

SALISBURY

EPISODE THREE

Shooting Script

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Written by

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1 **CAPTION: 29TH JUNE, 2018**

1

ARCHIVE: RUSSIA VERSUS URUGUAY

An upbeat and triumphant montage of the 2018 Russian World Cup on Russian state TV with graphics in Russian. Armies of football fans descend on stadiums, joyful and confident, waving Russian flags and singing. Putin takes his place of honour in the stand and waves to the crowd. All stand to attention while the Russian national anthem is played. The commentary, from a Russian pundit and NOT translated, talks of what a success it's been despite western fears of violence and how their team has now made it into the knock-out phase.

RUSSIAN PRESENTER

Dolgoye ozhidaniye pocti
zakoncheno. My v neskol'kikh
minutakh khod'by ot nachala v
Rossii v 2018 godu. I kakoye eto
sorevnovaniye obeshchayet byt' ...

2 **EXT./INT. SKRIPAL HOUSE - NIGHT (NO DATE)**

2

Point of view. We approach the front door of the house. Our gloved hand turns the handle. We enter.

The sound of our own breathing, rasping through a face mask. It is dark. We turn on the light switch. A normal domestic scene. We look down. On our hand is an oily, transparent liquid. We stare at it. We walk on, into the kitchen. A light goes on to reveal two little girls doing their homework at the kitchen table. ELLIE and ANNIE. They smile and run towards us, their arms outstretched. Our breathing becomes more rapid. We try to shout through the mask.

NICK (O.S.)

No!

3 **INT. RENTAL HOUSE, BEDROOM - MORNING - D10 (29.6.18) - 0730** 3

NICK BAILEY opens his eyes. He is breathing heavily. SARAH BAILEY is on the edge of the bed. She looks worried.

SARAH

(gently)

You OK?

Nick closes his eyes without answering. He sighs, a long, deep, anxious exhalation.

4

INT. SCHOOL - DAY - D10 (29.6.18) - 0800

4

Inside a classroom, TRACY DASZKIEWICZ is meeting teacher JANINE MONTAGUE. The atmosphere is forced.

TRACY

Thanks for finding time to meet me.

JANINE

(smiling)

No problem.

TRACY

I just wanted to check in. On how Toby's doing. After... well. It's been a difficult few months for him.

JANINE

He's much improved. Getting back to his old self.

TRACY is pleased. A beat.

JANINE (CONT'D)

(confessionally)

Look, families go through these things. And I'm glad that you've managed to sort it out.

TRACY looks confused. What's she getting at?

TRACY

I'm sorry?

JANINE

(delicately)

I hope you don't mind me saying - but I think it's important to be open. Toby mentioned you moved out of the family home for a couple of months.

TRACY

Did he tell you that?

JANINE

He did. But he also said he wasn't allowed to talk about it. That you said it was a secret.

Now TRACY gets it. JANINE has got the wrong end of the stick.

(CONTINUED)

TRACY

Yes. Well I suppose it was. But
there aren't any secrets any more.
It's all back to normal now.

JANINE nods. Huge awkwardness on both sides.

JANINE

(brightly)

Good. That's great. Really great.

5 **EXT. SCHOOL, CORRIDOR - DAY - D10 (29.6.18) - 0815** 5

TRACY comes up to where TOBY is waiting on a chair.

TRACY

So the upshot is, you're a
superstar.

TRACY playfully slaps his head. TOBY smiles.

TRACY (CONT'D)

(quietly)

Me, not so much.

(beat)

See you after school.

6 **INT. RENTAL HOUSE, LIVING ROOM - DAY - D10 (29.6.18) - 0845** 6

NICK sits in his pajamas, watching breakfast TV. In the kitchen his daughters ELLIE and ANNIE are getting ready for school. SARAH comes in with a coffee. She looks at him and notices his exhaustion. She is worried.

SARAH

How are you feeling...?

NICK

(without looking up)

I'm fine.

They both know he isn't.

SARAH

I'll take the girls to school and
then come back for you. Yeah? You
better go get dressed.

SARAH leaves. NICK goes back to the TV: a report from Thailand, where families cling to hope for the 12 boys and their coach trapped in a cave, amid the fear of rising floodwater. His eyes continue to watch the screen, empty.

7 **EXT. SALISBURY CITY CENTRE - DAY - D10 (29.6.18) - 1015** 7

Summer. DAWN and CHARLIE are in the park, lying down. They have a small radio and are playing music.

A beat. He props himself up on his elbow.

 CHARLIE
 I saw your dad yesterday.

She sits up quickly.

 DAWN
 You what? Did you speak to him?

 CHARLIE
 Nah just spotted him. He was
 working. Up on the scaffolding.
 (beat)
 So how are things with you and him?

A beat. She turns the music up.

 CHARLIE (CONT'D)
 You could just go and see him.

This registers. But DAWN buries it. She leans forward motioning to a bottle of wine.

 DAWN
 You gonna share that or not?

CHARLIE sizes up the remaining contents. Hands it over.

 CHARLIE
 Might have to get another one.

 DAWN
 Gracie is coming in the morning...

 CHARLIE
 One more, then an early night.
 Scouts honour. I'm buying.

CHARLIE smiles willingly, making the scouting symbol with his right hand. DAWN relents.

 DAWN
 Come on then.

They get up and walk out of the park, DAWN dropping the empty bottle into a council bin on the way.

8 **SCENE OMITTED** 8

9 **EXT. STREET, RENTAL HOUSE - LATER - D10 (29.6.18) - 1030** 9

SARAH waits outside the house for NICK. He emerges, slowly, now dressed but looking pale and weak. They walk to their car. SARAH waves and smiles at NEIGHBOUR, TERRY, who is walking towards them.

SARAH
Hi Terry.

But TERRY ignores them and crosses the road. She and NICK exchange a glance. They get in the car.

SARAH (CONT'D)
Don't let it get to you Nick.

NICK
What? People thinking I'm some kind of toxic hazard?

She smiles grimly. They drive off. As they pass TERRY, SARAH winds down the window.

SARAH
Lovely to see you too Terry!

10 **INT. BAILEY HOUSE - DAY - D10 (29.6.18) - 1145** 10

Two blurred FIGURES walk towards us - as seen through the protective plastic covering a front window. A key in a lock followed by an MDF front door swinging open.

NICK and SARAH BAILEY enter their original house. It has been stripped completely bare. A shell. No furniture. The doors have been taken off the kitchen cupboards. Doors have been taken away, and every carpet removed. The light switches have been removed. They walk around, aghast.

SARAH
My God.

She looks to NICK. He moves slowly. He reaches his hand out to a counter. A FLASH CUT to Nick touching the same counter in Episode One, when the house was a home, and full of life. Back in the PRESENT, he cannot bring himself to touch it.

SARAH (CONT'D)
Are you OK?

(CONTINUED)

He walks into the bathroom. It too has been stripped bare. Again, a FLASH CUT to before, and NICK kissing his daughters good night. We see terrible guilt and remorse on his face.

SARAH (CONT'D)
Wiltshire Police have said they'll
buy it for the market price. Or...
(a beat)
We could move back in. If we wanted
to start again. Back here.

Nick shakes his head. No way.

11 INT. BAILEY HOUSE, LANDING - DAY - D10 (29.6.18) - 1155 11

NICK stands at the bottom of the attic ladder watching as SARAH descends with a box. Other boxes are around him. He is sweating, and pale. He wipes his brow. She comes down. She keeps holding the box.

NICK
So that's it. All we have left.

SARAH
(as brightly as she can)
Better than nothing!

He opens the lid of the one she's carrying. A framed photograph of him graduating from police college on the top. He closes the lid again, quickly.

12 INT. CHARLIE'S FLAT, BEDROOM - MORNING - D11 (30.6.18) - 0915 12

DAWN and CHARLIE are in bed, the curtains pulled. DAWN'S alarm goes off. She sits up. A hangover. Which she's not at all happy about. She looks at her phone.

DAWN
Right come on.

CHARLIE
It's early!

DAWN
Yeah and Gracie's visiting today.
Come on! Up!

CHARLIE doesn't move which further irritates DAWN.

(CONTINUED)

DAWN (CONT'D)
You promised me! Now she'll know,
she's not stupid. She's going to
smell it off me!

DAWN exits to the bathroom to find a toothbrush. CHARLIE
hauls himself up. He calls after her.

CHARLIE
I'm sorry luv. Really, I am.

He stumbles out of bed. Steadies himself, and then starts
searching for something.

12A **INT. CHARLIE'S FLAT, BATHROOM - MORNING - D11 (30.6.18) - 12A**
0915

DAWN is in front of a mirror putting on makeup. CHARLIE comes
back in.

CHARLIE
You look nice.

DAWN is still pissed off. Says nothing. Then CHARLIE produces
a package. Perfume, still in its wrapper. DAWN is delighted.

DAWN
Charlie! Where'd you get that!

She looks at it. He's pleased by her reaction. Smiles.

DAWN (CONT'D)
It's a good'un. I've heard of it.

He shrugs, pleased. He gets scissors from the drawer and cuts
through hard plastic wrapping. DAWN peels off the cellophane.

CHARLIE
Go on then. Try it.

DAWN finds a spray dispenser and a separate bottle.

DAWN
I don't know how to...

CHARLIE
Hang on.

He attaches the two parts together and gives it to her. DAWN
sprays the liquid on her wrist and inhales it deeply.

(CONTINUED)

DAWN
(confused)
Weird. Doesn't really smell of
anything.

CHARLIE takes a short sniff.

CHARLIE
Yeah. Weird.

DAWN rubs the oily liquid into her wrists anyway.

13 **INT. SOLICITOR'S OFFICE - DAY - D11 (30.6.18) - 1000** 13

Solicitor JAMES OTTERSON is with NICK and SARAH in a gloomy solicitors office. They are reading.

JAMES
I'm afraid it's not the response we
were hoping for.

SARAH
(confused, appalled)
I'm sorry...what...?

JAMES
They won't pay out. Not a penny.

NICK
(incredulous)
But we've lost everything!

SARAH
We have house insurance! This is
what it's for!

JAMES
They say your policy does not cover
an act of terrorism.

A stunned silence.

NICK
Excuse me?

JAMES
They are arguing that the attack on
the Skripals, and by extension the
chain of events that led to you
losing your home and everything in
it, was an act of international
terrorism. Which isn't covered
under their policy.

(CONTINUED)

SARAH
Every single thing in our house was
taken away and incinerated.
Everything.

NICK
And we're just expected to replace
it? I mean it's all we've owned
since we got married...

JAMES
You could take them to court, but
it'll be expensive. And they could
easily win.

NICK and SARAH look at one another. They can't believe this.

14 **INT. SOLICITOR'S OFFICE, CORRIDOR - DAY - D11 (30.6.18) - 14**
1015

They walk slowly to the lift. She tries to put her arm around
him but he pulls away. She is annoyed by this.

NICK
This is all my fault.

She breathes, trying not to rise to this. It's clearly not
the first time he's said this. The lift doors open.

SARAH
Come on.

15 **INT. CHARLIE'S FLAT - DAY - D11 (30.6.18) - 1030** 15

CHARLIE sits in an armchair rolling a cigarette and watching
pundits on a Saturday morning World Cup round-up. He hears a
heavy thud.

CHARLIE
Dawn?

Charlie stands up. He walks toward the bathroom. He knocks
the door.

CHARLIE (CONT'D)
Dawn?

He hears a noise. He opens the door. All of the colour drains
from his face.

DR RACHEL JENNER is walking quickly down the corridor towards her.

20 **INT. CHARLIE'S FLAT, KITCHEN - DAY - D11 (30.6.18) - 1300** 20

SAM, 37, Charlie's friend, and CHARLIE sit at the small kitchen table. CHARLIE now has a mug of tea and a cigarette. SAM sits opposite him. He sees CHARLIE is sweating heavily.

SAM

Mate, I'm sure she's going to be
OK, yeah?

A beat. SAM looks again at CHARLIE.

SAM (CONT'D)

You're *melting* in this heat, mate.

SAM gets up to open the window and notices the empty perfume packet, and the bottle with the spray nozzle on top. He sits back down. Charlie looks terrible.

SAM (CONT'D)

You want to get some fresh air.

Charlie nods weakly.

21 **EXT. AMESBURY - DAY - D11 (30.6.18) - 1600**

21

CHARLIE is walking around in a daze amidst the England World Cup flags in his local neighbourhood. KIDS kick footballs in anticipation. He is sweating profusely, but seems to be shivering. SAM walks beside him, more and more worried.

SAM

Mate. Mate you alright?

CHARLIE bumps into a YOUNG WOMAN, who recoils and strides off. Then he becomes extremely dizzy. SAM grabs CHARLIE. PEOPLE nearby are recognising that CHARLIE is in a bad state now, but no one is helping. They have seen people like CHARLIE and SAM a million times. PEDESTRIANS move to get out of their way. CHILDREN are guided well out of range. CHARLIE falls over. SAM picks him up.

SAM (CONT'D)

C'mon mate. Let's get you home.

CHARLIE vomits on the ground. A YOUNG COUPLE with a pram are disgusted. They moved here to get away from people like this.

22 **EXT. QUEEN ELIZABETH GARDENS - DAY - D11 (30.6.18) - 1700** 22

TOBY and TRACY are getting ice-cream from a van in Queen Elizabeth Gardens. PEOPLE are milling around, laughing, sun bathing. She pauses for a moment to take this in.

TRACY

I was thinking, mum needs some time off Tobes. How about we go away for a good few weeks when you break up?

TOBY breaks from the ice-cream and looks up at her.

TOBY

(Optimistically)
Disneyland?!

TRACY

Cornwall?

TOBY goes back to ice-cream. Looking slightly deflated.

TRACY (CONT'D)

Tell you what. If England win the World Cup, Disneyland it is.

TOBY

Like that's ever gonna happen.

She smiles and gives him a gentle shove.

23 **INT. STURGESS HOUSE - DAY - D11 (30.6.18) - 1800** 23

STAN STURGESS is following CAROLINE around the house.

STAN

Well what else did he say?

CAROLINE turns to him.

CAROLINE

You know Charlie. Not much. Just that she's taken unwell again and they're admitting her to hospital.

(beat)

Listening to him it sounds like they had a big night.

STAN shakes his head in frustration.

STAN

For God's sake.

24 **EXT. AMESBURY, CHARLIE'S FLAT - DAY - D11 (30.6.18) - 1830** 24

PARAMEDICS LOUISE EVANS and SENIOR PARAMEDIC IAN BUNDELL are at the side of the ambulance looking at Charlie's flat. LOUISE starts to go in but IAN pulls her back.

 LOUISE
What's up?

 IAN
It's just there was a similar call
from this address this morning.

 LOUISE
Drugs?

 IAN
Maybe yeah...but... Jim said it
didn't feel like a heroin overdose.
For the first five minutes the
heart rate wasn't slow. It was
hyper.
 (he hesitates)
Better to put on protective gear.
Be on the safe side.

They look at one another. Stranger things have happened.

25 **INT. CHARLIE'S FLAT, LIVING ROOM - DAY - D11 (30.6.18) - 1835** 25

CHARLIE is on the sofa. He's pale, sweating, and shaking. SAM is standing beside him, panicking.

 SAM
Mate, mate wake up!

A knock at the door. SAM opens it and is astonished to see two figures in protective gear, their faces covered in masks.

 SAM (CONT'D)
 (shocked)
What are you...?

 LOUISE
 (speaking through her
 mask)
Where is he?

SAM points, dumbly. They walk to the living room and get to work on CHARLIE immediately.

26

INT. SAL' HOSPITAL, ICU- DAY - D11 (30.6.18) - 1840

26

DR RACHEL JENNER is in a quiet corner with CAROLINE STURGESS and CLAIRE STURGESS.

CAROLINE

No. No I'm sorry that's just not possible.

JENNER

Mrs Sturgess...

CAROLINE

Our Dawn wouldn't do that! She wouldn't!

JENNER sighs. She's heard that one before.

JENNER

Her partner has a history of drug abuse.

CLAIRE

He's not using now though.

JENNER

I'm just saying that we have to explore the possibility...

CLAIRE

You can explore all you want but there's no way our Dawn took drugs.

A beat.

JENNER

I've sent her bloods for testing. After that we should know what it is, and how to treat it.

CLAIRE

And how long will that take?

JENNER

If it's straightforward, hours. If not...it could be a couple of days. We'll work as fast as we can.

JENNER gets up and goes. CAROLINE and CLAIRE hug.

27

INT. RENTAL HOUSE - EVENING - D12 (3.7.18) - 1900

27

SARAH BAILEY is sitting in the living room with DCC PAUL MILLS and NICK BAILEY.

MILLS

So yeah you've really messed up our statistics. Arrest rates have been dreadful since you went off on the sick.

SARAH laughs but NICK just smiles weakly. A beat.

MILLS (CONT'D)

So how are you doing Nick?

A beat. SARAH looks uncertainly from MILLS to NICK.

NICK

Good thanks sir. Good.

MILLS

Making the most of your excuse to watch all the football, I hope.

NICK

I just want to get back to work, sir.

MILLS is not convinced. He glances at SARAH. A beat.

MILLS

OK well I'm here to tell you not to rush it. You come back when you're good and ready. Not a moment before. And if you need a desk job for a month or two...

NICK

I'll be ready for full duties sir.

SARAH

Nick you should listen to...

NICK

I'll be back in no time.

MILLS looks at SARAH. She sighs.

28

INT. RENTAL HOUSE, HALLWAY - DAY - D12 (3.7.18) - 1930

28

SARAH is letting MILLS out the front door.

(CONTINUED)

MILLS
Listen Sarah is he really ready
...I mean...he seems...

SARAH
I know. But it's all that's keeping
him going.

This hangs in the air.

MILLS
Anything you need from us. And I
mean *anything*...

SARAH
Thanks Paul. I appreciate it.

He nods, almost sadly. He walks off. She closes the door and
walks into the living room. She stops. NICK is asleep in the
arm chair. She can't take much more of this.

GARY LINEKER (O.S.)
Well here we are. England versus
Colombia in the last sixteen of a
World Cup.

29 OMITTED

29

30 INT. TRACY'S HOUSE, LIVING ROOM - DAY - D12 (3.7.18) - 1945³⁰

GARY LINEKER (O.S.)
And if events of the last few weeks
are anything to go by, who knows
what could happen....

TRACY, TOBY and TED are watching the match coverage. TRACY
gets up.

TED
Where are you going?

TRACY
To do something more exciting. Like
ironing.

TED and TOBY exchange a glance, shake their heads, and get
back to watching the build up.

30a **INT. SAL' HOSPITAL, ICU, CORRIDOR - DAY - D12 (3.7.18) - 30a**
 1950

JENNER walks down the corridor with a file on her hand. In the background we can hear the match build-up playing on the radio. He looks worried.

31 **INT. SAL' HOSPITAL, ICU, FAMILY ROOM - DAY - D12 (3.7.18) -31**
 1955

STAN STURGESS, CAROLINE STURGESS, CLAIRE AND KAREN STURGESS are in the family room talking to DR RACHEL JENNER.

 STAN
 I don't get it.

 JENNER
 The results have shown that Dawn
 and Charlie were...contaminated.

 CAROLINE
 What do you mean?

A beat. They look at one another.

 JENNER
 That they came into contact with
 something called an
 organophosphate. Similar to a
 pesticide.

 CAROLINE
 (incredulous)
 A *pesticide*?

JENNER nods, uncomfortably.

 STAN
 So. So Dawn didn't take anything
 herself? It wasn't her fault?

 JENNER
 No. It wasn't her fault.

STAN'S eyes well up with tears. He nods. He is overwhelmed with relief and he hates himself for it.

 JENNER (CONT'D)
 We're doing everything we can for
 her. And for Charlie.

JENNER goes to leave. She gets to the door.

(CONTINUED)

CAROLINE

I'm sorry...doctor... But this
doesn't make sense. Where would
they come across a pesticide?

JENNER turns. She breathes. She sits back down.

JENNER

No. I'm sorry. You're right. They
didn't.

A beat. They look at each other.

JENNER (CONT'D)

We were going to wait for more
results, but I'm going to tell you
this now. You deserve to know the
truth.

A beat. JENNER swallows.

JENNER (CONT'D)

Dawn and Charlie have been poisoned
with a nerve agent. With Novichok.

The STURGESSES are speechless. STAN is staring into the
middle distance.

32

INT. TRACY'S HOUSE, KITCHEN - D12 (3.7.18) - 2040

32

Shouts of excitement and disappointment. TRACY glances
through the door at TED and TOBY, and smiles. She is ironing
in the kitchen. Her mobile phone rings. The screen says
"DAVE" (MINTY). She's surprised, but good-humoured.

TRACY

Alright Dave. I thought every bloke
in England was screaming at a
telly?

The smiles instantly drops from her face. She is frozen into
place. She manages to get up and retreat further into the
kitchen.

TRACY (CONT'D)

What...when....

Total shock. TED and TOBY haven't noticed.

33

INT./EXT. TRACY'S HOUSE - DAY - D12 (3.7.18) - 2045

33

TRACY is running out the door. It's still light outside.

(CONTINUED)

TED
(astonished)
But when will you be back?

TRACY
I don't know. Later.

TED
But...

TRACY
(aggressively)
Later!

She runs out the front door. From inside, Ted gets up and watches as she gets into the car and starts to reverse it towards the driveway exit. But the car stops. Ted sees her put her head onto the steering wheel. For a moment she is completely still, then her shoulders start to shake. She is crying. He starts towards the door, walking towards the car, but she accelerates very quickly. Toby is now watching too. An equalizer has been scored but no one pays any attention.

34 OMITTED

34

35 INT. WIL' POL' HQ, CORRIDOR / OPS ROOMS - NIGHT - D12
(3.7.18) - 2130

35

TRACY is half-jogging down the corridor. Ahead of her the OPS ROOM. From it emanates the sound of a crowd cheering.

She pushes open the double doors and is surprised to see the football match on the large screen at the end of the room. The England-Colombia game is nearly over. It's gone to penalties. Watching the match, grim-faced, are DCC PAUL MILLS and SUPERINTENDENT DAVE MINTY. She looks at them. This feels surreal.

MILLS
We decided to wait for you.

She looks back at the screen. England win the game on penalties. The crowd in the stadium erupts. She hears a massive muffled cheer from the open window. Police officers in another room. No one in this room reacts. MILLS turns off the television as it cuts to scenes of jubilation in pubs across England. They stand up. They walk over to her. The three of them hug, and hold it for ten seconds. TRACY steps back. They look at one another.

TRACY
What do we know?

(CONTINUED)

MINTY
Almost nothing.

TRACY
Where did they take ill?

MINTY
A flat in Amesbury. Four days ago.

TRACY can't believe this.

TRACY
Four days ago! Why are we only
finding out now...

MILLS
The assumption was it was some kind
of overdose. One of them had been a
user.

TRACY tries to collect herself.

TRACY
So who...who are they?

MINTY puts two photographs on the desk.

MINTY
Charlie Rowley and Dawn Sturgess.

TRACY picks up the photo of DAWN and stares at it. MINTY
catches her. There's a flicker of recognition but she can't
place it yet. It nags at her.

36 OMITTED

36

37 INT. STURGESS HOUSE - NIGHT - D12 (3.7.18) - 2230

37

Chaos. A full house. STAN, CAROLINE, CLAIRE and her husband
CRAIG, KAREN and her partner JOHN. Dawn's other sister
STEPHANIE. Dawn's grown up sons AIDEN and EUAN. Everybody
talking at once.

CLAIRE
What does Gracie know?

CAROLINE
That her mum's unwell and in
hospital, that's it.

STAN
And we need to keep it that way.

(CONTINUED)

CAROLINE
I don't understand this. I mean
how... how the hell did Dawn...why
would somebody...

The doorbell rings. CAROLINE looks out the window.

CLAIRE goes to the door and sees two smartly dressed people.
They are DS GEORGE BRADY and DC JULIE DENNISON.

DENNISON
Mrs Sturgess? I'm Julie and this is
my colleague George. We're from
Wiltshire Police.

CLAIRE
(desperately)
Who did this? Why did they poison
Dawn!

Dennison looks uncomfortable.

DENNISON
I don't have any answers for you
just now. I just have some...

Dennison doesn't know how to break this.

DENNISON (CONT'D)
...advice. Can we come in?

38 **INT. WILT' POL' HQ, OPS ROOM - NIGHT - D12 (3.7.18) - 2230** 38

An air of mounting chaos. The room is already filling up.
Cars arriving in the car park outside. UNIFORMED OFFICERS and
COUNCIL OFFICIALS. TRACY kneels on the floor, in front of
large maps of Salisbury. DAVE MINTY kneels beside her. PAUL
MILLS sits on the edge of a chair, bending forwards over the
map. MINTY looks at his notebook.

MINTY
Dawn is living in John Baker House,
it's sheltered accommodation. She's
been there for the last two years.
And Charlie Rowley had recently
moved to Muggleton Road in
Amesbury. That's where the
ambulance picked them up on
Saturday.

MILLS walks across the room with a new map and lays it on top
of the Salisbury map. This is a map of all of Wiltshire.

(CONTINUED)

This moment gives them all pause. TRACY pulls it together.
She makes a red line around Amesbury on the map.

TRACY
(her voice cracking)
Amesbury is nine miles from
Salisbury.

A beat as she looks up at them all.

TRACY (CONT'D)
It's *nine miles* away from the
nearest known hot site.

Silence. Mills nods.

TRACY (CONT'D)
(going back to the map)
We missed something. What the *fuck*
did we miss?

39

INT. STURGESS HOUSE, LIVING ROOM - NIGHT - D12 (3.7.18) - 39
2300

STAN, CAROLINE, CLAIRE, KAREN, CRAIG, STEPHANIE, JOHN, AIDEN
AND EUAN are all squeezed into the small living room. DS
DENNISON and DS BRADY are standing in the middle of the room.
The atmosphere is febrile, chaotic.

DENNISON
Mr Sturgess I realise this is an
incredibly difficult time. But this
information will get out, and it
will get out very soon.

CLAIRE
(trying to project
control)
They can't make us leave our home.

DENNISON
Claire. I'm not sure you
understand. You and your family are
now at the centre of an
international incident.

A beat. They are trying, and failing, to apprehend this.

DENNISON (CONT'D)
By tomorrow morning there will be
dozens of journalists on your
doorstep. And not just here.
(to Claire)
(MORE)

(CONTINUED)

DENNISON (CONT'D)

At yours.

(to Karen)

At Karen's.

(to Caroline)

They'll turn up at your work.

They'll follow you on the way to the shops. Your friends and neighbours too. Everyone you know or have ever known. They'll even stop you on the school run.

This lands.

STAN

Gracie.

They hear a faint helicopter noise overhead. DENNISON looks out the window.

DENNISON

That's the Sky News helicopter. Probably on its way to Charlie's flat. It's started already.

(beat)

You need to find somewhere else Gracie can stay. Away from all this. Then you need to go too.

40

INT. RENTAL HOUSE - MORNING - D13 (5.7.18) - 0800

40

SARAH BAILEY is eating cereal and watching Sky breakfast TV. ELLIE and ANNIE are at the table. The news comes on, showing an aerial view of Charlie Rowley's flat.

NEWSREADER

Details are emerging this morning of another suspected nerve agent attack in Salisbury. The identities of the man and woman at the centre of this latest incident are still unknown...

Sarah drops her spoon into her bowl. She is frozen for a moment. Her shout comes out as a whisper.

SARAH

(shouts)

Nick!

A beat.

SARAH (CONT'D)

Nick!

(CONTINUED)

ANNIE and ELLIE sense the urgency in her tone and are instantly anxious. NICK BAILEY emerges in his pajamas. He looks at the television.

SARAH (CONT'D)

Nick it's happened again... it's happened again.

Nick's reaction is instantaneous. A reflex. Paranoia.

NICK

What if it was me? What if this was my fault?

SARAH

No Nick. That's not...

SARAH is shocked by his reaction. ELLIE and ANNIE are frozen in their seats.

NICK

They could have come into contact with something I touched.

SARAH

Nick that is ridiculous....

NICK

It doesn't degrade for fifty years. Or maybe they touched something four months ago and are only showing symptoms now?

SARAH

Dr Haslam says that's not how it works...

NICK

(interrupting)

We need to get you and the girls tested again.

She's had enough.

SARAH

Nick!

He stops.

SARAH (CONT'D)

I can't do this any more. I can't have you like...like this. I just can't.

41 **EXT. JB HOUSE - DAY - D13 (5.7.18) - 1000** 41

POLICE are taping off the street at both ends as tents go up and CBRN operators are suiting up in the street. There is no time to be discreet. In the surrounding flats PEOPLE are coming to their windows. ONLOOKERS are gathering in number.

42 **INT. JOHN BAKER HOUSE, CORRIDOR - DAY - D13 (5.7.18) - 1000**42

POLICE OFFICERS, overseen by CTC OFFICERS in suits, are knocking on every door. RESIDENTS are emerging from their rooms. MAYA walks down the centre of the corridor talking to the RESIDENTS.

MAYA

OK everybody sorry to disturb you
but as you can see the police are
here.

The RESIDENTS exchange confused glances as they open their doors to see the POLICE. Some are scared, wary.

MAYA (CONT'D)

They have not come to arrest you,
they have come to help you. For
safety reasons you have to evacuate
the building. So please could you
take any vital things and make your
way outside.

RESIDENTS now shuffle off down the hall carrying plastic bags, most of them clinking with bottles. Some are angry and don't want to leave.

MAYA (CONT'D)

Once you are outside the police
would like to talk to you. Please
remember, they are not here to
arrest you...

MAYA walks up to the end of the corridor. Ahead of her is Dawn's room. It's already been taped off. A sign in front of it reads DO NOT ENTER: HAZARDOUS MATERIAL.

43 **EXT. JB HOUSE - DAY - D13 (5.7.18) - 1100** 43

NICK BAILEY is walking alone toward John Baker House. Furtive. Paranoid. It's become a zoo: POLICE OFFICERS guarding cordons. Tents erected. ONLOOKERS with phones. JOURNALISTS with cameras. Disorientated RESIDENTS with all they can carry being interviewed by POLICE on the street. The ever-present news helicopters and drones overhead.

(CONTINUED)

NICK watches. But he is an outsider, looking in. He walks up to the tape. A POLICE OFFICER is guarding the tape. He sees NICK approach.

POLICE OFFICER

I'm sorry sir this is a restricted area...

Then he recognises NICK. He is surprised and confused.

POLICE OFFICER (CONT'D)

Oh. Sarge, I didn't realise you were... do you...

NICK is taken off-guard. The POLICE OFFICER lifts the tape for NICK to go in. NICK shakes his head, turns and walks away. The POLICE OFFICER watches him go. From a bit further away NICK stops and looks back. Barriers are now going up around the site, sealing it off, the yellow tops of tents visible above.

43A OMITTED

43A

44 INT. WILT' POL' HQ, OPS ROOM - DAY - D13 (5.7.18) - 1100 44

TRACY, DAVE MINTY and PAUL MILLS sit with STEPHEN KEMP, and various OFFICIALS. The window blinds are closed once again. MINTY, sitting beside TRACY, notices that she has several map of Salisbury before her, and is drawing a shape on each of them.

KEMP

Containment?

TRACY

The Amesbury site is sealed and we have CBRN units at the location. John Baker House has been evacuated.

A beat. MINTY clears his throat.

MINTY

They were in Salisbury on Friday. The day before they became ill.

This lands. MILLS looks at TRACY.

KEMP

Where?

(CONTINUED)

MINTY

Queen Elizabeth Gardens. We're moving to close it now. There'll be a fingertip search of all five acres.

A beat.

MINTY (CONT'D)

We understand they then took a bus to Amesbury.

MILLS

We're checking CCTV. As soon as we identify the bus they were on, we'll confiscate it and test it. Beyond that we don't have much to go on. Both casualties are in a coma.

KEMP rubs his eyes. They all know this is a disaster. MINTY notices that she is continuing to draw her map. She's adding to it now with a series of Xs, along a wide perimeter.

KEMP

Would anyone care to hazard a guess as to what has happened here?

A long, awkward silence.

TRACY

They must have found it.

KEMP

Found what?

TRACY

The delivery mechanism. From the attack on the Skripals.

TRACY (CONT'D)

We always knew the attackers must have had a container for the poison. We assumed they left with it. Maybe they didn't. Maybe it was here all along.

KEMP nods. TRACY notices that there is something evasive about his attitude.

TRACY (CONT'D)

Stephen. Is there anything you can share with us?

(CONTINUED)

MILLS looks at her. A beat.

KEMP

(evasively)

This is still a live investigation.

TRACY

People are going to panic this time, in a big way. And it won't subside easily. We have nothing to say to them Stephen. Nothing.

KEMP

For now, you simply need to deal with this as if you are back to square one.

TRACY

I'm not sure you understand. The first time around, there was a starting point. Something to work with. A motive even. Locations that we could identify and close down. We have *no idea* how this happened.

(beat)

This isn't *square one*. It's so much worse than that.

45

**INT. WILT' POL' HQ, TRACY'S OFFICE - DAY - D13 (5.7.18) - 45
1130**

MINTY opens the door of Tracy's small, cramped office. Still on the door is the name tag, written by herself in black marker, with her job title. She hasn't set foot in here in weeks, but it is just as she left it. On the wall, the map covered in red dots. Two white blouses hang on a rail. In the corner, a camp bed folded up.

MINTY

Home sweet home. Just as you left it.

She collapses into her office chair, all the energy drained from her.

MINTY (CONT'D)

(more forcefully)

You know, there was no way on earth any of us could have foreseen...

TRACY

(interrupting)

I'll be up in a minute.

(CONTINUED)

MINTY
I'm just saying this is not...

TRACY
(louder, angrily)
Dave, I'll be up in a minute OK?!

He doesn't move. He walks over to the map, scrutinising it.
Looking at the mass of red dots. She realises he's not going.

TRACY (CONT'D)
I was trying to figure out how I
knew her. Dawn Sturgess.
(beat)
I ran an outreach seminar, for
people with alcohol problems. She
was having a hard time. But she was
funny. She had life. I liked her.
You'd like her too.

MINTY nods. She buries her head in her hands.

MINTY
(gently)
I'll see you upstairs.

TRACY nods without taking her hands away from her face.

46

INT. SAL' HOSPITAL, ICU - DAY - D13 (5.7.18) - 1200

46

MATTHEW ROWLEY, Charlie's brother, is being led up the
corridor by STAFF NURSE EMMA BLACK. He is in a wheelchair.

EMMA
Your brother's in here.

MATTHEW
I haven't seen him for a year. We
had a bit of a falling out.

EMMA nods reassuringly. She opens a door.

MATTHEW looks at CHARLIE, unconscious, breathing on a
respirator. He hardly recognises him. EMMA gets out a pair of
protective gloves and puts them on MATTHEW'S hands. He looks
down. He can hardly believe this.

MATTHEW (CONT'D)
Can I touch him then? With these
on?

EMMA
Only his feet.

(CONTINUED)

MATTHEW tries to process this. He wheels himself forward. He reaches out his hand, tentatively. He touches CHARLIE'S big toe. Tears start to well up in his eyes.

MATTHEW

Jesus. What have they done to you
Charlie? What have they done?

47

INT. STURGESS HOUSE - DAY - D13 (5.7.18) - 1300

47

CAROLINE is packing a small case for GRACIE. She is trying to hold it together.

GRACIE

How long am I going to stay with my
Nanna Diane for?

CAROLINE

Just a couple of days love.

GRACIE

And I don't have to go to school?

CAROLINE

(trying to sound jolly)
No. You get a little extra half
term break!

GRACIE is smarter than that. A beat.

GRACIE

What's wrong with mam?

CAROLINE stops packing, tries to swallow her pain. She sits on the bed beside GRACIE. She takes her hand in her own.

CAROLINE

She's a bit poorly. But the doctors
are going to make her better.

She hugs GRACIE. Holds her tight.

48

EXT. SEAFRONT - DAY - D13 (5.7.18) - 1730

48

STAN, CAROLINE, CLAIRE and her partner CRAIG, KAREN and STEPHANIE are walking across the promenade, hastily packed heavy duty shopping bags in hand. STAN stops, looks around at all the grand hotels on the front.

STAN

So...where are we going to stay?

(CONTINUED)

Silence.

STAN (CONT'D)
I mean...I don't...it's not like
I...

CAROLINE
(interrupting)
We don't have enough money for a
hotel for us all.

Nobody has an answer to this.

CLAIRE
Use our credit card.

CAROLINE
We can't ask you to...

CLAIRE
Mum. There's no other way is there?

She walks towards a hotel. They follow her.

49 **INT. SEAFRONT HOTEL, RECEPTION - DAY - D13 (5.7.18) - 1800** 49

STAN is at the reception desk. The rest of the family behind him. STAN watches as they swipe Craig's credit card. He winces. This is a lot of money for him. The TV news comes on in the lounge nearby. The story is breaking. They all look.

CLAIRE
Oh my God it's them.

All of a sudden their phones start to ring.

50 - 52 **OMITTED**

50 - 52

53 **EXT. SEAFRONT - MORNING - D14 (6.7.18) - 0540**

53

STAN STURGESS sits with CAROLINE looking out to sea. She's worried about him. STAN'S eyes fill with tears.

STAN
I let her down. Our Dawn. I let her
down.

CAROLINE
(forcefully)
No you didn't.

(CONTINUED)

STAN

I was relieved you know. When they told me she'd been poisoned.

CAROLINE

(confused)

What?

STAN

I thought she'd done it to herself. And I was relieved... because I wouldn't have to live with that for the rest of my life. That I couldn't save her from herself. I thought, all these months I kept her at arms length, she goes and does this to herself, how could I live with that? So when they told me about the poison...

A beat. His eyes fill up with tears.

STAN (CONT'D)

I was happy. I was bloody happy.

He shakes his head at the horror of it.

STAN (CONT'D)

Have you ever heard anything more selfish than that?

She pulls him close.

CAROLINE

You didn't let her down Stan. You were there for her over her whole life. She knew that. She *knew* it.

STAN

(tearfully)

How could this happen to my little girl?

CAROLINE looks out to sea. She smiles.

CAROLINE

Do you remember when she was fifteen and she ran off to Cornwall and you had to go and pick her up from the travellers camp? *They* were the ones who wanted rid of *her*.

He calms somewhat. He nods. He smiles through his tears.

(CONTINUED)

CAROLINE (CONT'D)

And then when she was seventeen and she got knocked down by an ambulance? And they were treating her by the side of the road and she looked up and said, I don't know if this is really unlucky or really lucky?

He laughs.

STAN

Yeah.

CAROLINE

When you think about it, this kind of thing could only happen to our Dawn.

He looks at her, smiling through his tears. CAROLINE takes STAN'S hand. They both look back out to sea.

54

INT. RENTAL HOUSE - DAY - D14 (6.7.18) - 1000

54

SARAH BAILEY is on her laptop at the kitchen table, looking at the news and helicopter footage over Queen Elizabeth Gardens and Charlie's house. She jumps when NICK speaks.

NICK

One of them's Charlie Rowley, isn't it?

SARAH

I thought you didn't want to...

NICK

I nicked him a few times. For drugs.

SARAH can't believe it. She shakes her head.

NICK (CONT'D)

He used to call me and Mant the Starsky and Hutch of Salisbury.

SARAH

Smallsbury more like.

NICK smiles. He sits down. SARAH senses the possibility NICK has changed a little, of a rapprochement.

(CONTINUED)

NICK

Listen. I think I'm ready. To go back.

SARAH

No. Nick I really...

NICK

Sarah listen. I'm a police officer, right. That's not just what I am. It's *who* I am.

She looks at him.

NICK (CONT'D)

I have to go back.

She sighs. She is really worried about this. She knows he's not ready. Not even close.

55

INT. SEAFRONT, HOTEL LOBBY - DAY - D14 (6.7.18) - 1100

55

CAROLINE sits by a table looking out toward the sea. Around her are FAMILY MEMBERS, all on their phones, all reading about Dawn's story in all its various forms. STAN has a tabloid newspaper in his hand.

STAN

What...what the hell is this? What are they saying about her?

CAROLINE grabs the paper.

CAROLINE

Don't read it.

He wrestles the paper free.

STAN

A homeless addict!

CAROLINE

Stan!

STAN

That's not Dawn!

The other RESIDENTS look up and then away. CAROLINE puts her arm around STAN to calm him. He puts the paper down.

STAN (CONT'D)

I hardly slept all night.

(CONTINUED)

CAROLINE

Me too.

STAN

I don't know why we're here. We should be with her.

CAROLINE

But they told us -

STAN

We have to go back. Whatever happens. We have to be with her.

CAROLINE looks at him. She knows he's right.

56 **EXT. QUEEN ELIZABETH GARDENS - DAY - D14 (6.7.18) - 1130** 56

TRACY stands with ALISTAIR CUNNINGHAM. POLICE are conducting a finger tip search of the ground. Metal hoardings block the entrances. Hundreds of metres of tape goes along the perimeter elsewhere. Bins are being removed by CBRN OPERATORS. BYSTANDERS are beginning to gather, as well as lots of CAMERA CREWS. COUNCIL WORKERS are continuing to unload more hoarding from lorries. TRACY watches on.

ALISTAIR

A month ago I stood in the middle of the city and declared it safe and open for business again.

TRACY nods. Feels his pain.

TRACY

Yeah. I know.

ALISTAIR

So what do we say to them now?

She shakes her head.

TRACY

I don't know Alistair. What we told them wasn't true. We *thought* it was, but it wasn't. Why would they trust anything we say?

She looks back at the madness in front of her.

57 **INT/ EXT. COUNTRY ROAD / BUS - DAY - D14 (6.7.18) - 1400** 57

A bus drives along a country road. A police car speeds up behind, followed by a van. The bus is pulled over.

A POLICE OFFICER walks to the door of the bus.

POLICE OFFICER
Can everyone get out of the vehicle
please?

TIME JUMP:

The DRIVER and all his PASSENGERS look on aghast as two CBRN OPERATORS approach in full gear. One of them gets in the driving seat and drives the bus off.

58 **OMITTED** 58

58A **INT/EXT. TRACY'S CAR / CHARLIE'S FLAT - DAY - D14 (6.7.18) 58A**
 1430

TRACY drives through all the new-build houses. Up ahead is Charlie's flat and all the paraphernalia around it.

58B **INT. CHARLIE'S FLAT, KITCHEN - DAY - D14 (6.7.18) - 1445** 58B

A CBRN OPERATOR is taking samples. He looks around. We see an empty fish tank on a counter top, filled with lighters, matches, junk mail. Beads of sweat drip down his face. It's boiling in here.

59 **EXT. CHARLIE'S FLAT - DAY - D14 (6.7.18) - 1500** 59

Behind the cordon, PROFESSOR TIM ATKINS watches as CBRN OPERATORS are showered down by their colleagues. TRACY shows her pass and walks through. Barriers are up and various types of tents and decontamination areas are being erected. A beat. They watch the activity.

TRACY
How's it going?

TIM
Slowly.

TRACY
Tim, I'm Cat One and SC cleared,
remember?

(CONTINUED)

He turns to her.

TIM
Last night we found a perfume
bottle. It was full of Novichok.

This is massive news. A beat.

TIM (CONT'D)
Dawn must have sprayed it on
herself.

TIM (CONT'D)
Even now there's enough left in the
container to kill thousands of
people.

She is reeling.

TRACY
If it has been spread as they moved
around...

TIM
We don't know that yet...

TRACY
But the contamination radius could
be worse than last time.

TIM nods. Suddenly, they are distracted by the sight of two
CBRN OPERATORS physically carrying a third one out. TRACY
immediately goes on high alert.

TRACY (CONT'D)
Oh my God what's wrong...

TIM
They're fainting.

She looks back as they lay the CBRN OPERATOR on the ground
and begin spraying him with water.

TIM (CONT'D)
It's thirty three degrees out here.
Forty three degrees in the suits.
They only last twenty minutes or
so. The record is twenty eight.

TRACY looks back as the prone CBRN OPERATOR begins to show
signs of life, and drags himself up onto his knees, the cold
water continuing to pour over him. He lifts his mask and the
water floods out. TRACY breathes a sigh of relief.

60 **EXT. STURGESS HOUSE - DAY - D14 (6.7.18) - 1730** 60

The family's two cars make their way through the modest streets near the Sturgess home. As they approach they see a massive media pack with satellite trucks. A helicopter rumbles overhead. The REPORTERS spot the cars and converge on them. The FAMILY get out of the car, surrounded by cameras and questions. STAN fights his way through. A babble of shouted questions.

REPORTER
How is your daughter Mr Sturgess?
Do you know how this happened?

REPORTER 2
Was this a targeted attack?

REPORTER
What are the police saying to you?

61 **INT. STURGESS HOUSE, LIVING ROOM - DAY - D14 (6.7.18) - 1730**

The rest of the family make it into the house. CLAIRE, CRAIG, KAREN, JOHN, STEPHANIE, EUAN and AIDEN. They are too shocked to speak. They look at one another, completely lost.

One by one letters from journalists begin dropping through the letter box. The phones are ringing constantly. CAROLINE goes around the house drawing down blinds against the peering eyes of the journalists set up outside.

Everyone else stands in silence, totally unprepared for the intensity and scale of the siege.

62 **SCENE OMITTED** 62

63 **INT. WILT' POL' HQ, CORRIDOR / MILLS' OFFICES - DAY - D14 (6.7.18) - 2100** 63

TRACY is arriving back at the office. She walks past DCC Paul Mills' office. MILLS emerges and beckons her in.

TRACY is surprised to see STEPHEN KEMP waiting. He nods. He slides her a file across the desk. She opens it and looks inside.

KEMP
It contains everything we know so far about the two suspects in this crime. Their movements before and after the attack on the Skripals.

(CONTINUED)

TRACY

Why haven't you released this?

KEMP

Because we're hoping they might set foot in a country with an extradition treaty, and then we can arrest them. That would be nice, wouldn't it?

A beat.

KEMP (CONT'D)

They flew to Gatwick from Moscow on Friday 2nd March then went to a hotel in east London. According to the other residents they spent a night with a prostitute and a bag full of marijuana. They caught a train to Salisbury on the third of March for a recce and then came back again the day afterwards.

TRACY

The day of the attack.

KEMP nods.

TRACY (CONT'D)

And did they...

KEMP

(interrupting)

No evidence of them discarding anything. But for some of the time they were out of CCTV. So we don't know for sure.

TRACY nods.

KEMP (CONT'D)

This is DV clearance material. Above your grade but in this case we'll make an exception.

She nods, distracted by this trove of information.

64

**INT. WILT' POL' HQ, TRACY'S OFFICE - DAY - D14 (6.7.18) - 64
2115**

TRACY is back in her office making a diagram that shows the suspects route around Salisbury. But by now she is frustrated. She can't make sense of this.

(CONTINUED)

A TV report is playing on the big screen. The report on television is HOME SECRETARY AMBER RUDD in Parliament.

ARCHIVE AMBER RUDD
And let me be very clear. It is completely unacceptable for our people to be either deliberate or accidental targets, or for our streets, parks or towns to be dumping grounds for poison...

MPS
Hear hear!

65 INT. SAL' HOSPITAL, ICU - MORNING - D15 (8.7.18) - 1100 65

THE IMMEDIATE STURGESS FAMILY - STAN, CLAIRE, CAROLINE, KAREN, STEPHANIE, and their UNCLE SEAN are crowded into Dawn's small room. Silence, apart from some quiet sobs and sniffles.

STAN
Don't know why we're so bloody quiet. She hated that.

CAROLINE
Yeah. You're right.

CLAIRE gets the local paper out from her bag. She flicks through it.

CLAIRE
I brought the court reports. You love reading them Dawn. Don't you?

CAROLINE
Seeing what your mates are up to, that's what you say.

They all laugh.

CLAIRE
OK. Let's see. Jack Lindsay was fined two hundred pounds after being convicted of stealing an outdoor shrub from Market Square. When apprehended at 4am on January 11th, he...

She stops talking as DR RACHEL JENNER comes in. She looks at them. Then she looks at DAWN.

(CONTINUED)

CLAIRE (CONT'D)
...said he had no memory of the
incident....

JENNER
Can I talk to you all in the family
room?

66 INT. SAL' HOSPITAL, FAMILY ROOM - DAY - D15 (8.7.18) - 11156

All the FAMILY sit on chairs. JENNER has just delivered
devastating news.

JENNER
I'm very sorry.

CAROLINE
But...but you saved the other
ones...You saved *them*...why can you
not save Dawn!

CLAIRE
Mam...

Silence. JENNER is gentle.

JENNER
Dawn has a bleed on the brain. She
can't recover from it. I'm so
sorry.

Total, stunned silence. CLAIRE is the first to cry.

67 INT. LARGE CITY HALL - EVENING - D15 (8.7.18) - 2000

67

A public meeting, in the same location as in Episode Two.
TRACY, ALISTAIR and DCC PAUL MILLS are trying to answer
questions. The mood is raucous, angry, at times brutal.

WOMAN
You said, three months ago, that
this city was safe outside the
cordons. Now what do you say?

ALISTAIR
I understand your frustration...

MAN
You were wrong, weren't you. All of
you! You were wrong!

TRACY shifts in her seat.

(CONTINUED)

MAN 2

Excuse me. My son is ten. He won't go to school. He's having panic attacks about all of this! What am I supposed to tell him?

MAN

Who missed it? How did you miss it? How do we know it's not going to happen again today or tomorrow or next week?

TRACY

You are right. We didn't see this coming. And we still don't know exactly how it happened.

Silence now in the room. ALISTAIR looks at her.

MAN

That's all you have to say?

TRACY

Until we work out exactly what happened here, yes. And we are trying very hard to do that.

(beat)

Until then, don't pick anything up off the ground. If you didn't drop it. Don't pick it up.

A further eruption of garbled questions, lost in the noise. TRACY looks out over the crowd, trying to control herself.

68

INT. SAL' HOSPITAL, ICU - NIGHT - D15 (8.7.18) - 2200

68

CLAIRE is holding one of DAWN's hands. She wears protective gloves.

CLAIRE

Dawnie.

(tearfully)

Dawnie. You are a good person. You are a *good person*.

CLAIRE goes to kiss her sister, but stops. She hovers about a foot away from DAWN'S face. She knows she can't. But she feels terrible about it. She sits back down. She drops her head. She starts to cry.

69

OMITTED

69

70 **INT. SAL' HOSPITAL, ICU - MORNING - D16 (9.7.18) - 0700** 70

CHARLIE ROWLEY opens his eyes. He looks around the cubicle. He has no idea where he is. MATTHEW is sleeping. CHARLIE manages a grunt. MATTHEW starts awake. He's astonished.

 CHARLIE
Where am I?

 MATTHEW
It's OK Charlie, it's OK mate, I'll
get the nurse.

MATTHEW awkwardly tries to turn his wheelchair towards the door.

 CHARLIE
Where's Dawn?

MATTHEW is pushing himself towards the door.

 MATTHEW
Nurse!

 CHARLIE
Where's Dawn?

71 **OMITTED** 71

72 **EXT. TRACY'S HOUSE - DAY - D16 (9.7.18) - 0800** 72

TRACY gets out of her car. She looks exhausted. TED and TOBY are coming out of the house. TOBY is carrying his school bag. They all stop.

 TOBY
You've been gone a long time. I try
calling sometimes. But I know it
doesn't work anymore.

She doesn't know what to say.

 TED
You should get some sleep...

 TRACY
I'm just here for a shower and a
change of clothes.

TED shakes his head. There is no point in arguing any more.

(CONTINUED)

TOBY
(hopefully)
Can you take me to school?

A beat.

TRACY
No. Not today Tobes.

TOBY
You're never here! It's worse than
last time.

TRACY
Toby you know I have to...

He storms off.

TED
(resigned and weary)
I'll talk to him. See you later
yeah?

TED and TOBY walk off. TRACY watches them go then turns to
open the front door. Her phone rings.

TRACY
Oh hi Dave. Yeah. I just nipped
home, why...?

TRACY stands there, frozen to the spot in the doorway.

TRACY (CONT'D)
Oh no. Oh no. Oh no.

She slumps down and bursts into tears.

JOHN HUMPHRYS (O.S.)
Welcome to the Today Programme on
Monday the 9th of July, our main
news this morning. A woman poisoned
with nerve agent in Salisbury has
died....

A montage of shots of broken Salisbury. A ghost town. Closed
shops and bars. Traffic lights changing but no cars going
through. No people on the streets. Over this we continue to
play the RADIO 4 Today Programme.

JOHN HUMPHRYS (O.S.)
...joining me now in studio is
local Conservative MP John Glen.
The question on everybody's lips
after this shocking development is
this. Is Salisbury safe?

GLEN (O.S.)
The risk is low. Salisbury is open
for business and tourism is
thriving in the city and should
continue to do so. It's highly
likely the poison was dumped
somewhere...

74 INT. STURGESS HOUSE, KITCHEN - DAY - D16 (9.7.18) - 0830 74

STAN and CAROLINE are sitting at their kitchen table, uneaten
breakfast in front of them. They are in deep shock. The radio
is on.

GLEN (O.S.)
...these individuals were known to
be suffering from addictions and to
be in the habit of looking into
bins. It's likely not to be
somewhere obvious.

Stan is seething.

STAN
How dare you. How fucking dare you!

He jumps up and rips the radio plug from the wall. He slumps
down. CAROLINE puts her arm around him.

74A OMITTED 74A

74B OMITTED 74B

75 INT. WILT' POL' HQ, TRACY'S OFFICE - DAY - D17 (30.7.18) - 1030 75

TRACY is reading Charlie Rowley's police interviews,
underlining segments in bright orange. A knock at the door.

MINTY
What are you doing here? You're not
going to the funeral?

(CONTINUED)

TRACY

Alistair's representing the council. I'm not sure they'd want to see me there anyway.

MINTY

Listen, Tracy...

TRACY

(interrupting)

I've been reading Charlie Rowley's witness statements again. He says the perfume bottle he found was wrapped in hard plastic. So then how could it be the container that was used on the Skripals?

MINTY looks at her.

MINTY

He's been through a lot. Maybe he's not thinking straight.

TRACY

But what if he's right? What if this is a completely separate container?

MINTY

I don't know.

TRACY

What if there were two of these things? Or more? And they're still out there? What then?

He has nothing to say to this. A beat.

TRACY (CONT'D)

You know I had three kids by the time I was twenty.

MINTY is surprised.

MINTY

Really?

TRACY

My girls. They're grown now. Away at uni. Working. But when they were little, for a long time, I was a single mum of three, living on benefits. I didn't even have a GCSE to my name.

(CONTINUED)

A beat. MINTY is fascinated.

TRACY (CONT'D)

One day I just said no. There has to be something else. Not *just* this. So I studied at night time, and weekends. Got a degree. Got a job, eventually. Finally I ended up here.

She laughs bitterly.

TRACY (CONT'D)

The first day you rang me I thought to myself, this is it Tracy. This is the important thing you were supposed to do with your life. The reason you went through all that.

MINTY

Yeah? Well. Maybe it is.

She shakes her head. She looks directly at him. A confession.

TRACY

I should step down. Accept responsibility.

A beat. He looks back at her, very intently. Then at the map.

MINTY

How many fatalities since you got put on to this job?

(beat)

I'll say it. One. And it's deeply and incredibly sad. But there could have been dozens. Hundreds even.

(another beat)

You're going to see this through. And so am I. Whatever it takes.

She looks at him. Has this landed with her? It's hard to say.

76

EXT. CREMATORIUM CHAPEL - DAY - D17 (30.7.18) - 1100

76

STAN, wearing a yellow shirt, stares at the ground. CAROLINE, dressed much more somberly, comes up to him.

STAN

She's in there. The coffin's lined with metal. They wouldn't even let us carry it in.

(CONTINUED)

CAROLINE just squeezes his hand.

CAROLINE
Keep it together yeah. For Gracie.

He nods and breathes. ORGAN MUSIC begins...

77 **INT. CREMATORIUM CHAPEL - DAY - D17 (30.7.18) - 1100** 77

The coffin sits at the top of the aisle. The small chapel is packed. The ORGAN MUSIC continues and then into MORNING HAS BROKEN. Everyone sings.

As STAN enters the chapel, he sees CHARLIE tucked away at the back beside his brother MATTHEW. RESIDENTS of John Baker House sit around. MAYA. DCC PAUL MILLS. ALISTAIR. All of them wearing yellow in some form or another.

STAN walks over to CHARLIE, takes him by the arm, and brings him over to the family, including GRACIE. They walk to the front of the Church together and sit down.

78 **INT. CREMATORIUM CHAPEL - DAY - D17 (30.7.18) - 1100** 78

Total silence. GRACIE walks slowly to the pulpit. She pulls the microphone down towards her and unfolds a hand-written piece of paper. She coughs.

GRACIE
I just want to say, I really loved
my mam. And she really loved me. We
always liked doing things. Going to
the Cathedral to light a candle.
Making friendship bracelets.

She holds her hand up.

GRACIE (CONT'D)
This is one she made for me.

A beat.

GRACIE (CONT'D)
And listening to music and dancing.
We liked to video ourselves doing
that. So I just want everybody to
know she was a really good mam. She
was the best.

GRACIE walks back to the pew. She sees CHARLIE and sits down beside him. She puts her arm around him and pats him on the back. CHARLIE starts to cry.

(CONTINUED)

Another piece of music begins to play. If possible, it's High by James Blunt, chosen by the family for the lines 'Beautiful Dawn'. We hold on the faces of the STURGESS FAMILY, on the grief and pain etched into them.

The last face we come to is...

78a INT. TRACY'S CAR - DAY - D18 (20.8.19) - 0930

78a

...TRACY, seen front on as she drives into the Wiltshire Police HQ. Dark rings under her eyes. She's deep in thought, haunted even.

79 INT. WILT' POL' HQ, OPS ROOM - DAY - D18 (20.8.18) - 1100 79

TRACY, MINTY, MILLS, ALISTAIR, TIM ATKINS, STEPHEN KEMP, and various OFFICIALS are in a meeting. TRACY is listening but also far away.

TIM

We should be able to declare the flat in Amesbury safe in less than ten days. This was, as you would expect, the biggest concentration of Novichok we've encountered so far. And yet we haven't found it in any other sites.

MINTY

Because it was sealed? Charlie was right?

TIM

We don't know.

A beat.

KEMP

We've been told that Bellingcat is about to break the CCTV footage of the Russian agents in Salisbury. We're going to get there first. It's not ideal in terms of the investigation. But at least it's a chance for us to get the facts out there.

TRACY half-laughs. KEMP turns to her.

KEMP (CONT'D)

I'm sorry is there a...

(CONTINUED)

TRACY

The facts?

KEMP looks at her.

TRACY (CONT'D)

We still have next to no idea of
what really happened here Stephen.

She turns to him.

TRACY (CONT'D)

The only thing I know for sure is
that an innocent woman died on our
watch.

She looks down. Silence.

80

INT. STURGESS HOUSE - DAY - D19 (2.9.18) - 1400

80

STAN enters carrying an urn. CAROLINE is waiting. Reverently,
he crosses the room and puts the urn on a shelf next to the
picture she gave him: a mini shrine. They look at it in
silence. STAN meets CAROLINE'S eye.

STAN

I want to know the truth. It's the
only thing I can do. We deserve to
know.

CAROLINE looks at him, almost bitterly.

CAROLINE

Stan. Come on.

A beat.

CAROLINE (CONT'D)

The truth isn't for people like us.

81

EXT. GOLF COURSE - EARLY MORNING - D20 (5.9.18) - 0630

81

The sun is just coming up. STAN carries a small golf bag to
the first tee. He places his ball and is just about to hit it
when his phone pings. He looks at it. The news story has
broken. Suddenly all of the energy seems to go out of him. He
sits down and looks out over the golf course.

STAN

(quietly)

Bastards...the bastards.

82 **EXT. STREET SALISBURY - DAY - D20 (5.9.18) - 0930** 82

NICK and SARAH are walking when her phone pings. She stops for a moment to read it.

SARAH
Nick...

She becomes more urgent, but still isn't looking up.

SARAH (CONT'D)
Nick.... it's them. The people they
think did it.

He comes over and looks at her screen. People walk past as his world stops. He clenches his jaw.

83 **INT. TRACY'S HOUSE - MORNING - D21 (6.9.18) - 0830** 83

TRACY watches as TED and TOBY leave for school. Then she walks back into the empty house. She sits down alone at the dining table. Breakfast TV is on in the background.

ARCHIVE BREAKFAST TV
Police have released images of two
men who they say are the chief
suspects in the nerve agent attacks
in Salisbury earlier this year....

Her ears are always alert to the word 'Salisbury'. She turns to the TV - and CCTV images of the Russian men. We finally see them: walking over a bridge in Salisbury.

The screen now shows DAWN STURGESS. TRACY stands up quickly. She turns off the TV. She walks across the kitchen. She holds on to the sink to stop herself from falling, she hyper ventilates - almost as if she has become poisoned herself.

84 **INT. TRACY'S HOUSE - DAY - D21 (6.9.18) - 0900** 84

TRACY, wearing an apron, takes pure bleach out of a cupboard. She puts cleaning gloves on and begins scrubbing furiously at the kitchen work tops. Cleaning products are strewn behind her. Her scrubbing becomes more and more furious.

JUMP CUT: She is scrubbing the bath.

JUMP CUT: She is scrubbing the floor

JUMP CUT: She is rubbing the walls. Until she finally crumples, exhausted.

85 **INT. RENTAL HOUSE - MORNING - D22 (15.1.19) - 0730** 85

NICK BAILEY comes into the kitchen wearing a police uniform.
SARAH, ANNIE and ELLIE give a chorus of approval. He blushes.

NICK
Still fits anyway.

SARAH
You nervous?

NICK
Yeah. No. Yeah.

He breathes deeply. He looks at himself in the mirror. We see uncertainty in his eyes.

86 **INT. BH POL' STATION, LOBBY - DAY - D22 (15.1.19) - 0905** 86

NICK stands in his uniform in front of the official Wiltshire Police crest. A flash. His photograph is taken by an OFFICIAL POLICE PRESS PHOTOGRAPHER. NICK is slightly dazed by the light but tries to hide it. Again, he is uncertain.

87 **INT. BH POL' STATION, CID OFFICE - DAY - D22 (15.1.19) - 0930**

NICK walks into the office to a round of applause from DETECTIVES. He is mortified. His colleague DS MANT comes up.

MANT
The hero returns! Dress blues and everything. Fast track for promotion now are we?

NICK
They made me wear this.

MANT
Let's get a selfie with Captain Marvel then!

More laughter and banter. PEOPLE huddle around NICK eagerly for a photo. He feels massively out of place.

NICK is taken over to his new desk. Suddenly he is breathing shallower. Sweating. He tries to cover it amid the merriment and banter. But he can't do this.

88 - 89 **OMITTED**

88 - 89

90 **INT. BH POL' STATION, BATHROOM - DAY - D22 (15.1.19) - 1635** 90

NICK is in a cubicle, his arms clutching his torso. He is having a panic attack.

90A **INT. STURGESS HOUSE - DAY - D23 (17.1.19) - 1130** 90A

STAN opens up a new page on his lap top. His fingers hover over the keyboard. He types into a search engine: SALISBURY POISONING. He gets hundreds of results.

Some clips are videos. We see key moments from our timeline shown with real archive. YULIA SKRIPAL is walking out of hospital to do her interview. Russian diplomats are being expelled.

The more STAN probes, the further he is baited by shock and grab headlines. He reads articles alleging disinformation, conspiracy, a British State cover up.

Finally, he faces an interview with the TWO SUSPECTS on Russian TV. They say they came to Salisbury to look at the famous cathedral with its 123 metre spire. STAN is furious but holds it in.

CAROLINE comes in with a cup of tea. STAN closes his computer down and follows her out.

91 **INT. TRACY'S HOUSE - DAY - D24 (21.1.19) - 1750** 91

TED opens the front door and comes into the house. It's quiet. He walks to the door of his son TOBY'S bedroom. TOBY is playing his games console.

TED
Alright mate.

TOBY glances at him over his shoulder, then returns to the screen.

TED (CONT'D)
You eaten?

TOBY shakes his head. TED breathes, trying to control an irritation that is nothing to do with his son. He goes to the next bedroom. He opens the door. The curtains are closed. TRACY lies under the duvet, unmoving. TED turns on the light. She flinches, but does not move from the position of lying on her back looking at the ceiling. It's clear that she has been lying there awake with her eyes open the whole time. She is not sleepy or groggy, but there is a vacancy, an emptiness, in her expression. TED looks at her.

(CONTINUED)

TED (CONT'D)
Do you know what time it is?
(beat)
Are you planning on getting up
today?

Finally, after living with this for a long time, he has had enough. His voice is full of bitter resentment.

TED (CONT'D)
You've been like this for weeks.

He jerks the duvet off the bed and fires it onto the floor.

TRACY
Oi! What the hell do you....

She jumps up, still in the track bottoms and T-shirt she sleeps in. She is incensed.

TED
(interrupting, bitterly)
Are you ever going to talk about
it?

She is struggling for words.

TED (CONT'D)
(shouts)
Or are you going to let it destroy
you?

A beat.

TED (CONT'D)
And us?

A long silence. TED walks away leaving TRACY alone.

92

EXT. SCHOOL / SARAH'S CAR - DAY - D25 (22.1.19) - 1500

92

NICK and SARAH sit in the car in silence. SARAH is in the driving seat, NICK in the passenger.

NICK
They said I should take a few more
months.
(beat)
I never wanted to be anything else
but a copper.

She looks at him. She shakes her head.

(CONTINUED)

NICK (CONT'D)
Everyone's calling me a hero. I'm
not a hero, I just opened a door.

SARAH
Nick you...

NICK
(interrupting)
I know I'm not the man you married.
I wish I could go back, but I
can't.
(tearfully)
It's not right.
(total frustration)
It's not right.

He turns to her again.

NICK (CONT'D)
What am I going to do now?

A beat.

SARAH
It's just too soon. That's all.
Give it time.

Suddenly the back door opens and ELLIE enters in Primary
School uniform, bright and full of life. SARAH snaps out of
it, turns to her.

SARAH (CONT'D)
Hiya darling, how was school?

NICK is unable to register. He just stares straight ahead.

93 **INT. CAFE - DAY - D26 (23.1.19) - 1400**

93

TRACY sits alone in a cafe. She looks nervous. Then into the
cafe comes CAROLINE who walks over to her. She is also
nervous.

CAROLINE
Are you Tracy...

TRACY
Dasckiewicz? Yeah. Can you believe
my maiden name was Smith?

CAROLINE smiles. Some ice has been broken. She sits down.

(CONTINUED)

TRACY (CONT'D)
Can I get you a drink?

94 INT. PUB - AFTERNOON - D27 (28.1.19) - 1500

94

DR JAMES HASLAM takes a pint from the bar and sits down beside NICK.

HASLAM
Cheers.

A beat.

NICK
Dr Haslam. Thanks. For meeting.

HASLAM
James. How are you?

NICK slightly shakes his head and looks at his drink. HASLAM nods.

HASLAM (CONT'D)
I've checked your latest blood tests. Everything's going in the right direction. It'll take time.

HASLAM can see that NICK is deeply traumatised. HASLAM glances around. The pub is empty.

HASLAM (CONT'D)
Listen. Has anyone ever told you how sick you were? Has Sarah?

NICK
No. I mean she...no....not really. I haven't asked.

HASLAM
(gently)
Would you like to know?

A beat.

NICK
Yes. Yes I would.

HASLAM glances around. The pub is empty.

HASLAM
You took a massive dose Nick. Your cholinesterase levels were almost non existent.
(MORE)

(CONTINUED)

HASLAM (CONT'D)

Every single one of your major organs was fighting an independent battle to stay functioning. Normally, in that situation, you lose consciousness.

HASLAM takes another drink. Nick swallows.

HASLAM (CONT'D)

So we waited for the crash. But the thing was, you never lost consciousness. I still don't know how you did it. None of us do.

A beat.

HASLAM (CONT'D)

I've seen a lot of sick people Nick. But I've never seen anyone fight as hard as you did.

NICK is trying not to cry. He nods, finding a strength in this he sorely needs.

95

INT. TRACY'S HOUSE - NIGHT - D27 (28.1.19) - 1900

95

TED, TRACY, and TOBY are having dinner. TRACY has made a lamb stew. Small talk.

TED

That looks delicious.

TOBY

Can I have ketchup?

TRACY

In *stew*?

She gets it for him. As he squeezes the bottle, he says, matter of factly, and without looking up.

TOBY

Mrs Montague was talking about you today.

TRACY looks worried.

TRACY

Oh dear. What have I done now?

TOBY

She says you're a hero.

(CONTINUED)

TRACY and TED look at him - what?

TOBY (CONT'D)
Someone was talking about you in
town and so she searched you up.
She told my whole class that if it
hadn't been for you, lots of people
might have got sick.
(beat)
Is that true?

TRACY is speechless.

TRACY
I mean. There were masses of people
involved. Hundreds of us. But I
helped...

TED
Yes. It's true.

TOBY nods.

TOBY
That's cool.

TOBY goes back to serving up his food. TED looks at TRACY.
She is looking down at her food. She has tears in her eyes.

96

INT. RENTAL HOUSE - NIGHT - D27 (28.1.19) - 1900

96

NICK comes to the kitchen door. Through the doorway he looks
at SARAH, ELLIE, and ANNIE having dinner. They are eating
Spaghetti Bolognese. He is on the outside still. They notice
him. They are wondering if he's going to join them. He sits
beside them. He serves himself some food.

NICK
I. Love. Spag Bol.

NICK smiles. The girls laugh. NICK smiles at SARAH. She sees
a change in him. She feels lighter already.

97

EXT. STURGESS HOUSE - DAWN - D28 (15.3.19) - 0530

97

The street is empty. It's the darkness before dawn and the
hint of a new day can be seen in the sky above the house. A
light goes on inside.

- 97a **EXT. STURGESS HOUSE. DAWN - D28 (15.3.19) - 0530** 97a
- STAN STURGESS walks through with his golf clubs. He opens the front door quietly and goes out.
- 98 **EXT. RENTAL HOUSE - DAY - D28 (15.3.19) - 0800** 98
- NICK closes the front door behind himself. He is in his running gear. He sets off at a jog. In the dawn light, he can see across a meadow to a row of trees. He can hear bird song.
- 99 **EXT. WILT' COUNCIL HQ - DAY - D28 (15.3.19) - 0830** 99
- TRACY is driving along a road. She parks outside the Wiltshire Council offices. She gets out of the car.
- 100 **EXT. QUEEN ELIZABETH PARK - DAY - D28 (15.3.19) - 0940** 100
- NICK BAILEY is running past Queen Elizabeth Park. The hoarding is down now. He looks healthy and fit. He stops running. We see his face.
- This is the real life Nick Bailey.
- He turns and carries on running.
- CAPTION: NICK BAILEY COMPLETED THE SALISBURY MARATHON IN AUGUST 2019, AND RETURNED TO WORK AT WILTSHIRE POLICE.**
- 100A **OMITTED** 100A
- 101 **EXT. WILT' COUNCIL HQ - DAY - D28 (15.3.19) - 1415** 101
- TRACY is walking out through the doors of Wiltshire Council HQ. As she passes through them, we see that:
- This is the real Tracy Daszkiewicz.
- She turns a corner and goes into a meeting room.
- CAPTION: TRACY DASZKIEWICZ IS STILL THE DIRECTOR OF PUBLIC HEALTH FOR WILTSHIRE COUNCIL.**
- 101A **EXT. WARMINSTER STREET - DAY - D28 (15.3.9) - 1200** 101A
- The real Charlie Rowley and Matthew Rowley are in the street.

(CONTINUED)

CAPTION: CHARLIE ROWLEY MOVED IN WITH HIS BROTHER MATTHEW. HE CONTINUES TO RECOVER FROM THE EFFECTS OF NOVICHOK POISONING.

102 **EXT. GOLF COURSE - DAY - D28 (15.3.19) - 1500**

102

A golf ball is hit with some force. STAN STURGESS is playing, alone. We see his face as he watches the ball fly through the air. He smiles. It was a good shot.

This is the real Stan Sturgess.

He picks up his bag and walks away from us.

CAPTION: STAN STURGESS HAS LAUNCHED A LEGAL BATTLE TO UNCOVER THE TRUTH ABOUT THE NOVICHOK ATTACKS IN SALISBURY IN 2018. HIS FIGHT CONTINUES.

CAPTION: IN MEMORY OF DAWN STURGESS 1974 - 2018.

VIDEO: THE REAL DAWN AND GRACIE ARE DANCING TO "TILTED" BY CHRISTINE AND THE QUEENS.

END CREDITS