

BODYGUARD
Episode 4

Post Production Script - UK TX Version.
4th July 2018.

09:59:30 VT CLOCK (30 secs)
World Productions
Bodyguard
Episode 4 - DRIC924E/02

09:59:57 CUT TO BLACK

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

Music

10:00:00
DUR: 2'46".
Specially
composed.

David shows his warrant card to the Train Guard.

DAVID
Sergeant David Budd, Metropolitan
Police.

David gazes out of the window at the platform
and glimpses a young Asian man (the Subject) on
the platform.

GUARD (V.O.)
British Transport Police have put
out an alert on a possible suicide
bomber attempting to board a
London-bound service.

David moves to the toilet door and sees the
VACANT sign. He 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, ready to squeeze
it.

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

CUT TO BLACK:

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

DAVID (V.O.)
The man that was in here before?

CUT TO:

David with Nadia. Nadia holds the trigger ready
to squeeze it.

DAVID (CONT'D)
Is that your husband?

Nadia nods. Yes.

DAVID (CONT'D)
And your husband wants you to die?

She starts to panic a little more. So does David. Tears trickle from Nadia's eye.

CUT TO BLACK:

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

CUT TO:

David on his laptop looking at her voting record. Then watching her on TV.

JULIA
I can't see any justification for believing the Taliban would govern Afghanistan in peace and harmony, or Iraqi insurgents would ever have formed a stable democracy. That doesn't require apologising for the past.

David rewinds the interview. Looks dark.

JULIA (CONT'D) (V.O.)
...That doesn't require apologising for the past.

In a drawer David digs under clothes to find an illegal pistol.

David has removed a panel. He places the gun inside. He replaces the panel.

David and Julia. Close. Kisses. 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.

DAVID (V.O.)
You said it.

David with Andy.

DAVID (CONT'D)
Out in Helmand.

C/U David.

DAVID (CONT'D)

If you ever found yourself right
beside one of those...

David primes the illegal pistol.

DAVID (CONT'D)

...bastards that sent us out there,
you'd just close your eyes and pull
the trigger...

David on the roof. David crosses a metal gantry
and then turns off sharply to his right, out of
shot.

David's anxiety builds. He's trembling. But then
he acts.

DAVID

ARMED POLICE!

It's Andy.

ANDY

You've got to finish the job.

David wakes, and is on her, grabbing the hem of
her nightdress with each hand and then folding
it up and crossing his hands hard across the top
of her chest so that the nightdress strangles
her. She gasps and chokes, clawing at him. His
eyes are dead, asleep.

He keeps the pressure on. She starts to wilt.

She seems to be letting out her last gasps.

CUT TO BLACK:

10:01:01 SUPER CAPTION: **KEELEY HAWES**

JULIA (V.O.)

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

CUT TO:

DAVID

No. I'm fine, Julia.

JULIA

No... You are far from fine.

CUT TO BLACK:

10:01:08 SUPER CAPTION: **GINA McKEE**
SOPHIE RUNDLE
VINCENT FRANKLIN

LONGCROSS (O.S.)
We've taken the liberty of...

CUT TO:

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)
... providing you with a tablet. So the material can't be traced to your own devices.

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
I need to ask you to identify yourself?

LONGCROSS
Richard Longcross.

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

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

SAMPSON (V.O.)
They're feeding her intelligence
they're keeping from us!

And we move to Craddock's office.

SAMPSON
What is she up to?

Looks at David.

SAMPSON (O.S.) (CONT'D)
You need to find out.

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...

Roger with Mike at no.10.

ROGER
Julia's snatching the key to No.
10. We need to do something, fast.

HUNTER-DUNN
Who the hell does she think she is?

Longcross nods in agreement.

LONGCROSS
Do you want a plan put in place?

CUT TO BLACK:

10:01:35 SUPER CAPTION: **PAUL READY**
NICHOLAS GLEAVES
STUART BOWMAN

CUT TO:

Julia takes David's hand.

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

Tahir with Julia. David watches.

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

SAMPSON

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

David reacts.

CUT TO BLACK:

10:01:54 SUPER CAPTION: **DAVID WESTHEAD**
NINA TOUSSAINT-WHITE
ASH TANDON
ANJLI MOHINDRA

CUT TO:

Tahir on his phone.

TAHIR

(Into phone.)
What do you want?

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

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

DAVID (V.O.)

(Whispers.)
You see anyone out there?

TOM

(Whispers.)
No.

DAVID

(Whispers.)
Stay put.

CUT TO BLACK:

10:02:04 SUPER CAPTION: **CREATED AND WRITTEN BY**
JED MERCURIO

DAVID (V.O.)

What's in the briefcase?

TAHIR (V.O.)

Research files.

CUT TO:

On David.

DAVID

Show me.

Tahir cracks open the case. David looks inside coldly while Tahir sweats. David is completely matter-of-fact.

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

KIM (O.S.)

Everything okay, Skipper?

DAVID

False alarm.

David starts running towards the stage.

His POV Kim moving fast towards the stage

Julia sees Kim approaching.

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

CUT TO BLACK:

10:02:20 SUPER CAPTION: **PRODUCED BY**
ERIC COULTER
PRISCILLA PARISH

CUT TO:

SOPHIE RAWORTH (T.V.)

The Home Secretary Julia Montague was among those injured in the blast at St. Matthew's College.

ROGER (V.O.)

(To David.)
I heard there were security breaches from the word go. What the hell happened?

David just looks at him bitterly. And Mike steps up.

DAVID

A search team swept the auditorium twice. Everything was clear.

ROGER

Well it wasn't, was it!

SO15 Control Room.

SHARMA
After today's incident, we can't
rule out a connection...

SAMPSON (V.O.)
Suggesting the gunman had at least
one accomplice.

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.

CUT TO BLACK:

10:02:41 SUPER CAPTION: **DIRECTED BY**
JOHN STRICKLAND

CUT TO:

10:02:43 **EXT. MAJOR TRAUMA CENTRE. LATER THAT NIGHT.**
NIGHT

The hospital is lit up with blue lights of
police patrol cars and the lights from the TV
crews.

TV news crews deliver reports from outside the
police cordon/checkpoints that control access to
the Emergency Department, their dialogue
overlapping.

And mostly under the police sirens and music.

TV NEWS REPORTER 1 (O.S.)
All inquiries are being referred to
Downing Street...but so far No. 10
have made no official statement
except (to say they are deeply
shocked by the attack and are
hoping for the recovery of all
those injured in the blast
including the Home Secretary. It's
thought that the Home Secretary's
ex-husband and current Government
Chief Whip, Roger Penhaligon, has
arrived at the hospital and is
being briefed on his ex-wife's
condition. Counter Terrorism
Minister Mike Travis was also seen
arriving).

TV NEWS REPORTER 2
(overlapping)
(JESIP, the Joint Emergency
Services Interoperability

X

Music Ends
10:02:46
Music
10:02:43
DUR: 0'58".
Specially
composed.

Programme, has declared a Critical Incident at St. Matthew's College. Emergency Services remain on the scene, including bomb disposal officers of the Metropolitan Police Explosive Ordnance Unit. So far we are being advised that no further devices have been detected but a cordon remains round the building) and the public are being advised to stay away from the Bloomsbury area of London.

David sees a convoy of police vehicles pull up -
- two patrol cars on blue lights and an unmarked car on blue lights.

TV NEWS REPORTER 1 (CONT'D)
(Overlapping)
(Among the most critically injured was Home Secretary Julia Montague who appeared to be launching a leadership bid) and we're also being advised by hospital officials Ms. Montague's currently undergoing major surgery...

Armed police guard all the entrances and exits, carrying carbines.

Sharma gets out of the unmarked car.

Deeply anguished, David steps out of the shadows and takes in the scene.

Sharma heads towards the police cordon flashing his warrant card at armed uniformed officers manning it.

SHARMA
DCI Sharma.

Sharma continues into the hospital.

TV NEWS REPORTER 2 (CONT'D)
The Metropolitan Police is on high alert across London with off duty officers being called in from home to help in the urgent quest to identify and round up any accomplices...

His phone rings. He sees it's Vicky again plus a list of missed calls from her and unplayed voicemails.
He declines the call.

David makes a sharp exit before he's seen.

CUT TO:

10:03:31 **INT. MAJOR TRAUMA CENTRE. SURGICAL WAITING AREA.**
MOMENTS LATER. NIGHT

This is a space with a clinical look adjacent to clinical areas. Hence medical personnel coming and going. Also armed police on guard. Enter Sharma. Flashes his warrant.

HOSPITAL TANNON (O.S.)

Trauma call, E.T.A. 15 minutes.

Trauma call, E.T.A. 15 minutes.

Tom Fenton is waiting. Tom's minor facial and hand lacerations have been dressed with Steri-strips or he's had a few stitches put in. He's low and traumatised. A uniformed PC is with him.

X
Music Ends
10:03:41

SHARMA

P.C. Tom Fenton? DCI Deepak Sharma,
SO15.

TOM

Sir.

SHARMA

Sorry this is crap timing, mate,
but I was trying to form a picture
of the events surrounding the
explosion. Witnesses have already
told us one of your Principal's
aides, Tahir Mahmood, appeared at
the side of the stage, and that he
was carrying a briefcase...?

TOM

I didn't have eyes on that myself,
sir.

SHARMA

What about afterwards -- anything
from Mahmood?

TOM

No, sir. He died instantly.

SHARMA

What do you recall about the final
moments before the explosion?

Beat.

TOM

Kim -- PC Knowles -- she approached the stage. That's when the device went off. I was looking towards PS Budd, to get a... a steer on what was going on.

SHARMA

(Makes notes.)
What about Budd?

TOM

I'm a bit in the dark on that, sir. He left the auditorium and when he came back in that's when Mahmood appeared on the stage.

SHARMA

What was Budd doing outside?

TOM

I don't know, sir.

SHARMA

That's unusual, though, isn't it? More than a coincidence?

TOM

(Doesn't know. Can't help.)
I'm so sorry, sir.

SHARMA

Look. Before you go off duty I need you to write up a first account. Everything you can remember, everything.

Sharma nods to the PC to escort Tom away.

TOM

Okay, sir.

SHARMA

(To armed Police Officer)
Thanks.

Exit Tom.

Sharma reviews his notes, suspicions building.

LAURA KUENSSBERG (ON TV) (V.O.)

Amid the profound sense of shock here tonight...

CUT TO:

Music

10:04:57
DUR: 0'54".
Specially
composed.

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|

10:05:03 INT. COBALT SQUARE. SO15. MEETING ROOM. LATER
THAT NIGHT. NIGHT

Sampson watches the TV News report.

Laura Kuenssberg gives a report:

LAURA KUENSSBERG (ON TV)
...two big straightforward
questions are being asked. First...
Was Julia Montague the intended
target of this attack? And
second... Was she just moments...

CUT TO:

10:05:15 INT. COBALT SQUARE. SO15. INCIDENT ROOM. LATER
THAT NIGHT. NIGHT

Rayburn and other members of the team sombrely
watch a TV news report.

LAURA KUENSSBERG (ON TV)
...away from launching a bid to
take over No. 10? On that first
question the answer is we simply do
not know. On the second... Well for
many months there have been
deepening divisions between her and
the Prime Minister. The two at odds
over their approach to security.
With the Home Secretary pushing a
more hard line stance with the
controversial bill RIPA18.

Enter Sharma towards the end of the report. An
officer sees him enter and calls out to Rayburn.

SO15 OFFICER 3 (OVERLAPPING)
Sarge.

Rayburn turns.

RAYBURN
Boss.

And switches off the TV.

RAYBURN (CONT'D)
Over here.

She leads him straight to a computer screen.
Others gather round too. SO15 Officer 3 operates
the computer to show video.

S015 OFFICER 3
(Off nod from Rayburn.)
All the TV cameras were trained on
the Home Secretary. We have this
wider view from a CCTV camera.

|
|
|
|
X
Music Ends
10:05:51

The video plays.

CUT TO:

10:05:53 **INT. ST. MATTHEW'S COLLEGE. AUDITORIUM. DAY**

SCREEN INSERT INTO PRECEDING/FOLLOWING SCENE:
Julia delivers her speech from the stage.
Pictures only, no sound.

She looks into the wings. We can see Tahir.

Kim approaches the stage. David follows.
Julia continues her speech.

Julia eyes David.

The stage erupts in an instant. Bright light,
then a curtain of smoke.

CUT TO:

10:06:00 **INT. S015. INCIDENT ROOM. CONTINUOUS. NIGHT**

Everyone reacts sombrely to the video.

SHARMA
Show us frame by frame on the
explosion.

S015 Officer 3 complies. Everyone studies the
screen intently as it shows Julia noticing Tahir
in the wings. The first moment after the
explosion is revealed on a single frame and it
expands so quickly the point of origin is
unclear. The stage buckles under their feet and
flying debris obscures the briefcase.

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

SHARMA
You've shared this with Fort
Halstead?

RAYBURN
Yeah.

SHARMA
One for them to figure out.
(To Team.)
Ta.

Sharma indicates for Rayburn to step away with him.

SHARMA (CONT'D)
You got a location on Budd?

RAYBURN
On it, sir, then we'll get him straight in for a statement.

SHARMA
(Beat. Thoughtful.)
Not just yet.

Rayburn's intrigued by Sharma's seemingly strategic response.

CUT TO:

10:06:34 **EXT. STREET OUTSIDE DAVID'S FLAT. LATER THAT NIGHT. NIGHT**

David walks across the estate. His phone rings. He sees it's Vicky again plus a list of missed calls from her and unplayed voicemails. He declines the call. He turns a corner and sees a gathering of police outside his flat.

RAYBURN
In the concealed files.

UNIFORMED OFFICER
Sarge!

Rayburn turns.

RAYBURN
David.

David's forced to comply. He sees a search team and reacts with instant anxiety.

DAVID
What's going on?

RAYBURN
We're tracking communications involving the Home Secretary's inner circle in case they were compromised.

DAVID

Okay...

RAYBURN

We're looking for anything that might help us.

(Starts writing in her notebook.)

Are you okay to consent to us taking all of your phones, computers and any other relevant devices you've been using for work?

DAVID

Uh...

RAYBURN

(Still writing.)

And it'd be a big help if we could also search your address please. It's not a POLSA search or anything that detailed.

She offers him the notebook and her pen. (She's written that she's requesting consent for the search.) David knows he's got to cooperate or else it's highly suspicious.

DAVID

Sure. Anything to help.

David signs the notebook and she takes it back.

Rayburn holds out her hand. Beats. David gives her his keys. Rayburn signals to the search team -- one takes the keys and they open the front door and start filing into the flat.

Rayburn puts on blue gloves and opens an evidence bag.

RAYBURN

Cheers.

(beat)

And the phone.

Having no choice, David drops his phone in the bag.

RAYBURN (CONT'D)

Ta.

Rayburn heads into the flat.

RAYBURN (CONT'D)

Right let's get on with it.

Music

10:07:42

DUR: 1'19".

Specially
composed.

|

Alone, under the watchful gaze of a couple of PCs, David looks very edgy.

CUT TO:

10:07:50 **INT. DAVID'S FLAT. DOWNSTAIRS. MOMENTS LATER.**
NIGHT

A desktop, a laptop and a tablet are bagged in evidence by teams wearing white suits and blue gloves.

RAYBURN

Bag up that computer and any other devices he has lying around.

CUT TO:

10:08:01 **INT. DAVID'S FLAT. BATHROOM. MOMENTS LATER.**
NIGHT

One of them goes into the bathroom and starts searching through his overnight bag.

Another checks the boiler while another officer bags David's clothes.

CUT TO:

10:08:07 **EXT. DAVID'S FLAT. NIGHT**

David waits to enter his flat. We hear a voice call out.

OFFICER (O.S.)

Sarge!

David reacts.

CUT TO:

10:08:15 **INT. DAVID'S FLAT. UPSTAIRS. MOMENTS LATER.**
NIGHT

The search team studies a paint mismatch on the panelling. Intrigued, Rayburn moves closer.

RAYBURN

Open it up.

The officer removes the panel. It comes off easily. Rayburn peers down into the space behind. She feels around. It's empty. But her suspicions have been raised.

CUT TO:

10:08:50 INT. COBALT SQUARE. SO15 INTERVIEW ROOM. LATER
THAT NIGHT. NIGHT

David sits alone at the table. He's depressed and anguished. Being trapped inside four walls only serves to increase his agitation as he reflects on Julia's condition and the bombing.

Enter Sharma and Rayburn.

SHARMA

Mind if we crack on while
everything's still fresh?

DAVID

Sir.

Rayburn pulls out her pocket book as they take their seats.

SHARMA

One of your CPOs, Tom Fenton's,
provided us with a first account.

Sharma and Rayburn both refer to hard copies in their files.

RAYBURN

Fenton was on duty with you and PC
Kimberley Knowles during the Home
Secretary's speech.

DAVID

That's correct.

RAYBURN

Fenton recalled you and PC Knowles
left the auditorium a short time
before the explosion.

DAVID

Yes.

SHARMA

Why?

DAVID

I uh, saw someone outside the
auditorium. I went to investigate.

RAYBURN

Someone acting suspiciously?

DAVID

That's what I went to investigate.

X
Music Ends
10:09:01

SHARMA
Who was this person?

DAVID
What does Kim say?
(Off their discomfort.)
What?

RAYBURN
I'm sorry, David. Kimberly appears
to have been very close by the
stage when the device went off. She
died of her injuries.

David is devastated. They give him a few beats
to deal with his feelings.

SHARMA
Look, mate, you know how important
this might be. Who was it?

DAVID
(Beat. Very anguished.)
Tahir Mahmood.

Shocked, Sharma and Rayburn both make a note.
David looks very low and troubled, very
anguished.

SHARMA
In what way was he behaving
suspiciously?

DAVID
He wasn't. Or I'd have detained
him.

SHARMA
So, what was he up to?

DAVID
He needed to get information to the
Home Secretary, he was looking for
backstage access.

RAYBURN
That's unusual, isn't it?

DAVID
I wouldn't know.

SHARMA
A big speech. Some flunkie arsing
about on stage kind of ruins the
image, doesn't it?

Music
10:09:52
DUR: 1'11".
Specially
composed.

DAVID
It's like I said. It's not my area.

RAYBURN
Witnesses report Tahir Mahmood was
carrying a briefcase.

DAVID
Yes. He showed me the contents.
(Beat.)
Home Office documents.

SHARMA
How thoroughly did you examine the
briefcase?

DAVID
I inspected the contents.

RAYBURN
"Inspected"?

DAVID
I looked inside. Documents. Nothing
else.

SHARMA
Did you search Mahmood?

DAVID
If I saw grounds under Stop and
Search, I'd have searched him. He
was a vetted government aide going
about official business.

RAYBURN
So you didn't search him?

DAVID
(Beat. Anguished.)
No.

SHARMA
Some of the witnesses are informing
us that the explosion originated
from the briefcase.

David just looks even more anguished. Sharma
pulls CCTV vidcaps out of her file -- the images
from just before the auditorium.

RAYBURN
We've got these video captures of
CCTV in the seconds before the
attack.

X
Music Ends
10:11:03

Music
10:11:36
DUR: 2'12".
Specially
composed.

SHARMA
(Indicates vidcap.)
As you can see, Knowles approached
the stage.

DAVID
Yes.

SHARMA
Looks like she's alarmed that
Mahmood was up there.

DAVID
That's possible...

SHARMA
(Indicates vidcap.)
And here's you, not so quick on the
uptake.

DAVID
Like I said, I didn't think he
posed a threat.

SHARMA
Why did you say? "what did Kim
say?"

David is silent.

SHARMA (CONT'D)
You were the officer in command.
You could've ordered him to be
removed.

David just looks very anguished, exuding guilt
and self pity. Sharma studies him then gestures
for Rayburn to put away the images.

SHARMA (CONT'D)
This is the second attempt on the
Home Secretary's life.

RAYBURN
(Off David's silence.)
Following the Thornton Circus
sniper attack.

SHARMA
Both times you were the PPO, the
officer in charge of the Home
Secretary's protection.

DAVID
Yes, sir.

SHARMA
Either you've got rotten luck,
mate, or it's a coincidence.

DAVID
Yes, sir.

SHARMA
I don't believe in coincidences.

DAVID
I can't help you there, sir.

SHARMA
Maybe you can help me with
something else. Why the Home
Secretary?

DAVID
Sir?

SHARMA
Not the Prime Minister. Or a softer
target. You join her protection
team and we've got Thornton Circus,
we've got St. Matthew's College...
What's gong on?

DAVID
The Home Secretary has been the
Government's most visible
spokesperson for national security
since well before I was her PPO.

SHARMA
(Beats.)
Louise.
(Throws a look to Rayburn.)

RAYBURN
(Refers to files.)
Thank you for providing access to
your devices. We've only had time
for an initial examination. Now
there appears to be occasions when
you turned off your mobile phone.
Why is that, David?

DAVID
Cannot be disturbed.
(Shrugs.)
Save battery.

Rayburn reacts.

X
Music Ends
10:13:48

SHARMA

You're aware the effect is to deactivate the phone's GPS so your movements can't be tracked.

DAVID

That's not the reason.

RAYBURN

You also carried out a search on the Home Secretary's parliamentary voting record.

SHARMA

Yeah, why was that, David?

DAVID

Curiosity.

SHARMA

Your duty's to protect a politician regardless of their policies. What were you curious about?

DAVID

Nothing in particular.

Awkward beats. Both Sharma and Rayburn look more suspicious of David.

SHARMA

David, tell me something, why did you abscond from the hospital?

DAVID

"Abscond?" No, sir. I was with the Home Secretary. Government officials arrived... I was ordered to give them privacy.

SHARMA

You just walked out.

RAYBURN

Didn't report back to your unit, didn't provide a statement...

SHARMA

Louise had to track you down.

DAVID

Not hard, sir. Was it? I went home.

SHARMA

Why weren't you assisting the inquiry?

DAVID
I just wanted to be alone.

SHARMA
An inquiry into an act of terror
perpetrated by someone you were the
last police officer to be in close
contact with?

David looks lost, very troubled. Sharma and
Rayburn share a look. They're not buying David's
story.

RAYBURN
David, is there something you're
not revealing to us regarding the
state of your mind before, during
or after the attack?

DAVID
(Beats.)
No.

Sharma and Rayburn study David. David is
anguished and defeated, the walls closing in.
Rayburn softens.

RAYBURN
Right. Well they're searching your
flat. You got anywhere you could
stay tonight? Anyone you can call?

DAVID
(Yeah). Yeah.

Music
10:15:45
DUR: 0'45".
Specially
composed.

CUT TO:

10:15:52 **EXT. SAFE HOUSE. LATER THAT NIGHT. NIGHT**

Rayburn watches from the street. David walks up
to the door and knocks.

The door opens and Vicky appears on the
threshold in a dressing gown.

PROTECTION OFFICER (O.S.)
(Into Radio.)
It's the husband. PS Budd.

DAVID
Sorry.

She lets David in.

He moves like a broken man.

PROTECTION OFFICER (O.S.)
(Into Radio.)
All secure here.

Rayburn and Vicky make brief eye contact and then Vicky closes the door.

Rayburn is conflicted about David's emotional state.

CUT TO:

10:16:28 **INT. SAFE HOUSE. LATER THAT NIGHT. NIGHT**

Still in her dressing gown, Vicky has a cup of tea with David.

VICKY
After you hung up on me I kept
trying to call you back.

X
Music Ends
10:16:30

DAVID
They took my phone as part of the
investigation.

VICKY
Why couldn't you just let me know
you were okay?

DAVID
Cos I'm not.

She studies his misery, doesn't know how to deal with it or where it's coming from.

VICKY
They've said one of the police
officers was killed. Is it someone
you knew well?

DAVID
We worked together.

He keeps looking very low. She doesn't know what to say.

DAVID (CONT'D)
Your new bloke. He gonna make a
good dad?

VICKY
You're their dad, Dave. You'll
always be their dad.

David barely responds, vanishing into his own

space. She tries to comfort him.

VICKY (CONT'D)

David...

DAVID

It's my job to protect the
Principal. Now she's in an
operating theatre fighting for her
life!

He puts up a barrier, shuts her out. She's seen
this before, and knows to give him space.

VICKY

Look. The sofa's made up for you. I
need to go up.

He nods. Nothing more.

VICKY (CONT'D)

We'll talk in the morning, yeah?

DAVID

(Yeah).

She exits upstairs.

Moments later we see David look upstairs.

David finds a set of keys labelled "D's keys" in
Vicky's handbag, takes them and exits.

CUT TO:

10:18:34 **INT. MAJOR TRAUMA CENTRE. SURGICAL WAITING AREA.**
LATER THAT NIGHT. NIGHT

TV in waiting area.

SIMON MCCOY (T.V.)

...after the emergency services
were alerted at around 5 o'clock
yesterday. There's now speculation
that their initial findings suggest
the incident bears similarities to
recent acts of terror involving
explosive devices such as the
failed First of October rail
attack.

(continues under, background)

(And the attack on Heath Bank
Primary School in South London.
Both those devices contained the
powerful explosive substance TATP,
tri-acetone triperoxide,

Music

10:18:01

DUR: 1'45".

Specially
composed.

and both those devices were found
to be controlled by highly
sophisticated electronic
circuitry).

David shows his warrant card to a Surgical
Administrator.

DAVID

I'm the Home Secretary's Principal
Protection Officer. Is there any
news?

SURGICAL ADMINISTRATOR

I'll take care of this. She's still
in the operating theatre. I can
take your number and call if
there's an update?

DAVID

Thanks. I'll uh... I'll wait.

He glances at the TV. And then takes a seat.

SIMON MCCOY (T.V.)

The police's biggest fear has
always been that these devices
represent the work of a single
bomb-maker or a bomb-making terror
cell. Officers from the
Metropolitan Police's Counter
Terrorism Branch, SO15, have been
working round the clock to identify
suspects but apart from the man and
woman detained for their part in
the First of October attack there
have been no further arrests. The
Met's head of counter terrorism,
Commander Anne Sampson, has come
under increasing pressure. However
sources close to Commander Sampson
have told BBC News that the Met are
facing an extraordinary threat.

Out on David.

CUT TO:

10:19:37 **INT. HOME OFFICE. LOBBY. NEXT DAY. DAY**

The lobby is guarded by armed officers at all
entrances/exits.

Heading in, Sampson and her retinue all show
their warrant cards to armed officers.

X
Music Ends
10:19:46

SAMPSON
Commander Anne Sampson.

Sampson leads her retinue through.

CUT TO:

10:19:51 **INT. HOME OFFICE. 4TH FLOOR. CONFERENCE ROOM.**
MOMENTS LATER. DAY

Protection officers guard the outside of the room. Inside Mike meets with Sampson and her cronies, Hunter-Dunn and his, plus the Perm Sec, the H of CT and the PPS.

MIKE
Thank you all for coming in. 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, and I hope it's not long before Julia's able to retake the reins. And in the meantime my duty's very clear: to identify those responsible and neutralize any threats still at large. I know you'll all help me to do that.

The civil servants give their support.

HUNTER-DUNN
The Security Service is working round the clock. We'll continue to serve faithfully.

Hunter-Dunn is unusually subdued. Mike takes in Hunter-Dunn's manner. It's a significant beat between them. (Hunter-Dunn doesn't know that Mike knows he was feeding secret intelligence to Julia.)

Outside the Conference Room, Rob takes up a discreet position to follow events. He can't hear but he can see the projector screen.

MIKE
I understand I.S. have put out a tweet...

HUNTER-DUNN
(Refers to file.)
"We salute our brothers who have stuck a knife in the heart of the British state."

SAMPSON

They're not actually claiming responsibility; plus the tweet's light on detail with no specific mention of the bomber.

Sampson seizes the opportunity to take charge. She operates the slide monitor with a remote control, bringing up images and reports of the St. Matthew's attack.

SAMPSON (CONT'D)

We're conducting a meticulous forensic examination of the crime scene and we've begun inspecting CCTV of the venue. So far only one suspicious individual has been detected, a presumptive suicide bomber killed instantly by the blast.

Sampson brings up an image of Tahir Mahmood, passport. Shock from the Home Office staff.

SAMPSON (CONT'D)

Tahir Mahmood.

Mike looks utterly devastated, realising this is a PR catastrophe. Outside the Conference Room, Rob is shocked and confused. Ashen, he slips away.

MIKE

(To Permanent Secretary.)
My God. How could it be someone from our own department? Aren't we meant to vet these people?

HUNTER-DUNN

(Off Perm Sec's hesitation.)
The evidence incriminating Mahmood is still only circumstantial. He was vetted. Thoroughly. He had no terrorist associations whatsoever. How could he? He was cleared to work in the heart of government.

SAMPSON

We've only just begun examining Mahmood's communication history. Counter-terrorism officers have been carrying out raids throughout the night -- we've taken a number of Mahmood's family members into custody. It's too early to exclude

Music

10:21:06
DUR: 1'06".
Specially
composed.

anyone or anything --
(To Hunter-Dunn, hard.)
-- far too early.

HUNTER-DUNN
The more pertinent question is how
and why did the police officers
responsible for the Home
Secretary's safety fail to detect
the bomb in the first place?

SAMPSON
You're not listening, Stephen, the
device wasn't planted beforehand,
it was smuggled in by Mahmood.

HUNTER-DUNN
You don't have proof yet and all
I'm hearing, Anne, is you trying to
point the finger at the Security
Service.

MIKE
For Godsake stop this! The
country's relying on us to work
together.

X
Music Ends
10:22:12

Hunter-Dunn looks pissed off his blow didn't
land.

SAMPSON
Thank you. Now I know this is
difficult for everyone to
contemplate, but my officers need
access to all staff associated with
Mahmood.

Mike looks uncomfortable.

MIKE
Naturally we will cooperate fully,
but this must be in strictest
confidence.

SAMPSON
Absolutely.

MIKE
This cannot get out. Cannot.

HUNTER-DUNN
(To Sampson, pointedly.)
No leaks.

Move to Sampson.

SAMPSON

(Doesn't bite. To Mike.)
The more we delve into this inquiry
the more likely it seems all the
recent terror events could be
connected. In our view the
probability is extremely high of a
single bomb-maker. All these
incidents could be connected under
a single conspiracy. Accomplices to
that conspiracy could still be at
large, including the mastermind
behind it all.

MIKE

Yes.

SAMPSON

I don't in the circumstances mean
to sound unsympathetic, but it
would help to know if the Home
Secretary's wishes still apply
regarding the Security Service
taking the lead in these
investigations?

MIKE

It's a police matter.

SAMPSON

Thank you very much.

Sampson looks satisfied. Hunter-Dunn looks
bitter. Mike still looks uneasy.

MIKE

(Generally.)
Thanks.

With a nod from Mike, all the Home Office staff
exit.

Sampson can't resist a dig.

SAMPSON

New broom, Stephen. Seems the
Acting Home Secretary's not as
susceptible to the bullshit.

Exit Sampson and her retinue.

Hunter-Dunn fumes.

Music

10:23:39

DUR: 0'28".

Specially
composed.

CUT TO:

10:23:44 **INT. HOME OFFICE. 4TH FLOOR. CONTINUOUS. DAY**

|

Rob watches Sampson and her aides and then Hunter-Dunn and his leave. Rob sees Mike gesture to the Perm Sec, HoCT and PPS to be left alone as Mike shuts himself in his office looking devastated.

Then Mike catches sight of Rob. They both look very, very worried.

CUT TO:

10:24:05 **INT. SAFE HOUSE. MOMENTS LATER. DAY**

Vicky comes downstairs in her dressing gown.

She goes into the living room. A duvet has been neatly folded next to pillows on the settee.

VICKY

David?

No answer.

No answer. Vicky looks very worried.

CUT TO:

10:24:19 **INT. MAJOR TRAUMA CENTRE. SURGICAL WAITING AREA. LATER THAT DAY. DAY**

Half asleep on a seat, David stirs as he sees the Surgical Administrator lead Roger and Julia's mother through the waiting area. David moves to follow.

ROGER

What the hell are you still doing here? You had your job, and you failed.

David stops dead, burns with resentment. The Surgical Administrator leads Roger and Julia's mother away.

ROGER (CONT'D)

(To Julia's mother.)
I'm sorry.

David watches from afar as a consultant trauma surgeon, scrubs soaked in sweat, accompanied by solemn staff and officials, breaks the news to Roger and Julia's mother.

ROGER (CONT'D)

Roger Penhaligon.

X
Music Ends
10:24:07

Music
10:24:24
DUR: 3'39".
Specially
composed.

TRAUMA SURGEON

Hello.

(Tiny beat. O.S.)

We did everything we could. I am
sorry.

Julia's mother is devastated. Roger puts an arm
round her.

David looks on. In turmoil, he looks like a man
who doesn't know what to do, where to go. He
exits.

PRIME MINISTER (V.O.)

It is with the deepest regret...

CUT TO:

10:25:13 **INT. SO15. INCIDENT ROOM. LATER THAT DAY. DAY**

Sharma, Rayburn, and the rest of the team are
watching TV. The Prime Minister gives an address
outside No. 10:

PRIME MINISTER

(ON TV.)

... that I can confirm that despite
the heroic efforts of our emergency
services the Home Secretary Julia
Montague...

CUT TO:

10:25:22 **EXT. DAVID'S FLAT. LATER THAT DAY. DAY**

David heads towards his flat, pulling out his
spare keys. He wears an extremely dark
expression.

PRIME MINISTER (V.O.)

(TV.)

...succumbed to her injuries and
was pronounced dead a short while
ago. I wish to express my
Government's gratitude to those
members of the Emergency Services
who've rendered assistance and
extend our deepest sympathies to
every victim of yesterday's attack,
which also claimed the life of our
esteemed colleague, Julia Montague.

CUT TO:

10:25:43 **INT. SO15. INCIDENT ROOM. LATER THAT DAY. DAY**

As before.

PRIME MINISTER (V.O.)

(ON TV.)

Our thoughts and prayers go out to
her friends and family at this
tragic time.

CUT TO:

10:25:48 **INT. DAVID'S FLAT. BATHROOM. CONTINUOUS. DAY**

PRIME MINISTER (V.O.)

(ON TV.)

Yesterday's assault on our
democratic process was a cowardly
act perpetrated by individuals with
no regard for our values of
tolerance, respect and the rule of
law.

David unscrews a large spotlight on the ceiling
to reveal a cavity above. He reaches in. Hidden
there are an illegal firearm and a memory stick.
David takes the illegal firearm, a Makarov
pistol.

CUT TO:

10:26:03 **INT. SO15. INCIDENT ROOM. LATER THAT DAY. DAY**

As before.

PRIME MINISTER (V.O.)

(ON TV.)

My Government and I will continue
to be vigilant against these
conspiracies which betray the unity
of our nation. These plots do not
always arise from outside our
number.

CUT TO:

10:26:16 **EXT. DAVID'S FLAT. LATER THAT DAY. DAY**

David primes the pistol.

PRIME MINISTER (V.O.)

(ON TV.)

Outside our community...

CUT TO:

10:26:20 **INT. SO15. INCIDENT ROOM. LATER THAT DAY. DAY**

As before.

PRIME MINISTER (V.O.)
(ON TV.)
...some fester within --

They switch off the TV.

Rayburn studies the boards. All the major figures are displayed -- Julia, Tahir, Andy etc.

Sharma and Rayburn ponder, gazing at the image of Andy. The heading on the evidence boards changes from ATTEMPTED MURDER to MURDER OF JULIA MONTAGUE.

CUT TO:

10:26:28 **INT. DAVID'S FLAT. MOMENTS LATER. DAY**

Three envelopes stand up on a table addressed to Vicky, Ella and Charlie.

David enters holding the gun. He pauses for a while and looks at a photograph on a shelf.

David kneels.

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

His hand trembles, he emits short breaths as he builds up the courage to pull the trigger...

He starts to sob uncontrollably. He lays the gun down.

His hands over his face as he weeps. His whole body tenses, he emits a louder sound as he prepares for the moment...

DAVID
Fuck!

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

His finger tightens on the trigger...

David's POV a picture on the wall drawn by Charlie with little arrows to Me, Dad and Ella.

O.S. - He pulls the trigger. The shot rings out and a flash of blood and David slumps to the

floor.

CUT TO: X
Music Ends
10:28:03

10:28:04 **EXT. DAVID'S FLAT. MOMENTS LATER. DAY**

Camera pans back from the exterior of the flats.

CUT TO:

10:28:13 **INT. S015. INCIDENT ROOM. MOMENTS LATER. DAY**

Sharma enters urgently. Rayburn goes straight to him when she sees him.

RAYBURN

Boss. We've got CCTV on Mahmood.

SHARMA

Great.

Rayburn leads Sharma to a computer station, where a number of officers are crowded round studying the CCTV on screen.

RAYBURN

Play again.

S015 Officer 3 shows the video.

SCREEN INSERT INTO PRECEDING/FOLLOWING SCENE:
Rob walks into view holding the briefcase.

He's about to enter a room and Tahir steps out.
Rob stops Tahir. There's brief dialogue.

SHARMA

Is that the briefcase?

RAYBURN

Yes, sir. Just watch what happens next.

Then Rob hands Tahir the briefcase. Freeze frame.

Rayburn and the others have seen this before but Sharma sees this for the first time.

SHARMA

Shit.

Turns to S015 Officer.

SHARMA (CONT'D)

Play on.

S015 Officer 3 continues the video.

SCREEN INSERT INTO PRECEDING/FOLLOWING SCENE:
*There's more dialogue between Rob and Tahir.
Tahir handles the briefcase resentfully and
exits to catch up with Julia.*

Rob watches him go with a dark expression.

RAYBURN (O.S)
We're going through the Palace of
Westminster Security to ID him.

SHARMA
Thanks, Louise.

Rayburn moves off. Sharma stares at Rob's
freeze-frame, knowing the tension's racking up.
Sharma moves off.

CUT TO:

10:29:09 **INT. NEW SCOTLAND YARD. SAMPSON'S OFFICE.**
MOMENTS LATER. DAY

Sampson's Assistant enters.

ASSISTANT (O.S.)
Ma'am. DCI Sharma.

Enter Sharma.

SHARMA
Ma'am.

Sharma crosses to Sampson. Shows Sampson a
personnel file on Rob.

SHARMA (CONT'D)
Rob Macdonald. He's worked at the
Home Office for three years, the
last two as Special Advisor to
Julia Montague.

SAMPSON
Why is he of interest?

Sharma shows Sampson the vidcap of Rob handing
the briefcase over to Tahir.

SHARMA
Just a couple of hours before the
bombing.

Sampson looks edgy. Sharma does too. They're

both aware of the political fallout.

SHARMA (CONT'D)

We understand Macdonald's at the
Home Office now. Louise Rayburn's
on standby to bring him in.

Sampson isn't forthcoming with a yes.

Sharma looks at her questioningly, his
frustration showing.

SHARMA (CONT'D)

Ma'am?

SAMPSON

I've only just got the Home Office
back on side. Leave this with me,
if that's okay, Deepak.

Sharma doesn't take it well. He gives a grudging
nod and exits.

Sampson looks very troubled. She goes to the
phone, hesitantly.

ASSISTANT (O.S.)

(Out of phone.)
Yes, Ma'am?

SAMPSON

(Into phone.)
Put me through to Mike Travis at
the Home Office...

ASSISTANT (O.S.)

(Out of phone.)
Ma'am.

CUT TO:

10:30:17 **EXT./INT. DAVID'S FLAT/VICKY'S CAR. MOMENTS
LATER. DAY**

Vicky has parked up outside David's flat. She
gets out of her car still wearing a jacket over
her nurse's uniform.

She climbs the stairs that lead to David's flat.
She approaches the front door. She looks worried
as she rings the bell.

No answer.

VICKY

Dave! It's me!

Music

10:29:48
DUR: 0'32".
Specially
composed.

X
Music Ends
10:30:20

Vicky knocks on the door.

No answer.

Vicky moves to the window. She can't see in because the blinds are closed. She raps on the glass.

VICKY (CONT'D)

David!

No answer. Vicky bangs on the door harder.

VICKY (CONT'D)

David, I know you took my keys.

(On Vicky.)

David I've been phoning you all morning! I'm worried about you!

Look. Open the door! Or I will call the police!

Vicky steps back, not knowing what's going to happen. She's very worried, very tense. She hears a noise

She moves quickly to the door. And looks through the letterbox.

VICKY (CONT'D)

Dave, is that you?

No answer.

VICKY (CONT'D)

Look open the door or I mean it I will call the police!

Tense beats. Vicky is on edge waiting for something to happen. She hears the key turn in the lock and the door opens.

We don't see what Vicky sees -- only her look of shock and horror.

VICKY (CONT'D)

Dave!

CUT TO:

10:31:37 **INT. DAVID'S FLAT. KITCHEN/LOUNGE. MOMENTS
LATER. DAY**

Vicky carefully washes out the wound on the side of David's head. There's a bruise, a burn and foreign material stuck in his scalp that she

VICKY

Yes, Dave, in time -- but -- Jesus Christ, you cannot keep pretending that you're okay. Dave, you shot yourself.

DAVID

Not quite.
(Beat.)
It was a blank round.

VICKY

Well, why did you use a blank?

DAVID

I didn't know it was.

Tense, horrible silence between them.

DAVID (CONT'D)

I don't know how that could've happened...

David looks very confused by it all. Vicky doesn't know what to say.

DAVID (CONT'D)

Right, Vic. You better go. The kids, eh.

VICKY

There's no way I am leaving you here like this.

He shows resistance, but she faces him down.

JUSTIN WEBB (V.O.)

Waterloo Station was closed while bomb disposal officers were called to investigate a suspect package.

CUT TO:

10:33:47 **EXT. LONDON MONTAGE. DAY/NIGHT**

Various GVs of the city transitioning from day to night.

Police car blues and twos with two police officers on foot.

MARTHA KEARNEY (V.O.)

The alert proved to be a false alarm and services resumed this evening, though there will be

delays due to the earlier
disruption.

Later, dark now. Police car parked up two
officers in high viz jackets. Uniformed officers
running.

NICK ROBINSON (V.O.)
A terror cell is still at large;
the palpable fear on the streets of
London is that the bomb-maker will
construct more devices.

Newsstand with Evening Papers. Headline - KILLED
IN HER PRIME - WAS MONTAGUE TO BE PM?

MISHAL HUSAIN (V.O.)
A terror alert at Vauxhall Bridge
was another false alarm yet all
police leave remains cancelled
until further notice.

CUT TO:

10:34:05 INT. SAFE HOUSE. KITCHEN/ LIVING ROOM. SAME
TIME. NIGHT

In the kitchen, Vicky whispers into her mobile
phone. Door closed but you can see through to
the dining area through the glazing.

VICKY
(Into phone.)
Look. I'm really sorry. I can't
tonight. A friend's come over.
(Listens. Glances at David.)
She's having a bit of a crisis...
(Listens.)

X
Music Ends
10:34:08

David eats takeaway pizza out of the boxes with
Ella and Charlie. David wears a baseball style
hat to cover his head wound. The kids keep
staring at his hat.

David catches the kids staring at his hat.

ELLA
Why are you wearing that?

DAVID
It keeps my head warm.

ELLA
You don't normally wear a hat
indoors.

CHARLIE
You said it's silly.

DAVID
Then I'm being silly. The pizza
good?

ELLA
It's nice.

CHARLIE
It's okay.

The kids tuck in.

David gazes at them and starts to well up.

Charlie looks up and sees.

CHARLIE (CONT'D)
Dad, what's wrong?

DAVID
Nothing. I just need a hug.

David opens his arms and his kids come in for a
hug. He grips them tightly and tears roll down
his cheeks.

ELLA
Dad? Are you all right?

DAVID
I just did something silly today.

CHARLIE
Wearing the hat?

DAVID
That too.

David hugs them tighter.

DAVID (CONT'D)
I love you both very much.

David looks happy to be alive.

Vicky sees. She's very touched, and glad.

DAVID (CONT'D)
Right. Come on, Pizza.

Vicky comes into the dining room and sits beside
David. Sips her wine.

Music
10:34:47
DUR: 1'15".
Specially
composed.

CUT TO: |

10:35:38 **EXT. LONDON EYE. NIGHT** |

Mike POV as he looks down from his office. |

ANNITA MCVEIGH (O.S.) |
(TV VOICE OVER.) |
In her political career Julia |
Montague was a divisive figure. In |
the weeks before her assassination, |
she was best known for spearheading |
the controversial RIPA-18 bill... |

CUT TO: |

10:35:48 **INT. HOME OFFICE. JULIA'S OFFICE. LATER THAT NIGHT. NIGHT** |

Mike waits tensely, watching rolling news on TV. |

MONTAGE ON TV: |

Images of Julia, images of the St. Matthews attack, a queue of people lined up to sign a book of condolence in a church. |

ANNITA MCVEIGH (T.V.) (CONT'D) |
...through the House of Commons. |
Her stance on national security |
issues made her a target of |
protests by civil liberties groups. |
Ms. Montague was the target of an |
earlier, assassination attempt by a |
gunman who fired shots at her |
ministerial car. |
(Continues in background) |

X
Music Ends
10:36:02

Rob knocks on the door. Enter Rob. Mike switches off the TV.

MIKE
Shut the door, Rob.

Rob shuts the door behind him.

MIKE (CONT'D)
I've had a call from Anne Sampson,
SO15 Commander. They want to go
over some things with you.

Immediately Rob gets very tense.

Mike turns off the TV.

ROB
Just me or?
(Off Mike's look.)
Oh, Christ, Mike, Jesus Christ...

MIKE
Look, mate, Sampson was at pains to point out she doesn't want to jeopardise our working relationship -- guarantees complete discretion -- this is a voluntary interview --

ROB
It wasn't even my idea!

MIKE
-- a voluntary interview and consent to forensic searches.

ROB
Searches for what?

MIKE
They need to examine your home and vehicle for traces of explosives.

ROB
What? Mike? Seriously?

MIKE
Look, okay? No one needs to know anything about it. We'll get you the best solicitor.

ROB
For Godsake! What? Mike!? Why is this all on me? Are they gonna interview you?

MIKE
I said enough. They won't find anything. There's a simple, plausible story for you to stick to. And you will stick to it.

Rob looks anguished. Mike faces him down.

CUT TO:

10:37:01 **INT. SAFE HOUSE. LATER THAT DAY. DAY**

David eats some lunch barely picking at his food on the kitchen table. Vicky's in her uniform, gathering her things to leave for work.

Vicky's minder gets a radio message.

POLICE (RADIO) (O.S.)
We've got post Emma. You all right
to come and pick it up? We're down
at the end of the road

VICKY'S MINDER (O.S.)
(into radio.)
On my way.

Vicky comes downstairs.

VICKY'S MINDER (CONT'D)
I'll be back in a sec.

And she steps out of the door. Vicky goes into
the dining room.

VICKY
You've barely eaten.

DAVID
I need to get back to work.

VICKY
You're not well enough.

DAVID
Something's going on, something I
can't figure out.

VICKY
What makes you say that?

DAVID
Someone tampered with my gun. It
was behind a skirting board, then I
shifted it ... Someone had access
to my flat, carried out a thorough
search...

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
... No, this was someone else,
someone with expertise ... someone
with an agenda...

VICKY
Who would that be?

David reflects. He looks like he's got an idea.

David looks very troubled. So does she.

CUT TO:

10:37:57 **INT. SO15. INTERVIEW ROOM. NEXT DAY. DAY**

Sharma and Rayburn interview Rob, accompanied by a very posh-looking Solicitor. Rob's had time to prepare with his Solicitor and is a bit calmer now but the tension still breaks through when he's under pressure.

SHARMA

(With resentment, to DIR.)
For the DIR Mr Macdonald is being interviewed on a voluntary basis and has chosen to be accompanied by a solicitor.

Rob senses Sharma's hostility. Rayburn's more mollifying.

RAYBURN

Thank you for assisting our inquiry.

ROB

Anything to help, anything at all.

RAYBURN

Let's start with the attack on St. Matthew's College. What were your movements that day, sir?

ROB

Commons that morning, then back to the Home Office.

RAYBURN

You didn't travel with the Home Secretary and her team?

ROB

Unfortunately I couldn't. There's uhm, too much to deal with following the vote on the RIPA-'18 bill.

RAYBURN

More like "fortunately".

Rob doesn't bite on that.

SHARMA

You normally skip big speeches?

ROB

I was frustrated not to be there
but I was needed in the office.

Sharma doesn't look convinced. He throws a look
to Rayburn. She lays out vidcaps of the scene
between Rob and Tahir in the Central Lobby.

RAYBURN

For the DIR I'm showing Mr
Macdonald video capture images from
the Palace of Westminster. Who are
seen in these images?

ROB

I am and Tahir Mahmood.

RAYBURN

And how would you describe your
relationship with Tahir Mahmood?

ROB

Good.

SHARMA

Why are you lying to us, Mr
Macdonald?

ROB'S SOLICITOR

My client is telling the truth.
Provide some basis for that
question or kindly withdraw it.

Rayburn lays out a transcript in front of Rob.

RAYBURN

A forensic lip-reader has examined
the CCTV and according to her
transcript the conversation between
you appears acrimonious.

ROB

Politics is a high stress business.
There are words and then it's all
forgotten over a few beers.

ROB'S SOLICITOR

(To Rob.)
Therefore it is truthful to say
that you had a good relationship
with Mahmood.

ROB

But I didn't know him well. We
weren't close.

Again Sharma doesn't look convinced. Rob's tension racks up.

ROB (CONT'D)
(Unsettled.)
Obviously we're all extremely shocked to think he might be involved.

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

SHARMA
So, what's going on here then, Mr Macdonald?

ROB
I was uhm... I'm providing Tahir with documents relating to the Home Secretary's speech.

RAYBURN
Where did you obtain the briefcase?

ROB
(Beats.)
It was Tahir's.

SHARMA
You took a long time to answer.

ROB
Sorry, it's been a very difficult time, and I couldn't immediately recall. It was Tahir's. He left it with me, and I was returning it to him.

RAYBURN
Was there anything suspicious about the briefcase?

ROB
Not that I can think of.

SHARMA
If you were just giving him documents, why the need for the briefcase?

ROB
It seemed easier that way, and we were returning his briefcase.

Rayburn leans in.

Music

10:39:48
DUR: 2'37".
Specially
composed.

RAYBURN

"We"?

ROB

(Beat.)

I.

Rayburn lays a print-out in front of Rob - Tahir's call history with lots of numbers blotted out just leaving Rob's.

RAYBURN

We've managed to get Mahmood's communication history. A call was received to his phone before the bombing. Now according to his contacts, it's listed as your number.

Rob's tension racks up again.

SHARMA

What was the purpose of this call, Mr Macdonald?

ROB

Probably I just called him to make sure that everything was okay. It's an important speech and I was frustrated not to be there in support.

SHARMA

Everything wasn't okay, though, was it?

ROB

I'm sorry?

SHARMA

Mahmood attempted to interrupt the Home Secretary's speech.

ROB

Not on my account.

Sharma glares at Rob in frustration.

RAYBURN

Odd, though, isn't it? Literally a couple of minutes before Mahmood rushes backstage he receives a call from you. You sure he didn't tell you he needed to do that?

ROB
Certain.

SHARMA
He didn't seek your advice about
it?

ROB
No. Whatever Tahir was doing, I'm
completely in the dark about it.

Rob looks very cool and in control. Sharma and
Rayburn are frustrated.

CUT TO:

10:41:33 **INT. SO15. STAIRCASE. NEXT DAY. DAY**

Rayburn and Sharma make there way to the Control
Room.

RAYBURN (V.O.)
These are all of Mahmood's
movements.

CUT TO:

10:41:38 **INT. SO15. CONTROL ROOM. NEXT DAY. DAY**

Rayburn and Sharma study CCTV of St. Matthew's
College, watching Julia questioning Tahir in the
lobby, Tahir receiving the call from Rob, Tahir
being questioned by David.

RAYBURN (CONT'D)
With the Home Secretary.
(Moves to next monitor)
Receiving a call from Rob
Macdonald.
(Moves to next monitor)
Being stopped by David Budd.

Sharma freezes on an image of David with Tahir.

SHARMA (O.S.)
Why didn't he spot the bomb?

Sharma exits.

CUT TO:

10:42:20 **EXT. BLACKWOOD HOTEL. LATER THAT DAY. DAY**

This is the hotel where Julia stayed. David
looks around to make sure he's not being watched
or followed, and heads into the building.

X
Music Ends
10:42:25

CUT TO:

10:42:31 **INT. BLACKWOOD HOTEL. LOBBY. MOMENTS LATER. DAY**

David enters, shows his warrant card to the manager.

DAVID

Hello.

MANAGER

Sir.

DAVID

Police Sergeant Budd. I'd like to speak to your security manager please. He'll remember me -- we had a few briefings when I stayed here.

MANAGER

Certainly, sir.

The manager picks up a phone.

MANAGER (CONT'D)

(Into phone.)

Security.

CUT TO:

10:42:25 **INT. HOTEL. SECURITY OFFICE. MOMENTS LATER. DAY**

The Security Manager (Chris) shows David CCTV coverage from the time of Longcross's visit. David refers to his pocket book.

DAVID

Right. This is the time I'm interested in. The Home Secretary received a visitor.

SECURITY MANAGER

Okay... 10 O'clock.

Footage plays of the corridor outside Julia's room, with the armed officers at each end. It plays uneventfully and then skips, missing about 15 minutes.

DAVID

What happened there?

SECURITY MANAGER

Sorry, Dave, it shouldn't do that.

The Security Manager rewinds and plays it again.
And the same thing happens.

DAVID

Shit. Let's look at the lobby, or
the lifts? See if we can nab him
that way.

SECURITY MANAGER

Okay.

The Security Manager calls up the footage
quickly on the computer. He plays it. And
exactly the same thing happens -- it skips.
David takes a note of the timings.

DAVID

Stair access?

He plays it. And exactly the same thing happens.
Both of them are stunned.

SECURITY MANAGER

I don't know what to say, mate.

DAVID

Chris, no bullshit now, who's had
access to these hard drives?

SECURITY MANAGER

I checked the logs already. No
one's been at it. No one.

David reflects, very troubled, staring at a
freeze frame of the opening screen.

DISSOLVE TO:

10:44:14 **INT. NEW SCOTLAND YARD. SAMPSON'S OFFICE. THAT
NIGHT. NIGHT**

Sampson video-conferences with Sharma and
Rayburn.

SAMPSON

Do you have any leads yet on
Mahmood having any accomplices or
association with terrorist groups?

INTERCUT WITH:

10:44:18 **INT. COBALT SQUARE. SO15. INCIDENT ROOM. SAME
TIME. NIGHT**

Sharma and Rayburn present the evidence boards.
Rob is on there with the possible link to Tahir,

Music

10:43:18

DUR: 1'02".

Specially
composed.

X
Music Ends
10:44:20

as well as all the other things in play at this point.

SHARMA

No, ma'am. All the searches so far relating to Rob Macdonald have failed to detect any traces of explosives.

RAYBURN

And it's still unclear if the device was in the briefcase all along or if Mahmood made the pickup within the venue. Plus there's still no CCTV of any of his backstage activity.

SAMPSON

All right.

Pregnant beats. Sharma and Rayburn aren't sure if the conference is over.

SAMPSON (CONT'D)

What's the latest re David Budd?

RAYBURN

So far the CCTV does appear to support Budd's version of events.

SHARMA

He's still a person of interest, ma'am.

SAMPSON

We've retaken responsibility for interviewing Nadia Ali. She's our best lead to the bomb maker. She's terrified, though, still in thrall to her husband. However, speaking of PS Budd, I believe there's a short-cut into convincing her she can trust us...

Sharma immediately looks sceptical, but Rayburn is more neutral.

CUT TO:

10:45:12 **EXT. CITY STREETS. NEXT DAY. DAY**

There's a visible police presence on the streets -- patrol cars plus armed officers on foot.

Music

10:45:10

DUR: 0'36".

Specially
composed.

MARTHA KEARNEY (V.O.)
A police spokesman repeated
concerns the blasts are the work of
a single bomb-maker.

METROPOLITAN POLICE COMMISSIONER
(V.O.)
We have a prime suspect in the
attack on St. Matthew's College.

CUT TO:

10:45:19 **INT. RAYBURN'S CAR. CONTINUOUS. DAY**

Rayburn drives. David sits in the back with a
plainclothes DC beside him. He wears his hat.
The car radio plays.

METROPOLITAN POLICE COMMISSIONER
(V.O.)
That killed the former Home
Secretary, Julia Montague.

Rayburn's car moves through the traffic.

MIKE (O.S.)
(Out of radio.)
For security reasons at this time
we are continuing to withhold the
name of the suicide bomber
responsible for the attack. It is
not yet known if he was acting
alone nor is it yet confirmed
whether he was a member of a
recognised terrorist organisation.

MISHAL HUSAIN (O.S.)
(Out of radio.)
Mike Travis in the House of Commons
earlier today.

RAYBURN (OVERLAPPING)
What's with the new look?

MISHAL HUSAIN (O.S.)
(Out of radio.)
And what now for RIPA-18? Having
lost its...

She turns off the radio to get David's full
attention.

RAYBURN
The hat?

X
Music Ends
10:45:46

DAVID
Keeps my head warm.

David looks edgy. Rayburn steals glances at him via the rear-view mirror. She's not buying his hat response.

RAYBURN
Do me a favour, mate, and remove the headgear.
(Off his resistance.)
You're going to have to at some point.

Reluctantly David takes off the hat, revealing the wound to the side of his head -- singed hair, a superficial scalp burn, bruising.

RAYBURN (CONT'D)
You didn't get that in the explosion. What happened?

DAVID
A gas ring was playing up, I had my head right over the hob, didn't realise the gas was open on one of the other rings. When I hit the spark...

Rayburn absorbs David's story. It seems believable. He looks convincing.

CUT TO:

10:46:24 **INT. COBALT SQUARE. SO15. INTERVIEW ROOM. LATER THAT DAY. DAY**

David and Rayburn face Nadia. She's accompanied by a solicitor and an Appropriate Adult (female, Muslim). Nadia is very nervous, intimidated by the situation and the procedures.

RAYBURN
Nadia, thank you very much for speaking to us. If anything's unclear, please feel free to consult with your solicitor or your Appropriate Adult. If at any time you need to stop, please just say so. Do you understand?

NADIA
Yes.

RAYBURN

I'm now going to hand you over to
Police Sergeant Budd.

DAVID

As-salāmu`alaykum.

NADIA

Wa`alaykumuas-salām.

DAVID

For the DIR, I said "Peace be upon
you" and the interviewee replied
"And also upon you."

Everyone's immediately impressed by the Arabic.

DAVID (CONT'D)

So, Nadia, how are you doing...?

Nadia can't form an answer, too intimidated and
not sure what to say.

DAVID (CONT'D)

This is all very intimidating.
That's why the officers here
thought it would be a good idea for
me to talk with you. That was
scary, on the train, when we met.
I'm really glad that no one got
hurt that day.

NADIA

I am too. Thank you for helping me.

Already it appears that Nadia is trusting of
David, which Rayburn notes.

DAVID

Nadia, what I'd like to do is ask
you some questions about the bomb,
you intended to use on the train.
That'd be all right?

Nadia nods.

RAYBURN

Sorry, Nadia, is it okay if you
could speak up, for the recording?

NADIA

Sorry. Yes.

DAVID

How did you obtain the bomb?

Nadia hesitates, terrified.

DAVID (CONT'D)

I know you're frightened, but we
can protect you. Now you believe
me, don't you?

Nadia nods.

RAYBURN

Sorry, Nadia...

NADIA

Sorry. Yes.

DAVID

Where did the bomb come from?

NADIA

My husband.

SOLICITOR

At this point I should note for the
tape that I've briefed my client
regarding the legal compellability
of a spouse, and Nadia's
Appropriate Adult is satisfied that
she's cooperating of her own free
will.

David and Rayburn look at the Appropriate Adult,
who nods in agreement.

RAYBURN

Thank you.

DAVID

Your husband gave you the bomb to
wear?

The memory is traumatic. Nadia wipes back tears.

NADIA

Yes.

DAVID

I know this is very upsetting. But
you're doing really well.

RAYBURN

Really well.

DAVID

Did your husband build the bomb
himself?

Nadia hesitates over the answer, terrified.

DAVID

Take your time answering. Did he
build it?

NADIA

No.

DAVID

He got it from someone else?

Nadia hesitates, even more scared now.

DAVID (CONT'D)

Nadia, we're desperate to find the
person who's been creating these
devices. He's killed and wounded
dozens of people, and he'll kill
more if we don't catch him.

NADIA

He said it was a gift.

DAVID

A gift? Who from?

NADIA

He wouldn't tell me.

DAVID

Okay, you're doing great. This is
really helpful. Perhaps he had
meetings with someone...?

NADIA

I was never allowed.

DAVID

You weren't allowed to know who he
was meeting?

NADIA

Sometimes he would lock me in the
house, when he went out.

DAVID

That must have been very
frightening... and upsetting.

Nadia nods.

Rayburn is starting to be impressed with David's
sensitivity in getting this information out of
Nadia.

Music

10:49:10

DUR: 3'56".

Specially
composed.

DAVID

Were there any names he mentioned?
Or people he was close to that you
were suspicious of?

NADIA

There was only one time...

DAVID

What happened?

NADIA

He locked me in the house, but I
was crying so loud he thought the
neighbours might hear...

DAVID

What did he do?

NADIA

He forced me into his car. He made
me go with him.

DAVID (O.S.)

Where?

NADIA

I don't know. A car park.

RAYBURN

In London?

NADIA (O.S.)

I don't know. I think so.

DAVID

Was it a long drive or short? How
many minutes?

NADIA

Twenty. No more.

DAVID

That's great, that's great.

Rayburn is writing thorough notes now.

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

What happened in this car park?

NADIA

He met with a man. The man gave him
something.

DAVID

That's very important information.
Well done, Nadia. What did this man
give your husband?

NADIA

(Hesitation.)
I can't remember.

DAVID

Could it have been a piece of
luggage or a case of some sort?

RAYBURN

(Admonishing, for leading
question.)
David --
(To Nadia.)
You don't remember what the item
was?

Nadia shakes her head ruefully.

RAYBURN (CONT'D)

The interviewee is shaking her
head. Can you describe this man?

Nadia looks scared.

DAVID

No one can hurt you, Nadia. You're
safe now. Was he an Asian man?

Nadia looks very scared. She nods hastily,
wanting the questioning to be over.

RAYBURN

The interviewee is nodding. Good,
thank you, Nadia.

Rayburn lays out head-shots -- 12 men of similar
appearance to Tahir plus a photo of Tahir.

DAVID

Have you ever seen any of these men
before? Just take your time.

Nadia's gaze roams over all of the pictures. It
lingers on Tahir then moves on.

NADIA

I don't know. Maybe.

Rayburn and David look frustrated. Rayburn
starts collecting up the photos.

RAYBURN
I think we should take a break now,
Nadia. I'm going to ask my
colleagues to get together some
maps and some satellite photos and
we're going to see if you can help
us locate this car park.

|
|
X
Music Ends
10:53:06

Nadia nods, still a bit intimidated. Rayburn
gets up to turn off the DIR. David reflects on
what's been said.

RAYBURN (CONT'D) (O.S.)
DS Rayburn pausing interview at
1550.

CUT TO:

10:53:21 **INT. COBALT SQUARE. SO15. STAIRS. MOMENTS LATER.**
DAY

Nadia is led away with a police escort.

David waits, watched over by a PC.

Enter Rayburn.

RAYBURN
(To PC.)
Cheers.
(Exit PC. To David.)
Well done in there. Feels like
we're finally getting somewhere at
last.

DAVID
If we're able to locate where her
husband met with the bomb supplier,
maybe Nadia can pick him out from
CCTV...

Rayburn moves to finish the conversation.

RAYBURN
Yeah. We'll see.

He stands his ground.

DAVID
Louise. Stuff's happening, behind
the scenes. Someone acquired access
to my flat without my knowledge.

RAYBURN
We carried out a search. There was
no sign of forced entry.

DAVID

There's more to this, Louise. Take Tahir Mahmood's position at the Home Office. If he's really the bomber he wasn't vetted properly. Who's in charge of vetting?

RAYBURN

The bosses are the ones in a slanging match with the Security Service. Way above my pay grade.

DAVID

Tahir couldn't have been acting alone. He wasn't carrying the bomb when I searched that briefcase. Someone else we don't know about either gave it to him or planted it for him to pick up. Someone with access.

RAYBURN

Well. Who?

DAVID

After the Home Secretary moved to the Blackwood Hotel, someone acquired clearance to make a secret visit to her suite. He had an insight into her movements, was able to bypass our security. He gave the name "Richard Longcross". I viewed CCTV from the hotel. It's been tampered with, so there's no evidence of his visit. Security Service, I'm sure of it.

RAYBURN

I'm not investigating the Security Service. I'm investigating Tahir Mahmood. I'm sorry, David. End of.

Rayburn signals for the PC to escort David out.

DAVID

The Principal was killed on my watch. I want to be part of finding the bastards that did it.

RAYBURN

Maybe that's a reason for you not to be.

She's sympathetic but exits. He's left very frustrated.

Music

10:54:55
DUR: 1'25".
Specially
composed.

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|
|

	The PC escorts out David.	
		CUT TO:
10:55:24	<u>INT. SO15. VANTAGE POINT. SAME TIME. DAY</u>	
	Rayburn and Sharma spy on David.	
	SHARMA	
	This is grade-A bullshit, Sampson involving him in the inquiry while he's still a person of interest. Two attacks on the Home Secretary, Budd P.P.O. for both, Mahmood's briefcase. I don't trust him. He's hiding something.	
	They watch David exit.	
		CUT TO:
10:55:47	<u>EXT. SO15. COVERED WALKWAY. SAME TIME. DAY</u>	
	David reflects on everything, his frustration with getting to the truth...	
	He looks up in the direction of Sharma and Rayburn.	
		CUT TO:
10:55:50	<u>INT. SO15. INCIDENT ROOM. MOMENTS LATER. DAY</u>	
	An officer studies CCTV footage.	
	Enter Rayburn.	
	RAYBURN	
	Anything?	
	OFFICER	
	No. Nothing yet.	
	Rayburn crosses to another screen. David in the hallway with Tahir.	X
	CCTV Footage - Tahir exits and we stay on David. A moment then david turns and we cut to black.	Music Ends 10:56:20
10:56:15		Music 10:56:16 DUR: 0'30". Specially composed.
	CUT TO BLACK:	
10:56:16	(credits - single cards)	X Music Ends 10:56:46

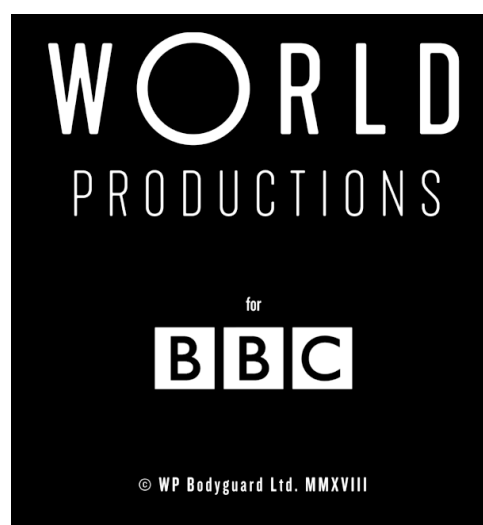
Reporter	JO JASANI
Reporter	SHEYI AKINDELE
Sharma	ASH TANDON
David	RICHARD MADDEN
Tom	RICHARD RIDDELL
Sampson	GINA McKEE
Rayburn	NINA TOUSSAINT-WHITE
SO15 Officer	BAILEY PATRICK
Vicky	SOPHIE RUNDLE
Police Officer	ROSIE JONES
Surgical Administrator	TINA CHIANG
Hunter-Dunn	STUART BOWMAN
Rob	PAUL READY
Mike	VINCENT FRANKLIN
--	--
Roger	NICHOLAS GLEAVES
Trauma Surgeon	SEAMUS CASEY
Prime Minister	DAVID WESTHEAD
SO15 Officer	DANIEL MOORE
Ella	BELLA PADDEN
Charlie	MATTHEW STAGG
Rob's Solicitor	JULIAN FRITH
Security Manager	GARY PILLAI
Nadia	ANJLI MOHINDRA
Nadia's Solicitor	SARAH MALIN
--	--
As	Themselves
MISHAL HUSAIN	MARTHA KEARNEY
LAURA KUENSSBERG	SIMON McCOY
ANNITA McVEIGH	NICK ROBINSON
JUSTIN	WEBB
--	--
Production Manager	LEANNE STOTT
Production Coordinator	HUSSAIN CASEY-AHMED
Junior Production Manager	FREDDIE À BRASSARD
Junior Prod Coord (Skillset)	SARAH ARANDA-GARZON
Production Secretary	CARLENE GARVEY
Production Assistant	GIOVANNA MIDGLEY
Production Runners	NATHAN MILLS
	SEAMUS DUFF
Production Accountant	AMIT VARSANI
Assistant Accountant	JACKIE O'SULLIVAN
Trainee Assistant Accountant	FABIAN ANDRES
--	--
Director's UK Placement	

Director	JENNIE MILLER
1st Assistant Director	ALEX STREETER
2nd Assistant Director	CHRISTIAN RIGG
3rd Assistant Director	KINGSLEY HOSKINS
Floor Runners	FLO GIBSON
	KELLY WOODWARD
Base/Crowd Runner	SARAH TOWNSEND
Stunt Coordinators	DANI BIERNAT
	CRISPIN LAYFIELD
Script Supervisor	LOLA DAUDA
Casting Associate	GORDON COWELL
Casting Assistant	AMY CRAIG
--	--
Supervising Location Manager	IAN POLLINGTON
Location Manager	DAVID BISWELL
Assistant Location Managers	LAURA CHEESE
	CHLOE MISSON
Unit Manager	RICHARD BASSETT
Locations Assistant	NICK RENNER
Camera Operator	BIRGIT DIERKEN
Focus Pullers	JAMES HARRISON
	ERIN CURRIE
Clapper Loaders	LOREN FILIS
	ROY BELL
Camera Trainees	CLINT FRIFT
	JASMINE ORREY
Digital Imaging Technician	KRISTIN DAVIS
--	--
Gaffer	JOHN ATTWOOD
Best Boy	PAUL JOY
Electricians	IONUT APETROAE
	DAN ADDIS
Floor Electrician	LAURENTIU MARIA
Key Grip	CRAIG ATKINSON
Trainee Grip	STEPHEN PEAT
Standby Rigger	JASON GARDINER
Boom Operator	ANDY JONES
Sound Assistant	CRAIG CONNYBEARE
--	--
Art Director	HENRY JAWORSKI
Assistant Art Director	CONSTANTINE KATSARAS
Standby Art Director	CALLUM WILLIAMS
Set Decorator	ANNALISA ANDRIANI

Graphic Designer	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
	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
--	--
Political Consultant	LEIGH LEWIS
Police Advisor	DAVID ZINZAN
Special Protection Advisor	JAMES KIRKBRIDE
Assistant Script Editor	LUCY ROCH
Clearances	TONIA COHEN
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Post-Production Supervisor	PETE OLDHAM
Digital Intermediate Coord	TOM CUSHING
Assistant Editor	DEBORAH KAVANAGH
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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	LEWIS TODD
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Sound Recordist	SIMON FARMER

Costume Designer	CHARLIE KNIGHT
Make-Up & Hair Designer	MY ALEHAMMAR
Editor	ANDREW JOHN McCLELLAND
Music	RUTH BARRETT RUSKIN WILLIAMSON
--	--
Co-Producer	TINA PAWLIK
Casting Director	KATE RHODES JAMES (CDG)
Production Designer	JAMES LAPSLEY
Director of Photography	JOHN LEE
--	--
Executive Producer for World Productions	RODERICK SELIGMAN
Executive Producer for BBC	ELIZABETH KILGARRIFF
Executive Producers	SIMON HEATH JED MERCURIO
--	--

10:56:43 FINAL CARD



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|
|
X
Music Ends
10:56:46