

BODYGUARD
Episode 4

09:59:30 VT CLOCK (30 secs)
World Productions
Bodyguard
Episode 4 - DRIC924E/02

09:59:57 CUT TO BLACK

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

David shows his warrant card to the Train Guard.

DAVID
Sergeant David Budd, Metropolitan
Police.

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

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

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. She grips the trigger, ready to squeeze
it.

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

10:00:11

DAVID (CONT'D)
Is that your husband?

Nadia nods. Yes.

DAVID (CONT'D)
And your husband wants you to die?

10:00:18

C/U David.

DAVID (CONT'D)

10:01:01

deep inside to greet Julia.

PRIME MINISTER

Julia?

JULIA

Prime Minister.

PRIME MINISTER

This is unexpected...

Roger with Mike at no.10.

ROGER

Julia's snatching the key to No.
10. We need to do something, fast.

HUNTER-DUNN

Who the hell does she think she is?

Longcross nods in agreement.

LONGCROSS

Do you want a plan put in place?

CUT TO BLACK:

10:01:35 SUPER CAPTION: **PAUL READY**
NICHOLAS GLEAVES
STUART BOWMAN

CUT TO:

Julia takes David's hand.

JULIA

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

Tahir with Julia. David watches.

TAHIR

If you fulfil your engagement at
St. Matthew's, you'd get the
exposure you need.

JULIA

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

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

SAMPSON

This is a very, very dangerous
politician. Someone who must be
stopped.

David reacts.

CUT TO BLACK:

10:01:54 SUPER CAPTION: **DAVID WESTHEAD**
 NINA TOUSSAINT-WHITE
 ASH TANDON
 ANJLI MOHINDRA

CUT TO:

Tahir on his phone.

TAHIR

(Into phone.)

What do you want?

David keys his phone. It looks like he could
credibly have just finished a call. All his
conflicts are playing out in his face.

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

DAVID (V.O.)

(Whispers.)

You see anyone out there?

TOM

(Whispers.)

No.

10:02:04

10:02:20

SHARMA

After today's incident, we can't
rule out a connection...

SAMPSON (V.O.)

Suggestinmn.1999 711. 0 0.24 308.4075 711.8

10:02:41

10:02:43

Programme, has declared a Critical Incident at St. Matthew's College. Emergency Services remain on the scene, including bomb disposal officers of the Metropolitan Police Explosive Ordnance Unit. So far we are being advised that no further devices have been detected but a cordon remains round the building) and the public are being advised to stay away from the Bloomsbury area of London.

David sees a convoy of police vehicles pull up -
- two patrol cars on blue lights and an unmarked car on blue lights.

TV NEWS REPORTER 1 (CONT'D)

(Overlapping)

(Among the most critically injured was Home Secretary Julia Montague who appeared to be launching a leadership bid) and we're also being advised by hospital officials Ms. Montague's currently undergoing major surgery...

David makes a sharp exit before he's seen.

CUT TO:

10:03:31 **INT. MAJOR TRAUMA CENTRE. SURGICAL WAITING AREA.**
MOMENTS LATER. NIGHT

This is a space with a clinical look adjacent to clinical areas. Hence medical personnel coming and going. Also armed police on guard. Enter Sharma. Flashes his warrant.

HOSPITAL TANNOY (O.S.)
Trauma call, E.T.A. 15 minutes.
Trauma call, E.T.A. 15 minutes.

Tom Fenton is waiting. Tom's minor facial and hand lacerations have been dressed with Steri-strips or he's had a few stitches put in. He's

TOM

Kim -- PC Knowles -- she approached the stage. That's when the device went off. I was looking towards PS Budd, to get a... a steer on what was going on.

SHARMA

(Makes notes.)

What about Budd?

TOM

10:05:03

10:05:15

S015 OFFICER 3
(Off nod from Rayburn.)
All the TV cameras were trained on
the Home Secretary. We have this
wider view from a CCTV camera.

The video plays.

CUT TO:

10:05:53 INT. ST. MATTHEW'S COLLEGE. AUDITORIUM. DAY

SCREEN INSERT INTO PRECEDING/FOLLOWING SCENE:

She looks into the wings. We can see Tahir.

Kim approaches the stage. David follows.
Julia continues her speech.

Julia eyes David.

CUT TO:

10:06:00 INT. S015. INCIDENT ROOM. CONTINUOUS. NIGHT

SHARMA

One for them to figure out.
(To Team.)
Ta.

Sharma indicates for Rayburn to step away with him.

SHARMA (CONT'D)

You got a location on Budd?

RAYBURN

On it, sir, then we'll get him straight in for a statement.

SHARMA

(Beat. Thoughtful.)
Not just yet.

Rayburn's intrigued by Sharma's seemingly strategic response.

CUT TO:

10:06:34 **EXT. STREET OUTSIDE DAVID'S FLAT. LATER THAT NIGHT. NIGHT**

David walks across the estate. His phone rings. He sees it's Vicky again plus a list of missed calls from her and unplayed voicemails. He declines the call. He turns a corner and sees a gathering of police outside his flat.

RAYBURN

In the concealed files.

UNIFORMED OFFICER

Sarge!

Rayburn turns.

RAYBURN

David.

David's forced to comply. He sees a search team and reacts with instant anxiety.

DAVID

What's going on?

RAYBURN

We're tracking comfacking comfacking comfac!

DAVID

Okay...

RAYBURN

We're looking for anything that might help us.

(Starts writing in her notebook.)

Are you okay to consent to us taking all of your phones, computers and any other relevant devices you've been using for work?

DAVID

Uh...

RAYBURN

(Still writing.)

And it'd be a big help if we could also search your address please. It's not a POLSA search or anything that detailed.

She offers him the notebook and her pen. (She's written that she's requesting consent for the search.) David knows he's got to cooperate or else it's highly suspicious.

DAVID

Sure. Anything to help.

David signs the notebook and she takes it back.

Rayburn holds out her hand. Beats. David gives her his keys. Rayburn signals to the search team -- one takes the keys and they open the front door and start filing into the flat.

Rayburn puts on blue gloves and opens an evidence bag.

RAYBURN

Cheers.

(beat)

And the phone.

Having no choice, David drops his phone in the bag.

RAYBURN (CONT'D)

Ta.

Rayburn heads into the flat.

RAYBURN (CONT'D)

Right let's get on with it.

Music

10:07:42

DUR: 1'19".

Specially
composed.

|

Alone, under the watchful gaze of a couple of
PCs, David looks very edgy.

CUT TO:

10:07:50 **INT. DAVID'S FLAT. D**

10:08:01

10:08:07

10:08:15

10:08:50 INT. COBALT SQUARE. SO15 INTERVIEW ROOM. LATER
THAT NIGHT. NIGHT

DAVID
It's like I said. It's not my area.

RAYBURN
Witnesses report Tahir Mahmood was carrying a briefcase.

DAVID
Yes. He showed me the contents.
(Beat.)
Home Office documents.

SHARMA
How thoroughly did you examine the briefcase?

DAVID
I inspected the contents.

RAYBURN
"Inspected"?

DAVID
I looked inside. Documents. Nothing else.

SHARMA
Did you search Mahmood?

DAVID
If I saw grounds under Stop and Search, I'd have searched him. He was a vetted government aide going about official business.

RAYBURN
So you didn't search him?

DAVID
(Beat. Anguished.)
No.

SHARMA
Some of the witnesses are informing us that the explosion originated from the briefcase.

David just looks even more anguished. Sharma pulls CCTV vidcaps out of her file -- the images from just before the auditorium.

RAYBURN
We've got these video captures of CCTV in the seconds before the attack.

X
Music Ends
10:11:03

Music
10:11:36
DUR: 2'12".
Specially
composed.

SHARMA

(Indicates vidcap.)

As you can see, Knowles approached the stage.

DAVID

Yes.

SHARMA

Looks like she's alarmed that Mahmood was up there.

DAVID

That's possible...

SHARMA

(Indicates vidcap.)

And here's you, not so quick on the uptake.

DAVID

Like I said, I didn't think he posed a threat.

SHARMA

Why did you say? "what did Kim say?"

David is silent.

SHARMA (CONT'D)

You were the officer in command. You could've ordered him to be removed.

David just looks very anguished, exuding guilt and self pity. Sharma studies him then gestures for Rayburn to put away the images.

SHARMA (CONT'D)

This is the second attempt on the Home Secretary's life.

RAYBURN

(Off David's silence.)

Following the Thornton Circus sniper attack.

SHARMA

Both times you were the PPO, the officer in charge of the Home Secretary's protection.

DAVID

Yes, sir.

SHARMA

SHARMA

You're aware the effect is to deactivate the phone's GPS so your movements can't be tracked.

DAVID

That's not the reason.

RAYBURN

You also carried out a search on the Home Secretary's parliamentary voting record.

SHARMA

Yeah, why was that, David?

DAVID

Curiosity.

SHARMA

DAVID

I just wanted to be alone.

SHARMA

An inquiry into an act of terror
perpetrated by someone you were the
last police officer to be in close

10:15:52

PROTECTION OFFICER (O.S.)
(Into Radio.)
All secure here.

Rayburn and Vicky make brief eye contact and then Vicky closes the door.

Rayburn is conflicted about David's emotional state.

CUT TO:

10:16:28 **INT. SAFE HOUSE. LATER THAT NIGHT. NIGHT**

Still in her dressing gown, Vicky has a cup of tea with David.

VICKY
After you hung up on me I kept trying to call you back.

DAVID
They took my phone as part of the investigation.

VICKY
Why couldn't you just let me know you were okay?

DAVID
Cos I'm not.

She studies his misery, doesn't know how to deal with it or where it's coming from.

VICKY
They've said one of the police officers was killed. Is it someone you knew well?

DAVID
We worked together.

He keeps looking very low. She doesn't know what to say.

DAVID (CONT'D)
Your new bloke. He gonna make a

space. She tries to comfort him.

VICKY (CONT'D)

David...

DAVID

It's my job to protect the
Principal. Now she's in an
operating theatre fighting for her
life!

He puts up a barrier, shuts her out. She's seen
this before, and knows to give him space.

VICKY

Look. The sofa's made up for you. I
need to go up.

He nods. Nothing more.

VICKY (CONT'D)

10:18:34

and both those devices were found to be controlled by highly sophisticated electronic circuitry).

David shows his warrant card to a Surgical Administrator.

DAVID

I'm the Home Secretary's Principal Protection Officer. Is there any news?

SURGICAL ADMINISTRATOR

I'll take care of this. She's still in the operating theatre. I can take your number and call if there's an update?

DAVID

Thanks. I'll uh... I'll wait.

He glances at the TV. And then takes a seat.

SIMON MCCOY (T.V.)

The police's biggest fear has always been that these devices represent the work of a single bomb-maker or a bomb-making terror cell. Officers from the Metropolitan Police's Counter Terrorism Branch, SO15, have been working round the clock to identify suspects but apart from the man and woman detained for their part in the First of October attack there have been no further arrests. The Met's head of counter terrorism, Commander Anne Sampson, has come under increasing pressure. However sources close to Commander Sampson have told BBC News that the Met are facing an extraordinary threat.

Out on David.

CUT TO:

10:19:37 INT. HOME OFFICE. LOBBY. NEXT DAY. DAY

The lobby is guarded by armed officers at all entrances/exits.

Heading in, Sampson and her retinue all show their warrant cards to armed officers.

X
Music Ends
10:19:46

SAMPSON
Commander Anne

10:19:51

SAMPSON

They're not actually claiming responsibility; plus the tweet's light on detail with no specific mention of the bomber.

Sampson seizes the opportunity to take charge. She operates the slide monitor with a remote control, bringing up images and reports of the St. Matthew's attack.

SAMPSON (CONT'D)

We're conducting a meticulous forensic examination of the crime scene and we've begun inspecting CCTV of the venue. So far only one

SAMPSON

(Doesn't bite. To Mike.)
The more we delve into this inquiry
the more likely it seems all the
recent terror events could be
connected. In our view the
probability is extremely high of a
single bomb-maker. All these
incidents could be connected under
a single conspiracy. Accomplices to
that conspiracy could still be at
large, including the mastermind
behind it all.

MIKE

Yes.

SAMPSON

I don't in the circumstances mean
to sound unsympathetic, but it
would help to know if the Home
Secretary's wishes still apply
regarding the Security Service
taking the lead in these
investigations?

MIKE

It's a police matter.

SAMPSON

Thank you very much.

Sampson looks satisfied. Hunter-Dunn looks
bitter. Mike still looks uneasy.

MIKE

(Generally.)
Thanks.

With a nod from Mike, all the Home Office staff
exit.

Sampson can't resist a dig.

SAMPSON

New broom, Stephen. Seems the
Acting Home Secretary's not as
susceptible to the bullshit.

Exit Sampson and her retinue.

Hunter-Dunn fumes.

CUT TO:

10:23:44 INT. HOME OFFICE. 4TH FLOOR. CONTINUOUS. DAY

Rob watches Sampson and her aides and then Hunter-Dunn and his leave. Rob sees Mike gesture to the Perm Sec, HoCT and PPS to be left alone as Mike shuts himself in his office looking devastated.

Then Mike catches sight of Rob. They both look very, very worried.

CUT TO:

10:24:05 INT. SAFE HOUSE. MOMENTS LATER. DAY

Vicky comes downstairs in her dressing gown.

She goes into the living room. A duvet has been neatly folded next to pillows on the settee.

VICKY

David?

No answer.

No answer. Vicky looks very worried.

CUT TO:

10:24:19 INT. MAJOR TRAUMA CENTRE. SURGICAL WAITING AREA. LATER THAT DAY. DAY

Half asleep on a seat, David stirs as he sees the Surgical Administrator lead Roger and Julia's mother through the waiting area. David moves to follow.

ROGER

What the hell are you still doing here? You had your job, and you failed.

David stops dead, burns with resentment. The Surgical Administrator leads Roger and Julia's mother away.

ROGER (CONT'D)

(To Julia's mother.)
I'm sorry.

David watches from afar as a consultant trauma surgeon, scrubs soaked in sweat, accompanied by solemn staff and officials, breaks the news to Roger and Julia's mother.

ROGER (CONT'D)

Roger Penhaligon.

As before.

PRIME MINISTER (V.O.)

(ON TV.)

Our thoughts and prayers go out to
her friends and family at this
tragic time.

CUT TO:

10:25:48 INT. DAVID'S FLAT. BATHROOM. CONTINUOUS. DAY

PRIME MINISTER (V.O.)

(ON TV.)

Yesterday's assault on our
democratic process was a cowardly

10:26:03

10:26:16

10:26:20

As before.

PRIME MINISTER (V.O.)
(ON TV.)
...some fester within --

They switch off the TV.

Rayburn studies the boards. All the major figures are displayed -- Julia, Tahir, Andy etc.

Sharma and Rayburn ponder, gazing at the image of Andy. The heading on the evidence boards changes from ATTEMPTED MURDER to MURDER OF JULIA MONTAGUE.

CUT TO:

10:26:28 INT. DAVID'S FLAT. MOMENTS LATER. DAY

Three envelopes stand up on a table addressed to Vicky, Ella and Charlie.

David enters holding the gun. He pauses for a while and looks at a photograph on a shelf.

David kneels.

He brings the gun up to his head, points it at his temple.

His hand trembles, he emits short breaths as he builds up the courage to pull the trigger...

He starts to sob uncontrollably. He lays the gun down.

His hands over his face as he weeps. His whole body tenses, he emits a louder sound as he prepares for the moment...

DAVID

Fuck!

He brings the gun up to his head, points it at his temple.

His finger tightens on the trigger...

David's POV a picture on the wall dr9 0.0112 Tc 45

S015 Officer 3 continues the video.

SCREEN INSERT INTO PRECEDING/FOLLOWING SCENE:

RAYBURN (O.S)
We're going through the Palace of
Westminster Security to ID him.

SHARMA
Thanks, Louise.

Rayburn moves off. Sharma stares at Rob's
freeze-frame, knowing the tension's racking up.
Sharma moves off.

CUT TO:

10:29:09 INT. NEW SCOTLAND YARD. SAMPSON'S OFFICE.
MOMENTS LATER. DAY

Sampson's Assistant enters.

ASSISTANT (O.S.)
Ma'am. DCI Sharma.

Enter Sharma.

SHARMA
Ma'am.

Sharma crosses to Sampson. Shows Sampson a
personnel file on Rob.

SHARMA (CONT'D)
Rob Macdonald. He's worked at the
Home Office for three years, the
last two as Special Advisor to
Julia Montague.

SAMPSON
Why is he of interest?

Sharma shows Sampson the vidcap of Rob handing
the briefcase over to Tahir.

SHARMA
Just a couple of hours before the
bombing.

Sampson looks edgy. Sharma does too. They're

both aware of the political fallout.

SHARMA (CONT'D)

We understand Macdonald's at the Home Office now. Louise Rayburn's on standby to bring him in.

10:30:17

Vicky knocks on the door.

No answer.

Vicky moves to the window. She can't see in because the blinds are closed. She raps on the glass.

VICKY (CONT'D)

David!

No answer. Vicky bangs on the door harder.

VICKY (CONT'D)

David, I know you took my keys.

(On Vicky.)

David I've been phoning you all morning! I'm worried about you!

Look. Open the door! Or I will call the police!

Vicky steps back, not knowing what's going to happen. She's very worried, very tense. She hears a noise

She moves quickly to the door. And looks through the letterbox.

VICKY (CONT'D)

Dave, is that you?

No answer.

VICKY (CONT'D)

Look open the door or I mean it I will call the police!

Tense beats. Vicky is on edge waiting for something to happen. She hears the key turn in the lock and the door opens.

We don't see what Vicky sees -- only her look of shock and horror.

VICKY (CONT'D)

Dave!

CUT TO:

10:31:37 INT. DAVID'S FLAT. KITCHEN/LOUNGE. MOMENTS
LATER. DAY

Vicky carefully washes out the wound on the side of David's head. There's a bruise, a burn and foreign material stuck in his scalp that she

plucks out with pincers. There's also a trickle of dried blood from his ipsilateral ear canal.

VICKY
(Of stuff she's plucking out.)
What is this stuff?

DAVID
Brass fragments.

VICKY
Fragments of what?

DAVID
From the case.

VICKY
What case?

DAVID
The bullet case.

She's shocked as she realises he's shot himself, then angry.

VICKY
Oh, my God... Dave, what the fuck.

She see's 3 enveloped addressed to Vicky, Ella and Charlie.

She lets out a gasp/cry of shock and anger, possibly some incoherent words.

VICKY (CONT'D)
What about... What about Ella and Charlie.

DAVID
I...
(Trails off, anguished.)

VICKY
I'm taking you straight to the hospital.

DAVID
No. No one can know about this.

VICKY
There is a burn and a bruise and it looks like you've ruptured your eardrum.

DAVID
They'll heal, won't they?

Music
10:32:14
DUR: 1'54".
Specially
composed.

VICKY

Yes, Dave, in time -- but -- Jesus Christ, you cannot keep pretending that you're okay. Dave, you shot yourself.

DAVID

Not quite.
(Beat.)
It was a blank round.

VICKY

Well, why did you use a blank?

DAVID

I didn't know it was.

Tense, horrible silence between them.

DAVID (CONT'D)

I don't know how that could've happened...

David looks very confused by it all. Vicky doesn't know what to say.

DAVID (CONT'D)

Right, Vic. You better go. The kids, eh.

VICKY

There's no way I am leaving you here like this.

He shows resistance, but she faces him down.

JUSTIN WEBB (V.O.)

Waterloo Station was closed while bomb disposal officers were called to investigate a suspect package.

CUT TO:

10:33:47 **EXT. LONDON MONTAGE. DAY/NIGHT**

Various GVs of the city transitioning from day to night.

Police car blues and twos with two police officers on foot.

MARTHA KEARNEY (V.O.)

The alert proved to be a false alarm and services resumed this evening, though there will be

10:34:05

CHARLIE

You said it's silly.

DAVID

Then I'm being silly. The pizza good?

ELLA

It's nice.

CHARLIE

It's okay.

The kids tuck in.

David gazes at them and starts to well up.

Charlie looks up and sees.

CHARLIE (CONT'D)

Dad, what's wrong?

DAVID

Nothing. I just need a hug.

David opens his arms and his kids come in for a

10:35:38

ROB

Just me or?

(Off Mike's look.)

Oh, Christ, Mike, Jesus Christ...

MIKE

Look, mate, Sampson was at pains to
point out she doesn't want to
jeopardise our working relationship
-- guarantees

T1 0 45 0 0 Tm /TT1 1 Tf (guar)44cm T Q q 0.24 0 0 0.24 T Q q 00 0.24 T Qtcm BT

10:37:01

POLICE (RADIO)(O.S.)
We've got post Emma. You all right
to come and pick it up? We're down
at the end of the road

VICKY'S MINDER (O.S.)
(into radio.)
On my way.

Vicky comes downstairs.

VICKY'S MINDER (CONT'D)
I'll be back in a sec.

And she steps out of the door. Vicky goes into
the dining room.

VICKY
You've barely eaten.

DAVID
I need to get back to work.

VICKY
You're not well enough.

DAVID
Something's going on, something I
can't figure out.

VICKY
What makes you say that?

DAVID
Someone tampered with my gun. It
was behind a skirting board, then I
shifted it ... Someone had access
to my flat, carried out a thorough
search...

VICKY
The police searched your flat.

DAVID
If they found an illegal firearm,
they'd seize it, they wouldn't just
change out the bullets for blanks
... No, this was someone else,
someone with expertise ... someone
with an agenda...

VICKY
Who would that be?

David reflects. He looks like he's got an idea.

David looks very troubled. So does she.

CUT TO:

10:37:57 **INT. SO15. INTERVIEW ROOM. NEXT DAY. DAY**

Sharma and Rayburn interview Rob, accompanied by a very posh-looking Solicitor. Rob's had time to prepare with his Solicitor and is a bit calmer now but the tension still breaks through when he's under pressure.

SHARMA

(With resentment, to DIR.)

For the DIR Mr Macdonald is being interviewed on a voluntary basis

ROB

I was frustrated not to be there
but I was needed in the office.

Sharma doesn't look convinced. He throws a look
to Rayburn. She lays out vidcaps of the scene
between Rob and Tahir in the Central Lobby.

RAYBURN

For the DIR I'm showing Mr
Macdonald video capture images from
the Palace of Westminster. Who are
seen in these images?

ROB

I am and Tahir Mahmood.

RAYBURN

And how would you describe your
relationship with Tahir Mahmood?

ROB

Good.

SHARMA

Why are you lying to us, Mr
Macdonald?

ROB'S SOLICITOR

My client is telling the truth.
Provide some basis for that
question or kindly withdraw it.

Rayburn lays out a transcript in front of Rob.

RAYBURN

A forensic lip-reader has examined
the CCTV and according to her
transcript the conversation between

ROB
Certain.

SHARMA
He didn't seek your advice about
it?

ROB
No. Whatever Tahir was doing, I'm
completely in the dark about it.

Rob looks very cool and in control. Sharma and
Rayburn are frustrated.

CUT TO:

10:41:33 **INT. SO15. STAIRCASE. NEXT DAY. DAY**

Rayburn and Sharma make there way to the Control
Room.

RAYBURN (V.O.)
These are all of Mahmood's
movements.

CUT TO:

10:41:38 **INT. SO15. CONTROL ROOM. NEXT DAY. DAY**

Rayburn and Sharma study CCTV of St. Matthew's
College, watching Julia questioning Tahir in the
lobby, Tahir receiving the call from Rob, Tahir
being questioned by David.

RAYBURN (CONT'D)
With the Home Secretary.
(Moves to next monitor)
Receiving a call from Rob
Macdonald.
(Moves to next monitor)
Being stopped by David Budd.

Sharma freezes on an image of David with Tahir.

SHARMA (O.S.)

10:42:20

CUT TO:

10:42:31 INT. BLACKWOOD HOTEL. LOBBY. MOMENTS LATER. DAY

David enters, shows his warrant card to the manager.

DAVID

Hello.

MANAGER

Sir.

DAVID

Police Sergeant Budd. I'd like to speak to your security manager please. He'll remember me -- we had a few briefings when I stayed here.

MANAGER

Certainly, sir.

The manager picks up a phone.

MANAGER (CONT'D)

(Into phone.)

Security.

CUT TO:

10:42:25 INT. HOTEL. SECURITY OFFICE. MOMENTS LATER. DAY

The Security Manager (Chris) shows David CCTV coverage from the time of Longcross's visit. David refers to his pocket book.

DAVID

Right. This is the time I'm interested in. The Home Secretary received a visitor.

SECURITY MANAGER

Okay... 10 O'clock.

Footage plays of the corridor outside Julia's room, with the armed officers at each end. It plays uneventfully and then skips, missing about 15 minutes.

DAVID

What happened there?

SECURITY MANAGER

Sorry, Dave, it shouldn't do that.

as well as all the other things in play at this point.

SHARMA

No, ma'am. All the searches so far relating to Rob Macdonald have failed to detect any traces of explosives.

RAYBURN

And it's still unclear if the device was in the briefcase all along or if Mahmood made the pickup within the venue. Plus there's still no CCTV of any of his backstage activity.

SAMPSON

All right.

Pregnant beats. Sharma and Rayburn aren't sure if the conference is over.

SAMPSON (CONT'D)

What's the latest re David Budd?

RAYBURN

So far the CCTV does appear to support Budd's version of events.

SHARMA

He's still a person of interest, ma'am.

SAMPSON

We've retaken responsibility for interviewing Nadia Ali. She's our best lead to the bomb maker. She's terrified, though, still in thrall to her husband. However, speaking of PS Budd, I believe there's a short-cut into convincing her she can trust us...

Sharma immediately looks sceptical, but Rayburn is more neutral.

CUT TO:

10:45:12 EXT. CITY STREETS. NEXT DAY. DAY

There's a visible police presence on the streets -- patrol cars plus armed officers on foot.

10:45:19

DAVID

Keeps my head warm.

David looks edgy. Rayburn steals glances at him via the rear-view mirror. She's not buying his hat response.

RAYBURN

Do me a favour, mate, and remove the headgear.

(Off his resistance.)

You're going to have to at some point.

Reluctantly David takes off the hat, revealing the wound to the side of his head -- singed hair, a superficial scalp burn, bruising.

RAYBURN (CONT'D)

You didn't get that in the explosion. What happened?

DAVID

A gas ring was playing up, I had my head right over the hob, didn't realise the gas was open on one of the other rings. When I hit the spark...

Rayburn absorbs David's story. It seems believable. He looks convincing.

CUT TO:

10:46:24

RAYBURN

I'm now going to hand you over to
Police Sergeant Budd.

DAVID

As-salāmu`alaykum.

NADIA

Wa`alaykumuas-salām.

DAVID

For the DIR, I said "Peace be upon
you" and the interviewee replied
"And also upon you."

Everyone's immediately impressed by the Arabic.

DAVID (CONT'D)

So, Nadia, how are you doing...?

Nadia can't form an answer, too intimidated and
not sure what to say.

DAVID (CONT'D)

This is all very intimidating.
That's why the officers here
thought it would be a good idea for
me to talk with you. That was
scary, on the train, when we met.
I'm really glad that no one got
hurt that day.

NADIA

I am too. Thank you for helping me.

Already it appears that Nadia is trusting of
David, which Rayburn notes.

DAVID

Nadia, what I'd like to do is ask
you some questions about the bomb,
you intended to use on the train.
That'd be all right?

Nadia nods.

RAYBURN

Sorry, Nadia, is it okay if you
could speak up, for the recording?

NADIA

Sorry. Yes.

DAVID

How did you obtain the bomb?

Nadia hesitates, terrified.

DAVID (CONT'D)

I know you're frightened, but we
can protect you. Now you believe
me, don't you?

Nadia nods.

RAYBURN

Sorry, Nadia...

Nadia hesitates over the answer, terrified.

DAVID

Take your time answering. Did he
build it?

NADIA

No.

DAVID

He got it from someone else?

Nadia hesitates, even more scared now.

DAVID (CONT'D)

Nadia, we're desperate to find the
person who's been creating these
devices. He's killed and wounded
dozens of people, and he'll kill
more if we don't catch him.

NADIA

He said it was a gift.

DAVID

A gift? Who from?

NADIA

He wouldn't tell me.

DAVID

Okay, you're doing great. This is

DAVID

Were there any names he mentioned?
Or

DAVID

That's very important information.
Well done, Nadia. What did this man
give your husband?

NADIA

(Hesitation.)
I can't remember.

DAVID

Could it have been a piece of
luggage or a case of some sort?

RAYBURN

(Admonishing, for leading
question.)
David --
(To Nadia.)
You don't remember what the item
was?

Nadia shakes her head ruefully.

RAYBURN (CONT'D)

The interviewee is shaking her
head. Can you describe this man?

Nadia looks scared.

DAVID

No one can hurt you, Nadia. You're
safe now. Was he an Asian man?

Nadia looks very scared. She nods hastily,
wanting the questioning to be over.

RAYBURN

The interviewee is nodding. Good,
thank you, Nadia.

Rayburn lays out head-shots -- 12 men of similar
appearance to Tahir plus a photo of Tahir.

DAVID

Have you ever seen any of these men
before? Just take your time.

Nadia's gaze roams over all of the pictures. It
lingers on Tahir then moves on.

NADIA

I don't know. Maybe.

Rayburn and David look frustrated. Rayburn
starts collecting up the photos.

RAYBURN

I think we should take a break now,
Nadia. I'm going to ask my
colleagues to get together some
maps and some satellite photos and
we're going to see if you can help
us locate this car park.

Nadia nods, still a bit intimidated. Rayburn
gets up to turn off the DIR. David reflects on
what's been said.

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

DS Rayburn pausing interview at
1550.

CUT TO:

10:53:21 INT. COBALT SQUARE. SO15. STAIRS. MOMENTS LATER.
DAY

Nadia is led away with a police escort.

David waits, watched over by a PC.

Enter Rayburn.

RAYBURN

(To PC.)

Cheers.

(Exit PC. To David.)

Well done in there. Feels like
we're finally getting somewhere at
last.

DAVID

There's more to this, Louise. Take Tahir Mahmood's position at the Home Office. If he's really the bomber he wasn't vetted properly. Who's in charge of vetting?

RAYBURN

The bosses are the ones in a slanging match with the Security Service. Way above my pay grade.

DAVID

The PC escorts out David.

CUT TO:

10:55:24 INT. SO15. VANTAGE POINT. SAME TIME. DAY

Rayburn and Sharma spy on David.

SHARMA

This is grade-A bullshit, Sampson involving him in the inquiry while he's still a person of interest. Two attacks on the Home Secretary, Budd P.P.O. for both, Mahmood's briefcase. I don't trust him. He's hiding something.

They watch David exit.

CUT TO:

10:55:47 EXT. SO15. COVERED WALKWAY. SAME TIME. DAY

David reflects on everything, his frustration with getting to the truth...

He looks up in the direction of Sharma and Rayburn.

CUT TO:

10:55:50 INT. SO15. INCIDENT ROOM. MOMENTS LATER. DAY

An officer studies CCTV footage.

Enter Rayburn.

RAYBURN

Anything?

OFFICER

No. Nothing yet.

Rayburn crosses to another screen. David in the hallway with Tahir.

CCTV Footage - Tahir exits and we stay on David. A moment then David turns and we cut to black.

X
Music Ends
10:56:20

10:56:15 CUT TO BLACK:

10:56:16 (credits - single cards)

Reporter	JO JASANI
Reporter	SHEYI AKINDELE
Sharma	ASH TANDON
David	RICHARD MADDEN
Tom	RICHARD RIDDELL
Sampson	GINA McKEE
Rayburn	NINA TOUSSAINT-WHITE
S015 Officer	BAILEY PATRICK
Vicky	SOPHIE RUNDLE
Police Officer	ROSIE JONES
Surgical Administrator	TINA CHIANG
Hunter-Dunn	STUART BOWMAN
Rob	PAUL READY
Mike	VINCENT FRANKLIN
--	--
Roger	NICHOLAS GLEAVES
Trauma Surgeon	SEAMUS CASEY
Prime Minister	DAVID WESTHEAD
S015 Officer	DANIEL MOORE
Ella	BELLA PADDEN
Charlie	MATTHEW STAGG
Rob's Solicitor	JULIAN FRITH
Security Manager	GARY PILLAI
Nadia	ANJLI MOHINDRA
Nadia's Solicitor	SARAH MALIN
--	--
As	Themselves
MISHAL HUSAIN	MARTHA KEARNEY
LAURA KUENSSBERG	SIMON McCOY
ANNITA McVEIGH	NICK ROBINSON
JUSTIN	WEBB
--	--
Production Manager	LEANNE STOTT
Production Coordinator	HUSSAIN CASEY-AHMED
Junior Production Manager	FREDDIE À BRASSARD
Junior Prod Coord (Skillset)	SARAH ARANDA-GARZON
Production Secretary	CARLENE GARVEY
Production Assistant	GIOVANNA MIDGLEY
Production Runners	NATHAN MILLS
	SEAMUS DUFF
Production Accountant	AMIT VARSANI
Assistant Accountant	JACKIE O'SULLIVAN
Trainee Assistant Accountant	
--	--
Director's UK Placement	

Director	JENNIE MILLER
1st Assistant Director	ALEX STREETER
2nd Assistant Director	CHRISTIAN RIGG
3rd Assistant Director	KINGSLEY HOSKINS
Floor Runners	FLO GIBSON
	KELLY WOODWARD
Base/Crowd Runner	SARAH TOWNSEND
Stunt Coordinators	DANI BIERNAT
	CRISPIN LAYFIELD
Script Supervisor	LOLA DAUDA
Casting Associate	GORDON COWELL
Casting Assistant	AMY CRAIG
--	--
Supervising Location Manager	IAN POLLINGTON
Location Manager	DAVID BISWELL
Assistant Location Managers	LAURA CHEESE
	CHLOE MISSON
Unit Manager	RICHARD BASSETT
Locations Assistant	NICK RENNER
Camera Operator	BIRGIT DIERKEN
Focus Pullers	JAMES HARRISON
	ERIN CURRIE
Clapper Loaders	LOREN FILIS
	ROY BELL
Camera Trainees	CLINT FRIFT
	JASMINE ORREY
Digital Imaging Technician	KRISTIN DAVIS
--	--
Gaffer	
Best Boy	
Electricians	
Floor Electrician	
Key Grip	
Trainee Grip	
Standby Rigger	
Boom Operator	
Sound Assistant	
--	
Art Director	
Assistant Art Director	
Standby Art Director	
Set Decorator	

Graphic Designer	CATHERINE WEIR
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	EMILY CURTIS
Jnr Costume Designer (Skillset)	AMY THOMSON
Costume Standbys	MICHAEL BEVIS
	CHARLIE POOLE
Costume Assistant	KATE JOHNSTON
Make-Up & Hair Supervisor	LISA ZIPPER
Make-Up Artist	DOMINIQUE WALLAKER
Make-Up Trainee	KERRI SHAW
Special Effects by	ARTEM
Armourer	COHORT FILM SERVICES
--	--
Political Consultant	LEIGH LEWIS
Police Advisor	DAVID ZINZAN
Special Protection Advisor	JAMES KIRKBRIDE
Assistant Script Editor	LUCY ROCH
Clearances	TONIA COHEN
--	--
Post-Production Supervisor	PETE OLDHAM
Digital Intermediate Coord	TOM CUSHING
Assistant Editor	DEBORAH KAVANAGH
Trainee Asst Editor (Skillset)	ROBERT KIRKWOOD
Visual Effects by	PEERLESS
	MOLINARE VFX
Colourist	GARETH SPENSLEY
Online Editor	NICK ANDERSON
Conform Editor	STEVE OWEN
Opening Titles by	HUGE DESIGNS
Dubbing Mixer	DAN JOHNSON
Dialogue Editor	JAMIE CAPLE
Sound Effects Editor	LEWIS TODD
--	--
Sound Recordist	SIMON FARMER

Costume Designer

Make-Up & Hair Designer

Editor

Music

--

Co-Producer

Casting Director

Production Designer

Director of Photography

--

Executive Producer for World
Productions

Executive Producer for BBC

Executive Producers

--