

BODYGUARD
Episode 1

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

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

09:59:57 CUT TO BLACK

10:00:00 ON BLACK: AUDIO

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

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

10:00:09

10:00:40

10:00:48 INT. TRAIN CARRIAGE

10:01:04

10:01:08

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

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

CUT TO:

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

10:01:59

10:02:32

10:03:30

Pulls out his mobile.

DAVID (CONT'D)

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

GUARD

Sandra.

DAVID

Give me your number.

10:03:39

10:04:58

10:05:04

10:05:31

GUARD
(Extremely edgy. Into phone.)
What?

GUARD

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

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

He makes a decision and follows the subject.

CUT TO:

10:07:43 **INT. INTERCONNECTING**

10:08:16

10:08:22

SC019 approach Trackside led by the BTP Officer.

CONTROL (O.S.)

(Out of radio.)

Trojan, Control, active message.

TANNER

(Into radio.)

10:08:37

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

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

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

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

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

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

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

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

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

She moves to key the trigger.

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

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

Her finger is poised above the trigger.

DAVID (CONT'D)

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

(Beat)

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

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

DAVID (CONT'D)

(Into phone.)

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

INTERCUT:

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

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

GUARD (O.S.)(CONT'D)
(Via Public Address.)
Would all passengers in Carriage D
please make your

10:11:19

10:12:51

10:13:54

10:13:59

10:14:05

SC019 board this carriage, a pair coming from each end of the carriage.

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

10:14:28

10:14:32

10:15:10

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

Nadia nods, utterly terrified.

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

10:16:30

The Sniper receives a message via her earpiece.

CONTROL (O.S.)

(Out of radio.)

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

SNIPER (O.S.)

(Into radio.)

Negative.

CUT TO:

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

On David and Nadia.

DAVID

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

Tanner receives a message.

CONTROL (O.S.) (OVERLAPPING)

(Out of radio.)

Subject required out of toilet for critical shot.

TANNER

Received.

DAVID

GET EXPO HERE, NOW!

TANNER

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

DAVID

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

TANNER (OVERLAPPING)

(To Nadia.)

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

DAVID (OVERLAPPING)

(To Nadia.)

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

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

TANNER

10:17:24

10:17:29

10:17:42

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

SNIPER
(Into radio.)
Negative.

CUT TO:

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

David and Nadia as before.

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

Tanner receives a message via her earpiece.

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

Tanner is frustrated by David's actions.

David continues to turn with Nadia.

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

Tanner doesn't know what to do, flummoxed.

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

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

TANNER
(To David.)
Expo is coming.

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

CUT TO:

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

The Expo Officer climbs aboard.

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

CUT TO:

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

EXPO OFFICER
Explosives Officer.

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

DAVID
(To Nadia)
Stay calm. Stay calm.

EXPO OFFICER (OjSET Q q 0.36 cmBT 0.0Tj ET Q q 0.24
(To Nadia.)
Miss. My name's Karen. Now I need
you to put your arms down.

David nods.

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

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

David 36 cm BT 0.0Tj ET Q q 0.24 ing BT 0.0145 0.0 45 0 0 T4()521T

EXPO OFFICER

DAVID

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

But they carry on hugging tightly.

DAVID (CONT'D)

It's all right.

CUT TO:

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

The kids lie in bunk beds.

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

David gives Ella a hug.

DAVID

(To Ella.)

Night night, sweetheart. (I love you).

Vicky tucks Charlie in.

VICKY (OVERLAPPING)

(There we go) Night night, Charlie bear.

CHARLIE

Goodnight.

She kisses him. Stands and hugs for Ella.

VICKY

Night night, Sweetheart.

David leans down to the lower bunk bed.

DAVID

Night, big man.

CHARLIE

(Night.)

He kisses Charlie.

DAVID

I love you.

CHARLIE

I love you too.

David and Vicky slip out and shut the door. They

move along the landing and talk in whispers.

DAVID

They'll be all right, love.

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

DAVID (CONT'D)

I should be heading off.

VICKY

You don't have to.

DAVID

You sure?

VICKY

You feeling okay?

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

VICKY (CONT'D)

Come on. Let's talk downstairs.

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

VICKY (CONT'D)

Ah. For Chrissake, Dave.

DAVID

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

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

CUT TO:

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

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

MARTHA KEARNEY (O.S.)

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

10:23:46 EXT. LONDON

10:24:01

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

10:24:59

CRADDOCK

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

DAVID

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

CRADDOCK

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

DAVID

It seems like w6nsem BT 0.0112 Tc 45 0 0 45

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

10:26:04

10:26:51

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

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

He pulls the plastic wrapper off a clean white shirt.

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

CUT TO:

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

10:27:47

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

Kim steps forward to open the rear door.

KIM (CONT'D)

Ma'am.

Julia Montague (Home Secretary) steps out.

JULIA

Kim...

KIM

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

DAVID

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

JULIA

I'm late for a meeting.

-- and then she heads indoors.

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

CHANEL

(To David.)
Julia likes to be seen.

Then Chanel moves to catch up with Julia.

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

David heads inside.

CUT TO:

10:28:27

CHANEL

I'll chase them today.

JULIA

I thought it was all confirmed?

CHANEL

(Nervous beat.)

There's a possibility ik.3nn1,i 0.2uNj ET (

10:28:44

10:30:27

DAVID
If you wouldn't mind holding here a

10:31:13

10:31:24

CUT TO:

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

David's POV from the window.

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

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

David looks at the back up vehicle.

David moves to the next window checking the
security fittings.

The doorbell rings.

David heads for the door.

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

David heads towards the front door.

He pulls open the door. Rob Macdonald standing
there.

CUT TO:

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

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

ROB
Oh. Hello.

DAVID
Evening, sir.

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

ROB
Rob Macdonald.

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

Julia leads Rob through towards the kitchen-diner.

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

JULIA
Thank you, Sergeant.

ROB
Couple of prawn crackers going if you want some?

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

JULIA (O.S.)
You too.

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

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

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

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

CUT TO:

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

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

DAVID
Evening lads.

BACK UP DRIVER
Skip.

The back up vehicle pulls away.

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

CUT TO:

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

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

CUT TO:

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

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

He fights his conflicts. He calls Vicky.

VICKY (O.S.)

(Out of phone.)

Hello.

DAVID

(Into phone.)

Hiya love.

VICKY (O.S.)

(Out of phone.)

You okay?

DAVID

(Into phone.)

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

DAVID
(Into phone.)

JOHN HUMPHRYS (O.S.)

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

CUT TO:

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

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

VICKI YOUNG (O.S.)

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

JUSTIN WEBB (O.S.)

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

MISHAL HUSAIN (O.S.)

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

CUT TO:

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

Establisher.

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

...

10:36:35

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

CHANEL
It'll never fit.

ROB
Oh, for God's sake!

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

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

Nervous giggle. David starts to remove his
shirt.

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

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

DAVID
Fresh on this morning, ma'am.

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

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

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

Exit Chanel bitterly.

David offers Julia his shirt.

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

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

10:38:04

ANDREW MARR

The Government is intent on forcing through a beefed-up Regulation of Investigatory Powers Act this year, RIPA-18 as it's been dubbed, spearheaded by you, but critics are calling it a Snoopers' Charter -- to monitor phone calls, emails and social media without judicial review.

JULIA

Andrew, o

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

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

JULIA (ON TV)

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

Close up Julia.

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

CUT TO:

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

David enters the building.

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

The Receptionist takes a call.

RECEPTIONIST
Hello reception - where? Yes here
he is!

And interrupts David immediately.

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

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

DAVID
Clear back!

David punches the floor number. The lift door closes.

CUT TO:

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

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

CUT TO:

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

The lift door opens and David exits.

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

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

CHANEL

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

ROB (OVERLAPPING)

Sergeant Budd, thank you. Sergeant
Budd.

CHANEL

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

ROB (OVERLAPPING)

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

CHANEL

For a job that

CHANEL

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

David is stood in front of Chanel

DAVID

Miss,

10:41:38

grip.

DAVID (CONT'D)

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

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

CHANEL

Thank you.

DAVID

What happened?

CHANEL

They've started interviewing
candidates for my job..

10:42:18

ROGER

Why aren't you returning my calls?

DAVID

(Off Julia's discomfort, moving in.)

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

ROGER

(To David.)

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

(To Julia.)

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

JULIA

The PM can count on my full support.

ROGER

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

DAVID

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

ROGER

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

DAVID

I'm mixed race.

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

ROGER

(Hears)

Hi.

(Into phone.)

John. Roger Penhaligon.

(Hears)

"You okay?"

(Into phone.)

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

We move inside.

JULIA
Are you? Biracial?

DAVID
No, ma'am.

For a moment there's genuine warmth between them.

David watches Julia head inside the building.

JULIA
Right, where were we?

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

CUT TO:

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

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

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

They enter the building.

CUT TO:

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

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

DAVID
All clear, ma'am.

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

JULIA (O.S)
Sergeant Budd.

She goes into the bedroom.

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

Music

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

X
Music Ends
10:44:02

JULIA (CONT'D)

Your shirt.

She hands him the shirt.

DAVID

Thank you, ma'am.

She picks up on his cooler manner.

JULIA

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

She moves past him towards the kitchen-diner.

JULIA (CONT'D)

(Lightly.)

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

He doesn't exit, decides to linger.

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

JULIA (CONT'D)

Want one?

DAVID

On duty, ma'am.

JULIA

Soft drinks in the fridge.

DAVID

No. Thank you, ma'am.

JULIA

Do you prefer David or Dave?

DAVID

I answer to both, ma'am.

JULIA

You won't have heard yet, but we are going to charge the male 1st of October attacker. He appears to have plausible links to Islamist

DAVID

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

JULIA

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

DAVID

Not quite constantly.

She smiles.

JULIA

Is there a Mrs Budd?

DAVID

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

JULIA

What are their names?

DAVID

Ella and Charlie.

JULIA

Your shifts, must make home life difficult.

He hesitates in his answer.

JULIA (CONT'D)

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

DAVID

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

JULIA

Goes with the territory.

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

DAVID

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

Julia reacts.

JULIA

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

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

JULIA (CONT'D)

I'm keeping you.

He moves to go, then stops.

DAVID

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

JULIA

I'm sorry?

DAVID

About the Middle East.

JULIA

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

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

JULIA (CONT'D)

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

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

DAVID

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

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

Music

10:46:38

DUR: 1'23".

Specially
composed.

|
|

DAVID (CONT'D)

Ma'am.

Exit David.

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

In the big empty flat, she looks very lonely.

CUT TO:

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

10:47:06

10:47:16

10:47:54

DAVID

Both of them?

Davis see's Julia on the TV.

JULIA

(ON TV)

RIPA-18 will give them that support.

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

DAVID

Vic?

VICKY

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

DAVID

I was hoping we could talk.

VICKY

Why?

DAVID

I've said I'm sorry.

VICKY

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

DAVID

I need a job that pays the bills, Vic.

VICKY

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

DAVID

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

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

VICKY
Yes.

DAVID
(Throwing a look upstairs.)
Still here?

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

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

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

DAVID
Do they know?

VICKY
They think that he's a friend.

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

CUT TO:

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

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

He develops a very dark look, then moves on.

10:50:33

CHANEL

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

REPORTER

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

CHANEL

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

REPORTER

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

CHANEL

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

REPORTER

How would you describe her?

CHANEL

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

REPORTER

(Makes note.)
How's she dangerous?

CHANEL

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

REPORTER

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

CHANEL

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

REPORTER
You were fired, Chanel.

CHANEL
Yes.

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

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

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

Tense beats. Out on Chanel.

CUT TO: X

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

Music Ends
10:52:01

Chanel leaves the café with the Reporter.

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

Chanel shakes her hand glumly. Exit Reporter.

Chanel looks dismayed.

A dark saloon drives towards Chanel.

She curses under her breath.

CHANEL
(Fuck off).

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

LUKE
Are you getting in?

Chanel just blows a glum sigh.

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

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

CHANEL

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

LUKE

(Shrugs.)

Open invitation.

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

And the car drives off.

CUT TO:

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

David approaches a scuzzy little meeting hall in which a handful of saddoes are scattered among largely empty seats, addressed by Andy Apsted. A banner names the organisation VETERANS PEACE

ANDY (CONT'D)

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

We move to David standing in the shadows.

Andy's words get to him.

CUT TO:

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

David sits on a park bench with Andy. They drink
bottles oce

DAVID
I'm good. Thanks.

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

DAVID (CONT'D)

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

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

CUT TO:

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

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

He loads a magazine and cocks the pistol.

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

CUT TO:

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

10:56:05

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

The car pulls away.

CUT TO:

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

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

DAVID
(Into radio.)
Lavender outbound.

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

10:56:45

CUT TO BLACK:

10:56:46 (credits - single cards)

David
RICHARD MADDEN

-- --

Julia
KEELEY HAWES

-- --

Vicky SOPHIE RUNDLE

Craddock PIPPA HAYWOOD

Rob PAUL READY

Roger NICHOLAS GLEAVES

Andy TOM BROOKE

Mike VINCENT FRANKLIN

Luke MATT STOKOE

-- --

Charlie MATTHEW STAGG

Ella BELLA PADDEN

Subject FARAZ AYUB

X

Music Ends
10:56:51

Music

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

X

Music Ends
10:57:30

Guard
Passenger
OFC
BTP
Nadia
SCO19
SCO19

--

Expo
Kim
Tom
Chanel
Tahir
Receptionist
Reporter

As

Supervising Location Manager	IAN POLLINGTON
Location Manager	DAVID BISWELL
Assistant Location Manager	LAURA CHEESE
Unit Manager	RICHARD BASSETT
Locations Assistant	NICK RENNER
Steadicam Operator	RUPERT POWER
Focus Pullers	JAMES HARRISON
	ERIN CURRIE
Clapper Loaders	LOREN FILIS
	ROY BELL
Camera Trainees	CLINT FRIFT
	JASMINE ORREY
Digital Imaging Technician	KRISTIN DAVIS
--	--
Gaffer	JOHN ATTWOOD
Best Boy	PAUL JOY
Electricians	IONUT APETROAE
	DAN ADDIS
Floor Electrician	LAURENTIU MARIA
Key Grip	CRAIG ATKINSON
Trainee Grip	STEPHEN PEAT
Standby Riggers	AARON RACKHAM
	TOBY LEE
Boom Operator	ADAM WILLIAMS
Sound Assistant	CRAIG CONNYBEARE
--	--
Art Director	STEPHEN WRIGHT
Assistant Art Director	CONSTANTINE KATSARAS
Standby Art Director	CALLUM WILLIAMS
Set Decorator	ANNALISA ANDRIANI
Graphic Designer	MATT CLARK
Art Department Assistant	LUCY ATTWOOD
Prop Master	TOM ROBERTS
Prop Buyer	MEREL GRAEVE
Dresser Storeman	SCOTT FENSOME
Dresser	NICK ATKINSON
Standby Props	CAROLE MACHIN
	JOSH HARTNETT
Props Trainee	DAN LEWIS
--	--
Costume Supervisor	KATARINA BOROSOVA
Jnr Costume Designer (Skillset)	AMY THOMSON
Costume Standby	MICHAEL BEVIS
Costume Assistant	KATE JOHNSTON

Make-Up & Hair Supervisor	LISA ZIPPER
Make-Up Artist	DOMINIQUE WALLAKER
Crowd Make-Up Artist	SARAH ARMSTRONG
Make-Up Trainee	KERRI SHAW
Special Effects by	ARTEM
Armourer	COHORT FILM SERVICES
--	--
Political Consultants	LEIGH LEWIS
Police Advisor	MICHAEL PRESCOTT
Special Protection Advisor	DAVID ZINZAN
Technical EOD Advisor	JAMES KIRKBRIDE
Assistant Script Editor	ANDY GEE
Clearances	LUCY ROCH
--	--
Post-Production Supervisor	PETE OLDHAM
Digital Intermediate Coord	TOM CUSHING
Assistant Editor	DEBORAH KAVANAGH
Trainee Asst Editor (Skillset)	ROBERT KIRKWOOD
Visual Effects by	PEERLESS
Colourist	MOLINARE VFX
Online Editor	GARETH SPENSLEY
Conform Editor	NICK ANDERSON
Opening Titles by	STEVE OWEN
Dubbing Mixer & Dialogue Editor	HUGE DESIGNS
Sound Effects Editor	DAN JOHNSON
--	--
Sound Recordist	MARC LAWES
Costume Designer	SIMON FARMER
Make-Up & Hair Designer	CHARLIE KNIGHT
Editor	MY ALEHAMMAR
Music	STEVE SINGLETON
--	--
Co-Producer	RUTH BARRETT
Casting Director	RUSKIN WILLIAMSON
	TINA PAWLIK
	KATE RHODES JAMES (CDG)

Production Designer JAMES LAPSLEY

Director of Photography JOHN LEE

-- --

Executive Producer for World
Productions RODERICK SELIGMAN

Executive Producer for BBC ELIZABETH KILGARRIFF

Executive Producers SIMON HEATH
JED MERCURIO

-- --

Created and Written by
JED MERCURIO

-- --

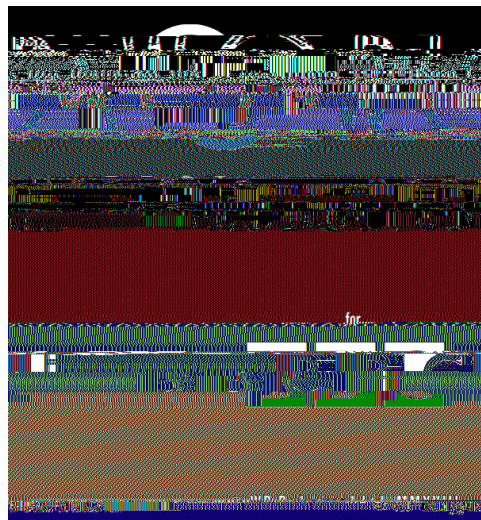
Produced by
ERIC COULTER
PRISCILLA PARISH

-- --

Directed by
THOMAS VINCENT

-- --

10:57:28 FINAL CARD



X
Music Ends
10:57:30