

—
—

1

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

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

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

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' man 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, JANNE, walks over.

JANNE
Ms Dszki evicz!

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

TRACY
Ms Mirtague. H.

JANNE
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.

JANNE
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. JANNE watches her go

10

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

10A

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 CIC 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

TRACY arrives in a hurry. She approaches the outer cordon and has her ID checked. Then she hands over her handbag. er The hc

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

TRACY

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

TRACY collects herself.

TRACY flinches at this thought
TRACY
What does it show..

MINY is watching intently.

MINY
Nothing much Yet.

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

TIM
Watch it backwards.

MINY looks at him

MINY
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 **MINY** watch him intrigued. He
looks from the piece of paper, to the screen, and then up at
MINY. **TRACY** pulls up an empty chair. She sits right beside
the monitor.

TIM
Watch it backwards.

TIM is d d (/used o the saruer. **MINY** is controlling the sibe

TRACY

But Nick Bailey contaminated the
house.

MILLS sighs and rubs his eyeballs with his fingers.

17

17

18

18

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, **MYA**, Chinese heritage, 37. **MYA** smiles.

MYA

Dawn Come in

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

DAWN is being interviewed by **MYA**

MYA (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.

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

MYA

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.

MYA

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?

MYA

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.

MYA looks at her. She's not convinced.

19 20

19 20

21

21

A large meeting of the Strategic Coordinating Group. Several newfaces 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 newfaces, **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

MINNY 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, HANNA 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(OS.) (CONF'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(OS.)

It worked its 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(OS.) (CONF'D)

... through the skin

**CUT TO WILT POL
CPS ROOM**

TIM(CONF'D)

Ososis.

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

TRACY

Now ososis 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 (CONF'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.

(MRE)

TRACY (CONF 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 (CONF 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

22

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

23

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 (CONF 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 would 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 (CONF D)

Go on then. Let's get today's
grilling underway.

MISHRA puts two simcards on the table.

MISHRA

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

RCSS

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)
Nowwhere's that printer?

25

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

26

SARAH is holding **NICK** hard. 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 camera in his arm. She jumps up and presses the emergency alarm. **HSLAM** and two **NURSES** run in.

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

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.

MINY

(shaking his head as he reads)

The press are going to love this.

TRACY flinches. KEMP is just staring at her.

28

28

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.

MITCHELL
You might as well close Salisbury
down!

TRACY
Well maybe we..

MINY 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?
s Y

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 s" pn skst, ipa De pr rl. a

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** peel off, talking earnestly in a hushed whisper, and
leave the room. **MILLS** and **MIRY** follow them.

30

30

31

31

DAWN STURGESS, **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... a

32

32

32A

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

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**

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

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

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.

TRACY (CONT'D)

(clearly)

I have to get back

TED

(incredulous)

You're going back to work? Now?

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

42

42

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. TIMAIKINS 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

43

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?

ANNE

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

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 not in the corridor by **SENIOR STAFF NURSE EMA BLACK**

EMA

Sarah

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

SARAH

H.

EMA

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 Hsland?

EMA 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

45

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

M'HERSON
Ross Cassidy?

ROSS
Yeah

MICKLE
I have a requisition order here for
your vehicle

ROSS
You're joking

MICKLE
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 (CONF'D)
G! Get out of it! That's my motor.

M'HERSON, thirty years younger and a foot taller, puts a
broad hand on his chest.

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

M'HERSON hands him a card

MIPHERSON

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

MIPHERSON nods at his **SOLDIERS** as the car lands on the back of the lowloader. Ross stops struggling His face crumples.

46

46

ROSS enters.

MD

You're back early!

ROSS

Yeah

She can instantly see he's upset.

ROSS (CONT'D)

We should never have done those bloody interviews.

MD

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)

Me, what if they come for the house?

MD

They wouldn't do that...

ROSS

Have you seen Salisbury lately?

He wells up with tears.

ROSS (CONT'D)

Me, 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

DANN is on the bus with CHARLIE and GRACE. She looks longingly out of the window at row upon row of newly built houses.

SARAH

**When can I see my husband? Where is
Doctor Hslan?**

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 w R/ ething /.**

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 MINY comes walking fast across the yard

MINY

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

51

51A

51A

She hands CLAIRE the rolled up canvas.

CLAIRE
What is it?

DAWN
It's a painting

CLAIRE
(incredulous)
A painting?

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

CLAIRE unfurls it.

CLAIRE
What is it?

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

CLAIRE looks at her.

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

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

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

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

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

CLAIRE (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.

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
want it! I'll do this, and I'll do
that she says. Then next thing
she's at it again, as right 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

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. **HSLAM** enters, not wearing any protective
gear. He nods for the nurse to leave.

NICK (CONT'D)

What's going on?

HSLAM

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 **HSLAM**

NICK

So why aren't you wearing it?

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

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

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.

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

66

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

67

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

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'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 the first. He aiiiiiiiiid**

70

70

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

MN

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.

WMN 1

I have a question for Tracy Daszkiewicz.

A beat.

WMN 1 (CONT'D)

What about the pigeons?

TRACY

I'm sorry the... pigeons?

WMN 1

Well if the mallings 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.

WMN 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.

WMN 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 ve eh.. ve are doing
everything ve can..

MIN

(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

71

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

MINY

That went well I thought.

TRACY

Oh fuck off Dave.

MINY looks at his notebook

MINY

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?

MINY

The pond At the Millings.

A beat. She glances at the map

TRACY

Shit.

TRACY runs out past him

72

72

MINY

I don't get it.

She turns to him

TRACY

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

MINY

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

74

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

EMA

Doctor. . Doctor Hslam.

EMA BLACK is behind the window gesturing for **HSLAM** to come.
HSLAM 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. **HSLAM** runs out of the room.

75 - 76

75 - 76

77

77

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 **EMA** 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 to the chemical
weapons attack in Salisbury.

(MRE)

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.

MINY (O.S.)

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

TRACY

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

MINY

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

86

86

TRACY arrives in a hurry, hanging her coat on the hanger, dumping her bag. **TIM** 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

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 **HISLAM**.

SARAH
OK?

Nick breathes.

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

SARAH
Yes you can.

He breathes again.

SARAH (CONT'D)

FRITCHARD (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

89 - 90

91

91

The Range Rovers pull up to a house - it's an isolated place,

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)

95

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

96 - 97

98

98

A car drives past **CHARLIE ROMNEY**. 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

99

CHARLIE ROMNEY 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

100