

BODYGUARD
Episode 1

Post Production Script - UK TX Version.
8th June 2018.

09:59:30 VT CLOCK (30 secs)
World Productions
Bodyguard
Episode 1 - DRIC921X/01

09:59:57 CUT TO BLACK

10:00:00 ON BLACK: AUDIO

A clacking sound becoming louder, more intense. It could be gunfire. A rushing sound mixes in, possibly an incoming artillery shell, quickly mounting to a crescendo.

10:00:02 TITLE CARD: **BODYGUARD**

CUT TO:

10:00:09 **INT. TRAIN CARRIAGE 5. NIGHT**

David wakes suddenly. The clacking sound is of the train clattering over tracks; the rushing sound a passing train that hurtles by in the opposite direction. The surprise and confusion discomfort and disorientate him.

He takes a few seconds to regain his composure.

He sits in a bank of four seats with his children, Ella and Charlie; the fourth seat is covered in their coats. The kids are fast asleep.

Distant lights sparkle in the dark countryside out of the window.

David relaxes back into his seat, calming down, returning to a state of half-sleep.

CUT TO:

10:00:40 **EXT. MARSTON STATION. PLATFORM. LATER. NIGHT**

Passengers wait on the platform at Marston Station. A digital display shows that the LONDON EUSTON service is DUE. The train approaches. It's snowing. Station Announcement over Tannoy.

ANNOUNCEMENT (TANNOY)

The train-approaching platform 3 is the 20:55 service to London Euston.

CUT TO:

10:00:48 **INT. TRAIN CARRIAGE 5. CONTINUOUS. NIGHT**

As the train moves into the station David leans over the table and grabs Charlie's coat. Ella stirs.

DAVID
Cover yourself up Ella we're not there yet, good girl.

He turns to Charlie.

DAVID (CONT'D)
Sssh, Sssh, Sssh. Not our stop yet.

David lays Charlie's coats over him like blankets.

DAVID (CONT'D)
Back to sleep.

CUT TO:

10:01:04 **EXT. TRAIN. CONTINUOUS. NIGHT**

The train doors open and the process begins of disembarking passengers leaving the train first.

CUT TO:

10:01:08 **INT. TRAIN. CONTINUOUS. NIGHT**

David gazes out of the window at the platform and glimpses a young Asian man (the Subject) on the platform his back to David.

The Subject's wearing a thick anorak zipped right up to his chin, with his hands in his pocket bulking out the waist. He's receiving a call on a burner phone.

David watches him turn to a bin, his hand being withdrawn as if he's dumped something in the bin. The phone has gone. David isn't sure if the Subject has disposed of the phone.

The Subject makes a sudden decision to move towards the train but David loses sight of him. Then passengers momentarily mask the Subject. When they clear, he's vanished.

David tries to look through the few near boarders in the carriage taking seats and stowing luggage to see if he can spot the Subject in the Interconnecting Vestibule. David doesn't see him.

Music
10:01:22
DUR: 2'07".
Specially
composed.

A Whistle blows and the guard announces the train is about to depart. "Stand clear of the doors".

He picks up his book as the train moves off again.

CUT TO:

10:01:51 **EXT. MARSTON STATION. PLATFORM. CONTINUOUS. NIGHT**

The train pulls away from the station.

CUT TO:

10:01:59 **INT. TRAIN CARRIAGE 5. LATER THAT NIGHT. NIGHT**

The train rattles through dark countryside again, nothing visible out of the windows bar the occasional distant light. Ella and Charlie sleep. David's closes his book and puts it on the table.

David sees the Guard moving through the train, edgy apprehensive. She pauses by an Asian Passenger in his twenties (who's been on the train since Glasgow). The Guard looks the Asian Passenger up and down and looks at the luggage rack above him. The Asian Passenger has got earphones in watching a video on a tablet and therefore doesn't notice her attention. But David notices.

He sees the Guard continue through to Interconnecting Vestibule 4.

CUT TO:

10:02:32 **INT. TRAIN CARRIAGE 5/INTERCONNECTING VESTIBULE 4. CONTINUOUS. NIGHT**

DAVID'S POV

David observes the Guard pause by the toilet. The Guard looks concerned that the toilet door is locked shut. The Guard appears very apprehensive, unsure what to do. She knocks on the door.

GUARD

Excuse me... Is everything all right in there...?

No answer. After showing hesitation and anxiety,

the Guard about-turns and hurries back through carriage 5.

David is extremely concerned by what he's witnessed. He sees Ella and Charlie are still fast asleep.

A Female Passenger sits on the adjacent pair of seats.

DAVID

(To Female Passenger.)

Sorry, madam, you wouldn't mind looking after my kids for a minute, would you? I'll be right back.

FEMALE PASSENGER

Yeah. No problem.

DAVID

Thank you very much. I'll be right back.

David moves quickly along the carriage to follow the Guard.

X
Music Ends
10:03:29

CUT TO:

10:03:30 **INT. INTERCONNECTING VESTIBULE 6. CONTINUOUS.**
NIGHT

David finally catches up with the Guard in the Vestibule just outside the Guard's Van and pulls open the connecting door.

GUARD

...(Someone) suspicious in toilet C-D.

David crosses to the Guard. David shows his police warrant card.

DAVID

Sergeant David Budd, Metropolitan Police. What's going on?

The Guard reacts.

DAVID (CONT'D)

You've got an intelligence report for an Asian male in his twenties?

GUARD

(Immediately on edge.)
How do you know about that?

DAVID

I saw you checking out the guy in my carriage. He's fine but I saw someone acting suspiciously at Marston. I don't know if he succeeded in boarding the train. But if he did he could be in the toilet.

The Guard looks extremely concerned.

DAVID (CONT'D)

Look, I'm an Operational Firearms Commander with Specialist Protection. What's the plan?

CUT TO:

10:03:59 **INT. TRAIN. GUARD'S VAN. MOMENTS LATER. NIGHT**

They step into the Guards Van.

GUARD

British Transport Police have put out an alert on a possible suicide bomber attempting to board a London-bound service. We've been ordered to stop the train at Barnet Shed.

(Off David's questioning look.)
It's a derelict depot out in the sticks. SO... 19.

David corrects the Guard.

DAVID

SC019.

GUARD

They're gonna board the train.

DAVID

How long till we get there?

The Guard checks time on her mobile phone.

GUARD

7 minutes.

The Guard looks shaky as hell.

DAVID

He won't detonate in the toilet. He'll go into the carriage for maximum casualties.

Pulls out his mobile.

DAVID (CONT'D)

Right stick with me on this. What's your name?

GUARD

Sandra.

DAVID

Give me your number.

GUARD

Uh ... 07700 900 876.

David keys the number into his phone.

GUARD (CONT'D)

I need to call this in.

DAVID

Do it.

Exit David. The Guard moves to make the call.

Music
10:04:38
DUR: 3'02".
Specially
composed.

CUT TO:

10:03:39 **EXT. BARNET SHED. SCO19 BASE. CONTINUOUS. NIGHT**

Metropolitan Police marked patrol cars and uniformed officers plus British Transport Police vehicles and officers are already present. Total number around two-dozen. As part of their duties they're erecting work lights.

Unmarked vans arrive on blue lights carrying SCO19. About a dozen SCO19 officers led by PS Sara Tanner disembark and are led towards the Trackside by BTP Officers.

BTP OFFICER

This way Sarge. We'll take you down to Trackside.

The BTP Officer leads SCO19 towards Trackside.

CUT TO:

10:04:58 **INT. TRAIN CARRIAGE 6. CONTINUOUS. NIGHT**

David moves along the aisle, deeply concerned as he evaluates the situation. He glances at a baby in his/her mother's arms.

CUT TO:

10:05:04 **INT. TRAIN CARRIAGE 5. CONTINUOUS. NIGHT**

David comes into the carriage. He reaches his kids. They're fast asleep. Innocent and vulnerable -- that makes up his mind.

Turns to the female passenger.

DAVID

(To Female Passenger.)

I need a few more minutes. Is that all right?

FEMALE PASSENGER

Yeah. No problem.

DAVID

Thank you.

David heads towards Interconnecting Vestibule 4.

CUT TO:

10:05:31 **INT. INTERCONNECTING VESTIBULE 4/CARRIAGE 5. CONTINUOUS. NIGHT**

David reaches the interconnecting vestibule. It's completely empty. He inches silently up to the toilet door. He peers intently at the ENGAGED sign.

He starts to look pale.

David steps away, to the threshold of Carriage 5, to gather his thoughts. He sees the carriage full of innocent people; his kids among them, and makes up his mind. He keys his phone to call the Guard.

INTERCUT:

10:05:56 **INT. TRAIN. GUARD'S VAN (CARRIAGE 7). SAME TIME. NIGHT**

Very anxious, the Guard takes the call.

GUARD

(Into phone.)

Hello?

DAVID

(Into phone, whispers.)

I can't let him get out of there. There's dozens of passengers on this train, my kids included.

GUARD

(Extremely edgy. Into phone.)
What?

DAVID

(Into phone. Distorts)
Can you unlock the exit doors while
the train's moving?

The train goes into a tunnel. Light/sound
effect. David loses the signal. Phone sounds.

DAVID (CONT'D)

Hello?

David sees the bars drop off on his phone.

DAVID (CONT'D)

Shit... Shit...

He starts to look pale, he starts to sweat, and
he fights to control his breathing.

A few seconds of agony, as David waits for the
bars to reappear, his gaze fixed on the phone.

David starts to fight his desire to panic,
struggling to put a lid on his anxiety and fear;
he breathes hard, he shows terror.

Shakes his head. Looks at phone. Tense.

DAVID (CONT'D)

Come on... Come on... Come on...
Come on... Come on... Come on...

The train emerges from the tunnel. David gets
his signal back. He redials the Guard.

DAVID (CONT'D)

(Into phone.)
What I said is can you...

GUARD

(Into phone.)
The stop's just a few minutes away.
Let's not do anything to...

DAVID

(Into phone.)
If he feels the train brake he'll
know it's an unscheduled stop.
He'll go into the carriage and
detonate the device. No. Can you
unlock the doors while the train's
moving or not?

GUARD
(Beats. Into phone.)
Yes.

DAVID
(Into phone.)
When I say so, do it. Let me take
care of the rest.

The Guard looks utterly terrified.

GUARD
(Into phone.)
The rest of what?

DAVID
(Into phone.)
To throw him off the train.

The Guard reacts.

David just looks very edgy, sweating,
hyperventilating.

David considers the peril of the situation, his
tension building.

David waits, the phone ready, his eyes fixed on
the ENGAGED sign. David's tension racks up.

DAVID (CONT'D)
(Into phone.)
Stand by.

The Guard gets set, one hand holding her phone,
the other on the door controls.

The latch turns-- ENGAGED rolls to VACANT. David
steels himself. He glances at the control unit
on the exit door.

DAVID (CONT'D)
(Into phone.)
Do it now...

The Guard activates the control.

David sees the lights on the control unit on the
exit door flash green. The door handle turns.

David prepares to launch himself.

David sweats, can barely control his breathing.

The toilet door opens. The Subject steps out

wearing just a T-shirt with no visible sign of an IED, carrying the coat in his hand. Stunned. David backs off.

|
|
X
Music Ends
10:07:40

The Subject hurries past David. David sees him go by, clearly not armed with a bomb. David is shaking as he comes down from the tension.

He makes a decision and follows the subject.

CUT TO:

10:07:43 **INT. INTERCONNECTING VESTIBULE 4/CARRIAGE 4. CONTINUOUS. NIGHT**

David follows the Subject into carriage 4, some distance behind.

David stops as he sees the Subject continue into the next carriage and out of sight towards the Buffet.

David drops back to Vestibule 4, out of earshot of the other passengers, and speaks to the Guard via his phone.

DAVID

(Into phone.)

Subject does not appear to be carrying a device. He's an Asian male, late twenties, wearing a black baseball cap, grey tea-shirt and carrying a green coat. Advise SC019 he's heading towards the front of the train and does not appear to be a threat, repeat does not appear to be a threat.

The guard reacts.

CUT TO:

10:08:16 **INT. INTERCONNECTING VESTIBULE 4. CONTINUOUS. NIGHT**

David knows the threat might not be over.

DAVID

(Into phone.)

I'm going to examine the toilet for signs of a device.

CUT TO:

10:08:22 **EXT. BARNET SHED. TRACKSIDE. CONTINUOUS. NIGHT**

SCO19 approach Trackside led by the BTP Officer.

CONTROL (O.S.)
(Out of radio.)
Trojan, Control, active message.

TANNER
(Into radio.)
Trojan receiving.

CONTROL (O.S.)
(Out of radio.)
Subject is at front of train, no
visible device, to be detained for
questioning. Proceed as planned.

TANNER
(Into radio.)
Copy.

At the Trackside work lights are being erected
and activated by BTP/MPS. They are also
positioning ladders for access to the train.

BTP OFFICER
Train ETA's three minutes.

TANNER
(To SCO19.)
Three minutes.

They all gird themselves for action.

CUT TO:

10:08:37 **INT. INTERCONNECTING VESTIBULE 4. CONTINUOUS.**
NIGHT

DAVID moves through the carriage and into the
adjoining vestibule closing the door behind him.

David moves to the toilet door and sees the
VACANT sign.

He pushes open the door.

David is shocked to see a Muslim woman in her
20s wearing traditional dress -- Nadia Ali.

She's hyperventilating, pumped up ready to act.

She wears a coat over her robes. There's a
suicide vest over robes under her coat. In one
hand is a trigger with a wire leading inside her
sleeve.

Music
10:08:34
DUR: 12'06".
Specially
composed.

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She grips the trigger, ready to squeeze it.
David's eyes fix on that, in great trepidation.

DAVID
As-salāmu`alaykum.
[Arabic="peace be upon you"].

She just stares back at him, eyes wide with
fear. Breathing fast.

DAVID (CONT'D)
I just want to talk. That's all.

Nadia looks very frightened. David's POV of the
trigger.

DAVID (CONT'D)
I can see you're as scared as I am.

He sees how upset she looks, he can hear her
breathing, she's almost whimpering in fear.

DAVID (CONT'D)
Miss, I just want to help you. You
don't have to do this.
(Beat)
You can change your mind.

Nadia barely takes that in, just carries on
looking terribly frightened.

She moves to key the trigger.

DAVID (CONT'D)
Don't do that! Please don't do
that! Don't move. Stay still.
Please. Just stay still. PLEASE.

His closeness makes her stop. But their mutual
level of terror is massive.

Her finger is poised above the trigger.

DAVID (CONT'D)
Just stay still. Don't move.
Please. PLEASE.

Huge tension. She sobs. She hesitates. Her
breathing slows.

She looks at him, her eyes welling with tears.

She starts to weep.

David eyes the device.

DAVID (CONT'D)

You don't want to do this. You don't look like you do. Listen, the specialist counter-terrorism unit already know about a potential incident on this train. So what I'd like to do is just tell them...

(Beat)

That you're willing to talk. Does that sound okay to you? Just talk is that a start?

Hesitantly, she nods -- the first step towards cooperation. David speaks into his phone.

DAVID (CONT'D)

(Into phone.)

There's a second bomber. But we're talking.

INTERCUT:

10:10:29 INT. GUARD'S VAN (CARRIAGE 7). CONTINUOUS. NIGHT

The Guard reacts with alarm.

DAVID (CONT'D)

(Into phone.)

Now write this down. Young Asian female. Equipped with an explosives vest. Advise SCO19 she's willing to talk. Request armed officers hold back from boarding the train and that Bomb Disposal and negotiators are deployed as operational priority.

The guard scribbles a note of all that.

DAVID (CONT'D)

(Into phone.)

But firstly, right now, evacuate the adjacent carriages.

GUARD

(Into phone.)

Yes - okay.

The Guard keys the Public Address.

GUARD (CONT'D)

(Into Public Address.)

This is your Guard speaking.

CUT TO:

10:11:00 **INT. TRAIN CARRIAGE 5. CONTINUOUS. NIGHT**

GUARD (O.S.) (CONT'D)
(Via Public Address.)
Would all passengers in Carriage D
please make your way at once into
Carriages E and F.

The passengers are alarmed. Some move. Others
don't because they're unsure what's going on.

GUARD (O.S.) (CONT'D)
(Via Public Address.)
... and would all passengers in
Carriage C please make your
immediately into Carriages B and A.

The Female Passenger helps Ella and Charlie go.

FEMALE PASSENGER (OVERLAPPING)
(To Ella)
Come on wake up. We've got to move.
Come on wake up.

ELLIE (O.S.)
Where's daddy?

FEMALE PASSENGER
(To Charlie)
Wake up.

CUT TO:

10:11:19 **INT. INTERCONNECTING VESTIBULE 4. CONTINUOUS.
NIGHT**

David faces Nadia. Nadia stares back at him,
eyes wide with fear.

In the background we see the passenger move as
ordered.

DAVID
I'll just have a look and make sure
that everyone's getting out all
right? Okay? All right? I'm not
going anywhere. I'm staying right
here.

David turns and looks into the carriage and
See's Ella and Charlie move down the carriage.
He turns to Nadia.

DAVID (CONT'D)
It's okay... It's okay... My name's
David. David Budd. What's yours?

NADIA

Nadia.

Pregnant beats. She starts to look more agitated. David needs to fill the silence.

DAVID

The man that was in here before? Is that your husband?

She nods.

DAVID (CONT'D)

Yeah?

She nods. David nods.

DAVID (CONT'D)

And your husband wants you to die?

She starts to panic a little more.

DAVID (CONT'D)

You don't have to be a martyr, Nadia. We can deactivate this device. And we can protect you from your husband. You don't ever have to see him again, if you don't want to.

Nadia continues to waver but the emotions and tension are running so high that she can't stop weeping and shaking. He starts trembling too.

DAVID (CONT'D)

Hey Nadia. Nadia look at me. I'm just as scared as you are, I promise. I'm just bringing my kids back from visiting my mum.

NADIA

You have children?

DAVID

Yes. I do, two.

David shows Nadia photos of his kids.

DAVID (CONT'D)

That's Ella. She's 10. Charlie. He's 8. I just want to take them home to their mum.

Nadia looks very upset. So does David.

CUT TO: |

10:12:51 **EXT. BARNET SHED. TRACKSIDE. CONTINUOUS. NIGHT**

Work lights are up. Tanner and SCO19 hear the train approaching. They see distant headlights. |

CONTROL (O.S.)

(Out of radio.)

Trojan, Control, we've got a sit rep from the Train Guard, there's an off-duty Specialist Protection Officer on board, PS David Budd... |

TANNER

(Into radio, not happy.)
Received. |

The train approaches. SCO19 tense up. |

TANNER (CONT'D)

(Into radio.)
Stand by. |

CUT TO: |

10:13:16 **INT. INTERCONNECTING VESTIBULE 4. CONTINUOUS. NIGHT**

David feels the train brake. So does Nadia. |

DAVID

It's all right. Everything's gonna be all right. |

And she starts to panic, show fear of the police about to board. She fights to control her breathing. She looks at the trigger in her hand. She tries to close the door. David grabs the other side. |

DAVID (CONT'D)

Stop! Please! Stop! Listen to me. Listen to me. Why would someone you love want you to kill yourself? You've been brainwashed. He has. You have. And I'd know. I was in Afghanistan. I saw mates get killed. Nearly got killed myself. For what? Nothing. Politicians. Cowards and liars. Ours and theirs. People full of talk but will never spill a drop of their own blood. But you and I, we're just collateral damage. Don't let them win, Nadia. Don't let them win. |

Nadia remains very fearful, her hand on the trigger.

CUT TO:

10:13:54 **EXT. BARNET SHED. TRACKSIDE. CONTINUOUS. NIGHT**

The train comes to a stop. SCO19 Officers wait trackside.

CUT TO:

10:13:59 **INT./EXT. INTERCONNECTING VESTIBULE 4/TRACKSIDE. CONTINUOUS. NIGHT**

David sees the officers on the trackside, spreads his arms wide, shielding Nadia in the toilet behind him.

DAVID
POLICE OFFICER! DON'T SHOOT!

SCO19 Officers train their guns on David.

Other SCO19 officers move down the track with ladders to board the train.

CUT TO:

10:14:05 **INT. INTERCONNECTING VESTIBULE 4. CONTINUOUS. NIGHT**

Nadia panics, very fearful. David is terrified she'll panic and detonate the device.

DAVID
All right? Stay right here. I'm not going anywhere.

In the background we hear voices.

DAVID (CONT'D)
You hear that? That's them evacuating everyone from the train. So it's just you and I. It's just us here. Okay?

The voices are getting closer. Nadia looks panicked. Officers have boarded the next carriage. And we can hear their voices shouting but slightly muffled.

CUT TO:

10:14:18 **INT. TRAIN CARRIAGE CONTINUOUS. NIGHT**

SCO19 board this carriage, a pair coming from each end of the carriage.

The Subject stands in the middle of the carriage. The Subject knows the game's up. The Officers converge on him.

SCO19 OFFICER 1
Armed Police! Armed Police! Get down on the ground! Put your hands on your head and get down! GET DOWN!

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

The armed SCO19 officer hovers over him.

SCO19 OFFICER 1 (CONT'D)
DON'T MOVE.

CUT TO:

10:14:28 INT./EXT. INTERCONNECTING VESTIBULE 4/CARRIAGE 5/ CONTINUOUS. NIGHT

Tanner, carrying a ballistic shield, leads a SCO19 Officer aboard via doors at the far end of the carriage, and then they make their way down towards the Vestibule.

CUT TO:

10:14:32 INT. INTERCONNECTING VESTIBULE 4. CONTINUOUS. NIGHT

As before.

DAVID
Stay exactly where you are, Nadia. Don't move, okay? All right.

Tanner move towards the Vestibule.

TANNER (O.S.)
Armed Police!

DAVID
PS David Budd! Specialist Protection! Don't shoot!

Tanner addresses David from behind the ballistic shield.

Guns trained on Nadia.

TANNER

We know who you are! Stand clear!

David sees how scared Nadia looks.

DAVID

It's all right. I'm not going
anywhere. Just stay very still now
Nadia. Okay?

Nadia trembles with fear. David stays put.

TANNER

David, work with me, yeah? You've
done a great job, but you're not
OFC here -- I am. I need you to
stand down. Nice and easy.

David weighs up the situation. He steps closer
to the toilet door to block the line of fire.

DAVID

(Low voice)

I'm not going anywhere. I'm staying
right here with you.

(Normal voice)

It's all right. Nothing's changed.
It's just us talking here. Just
stay, really, really still. Okay?

TANNER (OVERLAPPING)

Move. Away. From. The. Subject.

Nadia looks terrified. David is too, but he
keeps shielding her.

CUT TO:

10:15:10 **EXT. BARNET SHED. TRACKSIDE. SNIPER POSITION.**
CONTINUOUS. NIGHT

A sniper takes up a position with a line of
sight through the window of the exit door; she
can see David in her gun-sight but Nadia is out
of view in the toilet.

SNIPER

(Into radio.)

In position.

CUT TO:

10:15:18 **INT. INTERCONNECTING VESTIBULE 4. CONTINUOUS.**
NIGHT

DAVID

It's okay, Nadia. It's all right.
It's okay.

Tanner receives a covert message via her
earpiece.

CONTROL (O.S.)

(Out of radio.)
TFC reports sniper in position.
Critical shot authorised.

TANNER

(Into radio, deadpan.)
Received.

DAVID (O.S.)

Nadia, I need you to trust me.

On David and Nadia.

DAVID (CONT'D)

I'm going to turn round and speak
to this officer.

David throws his hands in the air.

DAVID (CONT'D)

(To Tanner.)
She's cooperating! She intends to
surrender. She does not intend to
activate the device. Get Expo here.

Tanner doesn't appear to be influenced by that
information.

TANNER

They're here. Now move away.

DAVID

(To Nadia.)
It's all right. It's okay. I'm not
going anywhere. I'm not.

TANNER (O.S.) (OVERLAPPING)

David, stand clear.

Intercut with Tanner.

DAVID

(To Nadia.)
Nadia, you need to show them you're
not gonna detonate the device. Now,
when I ask you to, I want you to
raise your arms either side of you.
Can you do that for me when I ask?

TANNER (OVERLAPPING)
This is your final warning. STAND
CLEAR.

Nadia nods, utterly terrified.

DAVID
(To Tanner.)
Nadia's gonna spread her arms and
we're gonna stay put and wait for
Expo.

TANNER
(Into radio, via earpiece.
Ominously.)
Trojan OFC to TFC. PS Budd has been
given repeated warnings to stand
down but has failed to cooperate.
We have no clear shot of the
subject.

David tries to disregard Tanner. He tells Nadia
to raise her arms. On the count of 1, 2, 3.
Nadia begins to raise her arms.

DAVID
That's it, nice and slow.
(She does.)
Stay... stay close to me. Come in.
Come in, close to me. That's it.
All right, doing really well. Doing
really well, Nadia.

Nervously, Nadia stands just inches from David,
still in the toilet.

DAVID (CONT'D)
That gun... That's an MCX carbine.
A bullet from that would go through
the both of us. I'm trusting their
not gonna shoot one of their own.
All right? You trust me too?

Nadia's can only manage a terrified nod.

CUT TO:

10:16:30 **EXT. BARNET SHED. TRACKSIDE. SNIPER POSITION.**
CONTINUOUS. NIGHT

The sniper's POV of David.

SNIPER
Shit! Shit, oh come on.

The Sniper receives a message via her earpiece.

CONTROL (O.S.)

(Out of radio.)

Control to Sniper 1. Do you have a clean shot?

SNIPER (O.S.)

(Into radio.)

Negative.

CUT TO:

10:16:39 **INT. INTERCONNECTING VESTIBULE 4. CONTINUOUS.**
NIGHT

On David and Nadia.

DAVID

Stay in there. Don't go out. Stay here. Stay here with me. (You don't have to go anywhere).

Tanner receives a message.

CONTROL (O.S.) (OVERLAPPING)

(Out of radio.)

Subject required out of toilet for critical shot.

TANNER

Received.

DAVID

GET EXPO HERE, NOW!

TANNER

David, I need the Subject to step out of the toilet.

DAVID

No, she's gonna stay here and wait for Expo. That's what we're gonna do. Don't move.

TANNER (OVERLAPPING)

(To Nadia.)

Come out of the toilet. Come out of the toilet.

DAVID (OVERLAPPING)

(To Nadia.)

Nadia, stay really still for me will you. That's it. That's it. You're doing really good.

Nadia starts to panic.

TANNER (OVERLAPPING)

(To Nadia.)

Out NOW Miss. You need to listen to me.

DAVID

Get Expo here.

TANNER (OVERLAPPING)

(To David.)

David, stand aside.

High-tension stand off: temperatures rising as David feels caught between Nadia and Tanner.

DAVID

Don't fire! Do not do this!

CUT TO:

10:17:04 EXT. BARNET SHED. TRACKSIDE. SNIPER POSITION.
CONTINUOUS. NIGHT

Snipers POV.

Tension builds. David in the crosshairs.

CUT TO:

10:17:08 INT. INTERCONNECTING VESTIBULE 4. CONTINUOUS.
NIGHT

Tanner keeps the pressure on Nadia.

TANNER

You need to come out of the toilet!

DAVID (OVERLAPPING)

Don't do this! Please don't do this. Nadia, stay, don't move. Please don't move, Nadia!

TANNER (OVERLAPPING)

You need to come out now, Miss. Step out of the toilet!

DAVID

Don't do this. Don't do this. Please don't do this.

TANNER (OVERLAPPING)

(To David)

David, stand down! Out! OUT!

DAVID
Nadia, stay here! Stay here! That's
it. Don't do this!

TANNER (OVERLAPPING)
Miss, you need to get out...
Get out of the fucking toilet!

In fear Nadia starts to comply.

She edges forward, emerging into the Vestibule.
David throws his arms around her.

DAVID
No. (Okay).

CUT TO:

10:17:24 **EXT. BARNET SHED. TRACKSIDE. SNIPER POSITION.**
CONTINUOUS. NIGHT

The sniper's POV of Nadia coming into view; her
finger tightens on the trigger...

David slowly twirls Nadia so that they keep
turning through 360 degrees.

SNIPER
(Into radio.)
(Come on. Come on). No shot!

CUT TO:

10:17:29 **INT. INTERCONNECTING VESTIBULE 4. CONTINUOUS.**
NIGHT

DAVID
All right. Don't shoot. Don't
shoot.
(To Nadia)
All right, Nadia. Hold tight!
That's it. Just keep moving! Hold
tight! Okay!! All right.

David slowly twirls Nadia so that they keep
turning through 360 degrees.

CUT TO:

10:17:42 **EXT. BARNET SHED. TRACKSIDE. SNIPER POSITION.**
CONTINUOUS. NIGHT

The sniper's POV shows David constantly blocking
the critical shot as they turn, to the sniper's
frustration.

CONTROL (O.S.)
(Out of radio.)
Control to Sniper 1. Can you
execute critical shot?

SNIPER
(Into radio.)
Negative.

CUT TO:

10:17:49 **INT. INTERCONNECTING VESTIBULE 4. CONTINUOUS.**
NIGHT

David and Nadia as before.

DAVID
That's it Nadia. (Keep moving with
me. Just stay with me).

Tanner receives a message via her earpiece.

CONTROL (O.S.) (OVERLAPPING)
(Out of radio.)
No clean shot available, repeat no
clean shot available...

Tanner is frustrated by David's actions.

David continues to turn with Nadia.

DAVID (O.S.)
That's it! That's it!

Tanner doesn't know what to do, flummoxed.

TANNER
(Beats. Defeated. Into radio.)
Expo.

CONTROL (O.S.)
(Out of radio.)
Control. Sending Expo in now.

TANNER
(To David.)
Expo is coming.

DAVID
(To Tanner.)
Thank you.
(To Nadia.)
All right, Nadia. (I've got you).

CUT TO:

10:18:09 EXT/INT. INTERCONNECTING VESTIBULE 5.
CONTINUOUS. NIGHT

The Expo Officer climbs aboard.

There's a tense wait. Then from Carriage 5 an Explosive Ordnance Disposal Officer (female, 30s) approaches.

CUT TO:

10:18:17 INT. INTERCONNECTING VESTIBULE 4. CONTINUOUS.
NIGHT

EXPO OFFICER
Explosives Officer.

Tanner and the other Officer step aside. The Expo Officer gets to work.

DAVID
(To Nadia)
Stay calm. Stay calm.

EXPO OFFICER (O.S.)
(To Nadia.)
Miss. My name's Karen. Now I need you to put your arms down.

David nods.

EXPO OFFICER (CONT'D) (O.S.)
Good. Now turn your palms towards me... and do not move.

DAVID
Nadia, I'm gonna step to the side. I'll be right here.

David makes space for the Expo Officer

EXPO OFFICER
I'm moving towards you now.

The Expo Officer crosses to Nadia.

EXPO OFFICER (CONT'D)
Nadia, now I need to ask you. This object in your hand is the initiation device?

NADIA
Yes.

The Expo Officer examines the device and wire.

EXPO OFFICER

Does anyone else have control of
this device?

NADIA

No.

The Expo Officer examines Nadia's arm.

EXPO OFFICER

Straighten your arm please.

The Expo Officer examines the device. She's
scared, Nadia's scared, David's scared.

The Expo Officer feeds the trigger along Nadia's
sleeve until she can take control of it.

EXPO OFFICER (CONT'D)

Arms up please.

Nadia raises her arms.

EXPO OFFICER (CONT'D)

All the way up... (Good...)

SC019 watch with deep trepidation.

EXPO OFFICER (CONT'D)

Turn around for me, please.

Nadia turns.

EXPO OFFICER (CONT'D)

I'm gonna remove the belt.

She takes a set of small shears and cuts through
the belt with one hand while securing the belt
and trigger with the other.

Then the Expo Officer very gently lifts the belt
away from Nadia.

The Expo Officer moves very slowly and very
carefully as she lowers the belt to the floor
with extreme caution. She starts to examine it.

EXPO OFFICER (CONT'D)

I need everyone out now.

The officers outside the exit door open it.

TANNER

(Into radio)
Open the door.

The door opens. David faces the array of pointed guns.

X
Music Ends
10:20:40

DAVID

I'm gonna step off the train. Then ask you to follow me. All right?

Nadia nods.

David climbs down the ladder. He looks up at Nadia.

DAVID (CONT'D)

Okay, nice and slowly.

Nadia steps forward.

DAVID (CONT'D)

Keep your hands where we can see them.

Slowly Nadia edges forward. David takes her hand.

CUT TO:

10:20:59 **EXT. BARNET SHED. TRACKSIDE. CONTINUOUS. NIGHT**

He helps Nadia down the steps.

DAVID

Stay calm.

David and Nadia step onto the ground at the trackside.

Further down the track.

CTSFO OFFICER (O.S.)

(To Nadia's husband.)
Stay still and we'll lift you down to the ground. STAY STILL.

HUSBAND (O.S.)

Nadia!

They turn to see the Subject being bundled off the train.

CTSFO OFFICER

Don't look over there. Look down at the ground. Down at the ground.

And the subject is led away over the tracks and exits.

CTSFO OFFICER
(Stop resisting) Go! Go! Let's go!

David turns to Nadia.

DAVID
It's over. You're safe now. He
can't hurt you. No one's gonna hurt
you.

SCO19 Officers surround Nadia, handcuffing
Nadia's hands behind her back and taking her
away, leaving David on his own to reflect.

Music
10:21:24
DUR: 0'36".
Specially
composed.

CUT TO:

10:21:34 **EXT. CAMBERWELL. VICKY'S HOUSE. LATER. NIGHT**

An upper working class street sits within a
residential area. A patrol car pulls up outside
of an ordinary looking semi; David gets out of
the passenger door and walks round to open the
back door to get the kids out.

DAVID
(To kids.)
Come on, out you get.
(To PC driver.)
Thanks, mate.

Vicky Budd appears at the front door as the
patrol car pulls away. She wears a nurse's
uniform with a non-NHS jacket over it.

CHARLIE/ELLA
Mummy. Mummy.

She hugs the kids.

VICKY (OVERLAPPING)
Thank God! Come here. Aw
sweetheart.

DAVID
Sorry. By the time I'd given a
statement I'd--

She throws her arms around him. They hug.

DAVID (CONT'D)
Love it's all right...

She sniffs back tears.

VICKY
Thank you.

X
Music Ends
10:22:00

DAVID
I'm fine. Look, we're all fine.

But they carry on hugging tightly.

DAVID (CONT'D)
It's all right.

CUT TO:

10:22:18 **INT. VICKY'S HOUSE. UPSTAIRS. LATER. NIGHT**

The kids lie in bunk beds.

David and Vicky tuck them in and give them a kiss each.

David gives Ella a hug.

DAVID
(To Ella.)
Night night, sweetheart. (I love you).

Vicky tucks Charlie in.

VICKY (OVERLAPPING)
(There we go) Night night, Charlie bear.

CHARLIE
Goodnight.

She kisses him. Stands and hugs for Ella.

VICKY
Night night, Sweetheart.

David leans down to the lower bunk bed.

DAVID
Night, big man.

CHARLIE
(Night.)

He kisses Charlie.

DAVID
I love you.

CHARLIE
I love you too.

David and Vicky slip out and shut the door. They

move along the landing and talk in whispers.

DAVID

They'll be all right, love.

There's an awkward, pregnant pause between them. She shows her concern for his wellbeing.

DAVID (CONT'D)

I should be heading off.

VICKY

You don't have to.

DAVID

You sure?

VICKY

You feeling okay?

David hesitates. She looks worried about him. He reaches out for her with his hand tentatively. Hesitantly she takes his hand.

VICKY (CONT'D)

Come on. Let's talk downstairs.

He moves to kiss her. Shocked, she rears her head back.

VICKY (CONT'D)

Ah. For Chrissake, Dave.

DAVID

(Contrite, ashamed.)
Sorry. (Fuck). I'm sorry. I'm a
fucking idiot. I'm sorry. I'm
sorry.

Sorrowful, David heads downstairs. Feeling awful, she lets him go.

CUT TO:

10:23:26 **EXT. VICKY'S HOUSE. CONTINUOUS. NIGHT**

David comes out into the night. He looks anguished and lonely, a man whose lost the best things in his life. He heads off into the night.

MARTHA KEARNEY (O.S.)

Terrorists armed with a suicide
vest boarded the London-bound train
just before 9 pm last night.

Music

10:23:33
DUR: 1'26".
Specially
composed.

DISOLVE TO: |

10:23:46 **EXT. LONDON MONTAGE. DAY**

GVs of the city transitioning from night to day.
The city awakens to Terrorist news reports.

NICK ROBINSON (O.S.)
Downing Street has revealed that
the Prime Minister has called a
meeting of COBRA, the Government's
emergency committee.

MISHAL HUSAIN (O.S.)
No one was injured in the attack on
a packed train en route to London
Euston Station.

MIKE TRAVIS (O.S.)
... the situation at the moment.
And we would urge members of the
public to remain vigilant and to
report suspicious...

FEMALE REPOTER (O.S.)
J-TAC, the Joint Terrorism Analysis
Centre, will assess the current
threat level.

PRIME MINISTER (O.S.)
My Government remains resolute in
our determination to root out
terrorism.

CUT TO:

10:24:01 **INT. DAVID'S CAR. CONTINUOUS. DAY**

David driving to the RASP building listening to
The Today Programme on Radio 4.

JUSTIN WEBB (O.S.)
(Out of radio.)
J-TAC has the raised the threat
level from Moderate to Substantial.

FRANK GARDNER (O.S.)
(Out of radio.)
What I'm being told is most
worrying about yesterday's incident
is the exceptionally high level of
sophistication of the explosive
vest employed by the would-be
attackers. It would appear most
likely that this is the work of a
terror cell and there may well be
accomplices still at large.

NICK ROBINSON (O.S.)
(Out of radio.)
Frank Gardner, there, our security
correspondent.

David pulls up at Security. After a short
exchange he drives in.

GUARD (OVERLAPPING RADIO)
Morning Sarge.

DAVID (OVERLAPPING RADIO)
Cheers Ken.

NICK ROBINSON (O.S.) (CONT'D)
(Out of radio.)
As you heard, the level of
sophistication of the 1st of
October device and the very real
concern that it represents a new
and devastating threat to national
security has led the Joint
Terrorism Analysis Centre to raise
the UK's Terror Threat Level to
Substantial. We're joined now by
the Home Secretary, the Right
Honorable Julia Montague, MP.

JULIA (O.S.)
(Out of radio.)
Before we begin, Nick, I'd like to
pay tribute to the courage of all
members of the Police and Security
Service whose selfless actions
prevented an appalling act of
terrorism.

David turns off the engine, cutting off the
radio. And exits the car.

CUT TO: X

10:24:59 **INT. RASP HQ. CRADDOCK'S OFFICE. LATER. DAY**

Music Ends
10:24:59

Chief Superintendent Lorraine Craddock and
David.

CRADDOCK
Bit of a day yesterday. If you need
some time off, or for me to refer
you to Occ Health for some
counselling...

DAVID
I'm fine, thanks, ma'am.

CRADDOCK

It's a miracle you're in one piece.

DAVID

We're all very lucky the bomber changed her mind.

CRADDOCK

Hmmm. Not that she's saying much. And the husband's saying nothing.

DAVID

It seems like when the time came she froze and the husband panicked.

CRADDOCK

Yes. Great job, David, a credit to the Branch.

DAVID

Thank you, ma'am.

CRADDOCK

So far you've acted as PPO to visiting foreign dignitaries...?

DAVID

That's right, ma'am.

CRADDOCK

The Commissioner's ordered me to review Specialist Protection on senior politicians. I'm assigning you to a Cabinet Minister. The home secretary.

DAVID

Very good, ma'am.

CRADDOCK

(Off his flat reaction.)
It's a move up.

DAVID

Yes. Thank you, ma'am.

CRADDOCK

Good man.

DAVID

Ma'am.

Exit David.

CUT TO:

10:25:53 INT. OUTSIDE CRADDOCK'S OFFICE. CONTINUOUS. DAY

David steps out. He wears a troubled look -- the new assignment doesn't sit well with him.

Music
10:25:57
DUR: 1'53".
Specially
composed.

CUT TO:

10:26:04 INT. DAVID'S FLAT. UPSTAIRS. LATER. NIGHT

This is a tiny little place in an unfashionable part of town, a bolthole for a recently separated man on a modest income.

On his laptop, David carries out an online search for background information on Julia.

There's a panel top right with a picture of Julia Montague and her basic information like date of birth, education, office, spouse. The significant details are her time as an MP, her law degree from UCL, her divorce from Roger Penhaligon. He absorbs the information superficially.

Then into the search engine he enters:

MP'S VOTING RECORD

He scrolls down to JULIA MONTAGUE and opens a page headed JULIA MONTAGUE, The Secretary of State for the Home Department. He selects Julia Montague's voting in Parliament and then scrolls down through the sections.

His gaze falls on the heading FOREIGN POLICY AND DEFENCE. He opens the link. On screen the first entry reads:

"Generally voted for use of UK military forces in combat operations overseas"

David looks troubled, provoked.

David reads the second entry:

"She consistently voted for in favour of military action in Iraq and Afghanistan".

David looks bitter, haunted. Out on C/U of David.

CUT TO:

10:26:51 INT. RASP HQ. LOCKER ROOM. NEXT DAY. DAY

David takes off his top/vest. His back is pitted with dozens of jagged scars from lacerations and burns. There's an Army tattoo on his shoulder.

He reaches for a light bulletproof T-shirt, smart shirt and tie, on a hanger next to a plain dark suit.

He pulls the plastic wrapper off a clean white shirt.

David pulls on a dark jacket over the white shirt and tie.

CUT TO:

10:27:18 **INT. RASP HQ. ARMOURY. LATER. DAY**

Wearing the plain dark suit, David holds his blue weapons authorisations booklet.

DAVID

My Glock and 2 magazines please.

David fills in a firearms request form for a Glock pistol plus ammunition. He signs his name.

The Armourer hands David the pistol and the magazines. David proves the firearm (clears the chambers etc).

When he handles the gun, he looks like a man who's killed people and is capable of doing so again.

Then he loads the firearm and holsters it, ready for action, and heads out.

CUT TO:

10:27:47 **EXT. HOME OFFICE. NEXT DAY. DAY**

The garishly modern Home Office building stands on Marsham Street. David stands outside in plain clothes, beside PC Kim Knowles, both scanning the street. Two armed officers in uniform occupy sentry positions at each end of the street.

David sees a ministerial car approach with a support car behind.

KIM

(Of the vehicle.)

That's the Principal now skipper...in the first car, the backup's behind. Her driver's Terry and the PPO's PC Tom Fenton.

X
Music Ends
10:27:50

The car pulls up. We don't see the driver, Terry, and PC Tom Fenton gets out of the passenger seat and Chanel from the rear.

Kim steps forward to open the rear door.

KIM (CONT'D)

Ma'am.

Julia Montague (Home Secretary) steps out.

JULIA

Kim...

KIM

(Gestures towards David.)
Ma'am, this is PS Budd, the new PPO.

DAVID

Pleasure to meet you, ma'am.
(Shakes hands.)
I was wondering if we could discuss you using the underground entrance from now on?

JULIA

I'm late for a meeting.

-- and then she heads indoors.

Chanel Dyson (PR Advisor) gets out of the car's other rear door, slowed down by gathering a clutch of documents.

CHANEL

(To David.)
Julia likes to be seen.

Then Chanel moves to catch up with Julia.

David takes this in. On David as the vehicles drive off.

David heads inside.

CUT TO:

10:28:27 INT. HOME OFFICE. LOBBY. CONTINUOUS. DAY

Julia, Chanel and Kim head towards the lift.

JULIA

What's happening with Andrew Marr?

Music
10:28:18
DUR: 1'29".
Specially
composed.

CHANEL
I'll chase them today.

JULIA
I thought it was all confirmed?

CHANEL
(Nervous beat.)
There's a possibility that No.10
want the slot.

Pissed off, Julia steps into the lift. Chanel
gets in with her. Kim remains outside. There's a
very tense atmosphere due to Julia's mood.

JULIA
And when were you planning to tell
me?

CHANEL
I was waiting for the right moment.

JULIA
You didn't find it.

The lift door closes on Julia looking pissed off
and Chanel looking harassed.

CUT TO:

10:28:44 **INT. HOME OFFICE. LOBBY. 4TH FLOOR. DAY**

David surveys the office. Julia at her desk.
David looks around the office.

Background chatter in background on David's
earpiece.

CONTROL (O.S.)
(David's Earpiece.)
Sierra Zulu seven two from Control.

SEVEN TWO (O.S.)
(David's Earpiece.)
Go ahead Control, seven two over.

CONTROL (O.S.)
(David's Earpiece.)
Seven two, do you have an ETA for
Tulip to arrive at Melbourne.

SEVEN TWO (O.S.)
(David's Earpiece.)
Control, traffic is heavy, ETA 12
minutes, seven two over.

CONTROL (O.S.)
(David's Earpiece.)
Seven two can you call up when one
minute away, control out.

CUT TO:

10:29:17 INT. MINISTERIAL VEHICLE. NIGHT

En route westbound on Chelsea Embankment, David rides in the passenger seat, maintaining a professional lookout. Julia sits in the back, reading files from her ministerial box. Terry drives.

The support vehicle trails them, visible through the rear windscreen and side mirrors.

Julia makes a call.

ROB (O.S.)
(Voicemail greeting.)
Rob Macdonald, Special Advisor to
the Home Secretary. Leave a
message.

JULIA
(Into phone, leaves message.)
Hi, it's me. We need to catch up.
Come to the flat. Not sure what
time I'll be home. Depends on the
traffic.

X
Music Ends
10:29:47

She hangs up, slips her phone away and returns to reading documents.

DAVID
(To Terry.)
Cross the river and take the South
Circ.

JULIA
Terry's been driving me for three
years. I think he can be trusted to
determine the fastest route.

DAVID
I've made a dynamic risk assessment
and given the current Threat Level
I'm recommending a diversion.

JULIA
How much longer will that take?

DAVID
Can't say for certain, ma'am.

JULIA

In that case we'll just take the usual route, please, Terry.

Terry looks uncomfortable caught between the two of them. David leans across towards him.

DAVID

(To Terry.)

Take the South Circ if you don't mind.

(To Julia.)

My job's to keep you safe, ma'am. I won't tell you how to do yours...

JULIA

No, but you're happy to make it harder.

David doesn't look intimidated at all.

He looks calm and in control.

CUT TO:

10:30:27 **EXT. RICHMOND HILL. JULIA'S FLAT. LATER. NIGHT**

A uniformed PC from the Diplomatic Protection Group stands guard outside a front door in a leafy upmarket avenue. The ministerial vehicle pulls up, followed by the support vehicle.

BACK UP DRIVER

(David's Earpiece.)

47-79 we'll park up across the road and wait.

David gets out and opens Julia's door. She gets out without thanking him and heads towards the door.

David unlocks Julia's front door.

UNIFORMED PC

Ma'am.

Julia goes in, he follows and shuts the door quickly behind.

CUT TO:

10:31:01 **INT. JULIA'S FLAT. HALL. CONTINUOUS. NIGHT**

Julia moves to go through.

Music

10:30:19

DUR: 0'53".

Specially composed.

DAVID
If you wouldn't mind holding here a
moment please, ma'am.

David goes ahead first, leaving her in the hall.
Julia blows a big long sigh, her degree of being
pissed off just cranking up a notch.

|
|
|
|
X
Music Ends
10:31:12

CUT TO:

10:31:13 **INT. JULIA'S FLAT. LIVING ROOM/KITCHEN-DINER.**
CONTINUOUS. NIGHT

David explores the living room and kitchen-diner
quickly.

Impatient, Julia makes a call.

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

JULIA
(Into phone. Call answered.)
I've just remembered I've got
nothing in. Are you all right to
pick up a takeaway?

ROB (O.S.)
(Out of phone.)
Not a problem. Usual?

JULIA
Sure.

She hangs up and, fed up of waiting, goes in.

CUT TO:

10:31:24 **INT. JULIA'S FLAT. BEDROOM/LOUNGE/STUDY**
CONTINUOUS. NIGHT

David checks the bedroom. We hear the door
close.

Julia's had enough. She steps into the lounge
switching on the light.

Julia finds David outside a closed door.

JULIA
May I ask what you're doing?

DAVID
What's behind this door?

JULIA

My study.

He opens the door.

JULIA (CONT'D)

Seriously? I'm expecting a
colleague and I need you to fuck
off. No offence.

DAVID

None taken.

David surveys the study. There are various
photos on the wall that relate to Julia's life
and career, notably a photo of her with David
Cameron, snapped in the middle of a working
conversation.

JULIA

That was us plotting to build the
Death Star. How long's this gonna
take?

DAVID

Can't say for certain ma'am.

JULIA

Just get on with it!

Julia finds his doggedness infuriating. She
marches away. David doesn't bat an eye.

CUT TO:

10:32:10 **INT. JULIA'S FLAT. KITCHEN-DINER. CONTINUOUS.**
NIGHT

Julia reads a document, a report about the 1st
October train attack. As she reads, she comes
across a sentence:

" ... assistance was rendered by an off-duty
police officer, Police Sergeant David Budd of
the Royalty and Specialist Protection Branch of
the Metropolitan Police Service." That stops her
in her tracks.

David enters.

Having realised who he is, Julia regards David
in a completely different light.

JULIA

PC Knowles said your name's Budd.

DAVID

Yes, ma'am.

JULIA

The officer who prevented the 1st of October rail attack. That was you?

DAVID

Yes, ma'am.

JULIA

(Nods. Beat.)

It's been a long and trying day. I'm sorry we got off on the wrong foot.

DAVID

Thank you, ma'am.

She stands and puts out her hand. He shakes it.

JULIA

All is forgiven.

Awkward beat.

DAVID

As you wish, ma'am.

Awkward beat. Julia tries harder, revealing her human warmth for the first time.

JULIA

No, really, I've been a total cow.

DAVID

"All is forgiven."

Julia smiles warmly. He returns a smile but giving less.

CUT TO:

10:33:01 **EXT. JULIA'S FLAT. MOMENTS LATER. NIGHT**

A taxi pulls up. Rob Macdonald gets out carrying a takeaway bag.

ROB

(To taxi driver)

Thank you.

The PC recognises him and greets him and rings the bell for him.

CUT TO:

10:33:11 **INT. JULIA'S FLAT. FRONT ROOM. CONTINUOUS. NIGHT**

David's POV from the window.

BACK UP CAR
(David's Earpiece)
Skip, Mr Macdonald visiting the
principle.

ROB (O.S.) (OVERLAPPING)
(To PC at door.)
Evening.

David looks at the back up vehicle.

David moves to the next window checking the
security fittings.

The doorbell rings.

David heads for the door.

JULIA (O.S.)
I can get it.

David heads towards the front door.

He pulls open the door. Rob Macdonald standing
there.

CUT TO:

10:33:36 **INT. JULIA'S FLAT. HALLWAY. CONTINUOUS. NIGHT**

Rob's POV. Not knowing who David is, Rob tenses.

ROB
Oh. Hello.

DAVID
Evening, sir.

The tone of voice and the "sir" makes Rob relax
in the knowledge David isn't a (boy)friend of
Julia.

ROB
Rob Macdonald.

JULIA
Perfect timing. I'm starving. Come
through. Sergeant Budd won't be
long.

Julia leads Rob through towards the kitchen-diner.

DAVID
Actually, I'm all done, ma'am.

JULIA
Thank you, Sergeant.

ROB
Couple of prawn crackers going if you want some?

DAVID
No, thank you, sir. Have a good evening, ma'am.

JULIA (O.S.)
You too.

David heads out. As he reaches the front door, he sneaks a look back. He glimpses Rob produce a bottle of white wine from the takeaway bag and put a hand on Julia in an overfamiliar way --

ROB
(Re wine.)
I got this for later. (It's one of my favourites).

-- and sees Julia do a very subtle shrug off and act as if the touch never happened, but Rob looks slightly rejected -- and then David exits, shutting the door behind him.

CUT TO:

10:34:07 **EXT. JULIA'S FLAT. CONTINUOUS. NIGHT**

David processes everything that's happened. -- and continuing to the support vehicle which has waited to give him a lift home.

DAVID
Evening lads.

BACK UP DRIVER
Skip.

The back up vehicle pulls away.

DAVID
(Into radio.)
Control - Sierra Zulu 79 we're State 11 handing off to DPG.

Music
10:33:58
DUR: 1'22".
Specially
composed.

CUT TO: |

10:34:34 **INT. DAVID'S FLAT. NIGHT** |

Wearing civvies, David lets himself in. He shuts
out the outside world. He takes off his jacket.
He looks morose. |

CUT TO: |

10:34:54 **INT. DAVID'S FLAT. LATER. NIGHT** |

Drinking from a bottle of lager, David stares
darkly at his phone. On the wall pictures drawn
by his kids. |

He fights his conflicts. He calls Vicky. |

VICKY (O.S.)
(Out of phone.)
Hello. |

DAVID
(Into phone.)
Hiya love. |

VICKY (O.S.)
(Out of phone.)
You okay? |

DAVID
(Into phone.)
Yeah. I'm just calling for a chat. |

VICKY (O.S.)
(Out of phone.)
About what? |

David doesn't really have an answer, just a lot
of conflicts and frustration with himself. |

DAVID
(Into phone.)
Just calling for a chat, Vic. |

VICKY (O.S.)
(Loses patience. Out of phone.)
What do you want? |

DAVID
(Angers. Into phone.)
What do "I" want? I'm just calling
to say hello. Just missed you,
that's all. |

X
Music Ends
10:35:20

VICKY (O.S.)
(Out of phone.)
Don't start.

DAVID
(Into phone.)
Why can't we just have a chat like
two normal adults, Vicky?

VICKY (O.S.)
(Out of phone.)
This is not normal.

DAVID
(Into phone.)
Vicky, I've put a lid on it... I'm
handling things.

VICKY (O.S.)
(Out of phone.)
I know what happens when you call
late with a few drinks inside you.

DAVID
(Into phone.)
I've not even had a few drinks.
Vicky! Vicky, let's just have a
chat. Let's just have a chat!

VICKY (O.S.)
(Out of phone.)
Not now.

DAVID
(Into phone.)
Vic!

VICKY (O.S.)
(Out of phone.)
No. Not like this.

DAVID
(Into phone.)
Vicky!

She hangs up.

David throws the bottle to the ground.

DAVID (CONT'D)
Shit!

David's anger turns to anguish.

Terrorist update reports play out.

JOHN HUMPHRYS (O.S.)

There is a heightened police presence at airports, railway stations and other potential targets.

Music
10:36:08
DUR: 0'32".
Specially
composed.

CUT TO:

10:36:20 **EXT./INT. TRANSITIONAL MONTAGE. DAY**

Various city GVs transitioning from night to day. With Terrorist update reports.

VICKI YOUNG (O.S.)

The failed 1st of October rail attack has triggered a hunt for accomplices. Counter terrorism officers believe the cell responsible poses a grave threat to the public. (So far no further arrests have been made).

JUSTIN WEBB (O.S.)

Terrorism acts has ignited a debate on national security, which has the potential to split the Government. The Prime Minister considered a moderate, is looking increasingly out of step with harder-line colleagues such as Home Secretary Julia Montague.

MISHAL HUSAIN (O.S.)

The Home Secretary's efforts to enhance surveillance powers through a new...

CUT TO:

10:36:32 **EXT. NEW BROADCASTING HOUSE. CONTINUOUS. DAY**

Establisher.

MISHAL HUSAIN (O.S.) (CONT'D)

...Regulation of Investigatory Powers Bill, so-called RIPA-18, (could not be more timely).

CUT TO:

10:36:35 **INT. NEW BROADCASTING HOUSE. CONTINUOUS. DAY**

David guards the door with his customary professional blankness, but his eyes are intently tracking Julia's every move.

Julia waits calmly in the green room, studying her briefing documents. Rob is with her and seems a bit distant, a bit sulky as he steals glances at her.

Enter a runner.

RUNNER

Home Secretary, two minutes till I take you through to the studio.

JULIA

Thank you.

Exit Runner.

ROB

I bet the PM pulled out because he knew you'd do a much better job.

JULIA

Sounds like a reason not to pull out.

Chanel hurries in with a takeaway coffee for Julia. Julia turns to see who's entered just as Chanel approaches her holding out the coffee.

CHANEL

Your decaf.

The two collide, and the coffee spills, staining Julia's blouse.

CHANEL (CONT'D)

Oh my God. I'm so sorry

JULIA

Christ!

ROB

Shit. Shit.

Chanel gets nervous giggles.

ROB (CONT'D)

Shut up.

Chanel tries to stifle her giggles.

CHANEL

I'm sorry.

David quickly starts to slip off his jacket and tie. Rob reacts to this.

X
Music Ends
10:36:40

ROB
(To Chanel.)
(For God's sake) give her your
blouse.

CHANEL
It'll never fit.

ROB
Oh, for God's sake!

CHANEL (O.S.)
Give her yours then.

ROB (O.S.)
I don't wear blouses do I.

Nervous giggle. David starts to remove his
shirt.

ROB (O.S.) (CONT'D)
Can we dry it out?

JULIA (O.S.)
Don't be ridiculous there's no
time!

DAVID
Fresh on this morning, ma'am.

ROB (O.S.)
You've got to be kidding me!

DAVID
My shirts are altered to fit over
my ballistic vest. So the chest to
waist ratio should be compatible.

JULIA
(Generally.)
Well, don't all stand around
gawping.
(To Chanel.)
And you, fuck off and organise
Sergeant Budd a new shirt.

Exit Chanel bitterly.

David offers Julia his shirt.

He's got a light body armour T-shirt under.

DAVID
You have to tuck it under your
jacket, ma'am.

JULIA

Thank you.

Julia is relieved. She takes it.

JULIA (CONT'D)

(To Rob.)
Some privacy?

ROB

Yeah, of course. Yeah.

Exit Rob, embarrassed.

David turns his back on Julia and she starts to change. They're both aware of each other's presence and it's kind of sexy.

CUT TO:

10:38:04 **INT. NEW BROADCASTING HOUSE. STUDIO. MOMENTS
LATER. DAY**

Julia sits on a chair/sofa facing Andrew Marr, with a backdrop of the BBC Newsroom. She flattens the shirt and adjusts her sleeves but doesn't show nerves as the interview progresses.

ANDREW MARR

Home Secretary, just how anxious should we be about this terrorist threat? Is there another one around the corner?

JULIA

We are a target. We can't be complacent.

David watches remotely, from behind the cameras.

He's put his jacket over his body armour (no shirt).

He scans the studio and then fixes his gaze on Julia, observing her directly and via studio monitors.

Rob Macdonald and Chanel stand on the side next to David.

JULIA (CONT'D)

Now I am committed to supporting our security services by giving them greater powers to confront greater threats.

10:39:22 **INT. DAVID'S FLAT. UPSTAIRS. NIGHT**

A video recording of Julia's Andrew Marr interview plays on TV.

JULIA (ON TV)

I can't see any justification for believing the Taliban would govern Afghanistan in peace and harmony, or Iraqi insurgents would ever have formed a stable democracy or I(sis)
--

David keys the remote control. The recording fast-forwards. In his other hand he grips a beer can.

JULIA (ON TV)

-- and build a more secure future. That doesn't require apologising for the past.

The recording rewinds a short distance, and replays:

JULIA (ON TV)

-- that doesn't require apologising for the past.

He replays again:

JULIA (ON TV)

-- that doesn't require apologising for the past.

David reacts. And the camera pulls in.

JULIA (ON TV)

-- doesn't require apologising for the past.

And he rewinds the clip over and over. He's eyes darken.

JULIA (ON TV)

-- apologising for the past.

And closer.

JULIA (ON TV)

-- apologising for the past.

David dark look.

JULIA (ON TV)

-- apologising for the past.

Close up Julia.

JULIA (ON TV)
-- apologising for the past.

CUT TO:

10:39:59 **INT. HOME OFFICE. LOBBY. NEXT DAY. DAY**

David enters the building.

JULIA (ON TV) (V.O.)
-- apologising for the past.
(repeats over)

The Receptionist takes a call.

RECEPTIONIST
Hello reception - where? Yes here
he is!

And interrupts David immediately.

RECEPTIONIST (CONT'D) (O.S.)
Security, they need you upstairs!
Quick!

David runs to the lift -- some people are just coming out and others waiting to go in. David shouts for them to get out of his way.

DAVID
Clear back!

David punches the floor number. The lift door closes.

CUT TO:

10:40:25 **INT. HOME OFFICE. LIFT. CONTINUOUS. DAY**

As the lift goes up, he draws his firearm and places his finger alongside the trigger housing.

He watches numbers count up. He starts breathing hard.

He fights to control his breathing.

On the firearm, his hand is trembling.

David suppresses the panic attack. He gets his composure back just in time for the lift door to open.

CUT TO: |

10:40:42 INT. HOME OFFICE. 4TH FLOOR. CONTINUOUS. DAY |

The lift door opens and David exits. |

Chanel is shouting at Rob and others while two security officers -- one male, one female -- block Chanel's path but are reluctant to fully restrain her. |

Rob is at the threshold of his office; behind him, is an interviewee, embarrassed and half-pretending the situation isn't happening. And the rest of the office looks on with a mix of embarrassment and concern. |

CHANEL |

How can you treat me like that?
You have had it in for me from day one! Oh, stand there like a smug prat!

X
Music Ends
10:40:47

ROB (OVERLAPPING)

Sergeant Budd, thank you. Sergeant Budd.

CHANEL

Get back in your little office. And interview your little girl. Go on then.

ROB (OVERLAPPING)

Would you kindly escort Ms Dyson from the building... We can all get back to work?

CHANEL

For a job that... You don't even know what I do on a daily basis. Have you taken the time? No. Because you are that arrogant. Get back in your office. Narcissist...

ROB

(To David.)
There's a cab coming for her.

CHANEL

Oh, a Cab! Keep your cab. You narcissistic smug prick.

ROB

Sorry about this. Sorry.

And Rob and Female head out.

CHANEL

Good luck with your interview,
darling. I wouldn't work here if
I'm fucking paid.

David is stood in front of Chanel

DAVID

Miss, will you come with me please?

CHANEL

No.

Rob turns back into his office.

DAVID

Come on let's talk about it
downstairs. All right?

David's got a cool forceful manner that gets
through to Chanel. Realising her audience has
vanished, Chanel gives in, and starts to drop
from anger towards anguish.

CHANEL

(Fuck).

David escorts Chanel to the lift. Stands close.

CHANEL (CONT'D)

Can you not stand so close to me
please?

The lift arrives. Chanel turns into the lift.

CUT TO:

10:41:38 **EXT. HOME OFFICE. MOMENTS LATER. DAY**

David brings Chanel out onto the street. Chanel
is on her mobile.

CHANEL

(Into phone.)

Yeah I'm just coming out on to the
street now.

(Listens.)

Thanks.

She hangs up and breathes in the fresh air.

DAVID

Bit calmer?

She nods, still a little tearful, but getting a

grip.

DAVID (CONT'D)

If you don't want to deal with them, I can sort out sending on your personal belongings.

He offers her his police contact card. She's touched and grateful for his sympathy.

CHANEL

Thank you.

DAVID

What happened?

CHANEL

They've started interviewing candidates for my job. Didn't even tell me they were giving me the push. So...

DAVID

They didn't say why?

CHANEL

There's no "they". It's just her. Sociopath. God help anyone who sees through her.

A sleek, very upmarket saloon approaches, with blacked-out windows. David reflects on what she's said as it pulls up. Chanel recognises the saloon and takes a step towards it.

DAVID

I thought they were sending you a cab?

CHANEL

Yeah. I don't need their shitty cab.

Chanel gets in. She pulls the door shut. The saloon has tinted windows. It strikes David as odd. He stares at it as it leaves, his gaze automatically focussing on the registration plate.

David reflects, given food for thought.

CUT TO:

10:42:18 **INT. HOUSES OF PARLIAMENT. COURTYARD. LATER. DAY**

The ministerial vehicle is led into the

courtyard by a police patrol car with the support vehicle trailing. All three vehicles pull up. David leaps out and opens the back door. Julia gets out followed by Rob, handing her files.

DAVID

(Into radio.)
Sierra Zulu Seven Nine, Lavender inbound.

ROB

This is a breakdown of the additional powers sought by RIPA-18.

Waiting in the entrance is Roger Penhaligon, MP (Government Chief Whip). He steps forwards -- (David recognises him from the internet search) -- and interrupts Rob.

ROGER

Mind if I steal your boss for a minute, Rob?

ROB

Uh, sure.
(To Julia.)
See you inside.

Exit Rob through the entrance, but he glances back with dark jealousy as Roger begins his dialogue with Julia.

David hovers, not sure what's going on between Julia and Roger, but taking up his typical visual scan and appearing to take no interest in their conversation.

ROGER

Interesting TV interview. You must be very proud.

JULIA

I'd really like to get into the Chamber if that's all right with you, Roger.

ROGER

Planning on hijacking the Counter Terror Debate for a bit more shameless self-promotion?

JULIA

Is there a point to this conversation?

ROGER

Why aren't you returning my calls?

DAVID

(Off Julia's discomfort, moving in.)

Pardon me, ma'am, for security reasons, I'd prefer if you moved indoors.

ROGER

(To David.)

You work for us, Plod, so wind your neck in.

(To Julia.)

I'm the fucking Chief Whip and when I call you answer. We claim the centre ground but you're heading off-piste.

JULIA

The PM can count on my full support.

ROGER

Bullshit. He's weakened. You're making a move for the leadership.

DAVID

Sir, ma'am, I really do need you both to move inside.

ROGER

Can't you call your monkey off? Throw him some nuts.

DAVID

I'm mixed race.

Roger looks sceptical. David fronts up, poker-faced. Julia grins wryly at David. And they head inside. Roger reacts, keying his phone.

ROGER

(Hears)

Hi.

(Into phone.)

John. Roger Penhaligon.

(Hears)

"You okay?"

(Into phone.)

No. Not great. I need to record my side of a conversation with one of the PPO's...

We move inside.

JULIA
Are you? Biracial?

DAVID
No, ma'am.

For a moment there's genuine warmth between them.

David watches Julia head inside the building.

JULIA
Right, where were we?

ROB
Right. This is a summary of the limitations in existing legislation...

CUT TO:

10:43:39 **EXT. JULIA'S FLAT. NIGHT**

The ministerial vehicle pulls up with the support vehicle tailing. David gets out of the passenger side and opens the back door for Julia.

David doesn't make eye contact and is acting cooler towards her.

They enter the building.

CUT TO:

10:43:51 **INT. JULIA'S FLAT. MOMENTS LATER. NIGHT**

David does a quick recce while Julia lingers in the hallway reading emails on her phone.

DAVID
All clear, ma'am.

David is brusque and not making eye contact again. Julia picks up on it. He's just about to exit --

JULIA (O.S)
Sergeant Budd.

She goes into the bedroom.

(O.S.) From her wardrobe she takes out an item in a dry-cleaning wrapper plus coat hanger.

Music
10:43:31
DUR: 0'31".
Specially
composed.

X
Music Ends
10:44:02

JULIA (CONT'D)

Your shirt.

She hands him the shirt.

DAVID

Thank you, ma'am.

She picks up on his cooler manner.

JULIA

I'm sorry about Chanel -- she took her dismissal badly and my staff thought you'd be the best person to deal with it.

She moves past him towards the kitchen-diner.

JULIA (CONT'D)

(Lightly.)

If you can talk someone out of blowing up a train...

He doesn't exit, decides to linger.

She takes an already-open bottle of white wine out of the fridge and pours herself a glass. She seems to be visibly more relaxed in his company, and warmer.

JULIA (CONT'D)

Want one?

DAVID

On duty, ma'am.

JULIA

Soft drinks in the fridge.

DAVID

No. Thank you, ma'am.

JULIA

Do you prefer David or Dave?

DAVID

I answer to both, ma'am.

JULIA

You won't have heard yet, but we are going to charge the male 1st of October attacker. He appears to have plausible links to Islamist terrorists, though I'm not at liberty to say more at this stage.

DAVID

That's good news, thanks, ma'am.

JULIA

And thanks to you, his wife's alive to assist with our inquiries. It seems I'm constantly finding reasons to compliment you.

DAVID

Not quite constantly.

She smiles.

JULIA

Is there a Mrs Budd?

DAVID

Yes, ma'am. Vicky. We have two children.

JULIA

What are their names?

DAVID

Ella and Charlie.

JULIA

Your shifts, must make home life difficult.

He hesitates in his answer.

JULIA (CONT'D)

I'm sorry. That was private. I shouldn't have.

DAVID

No, it's... You'd know, ma'am, all these hours you work.

JULIA

Goes with the territory.

She wants to say more and he wants to hear more, but it's too soon in their relationship. Awkward beat.

DAVID

Did you always want to be a politician? I hope you don't mind me asking that...

Julia reacts.

JULIA

I was a criminal barrister. I witnessed at first hand how the causes of crime often have as much to do with a person's upbringing and social circumstances. I sought a role in which I could make a real difference.

She seems sincere. He absorbs that with a noncommittal reaction, trying to be friendly, but not wholly convinced.

JULIA (CONT'D)

I'm keeping you.

He moves to go, then stops.

DAVID

May I ask, ma'am ... That interview you did on Tele (TV) did you mean what you said?

JULIA

I'm sorry?

DAVID

About the Middle East.

JULIA

(Tougher tone.)
See. I don't say only what the people want to hear. I'm about doing the right thing and making the hard choices.

David absorbs that. She thought they were connecting and she takes his reaction as critical/challenging.

JULIA (CONT'D)

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

She says it in a flat, matter-of-fact manner but it closes the conversation down.

DAVID

Rest assured, ma'am. I'll do what's required.

She fixes him a look of: that's your cue to fuck off.

Music

10:46:38

DUR: 1'23".

Specially
composed.

|
|

DAVID (CONT'D)

Ma'am.

Exit David.

She watches him go, and looks dismayed by the way a relationship that was warming up suddenly went cold. She lets out a long sigh.

In the big empty flat, she looks very lonely.

CUT TO:

10:46:57 **EXT. JULIA'S FLAT. CONTINUOUS. NIGHT**

David comes out, past the DPG PC.

If anything, he looks as lost and lonely as she does. (The Support Vehicle is waiting to give him a lift home.

David gets in the back. David shuts the door.

BACK UP DRIVER (O.S.)

Skipper.

CUT TO:

10:47:06 **INT. BACK UP VEHICLE. NIGHT**

David on his way home.

CUT TO:

10:47:16 **INT. DAVID'S FLAT. UPSTAIRS. CONTINUOUS. DAY**

David in bed. Can't sleep.

He goes into the living room.

He sees his phone nearby. It draws him like a siren.

He selects the contact VICKY. He agonises, then puts the phone down, looking even more troubled than before.

He goes into the kitchen.

Something's bothering him. He makes a decision.

CUT TO:

10:47:54 **EXT. VICKY'S HOUSE. NEXT DAY. DAY**

David steps up to the door nervously. He takes a

X
Music Ends
10:48:01

moment to gather his nerves before knocking. He tries to keep his composure while he hears footsteps approaching the inside of the front door, and then Vicky swings it open, clearly not expecting it to be David. Her face drops.

VICKY

Sorry, I was just getting ready for work.

DAVID

I just wanted to apologise for the other night...

Awkward beats. He looks desperately sad.

VICKY

Okay.

He steps in gratefully. She shuts the door, hiding a look from him of awkwardness. She wishes he hadn't come.

VICKY (O.S.)

I was just having a couple of rounds of toast.

CUT TO:

10:48:20 **INT. VICKY'S HOUSE. MOMENTS LATER. DAY**

A TV plays in the living room throughout, showing rolling news coverage of Parliament.

David has one eye on it, while Vicky goes into the kitchen and returns to making her breakfast.

VICKY (CONT'D)

...but I can make you some?

DAVID

You're all right, love. I'm fine.

He follows her into the kitchen.

DAVID (CONT'D)

The kids not up yet?

Vicky looks awkward. No reply.

DAVID (CONT'D)

They're all right, aren't they?

VICKY

Sleepover.

DAVID

Both of them?

Davis see's Julia on the TV.

JULIA

(ON TV)

RIPA-18 will give them that support.

David suspects something as this is unusual and it only makes it all the more awkward for Vicky.

DAVID

Vic?

VICKY

Look. Don't take this the wrong way. I know you're disappointed to miss the kids, but... maybe that's why it's best that you call ahead if you're going to come round?

DAVID

I was hoping we could talk.

VICKY

Why?

DAVID

I've said I'm sorry.

VICKY

Yes. You always are.
(Off his glum silence.)
You need help, Dave.

DAVID

I need a job that pays the bills, Vic.

VICKY

Yes. And I keep covering for you so that you can keep it ... but I've stopped being able to stand back and watch. You are getting worse, Dave...

DAVID

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

VICKY

I've met someone.

David reacts.

DAVID
(Devastated. Beats.)
He was here, overnight?

VICKY
Yes.

DAVID
(Throwing a look upstairs.)
Still here?

VICKY
No.
(Very tense beats.)
Look, I... I was going to tell
you...

DAVID
You farm our kids out so you can
have your night together?

VICKY
They're with their school-friends.
They've had a lovely time.

DAVID
Do they know?

VICKY
They think that he's a friend.

He nods glumly, trying to put on a brave face,
and failing. He surrenders to anguish. He turns
to go.

DAVID
Ohhh.

VICKY
Dave...?
(Long beat.)
Dave...?

DAVID
Let's not get divorced yet.

VICKY
Oh God, no, we're not that serious
or anything, it's early days.

DAVID
In case anything happens to me at
work. You'll still get the pension
if we're legally married.

He heads out. She's left puzzled and anguished.

CUT TO:

10:50:25 **EXT. VICKY'S HOUSE. CONTINUOUS. DAY**

David comes out. He looks like a man who's lost everything he holds dear. Utterly anguished, he exits sharply.

He develops a very dark look, then moves on.

CUT TO:

10:50:33 **INT. CAFE. LATER THAT DAY. DAY**

In a Soho café, Chanel sits at a table, nursing a cup of tea, waiting nervously. On an iPad, via earphones, she watches rolling news of the House of Commons debate.

JULIA (ON SCREEN)

That the Counter-Terrorism and Security Act 2015, simply does not go far enough.

Raucous approval (background).

A middle-aged woman enters, and heads straight over.

Chanel keeps her voice low, intent on not being overheard.

REPORTER (O.S)

Hi, Chanel.

Chanel closes her iPad and takes out the earphones.

CHANEL

Yeah, sorry. I hope here's okay.

REPORTER

Oh, fine. Can I get you anything?

CHANEL

No, please, let me...

REPORTER

Uh, maybe later.

The reporter sits and takes out her notepad. Chanel reacts to the possibility this meeting may be short and not very sweet.

Music

10:50:33

DUR: 1'28".

ANW1025/02 /

Audio

Network.

CHANEL

Look, I know. But. You just always seemed open to the wider possibilities of a story. Not one to regurgitate the press release.

REPORTER

Thanks very much. And for getting in touch. Julia Montague's the woman of the hour, so my editor didn't take much persuading...

CHANEL

"Woman of the hour." Talk about an understatement.

REPORTER

You weren't able to give me much detail over the phone...

CHANEL

Yeah, that's right, well. I just want to stop everyone getting carried away with this idea that she's such a brilliant politician...

REPORTER

How would you describe her?

CHANEL

A sociopath.
(Off Reporter's questioning look.)
The most dangerous person in the country. More dangerous than the people that she keeps calling "enemies of freedom".

REPORTER

(Makes note.)
How's she dangerous?

CHANEL

She's got an agenda. To heighten fear, to destroy debate and to seize power.

REPORTER

(Making notes.)
What evidence do you have to substantiate these claims?

CHANEL

I've worked for two years in the Home Office, most of that time in daily contact with Julia Montague.

REPORTER
You were fired, Chanel.

CHANEL
Yes.

REPORTER
In Whitehall this isn't a story:
"Aide gets fired. Aide bad-mouths
minister."

CHANEL
I'm trying to explain how Julia's
different.

REPORTER (O.S.)
But you're not explaining how
you're different from any other
disgruntled former employee.

Tense beats. Out on Chanel.

CUT TO: X

10:52:01 **EXT. CAFE. MOMENTS LATER. DUSK**

Music Ends
10:52:01

Chanel leaves the café with the Reporter.

REPORTER
You've got my number and email if
you find something concrete.
I hope things work out for you.
(Offers hand)

Chanel shakes her hand glumly. Exit Reporter.

Chanel looks dismayed.

A dark saloon drives towards Chanel.

She curses under her breath.

CHANEL
(Fuck off).

The car pulls up beside Chanel. Luke Aiken's
gets out.

LUKE
Are you getting in?

Chanel just blows a glum sigh.

LUKE (CONT'D)
Do you want me to call someone?

Music
10:52:10
DUR: 1'00".
Specially
composed.

CHANEL

That's the last thing I want you to do.

LUKE

(Shrugs.)
Open invitation.

Chanel takes his meaning. Chanel looks edgy and troubled. Then she gets in. Luke gets back in the car.

And the car drives off.

CUT TO:

10:52:46 **INT. MEETING HALL. NIGHT**

David approaches a scuzzy little meeting hall in which a handful of saddoes are scattered among largely empty seats, addressed by Andy Apsted. A banner names the organisation VETERANS PEACE GROUP. At first we only see Andy from one side. David hangs back, just outside the hall, with a view of Andy and his sparse audience.

ANDY

(Only those of us that were over there know what went on. Opened my eyes). For decades the West has been inflicting suffering on the poor and powerless. The war in the desert, in the oil fields, we've brought it back to the streets of Britain. There's kids growing up over here all they hear is what's been done to families and friends over there. Who can blame them if they want to push back?

Andy spots David. He's surprised to see him.

Incoherent mumbles from the crowd.

An audience member whose seating position renders him out sight of David is Luke Aiken's.

David steps back, like he doesn't want to get involved. But he doesn't leave either. Not watching, just listening.

On Andy.

Beat.

X
Music Ends
10:53:10

ANDY (CONT'D)

And when they push back our politicians act like it's come from nowhere, so they can pass laws restricting our freedoms and order new attacks against the so-called terrorists, and guess what? The cycle of violence goes on.

We move to David standing in the shadows.

Andy's words get to him.

CUT TO:

10:53:49 **EXT. PARK. NIGHT**

David sits on a park bench with Andy. They drink bottles of beer. It's quite lonely and isolated. We still haven't seen both sides of his face.

ANDY

Always wondered if you'd turn up some time.

DAVID

Soapbox is not really my thing, mate.

ANDY

That's not how you were in Helmand.

DAVID

That was a crazy time out there. I'm trying to put all that behind me. I'm making a proper go of civvie street.

ANDY

Put "PTSD" on your job application, who's going to hire you, right? Just because it's not visible...

At this point the other side of Andy's face is revealed: severely disfigured by shrapnel.

David is very uneasy.

ANDY (CONT'D)

Mate, you can't beat it on your own. The counselling sessions, they're really helpful. There's a bunch of us now, good...

David Interrupts.

DAVID
I'm good. Thanks.

An awkward beat or two before Andy moves on.

ANDY
So what are you doing now?

DAVID
Police.

ANDY
Doing what?

DAVID
Specialist Protection.

ANDY
Government ministers -- are you
fucking kidding me?

Andy looks furious. David gives him a shrug of something like embarrassment.

ANDY (CONT'D)
You're protecting those wankers?

Andy looks anguished.

ANDY (CONT'D)
You turn up after all this time and
tell me this shit? What's that
about? You've got a fucking nerve
mate.

DAVID
I knew you'd understand.

ANDY
Understand what?

DAVID
You said it. Out in Helmand.

ANDY
You say a lot of stuff when you've
seen your best mates blown to
pieces.

Now it's David's turn to lean in closer.

DAVID
If you ever found yourself right
beside one of those bastards that
sent us out there, you'd just close
your eyes and pull the trigger...

Music
10:55:18
DUR: 1'33".
Specially
composed.
|

Andy takes that in, frightened by David's line but also thrilled by it.

DAVID (CONT'D)

You'd still have a face. I'd still have a family...

Andy absorbs what David's said. He's completely rocked, all the cogs in his mind turning. David looks like a man on the edge.

CUT TO:

10:55:26 **INT. DAVID'S FLAT. LATER. NIGHT**

David opens a drawer. Under clothes he finds an illegal pistol.

He loads a magazine and cocks the pistol.

He cradles the pistol in his hands, his expression dark and murderous.

CUT TO:

10:55:54 **EXT. HOME OFFICE. LIFT. NEXT DAY. DAY**

The doors open. We see David standing there.

Julia and Rob step out. Followed by Kim.

CUT TO:

10:56:05 **INT. MINISTERIAL VEHICLE. CONTINUOUS. DAY**

David drops in the front passenger seat with Rob and Julia in the rear.

DAVID

(To Terry.)
Doors and seatbelts.

Terry operates the central locking and everyone belts up.

Doing his own belt, Rob sizes David up.

ROB

Little bird told me you were Johnny on the spot at the 1st of October...?

DAVID

Yes, sir.

ROB
Looks like the Home Secretary
couldn't be in safer hands.

The car pulls away.

CUT TO:

10:56:26 EXT/.INT. MINISTERIAL VEHICLE. NEXT DAY. DAY

The car speeds through city streets. David's
face is set hard, eyes full of dark purpose.

DAVID
(Into radio.)
Lavender outbound.

-- then he slides out of shot as the car enters
an underpass.

10:56:45

CUT TO BLACK:

10:56:46 (credits - single cards)

David
RICHARD MADDEN

-- --

Julia
KEELEY HAWES

-- --

Vicky SOPHIE RUNDLE

Craddock PIPPA HAYWOOD

Rob PAUL READY

Roger NICHOLAS GLEAVES

Andy TOM BROOKE

Mike VINCENT FRANKLIN

Luke MATT STOKOE

-- --

Charlie MATTHEW STAGG

Ella BELLA PADDEN

Subject FARAZ AYUB

X

Music Ends
10:56:51

Music

10:56:46
DUR: 0'44".
Specially
composed.

X

Music Ends
10:57:30

| | |
|------------------------------|------------------------|
| Guard | OLWEN MAY |
| Passenger | LINDA HARGREAVES |
| OFC | RENEE CASTLE |
| BTP | JOANNA BURNETT |
| Nadia | ANJLI MOHINDRA |
| SCO19 | HARRY CAPEHORN |
| SCO19 | PETER BASHAM |
| -- | -- |
| Expo | VICTORIA GROVE |
| Kim | CLAIRE-LOUISE CORDWELL |
| Tom | RICHARD RIDDELL |
| Chanel | STEPHANIE HYAM |
| Tahir | SHUBHAM SARAF |
| Receptionist | WENDY ALBISTON |
| Reporter | NATALIE DEW |
| As | Themselves |
| ANDREW MARR | LAURA KUENSSBERG |
| NICK ROBINSON | SOPHIE RAWORTH |
| FRANK GARDNER | VICKI YOUNG |
| MARTHA KEARNEY | JUSTIN WEBB |
| MISHAL HUSAIN | JOHN HUMPHRYS |
| -- | -- |
| 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 | ALEX HOLT |
| 2nd Assistant Director | NIKKI MOLLOY |
| 3rd Assistant Director | LAURA MOLONEY |
| 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 |
| -- | -- |
| 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 |
| Crowd Make-Up Artist | SARAH ARMSTRONG |
| Make-Up Trainee | KERRI SHAW |
| Special Effects by | ARTEM |
| Armourer | COHORT FILM SERVICES |
| -- | -- |
| Political Consultants | LEIGH LEWIS |
| | MICHAEL PRESCOTT |
| Police Advisor | DAVID ZINZAN |
| Special Protection Advisor | JAMES KIRKBRIDE |
| Technical EOD Advisor | ANDY GEE |
| 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

-- --

Created and Written by
JED MERCURIO

-- --

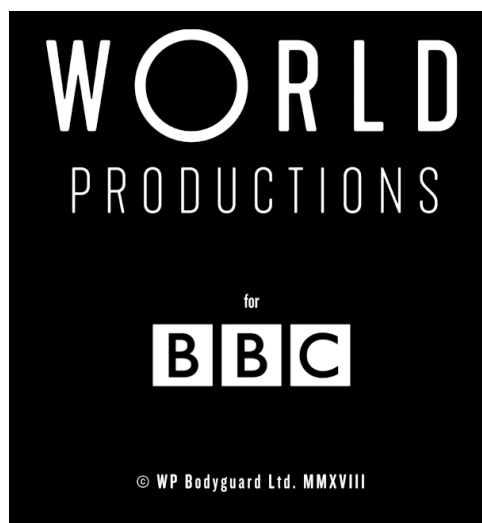
Produced by
ERIC COULTER
PRISCILLA PARISH

-- --

Directed by
THOMAS VINCENT

-- --

10:57:28 FINAL CARD



X
Music Ends
10:57:30