

NIGHTSLEEPER

EPISODE 101

SHOOTING SCRIPT

"GLASGOW TO MOTHERWELL"

Written by

Nick Leather

28 March 2023

PART ONE

The sound of COMPETING LOCOMOTIVES grows, then... a single PIANO NOTE cuts through, repeated OVER and OVER and OVER, as-

1 **INT. GLASGOW CENTRAL / CONCOURSE - NIGHT ONE 23:43**

A man in his mid-thirties appears walking across a train station concourse, text TYPING onto the screen-

Glasgow

Distance to London - 410 miles

Overnight journey time - 316 minutes

Unshaven and with a duffel bag over his shoulder, he aches with the world-weariness of someone beyond his years. This is Joseph Roag, known as **JOE**, eyes shifting to the info boards-

London Euston - Departing 11.45pm

Please Go To Platform 10 - Final Boarding Now

He looks across at a **YOUNG HOMELESS WOMAN** on a "play me" piano, hitting the insistent NOTE, then - seeing a quartet of **BRITISH TRANSPORT POLICE OFFICERS** approaching - he lowers his head and makes a beeline for the barriers. The police officers exit. And, still pressing the same KEY with one hand, the young homeless woman takes out a top-spec mobile with the other and SENDS a one-word WhatsApp message-

-Ready?

CUT TO:

2 **INT. GLASGOW CENTRAL / NIGHTSLEEPER / CAR A / MANAGER'S OFFICE - NIGHT ONE 23:43**

Wearing an overcoat and a tartan tie, a man in his fifties hurries into a small area with a desk, corded phone, large electrical unit and live CCTV footage of the train's public areas. This is Ian **CRIEFF**, the Train Manager. He grabs a new battery for his handset, then exits again at pace-

CUT TO:

3 **INT. GLASGOW CENTRAL / PLATFORM 10 - NIGHT ONE 23:44**

Joe heading onto the platform too, glancing around as he walks alongside a train that looks fresh off the production line, a Class 94 bi-mode locomotive ready to pull half a dozen Mk 6 carriages, four words emblazoned on their side-

The Heart of Britain

Joe passes a glum eleven-year-old boy saying goodbye to his dad, whilst his mum waits to board-

ROB
Won't be long, mate-
Be the holidays like *that*...

The father CLICKS his fingers, but the boy's unconsolated.

LINDSEY
(calls)
Mouse, come on!

This is Max Ellis, known as **MOUSE**, and his estranged parents **LINDSEY** and **ROB**. Mouse hugs his dad, clinging to him, and Joe watches, eyes glued, before-

CRIEFF
Tickets please, final call...

Crieff is now back on the platform, whistle poised, a woman around twenty approaching, heavily-made up and in the uniform of a bar supervisor, a bag over each shoulder, Dr Dre headphones on and ticket held out. This is **ERIN** Connolly-

CRIEFF (CONT'D)
(to Erin, of the ticket)
Front Standard - Carriage A.

As she grips one of her bags securely and moves on, an athletic-looking teenager joins the queue, whilst... a young man leans against a wall - hoodie up, little of his face visible - TYPING a reply-

-Ready

He SENDS it and starts to walk along the platform, the only person beyond him a woman with a laptop bag over her shoulder - a baby comforter poking out from one of the compartments - gently rocking a pram with its cover pulled down low in a desperate attempt to help the child sleep.

CRIEFF (CONT'D)
(to Joe)
Ticket, sir?

JOE
(searching his pockets)
Uh... hold on...

Crieff and the **ATHLETE** wait impatiently, but - as Joe goes to pull his ticket out - *someone SCREAMS*-

The young hooded man has grabbed the laptop bag from the **WOMAN WITH THE BABY**, and - though she fights to hold onto it - he KNOCKS her to the ground-

Joe immediately looking across-

The train driver - Andy **MAVER** - scrambling from the loco at the front and endeavouring to cut the **THIEF** off-

Joe watching, seemingly wrestling with the dilemma over whether or not to intervene, until he sees that-

The tram has started to ROLL SLOWLY AWAY, its wheels CLICKING - heading towards steps leading down to a subway beneath the tracks and gaining SPEED - CLICK... CLICK... CLICK-

Joe's BREATH quickening for a moment, then... he throws himself at it and - almost in one movement - grabs the handle, hits the BRAKES and turns back, ignited-

Maver endeavouring to block the thief, but... the thief sidestepping him and lurching into the first carriage instead-

Joe starting to run along the outside of the train after him-

CUT TO:

4 **INT. GLASGOW CENTRAL / NIGHTSLEEPER / CAR A / STANDARD SEATED AREA - NIGHT ONE 23:45**

Passenger after passenger now in the thief's way-

THIEF

Move!

They step aside, Erin the last on account of the music from her headphones-

ERIN

Hey!

The thief, however, just continues past, glancing through the windows out to the platform beyond and seeing-

CUT TO:

5 **EXT. GLASGOW CENTRAL / PLATFORM 10 - NIGHT ONE 23:45**

Joe in pursuit, until... a tense-looking muscular man around thirty blocks his path, staring at his phone, willing it to ring. This is Danny **GOGHAN**. And Joe swerves around him, before... throwing himself through the door to Car B-

CUT TO:

6 **INT. GLASGOW CENTRAL / NIGHTSLEEPER / CAR B / CORRIDOR - NIGHT ONE 23:46**

Missing the thief's ankles by millimetres. Joe slings his own bag aside, then goes after him once more, now inside too-

CUT TO:

7 INT. GLASGOW CENTRAL / NIGHTSLEEPER / CAR B / CLUB LOUNGE - NIGHT ONE 23:47

In the area reserved for the exclusive use of those with cabins - one half fitted with sofas, comfy chairs and low lighting, the other dining tables - the Heart of Britain's anxious Junior Host heads tentatively for the kitchen and bar area with a tray of champagne flutes. This is **YAS** Brown. And, as the thief slaloms round her, she just about manages to step back without dropping any-

YAS

Woh!

Only for Joe to knock the whole tray out of her hands - glass SMASHING everywhere - the thief continuing, seemingly-uncatchable, until-

A driven Mancunian woman in her mid-thirties appears at the far end in a wheelchair, a man the same age behind her-

THIEF

Shift!

The woman WHEELING herself in one direction and her partner stepping back in the other... the thief ploughing between-

CHRISSY

What're you doing?!

This is **CHRISSY** Doolan and her partner **LOZ**, the thief exiting-Joe passing them and... following him back out-

CUT TO:

8 EXT. GLASGOW CENTRAL / PLATFORM 10 - NIGHT ONE 23:47

The thief almost at the rear of the outside of Car C, when... a couple in their forties linking arms with an older man veer into his path. This is **SOPHIE** Warren, her husband **KYLE** and Kyle's dad **FRASER**. And the thief ploughs into him, both tumbling to the ground, but Kyle's focus instantly elsewhere-

KYLE

Dad?

SOPHIE

Fraser?

FRASER

I'm fine!

But this little shit...

And the thief looks at the furious older man, then Crieff and Joe closing in, before... jumping back onto the train-

Joe remaining on the outside again-

CUT TO:

9 **INT. GLASGOW CENTRAL / NIGHTSLEEPER / CAR D / CORRIDOR -
NIGHT ONE 23:48**

The thief glancing back at him once more as he passes the window of an open cabin halfway along-

A woman in her thirties visible inside, iPad and keyboard in one hand, phone clamped to her ear with the other. This is **RACHEL** Lingfield-

RACHEL
(into phone)
Yeah, I'll have it with you within
the hour Sarah I -- ('PROMISE')

But, seeing the thief staring past her, she stops-

Joe now about to reach the end of the carriage first-

RACHEL (CONT'D)
Can I help you?

The thief, knowing he has no chance of making it back onto the platform or into Car E before him, staying where he is-

CUT TO:

10 **INT. GLASGOW CENTRAL / PLATFORM 10 - NIGHT ONE 23:48**

Joe stopping out on the platform too - the pair staring at each other through the window, Rachel still in between them.

ATHLETE
(to Joe)
I'm with you mate...

But Joe just stays focused on the thief, until-

CUT TO:

11 **INT. GLASGOW CENTRAL / NIGHTSLEEPER / CAR D / CORRIDOR -
NIGHT ONE 23:49**

The thief steps out of view, before... crouching and turning to crawl back the other way, now unseen, only to see that-

Geoghan is heading towards him too, having realised what's happened, Rachel emerging from her cabin as well-

GEOGHAN
What you playing at, pal?!

And the thief turns again, but-

Joe steps out in front of him at the corridor's end, athlete at his side, Crieff in the doorway to the platform behind-

THIEF

You need to move...

JOE

(breathlessly)

Actually... I need a lie down.

THIEF

Don't mess with me...

But after a moment, Joe pulls a warrant card from his back pocket reading-

Detective Inspector Joseph Roag, Metropolitan Police

JOE

Sorry... that's my job.

The thief, however, just puts his hand under his hoodie, apparently in possession of a weapon-

Behind Joe, Crieff and the athlete respond by stepping back-

Geohan and Rachel doing the same behind the thief too-

Joe, however, holds his ground-

JOE (CONT'D)

(of the hand)

What's that supposed to mean?

The thief doesn't respond, just tightens his grip, but-

Joe smiles, then puts his hand inside his jacket as well-

JOE (CONT'D)

If we're gonna have a fight with
imaginary weapons, I'm gonna
imagine mine's bigger than yours,
alright?

Still the thief keeps one hand under his hoodie though, the other remaining in possession of the laptop bag.

JOE (CONT'D)

Give me the bag, eh?

The thief doesn't move. Joe takes a step towards him and holds out his hand. The thief looks back-

Geohan stepping closer too, emboldened by Joe, and-

Realising it's hopeless, the thief holds the bag out. Joe smiles again. But as he reaches for it...

somebody shoves him, Joe SLAMMING into the wall, the thief skipping past and into Car E, Joe looking round and seeing that-

Not only was it the athlete, he's now following the thief - not, apparently, trying to catch him, but accompanying him-

JOE (CONT'D)
(to Crieff)
Close the doors...

CUT TO:

12 INT. GLASGOW CENTRAL / NIGHTSLEEPER / CAR E / CORRIDOR - NIGHT ONE 23:51

A smartly-dressed woman in her twenties heads towards them obliviously. This is Kate NISBIT, a Special Advisor-

The thief yanking her out of his way, the athlete taking the lead, Nisbit stumbling back, until... Joe catches her-

A Rioja-cheeked man about to step out of his own cabin too, loosening his tie. This is Arran MOY. And, as first one, two, then three sweep past, Moy points in the other direction-

MOY
Bar's that way...

The three continuing-

CUT TO:

13 INT. GLASGOW CENTRAL / NIGHTSLEEPER / CAR F / STANDARD SEATED AREA - NIGHT ONE 23:51

Into the final carriage of all, its aisle as busy as the first, a man in his twenties moving some ill-placed luggage out of the way. This is BILLY McCloud, the train's genial Senior Host and... the athlete bulldozes straight through him, the thief hurdling him - causing SHOUTS, SCREAMS, chaos-

ATHLETE
Move! Move! Move!

Joe holding out his warrant to keep his own path clear-

JOE
Police! Police!

CUT TO:

14 INT. GLASGOW CENTRAL / NIGHTSLEEPER / CAR F / LUGGAGE AREA / CAR F - NIGHT ONE 23:52

At the far end, the external door starts to CLOSE-

The athlete and thief bounding over the boxes and bags between them and it, but it looks like they're not going to make it out in time, until... the athlete stretches out the tips of his fingers, jabbing them in between, the safety mechanism causing the door to REOPEN. The athlete sprints out, the thief following behind. But as he goes through too-
 Joe grabs the bag from his hand, the door CLOSING and LOCKING-
The thief back on the platform with the athlete-
 Joe and the bag still inside, glass now between him and them-

CUT TO:

15 **INT. GLASGOW CENTRAL / PLATFORM 10 - NIGHT ONE 23:52**

One BTP officer running towards the train and two towards the young men, who-

Throw themselves at a secure gate, and... SCRAMBLE over it, out onto the street beyond-

CUT TO:

16 **INT. GLASGOW CENTRAL / NIGHTSLEEPER / CAR F / CORRIDOR - NIGHT ONE 23:53**

Joe looking up at the stunned Billy-

JOE

I should've warmed up...

And, as Crieff OPENS the door from the outside with his key-

CUT TO:

17 **INT. GLASGOW CENTRAL / PLATFORM 10 - NIGHT ONE 23:53**

Joe steps out, handing the bag back to the woman with the baby, Maver and the other officer gathering round too, most of the passengers now back out on the platform.

WOMAN WITH THE BABY

Thank you...

FIRST BTP OFFICER

(to the woman)

Are you alright?

WOMAN WITH THE BABY

I... I think so.

CRIEFF

(to the passengers)

OK, OK, everything's *fine* - if everyone could make their way back onto the train please?

He ushers them towards the doors, relieved glances exchanged all round.

FIRST BTP OFFICER
(to Joe)
What about you, sir?

JOE
Yeah, I always look like this...

CRIEFF
Are you travelling with us madam?

WOMAN WITH THE BABY
No, no...

FIRST BTP OFFICER
I'm gonna need some details from
you, if that's OK?

The woman with the baby nods, then gestures towards the pram-

WOMAN WITH THE BABY
He could do with a feed first
though...

The officer nods. She exits. Crieff turns to them too-

CRIEFF
Won't be delayed anymore, will we?

COMMS (V.O.)
(via Airwave)
Sierra four-two, this is Mike
Whisky Control, what's the
situation over?

And, as the First BTP Officer starts to walk back along the outside of the train, turning to reply to the message, Crieff following, Joe finally holds his now-battered ticket out-

JOE
I'm in Standard - but I dropped my
bag in Club.

And, his stress level finally starting to return to normal, Crieff shepherds him along quickly-

CRIEFF
The things people do for an
upgrade...

The First BTP officer stands there, waiting for their colleagues and the woman with the baby to return-

Joe stepping back on and... Crieff blowing his WHISTLE-

A MAP OF THE UK RAIL NETWORK APPEARING OVER, WITH THE HEART OF BRITAIN'S INTENDED ROUTE TO LONDON EUSTON OVERLAID... the CLOCK FLASHING-

316 minutes to London

CUT TO:

18 **EXT. GLASGOW / SIDE STREET - NIGHT ONE 23:54**

The woman with the baby pushes her pram out of a side exit-

The officers who gave chase looking around hopelessly, before heading back into the station empty-handed-

The woman watching them go, before... tossing the laptop bag into a wheelie bin and looking up-

The headlights of an apparently-empty parked car opposite her turning on and... the woman letting go of the pram's handle-

The pram rolling down a sloped alley away from her, no-one stopping it this time-

CUT TO:

19 **INT. GLASGOW / SIDE STREET / CAR - NIGHT ONE 23:54**

The "young homeless woman" at the wheel, focused... the "athlete" beside her, adrenalised... the pair looking round as a rear passenger door OPENS-

The woman with the baby sliding in alongside... the clearly-shaken thief.

YOUNG HOMELESS WOMAN

Did they do it?

And, as the woman with the baby nods, the car SCREECHES AWAY-

CUT TO:

20 **INT. GLASGOW CENTRAL / NIGHTSLEEPER / LOCOMOTIVE / CABIN - NIGHT ONE 23:54**

Maver releases the BRAKE-

CUT TO:

21 **INT. GLASGOW CENTRAL / NIGHTSLEEPER / CAR A / MANAGER'S OFFICE - NIGHT ONE 23:54**

Crieff entering his office again, finally ready to relax, until he sees that-

Not only is the CCTV screen now black, the front of the electrical unit has been ripped off too - a small Single-Board Computer plugged into the service connection via a ribbon wire, an aerial on top, a USB port in its side and code scrolling at pace across its two inch screen-

Crieff stares at it in disbelief, then... grabs the corded handset that gives him a direct line to Maver-

CRIEFF
 (into GSM-R)
 Driver?
 Driver?

The line is dead. He looks out of the window, sees that they're now MOVING and... SLAPS the emergency stop, but-

Nothing happens... the oblivious BTP officers disappearing-

CUT TO:

22 **INT. GLASGOW CENTRAL / NIGHTSLEEPER / CAR B / CLUB LOUNGE - NIGHT ONE 23:55**

Yas handing Joe a glass of champagne as he enters - Moy, Rachel, Kyle, Sophie, Fraser, Billy and the half-dozen others in the lounge looking across, bonded by the unexpected nature of the last few minutes and all clearly thankful-

The train beginning to move on its route and... the CLOCK count down - SECOND... by SECOND... by SECOND-

315 minutes to London

YAS
 With our compliments sir...

Joe self-conscious, but smiling in spite of himself-

JOE
 And I thought it was gonna be one of those nights...

CUT TO:

23 **EXT. GLASGOW CENTRAL - NIGHT ONE 23:55**

The Heart of Britain leaving the station-

The journey of a night-time begun...

TITLE CARD "NIGHTSLEEPER"

END OF PART ONE.

PART TWO24 INT. GATWICK AIRPORT / LUGGAGE CHECK-IN - NIGHT ONE 23:56

As PLANES-not-trains appear, two women are in the queue, both in their early-thirties and dressed for a holiday, one staring up at a departure screen, until... her phone starts to VIBRATE-

easyJet 00:50 to Marrakesh Delayed

Current estimated departure 04:25

This is **ABBY** Aysgarth, Acting Technical Director of the National Cyber Security Centre, and - as she takes the phone from her pocket - her best friend **MEG** Hooton looks outraged-

ABBY

Was meant to be on silent...

MEG

Was meant to be *off*...

Abby fixes on the words on the screen-

TOBI MCKNIGHT - VIDEO CALLING

ABBY

(hesitates)

Oh...

MEG

(warns)

No...

But-

ABBY

(answering regardless)

Yes, the lasagne's still edible Tobi. And yes, you can have it.

TOBI O.S.

It's not about the lasagne...

ABBY

If you've flooded the flat already, you're finding a room somewhere else...

And, as Meg's eyes close in frustration-

*A man in his early-twenties appears on the screen of Abby's phone without a top on. This is **TOBI** McKnight, a Junior Analyst, desperately trying to get dressed, whilst-*

TOBI O.S.

*I'm so, so sorry to call Abby - but
I did see you were delayed, so --*

ABBY

Why've you got no shirt on?
You up to no good?

TOBI O.S.

Not anymore!

ABBY

I said, "only call in an
emergency..."

Tobi pulls a top on, then... stares at Abby uncomfortably-

TOBI O.S.

I know...

And Abby stares back as it dawns on her... this *is* one-

CUT TO:

25

INT. NIGHTSLEEPER CAR B / CLUB LOUNGE - NIGHT ONE 23:57

Yas carries a bottle of red wine over to Joe now too, nerves clearly still jangling, another station sweeping by-

Rutherglen

YAS

For you, sir.

JOE

Time do we get into London in the
morning?

YAS

Just before six. We'll be taking
our time - making sure everyone has
a nice relaxing journey.

JOE

(of the bottle)
Don't give me anything else...

YAS

We haven't.

And Moy, sitting further along, raises a glass of his own.

JOE

Oh... thank you.

MOY

No - thank you.

Billy passes... Sophie helping Fraser take his jacket off-

SOPHIE

If you just let me -- ('DO IT')

FRASER

(to Kyle, snaps)

Will you tell her to stop fussing?

Kyle exchanges a tense glance with Sophie, whilst... Rachel looks across at Joe and his bottle of wine-

RACHEL

Well deserved...

BILLY

It is.

JOE

(to Rachel & Moy)

Share?

MOY

That was not the aim, I swear...

But Joe holds the bottle up and... Moy joins him. However-

RACHEL

(of her iPad)

Deadline...

Joe nods. *Understood*. But as he fills Moy's glass-

CRIEFF (O.S.)

Could I have a word?

Crieff is now standing there. Joe nods again. And Crieff glances uneasily at the others in the dining area, before-

CRIEFF (CONT'D)

In private?

And, as Joe blinks back, instantly worried by his demeanour-

CUT TO:

26

INT. NCSC / OPEN-PLAN OFFICE / LONDON - NIGHT ONE 23:59

A man in his late-thirties stands in front of a tinted window-

The bright lights of night-time London spreading out beyond... trains heading into Victoria Station below.

Smartly-dressed like the smattering of nightshift analysts and assistants in the National Cyber Security Centre's Victoria Street HQ, he faces a screen with hex code scrolling across it, his phone starting to RING too. This is **SAJ** Sidhu, the NCSC's Director of Operations. And he looks at it-

ABBY AYSGARTH & TOBI MCKNIGHT - VIDEO CALLING

SAJ

Oh shit... shit...

Saj exchanges a glance with **LEON Parhill** and **ZED** Hylton, two of the senior analysts, then answers-

Abby's face appearing in one box on the screen of Saj's phone, AirPods now in her ears-

Tobi in another, hurrying down a staircase-

ABBY O.S.

*(via screen)**One of the UK's biggest anti-virus firms... has a virus?*

TOBI O.S.

Couldn't write it, could you?

SAJ

Thanks Tobi, thanks.

Note to self: never confide in

Roger the Lodger...

Abby, you're meant to be about thirty thousand feet above us by now.

ABBY O.S.

*(ignoring that)**How did their scanner not notice?*

SAJ

(shaking his head, of Tobi)

Look, the Tinder King here's heading over at what looks like pace. We are perfectly capable of --

TOBI O.S.

(to Abby)

The malware seems to have been impersonating it. They realised an hour ago and came straight to us.

*(to Saj)**That's what you said, didn't you?*

Saj glares at Tobi, but-

ABBY O.S.

And that antivirus is used by - what? - hundreds of thousands of devices round the country?

TOBI O.S.

Million plus actually - thousands of companies. Lot of big ones!

ABBY O.S.
Any suggestion of a specific target?

TOBI O.S.
Not yet...

SAJ
It's probably just some kid tryna make a name for themselves...

TOBI O.S.
And if it isn't?

SAJ
(to Abby)
Just... leave it with us, alright?

And, as they wait for Abby's response, one apparently desperate for her to intervene and one for her not to-

CUT TO:

27

INT. GATWICK AIRPORT / LUGGAGE CHECK-IN - NIGHT ONE 00:00

Meg does the same as... Abby turns to her slowly, her passport now being checked-

ABBY
Y'know, I could be back in the office in, like, forty minutes?

Meg blinks in disbelief, then lifts their cases onto the conveyor belt regardless, Abby pointing at the departure screen-

ABBY (CONT'D)
I could spend an hour - *one* hour - checking this out and *still* make it back in time...

MEG
Abs, you've worked like seven days a week for the last six months - this holiday *has* to happen and it has to happen *now*...

ABBY
Our job is to keep people safe.

MEG
Babes, you're not Batman...

ABBY
If that anti-virus is used by one of the big banks, your card might not work in the morning.
If it's the NHS?
(MORE)

ABBY (CONT'D)

The life of every premature baby in every neonatal unit in the country could be at --

MEG

One hour - then I am *dragging* you back.

And Abby smiles at her and... grabs their cases just as they're about to disappear, then-

ABBY

(to the attendant)

Sorry - change of plan.

(to her phone)

Tobi, be in reception at quarter to; Saj, put it in the sandbox, check for IOAs and set up the Incident Room - I'm on my way...

But whilst Tobi's clearly relieved, Saj looks affronted-

Abby exiting and... Meg following reluctantly.

CUT TO:

28

INT. NIGHTSLEEPER / CAR A / MANAGER'S OFFICE / - NIGHT ONE
00:03

Joe stares at the scrolling code on the SBC, clearly every bit as thrown by it, as-

CRIEFF

It won't, uh, detonate or anything... will it?

JOE

How do I know?
When were you last in here?

CRIEFF

Just before we set off.
(corrects himself)
Before we were meant to...

JOE

So - what? Five minutes before we actually did?

CRIEFF

(nods)
Ten. Everything was exactly as it should be *then*.

LINDSEY (O.S.)

Excuse me?

Lindsey is in the corridor, oblivious to the tampering.

CRIEFF

Could you give us a minute please?

LINDSEY

Sorry, it's my son, I... I said he could go to the lounge to get a drink - but he hasn't come back. And he's not in there.

And now Crieff turns-

CRIEFF

He was definitely onboard when we set off?

LINDSEY

Yeah - he was with me in our cabin till we started to move. C-four? D'you think you could you make an announcement or something? His name's Max, we call him Mouse.

CRIEFF

We're, uh, having some problems with the communication system at the moment... He's not come past here though, must've gone the other way. Have you checked the rear three carriages?

Lindsey shakes her head.

CRIEFF (CONT'D)

You make a start, I'll send a colleague to help.

Lindsey nods and exits again, Crieff's panic immediately showing again, Joe rubbing his head with worries of his own-

JOE

Who else has access?

CRIEFF

No-one.

JOE

And your line to the driver's never failed before?

CRIEFF

(shakes his head)

Can't call him, can't access the locomotive when we're moving to tell him, can't call the ROC.

Joe looks at him - "ROC"?

CRIEFF (CONT'D)
West of Scotland Rail Operating
Centre, based over at Cowlairs.

JOE
Can't you just use your mobile?

CRIEFF
(taking it out)
If I had any coverage...

Joe takes out his own phone and looks at that too-
No bars.

JOE
(of the coverage)
What's it normally like?

CRIEFF
Lose it for a few seconds, but...
been nothing for minutes.

JOE
When I was chasing those kids
through the train, and you and
everyone else were out on the
platform, you think someone came in
here and did this?

CRIEFF
I know they did.

*He switches back through the now-recording-again CCTV footage
on the monitors at his side, until... it goes black-*

CRIEFF (CONT'D)
Deleted the CCTV too.

Joe crouches down, studying the wiring-

CRIEFF (CONT'D)
We have a lot of regular travellers
on this service. High profile
individuals. Business leaders.
Politicians.
Security is important to us.

Joe looks back at Crieff - what are you saying?

CRIEFF (CONT'D)
When we were first about to set
off, I'd checked the tickets of
every single person onboard. No-one
was on who shouldn't have been.
But anyone could've got on after.

JOE
How long till the next station?

CRIEFF
Motherwell.

He looks out of the window, then checks his watch-

CRIEFF (CONT'D)
We've missed our slot and are
having to trundle - could be
anything up to twenty minutes
now...

JOE
We're not waiting till then...

And he heads back out-

CUT TO:

29 INT. NIGHTSLEEPER / CAR A / STANDARD SEATED AREA - NIGHT ONE
00:04

Addressing the handful of people in the seats-

JOE
Sorry to bother you everyone - we
need to make a call, but we're
having problems with our phones.
Could you all just check and see if
you've any coverage?

Erin instantly lowers her headphones-

ERIN
Haven't had anything since I got
on. Or WiFi.

The other passengers checking, before... shaking their heads
too-

GEOGHAN
What's going on?

JOE
We just... need to make a call...

And Joe continues back past the Manager's office-

CUT TO:

30 INT. NIGHTSLEEPER / CAR B / KITCHEN / CORRIDOR - NIGHT ONE
00:04

Yas popping up from behind the counter clutching a plate of
tonight's special... Joe passing, Crieff stopping at the
sight of the approaching Billy-

CRIEFF

Billy, lady in Car C's lost her son...

CUT TO:

31

INT. NIGHTSLEEPER / CAR B / CLUB LOUNGE - NIGHT ONE 00:05

Joe returning, Moy looking up mid-refill-

MOY

(of the bottle, guiltily)
I'll get you another...

JOE

(ignoring this, then-)
Hiya everybody, hello, sorry to bother you, but... has anyone got any mobile coverage?

And, as they all start to check as well, Sophie sipping on a can of Diet Coke habitually, Rachel shakes her head-

RACHEL

And if I don't send an email in the next half hour, I won't have a job either.

SOPHIE

Is it always like this?

FRASER

No chance. They're happy enough to cough up for technology - it's the cost of people they resent...

CRIEFF

(entering)
Nothing?

Joe shakes his head. And Crieff speaks quietly-

CRIEFF (CONT'D)

I can see how interfering with the wiring could effect all sorts of things - but how would it disrupt coverage on different networks?

JOE

It wouldn't. Something else'd have to do that...
(to everyone, calls)
OK, thank you...

But, as they turn to head back through the gangway-

GEOGHAN
(walking towards them,
holding his phone up)
Actually - seems like I have.

JOE
You've got coverage?

GEOGHAN
(nods)
I work out at Finnis Brae.
The oil rig?
(of his phone)
This is satellite...

And, as Joe stares at him-

CUT TO:

32

**INT. GATWICK AIRPORT STATION / EXPRESS / CAR A / STANDARD
SEATED AREA - NIGHT ONE 00:06**

Abby steps onto a battered British Rail Class 387, Meg just behind-

Tobi and Saj now on her phone screen in separate windows-

ABBY
Run a CI check-
If any part of our Critical
Infrastructure is compromised by
this, we need to know about it...

*SAJ O.S.
(via Abby's screen)
On it.*

The only other passengers at this time are a group of women around the same age as them, returning from a hen weekend and still passing a bottle around, clearly determined to hold onto their holiday for as long as possible-

ABBY
(to Saj)
Can we get a list of every company
with a turnover of ten million plus
that uses that antivirus too?

Meg slumps into a seat and puts in AirPods of her own.

*TOBI O.S.
(via Abby's screen)
Uh... there is one more thing.*

Abby looks at him.

TOBI O.S. (CONT'D)
I'd say "flood" was overstating it.
And your flat is pretty much fine,
but... if the one on the floor
below calls --

Abby, however, ENDS the call before he can continue, then...
takes a government-issued YubiKey from her pocket and inserts
it into her phone-

CUT TO:

33

INT. NIGHTSLEEPER / CAR A / MANAGER'S OFFICE - NIGHT ONE
00:07

Crieff now attempting to call a number on Geoghan's phone,
Joe just behind, Geoghan in the corridor, not able to fit-

CRIEFF
(to Joe, of the call)
Says it's not available...

JOE
Keep trying...

CRIEFF
It's *always* available...

And he looks at Joe desperately-

CRIEFF (CONT'D)
I'm calling the Emergency
Services...

But as Crieff goes to put the call through-

JOE
(grabbing it from him)
No, trust me - they won't know
anymore than us...

Crieff looks round, but Joe turns to Geoghan-

JOE (CONT'D)
(of the phone)
Can we go on the net with this?

GEOGHAN
Can't do video calls, struggles a
bit with data...

JOE
I just want a number...

And Geoghan starts to show Joe what to do-

CUT TO:

34

INT. GATWICK AIRPORT STATION / EXPRESS / CAR A / STANDARD SEATED AREA - NIGHT ONE 00:08

Abby continuing to study the code, until... her phone starts to VIBRATE again. Abby answering and-

SAJ O.S.
(via Abby's phone)
You worry too much...

ABBY
If this job's taught me anything...
it's that no-one else worries
enough.

SAJ O.S.
It's a Port Fifty-Three - big hack,
but small hacker.

And Abby considers this for a moment, then-

ABBY
Or they want us to think that?

Saj looks at her - oh, come on... - but-

ABBY (CONT'D)
Did you run the CI check?

SAJ O.S.
Yeah, yes, and one of the
priorities uses it - 'course it
does! - but... Tobi should not have
called you Abby. I'm here and...
he's here too. We can handle this.
Switch off. And get on that plane.

And Abby's eyes move to the oblivious Meg, then... she taps her arm and nods at the doors - and Meg's face lights up-

CUT TO:

35

INT. NCSC / INCIDENT ROOM / LONDON - NIGHT ONE 00:09

An out-of-breath Tobi entering... Saj now in a command-centre-like room in the centre of the office without external windows, screens and the most hi-tech of kit everywhere-

SAJ
If there's anything else, anything
at all, we'll -- ('RING YOU')

LEON (O.S.)
Saj!

Leon is now at the door too-

LEON (CONT'D)

Guy on the other line just called
General with an Urgent - if Abby's
still available, I think she really
needs to take this...

And, as Saj flinches visibly-

CUT TO:

36 INT. GATWICK AIRPORT STATION / EXPRESS / CAR A / STANDARD
SEATED AREA - NIGHT ONE 00:10

Abby - just about to step back out onto the platform - stops-

ABBY

Patch them through...

And Abby raises her finger at Meg - one more minute - then
swaps from one call to another, before-

ABBY (CONT'D)

Hi, this is Abigail Aysgarth,
Acting Technical Director at the
National Cyber Security Centre.

No answer.

ABBY (CONT'D)

Hello?

CUT TO:

37 INT. NIGHTSLEEPER / CAR A / MANAGER'S OFFICE - NIGHT ONE
00:10

Joe glances round uneasily, Geoghan's phone on speaker-

JOE

Hi, I'm, uh... onboard a train
called the Heart of Britain - it's
the Glasgow to London Nightsleeper
service? - we're midway between
Glasgow and Motherwell and I...
I think we may have a problem...

CUT TO:

38 INT. GATWICK AIRPORT STATION / EXPRESS / CAR A / STANDARD
SEATED AREA - NIGHT ONE 00:12

Abby strains to hear Joe's voice as the Express's doors BLEEP-

MEG

(urgently)

Abs?

But still Abby doesn't move and-

The DOORS in front of them CLOSE and LOCK-

ABBY
Sorry, who is this?

CRIEFF O.S.
He's a DI in the Met, I'm Ian Crieff, the Train Manager, and this is the 9 Alpha 272, can we just --

ABBY
OK, OK, so...?

JOE O.S.
Someone appears to have physically interfered with a unit in this guy's office, the line to the driver's down and the emergency stop has failed...

ABBY
What?

JOE O.S.
Wiring's been tampered with and a device attached; and no mobiles are working either, not on any network...

And, her heart starting to pound, Abby switches back to-

ABBY
Saj, the critical infrastructure that uses the antivirus?

SAJ O.S.
Yeah?

ABBY
It's not the UK railway network, is it?

Pause, then-

SAJ O.S.
How did you know?

And, as Abby's train PULLS AWAY too-

CUT TO:

39

INT. NIGHTSLEEPER / CAR A / MANAGER'S OFFICE - NIGHT ONE
00:12

The oblivious Joe waits for her response-

300 minutes to London

THE HEART OF BRITAIN CONTINUING TO MOVE ALONG THE MAP and the clock count *DOWN... DOWN... DOWN...*

END OF PART TWO.

PART THREE

40 **INT. EXPRESS / CAR A / STANDARD SEATED AREA - NIGHT ONE 00:13**

Abby CLICKS her fingers frantically at Meg-

MEG

What?

But Abby just grabs Meg's AirPods and phone from her, replaces one of her pods with one of Meg's, and starts to make a second call, Meg looking at her incredulously-

CUT TO:

41 **INT. NIGHTSLEEPER / CAR A / MANAGER'S OFFICE - NIGHT ONE 00:16**

Joe continuing to wait-

JOE

Hello?

ABBY O.S.

(via Geoghan's phone)

Sorry, sorry, I'm just...

Uh, what did you say your name was?

JOE

Does it matter?

ABBY O.S.

How did you know to call us?

JOE

I've done a couple of training days at your place in the past?

I am really regretting zoning out now.

ABBY O.S.

If no phones are working on there, how are we talking?

JOE

This is satellite.

ABBY O.S.

What are you? On the roof?

CRIEFF

No - but aerials are. Repeaters throughout.

ABBY O.S.
Separate from the wifi?

JOE
Yeah, I was really hoping we'd be the ones asking the questions and you'd be providing the answers?

ABBY O.S.
Harsh, but fair - tell me exactly what you can see...

Joe puts Abby on speaker and places Geoghan's phone at his side, then... starts to study the device more closely-

JOE
Uh, it's the main electrical unit... cover's been ripped off, wiring messed with and... a device attached...

ABBY O.S.
What sort of device?

JOE
I don't know. It's... small?

ABBY O.S.
Smartphone-small or credit-card-small?

JOE
Credit-card-small - aerial on top, USB on the side?

ABBY O.S.
Has it got code on it? Uh, numbers scrolling across?

JOE
Yeah.

ABBY O.S.
OK, that's an SBC...

JOE
A -- ?

ABBY O.S.
Single-Board Computer.

JOE
Is it an explosive device?

ABBY O.S.
It's a hacking device.

JOE

For what?

ABBY O.S.

*For someone somewhere to...
interfere with it.*

JOE

"Interfere"?

ABBY O.S.

*We did some work a while back on
the feasibility of someone actually
taking control of a train that way.*

JOE

What was the outcome?

Pause, then-

ABBY O.S.

I only used Ubers for a month...

And, as Joe, Crieff and Geoghan stare at the phone now-

CUT TO:

42

INT. EXPRESS / CAR A / STANDARD SEATED AREA - NIGHT ONE 00:18

Abby has Joe on speaker on her phone too-

Saj and the NCSC now appearing on the screen of Meg's phone-

Joe's voice in one of Abby's ears, Saj's the other, her train moving through a station as well-

JOE O.S.

(via Abby's phone)

I can disconnect it?

ABBY

Don't!

JOE O.S.

Looks simple enough...

ABBY

How techie are you?

JOE O.S.

*Honestly? I paid a guy to set up my
broadband...*

ABBY

Don't touch it.

Don't even go anywhere near it.

JOE O.S.

That's what he said...

ABBY

It'll already be in the system
anyway and it could be trip-wired.

JOE O.S.

Meaning?

ABBY

One - it could cause it to
accelerate so much it derails; and
two - we need to get everyone
off...

JOE O.S.

How the fuck is this happening?

ABBY

It's OK...

JOE O.S.

It does not sound OK!

ABBY

Well no, I don't suppose it is,
but...

JOE

I'm all in for the butts?

ABBY

I'm here.
(beat)
So...

But as Joe EXHALES in response, the hen party returnees start
to play MUSIC and dance around-

Abby immediately struggling to hear-

ABBY (CONT'D)

(to Meg)

Could you ask them to turn that
down?

MEG

You used to be fun...

ABBY

No, I didn't...

MEG

(thinks, then-)

No... you didn't...

(joining the revellers)

You really need to turn that up...

And, as one cheerfully offers her a swig from their bottle-
Abby presses each pod further into her ear-

CUT TO:

43

INT. NIGHTSLEEPER / CAR A / MANAGER'S OFFICE - NIGHT ONE
00:19

Geoghan looks at his phone-

GEOGHAN

Do you, uh, have any idea how long
this is gonna take, coz I... I am
waiting on quite an important call?

JOE

(LAUGHS, then-)
Uh... doing my best, yeah?
(to Geoghan's phone)
You know, there's... something
bothering me here?

ABBY O.S.

(via Geoghan's phone)
There are a lot of things bothering
me...

JOE

Before we set off, there was a...
an incident. Kid stole a bag?

ABBY O.S.

O-K...

JOE

Another guy helped him.
We got it back, they ran off and...
the transport cops went after them -
delayed us a few minutes --

CRIEFF

Seven minutes. But my office was
unguarded for ten.

JOE

And it must've happened then.
Now either that was a real stroke
of good luck for some other person
loitering on that platform. Or...

ABBY O.S.

This has been planned in detail and
involves multiple people?

JOE
What do you think?

CUT TO:

44 **INT. EXPRESS / CAR A / STANDARD SEATED AREA - NIGHT ONE 00:22**

Clearly-panicked even more by this, Abby puts Joe on 'hold', then-

ABBY
(to Meg's phone)
Tobi, pull the CCTV from Glasgow Central at the time the 9 Alpha 272 should have set off, put a ring round it across those ten minutes, run Retrospective Facial Recs on everyone on the platform, see if anyone's in the database and if anyone else got off the train and left the station...

Tobi nods, Saj moving closer-

SAJ O.S.
(via Meg's phone)
Uh... UK Rail does have its own cyber defence team.

ABBY
Great.

SAJ O.S.
However...

ABBY
How-ever...?

SAJ O.S.
All their devices currently seem to be locked. And the lines of both UK Rail and the train operating companies are cutting in and out. We've got hold of some mobile numbers, but... I'd say he's right-
(beat)
Definitely planned in detail.

And Abby looks at him for a moment, then-

ABBY
(quietly)
You... you think I should bring Pev back?

SAJ O.S.
(horrified)
No!

ABBY

When he was at HQ, he *literally*
wrote the book on this...

SAJ O.S.

Have you totally blanked the office
party when he left? If Paul Peveril
sets foot in here again, Miller
will lose her shit...

But... Abby puts Saj on 'hold' now too, then dials another
number, waiting for a moment, until-

*MUSIC pumps out so loudly that it nearly bursts her ear-drum,
the screen taken over with strobe lighting, the person on the
other end of the line clearly at a gig-*

Abby turning the volume down and waiting, until-

*A man in his sixties appears, sweating and wearing a
Slaughter & the Dogs T-shirt. This is Paul Peveril, known to
Abby as **PEV**, but - when he speaks - his words can't be heard-*

ABBY

Pev?

PEV O.S.

(inaudibly)

What?

(beat)

I can't really --

ABBY

Can you hear me?

But it's hopeless and... Abby types on the screen instead-

*Pev reading the words that appear on his screen as everyone
jumps up and down around him-*

Everything you said would happen has.

Come to the Centre.

NOW.

*And, as Pev's eyes nearly pop out of his head... his FACE
FREEZES-*

Abby immediately switching calls, unmuting Joe, but... that
LINE IS NOW BREAKING UP as well-

ABBY (CONT'D)

Joe?

No response.

ABBY (CONT'D)
Are you there?

JOE O.S.
(via Abby's phone)
Can you... can you hear me?

ABBY
Yeah, lost you for a moment - I'm
on a train too...

JOE O.S.
Thought you were at Victoria?

ABBY
Heading there. I was actually at
the airport, but... I'm not keen on
planes anyway...

JOE O.S.
You know what? I'm starting to go
off trains...

ABBY
If I lose you again, call me back
direct on 07931 100 929 -- ('OK?')

However, as the Express enters a tunnel, the CALL CUTS OUT
altogether-

CUT TO:

45

INT. NIGHTSLEEPER / CAR A / MANAGER'S OFFICE - NIGHT ONE
00:23

Leaving Joe yet to even find a pen-

JOE
(via Geoghan's phone)
Hello?

RACHEL (O.S.)
How long's this going to go on for?

Rachel is now standing behind them, but Joe ignores her,
repeating the numbers to himself under his breath as he looks
for something to write them down on-

RACHEL (CONT'D)
I have to send... ('SOMETHING')

Seeing Joe next to the wires, her voice trails away though-

RACHEL (CONT'D)
You qualified for that?

JOE
Absolutely not.

And, as he starts to scrawl the numbers down uncertainly from memory, Rachel looks at the three very different men, immediately sensing that something is going on.

CUT TO:

46 **INT. EXPRESS / CAR A / STANDARD SEATED AREA - NIGHT ONE 00:24**

Abby desperately tries to resume each of her calls without success, the MUSIC further down the carriage louder than ever and the women singing along with it... Meg right in the middle, now seemingly part of the hen party herself-

ABBY

Meg!

MEG

Leave them alone - they're currently the best company on here...

And Abby's eyes move back to her phones in despair-

CUT TO:

47 **INT. NIGHTSLEEPER / CAR A / MANAGER'S OFFICE - NIGHT ONE 00:26**

Rachel crouching alongside Joe as they crawl through another station-

RACHEL

So who've you been speaking to?

GEOGHAN

"National Cyber Security Centre"?

Crieff glares at him, Rachel scrawling it on the back of her hand, Joe trying what he thinks is Abby's number, but-

AUTOMATED MESSAGE O.S.

(via the sat phone)

This number has not been recognised.

RACHEL

And your name is...?

GEOGHAN

What you doing?

RACHEL

I'm Rachel Lingfield, I'm a Lifestyle Trends Reporter? Sending a different story now...

And, as Joe flinches visibly, Lindsey appears behind Rachel too, Billy at her side-

BILLY
(to Crieff, of Lindsey)
We can't find her boy anywhere...

Joe tries another number, but... the result's the same.

CRIEFF
(to Billy, of Lindsey)
Knock on each cabin. Go door to door.

Billy nods and exits, Lindsey following.

RACHEL
(to Joe, insistently)
Are you going to give me your name?

GEOGHAN
(to Crieff)
Don't take this the wrong way,
but... next time?
I'm getting the Megabus...

But, as Rachel exits to get her iPad and Joe tries one final version of the number... it finally begins to RING out-

CUT TO:

48

INT. EXPRESS / CAR A / STANDARD SEATED AREA - NIGHT ONE 00:27

Abby answering-

ABBY
(of her number)
Didn't think you'd got it...

JOE O.S.
(via Abby's phone)
Really, really wasn't the same
without you Abigail...

ABBY
(glancing at Meg and the
hen party)
Abby'll do. And tbh, it's been a
mixed experience here too.
How are things?

JOE O.S.
*I'm on a moving train which someone
appears to be trying to drive from
their bedroom, a kid's gone
missing, and I've just had Laura
Kuenssberg next to me.
I'd say things could be better.*

Saj reappears on one half of Meg's screen now too-

Another woman on the other-

SAJ O.S.
(via Meg's phone, to Abby)
Tell me you didn't do it...

ABBY
Don't need your permission to do
anything Mr Sidhu...

SAJ O.S.
No. But you need the DG's...

And Abby's screen divides once more - a name appearing momentarily before their image follows-

Nicola Miller

ABBY
(to Joe)
OK, just hold on for me please...

JOE O.S.
(via Abby's phone)
Holding on, Abby. Holding. On.

She mutes Joe again, then... automatically stands to attention-

CUT TO:

49

INT. NCSC / INCIDENT ROOM / LONDON - NIGHT ONE 00:29

Saj straightening his shirt as the new addition appears on his bank of screens-

A woman in her fifties wearing evening dress. This is Nicola MILLER, Director General of GCHQ-

MILLER O.S.
(via screen)
Well the side effect of this
happening within two hours of my
Mansion House speech is that I
appear to be more dressed for the
occasion than you.

Abby pulls at her holiday clothes self-consciously without saying anything-

ABBY O.S.
(nods)
Ma'am.

A panicked-looking Tobi enters clutching a tablet... Saj immediately registering his expression-

MILLER O.S.

We've managed to get through to Cowlairs and UK Rail's Gold Command is assembling as we speak, but the Transport Secretary is remaining elusive. Seems she sleeps more deeply than the rest of us. After recent headlines, not sure how...

ABBY O.S.

Who's going to have operational control?

MILLER O.S.

Security, Police Scotland and the BTP are all claiming it, but the decision has been made- You are. This is why we exist, Abby. And tonight's either the night when Former Technical Directors get a call begging them to come back... or Acting Technical Directors lose the "Acting" for good.

ABBY O.S.

You mean it?

MILLER O.S.

On one condition.

Abby waits - yes?

MILLER O.S. (CONT'D)

Do not, under any circumstances, call Paul Peveril.

And, as Saj clenches his jaw, Abby smiles awkwardly, then continues regardless-

ABBY O.S.

Uh.... get them to find out if there are any problems with any other trains round the country, and hold the Heart of Britain at Motherwell, which it's scheduled to arrive at shortly- Then we'll be the ones in control...

MILLER O.S.

Done.

TOBI

(approaching)

Um... not quite-

(MORE)

TOBI (CONT'D)

We've got the Facial Recs back from
Glasgow Central...

CUT TO:

50 INT. EXPRESS / CAR A / STANDARD SEATED AREA - NIGHT ONE 00:31

And, as Abby listens-

TOBI O.S.

(via Meg's phone)

Seems there's, uh... currently an
Interpol Red out for someone on
that train...

ABBY

What?

TOBI O.S.

Police Scotland have cars on their
way. They disappeared whilst
released on investigation, end of
last year. Looking at a picture of
them now...

JOE O.S.

(via Abby's phone)

Abby, I'm lonely here.
What do you want me to do?

ABBY

(unmuting, to Joe)

Sorry, sorry, listen - there's
someone on your train who should
not be approached.
We're gonna hold you at Motherwell,
OK?

CUT TO:

51 INT. NIGHTSLEEPER / CAR A / MANAGER'S OFFICE - NIGHT ONE
00:32

As Abby's voice comes through Geoghan's speaker again, Joe
and Crieff look at each other uneasily, before their gaze
moves across the office to-

GEOGHAN

Hey... nothing to do with me, I
promise.

JOE

I hope not.
Or this is gonna be really socially
awkward...

ABBY O.S.
(via Geoghan's phone)
OK, my colleague's giving me a
description...
(beat)
He's got dark hair...

They continue to look at Geoghan. He has dark hair.

ABBY O.S. (CONT'D)
Brown eyes...

Geoghan has brown eyes. He blinks, his discomfort increasing.

ABBY O.S. (CONT'D)
A red jacket...

Geoghan hasn't got a red jacket though. He smiles at them in relief. But not only does Crieff fail to smile back, Geoghan's smile drops too when he realises why, both of them now staring at-

The dark haired, brown eyed, red jacketed... Joe-

JOE
Oh, come on...

And he shakes his head for a moment, characteristic weary smile spreading across his face, before... suddenly grabbing Geoghan's phone and RAMMING into him, then charging out towards the gangway-

CUT TO:

52 **INT. EXPRESS / CAR A / STANDARD SEATED AREA - NIGHT ONE 00:33**

Abby peering at her screen as-

Saj turns a tablet round and moves it towards the camera-

SAJ O.S.
(via Meg's phone)
You know the craziest thing?
According to this... he actually
used to be a DI in the Met.

And, as an old image of a fresh-faced Joe appears-

A DIALLING TONE is heard on Abby's phone-

CUT TO:

53 **INT. CLUB LOUNGE / CAR B / NIGHTSLEEPER - NIGHT ONE 00:33**

Joe pushing past Yas, Billy and Lindsey and... disappearing into the gangway to Car C-

CUT TO:

54 INT. NIGHTSLEEPER / LOCOMOTIVE / CABIN - NIGHT ONE 00:34

The still-oblivious Maver APPLYING THE BRAKES as... the **MAP** and clock reappear-

287 minutes to London

The white lights of Motherwell Station, and the blue lights of a Police car, flashing beyond...

END OF PART THREE.

PART FOUR55 EXT. MOTHERWELL STATION - NIGHT ONE 00:34

The Heart of Britain SLOWS-

CUT TO:

56 INT. MOTHERWELL STATION / NIGHTSLEEPER / CAR E / CORRIDOR / - NIGHT ONE 00:35

Joe striding through the next carriage, whispering-

JOE
(into Geoghan's phone)
Could I have a cab from Motherwell
Station, please?

But *two PS OFFICERS* head out onto the platform and-

Joe immediately ducks out of view-

CUT TO:

57 INT. MOTHERWELL STATION / NIGHTSLEEPER / CAR A / STANDARD SEATED AREA - NIGHT ONE 00:36

Crieff marching along the aisle, the train STOPPING and the external door OPENING-

The First PS Officer holding up the same image of Joe-

FIRST PS OFFICER
That him?

Crieff nods-

FIRST PS OFFICER (CONT'D)
Keep every door locked bar this
one.

And the First Officer heads past him, shouting-

FIRST PS OFFICER (CONT'D)
I'm gonna need everyone out onto
the platform please, everyone out
via the *front* door of Carriage A
only...

MURMURS OF UNREST immediately sweep the seats and... the
officer DRUMS on the door of the toilet cubicle-

FIRST PS OFFICER (CONT'D)
That includes whoever's in there...

CUT TO:

58 **INT. EXPRESS / CAR A / STANDARD SEATED AREA - NIGHT ONE 00:36**

Abby, meanwhile, remains solely on Meg's phone-
Saj and Miller's images on the screen-

SAJ O.S.
(via Meg's phone)
*Right, they're at Motherwell,
Police Scotland officers are
present and an engineer's just a
couple of minutes away...*

ABBY
OK...

SAJ O.S.
*But there are now reports coming in
of signalling problems...*

MILLER O.S.
(via smartphone, alarmed)
Where?

SAJ O.S.
(via Meg's phone)
Uh... everywhere?

And, as Abby looks out of the window-
Central London can now be seen in the distance.

CUT TO:

59 **INT. NCSC / INCIDENT ROOM / LONDON - NIGHT ONE 00:37**

Tobi with a phone pressed to his ear, as-

MILLER O.S.
(vis screen)
You still moving Abby?

ABBY O.S.
Yeah...

MILLER O.S.

Where's Draycott? We have what appears to be co-ordinated attacks on completely separate systems- We need to speak to the Minister...

TOBI

We have located her.
She's on a train too...

ABBY O.S.

Get her off it...

TOBI

We would, but... she seems to be out of coverage...

MILLER O.S.

The Press has had an effect then - after charging the Great British taxpayer to chauffeur her from one end of a road to another, her ministerial car is finally taboo...

CUT TO:

60

INT. EXPRESS / CAR A / STANDARD SEATED AREA - NIGHT ONE 00:37

Abby's mind is racing though-

ABBY

The Transport Secretary's on a train?

SAJ O.S.

(via Meg's phone)
Apparently.

ABBY

She's out of coverage?

TOBI O.S.

Yeah?

ABBY

Do we know what train it is?

SAJ O.S.

Why?

And, as Abby waits for them to catch up-

CUT TO:

61 INT. MOTHERWELL STATION / NIGHTSLEEPER / CAR E / CORRIDOR - NIGHT ONE 00:38

A woman in her mid-fifties opens the door of her cabin. This is Liz **DRAYCOTT**, the Transport Secretary-

BILLY

We're going to need you to get off please, there's a problem with the train.
Leave via the front door of Carriage A and assemble on the platform.

Nisbit - *Draycott's* Special Advisor - appearing behind her as Billy and the First Officer move on-

DRAYCOTT

(to Nisbit)

There is no way I'm going out there - one picture of me stuck on a platform in the middle of nowhere next to an unreliable train and I'm viral again...

And, as Nisbit heads out... Geoghan loitering at one end of the corridor-

Joe peers back down from the other, unseen, watching as-

Billy and the First Officer KNOCK on another cabin, whilst-

The Second PS Officer is clearly visible through the exit at his side-

Joe slipping into the gangway unnoticed.

CUT TO:

62 INT. EXPRESS / CAR A / STANDARD SEATED AREA - NIGHT ONE 00:38

Abby looks out of the window-

The lights and chimneys of the Battersea Power Station development visible outside - Grosvenor Bridge, Chelsea and... Victoria Station beyond-

And she responds by... starting to push her way through the hen party-

MEG

Abs?

But Abby just quickens her pace.

CUT TO:

63 INT. MOTHERWELL STATION / NIGHTSLEEPER / STANDARD SEATED AREA / CAR F - NIGHT ONE 00:39

The handful of people in here are either asleep, occupied by their devices, or focused on the Police outside-

Joe moving past and into the luggage area-

CUT TO:

64 INT. MOTHERWELL STATION / NIGHTSLEEPER / LUGGAGE AREA / CAR F - NIGHT ONE 00:40

Joe getting to the external door and pushing the keypad, only to find that... the door doesn't open. And he goes to try again, until-

The Third PS Officer looms into view, just a few feet away and heading directly for the same door-

Joe lurching back and scrambling into one of the largest storage spaces behind him, only for-

MOUSE (O.S.)
(yelping)
Ow!

Mouse is already in there, Nintendo Switch clutched to his chest, and... Joe puts his fingers to his lips desperately, Mouse blinking back, Joe smiling as disarmingly as he can, but saying nothing as-

The Officer puts his hands to the glass and stares in-

CUT TO:

65 INT. NIGHTSLEEPER / LOCOMOTIVE / CABIN - NIGHT ONE 00:44

Maver flicks switch after switch, turning everything off, culminating in the headlights and the ENGINE-

CUT TO:

66 INT. MOTHERWELL STATION / NIGHTSLEEPER / CAR B / CLUB CAR - NIGHT ONE 00:40

The lights in the carriages going off as the harassed Yas attempt to usher half-dressed passengers from their cabins into the next carriage, only to discover that some people in the lounge don't appear to have moved an inch-

MOY
Are we gonna be able to get back on?

YAS
I don't know, but if you could please just --

MOY
Could you find out?

KYLE
Do we empty our cabins?

YAS
No, no, please just --

SOPHIE
(of Fraser)
My father-in-law's got important medication in there...

Yas looks thrown. And, whilst Rachel exits with her iPad but without her bags, Kyle takes Yas's arm and speaks quietly-

KYLE
Dad's not really well enough to be on here, but... he spent most of his career driving it, so... we wanted him to get it. One more time.

YAS
I'm sorry.

KYLE
We can't take him out into the cold.

FRASER
(to Yas, breathlessly)
Ignore them - they don't know what they're talking about. I'm fine...

And Fraser starts to stand, but-

SOPHIE
Fraser, please!

YAS
He *is* going to have to leave...

KYLE
(exiting, unimpressed)
I'll speak to the Train Manager...

Chrissy entering with Loz-

CHRISSY
(of Car A)
You want me to go down there?

YAS
Yes.

CHRISSY

Well you're gonna have to remove
that kitchen and half the chairs
coz it isn't accessible...

And, as Yas stares at her, completely overwhelmed-

CUT TO:

67

INT. EXPRESS / CAR A / STANDARD SEATED AREA - NIGHT ONE 00:42

Abby reaches the end of the carriage and looks out again-

The Express is almost into Victoria.

But as she stands at the door, ready to be the first off...
the train BRAKES suddenly, throwing her and Meg forward. Abby
steadies herself, then presses her face against the window,
trying to see what caused it-

*A red light now holding them with only the driver's cabin
level with the platform, her own exit stopping short-*

DRIVER O.S.

(over sound system)

*Sorry about that everyone, not
quite sure what the problem is.
Fingers crossed, we'll be pulling
into the platform soon...*

The TRAIN MANAGER passes them and RAT-A-TAT-TATS on the door
to the driver's cabin, entering as it opens-

Abby looking back at Meg's phone urgently-

ABBY

Do we have confirmation that
everyone's off the Heart of
Britain?

But Saj's image is frozen once more, and-

Abby SLAMS her palm against the window in frustration-

CUT TO:

68

**INT. MOTHERWELL STATION / NIGHTSLEEPER / CAR A / STANDARD
SEATED AREA - NIGHT ONE 00:43**

More and more people passing Crieff as... the Second PS
Officer and Maver head in-

MAVER

(of the Second Officer)

Fellah here says there's a problem
with the comms?

CRIEFF

You didn't think it was strange no-one had spoken to you since Glasgow?

Kyle approaches.

KYLE

(to Crieff)

Excuse me?

CRIEFF

(to Kyle)

Just keep going please...

(to Maver)

I couldn't get through to you, Cowlairs couldn't get through to either of us...

KYLE

It's about my dad...

CRIEFF

I don't care if it's about *my* dad - off!

YAS

You have to open door five.

CRIEFF

One only.

YAS

There's a woman in a wheelchair...

And, without an answer to that, Crieff stares at her, until-

MAVER

I've spoken to them twice.

CRIEFF

What?

MAVER

Cowlairs.

CRIEFF

No, you haven't...

Pause, then-

MAVER

I've spoken to *someone*...

And, as Crieff and Maver stare at each other-

KYLE

My father is *not* well enough to
leave the --

CRIEFF

(harassed)
Everybody's leaving!

Crieff goes to exit himself, but... the outraged Kyle grabs him-

KYLE

You don't -- ('UNDERSTAND')!

The Second PS Officer immediately grabbing Kyle in response, Kyle trying to yank himself free, only to... *catch the Fourth Officer full in the face-*

CUT TO:

69

**INT. MOTHERWELL STATION / NIGHTSLEEPER / LUGGAGE AREA / CAR F
- NIGHT ONE 00:44**

Still outside, the Third Officer talks into his radio-

Joe's eyes moving from him to Mouse, before-

JOE

(of the Switch)
You any good on that?

Mouse doesn't respond.

JOE (CONT'D)

What's your favourite course?
Mine's, uh, mine's the Water Park.

Pause, then-

MOUSE

Mine too.

Joe smiles again. And Mouse almost smiles as well, until-

BILLY

(from the Seated Area)
Everybody off via Carriage A
please!

Billy's standing there, First Officer alongside him, checking the seats before his eyes turn to... the luggage area-

Joe and Mouse freezing-

CUT TO:

70

OMITTED

71 INT. MOTHERWELL STATION / NIGHTSLEEPER / STANDARD SEATED AREA
/ CAR F - NIGHT ONE 00:45

As the final passenger exits, the First Officer moves towards the doors to the luggage area, Billy seeing Geoghan approaching behind-

BILLY
You need to leave the train, sir...

GEOGHAN
(of Joe)
Dude's got my phone and I really --

FIRST PS OFFICER
Leave that to us...

And, as Geoghan hovers, clearly determined not to leave it behind, the First Officer puts his hand on the door-

CUT TO:

72 INT. MOTHERWELL STATION / NIGHTSLEEPER / CAR F / LUGGAGE AREA
- NIGHT ONE 00:45

Joe closing his eyes, resigned to his fate-

CUT TO:

73 INT. MOTHERWELL STATION / NIGHTSLEEPER / CAR F / STANDARD
SEATED AREA - NIGHT ONE 00:46

The First PS Officer opening the door, only to find-
Mouse standing there-

BILLY
Hey... I think we've been looking
for you...

FIRST PS OFFICER
(looking past him)
Anyone else in there?

There's a pause, then... Mouse shakes his head. And Billy and the First Officer look at each other in confusion, then-

BILLY
Make your way along-
Your mum's on the platform.

MOUSE
Just get my console...

And, as Mouse heads back in-

SECOND PS OFFICER (O.S.)
(via Airwave)
*Bravo Delta, this is one-three-two-
five-two with an urgent on the
platform - repeating urgent, over!*

The First Officer turns and immediately starts to head back -
Billy and Geohan following-

CUT TO:

74 **INT. LUGGAGE AREA / CAR F / NIGHTSLEEPER / MOTHERWELL STATION
- NIGHT ONE 00:46**

Joe staring back at the returning Mouse from the same hunched
position as before, hardly able to believe it-

CUT TO:

75 **EXT. MOTHERWELL STATION / PLATFORM 2 - NIGHT ONE 00:47**

More and more of the unhappy passengers piling out of the
front door and seeing that-

The Second and Fourth PS officers are now wrestling with Kyle
on the ground outside-

Rachel walking away, phone in the air, waiting for coverage,
until... there's the sound of a SWOOSH - email sent - and she
does an immediate about-turn-

Lindsey, meanwhile, weaving through the crowd...

LINDSEY
Excuse me, has anyone seen my boy?
Please? Has anyone seen my son?

NISBIT
(to Crieff)
Is this absolutely necessary?

YAS
(also to Crieff, Loz just
behind her)
Ian?

Crieff sees Rachel now walking back towards the train doors.

CRIEFF
(to Rachel)
Where are you going?!

RACHEL
To get my things.

CRIEFF
Stay where you are!

YAS

You have to open an *accessible*
door...

NISBIT

(quietly)

You see, this is a very delicate
situation...

CRIEFF

What?!

NISBIT

For the Minister for Transport?
Twitter is *not* her friend.

And, as Crieff looks at Nisbit incredulously, the Second and Fourth officers cuff Kyle's hands behind his back, the First and Third Officers appearing too, and Crieff turning to Yas-

CRIEFF

Get the ramp...

And, as Yas gets back on, Rachel tailgates her regardless, Lindsey's head spinning round more desperately than ever-

CUT TO:

76

INT. EXPRESS / CAR A / STANDARD SEATED AREA - NIGHT ONE 00:49

Abby and Meg still stuck in the same spot without coverage as the now clearly harassed Train Manager heads back out of the driver's cabin, speaking into his handheld device-

TRAIN MANAGER

...nah, not just *our* light, *every*
light - they're *all* on red!

He continues on his way, Abby watching him for a moment, then turning and... RAT-A-TATTING on the cabin door herself - entering as it opens, Meg watching her-

CUT TO:

76A

INT. EXPRESS / DRIVER'S CABIN - NIGHT ONE 00:49

The **EXPRESS DRIVER** staring out of his front window wearily-

Abby passing behind him, OPENING the door at the side and...
jumping out-

CUT TO:

77

EXT. LONDON VICTORIA STATION / PLATFORM 17 - NIGHT ONCE 00:49

The Driver realising that it's not the Manager-

TRAIN DRIVER

Hey!

But Meg does exactly the same - the pair heading off along the platform at pace, cases WHEELING behind them-

CUT TO:

78 **INT. MOTHERWELL STATION / NIGHTSLEEPER / CAR B / CLUB CAR - NIGHT ONE 00:50**

Billy returning to the lounge and seeing that-

Moy is refilling his glass, whilst... Fraser and Sophie remain seated too, oblivious to Kyle's situation-

BILLY

Why are you still here?!

CHRISSY

It's not by choice...

FRASER

You should really have booked Passenger Assist...

CHRISSY

Well how could...?

MOY

I'll get off...

(beat)

But only when there's another train to get onto.

Fraser, however, stands once more - pained, but defiant-

FRASER

I'm going...

SOPHIE

Wait for me to get your meds...

Sophie exits-

CUT TO:

79 **INT. NIGHTSLEEPER / CAR A / MANAGER'S OFFICE - NIGHT ONE 00:50**

The SBC flashing three times and giving out a long BEEP, then-

CUT TO:

80 INT. NIGHTSLEEPER / LOCOMOTIVE / CABIN - NIGHT ONE 00:50

A light on one side of the dashboard switches on - even though the cabin's still empty - followed by the one next to it... and the one next to that-

CUT TO:

81 EXT. MOTHERWELL STATION / PLATFORM 2 - NIGHT ONE 00:51

Every external door OPENING and-

Crieff turning to look at the train in confusion-

The motors and transformers in the engine starting to WHIRR-

Maver instantly stopping in his tracks as he hears the sound-

CUT TO:

82 INT. MOTHERWELL STATION / NIGHTSLEEPER / CAR F / CORRIDOR - NIGHT ONE 00:51

Joe and Mouse standing there in surprise, their door now open too - Joe looking at Mouse-

JOE

You need to get off, mate.

MOUSE

So do you.

Joe holds out his hand. Mouse shakes it. And he goes to exit, until... the external door BEEPS and... CLOSES again-

CUT TO:

83 EXT. MOTHERWELL STATION / PLATFORM 2 - NIGHT ONE 00:52

The lights in Car A switching on, then... every other car doing the same in a domino rally of illumination, before ending on-

Joe and Mouse - Joe PRESSING the internal button, but nothing happening-

Lindsey, stopping as she makes her way frantically through the passengers... the Police spotting them as well-

LINDSEY

Mouse?

She runs towards the door and PRESSES the pad there as well. Nothing. She PRESSES the pad again. *Still nothing.*

LINDSEY (CONT'D)

Open it!

JOE
(through the window)
I'm trying...

The officers trying to open the rear door of Car A-

Crieff and Loz the accessible door of Car C... Chrissy staring back-

Maver pushing past person after person in the opposite direction, his pace increasing as the WHIRRING does the same. And, when he reaches the locomotive, he sees that - whilst its door is closed and the cabin unoccupied - the headlamps flick back on, illuminating the track in front. But as Maver's eyes move from the track back to the cabin - who did that? - *the train actually starts to MOVE-*

CUT TO:

84 INT. MOTHERWELL STATION / NIGHTSLEEPER / CAR F / CORRIDOR - NIGHT ONE 00:52

Mouse gazing out-

Lindsey starting to run alongside him... running like only a parent trying to save their child can run-

Joe charging in the same direction, but - with the train's momentum in his favour - moving away, lights flickering-

CUT TO:

85 INT. MOTHERWELL STATION / NIGHTSLEEPER / CAR E / CORRIDOR - NIGHT ONE 00:52

Draycott emerging from her cabin, only to see that... not only is the train pulling out of the station-

Nisbit is staring back at her through the window, still on the platform. And, after a second, she's gone-

Joe entering and HITTING the emergency button, but... it makes no difference. And he pushes past-

CUT TO:

86 INT. MOTHERWELL STATION / NIGHTSLEEPER / CAR D / CORRIDOR - NIGHT ONE 00:53

The retreating Geoghan looking round in confusion from the doors at the end, as Joe scrambles past him too...

GEOGHAN
(shouts)
Hey!

...STRIKING another emergency button, still without any response-

CUT TO:

87 INT. MOTHERWELL STATION / NIGHTSLEEPER / CAR C / CORRIDOR - NIGHT ONE 00:54

The stunned Yas emerging behind Chrissy with a ramp, the pair of them seeing-

Loz staring back helplessly-

Joe hurtling past them as well, JABBING the button in there-

CUT TO:

88 INT. MOTHERWELL STATION / NIGHTSLEEPER / CAR B / CLUB CAR - NIGHT ONE 00:54

Moy, Billy, Rachel, Sophie and Fraser open-mouthed-

The handcuffed Kyle looking back, an officer at either side-

The horrified Crieff holding their stares-

Joe passing them all as the train picks up SPEED, PUNCHING yet another emergency button, before-

CUT TO:

89 INT. MOTHERWELL STATION / NIGHTSLEEPER / CAR A / STANDARD SEATED AREA - NIGHT ONE 00:55

Joe enters here also-

The door of the toilet cubicle finally starting to OPEN and... Erin appearing, headphones still over her ears, but looking completely different - fresh-faced, dressed in lounge wear, eye mask now on top of her head and the same bag gripped firmly - the last of The Twelve remaining onboard-

Joe passing her, scrambling to the secure blacked out double doors at the very front of the carriage, and - as he PUNCHES the final emergency button - he sees that-

The driver he saw at Glasgow is gazing right back at him from the end of the platform, out of breath - if he's there... how are they moving?

ERIN

(lowering her headphones)
Where is everyone?

And, as she smiles at him obliviously-

CUT TO:

90 **EXT. MOTHERWELL STATION / PLATFORM 2 - NIGHT ONE 00:55**

Lindsey, running for her boy's life, realises that she can no longer keep up and-

LINDSEY
(roars)
Mooooouusse!

Mouse blinking back helplessly from within the final carriage as he disappears...

...the TEXT on the information screen above his mum's head doing exactly the same-

CUT TO:

91 **INT. LONDON VICTORIA STATION / CONCOURSE - NIGHT ONE 00:55**

Abby and Meg emerging onto the concourse, Meg's phone immediately beginning to VIBRATE again-

CUT TO:

92 **INT. NCSC / INCIDENT ROOM / LONDON - NIGHT ONE 00:56**

Saj and Tobi still standing there-

Miller on one screen-

Abby another-

ABBY O.S.
(via screen)
Well?

SAJ
They're... they're saying it's left the station again with some passengers still onboard...

ABBY O.S.
What?

SAJ
But... without the driver. Any driver...

CUT TO:

93 **INT. LONDON VICTORIA STATION / CONCOURSE - NIGHT ONE 00:56**

And, as Abby stares back, more and more of the late-night travellers around her turn to the vast information boards there as well - looming high above them-

Every destination, every time, wiped from those too-

MEG

Abs...

Abby's utterly focused on Meg's phone though-

TOBI O.S.

*(via Meg's phone)**We have... we have a hostage situation...*

MILLER O.S.

*What is this?
Activists? Terrorists?
Organised crime?*

ABBY

I have no idea-
But every other train in the
country stops *right now*...

MEG

Abs...

However, the only thing Abby reacts to is a second CALL coming in on her own phone - Meg glued to the four words that have appeared on one of the three central screens above them-

MEG (CONT'D)

*(shouts)**Abby!*

And, as Abby ANSWERS her phone, she also finally looks up too... seeing-

MY NAME IS THE DRIVER

Another word appearing on the screen next to it-

TONIGHT

Then four more on the one next to that-

I AM IN CONTROL

A voice speaking quietly into Abby's ear as she reels-

JOE O.S.

*(via Abby's phone)**It's Joe. My name? It's Joe.
And I'll help you... I will.
But you're going to have to help
me...*

CUT TO:

94 INT. NIGHTSLEEPER / CAR A / STANDARD SEATED AREA - NIGHT ONE
00:58

Erin staring at Joe as-

ABBY O.S.
(via Geoghan's phone)
And why would I possibly do that?

Pause, then-

JOE
What else you got?

*And, as the clock and **MAP** graphics return, the train starting to move and the clock count DOWN... DOWN... DOWN once more-*

286 minutes to London

Joe's eyes burn-

CUT TO:

95 EXT. NIGHTSLEEPER - NIGHT ONE 00:58

The Heart of Britain ROARING into the night and... **everything going BLACK.**

END OF EPISODE ONE.