

BODYGUARD
Episode 3

09:59:30 VT CLOCK (30 secs)
World Productions
Bodyguard
Episode 3 - DRIC923K/01

09:59:57 CUT TO BLACK

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

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

HUNTER-DUNN

school and the kids and teachers cry out in
terror.

CUT TO BLACK:

10:00:28 TITLE CARD: **BODYGUARD**

DAVID (V.O.)
How do you know the name of my
kids' school?

JULIA (V.O.)
It must've appeared in the
immediate...

CUT TO:

JULIA (CONT'D)
...incident report.

DAVID
The attack occurred only a few
minutes before ... It seems a bit
early for the connection to be
made...?

CUT TO BLACK:

10:00:37 SUPER CAPTION: **RICHARD MADDEN**

ANDY (V.O.)
How do you reckon she'd feel...

CUT TO:

ANDY (CONT'D) (O.S.)
...if she got a taste?

DAVID
Taste of what?

ANDY
Suffering the consequences.

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

DAVID
(To Julia.)
Down, do'l Tf ((To Julia.)) Tj ET Q q 0.24

the street a second bullet strikes Terry's side window the vehicle crashes into a parked car.

CUT TO BLACK:

10:00:47 SUPER CAPTION: **KEELEY HAWES**

Shots and screams.

CUT TO:

Back inside the car.

DAVID

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

Roof access area.

DAVID

(Into radio.)

Shooter's located on roof of Pascoe House one zero-zero-zero feet south of Thornton Circus.

David's anxiety builds. The shooter steps down the steps.

DAVID

ARMED POLICE!

David's POV It's Andy.

CUT TO BLACK:

10:01:00 SUPER CAPTION: **GINA McKEE**
SOPHIE RUNDLE
VINCENT FRANKLIN
PIPPA HAYWOOD

JULIA (V.O.)

I'm starting to lose confidence...'

HUNTER-DUNN

Thank you.

SAMPSON

Home Secretary, you are setting a dangerous precedent.

MIKE

(Peacemaking.)

We agreed, I think, this can only be a police matter.

CUT TO BLACK:

10:01:19 SUPER CAPTION: **PAUL READY**
NICHOLAS GLEAVES
STUART BOWMAN

ROGER

PM's pissed off. Thinks you're

SAMAQ q 0.24 0 0 0.24 83.28003 350.4 cm BT 45 0 0 45 0 0 Tm /TT15 BLACK:

10:01:26

Moments later.

JULIA

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

DAVID

That would be an executive officer at SO15.

JULIA

Anne Sampson.

CUT TO BLACK:

10:01:40 SUPER CAPTION: **CREATED AND WRITTEN BY
JED MERCURIO**

SAMPSON (V.O.)

My surveillance team will issue you with the...

CUT TO:

SAMPSON

... necessary equipment to monitor her meetings.

DAVID

Is that lawful, ma'am?

SAMPSON

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

DAVID

No idea, ma'am.

The interconnecting door opens. David's POV.

CRADDOCK (V.O.)

I see this all the time, David. The minister ingratiates themself with the PPO.

And there stands Julia.

Craddock with David.

CRADDOCK (CONT'D)

You think it's out of the goodness of their heart?

CUT TO BLACK:

10:01:57 SUPER CAPTION: **PRODUCED BY**
ERIC COULTER
PRISCILLA PARISH

CRADDOCK (V.O.)(CONT'D)
It's so you'll keep their secrets,
no matter what.

CUT TO:

David and Julia.

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

JULIA
I'm glad.

C/U Julia.

SAMPSON (V.O.)
She'd been given prior intelligence
it was a target.

Sampson with David.

SAMPSON (CONT'D)
But she sat back and let it happen.

David and Julia kiss.

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

On Andy with David on the roof.

ANDY
You've got to finish the job.

Andy squeezes the trigger and shoots himself.

David and Julia entwined.

DAVID (V.O.)
Nothing complicates my job...

Over Julia's shoulder.

DAVID
It's to protect you.

CUT TO BLACK:

10:02:20 SUPER CAPTION: DIRECTED BY
THOMAS VINCENT

CUT TO:

10:02:22 INT. BLACKWOOD HOTEL. HOTEL SUITE. DAY

DAVID (CONT'D)
Even if it could

10:03:45

10:04:30

JULIA
By the police...?

CUT TO:

10:04:45 INT. ADJOINING ROOM. CONTINUOUS. DAY

David listens through the device.

JULIA (O.S.)
They set me up. And it's obvious
why.

HUNTER-DUNN (O.S.)
Home Secretary?

CUT TO:

10:04:50 INT. HOTEL SUITE. CONTINUOUS. DAY

As before.

JULIA
Our arrangement.

HUNTER-DUNN (O.S.)
No one kno

10:04:56

10:05:03

DAVID

(Into phone.)

Hi-ya love, Vic, hi. It's me, you're probably on the school run or something ... I was just calling to check you're all all right and uh... And yeah, just if you need anything, I'm here. All right, bye.

He hangs up, broods for a couple of beats.

David puts on his holster containing his pistol, tucks his cap into his belt and then slips a jacket over. And readies himself.

CUT TO:

10:06:35 INT. BLACKWOOD HOTEL. SERVICE ACCESS CORRIDOR.
CONTINUOUS. DAY

David steps out into the corridor. He gives a nod of acknowledgement to the RPO and the Armed Police standing guard at either end. He rings the bell formally then waits, adopting a wholly professional demeanour.

Julia comes out, and does the same.

DAVID

Morning, ma'am.

JULIA

Morning, Sergeant Budd.

They head down the corridor.

JULIA (CONT'D)

Sleep well?

DAVID

10:06:59

TOM
(Into radio.)
Lavender coming out.

JULIA
Sorry, one moment.
(To David.)
I just need to use the loo.

TOM
Sorry, Skipper, we don't have any
female officers in here.

DAVID
This way, ma'am.

JULIA
(To Tom)
Sorry, do you mind.

Julia hands Tom her case and follows David to
the toilets.

David leads Julia to the female loos.

CUT TO:

10:07:12 INT. BLACKWOOD HOTEL. LADIES TOILETS.
CONTINUOUS. DAY

David pushes the door half open, with Julia just
behind.

DAVID
Police officer. I need to ask if
anyone's in here?

No response.

DAVID (CONT'D)
Just a second, ma'am.

David enters and quickly checks to make sure all
the cubicles are unoccupied. He opens the door
for Julia.

DAVID (CONT'D)
All clear, ma'am.

-- she's right behind him. And kisses him hard
on the lips. They snog for a few seconds. She
breaks off, fixes him an intense look.

JULIA
I know you'll never let anything
bad happen to me.

She goes to the mirror David watches. His expression becomes more reflective, darker.

CUT TO:

10:08:05 INT. RASP HQ. CRADDOCK'S OFFICE. LATER THAT DAY.
DAY

Craddock opens the door. David steps in.

CRADDOCK
David, thanks for coming in.

DAVID

CRADDOCK

How's the family, David?

DAVID

Is there some intel they're still
in danger?'s the family, David?

10:09:43

They shake hands.

DAVID

(To Sharma.)
Sir.

SHARMA

This is DS Rayburn.

RAYBURN (O.S.)

Nice to meet you.

DAVID

(To Rayburn.)
Hi.

SHARMA

Are you okay to talk to us? You
want Legal or your Fed rep or
anything?

DAVID

Happy to help.

SHARMA

Great stuff.

Sharma takes a seat opposite David, while
Rayburn goes to the DIR machine. It emits a
monotone while she takes her seat next to
Sharma.

RAYBURN

S015 recorded witness interview
with PS Budd. DS Rayburn.

SHARMA

DCI Sharma.

DAVID

PS Budd.

Sharma has a file with David's statement.

SHARMA

Okay, David. We're grateful for
your written statement. But we'd
like you to take us through

was dressed as a workman and equipped with a PSL. When the ARVs arrived, he decided there was no way out.

RAYBURN

How comes he didn't see you?

DAVID

I was observing from a covered position.

SHARMA

Why did he turn the pistol on himself?

DAVID

As you'll know from my statement, I attempted to arrest him. I called, "Armed police" and ordered him to surrender his firearm. He chose not to comply.

RAYBURN

Well.

Rayburn looks at Sharma. It makes David edgy.

SHARMA

So he didn't say anything that might reveal a motive? In firing on the Home Secretary's vehicle, I mean.

DAVID

I'm afraid not, sir.

RAYBURN

Well unfortunately we haven't been able to ID the gunman or trace the firearm either. It takes some doing, getting a weapon like that and leaving no trace.

On David.

RAYBURN (O.S.)

Look if there's anything you can tell us about him it would be a big help, anything at all.

DAVID

Sorry.

Rayburn shoves them towards David.

10:13:03

JULIA

Is anything the matter?

DAVID

No.

JULIA

The family still not back at home?

DAVID

The safe house has been extended.
There's no other option, really,
with everyone in the dark about
whether they're still a target.

JULIA

Well you can always come to me.

DAVID

That would be asking you to
circuh 8 0.24 45 0 0 4510.24 8r4 0 0.24 83

She moves to open the door. He holds his position. They face off. She opens the door regardless.

JULIA (CONT'D)

(To be overheard by Armed Police.)
Thank you, Sergeant. Have a good evening.

DAVID

Ma'am.

Reluctantly, David steps out into the hall.

She shuts the door. She wears a troubled look, a little hurt, a little lonely.

CUT TO:

10:14:53 INT. HOTEL CORRIDOR. CONTINUOUS. NIGHT

David enters his room.

CUT TO:

10:14:59 INT. ADJOINING ROOM. LATER THAT NIGHT. NIGHT

David eats room-service food, surfing through rolling news. The security situation continues to dominate. There are familiar images of the scene of the bombing plus the closed-off square that was the scene of the assassination attempt on Julia intercut with a press conference given by the Commissioner of the Metropolitan Police Service.

MPS COMMISSIONER (ON SCREEN)

We will leave no stone unturned in our efforts to bring the perpetrators to justice.

TV NEWS ANNOUNCER (O.S.)

The Commissioner announced the release of an e-

David becomes extremely anxious, seeing Andy's face staring out of the screen at him. David switches off the TV and takes a few moments to regain his composure.

With the TV off, he hears the door and footsteps from Julia's side. That piques his curiosity. He quickly sets up the listening device.

JULIA (O.S.)
How much have you got?

LONGCROSS (O.S.)
(Of sheet.)
Decryption instructions for viewing
the material.
(Of tablet.)
We've taken the liberty of
providing you with a tablet so the
material can't be...

CUT TO:

10:15:53 INT. HOTEL SUITE/ADJOINING ROOM. CONTINUOUS.
NIGHT

Longcross opens a jiffy bag and takes out a tablet. He passes Julia a single sheet document as well. David is highly suspicious and curious about what he's hearing.

LONGCROSS (CONT'D)

...

10:16:13

Longcross heads for the door.

David hears Longcross's footsteps and moves quickly to the main door of his room. He listens for Julia's door opening and shutting then steps out sharply.

CUT TO:

10:16:25 INT. HOTEL CORRIDOR. CONTINUOUS. NIG4 0002 00m/TT1

10:17:05

Julia reads the file on the tablet intently. We only get glimpses but it's pretty juicy stuff:

*... history of alcohol dependency...
... Cocaine use is daily...*

CUT TO:

10:17:21 INT. ADJOINING ROOM. NIGHT

David is back at the door with the listening device.

CUT TO:

10:17:29 INT. HOTEL SUITE/ADJOINING ROOM. CONTINUOUS. NIGHT

Julia senses movement by the adjoining door. She

10:17:57

10:18:17

SHARMA

The shooter signed into Pascoe House as Adrian Smith but that appears to be a false name. We're pursuing the theory he might be ex-Forces so we've been circulating the e-fit via the MoD...

Enter DS Rayburn.

RAYBURN

Sir, the CCTV trawl's pulled up something promising.

She leads him to a computer terminal where a officer has the relevant footage on screen.

RAYBURN (CONT'D)

Received it yet?

OFFICER

(Yes) Sarge.

RAYBURN

Great.

Sharma moves quickly to follow Rayburn.

RAYBURN (CONT'D)

Play.

The officer plays the footage.

It shows Andy walking at night shouldering a long thin canvas bag.

RAYBURN (CONT'D)

He's doing his best to avoid the cameras but this one grabbed him.

The footage of Andy.

RAYBURN (CONT'D)

This is the night before the shooting.

They grab the image is snatched, zoom in.

RAYBURN (CONT'D)

And that appears to be the same gun bag.

Points to photo of bag.

Music

10:18:45

DUR: 1'09".

Specially
composed.

|
|
|
|
|

SHARMA

He's got into position under cover of darkness - lay in wait for the Home Secretary's vehicle.

RAYBURN

If this is him, he knew her movements in advance.

SHARMA

Christ.
(Beat.)
Right, we need a list of everyone who knew the Home Secretary's itinerary that day, how long in advance it was set.

CUT TO:

10:19:06 INT. RASP HQ. OPEN-PLAN OFFICE. LATER THAT DAY. DAY

David takes a seat at a computer terminal. He accesses the Police National Computer and enters a name into the search engine: RICHARD LONGCROSS

David enters "IC1" into the filter and half of the finds disappear.

Kim strolls by.

KIM

In on your day off, Skipper?

David minimizes the window hastily.

DAVID

Admin piles up. Never-ending keeping you lot in line.

Kim grins and keeps going, oblivious.

David reopens the window. He completes the entry:

He enters Longcross's age range via Age Range 30 to 50 field and gets no results. No matches found.

David looks very frustrated.

CUT TO:

10:19:48 INT. HOME OFFICE. 4TH FLOOR/CONFERENCE ROOM. LATER THAT DAY. DAY

HUNTER-DUNN
Unfortunately not.

Pregnant beat.

JULIA
Right. Well, thank you, Stephen.

Julia moves to exit.

HUNTER-DUNN
Before I go, Home Secretary,
perhaps I could have a word in
private...?

Mike senses something odd between Julia and
Hunter-Dunn but can't work out what.

CUT TO:

10:20:50 INT. HOME OFFICE. OPEN PLAN AREA MOMENTS LATER.
DAY

They all exit the meeting room. Julia heads to
her office, followed by hunter-Dunn.

Julia and Hunter-Dunn shut themselves in Julia's
office. From a vantage point, Mike observes the
door shutting behind them, troubled he's being
shut out.

CUT TO:

10:21:15 INT. HOME OFFICE. JULIA'S OFFICE. MOMENTS LATER.
DAY

From his position, David observes too, as Julia
and Hunter-Dunn speak in whispers, barely able
to pick out a word.

HUNTER-DUNN
Have you had an opportunity to view
the material?

JULIA
(Nods.)
Thank you. I feel it's my duty as a
public servant to take action.
There's advantage in moving
quickly.

HUNTER-DUNN
I'm in a position to notify you of
the most apposite timing.

Music

10:20:43
DUR: 1'30".
Specially
composed.

JULIA

(Beat)

Thank you, Stephen.

With a nod, she dismisses him. Exit Hunter-Dunn.
Julia doesn't look quite so compliant after he's
gone.

CUT TO:

10:21:46 INT. HOME OFFICE. OPEN PLAN AREA

10:21:57

10:22:22

jacket. He keeps his holster on. He helps himself to a cold drink from the mini-bar.

There's a rap on the connecting door. Then it unlocks.

Julia opens the connecting door. She faces him.

JULIA

I think you know I didn't mean it like that.

He gives an understated nod, holding on to his resentment.

JULIA

And into the adjoining room.

David puts on a pair of blue forensic gloves.

Silently he looks through her bags. He finds the packet containing the tablet and decryption instructions.

CUT TO:

10:25:16 INT. ADJOINING ROOM. MOMENTS LATER. NIGHT

He slips through the door to his bedroom.

He follows the instructions to log into the tablet.

He opens the file. Out on David.

DAVID (V.O.)
Lavender received a package from an individual...

CUT TO:

10:25:58 INT. RASP HQ. CRADDOCK'S OFFICE. NEXT DAY. DAY

David faces Craddock and Sampson.

DAVID (CONT'D)
... identifying himself as Richard Longcross.

DAVID

(Beat.)
Unfortunately I wasn't able to
determine, ma'am. The Principal
kept the item on her person the
whole time. I'm afraid access
hasn't been possible.

Sampson and Craddock both study David.

SAMPSON

What is she up to? You need to find
out.

He keeps a poker face.

DAVID

Ma'am.

CUT TO:

10:26:32 **EXT. LONDON STREET MONTAGE WITH NEWS. DAY**

LAURA KUENSSBERG (V.O.)

With a Commons vote on RIPA-'18
just around the corner, whose
ideology will really win out. The
Prime Minister or the Home
Secretary.

CUT TO:

10:26:41 **EX**

10:26:47

Tahir reaches into his folder.

TAHIR
Yes. I've got them here.

ROB
(Usurping Tahir.)
I've got them.

Rob hands Julia some papers.

JULIA
Thanks, Rob.

Rob looks pleased with her gratitude. Tahir looks annoyed.

JULIA
(To David.)
Thank you, Sergeant. No idea how long this is going to take.

DAVID
Ma'am.

David takes up a position to wait, as Julia, Rob and Tahir proceed towards an entrance. Julia takes a moment to read the document Rob gave her. Tahir takes the opportunity to step aside with Rob; they're nearer David than Julia; they speak in hushed voices.

TAHIR (O.S.)
(Brandishes document.)
I had the info. What's your problem?

ROB (O.S.)
No problem.

TAHIR
What the hell am I doing here if you won't let me do my fucking job?

ROB
Your job is to be visible beside

10:27:35

In a quiet corner of the lounge, Roger reviews
the debate via a tablet.

JULIA

10:28:45

TAHIR

In PR terms, I'm struggling to cut through the noise. And then there's your lack of public appearances. If you fulfil your engagement at St. Matthew's, you'd get the exposure you need.

Music
10:29:01

JULIA

I'm sure the police would take a different view.

TAHIR

That's security, not politics.

Julia exits.

Tahir and David's eyes meet. A look passes between them -- that could be acknowledgement, or could be complicity.

Then David returns to his lookout drill, unreadable as he heads down the stairs.

CUT TO:

10:29:22 **INT. BLACKWOOD HOTEL. LIFT. THAT NIGHT. NIGHT**

Julia and David step into the lift, in aloof professional mode. As soon as the door shuts, her demeanour becomes more friendly and relaxed towards David.

JULIA

I picked up you didn't oppose my engagement at St. Matthew's...

DAVID

The final decision comes from well above my pay grade.

JULIA

I think you've got an ulterior motive...

DAVID

(Slight edginess.)
You think?

JULIA

You don't want people suspecting you've become more protective. Emotionally distracted.

David turns to Julia.

10:29:56

CUT TO:

10:30:46 INT. RASP HQ. NEXT DAY. DAY

David sits at a desk, lost in thought, very troubled by the previous night's events.

Kim approaches.

KIM

Good news, Skip'. They've got a lead on the Thornton Circus shooter.

David forces an acknowledgement. She moves on. And he looks even more troubled.

CUT TO:

10:31:11

And then joins Rayburn outside the inner cordon.

RAYBURN

Hey, boss. The vehicle was reported as suspicious -- illegally parked for days, unfamiliar to residents. It's a rental. Customer named "Adrian Smith".

SHARMA

Same false name he used to sign into Pascoe House.

RAYBURN

Yeah. Unfortunately there's no CCTV on any of these streets, and no ANPR triggered.

SHARMA

Talk to the rental company. We're gonna find out who this bastard was.

RAYBURN

Sir.

CUT TO:

10:31:48 **EXT. SCOTLAND YARD. LATER THAT DAY. DAY**

David heads to his car.

His phone vibrates. Caller ID is UNKNOWN. He answers it.

DAVID

(Warily. Into phone.)
PS Budd.

JULIA (O.S.)

(Out of phone.)
It's me. I need to go out of town tonight.

DAVID

(Into phone.)
Uh, where to?

JULIA (O.S.)

(Out of phone.)
Get everything organised and I'll give you the necessary information just before we set off.

David reacts.

X
Music Ends
10:32:17
Music
10:32:00
DUR: 2'20".
Specially
composed.

CHEQUERS POLICE OFFICER

Thank you.

(Into radio.)

Front gate. Got a visitor not on my
sheet. It's Lavender.

Julia and David wait tensely. The Police Officer
looks very edgy too.

10:33:30

10:33:48

LONGCROSS
Julia Montague has gone to
Chequers.

HUNTER-DUNN
Tonight?

LONGCROSS
(Nods.)
Tried to keep it under the radar.
Hunter-Dunn absorbs that with increasing anger.

HUNTER-DUNN
Who the hell does she think she is?
Longcross nods in agreement.

LONGCROSS
Do you want a plan put in place?
Hunter-Dunn weighs the enormity of the decision.

CUT TO:

10:34:13 **EXT. WHITEHALL AREA. THAT NIGHT. NIGHT**

A ministerial saloon drives past protesters
followed by a support vehicle. The protestors
are holding placards.

PROTESTERS
RIPA ONE EIGHT, NO POLICE STATE.
(Repeated over)

CUT TO:

10:34:23 **INT. MINISTERIAL SALOON. CONTINUOUS. NIGHT**

Mike peers out at the protesters. He sees
placards:

PROTESTERS
RIPA ONE EIGHT, NO POLICE STATE.
(Repeated over)

RETURN OUR PRIVACY
STOP RIPA -'18
PROTECT DIGITAL FREEDOM

RIPA '18 inside a circle with a diagonal line
across like a forbidden symbol

Meanwhile the news plays on the car radio:

X
Music Ends
10:34:20
Music
10:34:08
DUR: 2'52".
Specially
composed.

Information obtained before it
becomes law will be admissible in
court -- and tonight our citizens
are a step closer to sleeping more
safely!

VARIOUS MP'S (ON SCREEN)
Hear, hear!

OPPOSITION MP (ON SCREEN)
Mr Speaker, we are not sleeping
more safely, rather we are
sleepwalking...

Roger switches off the TV.

ROGER
The PM just called. She ambushed
him at Chequers. He won't reveal a
word of what they discussed.

MIKE
But...?

ROGER
There's going t

10:35:50

10:36:07

David? JULIA

10:36:42

10:37:20

On the other side of the door, she listens, anguished, but doesn't answer.

DAVID (CONT'D)(O.S.)
Sorry doesn't even...

Still no answer.

DAVID (CONT'D)(O.S.)
Are you all right? Do I need to call a doctor?

She's careful and caring in her dialogue.

JULIA
(Beats.)
I'm all right.

We cut between David and Julia on either side of the door.

DAVID
I am so sorry...

JULIA
Whatever your training has made you, it's out of control...

DAVID
Do you want me replaced?

JULIA
I don't know, but you need to get help ...

He realises she wants him replaced. It hits him hard. It feels final. His anguish consumes him.

She hears his movements.

JULIA (CONT'D)
David...?

No answer.

JULIA (CONT'D)
David... I know you didn't mean to hurt me...

He's confused and traumatised. Again he can't form an answer.

She realises she's lost him. It saddens her deeply.

Music

10:38:36
DUR: 3'19".
Specially
composed.

News starts to play.

NICK ROBINSON (V.O.)
We've had confirmation this morning
from the Home Office that Home
Secretary Julia Montague...

CUT TO:

10:38:45 EXT./INT. TRANSITIONAL MONTAGE. DAYBREAK

GVs transitioning to day.

NICK ROBINSON (V.O.)(CONT'D)
...will go ahead with her speech at
St Matthew's College.

MARTHA KEARNEY (V.O.)
Civil liberties groups plan a major
protest outside St. Matthew's
College later today.

JOHN HUMPHRYS (V.O.)
Julia Montague was, of course, the
target of a recent assassination
attempt and she'll use today's
platform to address the challenges
in the fight against terrorism.

Overlaps next scene.

CUT TO:

10:38:57

10:39:05

ROB

I know it's rotten timing, but some stuff came out of the Select Committee that maybe I should just crack on with?

JULIA

Really?

ROB

Yes, I know. Sorry. But don't worry, the last bit of fact checking for your speech, it's still work in progress. I'll have Tahir have it in front of you well beforehand.

JULIA

All right, thank you.

Tom steps forward.

TOM

I'll have the car brought round, ma'am.

And he starts down the steps followed by Julia.

JULIA

Thanks, Tom.

JULIA

(To Rob.)
See you later.

ROB

See you.

TOM

(Into radio)
Lavender on the move.

Exit Julia with Tom.

ROB (CONT'D)

I can't make the speech. You're handling it.

TAHIR

What?

ROB

Not up to it?

TAHIR

Fuck you, Rob.

Rob hands Tahir the briefcase.

ROB

Here's all the background material.

TAHIR

Anything I need to flag up before the speech?

ROB

No. No. It all checked out. She's good to go.

Tahir handles the briefcase resentfully and exits to catch up with Julia.

Rob watches him go, his expression very dark.

CUT TO:

10:39:58 INT/EXT. HOUSES OF PARLIAMENT. COURTYARD.
MOMENTS LATER. DAY

From a covered entrance, Julia strides quickly followed by Tom, towards David.

DAVID

Ma'am. Traffic's snarled up this side of the river so we'll be going via the bridges.

JULIA

Your call.

A stolen look of anguish passes between David and Julia before, in a choreographed operation, David opens the rear door of the saloon for Julia to get in, shuts the rear door.

David gets in the passenger side of the saloon as Tom goes in the support vehicle.

Tahir hurries out of the entrance, in a fluster,

DAVID

Shit.

Julia reacts the same.

CUT TO:

X
Music Ends
10:41:55
Music
10:41:43
DUR: 3'01".
Specially
composed.

10:41:54 EXT. ST. MATTHEW'S COLLEGE. CONTINUOUS. DAY

Outside the College, a boisterous crowd jostles with a police cordon, waving placards and shouting chants.

CROWD

RIPA One Eight, No Police State.

RIPA One Eight, No Police State.

Armed Police are present in numbers, eyes scanning the surroundings edgily.

CUT TO:

10:41:58 EXT. ST. MATTHEW'S COLLEGE. CONTINUOUS. DAY

The motorcade pulls up outside the entrance and the crowd's protests intensify sharply. David is first out of the ministerial vehicle. As he makes his way round to the nearside rear door, he scans the crowd, picking out angry faces.

Tom gets out of the support vehicle with Tahir.

DAVID

Into the venue, Tom.

CROWD

RIPA One Eight, No Police State.

(Repeats)

Tom hurries into the building with Tahir, off camera.

Kim steps towards David as he continues his visual scan.

DAVID

Sit rep?

An egg flies overhead, missing David and Kim, although Kim's jacket shows the remains of an earlier more accurate throw.

KIM

The shouting's no problem, it's the eggs that are getting on my tits.

David opens the car door. Julia exits the saloon to a barrage of boos and shouts and protests. David gets in step with her and they stride briskly towards the entrance. Another egg flies from the crowd and narrowly misses Julia. She flinches. He throws an arm round her.

DAVID

10:42:35

JULIA
Julia Montague.

MALE
Pleasure.

DEAN (O.S.)
This way home Secretary.

The Dean shows Julia through the lobby. David follows at a discreet distance.

Tahir appears deeper inside the college.

JULIA
(To Dean.)
I just need a moment with my aide.

DEAN
Yes, of course.

JULIA
Thank you.

Julia heads over towards Tahir.

JULIA (O.S.)(CONT'D)
Have you been through the fact checks?

TAHIR
Sorry, I thought that had all been...

JULIA
You have no idea how important today is. I need the final fact checks in front of me before I go on. I don't want to find out I've made a tit of myself only after the

10:43:43

10:43:58

10:44:07

KIM

Final security sweep's been done.
Audience taking their seats,
Skipper. Lavender good to go?

DAVID

Deploy to the auditorium. See you
in there.

KIM

Skip'.

Exit Kim.

He turns and knocks on the door. He steps in.

CUT TO:

10:44:45 INT. ST. MATTHEW'S COLLEGE. GREEN ROOM. SAME
TIME. DAY

Enter David. A pregnant beat.

DAVID

Ready when you are, ma'am.

David moves to step outside and wait.

JULIA

Wait.

David turns to Julia.

JULIA (CONT'D)

I knew the name of your kids'
school because it was on a list of
possible targets. I didn't forewarn
you, or anyone else for that
matter, due to the fact the threat
was non-specific. We're still not
clear as to why Heath Bank was
singled out. I ordered ARVs to
deploy near all school e taking their seats

JULIA (CONT'D)

I...

(Takes his hand.)

I want you right beside me, not
because it's your job, but because
it's our choice.

He's deeply touched. She's pleased with his
response. Their bond appears strong.

CUT TO:

10:46:33 INT. ST. MATTHEW'S COLLEGE. OUTSIDE GREEN ROOM.
CONTINUOUS. DAY

David exits and makes his way towards the87.28 cm

10:46:42

JULIA (CONT'D)

We live in extraordinary times.
It's no exaggeration to say
terrorism poses the greatest threat
to our national security since the
Cold War. We must do all in our
power to protect our way of life.

There's a sudden disturbance in the audience. A
small number of protesters, scattered throughout
the auditorium, all leap to their feet at the
same time in a coordinated move lifting their
tops to reveal T-shirts emblazoned with the
RIPA-18 symbol in a circle with a diagonal line
across, chanting:

PROTESTERS

RIPA ONE EIGHT, MAKES A POLICE
STATE; RIPA ONE EIGHT, MAKES A
POLICE STATE!

The uniformed police make a move towards them.

AUDIENCE MEMBERS

Boos.

David watches, hand on his firearm, as the PCs
wade into the audience to grab the protesters.
Kim, Tom and other CPOs let the PCs handle it.

DAVID

(Into radio.)
Seven Nine. Protesters in the
auditorium, being removed.

PROTESTOR

Shame on you, Julia. Shame on you.

The protesters keep chanting as they're
manhandled out of the auditorium.

DAVID

(Into radio.)
Coming to you now. Just obtain
details from each of them, polite
as you can. The Principal won't
thank us for being heavy handed.

Julia continues.

JULIA

Let's not deny them their right to
express a view. Though they say in
times of national emergency the
first casualty is free speech.

Julia lays her speech notes aside and moves to the front of the stage, addressing her remarks generally.

The protesters are gone but David remains on edge. He prowls the auditorium.

JULIA (CONT'D)

I really don't care what you all do
when you switch your internet
don't care what you all do

JULIA (CONT'D)

I see how an impressionable young person might form the view that elite society is intent on keeping them out. Possibly they begin to feel a desire to do harm to those they think have it all on a plate. In government we are committed to stopping them...

David reaches the door at the back, where Tom remains.

DAVID (OVERLAPPING)

(Whispers.)

You see anyone out there?

TOM (OVERLAPPING)

(Whispers.)

No.

JULIA

We have to be... But I am just as determined to save that young person...(fades)

DAVID (OVERLAPPING)

(Whispers.)

Stay put.

David exits sharply through the back door.

CUT TO:

10:49:40 INT. ST. MATTHEW'S COLLEGE. OUTSIDE AUDITORIUM.
CONTINUOUS. DAY

David comes out. Lurking in the access corridor

KIM

Skip.

Kim isn't a hundred per cent reassured though,
but he leads them back to the auditorium. David
looks edgy, like he might be lying.

CUT TO:

10:50:49 INT. ST. MATTHEW'S COLLEGE. AUDITORIUM. SAME

10:53:05

NEWS REPORTER (V.O.)

The explosion ripped through the auditorium of St. Matthew's College while the Home Secretary was delivering her keynote speech on national security. First on the scene were police officers outside the venue who were there to marshal the large crowd of Civil Liberties protesters. They reported a scene of utter carnage with smoke, ash and fires still burning from the explosion. There are reports of a number of deaths but no confirmed figures yet from the Emergency Services. Casualties, many of them in a critical condition, have been transferred to two of London's four Major Trauma Centres.

David takes a seat.

SOPHIE RAWORTH (V.O.)

Just to be clear we still have no official confirmation from Downing Street or from the Home Office that the Home Secretary Julia Montague...

He looks up at the news report on the TV.

SOPHIE RAWORTH (TV)

...was among those injured in the blast at St. Matthew's College. She was of course recently the target of an assassination attempt by a sniper.

(plays under)

What we do know so far is that a large explosion occurred just after 4 pm in the auditorium of St. Matthew's College located in the Bloomsbury area of London. The Home Secretary was giving a keynote speech on national security following this week's victory for the Government in the House of Commons vote on the controversial Regulation of Investigatory Powers

Let's go live to Westminster and
the BBC's Chief Political
Correspondent, Laura Kuenssberg.

An area of the management unit has been closed
off. David's tense and anguished, reflecting
over events.

Nearby Rob, the Hospital's Chief Executive and
the Hospital Media Liaison Officer whisper in a
huddle.

ROB
(To Chief Exec)
Hi, Rob Macdonald, special advisor
to the home Secretary.

CHIEF EXEC
Tony Steel, Chief Executive.

ROB
(To

ROB (O.S.)
Roger, Mike. This is Tony Steel,
Chief Exec of the hospital.

ROGER (O.S.)
Hello.

ROB (O.S.)
Jane Flannery, their Media Manager.

Mike shakes hands.

MIKE
(To Tony.)
How do you do?
(To Jane.)
How do you do?

David stands. Roger has crossed to David.

ROGER
(To David.)
What the hell happened?

David just looks at him bitterly.

ROGER (CONT'D)
For fucksake, answer me. I heard
there were security breaches from
the word go.

DAVID
Lawful protests by civil liberties
activists.

ROGER
You know what I mean!

DAVID
A search team under POLSA direction
swept the auditorium twice.
Everything was clear.

ROGER
Well it wasn't, was it!

David looks like he wants to give Roger a thump.

MIKE
(Tactfully suggesting David exits.)
David.
(Off David's reluctance.)
Sergeant.

Exit David bitter and anguished.

ROB (O.S.)
If anyone's got any doubts. Please
run them by Number 10.

Mike and Roger join the others.

MIKE
(To Chief Exec.)
Thank you for all that you're
doing.

And exit with DAVID.

CUT TO:

10:55:04 **INT. SO15. CONTROL ROOM. LATER THAT NIGHT. NIGHT**

On TV Laura Kuenssberg.

LAURA KEUNNSBERG (T.V.)
Division in Government splitting
them from top to bottom. But it's
also the case that sometimes Julia
Montague was accused of exploiting
the terror thre

Sharma shows Sampson a CCTV image of Andy signing documentation in the rental office. He wears a baseball cap and keeps his head down.

10:56:17

10:56:29

David RICHARD MADDEN
Julia KEELEY HAWES
Hunter-Dunn STUART BOWMAN
Vicky SOPHIE 455o4n0.24 317.28 736.8 cm I
Tom
Craddock
Sharma
Rayburn
Commissioner
Longcross
S015 Officer
Andy
Kim

--

Mike
Sampson
Rob
Tahir
Prime Minister
Shadow Home Secretary
Roger
Police Officer
College Dean

--

As
GORDON CORERA
MARTHA KEARNEY
JOHN PIENAAR
NICK

--

Production Manager
Production Coordinator
Junior Production Manager
Junior Prod Coord (Skillset)
Production Secretary
Production Assistant
Production Runner

Production Accountant
Assistant Accountant
Trainee Assistant Accountant

--

1st Assistant Director
2nd Assistant Director
3rd Assistant Director
Floor Runner
Base/Crowd Runners

Stunt Coordinator

Script Supervisor

Casting Associate

Casting Assistant

--

Supervising Location Manager

Location Manager

Assistant Location Manager

Unit Manager

Locations Assistant

Steadicam Operator

Standby Props

