

BODYGUARD  
Episode 2

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**

SCO19 OFFICERS  
Armed Police! Armed Police! Get  
down on the ground!

CUT TO:

SCO19 board the carriage.

SCO19 OFFICERS (CONT'D)  
Put your hands on your head and get  
down! GET DOWN!

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

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

10:00:38

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.)...

-----  
SUPER CAPTION!

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 Avot for tm, Iony dTj ET (

10:00:52

10:01:09

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

10:01:29

10:01:31

10:02:14

DAVID

(Into phone.)

I'm at work. I'll call you back.

VICKY (O.S.)

(Out of phone.)

(No). Please don't hang up on me,  
please!

DAVID

(Into phone.)

I can't talk right now.

VICKY (O.S.)

(Out of phone.)

The special school. They haven't  
got a place for Charlie. He's got  
to stay at Heath Bank.

DAVID

(Into phone.)

Shit. Look, I'm working, but we'll  
find the person to talk

10:03:28



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.

HUNTER-DUNN

Thank you. And taking specific  
steps to protect the school in  
Thank you. And taking specific

10:05:30

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

10:07:22

VICKY (O.S.)

(Out of phone.)

Hi.

DAVID

(Into phone.)

Hey, sorry about earlier. Just  
calling to catch the kids.

VICKY (O.S.)

(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

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

10:08:44

10:08:50



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 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

10:10:10



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

10:11:36

10:11:42

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.

S015 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



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.



10:14:28

10:14:31

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 (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 s

10:16:10

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:

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





10:18:49

10:19:30

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.

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

ANDY

She's doing exactly what they all  
do

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

10:24:34

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

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.

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 placesT Q q 0.24 0 0 0.24 1:

10:27:14

10:27:48

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:

10:29:09

10:30:43

DAVID

10:30:55



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 disabu3501ehEmof the cde a

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.

10:34:01

10:34:08

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...

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.

ThornluQ q 0.242.88 cm B01 213.36

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.

10:37:10





CONTROL (O.S.)

(Out of radio.)

Area lockdown on going. ETA two minutes.

DAVID

(Into radio.)

You already said "two minutes"!

No answer.

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 CUT TO:



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

10:39:42

10:39:47

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.

| 5 0 0 Tm

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,

disorientated.

**Music**  
10:41:31

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

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

10:42:16

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 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 I

10:50:00

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.

10:51:14

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

CRADDOCK

David, come in. Sorry to keep you

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

10:54:17

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. H9in the corridor and the RPO outside

10:54:58

10:55:15

10:55:22



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

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.

MASTS  
ARV Leader  
Craddock  
Tom  
Andy  
Roger  
Prime Minister  
Security Guard

--

As

GORDON CORERA  
JOHN PIENAAR  
SOPHIE RAWORTH  
JUSTIN WEBB

--

Production Manager

Steadicam Operator	RUPERT POWER
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Camera Trainees	CLINT FRIFT
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 Standby Riggers

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Art Director  
 Assistant Art Director  
 Standby Art Director  
 Set Decorator  
 Graphic Designer  
 Art Department Assistant

Prop Master  
 Prop Buyer  
 Dresser Storeman  
 Dresser  
 Standby Props

Props Trainee

--

Costume Supervisor  
 Jnr Costume Designer (Skillset)  
 Costume Standby  
 Costume Assistant

Make-Up & Hair Supervisor  
 Make-Up Artist  
 Make-Up Trainee

Special Effects by  
 Armourer

--

Political Consultants

Police Advisor

Special Protection Advisor

