

BODYGUARD
Episode 5

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

09:59:30 VT CLOCK (30 secs)
World Productions
Bodyguard
Episode 5 - DRIC925Y/01

09:59:57 CUT TO BLACK

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

Julia takes David's hand.

JULIA

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

David with Sampson.

SAMPSON

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

David reacts.

CUT TO BLACK:

10:00:11 TITLE CARD: **BODYGUARD**

LONGCROSS (V.O.)

We've taken the liberty of
providing you with a...

CUT TO:

David at the door with a listening device. Then
move to Julia and Longcross.

LONGCROSS (CONT'D)

...tablet so the material can't be
traced to your own devices.

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

... 50 units a week
... serious sexual assault ...

DAVID (V.O.)

Someone acquired clearance to make
a secret visit to her suite.

DAVID

I need to ask you to identify
yourself?

Music

10:00:00
DUR: 2'11".
Specially
composed.

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 photo of Julia with David Cameron.

JULIA

That was us plotting to build the
Death Star.

Roger and Mike.

ROGER

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

Julia and David drive into CHEQUERS.

JULIA

This never happened. And if I don't
come back, go to the Death Star.

David looks extremely wary.

Chanel and David.

DAVID

I thought they were sending you a
cab?

CHANEL

Yeah. I don't need their shitty
cab.

Chanel gets in. She pulls the door shut. David
stares at it as it leaves, his gaze
automatically focussing on the registration
plate.

CUT TO BLACK:

10:00:50 SUPER CAPTION: **RICHARD MADDEN**

ROB (V.O.)

Let's have some nice food, a couple
of drinks.

CUT TO:

Rob and Julia in a restaurant.

JULIA
This feels weird.

Julia signals to David.

Kim and David stand. Julia exits.

Sharma interviews Tom.

SHARMA
(Makes notes.)
What about Budd?

TOM
He left the auditorium and when he
came back in that's when Mahmood
appeared on the stage.

See David exit and then challenge Mahmood.

TAHIR
Rob just called me. I need to warn
Julia.

DAVID (V.O)
What's in the briefcase?

See Tahir at the side of the stage holing the
briefcase.

Explosion. David and Julia in the blast.

Reynolds and Sharma view the footage.

REYNOLDS
From this angle it's unclear if the
explosion originated from the
briefcase.

CUT TO BLACK:

10:01:14 SUPER CAPTION: **GINA MCKEE**
SOPHIE RUNDLE
VINCENT FRANKLIN
PIPPA HAYWOOD

CUT TO:

Sharma shows Rob the vidcaps of the briefcase
handover. Rob looks ashen.

SHARMA
What's going on here then, Mr
Macdonald?

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.

CUT TO BLACK:

10:01:27 SUPER CAPTION: **PAUL READY**
NICHOLAS GLEAVES
STUART BOWMAN
STEPHANIE HYAM

CUT TO:

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.

PRIME MINISTER
(FROM TV FOOTAGE.)
Despite the heroic efforts of our
emergency services the Home
Secretary Julia Montague succumbed
to her injuries and was pronounced
dead.

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

VICKY (V.O.)
Dave, you shot yourself.

David with Vicky.

DAVID
It was a blank round.

CUT TO BLACK:

10:01:43 SUPER CAPTION: **MATT STOKOE**
NINA TOUSSAINT-WHITE
ASH TANDON
ANJLI MOHINDRA

RAYBURN (V.O.)
Is there something you're not
revealing to us...

CUT TO:

Rayburn with David.

RAYBURN (CONT'D)
...regarding the state of your mind
before, during or after the attack?

CUT TO BLACK:

10:01:49 SUPER CAPTION: **CREATED AND WRITTEN BY
JED MERCURIO**

DAVID (V.O.)
Nadia, we're desperate to find the
person who's been creating these
devices.

CUT TO:

Nadia looks at the photo id's.

She looks at David.

SHARMA (V.O.)
Two attacks on the Home Secretary,
Budd P.P.O. for both, Mahmood's
briefcase...

CUT TO BLACK:

10:01:56 SUPER CAPTION: **PRODUCED BY
ERIC COULTER
PRISCILLA PARISH**

CUT TO:

David walking away.

SHARMA (V.O.) (CONT'D)
I don't trust him.

Reynolds and Sharma watch him.

SHARMA (CONT'D)
He's hiding something.

David looks up at them.

CUT TO BLACK:

10:02:05 SUPER CAPTION: **DIRECTED BY**
JOHN STRICKLAND

CUT TO:

10:02:07 **INT. SO15. VANTAGE POINT. CONTINUOUS. DAY**

Sharma and Rayburn move off.

Enter SO15 Officer 1 carrying a file.

SO15 OFFICER 1
Sir. We heard back from Fort
Halstead.

SO15 Officer 1 hands Sharma the file.

SHARMA
Thank you.

Sharma reads a report from Fort Halstead
(Forensic Explosives Laboratory).

SHARMA (CONT'D)
Shit.

CUT TO:

10:02:19 **INT. NEW SCOTLAND YARD. SAMPSON'S OFFICE. THAT**
NIGHT. NIGHT

Accompanied by Rayburn, Sharma shows Sampson the
file.

SHARMA
The device wasn't in the briefcase.

Sampson is stunned. Sharma shows Sampson pages
of computer analysis of the blast spread giving
a point of origin under the stage.

SHARMA (CONT'D)
From the pattern of damage and the
expansion of the blast wave, it
appears the bomb was planted under
the stage.

SAMPSON
Planted? It couldn't have been.
Surely.

SHARMA
We don't know how they got access.
We're still checking security
cameras and interviewing college
staff...

X
Music Ends
10:02:11

SAMPSON

(But) the sniffer dogs, they would have?

Rayburn shows Sampson photos of tiny pieces of damaged materials and circuitry.

RAYBURN

Materials that survived the explosion suggest that the device was housed in an airtight container. When the detonator was triggered, it could've opened a valve to allow in oxygen to support combustion of the TATP explosive.

SAMPSON

Was it triggered by a timer?

RAYBURN

Remnants of circuitry were detected at the scene. Fort Halstead believe it could've been a pressure sensor designed to trigger the device when weight was applied to the stage.

SHARMA

That's why Mahmood needed to get backstage. The Home Secretary had avoided activating the pressure sensor. Mahmood needed to get up there and set it off.

RAYBURN

Although that would create the risk of the device being triggered at the wrong time, by a person venturing on to the stage before the Home Secretary's speech.

SHARMA

Hence why we're also investigating whether the pressure sensor or the device itself were controlled by a timer, or if they were activated remotely.

SAMPSON

By another person, not Tahir?

SHARMA

We're looking, ma'am. I've got my suspicions.

Sharma radiates suspicion (about David).

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.

S015 OFFICER
Sarge. I thought you'd better see this.

The S015 officer hits a button, the recordings are played. Suddenly they all skip an hour or more.

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

RAYBURN
Go back.

The officer rewinds. They replay. The same happens.

Rayburn is stunned.

S015 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?

S015 OFFICER
Yes.

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

S015 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.

RAYBURN
Your story about this guy Longcross
and the missing CCTV...

DAVID
Yeah.

RAYBURN
I believe you.

CUT TO:

10:06:36 INT. COBALT SQUARE. SO15. SQUAD ROOM. LATER THAT
DAY. DAY

Overseen by Rayburn, David works with an e-fit
technician to create a likeness.

DAVID
The hair was blond, pushed back off
the forehead...

TECHNICIAN (O.S.)
A bit more like that?

DAVID (O.S.)
Yeah.

The technician makes a change to the e-fit.

DAVID (CONT'D)
The eyes were darker...

Changes the eyes.

DAVID (O.S.)
Yeah.

Another change.

TECHNICIAN (O.S.)
And that?

DAVID (O.S.)
Yeah, that's perfect.

TECHNICIAN (O.S.)
What about the nose?

DAVID
The nose was wider at the tip...

Changes the nose.

TECHNICIAN (O.S.)
What about his jaw?

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

What you got?

Then she sees the two images on screen side by side.

RAYBURN (CONT'D)

Brilliant.

CUT TO:

10:07:44 **INT. SO15. VIEWING ROOM/INTERVIEW ROOM. NEXT DAY. DAY**

David enters the viewing room where a live feed plays of the interview room that is empty.

DAVID

Cheers mate.

Enter Rayburn (revealing there's a PC standing outside the door to make sure David stays put).

RAYBURN

Finally. We've got your Shooter. Sergeant Andrew Apsted. Served in Helmand Province, two tours. And get this -- he was EOD. This could be the original bomb-maker or an accomplice of Longcross...

She shows David a print-out of Andy's Army record and photo. He does his best to maintain his composure.

RAYBURN (CONT'D)

(Off his reaction.)
Sorry, brings it all back.
(Hastily withdraws file.)

X
Music Ends
10:08:24

David takes all that in, trying not to look ashen.

DAVID

It's... It's brilliant.

Nadia, the Solicitor and Appropriate Adult enter the interview room as seen on the screens.

RAYBURN

Listen, David, with everything that's going on ... maybe we've not paid enough attention to the fact the shooter blew his brains out right in front of you ... you lost your Principal and one of your team

... 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.)

We've got some...

CUT TO:

10:09:27 **INT. SO15. INTERVIEW ROOM. MOMENTS LATER. DAY**

David and Rayburn interview Nadia again in the presence of her solicitor and appropriate adult.

RAYBURN (CONT'D)

...plausible locations of the car park you described. I'm afraid we weren't able to see your husband's car or any type of meeting in any of the CCTV cameras relating to the car parks themselves. We've looked at adjacent locations and produced some images of persons of interest.

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.

David is massively relieved.

RAYBURN
It's okay. Nadia, thank you.

NADIA'S SOLICITOR
Well done, Nadia. That was great.

Rayburn gathers up her files. As she does so, David decides to act -- he opens the closed file he took in with him, revealing the e-fit of Longcross.

DAVID
What about this man?

RAYBURN
You can't do that.

DAVID
I am doing.

NADIA'S SOLICITOR
This wasn't included in disclosure.

Nadia takes her cue from David. She can see the desperation in his eyes.

DAVID
Nadia, please look at the e-fit.

Nadia looks at the e-fit and then looks very tense.

DAVID (CONT'D)
Nadia? Please. Lives depend on this. Do you know this man?

Nadia nods.

DAVID (CONT'D)
Is this the man your husband met?

RAYBURN
Nadia has already described the man as being IC4 slash 6.

DAVID
Were you too afraid to tell the truth? Was the man actually white?

Off her look.

DAVID (CONT'D)
Is this the man your husband met?

Music
10:11:07
DUR: 0'59".
Specially
composed.

Shaking with terror, Nadia nods.

David reacts.

CUT TO:

10:12:02 **INT. COBALT SQUARE. SO15. 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 afraid to tell the
truth? Was the man actually white?

Off her look.

DAVID (CONT'D)

(Audio)
Is this the man your husband met?

Shaking with terror, Nadia nods.

CUT TO:

10:12:21 **INT. SO15. SHARMA'S OFFICE. CONTINUOUS. DAY**

Sharma is stunned. He takes a few beats to get
back into professional mode.

SHARMA

It's not evidential. You know the
process for photo ID. And an e-
fit's never going to give a true
likeness. There's every chance
she's mistaken.

X
Music Ends
10:12:06

RAYBURN

Right now though, boss, that's not really the point though is it?

SHARMA

As your DCI, Louise, I'd say actually it is.

Sharma continues to look unable to reach a decision. Rayburn looks uneasy.

David's patience runs out. He bursts in.

DAVID

(To Sharma.)

You just gonna sit on your hands?

RAYBURN

David, leave this to us.

DAVID

No one was following up on Longcross. I had to do that bit myself.

RAYBURN

We have got to consider all of the possibilities.

DAVID

One of which is the Security Service were involved in the assassination of a Cabinet minister.

SHARMA

We don't know that.

DAVID

That's what we need to find out! Longcross is our lead.

SHARMA

Well from now on every step we take's by the book.

DAVID

What's next then going "by the book"?

SHARMA

That's for me and Commander Sampson to decide.

David glares at Sharma. Sharma glares back.

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 making this about me when we just found out Longcross supplied the bomb? The Security Service. Finding out why, that's the answer to all of this.

RAYBURN

David, you need help...

DAVID

I need to find who killed Julia.

Exit David. Rayburn is left with conflicts over whether to report David's condition or leave him free to pursue his goal.

BEN WRIGHT (V.O.)

(TV Report)

Julia Montague's Funeral took place earlier today. It was a private...

CUT TO:

10:14:07 **INT. DAVID'S FLAT. NIGHT**

TV plays and the News Report Continues.

David is sitting in the dark.

BEN WRIGHT (CONT'D)

...ceremony for close family only. But in the House of Commons there was a succession of...

Moments later. David on his laptop.

PRIME MINISTER (V.O.)

... esteemed colleague who is a great loss to her party, her country and this house.

Music

10:13:55

DUR: 4'47".

Specially
composed.

MIKE TRAVIS (V.O.)

Those of us who knew Julia, who worked with her, are still measuring the scale of our loss.

David looking at Julia's voting record.

ROGER PENHALIGON (V.O.)

Julia and I grew up together in this house. In the end, the pressures of work made our marriage unsustainable, to this day I still look back and remember our time together as the happiest days of...

Jump cut: David picks up a power tool and heads to the boiler room.

CUT TO:

10:14:42 **INT. DAVID'S FLAT. UPSTAIRS BOILER. THAT NIGHT. NIGHT**

David takes the front off the boiler and reveals another hiding place, a cavity containing his illegal pistol and also a memory stick. He takes the memory stick and a notebook and replaces the front of the boiler.

CUT TO:

10:14:59 **INT. DAVID'S FLAT. MOMENTS LATER. NIGHT**

Enter David. David plugs the memory stick into a laptop. On screen he opens the drive and sees a short list of file names. He selects an audiofile named with the date of the recording and puts in earphones. David listens to the recording of Julia's voice and Longcross from his surveillance of Julia's hotel room in Episode 3.

LONGCROSS (O.S.)

(Recording)

Thank you Home Secretary.

Sound of Longcross entering, closing the door and footsteps.

JULIA (O.S.)

(Recording)

How much have you got?

LONGCROSS (O.S.)

(Recording)

Enough.

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)

Thank you.

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 and finds one who was at Cambridge University in 1983. But trying to find a connection to *Government or Security Service* gives no search results.

He tries *Oak & Ash*. It's a posh rehab clinic. He tries to find a link with *Charlotte Foxfield* but that search returns no results.

Next he finds a list of ministers in the Department of Transport in 1996. There are four, all male. There aren't pictures, just names.

None of them link to *Charlotte Foxfield* or *Oak & Ash*. No results.

Lastly David enters *VV2*. It links to various items, one of which is a dissolved company based in the Cayman Islands, *VV2 Holdings*.

David runs that against the second minister's name.

Which leads to a tiny reference deep in the biography about a short stint as an investment banker in the early 90s.

David stares at the name of the only politician who matches David's search: JOHN VOSLER

David is stunned. And more than a little frightened. And then a camera move reveals why: revealing a photo of Vosler.

It's the Prime Minister.

David shuts everything down rapidly and exits.

CUT TO:

10:17:50 **EXT. INTERNET CAFE. LATER THAT NIGHT. NIGHT**

A car pulls up, the type used by spooks (dark high-end saloon). Two men get out and go into the cafe.

From a hidden vantage point, David watches. He

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 contact telephone number after the tone.

David hears the tone. He thinks about proceeding, then thinks better of it, and hangs up.

Craddock approaches him.

CRADDOCK (O.S.)

David.

DAVID

(Standing.)

Ma'am.

CRADDOCK

(Friendly, to sit.)

No, no, no. It's okay. I've received a call from SO15.

Apparently you're being a pain in the arse.

DAVID

(Instant anger.)

Ma'am I have reason to believe there is--

CRADDOCK

Listen. We lost the Home Secretary. Let's go after the bastards who did it.

DAVID

(Surprised, grateful.)

Thank you very much, ma'am.

CRADDOCK

You okay to head across town?

DAVID

Sure.

X
Music Ends
10:19:57

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 shows a tablet e-fit of Longcross.

SAMPSON

My team have briefed me on this non-evidential photo ID made by Nadia Ali. This individual, Richard Longcross, you're convinced he works for the...

DAVID

The Security Service. Yes, ma'am.

SAMPSON

There's no evidence of that.

DAVID

There wasn't.

(Off their surprise.)

Last night I saw him at an internet café. Using a vehicle whose registration data is withheld from the PNC. It's just some bullshit phone number to sucker you into setting off an electronic trip wire.

CRADDOCK

As you've disclosed it, we can smooth that over.

DAVID

The only way Longcross could've gone to the café is if they're tracking keywords in online activity.

SAMPSON

What keywords?

DAVID

Relating to compro-mat the Security Service supplied to the Home Secretary.

SAMPSON

What are you talking about?

DAVID

In her hotel room a few days before she was killed, the Home Secretary received a visit from Longcross. He supplied her with an encrypted file of compro-mat she subsequently shared with the Prime Minister.

SAMPSON

And you kept this to yourself.

Sampson glares at him.

CRADDOCK

David's on to something, ma'am, maybe wouldn't hurt to focus on that?

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 attempted to photograph the material using my mobile phone but the device was equipped with an infrared sensor that shut it down in proximity to digital devices.

SAMPSON

Have you got any details on the scandal?

DAVID

A series of scandals, all covered up. A sexual assault. Drug addiction. Financial impropriety. Last night I learned they relate to the Prime Minister.

Sampson and Craddock look shocked.

DAVID (CONT'D)

That's only what I was able to deduce. There may be more compro-mat. And now the Home Secretary's dead the Security Service must be terrified of their role coming out. That's why Longcross is tracking keywords relating to the compro-mat -- to intercept anyone who's on to them.

CRADDOCK

So where's the compro-mat now, David, any idea?

DAVID

The Home Secretary had it with her. I assume it was destroyed in the explosion.

Sampson and Craddock absorb it all.

CRADDOCK

And you suspect the Security Service planted the bomb?

SAMPSON

It makes no sense the Security Service murdered Julia Montague. They were in partnership; she offered them greater powers in return for the compromising material.

DAVID

Maybe the relationship went sour, or she became a liability, I don't know.

SAMPSON

"Cui bono?" Who benefits? Clearly the Prime Minister, for one.

DAVID

And his supporters. Roger Penhaligon. Mike Travis.

SAMPSON

Mike Travis?

DAVID

He was always jealous of the Home Secretary's private meetings with the Security Service. And he's all about party unity and completely loyal to the Prime Minister and Penhaligon.

SAMPSON

That's interesting. We know Tahir Mahmood wasn't carrying the bomb in the briefcase. But he did set off the device via a pressure sensor. And Rob Macdonald probably induced him to go on the stage. And who's Rob's new boss at the Home Office?

CRADDOCK

Mike Travis.

They all absorb that.

SAMPSON

Yes. Thank you, David.

Sampson sits behind her desk.

DAVID

What's going to happen now, ma'am?

SAMPSON

We'll see to it.

Music

10:22:57

DUR: 1'07".

Specially composed.

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
can I be of assistance?

DAVID

Just a quiet word.

Draws curtain for privacy.

DAVID (CONT'D)

The night the Home Secretary was in
surgery, she had three official
visitors: Roger Penhaligon, Mike
Travis and Rob Macdonald.

SURGICAL ADMINISTRATOR

That's correct.

DAVID

What were their movements that
night?

SURGICAL ADMINISTRATOR

They were briefed in the Management
Suite, then Mr Penhaligon spent the
night awaiting news on his wife.

DAVID

Ex-wife. So he was alone? Did he
have any visitors? What about...
(Shows Longcross e-fit.)
This man?

X
Music Ends
10:24:04

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 LATER. NIGHT**

Constituents queue to have their audience with Roger. Roger is flanked by a couple of parliamentary aides who help with sorting stuff. Roger shows his softer side, being sympathetic and helpful in dealing with his constituents' problems, in this case an elderly middle-class couple. Meanwhile David approaches the RaSP officers, showing his warrant card to Roger's PPO (female, 40s).

ROGER
(background chatter)
Incoherent.

DAVID
David Budd.

ROGER'S PPO
What can we do for you, Sarge?

The couple look very grateful for Roger's support. Roger shakes their hands, they say their thank-yous.

DAVID
I just want a couple of minutes with your P. Do you mind skipping me to the front of this queue?

ROGER'S PPO
This way.

The PPO leads David towards Roger.

Then the RaSP officer goes to the waiting constituents.

ROGER'S PPO (O.S.) (CONT'D)
Sorry. Mr Penhaligon won't be a minute. Official business.

X
Music Ends
10:25:20

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 I suggest you stop this line of
questioning now and I'll take up my
complaint with your senior officer.

DAVID

The item you were looking for, you
knew it wouldn't be in her official
materials. What exactly was it you
wanted to get your hands on?

ROGER

I've nothing further to add without
my solicitor present.
(Stands)

Roger and David glare at each other as they
shake hands.

DAVID

(Voice low but intense.)
If you had a hand in her death,
you'll have me to answer to.

Exit David. Roger looks shaken. Then he has to
regain his composure for the next constituent.

ROGER

If you'd just give me a minute.

And takes his seat and composes himself.

CUT TO:

10:26:55 **INT. HOME OFFICE. 4TH FLOOR. CONFERENCE ROOM.**
LATER THAT NIGHT. NIGHT

Rob watches as Mike chairs a meeting in the
conference room with the Perm Sec, H of CT, PPS
and Hunter-Dunn and his aides.

MIKE

You're up to speed with the
briefing we've received from
Commander Sampson?

HUNTER-DUNN

I am.

MIKE

I want to raise a specific point of
extreme sensitivity.

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 yet surveillance footage was removed. An allegation's been made that he's one of your officers. Is he?

HUNTER-DUNN

No.

MIKE

I can see only one acceptable way to prove he isn't.

HUNTER-DUNN

And that would be...?

MIKE

(Annoyed, as if it's obvious.)
Open yourselves up to the police investigation. Give SO15 access.

HUNTER-DUNN

As you're aware, we're conducting dozens of highly sensitive operations, all of which could be jeopardised if sensitive information is disclosed; hundreds of operatives in the field, all of whom would be imperilled.

MIKE

You're not above the law.

HUNTER-DUNN

The matter isn't of law, but of national security. The Thornton Circus gunman could only have known your predecessor's itinerary via a police leak; a police leak could only have been behind the Heath

Bank attack on the children of your predecessor's PPO. There's no way I'm giving the Metropolitan Police access to my organisation or my personnel.

MIKE

It's not your decision. You answer to me.

HUNTER-DUNN

We all answer to someone.

Hunter-Dunn just gazes back coolly at Mike. Mike doesn't know what to do, exchanges a look with his civil servants.

CUT TO:

10:28:34 **INT. HOME OFFICE. LOBBY/CONFERENCE ROOM. LATER THAT NIGHT. NIGHT**

Rob edges to the window of the Conference Room and peers down into the Lobby. He sees Roger signing in with his PPO standing by.

ROGER

Stay down here, Grace. Grab yourself a coffee.

ROGER'S PPO

Sir.

Rob's instantly on edge. Roger heads for the lifts.

CUT TO:

10:28:57 **INT. HOME OFFICE. 4TH FLOOR. JULIA'S OFFICE. MOMENTS LATER. NIGHT**

Mike's Assistant lets Roger into his office.

ROGER

Thank you.

Mike crosses to Roger with his hand outstretched. They shake hands.

MIKE

Drink?

ROGER

(Shakes head.)
David Budd ambushed me at my constituency surgery.

Music

10:28:30

DUR: 1'19".

Specially
composed.

MIKE

David Budd?

ROGER

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

MIKE

How?

ROGER

How the hell should I know? All
we've got is what the PM's told us.
Not the whole story either, knowing
how he rolls. Julia blackmailed him
over its content. Possibly she took
Budd into her confidence, or he
joined the dots.

Mike looks very worried.

Rob has been watching from a vantage point. He
can't hear but can see the body language, Roger
and Mike both extremely pensive. It makes Rob
very worried too.

CUT TO:

10:29:38 **EXT. ROB'S FLAT. NEXT DAY. DAY**

David stands in a nook watching. He wears a grim
and determined expression.

Rob emerges from the flats pushing a bicycle.
He's dressed to suggest he's commuting to work.
Once on the street he dons his helmet ready to
mount the bicycle.

David intercepts Rob before he can cycle away.

DAVID

Mr Macdonald.

Rob's instantly on edge, can't get away quick
enough.

ROB

PS Budd. Hi. Sorry, I've got to get
to work.

DAVID

There's the people that start the
war, and the poor bastards that end
up in the line of fire. I'm sure
you realise the net's closing.

X
Music Ends
10:29:49

ROB

Look I haven't a clue (what your)... Really. I've got to *get to* work...

Rob tries to mount the bike but David stops him easily.

DAVID

I've looked into the eyes of a suicide bomber. Tahir Mahmood, he was just some flunkie terrified of fucking up his boss's speech. But you... You made a point of not being there that day. Then you called Tahir and made him go up on stage. That all seems like a calculated sequence of events to me. Did you come up with it all on your own?

ROB

Look I've... I've been through everything with S015.

DAVID

No-no-no. You lied about everything to S015. It's time to start telling the truth.

ROB

Are you threatening me?

David grabs Rob's hand and does a skilful move of bending his thumb/wrist back. It's very painful and brings someone to heel.

DAVID

Julia was murdered in cold blood and I know you were part of it.

ROB

I had nothing to do...

David applies more force to Rob's thumb. Rob cries out in pain.

DAVID

Tell S015 what you know. S015, do it. It would be redundant for me to say "I know where you live."

David releases Rob.

CUT TO:

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

This was the phone call to Mahmood suggesting he go on stage and interrupt the Home Secretary's speech?

ROB

Yes.

RAYBURN (O.S.)

But it has been established that Tahir Mahmood venturing onto the stage could have triggered the device.

David watches him go, knowing he's got through to him. David's blood's up.

ROB

Yes, but none of us... None of us knew anything about the bomb. I certainly didn't. It was all about the politics.

David studies Rob on the video. He believes him.

SHARMA (O.S.)

Why'd you make a point of giving Mahmood the briefcase?

ROB

I didn't want him examining the documents till it was too late. So I handed him a closed briefcase at the very last minute, reassuring him that the contents didn't need to be reviewed.

SOLICITOR

Firstly, the briefcase has been shown not to have contained an improvised explosive device. And secondly, all your forensic investigations have found no explosive residue on my client, at his home or place of work.

On David.

SHARMA

Let's be clear, Mr Macdonald okay. Was everyone involved in this plot to embarrass the Home Secretary unaware Tahir Mahmood might set off a bomb at the venue?

ROB

Of course. We're politicians. We're not murderers.

RAYBURN

You worked closely with Julia Montague, didn't you?

ROB

Yes.

RAYBURN (O.S.)

Yet you were prepared to stab her in the back?

ROB

No... It wasn't like that. It was... It was all for the sake of party unity.

But Rob looks shifty, unconvincing.

David studies Rob on the video, sees his shiftiness.

SHARMA (V.O.)

So he didn't give us anything on...

CUT TO:

10:34:21 **INT. SO15. SHARMA'S OFFICE. LATER THAT DAY. DAY**

A freeze-frame up on Sharma's computer of the video.

SHARMA (CONT'D)

... the compro-mat.

DAVID

I doubt he was ever in the loop. Roger and Mike, played the party unity card, Rob rolled over.

RAYBURN

It didn't seem like he believed it himself.

DAVID

He didn't. He had his own reason.

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.

Music
10:34:44
DUR: 1'39".
Specially
composed.

CUT TO:

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-Dunn waits tensely. Enter Longcross.

LONGCROSS

How'd it go at the Home Office?

HUNTER-DUNN

Fortunately while the compro-mat's still out there, there isn't a politician in Westminster not shitting himself he's implicated. Makes it easier to push back.

LONGCROSS

Good.

HUNTER-DUNN

Only problem is they know about you. "Longcross."

Hunter-Dunn is furious. Longcross is calmness personified.

LONGCROSS

That'll be David Budd. He's the only one who challenged me. The only one I gave that name to.

HUNTER-DUNN

Some fucking bullet-stopper. How could you let him get one over on you?

LONGCROSS

No.

(Takes a seat.)

It's the other way round...

Longcross looks calm and in control. Hunter-Dunn is intrigued.

CUT TO:

10:36:16 INT. RASP. CRADDOCK'S OFFICE. CONTINUOUS. NIGHT

Craddock opens her door. David enters.

CRADDOCK

David.

DAVID

Ma'am.

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

Okay.

DAVID

Julia and I, we were having an
affair.

Vicky's doesn't know what to say at first.

VICKY

What do you want me to say?

DAVID

I don't "want" you to say anything.

Tense prickly beats between them.

VICKY

Look I've got to get to hand-over,
so...

Vicky continues into the hospital.

VICKY (CONT'D)

By the way you're a day late.

DAVID

Come again?

VICKY

Yesterday a Security Officer came
up to the ward. He said that you
and the Home Secretary were "very
close".

DAVID

What "Security Officer"?

VICKY

He said he was looking into the
circumstances surrounding the Home
Secretary's death...

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.

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|
|

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 is this all about?

DAVID

The less you know, the better.

VICKY

Are we in any danger?

DAVID

No look. You're in a safe house, with round-the-clock protection. You'll be fine.

VICKY

Then why did you say "before it's too late"?

DAVID

(Beat.)
No reason.

He gives her a reassuring look. She appears to accept it.

Going out of the atrium, David looks scared and under pressure.

He exits.

RAYBURN (V.O.)

The device planted at St. Matthew's...

CUT TO:

10:40:21 **INT. SO15. INCIDENT ROOM. LATER THAT DAY. DAY**

David edges to the door of the Incident Room and peers in.

Rayburn works with some other SO15 detectives/staff going over the evidence boards.

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...

|
X
Music Ends
10:40:25

She indicates the images of Andy Apsted.

RAYBURN (CONT'D)

Andrew Apsted. We need more on him. Who he grew up with, who he joined the Army with, who he served with. And where did he get that rifle?

Rayburn spots David.

RAYBURN (CONT'D)

Erm. Guys, okay if we pick this up later?

VARIOUS SA'S

Okay, Gov.
No worries, Sarge.

They all disperse and David comes in.

DAVID

(Indicates Longcross e-fit.)
He wasn't just at the internet café. He visited my wife's ward.

RAYBURN

My God.

He passes her a handwritten page of details, addresses etc.

RAYBURN (CONT'D)

Cheers, we'll... We'll look into it. Look. Unfortunately there wasn't any CCTV at the internet cafe but I'm guessing that's why you went there in the first place?

He nods.

RAYBURN (CONT'D)

We're still checking other cameras in the vicinity.

David's gaze shifts to the images of Andy on the evidence board. He stares in particular at the

rifle.

DAVID

I overheard you talking about
Thornton Circus.

RAYBURN

We've learned Apsted formed a
pressure group called Veterans'
Peace Group.

DAVID

(Suddenly worried.)
So he was on a watch list?

RAYBURN

(Shakes head.)
No. The group was marginal, never
threatened any action. But you're
right, it's weird he wasn't. Which
brings us back to your Security
Service theory.

DAVID

Maybe they didn't put him on a
watch list cos they wanted to keep
him under the radar.

RAYBURN

He was recruited by them?

DAVID

(Shrugs.)
A disaffected loner with explosives
experience. Talk about perfect
candidate.

Rayburn absorbs that. Pregnant beats.

DAVID (CONT'D)

I know how stretched you are here.
Let me look into this.

RAYBURN

We've already had a conversation
about how fit you are to work.

Rayburn sits. David leans in.

DAVID

The moment this case is over, I'll
see the counsellor, I'll see the
Doc, whatever. I just need time.

Rayburn isn't sure she's ready to agree to that.

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
and ammunition, there are images of bullet
casings recovered from the roof of Pascoe House.
Re the striations on these casings: *No matches*

Re the serial number on the rifle:

Unreadable

Using EBSD (Electron Back Scatter Diffraction),
the numbers have been restored. But:
No matches

Sharma views him from the briefing room.

David looks extremely frustrated. He closes the
file, looks like time's running out, he needs to
take desperate steps.

CUT TO:

10:43:11 **EXT. ALLEY. THAT NIGHT. NIGHT**

David skulks into an alley in a rough part of
town and waits tensely. All the pressures on him
play out on his face as he waits (the link to
Andy that will soon be his undoing, the affair
with Julia, the Security Service effort to
undermine him).

Eventually a shady figure arrives, Lloyd.

LLOYD
Blast from the past.

DAVID
Took a few calls to get your new
number.

Music

10:42:20
DUR: 2'07".
Specially
composed.

LLOYD

I'm here. So what have you got?

David takes his illegal firearm out from inside his jacket and shows Lloyd.

LLOYD (CONT'D)

A Makarov. Nice bit of kit.

DAVID

I can get you six more.

Lloyd looks very interested. Before Lloyd can examine it more closely, David puts it away again.

LLOYD

How much?

DAVID

Not how much. What. A PSL, with no history traceable back to me.

Lloyd's taken aback, looks like it's too big an ask.

DAVID (CONT'D)

Fine. I'll take my business elsewhere.

David starts to go.

LLOYD

Maybe I can make a couple of calls. But this... This is gonna take work.

David counts out £100 in twenties, offers the cash to Lloyd. Lloyd reaches for the cash.

LLOYD (CONT'D)

I'm not making no promises.

DAVID

I get that back when we do the trade. Or I'll come looking.

Lloyd takes the cash and disappears into the night.

David looks very edgy and daunted by what he's just done.

CUT TO:

10:44:20 **EXT. DAVID'S FLAT. LATER THAT NIGHT. NIGHT**

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.

|
X
Music Ends
10:44:27

RAYBURN
Not answering your phone?

DAVID
Sorry, I must've...

He brings out his phone -- it's switched off.

DAVID (CONT'D)
Battery's dead.

RAYBURN
(Caustic.)
You want to get a refund the amount of time that thing's switched off.

Another beat of mistrust from Rayburn. David stands firm, doesn't rise to it.

DAVID
It's late, Louise. Is there something I can help you with?

RAYBURN
CCTV from your wife's ward was deleted. Same as the Blackwood and St. Matthew's. And none of the cameras in the vicinity of the internet café picked up anything either. They know how to avoid 'em.

David absorbs that, looking low and frustrated.

RAYBURN (CONT'D)
I do have something, though.

Rayburn opens a file she's holding and shows David vid-caps of the outside of the Safe House.

RAYBURN (CONT'D)
Security camera at your wife's safe house.

The vid-caps show men in suits showing ID to the Female Plainclothes Officer at the front door.

David is shocked.

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 no tablet found.

DAVID

I'm sorry I can't help you, Louise. But I don't know what happened to it.

RAYBURN

Well the Security Service believe you know where it's hidden, so do I. I'll see you at Julia Montague's flat. 0800 tomorrow.

Music

10:45:41
DUR: 2'14".
Specially
composed.

|

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 PC.

RAYBURN

Cheers.

They step into the house.

RAYBURN (CONT'D)

Apart from the seized devices, the search team left everything where they found it. You know the layout better than anyone. Maybe you'll spot something that stands out.

DAVID

(Still sceptical.)
If you really think this will help...

David begins to explore the house, heading towards the bedrooms and study. Rayburn studies him, with that nagging element of mistrust. She follows him, always keeping an eye on him.

In the study, David's gaze falls on the photo of Julia with David Cameron. Enter Rayburn and his gaze moves off the photo quickly.

RAYBURN

She had a computer in here. We've gone through the hard drive with a fine-tooth comb.

He nods. They move out of the study. But in a split second when she's not looking at him his gaze flicks back to the photo so we appreciate it's jogged his memory somehow.

CUT TO:

10:46:56 **INT. RASP. LATER THAT DAY. DAY**

Enter David. Tom in background.

David goes to his desk and logs in. He's looking at computer file, a diary/itinerary of all Julia's movements, e.g. *the Home Secretary motored to the Palace of Westminster* plus times and who was with her.

David finds what's looking for -- an entry of Julia travelling at night from the Blackwood Hotel back to her flat, and being inside for only a few minutes. Under REASON FOR TRAVEL, it says "Personal". (All the others are "Parliamentary"/"Constituency"/"Departmental".) David looks satisfied. He closes the file and exits quickly.

Tom has spied on it all, and looks even more troubled than last time.

CUT TO:

10:47:43 **INT. RASP. CRADDOCK'S OFFICE. MOMENTS LATER. DAY**

Tom hovers outside Craddock's office, conflicted, not sure whether to speak up or not. Eventually Craddock tires of it and opens her door.

X
Music Ends
10:47:55

CRADDOCK

Tom, you're driving me up the wall.
Shit or get off the pot, mate.

TOM

Sorry, ma'am.

Tom looks reluctant and guilty. Craddock senses there's something serious going on.

CRADDOCK

Come in.

Tom steps in. She shuts the door behind them.

CRADDOCK (CONT'D)

Now what's up?

TOM

I'm the last person to dob in a skipper, ma'am. But David Budd, he's got this head wound and everyone's letting him walk around like nothing happened...

CRADDOCK

Sit down.

Craddock looks very concerned as she shuts the door behind them.

CUT TO:

10:48:31 INT. CAFE. LATER THAT DAY. DAY

David sits in a little café, staring out the window, brooding.

At the counter, Chanel pays contactless for her order and then turns towards the pickup area. She sees David. She makes her way towards him.

CHANEL

David?

David does a quick double-take, not having expected to see her.

DAVID

Chanel.

CHANEL

Hey.

DAVID

Hi.

He's wary of speaking to her.

CHANEL

Something wrong?

(Off his awkwardness.)

Oh my, God, of course there is. I was never Julia's biggest fan but I was genuinely so sorry to hear what happened. God, you must still be in shock.

DAVID

I'm all right.

CHANEL

Maybe I shouldn't have come over...

DAVID

No, no, it's... I'm sorry, uh. Is this a regular haunt of yours?

Chanel reacts.

CHANEL

Always the policeman, never off duty. Yes, I've been here before, no, I'm not stalking you.

DAVID

Sorry.
(Awkward beat.)
How are you doing?

CHANEL

Yeah... All right. Moved on. I'm still looking for the right opportunity. But, uhm, yeah. It's a tricky time. So...

Awkward beats.

CHANEL (CONT'D)

Actually I wanted so say I am really sorry for causing such a scene when I was fired.
(Laughter.)
Thatt was the last thing you needed. But, thank you for being such a sweetheart that day.

DAVID

You're very welcome.

CHANEL

I wanted to thank you properly, but your phone was out of service...?

DAVID

I had to get a new one.

She gives him an expectant look, a slight flirt. He realises and laughs awkwardly.

CHANEL

Just cos I was gonna suggest a drink, if? My treat...?

DAVID

(Going with it.)
Sure.

She pulls out her phone.

CHANEL

Yeah?

DAVID

Yes.

CHANEL
Okay.

DAVID
07700

CHANEL
Yep.

DAVID
900 431

She dials the number into her phone as he gives it, then she hits call. His phone sounds.

CHANEL
And that's mine.

She hangs up.

BARISTA (O.S.)
Chai Tea Latte for Sam.

CHANEL
Oh, that's me.

DAVID
Sam?

CHANEL
Saves the palaver of them trying to spell my name. Great to see you, David.

DAVID
You too, Chanel.

BARISTA
There you go.

CHANEL
Thank you so much.

She goes and collects her takeaway and exits. David reflects on their strange meeting. He's suspicious. He moves, leaving his coffee behind.

Music
10:50:33
DUR: 0'53".
Specially
composed.

10:50:39 **EXT. CAFE. CONTINUOUS. DAY**

The moment she's out onto the street Chanel's face drops. She pauses, showing her guilt and remorse for the charade she just played. Chanel hurries across the street to a Range Rover driven by Luke Aikens. She gets in and it

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.

X
Music Ends
10:51:26

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 Cabinet minister -- think of the amount of people that would have had to turn a blind eye, to not do their jobs properly. Some may have been zealots. But plenty of others would just have just taken a pay-off or ask no questions. That takes money or intimidation -- lots. Maybe it wasn't all down to the Security Service after all.

Rayburn zooms in on Luke.

RAYBURN
The male subject has been identified as Luke Aikens. Aikens is believed to be a senior figure in organised criminal enterprises.

On David.

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
exits with Tom. Tom gives Rayburn a look that
David doesn't see, a little look that refers to
what Tom told her about David. And that only
adds to Rayburn's doubts about David as she
watches David exit.

Music

10:52:55
DUR: 3'51".
Specially
composed.

CUT TO: |

10:53:02 INT. RASP. CRADDOCK'S OFFICE. LATER THAT DAY.
DAY

|
|
|
|

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.

David looks very bitter.

CRADDOCK (CONT'D)

I'm very sorry, David, this is for your own good.

She shows him the door.

Exit David, bitterly.

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 working with the rest of the team,
referring to the evidence boards.

Her phone rings.

RAYBURN
We're looking for a link with Luke
Aikens or any of his associates.
I'm sorry.

She points to images of Luke and his heavies.
Chanel's up there too.

She reaches for her mobile. She sees the caller ID (David).

RAYBURN (CONT'D)
Gimme a minute, guys.

She moves away to take the call.

INTERCUT:

10:54:50 **EXT. RASP. SAME TIME. DAY**

David hears Rayburn take the call, doesn't wait for a "hello".

DAVID
(Into phone.)
You fucked me over.

RAYBURN
(Into phone.)
What are you talking about?

DAVID
(Into phone.)
No. Don't play dumb. I trusted you!

RAYBURN
(Into phone.)
I don't know what you...

He hangs up, furious and bitter. She's left puzzled and angry.

David's conflicts continue to play out. Eventually he reaches a decision, and drives off.

CUT TO:

10:55:09 **EXT. JULIA'S FLAT. THAT NIGHT. NIGHT**

David passes Julia's flat and slips round the back.

CUT TO:

10:55:20 **EXT. JULIA'S FLAT. BACK ENTRANCE. THAT NIGHT. NIGHT**

He makes his way to the back door. David climbs the communal stairs.

Quietly he lets himself in.

CUT TO: |

10:55:42 **INT. JULIA'S FLAT. CONTINUOUS. NIGHT** |

He moves through quickly to the study. He gazes |
at the photograph of Julia with David Cameron. |
He dons forensic gloves and begins to open the |
back. Inside he finds the tablet in a clear bag. |

He replaces the photograph into the frame. |

David realises the significance of this finding |
and is daunted by it. And with that he exits. |

10:56:42

CUT TO BLACK:

X
Music Ends
10:56:46

10:56:44 (credits - single cards)

Music
10:56:44
DUR: 0'29".
Specially
composed.

|
X
Music Ends
10:57:13

Sharma	ASH TANDON
Rayburn	NINA TOUSSAINT-WHITE
SO15 Officer	DANIEL MOORE
Sampson	GINA McKEE
David	RICHARD MADDEN
Tom	RICHARD RIDDELL
Luke	MATT STOKOE
Nadia	ANJLI MOHINDRA
Nadia's Solicitor	SARAH MALIN
Mike	VINCENT FRANKLIN
Roger	NICHOLAS GLEAVES
Longcross	MICHAEL SHAEFFER

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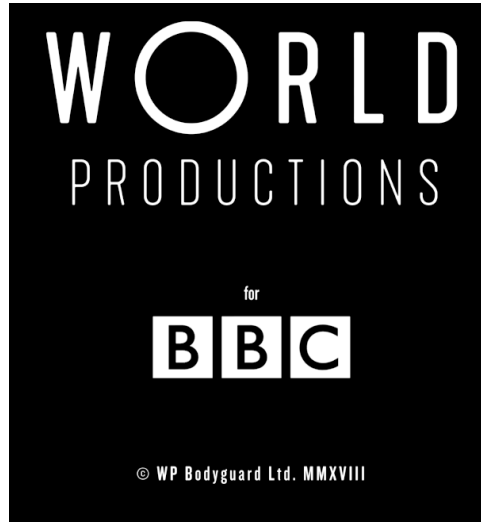
Craddock	PIPPA HAYWOOD
Surgical Administrator	TINA CHIANG
RASP Officer	DAVID CARLYLE
Rob	PAUL READY
Hunter-Dunn	STUART BOWMAN
Rob's Solicitor	JULIAN FIRTH
Surveillance Officer	KERRI McLEAN
Vicky	SOPHIE RUNDLE
Police Officer	ROSIE JONES
Gun Dealer	MICHAEL RYAN
Chanel	STEPHANIE HYAM

As BEN	Himself WRIGHT
--	--
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
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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		JOHN ATTWOOD
Best Boy		PAUL JOY
Electricians		IONUT APETROAE
		DAN ADDIS
Floor Electrician		LAURENTIU MARIA
Key Grip		CRAIG ATKINSON
Trainee Grip		STEPHEN PEAT
Standby Rigger		JASON GARDINER
Boom Operator		ANDY JONES
Sound Assistant		CRAIG CONNYBEARE
	--	--
Art Director		HENRY JAWORSKI
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		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
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Visual Effects by		MOLINARE VFX
Colourist		GARETH SPENSLEY
Online Editor		NICK ANDERSON
Conform Editor		STEVE OWEN
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Dubbing Mixer & Dialogue Editor		DAN JOHNSON
Sound Effects Editor		MARC LAWES
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Sound Recordist		SIMON FARMER
Costume Designer		CHARLIE KNIGHT
Make-Up & Hair Designer		MY ALEHAMMAR
Editor		ANDREW JOHN McCLELLAND
Music		RUTH BARRETT RUSKIN WILLIAMSON
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Co-Producer		TINA PAWLIK
Casting Director		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
	--	--

10:57:11 FINAL CARD



X
Music Ends
10:57:13