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TWO CITIES

TELEVISION

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ARMY OF SHADOWS

Episode Two

Written by Ronan Bennett

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

Shooting Script: 26th June 2026

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 2

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

1

INT. ADAM AND COLIN'S FLAT, ADAM'S BEDROOM - DAY 3

1

Adam's room is dominated by a poster of Greta Thunberg on a Palestine Flotilla. There's also a poster of Che Guevara Lynch and a collage of Chomsky, Malcolm X, George Jackson, Fred Hampton, Jimmy Reid, Mandela and the Marxist historian Walter Russell.

ADAM goes to a small game monitor mounted on the wall. He pulls the monitor out a little and slides something out from behind it--

THE PISTOL SIMON GAVE HIM.

He puts it in the waistband at the back of his trousers, takes his coat, his rucksack and exits.

2

INT. IMREF CHANGING ROOM - DAY 3

2

Flags of St George, Union Jack and Stars and Stripes hang on the walls. There are flag stickers on many of the lockers.

The walls are cinderblock. There's a low hum from the fluorescent lights. The concrete floor is painted grey and scarred by boot heels. A dehumidifier rattles in the corner.

Metal lockers with vented doors line two beige painted walls. Benches are bolted to the floor.

A row of radio chargers blinks on a shelf. A milk crate holds spare earpieces and mic clips. There's a first-aid kit mounted on a wall, along with posters, notices and whiteboards of rosters, schedules, and fixtures of the seven a side football team's matches, as well as personal bits and pieces: a child's drawing of a badge, a photo of a graduation day.

We might be in a police or fire station.

Then we see a huge photo of RUSSELL, Minister for Internal Security. It's the classic low-angle "hero" shot: the leader looms, the viewer looks up.

Below Russell's photo is an END TRAFFICKING poster and a crude print-out of a woman in a burqa being loaded into a van below which someone has written in felt-tip marker: SCRUBBING SCUM FROM ENGLAND'S GREEN AND PLEASANT LAND.

COLIN (early 20s) and his IMREF colleagues stow their personal effects and get kitted up. DAVE (30s) is the unit leader.

DAVE

Everyone ready? Let's go.

Colin takes his personal sidearm and straps it to his leg. He grabs a pump action shotgun.

3

EXT. STOKE NEWINGTON - DAY 3

3

Pastel terraces, cafés, and small bookshops. Two nannies, MARICEL (Filipina) AND LIZA (Eastern European), are walking prams with their INFANT charges, chatting amiably.

LIZA
(sniffing)
Does she need changing?

MARICEL
(to the baby)
Have you done a poo?
(sniffing, baby voice)
Yes, I think so. You have.

SUDDENLY--

An IMREF SUV screeches up in front of them. Pulling up their masks, Colin, Dave leap out the front. Two more IMREF Agents jump out of the back and surround the women, weapons drawn.

PASSERSBY and PEOPLE having their coffee on the terraces outside the cafes watch with a variety of reactions: some are shocked, some frightened. Others have seen it all before. One or two are happy that action against illegal immigrants is being taken at last.

They are focused on Maricel.

DAVE
Get on the ground. On the ground!

Maricel is terrified. She gets on her knees. Her pram starts to roll on the gentle incline. No one seems to notice.

MARICEL
The baby!

Colin puts out a foot and stops the pram. He manoeuvres it to a safe position.

MARICEL (CONT'D)
I have Home Office papers. I'm legal.

DAVE
I said get on the ground.

Dave pushes Maricel's face to the floor.

Everyone watching knows this level of force is preposterous. It's intended to terrify and silence. It's the theatre of fascism.

A MIDDLE-CLASS OLDER WOMAN takes out her phone and, after a couple of failed attempts, older people issues, starts to film. Colin gets in her face.

COLIN
That's not allowed.

OLDER WOMAN WITH PHONE
I beg your pardon?

COLIN
You're not allowed to film. Put
that away or I will arrest you.

The Older Woman turns her phone on Colin to film him. He
knocks it out of her hand and grabs it.

OLDER WOMAN WITH PHONE
Give me my phone. You've got no
right to take my phone.

Colin keeps it from her. The Older Woman, a decent sort, the
kind who is horrified by any kind of aggression or violence,
appeals to Colin.

OLDER WOMAN WITH PHONE (CONT'D)
Why are you doing this? You're
probably a nice young man under all
that silly get-up.

There's something about her that reminds Colin of his own
mother. Something pure and good. A moment of conflict in him.

OLDER WOMAN WITH PHONE (CONT'D)
This isn't right.

Before Colin can answer...

DAVE
Nick her.

COLIN
What?

DAVE
Nick her!

Agents grab the woman while Dave handcuffs Maricel behind her
back, hauls her to her feet and drags her to the van. They
are not gentle.

DAVE (CONT'D)
Put the kid in the back.

An Agent lifts Maricel's pram into the back of the van where
Maricel is lying face down on the floor. The baby is howling.

Colin watches as the Older Woman is put in the back with
them. Eye contact between them. And then Colin reverts. He
has a job to do.

They drive off, leaving a distraught Liza with her pram and baby on the kerb.

3A

INT. PONDS BUTCHERS - DAY 3

3A

Alan Pond, who is now called GEORGE, is busy plying his trade when BERRY comes in.

This is unusual, it must be important. George gives Berry a wary nod of acknowledge.

BERRY

Thanks for your help the other day.

GEORGE

Whatever you need.

BERRY

I need you to do another job for me.

4

INT./EXT. VANESSA'S HOUSE, FATHER'S STUDY, ISLINGTON - DAY 3

It's a long, high-ceilinged room, looking over a garden of bay and rosemary. Original cornicing and a soot-blackened marble fireplace.

HENRY (50s) is straight, buttoned down, and respectable. He works at a dark Georgian partner's desk with a green leather top: one side littered with pink tape offcuts from briefs, flagged bundles, a heavy stapler; the other side is more disciplined: laptop on a stand, encrypted USB key, legal pad with a fountain pen.

Behind him is a framed portrait of the 17th century lawyer and judge Edward Coke – hero of constitutional resistance and the supremacy of common law against executive overreach.

His barrister's wig tin sits on the credenza; the horsehair wig sits on a turned wooden stand. His silk gown rests in a breathable garment bag on a hook behind the door, collar bands folded on top.

The bespoke bookcases contain all the usual suspects: Halsbury's, The White Book (tabs bristling), Archbold, Blackstone's, a line of law reports in oxblood bindings, alongside lever-arch files. But he also has first editions and of Achebe, Soyinka, and Adichie. A Fela Kuti vinyl leans against a small Bluetooth turntable.

Above them are framed certificates. Henry's call to the Bar from his Inn, appointment as King's Counsel, degrees (UK and Nigeria)

In the family photographs in matte black frames we see a Lagos street wedding scene;

children on the steps of Lincoln's Inn; one candid of Henry in wig and gown outside the RCJ, tie askew, grinning. We recognise in one photo--

VANESSA - (REAL NAME, JULIA)

There's a knock at the door. Henry puts up his half-moon glasses.

HENRY

Come in.

Vanessa enters. She is the apple of his eye. He can't help but go soft whenever he sees his daughter.

VANESSA

Am I interrupting?

HENRY

Impossible.

She comes over to the desk and gives him a kiss on the cheek.

VANESSA

You were up early. Did you get your coffee?

Henry shows his empty cup.

VANESSA (CONT'D)

Want another one?

HENRY

I'm fine. You're off?

VANESSA

I have a lecture at eleven.
(their little joke...)
If they haven't arrested the lecturer.

HENRY

What's this one done?

VANESSA

Exercise her right to free speech, maybe?

HENRY

Unfortunately, even if that's all she's done they can arrest her - this is the world we live in at the moment. But thanks to the *rule of law* your lecturer will have her day in court and justice will be done.

VANESSA

Dad, I know it's hard for you, but it's really time you started to think outside the law.

HENRY

Without law, life would be nasty, brutish and horribly short.

VANESSA

Have you looked out the window?

HENRY

I have a beautiful window right here. I look out of it all the time. The garden is full of bay and rosemary.

VANESSA

You're not seeing what I'm seeing.

They've had these conversations before, but they've become more frequent and more pointed. Henry is worried.

HENRY

Find the high ground.

VANESSA

You always say that.

HENRY

Just before you were born there was a terrible tsunami--

VANESSA

In Thailand. I know what you're going to say. It's such a dad thing.

HENRY

People survived by taking to the high ground. The water passed them by. And when the water receded, they climbed down and rebuilt their lives. That's how we'll survive this...

(searches for as neutral a word as possible)

...period. The law provides us with the highest ground imaginable.

Vanessa has heard all this before. She doesn't want to get into an argument with a father she loves and a man who means well. She leans over and kisses him.

VANESSA

I have to run.

HENRY

The way to...

(he can hardly bring
himself to utter the
word)

resist is by means of the law. Law
binds everyone to the same publicly
made set of rules, applied equally
and enforced by independent courts.
Law is true resistance.

She smiles and goes to the door.

HENRY (CONT'D)

If your lecturer needs counsel, I
think you have the number of a
rather excellent KC, if I say so
myself.

Dad joke. Vanessa laughs anyway. She exits. We stay on Henry.
Single father worried about his daughter. He turns to look
first at the portrait of Coke on the wall.

Failing to find solace there, he turns to look out the window
at his beautiful garden and the bay and rosemary.

5 **INT. WHITEHALL BUILDING, MINISTRY OF INTERNAL SECURITY, 5**
ENTRANCE/STAIRS/CORRIDOR - DAY 3

JESSIE walks from the impressive entrance up a sweeping set
of stairs.

She heads along the carpeted corridor to a walnut door
sporting a brass plate: ROY RUSSELL, MINISTER FOR INTERNAL
SECURITY. CPO 1 and CPO 2 stand guard outside. Beside it, a
discreet camera dome and a red RESTRICTED swipe pad. There's
a frosted glass transom with the crown-and-lion crest etched
in acid.

6 **INT. WHITEHALL BUILDING, MINISTRY OF INTERNAL SECURITY, 6**
RUSSEL'S OFFICE - DAY 3

Jessie enters to find RUSSELL at a broad partners' desk with
green skiver top. To his right, there's a red box. Two phones
(house line and scramble), a leather blotter embossed with
the crest, fountain pen in a stand, glass paperweight
containing a tiny etched map of the realm.

CANDIDA sits on one of the visitor chairs arranged in a rigid
line facing the minister's desk. She and Russell are
reviewing reports of the Piccadilly Circus hack.

Beside the tray of Orders & Directions awaiting signature
along with a rubber stamp (APPROVED-MIS) is a ceramic mug:
KEEP BRITAIN SECURE in block caps. Another reads: ORDER ·
DIGNITY · DUTY.

The King's portrait in formal dress hangs on the wall behind him. Below is a small bronze of Britannia – helmet sharp, trident vertical. The obligatory Union Jack and Stars and Stripes.

Jessie sees that Russell is wearing – rather ostentatiously – a black armband.

JESSIE

I heard about your father. My deepest condolences.

Russell responds with a brave smile and indicates one of the visitor chairs in front of the desk.

RUSSELL

Thank you, Jessie. My father and I did not exactly see eye to eye on everything. To put it mildly.

CANDIDA

Still. Never easy losing a parent.

Given who the father was, Jessie's not so sure. Russell looks at his briefing note. He's alarmed.

RUSSELL

Piccadilly Circus – this has got to be Berry's terrorist group?

JESSIE

We're operating on that assumption.

RUSSELL

Do you have any idea who this man Berry is?

JESSIE

Nothing solid yet.

RUSSELL

How big is Berry's outfit? What kind of threat does it pose?

JESSIE

We're still gathering intel and assessing the threat level. But all the evidence suggests that the video hack at Piccadilly is connected to the incidents in Liverpool Street, Birmingham, Manchester, and Glasgow.

RUSSELL

So, all the work of the same group?

JESSIE

Almost certainly.

CANDIDA

Are Berry and Helen Drax working together?

JESSIE

Helen Drax is in the video hack, she's all over the posters, so it's a reasonable assumption.

RUSSELL

The sooner Helen Drax is removed from play the better.

JESSIE

We're on it.

CANDIDA

(reading from her briefing note)

It says police detained a female suspect near Liverpool Street?

JESSIE

She was injured while attempting to escape, was taken to the hospital and underwent surgery. She's due to be transferred to Camp Victoria. But she might have been trained in counter-interrogation so I'll need your authorisation if I need to remove her to the Temple.

She lays an official document before him. Russell signs. What the Americans "ask" for, they get.

RUSSELL

Of course.

Jessie takes her authorisation and exits.

END OF PART ONE

7

EXT. BAKER STREET / MARYLEBONE ROAD - DAY 3

7

Vanessa comes out of the tube and walks towards the university, passing a couple of parked up UK military vehicles.

A few BRITISH SOLDIERS watch her go by. Vanessa watches them back as she walks past.

Vanessa crosses the road as two US Military Vehicles drive past.

8

EXT. UNIVERSITY - DAY 3

8

ESTABLISHER. A huge Union Jack and Stars and Stripes are displayed on the front of the building, two huge flags on each side of the entrance.

An electronic billboard - in full authoritarian, fascist style - shows the British Prime Minister and American President with the legend:

'A FRIEND IN NEED IS A FRIEND INDEED.'

9

EXT./INT. UNIVERSITY, RECEPTION - DAY 3

9

Vanessa enters. Adam is waiting for her. They haven't seen each other since the postering event.

ADAM

Good to see you.

10

INT. UNIVERSITY, STAIRS - DAY 3

10

They climb the stairs, keeping their voices down.

VANESSA

The woman who got knocked down--

ADAM

Sophie.

VANESSA

Have you heard anything about her?

ADAM

No, but she'll be in custody for sure and that means she'll talk, in the end. Don't worry, she doesn't know anything about you.

VANESSA

What about you?

ADAM

Just my codename. But I know she was close to Berry.

Not good.

ADAM (CONT'D)

Apparently he wants to see us, Berry.

VANESSA

What about?

They fall silent as a STUDENT passes them on the way down the stairs. They have to be careful. They have to be careful with everyone. A terrible thought strikes Adam.

ADAM

What if it's just not possible?
What we're trying to do.
"Resistance is futile." Discuss.

VANESSA

(ironic)

My dad says the law's going to sort
it out for us.

They enter--

11

INT. UNIVERSITY, STUDENT CAFETERIA - DAY 3

11

Adam and Vanessa enter the cafeteria. There's an awkward moment when they clock THEO in line to order coffee at the bar, in conversation with ANOTHER STUDENT (HANNAH).

Theo catches their eye but can't talk.

Adam and Vanessa get in line behind him. Theo's aware they can hear his conversation.

THEO

You know they shot a guy from here?

HANNAH

Serious?

Adam and Vanessa listen intently, wondering where this will go?

THEO

For those posters in Liverpool
Street. Some guy in Theology.
(looks around, low)
Did you see the Piccadilly thing
they did?

HANNAH

I saw it on TikTok before they took
it down. Fucking amazing.

THEO

Yeah, I know right?

HANNAH

I was never a big Helen Drax fan,
but I'm not kidding, it almost made
me fucking cry.
(lowering the voice even
more)
Gives you a little bit of hope.

Adam and Vanessa exchange a glance, spirits lifted a little. They're taking their coffees to a table when someone they recognise appears at the door looking around--

FELIX,

(Real name, Kevin Barry O'Connor) spots them and comes over. He doesn't exactly fit in this environment and the STUDENTS notice him.

ADAM
What are you doing here?

FELIX
Mature student.

ADAM
People are looking at you.

FELIX
If you'd answered my messages, I wouldn't need to be here. You two come with me.

Some Students look over, curious about this strange man.

VANESSA
What do you mean come? Says who?

FELIX
You know who.

VANESSA
We've got a lecture in a few minutes.

FELIX
A lecture? That sounds important.

VANESSA
It's important to us. We need to hear it.

FELIX
What you need to hear is what Berry has to say.

No choice: Adam and Vanessa get to their feet and follow Felix out.

FIVE MOURNERS are in the chapel already, including XANTHE, Russell's mother, who is at the podium when Russell arrives with his Close Protection Officers, CPO 1 and CPO 2.

Xanthe looks up at her son as he takes a seat at the back.

XANTHE
(reading)
I met Walter sixty years ago. In
Grosvenor Square.

The MOURNERS chuckle knowingly.

XANTHE (CONT'D)
Yes, I know you were all there as
well. Well, not everyone...
(with a glance at her son)
...but most of you. Outside the
American embassy. It was a
wonderful day.

ON RUSSELL:

This is most distasteful and also, under current legislation,
borderline illegal.

XANTHE (CONT'D)
And a wonderful demo. We were there
in our thousands protesting against
the Vietnam War.

Russell indicates to CPO 1, who goes up to Xanthe.

XANTHE (CONT'D)
And we made ourselves heard.

CPO 1 whispers in Xanthe's ear.

XANTHE (CONT'D)
Oh, I'm being told that I'm
overstepping some line or other.
Last night I was informed by the
Ministry of Internal InSecurity...
(delivered with contempt)
...that there were to be no more
than six mourners today and that
there were to be no political
speeches.

Russell's patience with his impossible mother is wearing very
thin.

XANTHE (CONT'D)
But maybe I'll be allowed to say
this. Over sixty years, Walter was
a true friend, an inspiring
teacher, a receptive student, a
sensual lover...

Russell squirms with embarrassment.

XANTHE (CONT'D)
...and a stalwart comrade.

The four other mourners clap and one gives a clenched fist salute. Russell is indignant, beyond mortified. This is beyond pathetic.

13

EXT. CREMATORIUM CHAPEL - DAY 3

13

RUSSELL

You know how childish that was?
Trying to provoke me like that?
Grosvenor Square? Vietnam? Ancient
history. Nothing to do with
anything.

XANTHE

Sorry, did I leave out
"unappreciated father"?

A YOUNG WOMAN goes by on her way to the chapel for the next service. Xanthe's gaze follows her.

RUSSELL

Was that your entire purpose? To
humiliate me?

As he speaks, Xanthe's head is slowly rotating left to right, follow the young woman. She turns back to her son.

XANTHE

You know they do exercises for
their bottoms now?

Russell is gobsmacked. No idea what she's talking about, no idea what he should say.

XANTHE (CONT'D)

That's why young people now all
have such wonderful bottoms.

RUSSELL

This is your husband's funeral! My
father's funeral and you're talking
about...

He can't continue.

XANTHE

Go on, I know it's a difficult word
for you, but I'm sure you can say
it if you try - bot-tom. Or arse,
if you prefer. Or even ass, which
is American and probably easier for
you.

RUSSELL

You and your generation... is it
any wonder the country went to
hell? You have no morals.

(MORE)

RUSSELL (CONT'D)

You have no sense of decency. No sense of responsibility. You're children, addicted to pleasure. No thought about tomorrow. Let somebody else clean up the mess.

XANTHE

Are you like this at home? How does Mary stand it?

RUSSELL

Very well, actually. She's very happy.

XANTHE

Or so you think.

RUSSELL

You were trying to turn my father's funeral into a political rally.

XANTHE

If you'd let his friends come, maybe we could have had a rally.

RUSSELL

That's exactly why I issued the order to restrict the number of mourners.

Xanthe gives him a look of contempt. Russell gets to his feet. He's been dying to say this for a long time.

RUSSELL (CONT'D)

My father was a selfish, self-absorbed, freeloading, free-love, free everything, champagne-swilling Marxist hippy Don Juan. He was a terrible father and you were a worse mother. You should have been banned from having children.

XANTHE

Oh, is that your next law?

RUSSELL

Goodbye.

She puts a hand on his arm.

XANTHE

Roy, I want you to know that I know that you're in pain.

RUSSELL

I am not in pain.

XANTHE

You wouldn't be doing what you're doing if you weren't in pain.

RUSSELL

Oh my god. This is a world historic project and you're reducing it to a therapy session?

XANTHE

Don't go, Roy. This is a hard time for me too, you know. We have our differences, but if we could find a way to be... reconciled. I would like that.

RUSSELL

Goodbye mother.

He goes.

14

EXT. PALLADIUM GLASS ROOFTOP - DAY 3

14

Adam and Vanessa approach with Felix. BERRY - real name Philip Gervase - steps out of the shadows.

BERRY

What were you thinking? That little stunt you pulled in Liverpool Street.

ADAM

What's it got to do with you?

FELIX

Mind your mouth, you little fucker.

Berry is more conciliatory.

BERRY

Adam, we talked about Sheffield, about what happens when you go off half cock. People die. A boy died, a student. And a very valuable member of the Resistance was captured. Sophie, a close friend of mine.

ADAM

People saw what we did. They took heart. We saw them. They were cheering us on.

VANESSA

Everyone at uni's talking about it. They're excited.

FELIX

Uni. Great. The occupation's over.
We won!

BERRY

Do you think it was worth the life
of the lad who was killed? Do you
think it's worth the pain that
Sophie's going through? The torture
she'll go through?

ADAM

We all knew the risks.

Even the normally calm Berry has to take a deep breath here.

BERRY

When Robin Hood was fighting the
Sheriff of Nottingham, he had
Sherwood Forest to hide in. We
don't. If we're going to fight, if
we're going to win, we have to be
ultra disciplined. We have to unite
and get behind a single leader.

VANESSA

You?

BERRY

Helen Drax is the chief.

Vanessa doesn't have much time for Helen Drax.

VANESSA

Helen Drax is just another
politician. I never voted for her.

BERRY

Helen Drax has more integrity and
more moral and physical courage
than anyone you will ever meet in
your lifetime. She has been through
hell and she's still fighting for
decency, for humanity, and for the
people of this country.

VANESSA

So tell me this. After the
occupation, what is Britain under
Helen Drax going to look like?
You're asking us to fight for her,
so tell us what we're fighting for?

BERRY

Freedom.

VANESSA

Define freedom.

Berry looks at Vanessa as if she's just become more interesting and maybe more dangerous.

BERRY

The Resistance needs good people.
Talented, serious people who are
committed and capable. People like
you. I want you to come back to my
network. What do you say?

Adam and Vanessa exchange a look.

FELIX

(to Berry)

They're not getting it. I told you.

ADAM

You can fight whatever way you
think is best. That's your choice.
But we have to be allowed to fight
the way we think best.

Berry looks to Felix. He's been the soft cop, now Felix has
to be the hard cop.

FELIX

Do you think the Resistance is some
kind of dating app? Swipe left,
swipe right? Like, don't like, move
on? You two joined a secret army.
That means you don't get to leave
and take the secrets with you.

ADAM

Your "secret army" doesn't have any
secrets because it isn't doing
anything. What about your close
friend Sophie? Even she went over
to Simon.

Berry can't answer this without telling Adam that he ordered
Sophie to spy on Simon.

Felix wants to thump Adam. Or worse. Berry signals him to
calm down.

ADAM (CONT'D)

Can we go now?

Felix doesn't want to let them go but Berry nods: they can
leave.

BERRY

Adam. Simon's just going to get you
killed.

Adam and Vanessa exit.

FELIX

I could save Simon the trouble.

BERRY

We need to get to Sophie. She's strong. But everyone talks. In the end.

15

EXT. STREET - DAY 3

15

Vanessa and Adam walk away. They're shaken.

VANESSA

How did Berry recruit you in the first place?

ADAM

I was sitting in cafe near uni one day and he just slips into the seat next to me. Starts talking. He knew who I was. Asks what I think about things, asks if I want to be part of something. I saw him a couple more times. He told me to recruit people I trust, which is what I did.

VANESSA

(teasing, a little flirty)
So you trust me?

ADAM

(teasing, smiling)
Maybe.

VANESSA

What do you know about him?

ADAM

Berry? I don't know anything about him. Nobody does.

Vanessa thinks things over.

VANESSA

Did we do the right thing? You said he has a plan?

ADAM

Plans are for the future. Simon's fighting back. Now. We did the right thing.

As they pass the bus stop, Jessie's CHEVY drives past.

16 **INT. JESSIE'S CHEVY - DAY 3**

16

Jessie is with her SQUAD on their way to University College Hospital. They are armed.

JESSIE

Asha's in a room on the third floor
of the main hospital building.

17 **EXT./INT. UNIVERSITY COLLEGE HOSPITAL, ENTRANCE - DAY 3**

17

THREE MEN enter. They're wearing caps and hats pulled low, heads angled away from any cameras. Nevertheless we recognise them as--

BERRY, FELIX AND GEORGE,

A NURSE (one of Sophie's colleagues, part of Berry's network) comes towards them and surreptitiously hands Berry a security pass.

Berry leads them to one of the lifts.

18 **INT. UNIVERSITY COLLEGE HOSPITAL, STAIRWELL - DAY 3**

18

Berry, Felix and George go downstairs to a security door. Berry holds the security pass against the card reader. The door unlocks. They enter--

19 **INT. UNIVERSITY COLLEGE HOSPITAL, BASEMENT/LOCKER ROOMS - DAY 3**

No one pays them any mind. They go through large dirty laundry bags. Not very hygienic but needs must. They go through the laundry pulling out the least soiled scrubs they can find.

20 **INT. JESSIE'S CHEVY /EXT. UNIVERSITY COLLEGE HOSPITAL, ENTRANCE- DAY 3**

20

The Chevy screeches to a halt. Jessie leads the squad out. They walk briskly to the entrance. Jessie leaves two men on guard at the door.

21 **INT. UNIVERSITY COLLEGE HOSPITAL, THIRD FLOOR, LANDING - DAY 3**

The sign on the wall opposite the lift says FLOOR 3.

Berry, Felix and George - now wearing surgical masks, surgical gloves and scrubs - walk quickly to a security door to the ward. Berry puts the security pass to the reader. The door unlocks.

FELIX
(low to Berry)
If this doesn't work, we have to
kill her ourselves.

Berry takes this in. They go through to--

22 **INT. UNIVERSITY COLLEGE HOSPITAL, THIRD FLOOR, WARD - DAY 2**

Berry, Felix and George walk purposefully to a private room at the far end of the ward.

An ARMED UK POLICEMAN sits on a chair outside looking at his phone. He sees the "medical staff" approach and gets to his feet.

Felix steps up and briskly delivers a single knockout blow. The policeman staggers back. George and Felix catch him and haul him into--

23 **INT. UNIVERSITY COLLEGE HOSPITAL, THIRD FLOOR, SOPHIE'S ROOM - DAY 3**

SOPHIE - real name Asha Dhillon - looks up and recognises Berry and Felix even though they're masked.

George and Felix drop the policeman on the floor, turn him over, tape his mouth and zip tie his hands behind his back. It's an efficient operation.

SIMULTANEOUSLY,

Berry comes over to the bed, pulls down his mask.

SOPHIE
(weak and surprised)
You shouldn't be here.

Sophie can barely talk.

BERRY
You're coming with us.

But she's got tubes and wires attached.

SOPHIE
(struggling to talk)
Unhook the monitors... Take out the
I/V...

24 **INT. UNIVERSITY COLLEGE HOSPITAL, THIRD FLOOR, LANDING - DAY 3**

Jessie and the squad come out of the lift with a SOPHIE'S CONSULTANT (NATALIE).

NATALIE

She has an unstable liver laceration with an ongoing risk of haemorrhage. She's not stable enough to be moved without significantly worsening her condition or risk further bleeding.

JESSIE

This woman is a terrorist. I am taking her into custody. Is that clear?

NATALIE

She's not stable enough for even a basic ambulance setup.

JESSIE

We have everything she needs.

NATALIE

She needs round the clock ICU treatment, monitoring, and serial blood tests.

JESSIE

We have all that ICU stuff up the wazoo, and, ma'am, if you don't stand aside right now you're going to need it yourself.

Natalie stands aside. Jessie leads the squad into--

25

INT. UNIVERSITY COLLEGE HOSPITAL, THIRD FLOOR, WARD - DAY 3

They walk down the ward to Sophie's room.

JESSIE

There should be a cop on guard?

They hurry to--

26

INT. UNIVERSITY COLLEGE HOSPITAL, THIRD FLOOR, SOPHIE'S ROOM - DAY 3

They find the Armed UK Policeman on the floor, trussed up and bleeding. But Sophie is gone. Jessie is immediately on her radio.

JESSIE

(into her radio)

No one gets in or out.

(to one of the squad)

Get hospital security. Tell them to seal the exits.

- 27 **INT. UNIVERSITY COLLEGE HOSPITAL, ENTRANCE - DAY 3** 27
- Squad Man 1 and Squad Man 2 at the door pull their weapons.
- SQUAD MAN 1
- Stay where you are. No one leaves.
- Someone tries to come in.
- SQUAD MAN 2
- No one gets in.
- PATIENT
- But I have an appointment.
- The Patient sees the gun and does what he's told.
- 28 **INT. UNIVERSITY COLLEGE HOSPITAL, GROUND FLOOR - DAY 3** 28
- Felix, Berry and George exit one of the lifts. George pushes the wheelchair with Sophie.
- 29 **INT. UNIVERSITY COLLEGE HOSPITAL, GLASS STAIRWELL - DAY 3** 29
- Jessie and her squad hurry down the stairs. She hears shouting and looks across an external courtyard--
- To see Berry, Felix, George and Sophie in the hospital foyer. Jessie hears the sound of gunshots...
- She picks up the pace, taking the stairs two, three at a time.
- 30 **INT. UNIVERSITY COLLEGE HOSPITAL, GROUND FLOOR - DAY 3** 30
- Berry and Felix shoot at Squad Man 1 and take cover with Sophie behind a concrete pillar.
- Felix fires... Squad Man 1 goes down...
- Screams, people dive for cover...
- Squad Man 2 gets a shot off. Misses...
- Berry and Felix shoot back, killing him...
- Berry, Felix and George push Sophie's wheelchair towards the entrance/exit.
- But Squad Man 1 was just injured... He fires...
- Forcing Berry, Felix and Sophie to take cover behind the planters.
- George has to take cover behind a pillar by reception.

Sophie tries to get Berry's attention. But she's weak and Berry's focused on getting them out of here.

SOPHIE
(barely audible)
Hec... tor...

Berry doesn't hear her. He's scoping the exit.

SUDDENLY--

Jessie and her squad burst through a door...

BANG! BANG! BANG!

Jessie and Berry face off, firing at each other...

George shoots covering fire.

SOPHIE (CONT'D)
(to Berry, weakly)
Leave me... Go!

Beat. Berry doesn't want to but he knows she's right...

Felix steps up, gun in hand, ready to shoot Sophie. He looks to Berry for the signal. Sophie can read what lies behind their eyes.

George kills one of Jessie's men.

SOPHIE (CONT'D)
(fighting for breath)
Hect... or... asset...

She tries to say more but can't.

Berry stares at her. Finally--

Berry shakes his head. He gives Sophie's shoulder a gentle squeeze and runs towards the exit.

Outside, Jessies reinforcements arrive. A black SUV with 4 more Squad Men outside, blocking the exit.

31

INT. UNIVERSITY COLLEGE HOSPITAL, MEZZANINE / INT. UNIVERSITY COLLEGE HOSPITAL, GROUND FLOOR - DAY 3

Berry is forced upstairs...

Felix tries to cover George, but George's shoulder is nipped by a bullet...

Georges scrambles down the LOWER CORRIDOR away from the chaos...

Felix joins Berry at the top of the foyer stairwell..

From below, Berry and Jessie trade fire... it feels personal...

Her bullet narrowly misses him and sparks on a railing in front of him...

He runs with Felix down the mezzanine corridor.

32 **INT. UNIVERSITY COLLEGE HOSPITAL, LOWER CORRIDOR - DAY 3** 32

We track George along the corridor until he finds a closet.

He opens the door and hides inside. His fingernails clutch at the bottom of the door trying to close it.

33 **INT. UNIVERSITY COLLEGE HOSPITAL, CLOSET - DAY 3** 33

George hears the heavy footfalls of his pursuers approach. His heart is in his mouth.

To his huge relief the footfalls go past. They've missed him.

He dares to breathe again.

34 **INT. UNIVERSITY COLLEGE HOSPITAL, STAIRWELL - DAY 3** 34

Berry and Felix run up the stairs. They're both ex-military - Berry is former British Army, Felix has a different kind of military background, which we will reveal shortly. They know how to give covering fire while withdrawing.

Jessie comes into Berry's sights below. It's a clean shot.

Berry pulls the trigger but he's out of ammo. Jessie lives.

35 **INT/EXT. UNIVERSITY COLLEGE HOSPITAL, ADMIN OFFICE / ROOFTOP - DAY 3** 35

Berry and Felix run into an admin office. Two workers are hiding under their desks, terrified.

Felix uses a fire extinguisher to break a window.

The admin workers watch Felix and Berry climb through the window and run across the roof.

Jessie bursts in.

36 **EXT. UNIVERSITY COLLEGE HOSPITAL - DAY 3** 36

Felix and Berry drop to the roof of an ambulance, then onto the street. They scramble to their feet and flee.

37 **EXT. UNIVERSITY COLLEGE HOSPITAL, ROOFTOP - DAY 3** 37

Jessie stands on the roof and fires several shots. But the range is too far. Misses.

JESSIE
Where's the other one? Tell
hospital security I want to know
where this son of a bitch went.

38 **INT. UNIVERSITY COLLEGE HOSPITAL, CLOSET - DAY 3** 38

George is perfectly still, gun in hand. He holds his breath.

39 **INT. UNIVERSITY COLLEGE HOSPITAL, STAIRS - DAY 3** 39

Jessie and her squad continue their search. Jessie gets a call. Listens.

JESSIE
(to her squad)
They've got her.

Jessie gets to the bottom of the stairs. A couple of blood spots lead to a corridor... then nothing.

She leans her head in and notices one of the cupboards is slightly misaligned.

40 **INT. UNIVERSITY COLLEGE HOSPITAL, CLOSET - DAY 3** 40

George hears footsteps approach. He exhales as quietly as he can.

THEN--

The door suddenly opens. George raises his gun. Jessie has no choice...

BANG!

Jessie shoots George once in the head.

41 **INT. UNIVERSITY COLLEGE HOSPITAL, CORRIDOR - DAY 3** 41

Jessie comes up to Sophie - real name Asha - in the wheelchair.

JESSIE
Hi Asha. Were you leaving against
medical advice?

42

INT. POLICE STATION, INTERROGATION SUITE - DAY 3

42

A small rectangular room, windowless. Claustrophobic, just enough space for a scuffed metal table and four chairs. There's a single reinforced heavy door with a small viewing panel from the outside.

A UNIFORMED POLICEWOMAN interrogates Maricel.

UNIFORMED POLICEWOMAN
What language do you speak?

MARICEL
We have two official languages.
Filipino and English.

UNIFORMED POLICEWOMAN
So you say you can speak English?

MARICEL
Yes, I can speak English.

The Uniformed Policewoman records her answers.

MARICEL (CONT'D)
Excuse me. Why am I here? I have
papers from the Home Office. I am
legal.

UNIFORMED POLICEWOMAN
Do you have those papers now?

MARICEL
The family will bring them.

UNIFORMED POLICEWOMAN
How many children have you got?

MARICEL
Of my own? I have one son.

UNIFORMED POLICEWOMAN
Where's your son? Is he here in
England?

MARICEL
He's at home with my mother, in
Manilla.

Everything she says just seems to make the Uniformed
Policewoman more suspicious.

43

OMITTED

43

44

INT. POLICE STATION, MEETING ROOM - DAY 3

44

Annabel hurries inside and sees her baby in her pram, crying.
She makes to pick her child up.

UNIFORMED POLICEWOMAN
You're going to have to answer some
questions first.

ANNABEL
(ignoring her)
This is my baby.

She scoops up her crying baby. She can smell the shit.

ANNABEL (CONT'D)
You haven't even changed her?

UNIFORMED POLICEWOMAN
Changing babies is not a police
job.

ANNABEL
Is arresting babies a police job?

UNIFORMED POLICEWOMAN
Your baby's not under arrest.

Annabel shoots the Uniformed Policewoman a scathing look.

UNIFORMED POLICEWOMAN (CONT'D)
I'm going to need to see some
documentation before you can take
the baby.

ANNABEL
Yes, yes, they said to bring the
birth certificate. I've got it
here. I've got photos, videos. This
is my baby.

The Uniformed Policewoman is not interested in the photos and
videos on her phone.

UNIFORMED POLICEWOMAN
That could be any baby.

ANNABEL
But it's *my* baby. Her name is
Daisy. As you can see on her birth
certificate.

The Uniformed Policewoman examines the birth certificate. She
hands it back.

UNIFORMED POLICEWOMAN
We found your baby with an illegal
migrant...
(MORE)

UNIFORMED POLICEWOMAN (CONT'D)

(checks notes)

Maricel Flores. Do you know this woman?

ANNABEL

Of course I know her. She's my bloody nanny.

UNIFORMED POLICEWOMAN

I'm going to have to ask you to lower your voice, madam. I haven't shouted at you, have I?

Internal eye roll. Throughout the scene, Annabel is struggling to keep her outrage in check. This is her *child*, but she knows if she loses it, it will only make things worse.

UNIFORMED POLICEWOMAN (CONT'D)

So please don't shout at me.

ANNABEL

I'm not shouting, and if I did, I'm sorry. I'm just very upset. This is my child.

UNIFORMED POLICEWOMAN

What is the immigration status of your nanny?

ANNABEL

She's totally legal.

UNIFORMED POLICEWOMAN

How do you know that?

ANNABEL

I have the Home Office paperwork.

UNIFORMED POLICEWOMAN

Do you have it with you?

Annabel's face falls. No.

UNIFORMED POLICEWOMAN (CONT'D)

You can take the baby.

ANNABEL

What about Maricel?

UNIFORMED POLICEWOMAN

I suggest you bring any relevant paperwork to the station.

45 **EXT. TOWER BLOCK / CAMP VICTORIA - DAY 3**

45

ESTABLISHER. A drone rakes by a block of COUNCIL FLATS, far enough away that none of the residents are visible.

It decides to move on, swooping along Victoria Park. The sprawling camp, still being built, expanding every second.

The drone finds a car heading into the main gate...

46 **INT. CAMP VICTORIA, RECEPTION - DAY 3**

46

TWO PRISON GUARDS push in a wheelchair. We don't at first see who's in it. They step away, only now do we see--

SOPHIE.

They've had to strap her in the chair to prevent her falling out. She's in considerable pain.

CAMP SUPERVISING OFFICER

Name?

SOPHIE

Asha Dhillon.

Sophie's voice is very weak.

CAMP SUPERVISING OFFICER

Speak up. Date of birth?

SOPHIE

12.4.1991.

(beat)

Please. My daughter... I have a daughter.

CAMP SUPERVISING OFFICER

Any tattoos?

SOPHIE

Can I please... see... my daughter?

CAMP SUPERVISING OFFICER

Do you have any tattoos?

SOPHIE

No.

The guards check her arms and legs for tats. Nothing. Sophie winces with pain.

SUPERVISING OFFICER

Any medical conditions?

Sophie gives the guard a look: are you serious?

SUPERVISING OFFICER (CONT'D)
Your prison number is A458MGV.

PRE-LAP: "IN WALKED BUD" by Thelonious Monk.

END OF PART TWO

47

EXT. HOXTON STREET - DAY 3

47

Berry and Felix walk through the market.

FELIX
We shouldn't have left her alive.

BERRY
She's got something. A name.
Someone on the inside she said
would be very useful to us for the
operation.

FELIX
You know what she's got? She's got
your name. She won't want to give
it to them, but she will.

Berry can't deny this.

48

INT. VINYL DREAM, BACK ROOM - DAY 3

48

JOE - Real name Damon, the owner - seems really anxious. He
leads Berry into a small back room and indicates a laptop on
a table.

JOE
You're going to have to be quick.
Like sixty seconds quick.

BERRY
One minute.

Joe exits. Berry makes a series of keystrokes and logs on to
the dark web. Some more keystrokes.

A link comes up. He clicks on it. He's in the waiting room of
some kind of chatroom. He starts the timer on the screen,
setting for one minute. He waits... waits... Losing vital
seconds.

At last someone comes online. It's--

HELEN DRAX,

The legendary Helen Drax. An MP until Parliament was
suspended under the occupation.

Principled, articulate and charismatic, it was the prospect of Drax becoming PM that prompted the Americans to occupy the UK.

She led the first phase of the resistance, addressing monster rallies before protests were banned. She was then arrested and imprisoned. Her daring escape, planned by Berry and carried out by Simon, only added to her mystique and standing among the population. Even her opponents acknowledge her commitment and principles. She is now living in hiding in France.

Berry himself is somewhat in awe of her, maybe even in love with her.

BERRY (CONT'D)

Chief.

HELEN

Good to see you again, Berry.

She puts something on the name. She knows his real name but for security purposes of course doesn't use it.

BERRY

We have to be quick. I need to talk to you - in person. It's important.

HELEN

What are you proposing?

BERRY

We've been working on something, something big. It's pretty far advanced.

Beat. The seconds are running down.

BERRY (CONT'D)

I need to talk you through it in detail because the decision to proceed, ultimately, has to be yours.

Helen - who never makes decisions until she has really thought them through - doesn't respond.

The timer runs down. Just ten seconds left

HELEN

Bring me some Fortnum and Mason's Breakfast Blend. Loose leaf.

Berry smiles at the humorous intent. Knock at the door. Joe appears nervously at the door. Berry nods.

BERRY
Finishing now.
(to Helen)
See you soon.

Berry ends the chat.

49 **OMITTED**

49

50 **INT. CAMP VICTORIA, WOMEN'S DETENTION TENT - DAY 3**

50

The CAMP DOCTOR (struck off the register ten years ago) refills Sophie's IV. She's getting the basic level of care, just enough to keep her alive. But for how long?

Sophie is propped in her bed. Metal beds and bunk beds on either side, a passage up the tent's middle aisle. There's a toilet and sink in a cubicle at the far end.

There are six cages containing bunks. 10 per cage. 3 cages are filling up with detainees, with capacity for more to come.

Some women lie on their beds trying to sleep. Others sit together chatting. Some read. They are all in various states of resignation, anxiety and disbelief.

A PRISON GUARD escorts Maricel inside. She's carrying a grey blanket and a few basic prison issue toiletries. She is utterly bewildered and very scared.

The Guard points to an empty bed. Maricel walks to it timidly. A few of the women look up. One or two smile. Others just stare.

Maricel places her stuff on the empty bed. She looks around, trying to get her bearings, trying to work out how this works, what's going on.

She notices Sophie across the aisle. She sees that Sophie is obviously in pain. Maricel can't help herself. She goes over to Sophie's bed.

MARICEL
(tentative)
Hello.

SOPHIE
(weak)
Hello.

[NOTE: Sophie's voice is weak, sometimes hard to hear. Talking exhausts her.]

MARICEL
Can I get you something?

SOPHIE

No, thank you. Everyone's been so kind.

Sophie sees the terror in Maricel's face.

SOPHIE (CONT'D)

Are you ok?

Maricel fights back the tears.

MARICEL

I don't know why they arrested me.
I don't know what's going on.

Sophie puts a hand on Maricel's hand and smiles sympathetically.

MARICEL (CONT'D)

If there's anything I can get you,
please just tell me.

Sophie notices the crucifix around Maricel's neck.

SOPHIE

Are you a believer? The cross.

Maricel touches the cross and nods.

SOPHIE (CONT'D)

Would you like to pray? We could
pray together?

MARICEL

Yes, I would like that.

They hold hands and bow their heads.

SOPHIE

Our Father, who art in
heaven, hallowed be thy name;
thy kingdom come; thy will be
done; on earth as it is in
heaven. Give us this day 3
our daily bread. And forgive
us our trespasses, as we
forgive those who trespass
against us. And lead us not
into temptation; but deliver
us from evil. For thine is
the kingdom, the power and
the glory,
for ever and ever. Amen.

MARICEL (CONT'D)

Our Father who art in heaven,
hallowed be thy name. Thy
kingdom come, Thy will be
done on earth, as it is in
heaven. Give us this day 3
our daily bread, and forgive
us our trespasses, as we
forgive those who trespass
against us, and lead us not
into temptation, but deliver
us from evil. Amen.

The women smile at each when their respective versions differ
- the Protestant and Catholic.

51

INT. NEWSPAPER OFFICE, PIPPA'S OFFICE - DAY 3

51

The last time we were here there were no flags. Now the walls are bedecked with Stars and Stripes, Union Jacks and flags of St George. There are even Union Jack napkins on the table.

PIPPA sits with CONOR.

PIPPA

We can mark the anniversary with a micro website and a twelve-page supplement. We can follow up with a podcast.

Conor doesn't like the way this is going.

PIPPA (CONT'D)

So, where do we start our timeline?

CONOR

It's got to be Helen Drax's arrest on the eve of her winning the elections. Right?

PIPPA

I know you'd like us to go hard, Conor. But the government has a whole playbook. Tax inquiry into our finances, injunctions, pressure on advertisers-

CONOR

So election cancelled - "postponed", sorry - Helen Drax's escape, the Sheffield uprising - they're not part of our timeline?

PIPPA

The government knows how bad it would look to close a newspaper down, but we have no choice but to play the game and try to find the space to do our job without all of us losing our jobs.

CONOR

Over the last eleven months, they've slaughtered citizens of this country by their thousands in Sheffield. They're rounding up black, brown and gay people, throwing them in concentration camps and torturing people to death in the Temple. But we're not allowed to say any of this even though the dogs in the street know it.

(MORE)

CONOR (CONT'D)

All because a bunch of crazed racist megalomaniacs with a Great Replacement fixation want to turn the clock back to circa 1200 when everyone looked the same and everything was fucking hunky dory.

PIPPA

Are you finished?

CONOR

Can I ask a question? Those pointy high heel shoes you're wearing, does Russell ever complain about them? Because they must be very fucking painful.

(off her puzzled look)

I mean you're so far up his arsehole, that's got to hurt.

Before Pippa can reply there's a knock at the door. PIPPA'S PA (MADDY) pops her head in.

MADDY

Annabel Edwards is here. She's very upset.

PIPPA

OK.

Maddy turns and indicates for Annabel to enter. Pippa embraces Annabel warmly. Annabel is very distressed.

PIPPA (CONT'D)

Darling, darling, what's the matter, what's wrong?

ANNABEL

They've arrested Maricel.

PIPPA

Maricel, your nanny?

ANNABEL

She was out walking Daisy this morning and IMREF took them to the police station. They didn't contact us for five hours. Daisy was in the police station all that time.

PIPPA

That's awful, Annabel, that's so horrible.

ANNABEL

They didn't even change her. She has a terrible rash.

CONOR

Where's Maricel now?

ANNABEL

The police said Internal Security took her.

PIPPA

Could Maricel have been involved in something?

ANNABEL

No! She's religious. She's a Catholic and she's like a member of our family. I would have gone to Darren, my MP, but now there are no MPs. I used to know a superintendent at Scotland Yard, she was part of our book club. I tried her but she's not answering my calls.

PIPPA

You did the right thing.

ANNABEL

I know you're friendly with Roy Russell. Do you think you could maybe just talk to him? Maricel hasn't done anything wrong.

Annabel sobs.

PIPPA

Roy won't be easy to get hold of, but I can talk to his wife. I was at university with Mary.

ANNABEL

Thank you, thank you.

CONOR

Annabel, hi I'm Conor. Would you be prepared to talk to me about what happened?

Pippa gives an ambiguous nod. Annabel goes with Conor.

Pippa sits at the table and takes out her mobile. She takes a breath, composing herself, then makes a call.

PIPPA

(into the phone)

Mary, hi! It's Pippa. How are you?

MARY (V.O.)

(very guarded)

Hello.

Very below what Pippa was hoping for.

PIPPA

Listen, you remember Annabel. We saw her that time in All My Sons? Remember? She was also in that fab series.

Silence.

PIPPA (CONT'D)

Well, anyway. There's been a bit of an unfortunate incident and she's beside herself.

Silence.

PIPPA (CONT'D)

IMREF picked up her nanny this morning. It's all a ghastly mistake.

MARY (V.O.)

If IMREF have picked the nanny up, there's no mistake.

Pippa feels like she's been punched in the gut.

PIPPA

Of course. Be lovely to see you sooner rather than later.

Silence. Pippa looks at her phone. Mary has ended the call. She looks around the room at the flags on the wall, at the Union Jack napkins.

WE DISSOLVE TO MORE FLAGS:

52

OMITTED

52

53

INT. HARLEY STREET HOSPITAL, PRIVATE WAITING ROOM - DAY 3 53

Comfortable chairs, magazines on tables, pamphlets on different types of cancer and treatments, coffee machine, water cooler - and flags.

Berry sits waiting his turn. He's reading *It Can't Happen Here* by Sinclair Lewis. The DOCTOR'S PA comes up to him.

DOCTOR'S PA

Mr. Gervase? Dr. Green will see you now.

54

INT. HARLEY STREET HOSPITAL, CONSULTING ROOM - DAY 3

54

DR. GREEN sits behind his desk. Berry sits opposite. Berry places the novel on the desk before him. Green reviews Berry's notes.

DR. GREEN

The therapies with Dr. Ramaswamy at UCLH seems to have been very effective. The tumour's margins are narrowing and your last PSA was remarkable. How are you feeling?

BERRY

A little tired sometimes, but mostly pretty well.

DR. GREEN

So why have you come to me?

BERRY

I want to get treatment in France and Dr. Ramaswamy hasn't been very understanding.

DR. GREEN

Looking at your notes, I'm not sure I can be either. Like I said, the radiotherapy and androgen deprivation strategy is working.

BERRY

I think we have friend in common. Maria Muldoon.

Green is on guard. Who is this guy? What does he want?

BERRY (CONT'D)

Maria said you might be... *understanding.*

Nothing from Green. Berry puts his hand on the novel, drawing Green's attention to it.

BERRY (CONT'D)

Do you know this novel? It's actually quite good.

DR. GREEN

I don't have a lot of time to read fiction.

BERRY

Banned now, of course, but I had this copy already. He says somewhere in here that under a tyranny, having friends is a liability.

Dr. Green is getting uncomfortable.

BERRY (CONT'D)

(persisting)

A quarter of them will side with the tyranny. A quarter will keep their heads down and not look you in the eye, and a quarter will betray you. But the last quarter, he says, will stand by you through thick and thin.

Still nothing from Green.

BERRY (CONT'D)

Dr. Green, I need a physician's letter declaring me fit to travel to France and Dr. Ramaswamy is keeping his head down and not looking me in the eye.

Green gets it. But he's nervous.

DR. GREEN

Your diagnosis and treatment protocol wouldn't support the need for additional therapies at this stage.

BERRY

You're a private doctor. Couldn't you support it on the grounds of choice? My choice is to go to France to seek the treatment I believe I need. I'm asking you to help me to do what needs to be done.

This is where Dr. Green has to make a choice. He hesitates.

BERRY (CONT'D)

I wouldn't be here, Dr. Green, if this visit to France weren't absolutely essential.

Beat.

BERRY (CONT'D)

To my health.

DR. GREEN

You'll have the referral this afternoon.

BERRY

Thank you. I've never gone private before. How do I pay for this?

DR. GREEN
There's no charge.

They shake hands.

DR. GREEN (CONT'D)
Good luck in France.

55 **OMITTED**

55

56 **OMITTED**

56

57 **INT. LORRY, BACK - DAY 3**

57

Vanessa and Adam pull on the blue overalls.

SIMON
Of course Berry was pissed off
about our operation. Because we
showed him up. Of course he wants
you back. He thinks he is the
Resistance.

ADAM
He makes a big deal of his
relationship with Helen Drax.

SIMON
I sprung Helen from jail. Me. I got
her across the Channel. Fuck Berry.

ADAM
Felix is worse.

VANESSA
I think he was considering
"terminating" us. Seriously.

SIMON
Fuck Felix too. Threatening another
member of the Resistance, just
because they've gone to another
network - who benefits from that?
The enemy, that's who. But you know
what? If Berry's insisting there
can only be one sheriff in town he
needs to know it's not going to be
his chest the badge gets pinned on.

Adam and Vanessa consider the meaning of this.

SIMON (CONT'D)

The time may come - and it may come
sooner than we think - when Berry
and Felix are the ones who get
terminated.

This is heavy. Adam makes a show of being staunch. Vanessa's
not so sure.

SIMON (CONT'D)

(checking his watch)

We'll get there soon. Do you guys
go to the gym?

(off their looks)

Because this is going to be a
workout. Heavy weights.

ADAM

(to Vanessa)

Ready?

Vanessa nods. But it's not a hundred percent.

END OF PART THREE

58 **EXT. KENT COUNTRYSIDE - DAY 3** 58

The lorry travels through the Kent countryside.

59 **INT. LORRY, CAB / EXT. FARM SUPPLIES YARD, FARMING SUPPLIES SHOP - DAY 3** 59

Artem is in the front passenger seat, next to the DRIVER.
They pull into the farm supplies yard and drive along to a
farming supplies shop and warehouse.

With his fist Artem bangs the partition separating the cab
from the back.

60 **OMITTED** 60

61 **INT. LORRY, CAB - DAY 3** 61

The lorry pulls up. Artem and the man jump out and make their
way to--

62 **INT. FARMING SUPPLIES SHOP - DAY 3** 62

Artem comes up to the FARMING RECEPTION GUY.

ARTEM

Hi. Here to pick up.

Artem shows the Farming Reception Guy the email with the order on his phone.

RECEPTION GUY

Ok, it'll be in the warehouse. You want to bring the wagon round?

63

EXT./INT. FARMING SUPPLIES SHOP - DAY 3

63

The lorry backs up to the warehouse door. Artem jumps out and enters the warehouse. He looks around, gaze settling on the heavy white sacks of ammonium nitrate fertiliser. This is what they're after.

SIMULTANEOUSLY,

The Driver opens up the back of the lorry to reveal Adam, Simon and Vanessa.

The Reception guy finds the order.

RECEPTION GUY

These four sacks are yours.

Checks the order again on the phone.

RECEPTION GUY (CONT'D)

Yup. These are yours.

ARTEM

We're going to need more.

RECEPTION GUY

(puzzled)

It says four on the order.

ARTEM

I'm taking more.

RECEPTION GUY

You'll need police approval for that.

ARTEM

I don't think so.

Reception Guy looks at him, confused.

64

EXT./INT. FARMING SUPPLIES SHOP, WAREHOUSE - DAY 3

64

Reception Guy is standing in a corner, his wrists zip-tied. Adam holds a gun on him.

Simon, Vanessa and the others hauling the last of the huge white sacks onto the lorry.

Only one more to go. It's very heavy. Vanessa is struggling.

SIMON
(to Vanessa)
Take the gun.

Adam hands her the gun butt first, like Simon taught him. Vanessa replaces Adam to keep Reception Guy under guard, allowing Adam to help the others load the sacks.

The last bag is on. Artem closes the back of the lorry when--

The FARMING SUPPLIES OWNER, comes striding up to the warehouse. He's carrying a 12-gauge shotgun and he's really fucking angry.

FARMING SUPPLIES OWNER
What the fuck do you think you're doing?

RECEPTION GUY
They're robbing us, Freddie.

FARMING SUPPLIES OWNER
Like fuck they are.

He raises the shotgun and points it at Adam, the closest.

FARMING SUPPLIES OWNER (CONT'D)
Everything inside that wagon comes out and you lot can fuck off out of here.

BANG!

The Farming Supplies Owner staggers back, shot in the hip. He fires one barrel of the shotgun. The blast goes into the ground. He scrabbles to fire again.

BANG!

Everyone turns round to see--

Vanessa, pistol in her hand. Scarcely able to believe what she's done.

Adam stares at her. He can't believe what she's done.

SIMON
(to the team)
Move! Get that stuff in the lorry.
Go!

Vanessa turns back to Reception Guy, who is terrified.

RECEPTION GUY
Don't hurt me.

VANESSA

I'm sorry.

Simon checks the Owner. He shakes his head: dead.

SIMON

Ok, let's get out of here!

Adam and Artem jump into the lorry. The lorry pulls away.

65 **INT. LORRY, BACK - DAY 3**

65

Adam turns to Vanessa, who has an inscrutable look on her face.

66 **INT. ADAM AND COLIN'S FLAT, COLIN'S BEDROOM - DAY 3**

66

DEVELOP ACROSS:

A St George's flag, the Stars and Stripes, NFL and NBA posters and pennants. A poster of Clint Eastwood as Dirty Harry alongside posters of bodybuilders. More posters of various babes. Dumbbells on the floor. Total manosphere vibe.

PULL BACK TO REVEAL WE ARE IN COLIN'S BEDROOM:

A young man is just home from work. He is Colin, the IMREF Agent.

The sound of the front door opening and closing O.S.

Colin looks at himself in a full-length mirror. He's in his paramilitary-style IMREF (**IM**migrant **RE**moval **F**orce) uniform. He likes what he sees.

Someone appears at the door to Colin's bedroom and looks inside. It's--

ADAM,

Colin's brother. Both young men can see themselves in the mirror.

ADAM

How do you feel about doing what you do?

COLIN

Good.

ADAM

IMREF. I is for Immigrant, R for Removal, F for Fascist. Nice.

COLIN

The F stands for Force. Immigrant
Removal Force.

ADAM

So who was the lucky recipient of
the Force's attentions today?

COLIN

I don't discuss operational
matters.

ADAM

(what a joke)
Operational matters?

COLIN

Identifying, finding and removing
foreign criminals, people who don't
have a right to be here - you think
that's some kind of joke?

ADAM

They're paying you a twenty
thousand pound sign-on fee so you
can go out and terrorise people in
that stupid fascist uniform -
that's the joke.

COLIN

You're forgetting something. My
sign-on fee, my wages, pay the
rent, the electric, the council
tax. Any time you want to move out,
you can go. Be my guest.

ADAM

This flat is as much mine as it is
yours

COLIN

Yeah, but the difference is I pay
for it by putting my life on the
line out there on the streets--

ADAM

Shut up.

COLIN

To make this country safe so you
can go to college and spout shit
with your poncey student friends
while people like me do the dirty
work for you.

Colin squares up to his brother. After the raid on the farm
supplies, Adam is still pumped. He's ready for a fight.

They face off. Neither wants to throw the first punch. But there's a lot of aggression, on both sides.

It could kick off at any moment.

Then, as if by silent mutual agreement, they both back down. Adam turns. As he goes...

COLIN (CONT'D)
(turning to Adam)
That shit on your wall, in your room. Fucking get rid of it. It's childish.

67 **INT. ADAM AND COLIN'S FLAT, ADAM'S ROOM - DAY 3**

67

Adam enters the room. He closes and locks the door behind him.

He puts the pistol back in its hiding place.

He looks at the posters on the wall, the collage. Then he lies down on the bed.

He texts Vanessa: U OK?

Nothing from Vanessa. Adam starts to get worried.

At last his phone pings with a text.

VANESSA: Think so.

What a day.

68 **INT. CAMP VICTORIA, INTERROGATION ROOM - NIGHT 3**

68

JESSIE
Are you OK?

Sophie is slumped in a chair. Jessie stands over her, sees she is in no fit state to be transferred to the Temple.

JESSIE (CONT'D)
You're in a world of trouble, Asha.
You understand that, don't you?

Nothing from Sophie. Jessie studies her.

JESSIE (CONT'D)
You miss your daughter? I'm sure you do. You want to see her?

This is so hard for Sophie.

JESSIE (CONT'D)

I can make that happen, Asha. In this place, I am god. I can make anything happen.

Nothing from Sophie.

JESSIE (CONT'D)

But you have to tell me everything I want to know. That's the deal.

Still nothing.

JESSIE (CONT'D)

You can start by telling me all about Berry.

An involuntary reaction from Sophie. A tell. Barely noticeable. Except Jessie's seen it.

JESSIE (CONT'D)

You know who Berry is, don't you. You know and you're going to tell me.

- END OF EPISODE 2 -