

BODYGUARD
Episode 5

Post Production Script - UK TX Version.
16th July 2018.

09:59:30

09:59:57

10:00:00

On Longcross.

DAVID (V.O.)

He gave the name Richard Longcross.

David with Reynolds.

DAVID (CONT'D)

Security Service. I'm sure of it.

A

10:00:50

Rob and Julia in a restaurant.

JULIA
This feels weird.

Julia signals to David.

10:01:14

ROB

Whatever Tahir was doing, I'm
completely in the dark about it.

Rob looks very cool and in control.

Rob with Mike.

MIKE

(Hard, in Rob's face.)
There's a simple, plausible story
for you to stick to. And you will
stick to it.

Rob looks anguished. Mike faces him down.

10:01:27

10:01:43

10:01:49

10:02:05 SUPER CAPTION: **DIRECTED**

10:02:07

10:02:19

CUT TO:

10:03:27 INT. RASP. OPEN-PLAN OFFICE. LATER THAT NIGHT.
NIGHT

David enters. Heads turn, among them Tom. David takes a place at his desk and switches on his computer. Tom gives it a beat or two then goes to David, with an edge.

TOM
You all right, Skipper.

DAVID
I need updates from all the Home Secretary's PPOs and CPOs. Anything suspicious. Anything out of the ordinary.

Tom absorbs that, doesn't budge.

DAVID (CONT'D)
Something the matter, Tom?

TOM
We lost Kim!
(beat)
Nobody's heard a word off you about it.

DAVID
(Beat.)
I'm sorry, mate, you're right, I've been in my own head. Let's talk about this over a pint, eh?

TOM
All right.

Tom nods. David concentrates on his computer. Tom notices David's head wound, and it concerns him.

CUT TO:

10:04:37 EXT. RASP. MOMENTS LATER. NIGHT

David steps out. His phone rings.

DAVID
(Into phone.)
David Budd.

INTERCUT WITH:

Music

10:04:15
DUR: 1'27".
Specially
composed.

10:04:46 EXT. COBALT SQUARE. COVERED WALKWAY. SAME TIME.
NIGHT

Rayburn calls David.

RAYBURN

David, it's Louise Rayburn. Look.
I'm not permitted to reveal details
of the wider inquiries.

(beat)

This didn't come from me, okay.
(Off his questioning silence.)
The bomb wasn't in the briefcase.
It wasn't your fault.

He shows a surge of emotions -- relief,
confusion, gratitude.

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

(Out of Phone.)
David...?

DAVID

Thank you.

David hangs up. His emotions continue to
overwhelm him.

Tom exits the building.

TOM

Sorry to keep you waiting.

DAVID

Let's head round to the Red Lion.
My shout.

As they head off into the night for a beer.

Nearby a black Range Rover parked in the
shadows.

Luke Aikens uses a scope to spy on David and Tom
as they head off.

Luke looks intrigued.

CUT TO:

10:05:37 INT. COBALT SQUARE. S015. STAIRS OUTSIDE CONTROL
ROOM. NEXT DAY. DAY

On sign: Counter Terrorism Command. Establisher.

Rayburn heads downstairs from the lobby.

X
Music Ends
10:05:42

CUT TO:

10:05:50 INT. COBALT SQUARE. SO15. CONTROL ROOM.
CONTINUOUS. DAY

Enter Rayburn. The team go back over the CCTV from St. Matthew's College. They're looking at the night before the bombing. There are various camera recordings being screened synchronously on monitors, various interior and exterior views.

SO15 OFFICER

Sarge. I thought you'd better see this.

The SO15 officer hits a button, the recordings are played. Suddenly they all skip an hour or more.

RAYBURN

Go back.

The officer rewinds. They replay. The same happens.

Rayburn is stunned.

SO15 OFFICER (O.S.)

There's over an hour of footage missing?

Another clip is shown and again the timeframe jumps.

RAYBURN

What? Is this on all of them?

SO15 OFFICER

Yes.

RAYBURN

Right. Save this all to a drive and get it up to the boss.

SO15 OFFICER

Okay.

CUT TO:

10:06:26 INT. COBALT SQUARE. SO15. OFFICE. LATER THAT
DAY. DAY

Rayburn walks David into the office and shuts the door behind them.

Music

10:05:58
DUR: 1'15".
Specially
composed.

10:06:36

DAVID

His jaw was a bit squarer... A bit more.

TECHNICIAN (O.S.)

Hair? Is that right?

DAVID (O.S.)

His hair was shorter. Yeah...

On the e-fit

DAVID (O.S.)

Eyes were maybe a little narrower. His forehead a little bit...

TECHNICIAN (O.S.)(OVERLAPPING)

Age okay?

DAVID

He's a bit older looking than this...

TECHNICIAN (O.S.)

How's that looking?

DAVID

Yeah, that's starting to look like him...

David and Rayburn watch as the technician gets on with it. Gradually the image of Longcross takes form.

CUT TO:

10:07:07 INT. SO15. INCIDENT ROOM. THAT NIGHT. NIGHT

SO15 Officer 2 works on a computer, going through military records. He looks at faces that have some scarring. In an open window is the e-fit of Andy.

A few desks away Rayburn works on her computer. The next military record comes up. It's Andrew Apsted with all his military information -- Sergeant, 16 Engineer Regiment (Explosives Ordnance Disposal). There's a strong resemblance to the e-fit. He turns to Rayburn.

SO15 OFFICER 2

Sarge...?

Rayburn moves.

X
Music Ends
10:07:13
Music
10:07:11
DUR: 1'13".
Specially
composed.

RAYBURN

10:07:44

... I think it'd be a good idea if you stepped away from the inquiry and we get you some time with the counsellor, yeah...?

DAVID

No. No way. Figuring out who killed Julia, that's all that matters. That's the only thing that's gonna make me feel okay again.

David appears determined. Rayburn isn't prepared to accept such a pat answer and is about to challenge it.

RAYBURN

I think it runs deeper than that...

He still won't give her anything back.

RAYBURN (CONT'D)

You just called her Julia.

David shows sudden discomfort.

Nadia, the Solicitor and the Appropriate adult are seated.

DAVID

We're good to go.

David moves to the door, opens it to let Rayburn lead. She bites her tongue and heads out. David measures a beat of dread over Andy and the counselling, then follows.

RAYBURN (V.O.)

10:09:27

DAVID

Just take your time with these,
Nadia.

David shows Nadia a series of vid-caps, all
showing South Asian/Arabic looking men.
There are half a dozen.

DAVID (CONT'D)

Do you recognize this man?

Nadia studies each one closely and to each one
shakes her head.

RAYBURN

(In response to every one of
Nadia's head shakes.)
The interviewee is shaking her
head.

DAVID

What about him?

Another image. Nadia shakes her head.

RAYBURN

The interviewee is shaking her
head.

And another image. Nadia shakes her head.

RAYBURN (CONT'D)

The interviewee is shaking her
head.

Another.

RAYBURN (CONT'D)

The interviewee is shaking her
head.

Rayburn lays the Andy e-fit in front of her.

RAYBURN (CONT'D)

Do you recognise this man at all?

Nadia stares at the image. David gets tense.

RAYBURN (CONT'D)

Take your time.

Tension builds. David gets very uneasy. Then
Nadia shakes her head.

NADIA

Sorry.

1

6

Shaking with terror, Nadia nods.

David reacts.

CUT TO:

10:12:02 INT. COBALT SQUARE. S015. SHARMA'S OFFICE. LATER
THAT DAY. DAY

David kicks his heels, very edgy and impatient, outside Sharma's office as Rayburn updates Sharma inside. He looks through the glazing.

She's showing him the video of the interview with Nadia. The moment Nadia identifies Longcross.

VIDEO OF INTERVIEW: Nadia looking at the Longcross e-fit.

DAVID

(Audio)
Is this the man your husband met?

RAYBURN

(Audio)
Nadia has already described the man as being IC4 slash 6.

DAVID

(Audio)
Were you too afra 0.2c 45 0 0 45 0 6fT 45 0

10:12:21

RAYBURN

Impatient and infuriated, David storms out.

Tense beat between Rayburn and Sharma. She feels David's been harshly treated.

RAYBURN

He's only trying to help, boss.

Exit Rayburn.

CUT TO:

10:13:05 INT. SO15. STAIRS. MOMENTS LATER. DAY

Rayburn catches up with David.

RAYBURN

David! Look, Sharma's under a lot of pressure. He values your contribution. We all do.

DAVID

(Sarcastic.)
Sure.

He wants to keep going.

RAYBURN

David.
(Follows David)
David, wait.

She moves closer, drops her voice.

RAYBURN (CONT'D)

I really want to talk to you about your head wound.

DAVID

I told you, I got it off a gas cooker.

She studies him, lets his lie hang in the air. He looks uneasy. But he doesn't retract it.

RAYBURN

I think it's best if you're examined by the Force Doctor.

DAVID

Get off my back, Louise.

RAYBURN

What am I supposed to do, David?
Let you run around like everything's rosy?

DAVID

Do you not get it? This is how they'll discredit the inquiry. They'll make me out to be a basket case.

RAYBURN

No one in this building would use that kind of language. You've got an illness, David... You're traumatised.

DAVID

That sounds any better? Why are you

10:14:07

10:14:42

Sounds of Longcross opening a jiffy bag and taking out a tablet. He passes Julia a single sheet document as well.

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

(Recording)

Decryption instructions for viewing the material ... We've taken the liberty of providing you with a tablet so the material can't be traced to your own devices. We'll take the tablet back when you're finished. It contains a read-only file you'll be able to view for a limited time period before being locked out... and requiring new decryption. If that happens you should get in touch. I'm authorised to make suitable arrangements.

JULIA (O.S.)

(Recording)

See how I go. Is that the lot?

LONGCROSS (O.S.)

(Recording)

For the time being. I'll leave it with you.

JULIA (O.S.)

(Recording)

David hit 0.24 287.422681.919 674.4 c BT 45 0 0 45 0 0 Tm /TT1 1 Tf (I) 4 (David hit 0.24 287.422681.919

David hits pause. He reflects on what he's listened to, curious.

Next he opens the note-pad, a collection of key words and phrases he's noted:

SEXUAL ASSAULT

- CHARLOTTE FOXFIELD
- CAMBRIDGE '83

DRUG ABUSE

- OAK & ASH CLINIC
- TRANSPORT MINISTER '96

FINANCIAL MISCONDUCT

- VV2 HOLDINGS

David stares at the notes.

Out on David.

CUT TO:

10:16:19 **INT. INTERNET CAFE. LATER THAT NIGHT. NIGHT**

In an almost deserted place, late at night, David refers to his notes as he carries out an online search.

He enters the name *Charlotte Foxfield*. Various women come up in the search on websites like LinkedIn. He searches their CVs a

10:17:50

sees the men going into the internet cafe. He can't make them out.

Then David glimpse Longcross in the drivers seat of the car. David is frozen in apprehension.

The men come out and get in the car. The car pulls away. David takes down its registration on his notebook.

David looks even more worried than he did before.

CUT TO:

10:18:37 **INT. RASP. OPEN-PLAN OFFICE/MEETING ROOM. NEXT DAY. DAY**

On Tom at his desk. He looks up as David comes to his desk and logs in on the computer.

Elsewhere in the office, a meeting room, Craddock watches David. She dismisses the other officers she's with.

CRADDOCK

Anyway cheers, we'll catch up on this again later. Thanks.

The other officers disperse, saying "ma'am" or "Sure".

David logs on to the Police National Computer.

Craddock makes a call via her mobile, direct-dialling New Scotland Yard.

David selects Vehicle Search.

CRADDOCK (CONT'D)

(Call answered. Into phone.)
Commander Sampson's office, please.
(beat)
Chief Superintendent Craddock.
(Holds.)

David enters the registration from his notebook.

CRADDOCK (CONT'D)

(Into phone.)
David Budd's just come into the office.

The result of the search is BLOCKED: Contact 0207 946 0074 for further information.

X
Music Ends
10:18:42
Music
10:18:34
DUR: 1'23".
Specially
composed.

CRADDOCK (CONT'D)

(Into phone.)

Okay.

Puzzled, David dials the number.

Craddock hangs up.

David hears a recorded message.

RECORDED MESSAGE (O.S.)

You have reached National Vehicle
Services. Please state your inquiry
leaving your full name and a

CRADDOCK

I'll have a car sent to the D Block door. See you down there.

Exit Craddock.

DAVID

Ma'am.

David reflects, rejuvenated, then shuts down his computer and stands to exit.

Nearby, Tom watches David exit.

As David passes.

DAVID (CONT'D)

Tom.

Tom looks worried.

Sound FX: Knock on door.

CUT TO:

10:20:39 INT. NEW SCOTLAND YARD. SAMPSON'S OFFICE. LATER
THAT DAY. DAY

Sampson reading papers.

SAMPSON

Come in.

David and Craddock enter. Sampson greets them.

SAMPSON (CONT'D)

Lorraine.

CRADDOCK

Ma'am.

SAMPSON

David.

DAVID

Ma'am.

Sampson show7 Q q 0.24 0 0 0.24 191.Ti.24 308.4075

David shows his gratitude for Craddock's support. Sampson takes a beat to back off.

CRADDOCK (CONT'D)

Did you manage to get any copies of the compro-mat?

DAVID

That wasn't possible, ma'am. I

SAMPSON

DAVID

People keep saying that. Meanwhile
the Home Secretary's killers are no
nearer being caught.

Exit David, throwing the door shut behind him.

CUT TO:

10:23:40 INT. NEW SCOTLAND YARD. OUTSIDE SAMPSON'S
OFFICE. CONTINUOUS. DAY

David looks determined to find the answers.

CUT TO:

10:23:48 INT. MAJOR TRAUMA CENTRE. SURGICAL WAITING AREA.
LATER THAT DAY. DAY

David waits tensely. A Surgical Administrator
enters, and is shown towards David by a member
of staff.

SURGICAL ADMINISTRATOR

Sorry to keep you, Sergeant. How

The Surgical Administrator shakes her head.
David shows her a photo of Hunter-Dunn.

DAVID (CONT'D)

Or him?

SURGICAL ADMINISTRATOR

(Shakes head.)

Sorry.

DAVID

Did Mr Penhaligon hinder the
medical staff in any way?

SURGICAL ADMINISTRATOR

No, he was very concerned about his
wife's welfare.

DAVID

Ex wife. Was there anything unusual
he was concerned about?

SURGICAL ADMINISTRATOR

He seemed very concerned about the
Home Secretary's personal items but
I suppose that's not unusual (in
the circumstances)

DAVID (OVERLAPPING)

What items?

SURGICAL ADMINISTRATOR

Her ministerial folder. Her
briefcase. Her handbag.

DAVID

He took these?

SURGICAL ADMINISTRATOR

No, they were never found. Which is
why Mr Penhaligon got very anxious.
But that's because they're of
sentimental value.

David realises he's on to something.

DAVID

(Exiting.)

Thank you.

Exit David.

CUT TO:

10:25:02 **EXT. CONSTITUENCY SURGERY. THAT NIGHT. NIGHT**

Music

10:24:49

DUR: 0'31".

Specially

composed.

The building is a church hall or community centre, with a sign outside announcing the surgery with an official photo of ROGER PENHALIGON MP, MEMBER OF PARLIAMENT FOR SURREY NORTH.

There's a marked police presence - armed officers. David steps out of the shadows. He merges with the constituents heading in.

CUT TO:

10:25:08 INT. CONSTITUENCY SURGERY. MOMENTS 5 ET Q 0002

Before Roger can object, David brazenly shakes his hand and takes a seat in front of him.

ROGER

You're interrupting my service to my constituents. And I want you to leave.

DAVID

Don't make a scene in front of all these people. Be all over social media before the hour's up.

Roger knows David's got him by the balls. Roger indicates to the PPO he's okay, and indicates for the aide to step away, which he/she does. David gets his pocket book out.

DAVID (CONT'D)

I'd like to put to you new information regarding the murder of your ex-wife.

ROGER

What new information?

DAVID

I'm interested in an item that was in her possession before she died.

ROGER

What item?

DAVID

I've been informed you were anxious to locate the Home Secretary's belongings on the night of the attack.

ROGER

Well she was in possession of material that affected national security.

DAVID

I've been at the hospital. They told me you were interested in items of sentimental value.

ROGER caught in a lie, very edgy.

DAVID (CONT'D)

The Home Secretary's life's hanging by a thread and the Government Chief Whip's hung up on tracking down her hand bag?

ROGER
You're being offensive, Sergeant.
Now

10:26:55

HUNTER-DUNN

Okay...

Off a nod from Mike, the Perm Sec passes him a file.

MIKE

Amit. Thanks.

Mike opens the file to show Hunter-Dunn. It's the Longcross e-fit. Hunter-Dunn keeps a poker face.

MIKE (CONT'D)

This individual, who gave his name as Richard Longcross, was seen at the Blackwood Hotel by Julia's PPO

MIKE

David Budd?

ROGER

I'm convinced he's aware of the
compro-mat.

MIKE

How?

ROGER

How the hell should I know? All

10:29:38

ROB

10:30:48 INT. SO15. SHARMA'S OFFICE. LATER THAT DAY. DAY

Sharma hangs up his coat. Rayburn taps on his door and comes in.

RAYBURN

Boss. You'll never guess who's just waltzed in to make a voluntary statement.

CUT TO:

10:30:57 INT. SO15. VIEWING ROOM. LATER THAT DAY. DAY

David takes up a position to view a live video feed from the Interview Room. The video shows Rob and his Solicitor facing Sharma and Rayburn. The whole interview is presented from David's POV on the video feed.

ROB

I need to provide some background. Till recently I, Mike Travis, senior civil servants -- Julia Montague involved us all in Home Office business. Standard practice. Then there began to be these frequent unofficial meetings with the Director General of the Security Service and to an increasing degree we were all shut out. It's still unclear to me the nature of their meetings.

SHARMA (O.S.)

Okay.

ROB

Then we came to suspect that Julia was preparing a leadership bid.

SHARMA

Who's "we"?

ROB

Mike Travis. Roger Penhaligon.

Rayburn notes these names.

ROB (CONT'D)

(Sees Rayburn writing. To Rayburn.)
Mike Travis, formerly Minister of State for Counter Terrorism, now Acting Home Secretary. Roger Penhaligon, Government Chief Whip.

RAYBURN (O.S.)

Thank you.

ROB

When Julia decided to go ahead with her speech at St. Matthew's College, despite security advice, we realised we had to act fast.

SHARMA

"Act"? In what way?

ROB

To prevent her from starting a potentially damaging leadership contest.

David knows this isn't the whole truth. He studies Rob on screen to deduce if Rob's lying. (He's not.)

ROB (CONT'D)

I was told we needed to embarrass Julia politically.

SHARMA

Told by who?

ROB

That came from Roger Penhaligon.

David flashes animosity towards Roger.

ROB (CONT'D)

I'm telling the whole truth when I say that my... my only intention was to embarrass Julia. No way would I want to see her harmed in any way.

SHARMA

So, what did you do?

ROB

I inserted inaccurate material in her speech, with the idea being that she'd immediately become embroiled in a humiliating climb-down. To make sure the plot couldn't be retraced to me, and hence to Mike and Roger, I made an excuse not to attend the speech and advised Julia that all the fact-checking would be handled by Tahir Mahmood. We had this idea to use

Tahir to create an embarrassing moment on camera, something that would go viral and immediately derail her campaign before it even got started.

RAYBURN

SHARMA

What?

DAVID

I witnessed the Home Secretary reject Rob's advances a couple of times. Humiliated him. He wanted to do the same to her. I think he's telling the truth.

They all reflect on where that leaves them.

CUT TO:

Music

10:34:44

DUR: 1'39".

Specially composed.

10:34:46 **INT. SECURITY SERVICE. OPERATIONS ROOM. LATER THAT NIGHT. NIGHT**

Enter Longcross. Over the shoulder of a Surveillance Officer, Longcross studies coverage on a screen from a security camera. It shows Vicky returning from work and heading into the Safe House.

SURVEILLANCE OFFICER

Budd's wife's been at work all day. She's just returning now.

Longcross views the monitor.

SURVEILLANCE OFFICER (CONT'D)

Unfortunately RPOs guard the safe house round the clock.

Vicky heads into the house. The RPO is visible in the doorway looking out to check Vicky hasn't been followed.

LONGCROSS

Then we're forced to be bold.

The Surveillance Officer's desk phone rings.

SURVEILLANCE OFFICER

(Into phone.)

Ops.

(Listens. To Longcross.)

Boss is back.

Exit Longcross.

SURVEILLANCE OFFICER (CONT'D)

(Into phone.)

He's on his way.

CUT TO:

10:35:33 INT. SECURITY SERVICE. HUNTER-DUNN'S OFFICE.
CONTINUOUS. NIGHT

Hunter-

10:36:16

CRADDOCK

Come in.

Craddock shuts the door.

CRADDOCK (CONT'D)

Thanks for coming in at short notice. Have a seat.

X
Music Ends
10:36:23

David takes a seat and Craddock sits on the edge of the desk.

CRADDOCK (CONT'D)

Unfortunately this was something that really couldn't wait.

David is put on edge by that. Craddock tries to be low key and sympathetic.

CRADDOCK (CONT'D)

Erm. I've received an extremely serious allegation regarding unprofessional intimacy between you and the late Home Secretary.

David is rocked.

DAVID

Who's making this allegation?

CRADDOCK

I'm not at liberty to say.

DAVID

They're alleging something went on in private. I can't see how there's any evidence. In which case, you can't give any credence to this *allegation*.

CRADDOCK

There's a recording.

David's mind works overtime.

DAVID

This is coming from the Security Service?

Craddock holds her tongue, refusing to confirm or deny.

DAVID (CONT'D)

Longcross must've bugged her room. Is this recording even legal?

CRADDOCK

David, is it true?

DAVID

Ma'am, you know you have to caution me if there's any possibility my answer might incriminate me; I'm entitled to a consultation with my Police Federation Representative.

CRADDOCK

Don't quote the Regs at me, David. You weren't just fucking the Home Secretary. You're fucking our whole reputation.

DAVID

They're to discredit me, ma'am! I'm onto them -- the Security Service, Longcross, all of them!

CRADDOCK

All of who?

DAVID

There's been leaks right the way through this whole investigation, ma'am. The Home Secretary's itinerary. My kids' school. The bomb planted at St. Matthew's. The Security Service could have done it all.

CRADDOCK

David. You've been through a lot. Take time off. Stop ruffling feathers. Then maybe, just maybe, I can make this go away.

DAVID

They want me to go away.

He glares at her, then exits. Craddock looks very worried and edgy.

CUT TO:

10:38:02 INT. HOSPITAL ATRIUM. NEXT DAY. DAY

David waits. He sees Vicky enter. She wears a coat over her uniform. He approaches her.

VICKY

(Immediately on edge.)
Dave.

DAVID

Sorry, Vic, I wanted to talk away
from the kids.

VICKY

(Still on edge.)
What's up?

DAVID

There's something going on at work.
I don't know if it's going to come
out or not but you've got a right
to know. As my wife, I mean.

VICKY

DAVID

What the hell's a "Security Officer"? Was this bloke police or what?

VICKY

I'm not sure.

DAVID

Was he plainclothes? A detective? Did he give a name?

VICKY

Erm, not that I remember.

DAVID

For God's sake, Vic! What were you thinking, not getting a name?

VICKY

I couldn't help him and then he left without making a big deal out of it.

DAVID

All right, he'll be on CCTV.
(Gets out his pocketbook.)

VICKY

Ward D-20, two, two-thirty.

DAVID

(Makes note.)
What did he say exactly?

VICKY

Stuff about when you were coming home after your shifts. If you'd ever brought anything back to put somewhere safe, if you'd ever brought anything back belonging to the Home Secretary. He even asked if the Home Secretary had ever visited.

David's mind works overtime. He keys his phone and finds the e-fit of Longcross.

DAVID

That him?

She's shocked, and worried, he's got the photo.

A little scared now, she nods.

Music

10:39:28
DUR: 0'57".
Specially
composed.

VICKY

Yes.

DAVID

Look, Vicky, thanks. I need to get
on with things, before it's too
late.

He heads away. She follows, worried.

VICKY

Well, who is he, what i

10:40:21

RAYBURN (CONT'D)

... College. We've got gaps in the CCTV from the night before. How that happened, and how the offenders bypassed security, we still don't know. Same goes for how the bomb wasn't detected despite searches of the venue right up to a few minutes before the attack...

DAVID (CONT'D)
Please, I'm asking you as a
colleague, copper to copper.

She feels emotionally blackmailed, really
uncomfortable. Under duress, she nods.

DAVID (CONT'D)
Thanks, Louise.

Exit David. Rayburn continues to look very
uneasy about the bargain.

CUT TO:

10:42:30 **INT. SO15. SQUAD ROOM. LATER THAT DAY. DAY**

David studies a report on Andy's PSL rifle from
NABIS (National Ballistics Intelligence
Service). Under the basics about the type of gun

10:43:11

David jogs up the steps from the road to the concrete walkway. As he turns towards his front door, he runs into Rayburn. He quickly makes sure his jacket's done up to conceal the pistol.

RAYBURN

Not answering your phone?

DAVID

RAYBURN (CONT'D)

They identified themselves as SO15 Officers. By the time the RPO alerted anyone of her suspicions, they'd carried out a search.

DAVID

Security Service.

RAYBURN

Now obviously this means the Safe House has been compromised but there is nothing to suggest that your family are in danger.

DAVID

Remember when I told you someone broke into my flat. Do you believe me now?

RAYBURN

Yeah.

DAVID

It looks like they're convinced the compro-mat wasn't with the Home Secretary at the time of the explosion. It's still out there.

RAYBURN

(Indicates vid-caps.)
They seem pretty sure if anyone knows where it's hidden, you do. Why's that, David?

DAVID

I don't know.

He holds a steady gaze.

RAYBURN

Julia Montague's home was thoroughly searched. All of her devices seized. There's

Rayburn exits. David looks very worried.

CUT TO:

10:45:55 **EXT. JULIA'S FLAT. NEXT DAY. DAY**

Establisher.

CUT TO:

10:45:59 **INT. JULIA'S FLAT. NEXT DAY. DAY**

The front door's thrown open, revealing Rayburn and David on the doorstep, wearing white forensic suits and overshoes. Visible beyond them is a police cordon guarded by a uniformed
Poi40.2pq 0.24 0 0 0.24p0:

pulls away.

Reveal: David has taken a photo with his mobile.
He zooms it out to study the image of Luke.

DAVID (V.O.)
Chanel Dyson was the late...

CUT TO:

10:51:18 INT. SO15. SQUAD ROOM. LATER THAT DAY. DAY

David's photo is on a computer screen and enlarged. He studies it with Rayburn.

DAVID (CONT'D)
...Home Secretary's PR, until she was fired. I witnessed her being picked up from outside the Home Office in this same Range Rover. I ran the registration at the time. Found out it's owned by a company based in the Cayman Islands.

RAYBURN
Rich girl gets top job. Shocker.

DAVID
That's what I thought at the time, as well. But I've been thinking over everyone who had the inside track on the Home Secretary, who could have compromised her security. To kill a 2cq 0.24 0 0 0.:.Tlecre

DAVID

Everyone focussed on the counter-
terrorism aspect of RIPA-'18. But
enhanced surveillance of phone and
email activity would be just as big
a threat to Organized Crime.

RAYBURN

No such thing as coincidences.
Why's Chanel, and by extension Luke
Aikens, making contact with you?

DAVID

I don't know, Louise.

She studies him. She has doubts about him. David
keeps a poker face.

Enter Tom. He's suddenly awkward to see David
with Rayburn (because he confided in her about
David's head wound).

TOM

Sorry. Is this a bad time?

DAVID

No worse than any other.

TOM

They said it was all right.

DAVID

What's up, mate?

TOM

Craddock's been trying to get hold
of you.

DAVID

(Worried.)
Okay.

TOM

I'll drive you.

David gives Rayburn a nod of farewell and then

David stands before Craddock. A plainclothes Inspector stands in as a witness and makes notes. Nothing relaxed about this meeting. Tom is in deep background in the office, at a desk or making himself a cuppa, taking a covert interest with a certain amount of guilt on his face.

CRADDOCK

Your repeated refusal to accept counselling has raised concerns regarding your fitness for duty. And now I've received an extremely disturbing report regarding the possibility you've attempted self-injury with a firearm.

DAVID

What report? Who from?

CRADDOCK

David, I recognise an officer in denial when I see one. This is for your own good. You're to go on indefinite leave as of now...

DAVID (OVERLAPPING)

Ma'am, no --

CRADDOCK

-- and I would strongly urge you to accept treatment from Occupational Health.

DAVID

Ma'am, please, I can't be removed from duty, till I've found who killed Julia Montague.

CRADDOCK

I'm also removing your firearms ticket, for obvious reasons.

CRADDOCK (CONT'D)
(To plainclothes Inspector,
indicating for him to supervise
David.)
Neil.

Exit Inspector following David.

Tom steps into frame. Craddock meets his eyes.
Tom looks guilty.

Craddock turns back from the door and wears a
very dark look.

CUT TO:

10:54:10 **INT. RASP. ARMOURY. MOMENTS LATER. DAY**

The Inspector oversees as David hands in his
firearm reluctantly.

INSPECTOR
Need your blue card, mate.

David hands the inspector his firearms permit.
The Inspector makes a note in his notebook.

INSPECTOR (CONT'D)
Signature please.

The Inspector shows the notebook to David who
signs it, and then David exits without another
word.

CUT TO:

10:54:35 **EXT. RASP. SAME TIME. DAY**

David exits the building and makes a call.

CUT TO:

10:54:37 **INT. SO15. INCIDENT ROOM. LATER THAT DAY. DAY**

Rayburn is work12 T.9Dt 0 Tm /TT1 1 Tf () Tj ET Ç

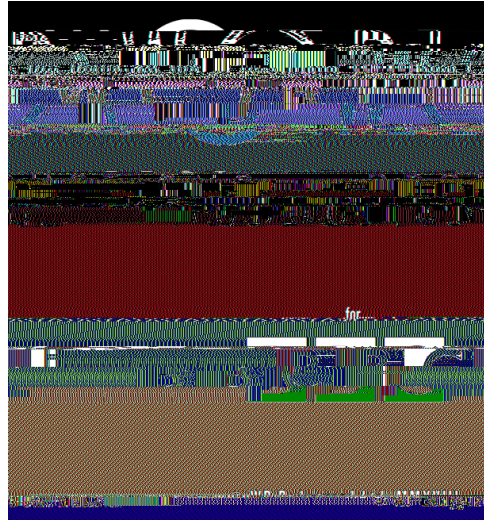
10:54:50

10:55:42

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| As BEN | Himself WRIGHT |
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| 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 | FABIAN ANDRES |
| -- | -- |
| 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 |
| -- | -- |
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| Location Manager | |
| Assistant Location Managers | |
| Unit Manager | |
| Locations Assistant | |
| Camera Operator | |
| Focus Pullers | |
| Clapper Loaders | |
| Camera Trainees | |
| Digital Imaging Technician | |

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| Make-Up & Hair Designer | | MY ALEHAMMAR |
| Editor | | ANDREW JOHN McCLELLAND |
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| Executive Producer for BBC | | ELIZABETH KILGARRIFF |
| Executive Producers | | SIMON HEATH JED MERCURIO |
| | -- | -- |

10:57:11 FINAL CARD



X
Music Ends
10:57:13