

BODYGUARD
Episode 6

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

09:59:30 VT CLOCK (30 secs)
World Productions
Bodyguard
Episode 6 - DRIC926S/01

09:59:57 CUT TO BLACK

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

Music

10:00:00
DUR: 3'21".
Specially
composed.

David shows his warrant card to the Train Guard.

DAVID
Sergeant David Budd, Metropolitan
Police.

GUARD
British Transport Police have put
out an alert on a possible suicide
bomber.

David pushes open the door.

David is shocked to see a Muslim woman in her
20s wearing traditional dress -- Nadia Ali.
She's hyperventilating, pumped up ready to act.
She wears a coat over her robes. There's a
suicide vest over robes under her coat. In one
hand is a trigger with a wire leading inside her
sleeve. She grips the trigger.

DAVID
Don't do that! Please don't do
that! Please just stay still. Stay
still.

CUT TO BLACK:

10:00:09 TITLE CARD: **BODYGUARD**

NADIA (V.O.)
You have children?

CUT TO:

David and Nadia.

DAVID
Yes. I do, two.

David shows Nadia photos of his kids.

DAVID (CONT'D)
That's Ella. She's 10. Charlie.
He's 8.

CUT TO BLACK:

10:00:18 SUPER CAPTION: **RICHARD MADDEN**

ANDREW MARRM (V.O.)
The Government is intent on...

CUT TO:

Andrew Marr interviews Julia.

David on the side.

ANDREW MARR (CONT'D)
...forcing through a beefed-up
Regulation of Investigatory Powers
Act, RIPA-'18 as it's been dubbed,
spearheaded by you.

JULIA (ON TV MONITOR)
Only those intent on acts of
violence have anything to fear.

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.

An explosion consumes Julia. The blast throws
David back and the smoke fills the auditorium.

CUT TO BLACK:

10:00:47 SUPER CAPTION: **GINA MCKEE**
SOPHIE RUNDLE
VINCENT FRANKLIN

CUT TO:

David at the hospital as Doctors brief Julia's
Family.

The Prime minister giving a speech outside No.
10. SO15 Officers watch TV.

PRIME MINISTER

(ON TV.)

... Despite the heroic efforts of our emergency services the Home Secretary Julia Montague succumbed to her injuries and was pronounced dead a short while ago.

David holding a gun. He points it at his temple and pulls the trigger. Bang.

CUT TO BLACK:

10:01:00 SUPER CAPTION: **PIPPA HAYWOOD**
STUART BOWMAN
STEPHANIE HYAM

CUT TO:

David and Vicky.

DAVID

Someone tampered with my gun.

VICKY

The police searched your flat.

DAVID

If they found an illegal firearm, they'd seize it, they wouldn't just change out the bullets for blanks

David retrieves the hidden pistol.

Mike makes an announcement.

MIKE

The PM's asked me to step up to Acting Home Secretary. Now it goes without saying, I'd never wish in a million years to assume this role under these circumstances.

Mike with Rob.

MIKE

There's a simple, plausible story for you to stick to. And you will stick to it.

Rayburn hands David a file.

A picture of Andy. David reacts.

RAYBURN

Finally. We've got your Shooter.
Sergeant Andrew Apsted. Served in
Helmand Province, two tours. This
could be the original bomb-maker.

David does his best to maintain his composure.

David approaches a scuzzy little meeting hall in
which a handful of saddoes are scattered among
largely empty seats, addressed by Andy Apsted.

ANDY

The war in the desert, we've
brought it back to the streets of
Britain.

An audience member whose seating position
renders him out sight of David is Luke Aikens.

Rayburn briefs the team. Image of the rifle.

RAYBURN

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

David with Lloyd.

DAVID

A PSL, with no history. Traceable
back to me.

LLOYD

Maybe I can make a couple of calls.

CUT TO BLACK:

10:01:49 SUPER CAPTION: **MATT STOKOE**
NINA TOUSSAINT-WHITE
ASH TANDON
ANJLI MOHINDRA

CUT TO:

David escorts Chanel from the building.

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 briefs Rayburn.

DAVID

Chanel Dyson was the late Home
Secretary's PR, until she was
fired.

He stares at the car as it leaves, his gaze
automatically focussing on the registration
plate.

David with Chanel in the coffee shop.

CHANEL

Thank you for being such a
sweetheart that day.

DAVID

You're very welcome.

CHANEL

Just cos I was gonna suggest a
drink.

David takes a photo of the waiting car.

Close up of Luke and Chanel.

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.

CUT TO BLACK:

10:02:14 SUPER CAPTION: **CREATED AND WRITTEN BY
JED MERCURIO**

CUT TO:

The interview room with Nadia.

DAVID

Nadia, we're desperate to find the
person who's been creating these
devices.

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

E-fit of Longcross.

DAVID (CONT'D)

Is this the man your husband met?

Nadia nods. Yes.

Hunter-Dunn with Longcross.

HUNTER-DUNN

Only problem is they know about you.

LONGCROSS

That'll be David Budd. He's the only one who challenged me.

David briefs Sampson (O.S.)

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.

Julia with Longcross. Julia reads the file.

SAMPSON

She offered them greater powers in return for the compromising material.

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.

David in the internet café. Pulls up a picture of John Vosler the Prime Minister.

CUT TO BLACK:

10:02:50 SUPER CAPTION: **PRODUCED BY
ERIC COULTER
PRISCILLA PARISH**

DAVID (V.O.)

It looks like they're convinced...

CUT TO:

David with Rayburn.

DAVID (CONT'D)
... the compro-mat wasn't with the Home Secretary at the time of the explosion. It's still out there.

RAYBURN (V.O.)
(Indicates vid-caps.)
They seem pretty sure if anyone knows where it's hidden, you do.

David goes into the back of Julia's flats.

Inside her flat David gazes at the photograph of Julia with David Cameron.

RAYBURN (V.O.)
Julia Montague's home was thoroughly searched. All of her devices seized. There was no tablet found.

He dons forensic gloves and begins to open the back. Inside he finds the tablet in a clear bag.

CUT TO BLACK:

10:03:16 SUPER CAPTION: **DIRECTED BY
JOHN STRICKLAND**

CUT TO:

10:03:18 **EXT. LONDON. VARIOUS LOCATIONS. NIGHT**

GVs of the city at night.

NICK ROBINSON (V.O.)
Six long weeks have passed since the incident that triggered the current terror alert - (the abortive rail attack on 1st of October).

Overlapping.

SUSAN RAE
The Metropolitan Police remain on the highest level of vigilance, responding to terror alerts on a daily basis, most of them thankfully false alarms.

CUT TO:

10:03:31 **INT. DAVID'S CAR. LATER THAT NIGHT. NIGHT**

David drives home.

X
Music Ends
10:03:21
Music
10:03:19
DUR: 0'51".
Specially
composed.

FRANK GARDNER (CAR RADIO)
The police and Security Service MI5 stand at an almost unprecedented level of alertness to a home grown terror threat, yet still there have been no further arrests, no breakthrough, and the assassination of Home Secretary Julia Montague...

David turns off the radio.

His phone sounds. He sees it's Chanel. He decides not to take the call, lets it go to voicemail.

He keeps driving. He's conflicted about the call. Then he decides, hesitantly, to call his voicemail.

CHANEL (O.S.)
(Via Bluetooth.)
Hey, David, it's Chanel. Hmm it was really lovely to run into you. I meant it about that drink - maybe...

David hits the call button and Chanel answers.

CHANEL (O.S.) (CONT'D)
(Via Bluetooth.)
David. I was getting worried you were never going to call me back.

DAVID
Anything to play hard to get.

CHANEL (O.S.)
(Via Bluetooth.)
(Laughs.)
Well, let's meet up. I know just the place.

Out on David.

X
Music Ends
10:04:10

CUT TO:

10:04:11 **INT. DAVID'S FLAT. BOILER. LATER THAT NIGHT.**
NIGHT

David opens the boiler cavity wearing forensic gloves and hides a set of keys [the set to Julia's house he had secretly cut] and the tablet Julia was given by Longcross.

David retrieves his illegal firearm. As he racks

it, he looks like he's crossed the Rubicon. He slips the pistol into the back of his belt.

CUT TO:

10:04:40 **INT. SO15. STAIRCASE. LATER THAT NIGHT. NIGHT**

Sampson makes her way down to the incident room. Passing colleagues on the stairs.

OFFICER

Ma'am.

Scans her I.D.

CUT TO:

10:04:47 **INT. SO15. INCIDENT ROOM. MOMENTS LATER**

Sharma studies the evidence boards which have now been updated with the images of Luke and Chanel. Enter Sampson. Her arrival puts Sharma on edge, ups the ante instantly.

SAMPSON

As you were.

SHARMA

Ma'am.

SAMPSON

Deepak.

SHARMA

Sorry, nobody told me...

SAMPSON

I wanted an update.

SHARMA

Yes ma'am. We've now interviewed all the security staff on duty the night before the bombing at St. Matthew's College. They all claim not to have witnessed any kind of break-in or intruder.

SAMPSON

"Claim"?

SHARMA

The bomb didn't plant itself, ma'am. Maybe we're looking at bribery and/or intimidation. They also needed access to the CCTV, to delete part of the recording.

SAMPSON

This sounds like a new line of inquiry...

SHARMA

Yes ma'am.

(Indicates images of Luke and Chanel.)

Luke Aikens. We're exploring whether he could've played a role in the assassination of the Home Secretary. Possible motivation being to prevent increased scrutiny in to criminal communications.

Music

10:05:18

DUR: 0'57".

Specially composed.

SAMPSON

RIPA-'18?

SHARMA

Yes, ma'am.

Sampson looks at the image of Luke and it puts her on edge.

SHARMA (CONT'D)

Aikens is a significant player in organised crime and, as you know, ma'am, he's always successfully avoided criminal charges.

SAMPSON

"As I know"?

SHARMA

Er yes. I saw in the file. You led the Organised Crime Unit, across the investigations into Aikens' activities.

SAMPSON

Well that was some time ago. Why wasn't I informed earlier about this new line of inquiry?

SHARMA

I'm Sorry, ma'am, I didn't...

SAMPSON

Who initiated it?

SHARMA

I'm acting on information from David Budd.

Sampson absorbs that, very troubled. Sharma

isn't sure what to make of her manner.

CUT TO:

10:06:07 **INT. SO15. SHARMA'S OFFICE. LATER THAT NIGHT.**
NIGHT

Sharma returns to his office, still troubled by his conversation with Sampson.

X
Music Ends
10:06:15

SHARMA
Every step forward, we take one
back.

Rayburn spots his manner, heads over, taps on the door. He waves her in.

She takes in his frustrated and troubled manner.

RAYBURN
Something happened, boss?

Sharma reacts. Looks around to make sure no one's listening.

SHARMA
There's always been whispers Luke Aikens had senior officers in his pocket ... officers prepared to sabotage investigations into his criminal empire.

RAYBURN
Our officers?

SHARMA
There's still so much of the Home Secretary's assassination we can't put together. But a lot of it can be explained if all along there's been an inside man, or woman.

They both look very worried.

CUT TO:

10:06:55 **INT. PRIVATE CLUB. UPSTAIRS BAR. MOMENTS LATER.**
NIGHT

Music
10:06:55
DUR: 0'37".
Specially
composed.

Enter David. He sees Chanel at the bar, chatting with some drinkers. He moves towards her.

CHANEL
You made it!

She hugs him and kisses him on the cheek. The

hug brings her close and she feels the gun in David's belt.

DAVID

Never one to turn down a free drink.

CHANEL

We have a table downstairs if that's okay?

DAVID

It's your manor, your rules.

CHANEL

What would you like to drink?

DAVID

(To bar-person.)
A beer's fine, please.

CHANEL

(To bar-person.)
Cheap date!
(Shows her drink to the bar-person.)
The same again, please. But we'll have them downstairs.

BAR-PERSON (O.S.)

Sure, Chanel.

Chanel leads David towards the stairs. Along a corridor.

CHANEL

Welcome to my manor.

DAVID (V.O.)

Actually it was good running into you.

CUT TO: X

10:07:32 **INT. PRIVATE CLUB. DOWNSTAIRS BAR. MOMENTS LATER. NIGHT**

They have seats at a table that is marked with a RESERVED sign.

CHANEL

Because here we are.

DAVID

That too. When you finished at the Home Office, I heard a few things.

Music Ends
10:07:32
Music
10:07:32
DUR: 1'18".
Specially
composed.

CHANEL

About me?

DAVID

Yeah, about you.

CHANEL

They were always beefing me. What was it this time?

DAVID

That your money comes from companies registered offshore.

CHANEL

So?

DAVID

I think there was a concern these companies weren't fully legit.

CHANEL

Listen, David, you're not a business person. And I'm certainly not. I have clever people to do all that for me. So we could sit here and talk about corporate law all night and neither of us will be any the wiser.

DAVID

(Beat.)
Fair point.

They receive their drinks. The waiter/waitress removes the RESERVED sign. They clink glasses.

CHANEL

(Of drinks.)
Paid for with Nazi gold.

He laughs. She tries to go along with it but she's become uneasy.

CHANEL (CONT'D)

(To bar-person.)
Thank you.

Bar person exits.

DAVID

Cheers.

CHANEL

Cheers.

David looks at her questioningly.

CHANEL (CONT'D)

What?

DAVID

Just trying to figure you out.

CHANEL

Well depending on who you talk to
I'm either deceptively deep or
deceptively shallow.

DAVID

Either way you're deceptive.

She looks even more uneasy.

DAVID (CONT'D)

What's wrong?

CHANEL

(Whispers, grave.)
I'm sorry

He isn't sure what to do. It's too late.

Chanel sees a figure behind David, moving
through the club towards them.

David turns to see Luke approaching.

David starts to stand but Luke's flanked by his
two heavies who discreetly put their hands on
David's shoulders and keep him seated.

Chanel looks very sombre, regretful.

LUKE

Well?

CHANEL

(Low, regretful.)
Belt on the right hand side.

Exit Chanel. With remorse and self-loathing.
Luke faces David.

He takes a seat opposite David.

LUKE

We don't normally allow coppers.
(Indicates towards gun.)
And we definitely don't allow them.
Makarov, is that right?

X
Music Ends
10:08:50
Music
10:08:44
DUR: 1'25".
Specially
composed.

David's thrown that Luke knows the type of gun he's carrying. Then figures it out quickly.

DAVID

Looks like someone's been talking.

LUKE

Well, you go around asking for a PSL, it's gonna come to my attention.

DAVID

You supply Andy Apsted?

Luke makes a non-committal gesture.

DAVID (CONT'D)

Tell me one thing. He come to you, or did you go to him?

Luke won't say.

LUKE

Well here's a question for you. Is that thing loaded?

DAVID

What do you think?

LUKE

It's what it's loaded with that matters.

Luke gives David a knowing look. David takes a few beats to realise what he means.

DAVID

You swapped in the blanks?

Luke gives the heavies a nod. One of them reaches inside David's jacket to take out the pistol. David tries to resist. One heavy immediately puts David in a strangle-hold and the other punches him hard in the face.

The clientele react but not in a way that this sort of thing is all that unusual where Luke's involved. Luke leaves the table as the heavies manhandle the gun off David and drag him away.

LUKE

(Generally.)
Apologies, everyone. The lad's just had too much to drink. Try not to let it spoil your evening.

The punters do as they're told.

David's dragged towards a back room. Luke watches to ensure David's under control, then follows, an expression on his face of a plan coming to fruition.

CUT TO: Music Ends
10:10:09

10:10:08 **INT. SO15. NEXT DAY. DAY**

Rayburn works at her desk. SO15 Officer 2 works on a neighbouring computer.

SO15 OFFICER 2

Sarge -- you're going to want to log in to Thornton Circus -- we've got something on Andrew Apsted...

RAYBURN

Yes.

Rayburn opens the file on her computer. There's a highlighted section relating to Andy's service history. As soon as she starts reading, she looks alarmed, and then angry and bitter.

CUT TO: Music Ends
10:10:33

10:10:40 **INT. SO15. SHARMA'S OFFICE. MOMENTS LATER. DAY**

Rayburn enters Sharma's office. All the staff taking an interest in the wider area, Rayburn briefs Sharma. She shows him a print out of the highlighted section of Andy's service history.

RAYBURN

Boss. We've completed cross-checks on everyone Andrew Apsted served alongside with in the Army. Apsted was posted to Helmand Province with 16 Engineer Regiment in 2009. Now there were a number of operations carried out alongside the Royal Albion Regiment. And serving in the Royal Albion at that time was...

(Beat.)

Was David Budd.

SHARMA

Shit.

She takes a breath to calm her feelings of anger and betrayal.

X

Music

10:10:08
DUR: 0'25".
Specially
composed.

X

Music

10:10:32
DUR: 0'16".
Specially
composed.

X

Music Ends
10:10:48

RAYBURN

Yeah. Yeah it gets worse.

She shows him security camera vid-caps from Julia's house, showing David entering via the back entrance using a key to get in the back door. He leaves by the same route just a minute or two later.

RAYBURN (CONT'D)

Budd went back to Julia Montague's house and broke in via the back entrance that's unguarded. I mean, he appears to have keys. He must've secretly got them cut when he was her PPO, which is suspicious enough in itself. I mean, he was only on the premises for one or two minutes which means he knew exactly what he was after.

SHARMA

Yeah. The compro-mat.

RAYBURN

You were right, boss. There's been an inside man all along. The fucker has played me since day one.

Rayburn hangs her head or looks away in shame. She feels foolish and angry. Sharma reaches out with a consoling touch.

SHARMA

He's played us all. We're gonna be the ones to bring him in.

Rayburn nods, regaining her composure. She exits.

RAYBURN

(Exiting.)

Let's find the bastard.

Sharma watches, looks as angry as she does.

CUT TO:

10:11:58 **INT/EXT. COBALT SQUARE. MOMENTS LATER. DAY**

Unmarked cars put on their blue lights and speed out.

Rayburn watches them go, her face a grim mask of resentment towards David, and then gets in an unmarked car that drives out too.

Music

10:11:53
DUR: 0'32".
Specially
composed.

CONTROL (O.S.)

(Out of radios.)
Observations for a male wanted in connection with the murder of Julia Montague. Police Sergeant David Budd, IC1 male, early 30s, dark hair.

As the vehicles exit the car park.

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

Subject may be armed and is extremely dangerous. Repeat David Budd is to be treated as extremely dangerous.

CUT TO:

10:12:18 **INT. DERELICT BUILDING. CONTINUOUS. DAY**

David regains consciousness, his face bearing the bruises of a beating from Luke's heavies. Gradually he becomes aware of his surroundings -
- an empty building undergoing construction work -- and then that he's wearing something over his clothes -

-- a suicide vest.

Running to the control unit is a cable attached to a dead man's switch (DMS) to which David's thumb is tightly duct-taped. Terrified his thumb will come loose, David grips the DMS tightly. The vest is packed with high explosives each armed with a detonator that connects to the control unit.

With his free hand, David explores the fittings of the vest for clasps and catches he can release. He sees co-ax connectors attached across the clasps, that run back to the control unit. Quickly David examines the other clasps/catches. He sees the same appearance. David realises the vest is booby trapped. He's sick with fear.

Very carefully, David starts to move through the building. It's a construction site, a redevelopment of a derelict building. He's deep inside. David walks treads carefully, doing his best to keep his balance, terrified of falling over.

He sees a light coming through the top of the stairs. David grips the DMS tightly.

X
Music Ends
10:12:25
Music
10:12:27
DUR: 1'52".
Specially
composed.

He looks around.

CUT TO:

10:14:12 **EXT. DERELICT BUILDING/CENTRAL LONDON STREET.**
CONTINUOUS. DAY

David steps out of the building wearing a tarpaulin sheet he has wrapped around himself to conceal the suicide vest.

He's in the midst of a busy street in Central London. The fire escape door slams shut behind him.

London with traffic and pedestrians all around. And David's a walking bomb in the middle of it all...

RAYBURN (V.O.)

Mrs Budd...

CUT TO:

10:14:27 **INT. SAFE HOUSE. CONTINUOUS. DAY**

Rayburn talks to Vicky, with the Female Plainclothes Officer present.

RAYBURN (CONT'D)

Do you know the name Andrew Apsted?

VICKY

No.

RAYBURN

Apsted and David served in Afghanistan together. Apsted had a history of post-traumatic stress and took his own life.

That upsets Vicky, the similarities with David.

RAYBURN (CONT'D)

One of our current lines of inquiry is that Apsted and your husband were accomplices in the Thornton Circus attempt on the Home Secretary's life.

VICKY

(Shocked. Incredulous. Beats.)
No... No. Dave would never...

X
Music Ends
10:14:19

RAYBURN

David has lied and lied to all of us, you included, and our priority now is to bring him safely into custody. Has he said anything to you that might shed some light on his plans?

VICKY

(Hesitant, worried.)
He did say one thing the last time I saw him, which really worried me. He said he needed to act now "before it was too late". Is he in danger?

RAYBURN

Mrs Budd, I believe what David meant by "before it's too late" is before his link to Andrew Apsted was detected. Hence all the lies and the betrayals. Now I'd like you to accompany me to Walworth Police Station to help with our inquiries, okay?

Vicky absorbs the implications of Rayburn's choice of words.

FEMALE PLAINCLOTHES OFFICER

Vicky, Ella and Charlie are safe and well, no sightings of David, but we've despatched an officer to the school for safeguarding purposes.

VICKY

No. Dave would never hurt the kids. Never.

RAYBURN

Who would he hurt?

Vicky doesn't have an answer for that, just overwhelmed by it all.

CUT TO:

10:15:43 **EXT. CENTRAL LONDON STREET. CONTINUOUS. DAY**

David pulls the tarpaulin round himself as best he can with his free hand, doing his best to conceal the suicide vest. With his bruises and the tarpaulin, he looks like a homeless bloke, and passersby disregard him accordingly.

DAVID

Madame, don't be alarmed. Please
can I use your telephone? Please I
just need some help ma'am, please.

The passerby walks on briskly, leaving David
behind. David tries another.

David waits for the next passerby and is more
forceful, though careful not to move into their
path because of the vest.

DAVID (CONT'D)

Madame, stop, police officer.

That makes the Passerby halt briefly.

DAVID (CONT'D)

I understand the state I look, my
name's Police Sergeant David Budd.
Do you have a mobile phone
telephone please?

PASSERBY

(Sceptical.)
Uh...

DAVID

All I need you to do, is call 999
and hold the phone on speaker so I
can contact the Police Operator.
The call's free of charge.

The Passerby remains sceptical and hesitates.

DAVID (CONT'D)

(Forceful.)
Madame, it's an emergency. Please.

The Passerby gives in.

DAVID (CONT'D)

Thank you.

She dials 999, puts the phone on speaker and
offers it towards David.

EMERGENCY OPERATOR (O.S.)

Emergency, which service do you
require?

DAVID

(Into phone.)
Police.

EMERGENCY OPERATOR (O.S.)
Putting you through now.

POLICE OPERATOR (O.S.)
Police, what is your emergency?

DAVID
(Into phone.)
PS David Budd, using a member of
the public's phone, I am Status
Zero on Saltmarsh Street.

Silence. David doesn't expect that. It puzzles
and worries the Passerby too.

POLICE OPERATOR (O.S.)
Can you confirm your name please?

DAVID
(Into phone.)
Police Sergeant David Budd.

POLICE OPERATOR (O.S.)
Units are on their way, PS Budd.
Please return the phone to the
member of the public.

David becomes alarmed but there's nothing he can
do. The Passerby pulls the phone back towards
himself, switching off the speaker.

PASSERBY
(Into phone.)
What's going on?

POLICE OPERATOR (O.S.)
(Out of phone, not audible.)

The Passerby hurries away. David realises that
something's very wrong.

DAVID
Shit.

He darts away quickly, going out of sight.

He looks out and see's the passerby looking
around.

Still has mobile phone to her ear.

CUT TO:

10:17:17 **INT. UNMARKED CAR. CONTINUOUS. DAY**

Rayburn finishes a call on her mobile.

Music
10:16:48
DUR: 2'04".
Specially
composed.

POLICE OPERATOR (O.S.)
(Out of phone.)
Obs on David Budd. Saltmarsh
Street.

RAYBURN
(Into phone.)
Received.
(Hangs up. To Driver.)
Saltmarsh Street, blue-light it.

The Driver hits the blue lights and makes a
change of direction.

VICKY
What's going on?

RAYBURN
I need your full cooperation,
Vicky. This could turn into a
negotiation situation.

Vicky looks daunted. The car speeds on.

CUT TO:

10:17:34 **EXT. DAVID'S VANTAGE POINT. MOMENTS LATER. DAY**

David in a hidden vantage point from where he
can observe activity of the street. His hand
grips the DMS tightly.

CUT TO:

10:17:37 **EXT. CENTRAL LONDON STREET. CONTINUOUS. DAY**

DAVID'S POV: Patrol cars, ARVs and SCO19 arrive.
Armed officers get out, led by the SCO19 OFC.

SCO19 OFC
(Into radio.)
Control Trojan, stand by for sit
rep.

Armed officers bring forward the Passerby to
speak to the OFC.

SCO19 OFC (CONT'D)
Did you see where he went?

On David.

SCO19 OFC (CONT'D)
(Generally.)
Extend the search outwards.

Keying his radio, the OFC nods for the officers to take the Passerby away.

OFFICER
(To Passerby)
Come with me.

Meanwhile SC019 fan out.

SC019 OFC
(Into radio.)
Trojan sit rep: unarmed clear to enter.

Off a signal from the armed officers, a patrol car enters the scene.

CUT TO:

10:18:17 **EXT. CENTRAL LONDON STREET. CONTINUOUS. DAY**

Craddock gets out, wearing a ballistic vest over her suit. Craddock approaches the OFC.

CRADDOCK
Sarge.

SC019 OFC
PS Mason, ma'am.

CRADDOCK
Lorraine Craddock, Budd's boss. I'm hoping I can talk him into cooperating.

SC019 OFC
Ma'am.

Craddock looks genuinely concerned. She waits tensely.

CUT TO:

10:18:26 **EXT. DAVID'S VANTAGE POINT. CONTINUOUS. DAY**

David watches the action tensely, his hand tight on the DMS.

CUT TO:

10:18:28 **EXT. CENTRAL LONDON STREET. CONTINUOUS. DAY**

DAVID'S POV: Next an unmarked car pulls up. Rayburn gets out. She sees Craddock and makes a bee-line. Vicky is visible in the back seat.

CUT TO: |

10:18:34 EXT. DAVID'S VANTAGE POINT. CONTINUOUS. DAY |

David is shocked and worried to see Vicky. He |
looks highly conflicted as he decides what to do |
next. |

CUT TO: |

10:18:37 EXT. CENTRAL LONDON STREET. CONTINUOUS. DAY |

Rayburn joins Craddock. |

RAYBURN |

Ma'am, DS Rayburn, SO15. I've got |
Budd's wife with me. |

Rayburn directs Craddock's gaze towards the |
unmarked car, where Vicky is visible in the back |
seat. |

Craddock starts to move -- |

Suddenly all eyes move to a figure approaching |
the police vehicles -- David. In an instant he's |
peppered with green dots from the armed |
officers' carbines. Vicky, remaining in the car, |
is terrified for David. |

DAVID |

I'M COOPERATING. DON'T SHOOT! |

SCO19 OFC |

ARMED POLICE. HANDS IN THE AIR! |

DAVID |

DON'T SHOOT! |

SCO19 OFC (O.S.) |

HANDS IN THE AIR NOW! |

David can't raise his hands as he's holding the |
DMS behind his back out of sight and free hand's |
holding the tarpaulin over the suicide vest. |

DAVID (OVERLAPPING) |

I can't! |

CRADDOCK |

David, please do as we say! No one |
needs to get hurt! |

DAVID |

I need to explain. |

X

Music Ends
10:18:52

Music

10:18:50
DUR: 3'08".
Specially
composed.

SCO19 OFC
RAISE YOUR HANDS!

CRADDOCK (O.S.)
David, please. Raise your hands!

David hesitates.

SCO19 OFC
Final Warning! RAISE YOUR HANDS!

Then David raises hands. The tarpaulin drops,
revealing the suicide vest. Everyone is shocked.

RAYBURN
Shit!

SCO19 OFC
(Generally.)
PULL BACK! CLEAR THE AREA.

The armed officers and others retreat quickly
but the guns remain trained on David. Vicky's
car drives off.

CRADDOCK
David, don't move! Stay perfectly
still!

DAVID
It's a dead man's switch. Anything
happens to me It'll go off.

SCO19 OFC
(Retreating, into radio.)
Control, active message.

CONTROL (O.S.)
(Out of radio.)
Go ahead Trojan.

DAVID
I didn't do this. You need to
believe me.

SCO19 OFC
(into radio.)
Subject armed with PBIED, require
safe route.

Craddock moves to Rayburn.

CONTROL (O.S.)
(Out of radio.)
Trojan, stand by.

CRADDOCK (OVERLAPPING)
(Retreating, to Rayburn.)
We need Expo here and a negotiator.

RAYBURN
Ma'am.

Rayburn takes out her radio as she falls back with everyone.

RAYBURN (CONT'D)
(Into radio.)
Control, Charlie Yankee Five Seven,
request Expo and Negotiator to
Saltmarsh Street.

DAVID
I didn't do this. I was put in this
vest!

SCO19 OFC
(To Craddock.)
We need to get him away from all
these buildings.

CRADDOCK
Agreed.

Via hand gestures, the OFC instructs his team to move towards a route that connects to the next location.

SCO19 OFC
(To David.)
We need to move you to a less
built-up area!

DAVID
It's a DMS. Don't shoot!

The SCO19 officers take up positions around David, rifles trained, green dots all over him.

SCO19 OFC
You need you to comply right now!

DAVID
I AM COMPLYING! DO NOT SHOOT!

SCO19 OFC
Turn around slowly with your hands
in the air.

Slowly David turns.

CONTROL (O.S.)
(Out of radio.)
Trojan, route via Saltmarsh Mews.

SCO19 OFC
Wait! Taking the street to your
right, walk there slowly now.

Slowly David steps forward.

SCO19 OFC (CONT'D)
(into radio.)
Control from Trojan, active
message. Request directions to safe
area.

David moves towards the side street followed by
armed officers.

SCO19 OFC (CONT'D)
Just keep moving. No sudden moves.

A small group of SCO19 officers lead the way.
David follows. The rest of the SCO19 officers
including the OFC follow on behind. Craddock and
Rayburn follow at a safe distance.

CONTROL (O.S.)
(Out of radio.)
Trojan, destination is Pope Square
approximately 500 meters South West
of your position in Saltmarsh Road.

Officers clear two people from the street.

SO19 OFFICER
Armed Police, get back!

CONTROL (O.S.)
(Out of radio.)
Left turn into Pope Lane, followed
by right turn into Pope Square.
Traffic control and air ops
covering the route.

SCO19 OFC
(into radio.)
Received.
(To David.)
Keep walking.

The SCO19 officers channel David off the busy
street.

A helicopter hovers overhead.

CUT TO: |

10:20:46 **INT. SECURITY SERVICE. CORRIDOR. CONTINUOUS. DAY** |

Hunter-Dunn walks briskly along a corridor past
doors signed Operations Room 1, 2, 3. He goes
through a door into Operations Room 4. |

CUT TO: |

10:20:54 **INT. SECURITY SERVICE. OPERATIONS ROOM.
CONTINUOUS. DAY** |

Various operatives monitor radio and voice
traffic from the police. Enter Hunter-Dunn. |

SURVEILLANCE OFFICER
Sir, we're just tapping into the
CCTV camera now. |

Hunter-Dunn Stares at the video monitor. |

CUT TO: |

10:21:05 **EXT. STAND-OFF LOCATION. CONTINUOUS. DAY** |

This is a square or a brownfield site called
Pope Square. The lead SCO19 officers enter the
location and then fan out. David enters. He
knows to make for the central/most remote part
of the location. The OFC and the rest of SCO19
plus Rayburn and Craddock follow. |

SCO19 OFC
(To members of public.)
Get out of the park! Keep it
moving! |

The public disperse. |

SCO19 OFC
(To David.)
Keep moving! As far away from the
buildings as possible! |

Armed Officers clear the square. |

SCO19 OFC
(To members of public.)
Keep moving! Clear the area. |

David takes up a position in the centre of the
location, surrounded at a distance by all the
armed officers. |

SCO19 OFC (CONT'D)
(To members of public.)
Keep moving! Everyone keep moving.

David stops in the centre of the park.

SCO19 OFC
(Into radio.)
Control, Trojan, subject now
confined to Pope Square. Require
critical shot authorisation.

CONTROL (O.S.)
(Out of radio.)
Received, stand by.

CRADDOCK
(To Rayburn.)
He's saying it's trigger-activated.
Are we safe to get a radio to him?

RAYBURN
(Incredulous.)
Ma'am?

CRADDOCK
If we're going to get him to
surrender, we'll need to be able to
talk.

Rayburn backs down. She shows her radio to
David.

RAYBURN
David, I'm going to lay the radio
down for you, okay?

David nods.

RAYBURN (CONT'D)
Do not move yet!

DAVID
Okay!

Rayburn moves towards David and lays the radio
on the ground.

Meanwhile Craddock speaks to a female PC.

CRADDOCK
Bring the wife, just in case, okay.

The female PC exits. Craddock gestures to be
given a radio and one is brought for her by an
officer.

X
Music Ends
10:21:58

CRADDOCK (CONT'D)

(To Officer)
Got the radio? Cheers.

On David as Rayburn moves closer.

RAYBURN

Stay still until I tell you!

DAVID

Okay.

Rayburn runs back to where the others have fallen back. Craddock nods to Rayburn.

RAYBURN

Pick up the radio!

David moves very carefully. The green dots are all over him. He goes to the radio and picks it up.

CRADDOCK

(Into radio.)
Back to back on 2.

Craddock and David change channel. That's a fiddle for David with one hand. Rayburn and the SCO19 OFC move close so they can listen in at Craddock's end.

CRADDOCK (CONT'D)

(Into radio.)
David, please listen to me very carefully. I really hope this can be resolved with no one getting hurt. For your own sake, for your family and colleagues, please give yourself up.

DAVID

(Into radio.)
Ma'am, I've tried to remove the vest. It's booby-trapped with co-ax connectors across the clasps. They're wired to the control unit...

CRADDOCK

(Into radio.)
I give you my solemn promise your previous good service and the effect of your recent traumatic experiences will be taken into account.

DAVID

(Into radio.)

Ma'am, you're not listening to me. I was knocked unconscious. When I came round I was in this vest with my thumb taped to the DMS.

CRADDOCK

(Into radio.)

David, you've got to be straight with us. You hid your relationship with Apsted. You hid your involvement in Julia Montague's assassination.

DAVID

(Into radio.)

I had nothing to do with Julia's assassination, nothing! I tried to save her!

CRADDOCK

(Into radio.)

David, you've betrayed everyone's trust. We won't be fooled again.

DAVID

(Into radio, desperate.)

I'm telling the truth!

CRADDOCK

(Into radio.)

I'm sorry, David, I did my best for you.

Craddock hands the radio to Rayburn.

DAVID

(Into radio.)

What? Your best? What are you doing?

CRADDOCK

(To Rayburn.)

This is an SO15 operation.

David reacts.

DAVID

(Into radio.)

Ma'am, what are you doing?

Craddock walks away. To David's anguish, he watches her exit through the cordons.

Music

10:24:03
DUR: 4'53".
Specially
composed.

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|

Vicky arrives with the female PC. Her desire to intervene on her husband's behalf starts building. David sees and it affects him.

Rayburn cuts in on the radio.

RAYBURN

(Into radio.)

David, let's try and stay calm, yeah?

David's too anguished to respond. As he sees Vicky approach.

RAYBURN (CONT'D)

(Into radio.)

David, are you receiving me?

DAVID

Vic, get away from here!

VICKY

Dave, they want me here.

DAVID

Get away!

Vicky nears.

DAVID

(Into radio.)

Just get Expo here, Louise, please, get me out of this thing.

RAYBURN

(Into radio.)

Stay still and keep your hands where we can see them.

DAVID

(Into radio.)

My hand is on the DMS. What's the matter with you? You blind?

RAYBURN

(Into radio, deadpan.)

No, David.

DAVID

(Into radio.)

I'm being set up! The people that did this to me they're the ones who killed Julia!

RAYBURN

(Into radio, deadpan.)

Okay, David.

David realises she doesn't believe him. No one does. He just sees a lot of hard-faced officers pointing their guns at him and green dots cover his chest.

DAVID

(Into radio.)

Louise, I know I betrayed your trust. I lied about Andy Apsted. But if I'd come clean I'd have been the fall guy and the people that really killed Julia would have gotten away with it. I didn't want to lie. I had to!

David's pleas hang in the air, and no one gives him any sympathy. Only Vicky -- who now slips the female PC and moves forwards a few steps.

VICKY

David, please, just do what they say!

The female PC tries to pull Vicky back gently but Rayburn stops her.

RAYBURN

(To female PC.)

She's fine.

The female PC backs off.

VICKY

David, you need help, please!

DAVID

Vic, I'm telling the truth!

The radio crackles.

CONTROL (O.S.)

(Out of radio.)

Trojan, Control.

SC019 OFC

(Into radio.)

Go ahead, Control.

CONTROL (O.S.)

(Out of radio.)

Message from SFC. Critical shot authorised.

SCO19 OFC

(Into radio.)

Received.

Guns raised and pointed towards David.

SCO19 OFC (CONT'D)

Line of fire, behind me.

Rayburn and Vicky step behind the officer.

David reacts.

DAVID

I know I lied, I hid things, but you have to understand I had nothing to do with Andy trying to kill Julia. Nothing to do with the bomb that killed her. I wanted to know who did it. I don't know who did it. It was Security Service, organised crime, terrorism, that's what I was trying to find out.

CUT TO:

10:25:44 INT. SECURITY SERVICE. OPERATIONS ROOM. SAME TIME. DAY

Hunter-Dunn studies the traffic camera images.

SURVEILLANCE OFFICER

Pictures up.

CONTROL (O.S.) (SCREEN)

(Out of radio.)

Trojan status six. Also an SO15 DS awaiting Silver to be, Status Six.

SHARMA (O.S.) (SCREEN)

(Into radio.)

Control, Silver seconds away.

Hunter-Dunn steps forward.

HUNTER-DUNN

Get me live with the Field.

SURVEILLANCE OFFICER

Sir.

DAVID (O.S.) (SCREEN)

(Into Radio)

I know you think I'm lying. You've got to listen to me.

HUNTER-DUNN
Any RT revealing what he's told
them so far?

SURVEILLANCE OFFICER
No, sir.

DAVID (O.S.) (SCREEN)
(Into Radio)
I had nothing to do with any of it.

HUNTER-DUNN
Get this blown up.

SURVEILLANCE OFFICER
Sir.

DAVID (O.S.) (SCREEN)
(Into Radio)
The conspiracy, whatever, to kill
Julia.

Hunter-Dunn continues to watch the screen
anxiously.

CUT TO:

10:26:05 **EXT. STAND-OFF LOCATION. CONTINUOUS. DAY**

Sharma arrives in an unmarked vehicle.

DAVID (O.S.)
(Into Radio.)
There was security pictures of St.
Matthews college. They knew about
the Home Secretaries itinerary.

Sharma moves to the front of the police lines,
taking command of the operation at the scene
(Silver Command).

SCO19 OFC (O.S.)
By me, Sir.

SHARMA
(Into radio.)
Silver, Status Six.

CONTROL (O.S.)
(Out of radio.)
Control, received.

RAYBURN (O.S.)
Boss.

SHARMA

Any idea what kind of explosive's
in the device?

RAYBURN

Not yet, no boss, and I wouldn't
hold much store in Budd's answers
either. It's been a stream of
bullshit since day one.

SHARMA

All right, Louise, I hear you but
let's try and lower the temperature
a bit.

Rayburn doesn't change her attitude but Sharma
sets about bringing an altogether calmer, more
measured approach to the situation.

SHARMA

What channel?

RAYBURN

Two.

SHARMA

(Into radio.)
David, Deepak Sharma, receiving?

DAVID

(Into radio.)
Receiving.

SHARMA

(Into radio.)
What can you tell us about the
PBIED?

DAVID

(Into radio.)
It resembles the device worn by
Nadia Ali during the First of
October attack.

SHARMA

(Into radio.)
How can you be so sure?

DAVID

(Into radio.)
I saw hers up close before it was
con-exed. The HE, the detonators,
the control unit. Mine appear
exactly the same.

SHARMA

(Into radio.)

But you understand our doubts here mate? Our inquiries have led us to the probability of an Inside Man within the Force who conspired in the security breaches necessary to assassinate the Home Secretary.

DAVID

(Into radio.)

I am not the Inside Man!

SHARMA

(Into radio.)

But here you are wearing the exact same PBIED employed by an active terror cell.

David absorbs that.

DAVID

(Into radio.)

This is how it happened, sir. I was contacted by Chanel Dyson...

Sharma indicates for Rayburn to write this down. She pulls out her pocket book and takes notes.

DAVID (CONT'D)

(Into radio.)

She set a trap, I was ambushed by Luke Aikens and put into this vest. To frame me. To point the finger away from Organised Crime.

Sharma absorbs that. He's got an instinct to believe David. Vicky looks very anguished by the whole scene.

Rayburn sees Sharma becoming less sceptical and cuts in to shoot that down.

RAYBURN

(Into radio.)

You keep asking us to believe you, David, and now you're telling us you're arranging a secret meeting with one of the suspects.

DAVID

(Into radio.)

I was trying to trace Andy Apsted's PSL rifle! It was supplied by, Luke Aikens. And it was his men that broke into my flat.

SHARMA

(Into radio.)

Why do you think that, David?

DAVID

(Into radio.)

I used a pistol I brought back from Afghanistan as bait. Luke knew all about it. Knew it had been tampered with.

Sharma and Rayburn react.

DAVID (CONT'D)

(Into radio.)

Look. Ask Vic's! She knows. She knows! She'll prove that I'm telling the truth.

Sharma looks reluctant. Rayburn looks opposed. Eventually Sharma beckons Vicky. Vicky approaches him.

DAVID (CONT'D)

(Into radio.)

Vicky will you tell them.

VICKY

(To Sharma.)

He's telling the truth. The pistol, someone tampered with the bullets, they replaced them with blanks.

SHARMA

How do you know this?

VICKY

After the Home Secretary died ... David tried to shoot himself.

Sharma is shocked. David watches the conversation desperately, can't hear but can read the body language.

VICKY (CONT'D)

But, look. Why would Dave try and shoot himself with a blank, unless he didn't realise the gun had been tampered with?

Sharma concedes the logic.

SHARMA

Thank you.

(Into radio.)

David, clearly we need to look into this further. But we're being told that you're suicidal and now here you are in a suicide vest.

DAVID

(Into radio.)

No, no, no! That's not it, that's not the point here!

SHARMA

(Into radio.)

Where's this pistol now, mate? You got it with you?

DAVID

(Into radio.)

No, Luke's men seized it before they fitted the vest. Look, forget the pistol, it's the blank rounds that are proof. I've still got them. They're hidden in my flat. Maybe you could pull DNA, prints from them that are gonna link it back to Luke's men...

RAYBURN

(Into radio, angrily.)

All this evidence you've kept hidden. We know you broke into Julia Montague's flat. Led me up the garden path on that one too...

DAVID

(Into radio.)

I am sorry about that, Louise, I had to. I couldn't risk what I found being common knowledge.

RAYBURN

(Into radio, angrily.)

Why, David, why couldn't you trust your colleagues?

CUT TO:

10:28:49 INT. SECURITY SERVICE. OPERATIONS ROOM. SAME TIME. DAY

DAVID

(Into radio.)

Because of the conspiracy. Because of the Security Service.

CUT TO:

10:28:52 EXT. STAND-OFF LOCATION. CONTINUOUS. DAY

DAVID
(Into radio.)
I found where Julia hid the compro-
mat.

CUT TO:

10:28:57 INT. SECURITY SERVICE. OPERATIONS ROOM. SAME
TIME. DAY

Hunter-Dunn and the surveillance team hear that
on the police channels.

Hunter-Dunn gestures to be given a satellite
phone. It's passed to him.

HUNTER-DUNN
Phone.

DAVID (O.S.)
The tablet.

SHARMA
(Into radio.)
Where is it, David?

DAVID
(Into radio.)
My flat, downstairs, in the
bathroom...

CUT TO:

10:29:04 EXT. STAND-OFF LOCATION. CONTINUOUS. DAY

DAVID (CONT'D)
(Into radio.)
...above a spotlight.

CUT TO:

10:29:06 INT. SECURITY SERVICE. OPERATIONS ROOM. SAME
TIME. DAY

Hunter-Dunn hears and passes it on via the
satellite phone.

HUNTER-DUNN
(Into satellite phone.)
Budd's flat. Downstairs bathroom.
Above a spotlight.

X
Music Ends
10:28:56
Music
10:28:57
DUR: 1'42".
Specially
composed.

CUT TO:

10:29:09 **INT. FAST CAR. CONTINUOUS. DAY**

Longcross is on the other end of the line, in the passenger seat, being driven at speed by a driver.

LONGCROSS
(Into satellite phone.)
Seconds away.

Longcross hangs up.

LONGCROSS (CONT'D)
(To Driver.)
Budd's flat. Turn right.

CUT TO:

10:29:15 **EXT. STAND-OFF LOCATION. SAME TIME. DAY**

SHARMA (O.S.)
(Into Radio.)
Do you give consent to search?

DAVID
(Into Radio.)
Yes, sir.

CUT TO:

10:29:19 **INT. SECURITY SERVICE. OPERATIONS ROOM. SAME TIME. DAY**

Hunter-Dunn waits tensely, watching the partial view on the monitor and hearing Sharma's radio call.

SHARMA (O.S.)
(Into radio.)
Control, Silver, I need a search team to David Budd's address immediately.

DAVID
(Into radio.)
Look at me.

CUT TO:

10:29:24 **EXT. STAND-OFF LOCATION. CONTINUOUS. DAY**

Sharma looks. David shows four fingers then changes his radio channel.

David mouths "Four"

CUT TO:

10:29:29 EXT. DAVID'S FLAT. CONTINUOUS. DAY

Longcross pulls up and jumps out of the vehicle.

CUT TO:

10:29:32 EXT. STAND-OFF LOCATION. CONTINUOUS. DAY

Sharma gets the message and switches to Channel 4.

CUT TO:

10:29:34 INT. SECURITY SERVICE. OPERATIONS ROOM. CONTINUOUS. DAY

Hunter-Dunn sees the action on the monitor:

HUNTER-DUNN

They're changing radio channels!

The surveillance team work quickly. Hunter-Dunn looking at the screen.

CUT TO:

10:29:39 EXT. DAVID'S FLAT. FRONT DOOR. CONTINUOUS. DAY

Longcross places a device on the door lock. Presses a button and then stands behind the wall.

CUT TO:

10:29:45 EXT. STAND-OFF LOCATION. CONTINUOUS. DAY

David speaks rapidly.

DAVID

(Into radio.)

Security Service may be monitoring this so do not share via any regular channels. Advise Search Team not to tamper with the spotlight, to hold back from entering the property.

CUT TO:

10:29:53 INT/EXT. DAVID'S FLAT. HALLWAY. CONTINUOUS. DAY

Small explosion. The lock is pushed through the door.

On Longcross. He turns and enters the flat.

He heads for the stairs.

10:29:56 **INT. SECURITY SERVICE. OPERATIONS ROOM.**
CONTINUOUS. DAY

The surveillance team tunes in just too late.

SHARMA (O.S.)
(Into Radio.)
Received.

HUNTER-DUNN
What's the message? What's Budd say?

SURVEILLANCE OFFICER
Sorry, sir, they're too quick for us.

Hunter-Dunn looks very worried.

CUT TO:

10:30:02 **INT. DAVID'S FLAT. DOWNSTAIRS BATHROOM.**
CONTINUOUS. DAY

Longcross hurries downstairs to the bathroom. He identifies the spotlight and moves towards it with a sense of anticipated success.

Longcross unscrews the spotlight. As he removes it from its housing in the ceiling, a small shower originates from the cavity above, showering Longcross's head and upper body with pepper spray. He cries out, splutter and choke, his eyes instantly red and streaming.

INTERCUT TO:

10:30:09 **EXT. DAVID'S FLAT. WALKWAY. CONTINUOUS. DAY**

The search team led by armed support arrive and race towards the door.

Longcross tries to stagger back up the stairs.

The search team race up the path towards the door.

They hear cries from inside and then Longcross

staggers out of the door into the fresh air.

SEARCH TEAM

Armed police! Get down on the
ground! Hands where I can see them.
Down on the ground! Search him!

Longcross falling to his knees and heaving.
Longcross looks up through streaming eyes to see
the armed officers' guns all trained on him.

OFFICER

Don't move!

Officer pats him down.

CUT TO:

10:30:29 **EXT. STAND-OFF LOCATION. CONTINUOUS. DAY**

Sharma hangs up his mobile phone.

David sees all this happen and watches, anxious
and desperate.

SHARMA

(Into radio.)
One in custody, matching e-fit of
Richard Longcross.

David looks relieved.

CUT TO:

X
Music Ends
10:30:39

10:30:41 **INT. SECURITY SERVICE. OPERATIONS ROOM. SAME
TIME. DAY**

Hunter-Dunn reacts.

HUNTER-DUNN

Fuck.

CUT TO:

10:30:43 **EXT. STAND-OFF LOCATION. CONTINUOUS. DAY**

Expo arrive in their vehicles. David watches
them alight, hopeful.

SHARMA

Hold Expo!

DAVID

(Into radio.)
They need to get this thing off me!

Music
10:30:46
DUR: 1'44".
Specially
composed.

SHARMA

(Into radio.)

I would if I could, mate, but you know the drill. There's a risk you'll trigger the device to take them with you.

DAVID

(Into radio.)

I don't want anyone here getting hurt! My hand's aching on this DMS!

Sharma and Rayburn look on at David's desperation. They feel a chink of sympathy.

David rubs his aching hand, the one gripping the DMS.

DAVID (CONT'D)

(Into radio.)

I want to talk to my wife.

Sharma and Rayburn hesitate.

DAVID (CONT'D)

(Into radio.)

It might be the last chance I get. Please.

Sharma nods.

SHARMA

(Into radio.)

Go set to set on 3.

Sharma changes the radio channel and passes the radio to Vicky. David changes the channel too.

SHARMA (CONT'D)

Press here when you want to talk.

Sharma gives her space.

DAVID

(Into radio, becoming very emotional.)

I've let you down, Vic, I know that, but on our children's lives I'm not a traitor and I had nothing to do with Julia's murder.

David weeps, struggling to control his emotions.

Vicky struggles with hers too, sobbing.

DAVID (CONT'D)

(Into radio.)

I'm sorry for what I've put you through. I'm sorry I've stopped being the man you married. I've tried to explain but part of me never wants to explain what the war did to me. Look I never wanted it to touch you or us but it has, I tried to stop it but I couldn't. I've failed as a husband and as a father and that's the worst thing, I'm sorry...

She can't take it any more.

VICKY

(To police.)

Help him! Why won't you help him!

They all look ashamed.

VICKY (CONT'D)

(To police.)

Please...

An Expo Officer comes forward to Sharma. He's of Far Eastern appearance.

EXPO OFFICER

Let me examine the device, sir.

SHARMA

(Beats. Nods.)

Okay.

VICKY

(To Expo Officer.)

Thank you, thank you!

David is relieved, it pulls him out of his anguish.

The SCO19 OFC indicates four of his team.

SCO19 OFC

Ballistic shields. With me.

Two of the SCO19 hold up ballistic shields and the other two plus the Expo Officer take cover behind. They all walk towards David as a group, with guns trained on David.

Everyone watches anxiously, with the carbines still trained on David's head.

X
Music Ends
10:32:30

Music
10:32:32
DUR: 6'53".
Specially
composed.

EXPO OFFICER

(To SCO19.)

Any sudden moves, any shout from me, take him out.

The SCO19 officers get to about 10 metres from David and hold this position.

SCO19 OFC

Hold.

The Expo Officer continues forward to David.

EXPO OFFICER

My name's Daniel Chung. I'm going to begin by examining this device.

DAVID

Thank you. I'm David.

EXPO OFFICER

David, remain perfectly still with your hands facing me. Apart from the dead man's switch, are there any other initiation devices?

DAVID

To the best of my knowledge, no.

EXPO OFFICER

David, keep pressure on the DMS. I need you to turn very slowly through 360 degrees so I can inspect the whole device.

David does a slow turn while the Expo Officer observes. It's incredibly tense till David returns to facing the Expo Officer.

EXPO OFFICER (CONT'D)

Thank you. I don't see any hidden initiation devices. Now I'm going to carry out a closer examination. Please remain completely still maintaining pressure on the DMS.

DAVID

I will.

The Expo Officer examines the DMS, tracks the wiring from it to the control unit.

Then he examines the clasps on the vest, sees the connectors and wiring to the control unit.

EXPO OFFICER

The co-ax wires across the clasps are wired into the Control Unit. I'm going to examine the control unit now. Please remain perfectly still for me, David, maintaining pressure on the DMS.

Very carefully, the Expo Officer uses a screwdriver to remove the cover of the control unit, exposing the internal circuitry that connects to the rest of the device.

EXPO OFFICER (CONT'D)

David, I've completed my examination, and now I need to confer with my colleagues. Stay here, remaining perfectly still and keep maintaining pressure on the DMS.

DAVID

No. Come back. Come back.

The Expo Officer retreats back behind the ballistic shields and falls back with SCO19. David looks very anguished, knowing what this must mean.

As this is happening, Sampson comes through the police cordons accompanied by a couple of senior uniformed officers.

Sampson proceeds through the cordon, till she reaches Sharma and Rayburn.

SHARMA

Ma'am.

RAYBURN

Ma'am.

SAMPSON

Great work on getting Longcross into custody.

SHARMA

Ma'am.

SAMPSON

Well done.

SHARMA

Budd's device appears to be the work of the original bomb-maker.

Sampson absorbs that.

The Expo Officer returns to the police line.
David watches as the Expo Officer gives a short
verbal report to Sharma and Sampson.

EXPO OFFICER

It's impossible to tell if he put
it on himself or someone did it to
him. I read the report on the 1/10
device. This is equally
sophisticated.

SAMPSON

Can it be defused?

EXPO OFFICER

I can try but there's an extremely
high risk of detonation.

David sees the body language and looks
anguished.

DAVID

(Into radio.)
What's happening?

Sampson gestures for Sharma to hand over his
radio, which he does hesitantly.

SAMPSON

(Into radio.)
This is Anne Sampson, David. Tell
us, are there other bombers at
large?

DAVID

(Into radio.)
Not that I know of...

SAMPSON

(Into radio.)
Are further attacks planned?

David reacts.

DAVID

(Into radio.)
I don't know...

SAMPSON

(Into radio.)
Who built the device you're
wearing?

DAVID

(Into radio.)

Ma'am, this wasn't my doing. I don't know who built it...

David looks desperate. Sampson eyes him from a distance. David sees how cold and calculating she appears. Sampson hands the radio back to Sharma. David looks very worried now.

SAMPSON

(To Sharma and Rayburn.)

We've got no idea of the power of the device or how long he can hold the DMS. Added to which Budd's got a history of deception and is highly likely to be the Inside Man who's enabled this conspiracy. Get everyone to pull back outside the cordons and then we'll re-spin the wheel.

Sharma is shocked. He hesitates.

SAMPSON (CONT'D)

Deepak.

SHARMA

Ma'am.

(Generally.)

Everyone pull back!

Sampson leads a retreat.

SC019 OFC

Pull back.

He picks out Vicky. Their eyes meet for the last time.

VICKY

David.

David sees the police line falling back.

He knows this is the end game.

DAVID

Please!

Vicky is very upset.

Sampson puts an arm round her.

SAMPSON

Mrs Budd...

DAVID

I'm innocent! Please! You're
killing me!

David's pleas fall on deaf ears.

SAMPSON

Pull back to a safe distance
please.

DAVID

(Mouths.)
I love you.

Sampson guides Vicky away.

Sharma falls back with Rayburn. They whisper.

SHARMA

See what she's up to? All the
easier to pin everything on David
when he's dead. She's the one with
links to Luke Aikens.

Sharma and Rayburn are both very troubled.
David sees the end game unfolding in front of
him -- the police personnel dropping back, SC019
forming a front line that's also retreating but
keeping their carbines trained on him, the green
dots all over him, Vicky distraught being
ushered away by Sampson.

SAMPSON

Quick as you can.

DAVID

(Into radio.)
If I stay put, she'll order the
shot. If I run, she'll do the same.

Vicky sees all this. Distraught, she makes a
decision.

Slipping away from Sampson, Vicky sprints back
through the police line.

SAMPSON

No! Stop! Stop her!

Vicky runs through the line and sprints towards
David, deliberately on a line between him and
SC019 so the green dots are all over her back.

DAVID

Vicky, No!

Vicky reaches David and turns around to face the police lines, green dots all over her. The dots quickly migrate to David as SCO19 adjust their aim.

SAMPSON

Hold fire! Hold fire!

Everyone waits. Tension racks up.

DAVID

Vic, it's too dangerous. That's Charlie and Ella losing the both of us.

VICKY

I believe you, Dave, I believe that you're innocent. This gives you a chance to prove it.

SCO19 OFC

(Into radio.)

Trojan to TFC, subject's wife now in close proximity to device.

TFC (O.S.)

(Out of radio.)

Trojan, TFC: SFC rescinds Critical Shot.

SCO19 OFC

Off aim!

SCO19 go "off aim", ie aiming weapons slightly off the target but ready to respond instantly if anything changes.

Everyone is unsure what to do now. Sharma and Rayburn are pleased. Sampson is very troubled.

David and Vicky are extremely tense, but in it together.

DAVID

(Into radio.)

Budd to Sampson.

SAMPSON

(Into radio.)

Sampson.

DAVID

(Into radio.)

I'll lead you to the evidence that
proves I'm telling the truth.

SAMPSON

(Into radio.)

Stay where you are.

Tense stand-off.

VICKY

What now?

DAVID

Stay close. We walk.

David turns around and starts to walk away from
the police line. Vicky follows close behind.
They keep looking at each other.

SAMPSON

(Into radio.)

David! David! David!!

David and Vicky keep walking. Sampson has got no
choice.

SAMPSON (CONT'D)

(Into radio.)

Mobile containment -- 100 metres
rolling cordon.

SCO19 OFC

Red team with me.

SAMPSON

Get traffic control in place to
create a safety corridor.

SHARMA

Ma'am.

David and Vicky walk. Police vehicles in front
of them start to move, creating a rolling
cordon. Police vehicles behind do the same, with
SCO19 forming up into a moving phalanx on foot.

SHARMA (CONT'D)

(Into radio.)

Help us out here, mate. Where are
you going?

DAVID

(Into radio.)

My flat. Long walk ahead.

David and Vicky keep walking, the rolling cordon keeping up with them.

CUT TO:

10:39:14 INT. HOME OFFICE. CONFERENCE ROOM. LATER THAT DAY. DAY

Mike and Sampson watch rolling TV news of the event continuing:

SUSAN RAE (V.O.)

(News report.)

The incident began earlier this morning with reports of a man wearing a suicide vest causing a disturbance in Saltmarsh Street. Specialist Firearms Officers of the Metropolitan Police's counter terrorism unit SC019 attended the incident within a few minutes and the area was closed to the public. (Plays on in background, under) The incident moved to Pope Square and surrounding streets were cordoned off. A Metropolitan Police spokesperson stressed that due to the prompt and professional response of SC019, no members of the public were harmed. To bring you up to date on the most recent breaking news, the identity of the suicide bomber has been confirmed to be Police Sergeant David Budd, a Principal Protection Officer to late Home Secretary Julia Montague. We now cross live to our Security Correspondent, Frank Gardner.

X
Music Ends
10:39:25

MIKE

You had the whole situation locked down.

SAMPSON

We've got an innocent civilian in harm's way and Budd claims to be leading us to crucial evidence. He's making for his home address. Armed units are in situ and residents are being evacuated. Air Ops are also conducting neighbourhood surveillance for possible associates. So far none detected.

MIKE

Then who's he working with?

SAMPSON

We've established a link to Andrew Apsted, the Thornton Circus sniper.

MIKE

I see.

(Sees figure approaching.)

Ah.

Sampson turns on Mike's look to see Hunter-Dunn being shown towards the Conference Room by the PPS.

Frank Gardner's News report plays in background under.

FRANK GARDNER (V.O.)

(News report)

The dramatic pictures you're watching here being provided by a news helicopter and news cameras following the so-called , Mobile Containment, set up by the Metropolitan Police which has been moving from Central London southwards since they left Pope Square earlier today. Wearing a suicide vest is Police Sergeant David Budd, accompanied by his wife, Victoria Budd. We understand that Sergeant Budd is cooperating fully with the Metropolitan Police and has been in constant communication with them since this incident unfolded. We also understand that Sergeant Budd's wife is accompanying him of her own free will. This is not a hostage situation. However the Metropolitan Police are remaining tight-lipped regarding the exact nature of the incident we're observing. A senior counterterrorism officer I was able to speak to earlier refused to disclose whether Sergeant Budd was believed to have constructed the suicide vest himself and also refused to speculate on Sergeant Budd's motives. What we do know is that Sergeant David Budd is a serving officer with RaSP, the Royalty and Specialist Protection Branch of the Metropolitan Police,

and his most recent duties involved serving as Principal Protection Officer to Julia Montague who died following injuries sustained in the terror attack at St. Matthew's College. What we don't know is whether Sergeant Budd was on duty that day and played any role in the Home Secretary's protection detail before, during or after her assassination. As you can see, Budd is wearing what appears to be a suicide vest, a PBIED, a personborne improvised explosive device, and you may also be able to make out a device in his left hand with wires running to the suicide vest. The device in his left hand is believed to be a type of trigger known as a dead man's switch. It's so called because it's designed to detonate the device if pressure is removed from the trigger, for example if the bomber loses consciousness or is killed. To repeat, the Metropolitan Police have refused to comment on how or why Police Sergeant David Budd is wearing this device. What they have confirmed is that he and his wife are en route to a South London address...

SAMPSON

You never said you were including the Security Service.

MIKE

Anne, Anne, we're all in this together.

Enter Hunter-Dunn with the PPS.

SAMPSON

Stephen, you may be interested to hear my officers have taken into custody a male suspect matching the e-fit of "Richard Longcross". And we're currently exploring a number of lines of inquiry in association with the suspect such as places of work and seizure of communications devices.

HUNTER-DUNN

(To Mike.)

I can neither confirm nor deny the suspect's identity but what I can confirm is that the requisite authorities apply which render his actions lawful. He should be released immediately.

SAMPSON

(To Mike.)

There are certain actions for which there are no lawful authorities, one being the assassination of a democratically elected secretary of state.

MIKE

Anne, please, cool heads and cooperation.

SAMPSON

This "cooperation" is it due to Budd's compromising material giving you both so much to lose that you never want its existence revealed? Because it would show the hand of the Security Service in a failed coup, and, despite your convincing assurances that the Home Office's role in Julia Montague's death was purely accidental, I wonder if the public will be equally convinced?

MIKE

OK, Anne, I think it's best if Stephen and I continue without you.

SAMPSON

(To both, angry.)

A woman was murdered. A crime was committed. My officers will investigate.

Exit Sampson.

MIKE

Thanks.

And the others exit.

HUNTER-DUNN

I've sought a court order for my officer's release.

MIKE

Good.

Mike indicates the TV screen.

MIKE (CONT'D)

Budd claims to hold crucial evidence.

Hunter-Dunn becomes as uneasy as Mike.

MIKE (CONT'D)

He was working with the Thornton Circus sniper.

HUNTER-DUNN

Andrew Apsted was a disturbed, embittered war veteran. Not only does Budd fit the same profile, he possessed all the inside know-how to overcome Julia's security.

They both appreciate the get-out-of-jail card.

MIKE

No wider conspiracy involved. Look no further for Julia's assassin.

Their hard gaze drifts back to David on the TV.

FRANK GARDNER (V.O.)

(News report ends.)
...and an evacuation is taking place.

CUT TO:

10:42:29 **EXT. STREET OUTSIDE DAVID'S FLAT/WALKWAY. LATER THAT DAY. DAY**

A police cordon is already in place, keeping back vehicles and pedestrians. Armed officers are in position at the far cordon.

Rayburn watches it all happen.

Rayburn runs back to join Sharma.

Rayburn watches as the rolling cordon appears at the end of the street, the group leading David and Vicky.

VICKY

How are you doing?

Music
10:42:19
DUR: 9'55".
Specially
composed.

DAVID
My hands in spasm.

They both look very nervous.

David and Vicky go up onto the walkway.

CUT TO:

10:43:21 **EXT. DAVID'S FLAT. WALKWAY. CONTINUOUS. DAY**

David and Vicky approach the flat. David spots armed officers on rooftops overlooking them, rifles trained.

DAVID
You need to go inside.

The front door is taped over with police tape and there's a notice that it's a crime scene.

DAVID (CONT'D)
It's okay. It's completely safe.
Cupboard in the kitchen. There's
some rope.

VICKY
Rope? What for?

DAVID
And a spade.

Vicky heads inside. Vicky appears holding the rope and spade.

CUT TO:

10:44:01 **EXT. CEMETERY. MOMENTS LATER. DAY**

With rope tied round a street lamp, Vicky lowers herself over the wall down into the cemetery below. David looks over the wall and drops the shovel.

CUT TO:

10:44:06 **EXT. CEMETERY. MOMENTS LATER. DAY**

Vicky digs a hole with the shovel, getting down to some black plastic.

VICKY
There's something down here, like a
black plastic bag.

DAVID
That's it, Vic.

CUT TO:

10:44:20 **EXT. STREET OUTSIDE DAVID'S FLAT. MOMENTS LATER.**
DAY

Watched by an armed officer Vicky climbs over the wall. Vicky holds up the soil-coated black plastic bag. Sharma and Rayburn are all still in place.

DAVID
(Into radio.)
This is the evidence. The original tablet containing the compro-mat. It'll prove the Security Service was involved. The blank rounds that were smuggled into my pistol. They'll prove Organised Crime were too.

SHARMA
(Into radio.)
Send Vicky to us with the evidence.

Vicky hesitates.

VICKY
If I go, they can shoot you.

David hesitates. His hand is aching.

DAVID
(Into radio.)
I don't know how much longer I can hold the DMS. This vest is crucial evidence. The others all got blown up. If forensics got a chance to examine this, it might lead us back to the bomb maker. Prevent further attacks.

Sharma weighs that up. It's very tempting.

RAYBURN
He's bargaining, boss, he's playing you.

SHARMA
Or he's giving us the chance to crack this case.

DAVID

(Into Radio.)
I'll send Vicky to you with the
evidence...

VICKY

No, Dave, don't fall for it.

DAVID

(Into radio.)
...If you give me a chance to
defuse this.

SHARMA

(Into radio.)
How do you know I'll keep my side?

DAVID

(Into radio.)
I've been a soldier, I've been a
copper. You get to spot a bloke
whose word's his bond.

Sharma accepts that. It's true.

SHARMA

(To Expo Officer.)
You happy to let him try?

EXPO OFFICER

I wouldn't say "happy".
(To colleagues.)
Robot.

The Expo Officer approaches David and Vicky with
the tool kit.

DAVID

Vicky.

Daunted, Vicky lingers, knowing this could be
the last time they'll be together.

DAVID (CONT'D)

How are things with your boyfriend?

VICKY

All right.

DAVID

You deserve to be happy.

She sniffs back tears.

The Expo Officer lays the tool kit near David
and lays out the instruments.

The EXPO team prepare the Robot.

EXPO OFFICER

I've laid out what you'll need. The robot's coming up to you so I can talk you through it.

DAVID

Thank you.
(To Vicky.)
Go.

Accompanied by the Expo Officer, Vicky tears herself away and walks towards the police line with the black plastic bag.

The robot trundles towards David.

DAVID (CONT'D)

(Into radio.)
Question for DCI Sharma.

SHARMA (O.S.)

(Into radio.)
Go ahead.

DAVID

(Into radio.)
Is Longcross talking yet?

SHARMA

(Into radio.)
I don't know.

DAVID

(Into radio.)
It'd help, sir, if I knew this hadn't all been in vain.

SHARMA

(Into radio.)
We'll get back to you on that.

Rayburn hears that.

RAYBURN

To me, Vicky.

Rayburn takes the bag off her.

RAYBURN (CONT'D)

(To Vicky.)
Thanks.
(To Sharma.)
I'll get an update on Longcross.

Exit Rayburn.

The robot arrives by David, its cameras pointing right at him. The live audiovisual feed comes through to the Expo Officer's tablet.

EXPO OFFICER

(Via link.)

We've got picture. Can you hear me?

DAVID

(Via link.)

Receiving. Get Vicky away. She shouldn't have to watch.

Sharma indicates to female PC.

SHARMA (O.S.)

Mrs Budd.

Distraught, Vicky is led away.

David kneels in front of the robot.

DAVID

(Via link.)

I'm not going to manage with one hand.

EXPO OFFICER

(Via link.)

We'll start by freeing your left hand. You'll see a set of scissors. Use it to divide the tape over your thumb creating two loose ends.

David picks up the scissors and, girding himself, taking a big breath, he cuts through the tape to free his thumb, keeping his thumb pressed hard on the button while peeling back the two free ends of tape.

EXPO OFFICER (CONT'D)

(Via link.)

Next you'll see a non-ferrous spacer. It looks like one of the pieces in a game of draughts.

David selects the spacer.

EXPO OFFICER (CONT'D)

(Via link.)

Slip the spacer under your thumb being sure to maintain pressure on the DMS trigger.

Now David gets very tense, his fingers trembling. David slips the spacer under his thumb.

EXPO OFFICER (CONT'D)

(Via link.)

Being sure to maintain pressure, roll your thumb through 90 degrees so you can fold one of the free ends of tape down onto the spacer...

Now David gets really trembly. He rolls his thumb on to its side, creating space for one end of duct tape to be pressed down on to the spacer.

EXPO OFFICER (CONT'D)

(Via link.)

The next stage is to roll your thumb in the opposite direction, over the piece of tape you've just secured, maintaining pressure, so that you can fold the other free end of tape to the spacer.

David rolls his thumb and presses the other bit of duct tape down.

EXPO OFFICER (CONT'D)

(Via link.)

If you're sure the tape is secure, you'll be able to remove your thumb.

David stares at the DMS. This is a massive moment of great fear and peril. He lifts his thumb. The tape holds. Massive relief all round.

EXPO OFFICER (CONT'D)

(Via link.)

Well done, David. I'd suggest applying another couple of loops of tape to get the spacer one hundred per cent secure.

David takes a roll of tape, wraps it repeatedly round the DMS and then cuts the tape with scissors.

EXPO OFFICER (CONT'D)

(Via link.)

David, normally the best approach is to neutralise the power source. But remember with the 1/10 device,

Fort Halstead found it was rigged with multiple booby traps. When the power was cut, the control unit triggered the detonators.

DAVID

(Via link.)
I'm convinced this is the same kind of device.

EXPO OFFICER

(Via link.)
Then you're gonna have to neutralise the control unit itself. I've already removed the cover successfully, but there may be hidden trip wires.

David moves right up to the robot's camera.

EXPO OFFICER (CONT'D)

(Via link.)
Thanks, mate, that's giving us a good view.

DAVID

(Via link.)
Now, what do you suggest?

EXPO OFFICER

(Via link.)
I doubt a device like this will be neutralised by cutting a wire. A shunt might work.

DAVID

(Via link.)
Hence the croc clips and cable?

EXPO OFFICER

(Via link.)
Yes.

David takes the crocodile clips that are joined by a wire.

DAVID

(Via link.)
I can see a pair of relay blocks serving the detonators. I'm going to shunt between the two.

Massive tension. David's hands are shaking. He connects one crocodile clip to one block.

David connects the second crocodile clip to the

second block.

DAVID (CONT'D)

(Via link.)

Right. I'm gonna disconnect the power supply.

Then he picks up a set of wire-cutters.

David looks forlorn. Sharma feels for him. Then David gathers himself.

DAVID (CONT'D)

(Via link.)

I'm cutting the first wire.

He puts the jaws of the wire cutters across the cable from the power source to the Control Unit.

David closes his eyes. He squeezes the handles of the wire-cutters. The jaws snip through the cable.

Relief all round.

EXPO OFFICER

(Via link.)

Put some tape over the ends.

David tapes up the wire.

DAVID

(Via link.)

Question for DCI Sharma.

SHARMA (O.S.)

(Via link.)

Go ahead.

DAVID

(Via link.)

Any news on Longcross?

Sharma checks his phone. A text message from Rayburn: Longcross released by court order. Sharma is devastated.

DAVID

(Via link.)

(Off Sharma's hesitation.)
Sir?

SHARMA (O.S.)

(Via link.)

I'm very sorry, David. He had to be released.

|
|
|
|
|
X
Music Ends
10:52:14

DAVID

(Via link.)

Is that it? They just get away with
it scot free?

Sharma can't look him in the eye.

DAVID (CONT'D)

(Via link.)

I'm gonna cut the second wire.
Everyone should get as far back as
possible.

SHARMA

(Generally.)

Everyone back. Take cover.

SCO19 OFFICER

Fall back.

Everyone takes cover.

David stands ready to cut the wire.

DAVID

Get everyone right back.

ARMED OFFICER (O.S.)

Move back. Move back.

David turns.

DAVID

Get right back

ARMED OFFICER.

Get back. All of you move.

David looks ahead. See Sharma at end of passage.

DAVID

Okay...

David closes his eyes. Rapid breathes. He opens
his eyes and then cuts the wire.

He gives a rapid beat of relief and then sprints
hard to the wall, disappearing out of sight of
SCO19's weapons.

SHARMA

After him!

CUT TO:

Music

10:54:30

DUR: 0'34".

Specially

composed.

|
|
|
|
|

10:54:32 **EXT. DAVID'S FLAT. WALKWAY. CONTINUOUS. DAY**

David sprints over the walkway, grabs the lamp post and vaults over the wall before the snipers can react.

OFFICER (O.S.)

Go! Go! Go!!

A few seconds later SCO19 and Sharma arrive. They look down into the cemetery and see the suicide vest abandoned on the ground and absolutely no sign of David.

Sharma gasps with anger and frustration.

CUT TO:

10:54:51 **INT. SECURITY SERVICE. OPERATIONS ROOM. MOMENTS LATER. DAY**

The surveillance team listen in to police radio communications.

SHARMA (O.S.)

(Into radio.)

No obs on Budd in the graveyard.

Widen the search. Lock off all surrounding roads.

Hunter-Dunn looks extremely worried. His phone sounds. The caller ID is Mike Travis.

FEMALE (O.S.)

(Into radio.)

Negative no obs.

MALE (O.S.)

(Into radio.)

Negative. We lost him.

Reluctantly, he takes the call.

HUNTER-DUNN

(Into phone.)

Minister.

INTERCUT WITH: X

10:55:04 **INT. HOME OFFICE. JULIA'S OFFICE. SAME TIME. DAY**

Mike is very anxious.

MIKE

(Into phone.)

Where's Budd?

Music Ends
10:55:04

HUNTER-DUNN

(Into phone.)
I'm afraid I don't have that
information at this time.

MIKE

(Worried beat. Into phone.)
What's he up to?

HUNTER-DUNN

(Into phone.)
In all probability he's fleeing
from justice.

MIKE

(Into phone.)
And what if he's not?

Hunter-Dunn has no answer, frustrated.

Mike is very worried.

CUT TO:

10:55:23 **INT. CHANEL'S PENTHOUSE. THAT NIGHT. NIGHT**

David POV, in the dark. We're not sure where he
is.

Then a light comes on from inside the penthouse,
and Chanel lets herself in. She looks on edge,
very nervous. She immediately lights a cigarette
and comes out onto the balcony to smoke it. Not
seeing David, she takes a stress-relieving drag
looking out over the lights of London.

David steps out onto the balcony.

DAVID
That'll kill you.

Chanel jumps.

CHANEL
Oh My God!

DAVID
So would a suicide vest.

CHANEL
Oh, my God. You're okay.

DAVID
Like you give a shit.

Music

10:55:44
DUR: 0'14".
Specially
composed.

|

|

|

|

X

Music Ends
10:55:58

CHANEL

(Guilty.)
I don't...
(Trails off. Contrite.)
I don't even know what to say to
you. I'm so sorry.

DAVID

Cooperate, you'll get immunity,
witness protection. You'll be out.

CHANEL

I can't do that.

We see that Chanel would really like a way out
of her life.

DAVID

You're gonna phone Luke. You're
gonna tell him the Inside Man's
gonna talk. He's gonna want to
silence him. He's gonna lead me
straight to him.

CHANEL

Isn't Luke going to find that a bit
suspicious?

DAVID

It's what you did to me.

The final dig pricks her conscience again, makes
her even more remorseful.

DAVID (CONT'D)

It's the only way to prove I'm
innocent.

With trepidation, she visibly signals her
cooperation.

CUT TO:

10:56:30 **EXT./INT. STREET/CHANEL'S CAR. LATER THAT NIGHT.
NIGHT**

David sits at the wheel of Chanel's car. Chanel
sits beside him, nervous as hell.

A few beats later, Luke accompanied by his two
 heavies, comes out of a building and heads for
the Range Rover

LUKE

I'll drive.

Music

10:56:23
DUR: 2'11".
Specially
composed.

David lets it get nearly out of sight and hits the gas in pursuit.

David is grim faced, fully focussed on his mission.

CUT TO:

10:57:19 **EXT. CRADDOCK'S HOUSE. LATER THAT NIGHT. NIGHT**

The Range Rover is pulled up in front of an extremely nice house. Luke, accompanied by one of his heavies, waits.

Chanel's car rolls up a safe distance from the house. David kills the engine.

DAVID

Stay put.

Exit David. David makes his way down the street hidden in the shadows.

CUT TO:

10:57:48 **EXT. CRADDOCK'S HOUSE. CONTINUOUS. NIGHT**

A figure comes out of an upmarket house, remote-opens the garage.

Luke heads towards the figure.

LUKE

Are you off somewhere?

And in the garage light we see it's Craddock.

From a hidden vantage point, David is stunned. Luke and his heavies approach her quickly.

She's instantly intimidated.

CRADDOCK

None of your business. Talking of which...

LUKE

I pay for results. Budd is still out there. It's a basic rule, Lorraine: if you're gonna frame someone, you make it a dead bloke.

CRADDOCK

That's hardly my fault.

LUKE

No. But it's made you nervous.
(Nervous enough to talk).

Tense stand-off. Craddock is genuinely scared but keeps her composure.

David bursts out of the darkness, attacking the heavy from behind. The first he fells with a kidney punch, making him drop to the ground and roll around in agony, stealing his gun at the same time as seeing and pistol whipping him which knocks him out cold.

David holds the gun on Luke.

DAVID

On your knees, hands on your head.

LUKE

Are you fucking joking?

David fires a shot that whistles past Luke's head, just clipping his ear. It bleeds. Luke is shitting himself but tries to look defiant.

At the sound of the gunshot, Chanel jumps, Craddock steps forward,

CRADDOCK

Stand down Sarge, that's an order.

DAVID

I know about you two.

He points the Gun at Luke.

DAVID (CONT'D)

On Your knees.

Luke drops to his knees.

DAVID (CONT'D)

Hands.

Luke doesn't raise his hands.

One of the SAs keys her phone to dial 999 and retreats to safety.

DAVID (CONT'D)

Hands.

David looks like he means it. Luke raises his hands.

X
Music Ends
10:58:34

In response to the gunshot, a light comes on in the upstairs window of the neighbouring house. The neighbour peers out, looks alarmed, takes out a mobile (to call 999) and drops back out of sight.

DAVID (CONT'D)

Did you kill her?

Luke maintains a defiant silence. David's eyes burn with revenge.

DAVID (CONT'D)

Did you kill Julia?

Chanel gets out of the car.

CRADDOCK

David, don't do this...

DAVID

Tell me.

LUKE

(Beats.)

It was business.

David fights to control his emotions, his hand shakes on the gun, he starts to hyperventilate. Enter Chanel, breathless from running (having heard the shot). She takes in the scene.

CHANEL

David, don't!

Luke reacts to Chanel, realising she's turned on him. He eyes her with disgust. David keeps his eyes on Luke.

DAVID

Why?

LUKE

Just good for business. It's nothing personal.

David reacts.

DAVID

"Nothing personal."

David looks like he's about to pull the trigger.

CRADDOCK

David, don't.

Music

10:59:10

DUR: 1'04".

Specially
composed.

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David's hand shakes. He lets out a low moan.
Luke fears the worst. David's agonies climax as
he lets out a groan of anguish and then he pulls
the trigger, deliberately missing Luke narrowly.
Luke gasps with relief.

DAVID

(To Luke.)

Don't look at me.

(To Craddock.)

Call this in before I change my
mind.

Craddock hesitates.

DAVID (CONT'D)

It's over.

Police sirens approach from the distance.

Craddock accepts that. She pulls out her phone,
keys a saved number.

CRADDOCK

(Call answered. Into phone.)

Chief Superintendent Craddock. I
need a firearms unit to my home
address right away please.

CUT TO:

11:00:08 **INT. SO15. VIEWING ROOM. LATER THAT NIGHT. NIGHT**

David watches on a live feed accompanied by an
armed officer watching over him.

X
Music Ends
11:00:14

On screen, Craddock and her Solicitor wait in
the interview room in silence.

Enter Rayburn. Awkward beat between her and
David.

RAYBURN

We've got prints back on your blank
rounds. They match known associates
of Luke Aikens.

David signals his vindication to Rayburn.

RAYBURN (CONT'D)

Why didn't they just steal your
gun?

DAVID

Straight away I'd've known they'd
been in my flat. They were trying

to frame me. Suppose they couldn't take the chance of leaving me with live rounds.

Her scepticism wavers. And she dismisses the officer standing outside.

RAYBURN

Cheers.

And closes the door.

Enter Sharma and SO15 Officer 1, taking seats opposite Craddock.

Rayburn believes him. She puts out her hand.

RAYBURN (CONT'D)

Great work, mate.

SHARMA (O.S.)

(Live feed.)

SO15 recorded interview with Chief Superintendent Lorraine Craddock by DCI Sharma.

David shakes her hand, another awkward beat, but their relationship mended.

They take a seat in front of the Live feed.

Sharma refers to his folder.

SHARMA (CONT'D)

(Live feed.)

Describe the nature of your relationship with Luke Aikens.

CRADDOCK

(Live feed.)

For some years I've disclosed sensitive information on... on police operations that might threaten his criminal activities.

David watches the Live feed closely.

SHARMA (O.S.)

What information did you disclose regarding the Home Secretary?

CRADDOCK

Her itinerary the day of the Thornton Circus attempt on her life.

Music

11:01:45

DUR: 3'44".

Specially composed.

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SHARMA (O.S.)

Which Aikens passed to Andrew Apsted?

CRADDOCK

Luke recruited Apsted. He armed him and used one of his captive businesses to enable Apsted to access Pascoe House as a tradesman.

SHARMA

And the St. Matthew's attack that resulted in the Home Secretary's death?

CRADDOCK

Her itinerary. Her security plans and procedures. Luke was able to plan steps to overcome all of them.

SHARMA

What motivated Aikens to induce you to disclose this information?

CRADDOCK

Luke found out Julia Montague was planning to transfer powers to the Security Service which would give them an upper hand, more of an upper hand against organised crime. They're harder to contact, more shadowy. Therefore... harder to bribe and blackmail.

SHARMA

Unlike corrupt officers such as yourself.

CRADDOCK

Aikens needed policing to stay with an organisation he could manipulate.

SHARMA (O.S.)

Is there any connection with you appointing David Budd as the Home Secretary's PPO?

CRADDOCK

Yes. So he'd make the perfect fall guy.

SHARMA

And the Heath Bank attack. Did you provide the confidential information on PS Budd's family?

CRADDOCK

No, never, I'd never do anything like that to one of my team...

That gets a major reaction from David and Rayburn.

RAYBURN

If she didn't do it, who did?

David ponders intently.

SHARMA (O.S.)

Lorraine Craddock, I will now be seeking the authority of the Crown Prosecutor to charge you with the following offences: malfeasance in a public office; conspiracy to murder...

David has a light-bulb moment.

DAVID (OVERLAPPING)

There's one other person in this whole conspiracy that knew about my kids...

David exits. Rayburn reacts.

And the live feed concludes.

SHARMA

Interview terminated.

Exit Sharma. Stay on Craddock. Gently weeps.

CUT TO:

11:04:58 **EXT. LONDON STREETS. MONTAGE.**

Open on statue of justice.

News reports roll. Overlapping.

FRANK GARDNER (V.O.)

Ten days since the assassination of Julia Montague, the Metropolitan Police have announced a significant breakthrough in their inquiry.

SUSAN RAE (V.O.)

The Metropolitan Police Counter Terrorism Branch, SO15, have made a number of arrests. Raids are continuing across the London Area.

JUSTIN WEBB (V.O.)
Arrests include a man in his 30s
who is said to be known to police
and a woman in her 50s also said to
be known to police.

MISHAL HUSAIN (O.S.)
Downing Street and the Home Office
have welcomed the police
breakthrough in investigating the
Home Secretary's assassination. A
Home Office spokesman said it was
too early to make any further
comment.

CUT TO:

11:05:16 INT. SO15. LOBBY. NEXT DAY. DAY

David waits tensely. Sharma appears.

SHARMA
David. Good to go.

David follows Sharma.

X
Music Ends
11:05:29

CUT TO:

11:05:33 INT. SO15. VIEWING ROOM. MOMENTS LATER. DAY

David watches the live feed from the interview
room with Sharma.

RAYBURN
The DIR is recording.

In the interview room Rayburn and SO15 Officer 2
wait. Nadia and her solicitor.

Nadia is seated facing Rayburn.

RAYBURN (CONT'D)
Nadia, I'd like to start by asking
you about David Budd. Did you have
any information regarding his
children?

NADIA
No. Why are you asking me this?

RAYBURN
Nadia, we've had significant
breakthroughs in our inquiry.
There's only one piece of the
puzzle left. And that's you.

Nadia reflects. She weighs up whether to deny or confess, which appeals to her ego most.

RAYBURN (CONT'D)

And maybe you're just an innocent victim in all of this, the pawn controlled by the real masterminds...

That wounds Nadia's ego.

NADIA'S LAWYER

You can say "No comment".

RAYBURN

Is that true? Are you just a victim?

David leans in closer to the monitor.

NADIA

David Budd made the same mistake. He thought so little of me he showed me pictures.

RAYBURN

What do you mean "thought so little of you"?

NADIA

To him I was a weak woman. I remembered everything he told me about his children. Their names. Their ages. From prison I was able to inform my organisation.

RAYBURN

So they could launch an attack on his children's school?

NADIA

Yes.

David reacts.

RAYBURN

There's another finding I'd like to put to you. We've been able to examine the Person-Borne Improvised Explosive Device David Budd was forced to wear. Forensic examination of the control unit circuitry detected deposits of your DNA and your fingerprints. Why would that be?

Music

11:06:56
DUR: 2'56".
Specially composed.

NADIA

Because I built the device.

Everyone is stunned. Nadia continues, brazen, enjoying the power.

NADIA (CONT'D)

I built all the bombs. You all saw me as a poor, oppressed Muslim woman. I am an engineer. I am a Jihadi.

RAYBURN

Which bombs?

NADIA

The one used to kill the Home Secretary, the one used to kill police officers at Heath Bank School, the one I wore on the 1st of October.

Rayburn shows Longcross's e-fit.

RAYBURN

So you're telling us this man didn't supply the bomb to your husband?

NADIA

I invented that story because Police Sergeant Budd was so eager to believe it. And so stupidly eager to believe me.

David reacts with bitterness and guilt.

RAYBURN (O.S.)

You made that up to mislead our inquiry?

NADIA

How easy that was. You are all so easy... So desperate to believe what you want to believe.

SHARMA (OVERLAPPING)

It wasn't just you, mate, we all fell for it.

RAYBURN

Who planted the device at St. Matthew's College, the one that killed the Home Secretary?

NADIA
Non-believers. Criminals.

RAYBURN (O.S.)
Luke Aikens?

NADIA
Yes.

RAYBURN (O.S.)
Why did you conspire with non-believers?

NADIA
For money. Money to build more bombs and buy more guns and spread the truth to our brothers and sisters throughout the world. So that the world could be convinced that we had put a sword through the heart of the British Government.

Nadia looks triumphant. Rayburn wants to take her down a peg.

RAYBURN
You failed to detonate your own PBIED on the First of October rail attack. You couldn't go through with it.

NADIA
But look how I have atoned. I have helped the cause a thousand times more.

David is haunted and sickened by Nadia's triumphant expression.

CUT TO:

11:09:48 INT. NEW SCOTLAND YARD. SAMPSON'S OFFICE. THAT NIGHT. NIGHT

Sampson watches rolling news on TV.

VICKI YOUNG (O.S.)
Sophie, we are being told that a statement by the Prime Minister is imminent. Meanwhile all day ministers have been giving their reactions to this morning's news that the Prime Minister cancelled today's engagements.

A gaggle of news crews call out to Mike in the

X
Music Ends
11:09:52

lobby.

REPORTER 1

Home Secretary, any reaction on the breaking news?

MIKE

(To news reporters.)
Really, please, we should avoid speculation until the Prime Minister's had the opportunity to address the allegations himself.

There's a knock at the door.

SAMPSON

Yes. Come in.

David is let in by Sampson's aide.

SOPHIE RAWORTH (O.S.)

Just to remind you, today's events follow unconfirmed reports of a leak of compromising material relating to the Prime Minister's past.

David looks at the screen.

REPORTER 2 (O.S.)

Is the Prime Minister going to resign?

Mike on screen from the Home Office.

MIKE

(To news reporters.)
I'm just getting on with the job of protecting our country. Thank you.

Mike gives a statesmanlike look to the cameras, a steely glare of ambition. Exit Mike.

REPORTERS (O.S.)

Home secretary? Home secretary?

An official portrait of Hunter-Dunn appears on TV.

SOPHIE RAWORTH (O.S.)

(ON TV VOICE OVER)
It's also being reported that the leak implicates the Director General of the Security Service, Stephen Hunter-Dunn.

Sampson turns off the TV.

SAMPSON

The Prime Minister will resign before the day is out. Hunter-Dunn the same. Mike Travis, he stays on to make sure RIPA-18 gets kicked into the long grass.

DAVID

Leaking the compro-mat. Whose decision was that?

SAMPSON

(Wrily, suggesting it's her.)
I couldn't possibly say.

David gives a beat of approval.

SAMPSON (CONT'D)

Thanks to you, David, the CPS have charged Nadia Ali, Luke Aikens and Lorraine Craddock in the Conspiracy to Murder Julia Montague. Some say you should get a medal. Others reckon you should be kicked off the Force.

(Beat.)

We'll see. There'll need to be a thorough investigation into your conduct. But first, David, there's something you need more than all of that...

CUT TO:

11:11:32 INT. OCCUPATIONAL HEALTH. NEXT DAY. DAY

Signage indicating Counselling. Enter David. Knocks on the door.

COUNSELLOR

Come in.

David enters. He's nervous.

DAVID (O.S.)

Hello.

The counsellor smiles at him.

COUNSELLOR

Hello.

He takes a seat in front of a counsellor. We move outside the room looking through a glass

Music

11:11:11
DUR: 1'15".
Specially
composed.

X

Music Ends
11:12:26

Music

11:13:41
DUR: 1'01".

panel in the door.

Specially
composed.

DAVID

I am David.

Inside the room. All David's emotions brim to the surface.

DAVID (CONT'D)

And I... I need some help...

David's emotions tumble out -- anguish, fear, shame, guilt, grief. He can't control them any longer. The counsellor gives him space.

CUT TO:

11:12:17 **INT./EXT. SAFE HOUSE. LATER THAT DAY. DAY**

Cases have been packed, left in the hall. Vicky zips up one of the children's cases.

A knock at the door.

Vicky opens the door to reveal David just as Vicky comes downstairs to see who it is.

VICKY

Hi.

DAVID

Hey.

VICKY

Come in.

David steps in.

DAVID

How are you doing?

VICKY

I'm good. How are you?

DAVID

(Beat.)
I'm getting there.

Awkward beats. She touches him in comfort.

VICKY

Well you've taken the first step.
I'm really proud of you.

He's touched by her support.

VICKY (CONT'D)

(Indicates cases.)

Yeah. The kids are looking forward to sleeping in their own beds again.

DAVID

I bet. I was thinking, it's actually my turn for them again ... but only if that's okay with you...

VICKY

Yeah.
(Calls upstairs.)
Kids your Dad's here.

CHARLIE (O.S.)

Dad.

DAVID

No train journeys this time.

Ella jumps into David's arms.

ELLA

Dad.

DAVID

Hello princess.

And Charlie jumps on to his back.

DAVID (CONT'D)

There's a monster on my back. Get him off. Get him off.

Laughter.

CUT TO:

11:13:15 **EXT. SAFE HOUSE. LATER THAT DAY. DAY**

David shuts the boot as Vicky packs the kids into the back of David's car.

VICKY (O.S.)

Okay. You behave. You have fun.

David pauses before getting in the driver's side.

David and Vicky share a long look brimming with the emotions they've experienced in the last few days.

He starts to say something, then stops himself.

She starts to say something, then stops herself.	
DAVID	
What?	
VICKY	
Nothing.	
DAVID	
There's room for one more.	
She grins. He grins.	
VICKY	
Yes.	
DAVID	
Yes.	
VICKY	
Okay. I'll get my bag.	
She heads inside and David opens the passenger door.	
DAVID	
Mummy's gonna come too.	
KIDS	
Yeah!!!	
She gets in the passenger side.	X
David looks happy. He gets in the driver's side.	Music Ends 11:14:42
The car drives off. Happy family, laughter, chatter.	Music 11:14:31 DUR: 0'30". Specially composed.
11:14:29	FADE TO BLACK: X
11:14:31 (credits - single card	Music Ends 11:15:01

David	RICHARD MADDEN
Chanel	STEPHANIE HYAM
Sampson	GINA McKEE
Sharma	ASH TANDON
Rayburn	NINA TOUSSAINT-WHITE
Luke	MATT STOKOE
S015 Officer	DANIEL MOORE
Police Officer	ROSIE JONES
Vicky	SOPHIE RUNDLE
Passerby	GINA GANGAR
SC019 Officer	OLIVER DEVOTI

Craddock	PIPPA HAYWOOD
Hunter-Dunn	STUART BOWMAN
--	--
Surveillance Officer	KERRI McLEAN
Longcross	MICHAEL SHAEFFER
Expo Officer	CHIKE CHAN
Mike	VINCENT FRANKLIN
Nadia	ANJLI MOHINDRA
Nadia's Solicitor	SARAH MALIN
Ella	BELLA PADDEN
Charlie	MATTHEW STAGG
As	Themselves
FRANK GARDNER	MISHAL HUSAIN
MARTHA KEARNEY	SUSAN RAE
SOPHIE RAWORTH	NICK ROBINSON
JUSTIN WEBB	VICKI YOUNG
--	--
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	ANGHARAD BATTEN
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 Riggers	AARON RACKMAN TOBY TEE
Boom Operator	ADAM WILLIAMS
Sound Assistant	CRAIG CONNYBEARE
--	--
Art Director	HENRY JAWORSKI
Assistant Art Director	CONSTANTINE KATSARAS
Standby Art Director	CALLUM WILLIAMS
Set Decorator	ANNALISA ANDRIANI
Graphic Designer	CATHERINE WEIR
Art Department Assistant	LUCY ATTWOOD
Prop Master	TOM ROBERTS
Prop Buyer	MEREL GRAEVE
Dresser Storeman	SCOTT FENSOME
Dresser	NICK ATKINSON
Standby Props	CAROLE MACHIN JOSH HARTNETT
Props Trainee	DAN LEWIS
--	--
Costume Supervisor	EMILY CURTIS
Jnr Costume Designer (Skillset)	AMY THOMSON
Costume Standbys	MICHAEL BEVIS

Costume Assistant	CHARLIE POOLE KATE JOHNSTON
Make-Up & Hair Supervisor	LISA ZIPPER
Make-Up Artist	SOPHIE ASHWORTH
Make-Up Trainee	KERRI SHAW
Special Effects by	ARTEM
Armourer	COHORT FILM SERVICES
--	--
Political Consultant	LEIGH LEWIS
Police Advisor	DAVID ZINZAN
Special Protection Advisor	JAMES KIRKBRIDE
Technical EOD Advisor	ANDY McGEE
Assistant Script Editor	LUCY ROCH
Clearances	TONIA COHEN
--	--
Post-Production Supervisor	PETE OLDHAM
Digital Intermediate Coord	TOM CUSHING
Assistant Editor	DEZ MORRIS
Trainee Asst Editor (Skillset)	ROBERT KIRKWOOD
Visual Effects by	MOLINARE VFX
Colourist	GARETH SPENSLEY
Online Editors	NICK ANDERSON
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Opening Titles by	STEVE OWEN
Dubbing Mixer	HUGE DESIGNS
Dialogue Editor	DAN JOHNSON
Sound Effects Editor	JAMIE CAPLE
	MARC LAWES
--	--
Sound Recordist	SIMON FARMER
Costume Designer	CHARLIE KNIGHT
Make-Up & Hair Designer	MY ALEHAMMAR
Editor	ANDREW JOHN McCLELLAND
Music	RUTH BARRETT
	RUSKIN WILLIAMSON
--	--
Co-Producer	TINA PAWLIK
Casting Director	KATE RHODES JAMES (CDG)

Production Designer JAMES LAPSLEY

Director of Photography JOHN LEE

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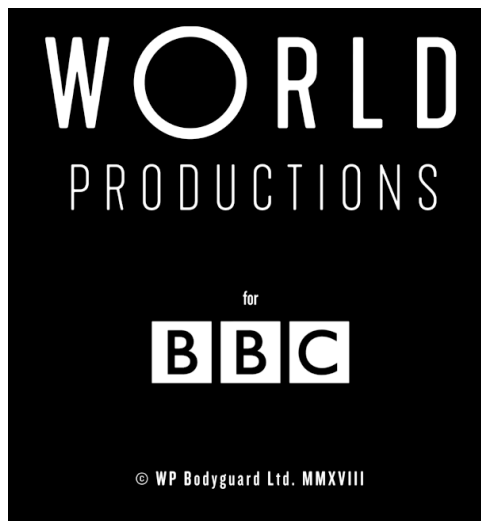
Executive Producer for World
Productions RODERICK SELIGMAN

Executive Producer for BBC ELIZABETH KILGARRIFF

Executive Producers SIMON HEATH
JED MERCURIO

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11:14:58 Final Card



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X
Music Ends
11:15:01