

Line of Duty
Series 3 - Ep 2

Post Production Script - UK TX Version.
22nd October 2015.

BITC DVD dated 25/09/2015

09:59:30 VT CLOCK (30 secs)

World Productions
Line of Duty
Series 3
Episode 2
Dur: 59:00
Prog no. DRIC 142L/01

09:59:57 CUT TO BLACK

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

Danny chases Ronan Murphy into a dead end.

DANNY
Armed Police.

Danny shoots Ronan Murphy.

10:00:11

CUT TO BLACK:

10:00:12 SUPER CAPTION: **DANIEL MAYS**

CUT TO:

Danny orders the rest of the team to fire.

DANNY
Shoot over the suspect's body, in
the direction you'd have fired if
you'd actually managed to get here
in time.

He fires his gun.

ROD
Jesus!

DANNY
We're all in this together. Best
way.

10:00:23

CUT TO BLACK:

10:00:24 SUPER CAPTION: **MARTIN COMPSTON VICKY McCLURE**

CUT TO:

Danny being interviewed by Hastings. He looks
Hastings in the eye.

Music

10:00:00
DUR: 1'55".
Specially
composed by
Carly
Paradis.

HASTINGS

You shot that fella in cold blood
while your wee mates stood by and
watched.

Danny challenges Arnott.

DANNY

What was that?

MARLEY

Interview's finished, Danny.

DANNY

I'm not.

STEVE

Good. Neither are we.

10:00:35

CUT TO BLACK:

10:00:35

SUPER CAPTION: **ADRIAN DUNBAR** **CRAIG PARKINSON**

CUT TO:

Gill Biggeloe in the interview room with
Hastings and Arnott.

GILL

You know why I've been appointed.
To ensure that anticorruption
inquiries don't get pulled apart in
court

10:00:42

CUT TO BLACK:

10:00:43

SUPER CAPTION: **LINE OF DUTY**

CUT TO:

Danny with Rod and Jackie.

DANNY

Don't try playing the big man. We
both know you're not up to it.
(Off Jackie.)
She definitely does.

Danny with Hari.

DANNY

You need me to make the hard
choices for you. Because I see
what's inside you. Jelly.

10:00:58

CUT TO BLACK:

10:00:58 SUPER CAPTION: **POLLY WALKER** **WILL MELLOR**

CUT TO:

Dot, Kate and Steve with Hastings.

DOT

Putting Kate into an AFO role is a whole level of jeopardy above a normal undercover--

KATE

I can handle it.

Kate at the firing range. LOUD BANGS.

10:01:05

CUT TO BLACK:

10:01:06 SUPER CAPTION: **ARSHER ALI** **LEANNE BEST**

CUT TO:

Steve has received Ronan's file.

DOT (O.S)

Is that the file on the suspect shot by Waldron?

STEVE

Yeah
(close up file)
We need an unredacted file.

DOT

Leave it to me.

Steve challenges Danny outside his home.

STEVE

You didn't know the suspect?

DANNY

No.

Insert Ronan's funeral. Danny watches from a distance through binoculars.

STEVE (V.O)

Ronan Murphy. The suspect's name.

He focuses on Linus. We move to Linus' home.

DANNY

Don't remember me?

Dog Barks. Reveal gun pointed at Linus.

Danny stares down at Linus.

DANNY

The only thing with Ronan, it was
over too fast.

10:01:24

CUT TO BLACK:

10:01:25 SUPER CAPTION: **SHAUN PARKES AIYSHA HART**

CUT TO:

Danny reading a list of names.

STEVE (V.O)

If there's something bigger here,
Danny, you don't want to be the one
left carrying the can.

He puts it in an envelope and addresses it to DS
Steve Arnott.

10:01:32

CUT TO BLACK:

10:01:32 SUP CAPTION: **WRITTEN AND CREATED BY JED MERCURIO**

CUT TO:

Danny receives a call over the radio.

HARI (O.S.)

(Out of radio.)
You better come up here, Skipper.

DANNY

On my way.

Kate watches Danny go upstairs.

Gun shot. BANG.

10:01:39

CUT TO BLACK:

10:01:40 SUPER CAPTION: **PRODUCED BY PETER NORRIS**

KATE (V.O)

Shot fired.

CUT TO:

Kate rushes upstairs.

KATE

Shot fired.

Runs into the room. Danny is on the floor. Kate kneels beside him.

Danny tries to whisper something to Kate.

ROD
What's he saying?

Off Hari and Jackie.

ROD (O.S)
What's he saying?

Danny is bleeding heavily.

KATE
Stay with me, Danny.
(louder)
Danny. Danny.

10:01:50

CUT TO BLACK:

10:01:50 SUPER CAPTION: **DIRECTED BY MICHAEL KEILLOR**

CUT TO:

10:01:52 **EXT. SECOND DRUG HOUSE (ABBOTT'S LANE). MOMENTS LATER (FROM END OF EP 1).**

Cops and paramedics rush into the house.

McAndrew calls down from upstairs.

MCANDREW
(To Paramedics)
Come on, guys.

They run upstairs passing Hari, Jackie and Rod remain on the landing, still stunned

MCANDREW (CONT'D)
Come away. Let them in.

McAndrew guides the Paramedics into the bedroom. Kate is crouched beside Danny, pushing part of a blanket hard into his neck wound that turns it red with gushing blood. Danny's breathing is forced. His eyes are closed.

MCANDREW (CONT'D)
Come on, Kate. Let's leave them to it.

PARAMEDIC 1
Let me in.

X
Music Ends
10:01:55
Music
10:01:49
DUR: 1'22".
Specially
composed by
Carly
Paradis.

Paramedic 1 takes over from Kate compressing the wound while Paramedic 2 starts managing Danny's airway -- suction, oxygen mask etc.

Paramedic 1 tries to feel for a carotid pulse. McAndrew shepherds Kate out onto the landing.

PARAMEDIC 1

Weak pulse right carotid. Left side's completely traumatised. Probably tolerate a Guedel... Let's get suction on, secure the airway. Oxygen and IV access.

One more blast of suction, then Paramedic 2 passes a Guedel airway into Danny's mouth. On the landing, Kate walks away, shell-shocked, heading downstairs. She has a final glance back at Hari, Rod and Jackie.

MCANDREW

(To Hari, Rod & Jackie)
What the hell happened in there?

HARI

I'm still in shock, guv. I just need a couple of minutes to get my head around it.

McAndrew turns her glare on Rod and Jackie. They're both all over the place emotionally.

ROD

I'm still making sense of it, Guv.

And Jackie is too traumatised to talk. McAndrew looks deeply frustrated.

MCANDREW

(To PCs)
Get them to the station.

A couple of PCs lead Hari, Rod and Jackie downstairs. They're silent, traumatised.

MCANDREW (CONT'D)

You too, Francis.

Kate glances back one last time at the efforts to save Danny.

PARAMEDIC

Maintaining pressure on left submandibular GSW.

CUT TO:

successfully inserted in his left forearm and he's wired up to monitors. The Doctor feels for the carotid pulse and examines the neck wound while Paramedic 1 brings him up to speed.

PARAMEDIC 1

Single GSW to the neck. Sinus rhythm but BP's in his boots. Sats dropping.

STEVE

Is he going to make it?

Steve watches, powerless, as the Doctor injects into the cannula.

DOCTOR

Stand by everyone.

CUT TO:

10:03:38 INT. SOUTH FERRY POLICE STATION. DOWNSTAIRS
CORRIDOR 3. MOMENTS LATER.

Reynolds and a couple of uniforms escort Kate, Hari, Rod and Jackie along a narrow corridor.

REYNOLDS

You need to fill in your pocket books. Then there'll be a debrief. Before you do anything, you'll be walked through it all by Legal.

HARI

Any news yet on Danny yet?

CUT TO:

10:03:46 EXT./INT. SECOND DRUG HOUSE/AMBULANCE.
CONTINUOUS.

Danny on a gurney wheeled to the ambulance.

DOCTOR

Sinus Bradia. He's gone Asystolic.

The Paramedics and Doctor load Danny into the back of an ambulance via the scoop and trolley. Steve, McAndrew and other officers watch with concern.

DOCTOR (CONT'D)

Let's get him in.

The Paramedics and Doctor are strapping Danny into place when suddenly his heart monitor

starts alarming due to sinus bradycardia and this quickly deteriorates into a flat line. The Doctor feels for Danny's carotid pulse.

DOCTOR (CONT'D)
Okay. We're losing him.

The doctor opens up the valve for max flow of fluids.

DOCTOR (CONT'D)
I've got asystole on the monitor and no output.

Steve approaches the back of the ambulance.

DOCTOR (O.S) (CONT'D)
Fluids wide open.

Paramedic 1 starts giving chest compressions.

PARAMEDIC 1
Off vent and bag him.

Paramedic 2 disconnects the portable ventilator and converts to using an Ambu-bag. The Doctor looks at his watch to note the time.

DOCTOR
Start CPR. Adrenaline 1 milligram.

The Doctor gets the adrenaline shot ready while chest compressions and bagging continue. Steve's eyes are fixed on the monitor that shows a flat-line.

CUT TO:

10:04:04 **INT. SOUTH FERRY POLICE STATION. DOWNSTAIRS
CORRIDOR 1. MOMENTS LATER.**

Hari, Jackie, Kate and Rod seated. Silence.

CUT TO:

10:04:12 **EXT./INT. SECOND DRUG HOUSE/AMBULANCE.
CONTINUOUS.**

Paramedics continue with chest compressions.

DOCTOR
Four cycles of CPR given. We've had no output with chest compressions. No carotid pulse. Asystole on the monitor. Pronounced life extinct
08:34

Reactions Steve and McAndrew.

DOCTOR (CONT'D)

Thanks everybody. Sorry about that.
(We need to leave everything as is
for the coroner. Disconnect
monitoring, oxygen and fluids but
please leave all cannulas in place
and the ET tube in place, thank
you. Don't touch anything else in
case we contaminate the forensics).

Steve wanders back to his car.

Out on Danny's body.

CUT TO:

10:04:44 **INT. SOUTH FERRY POLICE STATION. BRIEFING ROOM.**
CONTINUOUS.

Shut inside, Rod, Jackie and Hari remain
anguished and silent, migrating to corners of
the room, each struggling in his/her own way to
come to terms with the news of Danny's
condition.

X
Music Ends
10:04:48

Tension racks up. Kate studies them all.

KATE

So is anyone going to tell me what
actually happened?

HARI

Jesus Christ, Kate.

Kate looks at Hari. Hari leans back in the
chair, devastated, shutting her out. She looks
to Rod who can't meet her eyes. She looks to
Jackie.

JACKIE

There was a struggle.

KATE

Who with?

ROD

We were all involved.

HARI

Danny had his firearm out and it
just went off.

All obviously on edge about it and possibly

hiding something.

KATE

I didn't hear a struggle.

JACKIE

You were downstairs, Jesus.

KATE

And from downstairs I didn't hear a struggle. By the time I got upstairs not one of you was giving Danny first aid.

ROD

What did Danny say to you?
(Off Kate's silence.)
He whispered something to you. What did he say?

KATE

I'm not sure what he meant.

ROD

No. No. What did he... What did he actually say?

Kate makes a point of holding out on them. Jackie tries to reassure Kate, in a flat, quiet (and unconvincing) way.

JACKIE

Just 'cause you didn't hear a struggle, doesn't mean there wasn't one.

Jackie and Kate exchange glares.

KATE

Why didn't one of you help Danny? He was lying on the floor. He'd been shot and there was blood everywhere.

JACKIE

We were in shock.

KATE

What? You couldn't lift a finger? Couldn't call for help?

HARI

Do we have to talk about this right now? All I can see in my head is Danny just lying there. Bleeding out, man.

Hari trails off, clearly traumatised, and goes into his shell.

KATE
What was your RT about?

HARI
What RT?

KATE
You radioed Danny, telling him to come up.

HARI
Did I?

KATE
Yeah. You sent, "Better come up here, Skipper."

HARI
I'd have to hear the recording.

KATE
We were back-to-back on 2. So there is no recording.

ROD
Can you just stop! Doing my head in.

Kate glares at Jackie. Jackie looks away tensely. Kate looks at Hari -- strung out, edgy -- and Rod -- head in hands, anguished beyond words.

No one's telling her what she wants to know.

KATE
You know. If I'm going along with this, I need to know what I'm covering for.

Silence from the others.

KATE (CONT'D)
Fine. The ballistics will say what really happened in that bedroom.

HARI
(Ironic.)
Yeah. You'd think.

Kate looks to Rod and to Jackie and they look as unforthcoming as Hari. Kate hasn't a clue what

Music
10:06:20
DUR: 0'44".
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Carly
Paradis.

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could've happened.

CUT TO:

10:06:28 **INT. AC-12. INTERVIEW ROOM. ONE WEEK LATER.**

Hastings, Steve and Dot organise their folders. Steve labels a tape and puts it in the machine. Dot looks at his watch -- it has a distinctive black leather strap.

DOT
Time, gaffer?

HASTINGS
I say they've had plenty.

Exit Dot.

CUT TO:

10:06:46 **INT. AC-12. WAITING AREA. CONTINUOUS.**

Kate, Hari, Jackie and Rod wait tensely, in smart uniform, each accompanied by their rep and solicitor. Enter Dot.

DOT
PC Francis.

KATE
Sir.

Kate stands, and she, her solicitor and her rep follow Dot out. Hari, Jackie and Rod watch Kate intently and mistrustfully as she heads towards the interview room.

HASTINGS (V.O)
Right. Let's get straight down to brass tacks. How did Sergeant Daniel Waldron meet his death?

CUT TO:

10:07:00 **INT. AC-12. INTERVIEW ROOM. INTERCUT.**

In smart uniform alongside her rep (a male PC) and solicitor, Kate faces Steve, Dot and Hastings. The tape turns in the machine.

KATE
He died in the ambulance, Sir.

HASTINGS
You know exactly what I mean.

X
Music Ends
10:07:04

CUT TO:

10:07:03 INT. AC-12. INTERVIEW ROOM. INTERCUT.

Hari being interviewed.

HARI

Danny Waldron shot himself, sir.

CUT TO:

10:07:06 INT. AC-12. INTERVIEW ROOM. INTERCUT.

Jackie being interviewed.

JACKIE

Danny put the gun to his own head.
We were trying to help him.

CUT TO:

10:07:11 INT. AC-12. INTERVIEW ROOM. INTERCUT.

Rod being interviewed.

ROD

But we... We couldn't get the gun
off him and the firearm discharged.

CUT TO:

10:07:14 INT. AC-12. INTERVIEW ROOM. INTERCUT.

Kate being interviewed.

KATE

By the time I entered the room.
Danny was already bleeding
profusely.

CUT TO:

10:07:17 INT. AC-12. INTERVIEW ROOM. INTERCUT.

Hari being interviewed.

HASTINGS

Did you administer first aid?

HARI

Kate... erm, Victor Charlie Five
Five... she ran in and she tried to
control the bleeding until the
paramedics arrived.

HASTINGS

So you didn't administer first aid?

HARI

Well you hope you'll know what to do in them situations. Till it comes to it.

Hari looks ashamed.

Keying the remote, Steve shows images relating to the following dialogue.

Image = a ballistic diagram showing a gun pointed upwards from a man's chest and a bullet track travelling vertically upwards through the jaw into the brain.

STEVE

Image 297: a ballistic simulation of the bullet's trajectory. It appears the fatal shot was fired in a position close to Sergeant Waldron's chest and aimed upwards.

HASTINGS

That how it happened, Constable?

HARI

Yes, sir.

DOT

The forensics detected firearms residue on your hands, Victor Charlie Five Four, and the hands of your mates, Victor Charlie Five Two and Five Three. So that would all seem to fit. Case closed. We can all knock off early.

Dot sarcasm hangs in the air.

CUT TO:

10:08:13 **INT. AC-12. INTERVIEW ROOM. INTERCUT.**

Rod's interview.

HASTINGS

There is an alternative explanation as to why you had your hands on that gun.

CUT TO:

10:08:17 **INT. AC-12. INTERVIEW ROOM. INTERCUT.**

Hari's interview.

HARI

As I said, sir, we were trying to get it off him.

HASTINGS

You weren't trying to force that firearm under Waldron's chin?

CUT TO:

10:08:23 **INT. AC-12. INTERVIEW ROOM. INTERCUT.**

Jackie's interview. Jackie wipes away tears.

JACKIE

That's just a horrible accusation. We tried to save Danny.

STEVE

Who grabbed the gun first?

JACKIE

Hari did, Sir. Sorry. Victor Charlie Five Four. I didn't even know that Danny had drawn his gun and the next minute Hari's wrestling him for the gun and he's shouting, "Danny, no!" and he's calling for me and Rod to help him.

CUT TO:

10:08:43 **INT. AC-12. INTERVIEW ROOM. INTERCUT.**

Rod is very nervous, shifting in his seat.

ROD

The three of us ended up fighting over the gun. We did everything we could to try and stop him. We just couldn't.

CUT TO:

10:08:48 **INT. AC-12. INTERVIEW ROOM. INTERCUT.**

Kate.

STEVE

Did he make any kind of statement?

KATE

He tried to say something.

DOT
What did he say?

KATE
I couldn't make it out, sir.

CUT TO:

10:08:58 **INT. AC-12. INTERVIEW ROOM. INTERCUT.**

Jump cut Rod, Katie then Hari's interview. All look very nervous.

HASTINGS
Now Daniel Waldron, as you know, was involved in the shooting of a suspect during Operation Damson.

STEVE
You and Victor Charlie Five Two and Five Three were on his team and witnessed what really happened. Was Danny coercing you into corroborating his version of events?

HARI
(As if idea is crazy)
No.

Steve refers to a typed transcript.

STEVE
For the tape, I am referring to a transcript of an interview with you on May 21st. DI Cottan and I repeatedly asked you if there were inaccuracies in your account of Sergeant Waldron's shooting of Ronan Murphy, to which you replied: "I can't do this. I'm sorry. I can't do this. No way am I testifying against Danny Waldron."

HARI
No.

DOT
How's about Danny Waldron scared you into covering for him. And then the three of you clubbed together and then you put an end to it.

CUT TO:

Music
10:09:24
DUR: 1'25".
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composed by
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10:09:38 INT. AC-12. INTERVIEW ROOM. INTERCUT.
Rod is hyperventilating, having a panic attack.
ROD
No. No.
CUT TO:

10:09:39 INT. AC-12. INTERVIEW ROOM. INTERCUT.
Jackie is holding back the tears.
JACKIE
That's just not what happened. Will
you please stop. This is really
upsetting
CUT TO:

10:09:44 INT. AC-12. INTERVIEW ROOM. INTERCUT.
Hari's interview.
HARI
If Danny was threatening me. I
would have reported him, without a
doubt.
CUT TO:

10:09:47 INT. AC-12. INTERVIEW ROOM. INTERCUT.
Jackie makes her defence.
JACKIE
All I had to do was report him.
Jackie's point strikes home.
CUT TO:

10:09:48 INT. AC-12. INTERVIEW ROOM. INTERCUT.
Rod recovers to fight back.
ROD
He can be a difficult bastard,
yeah. But on an op you've got your
skipper's back. We were trying to
save him, not hurt him.
CUT TO:

10:09:54 INT. AC-12. INTERVIEW ROOM. INTERCUT.

As does Hari.

HARI

(To Hastings.)
Danny Waldron killed himself, sir,
that's the honest truth.

STEVE

Why, though? Given back his
firearms licence, he was
operational again. As far as
Waldron was concerned, the case
against him was closed.

HARI

Who knows what was going on in his
head?

Hari just looking totally lost, wanting the
ground to open up.

CUT TO:

10:10:07 INT. AC-12. INTERVIEW ROOM. INTERCUT.

KATE

I was downstairs at the Abbott's
Lane address and didn't witness the
incident at the upstairs bedroom.

HASTINGS

Authorised Firearms Officer Victor
Charlie Five Two
(off Don)
Victor Charlie Five Three
(off Jackie)
Victor Charlie Five Four
(off Hari)
In my view you have failed to
provide a plausible account of the
events leading up to the death of
Sergeant Daniel Waldron and
therefore I am arresting you on
suspicion of his murder.
(off Rod, Jackie and Hari)
Now you don't have to say anything
however it may harm your defence if
you fail to mention something under
questioning that you later go on to
rely on in court. And of course
anything you do say may be taken
down in evidence.

Out on Hari shaking his head.

CUT TO:

10:10:43 INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.

Steve and Dot are on separate phone calls doing the same job arranging custody for Hari, Rod and Jackie.

DOT

(Into phone)

I'm after a cell for a copper, somewhere where no one knows her.

STEVE

(Into phone)

I need to arrange custody for a police officer at a station where he isn't known. Now.

Gill enters Hastings office.

CUT TO:

10:10:53 INT. AC-12. HASTINGS'S OFFICE. CONTINUOUS.

Gill takes a couple of beats to find a non-confrontational way of making her point.

GILL

I wonder if, on reflection, you'd consider that perhaps you should have run it by me first?

HASTINGS

Four coppers went into a room, only three came out alive. That's what I considered.

GILL

They've experienced a tragic and shocking event. They've admitted that they were too traumatised to even remember first aid. Their Police Federation reps and their legal advisors are arguing that perhaps they were sent back to work too soon after the Damson shooting, their inspector's getting it in the neck for not disbanding the squad, and frankly I think they've all got a point.

HASTINGS

But it was you who vetoed their suspensions! I mean they're only back at work because of you.

X
Music Ends
10:10:49

Gill keeps calm in the face of Hastings' ire.

GILL

What steps have you taken to evaluate Danny Waldron's mental state?

HASTINGS

Come on. You don't honestly believe he killed himself?

GILL

He had a history of professional discord. No stable relationship. He certainly had risk factors.

HASTINGS

And he did it like that, in front of his whole squad, in the middle of an op?

GILL

We're speculating. What we know for sure is that if you can't successfully charge them in the next 36 hours, it will be a hugely embarrassing climb-down. My sincere advice is to take a more circumspect approach: rescind the arrests in favour of revoking their firearms permits and confining them to desk duties while inquiries continue.

HASTINGS

What? And that isn't a climb-down?

He crosses to the glass partition.

CUT TO:

10:12:16 **INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.**

Steve and Dot on the phone. See Hastings bangs on the window, getting Steve and Dot's attention. He makes a throat-cutting gesture. Steve and Dot look taken aback.

STEVE

(down phone)
Forget it.

DOT

(down phone)
Scrap that.

Dot hangs up. See Hasting through glass partition.

CUT TO:

10:12:27 **INT. AC-12. HASTINGS'S OFFICE. CONTINUOUS.**

As before.

GILL

(Nicely)
Let's not fall out, Ted. I'm here to help.

Hastings chews a wasp. Tense beats.

GILL (CONT'D)

I should also emphasise the importance of confidentiality. We already have a legal Suppression Order in place to restrict press coverage. The PCC and the Chief Constable are in complete agreement on this -- in the absence of hard facts around Danny Waldron's death, we don't want wild speculation to affect public confidence.

Gill moves to exit.

HASTINGS

(With edge as she goes)
I mean if you, and the PCC and the Chief Constable are all in agreement, who am I to argue?

Gill pauses, decides not to bite, and exits. Hastings glances out at Steve and Dot, all feeling the pressure.

Music

10:12:57
DUR: 0'51".
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CUT TO:

10:13:07 **INT. AC-12. VANTAGE POINT/LOBBY. CONTINUOUS.**

Kate takes of her id and hands in into reception. From a vantage point window, Steve and Dot watch Rod, Kate, Hari and Jackie cross to the exit. Hastings joins Steve and Dot. They watch Hari, Rod and Jackie head out.

HASTINGS

Let there be no misunderstanding. I do not care what the Lawyer says. We are going to investigate that mob.

DOT

Sir.

Exit Dot.

STEVE

Sir. I don't think we should close the investigation into Danny Waldron's background. Hari Bains was right: Danny had his demons. I'd like to keep digging.

Hastings nods, gives him cautious encouragement.

STEVE (CONT'D)

Thank you, sir.

Exit Steve sharply.

CUT TO: X

10:13:42 EXT./INT. DANNY'S FLAT. LATER THAT DAY.

Music Ends
10:13:48
Music
10:13:42
DUR: 0'53".
Specially
composed by
Carly
Paradis.

A drill penetrates the lock and then the door is thrown open.

Two armed uniforms burst in. Steve follows behind, then Dot, and the locksmith (with drill) lingers outside.

UNIFORMED OFFICERS

Armed Police... Armed Police...

STEVE

Check upstairs.

UNIFORMED OFFICER

Armed Police.

While the uniforms do as they're told, Steve surveys the flat kitchen area. An empty dog bowl.

UNIFORMED OFFICER (O.S)

Armed Police.

Danny moves down to the living room. A uniformed Officer is in the room and exits.

UNIFORMED OFFICER

All clear.

Steve looks around a half drunk cup of tea with a skin on now -- plate of toast and half eaten banana and a Satsuma peel -- the whole Marie Celeste thing.

UNIFORMED OFFICER (O.S)

Sarge.

One of the uniforms carries the dog into the living room.

STEVE (O.S)

Hello.

DOT

No one said anything about Danny Waldron having a dog.

Steve checks the dog's collar -- a phone number Steve doesn't recognise.

STEVE

He didn't.

Steve steps out.

CUT TO:

10:14:33 INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.

Maneet answers Steve's call at her desk.
Intercut with Steve at Danny's Flat.

X
Music Ends
10:14:35

MANEET

(Into phone)
AC-12.

STEVE

(Into phone)
Sorry, who's that?

MANEET

(Into phone)
PC Maneet Bindra. I've been posted...

STEVE

(Into phone)
Hi, it's DS Arnott. I'm trying to track the owner of a missing dog; I've tried the number on its collar but it's out of service.

Steve looking at the dog ID "Rosie" and the phone number on the collar.

MANEET

(Into phone)
If you give me the number, Sarge, I'll try and get you a lead.

Steve isn't in the mood for jokes. And Maneet's embarrassed to hear it fall flat.

STEVE

077 009 00381. Just get it done.

CUT TO:

10:14:55 INT. DANNY'S FLAT. LATER THAT NIGHT.

Music

10:14:51

DUR: 1'15".

Specially

composed by

Carly

Paradis.

Forensic investigators in white suits search the flat.

An Investigator is taking a picture of Danny's home phone. Bags it and then, with gloved hands, carries it to the Exhibits Officer. Stationed in the hall area.

FORENSIC INVESTIGATOR

Item reference FJP-2, Daniel
Waldron's handset.

Dot, now wearing a white suit too, is in the bedroom area. An investigator searches in the background

Dot opens a chest of draws where he finds a box where he finds the illegal pistol and an envelope addressed to DS STEVE ARNOTT. For a beat he hesitates, then takes charge.

DOT

(Generally)

I've got a firearm in here! No one enter!

(To Investigator.)

We need someone firearms-trained to make safe -- Jonesy's downstairs.

INVESTIGATOR

Yes, Sir.

As the investigator exits.

INVESTIGATOR (CONT'D)

Jonesy! Guv wants you - firearm.

Dot's attention falls on the envelope. It's unsealed, with a folded note inside. Dot is intrigued, and shifty.

He looks at the note a list of names, some crossed out.

He hears footsteps returning and quickly pockets the note and replaces the envelope.

Jones appears at the door.

FIREARMS OFFICER JONES

Sir.

DOT

(To Firearms Officer)

All yours, Jonesy.

Exit Dot, as the firearms officer examines the gun.

CUT TO:

10:16:02 **INT. AC-12. OPEN-PLAN OFFICE. LATER THAT NIGHT.**

Dot shares evidence from Danny's flat with Steve.

DOT

We seized a lap-top and a phone. We won't have any more info on Danny Waldron's data files till the morning.

X
Music Ends
10:16:06

STEVE

Right.

DOT

Grab a seat.

STEVE

Cheers.

Dot shows forensic images of the drawer containing the gun and case.

DOT

Okay. Illegal firearm, no information on its origin. Plus the case and its contents.

Dot shows a slide-show of images on his computer of the case's contents.

DOT (O.S) (CONT'D)

Storage receipt, trying to trace.

Next image: an old photo of a big group of teenage boys like a school photo or team photo.

DOT (CONT'D)

Photo. Looking into this an all.

Last image.

DOT (CONT'D)

And this.

It's the envelope addressed to Steve. Steve reacts with surprise.

STEVE

What was in it?

DOT

Nothing.

STEVE

What? An envelope with nothing inside?

DOT

(Shrugs)

That's what the report says. So look. We need to have a quick operational briefing. Right, you're following leads on Danny Waldron, which means I'm after Bains, Brickford and Kennedy. That sound about right to you?

STEVE

Yeah. Good.

DOT

As Kate's undercover's on my side of the line, is there any probs if I look after liaison?

STEVE

(Suddenly possessive)
Uhm...

DOT

What? I thought you'd be happy, you know. Avoid skulking about in dark alleys.

STEVE

Yeah, it's just... Kate and I have worked together for three years now.

DOT

Yeah, and you've got a partnership.

STEVE

Yes, exactly.

DOT

Look, I get it. But like I said,
it's on my side of the
investigation.

Dot looks adamant. Steve isn't happy at all.
Exit Dot.

CUT TO:

10:17:20 **EXT. SUBWAY. LATER THAT NIGHT.**

Dead of night. Kate waits in a deserted subway.
Out of the gloom, a figure approaches. Kate
tenses expectantly. It's Dot, carrying two
steaming hot takeaway coffees. Kate reacts with
surprise.

DOT

All right.

KATE

All right.

DOT

(Offers her coffee)
This'll warm your cockles.

KATE

Ta. Steve never bought
refreshments. Look there's not very
much to report. It's early days.

DOT

It's just... Gaffer's got me on the
trail of the Three Wise Monkeys.

KATE

(Grins wryly)
Right, well now all three of them
are Speak No Evil.

DOT

It's up to you to change all that
isn't it. No pressure.

KATE

(Grins wryly)
No pressure.

DOT

What did Waldron say?

KATE

When?

DOT
His dying words.

KATE
Word. He started to say, "Listen
... " and that was all he got out.
Why?

DOT
Just curious.

KATE
I noticed your reaction to me in
the interview. Did I say something
that didn't hit the right note?

DOT
Just, you're a brilliant liar.
That's all. Kind of unsettled me.

KATE
Thanks for the drink.

DOT
Any time.

She grins wryly. A pregnant beat of their making
a connection.

KATE
Night, Dot.

DOT
Night.

Exit Kate. Dot watches her go. He maintains a
friendly, warm expression. Turns, his expression
changes as he walks away. He throws away the
coffee.

Music
10:18:15
DUR: 0'14".
Specially
composed by
Carly
Paradis.
|
X
Music Ends
10:18:29

10:18:22 **INT. STEVE'S FLAT. LATER THAT NIGHT.**

Steve and Sam cuddle on the sofa. His phone
rings.

He takes the call.

STEVE
(Into phone)
Arnott.

MANEET (DOWN PHONE)
It's Maneet...

CUT TO:

10:18:30 INT. AC-12, OPEN-PLAN OFFICE. CONTINUOUS.

Maneet has got the information on her computer screen -- a document from the mobile phone service provider giving the name (LINUS MURPHY) and address registered to the phone number on the dog collar.

MANEET

(Into phone)

... Sarge, sorry to bother you, but that out-of-service number relates to a discontinued account. The dog owner must not have updated the information on the collar.

CUT TO:

10:18:39 INT. STEVE'S FLAT. CONTINUOUS.

MANEET (DOWN PHONE) (CONT'D)

It's a Linus Murphy, lives locally

STEVE

(Into phone)

Did you say Murphy?

MANEET (DOWN PHONE)

Yes, Sarge.

STEVE

Right. Text me the address and organise some armed back-up.

CUT TO:

10:18:48 INT. AC-12, OPEN-PLAN OFFICE. CONTINUOUS.

MANEET

(Into phone)

Will do, Sarge.

CUT TO:

10:18:49 INT. STEVE'S FLAT. CONTINUOUS.

Steve hangs up.

STEVE

Work.

SAM

It's all right.

They kiss quickly.

STEVE

Love you.

SAM

Love you too.

Exit Steve sharply.

CUT TO:

Music

10:18:56

DUR: 1'28".

Specially

composed by

Carly

Paradis.

10:19:02 **INT. LINUS MURPHY'S HOUSE. LATER THAT NIGHT.**

Bang - The front door is enforced. A dark interior. Steve and two armed uniforms move gingerly through the house.

STEVE

Armed Police. Anyone home? We've found your dog.

No answer. Steve turns to one of the Officers.

STEVE (CONT'D)

Check upstairs.

Steve approaches a glass door. He pushes it open.

He steps inside. A ghastly smell. As he moves forward he see's some blood-stained household implements, a knife, scissors, pliers... a blood-stained chair, tipped over,

Something on the floor hidden behind an obstruction, a wall.

Steve approaches apprehensively, and what he eventually sees makes him react with disgust.

A Uniformed Officer steps into the room. Steve raises his hand and the Officer stops in his tracks.

STEVE (CONT'D)

Don't... Don't come in.

(beat)

Call for a Forensic Deployment.

Keep checking for other casualties.

CUT TO:

10:20:19 **INT. LINUS MURPHY'S HOUSE. LATER THAT NIGHT.**

Flashbulb - Flash as a forensic search is in

full swing. Evidence gathering -- photography and labelling of the chair, implements etc -- is centred around the headless, decomposing body of Linus Murphy. Despite the decomposition, wounds are evident on the body.

STEVE (O.S)

Sir.

DOT (O.S)

All right.

X
Music Ends
10:20:24

Dot joins Steve observing the evidence gathering (both in white suits).

STEVE

There's evidence of prolonged torture. Cause of death isn't clear.

DOT

Cutting his head off can't have helped.

STEVE

Well lack of blood from the neck means...

DOT

Joke. I'm a bloody Detective Inspector. I can tell he was decapitated post-mortem.

STEVE

It can't have been to conceal his ID. I mean. The premises are full of evidence confirming who he is.

CUT TO:

10:20:40 **INT. AC-12. THAT NIGHT.**

Steve and Hastings get an update from WPC MANEET BINDRA.

She hands out hard copies to them both as well as referring to her own computer screen.

MANEET

Going through the findings in Danny Waldron's flat, the receipt relates to a storage company.

STEVE

Danny left something for us to find?

MANEET

I'm liaising with the company to find out which of their facilities the receipt originates from.

HASTINGS

Good.

MANEET

Danny Waldron's telecommunications history is very quiet in the days leading up to his death. There's only one contact that stands out -- a call from a mobile lasting only two seconds, and then a text message from this same mobile number.

On screen is the selfie of Rachel and wine glass with the message: *Hi, Danny. Same again soon?*
Rachel x

STEVE

You got ID on the contact?

MANEET

The mobile service provider has disclosed the registered user. I'm just cross-checking with the DVLA to see if the driving licence photocard matches the selfie.

HASTINGS

Well done. Well done.

MANEET

The hard drive of Danny Waldron's work computer hasn't revealed anything suspicious as yet. The same goes for the domestic lap-top we seized, and I'm still trying to trace this photo.

MANEET calls up the images on her computer. She pulls up a photo of the football team.

STEVE

Good work.

(subdued)

Let me know when you've got the info on the storage facility.

Steve drifts away.

Music

10:21:27

DUR: 0'25".

Specially

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Carly

Paradis.

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CUT TO:

KATE

So. Someone was entrapping Danny.

JACKIE

(Tough, cold)

You know something, Kate? You don't know a thing.

Jackie runs on, leaving Kate puzzled and concerned.

CUT TO:

10:22:51 **EXT. STORAGE FACILITY. NEXT DAY.**

Steve parks up outside the storage facility. He locks the car with the fob and heads inside.

CUT TO:

10:23:02 **INT. STORAGE FACILITY. NEXT DAY.**

Steve shows his badge to a unit manager.

STEVE

DS Arnott. We spoke on the phone. I've got this receipt here.

He hands the receipt to the unit manager.

CUT TO:

10:23:15 **INT. STORAGE FACILITY. MOMENTS LATER.**

The unit manager matches the storage receipt to a storage unit. He unlocks the unit revealing a cooler box.

STEVE

Step back, please.

The unit manager steps back as Steve pulls on gloves.

Steve releases the catches that hold the lid in place. There's a tiny hiss of air being released and Steve reacts to the foul smell.

Gingerly, Steve lifts the lid. He opens the black plastic wrapping.

Inside is a human head.

CUT TO:

10:24:27 INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.

At his desk, Steve and Dot study forensic images on his computer of the cooler box and severed head, with forensic labels in the appropriate places.

DOT
Must have made a right whiff.

STEVE
Yeah.

Hastings joins them.

DOT
Sir.

HASTINGS
Yes.

DOT
Looks like this is Linus Murphy's missing head... Although we're just waiting on full forensics.

HASTINGS
And the post-mortem?

STEVE
Report came through earlier.

Steve calls up the report on his computer.

STEVE (CONT'D)
Multiple serious cutting and gouging wounds to the chest, abdomen, genitals and anus. The cause of death was internal haemorrhaging due to a pelvic fracture. No prints or fibres were found on the implements or the body or at the premises, therefore it's still not possible to pin the murder on Danny Waldron. However...

Steve calls up images of the contents of Danny's box of secrets, starting with the boys group photo.

STEVE (CONT'D)
The photograph shows Danny Waldron as a teenager.

Steve blows up a section of the photo, revealing a young man accompanying the boys like he's a

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X
Music Ends
10:24:33

coach, dressed in a tracksuit.

STEVE (CONT'D)

And facial recognition software gives a 99.5 per cent likelihood this man's a young Ronan Murphy. The suspect shot by Danny Waldron during Operation Damson.

HASTINGS

What? They knew each other.

This is a massive bombshell for everyone. Tense beats.

Steve blows up another section of the photo, showing an older man.

STEVE

And this person bears a strong resemblance to Linus Murphy's severed head. Danny knew him too.

HASTINGS

What the hell are they both doing in a photograph with Waldron?

STEVE

I'll update when I've got more facts, sir.

Steve brings up the next image, the empty envelope.

STEVE (CONT'D)

Now. There's nothing inside the envelope, but I believe that's because Danny Waldron met his death prematurely. I mean. All these mementoes would seem to be clues to his activities, and I reckon at some point he intended to include something more in the envelope.

DOT

That makes sense.

Maneet approaches them.

HASTINGS

Yes?

She shows them a hard copy of a scan of a driving licence. It's the girl Danny was talking to at the bar.

STEVE

I'm sorry to pry, but it may help our investigation to know the extent of your relationship...

RACHEL

We had a couple of drinks and he walked me home. He didn't come inside.

STEVE

Thank you. You sent him a text message?

RACHEL

A couple of days later. I hadn't heard from him.

STEVE

When did you see him again?

RACHEL

I didn't.

STEVE

Did he seem troubled to you, or concerned about something in particular?

RACHEL

No. We were having a good time. I was disappointed he never got back to me.

STEVE

Why?

RACHEL

He seemed very lonely. I thought he needed to make a connection. Seems like I was wrong.

STEVE

You're not wrong.

RACHEL

How is he? Is he okay?

STEVE

I'm very sorry, miss: a few days ago, Danny Waldron was killed in the line of duty.

Rachel is shocked. Suddenly the lost connection strikes her and she can't help weeping gently.

Music

10:27:31
DUR: 0'38".
Specially
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The Judge ruminates.

PROSECUTOR (CONT'D)

Disclosures of covert tactics in open court will undermine current and future police operations. Detective Sergeant Arnott conducted an undercover investigation that was, and is, of the utmost sensitivity.

C/U Judge.

JUDGE

Some of this evidence was the subject of the Defendant's successful appeal to be retried for her original convictions. The application is refused.

CUT TO:

10:29:12 **INT. COURTHOUSE. LOBBY. MOMENTS LATER.**

Outside the court, Steve waits tensely, on edge. The Prosecutor comes out with her team. Gill moves towards her, with Steve trailing.

PROSECUTOR

Sorry.

GILL

We tried. You're going to have to face her again.

Steve looks extremely daunted by the prospect of revisiting an old case.

CUT TO:

10:29:30 **INT. PRISON CELL. NEXT DAY.**

Two Offender Manager Officers enter a code in the keypad outside the door. An Officer opens the flap and addresses the inmate. We do not see their face.

OFFENDER MANAGEMENT OFFICER

Stand away from the door!

They push open the door, revealing Lindsay Denton, in prison attire. Lindsay looks calm and confident as she takes up a folder of documents, almost as if she's a lawyer now, and strides out of the cell, ready for the battle ahead.

CUT TO:

10:29:51 **INT. SOUTH FERRY POLICE STATION. SQUAD ROOM.**
NEXT DAY.

Rod and Kate are at their desks. Jackie throws her jacket over the back of her chair and crosses to the coffee machine. McAndrew follows her.

MCANDREW
You all right, Jacks?

JACKIE
Yes. You all right, Guv.

Kate watching this exchange.

MCANDREW
Are you feeling okay?

Hari watching. Looks edgy, nervous.

JACKIE
Yeah. It's just been a rough couple of weeks. That's all.

MCANDREW
Yeah.

McAndrew takes her cup and spits in it.

Kate, Hari reacts.

McAndrew hands her coffee cup back and returns to her office.

CUT TO:

10:30:23 **INT. COURTROOM. LATER THAT DAY.**

Steve is being questioned by the Prosecutor.

PROSECUTOR
Detective Sergeant Arnott, please would you tell the court how you came to be involved in the investigation surrounding the Defendant?

STEVE
I was and still am a serving detective in AC-12. On September 5th, 2013, there was an attempt on the life of a protected witness, John Thomas Hunter; a police convoy

X
Music Ends
10:30:32

was ambushed, causing the deaths of three police officers. AC-12 was assigned to investigate the possibility of police complicity in a conspiracy to assassinate Hunter, and our enquiries focussed on the officer who led the convoy, and was the sole survivor.

PROSECUTOR

And this officer was the Defendant?

Steve glances towards the dock. Lindsay Denton gazes straight at him with utter confidence. Seeing her again for the first time in nearly two years, suddenly Steve looks more nervous.

STEVE

Yes. Former Detective Inspector Lindsay Denton.

PROSECUTOR (O.S)

Thank you.

Watched by Lindsay, the Defence Counsel, Melanie Hepburn, QC, stands to begin cross-examining Steve.

DEFENCE COUNSEL

Detective Sergeant Arnott, did you give evidence at the Defendant's original trial?

STEVE

Yes, I did.

DEFENCE COUNSEL

Was there any significant evidence discovered at the Defendant's home?

STEVE

A hidden sum of cash was found.

DEFENCE COUNSEL

Found where exactly?

STEVE

In some items belonging to the Defendant's late mother.

DEFENCE COUNSEL

Specifically the overnight case.
(beat)
How did that make its way to the Defendant's bedroom?

STEVE (O.S)

(Beat.)
I carried it up for her.

DEFENCE COUNSEL (O.S)

Why?

STEVE

I was carrying out an undercover operation to investigate the Defendant.

DEFENCE COUNSEL

And who authorised this undercover operation?

STEVE

My commanding officer,
Superintendent Hastings.

In the public gallery, Hastings and Gill get a little edgy.

DEFENCE COUNSEL (O.S)

When?

STEVE

The operation was authorised retroactively.

DEFENCE COUNSEL

After you carried the case belonging to the Defendant's late mother up to the bedroom, what did you do?

STEVE

I offered my sympathies, and I turned the conversation towards the events surrounding the conspiracy to murder Tommy Hunter.

DEFENCE COUNSEL

Did you ever spend a night at the Defendant's house?

STEVE

No, I did not.

DEFENCE COUNSEL

Part of a night?

Sam reacts.

STEVE (O.S)

Yes.

DEFENCE COUNSEL (O.S)

Until what time?

STEVE

Three... four in the morning.

DEFENCE COUNSEL

If you're unsure of the exact time, Detective Sergeant, you may refer to your pocket book.

(Off Steve's hesitation)

You did record in your pocket book every time you stayed with the Defendant?

Hasting's reacts. He knows where this is going.

STEVE

No. I was undercover. If she sneaked a look at it, she would have found out what I was up to.

Lindsey reacts.

DEFENCE COUNSEL

What were you doing with the Defendant until three or four in the morning?

STEVE

Talking. My undercover operation was designed to win the Defendant's trust.

DEFENCE COUNSEL

You were endeavouring to create a close personal relationship with the Defendant?

STEVE

No, only to create the appearance of a close relationship. I was working.

DEFENCE COUNSEL

Are there any specific operational rules associated with an undercover operation with respect to the closeness of such a relationship?

Steve reacts.

STEVE

Yes.

DEFENCE COUNSEL

Would a sexual relationship be acceptable during an undercover operation?

STEVE

Under current guidelines, no.

Sam reacts.

DEFENCE COUNSEL

Was that the reason you didn't seek authorisation for your undercover operation?

PROSECUTOR

My Lady, we've already established that the operation was authorised retrospectively.

JUDGE

Move on, Ms Hepburn.

DEFENCE COUNSEL

How many times were you alone with the Defendant in her home?

STEVE

About a dozen.

DEFENCE COUNSEL

At this time, was the case against the Defendant going well?

STEVE

It was work in progress.

DEFENCE COUNSEL

But you needed a key piece of evidence to crack the case?

STEVE

My job is to find any and all evidence.

DEFENCE COUNSEL

Would you please remind the court who found the cash?

STEVE

A forensic search team.

DEFENCE COUNSEL

Led by whom?

Beat.

STEVE

Me.

DEFENCE COUNSEL

No further questions.

The Defence Counsel sits. Steve frowns, worried, feeling somehow he's been played into a corner. Hastings, Gill and Sam look worried too.

CUT TO:

10:33:54 **INT. STEVE'S CAR. LATER THAT DAY.**

Steve drives Sam. There's an uncomfortable silence.

SAM

Is it true?

STEVE

What?

SAM

Don't.

STEVE

(Beat)
No.

The silence makes him grow increasingly uneasy.

STEVE (CONT'D)

I didn't have sex with her.

SAM

But?

STEVE

But nothing.

SAM

Nothing?

STEVE

No.

SAM

(Unconvinced)
Right.

STEVE

We've both had relationships, you just as much as me. And I don't dredge up your old boyfriends.

Music

10:33:38

DUR: 0'26".

Specially

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Carly

Paradis.

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X

Music Ends

10:34:04

SAM

None of them were suspects.

STEVE

It was before we met.

SAM

You're protesting a lot for someone that didn't shag her.

STEVE

Because I did stuff back then. I'm different now. I only want to be with you.

He hopes that will do the trick but she's not going to make it easy for him. He keeps driving.

STEVE (CONT'D)

We good?

SAM

Yeah.

But they ride on in uneasy silence.

CUT TO:

10:34:51 **INT. AC-12. LOBBY. MOMENTS LATER.**

Hastings walks with Gill down the stairway. Hastings is still wound up.

HASTINGS

I can guarantee you one-hundred-and-ten-percent, none of my people would plant evidence. They know I would throw the book at them. Followed by the bookshelf.

GILL

I know you would, Ted. Maybe this'll cheer you up?

Gill passes Hastings a folder.

GILL (CONT'D)

Peace offering.

It's an unredacted file on Ronan Murphy.

GILL (CONT'D)

An unredacted file on Ronan Murphy, the suspect shot dead by Danny Waldron.

HASTINGS

I have been shifting heaven and earth...

GILL

Now you don't have to.

HASTINGS

(Not fully forthcoming)
Thank you, Gill. Thank you very, very much.

GILL

Ted, people are gunning for AC-12. I'm just trying to make sure they get as little ammunition as possible.

Hastings studies her: perhaps she protests too much?

HASTINGS

(Not fully forthcoming)
I appreciate your efforts. Of course.

Awkward beat. They continue to the reception area. Gill tries to change the atmosphere.

GILL

I've got a table booked across town, a girlfriend's cancelled on me, if you want to take the edge off?

HASTINGS

Uh, no ... I think I better go home to the wife.

GILL

(Lightly)
Okay.

HASTINGS

Thanks for the file.

Gill heads out through the revolving door. Her light expression drops, and she looks embarrassed.

Hastings, looks very troubled by the whole exchange.

CUT TO:

Music

10:35:43
DUR: 0'38".
Specially
composed by
Carly
Paradis.

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10:35:50 INT. HASTINGS' FLAT. THAT NIGHT.

Hasting gets home. He's alone in an empty little flat. He makes himself a cup of tea.

CUT TO:

10:36:16 INT. SOUTH FERRY POLICE STATION. GARAGE. MOMENTS LATER.

Kate is waiting for Rod as he enters.

KATE

Is this really the way you want it go? Hari and Jackie are leading you up the garden path.

ROD

Nobody's doing nothing.

Rod moves to go past her.

KATE

This was a new posting for me, and look what I've walked into. It's doing my head in, mate.

ROD

How do you think I'm feeling?

KATE

It must be ten times worse for you. You'd think better of Jackie, wouldn't you?

Rod holds, knows she's onto something, but doesn't give her anything.

KATE (CONT'D)

The little looks. The water works. If I can see there's something going on between you two, I can't be the only one.

ROD

(Very freaked, not convincing)
You know you're just putting two and two together and you're coming up with four hundred.

KATE

First one to come clean to AC-12, they always get off the lightest. If it isn't gonna be you then maybe it'll be me

X
Music Ends
10:36:21

ROD
What did he say before he died?

KATE
I don't know I couldn't work it out.

ROD
Bollocks.

KATE
Let's just say, I know what's going on.

Suddenly Rod looks like the roof is going to fall in on him.

KATE (CONT'D)
This won't just be your career up the spout. This will be a long stint inside. Plenty of time to wonder if covering for Hari and Jackie was your smartest move. And prison's such a lovely place for a copper.

Exit Kate. Rod is totally wound up.

CUT TO:

10:37:35 **INT. SOUTH FERRY POLICE STATION. SQUAD ROOM.**
NEXT DAY.

Rod is at his desk. He looks haunted. He waits for Hari to leave his desk and then follows.

CUT TO:

10:37:47 **INT. SOUTH FERRY POLICE STATION. CORRIDOR.**
CONTINUOUS.

Rod catches up to Hari as Hari is about to go into the Gents'.

ROD
Hari.

HARI
All right bud. Give a bloke some peace, will you?

ROD
This is getting out of hand. We need to talk...

Music

10:37:11
DUR: 1'15".
Specially
composed by
Carly
Paradis.

Hari looks almost as edgy as Rod.

ROD (CONT'D)

Yeah?... Yeah?

Reluctantly, Hari nods.

ROD (CONT'D)

Not here, though right. I'll...
I'll figure out a place and a time.
(as he exits)
Yeah?

Exit Rod, leaving Hari looking worried.

CUT TO:

10:38:10 **INT. AC-12. OPEN-PLAN OFFICE/HASTINGS' OFFICE.**
NEXT DAY.

At his desk, Steve hears an email ping into his inbox. He checks his inbox and it's from MEDICAL EXAMINER. Quickly Steve enters the necessary security code to open the file. The file is headed: POST-MORTEM EXAMINATION: Linus Murphy.

He doesn't read much before he reacts. He heads into Hastings' office.

CUT TO:

10:38:21 **INT. AC-12. HASTINGS'S OFFICE. CONTINUOUS.**

Hearing Steve knock, Hastings beckons him in.

HASTINGS

Yeah.

STEVE

Sir, I've got all the forensics in on Linus Murphy.

HASTINGS

And?

STEVE

The head's been formally identified as Linus Murphy's based on DNA and dental records, and matched to the body found at Linus Murphy's address. Forensic examination of the head has also provided the missing link to Danny Waldron. Cells in the mouth that match Waldron's DNA.

X
Music Ends
10:38:26

HASTINGS

Cells?

STEVE

Semen cells.

HASTINGS

And now we know why he wanted to chop the head off. You did right to question Waldron's private life. Mind you, I never had the man pegged as a homosexual.

Steve reacts to Hastings' moral tone -- it makes him uneasy.

STEVE

I'm not sure that's necessarily true, sir.

Hastings goes to a filing cabinet and unlocks it. He hands Steve the unredacted file on Ronan Murphy (it's got his mug-shot clipped to the front for recognition value). Steve reacts positively.

HASTINGS

The unredacted file on Ronan Murphy.

STEVE

Thank you, sir.

HASTINGS

I haven't read anything in it that changes my understanding of anything. But take it away with you. You might find something. On you go.

STEVE

Sir.

Disregarding Steve, Hastings goes back to his desk. Steve senses he's out of favour as he exits with the file.

CUT TO:

Music

10:39:23

DUR: 1'05".

Specially

composed by

Carly

Paradis.

10:39:27 INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.

Steve is seated at his desk reading through the file.

From his desk, Dot glances over -- he seems more interested in the file than anything else.

DOT
What's that then?

STEVE
Gaffer finally got us the file on
Ronan Murphy... Dead end.

Steve places the file in his own in tray and
moves off.

Dot seems happy with that outcome.

CUT TO:

10:39:55 **EXT. INDUSTRIAL ESTATE. THAT NIGHT.**

From his parked car, Hari makes his way through
a deserted/dereelict site. He meets Rod in the
warehouse.

X
Music Ends
10:40:28

HARI
Hey up, buddy. How's it going then,
you all right?

ROD
I don't know about you, but I ain't
slept in God knows how long.

HARI
(Nods. Stressed)
Yeah, I know. Just trying not to
show it to the missus. It's
horrible isn't it? I don't see any
way of getting through to the other
side.

ROD
What other side?

HARI
AC-12 dropping the investigation.
Going back to work and that.

ROD
(Bitterly)
Like nothing ever happened eh?

HARI
I didn't mean it like that did I?

ROD
Look erm... I've been talking to
my... to my rep and the legal
advisor.

Hari reacts.

ROD (CONT'D)

I ain't told them anything. I need this job. I need my pension. People are putting two and two together.

HARI

Wait. What are you on about? What people?

ROD

Danny managed to say something. Kate knows what happened.

HARI

Yes, but. How can she though?

ROD

I don't know! I don't know! If anyone's in the frame, it's me.

HARI

Listen, mate. Look. It's Like I said, mate, we've got to sit tight.

ROD (OVERLAPPING)

If Kate knows about me and Jackie and Danny ... I've got to come clean to AC-12. The longer I leave it, the worse it looks.

HARI

Mate, I've got a littl'un and another one on the way!

Rod grabs Hari.

ROD

(Cracks. Anguished)
It wasn't my idea to lie through our teeth.

HARI

Yeah but, we had to lie though, didn't we. Cos the truth makes us sound guilty. And we're not guilty, are we. It was us or him weren't it.

ROD

It wasn't us. It was you.

Rod shoves Hari away, knocking him off balance, down to the ground. Rod looms over Hari.

Music

10:41:36
DUR: 1'34".
Specially
composed by
Carly
Paradis.

ROD (CONT'D)

Look where it's got us! Career up
the spout. A stint inside. That's a
great place for a copper.

Rod looks adamant.

CUT TO black:

10:42:41 INT. CELL. NEXT DAY.

Fluorescent light lights up to reveal Lindsay
Denton.

CUT TO:

10:42:48 INT. COURTROOM. NEXT DAY.

In a packed court, watched by Hastings and Gill,
the Defence Counsel stands.

DEFENCE COUNSEL

The Defence calls Lindsay Denton.

The usher releases Lindsay from the dock, and
she makes the walk across the front of the court
to the witness box, where the usher offers her
an oath of affirmation.

LINDSAY

"I do solemnly, sincerely and truly
declare and affirm that the
evidence I shall give will be the
truth, the whole truth and nothing
but the truth."

X
Music Ends
10:43:10

Lindsay stands in the box and the usher
withdraws.

DEFENCE COUNSEL

Ms Denton, last year you were
convicted in this court because ten
out of twelve jurors were sure
you'd conspired in the murder of a
protected witness, John Thomas
Hunter. Would you tell this jury
whether you were guilty of that
crime?

LINDSAY

(To jury, very convincing)
No, I had nothing to do with the
murder of Tommy Hunter.

See Jury.

DEFENCE COUNSEL

We've heard from Detective Sergeant Arnott that one important item of evidence against you was a sum of approximately fifty thousand pounds in cash found at your home. To the best of your knowledge, how was that evidence found?

LINDSAY

I have full knowledge of how it was found, as I was present at the time. Detective Constable Kate Fleming led me upstairs, where a team of forensic scene investigators led by Detective Sergeant Arnott were in the process of searching my bedroom. Detective Sergeant Arnott remarked upon the fact I'd shown a peculiar interest in my mum's personal belongings.

DEFENCE COUNSEL

Peculiar in what way?

LINDSAY

Detective Sergeant Arnott remarked that I'd been particularly anxious about mum's things not being returned to me.

DEFENCE COUNSEL

Were you?

LINDSAY

I was devastated by her death. The thought of them being lost was heart breaking. I kept them in that room and I didn't even touch them, I didn't even try to move them. I just... As long as they were there, somehow it felt to me that my mum was there.

DEFENCE COUNSEL

Are you okay to carry on, Ms Denton?

LINDSAY

Yes.

DEFENCE COUNSEL

You were recalling that Detective Sergeant Arnott was leading a forensic search...

LINDSAY

He asked one of the forensic search team to open mum's overnight case.

DEFENCE COUNSEL

And what was found in the case?

LINDSAY

A large number of banknotes.

DEFENCE COUNSEL

Had you ever seen these banknotes before?

LINDSAY

Never.

DEFENCE COUNSEL

How did you react?

LINDSAY

Astonished. Devastated. Confused.

DEFENCE COUNSEL

And how did Detective Sergeant Arnott react?

LINDSAY

He didn't bat an eye.

DEFENCE COUNSEL

He didn't seem surprised or curious or triumphant?

LINDSAY

No.

Lindsay lets that sit with the jury for a beat or two.

Hastings reacts with extreme unease, gradually turning to anger.

DEFENCE COUNSEL

How would you describe your relationship with Detective Sergeant Arnott up until that point?

LINDSAY

I thought we'd become friends.

DEFENCE COUNSEL

You became close?

LINDSAY

Yes.

DEFENCE COUNSEL

An undercover officer is forbidden from sexual relations with a person that they are investigating --

PROSECUTOR

My Lady, the investigating officer's relationship with the Defendant has no bearing on the abundant and powerful evidence against her.

DEFENCE COUNSEL

My Lady, an undercover officer must abide by a code of conduct. Failure to follow that code of conduct implies that there are other rules he might be prepared to break.

JUDGE

I'll allow the question.

Hastings and Gill look gutted.

DEFENCE COUNSEL

While undercover and investigating you, did Steve Arnott engage in sexual relations with you?

LINDSAY

Yes.

DEFENCE COUNSEL

On how many occasions?

LINDSAY

Once. I was very vulnerable following my mum's death. He seemed like the only person in the world who understood what I was going through.

Lindsay wipes away tears again.

LINDSAY (CONT'D)

Sorry.

DEFENCE COUNSEL

And as a police officer, what conclusion did you draw from that, regarding Steve Arnott's relationship with you?

LINDSAY

That as sexual relations are forbidden, that he couldn't be undercover or investigating me any more.

DEFENCE COUNSEL

How many times was Steve Arnott in your house?

LINDSAY

I'd say a dozen.

DEFENCE COUNSEL

But you were always there at the same time, weren't you?

LINDSAY

I wasn't sleeping very well at night. Sometimes I'd doze off on the sofa and wake up and a couple of hours would have gone by.

DEFENCE COUNSEL

And he'd been there the whole time?

LINDSAY

Yes.

DEFENCE COUNSEL

But you had no idea where in the house he'd been or what he'd been doing?

LINDSAY

No.

DEFENCE COUNSEL

With access to your late mother's belongings?

LINDSAY

Yes.

DEFENCE COUNSEL (O.S)

Thank you, Ms Denton.

The Defence Counsel sits. Lindsay looks pleadingly towards the jury. The Jury look convinced by Lindsay. Hastings and Gill look ashen.

Tired and drawn, Lindsay sips some water, her hand trembling. The Defence Counsel appeals to the Judge.

Music

10:47:23
DUR: 1'19".
Specially
composed by
Carly
Paradis.

DEFENCE COUNSEL (CONT'D)

My Lady...

JUDGE

Yes, let's leave it there for today.

USHER (O.S)

All rise.

Everyone stands. Exit Judge.

At once, the public gallery starts to clear and the legal teams gather their things. Lindsay watches people in the public gallery leave like they're just leaving the theatre.

Lindsay is led out by a security guard. She looks very glum.

CUT TO:

10:48:27 **INT. PRISON CELL. DAY**

Lindsay Denton enters the small cell. She takes a deep breath.

CUT TO:

10:48:41 **INT. AC-12. OPEN PLAN CONTINUOUS.**

As Hastings passes through the open plan area.

HASTINGS

DS Arnott.

Steve makes his way to Hastings office.

CUT TO:

10:48:48 **INT. AC-12. HASTINGS'S OFFICE. CONTINUOUS.**

Hastings enters his office and throws off his coat as Steve enters.

HASTINGS

Shut the door.

Instantly tense, Steve complies.

HASTINGS (CONT'D)

Remain standing.

(beat)

Did you have sexual relations with a suspect you were investigating whilst undercover?

X
Music Ends
10:48:42

STEVE

Lindsay Denton's gonna say anything
to con the jury.

HASTINGS

Did you or didn't you?

STEVE

No, sir, I did not.

HASTINGS

If that's your answer.

STEVE

It is my answer, sir.

Hastings and the audience are still left with a nagging doubt Steve isn't telling the truth.

HASTINGS

She claims that when the money was
found, you didn't bat an eye. Is
that correct?

STEVE

(Beat. Tense.)
Yes.

HASTINGS

Why would that be now?

STEVE

The search team had established the
find prior to Denton entering the
premises. I ordered them to
simulate making the find in front
of her. To see her reaction.

HASTINGS

You make the find, you show her,
that's her reaction there! You were
show-boating!

STEVE

(Beat.)
Yes, sir.

HASTINGS

I'll give you "yes, sir." The
Defence are using this to discredit
your work and the work of this
department! Your team was bossing
the game. You went and gave away a
penalty!

STEVE
(Ashamed, contrite.)
Sir.

HASTINGS
Get the hell out of here!

Exit Steve, very contrite. Hastings looks furious.

CUT TO:

10:49:54 **INT. AC-12. OPEN PLAN OFFICE. CONTINUOUS.**

The long walk back to his desk. PHONE RINGS.

CUT TO:

10:50:02 **INT. AC-12. HASTINGS'S OFFICE. CONTINUOUS.**

Hastings picks up the receiver.

HASTINGS
Superintendent Hastings.

CUT TO:

10:50:05 **EXT. INDUSTRIAL ESTATE. NEXT DAY.**

An unmarked car pulls up short of a police forensic outer cordon. Dot gets out the driver's side, Hastings out of the passenger's side. Hastings puts his hat on and they approach the cordon grimly, receiving "sirs" and nods of deference from the attending officers.

Hastings and Dot step up to the cordon, and look up. Hanging by the neck from the jutting overhead support is Rod's body.

HASTINGS
Mother of God.

Dot looks up at the body inscrutably.

Hastings exits.

HASTINGS (O.S) (CONT'D)
Who's in charge here? I want a preview of the forensics.

And we exit on Dot.

CUT TO:

Music
10:50:20
DUR: 1'16".
Specially
composed by
Carly
Paradis.

10:50:46 INT. SOUTH FERRY POLICE STATION. BRIEFING ROOM.
LATER THAT DAY.

Reynolds breaks the news to a gathering of all the AFOs -- Kate, McAndrew, Jackie, Hari and the others.

REYNOLDS

It is with deep regret that I inform you all... of the death of PC Rod Kennedy.

Solemn, shocked reactions. Jackie and Hari can't quite take it in at first. Heads turn towards Kate, Hari and Jackie.

REYNOLDS (CONT'D)

Rod's body was found hanged at an industrial unit. Early indications are that he took his own life.

Hari is struggling to contain his emotions.

REYNOLDS (CONT'D)

There'll be a book of condolence in the squad room, and we'll send out the necessary information for those of you who want to send flowers and cards...

It's too much for Jackie -- she rushes out.

CUT TO:

10:51:17 EXT. SOUTH FERRY POLICE STATION. GARAGE. MOMENTS
LATER.

Jackie weeps, lights herself a cigarette, hands trembling. Kate joins her and acts with sensitivity.

KATE

Is there anything I can do?

JACKIE

I'll be fine.

KATE

Here...

Jackie's hands are trembling too much. Kate lights the cigarette for her.

KATE (CONT'D)

Did you have any idea he'd do something like that?

X
Music Ends
10:51:36

JACKIE

Did you?

Kate is unexpectedly hurt by the question. It takes her a moment to recover.

KATE

This has gone too far.

Jackie nods, broken.

Music

10:52:06

DUR: 0'26".

Specially

composed by

Carly

Paradis.

CUT TO:

10:52:11 **INT/EXT. HARI BAINS' S HOUSE. NIGHT**

On HARI. Doorbell rings.

Hari answers the door. It's Jackie.

JACKIE

We need to talk.

HARI

Jackie it's late.

JACKIE

I'm not leaving.

He shuts the front door.

CUT TO:

10:52:28 **EXT. SUBWAY. LATER THAT NIGHT.**

Kate trudges along a gloomy subway towards a figure in the shadows -- Steve.

KATE

Everything all right?

STEVE

I was going to ask you the same thing. Kate, I read your report. You had nothing on Rod Kennedy.

KATE

The last thing that Danny said to me before he died was, "Listen"... that was all he could get out.

STEVE

You weren't to know how bad he'd fall for the bluff. That's why I'm asking if you're okay.

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X
Music Ends
10:52:32

KATE
I'm just doing my job, mate.

Steve nods.

Music
10:53:04
DUR: 0'33".
Specially
composed by
Carly
Paradis.

10:53:07 INT. AC-12. LOBBY/VANTAGE POINT. NEXT DAY.

Kate leads Hari and Jackie into the building.
Hari and Jackie look terrified.

From a vantage window, Steve and Dot look down
at the trio signing in with their reps.

DOT
Well done, Kate.

They head off to the interview room.

CUT TO:

10:53:28 INT. AC-12. INTERVIEW ROOM. MOMENTS LATER.

Jackie plus rep plus solicitor face Steve, Dot
and Hastings.

JACKIE
Rod and I were involved.

HASTINGS
An affair between two armed
officers serving side by side. That
is a serious lack of
professionalism, constable.

JACKIE
Yes, sir. We had to keep the
relationship hidden or we'd have
both been disciplined.

DOT
And were you still involved with
Rod Kennedy at the time of his
death?

JACKIE
No. We'd broken up a couple of
months before.

STEVE
Why?

JACKIE
Something happened between me and
Danny.

X
Music Ends
10:53:37

STEVE

What happened between you and
Danny?

JACKIE

It was a one-night thing. Rod found
out about it. Him and Danny had a
bust-up. Danny was... Danny was in
the habit of making remarks,
undermining Rod. Rod was really
jealous. He couldn't handle it.

Jackie hangs her head in shame and anguish.

STEVE (V.O)

Why did Danny Waldron draw his
firearm?

CUT TO:

10:54:31 INT. AC-12. INTERVIEW ROOM. INTERCUT.

Hari's Interview

HARI

I don't know. We didn't do anything
and there was nothing to suggest he
was in any kind of danger. So I can
only imagine he was spooked by
something.

HASTINGS

Go on.

HARI

And that's when Rod went for him.
Rod grabbed Danny's gun and the two
of them started wrestling with it.
And me and Victor Charlie Five
Three. We tried to get it off them
both, and that's when it went off.

HASTINGS

So let's be perfectly clear,
Constable. You are now declaring
that PC Rod Kennedy killed Sergeant
Daniel Waldron?

CUT TO:

10:55:18 INT. AC-12. INTERVIEW ROOM. INTERCUT.

JACKIE

Yes, sir. Rod killed Danny.

Music

10:54:53

DUR: 1'22".

Specially

composed by

Carly

Paradis.

CUT TO: |

10:55:25 INT. AC-12. INTERVIEW ROOM. INTERCUT.

HARI
Rod killed Danny.

CUT TO: |

10:55:35 INT. AC-12. LOBBY/VANTAGE POINT. LATER THAT DAY.

Kate, Hari and Jackie leave with their reps.
Hari and Jackie appear downbeat.

From a vantage point, Hastings, Steve and Dot
look down.

STEVE
Oldest trick in the book -- blame
the dead bloke.

DOT
He killed himself, though. Fits
with him being the guilty party.

STEVE
First there were three of them
sticking together, now there's
two...

HASTINGS
I've said it before and I'll say it
again. Catching criminals is tough
enough but catching coppers -- God
give me strength. We keep going
fellas. We keep going.

STEVE
(Keen)
Sir.

DOT
(Not so keen)
Sir.

Frustrated, they watch their quarry go. Dot is
uneasy.

CUT TO: |

10:56:15 EXT. HARI'S HOME. LATER THAT NIGHT.

A kid on the BMX drops a package and rings the
bell, then rides off.

Hari comes to the door, sees the package. He

X
Music Ends
10:56:15
Music
10:56:10
DUR: 1'03".
Specially
composed by
Carly
Paradis.

looks very uneasy.

Sound of a phone ringing.

CUT TO:

10:56:29 INT. HARI'S HOME. GARAGE. MOMENTS LATER.

Hari takes a call on a new unregistered phone.

HARI

Hello.

MYSTERY MAN (O.S.)

Bin the previous phone. Use this one for now. You'll have a new one in a couple of days.

Hari is silent, brow beaten.

HARI

(Into phone)

I made one mistake. One mistake. And you keep making me pay.

MYSTERY MAN (O.S.)

AC-12 went for it?

HARI

(Into phone)

Yeah.

MYSTERY MAN (O.S.)

Oh, don't be modest --

CUT TO:

10:56:56 EXT. PAY PHONE. CONTINUOUS.

The caller answers in his London/SE accent.

MYSTERY MAN

(Into phone.)

-- I heard you played them like violins.

He hangs up, and in doing so we see the watch with the leather strap.

CUT TO:

10:57:02 INT. HARI'S HOME. GARAGE. MOMENTS LATER.

Hari reacts. Is this nightmare ever going to end?

X
Music Ends
10:57:13
Music
10:57:00
DUR: 1'34".
Specially
composed by
Carly
Paradis.

LINDSAY (V.O)
I had no prior...

CUT TO:

10:57:05 **INT. PRISON CELL. LATER THAT NIGHT.**

Lindsay starts her rehearsal for tomorrow.

LINDSAY
... information of the operation...
No prior information of the
operation to move Tommy Hunter. No
prior information. No prior... No
prior knowledge... I had no prior
knowledge.

CUT TO:

10:57:16 **INT. COTTAN'S HOUSE. NIGHT.**

Dot studies the list he found in Danny' flat.
His eyes scroll down the list of names until his
gaze settles on: TOMMY HUNTER which has been
crossed out.

LINDSAY (V.O)
I had no prior knowledge of the
operation to move Tommy Hunter.
Every day I wish it had been...

CUT TO:

10:57:27 **INT. PRISON CELL. LATER THAT NIGHT.**

She simulates looking tired and drawn. She mimes
taking a sip of water, her hand shaking.

Then she composes herself and starts again.

LINDSAY (CONT'D)
... somebody else who'd taken that
call, somebody else who'd had to
stand by and watch as their fellow
officers were gunned down and
set alight...

Lindsay's voice cracks, tears flow. But are they
real?

CUT TO:

10:57:52 **INT. COTTAN'S HOUSE. NIGHT.**

Dot sets the list alight.

CUT TO: |

10:58:01 **INT. PRISON CELL. LATER THAT NIGHT.** |

Lindsay is crying, sobbing. |

Then she composes herself and starts again. |

LINDSAY |

I had no prior knowledge of the |

operation... No prior knowledge at |

all. |

CUT TO: |

10:58:19 **INT. COTTAN'S HOUSE. NIGHT.** |

The list disappears in flames. |

Out on Cottan. |

10:58:30 CUT TO BLACK: |

10:58:30 (credits - single cards) |

CAST IN ORDER OF APPEARANCE

X
 Music Ends
 10:58:34
Music
 10:58:24
 DUR: 0'36".
 Specially
 composed by
 Carly
 Paradis.
 |
 X
 Music Ends
 10:59:00

Paramedic	POLLY LLOYD
McAndrew	LISA PALFREY
Hari	ARSHER ALI
Jackie	LEANNE BEST
Rod	WILL MELLOR
--	--
Danny	DANIEL MAYS
Fleming	VICKY McCLURE
Arnott	MARTIN COMPSTON
Doctor	MICHAEL DONALD
Reynolds	SHAUN PARKES
--	--
Cottan	CRAIG PARKINSON
Hastings	ADRIAN DUNBAR
Gill	POLLY WALKER
Maneet	MAYA SONDHI
Sam	AIYSHA HART
--	--
Linus	LOUIS ROLSTON
Rachel	REBECCA O'MARA

Prosecution	ADJOA ANDOH
Judge	JULIA DEARDEN
Lindsay	KEELEY HAWES
Defence	POPPY MILLER
--	--
Production Accountants	TOM MAGUIRE
	MICHELE VINEY
Script Supervisor	LOUISE GAFFNEY-FARRELL
Production Supervisor	KATRINA McBRIARTY
Asst Production Co-ordinator	LUCY McCUTCHEON
Post Production Supervisor	BEEWAN ATHWAL
--	--
1st Assistant Director	NICK BROWN
2nd Assistant Director	STEPHEN DARRAGH
3rd Assistant Director	MIKE HAYES
Location Manager	CATHERINE GEARY
Camera Operator	RUSSELL GLEESON
Focus Pullers	SIMON CULLITON
	BRIAN DUNGAN
Clapper Loaders	DÁIRE MAC AN TSAOIR
	RYAN DOUGLAS
--	--
Grip	RICHARD EGAN
Gaffer	CARLO McDONNELL
Best Boy	DAVY SHERWIN
Lighting	MARTIN CATTIGAN
	GASTON CURRIE
--	--
Standby Art Director	NIGEL POLLOCK
Graphics	ADAM BROWN
Set Decorator	LYNN WILSON
Production Buyer	CAT BRANNIGAN
Standby Carpenter	GARY STEWART
--	--
Standby Rigger	TERRY RAFFERTY
Props Master	DAVEY CARSON
Props	JOSEPH DUFFY
	IVAN NESBITT
	PAT McKANE
	GRAEME LIVINGSTONE
Sound Maintenance	SIMON KERR
Stunt Coordinator	JEFF HEWITT-DAVIS
--	--
Assistant Editor	HELEN SHERIDAN

Titles	PETER ANDERSON
Costume Supervisor	EDEL McCARRON
Costume Assistant	CIARAN CURRY
Make-Up	ROBYN WHEELER
	JENN BOWMAN
Visual Effects	YELLOW MOON
Special Effects	STEVEN TEMPLETON
Legal Advisor	DOMINIC BENTHALL
--	--
Dubbing Mixer	PAUL MAYNES
Dialogue Editor	IAN WILKINSON
Sound Effects Editor	PIETRO DELMASSO
Colourist	JET OMOSHEBI
Online Editor	JONATHAN FETHERSTON
Northern Ireland Casting	GEORGIA SIMPSON
Script Editor	PRISCILLA PARISH
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Sound Recordist	BARRY O'SULLIVAN
Costume Designer	MAGGIE DONNELLY
Make-Up & Hair Designer	LAURA HILL
Casting Director	KATE RHODES JAMES CDG
Editor	DOMINIC STREVENS
Composer	CARLY PARADIS
Line Producer	CÁIT COLLINS
Production Designer	GILLIAN DEVENNEY
Director of Photography	PETER ROBERTSON ISC
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Executive Producer For Northern Ireland Screen	ANDREW REID
Executive Producers For Content	GREG PHILLIPS GEOFF WEBB
Executive Producer For World Productions	RODERICK SELIGMAN
--	--
Executive Producer for BBC	STEPHEN WRIGHT
--	--
Executive Producers	SIMON HEATH JED MERCURIO
--	--

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Made on location in Northern Ireland with the
partial assistance of the European Regional
Development Fund through

Northern Ireland Screen
[LOGO]

ERDF Fund
[LOGO]

-- --

10:58:56 (final card)

World Productions
[LOGO]



for BBC

BBC Northern Ireland
[LOGO]



X
Music Ends
10:59:00

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