...

She is fighting the tears.

SARAH  
There was a thing there...a bad  
thing...a poison..and he got some  
on him and it made him sick.

A beat.

SARAH.  
That's why he's in the hospital.  
But he told me to tell you he is  
getting better...and he loves you.  
(tearfully)  
He loves you so much.

34

**INT. BAILEY HOUSE - NIGHT - D4 (9.3.18) - 2200**

34

SARAH comes downstairs. ELLIE watches her.

ELLIE  
Is she asleep?

Sarah nods. She crosses to the mantle piece and performs a ritual. She goes to a photograph on the shelf - it's of a Golf GTI. She slides out a photograph tucked in behind it, of SARAH and the GIRLS.

ELLIE (CONT'D)  
Why do you always swap those  
pictures?

SARAH  
(smiling)  
Daddy says this car was his first  
love. He puts it in the front of  
the frame, I swap it back to a  
photo of us. We've been doing it  
forever. It's stupid really.

ELLIE  
It's not stupid.

SARAH looks at her daughter, fighting tears.

35

**EXT. BH POLICE STATION - NIGHT - D4 (9.3.18) - 2200**

35

TRACY and MINTY are watching an army vehicle back up into the yard of Bourne Hill. Tents are being erected on the grass nearby.

TRACY  
It's a mistake not to close it.

MINTY  
We're doing your tests aren't we?

She nods, assimilating this.

MINTY (CONT'D)  
(wryly)  
It's called compromise. I learned  
it on a management course.

TRACY doesn't react.

MINTY (CONT'D)  
How are you doing anyway?

TRACY  
By the looks of things, clinging to  
my job by my fingertips.

A beat. He looks at her. She might be right.

MINTY  
We will get a handle on all this  
you know. Eventually.

She shakes her head. She is not convinced.

TRACY  
Yesterday we issued a statement for  
anyone who was in Zizzi's last week  
to consider wiping down their  
clothes with baby wipes.

She turns to him.

TRACY (CONT'D)  
With fucking baby wipes Dave.  
That's all we can say to the  
public. Does that sound like we're  
getting a handle on it?

They look back at the SOLDIERS putting on their CBRN suits.

36

**INT. BH POLICE STATION - NIGHT - D4 (9.3.18) - 2230**

36

TRACY walks down the corridor. She looks to her right - NICK BAILEY'S empty desk. She watches as two CBRN OPERATORS, in full protective gear, carry out swab tests on the desk. She swallows. She walks on.

37

**EXT. SALISBURY CITY CENTRE - NIGHT - D4 (9.3.18) - 2300** 37

TRACY is driving home, listening to the radio and looking out the window at the floodlights and military vehicles.

VOICE ON RADIO  
Spire FM News at ten O'clock.  
Wiltshire Police have named the  
police officer suffering from nerve  
agent poisoning after the attacks  
last Sunday. Detective Sergeant  
Nick Bailey is said to still be in  
a critical condition...

She drives on.

38

**EXT. TRACY'S HOUSE - NIGHT - D4 (9.3.18) - 2315**

38

Tracy arrives at her front door. She searches her bag for her keys - they're not there. Annoyed, she knocks on the door but there's no lights on and no answer. She lifts a plant pot to find the spare and lets herself in.

39

**INT. TRACY'S HOUSE, HALLWAY - NIGHT - D4 (9.3.18) - 2315 39**

Tracy stands watching through a half closed bedroom door as TOBY plays his PLAYSTATION with his headphones on.

TRACY  
(loudly)  
Time to knock it on the head Tobes?

TOBY  
Five minutes.

She slumps. She can't do an argument. Failed again.

40

**INT. TRACY'S HOUSE, BEDROOM - NIGHT - D4 (9.3.18) - 2320 40**

TRACY is pulling blouses from her wardrobe and throwing them onto the bed. TED emerges from the bathroom in a dressing gown and watches her put the clothes into a bag.

TED  
He in bed?

She shakes her head.

TED (CONT'D)  
Well he should be. You know what  
he's like when he's tired. His  
concentration is...

TRACY  
(interrupting, frustrated)  
Well can you talk to him then?  
Because he doesn't listen to a word  
I say!

She turns to him.

TRACY (CONT'D)  
(clearly)  
I have to get back.

TED  
(incredulous)  
You're going back to work? Now?

She goes back to her packing.

TED (CONT'D)  
Tracy. Think about this. You're exhausted. It is twenty past eleven at night, and you are going back to work. Now I know what you're doing is important but...

TRACY  
No you don't.

TED  
Excuse me?

TRACY  
You don't know what I'm doing. And I'm not allowed to tell you. But it is important. More important than me or you or...or anything else right now.. OK?

A beat. She stops.

TRACY (CONT'D)  
I'm going to be sleeping there from now on. Not because I want to. But because I have to.

She leaves. He watches her go, astonished.

41

**INT. WILT' POL' HQ, TRACY'S OFFICE - MORNING - D5 (10.3.18) 41  
0720**

TRACY, dressed in penguin-print pajamas, is brushing her teeth into a mug. Her makeshift camp bed is behind her. A knock on the door. It's MINTY.

MINTY  
How are you finding your stay madam?

TRACY  
One star I'm afraid...

MINTY  
Gaffer wants to see you.

Her look says, why? He just shrugs, making no comment on her appearance whatsoever.

42

**INT. WIL' POL' HQ, CORRIDOR / MILLS' OFFICE - MORNING - D5 42  
(10.3.18) - 0725**

TRACY, a bit disheveled, is approaching MILLS' office. HANNAH MITCHELL walks past her, without making eye contact. TRACY watches her go. She goes in to the office.

TRACY sits. TIM ATKINS is there. KEMP looks at her.

MILLS

It was a difficult decision but we need a team that is working, making the right decisions, and doing it quickly.

TRACY looks down, waiting to be relieved of duty.

KEMP

I consulted with London and recalled Hannah so you can do your job properly.

TRACY

You didn't have to...

KEMP

It's done.

TIM

We got a positive hit at Bourne Hill overnight.

(beat)

Four. So far

TRACY looks at him.

KEMP

So. What do you recommend we do now?

43

**EXT. SAL' HOSPITAL, CAR-PARK - MORNING - D5 (10.3.18) - 0940**

SARAH BAILEY is sitting with her daughters in the car park. She gets her phone out.

SARAH

OK let's look at the pictures again  
OK?

ANNIE

I don't want to look at those pictures. I don't like them.

SARAH  
We have to look at the pictures of daddy because this is what he's going to look like when you see him OK? He's in a big bed - like that see, and he has some wires. Now those are full of medicine that are helping him to get better, see?

ELLIE.  
Can we just go and see him please?  
I want to see daddy.

SARAH looks at her, fighting for control in this moment of extreme pressure.

SARAH  
OK. Come on.

44           **INT. SAL' HOSPITAL, CORRIDOR - DAY - D5 (10.3.18) - 0900**   44

SARAH BAILEY walks up the corridor beside ANNIE AND ELLIE. The girls notice the FIREARMS OFFICERS guarding the doors. ANNIE squeezes her mother's hand tighter. They are met in the corridor by SENIOR STAFF NURSE EMMA BLACK.

EMMA  
Sarah.

Something isn't right here. SARAH is immediately suspicious.

SARAH  
Hi.

EMMA  
We're not quite ready for you.

SARAH  
What? What's...

She stops herself. She realises that her daughters are listening intently.

SARAH (CONT'D)  
(quietly)  
When can we see him?

She's starting to worry now. She looks around.

SARAH (CONT'D)  
Where's Doctor Haslam?

EMMA shifts. SARAH tries to look over her shoulder towards NICK'S room.

EMMA  
If you could just wait in the family room?

SARAH  
The family room? Why?

EMMA  
This way.

EMMA turns. SARAH and the girls follow her. Deep, sudden anxiety on SARAH'S face.

45           **EXT. ROSS'S WORK YARD - DAY - D5 (10.3.18) - 0930**           45

ROSS CASSIDY is directing WORKERS at the Cement Yard when he looks up to see several military vehicles approaching. They rumble into the yard and a MAJOR COLIN MCPHERSON gets out.

MCPHERSON  
Ross Cassidy?

ROSS  
Yeah.

MACKLE  
I have a requisition order here for your vehicle.

ROSS  
You're joking.

MACKLE  
We're taking it for testing at Porton Down.

Ross is angry.

ROSS  
I don't bloody think so.

The 4x4 is already being lifted onto the low loader. Ross pushes forward.

ROSS (CONT'D)  
Oi! Get out of it! That's my motor.

MCPHERSON, thirty years younger and a foot taller, puts a broad hand on his chest.

ROSS (CONT'D)  
How long you taking it for?!

MCPHERSON hands him a card.

MCPHERSON  
You can call this number if you  
have any questions. But between us,  
it's unlikely you'll see it again.  
I'm sorry.

MCPHERSON nods at his SOLDIERS as the car lands on the back  
of the low loader. Ross stops struggling. His face crumples.

46           **INT. CASSIDY HOUSE, KITCHEN - D5 (10.3.18) - 1000**           46

ROSS enters.

MO  
You're back early!

ROSS  
Yeah.

She can instantly see he's upset.

ROSS (CONT'D)  
We should never have done those  
bloody interviews.

MO  
Why Ross what is it?

ROSS  
They came for the motor didn't  
they. 28 grand that cost me.

He is almost in tears.

ROSS (CONT'D)  
Mo, what if they come for the  
house?

MO  
They wouldn't do that...

ROSS  
Have you seen Salisbury lately?

He wells up with tears.

ROSS (CONT'D)  
Mo. I'm scared. What if they come  
for our house?

She is shocked to see the tears. He has never cried before.  
She hugs him.

46a **INT/EXT. BUS - DAY - D5 (10.3.18) - 1100**

46a

DAWN is on the bus with CHARLIE and GRACIE. She looks longingly out of the window at row up row of newly built houses.

47 **INT. CHARLIE'S FLAT, AMESBURY - DAY - D5 (10.3.18) - 1130 47**

GRACIE is holding up her phone to film CHARLIE opening the door of his new flat. DAWN is behind him. The three of them go inside. GRACIE runs from room to room, filming. CHARLIE and DAWN walk around. It's small, and completely empty, but cosy and modern. They walk from room to room, smiling. DAWN is genuinely pleased.

CHARLIE

It's brand new. No one's ever lived here before.

DAWN

Charlie it's amazing! You're going to love it here!

GRACIE emerges from another room, still filming.

CHARLIE

We're going to love it here!

They smile, like excited children.

48 **EXT. TRACY'S HOUSE - DAY - D5 (10.3.18) - 1200**

48

TOBY DASZKIEWICZ comes walking up the driveway. He goes to a plant pot and lifts it. The key he was expecting isn't there. He tries the door. It's locked. He tries the front door. Locked. He starts looking in windows. Banging them. Nobody in. He gets his phone out and dials a number.

TOBY

Mum. It's Toby. Where's the key?  
Where are you? Why aren't you answering?

He is becoming increasingly uncomfortable. He starts to panic. His breathing quicker and shallower. He looks around, scared. He is a creature of routine. This has never happened to him before. To him, in his world, it is a nightmare.

49 **INT. SAL' HOSPITAL, FAMILY ROOM - D5 (10.3.18) - 1200**

49

SARAH BAILEY is pacing up and down the family room. ELLIE and ANNIE are watching videos on ELLIE'S phone. SARAH isn't sure for how much longer she will be able to keep them distracted, or to hide her own crippling anxiety. She walks out of the room and up to the reception desk.

SARAH  
When can I see my husband? Where is Doctor Haslam?

NURSE  
Someone will be with you soon.

SARAH turns away. She dials a number on her phone.

SARAH  
Dad. I need you to come and get the girls. Yeah. Now. Dad. I think something is really wrong here. I think. I think he might...

She half sighs, half groans. Beside herself.

SARAH (CONT'D)  
Just come.

50           **EXT. BH POLICE STATION - DAY - D5 (10.3.18) - 1245**           50

Tracy is watching COUNCIL WORKERS erect more hoarding around the police station. ALISTAIR walks over to her.

ALISTAIR  
Look at this. It's unbelievable.

TRACY  
Yeah.

ALISTAIR  
Do we have a handle on it?

She looks at him, but doesn't speak. They look back at the scene.

TRACY  
What are you hearing on the ground?

ALISTAIR  
Business is in trouble. Footfall in the city centre is through the floor. And tourism, forget it.

TRACY shakes her head. She turns to him.

TRACY  
God.

ALISTAIR  
So we fight. We get this town back on its feet. Starting now. Public meetings, grants for businesses, the works. I won't let this destroy us. I won't.

TRACY  
Look, I'm all for planning for recovery but surely it's too soon to start telling the public we've got it under control -

The conversation is about to continue when MINTY comes walking fast across the yard.

MINTY  
Tracy. There was a call for you at front desk. Council put it through. Your next door neighbour. Says there's some sort of problem at home with Toby.

TRACY leaps up and runs for the cordon exit. She grabs her phone from the phone storage area. She looks at it. 21 missed calls.

51      OMITTED

51

51A      INT. SALISBURY, CAFE - DAY - D5 (10.3.18) - 1300      51A

CLAIREE STURGEES is waiting. She watches DAWN approach from across the street. DAWN is holding what appears to be a rolled up sheet of paper. DAWN bustles in, late and chaotic as usual.

DAWN  
I'm so sorry.

CLAIREE  
It's fine. I got you a coffee.  
Latte still?

DAWN nods. She smiles. They take each other in.

CLAIREE (CONT'D)  
You look well.

DAWN  
Thanks I feel good.

CLAIREE can't resist the barb.

CLAIREE  
Much better than last time.

DAWN swallows.

DAWN  
Yeah well. I'm very sorry about last time.

CLAIRES  
It's a year ago. You have to move  
on don't you.

DAWN nods.

DAWN  
(brighter)  
I see Gracie twice a week now.

CLAIRES nods.

CLAIRES  
Mum tells me.

DAWN  
Yeah. Yeah of course.

A beat.

DAWN (CONT'D)  
Look, Claire. I want to make  
amends. With you. And with dad.

CLAIRES sighs and looks the ceiling.

CLAIRES  
Look Dawn...

DAWN  
(interrupting)  
Not like before. Different. I've  
changed. No. I *am* changing. Slowly.  
But I am.

CLAIRES  
Still drinking though.

DAWN  
Not like before. Controlled.

CLAIRES smiles cynically, shaking her head.

DAWN (CONT'D)  
I am Claire. I'm starting to  
control it. It's true I haven't  
stopped. Not yet. Not entirely. But  
I'm going in the right direction.

CLAIRES is not convinced.

CLAIRES  
Right.

DAWN sighs.

DAWN  
Would you give this to dad for me?

She hands CLAIRE the rolled up canvas.

CLAIRES  
What is it?

DAWN  
It's a painting.

CLAIRES  
(incredulous)  
A painting?

DAWN  
Yeah I...a friend gave it to me. I  
thought he'd like it. For Father's  
Day.

CLAIRES unfurls it.

CLAIRES  
What is it?

DAWN  
It's a little homeless person.  
Sitting on a mat. Like me.

CLAIRES looks at her.

DAWN (CONT'D)  
I couldn't afford to get it framed  
or anything. Maybe I should...

CLAIRES  
(interrupting)  
It's fine. I'll give it to him.

A beat. CLAIRES looks at her. A softening. She can't help it,  
despite everything.

CLAIRES (CONT'D)  
He'll love it.

DAWN feels a rush of hope in her heart. CLAIRES clears her  
throat. She's making a decision. A big one, for her.

CLAIRES (CONT'D)  
Would you like to meet again for  
coffee next week?

DAWN smiles widely, genuinely.

DAWN  
I'd love to. Yeah. I'd love that.

52 INT. SAL' HOSPITAL, FAMILY ROOM - DAY - D5 (10.3.18) - 1315<sup>52</sup>

SARAH is alone in the family room, her head in her hands. She jumps when the door opens. Two WOMEN, one of whom she recognises.

SARAH  
(confused)  
Janet?

JANET  
Heya Sarah. This is my colleague DS Izzy Rawlings.

SARAH  
What...what are you...I mean he  
can't take visitors...

JANET  
We're not here to visit Nick. We've  
been assigned as Family Liaison  
Officers.

SARAH  
What...what the hell is going on?  
Where is he? Where's Nick?

A beat.

SARAH (CONT'D)  
Is he dead?

She tries to push past them but JANET stops her.

SARAH (CONT'D)  
(shouting)  
Nick! Nick!

JANET  
Whoa whoa whoa calm down. He's  
alright. He's alright Sarah.

A beat.

SARAH  
Well then what...what are you doing  
here?

53 EXT. HOUSE NEXT TO TRACY'S - DAY - D5 (10.3.18) - 1330 53

A police car with blue flashing lights pulls up. TRACY gets out and runs up the driveway to a house. The NEIGHBOUR opens the door and waves. TRACY waves back, in thanks. TOBY comes running towards her. She thinks he's going to hug her but he stops short and looks at her.

TOBY  
(interrupting)  
Give me the key.

TRACY  
I'll come back with you, get you settled.

TOBY  
(angrily)  
Give me the key!

She rummages in her purse and finds the key. He turns and walks off. She goes to walk after him.

TOBY (CONT'D)  
Don't follow me!

TRACY  
Toby I...

TOBY  
No!

She stands there, watching him go.

54

INT. TRACY'S HOUSE, BEDROOM - DAY - D5 (10.3.18) - 1350 54

TRACY carries a sandwich through to TOBY, who is playing Playstation. She puts it beside him.

TRACY  
Cheese and ham.

He keeps playing.

TRACY (CONT'D)  
Toby. Tobes.

She sighs.

TRACY (CONT'D)  
I know this is very difficult for  
you to understand. Why I'm not  
here. Why things are so different.  
But I miss you. And even though I'm  
not here I think about you all the  
time.

A beat.

TRACY (CONT'D)  
All the time.

He's not playing now, and he is listening, but he is still looking at the screen.

TRACY (CONT'D)  
Toby look at me.

He looks at her. She makes the exploding heart sign.

TRACY (CONT'D)  
Love you. Boom.

A beat. He extends a flat hand.

TOBY  
No boom.

Tears well up in her eyes. Her phone rings. DAVE. She cancels the call. She is crying tears of frustration now.

TRACY  
(quietly, through tears of  
frustration - more a cry  
than a word)  
Fuck.

A beat.

TRACY (CONT'D)  
Toby I have to go. There is a car  
outside waiting to take me back and  
I have to go mate. I have to.

He watches her go, quietly and implacably. She is crying as she walks out through the house to the police car waiting outside.

55

**INT. STURGESSION HOUSE - DAY - D5 (10.3.18) - 1500**

55

STAN is looking at the picture DAWN gave him. CAROLINE STURGESSION, his wife, leans on the counter looking at him.

CAROLINE  
She's doing her best Stan.

STAN is quiet.

CAROLINE (CONT'D)  
She just wants to see you.

Silence.

CAROLINE (CONT'D)  
Think about Gracie.

Annoyed, he puts down the picture.

STAN  
How many times have we been here, eh? How many promises? How many disappointments? I told her I couldn't take it any more and I meant it! I'll do this, and I'll do that she says. Then next thing, she's at it again, as night follows day. I can't keep watching her doing that to herself. I can't watch it love. I can't.

CAROLINE  
Stan. I know. I know how you feel. But listen. I told myself something a long time ago, about Dawn. About this whole situation.

A beat.

CAROLINE (CONT'D)  
You don't have to save her.  
(beat)  
You just have to see her.

STAN gets up, frustrated, and walks out of the room.

56

**INT. SAL' HOSPITAL, ICU - DAY - D5 (10.3.18) - 1530**

56

NICK lies in bed, conscious, but disturbed. He is constantly ringing the assistance bell. A NURSE arrives, wearing protective gear.

NICK  
What's going on? Why are you wearing that?  
(shouting)  
What's happening!

The NURSE just stands there, looking at him. NICK becomes even more panicked. HASLAM enters, not wearing any protective gear. He nods for the nurse to leave.

NICK (CONT'D)  
What's going on?

HASLAM  
We've been told you might have been spreading nerve agent. They found it at the police station. They want us to wear protective gear.

NICK tries to take this in. He looks at HASLAM.

NICK  
So why aren't you wearing it?

HASLAM  
Because I know that you've  
metabolised it all by now. You  
can't contaminate anything anymore.

A beat.

HASLAM (CONT'D)  
(smiling)  
And I find those suits very  
uncomfortable.

A beat. HASLAM grows more serious.

HASLAM (CONT'D)  
Nick. Because they found it in your  
police station, they're going to  
start looking in your house.

NICK is staring into space, a thousand yard stare.

57 **INT. SAL' HOSPITAL, FAMILY ROOM - DAY - D5 (10.3.18) - 1530<sup>F7</sup>**

SARAH is looking at JANET and IZZY.

SARAH  
No. No. No.

JANET  
Sarah they have to test there. That  
stuff could be inside, on Nick's  
clothes.

SARAH shakes her head. It's a nightmare.

JANET (CONT'D)  
We're making arrangements. A hotel  
for tonight.

SARAH  
Pippin.

JANET  
What?

SARAH  
The cat. I have to get her.

JANET  
No I really don't think...

SARAH  
(slowly, ferociously)  
I am going into my house. And I am  
going to get our cat.

JANET and IZZY look at one another. SARAH has a sudden resolution. She stands up.

SARAH (CONT'D)  
And I'm going to see Nick.

They leap up to stop her.

JANET  
No, you can't go in there!

SARAH  
Get out of my way!

She fights past them. She runs up the corridor toward NICK'S room. A nurse tries to stop her.

EMMA  
Sarah no!

She barrels through the door.

58 **INT. SAL' HOSPITAL, ICU - CONTINUOUS - D5 (10.3.18) - 1530 58**

SARAH finds NICK in bed.

NICK  
Sarah. Don't come in! Don't bring the girls!

She stops and looks at him. She is gulping tears of relief but he is holding up his arms. She sobs, and runs to him.

NICK (CONT'D)  
I spread it...I brought it back...it was me...don't touch me!

SARAH just buries her head in his neck.

SARAH  
Thank God. Oh thank God you're OK.

He pauses. Slowly he puts his arms around her.

59 **EXT. BAILEY HOUSE - DAY - D5 (10.3.18) - 1700** 59

SARAH stands beside JANET and IZZY. They are looking at the house.

SARAH  
OK. Let's go.

She looks back at JANET and IZZY. An awkward silence.

JANET  
Sarah. We had a call from work.  
They won't let us go in. Just you.

A beat.

JANET (CONT'D)  
But I'll go anyway if you want.

SARAH looks at JANET, grateful.

SARAH  
No. Thanks. But no.

SARAH closes her eyes. She feels like she has been catapulted into another world, where sense and logic no longer apply.

JANET  
Wear these gloves. Once the cat's in this basket, we'll have to have her washed.

SARAH is looking at her front door.

SARAH  
OK.

She walks to the door. Slowly she puts her key in the lock. JANET calls after her.

JANET  
Quick as you can yeah?

SARAH looks back over her shoulder. She can't quite believe this is happening. She turns the key and pushes the door.

60

**INT. BAILEY HOUSE, HALLWAY - CONTINUOUS - D5 (10.3.18) - 1700**

Sarah stands there for a moment. Her home is exactly the same, and yet utterly different. Her place of safety, and now her greatest threat. She closes her eyes and takes in the silence. She used to relish it. Now it is ominous. She opens her eyes.

SARAH  
(quietly)  
Get a grip. It's fine.

She makes a noise to call the cat.

61

**INT. BAILEY HOUSE, LIVING ROOM - CONTINUOUS - D5 (10.3.18) 61  
1700**

She looks in the living room. The rumpled cushions. The sofa where she and NICK sat every evening to watch TV. So familiar and so alien. She turns away.

62      **INT. BAILEY HOUSE, BEDROOM - CONTINUOUS - D5 (10.3.18) - 1700**

SARAH looks at the bed she shares with NICK. Tears are in her eyes now.

63      **INT. BAILEY HOUSE, ANNIE'S BEDROOM - DAY - D5 (10.3.18) - 63  
1700**

SARAH, a cat basket in front of her, is trying to entice PIPPIN inside. The cat runs out the door.

SARAH  
Shit!

A voice at the front door. JANET.

JANET (O.S.)  
Sarah? Sarah are you nearly ready?

SARAH  
Couple more minutes!

She's taking two school uniforms down from a clothes horse. She stuffs them into the bag. What else?

JANET (O.S.)  
Sarah!

SARAH  
Just wait will you!

64      **OMITTED**

64

65      **INT. BAILEY HOUSE, LIVING ROOM - DAY - D5 (10.3.18) - 1700 65**

SARAH stares at a picture on the mantle piece. It's the picture of her and the girls. She laughs and sobs at the same time. She reaches out her hand to it. She stops just short. If NICK touched anything, he touched this. But this - this is their life. She bundles the photo and frame into the cat basket.

JANET (O.S.)  
Sarah!

SARAH approaches the cat slowly.

SARAH  
(through tears of  
frustration)  
Please. Please. Get in here.  
Please.

JANET (O.S.)  
Sarah!

That's it. She can't take any more. She has reached the limit of her self control, and gone beyond it. With a guttural, angry roar she flies across the room and out into the hall, flinging open the front door to find JANET and IZZY on the doorstep, looking at her with surprise.

SARAH  
(shouting)  
Why don't you just...fuck...off!

She slams the door in their faces, storms across the hall and into the kitchen.

66 INT. BAILEY HOUSE, KITCHEN - CONTINUOUS - D5 (10.3.18) - 17<sup>00</sup>

She opens the fridge and finds a half-drunk bottle of white wine. She unscrews the metal lid and throws it behind her, taking the bottle back through the door.

67 INT. BAILEY HOUSE, HALLWAY - CONTINUOUS - D5 (10.3.18) - 17<sup>00</sup>

SARAH sits on the stairs. She takes a long slug from the bottle. She breathes deeply. The empty cat basket is at her feet. The cat stares back at her.

68 EXT. CASSIDY GARDEN - DUSK - D5 (10.3.18) - 2030 68

ROSS is in his back garden, at a picnic bench, looking over the lights of Salisbury. He's drinking from a can of London Pride. MISHRA walks up and sits down beside him. He gets a can out of a bag and offers it to her. She shakes her head.

ROSS  
Don't drink?

MISHRA  
(shaking her head)  
Not on the job.

He nods.

MISHRA (CONT'D)  
We're all set up in there.

ROSS  
What number we on now?

MISHRA  
Sixteen.

A beat.

ROSS  
When can we see'em? Sergei and Yulia.

She shakes her head.

MISHRA

Ross. Listen. I'm not sure if anyone has ever levelled with you about this.

Ross looks at her.

MISHRA (CONT'D)

It's unlikely you'll ever be allowed to see them again. All of this. Their old life. It's over.

A beat.

ROSS

Right.

A beat. He crosses his arms.

ROSS (CONT'D)

Well then. I think we're finished here. With our interviews and that.

MISHRA

Ross I..

ROSS

(interrupting)

No love. I think I'm done. No more questions. I've answered all your questions! I want to see Sergei and Yulia. They are our friends, and all it's been is take take take from you lot. Answer this, remember that! I haven't done anything wrong, and I want to see my friends!

He's serious and she knows it.

69

INT. LARGE CITY HALL, SALISBURY, CORRIDOR - NIGHT - D5 69  
(10.3.18) - 2030

TRACY hides herself away in an annex off a corridor. Crowds of people are walking past her, all going in one direction.

She walks in the other direction toward backstage. Her old fears of being found out are back to haunt her. She is terrified.

70      **INT. LARGE CITY HALL, SALISBURY - NIGHT - D5 (10.3.18) - 2100**

All of the Strategic Coordinating Group are on the stage.  
PAUL MILLS, ALISTAIR CUNNINGHAM and TRACY. The mood is  
raucous, frustrated.

MAN  
Yes but what are you actually  
doing?

Shouts of "Hear hear".

ALISTAIR  
We are doing everything we can to  
get back to business as usual.

TRACY shifts a little in her seat.

WOMAN 1  
I have a question for Tracy  
Daszkiewicz.

A beat.

WOMAN 1 (CONT'D)  
What about the pigeons?

TRACY  
I'm sorry the...pigeons?

WOMAN 1  
Well if the maltings is  
contaminated, they could go there  
and spread this stuff all over town  
couldn't they?

A beat.

TRACY  
No I mean...no that's very  
unlikely.

WOMAN 2  
I have a question about these  
dreadful cordons. I own a clothes  
shop in Salisbury City Centre. It's  
been in my family for generations.  
It's beside of these rather large  
barriers you have erected.

Murmurs from the crowd. Tracy shifts.

WOMAN 1  
Now because of that, my takings are  
down ninety five per cent...who is  
going to shop in the shadow of one  
of these dreadful barriers?

Roars of agreement now.

TRACY  
Well we eh... we are doing  
everything we can...

MAN  
(interrupting)  
What about safety? At the beginning  
of this you told us the risk to the  
public was low. Now all I see are  
soldiers everywhere and more sites  
being closed down every day!

Loud chatter from the crowd.

TRACY  
Well it is an evolving situation...

WOMAN 1  
It's a very simple question. Is it  
safe?

Lots of shouts. TRACY breathes.

71

**INT. LARGE CITY HALL, SALISBURY, CORRIDOR - NIGHT - D5** 71  
**(10.3.18) - 2200**

TRACY walks along, her face like thunder. MINTY catches up  
with her, but she keeps walking.

MINTY  
That went well I thought.

TRACY  
Oh fuck off Dave.

MINTY looks at his notebook.

MINTY  
Had another call while you were up  
there enjoying yourself. Sounds  
like a wind up. A duck has been  
behaving strangely. Falling over.

He now has TRACY'S full attention, and he is surprised at her  
interest.

TRACY  
Where?

MINTY  
The pond. At the Maltings.

A beat. She glances at the map.

TRACY

Shit.

TRACY runs out past him.

72

**EXT. SALISBURY CAR PARK - NIGHT - D5 (10.3.18) - 2200**

72

CHARLIE is expertly sorting through goods in a large blue charity bin. DAWN is watching him.

DAWN

Come on I'm bored. And I'm  
freezing.

CHARLIE

You never know what you might find  
in here. Some good stuff today.

She shakes her head. She sighs. He pulls out a fish tank.

CHARLIE (CONT'D)

(smiling)

Yeah? We could get fish?

A beat. DAWN laughs.

DAWN

You're ridiculous you are.

He keeps rummaging.

DAWN (CONT'D)

Come. On!

He shrugs and follows her, laden with goods.

73

**EXT. SAL' CITY CENTRE, THE MALTINGS - NIGHT - D5 (10.3.18) 73  
2215**

TRACY is with MINTY. They are looking at all of the ducks and swans on the pond. One of them looks as if its floundering. MAJOR COLIN MCPHERSON is in control of the site.

MCPHERSON

All of them?

TRACY

All of them.

MCPHERSON

And what do we do with them after  
we've caught them?

TRACY

Keep them somewhere secure until we  
get the test results back.

MINTY  
I don't get it.

She turns to him.

TRACY  
This is a water course. Five rivers  
meet in Salisbury. If it's  
contaminated, we can't control it.  
It'll be a full evacuation of the  
city.

MINTY  
Jesus.

TRACY walks out of the cordon and sees the river. She is staring at the river. She almost looks as if she might jump in. She turns away. She feels the total impossibility of her task. Her breaths are quick and shallow. She bends down, almost on her knees, trying to ward off the moment of anxiety. These moments are becoming worse every time.

74           INT. SAL' HOSPITAL, ICU - MORNING - D6 (14.3.18) - 0900       74

DR JAMES HASLAM is looking out the window as NICK BAILEY'S car is being wrapped in plastic film. There's a knock on the interconnecting window.

EMMA  
Doctor.. Doctor Haslam!

EMMA BLACK is behind the window gesturing for HASLAM to come. HASLAM walks over and looks through the glass. Behind BLACK, YULIA is moving, her hand reaching out to touch one of the NURSES at her bedside. HASLAM runs out of the room.

75 - 76 OMITTED 75 - 76

77       INT. WILT' POL' HQ, TRACY'S OFFICE - DAY - D6 (14.3.18) - 77  
1200

TRACY is perched on her desk, behind her, a clothes rail, on which hangs a few blouses and a spare business suit. In the corner, her camp bed. She is colouring in the rivers that flow through Salisbury with bright blue marker. Her eyes dart over the map, almost frantically. As if she is beginning to lose control. Behind her EMMA and DAVE are watching the BBC News website on a computer.

NEWSREADER  
Countries around the world have begun mass expulsions of Russian diplomats in response the chemical weapons attack in Salisbury.  
(MORE)

NEWSREADER (CONT'D)

This morning Washington announced that it would be expelling sixty diplomats from the Russian embassy there, whilst twenty three were expelled from London....

TRACY'S phone rings. She hits speakerphone.

MINTY (O.S.)

Tracy. Can you come to the Maltings. Right now?

TRACY

What's happened? Did you get the test results?

MINTY

Can't say on the phone.

EMMA and DAVE look at her.

TRACY

OK. Yeah. On my way.

She leaves. By now worry is her permanent expression.

78

**EXT. SAL' CITY CENTRE - DAY - D6 (14.3.18) - 1215**

78

TRACY is driving along. It's as if she has entered a dream-like state. She looks around at the barricades and the soldiers. The world is closing in. She is close to being overwhelmed.

79

**EXT. BAILEY HOUSE - DAY - D6 (14.3.18) - 1215**

79

Military vehicles are outside the Bailey house. The door is wide open. The family car is being wrapped in plastic, before it is loaded on the trailer. It's an other-worldly scene. Suburban domesticity turned bleak and forbidding.

80

**INT. BAILEY HOUSE, LIVING ROOM - D6 (14.3.18) - 1215**

80

A CBRN OPERATOR is kneeling by the sofa, taking a swab. Another is removing the light switch with a screwdriver.

81

**INT. SAL' HOSPITAL, ICU - DAY - D6 (14.3.18) - 1230**

81

ROSS and MO are being led through the corridor by MISHRA.

MISHRA

Just Yulia yes? Sergei isn't well enough.

They nod. MISHRA knocks on a door. She steps back to allow ROSS and MO to go in.

82 INT. SAL' HOSPITAL, CORRIDOR - CONTINUOUS - D6 (14.3.18) - 82  
1230

SARAH BAILEY watches ROSS and MO walk into YULIA'S room.  
SARAH pushes the door into NICK'S room.

He is sitting up in the arm chair. He is eating a bowl of yoghurt. DR JAMES HASLAM is beside him. He turns and smiles. SARAH smiles back. Then she looks back at NICK. Her smile is less certain now. He looks so haunted, so broken. She tries to cover up her doubt, but we see it in her eyes.

83 EXT. SAL' CITY CENTRE, RIVERBANK - DAY - D6 (14.3.18) - 12388

TRACY and MINTY pull up at a cordon by a riverbank. SOLDIERS stand guard. MAJOR COLIN MCPHERSON is waiting for her. She gets out.

TRACY  
What is it?

MCPHERSON is grim faced.

MCPHERSON  
This way.

They nod at the SOLDIER as he admits them. They turn a corner. A duck in a large crate, along with other birds.

MCPHERSON (CONT'D)  
Bumblefoot, it's called. A  
bacterial infection they get on  
their feet. Vet sorted him out.  
He's already looking better. Don't  
you think?

TRACY looks over at the pond. SOLDIERS are releasing ducks from crates.

MCPHERSON (CONT'D)  
They passed their medical too.

MINTY is smiling.

MINTY  
See? It's not all bad news.

TRACY looks at the area.

MINTY (CONT'D)  
You still want to get the  
watercourse dredged, don't you?

TRACY  
I didn't say that. But ...

MINTY  
No.

TRACY  
What?

MINTY  
I said, no. I got you down here to see for yourself. You need to draw a line.

TRACY  
(annoyed)  
Excuse me?

MINTY  
You saw those people at the meeting. They're scared. They're looking for confidence and leadership and a way out of this bloody mess. You have done your job with bells on Tracy, but we can't follow this trail forever. Somewhere it has to stop.

She looks at him. She shakes her head. He persists. A long beat.

MINTY (CONT'D)  
You think doing things like dredging that river will show you're in control? You know what that entails. Hundreds of police divers. The message to the public that the water might not be safe. And on no real evidence.

A beat.

MINTY (CONT'D)  
It doesn't show you're in control.  
It shows you're losing control.

A beat. She shakes her head and looks away, deeply frustrated. He walks off. She watches him go.

84           **INT. SAL' HOSPITAL, CORRIDOR - DAY - D6 (14.3.18) - 1330    84**

ROSS emerges from YULIA's room. He is carrying a bag. He reaches into it and takes out four cans of London Pride. He is watched with interest by FIREARMS OFFICER 1, standing guard outside a room. ROSS walks up to him. He nods at the closed door.

ROSS  
Any chance?

FIREARMS OFFICER 1  
Sorry.

ROSS  
I'm his mate.

FIREARMS OFFICER 1  
Yeah I know. If you were some  
random bloke opening a backpack in  
this corridor I'd most likely have  
shot you thirty seconds ago.

A beat. Ross isn't phased.

ROSS  
Go on. Just a minute.

FIREARMS OFFICER 1 shakes his head. Ross holds out the cans.

ROSS (CONT'D)  
Well...when he wakes up. Could you  
give him these? They're his  
favourite.

FIREARMS OFFICER 1  
I'm sorry. No.

ROSS sighs, gutted. He puts the cans back in the backpack. He goes to re-enter YULIA'S room.

FIREARMS OFFICER 1 (CONT'D)  
Tell you what.

ROSS turns.

FIREARMS OFFICER 1 (CONT'D)  
If...when...he wakes up. I'll tell  
him his mate was here with a bevvy  
for him. Yeah?

ROSS smiles. He nods.

ROSS  
Yeah.

ROSS turns, knowing he'll never see his friend again. He joins MO.

86 **INT. WILT' POL' HQ, TRACY'S OFFICE - DAY- D6 (14.3.18) - 1500**

TRACY arrives in a hurry, hanging her coat on the hanger, dumping her bag. TIM ATKINS is at the door.

TIM  
I have the results. From the Bailey house.

TRACY  
How many hits?

She looks at him hopefully but his face is grim. He hands her the print out. It's enough to make her slide backwards into her seat.

TIM  
It was in every room except two.

TRACY'S mouth is open. She can barely think.

TIM (CONT'D)  
His wife and children have not been affected.

She looks up at him.

TIM (CONT'D)  
I like to think of myself as a man of science.

A beat.

TIM (CONT'D)  
But the only word for that is miracle.

87 **INT. SAL' HOSPITAL, ICU - MORNING - D7 (22.3.18) - 1100 87**

NICK is dressed. He looks at himself in the mirror. He barely recognises himself. He is gaunt. Beard shaved off now. A shadow of his former self. SARAH watches him. She is trying to put on a brave face. IZZY watches too, along with HASLAM.

SARAH  
OK?

Nick breathes.

NICK  
I...I can't...

SARAH  
Yes you can.

He breathes again.

SARAH (CONT'D)  
The girls are waiting for you. You  
can do this Nick. You're ready.

NICK turns to SARAH. She takes his hand.

NICK stares at the door, trying not to panic.

He shuffles out, not wanting anyone to look at him.

Now, and over the next sequence, we hear the real statement  
read out by DI KIER PRITCHARD made outside Salisbury  
Hospital.

PRITCHARD (O.S.)  
The following is a statement from  
detective sergeant Nick Bailey.  
"People ask me how I am feeling -  
but there are really no words to  
explain how I feel right now.

The FIREARMS OFFICERS have been briefed already by SARAH.  
They just nod, say hi, alright mate, and let him walk by -  
diminished, ashamed, unable to show his face - and off down  
the corridor, followed by HASLAM and NURSING STAFF.

88

**INT/EXT. SALISBURY HOSPITAL - MORNING - D7 (22.3.18) - 1100<sup>88</sup>**

NICK gets to the back entrance of the hospital. There are no  
press here. He is hugged by each member of his NURSING STAFF,  
including EMMA BLACK and JAMES HASLAM. Everyone is trying to  
contain their emotions.

PRITCHARD  
I want to pay tribute and give my  
absolute and heartfelt thanks to  
the staff of Salisbury District  
Hospital. Thank you just doesn't  
seem enough and just doesn't convey  
the gratitude I feel for what they  
have done for me.

Then he walks out into the daylight, almost overpowering for  
him now, and is bundled into a BLACK RANGE ROVER, followed  
quickly by SARAH. The vehicles drive away in convoy.

88A

**INT/EXT. SALISBURY, CAR - MORNING - D7 (22.3.18) - 1110 88A**

They drive through Salisbury. He sees the hoarding, the  
cordons, the SOLDIERS. He looks at SARAH. He is full of guilt  
but all she sees is a scared little boy. She is worried. Who  
has he become?

PRITCHARD (O.S.)  
As for what happens now - we are  
just taking each day as it comes at  
the moment. I recognise that  
'normal' life for me will probably  
never be the same."

89 - 90 **OMITTED**

89 - 90

91 **EXT. RENTAL HOUSE - DAY - D7 (22.3.18) - 1230**

91

The Range Rovers pull up to a house - it's an isolated place, in the middle of trees. The front door opens and ELLIE and ANNIE come running out.

ELLIE /ANNIE  
Daddy!

NICK gets out. He drops to his knees and hugs them. Now it comes. He is crying. He cannot stop. SARAH joins. The children too. A tableau of deep, unleashed and raw emotion. IZZY watches on, emotional herself. After a few moments NICK stands up. He looks at the house.

SARAH  
Come on.

They hold hands and walk towards the front door. NICK looks shaky. This is really just the beginning of his recovery.

92 **INT. RENTAL HOUSE - DAY - D7 (22.3.18) - 1500**

92

NICK BAILEY walks through the living room of his rented house. He moves a little stiffly. He stops at a side table, on which rests the photograph of SARAH and THE GIRLS.

SARAH smiles at him. He smiles back, but there is something haunted about his smile. It is the smile of a man who has looked into the darkness, and who can never really be the same. He sits down in a chair and stares into the garden.

93 **OMITTED**

93

94 **INT. WILT' POL' HQ, OPS ROOM - DAY - D8 (12.4.18) - 1200 94**

The room is busy. The work continues. TRACY is addressing the room. ALISTAIR is also present, as well as MILLS, MINTY, and TIM. Intercut this briefing with shots of vehicles being buried, household furnishings being incinerated in a furnace.

TRACY  
Sergei and Yulia Skripal are both now conscious and responding well to treatment.

Some smiles and nods around the room.

TRACY (CONT'D)  
And we're also trying to get Salisbury back on its feet. It won't be easy. But we'll get there. That's the recovery operation.

TRACY looks at ALISTAIR. He catches her eye and nods.

TRACY (CONT'D)  
In terms of the response operation, we're now moving into long term decontamination. It will be led from now on by military teams. They will be stripping all the affected buildings, and overseeing the scrappage and burial of vehicles. My team and I will be monitoring the long term health of the many dozens of people exposed to the toxin who showed no symptoms...

They all look at her.

TRACY (CONT'D)  
All of this will take months. In some cases, years.

TRACY stares at the papers in front of her, but she's not really seeing them.

TRACY (CONT'D)  
We will be asked, by people out there, is it safe now? For us to go about our business, live our lives? To be able to answer that with certainty, we need to know exactly what happened here. And I'm not sure that we ever will.

A beat.

TRACY (CONT'D)  
It will be as safe as we can possibly make it. That's all.

She sits down. They look at her.

95 **INT. CAR - DUSK - D8 (12.4.18) - 1900** 95

TRACY is driving home through Salisbury. She notices that there are some SHOPPERS back on the streets. She's listening to the radio.

NEWS PRESENTER  
 Calls are mounting for England to boycott the upcoming World Cup in Russia in response to the nerve agent attacks in Salisbury. The Football Association has denied that a boycott is being considered, saying in a statement that sport and politics should remain separate.

She turns it over, to some music.

96 - 97 **OMITTED** 96 - 9798 **EXT. SAL' CITY CENTRE - NIGHT - D9 - 2000** 98

A car drives past CHARLIE ROWLEY. He is walking through Salisbury. A sense that PEOPLE are back in pubs and shops. Spring is in the air. He turns a corner, goes into an alleyway. Suddenly we're in a different world - it's dark, menacing. A real sense of danger. He walks up to a blue charity bin.

99 **EXT. CHARITY SHOP - NIGHT - D9 - 2010** 99

CHARLIE ROWLEY is rummaging in the charity bin. He pulls something out. Initially we don't see what it is. He smiles.

CHARLIE  
 Perfect.

As he puts it in his back pack we see what it is - a bottle of perfume. He walks on.

100 **CREDITS** 100