



# SLOW HORSES

Episode 406

"Hello Goodbye"

Written by Will Smith

Based on the novel "Spook Street" by Mick Herron

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1 EXT. GRESHAM STREET - NIGHT - N3

1

We PAN OVER the scene of destruction left by Patrice's attack - the bodies of Beard Dog and Tattoo Dog left by the side of their bullet-ridden smashed up SUV, the smouldering wreck of the other SUV and the bodies of DOG 1 and DOG 2. The camera comes to rest on an unconscious Flyte lying sprawled in the road. Her phone rings and her eyes start to flicker. She sits up groggily and answers the phone. It's Taverner.

2 INT. THE PARK - THE HUB - NIGHT/EXT. GRESHAM STREET - NIGHT - N3

The following news dialogue will be recorded and adapted for the cut.

NEWS PRESENTER

Counter-terrorism police and the security service in London have confirmed they are following all potential leads as the investigation into the bombing at the Westacres shopping centre continues. Whilst a spokesperson confirmed they do not know how Robert Winters acquired the ingredients for the device he used, it is understood that residents living close to an address used by Winters have been assisting police with their enquiries. Meanwhile, twenty-five year old Jack Wharton is the latest victim killed in the attack to be named. His brother was reportedly injured by the blast. This means that all the twenty three people who died in the bombing have been identified. This morning, armed police patrolled several major London transport hubs as part of a major security boost across the UK. Despite this extensive response, questions have been raised as to why Robert Winters was able to access an area of Westacres supposedly off-limits to the public.

(MORE)

NEWS PRESENTER (CONT'D)

A spokesperson for the shopping centre stated they have "robust security measures" and that CCTV footage on a building just outside the blast range shows that Winters drove into the venue at a dangerously high-speed, which security staff would have been unable to respond to.

Taverner is in the Hub. Everyone around her is scrambling to find out what just happened - she's a rock in the stormy sea. Whelan is there too, looking slightly lost and deferring to Taverner.

INTERCUT between Taverner and Flyte.

TAVERNER

What just happened? We lost contact with you and your escort.

FLYTE

The convoy was attacked. Four Dogs down...

TAVERNER

How many men in the attack team?

FLYTE

One.

Taverner is taken aback by this.

TAVERNER

One? One man killed four Dogs.

AGENT SINGH

Yes Ma'am.

Taverner's attention is drawn to the screens on the Hub where cctv footage of the attack is playing from different angles. Taverner sees Patrice ram the first SUV and start taking out the Dogs.

TAVERNER

Who is he?

FLYTE

I don't know. He was in a photo I sent to Giti.

TAVERNER

I've seen it.

FLYTE

Ma'am, I sent it because...

TAVERNER

That can wait. Which one was he?

FLYTE

The younger one.

TAVERNER

Where did you get the photo?

FLYTE

Cartwright. He found it in France.

TAVERNER

Put him on.

FLYTE

I can't ma'am. He was taken.

Taverner and Whelan now see footage of Patrice leaning into the SUV with his gun, then pulling River out and marching him off.

TAVERNER

Dogs, Met and ambulance will be with you shortly.

ALT

TAVERNER (CONT'D)

Find a medic, get yourself checked out.

ALT

TAVERNER (CONT'D)

Get yourself checked out straight away.

ALT

TAVERNER (CONT'D)

Get yourself checked out. Call me if you're okay to resume duties.

Taverner hangs up on Flyte.

TAVERNER (CONT'D)

It was one of the Cold Bodies from the photo. He took Cartwright.

WHELAN

This attack was to spring  
Cartwright?

TAVERNER

I don't think we can confirm that.

WHELAN

What else does it look like? He  
just killed four of our people and  
walked off with Cartwright. What  
other conclusion is there?

Taverner addresses the Hub.

TAVERNER

Expand the cctv search, I need to  
know where they went. And I want  
the suspect in a bag and Cartwright  
cuffed in an interrogation cell.

WHELAN

Shoot to kill authorised on  
Cartwright too.

Taverner looks back at Whelan.

TAVERNER

That's my order to give and I'm not  
giving it.

WHELAN

I am taking operational control.  
Shoot to kill on River Cartwright.

Shock in the Hub.

WHELAN (CONT'D)

Back to it everyone.

Taverner takes Whelan aside.

TAVERNER

What the hell do you think you're  
doing?

ALT

TAVERNER (CONT'D)

What on earth do you think you're  
doing?

ALT

TAVERNER (CONT'D)

You need to really think about what you're doing.

ALT

TAVERNER (CONT'D)

Take a moment and think about what you've just done.

WHELAN

Everyone connected to these Cold Bodies has turned out to be a homicidal madman. We don't know what they have planned next, but we can't take any chances. We just lost four of our own people.

TAVERNER

And now you're killing another.

WHELAN

We don't know that he's ours anymore.

TAVERNER

You're wrong.

ALT

TAVERNER (CONT'D)

This is wrong.

ALT

TAVERNER (CONT'D)

You're making the wrong decision.

WHELAN

If I'm wrong, one man dies. If you're wrong, who knows how many bodies we're looking at. It's my decision.

3

INT. CAR BOOT - NIGHT - N3

3

River is stuck in the boot of the car. He reaches into his sock and pulls out the SIM card he took from Catherine's phone. He takes out the phone and inserts the SIM. He's about to make a call when the car comes to a halt. He hears the driver door open and close. He pockets the phone just before the boot opens, revealing Patrice.

PATRICE

Out.

4 EXT. GRANARY SQUARE - NIGHT - N3 4

Patrice leads River into Granary Square. It's busy, there's a few food stalls, the coloured fountains look beautiful. Patrice heads towards a square building, The Lighterman Pub.

5 EXT. THE LIGHTERMAN PUB - NIGHT - N3 5

Patrice moves alongside River.

PATRICE

Upstairs, table at the back.

River glances sideways at Patrice. Then heads into the pub.

6 INT. THE LIGHTERMAN PUB - TOP FLOOR - NIGHT - N3 6

River comes up the stairs and makes his way cautiously through the crowd, scanning them, looking for whoever he is supposed to be meeting.

He spots Frank at the back left corner at a table on his own, a drink for himself and one waiting for River.

River locks eyes with him as he sits down.

RIVER

Hello dad.

### TITLES

7 INT. THE LIGHTERMAN PUB - NIGHT - N3 7

River and Frank are sitting opposite each other. Frank drinks from his beer bottle, River's remains untouched.

FRANK

So when did you realise?

RIVER

I saw a painting on the wall at Les Arbres. Looked similar to the pictures on the birthday cards my mum sent me for my seventh, eighth, ninth birthdays. The cards stopped after that.

(MORE)

RIVER (CONT'D)

Made me think she must have been at Les Arbres. But I couldn't work out why.

FRANK

She was there for me.

RIVER

Were you ever in love?

FRANK

She was.

RIVER

And you were just using her to breed your own private army?

FRANK

I was using her to secure funds and means.

RIVER

What does that mean?

FRANK

You should ask your grandfather.

RIVER

Fuck your mind games. What do you even want from me? What do you expect me to do here?

FRANK

Thought it was time to check in, see if you're happy with the way your life is going.

RIVER

Well you tried to end it in France. That's a fucked up way to introduce yourself to me, holding a knife to my throat.

FRANK

You interrupted me scorching the earth. The knife at the throat, and just for the record, you were the one who pulled that knife, was to get your attention. If I hadn't been shot at then we'd be having the conversation we're having now.



RIVER

Oh, fine. Makes sense. Jesus Christ, you're a psycho. You had four men killed to bring me here. And before that you sent my what, half-brother, to kill my grandfather. I don't want a drink with you, I don't want to know you, I want you locked up.

FRANK

You'd have to catch me first. And you're not as good as me. But you could be. I'd like to offer you a job.

RIVER

A job. Well, flattering as that is, I have a job. And you're a lunatic.

FRANK

You're stuck. But I see potential. You did well at St Pancras.

RIVER

You were there?

FRANK

Yeah. I wanted an earlier meeting than this. You evaded five agents. You're good on your feet. But you need to learn to think counterintuitively - when you're the target, attack. When you're being pursued, stay still. When someone offers you their hand, show them your fist.

RIVER

Christ, I feel like I'm at the world's worst TED talk.

FRANK

What did your mother tell you about me?

RIVER

That you abandoned her when she was pregnant and that you died in a car crash.

FRANK

I'm sorry she kept the truth from you.

RIVER

I forgive her.

FRANK

And I'm sorry she left you with your grandfather as your male role model. Kept like a pet by that old fossil. Fireside chats about the glory days.

RIVER

He's a better man than you. Better than anyone.

FRANK

You sure about that? You never felt he was trying to rub it in? Him the power behind First Desk. You, an also-ran in a shithole department.

RIVER

Listen. Truly, and I hope this isn't too much of a shock for you, I have no regrets about not being raised as a child soldier.

FRANK

Great way to guarantee loyalty. Start the training young and you have a near invincible squad.

RIVER

The only downside being when they go nuts and blow up a shopping centre. Yves wasn't declaring war on the west, he was declaring war on you.

FRANK

If Yves hadn't died I would have had to kill him for how badly he's fucked things up. Unhappy client, my reputation shredded, the potential for David Cartwright to link me to the bombing and have me slung in jail.

RIVER

So none of this is your fault.

FRANK

No.

RIVER

You taught Yves to be a killer from  
when he could crawl. You don't  
think that's what made him crack?

River glances down at Catherine's phone, which he's switched  
on under the table.

ECU of a load of missed calls and messages from Louisa on  
Catherine's phone.

River makes and cancels a call to Louisa.

FRANK

Maybe. Some people can't take the  
pressure. I think you could.  
Although your lack of focus is  
another issue.

River looks at him.

FRANK (CONT'D)

I'm trying to spend some quality  
time, while you play with your  
phone under the table. Hand it  
over.

River hands over the phone.

Frank takes out the phone battery and SIM.

FRANK (CONT'D)

Who did you call?

RIVER

Childline.

Franks snaps the SIM card, hands the phone back.

FRANK

Nice. Well I hope you're not  
attached to anyone who might show  
up.

8

INT. SLOUGH HOUSE - KITCHEN - NIGHT - N3

8

Moirira is making a cup of tea when Catherine leads David into  
the kitchen.

CATHERINE

I'll make you a cup of tea.

MOIRA

Kettle's just boiled, I'll do it.

For a second Catherine thinks of tussling over tea duties, then let's it go.

MOIRA (CONT'D)

David.

DAVID

Who are you?

MOIRA

Moira Tregorian. We overlapped at the Park. But I was very junior then. I'll get you some tea and then you can make yourself comfortable in her office.

CATHERINE

I don't work here anymore.

MOIRA

Nor do I for much longer. I'll be back where I belong. Where's Lamb?

CATHERINE

He's gone to check on Chapman.

MOIRA

Sam will want to know David is safe.

CATHERINE

Sam has bigger things to worry about.

MOIRA

He was his bagman.

Louisa leans through from her office, holding her phone.

LOUISA

Why have I got a missed call from you?

CATHERINE

I told you, I gave my phone to River. Call him back.

DAVID

River? Where is he? Where's my boy?

Louisa dials back the number.

LOUISA  
He's switched it off again. I'll  
get Ho to trace it...

Louisa heads down to Ho.

9

INT. SLOUGH HOUSE - HO'S OFFICE - NIGHT - N3

9

As Louisa enters Ho starts playing cctv footage of Patrice attacking the SUVs on Gresham Street.

HO  
Call the others down, they're going  
to want to see this.

LOUISA  
Trace Catherine's phone.

HO  
She's upstairs.  
(shouts)  
Guys, live action replay happening  
down here.

LOUISA  
River has Catherine's phone, he  
just called then he turned the  
phone off.

HO  
I can trace where it was when he  
called you. But it'll take a while.

Marcus and Shirley come in.

HO (CONT'D)  
River's convoy was attacked, by our  
favourite psycho.

Louisa focusses on the footage.

MARCUS  
(re footage)  
Jesus. He just drops those Dogs.

HO  
I know, badass. Then he busts out  
River.

SHIRLEY  
What the fuck?

HO

Which means the Park have now  
issued a shoot to kill.

LOUISA

Jesus Christ, they think he's an  
inside man.

Louisa sees Flyte fighting with Patrice.

LOUISA (CONT'D)

Where is that?

HO

Gresham Street.

LOUISA

Flyte was in the car with him, she  
must be able to tell the Park he's  
not been turned.

(to Ho)

Find out where he is!

Louisa heads out.

SHIRLEY

What do we do? River might not be a  
target. But his grandfather is. And  
he's sitting upstairs. With  
Catherine and Moira as his  
bodyguards.

Suddenly Marcus heads for the door.

SHIRLEY (CONT'D)

(to Marcus)

Where you going?

MARCUS

Back shortly.

SHIRLEY

We could be a sitting target here.

Marcus is already down the corridor.

MARCUS

That's why I'm going.

Shirley walks after him, then is distracted by Ho.

SHIRLEY  
To avoid being a target?

HO  
By the way, I'm back on the market.

SHIRLEY (CONT'D)  
What?

HO  
Sex market. I'm back on it. Spread the word. Turns out Kim didn't exist.

SHIRLEY  
Jesus. What's the stuff you're too embarrassed to say out loud.

Shirley heads back upstairs.

10 EXT. DANCER'S SHOP 10  
Establisher of Dancer's shop.

11 INT. DINGY CORRIDOR - NIGHT - N3 11  
We follow Marcus down the dingy corridor - the same corridor from episode 209 that leads to the bolted metal door of Dancer's shop. Marcus knocks and Dancer unbolts it and swings it open.

DANCER  
You're back quick. Another item for me?

Marcus pushes in.

12 INT. DANCER'S SHOP - NIGHT - N3 12  
As Dancer rebolts the door Marcus moves to the counter and slams down the envelope of cash he got for the gun.

MARCUS  
I need it back.

Dancer moves back behind the counter, picks up the envelope of cash.

MARCUS (CONT'D)  
It's all there. Three grand.

DANCER

I bought it for three. I'm selling  
it for five.

MARCUS

I don't have five. I've got the  
three.

DANCER

I don't do discounts.

MARCUS

I can bring it back in a few days.

DANCER

What am I, a gun librarian?

MARCUS

Just asking to postpone the deal.

DANCER

We already did the deal.

MARCUS

Why can't we undo it?

DANCER

Because I operate on a very simple  
principle. I sell items for more  
than I bought them. I'm sure you've  
encountered this before, it's  
standard business practice.

MARCUS

How the hell am I supposed to find  
an extra two grand?

DANCER

Bookies next door.

13 EXT. BOOKIES - NIGHT - N3

13

Marcus comes out of Dancers and looks at the front of the  
Bookies next door. Takes out the three grand, steels himself  
and heads in...

14 INT. THE PARK - THE HUB - NIGHT - - N3

14

The following news dialogue will be recorded and adapted for  
the cut.



## NEWS PRESENTER

As the investigation into the Westacres bombing continues and the authorities remain focused on examining Robert Winters's background and any links he may have to a wider network, some have been commenting today on the national impact of the atrocity. With a general election later in the year, a decision was made to suspend campaigning, and as the prime minister addressed the country earlier this evening, he noted the attack would have a profound impact on the British public. He said the "barbarous act" was one of "disgusting, sickening cowardice". The emotional address was met with cross-party support, with the other national leaders calling for unity during this time. The prime minister is also due to attend the forthcoming NATO summit, where it is understood he will be demanding more coordinated action amongst member countries to tackle global terrorism. The attack also poses a more immediate problem of accountability for the prime minister. The former Home Secretary, Peter Judd, said yesterday that as the facts of the case emerge, the government could face some intense scrutiny given Winters was able to slip through the net and build a bomb. Judd noted that whilst he was in office, he had responded to concerns about police budgets and was aware that the security services felt under-resourced. He went on to say that, going forward, publicly accessible locations should consider putting measures in place to protect people from attacks, with the understanding that such measures should be proportionate to the size of the venue, with a greater onus put on venues of a large size.

(MORE)

NEWS PRESENTER (CONT'D)

Judd concluded by supporting the statement made earlier by the prime minister and said "we must never allow terrorists to restrict our freedoms and way of life".

Unable to step off the Hub during this crisis, Taverner and Whelan are having a heated muted conversation on the edge of the space.

TAVERNER

You need to call off the shoot to kill.

WHELAN

We can't take the risk. It's the right thing to do.

TAVERNER

Cartwright should be given a chance to explain himself.

WHELAN

What if we have to carry the can for his explanation? The Service has had enough flux at the top recently. You understand I'm thinking about the good of the Service here?

TAVERNER

Are you?

WHELAN

These are your arguments Diana, why are you so resistant? If there are problems, I'm the one, we are the ones to fix them.

Agent Singh hovers, sensing tension.

TAVERNER

Yes?

AGENT SINGH

We've found him.

15

EXT. GRESHAM STREET - NIGHT - N3

15

The scene of the attack is now swarming with ARMED POLICE and FORENSICS OFFICERS. Flyte is being treated by a MEDIC at the back of an ambulance when Louisa approaches.

LOUISA

Hey.

Flyte recognises Louisa.

FLYTE

You were outside Catherine  
Standish's flat.

LOUISA

Yeah, sorry about that. If it's any  
consolation, he gave us the slip.

FLYTE

You're Service?

LOUISA

Slough House.

FLYTE

You fucking people. Go get me a  
drink.

LOUISA

What?

FLYTE

Must be an off-license nearby. Or a  
bar.

LOUISA

Why have the Park got a shoot to  
kill order against River?

FLYTE

Not my decision.

LOUISA

You're in charge of the Dogs,  
rescind it.

FLYTE

I already queried it with Taverner,  
Whelan has overruled her.

LOUISA

What the fuck? Did River do  
anything that indicated to you he's  
a threat?

FLYTE

No. He was more concerned about the  
threat to his grandfather.

(MORE)

FLYTE (CONT'D)

He had a photo of the guy who  
attacked us, with the Westacres  
bomber and two others, who he says  
are trying to kill David.

Louisa's phone goes, she answers. It's Ho.

16 INT. SLOUGH HOUSE - HO'S OFFICE/EXT. GRESHAM STREET - NIGHT -  
N3

Ho is in his office.

INTERCUT between Louisa and Ho.

HO

Cartwright was near Granary Square,  
behind St Pancras.

LOUISA

Great, thanks.

HO

But Dogs are heading there now.

LOUISA

Shit, how did they find him?

HO

They traced a car part of the way  
from Gresham Street. Then a passer-  
by saw a man being let out of a  
boot and called it in.

Louisa hangs up, turns to Flyte.

LOUISA

We need to get to St Pancras. You  
need to stop your men.

Flyte nods, starts walking.

FLYTE

I can't overrule First Desk.

LOUISA

Think of a way.

17 EXT. CHAPMAN'S OFFICE BUILDING - NIGHT - N3

17

Lamb walks up to the building that houses Chapman's offices.

18 INT. OFFICE BUILDING - RECEPTION - NIGHT - N3 18

Lamb approaches LINDA, the Receptionist.

LAMB  
Sam Chapman been in?

LINDA  
Yeah, about an hour ago. He's up in his office.

Lamb's antennae go off again. Maybe Chapman slipped out unnoticed, but put it together with the fact Lamb hasn't heard from him, he probably didn't.

LINDA (CONT'D)  
Shall I call, see if he wants to come down.

LAMB  
No, I'll go up. Need to work off the Christmas weight.

19 INT. CHAPMAN'S OFFICE BUILDING - CORRIDOR - NIGHT - N3 19

As Lamb approaches the office his sixth sense kicks in and he slows down cautiously - something is off. The glass in the door is cracked and the blind has been pulled down...

20 INT. CHAPMAN'S OFFICE BUILDING - CHAPMAN'S OFFICE - NIGHT - N3

Lamb elbows the glass which shatters and gives way from behind the blind. He reaches in and unlocks the latch. He pushes open the door and steps in, the glass crunching under his feet.

He looks through into the room beyond, his face hardens. We stay with him as he walks through, stepping over something to stand by the desk where the answer machine is blinking. He presses play to hear the message.

MOIRA (V.O.)  
Sam, same message as your mobile,  
David is back at Slough House.

Lamb crouches down and we see that what he stepped over was Chapman's battered body - we can see that Patrice did not give him an easy death, so he did not give up David's location. Unlike Moira.

Lamb searches Chapman's pockets for his mobile, it's gone.

Lamb stands, looks around, sees a whisky bottle. He grabs it and leaves with more intention than when he came in.

21 EXT. GRANARY SQUARE - NIGHT - N3 21

Patrice is waiting opposite the Lighterman Pub, Chapman's phone to his ear, listening to Moira's message.

MOIRA (V.O.)

Sam, just letting you know David's safely back at Slough House. I'll try the office.

22 INT. THE LIGHTERMAN PUB - NIGHT - N3 22

River is sitting opposite Frank, his eyes occasionally flickering out of the window - did Louisa get his message, is she on her way, has he put her in danger?

FRANK

I have two train tickets to Europe. We can go start over. Build a relationship, build a business. What do you say?

RIVER

I say two things. Fuck you. And stay away from my grandfather. You don't need to kill him. He's losing his mind. He can't hurt you.

FRANK

He can link me to Westacres.

RIVER

So can I.

FRANK

Look River - I would never have signed off on that name by the way - this is a rapidly evolving situation. I'm under pressure from a client. And I'm under pressure from the authorities. I need to close things down. As you've just pointed out, that now includes you. I hoped you'd come on board with me, which helps me out. And then I wouldn't have to kill you, which helps you out.

RIVER

Fuck off. If you were going to kill me, you wouldn't have arranged to meet me in public.

Frank's phone rings.

FRANK

Excuse me.

Frank takes the call.

23

EXT. CAR/INT. THE LIGHTERMAN PUB - NIGHT - N3

23

INTERCUT between Frank and Patrice, who is getting back in the car he stole.

PATRICE

I have David Cartwright's location.

FRANK

Good. I'm wrapping things up here, call me when you're done.

Frank hangs up.

24

INT. THE LIGHTERMAN PUB - NIGHT - N3

24

Frank smiles at River. As Frank talks Rivers eyes involuntarily dart across to blue lights flashing back towards the road - two police cars pull up and figures jump out and begin running towards the pub.

FRANK

You know, I really can teach you stuff you never learnt in the Service. They actually don't know much about killing, they tend to leave that to people like me. And in my experience, killing someone in public is often easier than luring them to some deserted spot where their suspicions are raised. I brought you here because we could talk mano a mano and you could hear my pitch.

(MORE)

FRANK (CONT'D)

And then if you turn it down, which disappointingly you have, I lean forward and slit your femoral artery under the table and by the time you fall off your chair dead in forty to fifty seconds, I'm off across the square heading for the train and all eyes will be on you and not me.

River's eyes dart again as he sees Flyte and Louisa running up behind the pub with four ARMED POLICEMEN.

FRANK (CONT'D)

Someone coming?

RIVER

Looks like you won't be making your train.

FRANK

Get up.

Frank pulls River to his feet.

25

EXT. THE LIGHTERMAN PUB - NIGHT - N3

25

Frank walks River out of the back entrance of the pub next to the canal, a gun at his back. They go through the outside tables and heaters to stand in front of the Police who have formed a horseshoe with Flyte and Louisa at the centre.

Around them heads are turning at the activity, but otherwise London life is obviously continuing.

FRANK

Out of my way, or I shoot him, then whoever gets in my way.

TACTICAL DOG with DOG 3, DOG 4 and DOG 5 run up with weapons raised. Members of the PUBLIC start scattering in panic.

Louisa nods to Flyte that she should deal with the Dogs. Flyte stands in front of them as they approach.

FLYTE

Lower your weapons. The shoot to kill has been issued based on poor intel.

TACTICAL DOG

It comes from First Desk.



FLYTE

Do not open fire on a fellow agent.  
Any inquiry will not be kind to  
you. There are four witnesses from  
the Met.

The four Dogs are now in the horseshoe with the four Armed  
Police. River looks to Louisa.

RIVER

Why do they still have their guns  
on him?

LOUISA

The shoot to kill is on you.

RIVER

Why the fuck is there a shoot to  
kill on me?

FLYTE

You can see Cartwright is a  
hostage, not a threat. Repeat,  
Cartwright is not a threat.

FRANK

Not much use as a human shield if  
they want to kill you.

Suddenly Frank pulls out a grenade and takes the pin out with  
his teeth.

FRANK (CONT'D)

Grenade!

Frank shoves the grenade in River's hood and pushes him  
forward at the same time as he fires three shots from his gun  
at the ground. The Police and Dogs jump back in panic, except  
for Louisa who runs to River as pandemonium breaks out -  
screams, running, tables being knocked over behind them.

In the melee Frank ducks up the stairs behind him.

Louisa is with a terrified River who is scrabbling at his  
hood.

RIVER

Grenade! Grenade! Grenade in my  
hood!

LOUISA

Get your fucking hands out of the  
way!

River moves his hands, Louisa grabs the grenade and runs towards the canal.

26 EXT. GRANARY SQUARE - NIGHT - N3 26

Frank has come up the steps on to Granary Square. He takes a hat out of his jacket pocket and jams it on, then takes off the jacket and throws it down and walks towards the white bridge.

27 EXT. THE LIGHTERMAN PUB - NIGHT - N3 27

Louisa throws the grenade into the canal.

28 EXT. WHITE BRIDGE - NIGHT - N3 28

As Frank walks over the bridge the grenade explodes behind him, sending a plume of water skywards.

29 EXT. THE LIGHTERMAN PUB - NIGHT - N3 29

Flyte is scanning the canal side and the bridges for signs of Frank, Louisa is checking on River.

FLYTE  
Where did he go?

LOUISA  
Are you ok?

RIVER  
Yeah. He's heading for the station.

The three of them give chase, the Dogs fall in with them.

30 INT. LIGHT TUNNEL - NIGHT - N3 30

Frank walks down the escalator to the light tunnel. As he nears the bottom he kicks one MAN in the back of the knee and elbows another MAN in the face. Frank strides off as they scream and collapse and collide with the people behind them.

31 EXT. WHITE BRIDGE - NIGHT - N3 31

River, Louisa, Flyte and the Dogs are weaving through the panicking people as they cross the red bridge.

32 INT. ST PANCRAS - SHOPPING ARCADE - NIGHT - N3 32

Frank is making his way through the shopping arcade.

33 INT. LIGHT TUNNEL - NIGHT - N3 33

River, Louisa, Flyte and the Dogs try to get down the escalator into the light tunnel but are slowed because the bottom is blocked by people tending to the injured, calling the emergency services on their phones, rubbernecking.

34 INT. ST PANCRAS - MEZZANINE - NIGHT - N3 34

Frank reaches the top of the steps leading from the shopping arcade to the Mezzanine and U-turns to head towards the international platform.

35 INT. LIGHT TUNNEL - NIGHT - N3 35

River, Louisa, Flyte and the Dogs run through the light tunnel.

FLYTE

There's a train in three minutes.

LOUISA

Get it shut down!

36 INT. ST PANCRAS - SHOPPING ARCADE - NIGHT - N3 36

River, Louisa, Flyte and the Dogs run through the shopping arcade towards the stairs.

37 INT. ST PANCRAS - STAIRS - NIGHT - N3 37

River, Louisa, Flyte and the Dogs bound up the stairs to the Mezzanine and platform level, Flyte is on the phone.

FLYTE

Shut down the train to France, now.  
Converge platform 7.

38 INT. ST PANCRAS - UPPER CONCOURSE - NIGHT - N3 38

River, Louisa, Flyte and the Dogs pelt down the concourse towards the platform.

PASSENGERS are scattering from their path, tripping over bags, checking their phones in a panic as news of the chaos in Granary Square ripples out. As they pass the champagne bar, River slows down and the others run on.

River looks across. It's not clear whether he's looking at the regional trains opposite, the people in the champagne booths, or something else.

He slowly walks over.

Further down the concourse Louisa notices River has gone, turns back to see him slowly walking over towards the booths.

39

INT. ST PANCRAS - CHAMPAGNE BOOTHS - NIGHT - N3

39

River walks along the busy booths and sits down next to someone - Frank. River quotes his father's advice back at him...

RIVER

When you're being pursued, stand still.

Frank smiles, impressed. Takes out his gun, points it at River for a beat. Then lays it down on the table and presses the buzzer for the champagne.

FRANK

Good job son.

Behind them Louisa, Flyte and the Dogs are coming in.

RIVER

Don't "son" me. You just put a fucking grenade in my hood.

Frank stands, the Dogs cuff him as Flyte watches.

FRANK

I'll catch a later train.

FLYTE

Shut up.

Flyte and the Dogs lead him off.

Louisa sits down besides River.

LOUISA

Who the fuck was that?

RIVER

My dad.

A WAITER sets two glasses of champagne in front of them.

RIVER (CONT'D)

Why was there a shoot to kill out  
on me? Again.

Exhausted, confused and hurt, River necks his.

40                   EXT. SLOUGH HOUSE - STREET/ALLEYWAY - NIGHT - N3                   40

Marcus is heading back down the street to Slough House. He turns into the alleyway and heads up the stairs. In the background we see Patrice look round the corner.

41                   INT. SLOUGH HOUSE - STAIRS - NIGHT - N3                   41

Shirley comes out of the kitchen as Marcus comes up the stairs.

SHIRLEY

Where you been?

Marcus pulls out the gun.

MARCUS

Got it back.

SHIRLEY

What about your debts?

MARCUS

I needed more to buy it back than I  
what I sold it for. But the right  
horse came in. So I have the gun  
and the house is safe. Win win.

Marcus is beaming, Shirley is not.

SHIRLEY

So you gambled.

MARCUS

Yeah, I had to gamble...

SHIRLEY

Of course, it's a disease, you  
can't help yourself.

Shirley heads back to the kitchen.

MARCUS  
Projecting much?

Shirley turns round to retort.

SHIRLEY  
Fuck you.

Marcus's reply is interrupted by the sound of a shot from lower down the building. They both bound down the stairs towards Ho's office.

42 INT. SLOUGH HOUSE - CATHERINE'S OFFICE - NIGHT - N3 42

Catherine is with Moira and David, who is sitting.

CATHERINE  
Was that a gun?

MOIRA  
No.

DAVID  
Yes.

Catherine pulls David up and drags him across to Lamb's office.

43 EXT. SLOUGH HOUSE - DOOR - NIGHT - N3 43

The lock has been shot off. The door smashes open and Patrice strides in.

44 INT. SLOUGH HOUSE - HO'S OFFICE - NIGHT - N3 44

Ho is already up and out and running for the stairs like a rat up a drainpipe as Patrice comes down the corridor firing. Ho yelps.

45 INT. SLOUGH HOUSE - LOWER STAIRS - NIGHT - N3 45

As Ho runs up the stairs he tips boxes down behind him. Patrice calmly steps back as they land at the bottom of the stairs then swings round and fires a shot as Marcus appears. Patrice then waits. Marcus tries to duck round again and Patrice fires two more shots that go into the wall. Marcus and Shirley retreat back and Patrice follows.

46 INT. SLOUGH HOUSE - MIDDLE STAIRS - NIGHT - N3 46

Ho is already heading to the top floor as Shirley heads into the kitchen while Marcus positions himself at the top of the stairs.

47 INT. SLOUGH HOUSE - KITCHEN - NIGHT - N3 47

Shirley finds Coe filling the kettle.

SHIRLEY

Not the time to make tea you  
fucking weirdo.

Shirley starts pulling open the drawers looking for a decent-sized knife as Coe puts the kettle on to boil.

48 INT. SLOUGH HOUSE - LAMB'S OFFICE - NIGHT - N3 48

David and Catherine are back near Lamb's desk while Moira finishes positioning one of the sections of Lamb's sofa against the door when Ho bursts in and shunts it aside. He notices some blood on his sleeve and panics.

HO

Shit! I've been hit! I've been hit!

A concerned Catherine moves over to Ho as he falls on to the remainder of the sofa while Moira reblocks the door.

DAVID

We need a gun. Is there a gun?

CATHERINE

Right hand bottom drawer of the  
desk.

HO

Stop the bleeding! Don't let me  
die!

Ho has his hand over the wound, there is some blood between his fingers.

CATHERINE

Calm down, let me see it.

David is trying the drawer.

DAVID

It's locked.

CATHERINE

Key's on the mantelpiece. Moira,  
help him.

Moira has finished blocking the door and goes over to help David who scrabbles for the key and knocks it on the floor.

DAVID

Oh, blast. Where's it gone?

MOIRA

I think it's by your foot.

David moves around and looks down.

MOIRA (CONT'D)

You're treading on it now. Would  
you mind moving?

David shuffles round, Moira picks up the key.

Catherine prises Ho's fingers away from his "wound".

HO

Get a tourniquet ready!

Catherine sees the "wound".

CATHERINE

It's a scratch, not even sure it's  
from a bullet. Who's down there?

HO

Big fucker with a gun. Guy who took  
out the Dog convoy.

Moira is struggling to unlock the drawer.

MOIRA

I can't open it.

Catherine walks over to her.

CATHERINE

You have to push it slightly to the  
left.

MOIRA

I've got it.

Shots sound from downstairs, Moira flinches, her hands are shaking.



49 INT. SLOUGH HOUSE - MIDDLE STAIRS - NIGHT - N3 49

Marcus is flinching from gunfire hitting the walls around him. Shirley runs forward at a crouch to wait behind the photocopier, clutching a knife ready to stab Patrice if he mounts the stairs. Marcus peers round and gets a shot off before ducking back under fire.

50 INT. SLOUGH HOUSE - LAMB'S OFFICE - NIGHT - N3 50

Moira still can't unlock the drawer. She jumps at the sound of further shots and relinquishes to Catherine.

MOIRA

You do it! You do it!

Catherine has the drawer open in a second. Moira grabs the gun.

DAVID

Give it to me.

MOIRA

Is it loaded?

CATHERINE

Yes...

Moira opens the chamber to check, the bullets fall out and bounce under the desk.

MOIRA

Oh fuck me.

Moira gets on her knees and starts scrabbling for the bullets.

DAVID

You bloody fool. We're sitting ducks. We need to get out of here.

David walks to the door, Catherine pulls him back.

CATHERINE

David, no, wait in here.

Catherine starts to usher David into the bathroom.

DAVID

I'm not hiding.

He sweeps David back towards the bathroom.

HO  
It won't be hiding, let's set an  
ambush.

Ho pushes David in and shuts the door, we hear it being  
locked behind them.

Catherine joins Moira in looking for the bullets on the  
floor.

51 INT. SLOUGH HOUSE - KITCHEN - NIGHT - N3 51

The kettle pings off as it reaches boiling point. Coe calmly  
picks it up and walks out on to the landing.

52 INT. SLOUGH HOUSE - MIDDLE STAIRS - NIGHT - N3 52

Marcus is under fire when Coe hurls the kettle down the  
stairs. Marcus, Shirley and Coe retreat back to the kitchen.

53 INT. SLOUGH HOUSE - STAIRS - NIGHT - N3 53

Patrice is hit by a spray of boiling water as the kettle  
lands on the stairs. He winces but makes no cry of pain.

54 INT. SLOUGH HOUSE - KITCHEN - NIGHT - N3 54

Marcus, Shirley and Coe are heading out of the kitchen into  
River and Louisa's office when bullets shatter the glass and  
strafe the kitchen.

55 INT. SLOUGH HOUSE - RIVER AND LOUISA'S OFFICE - NIGHT - N3

Marcus, Shirley and Coe hurry across the office to the other  
door.

56 INT. SLOUGH HOUSE - KITCHEN - NIGHT - N3 56

Patrice bounds into the kitchen, sees Marcus, Shirley and Coe  
retreating across River and Louisa's office and fires at them  
through the glass which shatters.

57 INT. SLOUGH HOUSE - RIVER AND LOUISA'S OFFICE - NIGHT - N3

Marcus, Shirley and Coe run across the room under fire,  
Marcus stops the other side of the doorway.

58 INT. SLOUGH HOUSE - KITCHEN - NIGHT - N3 58

Patrice is heading in after them but has to duck back in the doorway as Marcus fires at him from the doorway behind River's desk.

59 INT. SLOUGH HOUSE - LAMB'S OFFICE - NIGHT - N3 59

Moira is loading the gun while Catherine is still on all fours looking for bullets.

MOIRA

It's ready, it's ready.

CATHERINE

There are two bullets missing.

MOIRA

Four's enough.

CATHERINE

We can't risk firing with an empty chamber, keep looking.

Moira resumes the hunt.

60 INT. SLOUGH HOUSE - BACK STAIRS - NIGHT - N3 60

Coe heads up the back stairs that lead to Catherine's office and the top floor.

61 OMITTED 61

62 OMITTED 62

63 OMITTED 63

64 INT. SLOUGH HOUSE - KITCHEN - NIGHT - N3 64

Patrice instinctively swings round and fires at Coe, grazing his arm.

65 INT. SLOUGH HOUSE - RIVER AND LOUISA'S OFFICE - NIGHT - N3

This gives Marcus his chance, he fire and hits Patrice in the shoulder who spins round and drops.

66 INT. SLOUGH HOUSE - BACK STAIRS - NIGHT - N3 66

Coe is heading up the stairs ahead of Marcus and Shirley.

67 INT. SLOUGH HOUSE - FIRE ESCAPE - NIGHT - N3 67

Coe reaches the fire escape door. He pulls down the handle and pushes against the door, rolling himself on to the fire escape.

68 EXT. SLOUGH HOUSE - FIRE ESCAPE - NIGHT - N3 68

Coe slides down the fire escape to relative safety as quickly as he can.

69 INT. SLOUGH HOUSE - LAMB'S OFFICE - NIGHT - N3 69

Catherine finds one of the last two bullets.

CATHERINE

Got one of them.

MOIRA

Give it here!

Catherine hands the bullet to Moira as Marcus and Shirley burst into Lamb's office, pushing aside the sofa barricade once more.

MARCUS

I hit him but I don't think he's down.

CATHERINE

We've got Lamb's gun. We're missing a bullet.

Moira's hands are shaking, she can't get the penultimate bullet in.

CATHERINE (CONT'D)

Give it to me.

MOIRA

I can do it, I can do it. You look for the last bullet.

MARCUS

I'm going back out. Block the door, stay low.

SHIRLEY

Give me the gun, I'm a better shot  
than you.

MARCUS

I already hit him once.

SHIRLEY

I saved your arse in the Facility,  
I can do it again.

MARCUS

No, it's my turn to save you.

Marcus heads on to the landing, shuts the door.

70 OMITTED 70

71 OMITTED 71

72 INT. SLOUGH HOUSE - LANDING - NIGHT - N3 72

Marcus is at on the landing behind the lift, covering the  
back stairs where he thinks Patrice will come up. From the  
corner of his eye Marcus sees movement behind him on the  
other set of stairs. He turns...

73 INT. SLOUGH HOUSE - LAMB'S OFFICE - NIGHT - N3 73

There's the sound of a shot.

Shirley turns to Catherine and Moira.

SHIRLEY

Gun!

Catherine grabs the gun off Moira, flips the magazine shut  
and throws the gun to Shirley.

SHIRLEY (CONT'D)

Marcus?

A silhouette moves behind the glass then a burst of fire  
comes through the glass in the windows in the walls, Shirley  
returns fire with all five bullets as Catherine and Moira  
dive under the desk.

All falls silent.

Moira spots the missing bullet on the floor and picks it up.

MOIRA

Oh. Found it.

Suddenly the defunct drinking fountain from the landing smashes through what's left of the glass in the door. Shirley jumps out of the way as CRASH, the rest of the door is kicked open, and Patrice comes in, bleeding from his bullet wound in the right shoulder, holding the gun in his left.

He stands over her smiling, levels his gun at her and is about to shoot when a whisky bottle flies through one of the smashed glass panels in the wall and hits Patrice on the head.

He drops to his knees and Shirley launches herself at him, grabbing a hole punch from the table. She smacks the gun from his hand with it then hits him round the face till he falls. She drops the hole punch and stamps on his shoulder as she heads to the door where Lamb appears, grabbing her by the arm to stop her.

LAMB

Don't.

She wrestles free and heads out to the landing.

74 OMITTED 74

75 OMITTED 75

76 INT. SLOUGH HOUSE - LANDING - NIGHT - N3 76

Shirley finds Marcus slumped against the wall by the lift, draped in the tinsel he chided her to put away, his brains sprayed up on the ceiling, his blood on the floor, the remainder of his gambling winnings poking out of his jacket.

77 INT. SLOUGH HOUSE - LAMB'S OFFICE - NIGHT - N3 77

Lamb, Catherine and Moira have pulled a lolling Patrice's arms near the radiator.

LAMB

Cuffs.

Catherine grabs some handcuffs from amongst the detritus that was spilled from Lamb's drawers. She throws them over to him and he handcuffs Patrice to the radiator.

Lamb's phone rings, he takes it impatiently. It's Molly.

MOLLY

There's been an attack on our agents. It's my fault.

LAMB

Where are you?

MOLLY

Home. And it's not over.

LAMB

Stay put, I'm coming.

Lamb turns to Catherine.

LAMB (CONT'D)

Cartwright?

Catherine nods to the bathroom.

CATHERINE

Marcus?

Lamb shakes his head.

78 INT. SLOUGH HOUSE - LANDING - NIGHT - N3

78

Shirley is still standing over Marcus. Lamb addresses her as he heads down.

LAMB

I'll call the Park. If he gets himself free, shoot him. Somewhere soft. And let him bleed out.

Shirley nods. Below her we see Lamb heading down and Coe heading up. She picks up Marcus's gun.

79 OMITTED

79

80 OMITTED

80

81 OMITTED

81

82 INT. SLOUGH HOUSE - LAMB'S OFFICE - NIGHT - N3 82

Catherine is trying the locked door and knocking on it as Coe comes through.

CATHERINE

David. You can come out now.

83 INT. SLOUGH HOUSE - LAMB'S TOILET - NIGHT - N3 83

Ho is with David.

DAVID

Shall we go?

HO

Let's leave it a moment. Could be a trap.

84 INT. SLOUGH HOUSE - LAMB'S OFFICE - NIGHT - N3 84

Moirra is sat in a torpor.

MOIRRA

Shall I. Make some tea.

Out of nowhere, a soaking wet Coe appears to be sat in the room.

COE

There's no kettle.

MOIRRA

I'll order a new one.

CATHERINE

Coe are you...

Shirley comes in and levels the gun at Patrice's head. He's disorientated, but looks up at her, menacingly.

Catherine tentatively moves towards Shirley.

CATHERINE (CONT'D)

Shirley, don't do it. If you kill this man now it will haunt you forever.

SHIRLEY

I've killed men before.



CATHERINE

What, chained to a radiator?

SHIRLEY

Step outside, look at Marcus, with his head up the fucking ceiling, and tell me I shouldn't do it.

Patrice pulls against the radiator, it rattles and moves.

PATRICE

I'd do it. I'd do it. Cause when I get my breath back I'm going to rip this radiator off the wall and beat you to death with it.

CATHERINE

If you kill him like this you might never sleep again.

SHIRLEY

Sleep's overrated.

COE

It won't help.

SHIRLEY

No. I think it will.

COE

Marcus wouldn't want this. He wanted you to be better than you are.

SHIRLEY

Shut up with the psychobabble will you! What the fuck would you know what Marcus wanted?!

COE

He loved you. And he wanted you to love yourself. Don't do it.

Shirley is now having to blink back tears.

Shirley jams the gun against Patrice's forehead. She looks like she's going to pull the trigger, but relents. As Shirley leaves, Coe grabs the gun from her hand.

BANG BANG BANG, without warning Coe shoots Patrice in the chest twice. Coe stands up and shoots Patrice in the head. He puts the gun down, puts on his headphones and walks off.

85 OMITTED 85

86 INT. THE PARK - OBSERVATION ROOM - NIGHT - N3 86

Taverner is observing Frank on the monitors in the interrogation cell. A banged-up Flyte is by her side.

FLYTE

Do you want me to come in there with you?

TAVERNER

No. I want you out here to stop anyone else coming in.

87 INT. INTERROGATION CELL - NIGHT - N3 87

Frank is sitting in the cell, handcuffed to the table, looking nonchalant. The door opens and Taverner enters to sit opposite him.

TAVERNER

Mr Harkness.

FRANK

Hey. You here to take my food order?

TAVERNER

I'm Diana Taverner, Second Desk.

FRANK

I know. Are you here to take my food order?

TAVERNER

No. I'm not.

FRANK

Then I don't see what else we have to talk about.

TAVERNER

The bodies you left behind you.

FRANK

No need to thank me.

TAVERNER

Excuse me?

FRANK

Crowded city, global warming,  
dwindling resources. Take your  
pick. Someone benefitted from those  
deaths. Maybe even the people who  
died. Face it, most people have  
shitty lives.

TAVERNER

Are any more of your assets in the  
field?

FRANK

You mean are there any more bad  
guys out there? No. I'll be  
rebuilding. You know my son River,  
right?

TAVERNER

Our paths have crossed.

FRANK

I offered to take him off your  
hands. He's not a good fit in your  
organisation, hence his presence in  
that sewage farm. But I think I  
could make something of him. If you  
want to fire him, I would approve.  
As his father, and as his  
prospective employer.

TAVERNER

Mr Harkness. Forgive me, but why  
can't you grasp that it's over for  
you.

FRANK

Forgive me Ms Taverner, but pretty  
soon you're about to find out that  
it's all starting all over for me.  
Granted, I didn't expect this  
little sojourn, but I left a  
failsafe. Never thought I'd have to  
use it, but needs must. Now I don't  
suppose I could get a steak? I want  
to eat before you let me go.

There's a knock at the door, Flyte enters.

FLYTE

Sorry to interrupt the  
interrogation.

Lamb is sitting at the table with a whisky on the go. The five envelopes from Molly's are in front of him, one of them has been torn open and the contents (a letter) left out.

Signs of Patrice's assault are all around - bullet holes, broken glass.

Taverner enters as Lamb knocks back a shot.

TAVERNER

Are you drunk?

LAMB

Not really. I'd ask you up to my office but there were two dead bodies hanging around until about an hour ago.

TAVERNER

Are you ever going to want to go back up there?

LAMB

Lick of paint and it'll be fine.

Taverner looks at the letters.

TAVERNER

These are addressed to the Heads of the Services.

LAMB

I know Whelan's in charge, but he's not really. I had a quick gander of the one addressed to him. The gist is, you've got 12 hours to let Harkness go.

TAVERNER

What happens in 12 hours?

LAMB

The letters are going to appear on the web. Harkness has been doing our dirty work for us and our contemporaries for years. Cartwright turned him down, but once he retired, we did it anyway.

Taverner gathers the letters.

LAMB (CONT'D)

You're going to let him go and then get some psycho Gulf prince off his case.

TAVERNER

I'm not, I'll give Whelan the honour. I'm sorry about Longridge. I've set the wheels in motion for his death-in-service payment. Five years salary, tax free.

LAMB

Ten years. He was operational.

TAVERNER

Slough House is desk-bound.

LAMB

I have managerial discretion. Says so somewhere, I can't be arsed to find the paperwork. Anyway, I sent Longridge out on the street yesterday and until such time as I sign off on his field report, his status remains operational. Doesn't look like he's going to be doing any typing any time soon.

TAVERNER

You're really pushing it.

LAMB

He qualifies for the active agent increment. Ten years, not five. Or his family does. Money won't work where he's gone.

TAVERNER

Fine. Who gets your salary if you keel over on the job?

LAMB

You suggesting a marriage of convenience so one of us gets it if the other carks?

TAVERNER

I genuinely would rather die.

Taverner leaves.

Lamb is outside the front door having a smoke when Catherine comes out with a rubbish bag.

CATHERINE

That was a good thing you did. For Cassie, I mean.

LAMB

Who's Cassie?

CATHERINE

Marcus's wife.

LAMB

I just like fucking with finance, you know that.

CATHERINE

As you do with most people. Being horrible to David wasn't necessary. Unless there's something else you're not telling me.

LAMB

You've been spending too much time on your own, need to get a day job. Speaking of which, are you coming back?

CATHERINE

Are you asking?

LAMB

I just did.

CATHERINE

No, you asked whether I was or not. That's different from asking if I will.

LAMB

It's a good job you're on the wagon. I hate to think what crap you'd come up with drunk.

CATHERINE

Shirley's a mess. So is Roddy. God knows what state River's in. And Coe is either PTSD or a psychopath. It would serve you right if I left you to it.

LAMB

I'd lock 'em in a room and let 'em fight for the gun.

CATHERINE

There's always Louisa, of course.  
She's pretty reliable.

LAMB

Well, it's a sliding scale, isn't  
it? Least fucked-up employee of the  
week. We should have a plaque.

CATHERINE

I'll make a note.

Catherine heads back inside. A flicker of a smile from Lamb.

94

INT. THE PARK - CORRIDOR - DAY - D4

94

Whelan is walking merrily towards his office, sharing a wink  
and a nod with the AGENTS passing. He rounds the corner and  
his gait falters when he sees Moira outside his office  
waiting for him. He recovers his swagger as he strides  
towards her.

WHELAN

Moira. Good to see you. How have  
you been?

MOIRA

Very well thank you sir. Have you  
got a moment?

WHELAN

Actually I've got a call.

MOIRA

No, I had someone move that, you're  
free.

WHELAN

Really? How did you...?

MOIRA

Fellow called Roddy Ho. Very  
helpful. He showed me who Galahad  
was on the police duty logs. Do you  
want to continue this conversation  
here?

Whelan spots AGENTS passing in the background.

WHELAN

No no, you come in.

Whelan opens his door and ushers Moira in.



95

INT. THE PARK - WHELAN'S OFFICE - DAY - D4

95

The following news dialogue will be recorded and adapted for the cut.

## WESTACRES REPORTER 2

We've now reached day three of raids and arrests as the Counter-Terrorist Unit try to unravel what they believe is the network behind the bombing. They state they've made progress, but the threat level for the UK remains set at 'critical'. This morning the security services interviewed owners of premises based near to the car hire company that Robert Winters used on the day of the bombing. They have yet to confirm whether those they have spoken with were able to offer any additional information on Winters. Initially, the fact that police didn't have to spend time and resources identifying the bomber was believed to be useful for the investigation. However, it seems they are still not sure that any terror network he may have been part of has been neutralised. And from talking to people in London, it seems that a sense of anxiety remains across the community. In the latest move, armed police have been placed on some trains, although this feels more of a confidence-boosting measure than a response to a specific threat. Questions are also being raised as to the effectiveness of the security systems at the Westacres site, in particular about how easily Winters was able to drive into an area that the general public should not be able to access. A security guard we spoke to earlier, who was not on duty on the day of the bombing, told us that this was not standard procedure and that there would typically be a member of the security team based in that area to manage deliveries.

(MORE)

WESTACRES REPORTER 2 (CONT'D)

Here in west London, people remain deeply shocked and saddened by the incident, but it feels that once some time has passed there will be further questions to answer regarding security measures around busy city sites.

Whelan scurries round behind his desk, Moira remains standing.

WHELAN

Can I get you anything? Tea, coffee, water?

MOIRA

Just my job back please. Unless you want me to tell everyone you were stopped for kerb-crawling.

WHELAN

It was all a misunderstanding.

MOIRA

I'd like a four day week.

WHELAN

I lost my way and stopped to ask for directions.

MOIRA

And a pay rise.

Whelan realises he's not going to get anywhere with her.

WHELAN

And that'll be the end of it?

MOIRA

Unless you plan on doing it again.

WHELAN

No. Learnt my lesson. To not make the mistake of asking for directions, in that particular location.

Moira turns to go.

Moira walks away from the office with a spring in her step.

97 EXT. RESIDENTIAL CARE HOME - DAY - D5 97

SOME WEEKS LATER - River's car drives into the car park of a care home.

98 INT. RIVER'S CAR - DAY - D5 98

River turns off the engine. David is looking down at the footwell.

RIVER

See. Not far from home. Twenty minutes. I'll never be that far away. And it's a Park property. Lot of ex-Service here. I'm sure you'll make friends.

Nothing from David.

River gets out. We stay on David, who keeps looking down. River opens his door, takes his arm, and helps him out of the car.

99 EXT. RESIDENTIAL CARE HOME - DAY - D5 99

River, again taking his arm, leads his frail grandfather towards the front steps.

RIVER

Nice gardens. We could have a look round first if you like.

David is looking at the ground as he walks.

RIVER (CONT'D)

I'm sure you could help out with some of the gardening, if you wanted to.

Nothing from David as they enter the building.

100 INT. RESIDENTIAL CARE HOME - CORRIDOR - DAY - D5 100

River is walking David down a corridor of the home.

101 INT. RESIDENTIAL CARE HOME - DAVID'S ROOM - DAY - D5 101

River leads David into a small room. There is an ensuite toilet and shower, a bed, a wardrobe, a desk and David's easy chair from his house.

Some of the photos of David and River from the house are on the desk, and the military painting from the wall of the living room is on the wall. It's too big for the space, it dominates the room in a way it never did when it hung behind River during those fireside chats they will never have again.

RIVER

Might be a bit big. I can change it for anything else you want.

River sits him in his easy chair, nods to some winter flowering jasmine in a small vase on the desk, together with a small pile of books.

RIVER (CONT'D)

That's from the garden. I'll bring in cuttings every week. So you still get to see a little bit of the garden.

David stares ahead.

RIVER (CONT'D)

And I can bring in any of your books. New books too. Just tell me what you want.

David looks around the room, taking it in. His lack of reaction is heartbreaking for River. He can't bear to look at him, he can't bear the recriminating silence. He covers it by moving to the wardrobe and opening it to reveal some of David's clothes.

RIVER (CONT'D)

Your clothes are in here. And, like the flowers, I can change them according to the time of year.

DAVID

How long am I staying here?

This is almost too much for River.

RIVER

This is where you live now.

DAVID

A hotel?

RIVER

It's not a hotel. It's a home.

DAVID

It's not my home. I want to go home.

RIVER

You can't go home. It's not safe. For you to be on your own.

DAVID

I can protect myself. Who's after me? Karla?

River crouches down in front of him, takes both David's hands in his.

RIVER

I'll visit you, every other day. You'll see more of me than you did before.

DAVID

You said you would never do this to me. You promised.

RIVER

I don't want to. But I have to.

DAVID

I can't live here. I wish he'd killed me in that bathroom.

RIVER

No. Don't say that. No. Come on.

DAVID

Is it because I didn't tell you about your father? Is that why you're punishing me?

RIVER

Of course not.

NURSE (O.S.)

Mr Cartwright?

An East European NURSE has come in at the worst possible moment, her upbeat bustle compounding the agony.

NURSE (CONT'D)

I heard you were here, I am Sylvia, welcome to Sunny Time Homes.

David turns to River, who stands.

DAVID

What's she saying? I can't understand her.

RIVER

She's saying welcome to Sunny Time Homes.

DAVID

Tell her I don't want to be here.  
Tell her to bang me on the head with a spade.

NURSE

Now now. This is a very nice place.

River leans down to hug David.

RIVER

I'll come and see you tomorrow,  
okay.

David is sullen, refuses to reply, doesn't respond to the hug. River heads out.

NURSE

Breakfast is at 8, lunch at 1 and  
dinner at 5. You can have it in  
here or in dining hall.

DAVID

You promised me River. You  
promised.

She holds up the tv remote.

NURSE

This is the tv remote. Many good  
programmes.

The Nurse turns on the tv.

NURSE (CONT'D)

Oh, is *A Place in the Sun*, you like  
*A Place in the Sun*?

DAVID

Don't leave me here. Please.

River looks back at his grandfather, hunched and morose.

RIVER

Tomorrow, right? I'll bring you  
some more flowers.

102 INT. RESIDENTIAL CARE HOME - CORRIDOR - DAY - D5 102

River walks down the corridor.

DAVID (O.S.)  
You promised me River. You  
promised.

103 EXT. RESIDENTIAL CARE HOME - DAY - D5 103

River walks out, emotionally drained. His phone rings, he looks at it, conflicted as to whether or not to answer, but does. We only see his side of the conversation.

RIVER  
(weary)  
What?  
(softens)  
Where?

104 EXT. PUB - DAY - D5 104

River arrives at the pub and enters.

105 INT. PUB - DAY - D5 105

With River moving through the pub where he met Louisa in episode one. It's daytime so there's not that many people there. He sits down next to someone at the bar and we reveal it's Lamb, nursing a whisky. Lamb slides a document across to River.

LAMB  
Fill that in.

River scans the document.

RIVER  
An account of my movements so you  
get an operational bonus?

LAMB  
I had to get up in the middle of  
the night to misidentify your body.  
I start to lose my looks if I don't  
get my beauty sleep.

RIVER  
You brought me here for that?

LAMB

You're welcome to stay for a drink  
if you like. But buy your own and  
don't say a fucking word.

A beat.

River motions to the barman to get him the same as Lamb.

The two settle down together, staring ahead, not saying a  
word.

106

INT. PUB - DAY - D5

106

With River moving through the pub where he met Louisa in  
episode 207. It's daytime so there's not that many people  
there. He spots someone and the camera moves behind him as he  
approaches the bar and sits down next to Lamb. Without saying  
a word, Lamb slides him a drink.

END OF SERIES