

BODYGUARD  
Episode 6

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

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

09:59:57 CUT TO BLACK

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

David shows his warrant card to the Train Guard.

DAVID  
Sergeant David Budd, Metropolitan  
Poli/TT1 1 Tf ( ) Tj ET Q qid Budd, Metropo.

10:00:09

CUT TO BLACK:

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

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

CUT TO:

Andrew Marr interviews Julia.

David on the side.

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

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

Julia takes David's hand.

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

David with Sampson.

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

David reacts.

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

CUT TO BLACK:

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

CUT TO:

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

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

PRIME MINISTER

(ON TV.)

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

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

CUT TO BLACK:

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

CUT TO:

David and Vicky.

DAVID

Someone tampered with my gun.

VICKY

The police searched your flat.

DAVID

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

David retrieves the hidden pistol.

Mike makes an announcement.

MIKE

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

Mike with Rob.

MIKE

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

Rayburn hands David a file.

A picture of Andy. David reacts.

RAYBURN

10:01:49

Chanel gets in. She pulls the door shut.

David briefs Rayburn.

DAVID

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

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

David with Chanel in the coffee shop.

CHANELR, until she was

10:02:14

DAVID (CONT'D)

Is this the man your husband met?

Nadia nods. Yes.

Hunter-Dunn with Longcross.

HUNTER-DUNN

Only problem is they know about  
you.

LONGCROSS

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

10:02:50

DAVID (CONT'D)

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

RAYBURN (V.O.)

(Indicates vid-caps.)

They seem pretty sure if anyone knows where it's hidden, you do.

David goes into the back of Julia's flats.

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

RAYBURN (V.O.)

Julia Montague's home was thoroughly searched. All of her devices seized. There was no tablet found.

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

CUT TO BLACK:

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

10:03:18

10:03:31



FRANK GARDNER (CAR RADIO)

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

David turns off the radio.

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

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

CHANEL (O.S.)

(Via Bluetooth.)

Hey, David, it's Chanel. Hmm it was really lovely to run into you. I meant it about that drink - maybe...

David hits the call button and Chanel answers.

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

(Via Bluetooth.)

David. I was getting worried you were never going to call me back.

DAVID

Anything to play hard to get.

CHANEL (O.S.)

(Via Bluetooth.)

(Laughs.)

Well, let's meet up. I know just the p

10:04:11

it, he looks like he's crossed the Rubicon. He

10:04:40

10:04:47

SAMPSON

This sounds like a new line of inquiry...

SHARMA

Yes ma'am.

(Indicates images of Luke and Chanel.)

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

**Music**

10:05:18

DUR: 0'57".

Specially composed.

SAMPSON

RIPA-'18?

SHARMA

Yes, ma'am.

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

SHARMA (CONT'D)

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

SAMPSON

"As I know"?

SHARMA

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

SAMPSON

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

SHARMA

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

SAMPSON

Who initiated it?

SHARMA

I'm acting on information from David Budd.

Sampson absorbs that, very troubled. Sharma

isn't sure what to make of her manner.

CUT TO:

10:06:07

10:06:55

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

DAVID

Never one to turn down a free drink.

CHANEL

We have a table downstairs if that's okay?

DAVID

It's your manor, your rules.

CHANEL

What would you like to drink?

DAVID

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

CHANEL

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

BAR-PERSON (O.S.)

Sure, Chanel.

Chanel leads David towards the stairs. Along a corridor.

CHANEL

Welcome to my manor.

DAVID (V.O.) 0.24 148.8 213..O.

Actually it was good running into you.

CUT TO:

10:07:32 INT. ~~JET~~ Q q02000218823.O.

CHANEL

David looks at her questioningly.

CHANEL (CONT'D)

What?

DAVID

Just trying to figure you out.

CHANEL

Well depending on who you talk to





The punters do as they're told.

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

CUT TO:

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

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

S015 OFFICER 2

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

RAYBURN

Yes.

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

CUT TO:

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

Rayburn enters Sharma's office. A

RAYBURN

Yeah. Yeah it gets worse.

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

RAYBURN (CONT'D)

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

SHARMA

Yeah. The compro-mat.

RAYBURN

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

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

SHARMA

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

Rayburn nods, regaining her composure. She exits.

RAYBURN

(Exiting.)  
Let's find the bastard.

Sharma watches, looks as angry as she does.

CUT TO:

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

Unmarked cars put on their blue lights and speed out.

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

**Music**

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

CONTROL (O.S.)

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

As the vehicles exit the car park.

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

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

CUT TO:

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

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

-- a suicide vest.

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

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

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

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

X

Music Ends  
10:12:25

**Music**

10:12:27  
DUR: 1'52".  
Specially  
composed.



RAYBURN

David has lied and lied to all of  
us, you included, and our priority  
now is to bring him /TT1 lHel ET Q qse Q q

10:15:43



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

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

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

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

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

DAVID  
(Into phone.)  
Police Sergeant David Budd.

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

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

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

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

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

DAVID  
Shit.

He darts away quickly, going out of sight.

He looks out and see's the passerby looking

10:17:34

10:17:37



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

OFFICER  
(To Passerby)  
Come with me.

Meanwhile SC019 fan out.

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

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

CUT TO:

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

10:18:26

10:18:28

CUT TO:

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

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

CUT TO:

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

Rayburn joins Craddock.

RAYBURN

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

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

Craddock starts to move --

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

DAVID

I'M COOPERATING. DON'T SHOOT!

SC019 OFC

ARMED POLICE. HANDS IN THE AIR!

SCO19 OFC  
RAISE YOUR HANDS!

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

David hesitates.

SCO19 OFC  
Final Warning! RAISE YOUR HANDS!

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

RAYBURN  
Shit!

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

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

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

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

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

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

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

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

Craddock moves to Rayburn.

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

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

RAYBURN

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

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

Slowly David steps forward.

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

David moves towards the side street followed by  
armed officers.

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

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

CONTROL (O.S.)  
(Out of radio.)  
Trojan, destination is Pope Square

10:20:46

10:20:54

10:21:05



CRADDOCK (CONT'D)

(To Officer)

Got the radio? Cheers.



DAVID

(Into radio.)

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

CRADDOCK

(Into radio.)

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

DAVID

(Into radio.)

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

CRADDOCK

(Into radio.)

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

DAVID

(Into radio, desperate.)

I'm telling the truth!

CRADDOCK

(Into radio.)

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

Craddock hands the radio to Rayburn.

DAVID

(Into radio.)

What? Your best? What are you doing?

CRADDOCK

(To Rayburn.)

This is an S015 operation.

David reacts.

DAVID

(Into radio.)

Ma'am, what are you doing?

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

**Music**

10:24:03

DUR: 4'53".

Specially

composed.

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

Rayburn cuts in on the radio.

RAYBURN

(Into radio.)

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

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

RAYBURN (CONT'D)

(Into radio.)

David, are you receiving me?

DAVID

Vic, get away from here!

VICKY

Dave, they want me here.

DAVID

Get away!

Vicky nears.

DAVID

(Into radio.)

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

RAYBURN

(Into radio.)

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

DAVID

(Into radio.)

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

RAYBURN

(Into radio, deadpan.)

No, David.

DAVID

(Into radio.)

I'm being set up! The people that

RAYBURN

(Into radio, deadpan.)

Okay, David.

David realises she doesn't believe him. No one does. He just sees a lot of hard-faced officers pointing their guns

SCO19 OFC  
(Into radio.)  
Received.

Guns raised and pointed towards David.

SCO19 OFC (CONT'D)  
Line of fire, behind me.

Rayburn and Vicky step behind the officer.

David reacts.

DAVID  
I know I lied, I hid things, but  
you have to understand I had

10:25:44

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

SURVEILLANCE OFFICER  
No, sir.

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

HUNTER-DUNN  
Get this blown up.

SURVEILLANCE OFFICER  
Sir.

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

Hunter-Dunn continues to watch the screen  
anxiously.

CUT TO:

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

Sharma arrives in an unmarked vehicle.

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

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

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

SHARMA  
(Into radio.)  
Silver, Status Six.

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

RAYBURN (O.S.)  
Boss.

SHARMA

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

RAYBURN

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

SHARMA

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

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

SHARMA

What channel?

RAYBURN

Two.

SHARMA

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

DAVID

(Into radio.)  
Receiving.

SHARMA

SHARMA

(Into radio.)

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

DAVID

(Into radio.)

I am not the Inside Man!

SHARMA

(Into radio.)

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

David absorbs that.

DAVID

(Into radio.)

SHARMA

(Into radio.)

Why do you think that, David?

DAVID

(Into radio.)

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

Sharma and Rayburn react.

DAVID (CONT'D)

(Into radio.)

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

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

DAVID (CONT'D)

(Into radio.)

Vicky will you tell them.

VICKY

(To Sharma.)

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

SHARMA

How do you know this?

VICKY

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

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

VICKY (CONT'D)

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

Sharma concedes the logic.



SHARMA

Thank you.

(Into radio.)

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

DAVID

(Into radio.)

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

SHARMA

(Into radio.)

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

DAVID

(Into radio.)

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

RAYBURN

(Into radio, angrily.)

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

DAVID

(Into radio.)

10:28:49

10:28:52

10:28:57

10:29:04

10:29:06

CUT TO:

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

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

LONGCROSS  
(Into satellite phone.)  
Seconds away.

Longcross hangs up.

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

CUT TO:

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

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

DAVID  
(Into Radio.)  
Yes, sir.

CUT TO:

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

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

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

DAVID  
(Into radio.)  
Look at me.

CUT TO:

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

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

David mouths "Four"

CUT TO:

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

Longcross pulls up and jumps out of the vehicle.

CUT TO:

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

Sharma gets the message and switches to Channel 4.

CUT TO:

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

Hunter-Dunn sees the action on the monitor:

HUNTER-DUNN

They're changing radio channels!

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

CUT TO:

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

10:29:45

Q q 0.24 0 0 0.24 83.28003 749.28 cm BT9t / BT 0.01(0 0a deviTT1Tf ( ) door lo

10:29:53

EXT. DAVID'S FLAT. CONTINUOUS. DAY

10:29:56

10:30:02

10:30:29

10:30:41

SHARMA

(Into radio.)

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

DAVID

(Into radio.)

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

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

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

DAVID (CONT'D)

(Into radio.)

I want to talk to my wife.

Sharma and Rayburn hesitate.

DAVID (CONT'D)

(Into radio.)

It might be the last chance I get. Please.

DAVID (CONT'D)

(Into radio.)

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

She can't take it any more.

VICKY

(To police.)

Help him! Why won't you help him!

They all look ashamed.

VICKY (CONT'D)

(To police.)

Please...

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

EXPO OFFICER

Let me examine the device, sir.

SHARMA

(Beats. Nods.)

Okay.

VICKY

(To Expo Officer.)

Thank you, thank you!

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

The SC019 OFC indicates four of his team.

SC019 OFC

Ballistic shields. With me.

Two of the SC019 hold up ballistic shields and the other two plus the Expo Officer take cover behind. They all walk towards David as a group, with guns trained on David.

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

X  
Music Ends  
10:32:3



EXPO OFFICER

(To SCO19.)

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

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

SCO19 OFC

Hold.

The Expo Officer continues forward to David.

EXPO OFFICER

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

DAVID

Thank you. I'm David.

EXPO OFFICER

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

DAVID

To the best of my knowledge, no.

EXPO OFFICER

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

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

EXPO OFFICER (CONT'D)

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

DAVID

I will.

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

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

EXPO OFFICER

The co-ax wires across the clasps  
are wired into the Control Unit.

Sampson absorbs that.

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

EXPO OFFICER

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

SAMPSON

Can it be defused?

EXPO OFFICER

I can try but there's an extremely



DAVID

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

David's pleas fall on deaf ears.

SAMPSON

Pull back to a safe d3u2 45 ea.ee 308.4075

Vicky reaches David and turns around to face the police lines, green dots all over her. The dots quickly migrate to David as SC019 adjust their aim.

SAMPSON

Hold fire! Hold fire!

Everyone waits. Tension racks up.

DAVID

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

VICKY

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

SC019 OFC

(Into radio.)

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

TFC (O.S.)

(Out of radio.)

Trojan, TFC: SFC rescinds Critical Shot.

SC019 OFC

Off aim!

SC019 go "off aim", ie aiming weapons slightly

DAVID

(Into radio.)

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

SAMPSON

(Into radio.)

Stay where you are.

Tense stand-off.

VICKY

What now?

DAVID

Stay close. We walk.

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

SAMPSON

(Into radio.)

David! David! David!!

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

SAMPSON (CONT'D)

(Into radio.)

Mobile containment -- 100 metres  
rolling cordon.

SC019 OFC

Red team with me.

SAMPSON

Get traffic control in place to  
create a safety corridor.

SHARMA

Ma'am.

David and Vicky walk. Police vehicles in front  
of them start to move, creating a rolling  
cordon. Police vehicles behind do the same, with  
SC019 forming up into a moving phalanx on foot.

SHARMA (CONT'D)

(Into radio.)

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

DAVID

(Into radio.)

My flat. Long walk ahead.

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

CUT TO:

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

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

SUSAN RAE (V.O.)

(News report.)

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

MIKE

You had the whole situation locked down.

SAMPSON

We've got an innocent civilian in harm's way and Budd claims to be leading us to crucial evidence.



MIKE

Then who's he working with?

SAMPSON

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

MIKE

I see.

(Sees figure approaching.)

Ah.

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

Frank Gardner's News report plays in background under.

FRANK GARDNER (V.O.)

(News report)

The dramatic pictures you're watching here being provided by a news helicopter and news cameras following the so-called , Mobile Containment, set up by the Metropolitan Police which has been moving from Central London southwards since they left Pope Square earlier today. Wearing a suicide vest is Police Sergeant David Budd, accompanied by his wife, Victoria Budd. We understand that Sergeant Budd is cooperating fully with the Metropolitan Police and has been in constant communication with them since this incident unfolded. We also understand that Sergeant Budd's wife is accompanying him of her own free will. This is not a hostage situation. However the Metropolitan Police are remaining tight-lipped regarding the exact nature of the incident we're observing. A senior counterterrorism officer I was able to speak to earlier refused to disclose whether Sergeant Budd was believed to have constructed the suicide vest himself and also refused to speculate on Sergeant Budd's motives. What we do know is that Sergeant David Budd is a serving officer with RaSP, the 01 150.96cm :

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

SAMPSON

You never said you were including the Security Service.

MIKE/TT1 1 Tf ( ) Tj ET Q q 0.t0.



MIKE

Good.

Mike indicates the TV screen.

10:42:29

DAVID  
My hands in spasm.

They both look very nervous.

David and Vicky go up onto the walkway.

CUT TO:

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

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

DAVID  
You need to go inside.

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

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

VICKY  
Rope? What for?

DAVID  
And a spade.

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

CUT TO:

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

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

CUT TO:

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

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

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

DAVID  
That's it, Vic.

CUT TO:

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

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

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

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

Vicky hesitates.

VICKY  
If I go, they can shoot you.

DAVID

(Into Radio.)

I'll send Vicky to you with the  
evidence...

VICKY

No, Dave, don't fall for it.

DAVID

(Into radio.)

...If you give me a chance to  
defuse this.

SHARMA





Exit Rayburn.

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

EXPO OFFICER

(Via link.)

We've got picture. Can you hear me?

DAVID

(Via link.)

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

Sharma indicates to female PC.

SHARMA (O.S.)

Mrs Budd.

Distraught, Vicky is led away.

David kneels in front of the robot.

DAVID

(Via link.)

I'm not going to manage with one hand.

EXPO OFFICER

(Via link.)

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

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

EXPO OFFICER (CONT'D)

(Via link.)

Next you'll see a non-ferrous





second block.

DAVID (CONT'D)

(Via link.)

Right. I'm gonna disconnect the power supply.

Then he picks up a set of wire-cutters.

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

DAVID (CONT'D)

(Via link.)

I'm cutting the first wire.

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

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

Relief all round.

EXPO OFFICER

(Via link.)

Put some tape over the ends.

David tapes up the wire.

DAVID

(Via link.)

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

Sharma can't look him in the eye.

DAVID (CONT'D)

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

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

OFFICER (O.S.)

Go! Go! Go!!

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

Sharma gasps with anger and frustration.

CUT TO:

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

The surveillance team listen in to police radio communications.

SHARMA (O.S.)

(Into radio.)

No obs on Budd in the graveyard.  
Widen the search. Lock off all surrounding roads.

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

FEMALE (O.S.)

(Into radio.)

Negative no obs.

MALE (O.S.)

(Into radio.)

Negative. We lost him.

Reluctantly, he takes the call.

HUNTER-DUNN

(Into phone.)

Minister.

INTERCUT WITH: X

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

Mike is very anxious.

MIKE

(Into phone.)

Where's Budd?

Music Ends  
10:55:04



CHANEL

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

DAVID

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

CHANEL

I can't do that.

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

DAVID

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

CHANEL

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

DAVID

It's what you did to me.

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

DAVID (CONT'D)

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

With trepidation, she visibly signals her  
cooperation.

CUT TO:

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

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

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

LUKE

I'll drive.

**Music**

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



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

10:57:19

10:57:48

LUKE

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

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

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

David holds the gun on Luke.

DAVID

On your knees, hands on your head.

LUKE

Are you fucking joking?

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

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

CRADDOCK

Stand down Sarge, that's an order.

DAVID

I know about you two.

He points the Gun at Luke.

DAVID (CONT'D)

On Your knees.

Luke drops to his knees.

DAVID (CONT'D)

Hands.

Luke doesn't raise his hands.

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

DAVID (CONT'D)

Hands.

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

X  
Music Ends  
10:58:34

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

DAVID (CONT'D)  
Did you kill her?

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

DAVID (CONT'D)  
Did you kill Julia?

Chanel gets out of the car.

CRADDOCK  
David, don't do this...

DAVID  
Tell me.

LUKE  
(Beats.)  
It was business.

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

CHANEL  
David, don't!

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

DAVID  
Why?

LUKE  
Just good for business. It's nothing personal.

David reacts.

DAVID  
"Nothing personal."

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

CRADDOCK  
David, don't.

**Music**

10:59:10  
DUR: 1'04".  
Specially  
composed.

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

DAVID

(To Luke.)

Don't look at me.

(To Craddock.)

Call this in before I change my  
mind.

Craddock hesitates.

DAVID (CONT'D)

It's over.

Police sirens approach from the distance.

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

CRADDOCK

(Call answered. Into phone.)

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

CUT TO:

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

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

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

Enter Rayburn. Awkward beat between her and  
David.

RAYBURN

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

David signals his vindication to Rayburn.

RAYBURN (CONT'D)

Why didn't they just steal your  
gun?

DAVID

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

X  
Music Ends  
11:00:14

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

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

RAYBURN

Cheers.

And closes the door.

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

Rayburn believes him. She puts out her hand.

RAYBURN (CONT'D)

Great work, mate.

SHARMA (O.S.)

(Live feed.)

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

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

They take a seat in front of the Live feed.

Sharma refers to his folder.

SHARMA (CONT'D)

(Live feed.)

Describe the nature of your  
relationship with Luke Aikens.

CRADDOCK

(Live feed.)

For some years I've disclosed  
sensitive information on... on

SHARMA (O.S.)

Which Aikens passed to Andrew Apsted?

CRADDOCK

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

SHARMA

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

CRADDOCK

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

SHARMA

What motivated Aikens to induce you to disclose this information?

CRADDOCK

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

SHARMA

Unlike corrupt officers such as yourself.

CRADDOCK

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

SHARMA (O.S.)

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

CRADDOCK

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

SHARMA

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



JUSTIN WEBB (V.O.)

Arrests include a man in his 30s  
who is said to be known to police  
and a woman in her 50s also said to  
be known to police.

MISHAL HUSAIN (O.S.)

11:05:16

11:05:33



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

RAYBURN (CONT'D)

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

That wounds Nadia's ego.

NADIA'S LAWYER

You can say "No comment".

RAYBURN

Is that true? Are you just a victim?

David leans in closer to the monitor.

NADIA

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

RAYBURN

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

NADIA

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

RAYBURN

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

NADIA

Yes.

David reacts.

RAYBURN

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

**Music**

11:06:56

DUR: 2'56".

Specially composed.

NADIA

Because I built the device.

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

NADIA (CONT'D)

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

RAYBURN

Which bombs?

NADIA

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

Rayburn shows Longcross's e-fit.

RAYBURN

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

NADIA

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

David reacts with bitterness and guilt.

RAYBURN (E350y.

NADIA  
Non-believers. Criminals.

RAYBURN (O.S.)  
Luke Aikens?

NADIA  
Yes.

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

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

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

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

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

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

CUT TO:

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

Sampson watches rolling news on TV.

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

A gaggle of news crews call out to Mike in the

lobby.

REPORTER 1

Home Secretary, any reaction on the breaking news?

MIKE

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

There's a knock at the door.

SAMPSON

Yes. Come in.

David is let in by Sampson's aide.

SOPHIE RAWORTH (O.S.)

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

David looks at the screen.

REPORTER 2 (O.S.)

Is the Prime Minister going to resign?

Mike on screen from the Home Office.

MIKE

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

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

REPORTERS (O.S.)

Home secretary? Home secretary?

An official portrait of Hunter-Dunn appears on TV.

SOPHIE RAWORTH (O.S.)

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

Sampson turns off the TV.

SAMPSON

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

DAVID

Leaking

11:11:32

panel in the door.

DAVID

I am David.

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

DAVID (CONT'D)

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

11:12:17

11:13:15





|                              |                     |
|------------------------------|---------------------|
| Craddock                     | PIPPA HAYWOOD       |
| Hunter-Dunn                  | STUART BOWMAN       |
| --                           | --                  |
| Surveillance Officer         | KERRI McLEAN        |
| Longcross                    | MICHAEL SHAEFFER    |
| Expo Officer                 | CHIKE CHAN          |
| Mike                         | VINCENT FRANKLIN    |
| Nadia                        | ANJLI MOHINDRA      |
| Nadia's Solicitor            | SARAH MALIN         |
| Ella                         | BELLA PADDEN        |
| Charlie                      | MATTHEW STAGG       |
| As                           | Themselves          |
| FRANK GARDNER                | MISHAL HUSAIN       |
| MARTHA KEARNEY               | SUSAN RAE           |
| SOPHIE RAWORTH               | NICK ROBINSON       |
| JUSTIN WEBB                  | VICKI YOUNG         |
| --                           | --                  |
| Production Manager           | LEANNE STOTT        |
| Production Coordinator       | HUSSAIN CASEY-AHMED |
| Junior Production Manager    | FREDDIE À BRASSARD  |
| Junior Prod Coord (Skillset) | SARAH ARANDA-GARZON |
| Production Secretary         | CARLENE GARVEY      |
| Production Assistant         | GIOVANNA MIDGLEY    |
| Production Runners           | NATHAN MILLS        |
|                              | SEAMUS DUFF         |
| Production Accountant        | AMIT VARSANI        |
| Assistant Accountant         | JACKIE O'SULLIVAN   |
| Trainee Assistant Accountant | FABIAN ANDRES       |
| --                           | --                  |
| Director's UK Placement      |                     |
| Director                     | JENNIE MILLER       |
| 1st Assistant Director       | ALEX STREETER       |
| 2nd Assistant Director       | CHRISTIAN RIGG      |
| 3rd Assistant Director       | ANGHARAD BATTEN     |
| Floor Runners                | FLO GIBSON          |
|                              | KELLY WOODWARD      |
| Base/Crowd Runner            | SARAH TOWNSEND      |
| Stunt Coordinators           | DANI BIERNAT        |
|                              | CRISPIN LAYFIELD    |
| Script Supervisor            | LOLA DAUDA          |
| Casting Associate            | GORDON COWELL       |
| Casting Assistant            | AMY CRAIG           |
| --                           | --                  |





Production Designer JAMES LAPSLEY

Director of Photography JOHN LEE

-- --

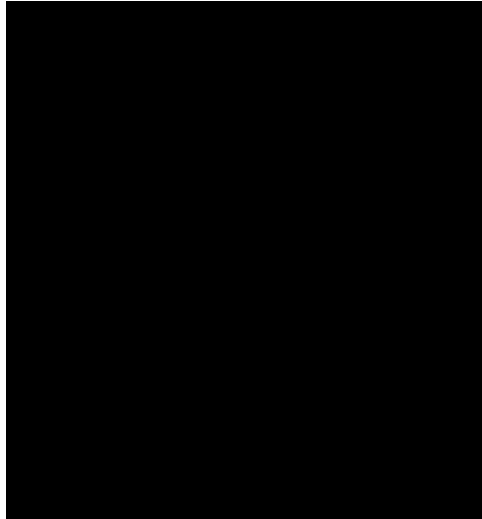
Executive Producer for World  
Productions RODERICK SELIGMAN

Executive Producer for BBC ELIZABETH KILGARRIFF

Executive Producers SIMON HEATH  
JED MERCURIO

-- --

11:14:58 Final Card



|  
---  
X  
Music Ends  
11:15:01