

BODYGUARD
Episode 3

Post Production Script - UK TX Version.
26th June 2018.

09:59:30 VT CLOCK (30 secs)
World Productions
Bodyguard
Episode 3 - DRIC923K/01

09:59:57 CUT TO BLACK

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

Hunter-Dunn speaks gravely to Julia, in low voices, as he shows her a file.

Music

10:00:00
DUR: 2'25".
Specially
composed.

HUNTER-DUNN

We've acquired intelligence on a possible terrorist attack on a London school. One of the schools threw up a link to a serving police officer.

On David.

HUNTER-DUNN (V.O.)

His kids attend. David Budd.

The Subject LGV makes a hard turn onto a cross street and starts to pick up speed. The Lead Vehicle makes a hard turn to follow.

SAMPSON

Authorise MASTS and ARVs to carry out Enforced Stop with Critical Shot authorised if required.

HEATH BANK PRIMARY SCHOOL. The playground is full of kids, and they're all just behind a thin wire fence.

The LGV keeps on hurtling towards the school. The MASTS Lead Vehicle pulls in front to slow it down. The LGV accelerates and shunts the MASTS Lead Vehicle.

David calls the lift.

JULIA

Strictest confidence but you've got a right to know -- it happened near your children's school.

DAVID

(Stunned)
What?

The blast wave shatters the windows of the

school and the kids and teachers cry out in
terror.

CUT TO BLACK:

10:00:28 TITLE CARD: **BODYGUARD**

DAVID (V.O.)
How do you know the name of my
kids' school?

JULIA (V.O.)
It must've appeared in the
immediate...

CUT TO:

JULIA (CONT'D)
...incident report.

DAVID
The attack occurred only a few
minutes before ... It seems a bit
early for the connection to be
made...?

CUT TO BLACK:

10:00:37 SUPER CAPTION: **RICHARD MADDEN**

ANDY (V.O.)
How do you reckon she'd feel...

CUT TO:

ANDY (CONT'D) (O.S.)
...if she got a taste?

DAVID
Taste of what?

ANDY
Suffering the consequences.

The laminated side window is struck by an
extremely high velocity round. The impact's as
loud as an explosion and leaves a shattered
disc. Julia screams.

DAVID
(To Julia.)
Down, down!
(To Terry.)
Go!

Terry hits the accelerator. The vehicle races up

the street a second bullet strikes Terry's side
window the vehicle crashes into a parked car.

CUT TO BLACK:

10:00:47 SUPER CAPTION: **KEELEY HAWES**

Shots and screams.

CUT TO:

Back inside the car.

DAVID
It's okay. ma'am! It's okay! The
bullets can't get through the
armour plating.

Roof access area.

DAVID
(Into radio.)
Shooter's located on roof of Pascoe
House one zero-zero-zero feet south
of Thornton Circus.

David's anxiety builds. The shooter steps down
the steps.

DAVID
ARMED POLICE!

David's POV It's Andy.

CUT TO BLACK:

10:01:00 SUPER CAPTION: **GINA McKEE**
SOPHIE RUNDLE
VINCENT FRANKLIN
PIPPA HAYWOOD

JULIA (V.O.)
I'm starting to lose confidence...

CUT TO:

JULIA (CONT'D)
...in the police's ability to make
rapid enough progress so I'd like
to take up Stephen's proposal for
the Security Service to assume a
role in interviewing the 1/10
bombers.

SAMPSON (O.S.)
What?

HUNTER-DUNN

Thank you.

SAMPSON

Home Secretary, you are setting a dangerous precedent.

MIKE

(Peacemaking.)
We agreed, I think, this can only be a police matter.

CUT TO BLACK:

10:01:19 SUPER CAPTION: **PAUL READY**
NICHOLAS GLEAVES
STUART BOWMAN

ROGER

PM's pissed off. Thinks you're hogging the limelight.

CUT TO:

Julia and Mike make their way to Number 10.

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

Naturally I've disabused him of the idea that you're rogue enough to attempt a leadership challenge...

Inside no 10. Roger with Julia.

CUT TO BLACK:

10:01:26 SUPER CAPTION: **DAVID WESTHEAD**
NINA TOUSSAINT-WHITE
ASH TANDON

JULIA (V.O.)

We were under attack, you, me...

CUT TO:

David and Julia.

JULIA (CONT'D)

...members of the public. Terry was blown apart.

DAVID

Ma'am, are you all right?

Moments later.

JULIA

Who would give that order? To hold
resources back and leave us in the
line of fire.

DAVID

That would be an executive officer
at SO15.

JULIA

Anne Sampson.

CUT TO BLACK:

10:01:40 SUPER CAPTION: **CREATED AND WRITTEN BY**
JED MERCURIO

SAMPSON (V.O.)

My surveillance team will issue you
with the...

CUT TO:

SAMPSON

... necessary equipment to monitor
her meetings.

DAVID

Is that lawful, ma'am?

SAMPSON

They're having almost daily
conferences and keeping me out of
the loop? Why?

DAVID

No idea, ma'am.

The interconnecting door opens. David's POV.

CRADDOCK (V.O.)

I see this all the time, David. The
minister ingratiates themself with
the PPO.

And there stands Julia.

Craddock with David.

CRADDOCK (CONT'D)

You think it's out of the goodness
of their heart?

CUT TO BLACK:

10:01:57 SUPER CAPTION: **PRODUCED BY**
ERIC COULTER
PRISCILLA PARISH

CRADDOCK (V.O.) (CONT'D)
It's so you'll keep their secrets,
no matter what.

CUT TO:

David and Julia.

DAVID
We had some good news about my
son's schooling...

JULIA
I'm glad.

C/U Julia.

SAMPSON (V.O.)
She'd been given prior intelligence
it was a target.

Sampson with David.

SAMPSON (CONT'D)
But she sat back and let it happen.

David and Julia kiss.

SAMPSON (V.O.)
(Mocking.)
She's got you wrapped round her
finger.

On Andy with David on the roof.

ANDY
You've got to finish the job.

Andy squeezes the trigger and shoots himself.

David and Julia entwined.

DAVID (V.O.)
Nothing complicates my job...

Over Julia's shoulder.

DAVID
It's to protect you.

CUT TO BLACK:

10:02:20 SUPER CAPTION: DIRECTED BY
THOMAS VINCENT

CUT TO:

10:02:22 INT. BLACKWOOD HOTEL. HOTEL SUITE. DAY

Julia and David lie in bed together, post-coital. She runs her fingers over the scarring on his body.

JULIA (O.S.)
How long were you in the Army?

DAVID (O.S.)
Ten years.

JULIA
Is that what you always wanted to do?

DAVID
You'll probably laugh but when I was in school I wanted to be a doctor.

JULIA
I'm not laughing. What happened?

DAVID
To get into medical school, you need work experience. How do you get that? By knowing a doctor who can get you in. I had no idea where to start so... I never applied.

David looks bitter. She touches his scarring again.

JULIA (O.S.)
They don't hurt?

DAVID
Not now. I'm one of the lucky one's.

JULIA
Because you survived?

DAVID
Aye, that too.

It lightens the moment.

They kiss.

X
Music Ends
10:02:25

DAVID (CONT'D)
Even if it could cost me my job.

JULIA
Mmm. Sex with the Home Secretary.
It's a heinous crime.

They laugh and we pull wide. See them moving
under the sheet.

CUT TO:

10:03:45 **INT. ADJOINING ROOM. LATER THAT DAY. DAY**

David brushing his teeth with an electric
toothbrush.

Camera moves to his bedroom where we hear
Indistinct dialogue. A mans voice.

David turns off the toothbrush and turns to the
sound.

David comes out of the bathroom, he hears a
man's voice. Surprised, he quickly opens a
hidden case from which he removes a listening
device. He attaches the device to the adjoining
door. He listens via an earpiece while also
recording to a memory stick.

HUNTER-DUNN (O.S.)
...we don't know if there's a
connection or he was acting alone.

CUT TO:

10:04:30 **INT. HOTEL SUITE. CONTINUOUS. DAY**

Julia and Hunter-Dunn talk gravely.

JULIA
It's RIPA-'18, isn't it? It's made
me a target.

HUNTER-DUNN
One possible reason.

JULIA
What do you mean?

HUNTER-DUNN
The only plausible conclusion is
your itinerary was leaked.

Julia takes this in.

Music

10:04:04
DUR: 4'09".
Specially
composed.

JULIA
By the police...?

CUT TO:

10:04:45 **INT. ADJOINING ROOM. CONTINUOUS. DAY**

David listens through the device.

JULIA (O.S.)
They set me up. And it's obvious
why.

HUNTER-DUNN (O.S.)
Home Secretary?

CUT TO:

10:04:50 **INT. HOTEL SUITE. CONTINUOUS. DAY**

As before.

JULIA
Our arrangement.

HUNTER-DUNN (O.S.)
No one knows, I can assure you of
that.

CUT TO:

10:04:56 **INT. ADJOINING ROOM. CONTINUOUS. DAY**

David's curiosity is piqued.

HUNTER-DUNN (O.S.)
In regard to which, we need to
establish the most secure means of
getting the material to you.

CUT TO:

10:05:03 **INT. HOTEL SUITE. CONTINUOUS. DAY**

As before.

JULIA
Not via the office.

HUNTER-DUNN
Leave it with me.

And he stands to exit.

CUT TO:

10:05:09 INT. ADJOINING ROOM. CONTINUOUS. DAY

As before.

HUNTER-DUNN (O.S.)
Have a good day, Home Secretary.

CUT TO:

10:05:12 INT. HOTEL SUITE. CONTINUOUS. DAY

Exit Hunter-Dunn. Julia looks towards David's door.

CUT TO:

10:05:18 INT. ADJOINING ROOM. CONTINUOUS. DAY

David wonders what that was all about.

CUT TO:

10:05:30 INT. ADJOINING ROOM. MOMENTS LATER. DAY

Breakfast news plays on the TV. The previous terrorist incidents followed by the attempted assassination of the Home Secretary dominate the news (naturally).

Starts on previous scene.

GORDON CORERA
(ON TV)
The Thornton Circus attack on Home Secretary Julia Montague was carried out by a sniper firing from the roof of a nearby office building, Pascoe House. The gunman appears to have gained access to the roof by posing as a tradesman but took his own life before he could be questioned.

David switches the TV off via a remote.

David reacts.

David makes a call on his mobile, to Vicky. It goes to voicemail.

VICKY (O.S.)
(Voicemail greeting.)
Hi, this is Vicky's phone. Leave me a message.

DAVID

(Into phone.)
Hi-ya love, Vic, hi. It's me,
you're probably on the school run
or something ... I was just calling
to check you're all all right and
uh... And yeah, just if you need
anything, I'm here. All right, bye.

He hangs up, broods for a couple of beats.

David puts on his holster containing his pistol,
tucks his cap into his belt and then slips a
jacket over. And readies himself.

CUT TO:

10:06:35 **INT. BLACKWOOD HOTEL. SERVICE ACCESS CORRIDOR.**
CONTINUOUS. DAY

David steps out into the corridor. He gives a
nod of acknowledgement to the RPO and the Armed
Police standing guard at either end. He rings
the bell formally then waits, adopting a wholly
professional demeanour.

Julia comes out, and does the same.

DAVID

Morning, ma'am.

JULIA

Morning, Sergeant Budd.

They head down the corridor.

JULIA (CONT'D)

Sleep well?

DAVID

Yes, ma'am. You?

JULIA

Yes. Thank you.

They give nothing away about their intimacy.

CUT TO:

10:06:59 **INT. BLACKWOOD HOTEL. SERVICE ENTRANCE. MOMENTS**
LATER. DAY

A lift door opens. David and Julia step out.
Tom waits for them, alert and watchful. He keys
his radio.

TOM
(Into radio.)
Lavender coming out.

JULIA
Sorry, one moment.
(To David.)
I just need to use the loo.

TOM
Sorry, Skipper, we don't have any
female officers in here.

DAVID
This way, ma'am.

JULIA
(To Tom)
Sorry, do you mind.

Julia hands Tom her case and follows David to
the toilets.

David leads Julia to the female loos.

CUT TO:

10:07:12 **INT. BLACKWOOD HOTEL. LADIES TOILETS.**
CONTINUOUS. DAY

David pushes the door half open, with Julia just
behind.

DAVID
Police officer. I need to ask if
anyone's in here?

No response.

DAVID (CONT'D)
Just a second, ma'am.

David enters and quickly checks to make sure all
the cubicles are unoccupied. He opens the door
for Julia.

DAVID (CONT'D)
All clear, ma'am.

-- she's right behind him. And kisses him hard
on the lips. They snog for a few seconds. She
breaks off, fixes him an intense look.

JULIA
I know you'll never let anything
bad happen to me.

She goes to the mirror David watches. His expression becomes more reflective, darker.

CUT TO:

10:08:05 **INT. RASP HQ. CRADDOCK'S OFFICE. LATER THAT DAY.**
DAY

Craddock opens the door. David steps in.

CRADDOCK
David, thanks for coming in.

DAVID
You're welcome, ma'am.

CRADDOCK
Have a seat.

David and Craddock sit.

CRADDOCK (CONT'D)
I thought this would be the most secure way to hear your report.

DAVID
My report, ma'am?

CRADDOCK
On the Home Secretary's contact with the Security Service.

DAVID
(Beat.)
Nothing significant as yet, ma'am.

CRADDOCK
No?
(Picks up a file on her desk.)
The Director General entered her hotel at 0749 and left at 0822.

David keeps his cool.

DAVID
I was taking a shower and missed that. Very sorry, ma'am.

CRADDOCK
(Pissed off.)
We've put you in that room for a reason.

DAVID
Ma'am.

X
Music Ends
10:08:13

CRADDOCK
How's the family, David?

DAVID
Is there some intel they're still
in danger?

CRADDOCK
No, but there was. I'll be
completing a review of the threat-
to-life assessment. Extending their
stay at the safe house will be
weighed against the operational
priorities in our budget...

DAVID
(Beat. Surrenders.)
I'll be sure to record the Home
Secretary's next meeting.

CRADDOCK
Good man.

Craddock looks satisfied. She shows him to the
door.

CRADDOCK (CONT'D)
Oh, and one more thing. Sorry to
cut into your time off. But SO15
want to interview you about
Thornton Circus.

DAVID
I gave them a full statement at the
time.

CRADDOCK
Still, the IOPC's involved, so they
want to dot the I's.

DAVID
Ma'am.

Exit David. Out on Craddock.

CUT TO:

10:09:43 **INT. SO15. INTERVIEW ROOM. LATER THAT DAY. DAY**

David waits patiently. The door opens. Enter DS
Louise Rayburn and DCI Deepak Sharma.

SHARMA
PS Budd, sorry to keep you. DCI
Sharma.

Music

10:09:21
DUR: 0'46".
Specially
composed.

They shake hands.

DAVID

(To Sharma.)
Sir.

SHARMA

This is DS Rayburn.

RAYBURN (O.S.)

Nice to meet you.

DAVID

(To Rayburn.)
Hi.

SHARMA

Are you okay to talk to us? You
want Legal or your Fed rep or
anything?

DAVID

Happy to help.

SHARMA

Great stuff.

Sharma takes a seat opposite David, while
Rayburn goes to the DIR machine. It emits a
monotone while she takes her seat next to
Sharma.

X
Music Ends
10:10:07

RAYBURN

SO15 recorded witness interview
with PS Budd. DS Rayburn.

SHARMA

DCI Sharma.

DAVID

PS Budd.

Sharma has a file with David's statement.

SHARMA

Okay, David. We're grateful for
your written statement. But we'd
like you to take us through just in
as much detail as possible the
events on the roof of Pascoe House.

DAVID

It's all as per my statement. The
Shooter was exactly where I'd seen
him, the roof of Pascoe House. He

was dressed as a workman and equipped with a PSL. When the ARVs arrived, he decided there was no way out.

RAYBURN
How comes he didn't see you?

DAVID
I was observing from a covered position.

SHARMA
Why did he turn the pistol on himself?

DAVID
As you'll know from my statement, I attempted to arrest him. I called, "Armed police" and ordered him to surrender his firearm. He chose not to comply.

RAYBURN
Well.

Rayburn looks at Sharma. It makes David edgy.

SHARMA
So he didn't say anything that might reveal a motive? In firing on the Home Secretary's vehicle, I mean.

DAVID
I'm afraid not, sir.

RAYBURN
Well unfortunately we haven't been able to ID the gunman or trace the firearm either. It takes some doing, getting a weapon like that and leaving no trace.

On David.

RAYBURN (O.S.)
Look if there's anything you can tell us about him it would be a big help, anything at all.

DAVID
Sorry.

Rayburn shoves them towards David.

RAYBURN

We've got these images from the
cctv cameras on the roof.

The photos are from CCTV and show the Shooter's
final moments talking to David on the roof top.

SHARMA

Yeah, they appear to show a
significant verbal exchange between
you and the gunman. But
unfortunately your mouths aren't
visible for lip reading.

DAVID

Yeah, he'd repeated a number of
times he had no intension to
surrender.

Sharma and Rayburn absorb that. They've got no
choice but to accept it.

RAYBURN

See one thing that occurs to me,
David ... It's okay if I call you
David?

David shrugs.

RAYBURN (CONT'D)

The Shooter had a firearm that
could blow half your body away. Why
didn't he use it on you and make a
getaway?

DAVID

As per my statement, that firearm
was packed away and the ARVs
arrived. If he'd got past me, he'd
have nowhere to run to.

SHARMA

See, David, this is the thing. This
guy he's a complete stranger, yeah.
Yet somehow you know for certain
when he sees the ARVs he decided to
throw in the towel?

DAVID

No. You're quite right, sir. I
couldn't "know" that. I made an
assumption which was reinforced by
the Shooter's final comments to me.
But I am happy to amend my
statement accordingly if that would
assist your inquiry.

Music

10:12:03
DUR: 1'25".
Specially
composed.

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|
|

Sharma and Rayburn study David. David looks calm and confident. They look at each other and decide they've gone as far as they can.

SHARMA

Okay, thank you very much, David.

DAVID

Sorry I couldn't be more help.

SHARMA

It's okay.

RAYBURN

Interview terminated at 14:48

Rayburn gets up to go and turn off the DIR. She stops the DIR.

SHARMA

We'll send someone in to show you out.

Exit Sharma and Rayburn with their files. David reflects on his very uncomfortable situation.

CUT TO:

10:13:03 **INT. BLACKWOOD HOTEL. SERVICE ACCESS CORRIDOR.**
THAT NIGHT. NIGHT

David escorts Julia to her room. The RPO is in their customary position. He wears a pensive look, still reflecting on the conversation with Craddock and with SO15. Julia picks up on it. They reach Julia's door.

DAVID

One moment, please.

He uses her key card to open the door, and goes in, followed by Julia.

CUT TO:

10:13:16 **INT. HOTEL SUITE. CONTINUOUS. NIGHT**

David scans the room, satisfying himself everything's in order.

DAVID

All clear, ma'am.

Julia waits.

X
Music Ends
10:13:28

JULIA
Is anything the matter?

DAVID
No.

JULIA
The family still not back at home?

DAVID
The safe house has been extended.
There's no other option, really,
with everyone in the dark about
whether they're still a target.

JULIA
Well you can always come to me.

DAVID
That would be asking you to
circumvent security protocol.

JULIA
"Protocol." It's your family. None
of the code words retrospectively
associated with your family have
been detected in communications
with other cells on the watch list.

DAVID
That's good to know. Thank you.

She senses he's holding back somehow. (He's
considering the possibility she should've warned
him about the attack.)

JULIA
Is there something more?

DAVID
No.

JULIA
You're sure?

DAVID
(Beats.)
You wouldn't personally have dealt
with my son's change of school. Not
worth the risk. Are you sure that's
how you knew the name?

JULIA
(Beat. Hardens.)
I'm tired... I've got a shitload of
work to do.

Music
10:14:21
DUR: 0'44".
Specially
composed.
|
|
|

She moves to open the door. He holds his position. They face off. She opens the door regardless.

JULIA (CONT'D)

(To be overheard by Armed Police.)
Thank you, Sergeant. Have a good evening.

DAVID

Ma'am.

Reluctantly, David steps out into the hall.

She shuts the door. She wears a troubled look, a little hurt, a little lonely.

CUT TO:

10:14:53 **INT. HOTEL CORRIDOR. CONTINUOUS. NIGHT**

David enters his room.

CUT TO:

10:14:59 **INT. ADJOINING ROOM. LATER THAT NIGHT. NIGHT**

David eats room-service food, surfing through rolling news. The security situation continues to dominate. There are familiar images of the scene of the bombing plus the closed-off square that was the scene of the assassination attempt on Julia intercut with a press conference given by the Commissioner of the Metropolitan Police Service.

MPS COMMISSIONER (ON SCREEN)

We will leave no stone unturned in our efforts to bring the perpetrators to justice.

TV NEWS ANNOUNCER (O.S.)

The Commissioner announced the release of an e-fit image of the would-be assassin.

The screen shows the e-fit of Andy.
David stares at the screen, suddenly very edgy.

MPS COMMISSIONER (ON SCREEN)

I would urge any members of the public who recognise this man, or who have any information that may help us, to please come forward.

X

Music Ends
10:15:05

Music

10:15:00
DUR: 2'13".
Specially
composed.

David becomes extremely anxious, seeing Andy's face staring out of the screen at him. David switches off the TV and takes a few moments to regain his composure.

With the TV off, he hears the door and footsteps from Julia's side. That piques his curiosity. He quickly sets up the listening device.

JULIA (O.S.)
How much have you got?

LONGCROSS (O.S.)
(Of sheet.)
Decryption instructions for viewing the material.
(Of tablet.)
We've taken the liberty of providing you with a tablet so the material can't be...

CUT TO:

10:15:53 INT. HOTEL SUITE/ADJOINING ROOM. CONTINUOUS.
NIGHT

Longcross opens a jiffy bag and takes out a tablet. He passes Julia a single sheet document as well. David is highly suspicious and curious about what he's hearing.

LONGCROSS (CONT'D)
... traced to your own devices.
We'll take the tablet back when you're finished. It contains a read-only file you'll be able to view for a limited time period before being locked out and requiring new decryption. If that happens, you should get in touch -- I'm authorised to make suitable arrangements.

JULIA
Let's see how I go. Is that the lot?

CUT TO:

10:16:13 INT. ADJOINING ROOM. NIGHT

David listens.

LONGCROSS (O.S.)
For the time being. I'll leave it with you.

Longcross heads for the door.

David hears Longcross's footsteps and moves quickly to the main door of his room. He listens for Julia's door opening and shutting then steps out sharply.

CUT TO:

10:16:25 **INT. HOTEL CORRIDOR. CONTINUOUS. NIGHT**

David steps into the corridor as Longcross starts heading away from Julia's door towards the Armed Officers at the end of the corridor.

DAVID

Sir. Police Officer. I need to ask you to identify yourself?

LONGCROSS

You first.

DAVID

PS David Budd, the Home Secretary's PPO.

LONGCROSS

The very man.

David reacts to Longcross's remark. Longcross seems to know who David is, which unsettles David.

LONGCROSS (CONT'D)

I'm here by invitation with all the necessary clearances.

David won't let it drop.

DAVID

I don't doubt it, but what was the name?

LONGCROSS

(Beats, toys with not answering.)
Longcross. Richard Longcross.

Longcross strolls away. David watches him go, his curiosity piqued, his suspicions growing.

CUT TO:

10:17:05 **INT. HOTEL SUITE/ADJOINING ROOM. CONTINUOUS. NIGHT**

X
Music Ends
10:17:13
Music
10:17:04
DUR: 1'14".
Specially
composed.

	Julia reads the file on the tablet intently. We only get glimpses but it's pretty juicy stuff:	
	<i>... history of alcohol dependency...</i>	
	<i>... Cocaine use is daily...</i>	
	CUT TO:	
10:17:21	<u>INT. ADJOINING ROOM. NIGHT</u>	
	David is back at the door with the listening device.	
	CUT TO:	
10:17:29	<u>INT. HOTEL SUITE/ADJOINING ROOM. CONTINUOUS. NIGHT</u>	
	Julia senses movement by the adjoining door. She pauses. She shows beats of temptation.	
	Conflicted, Julia goes back to reading the file:	
	<i>... serious sexual assault ...</i>	
	<i>... a statement from Charlotte Foxfield ...</i>	
	CUT TO:	
10:17:57	<u>INT. ADJOINING ROOM. LATER THAT NIGHT. NIGHT</u>	
	Frustrated by the lack of sound, David stops listening.	
	David slips into bed.	
	He looks frustrated.	
	He turns out the light.	
	Darkness.	
	CUT TO:	X
10:18:17	<u>INT. SCOTLAND YARD. SO15 INCIDENT ROOM. CONTINUOUS. DAY</u>	Music Ends 10:18:18
	An incident room has been set up to focus on the assassination attempt. Evidence boards are covered with all the relevant graphics -- satellite images of the square, scene-of-crime photos, the Air Ops photos, the e-fit of Andy etc. It's a fully staffed set-up with a mix of uniforms and plainclothes manning desks, on computers and on phones, while DCI Sharma gives an informal briefing while gazing at the evidence boards.	

SHARMA

The shooter signed into Pascoe House as Adrian Smith but that appears to be a false name. We're pursuing the theory he might be ex-Forces so we've been circulating the e-fit via the MoD...

Enter DS Rayburn.

RAYBURN

Sir, the CCTV trawl's pulled up something promising.

She leads him to a computer terminal where a officer has the relevant footage on screen.

RAYBURN (CONT'D)

Received it yet?

OFFICER

(Yes) Sarge.

RAYBURN

Great.

Sharma moves quickly to follow Rayburn.

RAYBURN (CONT'D)

Play.

The officer plays the footage.

It shows Andy walking at night shouldering a long thin canvas bag.

RAYBURN (CONT'D)

He's doing his best to avoid the cameras but this one grabbed him.

The footage of Andy.

RAYBURN (CONT'D)

This is the night before the shooting.

They grab the image is snatched, zoom in.

RAYBURN (CONT'D)

And that appears to be the same gun bag.

Points to photo of bag.

Music

10:18:45

DUR: 1'09".

Specially
composed.

|
|
|
|

SHARMA

He's got into position under cover
of darkness - lay in wait for the
Home Secretary's vehicle.

RAYBURN

If this is him, he knew her
movements in advance.

SHARMA

Christ.
(Beat.)
Right, we need a list of everyone
who knew the Home Secretary's
itinerary that day, how long in
advance it was set.

CUT TO:

10:19:06 **INT. RASP HQ. OPEN-PLAN OFFICE. LATER THAT DAY.**
DAY

David takes a seat at a computer terminal. He
accesses the Police National Computer and enters
a name into the search engine: RICHARD LONGCROSS

David enters "IC1" into the filter and half of
the finds disappear.

Kim strolls by.

KIM

In on your day off, Skipper?

David minimizes the window hastily.

DAVID

Admin piles up. Never-ending
keeping you lot in line.

Kim grins and keeps going, oblivious.

David reopens the window. He completes the
entry:

He enters Longcross's age range via Age Range 30
to 50 field and gets no results. No matches
found.

David looks very frustrated.

CUT TO:

10:19:48 **INT. HOME OFFICE. 4TH FLOOR/CONFERENCE ROOM.**
LATER THAT DAY. DAY

David stands guard outside the conference room,
in lookout mode.

In the conference room, Julia and Mike meet with
Hunter-Dunn, plus their aides and the PS, HoCT
and PPS.

HUNTER-DUNN

It appears the two bombs were made
by the same person or persons,
proving there's a wider conspiracy.
We still don't know if the gunman
was part of it too. If the gunman
did have accomplices
(Indistinct dialogue).

X
Music Ends
10:19:54

We move briefly outside to David and cannot hear
the dialogue in brackets. We move back into the
room.

HUNTER-DUNN (CONT'D)

There's also a high probability the
police are leaking sensitive
information.

MIKE

Sorry, do you have any evidence of
that as yet?

HUNTER-DUNN

A terrorist cell obtained
information regarding the family of
the Home Secretary's Principal
Protection Officer. A sniper was
aware of the Home Secretary's
itinerary. I'd call that compelling
evidence.

MIKE (O.S.)

Circumstantial evidence.

JULIA

You're right, Mike. No one wants to
jump to any conclusions, especially
when the deadliest threat still
comes from the possibility of
another bombing.

HUNTER-DUNN

My officers are doing their best to
glean as much information as
possible from the 1st October
bombers.

JULIA

Any progress?

HUNTER-DUNN
Unfortunately not.

Pregnant beat.

JULIA
Right. Well, thank you, Stephen.

Julia moves to exit.

HUNTER-DUNN
Before I go, Home Secretary,
perhaps I could have a word in
private...?

Mike senses something odd between Julia and
Hunter-Dunn but can't work out what.

Music
10:20:43
DUR: 1'30".
Specially
composed.

CUT TO:

10:20:50 **INT. HOME OFFICE. OPEN PLAN AREA MOMENTS LATER.**
DAY

They all exit the meeting room. Julia heads to
her office, followed by hunter-Dunn.

Julia and Hunter-Dunn shut themselves in Julia's
office. From a vantage point, Mike observes the
door shutting behind them, troubled he's being
shut out.

CUT TO:

10:21:15 **INT. HOME OFFICE. JULIA'S OFFICE. MOMENTS LATER.**
DAY

From his position, David observes too, as Julia
and Hunter-Dunn speak in whispers, barely able
to pick out a word.

HUNTER-DUNN
Have you had an opportunity to view
the material?

JULIA
(Nods.)
Thank you. I feel it's my duty as a
public servant to take action.
There's advantage in moving
quickly.

HUNTER-DUNN
I'm in a position to notify you of
the most apposite timing.

JULIA

(Beat)

Thank you, Stephen.

With a nod, she dismisses him. Exit Hunter-Dunn. Julia doesn't look quite so compliant after he's gone.

CUT TO:

10:21:46 INT. HOME OFFICE. OPEN PLAN AREA MOMENTS LATER.
DAY

David watches Hunter-Dunn exit.

CUT TO:

10:21:57 INT. BLACKWOOD HOTEL. LIFT. THAT NIGHT. NIGHT

Julia and David step into the lift, in aloof professional mode. As soon as the door shuts, her demeanour becomes more friendly and relaxed towards David.

JULIA

Long day, sorry.

DAVID

You do all the work. I just watch.

JULIA

(Smiles.)

I'm sorry about last night -- I was snowed under. I've got a couple of hours of work to do and then I'll give you a knock.

X
Music Ends
10:22:13

He takes in her business like manner.

They reach the floor.

DAVID

Like I'm room service.

He's timed the line so it comes just before the door opens.

He steps out and she reflects on what he's said before stepping out.

CUT TO:

10:22:22 INT. ADJOINING ROOM. MOMENTS LATER. NIGHT

David enters his room, his face a mask of bitterness and resentment. He throws off his

jacket. He keeps his holster on. He helps himself to a cold drink from the mini-bar.

There's a rap on the connecting door. Then it unlocks.

Julia opens the connecting door. She faces him.

JULIA

I think you know I didn't mean it like that.

He gives an understated nod, holding on to his resentment.

JULIA (CONT'D)

Please don't turn out to be yet another bloke who can't accept a woman having more power.

He absorbs that. There's still tension between them.

JULIA (CONT'D)

We're not handling this very well, are we?

DAVID

No. It's me. It's my fault. I never expected...

JULIA

Well. Neither did I.

Pregnant beats between them. She steps back from the door, but leaves it open. She throws him a sexy look. Unbuttons her trousers and her hand slips inside her knickers. The next move is his.

DAVID

(Flirting.)
This your way of kidding me I'm more in control?

JULIA

(Flirting.)
You see right through me.

David gives it a beat or two watching her and then she moves away, going out of shot.

CUT TO:

10:24:32 **INT. HOTEL SUITE. LATER THAT NIGHT. NIGHT**

With Julia fast asleep, David slips out of bed.

Music

10:24:02
DUR: 2'01".
Specially
composed.

And into the adjoining room.

David puts on a pair of blue forensic gloves.

Silently he looks through her bags. He finds the packet containing the tablet and decryption instructions.

CUT TO:

10:25:16 **INT. ADJOINING ROOM. MOMENTS LATER. NIGHT**

He slips through the door to his bedroom.

He follows the instructions to log into the tablet.

He opens the file. Out on David.

DAVID (V.O.)
Lavender received a package from an individual...

CUT TO:

10:25:58 **INT. RASP HQ. CRADDOCK'S OFFICE. NEXT DAY. DAY**

David faces Craddock and Sampson.

DAVID (CONT'D)
... identifying himself as Richard Longcross.

Craddock starts to make a note of the name.

DAVID (CONT'D)
I already took the liberty, ma'am, drew a blank on the PNC.

CRADDOCK
So who is he?

SAMPSON
(Cutting in.)
If he's been given access via all the necessary clearances then he's got to be Security Service. They're feeding her intelligence they're keeping from us!

On David.

CRADDOCK (O.S.)
What was in the package?

X
Music Ends
10:26:03

DAVID

(Beat.)
Unfortunately I wasn't able to
determine, ma'am. The Principal
kept the item on her person the
whole time. I'm afraid access
hasn't been possible.

Sampson and Craddock both study David.

SAMPSON

What is she up to? You need to find
out.

He keeps a poker face.

DAVID

Ma'am.

CUT TO:

10:26:32 **EXT. LONDON STREET MONTAGE WITH NEWS. DAY**

LAURA KUENSSBERG (V.O.)
With a Commons vote on RIPA-'18
just around the corner, whose
ideology will really win out. The
Prime Minister or the Home
Secretary.

CUT TO:

10:26:41 **EXT. PALACE OF WESTMINSTER. LATER THAT DAY. DAY**

The main car and support vehicle arrive at the
Palace.

JOHN PIENAAR (V.O.)
The Bill has been attacked as a
Snoopers' Charter it would give
agencies like MI-5 and GCHQ wider
powers of surveillance over
(fades).

CUT TO:

10:26:47 **INT. PALACE OF WESTMINSTER. STAIRS. LATER THAT
DAY. DAY**

David escorts Julia, Rob and Tahir upstairs.

JULIA

Did you get those figures for the
number of online searches for
Jihadist propaganda?

Music

10:26:25
DUR: 0'35".
Specially
composed.

Tahir reaches into his folder.

TAHIR

Yes. I've got them here.

ROB

(Usurping Tahir.)

I've got them.

Rob hands Julia some papers.

JULIA

Thanks, Rob.

Rob looks pleased with her gratitude. Tahir looks annoyed.

JULIA

(To David.)

Thank you, Sergeant. No idea how long this is going to take.

DAVID

Ma'am.

David takes up a position to wait, as Julia, Rob and Tahir proceed towards an entrance. Julia takes a moment to read the document Rob gave her. Tahir takes the opportunity to step aside with Rob; they're nearer David than Julia; they speak in hushed voices.

TAHIR (O.S.)

(Brandishes document.)

I had the info. What's your problem?

ROB (O.S.)

No problem.

TAHIR

What the hell am I doing here if you won't let me do my fucking job?

ROB

Your job is to be visible beside the Home Secretary. The demographic most vulnerable to our counter-terrorism policy is ...

JULIA

Boys!

ROB

It doesn't take a genius to join the dots.

X
Music Ends
10:27:00

Tahir burns with resentment. He sees David has taken in the scene and the two of them share intense eye contact.

David has a final view of Tahir's bitterness as they go out of sight.

Dubbed from following scene. The usual mix of Hear Hears for and baying against.

SHADOW HOME SECRETARY (V.O.)
The private affairs of millions
of...

CUT TO:

10:27:35 **INT. HOUSE OF COMMONS. CHAMBER. LATER THAT DAY. DAY**

A debate takes place. The Shadow Home Secretary is at the despatch box.

Julia is on the Front Bench, with the Prime Minister an impotent and uncomfortable presence beside her.

SHADOW HOME SECRETARY (CONT'D)
... law-abiding citizens will be available to various elements of the Security and Intelligence apparatus. I urge this House to vote against this bill.

The usual mix of Hear Hears for and baying against. The Shadow Home Secretary sits. Julia stands.

JULIA
"Invasion of privacy" implies unwarranted and/or disproportionate activity. It is neither.

Noises for and against. The Prime Minister reacts.

JULIA (CONT'D)
The security services need to examine a thousand accounts in order to find the one posing a threat.

CUT TO:

10:28:01 **INT. PALACE OF WESTMINSTER. MEMBERS' LOUNGE. LATER THAT DAY. DAY**

Music
10:28:01
DUR: 0'45".
Specially
composed.
|

In a quiet corner of the lounge, Roger reviews the debate via a tablet.

JULIA

(From Tablet)

What would have been the cost to those innocent commuters at the 1st of October rail attack?

The usual mix of "Hear Hears".

JULIA (CONT'D)

And what will be the cost of failing to prevent the next attack.

Mike enters the lounge. He crosses to Roger.

MIKE

I'm beginning to suspect Julia may be doing some business off-book for the Security Service.

Roger absorbs that thoughtfully.

TAHIR (V.O.)

You've won the House.

CUT TO:

10:28:45 **INT. PALACE OF WESTMINSTER. STAIRS. LATER THAT DAY. DAY**

Julia returns to the top of the stairs with Tahir, David a few steps away.

X
Music Ends
10:28:46

TAHIR (CONT'D)

Whether you've won the Country's a different question.

(Shows report.)

Ask voters whether they back your position re: terrorism, you poll highly. Ask them whether they're happy with GCHQ knowing all their online activity, the numbers plummet.

Julia stops to read the report. She looks worried by it.

TAHIR (CONT'D)

But like I said, looks like you've got the House convinced...

JULIA

I want the country.

TAHIR

In PR terms, I'm struggling to cut through the noise. And then there's your lack of public appearances. If you fulfil your engagement at St. Matthew's, you'd get the exposure you need.

JULIA

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

TAHIR

That's security, not politics.

Julia exits.

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

Then David returns to his lookout drill, unreadable as he heads down the stairs.

CUT TO:

10:29:22 **INT. BLACKWOOD HOTEL. LIFT. THAT NIGHT. NIGHT**

Julia and David step into the lift, in aloof professional mode. As soon as the door shuts, her demeanour becomes more friendly and relaxed towards David.

JULIA

I picked up you didn't oppose my engagement at St. Matthew's...

DAVID

The final decision comes from well above my pay grade.

JULIA

I think you've got an ulterior motive...

DAVID

(Slight edginess.)
You think?

JULIA

You don't want people suspecting you've become more protective. Emotionally distracted.

David turns to Julia.

Music

10:29:01
DUR: 0'35".
Specially
composed.

X
Music Ends
10:29:36

DAVID

(Relaxes.)
Busted.

They share a look.

CUT TO:

10:29:56 **INT. ADJOINING ROOM. LATER THAT NIGHT. NIGHT**

David's sitting at the end of his bed.

He keys his mobile phone, seeing his outgoing call to Vicky in his recents. After a couple of beats' hesitation, he calls her.

VICKY (O.S.)

(Out of phone, whispers.)
Hi?

DAVID

(Into phone.)
Hey. Did you get my message? How are you doing? The kids all right?

VICKY (O.S.)

(Out of phone, whispers.)
Er...Yeah. Sorry. I... I did, yeah.

David reacts to Vicky's whispering -- it's like she doesn't want to be overheard.

DAVID

(Into phone.)
Where are you?

VICKY (O.S.)

(Out of phone, whispers.)
Listen, it's... it's late, I'll catch up with you tomorrow, yeah?

DAVID

(Into phone.)
Someone else there with you?
(Off her silence.)
Vic?

VICKY (O.S.)

(Out of phone, whispers.)
Dave it's late. Let's not do this...!

She hangs up. He reflects on the fact she's moving on, and it depresses him.

Music

10:30:38
DUR: 0'20".
Specially
composed.
|

		CUT TO:	
10:30:46	<u>INT. RASP HQ. NEXT DAY. DAY</u>		
	David sits at a desk, lost in thought, very troubled by the previous night's events.		
	Kim approaches.		
	KIM		
	Good news, Skip'. They've got a lead on the Thornton Circus shooter.		
	David forces an acknowledgement. She moves on. And he looks even more troubled.		
		CUT TO:	
10:31:11	<u>EXT. STREET NEAR THORNTON CIRCUS/PASCOE HOUSE. MOMENTS LATER. DAY</u>		
	Inner cordon a small car, windscreen decorated with multiple yellow parking violations, being examined by white-suited forensic investigators dusting for prints etc.		
	An outer cordon closes off the road, manned by the Scene Log Officer.		
	RAYBURN (O.S.)		
	(Into phone.)		
	Yeah, yeah.		
	(Listens.)		
	So what's the ETA on the lorry? We need the car moving now.		
	(Listens.)		
	Well, I've been here half an hour (mate).		
	Sharma signs in the scene log.		
	SHARMA (O.S.)		
	DCI Sharma.		
	LOG OFFICER		
	Sir.		
	RAYBURN (O.S.)		
	(Into phone.)		
	Thanks. Bye.		
	SHARMA (O.S.)		
	(To Log Officer)		
	Cheers.		

X
Music Ends
10:30:58
Music
10:30:55
DUR: 1'22".
Specially
composed.

And then joins Rayburn outside the inner cordon.

RAYBURN

Hey, boss. The vehicle was reported as suspicious -- illegally parked for days, unfamiliar to residents. It's a rental. Customer named "Adrian Smith".

SHARMA

Same false name he used to sign into Pascoe House.

RAYBURN

Yeah. Unfortunately there's no CCTV on any of these streets, and no ANPR triggered.

SHARMA

Talk to the rental company. We're gonna find out who this bastard was.

RAYBURN

Sir.

CUT TO:

10:31:48 **EXT. SCOTLAND YARD. LATER THAT DAY. DAY**

David heads to his car.

His phone vibrates. Caller ID is UNKNOWN. He answers it.

DAVID

(Warily. Into phone.)
PS Budd.

JULIA (O.S.)

(Out of phone.)
It's me. I need to go out of town tonight.

DAVID

(Into phone.)
Uh, where to?

JULIA (O.S.)

(Out of phone.)
Get everything organised and I'll give you the necessary information just before we set off.

David reacts.

X

Music Ends
10:32:17

Music

10:32:00
DUR: 2'20".
Specially
composed.

DAVID
(Into phone.)
Sure...

JULIA (O.S.)
(Out of phone.)
You'll drive. No police escort. No
support vehicle. I don't want
anyone to know.

DAVID
(Into phone.)
Julia, I can't authorise that.
You're a target.

JULIA (O.S.)
(Out of phone.)
I'm a target because of leaks. I'll
take responsibility. Please,
David...
(Off his hesitation.)
You're the only one I trust.

She hangs on waiting for his answer. He's very
conflicted.

CUT TO:

10:32:27 **EXT. COUNTRY ROAD. THAT NIGHT. NIGHT**

A dark country road. The ministerial car
appears. No police escort, no support vehicle.

CUT TO:

10:32:36 **EXT. CHEQUERS. LATER THAT NIGHT. NIGHT**

The ministerial car approaches a stately home in
the Buckinghamshire countryside. The lights of
the home are on but the surrounding countryside
is isolated.

David slows for the police guard. Julia drops
the passenger window to show her face to the
senior police officer. She shows her ID.

JULIA
Evening, officer.

CHEQUERS POLICE OFFICER
Ma'am, stand by.
(To David.)
Sir?

David shows his ID.

CHEQUERS POLICE OFFICER

Thank you.

(Into radio.)

Front gate. Got a visitor not on my sheet. It's Lavender.

Julia and David wait tensely. The Police Officer looks very edgy too.

POLICE OFFICER (CONT'D)

Continue through the gates, ma'am, an officer will direct you to park up.

JULIA (O.S.)

Thank you.

They drive in. We see the sign on the gate: CHEQUERS.

JULIA

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

David looks extremely wary.

CUT TO:

10:33:30 **EXT./INT. CHEQUERS/DAVID'S CAR. MOMENTS LATER. NIGHT**

Julia goes into the building carrying a file, observed by David, let in by a member of staff. David glimpses the Prime Minister appearing from deep inside to greet Julia.

PRIME MINISTER

Julia?

JULIA

Prime Minister.

PRIME MINISTER

This is unexpected ...

The door closes, blocking David's view. David sits in the car, puzzled and concerned by Julia's actions.

CUT TO:

10:33:48 **INT. SECURITY SERVICE. HUNTER-DUNN' OFFICE. LATER THAT NIGHT. NIGHT**

Longcross reports to Hunter-Dunn with grim news.

LONGCROSS
Julia Montague has gone to
Chequers.

HUNTER-DUNN
Tonight?

LONGCROSS
(Nods.)
Tried to keep it under the radar.
Hunter-Dunn absorbs that with increasing anger.

HUNTER-DUNN
Who the hell does she think she is?
Longcross nods in agreement.

LONGCROSS
Do you want a plan put in place?
Hunter-Dunn weighs the enormity of the decision.

CUT TO:

10:34:13 **EXT. WHITEHALL AREA. THAT NIGHT. NIGHT**

A ministerial saloon drives past protesters
followed by a support vehicle. The protestors
are holding placards.

PROTESTERS
RIPA ONE EIGHT, NO POLICE STATE.
(Repeated over)

CUT TO:

10:34:23 **INT. MINISTERIAL SALOON. CONTINUOUS. NIGHT**

Mike peers out at the protesters. He sees
placards:

PROTESTERS
RIPA ONE EIGHT, NO POLICE STATE.
(Repeated over)

RETURN OUR PRIVACY
STOP RIPA -'18
PROTECT DIGITAL FREEDOM

RIPA '18 inside a circle with a diagonal line
across like a forbidden symbol

Meanwhile the news plays on the car radio:

X
Music Ends
10:34:20
Music
10:34:08
DUR: 2'52".
Specially
composed.

PARLIAMENTARY USHER (O.S.)
(Out of radio.)
...to the right: 313. The noes to
the left...

As the car pulls up.

PROTESTERS
RIPA ONE EIGHT, NO POLICE STATE.
(Repeated over)

CUT TO:

10:34:38 **EXT. DOWNING STREET. MOMENTS LATER. NIGHT**

The ministerial saloon pulls up with the support
vehicle behind. Mike and his Protection Officer
get out of the ministerial vehicle. The press
are in their usual position.

PROTESTERS
RIPA ONE EIGHT, NO POLICE STATE.
(Repeated over)

LAURA KUENSSBERG (O.S.)
(Out of radio.)
18 has passed its Third Reading in
the Commons and now goes to the
Lords.

DOWNING STREET REPORTER
A safer country or a snoopers'
charter, minister?

PROTESTERS
RIPA ONE EIGHT, NO POLICE STATE.
(repeated over)

Mike ignores it and heads into No. 10.

CUT TO:

10:35:01 **INT. DOWNING STREET. MOMENTS LATER. NIGHT**

Mike meets with Roger. Roger is very grave.
Rolling news is on TV showing events in the
House from earlier.

SCREEN INSERT House of Commons earlier that
night.

JULIA (ON SCREEN)
The Regulation of Investigatory
Powers bill will be retrospective.
Information...
(Beat.)

Information obtained before it
becomes law will be admissible in
court -- and tonight our citizens
are a step closer to sleeping more
safely!

VARIOUS MP'S (ON SCREEN)
Hear, hear!

OPPOSITION MP (ON SCREEN)
Mr Speaker, we are not sleeping
more safely, rather we are
sleepwalking...

Roger switches off the TV.

ROGER
The PM just called. She ambushed
him at Chequers. He won't reveal a
word of what they discussed.

MIKE
But...?

ROGER
There's going to be a reshuffle. A
big one. Julia's snatching the key
to number ten.

Now Mike looks as shocked and grave as Roger.

ROGER (CONT'D)
We need to do something. Fast.

CUT TO:

10:35:50 **INT. HOTEL SUITE. LATER THAT NIGHT. NIGHT**

David and Julia fuck passionately. His head is
tucked in tightly against hers, facing down, so
we can't see his face; she stares up, her eyes
beginning to swim as her gasps of pleasure
approach a crescendo.

CUT TO:

10:36:07 **INT. HOTEL SUITE. LATER THAT NIGHT. NIGHT**

Julia opens her eyes, waking, in exactly the
same position as during sex, but David is
absent.

Annoyed, she gets up and wearing a nightdress
and goes through the connecting door.

X

Mu

10

On the other side of the door, she listens,
anguished, but doesn't answer.

DAVID (CONT'D) (O.S.)
Sorry doesn't even...

Still no answer.

DAVID (CONT'D) (O.S.)
Are you all right? Do I need to
call a doctor?

She's careful and caring in her dialogue.

JULIA
(Beats.)
I'm all right.

We cut between David and Julia on either side of
the door.

DAVID
I am so sorry...

JULIA
Whatever your training has made
you, it's out of control...

DAVID
Do you want me replaced?

JULIA
I don't know, but you need to get
help ...

He realises she wants him replaced. It hits him
hard. It feels final. His anguish consumes him.

She hears his movements.

JULIA (CONT'D)
David...?

No answer.

JULIA (CONT'D)
David... I know you didn't mean to
hurt me...

He's confused and traumatised. Again he can't
form an answer.

She realises she's lost him. It saddens her
deeply.

Music

10:38:36
DUR: 3'19".
Specially
composed.

|
|
|
|

News starts to play.

NICK ROBINSON (V.O.)
We've had confirmation this morning
from the Home Office that Home
Secretary Julia Montague...

CUT TO:

10:38:45 **EXT./INT. TRANSITIONAL MONTAGE. DAYBREAK**

GVs transitioning to day.

NICK ROBINSON (V.O.) (CONT'D)
...will go ahead with her speech at
St Matthew's College.

MARTHA KEARNEY (V.O.)
Civil liberties groups plan a major
protest outside St. Matthew's
College later today.

JOHN HUMPHRYS (V.O.)
Julia Montague was, of course, the
target of a recent assassination
attempt and she'll use today's
platform to address the challenges
in the fight against terrorism.

Overlaps next scene.

CUT TO:

10:38:57 **EXT. HOUSES OF PARLIAMENT. COURTYARD. NEXT DAY.**
DAY

David steps into frame. David looks tense. He
makes a radio call.

DAVID
(Into radio.)
Seven Nine, Lavender clear to
travel.

David scans the courtyard, waiting.

CUT TO:

10:39:05 **INT. PALACE OF WESTMINSTER. STAIRS. CONTINUOUS.**
DAY

Tom stands ready as Julia and Rob walk
downstairs.

Rob carries a briefcase.

ROB

I know it's rotten timing, but some stuff came out of the Select Committee that maybe I should just crack on with?

JULIA

Really?

ROB

Yes, I know. Sorry. But don't worry, the last bit of fact checking for your speech, it's still work in progress. I'll have Tahir have it in front of you well beforehand.

JULIA

All right, thank you.

Tom steps forward.

TOM

I'll have the car brought round, ma'am.

And he starts down the steps followed by Julia.

JULIA

Thanks, Tom.

JULIA

(To Rob.)
See you later.

ROB

See you.

TOM

(Into radio)
Lavender on the move.

Exit Julia with Tom.

Rob makes his way along the corridor. Enter Tahir, seeing Julia depart.

TAHIR

Shit, did I miss her?

ROB

Just a second. Just a second. This is important.

Rob looks grave. Tahir looks anxious.

ROB (CONT'D)
I can't make the speech. You're handling it.

TAHIR
What?

ROB
Not up to it?

TAHIR
Fuck you, Rob.

Rob hands Tahir the briefcase.

ROB
Here's all the background material.

TAHIR
Anything I need to flag up before the speech?

ROB
No. No. It all checked out. She's good to go.

Tahir handles the briefcase resentfully and exits to catch up with Julia.

Rob watches him go, his expression very dark.

CUT TO:

10:39:58 **INT/EXT. HOUSES OF PARLIAMENT. COURTYARD.**
MOMENTS LATER. DAY

From a covered entrance, Julia strides quickly followed by Tom, towards David.

DAVID
Ma'am. Traffic's snarled up this side of the river so we'll be going via the bridges.

JULIA
Your call.

A stolen look of anguish passes between David and Julia before, in a choreographed operation, David opens the rear door of the saloon for Julia to get in, shuts the rear door.

David gets in the passenger side of the saloon as Tom goes in the support vehicle.

Tahir hurries out of the entrance, in a fluster,

carrying the briefcase Rob was carrying, and gets in the support vehicle.

And the convoy heads off.

CUT TO:

10:40:31 **INT. MINISTERIAL VEHICLE. CONTINUOUS. DAY**

On David as the vehicle heads towards the Houses of Parliament.

Julia reads her papers.

Riding shotgun, David eyes every building, vehicle and pedestrian on the route.

CUT TO:

10:40:43 **EXT. WESTMINSTER BRIDGE. MOMENTS LATER. DAY**

The motorcade enters Westminster Bridge.

The motorcade crosses the bridge, heading south, with the Houses of Parliament falling away behind.

CUT TO:

10:40:49 **INT. MINISTERIAL VEHICLE. CONTINUOUS. DAY**

Julia coolly studies her speech notes. With a pencil she strikes through "unity" and replaces it with "leadership".

Riding shotgun, David eyes every building, vehicle and pedestrian on the route.

David glances back at Julia. She meets his eyes briefly, giving nothing away, and returns to reading. He returns to keeping a lookout, but his expression is tenser, more troubled.

Julia looks up. Now he's not looking at her, she can show the sadness she feels.

David gazes out. He closes his eyes.

CROWD

RIPA One Eight, No Police State.
(Repeats)

David sees the size of the crowd and their fervour. It snaps him out of his melancholy reverie.

	DAVID	X
	Shit.	Music Ends
		10:41:55
	Julia reacts the same.	Music
		10:41:43
		DUR: 3'01".
	CUT TO:	Specially composed.
10:41:54	<u>EXT. ST. MATTHEW'S COLLEGE. CONTINUOUS. DAY</u>	
	Outside the College, a boisterous crowd jostles with a police cordon, waving placards and shouting chants.	
	CROWD	
	RIPA One Eight, No Police State.	
	RIPA One Eight, No Police State.	
	Armed Police are present in numbers, eyes scanning the surroundings edgily.	
	CUT TO:	
10:41:58	<u>EXT. ST. MATTHEW'S COLLEGE. CONTINUOUS. DAY</u>	
	The motorcade pulls up outside the entrance and the crowd's protests intensify sharply. David is first out of the ministerial vehicle. As he makes his way round to the nearside rear door, he scans the crowd, picking out angry faces.	
	Tom gets out of the support vehicle with Tahir.	
	DAVID	
	Into the venue, Tom.	
	CROWD	
	RIPA One Eight, No Police State.	
	(Repeats)	
	Tom hurries into the building with Tahir, off camera.	
	Kim steps towards David as he continues his visual scan.	
	DAVID	
	Sit rep?	
	An egg flies overhead, missing David and Kim, although Kim's jacket shows the remains of an earlier more accurate throw.	
	KIM	
	The shouting's no problem, it's the eggs that are getting on my tits.	

David opens the car door. Julia exits the saloon to a barrage of boos and shouts and protests. David gets in step with her and they stride briskly towards the entrance. Another egg flies from the crowd and narrowly misses Julia. She flinches. He throws an arm round her.

DAVID

You're fine, ma'am, into the venue.

He gets her inside quickly.

CUT TO:

10:42:35 **INT. ST. MATTHEW'S COLLEGE. LOBBY. CONTINUOUS.**
DAY

David and Julia get inside. Abruptly they're alone for a few seconds and he has his arm round her. He removes it. They exchange an awkward look -- pained.

Then they move deeper into the lobby, and face a welcoming committee. David steps aside as Julia goes into politician mode. He scans the lobby area while she steps towards a line of college dignitaries.

DEAN

Welcome, Home Secretary.

JULIA

Thank you.

Julia shakes each hand in turn, smiling confidently and saying her name to each person.

JULIA (CONT'D)

Julia Montague, how do you do?

FEMALE

Very well.

JULIA

Thank you for welcoming me here today. Pleased to meet you. Julia Montague, how do you do?

David peers out at the protesters, still rabid and crosses to Julia.

DAVID

Best move through, ma'am.

JULIA
Julia Montague.

MALE
Pleasure.

DEAN (O.S.)
This way home Secretary.

The Dean shows Julia through the lobby. David follows at a discreet distance.

Tahir appears deeper inside the college.

JULIA
(To Dean.)
I just need a moment with my aide.

DEAN
Yes, of course.

JULIA
Thank you.

Julia heads over towards Tahir.

JULIA (O.S.) (CONT'D)
Have you been through the fact checks?

TAHIR
Sorry, I thought that had all been...

JULIA
You have no idea how important today is. I need the final fact checks in front of me before I go on. I don't want to find out I've made a tit of myself only after the evening news rips my speech to pieces.

TAHIR
Rob said it all checked out.

JULIA
That's not what he said to me. See to it, Tahir.

Julia smiles at Tahir, to disguise her attitude to anyone watching.

She re-joins the Dean and her welcoming committee.

DEAN
We've set up a green room for you -
- this way please.

JULIA (OVERLAPPING)
Thank you. That's very kind of you.

Julia and the College Dean move off. David follows. As he does, David sees Tahir looking at them all bitterly.

CUT TO:

10:43:43 INT. ST. MATTHEW'S COLLEGE. AUDITORIUM.
CONTINUOUS. DAY

The audience take their seats.

CUT TO:

10:43:58 INT. ST. MATTHEW'S COLLEGE. BACK CORRIDOR.
CONTINUOUS. DAY

Tahir waits, on edge. His phone rings.

TAHIR
(Into phone.)
What do you want?

Tahir listens. He becomes even more anxious. He looks ashen.

CUT TO:

10:44:07 INT. ST. MATTHEW'S COLLEGE. OUTSIDE GREEN ROOM.
MOMENTS LATER. DAY

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

CUT TO:

10:44:16 INT. ST. MATTHEW'S COLLEGE. GREEN ROOM. SAME
TIME. DAY

Julia waits.

CUT TO:

10:44:22 INT. ST. MATTHEW'S COLLEGE. OUTSIDE GREEN ROOM.
CONTINUOUS. DAY

Kim approaches David.

KIM
Final security sweep's been done.
Audience taking their seats,
Skipper. Lavender good to go?

DAVID
Deploy to the auditorium. See you
in there.

KIM
Skip'.

Exit Kim.

He turns and knocks on the door. He steps in.

CUT TO:

X
Music Ends
10:44:44

10:44:45 **INT. ST. MATTHEW'S COLLEGE. GREEN ROOM. SAME
TIME. DAY**

Enter David. A pregnant beat.

DAVID
Ready when you are, ma'am.

David moves to step outside and wait.

JULIA
Wait.

David turns to Julia.

JULIA (CONT'D)
I knew the name of your kids'
school because it was on a list of
possible targets. I didn't forewarn
you, or anyone else for that
matter, due to the fact the threat
was non-specific. We're still not
clear as to why Heath Bank was
singled out. I ordered ARVs to
deploy near all schools identified
as being at risk and thanks to that
measure no school children came to
any harm.

He absorbs that. She becomes more intimate.

JULIA (CONT'D)
You being my PPO makes this
difficult anyway. It's for the best
that changes.

David turns to exit and Julia reached out and
takes his hand.

Music
10:45:54
DUR: 0'56".
Specially
composed.

JULIA (CONT'D)

I...

(Takes his hand.)

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

He's deeply touched. She's pleased with his
response. Their bond appears strong.

CUT TO:

10:46:33 INT. ST. MATTHEW'S COLLEGE. OUTSIDE GREEN ROOM.
CONTINUOUS. DAY

David exits and makes his way towards the
auditorium.

CUT TO:

10:46:42 INT. ST. MATTHEW'S COLLEGE. AUDITORIUM. MOMENTS
LATER. DAY

In a packed auditorium, David takes up a
position where he can scan the audience. He
takes in the whole scene.

A plainclothes CPO is near the stage. Kim and
another CPO are stationed at the rear of the
central aisle of seating.

Tom and another CPO stand at the rear of that
aisle.

Uniformed unarmed police are positioned by all
the doors to the auditorium.

A few beats later, Julia steps up to the podium,
in front of a projector screen reading:

PROTECTING OUR FUTURE.

TV news and journalists cover the event. Polite
applause dies down and Julia addresses the
invited audience of interested listeners and
press.

JULIA

Thank you. It's a great pleasure to
be here with you all this morning.

David moves around, keeping an eye on the crowd
and on his team.

X

Music Ends
10:46:50

Music
10:46:42
DUR: 3'03".
Specially
composed.

JULIA (CONT'D)

We live in extraordinary times.
It's no exaggeration to say
terrorism poses the greatest threat
to our national security since the
Cold War. We must do all in our
power to protect our way of life.

There's a sudden disturbance in the audience. A
small number of protesters, scattered throughout
the auditorium, all leap to their feet at the
same time in a coordinated move lifting their
tops to reveal T-shirts emblazoned with the
RIPA-18 symbol in a circle with a diagonal line
across, chanting:

PROTESTERS

RIPA ONE EIGHT, MAKES A POLICE
STATE; RIPA ONE EIGHT, MAKES A
POLICE STATE!

The uniformed police make a move towards them.

AUDIENCE MEMBERS

Boos.

David watches, hand on his firearm, as the PCs
wade into the audience to grab the protesters.
Kim, Tom and other CPOs let the PCs handle it.

DAVID

(Into radio.)
Seven Nine. Protesters in the
auditorium, being removed.

PROTESTOR

Shame on you, Julia. Shame on you.

The protesters keep chanting as they're
manhandled out of the auditorium.

DAVID

(Into radio.)
Coming to you now. Just obtain
details from each of them, polite
as you can. The Principal won't
thank us for being heavy handed.

Julia continues.

JULIA

Let's not deny them their right to
express a view. Though they say in
times of national emergency the
first casualty is free speech.

Julia lays her speech notes aside and moves to the front of the stage, addressing her remarks generally.

The protesters are gone but David remains on edge. He prowls the auditorium.

JULIA (CONT'D)

I really don't care what you all do when you switch your internet browser to private. We're not after you if you type into your search engine B-O-O-B-S.

Laughter.

JULIA (CONT'D)

But we ought to know if you type in B-O-M-B.

A door swings open at the back of the auditorium. David tenses and turns, nerves jangling. A late comer wears a press pass and makes her way towards the press area.

JULIA (CONT'D)

Now let's return to the subject of how we prevent attacks. Many who would carry them out are born here, there educated here, employed here. They weren't born wanting to attack us. Something happened along the way, a sense of alienation, a sense of exclusion from the best opportunities this country has to offer.

Julia glances towards David during this section of her speech.

JULIA (CONT'D)

Law, medicine, journalism, politics -- more appears to be happening to close off these careers than to open them up. Unpaid work experience. Unpaid internships. Though they're open to everyone, of course -- provided you've inherited enough money to feed, clothe and house yourself.

David returns her look. A deep connection passes between them briefly. David glimpses a dark figure out in the corridor, moving quickly. Immediately David heads to the back of the auditorium.

JULIA (CONT'D)

I see how an impressionable young person might form the view that elite society is intent on keeping them out. Possibly they begin to feel a desire to do harm to those they think have it all on a plate. In government we are committed to stopping them...

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

DAVID (OVERLAPPING)

(Whispers.)

You see anyone out there?

TOM (OVERLAPPING)

(Whispers.)

No.

JULIA

We have to be... But I am just as determined to save that young person...(fades)

DAVID (OVERLAPPING)

(Whispers.)

Stay put.

David exits sharply through the back door.

CUT TO:

10:49:40 **INT. ST. MATTHEW'S COLLEGE. OUTSIDE AUDITORIUM.**
CONTINUOUS. DAY

David comes out. Lurking in the access corridor behind the door is Tahir.

DAVID

What the fuck?

TAHIR

There's been a massive fuckup with the speech. Rob just called me. I need to warn Julia.

DAVID

What's in the briefcase?

TAHIR

Research files, the fact-checking she needs.

X
Music Ends
10:49:45

DAVID
Show me.

TAHIR
Come on, mate, please --

DAVID
Show me.

Tahir cracks open the case. We don't see what's inside. David looks inside coldly while Tahir sweats. David is completely matter-of-fact.

DAVID (CONT'D)
Okay.

Looking worried and edgy now, Tahir moves on.

CUT TO:

10:50:20 **INT. ST. MATTHEW'S COLLEGE. AUDITORIUM. MOMENTS
LATER. DAY**

As before.

JULIA
Frankly we've got to do a better
job of stopping a fifteen year old
thinking that growing up in
Bradford or Birmingham is grimmer
than Jihad and we can only change
their minds with the right
leadership. We've not been
getting...

Reporters react. They sense a story.

CUT TO:

10:50:38 **INT. ST. MATTHEW'S COLLEGE. OUTSIDE AUDITORIUM.
CONTINUOUS. DAY**

Kim comes out of the auditorium to investigate.
She approaches David.

KIM
Everything okay, Skipper?

DAVID
False alarm.

Kim looks around. Tahir is nowhere to be seen.

DAVID (CONT'D)
Deploy to Door 2.

Music
10:50:23
DUR: 0'59".
Specially
composed.

KIM

Skip.

Kim isn't a hundred per cent reassured though, but he leads them back to the auditorium. David looks edgy, like he might be lying.

CUT TO:

10:50:49 INT. ST. MATTHEW'S COLLEGE. AUDITORIUM. SAME TIME. DAY

Kim and David enter the auditorium. Tom is standing there as before.

We resume with Julia's speech.

JULIA (O.S.)

...(young people growing up in our cities). Now that comes from a fair society that provides equal opportunity.

Kim makes her way towards Door 2 and David stays with Tom.

JULIA (CONT'D)

Security isn't just about guarding our citizens from security threats.

Tahir appears in the wings of the stage.

JULIA (CONT'D)

Security comes from economic prosperity. From good education, good jobs.

Kim spots Tahir on the side of the stage and looks over to David a sense of alarm. Kim starts to approach the stage. David becomes concerned by Kim's action and also heads forward to the stage.

JULIA (CONT'D)

Together we can...

Julia sees Kim approaching. She throws a concerned look to David. Their eyes meet briefly.

An explosion consumes Julia.

Julia, Kim and Tahir vanish as a curtain of smoke closes off David's view of the stage.

The blast throws David back. Smoke and ash swirl

X

Music Ends
10:51:22

Music

10:51:33
DUR: 2'22".
Specially
composed.

around him. His ears ring with noise.

It takes a while for David to come to his senses.

He manages to sit up. Check himself for wounds. He's got small cuts on all his exposed skin. His hands over his ears ringing with noise. He can't hear a thing.

He manages to stand and moves slowly through the injured and dead, check for pulses, any life.

He moves through the swirls of smoke and ash towards the stage.

David picks up the radio (most likely it's Kim's.)

The stage is wrecked. There's no sign of the briefcase or of Tahir.

David scrambles through the wreckage of the stage and eventually finds Julia.

She's blackened by smoke and ash. He reacts with anguish, looking down at her, unconscious, her life in the balance.

He checks her for a pulse. Then looks out through the smoke filled auditorium. Protecting Julia.

CUT TO:

10:53:05 **INT. MAJOR TRAUMA CENTRE. VANTAGE POINT. THAT NIGHT. NIGHT**

Grim and blank, David peers out of a window to look down on the activity round the Emergency Entrance. He's gone through forensic processing post-bombing, hence he has showered and is wearing replacement clothing of custody-issue jogging bottoms and a sweatshirt; his wounds have been dressed.

DAVID'S POV

Ambulances arrive under police escort. Medical staffs surround the ambulances. A senior nurse wearing a high-viz tabard labelled BRONZE is in charge, marshalling the ambulance crews to wheel their patients inside.

A TV plays nearby, carrying the news coverage from outside the hospital.

NEWS REPORTER (V.O.)

The explosion ripped through the auditorium of St. Matthew's College while the Home Secretary was delivering her keynote speech on national security. First on the scene were police officers outside the venue who were there to marshal the large crowd of Civil Liberties protesters. They reported a scene of utter carnage with smoke, ash and fires still burning from the explosion. There are reports of a number of deaths but no confirmed figures yet from the Emergency Services. Casualties, many of them in a critical condition, have been transferred to two of London's four Major Trauma Centres.

David takes a seat.

SOPHIE RAWORTH (V.O.)

Just to be clear we still have no official confirmation from Downing Street or from the Home Office that the Home Secretary Julia Montague...

He looks up at the news report on the TV.

SOPHIE RAWORTH (TV)

...was among those injured in the blast at St. Matthew's College. She was of course recently the target of an assassination attempt by a sniper.

(plays under)

What we do know so far is that a large explosion occurred just after 4 pm in the auditorium of St. Matthew's College located in the Bloomsbury area of London. The Home Secretary was giving a keynote speech on national security following this week's victory for the Government in the House of Commons vote on the controversial Regulation of Investigatory Powers Bill, RIPA-18. The bill has been spearheaded by Julia Montague and became particularly significant during the recent terror incidents, which have caused the UK Terror Threat Level to rise to Critical.

Let's go live to Westminster and
the BBC's Chief Political
Correspondent, Laura Kuenssberg.

An area of the management unit has been closed
off. David's tense and anguished, reflecting
over events.

Nearby Rob, the Hospital's Chief Executive and
the Hospital Media Liaison Officer whisper in a
huddle.

ROB
(To Chief Exec)
Hi, Rob Macdonald, special advisor
to the home Secretary.

CHIEF EXEC
Tony Steel, Chief Executive.

ROB
(To Media Officer.)
And you are?

MEDIA OFFICER
Jane Flannery, Media Liaison.

ROB
(To Chief Exec and Media Officer.)
Okay, great. No statements re the
Home Secretary's condition (will
come from the Hospital. We
appreciate what your staff are
doing, but we control the data-
flow, okay?)

David's phone vibrates -- Vicky. He moves away
to take it.

DAVID
(Into phone.)
Hi-ya Vic.
(Listens)
No, I'm all right. I'm all right.
(Listens)
A few scratches, nothing serious...
(Listens)
Yeah.
(Listens)

Enter Roger and Mike, with two plainclothes RaSP
officers and two armed police officers.

David hangs up on her.

X
Music Ends
10:53:55

ROB (O.S.)
Roger, Mike. This is Tony Steel,
Chief Exec of the hospital.

ROGER (O.S.)
Hello.

ROB (O.S.)
Jane Flannery, their Media *Manager*.

Mike shakes hands.

MIKE
(To Tony.)
How do you do?
(To Jane.)
How do you do?

David stands. Roger has crossed to David.

ROGER
(To David.)
What the hell happened?

David just looks at him bitterly.

ROGER (CONT'D)
For fucksake, answer me. I heard
there were security breaches from
the word go.

DAVID
Lawful protests by civil liberties
activists.

ROGER
You know what I mean!

DAVID
A search team under POLSA direction
swept the auditorium twice.
Everything was clear.

ROGER
Well it wasn't, was it!

David looks like he wants to give Roger a thump.

MIKE
(Tactfully suggesting David exits.)
David.
(Off David's reluctance.)
Sergeant.

Exit David bitter and anguished.

	ROB (O.S.)		Music
	If anyone's got any doubts. Please		10:54:52
	run them by Number 10.		DUR: 0'37".
			Specially
			composed.
	Mike and Roger join the others.		
	MIKE		
	(To Chief Exec.)		
	Thank you for all that you're		
	doing.		
	And exit with DAVID.		
		CUT TO:	
10:55:04	<u>INT. SO15. CONTROL ROOM. LATER THAT NIGHT. NIGHT</u>		
	On TV Laura Kuenssberg.		
	LAURA KEUNNSBERG (T.V.)		
	Division in Government splitting		
	them from top to bottom. But it's		
	also the case that sometimes Julia		
	Montague was accused of exploiting		
	the terror threat fear at home to		
	try to further her own ambition.		
	(fades)		
	Sampson studies the screens. Sharma enters and		
	briefs her.		
	SHARMA		
	Critical incident declared, ma'am.		
	JESIP's fully active around the		
	College. Last of the casualties are		
	being transited out and Expo are		
	searching for further devices --		
	none detected so far.		
	SAMPSON		
	Thanks, Deepak.		
	Sharma steps forward with a file.		
	SHARMA		
	Prints taken from the rental car we		
	found match the Shooter's at post-		
	mortem.		
	He hands Samson the file.		
	SHARMA (CONT'D)		
	We've got a screen-grab of CCTV		
	from the rental company.		

X
Music Ends
10:55:29

Sharma shows Sampson a CCTV image of Andy signing documentation in the rental office. He wears a baseball cap and keeps his head down.

SHARMA (CONT'D)

He used the name "Adrian Smith", same alias he used to sign in to Pascoe house as a tradesman. He completed the application online. The IP address leads to an internet café in South London.

SAMPSON

Chances are he's London based.

SHARMA

After today's incident targeting the home Secretary again, we can't rule out a connection...

SAMPSON

Suggesting "Adrian Smith" had at least one accomplice.

Sharma and Sampson both absorb that.

SOPHIE RAWORTH (V.O.)

Among the injured was the Home Secretary herself.

CUT TO:

10:56:17 **EXT. MAJOR TRAUMA CENTRE. MOMENTS LATER. NIGHT**

David steps out into the night. More ambulances are arriving with the last of the casualties. David struggles to process what's happened, utterly devastated.

SOPHIE RAWORTH (V.O.) (CONT'D)

There's still no official statement from Downing Street or the Home Office on her condition but it is believed that her injuries are severe. Let's return now live (to Helen at the Royal London Hospital).

As David walks through the scene and we...

FADE TO BLACK:

10:56:29 (credits - single cards)

Music

10:56:15
DUR: 0'16".
Specially
composed.

X
Music Ends
10:56:31

Music

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

X
Music Ends
10:56:58

David	RICHARD MADDEN
Julia	KEELEY HAWES
Hunter-Dunn	STUART BOWMAN
Vicky	SOPHIE RUNDLE
Tom	RICHARD RIDDELL
Craddock	PIPPA HAYWOOD
Sharma	ASH TANDON
Rayburn	NINA TOUSSAINT-WHITE
Commissioner	MICHAEL MUELLER
Longcross	MICHAEL SHAEFFER
SO15 Officer	BAILEY PATRICK
Andy	TOM BROOKE
Kim	CLAIRE-LOUISE CORDWELL
--	--
Mike	VINCENT FRANKLIN
Sampson	GINA McKEE
Rob	PAUL READY
Tahir	SHUBHAM SARAF
Prime Minister	DAVID WESTHEAD
Shadow Home Secretary	MIRIAM LUCIA
Roger	NICHOLAS GLEAVES
Police Officer	RUSS BAIN
College Dean	JAMES STADDON
--	--
As	Themselves
GORDON CORERA	JOHN HUMPHRYS
MARTHA KEARNEY	LAURA KUENSSBERG
JOHN PIENAAR	SOPHIE RAWORTH
NICK	ROBINSON
--	--
Production Manager	LEANNE STOTT
Production Coordinator	LIZA CARMEL
Junior Production Manager	FREDDIE À BRASSARD
Junior Prod Coord (Skillset)	SARAH ARANDA-GARZON
Production Secretary	CARLENE GARVEY
Production Assistant	GIOVANNA MIDGLEY
Production Runner	NATHAN MILLS
Production Accountant	AMIT VARSANI
Assistant Accountant	JACKIE O'SULLIVAN
Trainee Assistant Accountant	FABIAN ANDRES
--	--
1st Assistant Director	ALEX HOLT
2nd Assistant Director	NIKKI MOLLOY
3rd Assistant Director	LAURA MOLONEY
Floor Runner	EMILY PRIEDITIS
Base/Crowd Runners	LAURENT DURHAM

	SARAH TOWNSEND TOM WESTGATE
Stunt Coordinator	ANDY BENNETT
Script Supervisor	LOLA DAUDA
Casting Associate	GORDON COWELL
Casting Assistant	AMY CRAIG
--	--
Supervising Location Manager	IAN POLLINGTON
Location Manager	DAVID BISWELL
Assistant Location Manager	LAURA CHEESE
Unit Manager	RICHARD BASSETT
Locations Assistant	NICK RENNER
Steadicam Operator	PAUL DONACHIE
Focus Pullers	JAMES HARRISON
	ERIN CURRIE
Clapper Loaders	LOREN FILIS
	ROY BELL
Camera Trainees	CLINT FRIFT
	JASMINE ORREY
Digital Imaging Technician	KRISTIN DAVIS
--	--
Gaffer	JOHN ATTWOOD
Best Boy	PAUL JOY
Electricians	IONUT APETROAE
	DAN ADDIS
Floor Electrician	LAURENTIU MARIA
Key Grip	CRAIG ATKINSON
Trainee Grip	STEPHEN PEAT
Standby Riggers	AARON RACKHAM
	TOBY TEE
Boom Operator	ADAM WILLIAMS
Sound Assistant	CRAIG CONNYBEARE
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Art Director	STEPHEN WRIGHT
Assistant Art Director	CONSTANTINE KATSARAS
Standby Art Director	CALLUM WILLIAMS
Set Decorator	ANNALISA ANDRIANI
Graphic Designer	MATT CLARK
Art Department Assistant	LUCY ATTWOOD
Prop Master	TOM ROBERTS
Prop Buyer	MEREL GRAEVE
Dresser Storeman	SCOTT FENSOME
Dresser	NICK ATKINSON

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

Music RUTH BARRETT
RUSKIN WILLIAMSON

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Co-Producer TINA PAWLIK

Casting Director KATE RHODES JAMES (CDG)

Production Designer JAMES LAPSLEY

Director of Photography JOHN LEE

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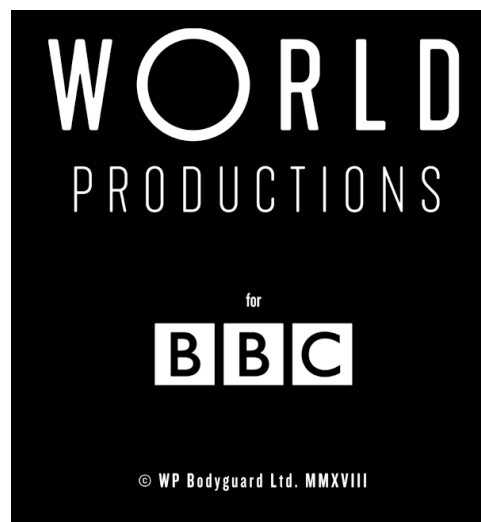
Executive Producer for World
Productions RODERICK SELIGMAN

Executive Producer for BBC ELIZABETH KILGARRIFF

Executive Producers SIMON HEATH
JED MERCURIO

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10:56:56 FINAL CARD



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Music Ends
10:56:58