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TWO CITIES

TELEVISION

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ARMY OF SHADOWS

Episode One

Written by Ronan Bennett

Based on the novel by Joseph Kessel and
the film by Jean-Pierre Melville.

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CONTENT WARNING: Please be advised that this script contains scenarios that readers might find distressing, which include racism and extreme violence. If this material has impacted you, please reach out to Production for support. The Film and TV Charity support line is also available 24/7 on 0800 054 0000.

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Army of Shadows - Character Names / Code Names - Cheat Sheet

Episode 1

CODENAME	REAL NAME
Adam	Michael Reid
Artem (No Codename)	Artem
Berry	Philip Gervase
Draper	Vincent Richards
Felix	Kevin Barry O'Connor
George	Alan Pond
Jo	Diana
Simon (No Codename)	Simon Hardy
Sophie	Asha Dhillon
Theo (No Codename)	Theo
Tom	Alfie
Vanessa	Julia Abudu
Woodward	Conor Tandy – NOTE: Conor is the exception to the rule and is always listed in script by his real name due to his part in The Resistance being a reveal.

FADE IN:

1

INT. HOLIDAY COTTAGE, LIVING ROOM - DAY 1

1

Michael Reid (22), whose name is now ADAM, a student, sits in an armchair watching--

Vincent Richards (30), whose name is now DRAPER, a social media marketing manager by profession, standing naked from the waist up and in bare feet.

Draper blinks nervously. He's not expecting anything good to happen here, but he hopes he can stop it from becoming very bad. He has charm. It's always worked for him. He needs it to work now.

BERRY (O.S.)
Take off your trousers.

The voice O.S. is calm, authoritative and dangerous.

Adam continues to watch.

After a moment's hesitation Draper reluctantly takes off his trousers and hands them across to someone we don't yet see.

BERRY (O.S.) (CONT'D)
Underwear.

Adam watches.

DRAPER
Seriously?

The answer is in the ominous silence that fills the space. Draper slowly removes his shorts and passes them across. He covers his genitals with his hands. Someone throws him a towel which he catches and wraps around his waist.

BERRY (O.S.)
Where's your phone?

DRAPER
At home. You told me not to bring it. I did everything you said.

We pull back to reveal our location: a cheap conversion near Camber Sands in East Sussex with a view of the sea. In order to maximise their property's economic potential, the owners have subdivided the building into two adjoining units. They're both small and cramped.

It's day, but the thin curtains are drawn.

Philip Gervase (40), whose name is now BERRY, engineer by profession, stands opposite Draper.

[NOTE ON NAMES: Many of our main characters have two names: their codename and their real name. To some, they will be known only by their codename; to others - family, friends, professional colleagues etc. - by their real name. To minimise confusion, the first reference in the stage directions will include the character's real name and codename.]

Berry is a cautious man, someone who considers every possible angle and calculates every possible outcome before making a final decision.

Along with Berry and Adam there are two more people present:

Asha Dhillon (late 30s, South Asian), whose name is now SOPHIE, a radiographer at a major London hospital, as careful and precise as Berry, a single mother.

Sophie is going through the pockets of Draper's discarded clothes, running her fingers along the seams, checking everything.

Kevin Barry O'Connor (40, from the north of Ireland), whose name is now FELIX, a self-employed roofer. Physically very strong, handy with his fists. Lying at his feet are the remnants of Draper's trainers, which Felix has taken apart, looking for trackers.

Sophie has no idea what to expect from the drama unfolding around them. Felix has a pretty good idea of how this is going to play out.

DRAPER (CONT'D)

(re his clothes)

What are you even looking for? I haven't brought anything.

BERRY

(to Sophie)

No trackers? Nothing?

Sophie shakes her head. Felix likewise. Berry stares bleakly at Draper.

BERRY (CONT'D)

If you lie to me there will be consequences.

DRAPER

I haven't done anything wrong. Why would I lie?

FELIX

To save yourself.

FELIX (CONT'D)

No one gets out of the Temple, but here you are. What that tells me is that they turned you.

Adam licks his lips, a nervous reaction. The mere mention of the "Temple" is enough to send shivers down the spine.

DRAPER

No! They didn't.

BERRY

Why did they let you go?

DRAPER

I played them.

BERRY

Played them? How did you do that?

DRAPER

By talking. It's what I do. It's called marketing. I talk. I'm good at it. I can read people.

FELIX

Yeah? Why don't you read me? Read what's in my head right now.

DRAPER

Look, I didn't tell them anything.

BERRY

Tell me how you played them.

DRAPER

One night they came in my cell. One of them was this American woman. Scary woman. Very scary. I heard one of them call her Jessie.

BERRY

Describe her.

DRAPER

Maybe mid-thirties. Forty? Attractive. Shorter. Like, brownish skin.

BERRY

What did she ask you about?

DRAPER

She asked me about various people. I genuinely didn't know who they were. But...

BERRY

But?

DRAPER

She said your name. Berry.

Berry takes this in. How bad is it?

DRAPER (CONT'D)

She went on and on about Berry. Who is Berry? Is he the leader? Who is Berry?

(off Berry's baleful glare)

I told I'd no idea. I swear on my child's life.

BERRY

What other names did you give Jessie?

DRAPER

I didn't give her any names!

FELIX

You gave her Berry's name.

DRAPER

She already knew it. She kept going on and on about Berry.

BERRY

Have you spoken to Jessie since they let you out?

DRAPER

I didn't tell her anything and I'm not going to tell her anything. Or I could tell her complete bullshit. You know, to confuse them.

Silence... Berry considers. Draper's anxiety levels are going through the roof. His confidence in his charm is fading.

BERRY

Give him back his clothes.

Sophie passes Draper back his shirt and trousers. Somewhat relieved, Draper starts to dress under the baleful stares of Berry and the others.

DRAPER

Look, when you think about it, this is an opportunity for us. Jessie thinks I'm working for her, but I'm not. We can totally mess up her head. Right?

BERRY

You don't play these people. You're an asset for this Jessie woman.

FELIX

You're her bitch.

DRAPER

She thinks I'm her bitch, but I'm not.

Berry slowly turns to the others.

BERRY

I wanted you all to hear it.

DRAPER

I could lure the Yank somewhere and then we could do her, whatever.

FELIX

Shut up.

Berry takes a small pistol from his coat pocket.

Adam's eyes widen. A gun. He's never seen one before. So this is real. He's nervous but also excited. He's a young man, keen on action.

The blood drains from Draper's head. He staggers back. Felix jumps up to catch him.

FELIX (CONT'D)

Pull yourself together. Sit down.

Felix pushes Draper into a straightback chair at the small table.

BERRY

You've heard what Draper's had to say. The question is... Can we let him live?

Draper starts to cry.

FELIX

Stop embarrassing yourself, man.
(to the group)
Obviously we can't let him live.

BERRY

Is that your vote?

FELIX

That's my vote.

Draper snivels. Berry turns to Adam.

BERRY

How do you vote, Adam?

ADAM

I don't think we can trust him. I think Felix is right.

BERRY

You understand what that means?

(off Adam's nod)

We have to kill him?

Draper lets out a long moan.

ADAM

Yes.

Berry turns to Sophie.

SOPHIE

Is there another way? Could we expel him? From the network?

FELIX

This isn't boarding school, Sophie. He'd go straight to this Jessie woman.

SUDDENLY--

They hear the sound of an approaching car. They weren't expecting this.

Adam goes to the kitchen window.

BERRY

Sophie?

SOPHIE

He doesn't know our real names.

FELIX

He knows enough about us.

BERRY

Sophie? Yes or no?

Slowly, Sophie nods a reluctant yes. Draper lets out a pitiful moan and drops his head to his chest.

Berry pulls back the slide and puts a round into the breach of the automatic.

1A

INT. HOLIDAY COTTAGE, KITCHEN - DAY 1 - CONTINUOUS

1A

Adam peeks through the cheap curtains.

ADAM
(from the window)
Someone's coming.

A happy young family of MUM (JINTY), DAD and TWO KIDS under 10 climb out of a car that has pulled up in the small shared parking space at the front of the subdivided cottage.

1B **INT. HOLIDAY COTTAGE, LIVING ROOM - DAY 1 - CONTINUOUS** 1B

Everyone freezes. Silhouettes of the family pass by the window. They hear the family enter the next door cottage, bringing their stuff. They can hear them all too clearly.

Adam returns from the kitchen.

ADAM
There's a family, two kids. They're going in next door.

BERRY
(to Sophie)
You said next door wasn't rented?

SOPHIE
The owner told me he didn't have anyone in this weekend. He must have found someone.

ADAM
We could take him in one of the cars, to the beach? Find a deserted spot.

BERRY
Too much chance of being seen. Or stopped.
(coming to a decision)
We're going to do it here.

DRAPER
(muffled, through the gag)
Please. Please...

FELIX
Start by showing some dignity.

Felix puts zip-ties on Draper's wrists.

DRAPER
(snivelling)
I know I've done wrong, but, please...
(sobbing uncontrollably, snot everywhere)
...I don't deserve this.

FELIX

It's nothing to do with deserving
it. It's about security.

Sophie is finding this very hard to take. Felix just wants to
get it over with.

DRAPER

I'm begging you.

Felix stuffs Draper's socks in his mouth.

Berry disappears into the kitchen.

Draper suddenly finds the will to resist. He springs to his
feet. The chair clatters to the floor.

Adam rights the chair as Felix subdues Draper and bundles him
back into it. Draper starts to choke. His eyes water. His
chest heaves.

2

INT. HOLIDAY COTTAGE, KITCHEN - DAY 1

2

Berry looks around quickly. He snatches up a tea towel. He
rummages through the drawers. He finds a wooden spoon. He
tests its strength. Inadequate.

3

INT. HOLIDAY COTTAGE, LIVING ROOM - DAY 1

3

Berry returns from the kitchen.

Berry puts the twisted tea towel around Draper's neck.

BERRY

Who's going to do this?

FELIX

(turning to Adam)

Want to step up, Adam? You're
always saying how you want action.

ADAM

I said I'd shoot him, yes, if
that's what we voted for. A gun,
yes - but this is different.

SUDDENLY there's a knock at the door.

FELIX

Jesus, Mary and Joseph.

They freeze. Another knock. Adam creeps to the window and
peeks out.

It's the woman from next door. Another rap. Felix beckons Sophie to answer. She pulls herself together and heads out towards the door puts on a smile and opens the door.

3A **INT. HOLIDAY COTTAGE KITCHEN - DAY 1 - CONTINUOUS**

3A

Sophie opens the door.

SOPHIE
(bright)
Hi, hello.

JINTY
Hi. So sorry to bother you. I'm
Jinty, mother of the total disaster
family next door.

Sophie smiles sympathetically.

JINTY (CONT'D)
Total disaster. We forgot - can you
believe it? - apart from milk and
bread, which we also forgot...
(theatrical sigh)
We forgot to bring a phone
charger, would it be possible to
borrow one just for a couple of
hours. I'm so sorry to bother
you.

SOPHIE
No bother at all.

She glances at Adam, still standing by the window.

SOPHIE (CONT'D)
Could you get my charger, darling?

Jinty, nosy bitch, peers over Sophie's shoulder to get a look at "darling". Sophie keeps guard at the door.

JINTY
Are you here for long?

SOPHIE
Not too long.

JINTY
Oh. What a shame.

Adam hands Sophie the charger. She gives it to Jinty.

JINTY (CONT'D)
Thank you so much. Couple of hours,
tops.

Sophie smiles and closes the door. Massive relief.

Returning to the living room to see:

3B **INT. HOLIDAY COTTAGE LIVING ROOM - DAY 1 - CONTINUOUS** 3B

Berry and Felix frozen in tension. They turn to resume the task at hand.

Draper makes a feeble effort to escape. They restrain him easily. The fight is going out of him.

FELIX
(to Draper)
I give you my word it will be quick
and it won't hurt, if you
cooperate.
(to Berry)
We need to get this over with.

Berry nods. Felix comes round behind Draper and takes hold of the tea towel, a noose around Draper's neck. Berry grabs the iron poker from the fireplace and it in the tea towel like a brace, a garrotte. Death by strangulation.

Adam holds Draper's arm. Berry holds the other. Sophie looks into Draper's imploring eyes. A long beat... Then he nods to Felix.

Felix starts to turn the poker. The noose tightens.

Draper starts to choke. His eyes bulge. He struggles frantically.

He kicks out. He half gets to his feet. The tension in the noose gives way. Berry and Adam force Draper back into the chair.

Felix puts everything into it, twisting the poker with all his might.

Draper gradually goes limp.

FELIX (CONT'D)
Is he gone?

Sophie checks for a pulse. She leans into Draper's face, putting an ear to his mouth.

She steps back from the chair and nods to Berry.

Felix releases the noose. Draper's lifeless body slumps to the side and falls to the floor.

Adam stares at Draper's body. He can barely take in what they have just done.

END OF PART ONE

4

INT. HOLIDAY COTTAGE, KITCHEN - DAY 1

4

Berry enters to find Sophie leaning against the sink, drinking water. Her hands are trembling.

BERRY

We had to do it. He was going to betray us.

Sophie nods uncertainly. She raises the glass to her mouth, spilling water down her front. Berry hands her kitchen towel to dry herself.

BERRY (CONT'D)

Here, sit down, come on.

He leads her gently to the table and settles her into a chair. There's something unostentatiously tender in Berry's manner towards her. He cares for this woman.

BERRY (CONT'D)

Do you want tea?

SOPHIE

No thank you.

Berry sits opposite. Sophie glances into the living room and sees Felix dragging Draper's body across the floor.

BERRY

Sophie, what you have to understand is that death is part of the process.

SOPHIE

I know that in here...
(tapping her forehead)
But in here...
(her heart)
It's hard for me.

BERRY

It's hard for all of us.

He reaches out and squeezes her hand. He's like a doctor, a friend, a confidante. Berry's hardness comes with empathy even if it's kept behind a very high wall. Still waters.

BERRY (CONT'D)

There will be more death, but I will do everything I can to keep it to a minimum. That's why the operation has to succeed.

Reaction from Sophie to "the operation". This is something big in the works.

SOPHIE

Do you think you can pull it off?

BERRY

I think we can. And if we do, we'll end this nightmare a lot quicker and save hundreds, maybe even thousands, of lives.

Sophie nods. Still shaken, but a little reassured at least.

5

EXT. HOLIDAY COTTAGE - DAY 1

5

Berry and Adam exit, leaving Felix and Sophie in the cottage with Draper's body.

As they go to Berry's car (the other belongs to Felix), Jinty is bringing in another bag from her car. She gives a friendly smile.

JINTY

Hi. Beautiful spot, isn't it?

BERRY

Yes, very nice.

JINTY

I wonder if I could be a bit naughty and ask you for some milk? Completely forgot to bring any and the kids want their cereal. I'm Jinty, by the way.

BERRY

We don't have any.

He turns abruptly and gets into the car with Adam. The last thing he wants is to get into a conversation with this woman.

6

INT./EXT. BERRY'S CAR - DAY 1

6

Berry settles in behind the wheel next to Adam. He starts the engine and drives out to the track.

Jinty watches them all the way. When you've just murdered someone you don't like people looking at you; they always seem to know what you've done.

As Berry drives away, we see that the cottage is flying two flags: the Union Jack and the Stars and Stripes.

Pull back to see the holiday cottage, sitting solitary by the sea.

7

EXT. KENT COUNTRYSIDE - DAY 1

7

Berry's car drives through the so-called Garden of England. It does look very pretty, quintessentially English with the village greens, medieval churches, clapboard houses and rosebushes.

Everything looks perfectly normal. Except that we see houses flying the Stars and Stripes alongside the Union Jack, like at the cottage. Like in so many parts of the country these days.

They pass two UK military vehicles, stationary by the side of the road. Two UK SOLDIERS lean against them.

8

EXT./INT. BERRY'S CAR, RURAL KENT - DAY 1

8

Berry reaches into his coat pocket and retrieves the pistol. He slips it into a small, purpose-made compartment in the well of the driver's seat.

Again, Adam is all eyes. He turns and stares out at the flags with contempt.

ADAM

There's more and more of them. The flags. Every day. How can people do that?

BERRY

They're scared - and confused. They're still in shock. It hasn't even been a year yet.

ADAM

Where's their pride?

BERRY

When a country's occupied, we all have three options. First, put up flags, keep your head down and hope everything blows over as quickly as possible. That's what most people do. Some people - more than we like to think - collaborate. Which leaves the third option - resistance, very much a minority sport.

ADAM

I didn't think that the first person we'd kill would be one of our own.

BERRY

We're always going to get people who betray us and if we don't deal with them, we'll end up in the Temple.

ADAM

Do you think Draper gave our names?

BERRY

Warn everyone in your cell. Carry on as normal but be extra careful.

9

INT. HOLIDAY COTTAGE, LIVING ROOM - DAY 1

9

Felix has dragged Draper's body towards the bedroom.

FELIX

I hate the way AirBNB expect you to clean up after yourself. Next time we do this, we'll go to a hotel. I love room service.

Felix's black humour doesn't appeal to Sophie.

SOPHIE

But we can't just leave him here.

FELIX

Don't worry.

Felix is already on his phone.

FELIX (CONT'D)

(into the phone)

Listen, mate. Yeah. I'm going to need your help shifting something ASAP.

GEORGE (V.O.)

Where are you?

FELIX

(into the phone)

I'll send you directions. Need you here lively.

GEORGE (V.O.)

I have to close the shop at six. I'll leave then. Would that work?

FELIX

(into the phone)

Perfect, mate, perfect.

GEORGE

Is it a big unit?

FELIX (V.O.)

About average I'd say. Usual tools.
Bring a suitcase.

10 **INT. PONDS BUTCHERS - DAY 1**

10

Alan Pond (about 50), who is now called GEORGE, is a London butcher by trade. He's ruddy and pleasant. His dad founded the business. His son - YOUNG ALAN - will take it over when George retires. Very traditional. George puts his phone away and turns to a MALE CUSTOMER.

GEORGE

Do you want me to debone the
chicken for you, Charlie?

MALE BUTCHER CUSTOMER

Thank you, Alan. Yes please.

George picks up his cleaver. He wields it expertly.

11 **OMITTED**

11

12 **INT./EXT. BERRY'S CAR, RURAL KENT ROAD - DAY 1**

12

Berry is heading for the motorway to take them to London. They pass two IMREF SUVs. It's another of a growing number of signs that something unusual is going on.

ADAM

You promised me we would fight
back.

BERRY

We will.

ADAM

You keep saying that. When?

BERRY

Adam, think about what happened in
Sheffield. People fought back. But
it was premature. And the result?
More than two thousand killed.
Thousands more arrested. Homes and
businesses bombed.

ADAM

I saw it on TV.

Berry is very careful about giving personal information, but sometimes needs must. He wants to keep Adam onside.

BERRY

I was there.

ADAM

In Sheffield? During the uprising?

BERRY

Sheffield changed everything for me. We will fight back, Adam. Believe me. But we're not going off half cock like the Sons of St. George in Sheffield. We need to build. To plan.

ADAM

How long is that going to take? The occupation is coming up for a year.

BERRY

People who knew you from the Students' Union told me you were strategic, you were a leader. A leader does not lead people to another slaughter. He plans.

ADAM

If we don't do something soon our own people will start asking what's the point of taking risks for nothing?

In the rearview, Berry sees TWO IMREF SUVs come up behind them. Adam's seen them too.

BERRY

Stay calm.

They see the SUVs overtake. Tinted windows. The SUVs pull in sharply in front of the car travelling in front, forcing that car and Berry to come to a stop.

HEAVILY ARMED IMREF AGENTS jump out of the SUVs and surround the first car. They indicate to Berry not to move. Berry nods.

Berry glances at the compartment with the gun.

BERRY (CONT'D)

Be cooperative and polite, but don't overdo it. That gets them suspicious. You've got the story?

Adam nods. They watch as IMREF CAR STOP AGENT 1 goes to the driver's side of the car in front.

Agent 1 knocks on the driver's window. The DRIVER is a white woman in her late 20s.

IMREF CAR STOP AGENT 1

ID. Now.

The Woman Driver hands her Digital ID over. Agent 1 scans it. His device needs a moment to process the information.

IMREF CAR STOP AGENT 1 (CONT'D)
Do you know why I'm here?

The light on Agent 1's device turns green. The ID is clean.

WOMAN DRIVER
I don't know, is it because you
failed your GCSEs?

Nothing makes a stupid man feel even more stupid than someone pointing out he's stupid. He is immediately furious. He draws his gun.

INTERCUT WITH ADAM AND BERRY WATCHING FROM THEIR CAR:

IMREF CAR STOP AGENT 1
Get out of the car now.

Before the Woman Driver can move, the Agent and his colleagues break the window, cut her seat belt, yank open the door and drag her out. They carry her, face down, away from the car. She is utterly terrified.

She makes fleeting eye contact with Berry and Adam, silently pleading with them.

ON ADAM AND BERRY IN THE CAR:

Adam can't stand it. He reaches for door handle.

BERRY
(emphatic, an order)
Do not move.

Adam can't stand it.

BERRY (CONT'D)
The time will come, believe me. But
that time is not now.

IMREF CAR STOP AGENT 2 approaches Berry's car. Berry lowers the driver's side window.

BERRY (CONT'D)
Afternoon.

Cooperative, polite without being craven. Agent 2 checks out Adam.

IMREF CAR STOP AGENT 2
Where are you coming from?

BERRY
Rye.

IMREF CAR STOP AGENT 2
And where are you going?

BERRY
London.

IMREF CAR STOP AGENT 2
Do you live in London?

BERRY
Yes.

IMREF CAR STOP AGENT 2
(to Adam)
Do you live in London, sir?

ADAM
Yes.

IMREF CAR STOP AGENT 2
Let me see your ID.

Adam and Berry hand over their ID.

IMREF CAR STOP AGENT 2 (CONT'D)
You've got the new National ID
cards, that's good. Wait here.

IMREF Car Stop Agent 2 walks away with the ID cards. A power
play, to keep them waiting.

BERRY AND ADAM'S POV:

They see Agents searching the Woman Driver.

IMREF Car Stop Agent 2 approaches Berry's car. Expression
unreadable.

BERRY
Stay calm. It's going to be OK.

IMREF CAR STOP AGENT 2
What were you doing in Rye?

BERRY
Seeing my sister, this lad's
mother, and eating some oysters.

IMREF CAR STOP AGENT 2
(to Adam)
What do you do in London?

ADAM
I'm a student. At uni.

IMREF Car Stop Agent 2's expression is impassive. He stares
at Adam for some long moments.

The woman on the ground has been humiliated into submission. She's zip-tied and lying face first on the ground.

IMREF Car Stop Agent 2 hands back their ID cards and waves them on.

BERRY

Thank you.

As they pull away, Adam stares at the woman on the road.

RADIO (V.O.)

...and that the government will only introduce a curfew if the security situation demands it...

The radio report continues over--

13

INT./EXT. HOLIDAY COTTAGE, LIVING ROOM - DAY 1

13

Sophie sits on the sofa, listening to the radio. Felix brings in tea from the kitchen.

RADIO (V.O.)

...and in any case the restriction would not apply to certain designated key workers.

Felix hands a cup to Sophie.

FELIX

A curfew wouldn't make our work any easier.

SOPHIE

I'm a key worker so at least I'd be able to get out.

FELIX

You shouldn't have told me that. No personal details.

SOPHIE

Sorry, I... You're right.

FELIX

What I don't know, I can't tell them.

SOPHIE

Sorry.

She glances involuntarily towards the bedroom.

SOPHIE (CONT'D)

Sometimes I think, I think I'm out of my depth. I've got a child. I'm a single mum.

FELIX

Sophie. Stop telling me things.

SOPHIE

It's just... Sometimes I feel I need to talk to someone. About being involved. Don't you feel that? Sometimes?

FELIX

No.

SOPHIE

I just thought if I can't talk to you, who can I talk to?

FELIX

No one.

14

INT./EXT. BERRY'S CAR, LONDON - DAY 1

14

Coming into London, Berry and Adam pass two American military vehicles heading in the other direction. It's an ominous sight.

Berry draws Adam's attention to them.

ADAM

American.

They continue further into London, approaching Victoria Park. The same thing with the flags. Many more Union Jacks, interspersed with the Stars and Stripes.

They reach a line of traffic and have to slow down.

ADAM (CONT'D)

What is it?

Overhead is a drone. They see US and UK ARMED SOLDIERS positioned around the access points to Victoria Park - now Camp Victoria.

ADAM (CONT'D)

What the fuck? Jesus. What the fuck is that?

Berry looks grim. He already knows what that is.

15

EXT. CAMP VICTORIA - ENTRANCE GATE - DAY 1

15

What Adam is looking at is an internment camp not dissimilar to Alligator Alcatraz. Sinister. Privatised. Razor wire, sodium lights, arc lights, watchtowers. This is CAMP VICTORIA.

PRIVATE PRISON GUARDS in normal uniform work alongside BRITISH and US ARMY. Soldiers patrol the perimeter with Alsatian dogs.

As Adam and Berry wait in traffic, a British Army lorry crammed full of incoming PRISONERS (visible through the sides of the lorry) turns towards the main gate.

The Prisoners are all ages, some obviously in their 70s, maybe even older, all the way down to teenagers. There are women as well as men.

The lorry enters the airlock of the main entrance. The Prisoners take one last look at the outside world before the lorry takes them past the second gate, into the internment camp, their new home. Who knows for how long?

16

OMITTED

16

17

OMITTED

17

18

OMITTED

18

19

OMITTED

19

20

OMITTED

20

21

OMITTED

21

22

INT. NEWSPAPER OFFICE, OPEN PLAN OFFICE / LIFTS - DAY 2

22

It's morning. Standing by the window, PIPPA SHARP (50), the paper's editor, looks down at the street, waiting anxiously to receive an important visitor. She is power dressed, hair and nails perfectly done. She is more brittle than she pretends. A convoy of government vehicles pulls up.

Two CLOSE PROTECTION OFFICERS get out. CPO 1 stands by the car, keeping guard. CPO 2 opens the rear passenger door, out of which steps Internal Security Minister ROY RUSSELL (early 40s). CANDIDA FITZGERALD (40s, posh, organised) steps out the other rear door. Pippa braces herself. Showtime.

The office is probably at most one-third occupied. There's a lot of working from home in modern journalism, and even more under the occupation. The atmosphere is about as exciting as that of a call centre in Rotherham.

Pippa walks across the open plan office to the lifts, to greet Russell. Waiting with her is CONOR TANDY (mid 30s), a bright, keen reporter who made his name with a series of spectacular scoops before the occupation and rose rapidly through the ranks.

CONOR

Are we going to ask him about the "Temple"?

PIPPA

That's still only just a rumour.

CONOR

Can we ask about the rumour that they have a torture centre where people are disappeared?

PIPPA

Let's try to box clever, shall we?

The lift doors ping open and Internal Security Minister ROY RUSSELL (early 40s) steps out, flanked by his senior civil servant Candida and CPO 2.

RUSSELL is a tall, good looking man. In politics you have to project confidence and a sense of purpose. This doesn't come easy to Russell. He reads as an ideas-driven operator, more a policy wonk than a showman. He has never been shy about his commitment to family and to traditional values. He is a Christian.

Pippa steps forward. She knows Russell (she makes it her business to know everyone who's important).

PIPPA (CONT'D)

Roy!

She makes to kiss him on the cheek but Russell is uneasy about such things. He shrinks back and it's an awkward handshake from there.

RUSSELL

Hello, Pippa.

PIPPA

Thank you for finding time. I know you're very busy. This is Conor Tandy, one of our star reporters.

Russell and Conor shake hands.

RUSSELL
Chatham House rules?

PIPPA
Just a private little chat.

Pippa leads Russell through the open plan office.

PIPPA (CONT'D)
How's Mary? How are the kids?

RUSSELL
Mary did her knee in skiing.

23

INT. NEWSPAPER OFFICE, CONFERENCE ROOM - DAY 2

23

Russell and Candida sit with Pippa and Conor around the conference table. There's a plate with sandwiches and fruit; there's tea, coffee, and bottles of water.

CPO 2 stands discreetly on the other side of the door.

RUSSELL
Words count. You're the wordsmiths,
I don't need to tell you that. And
there's one word in particular that
the PM and I are bumping up
against.

Candida passes him an iPad with a briefing note.

RUSSELL (CONT'D)
"Occupation". It's appeared in your
newspaper...

Candida guides him to the relevant passage.

RUSSELL (CONT'D)
One hundred and thirteen times in
the last month.

Pippa is getting nervous.

RUSSELL (CONT'D)
The word is not helpful, especially
coming up to the anniversary of the
Renewal.

CONOR
Renewal?

RUSSELL
Renewal, that's right. We found our
great country broken and we are
renewing it with the help of our
American friends. Britain is not
occupied.

PIPPA

We have an editorial policy, we don't actually use the word. If it's appeared--

CANDIDA

(precise, as always)

It has appeared. One hundred and thirteen times in the last month.

PIPPA

That will be because we're quoting interviewees or reporting speeches.

RUSSELL

Whose speeches? Helen Drax's? Let me be very clear: as Minister of Internal Security I am not going to tolerate radical terrorist leaders being given the oxygen of publicity.

Pippa takes this in.

PIPPA

Roy, I have to ask you, as you know, with respect, it would be fair to say, I think--

RUSSELL

Is there a question coming, Pippa? Today?

PIPPA

In a mature democracy, like ours, cancelling an election--

CONOR

That Helen Drax was going to win.

Russell shoots Conor a hard look.

CONOR (CONT'D)

According to all the polls.

RUSSELL

Helen Drax was manipulating the polls. There was massive voter fraud underway.

CONOR

The Americans didn't want her to win though, did they?

RUSSELL

I've forgotten your name?

CONOR

Conor Tandy.

RUSSELL

Is that... Irish?

CONOR

Sperm from Kildare, egg from Cork.
They came over in '84.

RUSSELL

You cannot have a free and fair election in the circumstances we unfortunately found ourselves in. Cast your minds back to the situation a year ago - the rioting, the chaos, the wanton destruction, the looting, the fires. Was that not important to you, Mr. Tandy?

CONOR

Excuse me?

RUSSELL

Our American friends stepped in at the invitation of HMG to support the civil power. Because that's what friends do, especially given the very deep and very special relationship between our two great nations. As soon as the situation stabilises, the American troops will go back to their bases.

CONOR

And the cancelled election will be uncanceled?

RUSSELL

Words. *Words*. We did not "cancel" anything. We *postponed* an election.

Russell looks directly at Pippa.

RUSSELL (CONT'D)

The government has a duty to protect the citizens of this country. Helen Drax and her deluded radicalised followers are out there right now intent on provoking another Sheffield.

PIPPA

Do you have any regrets about the way the Americans dealt with Sheffield?

CONOR

A lot of citizens of this country
died in Sheffield - killed by
foreign soldiers.

Russell's even temper is fraying.

RUSSELL

They were terrorists and our
American friends acted accordingly.

CONOR

They called themselves the
Resistance.

RUSSELL

(exasperated)

There's no such thing as the
"Resistance" and I am shocked to
hear that word - Resistance - in
this room. These people are
evildoers and every time they see
the words occupation and resistance
in your newspaper, they feel
vindicated.

PIPPA

We will review - as a matter of
urgency - our editorial guidelines.

Russell gets abruptly to his feet.

RUSSELL

It's been a pleasure.

At the door, Russell makes a point of looking around the
room.

RUSSELL (CONT'D)

No flags, I see?

(off their looks)

Something wrong with patriotism, is
there?

PIPPA

No, no. Not at all. Actually we
were just talking about putting
some up.

RUSSELL

Good. In time for the anniversary
of the Renewal. Which, by the way,
is going to be amazingly
spectacular.

PIPPA

I'll walk you out.

RUSSELL

No need.

(low to Pippa, re Conor)

Friendly word of advice - get him under control or he will land you in very serious trouble.

Pippa is chilled to the bone. Russell exits with his team.

24 **EXT. VINYL DREAM, HOXTON STREET - DAY 2**

24

In London, Berry passes market stalls. One sells Regime-branded merchandise and paraphernalia, another is a fruit and veg stall.

Berry continues past a significant piece of graffiti - a large 'X' in a box. He stops to look at the shop display. He sees a Thelonus Monk album in the left hand corner.

When this album is displayed in this spot, it means there's a message for Berry.

25 **INT. VINYL DREAM, SHOP FLOOR - DAY 2**

25

Berry enters. There are a COUPLE OF PUNTERS going through the boxes of vinyl with the special obsessiveness of collectors.

Diana (about 40), whose name is now JO. She doesn't make a lot of money out of the shop, but Jo's never needed a lot of money.

Jo nods to Berry then removes the Monk record from the window.

Berry goes to the jazz section and starts rummaging. He finds a copy of Monk's 'Monk's Music'. He carefully withdraws the disc, takes off the white sleeve and examines the vinyl.

Berry gives a quick glance at the other punters, then turns the disc over where he finds a yellow post it note.

Berry reads the post it note: 3pm. usual place.

END OF PART TWO

26 **OMITTED**

26

27 **EXT. BAKER STREET / MARYLEBONE ROAD - DAY 2**

27

Adam exits the tube station, rucksack on his back. There are armed UK Military Personnel near the tube exit.

Adam walks briskly along Marylebone Road towards his university. He crosses the street and a couple of US Military vehicles pass.

27A **EXT. UNIVERSITY CAMPUS STEPS - DAY 2**

27A

Julia Abudu (20), now called VANESSA, waits on the steps to the university building.

Adam approaches. Students greet him and call him by his real name, Michael. He is well-known and well-liked. He was, until its abolition nine months ago, president of the Students' Union.

He heads into the reception.

28 **INT. UNIVERSITY, RECEPTION - DAY 2**

28

Adam finds Vanessa.

VANESSA

Hey!

ADAM

Hey.

She fancies Adam and sometimes she thinks Adam fancies her back. But today he seems distracted and distant. Draper's killing weighs on him. She's a little wrong-footed.

VANESSA

Everything ok?

They set off, passing pro-Regime posters that have been defaced with an X in a box. A JANITOR is taking them down. Adam and Vanessa share a knowing look.

28A **INT. UNIVERSITY, STAIRS - DAY 2**

28A

ADAM

I need to talk to the group. Not on phones.

VANESSA

I saw Tom head in. He'll be in here somewhere. Michael, what's going on?

ADAM

Berry was right. Draper agreed to work for them. That's why they let him go.

(off her look)

He confessed.

VANESSA

Does that mean they know about us?

ADAM

He met me, he met you. I never gave him my real name, you never gave him yours. He never knew we were students.

VANESSA

Knew? Past tense. Where's Draper now?

Adam's look says it all. It's a lot for Vanessa to take in.

XANTHE (O.S.)

Interestingly, by this time, Goya was deaf.

29

INT. UNIVERSITY, CLASSROOM - DAY 2

29

Vanessa and Adam sit with the other students as the legendary XANTHE RUSSELL (70s), now a visiting professor. She puts up images of Goya paintings and etchings on a screen.

XANTHE

He became increasingly obsessed with dramatic scenes of violence and cruelty.

Xanthe puts up a series of Goya's Prison Scenes.

XANTHE (CONT'D)

For Goya, this was only the beginning. What came next was War, when the French armies of Napoleon invaded and occupied Spain. The Spanish people rose up in resistance.

Xanthe turns to address her class with emphasis.

XANTHE (CONT'D)

The scenes Goya witnessed - the horror, the depravity, the violence - seared themselves into the artist's imagination.

Adam and Vanessa stare at the images as they come up, jotting down notes on their laptops.

Xanthe smiles encouragingly at the class. Her smile comes to rest on Adam.

VANESSA

I hope when I'm her age I still
have the same twinkle in my eye she
does.

SUDDENLY--

The fire alarm sounds. Everyone listens for a moment, maybe
it's a false alarm. But it continues.

30

EXT. UNIVERSITY - DAY 2

30

The entire college has evacuated. People stand around
wondering if they'll be allowed back in and speculating on
the cause of it all, whether it could be a bomb alert.

Until they see flags have been hung, a massive Stars and
Stripes spliced with a Union Jack.

Someone starts clapping. Adam and Vanessa share a look.

The applause is taken up, a ripple turning into a wave. They
see a fellow student, THEO, a posh boy, clapping
enthusiastically.

Theo turns his gaze on them, notes they're not clapping.

ADAM

Clap.

People are checking out who is and who isn't clapping.
Vanessa and Adam join in.

Vanessa spots someone making his way to them through the
crowd.

VANESSA

There he is!

Alfie (21), now called TOM approaches. He's a slightly goofy
young man, eager to please, eager to be liked.

ADAM

Hey. Look, don't panic but...

TOM

(misunderstanding)

I thought it was a bomb scare at
first. My dad says during the IRA
times, there were so many warnings
in the end no one even paid
attention.

ADAM

I'm not talking about this.
(the bomb scare/flags)

Tom is not panicking but he's already spooked.

ADAM (CONT'D)

Draper was a spy. It's dealt with but we don't know how much he told them. You never used your real name with him, did you?

TOM

Me? No.

ADAM

Good, but we need to be extra careful. You OK?

TOM

We knew when we joined that there would be risks.

ADAM

Look, Simon contacted me. He wants us to come over to his network.

VANESSA

And leave Berry? Are you sure?

ADAM

I heard he broke Helen Drax out of prison. His network's doing stuff - and in the six months we've been with Berry all we've done is talk. All I'm saying is let's hear what Simon has to say. Right?

The clapping continues. The drone continues to hover above.

31 **INT. CHURCH - DAY 2**

31

Conor enters the foyer and passes a poster that reads: 'ONWARD CHRISTIAN SOLDIERS.'

He looks around where two PARISHIONERS are praying and a PRIEST is preparing the altar for Communion. Conor heads to the stairs.

31A **INT. CHURCH, GALLERY - DAY 2**

31A

Conor, whose name is now WOODWARD, climbs to the gallery where Berry is waiting--

CONOR

The Minister for Internal Security came in for an off-the-record briefing.

BERRY

How was Mr. Russell?

CONOR

I've got good news and bad. What do you want first?

BERRY

I'll take the bad. That way at least there's something to look forward to.

CONOR

The paper won't print anything about the "facility" in Victoria Park. The editor's bottle's gone, even more after the visit this morning. Pippa and Russell are old friends and she likes to be on the inside.

BERRY

Can I have the good news now?

CONOR

According to the political editor, there are splits in the regime. It's your basic hawks and doves. You've got the number two in the government Russell on the one hand, hawk. The PM, on the other, is a dove.

BERRY

Don't try to tell me David Gillingham is a dove.

CONOR

Maybe not exactly a dove, but dovish. Apparently, he doesn't like Camp Victoria, doesn't like Russell's curfew idea.

BERRY

Gillingham's not the priority. Russell's the one the Americans are grooming for the top.

CONOR

He's a hard nut.

BERRY

What kind of security did he have when he came in to the paper?

CONOR

Tight.

No less than Berry expected.

CONOR (CONT'D)

Why? Are you thinking of taking him out? That would make a lot of people very happy.

Berry gets up and exits.

32 **OMITTED**

32

33 **INT. CHARLOTTE STREET RESTAURANT - DAY 2**

33

Berry looks around. A man at a table in a discreet corner smiles and nods to him.

He makes his way over to SIMON (mid 40s), handsome in a dissolute way, brimming with self-confidence and entitlement. He's a Rupert. Sandhurst, good regiment, Afghanistan, left the Army as a captain.

He's written two books about his wartime experiences (some fellow soldiers have cast doubt on the veracity of his stories) and makes regular TV appearances. He'd like to be a national treasure.

There's a bottle of red wine on the table. Simon has already had a large glass and is on his second.

SIMON

Wine? There's no French available, sadly. But it's reasonably drinkable.

BERRY

I don't drink and I don't have a lot of time.

Simon beckons the waiter and looks again at the menu.

SIMON

(to the Waiter)

Oh I do love baked Camembert.

WAITER

We don't have that anymore.

SIMON

Nothing French, all right I get it. Just give me the rack of lamb.

(sarcastic)

We don't have any trade issues with the Welsh do we?

WAITER

Two racks of lamb?

Berry nods. The Waiter leaves them.

SIMON

Fuck me. It's getting harder and
fucking harder to find a decent
meal in this town. I mean that
alone is reason to...

(lowering his voice)

To do what we're doing.

The COUPLE at a nearby table have noticed them. Simon is used
to being recognised in public. Berry hates any kind of
attention at all.

SIMON (CONT'D)

You wanted to see me?

BERRY

Your network's going to halt all
operations. With immediate effect.

SIMON

Do you think you have some kind of
monopoly on the Resistance in
London?

Without being obvious, the couple are interested in what
they're saying.

BERRY

Keep your voice down and don't use
that word.

SIMON

Your network hasn't carried out a
single operation. You don't have
the right to hold us back.

BERRY

What you're doing is jeopardising
what I'm doing and what I'm doing
takes priority.

SIMON

Why should what you're doing take
priority?

BERRY

Because what you're doing is small
scale and what I'm planning is big.

SIMON

Anyone can say they're planning.
Taking action requires fucking
balls and you don't have them.

BERRY
You are going to halt all
operations.

Simon sits back and takes this in. Different tack.

SIMON
Who was it who said I think
therefore I am?

BERRY
Descartes.

SIMON
Descartes, yes of course. I kind of
agree. Except at times like this,
you can overthink, and then you end
up doing nothing. I would change it
to say I act therefore I am. We
must act, my friend.

The WAITER brings over some bread rolls. Simon picks one up,
hits it against the table - it's rock hard.

SIMON (CONT'D)
When were these baked? The High
Middle Ages?

The Waiter goes.

SIMON (CONT'D)
(re the bread rolls)
Is this what we've come to? Plonk
and stale bread rolls?

BERRY
There are scattered groups up and
down the country. They're too
isolated and weak to do anything
meaningful. We need to pull them
together under Helen Drax's
political leadership.

SIMON
Don't pretend you've got a monopoly
on Helen as well. I broke her out
of prison. Or had you forgotten?

Berry isn't one to brag about his achievements, but he can't
let this pass.

BERRY
If you'd followed my plan, we
wouldn't have lost eight people.

Berry leans in.

BERRY (CONT'D)

We need a single unified leadership with clear tactical and strategic aims. So that when the time comes, we will step out of the shadows as an army, not a handful of idealists going to the slaughter like the Sons of St. George in Sheffield. Your obsession with action now is premature.

SIMON

When they occupy your country you can't be premature. But you can be too late.

Berry sees how the couple are pretending not to be watching and listening.

BERRY

You're putting everything in danger. I'm telling you to stop.

SIMON

Or you'll do what?

34 **EXT. WHITEHALL BUILDING, MINISTRY OF INTERNAL SECURITY - DAY 2**

An imposing building in Whitehall. Headquarters of the Ministry of Internal Security. Russell's base of operations. A UK Military vehicle passes.

An AMBASSADORIAL CAR and FOLLOW VEHICLE pull up. US PROCONSUL JED WILNER (late 30s, boyish, expensive blue suit, red tie) and his CLOSE PROTECTION OFFICERS get out of the vehicles and head up the stairs towards the entrance.

35 **INT. WHITEHALL BUILDING, MINISTRY OF INTERNAL SECURITY, ENTRANCE/STAIRS - DAY 2** 35

Two armed UK Police Officers stand near the door.

In the entrance, Wilner is met by JESSIE, small and watchful. She has a quiet energy that nevertheless packs a lot of punch and suggests something ominous about her. She's groomed and stylishly dressed. She's wearing designer high heels.

They head up the stairs.

36 **INT. WHITEHALL BUILDING, MINISTRY OF INTERNAL SECURITY, RUSSELL'S PRIVATE OFFICE - DAY 2** 36

Russell and Candida are in conference together. Candida's phone pings with a message.

CANDIDA

He's here.

Russell is nervous and excited.

CANDIDA (CONT'D)

My friend at the embassy tells me
he's really taken a shine to you.

RUSSELL

Then let's keep polishing. Do we
have the coffee he likes?

CANDIDA

Covered.

WILNER and JESSIE enter. An armed UK Police Officer is
visible, waiting outside the door.

Russell and Candida look up, surprised. Russell jumps to his
feet and puts out his hand.

WILNER

Don't get up, Ray.

Wilner always get Russell's name wrong.

RUSSELL

(quietly, doesn't want to
make a fuss)

Uh Roy.

Wilner is shaking hands with Candida.

RUSSELL (CONT'D)

You've met my Chief of Staff
Candida Fitzgerald, I think?

WILNER

How could I forget.

Wilner sits himself down. Jessie perches on the side of a
desk and remains spookily silent.

WILNER (CONT'D)

I am very concerned about the
security situation, Ray.

Russell is alarmed. Security is his brief.

RUSSELL

Security is our number one
priority. Absolutely.

JESSIE

We're picking up chatter about a
new terrorist network that's coming
together in the London area.

WILNER

The leader goes by the codename
of...?

JESSIE

Berry.

WILNER

Berry. Jessie got the name from an
interrogation.

Russell and Candida take in "from an interrogation" and all
the unspoken horrors that implies.

WILNER (CONT'D)

Don't be fooled by this young lady.
She's got that little innocent act
down, but when Jessie wants
information she knows how to get
it. I want you to give her whatever
assistance she needs.

RUSSELL

Whatever you need, Jessie.

Candida makes a note.

WILNER

You know, Ray, it seems to me
we're fighting for England's soul
here. Don't you think? For
Europe's soul. Hell, for human
civilisation. Wasn't it
Europeans, Britons, Americans who
built civilisation? Took the raw
resources of the entire planet
and created this wonderful world
of riches, prosperity, and
abundance? I don't want to see
that world destroyed. I want to
see Western Civilisation what it
was to begin with - Christian,
morally clean and homogenous.
Isn't that worth fighting for?
What do you think?

RUSSELL

I think it is. Definitely.

WILNER

And are you with us? All the way?

RUSSELL

(nodding)

We are. All the way.

Candida's nod is there but it's a quieter nod.

WILNER

I knew I could rely on you, Roy. I just wish I could say the same of your Prime Minister. Give Jessie what she needs and there'll be no doubt about the outcome. We will prevail. Together.

RUSSELL

We will prevail, sir.

Wilner exits with Jessie. Russell and Candida exchange a glance: well, that was something?

37 **INT. UNIVERSITY COLLEGE HOSPITAL, WAITING ROOM - DAY 2** 37

Berry sits, waiting his turn. Sophie appears.

SOPHIE

We're ready for you now, Philip.

[Berry's real name, Philip Gervase.]

38 **INT. UNIVERSITY COLLEGE HOSPITAL, ONCOLOGY DEPARTMENT - DAY 2** 38

Berry follows. We don't see what kind of waiting room this is until Sophie comes up. She's wearing her scrubs. She smiles professionally at Berry. They're alone.

SOPHIE

How have you been feeling, Philip?

BERRY

A little tiredness, restless nights, but all manageable.

SOPHIE

The last scan was encouraging. The tumour had shrunk. Today we're checking to see if the treatment is still working.

PULL BACK TO REVEAL WE ARE IN: ONCOLOGY

Berry takes off his shoes and removes anything metallic from his pockets.

SOPHIE (CONT'D)

I have some news.

(off Berry's look)

There's someone I've been talking to. Codename Hector.

BERRY

You're being careful, following the protocols?

SOPHIE

Yes, everything. Hector is very well connected.

(leaning in)

They could be very useful for the operation.

This is big.

BERRY

If they're that important do everything you can to reel them in. Keep me posted.

(off her nod)

Meanwhile, there's something I need you to do. I want you to approach Simon and make like you're disillusioned with me. I need you to do it ASAP.

(nothing from Sophie)

You can say no.

SOPHIE

I'll do it.

BERRY

Once you've made contact, meet me at Vinyl Dream. I need to know what Simon's up to.

Sophie nods. Back to professional mode...

SOPHIE

Just lie back, Philip, and keep as still as you can. I'll be right outside, and I can hear you the whole time.

Berry lies down. Sophie is his radiographer.

END OF PART THREE

39

EXT. REGENT'S CANAL - NIGHT 2

39

Adam is waiting at the lock gates. He doesn't know if anyone's coming. Vanessa and Tom arrive.

VANESSA

Hey.

ADAM

Hey.

TOM

Hi. What happens now?

ADAM

I was told someone would meet us here. The password is 'is there a pub near here?'

In normal times there would be nothing unusual about three young people meeting on the canal. But these are not normal times. In the ten months since the occupation, people have started to pay more attention to what's going on around them.

The sound of gunshots in the distance. Adam, Vanessa and Tom react. This kind of thing is becoming more common, but it's still not normal.

Adam sees someone approaching. It's Theo, the enthusiastically clapping student. What's this posh boy doing here?

THEO

Is there a pub near here?

The password, but Adam is too startled to respond.

THEO (CONT'D)

(putting more on it)

Is there a pub near here?

ADAM

Yeah, but it's not very nice.

The correct reply. Theo smiles.

THEO

Follow me.

40

EXT. LONDON HIGHLINE - NIGHT 2

40

Theo brings Adam, Vanessa and Tom to the bridge where Simon smokes a cigarette and stares out over the canal. The lights dance on the still water.

SIMON

You must be Adam? And Vanessa?

ADAM

And this is Tom.

Simon takes them all in approvingly.

SIMON

I love the inner city. Love it. Where I grew up, deepest, darkest, dreary Gloucestershire, it was pretty but it was so fucking boring. All you could do as a kid was drink, do drugs and fuck.

VANESSA

You're not supposed to give personal details.

SIMON

Ha, yes! It's a good rule, well done. I take it your real name isn't Vanessa?

VANESSA

No.

SIMON

And you're not Adam? And you're not Tom?

ADAM AND TOM

No.

SIMON

And that works because I've never seen you before. But, have you seen me?

VANESSA

On TV, yes.

SIMON

You've learned the drill from Berry, who's not my favourite man. But I respect him. He's building his network in his own way, he's being careful, which I also respect. Up to a point.

Adam and Vanessa listen with growing excitement.

SIMON (CONT'D)

But the Resistance has to make a display of resistance. It must make a display of its own existence. Otherwise, what are we here for?

They take this in.

SIMON (CONT'D)

Let's imagine you're the head of the network, Adam. What's the first act of resistance you would order?

ADAM

Kill Roy Russell. All the raids, all the torture, the disappearances, it all comes from him.

SIMON

Adam, I've got something for you
that I think you'll like.

ARTEM (O.S.)

(SINGING)

When they poured across the border
I was cautioned to surrender..

The singing continues over--

41

EXT./INT. EMPTY CHURCH SCHOOL, CORRIDOR - NIGHT 2

41

Simon leads Theo, Adam, Vanessa and Tom into the empty church school.

ARTEM (O.S.)

(SINGING)

This I could not do I took my gun
and vanished...

The singing continues O.S. The little group pass into--

42

INT. EMPTY CHURCH SCHOOL - NIGHT 2

42

Simon leads the group through his resistance HQ. Adam peers into different rooms as they pass: a tech presence, as volunteers work on the hacking element of resistance; a small group fiddling with a projector; maps on the walls identifying more targets and a calendar for all the stunts they're planning.

Adam spots storage cupboards full of disguises, including balaclavas and overalls. Then, a flash of metal, a small weapons cache. A YOUNG MAN spots him looking. Abruptly closes the lid.

They approach the source of the singing.

ARTEM

(SINGING)

I have changed my name so often
I've lost my wife and children But
I have many friends and some of
them are with me...

ARTEM, Ukrainian, military by his look and demeanour, is leading the singing. With him are a DOZEN YOUNGER PEOPLE. They are hyped. The singing helps relieve the tension and lift their spirits.

In a corner is a stack of cardboard boxes, alongside spray paint cans and stencils with an 'X' in box.

SIMON

Everyone good?

They answer yeah, good, yeah all good.

SIMON (CONT'D)

Excellent! We're going to have some fun tonight. That's why you're here. Artem.

Artem produces a Stanley knife and opens one of the cardboard boxes. He takes out a sheet and hands it to Simon who holds it up for the room to see.

SIMON (CONT'D)

The Regime takes down the photos and videos they don't like from the internet. They think they can control what we see. But they're wrong.

Artem passes the posters round the group. Adam and Vanessa look at their copy approvingly.

It shows images of Victoria Park Internment Camp - Camp Victoria. The simple text reads: BRITONS WAKE UP! RESIST!

The posters all feature a striking image of Helen Drax, the Resistance's leader in exile.

SIMON (CONT'D)

Let's make Helen proud. Let's make us proud of ourselves. We're going to make sure people see what's going on. In Manchester, in Bristol, in Leeds, in Glasgow, in Hull. All over the country, members of the Resistance like you will be putting up these posters. Thousands and thousands of them.

Simon surveys the group.

SIMON (CONT'D)

Tomorrow morning, your friends, your parents, your cousins, your aunts and uncles, your teachers, your workmates, your bosses... your...
(enjoying this)
...lovers...

The group respond with smiles and laughs. Adam notices an unexpected presence - SOPHIE. What's she doing here. Sophie notes Adam, who she already knows. She also takes in Vanessa and Tom, who she doesn't know.

SIMON (CONT'D)

They're all going to see the posters that you've put up.
(MORE)

SIMON (CONT'D)

And they'll be wondering, who had balls to do that? My young friends, I am here to bring you this breaking news: The. Resistance. Exists. We will drive the occupiers out!

Adam, Vanessa, Tom, Theo and the rest take this in. It's exactly what they've been waiting for.

SIMON (CONT'D)

Artem knows something about resistance. He fought the Russians in Ukraine for three years.

They look to Artem with respect.

SIMON (CONT'D)

He's going to divide you up into groups. Each group will be given an area to target. Oh, and. I almost forgot.

He didn't. All part of the performance.

SIMON (CONT'D)

After you've finished your work tonight, if any of you find yourselves for any reason in the West End, let's say the Piccadilly Circus area, you'll be in for a very nice surprise.

Simon's young disciples speculate excitedly among themselves. What could it be?

SIMON (CONT'D)

(beckoning to Adam...)

Adam.

Sophie watches Simon lead Adam away.

43

INT. EMPTY CHURCH SCHOOL, ROOM OVERLOOKING TRACKS - NIGHT 23

Simon takes Adam into an empty room that overlooks the train tracks.

ADAM

That Indian lady in there?

SIMON

Sophie? You're not alone, Adam. Berry's people are coming over to me all the time. Here look at this.

Simon shows Adam a SEMI-AUTOMATIC PISTOL.

SIMON (CONT'D)
You know anything about weapons?

ADAM
No.

SIMON
There are two types of handguns.
Revolvers and semi-automatics. This
is a semi-automatic.

Adam stares at the weapon. Simon presses a small button with
his thumb. The magazine drops into his free hand.

SIMON (CONT'D)
This is the magazine. It holds
seven rounds. To load the magazine,
you press the bullets in one by
one. Like this.

He demonstrates. Adam watches.

SIMON (CONT'D)
Then you put the magazine back in
the housing. Tap it home so you
hear the click. Did you hear that?

ADAM
Yeah.

SIMON
Then you need to put the first
round in the breach. Pull back the
slide, like this, then let go and
let it slam forward. Now you're
ready to shoot.

He flicks up the safety and hands Adam the gun, butt first.

SIMON (CONT'D)
Always hand a gun over butt first.
That way you won't shoot the person
you're giving it to. Now aim it.

Adam aims the gun.

SIMON (CONT'D)
Away from me. Never point a gun at
anyone unless you're prepared to
kill them.

Adam takes this in.

SIMON (CONT'D)
After you fire, the next round will
go automatically into the breach
with each pull of the trigger.
(MORE)

SIMON (CONT'D)

That's why it's called an automatic. The clue's in the name.

Adam smiles at the humorous intent. He admires the gun.

SIMON (CONT'D)

Some people, you give them a gun and you can tell right away, they're afraid of it. But I can see you're comfortable.

ADAM

It feels good.

Adam makes to hand the gun back, butt first, a little ostentatiously, the good student.

SIMON

No, it's your gun now.

ADAM

What?

SIMON

It's yours. You're part of the Resistance now, Adam. The real Resistance.

44 **INT./EXT. THEO'S VAN, THE CITY - NIGHT 2**

44

In the back, Adam's group of Vanessa, Sophie and Tom sit with their rucksacks full of posters and glue. Some are frightened, but most think of this as a prank.

TOM

(singing)

Les Allemands étaient chez moi Ils
me dirent, "résigne toi" Mais je
n'ai pas peur J'ai repris mon âme

45 **EXT. LIVERPOOL STREET - NIGHT 2**

45

Adam, Vanessa, Theo and two others, Sophie and Tom, get to work, putting up the posters on walls, slapping stickers over road signs and spraying the X through stencils under the railway bridge.

Keeping an eye out for police patrols, they move on, wall by wall, street by street. They work fast.

Adam turns to look at a long wall they have just plastered with posters. In a few hours, people will get up and be going to work or college and they'll see their posters with the images of the Victoria Park internment camp.

He claps Tom encouragingly on the shoulder. Tom smiles a goofy smile.

They move on, working swiftly and silently. Adam uses a spray paint and stencils to paint an X in a box on a wall.

They turn into another street and are suddenly bathed in light as the light comes on in the first floor of a house across the narrow street. They freeze. They see an ELDERLY WOMAN staring sternly down at them.

They look up at the elderly woman. What will she do?

Slowly, a smile spreads across the elderly woman's face. She turns out the light so they can continue their work in the darkness.

It's a tiny gesture, but it's massively encouraging.

ADAM

You see? The people are with us.

Adam spray paints another X in a box. They run on. They turn a corner and--

SUDDENLY--

A police van cruises past.

Adam and his group stop in their tracks, horrified...

The van continues on its way...

The police haven't seen them...

BUT THEN--

The van stops sharply. ARMED POLICE jump out and hurry towards them.

POSTER CHASE POLICE 1

Stop!

ADAM

Run!

The group turn and run off in different directions. All except Tom who is too terrified to move.

POSTER CHASE POLICE 1

Stop!

ON ADAM AND VANESSA, RUNNING FOR THEIR LIVES...

ON SOPHIE, RUNNING IN A DIFFERENT DIRECTION...

ON THEO, LEAPING OVER A WALL...

BANG!

The police open fire. Others give chase. The van goes after them.

ON TOM, HAVING A PANIC ATTACK, HE'S GOING TO PIECES...

Policeman 1 turns on his gun on Tom.

POSTER CHASE POLICE 1 (CONT'D)
(shouting)
What's in your rucksack?

Tom is so terrified he can't answer.

POSTER CHASE POLICE 1 (CONT'D)
(screaming)
Open your bag!

Tom is shaking with fear and looks helplessly at Poster Chase Police 1 as he fumbles to open the rucksack.

BANG!

Poster Chase Police 1 shoots. The bullet strikes Tom in the chest. Poster Chase Police 2 comes up and looks down at Tom. He's in a bad way, but still alive. Just.

POSTER CHASE POLICE 2
Fuck me, John. You didn't have to
do that.

CHASE SEQUENCE THROUGH NIGHTTIME SHOREDITCH STREETS:

ON SOPHIE:

She runs round a corner as she's shot at by police. A bullet narrowly misses her and sparks dust from a wall.

ON ADAM AND VANESSA:

They're young and fast. They go through an alley, out the back, and on... dashing across roads, narrowly missing oncoming traffic...

They turn into a side street... two policemen in close pursuit, shooting at them.

BANG! BANG!

A bullet hits a car window as Adam turns into an alley way for cover...

Vanessa runs on ahead...

ADAM

Julia!

But she's gone.

BANG! BANG! BANG!

Adam escapes over a gate. He spots a side door leading into a building and dashes inside.

46 **INT. RAVE - NIGHT 2**

46

Adam's faced with a room of brutally loud techno, strobes, disorientating and filled with dry ice so he can't see the edges.

The CLUB-GOERS are coping with the occupation in their own debauched, drug-fuelled way, unaware of Adam rushing past. Adam heads for the stairs.

47 **EXT. BUILDING ROOFTOP - NIGHT 2**

47

Adam finds his way onto the roof of the building, looking to the street below. He can't see Vanessa anywhere.

ADAM

(to himself)

Julia.

He fights back tears, of fear, of guilt, of self-pity... He turns to head back downstairs. He hears voices.

BANG!

A single shot! He looks back and sees--

SOPHIE:

Sprinting towards a crossroads, she looks up to see Adam, just as a car comes careering around the corner...

Teenagers driving a souped up car with neon light underneath, playing loud music.

The tyres screech, but the car doesn't stop. The impact is not as bad as it could have been, but it's enough to knock Sophie over...

Sophie stirs, struggling to find the energy to get up. Before she can get to her feet, the police are on top of her.

From the corner, Adam watches as the police spreadeagle Sophie face down on the road.

Adam takes a last forlorn look, then disappears into the darkness.

48

EXT. PICCADILLY CIRCUS - NIGHT 2

48

The theatres (open, but censored) are closing and people are making their way home or to restaurants or bars. Buses and taxis go by. Apart from the flags everything looks fairly normal.

Adam waits. He's not sure what he's waiting for exactly, but Simon promised a very nice surprise.

Above all, he's hoping that Vanessa made it and will also show up. He looks around for her, trying to look casual. But with every minute that goes by he's getting more anxious.

He looks at every face. Where is Vanessa? Where is she? And what happened to Tom? To Sophie?

He's worried people will notice him. Or the police. Or he'll be picked up by the many cameras. Or the drone. He decides to head to the tube.

SUDDENLY--

He sees people stop and stare. Someone has a boombox on the ground nearby. They're looking up at the huge digital billboard. Something strange is happening. The usual advertising disappears and in its place appears a brilliantly put together short film featuring Resistance leader in exile--

HELEN DRAX.

HELEN DRAX
(on screen- direct to camera)

Where there is oppression, I am
with the oppressed. Where there is
injustice, I am on the side of the
accused. Where there is occupation,
I am with the Resistance. I am with
you.

People stare up at the billboard. Some of them are frightened and avert their gaze. Some filming it on their phones. Adam watches, transfixed.

From behind someone puts a hand on his arm. He spins round, fearing the worst, only to see--

VANESSA,

He can't believe it. She smiles. They embrace, relieved. They hold each other tight. They take a last look at the billboard and hurry away to the tube.

As they disappear down the steps, the billboard flickers and the clips go down.

49

INT. THE TEMPLE - NIGHT 2

49

A cold, dark room, empty but for a simple table and two chairs. An interrogation has just ended.

Jessie gets a phone call.

VOICE ON PHONE (O.S.)
Serious incidents at Liverpool
Street and Piccadilly Circus. One
terrorist dead, one wounded in
custody.

The muffled sound of torture, the groans and threats, can be heard from other rooms, off-screen.

JESSIE
(into the phone)
Tell me who you've got?
(listens)
All right. I need to talk to her.

Jessie ends the call. We see her designer high heels as steps over some blood on the floor.

50

INT. VINYL DREAM, SHOP FLOOR - NIGHT 2

50

Berry stares out the window to the street, waiting for Sophie. His reflection staring back at him. He checks the time. Sophie is never late.

Berry's getting worried. His gut tells him something has gone terribly wrong.

Jo enters, grim faced.

JO
Simon pulled a stunt tonight. Total
fuck up. Sophie's been scooped.

Two reactions from Berry. First, from the commander who has lost a valuable asset. Second, from a man who has feelings about a woman.

- END OF PILOT -