

BODYGUARD
Episode 2

Post Production Script - UK TX Version.
22nd June 2018.

09:59:30 VT CLOCK (30 secs)
World Productions
Bodyguard
Episode 2 - DRIC922R/01

09:59:57 CUT TO BLACK

10:00:00 SUPER CAPTION: **PREVIOUSLY**

David with the Train Guard. David shows his
police warrant card.

DAVID
Sergeant David Budd, Metropolitan
Police.

See the Subject standing on the platform.

GUARD
British Transport Police have put
out an alert on a possible suicide
bomber attempting to board a
London-bound service.

Nadia looking terribly frightened.

She moves to key the trigger.

DAVID
Don't do that! Please don't do
that! Please. Just stay still. Stay
still.

CUT TO BLACK:

10:00:11 TITLE CARD: **BODYGUARD**

SC019 OFFICERS
Armed Police! Armed Police! Get
down on the ground!

CUT TO:

SC019 board the carriage.

SC019 OFFICERS (CONT'D)
Put your hands on your head and get
down! GET DOWN!

The Subject, hands above his head falls to his
knees.

Tanner keeps the pressure on Nadia.

Music

10:00:00
DUR: 1'39".
Specially
composed.

DAVID
Nadia, stay right there, don't
move, don't move. Please don't
move, Nadia!

TANNER (OVERLAPPING)
You need to come out now, Miss.
Step out of the toilet!

In fear Nadia starts to comply. She edges
forward. David throws his arms around her.

DAVID
No! (Okay).

CUT TO BLACK:

10:00:24 SUPER CAPTION: **RICHARD MADDEN**

CRADDOCK (V.O.)
Great job, David, credit to the
Branch.

CUT TO:

David with Craddock.

CRADDOCK (CONT'D)
I'm assigning you to a Cabinet
Minister.

DAVID
(Flatly.)
Very good, ma'am.

Andrew Marr interviews Julia.

ANDREW MARR
Home Secretary, just how anxious
should we be about this terrorist
threat?

JULIA
Only those intent on acts of
violence have anything to fear.

CUT TO BLACK:

10:00:38 SUPER CAPTION: **KEELEY HAWES**

JULIA (V.O.)
The Counter-Terrorism and Security
Act...

CUT TO:

JULIA (ON TV) (CONT'D)
...2015 simply does not go far
enough.

Julia with Roger outside Parliament.

ROGER
You're making a move for the
leadership.

CUT TO BLACK:

10:00:45 SUPER CAPTION: **GINA McKEE**
SOPHIE RUNDLE
VINCENT FRANKLIN
PIPPA HAYWOOD

DAVID (V.O.)
That interview you did on Tele
(T.V.)...

CUT TO:

David in Julia's flat.

DAVID (CONT'D)
Did you mean what you said?

JULIA
(Sudden coldness.)
The thing is, David slash Dave, I
don't need you to vote for me, only
to protect me.

CUT TO BLACK:

10:00:52 SUPER CAPTION: **PAUL READY**
TOM BROOKE
NICHOLAS GLEAVES

JULIA (V.O.)
I can't see any justification...

CUT TO:

David on his laptop looking at her voting
record. Then watching her on TV.

JULIA (CONT'D) (V.O.)
... for believing the Taliban would
govern Afghanistan in peace and
harmony, or Isis would ever form a
state with which the world could
have diplomatic relations. That
doesn't require apologising for the
past.

David rewinds the interview. Looks dark.

JULIA (CONT'D) (V.O.)
...doesn't require apologising for
the past.

CUT TO BLACK:

10:01:09 SUPER CAPTION: **STUART BOWMAN**
DAVID WESTHEAD
ASH TANDON

VICKY (V.O.)
You need help, Dave.

CUT TO:

David in Vicky's home.

DAVID
Love, I'm sorry, but we can work
through this...

VICKY
I've met someone.

David smashes the bottle of beer.

DAVID
Shit!

CUT TO BLACK:

10:01:18 SUPER CAPTION: **PRODUCED BY**
ERIC COULTER
PRISCILLA PARISH

ANDY (V.O.)
Put "PTSD" on your job
application...

CUT TO:

Andy and David sitting on a bench.

ANDY (CONT'D)
...who's going to hire you.

DAVID
You said it. Out in Helmand.

CUT TO BLACK:

10:01:23 SUPER CAPTION: **CREATED AND WRITTEN BY**
JED MERCURIO

DAVID (V.O.)
If you ever found yourself right
beside one of those...

CUT TO:

David primes the illegal pistol.

DAVID (CONT'D)
...bastards that sent us out there,
you'd just close your eyes and pull
the trigger...

CUT TO BLACK:

10:01:29 SUPER CAPTION: **DIRECTED
BY
THOMAS VINCENT**

CUT TO:

10:01:31 **EXT/INT. HEATH BANK SCHOOL/CAR. A FEW DAYS
LATER. DAY**

David's car pulls up outside the school. All the
kids have gone in already.

X
Music Ends
10:01:39

DAVID
Like a prince and a princess
getting a lift in, eh. Everyone
else is already in so in you go,
quickly, all right.

He parks up and pulls on the handbrake. Ella
moves but Charlie doesn't.

DAVID (CONT'D)
Right, come on, now, Charlie, we
had all that messing about at home.
Let's not make it worse, please.

ELLA
He says they call him names, he
hates it.

DAVID
What have I told you about crying?
Never show weakness. They'll only
hurt you more.

Charlie struggles to overcome his tears.

DAVID (CONT'D)
Right, big man, in you go. Charlie,
in we go, please. Good boy.

Charlie and Ella exit. David watches them go, conflicted over sympathy for his son and his instinct to toughen him up.

Music

10:02:09
DUR: 0'34".
Specially
composed.

CUT TO:

10:02:14 **INT. MINISTERIAL VEHICLE. LATER THAT DAY. DAY**

On the backseat, Julia studies documents from her ministerial boxes. David rides shotgun, pensive about his son's situation. She barely pays David any attention, aloof with him. David's phone vibrates. Julia looks up in annoyance. The caller ID is Vicky. He declines the call.

DAVID

Sorry, ma'am.

Julia returns to work.

His phone vibrates, Vicky again. He declines it again.

DAVID (CONT'D)

Sorry, ma'am, I need to keep it on for work.

The phone vibrates again, Vicky again. Julia looks up.

JULIA

I think you'd better answer that before it drives us all up the wall.

DAVID

Apologies, ma'am.

David answers the phone, still maintaining his lookout cycle. He talks in whispers, embarrassed.

Julia pretends not to listen to his end (she can't hear Vicky's), but she does.

DAVID (CONT'D)

(Into phone.)
Hi, Look I'm...

VICKY (O.S.)

(Out of phone.)
What were you thinking this morning? I just got called in by his teacher! He's really upset!

X
Music Ends
10:02:43

DAVID (CONT'D)
(Into radio.)
Seven Nine, Lavender entering the
building.

KIM (O.S.)
(Out of radio.)
Received.

David follows Julia.

CUT TO:

10:03:49 **INT. HOME OFFICE. 4TH FLOOR. LATER THAT DAY. DAY**

David stands at his post, watching entrances and
exits, while routine business goes on around
him. Enter Mike Travis.

MIKE
Morning, Sergeant.

DAVID
Morning, sir.

As Mike proceeds through the office, he spies
Julia in her office with Hunter-Dunn. Rob passes
nearby.

MIKE
Someone screwed up the time? I
thought the conference was at ten.

ROB
No, it's still on.
(Of Julia and Hunter-Dunn.)
Some kind of private meeting.

Rob moves on. Mike looks a little pissed off. He
heads to his office.

David takes it all in; he looks to Julia's
office.

CUT TO:

10:04:19 **INT. HOME OFFICE. JULIA'S OFFICE. DAY**

Hunter-Dunn speaks gravely to Julia, in low
voices, as he shows her a file.

HUNTER-DUNN
We've acquired intelligence on a
possible terrorist attack on a
London school.

X
Music Ends
10:04:03

JULIA

(Low)
Oh My God.

HUNTER-DUNN

The cell's comms are encrypted but
meta-data suggests a pattern of
reconnoitring schools.

He indicates a list of schools in the file, one
of which is Heath Bank Primary School.

JULIA

Feed these through to the police
when they arrive.

Julia moves as if that's the matter dealt with,
but Hunter-Dunn doesn't.

HUNTER-DUNN

Ordinarily I would, but one of the
schools threw up a link to a
serving police officer. His kids
attend. David Budd.

Julia looks at David.

JULIA

(Shocked. Beat.)
It may be a coincidence...

HUNTER-DUNN

Yes, it may, or a terrorist cell's
obtained confidential information
on the officer who foiled the 1st
of October attack and this is their
plan for revenge.

Julia's absorbs all the implications.

HUNTER-DUNN (CONT'D)

In my experience information
leakage occurs for one of two
reasons, either police officers
fail to communicate securely, or an
officer susceptible to bribery or
blackmail is responsible for the
disclosure.

JULIA

If there's a police leak, we should
keep this to ourselves.

Hunter-Dunn reacts.

HUNTER-DUNN

Thank you. And taking specific steps to protect the school in question may redirect the terrorists towards a different course of action, action we're unprepared for...

She looks out towards David, who happens not to be looking her way. She's deeply conflicted, on the horns of a dilemma.

JULIA

We'll tighten security around the schools and hold back the reason why.

Julia stands to exit her office and Hunter-Dunn gathers his papers.

CUT TO:

10:05:30 **INT. HOME OFFICE. 4TH FLOOR/CONFERENCE ROOM.**
CONTINUOUS. DAY

David misses Julia's look, oblivious, his attention captured by the Head of Counter-Terrorism (HoCT) leading Commander Anne Sampson and her retinue towards the conference room.

Mike greets Sampson.

SAMPSON

Mike.

MIKE

Anne.

Julia exits her office followed by Hunter-Dunn and spots Tahir.

Rob is outside Julia's waiting for Julia with Tahir Mahmood nearby.

JULIA

Tahir, how are you settling in?

And they all head to the conference room.

TAHIR

Great. Thanks again for bringing me into the team.

They pass Davis as they head to the conference room. Watched by David.

ROB

The press have been editorialising on RIPA-'18. Maybe Tahir could set up an interview defending the policy?

TAHIR

Couldn't you argue that defending would only serve to validate the criticism?

JULIA

I agree. Since when did we start doing the Opposition's job for them?

TAHIR

We'd be an improvement.

Julia laughs lightly.

There's a final look between David and Julia.

And Julia exits to the conference room.

JULIA

Right.

Tahir looks like he knows he's started well. Rob sulks at being upstaged. David observes it all thoughtfully.

Julia heads into the conference room.

And Rob and Tahir head off. Tahir looks at David as he passes.

David looks towards the conference room.

Everyone sits.

JULIA (CONT'D)

We all know everyone. Mike Travis, Minister of State for Counter Terrorism.

(Not as we move to David.)

(Sir Amit Kaantode, my Permanent Secretary; George Arrowcroft, Head of Counter-Terrorism, and my PPS, Ava Eddingham).

(Back in the room, audible)

Stephen Hunter-Dunn, Director

General of the Security Service.

And Anne Sampson, Commander of MPS Counter Terrorism Branch.

Acknowledgements all round.

David's attention turns away from the room, to watch the entrances and exits nearby.

JULIA (CONT'D)

So perhaps we could start with an update on 1/10.

David's POV dialogue inaudible.

We move back into the conference room.

SAMPSON

The bomber herself claims to have been coerced by the husband and she remains too intimidated to reveal much.

JULIA

And who are their accomplices? Where did they get the bomb? What are their targets?

SAMPSON

Inquiries are on going.

HUNTER-DUNN

Clock's ticking. Maybe my officers would have more success...

SAMPSON

Come off it, Stephen, we're happy to receive relevant intelligence but it's our investigation.

MIKE

(Peacemaking.)
Look, look, I... I think we might need to take a step back, Hmm?
Police jurisdiction's clear.

JULIA

Mike's right. Let's move on...

We move outside to David.

David takes in the body language.

CUT TO:

10:07:22 **INT. DAVID'S FLAT. THAT NIGHT. NIGHT**

Alone David reflects on his son's situation. He calls Vicky.

VICKY (O.S.)
(Out of phone.)
Hi.

DAVID
(Into phone.)
Hey, sorry about earlier. Just
calling to catch the kids.

VICKY (O.S.)
(Out of phone. Whispers.)
Right. Nothing about school, okay?
Try not to upset Charlie.

DAVID
(Into phone.)
Sure, sure.

He hears her moving to where the kids are.

VICKY (O.S.)
(Out of phone.)
Ella, Charlie, daddy's on the
phone. Quick one, mind, it's well
late.

DAVID
(Into phone.)
Yeah, sorry, that's my fault.

He waits, hearing her phone being passed.

VICKY (O.S.)
(Out of phone.)
Come on you two. Say quick night-
night to daddy.

ELLA (O.S.)
(Out of phone.)
Night, night.

DAVID
(Into phone.)
Night, sweetheart, love you.

VICKY (O.S.)
(Out of phone.)
Go on, Charlie.

Phone passed.

CHARLIE (O.S.)
(Out of phone.)
Night, daddy.

DAVID

(Into phone.)
Night, big man, love you.

Sound of Vicky taking the phone back.

VICKY (O.S.)
(Out of phone.)
All right you two. . Off to bed
now. Okay. I'm sorry, I want to get
them both down for the night.

DAVID (O.S.)
(Into phone.)
I could come over tomorrow and we
could go and see the head?

VICKY (O.S.)
(Out of phone.)
What's the point, Dave. We've tried
that. Unless you've got a magic
wand?

DAVID
(Into phone.)
I'm sorry.
(Tense silence.)
(Into phone.)
Night, night.

She hangs up before he gets the words out. He
contemplates his lonely situation.

Music
10:08:26
DUR: 5'06".
Specially
composed.

CUT TO:

10:08:30 **EXT./INT. TRANSITIONAL MONTAGE. DAWN**

GVs transitioning from night to day.

News reports over picture.

FRANK GARDNER (V.O.)
Officers from the Metropolitan
Police Counter Terrorism Command,
SO15, have been working round the
clock pursuing links to the 1st of
October rail attackers.

Overlaps.

SUSAN RAE (V.O.)
The 1/10 device was extremely
sophisticated and the Metropolitan
Police have expressed fears other
devices may have been constructed.

Overlaps.

NICK ROBINSON (V.O.)
Counter Terrorism Officers remain
on high alert, whilst the UK Threat
Level, set by the Joint Terrorism
Analysis Centre, stands at
Substantial, meaning an attack is a
strong possibility.

CUT TO:

10:08:44 **EXT. COBALT SQUARE. SO15. NEXT DAY. DAY**

Establishing shot of the exterior of Cobalt
Square where SO15 is housed.

Overlaps previous report.

SOPHIE RAWORTH (V.O.)
So far no further arrests have been
made and accomplices to the 1st of
October bombers may still be at
large.

A saloon speeds through the back gate and down
into an underground car park.

CUT TO:

10:08:50 **INT. COBALT SQUARE. UNDERGROUND CAR PARK.
CONTINUOUS. DAY**

Sampson and another senior officer get out of
the vehicle and hurry inside.

UNIFORMED OFFICER (O.S.)
Ma'am.

Sign of the wall reads Metropolitan Police.
Counter-Terrorism Command.

Sampson makes her way downstairs to the Control
Room.

An officer is in position holding the door for
her. She gives Sampson a deferential nod and
says.

OFFICER
This way Ma'am.

SAMPSON
Thanks.

And Sampson and Co. head into the control room.

CUT TO:

10:09:16 INT. COBALT SQUARE. SO15 CONTROL ROOM. MOMENTS LATER. DAY

Enter Sampson with her flunkies.

Staff are on phones and computers. Detective Chief Inspector Deepak Sharma leaves his station to join Sampson.

SHARMA

Ma'am, thanks for coming down.

SAMPSON

What's going on?

Sharma leads Sampson to a computer station, where a civilian intelligence officer is monitoring real-time feeds from various WhatsApp accounts.

SHARMA

Multiple subject activity on WhatsApp.

Sharma indicates data on screen.

SHARMA (CONT'D)

The meta-data fits with a cell on our watch list. Everything else is end-to-end encrypted.

SAMPSON

Location?

SHARMA

South London. We've got lumps on their cars.

Sharma indicates a high-tech map. The trackers ("lumps") appears as blinking lights moving round South London. Sampson shows the pressure of the decision she's got to make.

SHARMA (CONT'D)

I'm assuming we'll share this with the Security Service, maybe worth getting their take on it. You know...?

SAMPSON

(Beat.)
No. Not just yet.

Sharma is a little surprised but accepts it.
Pregnant beats.

SAMPSON (CONT'D)
We got MASTS in situ?

SHARMA
Yes, ma'am. They've reported to the
TFC. Subjects on the move. One team
visual.

SAMPSON
Right.

Sampson and Sharma look tense.

CUT TO:

10:09:42 **EXT./INT. MASTS LEAD VEHICLE. MOMENTS LATER. DAY**

The MASTS Team (Driver, Leader, Intel, Foxtrot, all in street clothes) follow as far behind as they dare -- ahead the Subject Car, carrying two young Asian men, drives along the A23 passing signs for Central London. Intel operates a laptop that displays the tracking signal from the Subject Vehicle.

The speedometer is rock solid at 25 mph in a 30 zone, matching the Subject Car's speed.

The Masts leader has a visual on the vehicle through a Scope.

MASTS TEAM LEADER
They're taking no chances. Driving
like my gran.
(Into radio.)
Alpha Two Three Brixton Road...

INTERCUT:

10:09:51 **INT. SO15 CONTROL ROOM. MOMENTS LATER. DAY**

The SO15 Control Officer is keeping track via a screen and headset. The vehicles' positions are also displayed on a computer map.

MASTS TEAM LEADER (CONT'D)
(Out of radio)
... northbound speed two five.

SO15 CONTROL OFFICER
Continuing north.

Sharma follows the cars positions on the large

screen.

SHARMA

(Indicates computer map.)
En route towards high-value targets
in the Lambeth/Waterloo areas.

SAMPSON

Okay let's mobilise SC019 to
holding locations for Waterloo
Station slash Southbank targets.

SHARMA

Copy that.

SO15 CONTROL OFFICER

Sir.
(Into radio.)
Order from SFC...

CUT TO:

10:10:10 **INT. MASTS LEAD VEHICLE. CONTINUOUS. DAY**

They maintain obs. The speed is still a sedate
25 mph on the speedo.

SO15 CONTROL OFFICER (CONT'D)

(Out of radio)
...Trojan to SE1 hold locations.

MASTS TEAM LEADER

(Into radio.)
Stewert's Road northbound.

Ahead the Subject Car turns a corner.

MASTS TEAM LEADER (CONT'D)

(Into radio.)
West on Ascalon Street.

Ahead the Subject Car turns off the main road
into an industrial unit.

The MASTS Lead Vehicle pulls over.

MASTS TEAM LEADER (CONT'D)

Back up.

The vehicle backs up.

MASTS TEAM LEADER (CONT'D)

That's good.

CUT TO:

10:10:49 **INT. SO15 CONTROL ROOM. CONTINUOUS. DAY**

Sampson and Sharma wait tensely. The S015 Control Officer receives info via the phone.

S015 CONTROL OFFICER
(Into radio.)
Received.
(To Sampson and Sharma.)
MASTS unit stationary, standing by
for further activity from Subject
Vehicle inside an industrial unit.

The tension racks up for Sampson, Sharma and the whole room. The tracker is stationary on the map, blinking insistently.

CUT TO:

10:11:01 **INT. MASTS LEAD VEHICLE. MOMENTS LATER. DAY**

As before. The team outside the industrial estate.

S015 CONTROL OFFICER
What are you doing?

CUT TO:

10:11:09 **INT. S015 CONTROL ROOM. CONTINUOUS. DAY**

Sampson and Sharma wait tensely.

CUT TO:

10:11:17 **INT. MASTS LEAD VEHICLE. MOMENTS LATER. DAY**

They see a small lorry suddenly pull out from the industrial unit.

The Team leader looks through the scope.

-- with the two men from the Subject Car in the cab.

MASTS TEAM LEADER
(To Driver.)
It's them! Shit Go!
(Into radio.)
Stand by.

We see a large white LGV leave the industrial unit.

The MASTS Lead Vehicle pulls away. The Backing Vehicle and the Tail Vehicle follow.

MASTS TEAM LEADER (CONT'D)
(Into radio.)
Subjects are now driving a white
LGV, Repeat Subjects are now
driving a white LGV.

CUT TO:

10:11:33 INT. SO15 CONTROL ROOM. CONTINUOUS. DAY

As before.

SO15 CONTROL OFFICER
(To Sampson and Sharma.)
Subjects are now en-route in an
LGV.

Sampson and Sharma look at the screen.

CUT TO:

10:11:36 INT. MASTS LEAD VEHICLE. MOMENTS LATER. DAY

Looking through the scope.

MASTS TEAM LEADER
DAF seven-and-a-half tonner,
Foxtrot Echo Zero Eight, Uniform
Yankee Oscar.

CUT TO:

10:11:42 INT. SO15 CONTROL ROOM. CONTINUOUS. DAY

Sampson and Sharma react with alarm. The
original tracker signal remains stationary on
the map.

SHARMA
Now they're in an untracked vehicle
possible VBIED.

SAMPSON
We can't lose them! Alert all ARVs
in the area to assist... If MASTS
can't achieve a natural stop, I'm
authorising Enforced Stop.

SO15 CONTROL OFFICER
(Into radio.)
Order from SFC: all ARVs in
vicinity of Apla 23 north of
Brixton...

CUT TO:

10:11:59 **INT. MASTS LEAD VEHICLE. MOMENTS LATER. DAY**

The MASTS Lead Vehicle

MASTS TEAM LEADER (O.S.)
Hold back, hold back.

They see the LGV take a right turn at a junction ahead, coming off the main road north.

CUT TO:

10:12:09 **INT. SO15 CONTROL ROOM. CONTINUOUS. DAY**

Standing by on the phone, the SO15 Control Officer reports to Sampson and Sharma.

SO15 CONTROL OFFICER
Subject Vehicle's diverted towards Camberwell.

SHARMA
Camberwell? Shit!

SO15 CONTROL OFFICER
Nearest ARVs are en route, ma'am, but the MASTS vehicle's still closest. TFC's re-spinning the wheel.

Out on Sharma and Sampson.

CUT TO:

10:12:23 **INT. MASTS LEAD VEHICLE. CONTINUOUS. DAY**

Ahead the Subject LGV makes a hard turn onto a cross street and starts to pick up speed.

MASTS TEAM LEADER
Christ. They're onto us.
(Reads street sign. Into radio.)
Carlisle Street.
(Reads speedo. Into radio.)
Speed Three Five.

The Lead Vehicle makes a hard turn to follow.

CUT TO:

10:12:35 **INT. SO15 CONTROL ROOM. CONTINUOUS. DAY**

SAMPSON
Authorise MASTS and ARVs to carry out Enforced Stop with Critical Shot authorised if required.

SO15 CONTROL OFFICER
(Into radio
SFC to TFC: MASTS and ARVs
authorised for Enforced Stop and
Critical Shot...

Sampson now looks very worried.

CUT TO:

10:12:45 INT. MASTS LEAD VEHICLE. CONTINUOUS. DAY

As before.

MASTS TEAM LEADER
(Into radio. Daunted.)
Received.
(To driver.)
Go-go-go-go!

CUT TO:

10:12:48 EXT. SOUTH LONDON STREET. CONTINUOUS. DAY

They hurtle after the lorry which is going even
faster.

Blues and Twos blasting. They try to overtake
the lorry.

CUT TO:

10:12:51 INT. MASTS LEAD VEHICLE. CONTINUOUS. DAY

Tension rises.

CUT TO:

10:12:52 EXT. SOUTH LONDON STREET. CONTINUOUS. DAY

Bumper to bumper.

CUT TO:

10:12:54 INT. MASTS LEAD VEHICLE. CONTINUOUS. DAY

MASTS TEAM LEADER
(To driver.)
Go-go-go-go-go!

CUT TO:

10:12:55 EXT. SOUTH LONDON STREET. CONTINUOUS. DAY

The MASTS Lead Vehicle pulls in front to slow it

down. The LGV accelerates and shunts the MASTS
Lead Vehicle.

CUT TO:

10:13:03 **EXT. HEATH BANK SCHOOL. CONTINUOUS. DAY**

We see the sign: HEATH BANK PRIMARY SCHOOL. The
playground is full of kids, and they're all just
behind a thin wire fence.

Two teachers look up, alarmed.

TEACHER

Shit!

Their POV the vehicles tussling and approaching
at high speed.

CUT TO:

10:13:10 **EXT. ENFORCED STOP LOCATION/HEATH BANK SCHOOL.
CONTINUOUS. DAY**

The LGV keeps on hurtling towards the school.

CUT TO:

10:13:13 **EXT. HEATH BANK SCHOOL. CONTINUOUS. DAY**

A teacher notices the vehicles tussling and
approaching at high speed.

TEACHER

MOVE IT! MOVE IT! MOVE IT! QUICKLY!

Teachers gather up kids and try to get them to
run away from the fence facing the vehicles'
line of approach.

We see Charlie and Ella among the kids.

Their POV of the lorry.

TEACHER (O.S.) (CONT'D)

Let's go! GO! Keep moving! Move
quickly!

The kids are running inside. Screaming.

TEACHER (CONT'D)

Go-go-go!

The lorry hurtles on.

Back in the playground.

TEACHER (CONT'D)

Now you go in.

Lorry getting closer.

CUT TO:

10:13:24 **EXT. SOUTH LONDON STREET. MOMENTS LATER. DAY**

An Armed Response Vehicle suddenly puts on its blue lights turns into view.

CUT TO:

10:13:25 **EXT. HEATH BANK SCHOOL. CONTINUOUS. DAY**

As before, panic, kids screaming.

TEACHER

Now. Now. Quick as you can. Quick as you can.

The kids run inside.

INTERCUT:

10:13:28 **EXT. ENFORCED STOP LOCATION/HEATH BANK SCHOOL. CONTINUOUS. DAY**

As the kids scream and scatter, suddenly the ARV pulls up sharply outside of the playground, blocking the LGV's approach.

TEACHER

Hurry up!

AS One Officer shoots from the passenger seat Two AFOs disembark and without hesitation use their carbines to shoot into the cab of the LGV. The bullets pass clean through the windscreen, splattering blood off the men in the cab.

TEACHER (CONT'D)

Hurry up. Hurry up. Come on. Come on.

And we see Charlie and Emma run into the reception area.

The LGV veers and slows and strikes a car, coming to a halt.

CUT TO:

X
Music Ends
10:13:42

10:13:49 **EXT. HEATH BANK SCHOOL. CONTINUOUS. DAY**

Inside the teachers gather the children to safety and try to calm them down.

TEACHER.

Shhh. It's all right. It's all right.

And they gather in a corridor.

CUT TO:

10:13:53 **EXT. ENFORCED STOP LOCATION/HEATH BANK SCHOOL. CONTINUOUS. DAY**

Armed Response Officers Guns raised edge towards the vehicle.

The MASTS vehicle has pulled up nearby. The Team are shocked but they're all ok. They all get out quickly, drawing pistols. And they run down the street towards the lorry.

MASTS TEAM LEADER

(Into radio.)

Uniform Oscar Zero Six, shots fired, shots fired. Subject Vehicle stopped, vehicle stopped!

CUT TO:

10:13:59 **INT. SO15 CONTROL ROOM. CONTINUOUS. DAY**

The SO15 Control Officer relays what he's hearing over the radio.

SO15 CONTROL OFFICER

OFC confirms from MASTS and ARV subject vehicle under control. Shots fired.

Sampson and Sharma remain very tense.

CUT TO:

10:14:06 **EXT. ENFORCED STOP LOCATION. CONTINUOUS. DAY**

The ARV Team approach the LGV, aiming their carbines.

The MAST Team approaches, with pistols raised.

ARV TEAM LEADER

Armed Police. Everyone okay?

MASTS TEAM LEADER
We're okay, we're okay.

AS they edge closer we see the driver slumped on the wheel. Stone dead.

MASTS TEAM LEADER (CONT'D)
I don't see an IED trigger!

The passenger is wounded but conscious but not moving so looks like he might be dead.

MASTS TEAM LEADER (CONT'D)
Anyone see an IED trigger?

No one sees anything suspicious on the suspects.

MASTS TEAM LEADER (CONT'D)
STAY THERE!

Suddenly the suspect looks directly at the MASTS Team Leader. The MASTS Team Leader gets a sudden attack of worry.

But it's too late. BOOM.

CUT TO:

10:14:28 **INT. HEATH BANK SCHOOL. CONTINUOUS. DAY**

The blast wave shatters the windows of the school and the kids and teachers cry out in terror.

Debris and smoke float from the scene of the explosion:

CUT TO:

10:14:31 **EXT. CITY. WIDE SHOT. DAY**

Smoke plume in f/g.

CUT TO:

10:14:36 **INT. HOME OFFICE. JULIA'S OFFICE. LATER THAT DAY. DAY**

The atmosphere is extremely sombre as Mike briefs Julia.

David is outside the office. He can see Julia and Mike and the civil servants but can't hear them; he's curious about their very sombre demeanour. We cut between the two as required.

MIKE

Two subjects and three officers
confirmed dead at the scene, five
officers injured, two severely.
That's right, isn't it, Amit?

AMIT

Yes.

JULIA

My God.

MIKE

(Beats to let her absorb it.)
Beyond that, the full facts are
still emerging. No organisation's
claimed responsibility.

Move to David.

KIM (O.S.)

(Out of radio.)
Seven Nine, go back to back on Two.

David changes channel to channel 2 on his radio.

DAVID

(Into radio.)
Seven Nine on 2.

KIM (O.S.)

(Out of radio.)
Skipper, it's just come up on the
Box, an IED took out a MASTS Team
and a ARV in Camberwell.

DAVID

(Into radio.)
Jesus.

KIM (O.S.)

(Out of radio.)
Three officers down, more in
intensive care.

We move back inside Julia's office.

JULIA

No idea of the target?

MIKE

The incident occurred near a school
in South London...

The PPS passes Mike the file.

MIKE (CONT'D)
(Reads off file.)
Heath Bank Primary School.

JULIA
(Recognises name.)
Shit.

MIKE
You know the school?

JULIA
No.

Mike picks up that she's hiding something.

MIKE
Fortunately no casualties amongst
the pupils or staff.

JULIA
I need to get moving -- the PM's
chairing COBRA in half an hour -
And JTAC have already moved the
Threat Level to Severe.

Julia heads out with Mike and the civil
servants. David sees.

MIKE
Okay. I'll pull everything together
from the Security Services and SO15
as it comes in.

Julia heads out.

DAVID
(Into radio.)
Seven Nine, Lavender on the move.

KIM (O.S.)
(Out of radio.)
Received, Seven Nine.

David and Julia head for the lift. There's an
awkward distance between them.

JULIA
Have you heard yet?

DAVID
Over the radio, ma'am.

JULIA
Deepest sympathies to those
officers' families.

David calls the lift.

JULIA (CONT'D)

In strictest confidence but you've got a right to know. It happened near your children's school.

DAVID

(Stunned)
What?

JULIA

None of the pupils were hurt. But you should call your wife and kids...

DAVID

Thank you very much, ma'am...

They get in the lift.

CUT TO:

10:16:10 **INT. RASP HQ. CRADDOCK'S OFFICE. NIGHT**

David sat in front of Craddock's desk.

CRADDOCK

David. Till we know more, we've moved your family to a safe house. I'm afraid the budget doesn't stretch to two.

DAVID

Thank you, ma'am, I'm glad we're all under one roof. I've already spoke to them; everyone's fine.

CRADDOCK

Good. But you understand the question it raises...?

DAVID

I don't get how they could know which officer was responsible for the 1st of October unless there's been some kind of leak...

CRADDOCK

We don't know. We're investigating. Meanwhile we have to take the view if there's any risk, any risk at all, of you being a target, it puts not only you and your family in jeopardy but also your colleagues,

maybe even the Principal and her staff. I'm sorry, David, but you're restricted to desk duty pending reassignment.

DAVID

Oh come on, ma'am, I'm not the one who's fucked up here. The leak, they're the ones that should get punished.

CRADDOCK

This isn't a "punishment", David.

David isn't mollified.

DAVID

Ma'am.

David exits, his anger building.

CUT TO:

Music

10:17:06
DUR: 3'09".
Specially
composed.

10:17:15 **INT./EXT. SAFE HOUSE. LATER THAT NIGHT. NIGHT**

David makes his way to the safe house. Up the path and knocks on the door. From inside a female plainclothes officer opens the door to let David in. He shows her his warrant card discreetly.

FEMALE OFFICER

No worries, in you come, Sarge.

Vicky is waiting for him.

VICKY

Thanks for coming over.

DAVID

I'm just glad you're all all right.

The officer makes a discreet exit to elsewhere in the house.

VICKY

The whole thing's terrifying.

Vicky brings David through the hall and they look into the living room where the kids are.

VICKY (CONT'D)

Kids, your dad's here.

ELLA / CHARLIE

Daddy! Daddy!

DAVID
Hey you two. Hey.
(Hugs)
You all right?

ELLA
Yeah.

CHARLIE
Yeah.

ELLA
There was a big bang.

CHARLIE
My ears hurt.

DAVID
Are you all right now?

CHARLIE
Hm-mm.

VICKY
Mum and dad are just going to have
a chat next door, okay.

CHARLIE
Okay.

Vicky leads David into the kitchen.

CUT TO:

10:16:13 **INT. SAFE HOUSE. CONTINUOUS. NIGHT**

David opens the fridge, opens a bottle of beer
and starts drinking.

VICKY
They've evacuated the school.
Everyone is terrified.
(Careful beat.)
One of the coppers said it could be
that this was all about the train
attack...?

His expression portrays all the bitterness he
feels about his current situation

DAVID
The problem is there's too many out
there with a big mouth.

She's pushed back by his spite.

VICKY
You've lost some colleagues today,
I get that. Dave it could have been
your own children.

DAVID
(Downcast.)
I know.

VICKY
If you're going to be like this,
maybe you should just go.

DAVID
Not if the three of you are in
danger. No.

VICKY
What do you think they'll try
again?

DAVID
I don't know do I!

Angry and hurt, she exits to the living room.
His confusion and disorientation build.

CUT TO:

10:18:49 **INT./EXT. SAFE HOUSE. LATER THAT NIGHT. NIGHT**

Dead of night. A makeshift bed's been made up on
the sofa. Sleepless, David prowls. He goes to
the window, pulls the blind up and peers out
into the street. It's dead out there.

David looks lost.

CUT TO:

10:19:30 **INT. RASP HQ. OPEN-PLAN OFFICE. NEXT DAY. DAY**

David occupies a desk, deeply fed up. Kim comes
by.

KIM
How's it going, Skipper?

DAVID
Aye brilliant. It's great fun
organising duty rotas.

KIM
(Beat. Sympathy.)
Maybe I could make you a cuppa?

David takes a beat to answer. Tom appears, signalling to Kim they need to get moving.

TOM
Kim, shake a leg.

KIM
Sorry, Skip'. I'll catch you later.

Exit Kim with Tom.

To add to David's woes, a civvie staffer dumps a big pile of files in his in-tray.

CIVVIE
Sorry, Sarge.

David stares at it bitterly. Then in a burst of frustration he pushes the pile over and storms out.

CUT TO:

10:20:12 **INT. PUB. LATER THAT DAY. DAY**

David and Andy drinking. A TV plays in the corner -- with the sound right down -- a news report that shows ID photos of some of the dead officers.

X
Music Ends
10:20:15

ANDY
Do you know any of them?

DAVID
Not really.

ANDY
Poor bastards.
(Off David's silence.)
We've known enough of them over the years. Too many.

Julia's statement gets repeated on the TV.

ANDY (CONT'D)
Sanctimonious bitch.

JULIA (TV RECORDING)
And I call upon my parliamentary colleagues to pass my strengthened Regulation of Investigatory Powers Bill (to give our intelligence services the support they need to protect us all).

ANDY

She's doing exactly what they all do -- exploit the situation to get more power for themselves. She said shit like that during the war.

Music

10:20:36
DUR: 1'16".
Specially
composed.

David pays more attention, which encourages Andy to continue.

ANDY (CONT'D)

Just a snivelling little MP back then, trying to join in the big boys' game. Sign a piece of paper a hundred blokes get killed. But who suffers, her kind couldn't give a shit. I can't believe you protect them.

DAVID

Did.

ANDY

What's that, mate?

DAVID

I'm a "security risk". They've put Vic and the kids in a safe house.

ANDY (O.S.)

Shit.

DAVID

I can live with being in the line of fire. Made a career out of it. But my family, they were always home safe.

ANDY

That's the way it works. Even in civvie street, it's the same thing. They're in it for themselves, they couldn't give a shit about a bloke like you that takes the risks. You're the mug that suffers the consequences.

(Indicates Julia on TV.)

How do you reckon she'd feel, if she got a taste?

DAVID

Taste of what?

ANDY

Suffering the consequences.

The enormity and danger of the question hit David. He looks thoughtful in a very dark way.

David and Andy lock gazes. The moment is full of dark possibilities.

CUT TO:

10:21:47 **INT. HOME OFFICE. CONFERENCE ROOM. LATER THAT DAY. DAY**

Julia and Mike receive a report from Sampson. Hunter-Dunn is also present. The PS, PPS and HoCT are present, plus Sampson and Hunter-Dunn are accompanied by aides who take notes etc.

SAMPSON

We were able to recover remnants of the device. It was operated by a timer, which we assume the bombers activated when they made their final charge towards the school. The explosive employed was triacetone triperoxide the composition of which proved a match to the one employed on the 1st October. Both devices were extremely powerful with sophisticated mechanisms.

X
Music Ends
10:21:52

Everyone absorbs that gravely.

JULIA

And the reason for targeting the school -- has that become any clearer yet?

SAMPSON

It's possible someone who witnessed the 1st of October rail attack -- a civilian member of staff, maybe, a member of the public, we don't know -- has links to the terrorists.

JULIA

(Sceptical.)
Right...

HUNTER-DUNN

Much more likely, the leak was internal.

SAMPSON

There's no evidence for that.

JULIA

Either you've got a security breach in your own ranks or your officers failed to detect another accomplice involved in 1/10. Added to which your surveillance operation failed to detect the subjects had hired a light goods vehicle.

SAMPSON

If there are any learnings to be made from this incident...

JULIA

Please don't say "learnings". Now since you haven't announced any new leads, I'm assuming you haven't got any?

SAMPSON

We're still putting together a picture of events surrounding the attack.

JULIA

And if you succeed, will you share that information?

SAMPSON

(Taken aback.)
Yes, of course, Home Secretary, why...

JULIA

When it became clear the subjects were gathering to carry out an operation, did the police share that information with the Security Service?

SAMPSON

With respect, I don't see how that would have altered the outcome.

JULIA

I'm starting to lose confidence in the police's ability to make rapid enough progress so I'd like to take up Stephen's proposal for the Security Service to assume a role in interviewing the 1/10 bombers.

Sampson reacts.

SAMPSON

What?

HUNTER-DUNN

Thank you.

SAMPSON

Home Secretary, you are setting a dangerous precedent.

Mike exchanges a worried look with the Permanent Secretary before intervening.

MIKE

(Peacemaking.)

We agreed, I think, this can only be a police matter. We all welcome intelligence guidance from the Security Service.

SAMPSON

Exactly. Thank you. My officers and I are determined to succeed in neutralising...

JULIA

No. The one officer who actually successfully averted a threat, he's the one you people want to remove from my protection team? It sends completely the wrong message.

SAMPSON

Uhm, that isn't my department.

JULIA

No, your department is counter-terrorism, the most expensive area of policing -- and it's failing.

SAMPSON

Home Secretary, I don't understand why you're saying this now.

JULIA

I think we're done here.

Julia gets up and exits.

Mike is shocked. He gives a small look of sympathy to Sampson and follows Julia. The Permanent Secretary also follows.

Hunter-Dunn throws Sampson a smug look.

SAMPSON

Fuck you, Stephen.

CUT TO:

10:24:15 EXT. HOME OFFICE. CONFERENCE ROOM. MOMENTS LATER. DAY

Julia heads to her office followed by Mike and Amit.

Mike pauses. His POV Julia enters her office.

The Permanent Secretary tries to follow too but Mike deflects him.

MIKE
It's all right.

Mike taps on the door and enters.

CUT TO:

10:24:34 INT. HOME OFFICE. JULIA'S OFFICE. MOMENTS LATER. DAY

Julia stands in her office, processing her anger.

Mike shuts the door behind.

MIKE
That all got a bit heated in there.

Julia nods, defiant. Mike lets the door behind him.

MIKE (CONT'D)
I hope I'm not speaking out of turn, Julia ... the security guidance regarding PS Budd's removal is completely justified...

JULIA
I'm a target regardless.

Exit Sampson, followed by her aides.

MIKE
Anne Sampson's right, you know. I'm hoping you're not serious about giving more responsibility to the Security Service...? They're less transparent, less accountable. It sets a dangerous precedent.

JULIA
The real danger's to our national security.

Julia looks determined. Mike bites his tongue,
but he's very troubled by this development.

CUT TO:

10:25:07 **EXT. SAFE HOUSE. NEXT DAY. DAY**

A Uniformed Officer approaches the safe house.

CUT TO:

10:25:12 **INT. SAFE HOUSE. NEXT DAY. DAY**

Vicky is on the phone in the kitchen.

VICKY
(into phone)
Yes, mum. Yes, I know, but they're
fine. I promise you.

She places two breakfast bowls on the table.

VICKY (CONT'D)
(into phone)
Hang on. Give me two seconds.

Walks towards the hallway.

VICKY (CONT'D)
Kids, I'm not going to ask you
again! Breakfast's ready! Come
down!

There's a knock on the door. A female officer
goes to answer it as Vicky comes out from the
kitchen.

VICKY (CONT'D)
(into phone)
Mum. I'm gonna give you a call
back, all right. Okay.

At the front door a male officer passes the
female one a large jiffy bag.

FEMALE OFFICER
Post from your home address. Don't
worry, it all gets X-rayed.

VICKY
(Taking post.)
Oh, thanks.

The female officer moves off.

Vicky opens the bag and looks inside.
Immediately one item catches her eye and she
pulls out an envelope bearing the stamp of the
Local Education Authority. She rips it open. She
reads:

*Dear Parent/Guardian,
CHARLES BUDD D.O.B. 28/09/2010
SPECIAL EDUCATIONAL NEEDS*

*We are pleased to inform you that a place is now
available for your son/daughter at...*

Vicky's surprise turns to delight. She shouts up
the stairs.

Music

10:25:49
DUR: 0'45".
Specially
composed.

VICKY (CONT'D)

Dave! Dave.

David comes out of the upstairs bathroom.

DAVID (O.S.)

Yeah.

She brandishes the letter.

VICKY

Look!

David makes his way downstairs.

VICKY (CONT'D)

Charlie, come downstairs!

(to David)

Look at this.

David takes the letter and begins to read.

VICKY (CONT'D)

Charlie! It's good news! Come down!

(To David.)

They've said he can start after
half term. Isn't that brilliant!

David studies the letter, Vicky's delight
counterpointed by his more questioning
expression.

DAVID

Someone's pulled strings.

VICKY

How would they know about Charlie?

DAVID

I'm not sure.

VICKY

It doesn't matter. It's brilliant.

Troubled, David ponders the possible link to Julia; Vicky's too wrapped in her delight to pay him much attention. Hearing footsteps on the stairs, she heads out into the hall.

VICKY (CONT'D)

Charlie, so you know that nice school that's going to help you with your reading, yes - well they've said you can go there.

CHARLIE (O.S.)

Really?

VICKY (O.S.)

Isn't that great? Yes. Aww.

Vicky hugs Charlie. Charlie looks very happy.

David looks on. Charlie's happiness softens David's edge, and it moves him.

VICKY (CONT'D)

Come on. Shall we tell your sister?
Yes.

CHARLIE (O.S.)

Ella.

And they head upstairs. We stay on David.

CUT TO:

10:26:31 **INT. RASP HQ. OUTSIDE CRADDOCK'S OFFICE. NEXT DAY. DAY**

David waits tensely outside Craddock's office. After a few beats, Craddock comes out.

CRADDOCK

David.

He steps into her office. She shuts the door. She's pissed off with him.

CRADDOCK (CONT'D)

Your line manager doesn't appreciate your attitude to administrative duties.

DAVID

They are not my strong suit.

X
Music Ends
10:26:34

CRADDOCK
Just as well you're being restored
to active duty at the Home Office
then.

David's surprised and pleased.

DAVID
Thank you, ma'am.

CRADDOCK
Not me. Seems like you've made
friends in high places.

David is puzzled. Craddock is still a bit pissed
off at being usurped.

CRADDOCK (CONT'D)
That's it. Piss off.

DAVID
Ma'am.

And he exits.

CUT TO:

10:27:14 **INT. HOME OFFICE. 4TH FLOOR. NEXT DAY. DAY**

David's back on active duty in plainclothes. As
usual he takes in all that's going on. Hunter-
Dunn waits with a couple of aides. Enter Mike.

MIKE
Hi. Look, Julia's expecting you,
I'll take you right through.

HUNTER-DUNN
Cheers, Mike.

Mike taps on Julia's door.

CUT TO:

10:27:48 **INT. HOME OFFICE. JULIA'S OFFICE. CONTINUOUS.
DAY**

And enters without waiting.

JULIA
Simpler if it's just Stephen and I.
You don't mind, do you, Mike?

MIKE
Uh, no, okay, carry on.

Music
10:27:05
DUR: 2'08".
Specially
composed.

Irritated, Mike backs off.

Hunter-Dunn continues in and shakes hands with Julia.

HUNTER-DUNN
Home Secretary, how are you today?

JULIA
Better than the bastards trying to
blow us to kingdom come.

HUNTER-DUNN
I've put a first-rate team on the
1/10 bombers. We're confident we'll
identify...

CUT TO:

10:28:08 **INT. HOME OFFICE. 4TH FLOOR. DAY**

David's POV. David can see Julia and Hunter-Dunn
talking gravely to each other, but can't hear
their dialogue. Julia gives David a look.

CUT TO:

10:28:10 **INT. HOME OFFICE. JULIA'S OFFICE. CONTINUOUS.
DAY**

Julia's POV of David.

JULIA (O.S.)
Take a seat Stephen.

Hunter-Dunn takes a seat.

JULIA (O.S.) (CONT'D)
I knew I could count on you.
(On Screen.)
Just holding up my end of the
bargain.

HUNTER-DUNN
There isn't a listening device in
this office, is there?

JULIA
You tell me.

HUNTER-DUNN
Given the sensitivity of the
material, we've got to be
meticulous in our corroboration of
the facts.

CUT TO:

10:28:36 **INT. HOME OFFICE. 4TH FLOOR. DAY**

On David. David's POV. David can see Julia and Hunter-Dunn but can't hear their dialogue. **For reference only. No need to sub-title.**

HUNTER-DUNN (CONT'D) (O.S.)
And given said sensitivity I'm
restricted to a very small team.

JULIA
Then I'll just have to wait.

David observes their conspiratorial air.

CUT TO:

10:28:42 **EXT. HOME OFFICE. THAT NIGHT. NIGHT**

Armed Police guard the exterior in numbers. Kim waiting at the ministerial vehicle. David escorts Julia and Rob to the ministerial vehicle.

David opens the back door of the car for Julia to get in; Rob goes round to the other door.

JULIA
It's good to have you back, PS
Budd.

DAVID
Thank you, ma'am.

Julia gets into the car.

DAVID (CONT'D)
Cheers, Kim.

KIM
See you over there, Skip.

David gets in the front passenger seat.

DAVID
(Into radio.)
Sierra Zulu Seven Nine, Lavender on
the move.

Kim watches the vehicle depart.

CUT TO: X
Music Ends
10:29:13

10:29:09 **INT. RESTAURANT. LATER THAT NIGHT. NIGHT**

Music

10:29:09
DUR: 1'34".
Audio
Network
ANW2796/01.

Silver service, discreet, obviously expensive.

David sits at a table for two with Kim with clear sight of all routes in and out and a view of Julia's table; he sips a mineral water.

ROB (O.S.)

I hope this is okay...

Julia sits at a table for four with Rob, the two other places not yet filled.

JULIA

Good choice. Haven't been here in ages.

She studies the menu. Rob is a little nervous. He pours water from a bottle for each of them.

ROB

You've just been under so much stress lately...

JULIA

(Warily.)

Don't worry, we'll order some wine as soon as Indira and Sanjeev arrive.

Rob shifts nervously. Julia keeps studying the menu.

JULIA (CONT'D)

Not like them to be late. You couldn't text them, make sure they haven't gone to the wrong place?

She looks up and sees his edginess.

ROB

(Off her reaction.)

I was uh... worried you'd cancel...

JULIA

They're not coming?

ROB

Sorry.

JULIA

(Evenly, giving nothing away.)

It's okay.

A Waitress approaches David and Kim's table.

WAITRESS (O.S.)
Would you care to see the menu?

DAVID
No, thank you.

And she exits. And their eyes return to Julia.

Julia keeps studying the menu. Rob stews nervously. Very tense beats.

JULIA
Probably best if we all reschedule.

She starts to get up.

ROB
I'm sorry, I should have told you,
but let's have some nice food, a
couple of drinks -- on me.

JULIA
This feels weird.

Julia signals to David.

And with that she starts to exit.

Rob is crushed.

They all exit.

KIM
(Into radio.)
Change of plan. Lavender on the
move.

Rob looks devastated.

CUT TO: X

10:30:43 **INT. RESTAURANT. STAIRS. CONTINUOUS. NIGHT**

Music Ends
10:30:43

David, Kim and Julia head downstairs.

DAVID
Have you home in no time, ma'am.

JULIA
(Down.)
Great.
(Beats.)
I've just remembered I've got
nothing in. Do you mind if we stop
on the way home, David...?

DAVID
Certainly.

CUT TO:

10:30:55 **INT. JULIA'S HOUSE. LATER THAT NIGHT. NIGHT**

Julia and David eat fish and chips out of the paper.

DAVID (O.S.)
This is very generous of you,
ma'am.

JULIA
I'm just pleased you didn't veto
the idea for security reasons.
You're pleased my night-out was an
unmitigated disaster?

DAVID
No, it's just there's risk with
being seen out in public.

JULIA
Well it's easy to say when you're a
smug married.
(He reacts.)
Sorry, have I put my foot in it?

DAVID
(Beat.)
I'm separated.

JULIA
I hope I didn't cause offence. I
must have misunderstood...

DAVID
The phone call with my wife?

JULIA
Mmm. I've made the mistake of
judging by my own standards. By the
end of my marriage we were
incapable of speaking to each other
with anything other than utter
contempt.

DAVID
Don't worry, we have our moments. I
just try to put the kids first.

JULIA
And how are they faring...?

She hangs the question pregnantly. He resists a beat or two before succumbing to the obvious opening.

DAVID

We had some good news about my son's schooling...

He hangs this comment pregnantly, and she faces the same choice about whether or not to respond.

JULIA

Mm. I'm glad.

DAVID

If you were involved, ma'am, my family's very grateful.

JULIA

I went into politics to help people.

He takes that in, and then they continue eating in silence for a couple of awkward beats. He finishes his first. She notices.

JULIA (CONT'D)

Well. You don't want to keep the backup vehicle waiting, and I've got work to do, so...

DAVID

Yes, of course, I'll just clean this up, ma'am...

Awkwardly he starts to clear up his meal.

JULIA

Unless you fancy a cuppa?

DAVID

(Beat. Agrees.)
I should make it. Kettles, ma'am, they can be quite the danger in untrained hands.

David moves to make the tea.

Separately, they both reflect on the increasing intimacy between them. Out on David.

Music

10:32:43

DUR: 1'34".

Specially
composed.

CUT TO:

10:32:54 **EXT. DOWNING STREET. A FEW DAYS LATER. DAY**

|
|
|

A helicopter flies overhead.

The ministerial vehicle rolls into Downing Street. David opens the back door of the car to let Julia out; Mike gets out the other side.

PRESS (QUESTIONS FROM PRESS)
Planning to move in Home Secretary?

DAVID
(Into radio.)
Lavender and Indigo inbound.

As David shuts Julia's door he watches Julia and Mike approach No. 10.

There's the usual gaggle of reporters who shout blunt questions at passing ministers.

DOWNING STREET REPORTER
Are we facing a state of emergency,
Home Secretary?

Julia throws a look out to the reporters, seeming to enjoy the attention. Mike looks troubled by her manner.

PRESS (QUESTIONS FROM PRESS)
Is this your new address Home
Secretary?

They enter No.10. Press calling out inaudible.

David looks at the press.

CUT TO:

10:33:28 **INT. DOWNING STREET. OUTSIDE CABINET ROOM.**
MOMENTS LATER. DAY

Julia heads into the Cabinet Room with Mike and other ministers. Roger draws her aside as the others go in.

ROGER
Want a heads-up?

JULIA
Nope.

ROGER
PM's pissed off. Thinks you're hogging the limelight. Naturally I've disabused him of the idea that you're rogue enough to attempt a leadership challenge...

Julia maintains a poker face. Mike observes from inside the Cabinet Room. Roger sees the PM appear with another minister and moves towards them. Julia goes into the Cabinet Room.

ROGER (CONT'D)
Everyone's ready, Prime Minister.

PRIME MINISTER
Thanks, Roger.

Roger, the other minister and then the Prime Minister go into the Cabinet Room.

PRIME MINISTER (O.S.) (CONT'D)
Morning, everyone...

JULIA (O.S.)
Morning.

MIKE (O.S.)
Morning, Prime Minister.

PRIME MINISTER (O.S.)
Did anyone see the Arsenal game last night?

Roger shuts the door behind, blocking out the shot.

CUT TO:

10:34:01 **EXT. CITY ROADS/THORNTON CIRCUS. LATER THAT DAY.**
DAY

The ministerial vehicle travels through London with the support vehicle trailing. They head into a square bounded by high buildings.

CUT TO:

10:34:08 **INT. MINISTERIAL VEHICLE. CONTINUOUS. DAY**

David rides shotgun, maintaining his visual lookout cycle. Julia is pensive in the back, reflecting on a tough meeting with the PM. The support vehicle follows close behind.

X
Music Ends
10:34:17

JULIA
I hope the family's coping with the move. It must be very disruptive.

DAVID
They're all a bit anxious, I can't deny it, ma'am.

JULIA
Sorry to hear that.

David finds his words while looking up out of the passenger window then dropping his gaze to ground level then looking in the passenger wing mirror.

DAVID
I hope you don't mind me asking, ma'am...

JULIA
Yes?

David looks out front, then over his shoulder to look at Julia.

DAVID
How do you know the name of my kids' school?

JULIA
It must have appeared in the immediate incident report.

DAVID
Sorry, ma'am, I don't mean to argue ... the attack occurred only a few minutes before... It seems a bit early for the connection to be made...?

JULIA
It must have been in relation to your son -- from asking a colleague in the Department of Education to organise his transfer to a specialist school...

David doesn't look convinced by her changing her answer. Julia sees he senses she's lying. It's a major pregnant moment -

JULIA (CONT'D)
David let's talk...

-- shattered when the laminated side window is struck by an extremely high velocity round. The impact's as loud as an explosion and leaves a shattered disc.

Julia screams.

Music
10:35:15
DUR: 6'01".
Specially
composed.
|
|
|
|
|
|

DAVID

(To Julia.)

Down, down!

(To Terry.)

Go, go!

Terry hits the accelerator. A second bullet strikes Terry's side window. David ducks. The third comes through. The damage done by the bullet is extraordinary. Terry suffers a fatal head wound. The whole inside of the car is sprayed. Julia screams. David gasps for breath, fighting his trauma.

David grabs the wheel, slides the transmission into neutral and pulls the handbrake. The car skids through 180 degrees but David steers to avoid parked cars and stopped traffic ahead. The car comes to a halt but not quickly enough to avoid its front end shunting the side of a car in front.

The result is the ministerial vehicle is blocked in by vehicles in either direction, including by the support vehicle.

Julia is screaming and David struggles to get his composure.

DAVID (CONT'D)

Ma'am! Stay down. The bullets can pierce the windows but they can't get through the armoured metal.

David has the presence of mind to put in his radio earpiece.

DAVID (CONT'D)

(Into radio.)

Control. Sierra Zulu Seven Nine,
Status Zero, Thornton Circus,
Control. Sierra Zulu Seven Nine,
Status Zero, Thornton Circus,
Lavender is T.A. repeat Lavender is
T.A.

CONTROL (O.S.)

Sierra Zulu Seven Nine, Control,
received. All call signs proceed to
Thornton Circus urgently --

David moves the rear view mirror.

And looks towards the support vehicle.

DAVID

(Into radio.)
Four Seven. Seven Nine, back to
back on 2.
(Changes radio channel.)

SUPPORT CAR (O.S.)

(Out of radio.)
Received, Seven Nine.

DAVID

(Into radio.)
We've lost Terry. We're sitting
tight waiting for backup. Suggest
you do the same.

SUPPORT CAR (O.S.)

(Out of radio.)
Wilco.

Another bullet strikes the metal door of the
car. It makes a deafening crashing sound. Julia
screams again.

DAVID

It's okay, ma'am, it's okay. The
bullets can't get through the
armour plating. It's okay. It's
okay.

He takes her hand.

Another bullet hits the armour. They both jump
but there's no more screaming from Julia.

DAVID (CONT'D)

(Changes channel. Into radio.)
Control, Seven Nine Sierra Zulu
with a sit rep.

CONTROL (O.S.)

(Out of radio.)
Go ahead, Seven Nine.

DAVID

(Into radio.)
We need armed support and air ops
to the scene as operational
priority.

CONTROL (O.S.)

(Out of radio.)
TFC's deploying to the scene. Area
being cordoned off and unarmed held
back. ARVs en route, ETA two
minutes.

DAVID

(Into radio.)

Control, Seven Nine, received.

(To Julia.)

Two minutes, ma'am. We sit tight.

You're gonna be fine. You're doing
really well, ma'am.

Julia gaze moves towards David.

DAVID (CONT'D)

You're doing great.

A volley of bullets hits the car. The passenger
side window gets smashed in and the racket from
the bullets hitting the armour is extraordinary.
Julia can't stop herself screaming this time.
David is extremely rattled.

JULIA

(screaming.)

Arghhhh.

DAVID

It's okay.

Two more bullets hit the car.

DAVID (CONT'D)

It's okay, ma'am.

Julia gasps for breath.

DAVID (CONT'D)

It's okay... It's okay...

More bullets strike.

DAVID (CONT'D)

It's okay... it's okay... It's all
right... It's okay...

David makes a decision. He squeezes between the
seats into the rear.

DAVID (CONT'D)

Stay right down, ma'am.

David squeezes between the front seats and goes
out of the driver side rear door.

CUT TO:

10:37:10 EXT./INT. THORNTON CIRCUS/MINISTERIAL VEHICLE.
CONTINUOUS. DAY

David drops onto the ground using the vehicle as cover.

David scans the scene rapidly: bystanders and pedestrians have scattered and are taking cover. Motorists cower in their vehicles, included the shunted driver. Vehicles have either stopped or accelerated through. No more vehicles are entering (unarmed officers have stopped them).

David fights to control his breathing. Eventually he does.

David pulls out his mobile phone. He edges to the back end of the car. He puts the phone camera in selfie mode and takes a photo looking over his own shoulder towards the buildings behind.

And a fraction of a second after that moment the muzzle flashes and a fraction of a second later there's the loud clang of the bullet striking the car.

David zooms out the photo to the maximum size, swiping all round it looking at the various vantage points on the buildings. At last he sees something in the photo on the top of a building, signed Pascoe House.

DAVID

(Into radio.)

Control, sit rep, Sierra Zulu Seven Nine.

CONTROL (O.S.)

(Out of radio.)

Go ahead, Seven Nine.

DAVID

(Into radio.)

Shooter is located on roof of Pascoe House one zero-zero-zero feet south of Thornton Circus. Single shooter only.

CONTROL (O.S.)

(Out of radio.)

Received, Seven Nine.

DAVID

(Into radio.)

Where are those ARVs?

CONTROL (O.S.)
(Out of radio.)
Area lockdown on going. ETA two minutes.

DAVID
(Into radio.)
You already said "two minutes"!

No answer.

David contemplates the situation. He opens the rear door of the car, staying very low. Julia is cowering in the far footwell.

DAVID (CONT'D)
Ma'am, I need to get you to safety.

JULIA
(Panicking.)

DAVID
Ma'am. This is what I do. Trust me.

She nods, still panicking.

David hauls Terry's body out of the driver's seat and onto the ground. Then David clambers into the driver's seat and shuts the driver's door. He looks across at the Support Car and keys his radio.

DAVID (CONT'D)
(Into radio.)
Four Seven, Seven Nine, back to back on 2.

SUPPORT CAR (O.S.)
(Out of radio.)
Go ahead Zero Nine.

DAVID
(Changes channel.)
We're sitting ducks here. Lavender on the move.

SUPPORT CAR (O.S.)
(Out of radio.)
Shit, what?

DAVID
(Into radio.)
Follow, close formation.
(To Julia.)
Here we go, ma'am.

David starts the engine, slams the transmission into reverse.

Bullets impact the passenger side of the ministerial vehicle. Julia screams as they strike.

DAVID (CONT'D) (O.S.)
Stay right down, ma'am.

David accelerates in reverse towards the Shooter's building with the support car tailing.

DAVID (CONT'D)
The roof armour will protect us, ma'am.

The car accelerates and David drives with incredible speed and precision, weaving in reverse between parked cars and abandoned vehicles.

Shots strike the rear windscreen with massive thumps and leave discs of damage but there's no break in the glass.

Julia screams but keeps down.

DAVID (CONT'D)
You're doing great, ma'am.

It's a bravura piece of stunt driving that goes on for 10-20 seconds, as long as possible.

Still another shot hits the rear but doesn't break through. Julia screams again.

DAVID (CONT'D)
Soon he won't have a line of sight.

David keeps going at high speed.

CUT TO:

10:38:41 **EXT./INT. PASCOE HOUSE/MINISTERIAL VEHICLE.**
CONTINUOUS. DAY

David reverses at high speed. A bullet hits the rear window.

DAVID
We're safe now, ma'am. Hold tight.

David performs a J-turn to convert to forward driving and then mounts the kerb to the foot of the shooter's building. He brakes sharply to a

halt.

DAVID (CONT'D)
Don't move, ma'am.

David picks up the carbine from between the front seats.

DAVID (CONT'D)
You'll be fine.

JULIA
(Panicking.)
No... No...

David jumps out of the car. The support vehicle pulls up and the backup team get out.

DAVID
Take care of the P.

ARMED OFFICER
Sarge.

David hurries into the building, putting on his peaked cap from his belt.

CUT TO:

10:39:07 **EXT./INT. PASCOE HOUSE. LOBBY. CONTINUOUS. DAY**

David shouts --

DAVID
(Generally.)
Armed police! Get down! Stay down!
Remain calm!
(To Security guard.)
I need access to the roof.

The lobby is full of office workers who've come down after hearing the gunfire but don't know what to do. There are also some workmen in boiler suits.

DAVID (CONT'D)
(Generally.)
Stay down! Remain calm! Officers
will be arriving!

-- and a security guard lets him in.

SECURITY GUARD
This way.

The Security Guard leads David quickly to the

lifts.

David and the Security Guard get in the lift and hit the button to call the lift.

CUT TO:

10:39:27 **INT. PASCOE HOUSE. 8TH FLOOR. CONTINUOUS. DAY**

The lift door opens. David points out with his gun. The floor's empty.

DAVID
I need the roof.

The Security Guard steps out of the lift.

He crosses the corridor to a door signed
AUTHORISED PERSONNEL ONLY.

SECURITY GUARD
(Indicating door ahead.)
Though there, and up.

David advances through the door signed
AUTHORISED PERSONNEL ONLY.

CUT TO:

10:39:42 **EXT. PASCOE HOUSE. ROOF. CONTINUOUS. DAY**

Davis steps through the fire door. Gun poised.

CUT TO:

10:39:47 **EXT. PASCOE HOUSE. ROOF ACCESS AREA. CONTINUOUS. DAY**

David goes up a metal staircase.

And disappears out of shot.

David looks round the corner.

And advances forward.

Above the metal gantry footsteps as the shooter makes his way across the gantry.

David follows the footsteps. His breathing heavy.

The shooter steps down a staircase but we don't see his face.

David's anxiety builds. He's trembling. But then

he acts.

DAVID
ARMED POLICE!

Off David's look. It's Andy. Both David and Andy freeze in shock. David hyperventilates, pours sweat, his gun hands shake.

Andy stares at David, conflicted between his mission and his mate.

DAVID (CONT'D)
It's over, mate.

Andy puts down the rifle bag. And looks at David.

DAVID (CONT'D)
It's over.

ANDY
For me.
(beat)
Not for you.

On David.

ANDY (CONT'D) (O.S.)
You've got to finish the job.
(Off David's confusion and fear.)
I'm fucked.

Andy reaches behind for a gun.

DAVID
Don't...

ANDY
Someone's got to stop her. Get it done.

DAVID
Don't...

Andy points the gun under his chin.

Andy shoots himself.

David reacts.

DAVID (CONT'D)
(Mouths. Not heard. No subtitle.)
Fuck!!

David is stunned and shaken, confused,

X
Music Ends
10:41:16

disorientated.

David's POV. Andy's body, confused, anguished,
shaken to his core...

Music

10:41:31
DUR: 1'49".
Specially
composed.

CUT TO:

10:41:46 **EXT. PASCOE HOUSE. ROOF/GROUND LEVEL. MOMENTS
LATER. DAY**

David comes to the edge of the rooftop and peers
down at the scene below. Police vehicles and
ambulances are arriving. The street is being
cordoned off.

KIM (O.S.)
(Out of radio)
Area confirmed secure. Lavender
safe to travel. Escorting her out
of the building now.

The backup crew wait by the damaged ministerial
vehicle. A replacement ministerial vehicle
parked up.

Kim leads Julia to the vehicle.

Move to street level.

KIM (CONT'D)
I'm very sorry about Terry, ma'am.

The backup crew hurry Julia from the ministerial
vehicle to the new one. She's bloodied and
shaken.

Before getting into the vehicle Julia looks up
towards the roof.

David looks down.

SUSAN RAE (V.O.)
The attack on the Home Secretary
began with shots fired from the
roof of Pascoe House, an office
building undergoing refurbishment.

He turns and exits.

CUT TO:

10:42:08 **EXT. GROUND LEVEL. DAY**

Transitional GV's

GORDON CORERA (V.O.)
Numerous rounds struck the Home
Secretary's vehicle, claiming the
life of her driver, who's been
named as Terence Foyer.

CUT TO:

10:42:16 **EXT. DAVID'S FLAT. THAT NIGHT. NIGHT**

David makes his way home. Through the rain he
pulls out his keys.

SOPHIE RAWORTH (V.O.)
Home Secretary Julia Montague was
unhurt in the attack and is
currently in a secure location
receiving round-the-clock police
protection.

JUSTIN WEBB (V.O.)
As a result of the assassination
attempt against Home Secretary
Julia Montague, the UK Threat Level
has been raised to Critical.

VICKI YOUNG (V.O.)
The Metropolitan Police
Commissioner says the recent terror
events pose an unprecedented threat
to national security.

Overlaps following scene as David enters.

CUT TO:

10:42:30 **INT. DAVID'S FLAT. THAT NIGHT. NIGHT**

David bursts in and shuts the door, shutting out
the world. He struggles to control his emotions
but manages. He moves quickly.

He heads downstairs.

In a drawer he digs under clothes to find an
illegal pistol.

David pulls the blinds.

CUT TO:

10:42:51 **INT. DAVID'S FLAT. UPSTAIRS. MOMENTS LATER.
NIGHT**

David removes a panel. He places the gun inside.
He replaces and seals the panel.

He steps back and his POV of the hiding place.

CUT TO:

10:43:11 **INT. DAVID'S FLAT. LATER THAT NIGHT. NIGHT**

David's mobile rings. A call from Lavender. He answers it.

DAVID

(Into phone.)

PS Budd.

(Listens.)

CUT TO:

10:43:23 **EXT. THE BLACKWOOD HOTEL. LATER THAT NIGHT. NIGHT**

David walks towards the Blackwood Hotel.

The Blackwood Hotel is discreet five-star luxury. Armed Police guard the entrance.

David spots a uniformed officer at the front and discreetly shows him his warrant card. The uniformed officer points David in the direction of a service entrance.

UNIFORMED OFFICER

Service entrance just round to the right, Sarge.

David continues along, shows his ID and is allowed into the building.

CUT TO:

10:43:51 **INT. HOTEL SUITE. MOMENTS LATER. NIGHT**

Five-star luxury. Julia drinks cup of tea.

JULIA

No complaints about the surroundings, but... it's unsettling not to be allowed back into your own home.

David dressed casual and not armed.

DAVID

Following an attempt on your life, ma'am, all protection measures have been ramped up.

X
Music Ends
10:43:20

JULIA

And do you think I'm still in danger?

DAVID

It'll turn out to be a nut-job acting alone.

JULIA

SO15 don't know anything about the gunman?

DAVID

I can't imagine they're telling me more than they're telling you, ma'am.

JULIA

I've got a meeting in the morning with Stephen Hunter-Dunn. Maybe the Security Service can shed more light.

Julia sets her tea down on a sideboard.

JULIA (CONT'D)

Why were the police held back from entering the square?

DAVID

It wasn't safe for unarmed officers to go in.

JULIA

No. I don't mean them. The ARVs. (Voice breaking, trauma breaking through.) We were under attack, you, me, members of the public. Terry was blown apart.

DAVID

Ma'am, are all right?

JULIA

Who would give that order? To hold resources back and leave us in the line of fire.

DAVID

I can't imagine that's what was going on.

JULIA

Just answer the question please, David.

DAVID
That would be an executive officer
at SO15.

JULIA
Anne Sampson.

DAVID
(Indicates he doesn't know.)
I can't imagine for a moment the
ARVs were being held back without
good reason. First priority's
preservation of life.

JULIA
I was being shot at!

Julia's trauma breaks through as she lifts up
her tea and then knocks over a glass.

JULIA (CONT'D)
Yes that would suit her, wouldn't
it, me being smashed to pieces.

DAVID
Ma'am, why don't you sit down and
let me take care of this.

David gets some kitchen roll. Julia continues
trembling, fighting back tears.

He faces her awkwardly, unsure what to do.

She reaches for him tentatively.

He isn't sure what he should do.

JULIA
I'm not the Queen. You're allowed
to touch me.

Their hands touch. Slowly, tentatively, they
hug.

They become aware of the closeness of their
faces, the feeling of each other's breath.

Slowly, tentatively, their mouths seek each
other. They kiss, becoming quickly more
passionate.

CUT TO:

10:47:22 **INT. HOTEL SUITE. MOMENTS LATER. NIGHT**

Music
10:45:54
DUR: 3'11".
Specially
composed.

Julia and David on the bed, kissing passionately
carried away by the urgency of the moment.

In bed, David in shirt and trousers, Julia in a
bathrobe, kiss passionately. They make love.
They buck towards orgasm, then just before they
climax -

CUT TO:

10:48:56 **INT. HOTEL SUITE/BATHROOM. LATER THAT NIGHT.**
NIGHT

Dead silence. Barely able to look at each other.
Julia slips into the bathroom to clean herself
up.

X
Music Ends
10:49:05

David buttons his shirt and zips his fly.

David lingers, unsure if he should go without
saying goodbye. Reluctantly he decides he should
exit.

In the bathroom, Julia is still and silent,
embarrassed by what's happened.

Julia hears him go, suddenly wishing he hadn't.

TV REPORTER 3 (V.O.)
Home Secretary, is there a
concern...

CUT TO:

10:50:00 **INT. HOME OFFICE. LOBBY. NEXT DAY. DAY**

TV news crews surround Julia for an "impromptu"
interview, with Rob and Tahir nearby. Tahir has
stage-managed it and is secretly signalling to
each reporter to prompt a question.

TV REPORTER 3 (CONT'D)
...you're still a target?

JULIA
For security reasons I'm afraid I
can't disclose any specifics.

Tahir nods.

TV REPORTER 4
Any comment on the assassination
attempt?

JULIA
Only that I'm extremely grateful

for the swift and courageous
actions of the security services,
and I'm deeply thankful there
weren't more casualties.

TV REPORTER 4 (ON TV)
How are you feeling, Home
Secretary?

JULIA (ON TV)
I'm feeling ready to return to my
mission, of fighting the enemies of
democracy, and I'm undaunted in my
determination to pass the RIPA-18
legislation needed to get that job
done.

CUT TO:

10:50:34 **INT. HOME OFFICE. 4TH FLOOR. CONFERENCE ROOM.**
CONTINUOUS. DAY

Mike looks down at Julia talking to the
reporters.

MIKE
Not stage-managed at all. Who's she
trying to kid?
(Off Permanent Secretary's
reaction.)
Oh, yeah. Number 10.

Mike looks extremely troubled. After a few
moments hesitation, he moves to the phone and
dials a single digit for the operator.

MIKE (CONT'D)
(Call answered. Into phone.)
Mike Travis. Could you put me
through to Anne Sampson's office at
New Scotland Yard?
(beat.)
Thanks.

Mike looks highly conflicted.

CUT TO:

10:51:14 **INT. RASP HQ. CRADDOCK'S OFFICE. THAT NIGHT.**
NIGHT

Craddock opens the door.

Enter David to report to Craddock.

David reacts Sampson seated in the room in a position designed to unsettle him.

CRADDOCK

David, come in. Sorry to keep you waiting. As you can imagine, it's pretty hectic round here.

DAVID

(Edge of unease.)
Any progress, ma'am?

CRADDOCK

Not yet. The shooter signed into Pascoe House as a tradesman using a false name. He was carrying no ID or devices. Fingerprints haven't thrown up a database match either.

SAMPSON

We'll find out, and his accomplices if there are any.

David turns. Looks at Sampson.

SAMPSON (CONT'D)

I'm not here. Eyes front.

CRADDOCK

You've distinguished yourself again, David. I intend to put you forward for a commendation. There's even talk of a medal.

DAVID

Thank you very much, ma'am.

CRADDOCK

Obviously Thornton Circus will have to be looked into by the IOPC, as the gunman died at the scene, but all the witnesses say you acted with complete professionalism.

SAMPSON

(Very impatient.)
There's a hundred and one places I need to be.

CRADDOCK

Sorry, ma'am.
(To David.)
Stephen Hunter-Dunn, the Director-General of the Security Service. The Home Secretary's met with him how many times in recent weeks?

DAVID

I've not been counting, ma'am.

SAMPSON

They're having almost daily conferences and keeping me out of the loop? Why?

DAVID

No idea, ma'am.

CRADDOCK (O.S.)

She's overruled our security advice.

SAMPSON

She's taking the 1st of October attack off us. Unjustified, unprecedented. This is a very, very dangerous politician. Someone who must be stopped.

David is taken aback by Sampson's venom. It gives him pause for thought: could Julia's paranoia about the police delays during the attack be true? While he's still working through the possibility, Sampson cuts through.

SAMPSON (CONT'D)

But a politician who happens to regard you as her blue-eyed boy.

CRADDOCK

There's an up side to the Home Secretary having you reinstated. You know everyone she meets, when, where, how long. We've arranged to keep her at The Blackwood, with an adjoining room ...

Sampson moves round to confront him.

SAMPSON

My surveillance team will issue you with the necessary equipment to monitor her meetings.

DAVID

Is that lawful, ma'am?

Sampson glares at him.

DAVID (CONT'D)

I've got my duties as a PPO. I'd rather stick to those. Ma'am.

SAMPSON

(Mocking.)
She's got you wrapped round her
finger.

David glowers.

CRADDOCK

I see this all the time, David. The
minister ingratiates himself with
the PPO. A favour here, pulling
strings there. You think it's out
of the goodness of their heart?
It's so you'll keep their secrets,
no matter what.

David continues to glower. Sampson ups the ante.

SAMPSON

Our investigation is well under way
into the bombing that took place
right next to your kids' school. We
heard the Security Service had
advance knowledge schools were
targets. And who do they run to
with their intelligence...?

David glowers, knowing he's been played, but
it's working.

SAMPSON (CONT'D)

One of her team told me, in
strictest confidence, as soon as
the school was mentioned, she
recognised the name straight away.
There's only one plausible
explanation. She'd been given prior
intelligence it was a target.

That hits David like a bomb.

SAMPSON (CONT'D)

All your precious Home Secretary
had to do was say the word and your
kids would have been out of harm's
way. But she sat back and let it
happen.

Bitterness and anger flare in David's eyes.

CUT TO:

10:54:17 INT. BLACKWOOD HOTEL. SERVICE ACCESS ROUTE. A
FEW NIGHTS LATER. NIGHT

Music

10:54:12
DUR: 0'55".
Specially
composed.

The service lift opens. David walks Julia to the door of her hotel room. There are Armed Police stationed in the corridor and the RPO outside the door to the room with whom he exchanges nods. He unlocks the door with an access card. He pushes the door open and offers her the card.

With the RPO being present, it makes any kind of meaningful exchange impossible, so they say quick goodbyes.

ARMED OFFICER

Ma'am.

RPO

Ma'am.

DAVID

I'll be in the adjoining room. Have a good evening, ma'am.

JULIA

Yeah. You too.

RPO (2)

Sarge.

She takes the card and goes in; he goes into the neighbouring room.

CUT TO:

10:54:58 **INT. ADJOINING HOTEL ROOM. CONTINUOUS. NIGHT**

David steps in and shuts the door. He lingers, working through his conflicting emotions about her -- if what he's been told is true, he despises her.

David removes his jacket.

CUT TO:

10:55:15 **INT. HOTEL SUITE/ADJOINING ROOM. SAME TIME. NIGHT**

Julia takes her jacket off and throws it on the bed.

CUT TO:

10:55:22 **INT. ADJOINING HOTEL ROOM. CONTINUOUS. NIGHT**

David takes of his firearm and takes off his tie.

X
Music Ends
10:55:07

He gets the sense of Julia being on the other side. Conflicts and temptations play out.

CUT TO:

10:55:39 INT. HOTEL SUITE/ADJOINING ROOM. SAME TIME.
NIGHT

Julia approaches the connecting door, with the same sense of temptation.

CUT TO:

10:55:44 INT. ADJOINING HOTEL ROOM. CONTINUOUS. NIGHT

David gazes at the adjoining door.

CUT TO:

10:55:49 INT. HOTEL SUITE/ADJOINING ROOM. SAME TIME.
NIGHT

Julia, temptation.

CUT TO:

10:55:58 INT. ADJOINING HOTEL ROOM. CONTINUOUS. NIGHT

David gazes at the adjoining door. He slowly moves towards the door.

CUT TO:

10:56:04 INT. HOTEL SUITE/ADJOINING ROOM. SAME TIME.
NIGHT

Julia moves towards the adjoining door.

CUT TO:

10:56:07 INT. ADJOINING HOTEL ROOM. CONTINUOUS. NIGHT

David has opened the door his side.

CUT TO:

10:56:10 INT. HOTEL SUITE/ADJOINING ROOM. SAME TIME.
NIGHT

Julia hesitates a moment.

CUT TO:

10:56:22 INT. ADJOINING HOTEL ROOM. CONTINUOUS. NIGHT

David sees the lock turn.

Music
10:56:02
DUR: 1'21".
Specially
composed.

Slowly the door opens. They face each other.
Hesitation gives way to mutual passion, and they
start to kiss.

CUT TO:

10:56:48 **INT. HOTEL SUITE. MOMENTS LATER. NIGHT**

Their voices are breathless, their mutual desire
overwhelming.

David takes off his shirt.

Julia's skirt.

Julia and David fuck passionately.

JULIA
My job. Your job. It just
complicates everything.

His head drops, lands a kiss on her lips that
then brushes her cheek so his mouth ends up
alongside her ear.

DAVID
Nothing complicates my job.

The camera finds his eyes, that she can't see.

DAVID (CONT'D)
It's to protect you.

His eyes are troubled, haunted -- dangerous.

(credits - single cards)

X
Music Ends
10:57:23

Music
10:57:17
DUR: 0'29".
Specially
composed.

X
Music Ends
10:57:46

David	RICHARD MADDEN
Ella	BELLA PADDEN
Charlie	MATTHEW STAGG
Julia	KEELEY HAWES
Vicky	SOPHIE RUNDLE
Kim	CLAIRE-LOUISE CORDWELL
Mike	VINCENT FRANKLIN
Tahir	SHUBHAM SARAF
Hunter-Dunn	STUART BOWMAN
Rob	PAUL READY
Sampson	GINA McKEE
Sharma	ASH TANDON
SO15 Control	TIMOTHY KNIGHTLEY

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MASTS	JONATHAN NYATI
ARV Leader	MARK HOLGATE
Craddock	PIPPA HAYWOOD
Tom	RICHARD RIDDELL
Andy	TOM BROOKE
Roger	NICHOLAS GLEAVES
Prime Minister	DAVID WESTHEAD
Security Guard	DARREN CLARKE
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As	Themselves
GORDON CORERA	FRANK GARDNER
JOHN PIENAAR	SUSAN RAE
SOPHIE RAWORTH	NICK ROBINSON
JUSTIN WEBB	VICKI YOUNG
--	--
Production Manager	LEANNE STOTT
Production Coordinator	LIZA CARMEL
Junior Production Manager	FREDDIE À BRASSARD
Junior Prod Coord (Skillset)	SARAH ARANDA-GARZON
Production Secretary	CARLENE GARVEY
Production Assistant	GIOVANNA MIDGLEY
Production Runner	NATHAN MILLS
Production Accountant	AMIT VARSANI
Assistant Accountant	JACKIE O'SULLIVAN
Trainee Assistant Accountant	FABIAN ANDRES
--	--
1st Assistant Director	NICKI BALLANTYNE
2nd Assistant Director	DEAN NOUTSOS
3rd Assistant Director	TOM BASSETT
Floor Runner	EMILY PRIEDITIS
Base/Crowd Runners	LAURENT DURHAM
	SARAH TOWNSEND
Stunt Coordinator	ANDY BENNETT
Script Supervisor	LOLA DAUDA
Casting Associate	GORDON COWELL
Casting Assistant	AMY CRAIG
--	--
Supervising Location Manager	IAN POLLINGTON
Location Manager	DAVID BISWELL
Assistant Location Manager	LAURA CHEESE
Unit Manager	RICHARD BASSETT
Locations Assistant	NICK RENNER

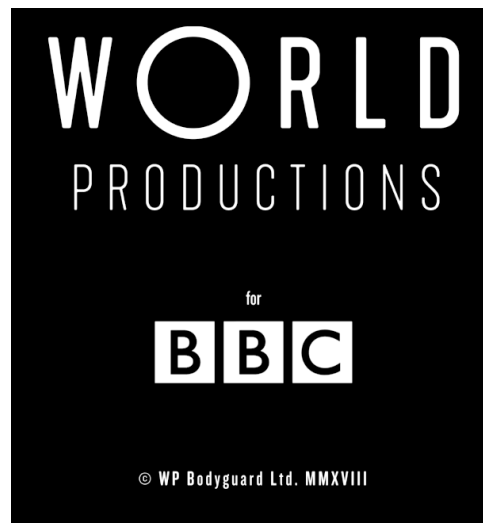
Steadicam Operator	RUPERT POWER
Focus Pullers	JAMES HARRISON
	ERIN CURRIE
Clapper Loaders	LOREN FILIS
	ROY BELL
Camera Trainees	CLINT FRIFT
	JASMINE ORREY
Digital Imaging Technician	KRISTIN DAVIS
--	--
Gaffer	JOHN ATTWOOD
Best Boy	PAUL JOY
Electricians	IONUT APETROAE
	DAN ADDIS
Floor Electrician	LAURENTIU MARIA
Key Grip	CRAIG ATKINSON
Trainee Grip	STEPHEN PEAT
Standby Riggers	AARON RACKHAM
	TOBY LEE
Boom Operator	ADAM WILLIAMS
Sound Assistant	CRAIG CONNYBEARE
--	--
Art Director	STEPHEN WRIGHT
Assistant Art Director	CONSTANTINE KATSARAS
Standby Art Director	CALLUM WILLIAMS
Set Decorator	ANNALISA ANDRIANI
Graphic Designer	MATT CLARK
Art Department Assistant	LUCY ATTWOOD
Prop Master	TOM ROBERTS
Prop Buyer	MEREL GRAEVE
Dresser Storeman	SCOTT FENSOME
Dresser	NICK ATKINSON
Standby Props	CAROLE MACHIN
	JOSH HARTNETT
Props Trainee	DAN LEWIS
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Costume Supervisor	KATARINA BOROSOVA
Jnr Costume Designer (Skillset)	AMY THOMSON
Costume Standby	MICHAEL BEVIS
Costume Assistant	KATE JOHNSTON
Make-Up & Hair Supervisor	LISA ZIPPER
Make-Up Artist	DOMINIQUE WALLAKER
Make-Up Trainee	KERRI SHAW
Special Effects by	ARTEM
Armourer	COHORT FILM SERVICES

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Political Consultants		LEIGH LEWIS
		MICHAEL PRESCOTT
Police Advisor		DAVID ZINZAN
Special Protection Advisor		JAMES KIRKBRIDE
Assistant Script Editor		LUCY ROCH
Clearances		TONIA COHEN
	--	--
Post-Production Supervisor		PETE OLDHAM
Digital Intermediate Coord		TOM CUSHING
Assistant Editor		DEBORAH KAVANAGH
Trainee Asst Editor (Skillset)		ROBERT KIRKWOOD
Visual Effects by		PEERLESS
		MOLINARE VFX
Colourist		GARETH SPENSLEY
Online Editor		NICK ANDERSON
Conform Editor		STEVE OWEN
Opening Titles by		HUGE DESIGNS
Dubbing Mixer & Dialogue Editor		DAN JOHNSON
Sound Effects Editor		MARC LAWES
	--	--
Sound Recordist		SIMON FARMER
Costume Designer		CHARLIE KNIGHT
Make-Up & Hair Designer		MY ALEHAMMAR
Editor		STEVE SINGLETON
Music		RUTH BARRETT
		RUSKIN WILLIAMSON
	--	--
Co-Producer		TINA PAWLIK
Casting Director		KATE RHODES JAMES (CDG)
Production Designer		JAMES LAPSLEY
Director of Photography		JOHN LEE
	--	--
Executive Producer for World Productions		RODERICK SELIGMAN
Executive Producer for BBC		ELIZABETH KILGARRIFF

Executive Producers SIMON HEATH
 JED MERCURIO

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10:57:44 FINAL CARD



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|
|
|
X
Music Ends
10:57:46