

Line of Duty
Series 3 - Ep 1

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

09:59:30 VT CLOCK (30 secs)
World Productions
Line of Duty
Series 3 - Episode 1
Prog no. DRIC 141S/01 Dur 59:00

09:59:57 CUT TO BLACK

10:00:00 **INT. SOUTH FERRY STATION. BRIEFING ROOM. DAY.**

Music

10:00:00
DUR: 4'25".
Specially
composed by
Carly
Paradis.

We cut straight in to the bustle of a briefing.

There's an audience of 17 police officers, all in uniform (1 Inspector + 2 Sergeants + 14 PCs), many still getting their bullet-proof jackets on, one or two still filling in at the back to make the total number.

Enter the Strategic Firearms Commander (SFC) -- TERRY REYNOLDS. Behind him a screen that shows a city map.

UNIFORMED OFFICERS all stand to attention as he enters. He signals them to sit.

REYNOLDS

Okay. Thank you.

A uniformed bullet-proof-vested Sergeant sits near the front, making notes in a pad with an air of cool professionalism. This is SERGEANT DANNY WALDRON.

REYNOLDS (CONT'D)

Operation Damson is an on-going initiative aimed at detection slash prevention of gangland murders. Surveillance of a suspect under Operation Damson has been in place at an address for less than 24 hours, with intelligence sources indicating a significant belief the suspect is preparing to commit a gangland execution -

C/U DANNY WALDRON. Close to Danny sit 3 PCs HARINDERPAL "HARI" BAINS, PC ROD KENNEDY, PC JACKIE BRICKFORD.

REYNOLDS (CONT'D) (O.S)

The suspect is a known criminal with a history of violence. He is expected to be armed...

The suspect's mug-shot appears on screen.

REYNOLDS (CONT'D) (O.S)
...and is designated extremely
dangerous.

Danny glances up casually and looks at the mug-
shot. He reacts -- something deep and disturbing
to him.

10:00:40 CUT TO BLACK:

10:00:40 SUPER CAPTION: **DANIEL MAYS**

CUT TO:

10:00:42 **INT. SOUTH FERRY STATION. DOWNSTAIRS CORRIDOR**

Reynolds leads the 17 uniformed officers
including Danny, Rod, Jackie and Hari along a
narrow corridor at fast walking pace. Danny
wears a fixed look of grim intensity, a man on a
mission.

REYNOLDS
Senior AFO is Inspector McAndrew.

MCANDREW
Sir.

REYNOLDS
You'll operate out of four
vehicles, each crew to be
positioned on the suspect's
possible routes of travel, awaiting
Gold Commander's orders to
intercept.
(Off clipboard.)
Crew assignments are as follows:
Victor Charlie Four Zero, McAndrew
--

MCANDREW
Sir.

REYNOLDS
Lambert.

O'CONNOR
Sir

REYNOLDS
Chappell.

CHAPPELL
Sir.

REYNOLDS

Miller.

MILLER

Sir.

REYNOLDS

Victor Charlie Five Zero, Waldron.

DANNY

Sir.

10:01:06 CUT TO BLACK:

10:01:06 SUPER CAPTION: **MARTIN COMPSTON VICKY McCLURE**

CUT TO:

10:01:08 **INT. SOUTH FERRY STATION. ARMOURY.**

Moments later.

McAndrew takes over the briefing as the 17 firearms officers sign for their firearms.

MCANDREW

You will each sign that you understand the law regarding the legal use of force as outlined by the SFC. You will each sign out your weapon. You will each sign out the type of ammunition and the number of rounds.

In a row, the firearms teams all sign the forms -- there are boxes to fill in relating to regulations, weapons and ammunition. We see the details of the forms.

Then we see the weapons and ammunitions being issued to the officers.

Danny loads his gun, his face a mask.

10:01:24 CUT TO BLACK:

10:01:25 SUPER CAPTION: **ADRIAN DUNBAR CRAIG PARKINSON**

CUT TO:

10:01:27 **INT. SOUTH FERRY STATION. GARAGE.**

Moments later. A warning alarm starts up and then the metal gates start to go up.

McAndrew and the 16 other officers hurry out to four unmarked vans waiting with engines running.

MCANDREW

Come on. Go, go, go, go!

The teams disperse to their respective vehicles.

MCANDREW (CONT'D)

Go, go, go, go. Come on.

McAndrew and her lot into the first van. Danny, Rod, Jackie and Hari board the second van. The others go into the third and fourth.

McAndrew's Van pulls away. Danny is sitting up front in his van.

DANNY

Go.

The gates slide all the way up and the vans lurch out of the garage, two through each gate.

The Vans exit South Ferry Station Sirens blasting.

The Vans Radio's crackle across the airwaves. Radio checks.

MCANDREW (OUT OF RADIO)

Four Zero. Radio check.

DANNY (OUT OF RADIO)

Five Zero, Radio Check.

10:01:56

CUT TO BLACK:

10:01:57 SUPER CAPTION: **LINE OF DUTY**

MALE AFO (OUT OF RADIO)

Six Zero. Radio Check.

FEMALE AFO (OUT OF RADIO)

Seven Zero. Radio Check.

CUT TO:

10:01:59 **EXT. SOUTH FERRY STATION. ROAD.**

The convoy leaves the station behind and hits city streets.

MCANDREW (OUT OF RADIO)

Four Zero...

CUT TO: |

10:02:00 **EXT. CITY ROAD.**

The four vans, speeding on blue lights, approach a junction. They pass through red traffic lights and take diverging routes.

MCANDREW (CONT'D OUT OF RADIO)
...All vehicles disperse to routes.
Disperse to Routes.

CUT TO: |

10:02:04 **EXT. BACK-UP VAN.**

Danny sits up front with the driver.

MCANDREW (OUT OF RADIO)
Victor Charlie Four Zero...

CUT TO BLACK: |

10:02:05 SUPER CAPTION: **POLLY WALKER WILL MELLOR**

MCANDREW (CONT'D) (OUT OF RADIO)
...Transmit when in position. Over.

CUT TO: |

10:02:08 **INT. BACK-UP VAN.**

DANNY (INTO RADIO)
Five Zero, Bravo Route, received.

VICTOR MIKE 61 (OUT OF RADIO)
Six Zero, received.

Rod and Hari look tense. Jackie stares ahead.

10:02:11 style="text-align: right;">CUT TO BLACK: |

VICTOR MIKE 71 (OUT OF RADIO)
Seven Zero, received.

10:02:12 SUPER CAPTION: **ARSHER ALI LEANNE BEST**

CUT TO: |

10:02:14 **EXT. HOLDING POSITION.**

Now on its own, the van speeds through city streets on a blue light.

The van pulls in to a near-road holding position, under a bridge. |

CUT TO:

10:02:17 INT. BACK-UP VAN.

Danny transmits.

DANNY (INTO RADIO)
Victor Charlie Five Zero in
position on Bravo Route.

10:02:20 CUT TO BLACK:

10:02:21 SUPER CAPTION: **SHAUN PARKES AIYSHA HART**

MCANDREW (OUT OF RADIO)
Received.

CUT TO:

10:02:22 INT. SOUTH FERRY STATION. BRIEFING ROOM.

Reynolds now wears a Bluetooth headset that allows him to follow the radio communications. On the screen the routes of travel are still highlighted, with the holding positions flashing the designated vehicles VC-40 -- route A, VC-60 -- route C and VC-70 -- route D.

REYNOLDS
Victor Charlie Five Zero in
position, Bravo Route.

The PC (John) carries the VC-50 icon from the side of the touchscreen to its holding position on route B and drops it.

Reynolds is updated buy the surveillance team over his headset.

REYNOLDS (CONT'D)
(Into Bluetooth.)
The suspect is travelling west on
Hill Street.

John touches the screen -- three of the possible routes vanish, and the remaining one starts flashing -- route B. It coincides with the holding position of VC-50.

REYNOLDS (CONT'D)
(Into Bluetooth.)
He's taking Bravo Route, repeat
Bravo Route.

CUT TO:

10:02:33 **INT. BACK-UP VAN.**

Danny takes deep breaths. Hari looks very edgy.

DANNY (INTO RADIO)
Victor Charlie Five Zero, received.

10:02:35 CUT TO BLACK:

10:02:36 S/ CAPTION: **WRITTEN AND CREATED BY JED MERCURIO**

REYNOLDS (OUT OF RADIO)
Blue Toyota Celica registration...

CUT TO:

10:02:38 **EXT. CITY ROADS. CONTINUOUS.**

A beat later they see the suspect's vehicle come out of a turning

REYNOLDS (OUT OF RADIO CONT'D)
...Lima Delta Zero Four Whisky Echo Whisky.

DANNY
(To driver.)
Go, go.

The back-up van sets off in pursuit.

10:02:47 CUT TO BLACK:

10:02:47 SUPER CAPTION: **PRODUCED BY PETER NORRIS**

MCANDREW (OUT OF RADIO)
Five Zero, report.

CUT TO:

10:02:49 **INT. BACK-UP VAN. CONTINUOUS.**

Danny radios again.

DANNY (INTO RADIO)
Visual with target, maintaining obs.

MCANDREW (OUT OF RADIO)
Victor Charlie Five Zero, we're en route to join.

DANNY (INTO RADIO)
Four Zero, what's our order, Five Zero?

The van continues to travel at speed.
Rod, Jackie and Hari get tenser. Hari is
starting to lose it a bit.

MCANDREW (OUT OF RADIO)
(Out of radio.)
Order is Fahrenheit. Repeat, order
is Fahrenheit.

Hari looks sick.

DANNY
(To Driver.)
Go.

The blue lights and siren go on and the driver
speeds up.

10:03:06 CUT TO BLACK:

10:03:07 SUPER CAPTION: **DIRECTED BY MICHAEL KEILLOR**

CUT TO:

10:03:08 **EXT. ESTATE ROADS. MOMENTS LATER.**

The suspect's vehicle accelerates and makes a
hard turn into a side road.

The Driver makes a hard turn in pursuit.

The race down the street.

CUT TO:

10:03:17 **INT. BACK-UP VAN. CONTINUOUS.**

Danny sees the suspect's vehicle make the turn.

DANNY
Left. Left.

The Driver makes a hard turn in pursuit.

MCANDREW (OUT OF RADIO)
Four Zero, our ETA is 2 minutes,
repeat 2 minutes, Five Zero.

DANNY
(Into radio.)
Five Zero, received.

Danny thinks hard, contemplating his options.
Ahead he sees a row of parked cars. He makes a
snap decision.

DANNY (CONT'D)

Hard stop.

HARI

Come off it, skipper!

JACKIE

Danny!

DANNY

(Off the Driver's hesitation)
Hard stop.

ROD

Danny!

CUT TO:

10:03:30 **EXT. PRINCE'S ROAD. CONTINUOUS.**

The Driver accelerates rapidly, overtaking the suspect's car and then matching its speed.

CUT TO:

10:03:32 **INT. BACK-UP VAN. CONTINUOUS.**

Hari puts his helmet on. Rod puts his helmet on.

ROD

Shit.

Jackie and Danny put their helmets on. Danny's POV. They're right on The tail of the suspect's vehicle about to overtake.

CUT TO:

10:03:36 **EXT. PRINCE'S ROAD. CONTINUOUS.**

The Van is riding alongside the suspect's vehicle.

The row of parked cars approaches fast and there's no way out for the suspect's vehicle The suspect slams on the brakes.

The back-up van slams on the brakes hard enough to be able to block the suspect's vehicle between itself and the hindmost of the row of parked cars. He tries to reverse but the Van reverses so that the suspect's vehicle can't go forwards or reverse.

The suspect makes a run for it. Danny is first

out by some margin as he goes out of the passenger side door while the others have to open a sliding door.

DANNY

Go, go!

By the time Danny lands, the suspect has already leapt out of his vehicle and is making a run across a small area of rough ground towards an alley.

Danny sets off hard after him.

DANNY (CONT'D)

Armed Police!

Hari is the first out of the sliding door.

HARI

Skipper. Slow down!

Danny sprints down the alley.

DANNY

Armed Police!

Rod, Jackie and Hari grab their weapons from the firearms box in the back of the van.

HARI (O.S)

Slowdown skipper!

ROD

Police

Their POV of Danny pursuing the suspect.

CUT TO:

10:03:52 **INT. PRINCE'S COURT. CONTINUOUS.**

The suspect reaches the end of the alley and darts round a corner out of sight, with Danny a short distance behind.

DANNY

Armed Police.

The suspect runs between buildings and then into a small courtyard, straight into a dead end, with Danny only a short distance behind. They're both out of sight of the rest of Danny's team.

Danny's team running down the alleyway towards Danny and the suspect.

With his back to Danny, the suspect (Ronan Murphy) stops dead and throws his hands in the air, tossing away his gun, then spins round to face Danny.

Briefly see Danny's team running down alleyway. Just seconds away now.

Danny points his gun straight at Ronan from a distance of about 10-20 metres. Ronan looks different from his mug-shot, he's gained a beard. Danny has a flash of indecision.

Ronan drops to his knees and throws his hands behind his head.

Danny stares at Ronan with grim intensity.

In a burst of raw emotion, Danny shoots once walking forward and then another and another leaving Ronan dead with head-shots that drop him back to the ground, his legs bent under him.

The shots echo around the block.

JACKIE (O.S)

Skipper!

HARI (O.S)

Shot's fired

ROD (O.S)

Where is he? Danny? Danny?

In emotional turmoil, Danny needs a few breaths to get control, then the first thing he does is straighten out Ronan's legs so it appears he wasn't kneeling when he got killed.

JACKIE (O.S)

Armed police!

Rod, Jackie and Hari arrive at speed, guns drawn, to be confronted by the scene.

ROD

Oh, Shit.

Hari hurries to the suspect's body and places his hand the suspect's mouth to hear/feel breathing.

ROD (CONT'D)

(Of Hari's futility.)

Hari. Hari, mate, he's down.

X
Music Ends
10:04:25

Hari ignores him and feels for a carotid pulse.

DANNY

He refused to surrender his
firearm.

HARI

(Off gun)
Jesus Christ, look where the gun
is!

Rod and Jackie take in the position of Ronan's
gun and look very worried too.

ROD

How'd it get all the way over
there, Danny?

DANNY

Brain injury, muscle spasm, he
chucked it.

JACKIE

Look at what it looks like, though,
Danny.

DANNY (O.S)

Good point.

Danny strolls to the gun, pulling on a glove.

ROD

(Alarmed by Danny's actions.)
Hey, hey. Danny, Danny.

DANNY

It was self defence but we all know
the shit I'll get for it.

HARI

Skipper, wait -

ROD (O.S)

For Christ sake!

Danny goes ahead and picks up the gun.

JACKIE

You're making it worse.

Danny carries the gun back towards Ronan.

DANNY

I'm the last person wants to see
you lot in the shit.

HARI

Us?

ROD

We didn't do nothing.

DANNY

That's the problem. So I'll cover for you and say we got here together, shouted "Armed Police", but the mad bastard pulled a gun.

ROD

What are you talking about?

DANNY

He would have surrendered if you'd got here in time. That's my report unless the lot of you man up right now.

Rod, Hari and Jackie all look browbeaten by Danny.

They hear distant sirens approaching.

DANNY (CONT'D)

Discharge your weapons.

JACKIE

No way.

DANNY

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

ROD

(Off look from Jackie)

No.

Tense stand-off. The sirens get nearer and then stop approaching (i.e. they've arrived at the hard-stop location on Prince's Road).

Danny pushes his face into Rods.

DANNY

Shoot now!

Rod fires. Shaken up, Jackie fires an instant later.

Danny glares at Hari.

DANNY (CONT'D)

Shoot.

Hari doesn't.

DANNY (CONT'D)

Shoot.

(Beat)

You choked. Plausible.

Hari looks intimidated and exasperated. Without warning Danny fires Ronan's gun past Hari's head.

ROD (O.S)

Jesus!

The ejected shell casing rolls across the concrete ground. Everyone's stunned. Hari is shaking with terror.

MCANDREW (OUT OF RADIO)

Five Zero, status report. Status report?

Danny places the gun in Ronan's hand. Rod, Jackie and especially Hari are shocked by Danny's actions. But he just glares at them calmly and coolly as he takes off his gloves.

DANNY

We're all in this together. Best way.

Extremely tense beats as Rod (full of pent-up energy), Jackie (utterly gobsmacked) and Hari (still badly shaken by the gunshot) absorb the enormity of their predicament. Only Danny appears calm.

Enter McAndrew and her crew, appearing at the far end of the courtyard.

MCANDREW

Is anyone hurt?

DANNY

We're fine, thanks, guv.

MCANDREW (INTO RADIO)

Suspect down, repeat, suspect down!

McAndrew studies Danny, Rod, Jackie and Hari. Danny is calm, the others shaken.

MCANDREW (CONT'D)

Store your weapons.

(Into radio)

Victor Charlie Four One requesting forensic deployment for the scene.

All AFOs and weapons require transporting to base for forensic recovery of evidence and debrief.

(To Danny)

You sure you're okay?

DANNY

Fine. Everyone did their job.

Danny eyes his team -- Rod, Jackie and Hari, all dreading their involuntary pact.

CUT TO:

10:06:41 **EXT. PRINCE'S COURT. LATER THAT DAY.**

Police vehicles surround the area and officers swarm over the site, excluding the public. Between the buildings Hastings marches, hat on, carrying a sealed folder of documents.

FEMALE UNIFORMED OFFICER

Sir.

HASTINGS

Carry on.

MALE UNIFORMED OFFICER

Sir.

HASTINGS

Carry on.

Hastings approaches the police guarding the Outer Cordon and signs in.

Hastings proceeds to the Inner Cordon. Portable screens block views of the crime scene itself, and a white forensic tent has been set up just outside of the courtyard.

Inside the Inner Cordon, forensic scene investigators in white suits swarm over the crime scene. The body is still in place and the investigators are painstakingly identifying and photographing blood stains, shell casings, gunshot residue and bullet holes (the latter being on the wall directly behind the suspect's last position).

At the inner cordon stands Det Sgt Steve Arnott.

Music

10:06:29

DUR: 0'46".

Specially composed by Carly Paradis.

STEVE

Sir.

HASTINGS

Steve.

Together they watch the forensic evidence.

HASTINGS (CONT'D)

What do you reckon, son? One for us?

Steve's gaze moves from the body to the gun to the positions of the bullet casings. Staring at the bullet casings, he looks suspicious.

STEVE

Yeah. One for us.

CUT TO:

10:07:08 EXT. PRINCE'S ROAD. MOMENTS LATER.

Reynolds marches straight to where Danny, Hari, Rod and Jackie are boarding transport.

DANNY

Sir.

Danny, Hari, Rod and Jackie move to attention.

REYNOLDS

As you were. Forensics will take your firearms, gunshot residue samples, clothing, nail scrapings. You are to remain at the station until they advise they don't need any further samples.

DANNY

Sir.

REYNOLDS

You're all entitled to 48 hours' recovery time. You'll all be offered post-traumatic counselling. My advice is to use these 48 hours wisely.

DANNY

Sir.

Exit Reynolds. Jackie, Rod and Hari board the Police Van. Danny gets into the front of the vehicle and slides the door closed.

X
Music Ends
10:07:15

Music
10:07:33
DUR: 0'30".
Specially
composed by
Carly
Paradis.

CUT TO:

10:07:59 **INT. AC-12. INTERVIEW ROOM. DAY. ONE WEEK LATER.**

On one side of the table sits Danny, alongside his rep, Sgt Karen Marley.

On the other side sit Steve, Hastings and Det Insp Matthew "Dot" Cottan.

STEVE

For the tape, please confirm you are the officer using the call-sign "Victor Charlie Five One".

X
Music Ends
10:08:03

DANNY

I am.

Steve uses a remote control to bring up a scan image onto a large monitor screen.

STEVE

Document 2 in your folders. This FA-1 was issued to AFOs at South Ferry Police Station on the day of 13th of May of this year.

HASTINGS

Do you recognise that form?

DANNY

I do, sir.

HASTINGS

Is that your signature?

DANNY

It is, sir.

STEVE

According to the FA-1, you were issued with a Glock 17 Service pistol serial number Mike-November-8746546 and 9-by-19 millimetre parabellum rounds.

Steve calls Danny's statement up on the screen.

DANNY

I was.

HASTINGS

Now. Can you inform us as to how you personally became involved in Operation Damson?

DANNY

It was a real-time deployment authorised by the SFC. I travelled in the second vehicle, designated Victor Charlie Five Zero, crewed by myself and the rest of my team.

Outside Kate is listening to and watching the interview.

STEVE

The rest of your team are AFO Victor Charlie Five Two, AFO Victor Charlie Five Three and AFO Victor Charlie Five Four.

Steve calls up photos of Rod, Jackie and Hari with their names and call-signs alongside.

DANNY

We deployed to a holding position on one of four exit routes for the suspect and maintained radio contact with the operational senior AFO.

STEVE

For the tape please confirm this was an inspector using the call-sign Victor Charlie Four One.

Steve calls up a photo of McAndrew.

DANNY

Correct. Victor Charlie Four One notified me that the suspect was travelling towards us and authorised us to carry out a real-time intercept.

HASTINGS

Real time intercept, yeah. Things get a wee bit fuzzy for me here Sergeant. Maybe you could be a ray of sunshine and burn off the fog. Mmm?

Danny just stares right back at Hastings, hard-eyed, tough, cool and completely unflappable.

HASTINGS (CONT'D)

I'm waiting.

DANNY

Sir, I'm waiting for a question.

Music

10:09:16
DUR: 0'46".
Specially
composed by
Carly
Paradis.

|
|
|
|
|

DOT

What the Super's asking you is how come, as per the statement given by Victor Charlie Four One, you were ordered to wait for support.

DANNY

Not ordered. Advised.

DOT

But you went ahead and carried out the hard-stop anyway.

DANNY

The suspect was travelling at high speed to an unknown destination with the intention of committing a gangland execution.

DOT

Or so the intelligence said.

DANNY

The intelligence did say and, if that's wrong, sir, take it up with them.

MARLEY

Can we please just stick to a line of questioning that relates to Victor Charlie Five One's actions.

HASTINGS

On you go, Sergeant.

DANNY

It'll help if I refer to the map in our folders, Document 4.

X
Music Ends
10:10:02

Steve brings up the map on the screen, showing the area around and including Prince's Court.

DANNY (CONT'D)

Travelling at high speed along Prince's Road, the suspect approached a line of parked cars with open road ahead. I was concerned that if we didn't carry out the hard stop immediately the suspect would get away.

DOT

Oh, and that was your decision, was it?

DANNY

No, sir, it was the decision of the Strategic Firearms Commander who designated the operational objective of preventing the suspect carrying out an act of lethal force, added to which as police officers it's a non-negotiable duty to protect the public. May I answer the question now?

HASTINGS

Please do.

DANNY

Fearing the suspect would get away and pose a danger to the public, I took the decision to close off his route of escape by executing a hard-stop manoeuvre on Prince's Road that trapped the suspect's vehicle between ours and the parked cars. The suspect then made his escape on foot via an alleyway, and I gave chase. This foot chase led to a confrontation in Prince's Court.

HASTINGS

We need you to tell us all about this confrontation.

DANNY

Once in Prince's Court, almost immediately the suspect realised he was cornered. The suspect turned his weapon on us and fired. We returned fire. Shots struck the suspect in the head and proved instantly fatal.

Danny maintains a cool silence. It forces Steve and Cottan to elaborate.

STEVE

We've received written statements from yourself and the other AFOs on your team. Said statements agree you all entered Prince's Court together.

DANNY

Correct.

Cottan eyes Danny.

HASTINGS

So, you all entered Prince's Court together?

|
|
X
Music Ends
10:12:17

DANNY

Yes, sir. We were moving fast on foot but I carried out a rapid risk assessment, noting there were no members of the public in immediate jeopardy. I called, "Armed Police." The suspect turned his weapon on us and opened fire. I returned fire. The suspect fell to the ground. Immediate examination of the suspect by Victor Charlie Five Four revealed serious wounds to the head. The suspect had absent respiration and his pulse was also absent. I secured his firearm. A few moments later, Victor Charlie Four One arrived on the scene with her team and assumed operational command.

Everyone absorbs this information.

STEVE

You discharged your pistols, not your G36s?

DANNY

We confronted the suspect in a confined space bounded by hard surfaces. Given the G36 has a muzzle velocity of over nine hundred metres per second, I identified a significant risk our rounds might pass through the suspect and ricochet back at us causing injury.

DOT

We don't have an eyewitness to the shooting ... but we do have three ear-witnesses.

HASTINGS

Three independent ear-witnesses.

STEVE

Each ear-witness claims to have heard a group of gunshots followed closely by what sounded like a second group of gunshots followed closely by a single gunshot.

DANNY

As per my written statement, it's a matter of fact that there was one shot fired by the suspect immediately followed by a group of shots fired simultaneously by myself, Victor Charlie Five Two and Victor Charlie Five Three.

HASTINGS

These independent ear-witnesses would seem to contradict said "fact".

DANNY

It's an accepted and well-recognised acoustic phenomenon that an ear-witness can be deceived by up to six different sounds associated with a single gunshot.

Steve Arnott reaches into his folder.

Steve brings up another photo - of the crime scene, with evidence markers.

STEVE

Document 6 in your folders. Forensic report regarding Operation Damson. Gunshot residue from the discharge of a Glock 17 pistol was detected on the hands and clothing of the following: Victor Charlie Five One, Victor Charlie Five Two, Victor Charlie Five Three.

MARLEY

They all discharged their weapons. No one's disputing that.

STEVE

A Colt 1911 A1 pistol was found in the suspect's right hand. Gunshot residue from the discharge of this firearm was detected on the suspect. Gunshot residue from the Colt was also detected on Victor Charlie Five One.

HASTINGS

Are you able to explain this finding, Victor Charlie Five One?

Kate watching on a monitor.

Music

10:14:18

DUR: 1'06".

Specially

composed by

Carly

Paradis.

|

|

|

DANNY

I secured the suspect's firearm, causing secondary transfer of residue after the firearm had been discharged. This explains the high concentration of residue.

DOT

Does it?

STEVE

The concentration and distribution are more characteristic of a gunman than a bystander.

DANNY

Caused when I secured the firearm.

HASTINGS

You expect us to believe that?

STEVE

At a distance of approximately five metres from the suspect, there was a small concentration of gunshot residue found on the ground. Said gunshot residue matched the suspect's firearm. How do you account for this?

DANNY

The suspect was in motion as he turned his firearm towards my team. He covered a short distance between raising the gun and firing it.

STEVE

There's gunshot residue on the ground where the body was found. That's where he fired the gun. (points to the screen) Why is there gunshot residue five metres away, as well?

MARLEY

My colleague has answered the question.

STEVE

Did the gun ever lie in a position on the ground five metres from the suspect?

DANNY

No, it did not.

HASTINGS

Three shots, fella!

STEVE

It's standard practice to aim at the maximum body mass, the chest.

HASTINGS

Why head shots?

DANNY

I was ten metres away in good visibility. The shots were highly achievable.

STEVE

Standard practice is to double-tap the trigger, discharging shots in pairs.

HASTINGS

Not two shots, not four.

DANNY

He collapsed after the third shot so I ceased fire.

HASTINGS

Yeah, right. You shot him down like a dog!

MARLEY

Sir, your language is inflammatory.

STEVE (O.S)

You'd prefer only to have wounded him?

DANNY (O.S)

We don't shoot to wound. We shoot to neutralise the lethal threat.

STEVE

You were the only AFO to strike the target.

DANNY

Yes, that's what happened.

HASTINGS

Listen to me, son. We weren't born yesterday. You shot that fella in cold blood while your wee mates stood by and watched.

DANNY

I shot first and the others fired a fraction later, by which time the suspect had collapsed, and their shots missed.

DOT

You saw all that in a fraction of a second?

DANNY

I've never been to this building before. You saw me walk into this interview room, sit down in a matter of a few seconds. Over my left shoulder are three rows of open-plan desks in front of a glass partition dividing the open-plan area from a private office range 20 metres. Seated at the desks are seven personnel comprising, four males and three females. Over my right shoulder is a longitudinal partition at chest height beyond which is gate-controlled access range 20 metres. Entrance and exit to this floor level are via key-controlled lifts adjacent to the waiting area at my 4 o'clock position range 35 metres.

HASTINGS

Why the second shot? Why the third?

STEVE

The first shot was fatal.

HASTINGS

Why did you keep firing? Were you losing it out there, fella?

DANNY

I cite under Common Law my lawful right to use lethal force for preservation of life or in self-defence where this threat is immediate.

HASTINGS

Yes. And in response I cite Section 117 of the Police and Criminal Evidence Act, the use of reasonable force. And for the tape the emphasis is mine and not contained in the Act.

DANNY

That's an easy argument from behind
a desk, Sir.

HASTINGS

From behind this desk, Sergeant, we
uphold standards, standards you're
expected to meet as a serving
police officer!

Steve clicks the remote to bring up a headshot
of Ronan Murphy's body on the morgue table.

HASTINGS (CONT'D)

Do you recognise the man in this
image?

MARLEY

I object in the strongest possible
terms. Victor Charlie Five One's
been involved in an extremely
tragic and distressing incident and
this line of enquiry is offensive
and insensitive.

DOT

(To Marley)
Your man doesn't strike me as the
sensitive type.

STEVE

(To Danny.)
Are you?

DANNY

Am I what?

STEVE

"Sensitive."

Danny flares at that. He knows its code for gay.
Kate leans in.

STEVE (O.S) (CONT'D)

On your personnel file, there's no
recorded next of kin.

Danny continues to look angry and struggles to
contain it. See Kate's POV.

STEVE (CONT'D)

Wife? Fiancée?

Dot grins. Danny looks like losing his cool for
the first time.

Music

10:18:33
DUR: 3'14".
Specially
composed by
Carly
Paradis.

MARLEY

This line of questioning has no bearing on the investigation.

STEVE

We don't know that yet.

Steve knows he's got to Danny, and Danny knows he's shown it. Danny hits back brilliantly.

DANNY

I'm single. The suspect was an armed criminal with a history of violence posing an immediate and credible threat to the public. In respect of Operation Damson, on May 13th the Strategic Firearms Commander authorised the use of firearms. Under Section 3 of the Criminal Law Act 1967 I am also entitled to use such force as is reasonable in the circumstances to prevent crime, and under Section 117 of the Police and Criminal Evidence Act 1984 I am entitled to use reasonable force in the exercise of police powers. Under Common Law I have the lawful right to use lethal force for preservation of life or in self-defence where this threat is immediate. At no time has anyone in this room put forward credible evidence that I acted unlawfully and therefore I formally request that my withdrawal from operational deployment be lifted and my firearms permit be reinstated so I can get back to doing what I do best.

HASTINGS

This investigation is far from over, son. As far as I'm concerned we've only just scratched the surface. Requests denied.

On Kate, her POV. Return to interview room.

HASTINGS (CONT'D)

Interview terminated.
(Kate's POV intentionally garbled)
(Off you go the two of you).
(back in the interview room)
Desk duty only.

Danny walks straight out without looking back, followed slightly apologetically by Marley. Hastings, Dot and Steve watch him go.

CUT TO:

10:20:22 **INT. AC-12. LIFTS/WAITING AREA. MOMENTS LATER.**

Danny waits by the lifts, fuming, with Marley presses the lift button. Danny sees Steve head into the waiting area to summon the next interviewee (an AFO or forensic investigator). Danny makes a move. Marley heads towards the lift buttons.

MARLEY

Danny, don't do this.

DANNY

(Nearing Steve.)
What was that, my personal life,
what was that?

STEVE

Nothing personal.

DANNY

No?

The lift pings.

MARLEY

Interview's finished, Danny.

DANNY

I'm not.

STEVE

Good. Neither are we.

Tension crackles between Steve and Danny, neither man giving an inch.

Danny heads into the lift.

The lift door closes on Danny and Marley, leaving Steve grim faced.

CUT TO:

10:20:50 **INT. AC-12 UNDERGROUND CAR PARK. MOMENTS LATER.**

Steve heads to his car.

When he reaches it, he finds the driver's door open. Instantly, Steve is on edge.

10:23:03 INT. SOUTH FERRY STATION. GARAGE. LATER THAT DAY.

Danny observes as AFOs we recognise from the first operation.

AFO

Come on. Come on. Let's go. Let's go.
(into Radio)
Victor Charlie Two Zero, on our way.

MCANDREW (OUT OF RADIO)

Victor Charlie Two Zero, received.

Carrying guns to their vehicles, jump in and speed off with sirens and blue lights.

Danny trudges away glumly.

CUT TO:

10:23:18 INT. SOUTH FERRY STATION. SQUAD ROOM. MOMENTS LATER.

Glumly, Danny hangs his jacket over the back of a chair. Nearby Hari, Rod and Jackie are all at desks, all very silent and tense. Danny slumps into the chair and turns his computer on. He's very pensive. He looks at Rod and Hari.

Restless, Danny gets up again almost immediately and walks off.

Rod follows him and then Jackie follows.

As she passes Hari who remains seated she leans in.

JACKIE

(Whispers to Hari, sarcastic.)
It's all right, mate. You leave it to us. Yeah.

And follows Danny and Rod out. Hari looks up but stays in his seat.

CUT TO:

10:24:02 INT. SOUTH FERRY STATION. STAIRWELL. CONTINUOUS.

Danny makes his way downstairs. Rod and Jackie follow him.

X
Music Ends
10:23:13

Music
10:23:19
DUR: 0'50".
Specially
composed by
Carly
Paradis.

ROD
Oi.

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X
Music Ends
10:24:09

Danny looks back, sees them, and stops. Rod and Jackie join him. They keep their voices very low to avoid being overheard.

ROD (CONT'D)
You gonna tell us how it went with AC-12?

DANNY
You first.

ROD
We stuck to the story, mate.

JACKIE
Like you gave us much of a choice.

DANNY
So we all stuck to the story.

Someone walks by.

AFO
All right.

ROD
All right.

Danny waits for them to pass out of earshot before resuming, in a low voice.

DANNY
They'll go through the motions, hit a brick wall. Case closed.

JACKIE
The whole time you just want us to play along?

DANNY
It's worked so far.

ROD
(Aggressive)
So far.

DANNY
What's your problem?

ROD
My problem...

Another passerby. Rod holds back till the

passerby's out of earshot. Then he gets in closer to Danny, squaring up to him, dropping his voice even lower.

ROD (CONT'D)

My problem...

(beat)

...is what really happened with you and that suspect?

Danny is cool as a cucumber.

DANNY

Don't try playing the big man. We both know you're not up to it.

(Off Jackie.)

She definitely does.

Rod looks very bitter. Jackie looks embarrassed. Danny exits.

CUT TO:

10:25:10 **INT. AC-12. MEETING ROOM. LATER THAT DAY.**

Kate Fleming works through some handwritten reports with another officer.

KATE

(Look at this handwriting. It's a spider with diarrhoea).

Enter Steve. Knocks on door. Knock-knock.

STEVE

All right to come in with the gaffer for a minute?

KATE

Sure.

Kate follows Steve out.

CUT TO:

10:25:25 **INT. AC-12. HASTINGS' OFFICE. CONTINUOUS.**

Steve brings Kate in to join Hastings and Dot.

HASTINGS

Kate thanks. We're just discussing the Daniel Waldron shooting.

KATE

Is there an undercover assignment?

Music

10:24:54

DUR: 0'27".

Specially
composed by
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Paradis.

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X

Music Ends

10:25:21

DOT

Look. Can I just say, this feels like a long shot.

STEVE

Kate was kept out of the interview on purpose to give us this option. We should use it.

HASTINGS

Remind me, Kate. Are you firearms trained?

KATE

Yes, sir, I am.

All eyes on Hastings.

DOT

The statements given by Waldron's team are all highly consistent. That's not suspicious in itself -- what else are they gonna do, given 48 hours to get their stories straight?

STEVE

Look. The question is whether Waldron's story adds up, and whether his squad's really as loyal as they appear. The only way to get the inside story is with Kate on the case.

DOT

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

Before he can finish Kate cuts in.

KATE

I can handle it.

CUT TO:

10:26:06 **INT. SECOND PUB. A FEW EVENINGS LATER.**

Kate enters the pub with McAndrew. Rod, Jackie, Hari and some SAs we'd recognise as AFOs from Operation Damson are in a big group of drinkers.

MCANDREW

It's kind of a regular thing, the first Wednesday or every month.

Music

10:26:06
DUR: 1'33".
The
Contender /
ANW 1602/7.

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AFO stands and greets McAndrew as she passes.

MCANDREW (CONT'D)

(to AFO)
You all right.

Heads towards the bar.

MCANDREW (CONT'D)

(to Kate)
Lets off a bit of steam.

KATE

I'm in.

MCANDREW

What can I get you?

KATE

Oh no. My shout, guv.

MCANDREW

Is the right answer. Vodka and
tonic. Big one.

KATE

Coming up.

Kate steps up to the bar. McAndrew draws the
AFOs attention to Kate.

MCANDREW

New AFO, Kate, uhmm

KATE

(Generally)
Kate Francis.

ROD

All right.

KATE

Everyone all right for a drink?

The AFOs seem to be sorted.

ROD

Yes. I've got one here. Thanks.

KATE

Got off lightly. Nice one.

Rod, Jackie and Hari drink in a tight threesome.
Then they see Danny enter the pub. Instant
tension from Rod, Jackie and Hari.

JACKIE

You've got to be kidding me.

Danny approaches them.

DANNY

All right.

Silence. Awkward.

Rod downs his beer. Danny reacts.

DANNY (CONT'D)

Relax mate. Off duty.

ROD

You don't normally do the monthly
piss-up.

DANNY

Bit of bonding felt like a good
idea. No one gonna buy me a drink?

JACKIE

What you having, skipper?

DANNY

Mineral water. Still. Ta.

Grudgingly, Jackie goes to the bar. Rod just
walks away, leaving Hari. On edge, Hari plays it
as best he can when his gaze meets Danny's.

HARI

How are you doing then? You all
right?

DANNY

Fine. You?

HARI

Yeah, I'm good. Yeah.

More horrible tense beats.

HARI (CONT'D)

I think I best give Jackie a hand
with them drinks.

Hari makes an exit to the bar. Danny's gaze
follows Hari but instead lands on a small group
of women nearby (not cops). Danny's gaze flicks
towards one of them. She looks back, smiles,
then returns to talking with her mates.

Danny is approached by Kate and McAndrew (now

X

Music Ends
10:27:39

Music

10:27:33
DUR: 1'39".
Burning On
Up /
ANW2374/4.

with their drinks).

MCANDREW

Danny.

DANNY

Evening, Ma'am.

MCANDREW

Meet Kate Francis. Kate, Danny
Waldron.

Kate and Danny shake hands.

KATE

Are you all right?

DANNY

How are you doing?

MCANDREW

Thanks for the drink, Kate.

KATE

That's all right.

DANNY

See you in a bit.

MCANDREW

Yes.

McAndrew moves on.

DANNY

You're new, then?

KATE

Yeah, I got posted while, uhm...

DANNY

While I've been chained to a desk.

KATE

Sorry. They give you the firepower
but when you actually do what's
necessary, suddenly you're a
pariah.

Danny processes that.

DANNY

Where are you posted from?

KATE

East Mids.

Danny makes the crucifix symbol as if to a vampire.

At the bar, Hari glances back towards Danny.

HARI

You know what, Jackie. I think we best call it a night. Laila's not sleeping too good. You know...

JACKIE

(Off Danny)
Can't say I blame you, mate.

He downs his drink.

HARI

See you in a bit.

JACKIE

See you.

Exit Hari, ducking out discreetly, but Danny still clocks him making a getaway.

DANNY

Would you excuse me?

KATE

Yes, of course.

Danny moves. Hari heads towards the door. Suddenly Danny is right behind him. Immediate crackling tension.

DANNY

Hari. You sure everything's all right?

Hari keeps going. To his chagrin, Danny follows him out.

Kate observes but then loses sight of them as they exit.

CUT TO:

10:28:37 **INT. TOILET CORRIDOR/BACK EXIT. CONTINUOUS.**

Danny follows Hari down the corridor.

HARI

Yeah, it's fine, yeah. It's just the missus ain't sleeping too good. You know.

DANNY

Why do I get the feeling you're not
a hundred percent on board?

HARI

I am. I'm going home, so Laila can
grab an early night, yeah.

Hari moves on but Danny pulls him back.

DANNY

You need me to make the hard
choices for you. Because I see
what's inside you. Jelly. The fact
is, if we'd not stuck together, AC-
12 would be charging the lot of us,
not just me. Worth bearing in mind,
when you've got that nice little
family to provide for. Love to
Laila.

Exit Danny back into the pub.

Hari is left extremely shaken.

CUT TO:

10:29:30 **INT. SECOND PUB. CONTINUOUS.**

Danny returns to the pub darkly. Kate -- in a
group of AFOs -- picks up her observation of
him, notes his tension.

Danny looks round at the woman he made eye
contact with -- RACHEL (similar age to Danny,
pleasant looking but mumsy rather than sexy).
She looks at him again and smiles. He smiles
back, but very shy. She sees his shyness and is
surprised by it, in a good way.

Danny decides to approach. It's all very shy and
charming and courteous from him, absolutely the
opposite of the Jack-the-Lad chat-up merchant.

DANNY

Hi.

RACHEL

Hi.

DANNY

Danny.

RACHEL

Rachel.

X

Music Ends
10:29:12

Music

10:29:06

DUR: 1'16".
Nightscreen/
ANW 1265/5.

They shake hands.

DANNY
Big night out?

RACHEL
Just a quiet one with workmates.
(Indicates AFOs etc)
Your workmates?

DANNY
Yeah.
(beat)
Would it be okay if I bought you
another drink?

RACHEL
Yes, that would be okay.

DANNY
(Of her near-empty glass)
Dry white wine?

RACHEL
(Of his guess)
Very good.

DANNY
Great.

Kate watches him with curiosity.

CUT TO: X
Music Ends
10:30:22

10:30:22 **EXT. RACHEL'S HOUSE. LATER THAT NIGHT.**

Danny walks Rachel to the front door of her flat, leading to the familiar pregnant pause on the doorstep.

RACHEL
This is me.

DANNY
It's really nice to meet you.

RACHEL
Nice to meet you too.

The pregnancy of the moment becomes more intense.

DANNY
Can I kiss you?

Rachel is taken with his shy, polite approach.
She smiles and nods. They kiss.

DANNY (CONT'D)

That was nice.

RACHEL

Very nice.

DANNY

Can I get your phone number?

RACHEL

(Pulling out her phone)
Sure. What's yours?

DANNY

It's 07700 922621.

RACHEL

Okay.
(Has texted as he gave his no)
Here's mine.

His phone sounds and the number comes up.

DANNY

Got it. Thank you. Night, Rachel.

RACHEL

Night.

She kisses him again.

CUT TO:

10:31:45 INT. SOUTH FERRY STATION. PISTOL RANGE. NEXT DAY.

Brimming with tension, Hari works on target practice.

Pull wide and we see Kate in next booth.

Kate does some target practice.

She waits for a natural pause in firing before picking the dialogue with Hari.

KATE

Listen, Hari, can I talk to you about something?

CUT TO:

10:32:08 INT. SOUTH FERRY STATION. GARAGE. MOMENTS LATER.

Music

10:31:19
DUR: 0'56".
Specially
composed by
Carly
Paradis.

Kate and Hari step out to be alone. She plays on looking stressed and edgy.

KATE

In the pub, I couldn't help noticing. You and Danny. Is he giving you a hard time?

HARI

When hasn't he? But that's just what he's like.

KATE

But you all stood by him after he killed a suspect.

Hari just absorbs that.

KATE (CONT'D)

Did it really happen the way you all said it did?

HARI

My advice to you is don't ask. I don't think you've got no idea what he's capable of. Not a clue.

Exit Hari, leaving Kate to reflect.

CUT TO:

10:32:35 INT. SOUTH FERRY STATION. GARAGE. MOMENTS LATER.

Kate calls Steve.

CUT TO:

10:32:44 INT. AC-12. DAY.

Steve answers his mobile.

STEVE

Kate.

CUT TO:

10:32:45 INT. SOUTH FERRY STATION. GARAGE. MOMENTS LATER.

KATE

Danny Waldron's Squad. If anyone's got a wobble it's Hari Baines.

CUT TO:

10:32:50 INT. AC-12. DAY.

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X
Music Ends
10:32:15

STEVE

Received.

Music

10:32:52
DUR: 1'24".
Specially
composed by
Carly
Paradis.

CUT TO:

10:32:56 **INT. AC-12. INTERVIEW ROOM. VIDEO OF EARLIER INTERVIEWS.**

On screen, a single CCTV shot, showing Hari with his reps in the interview room.

HARI (ON VIDEO)

The suspect turned his gun on us and we returned fire.

CUT TO:

10:33:00 **INT. AC-12. INTERVIEW ROOM. VIDEO OF EARLIER INTERVIEWS.**

On screen, a single CCTV wide shot, showing Hastings, Dot and Steve interviewing Rod with his reps.

ROD (ON VIDEO)

The suspect he discharged his weapon and we returned fire.

CUT TO:

10:33:05 **INT. AC-12. MEETING ROOM. MOMENTS LATER.**

Steve looks determined as he works on the case. He listens through headphones as he skips through videos of the AC-12 interviews with VC-54 (Hari) VC-52 (Rod), VC-53 Jackie and (with dates, times and interviewers information posted

Steve skips to Jackie's interview.

CUT TO:

10:33:08 **INT. AC-12. INTERVIEW ROOM. VIDEO OF EARLIER INTERVIEWS.**

A single CCTV wide shot of Jackie plus rep facing Hastings, Dot and Steve.

DOT (O.S)

Would it be easier for you to tell us who fired first?

JACKIE (ON VIDEO)

The suspect fired his pistol at us and we fired back at him.

Steve jumps to Hari's interview tape.

CUT TO:

10:33:22 **INT. AC-12. INTERVIEW ROOM. VIDEO OF EARLIER INTERVIEWS.**

On a single CCTV wide shot, Hari plus rep faces Hastings, Dot and Steve.

HASTINGS (ON VIDEO)
But you didn't, did you, Constable?

HARI (ON VIDEO)
No, sir, No ... the suspect had already taken fire to the head and he went down.

Zoomed CCTV of Hari. He looks very nervous.

HASTINGS (ON VIDEO)
So, what you hesitated, is that it...?

HARI (ON VIDEO)
No, sir, no, it just all felt like it happened in the same moment, you know, the suspect firing and then him being taken down...

STEVE (ON VIDEO)
Why was there a patch of gunshot residue from the suspect's firearm five metres away from his body?

Hari shifts very nervously.

HARI (ON VIDEO)
It must have been the suspect was moving from one position to the other as he fired.

HASTINGS (ON VIDEO)
"Must have"?

HARI (ON VIDEO)
I mean he was. He was moving when he fired.

Hari continues to look very nervous.

CUT TO:

10:34:02 **INT. AC-12. MEETING ROOM. CONTINUOUS.**

Steve freezes the video on Hari's very nervous expression.

Steve ponders deeply.

CUT TO:

10:34:09 INT. HARI BAINS'S HOUSE. LATER THAT DAY.

Steve and Dot face Hari seated round the kitchen table.

STEVE

We know it's not easy, being confined to desk duty.

DOT

Particularly if you're the only one who didn't open fire.

HARI

I didn't choke, if that's what you mean.

STEVE

No one said you choked.

HARI

AC-12, you're always looking for an angle, aren't you.

STEVE

We appreciate there's trust issues.

DOT

No one wants to seem like they're telling tales on their own.

STEVE

And no one wants to let a bent copper off the hook either.

Hari shifts uncomfortably.

STEVE (CONT'D)

We've read your record. You're an honest copper. This is bothering you, Harinderpal.

Hari corrects Steve.

HARI

Hari.

STEVE

It's bothering you, Hari. A lot.

X
Music Ends
10:34:16

HARI

(Long beats)

Look... I told Waldron to let the suspect go. We were in pursuit. But I mean, like the bloke was still going to carry out a hit with half the Force on his tail...

STEVE

What? You knew Waldron was out of control and you tried to deter him?

HARI

No. I never said Waldron he was out of control.

DOT

Well what are you saying?

Again, Hari shifts uncomfortably, not willing to open up. Tense beats.

STEVE

You followed Danny Waldron's script to the letter. Except for one moment. The little patch of gunshot residue that was nowhere near where the suspect's gun was found.

HARI

See what I mean. You act like every copper's bent till proven otherwise. But I'm clean.

DOT

Prove it. Tell us what really happened.

Hari looks ready to spill but needs another push.

STEVE

Why was there so much gunshot residue from the suspect's firearm on Waldron? What did he really do when he claimed he was securing it?

Hari looks overwhelmed, starts having a panic attack.

HARI

I can't do this. I'm sorry. I can't do this. There's... There's no way I'm testifying against Danny Waldron.

Music

10:35:30

DUR: 0'38".

Specially

composed by

Carly

Paradis.

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Hari has recovered his composure and looks immovable. Steve and Dot look bitterly frustrated.

CUT TO:

10:35:44 **EXT. HARI BAINS'S HOUSE. MOMENTS LATER.**

Steve and Dot return to Steve's car and drive away.

From a hidden vantage point, Danny watches, in running gear. Danny looks dangerously pissed off.

DOT (V.O)
Hari Bains is damned...

CUT TO:

10:36:05 **INT. AC-12. HASTINGS' OFFICE. NEXT DAY.**

Steve and Dot (standing) present their findings to Hastings (seated).

DOT (CONT'D)
...if he does, damned if he doesn't, poor bugger.

X
Music Ends
10:36:08

STEVE
We'll be able to compel him, I'm sure, sir -- if we can get to threshold, he'll go with the flow to save his own neck.

HASTINGS
We're a long way from threshold yet though.

GILL
(Into phone)
I've really got to go now. Talk later. Bye.

Steve and Dot turn at the interruption, to see Gill appear at the door, ending a call on her mobile. Hastings stands.

HASTINGS
(Stands, brave face)
Gill.

GILL
Sorry.

Gill shuts the door and launches in.

GILL (CONT'D)

The Police Federation are pushing back against Danny Waldron's treatment. I got an email from their lawyer that was three pages long. They want him operational again and his firearms permit reinstated unless you can show there's substantive suspicion of crime and/or misconduct and/or Endangerment to Public Trust.

STEVE

We've got them all.

GILL

You don't have Endangerment of Public Trust as Operation Damson remains unreported in the press as per a legal Suppression Order; so what have you actually got regarding the crime and/or misconduct?

STEVE

There's a strong suspicion Danny Waldron was adjacent to the suspect when the suspect's firearm went off and that Waldron moved the firearm before forensics got to the scene.

GILL

I've listened to the tape. You all did your best but Waldron deals plausibly with all your areas of inquiry. And his team's statements back him up.

DOT

We interviewed one of this team, PC Harinderpal Bains, who we strongly suspect is detachable from Waldron's version of events.

GILL

Is he on the record?

STEVE

No, ma'am, but...

GILL

I'm a civilian. It's Gill or Miss Biggeloe. So he's not on the record.

HASTINGS

No. But we have an officer
undercover probing for weaknesses
in the team's statements.

GILL

Has she found any?

HASTINGS

Not yet, but she's only just
started.

GILL

So she hasn't.

HASTINGS

Look. I've seen enough bent coppers
in my time to know when one of them
is hiding something.

GILL

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

HASTINGS

Yes. Well we'd all be severely
embarrassed if Daniel Waldron
manages to pull something like this
off again. We are protecting the
public and sometimes that means we
have to protect them from our own
officers.

GILL

Legally this case is weak and
juries don't convict police
officers for killing suspects. I've
got no option but to recommend that
Waldron and his team return to
active duty and their firearms
permits are reinstated.

Exit Gill.

Hastings, Steve and Dot are frustrated.

STEVE

What? She running our
investigations now?

Hastings glares at Steve.

Music

10:38:12

DUR: 2'56".

Specially

composed by

Carly

Paradis.

|

CUT TO: |

10:38:17 INT. SOUTH FERRY STATION. ARMOURY. A FEW DAYS LATER. |

With a sense of urgency, a team of AFOs sign for their weapons and ammunition -- Danny, Jackie, Hari and Kate. McAndrew briefs them. |

MCANDREW
(briefing team)
Search of premises Class A drugs.
Residents are known to be in
possession. Have access to
firearms. |

Danny moves near Kate and they load their guns together. |

DANNY
Good to be back. |

Danny snaps the magazine into place. He's already back in the zone. |

CUT TO: |

10:38:29 EXT. TOWER BLOCK. LATER THAT DAY. |

Two Unmarked Black Vans pull onto the estate. |

Danny, Kate, Hari, Rod and Jackie hurry across to the tower block. |

Danny holds his arm up signalling them to stop. |

An officer carrying an enforcer smashes the door in. |

Danny is the first one through the door. |

DANNY
Armed Police! |

CUT TO: |

10:38:52 INT. FIRST DRUG HOUSE. CONTINUOUS. |

Guns up. They begin moving through the premises. There are signs of drug use, generalised refuse and decay, but no residents visible. |

Danny reaches the bottom of a staircase. |

DANNY
Armed Police! |

He looks back.

DANNY (CONT'D)

Jacks, you, Rod and Hari secure these rooms. Kate, with me.

Jackie, Rod and Hari move into rooms.

Kate is beside Danny.

DANNY (CONT'D)

Go. Go.

Danny creeps on. On Kate: a real sense of fear building: hyperventilating. Then she follows Danny up the stairs.

Hari secures one of the doors on the ground floor.

CUT TO:

10:39:10 **INT. FIRST DRUG HOUSE. FLAT. CONTINUOUS.**

Danny and Kate have reached the top of the steps. Danny approaches a door.

DANNY

Armed Police!

Silence.

Danny shows Kate the count on his fingers, 3, 2, 1, then he kicks the door in.

DANNY (CONT'D)

Armed Police.

Danny enters first, followed by Kate. They both have their guns up and pointed forwards.

DANNY (CONT'D)

Armed Police.

They move down the hallway and into a bedroom.

There appears to be no one in the room.

Danny kicks back the bedding. Still no sign of anyone.

DANNY (CONT'D)

All clear. Check the landing.

Kate steps out onto the landing. Danny searches

the room quickly. He looks through drawers --
under some cash he finds an illegal pistol. He
gazes at the cash and gun thoughtfully.

DANNY (CONT'D)
Kate, check in with the others.

While Kate works her radio --

KATE (INTO RADIO)
Victor Charlie Five Five.

ROD (OUT OF RADIO)
Five Two.

-- unseen by her, Danny lifts the gun out of the
drawer.

KATE (INTO RADIO)
Status?

ROD (OUT OF RADIO)
Still checking.

Danny slips it inside his jacket. He lifts his
gun up and heads out to join Kate on the
landing.

DANNY
(to Kate)
Move. Move.

Danny comes out of the room and moves across to
the next door.

Danny listens at the door -- silence.

DANNY (CONT'D)
Armed Police!

No answer. Danny knocks the door in.

CUT TO:

10:40:26 **INT. FIRST DRUG HOUSE. BEDROOM 2. CONTINUOUS.**

Danny and Kate enter the room. They survey the
scene, a tip like the others.

They move from room to room.

Suddenly there's movement, behind a garden chair
covered with a sleeping bag.

Kate raises her gun and is about to shoot.

DANNY

No!

Danny pushes Kate's gun arm off aim as from under the covers a grubby child reveals himself.

Kate shakes with fear and anguish at what she nearly did.

DANNY (CONT'D)

Check your safety... Stand down.

Kate is clearly shaken.

DANNY (INTO RADIO)

Get the search team in here. And we need an ambulance and social services.

HARI (OUT OF RADIO)

Yes, Skipper.

Danny and Kate looking at the kid.

DANNY

It's all right. No one's going to hurt you. Good boy.

Danny approaches the kid.

Kate clearly anguished at her near-miss.

DANNY (CONT'D)

(to kid)
How old are you, eh?

CUT TO:

10:41:03 **EXT. TOWER BLOCK. MOMENTS LATER.**

Moving back onto the walkway in anguish, Kate pulls out her phone and makes a call from a secluded spot.

X
Music Ends
10:41:08

KATE

(Into phone.)
Hi, it's me...
(Listens.)
Yeah, fine, just I'll be busy later and wanted to get him before he went to bed... Thanks.
(Listens, brightens.)
Hi, sweetheart. Have you had a nice day?
(Listens.)
Have you? Aw, that's lovely.

Danny steps out of the tower block. Stares at Kate. Danny makes a decision, turns, exits.

CUT TO:

10:41:39 **INT. SOUTH FERRY STATION. ARMOURY. LATER THAT DAY.**

Rod, Jackie and Hari return their guns and ammunition. When they've finished, exit Rod, Jackie and Hari.

Danny and Kate at the armourers sign their guns in. Each weapon is checked and signed for by the armourers. All ammunition is checked, counted and signed for. We see all the detail of this.

Danny lingers so he can intercept Kate as she's last to finish.

DANNY

Kate?

He crosses to Kate.

DANNY (CONT'D)

There's no easy way to say this.
This isn't going to work.

KATE

Look. Nobody feels worse about what happened, what nearly happened, than I do.

DANNY

I decide who's right for my team, no one else, who can cut it and who can't. It's nothing personal. You're just not up to the job.

KATE

I messed up but I'll learn. I don't give in, Skipper.

DANNY

Neither do I. Best you put in for a transfer, save me having to turn nasty.

Exit Danny. Kate is left very concerned.

CUT TO:

10:42:36 **INT. SOUTH FERRY STATION. SQUAD ROOM. LATER THAT DAY.**

Music

10:42:28
DUR: 0'42".
Specially
composed by
Carly
Paradis.

|
|
|
|

Kate works at a computer. She watches Rod go to make himself a cup of tea. Jackie goes to join him. He blanks her, and walks off. Jackie looks momentarily dismayed, then acts normally again.

Out on Kate.

CUT TO:

10:42:53 **EXT. SOUTH FERRY STATION. GARAGE. MOMENTS LATER.**

Rod smokes a cigarette, looking troubled. Kate comes out.

KATE

Sorry.

ROD

Don't be. It's a free country.

Kate takes out a cigarette. Rod hands her a lighter.

ROD (CONT'D)

Here you are.

KATE

(hands back the lighter)
There you go.

X
Music Ends
10:43:10

They both take drags on their cigarettes.

KATE (CONT'D)

Have you worked with Jackie long?

ROD

Couple of years, on and off.

KATE

And Danny?

ROD

Bit less.

KATE

I don't get the impression there's much love lost.

ROD

Sorry, Kate, sorry listen. I'm just not feeling very sociable right now.

KATE

Yeah. No worries.

Jackie comes out.

KATE (CONT'D)
(to Jackie)
All right.

Jackie nods. Instant tension. She eyes Kate.

KATE (CONT'D)
Right. I better get in.

Kate stubs out her cigarette and heads back inside.

Jackie crosses to Rod.

JACKIE
Look. I'm sorry.

Music
10:43:47
DUR: 0'32".
Specially
composed by
Carly
Paradis.

10:43:50 INT./EXT. SOUTH FERRY. GARAGE. MOMENTS LATER.

Kate goes back into the garage, but pauses to sneak a look back. She sees Jackie whisper some conciliatory words to Rod.

JACKIE
What else can I say to you?

ROD
What else can you say! How do you think I feel right now?

JACKIE
Just ignore him.

ROD
Ignore him. Are you taking the piss?

Rod heads back inside leaving Jackie looking upset too. Kate looks very curious.

CUT TO:

10:44:09 INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.

A courier delivers a package to Steve.

STEVE
(To courier)
Thanks.

Exit courier.

STEVE (CONT'D)

Finally.

As Steve goes back to his desk.

Dot observes, and decides to poke his nose in.

DOT

Is that the file on the suspect
shot by Waldron?

STEVE

Yeah.

Steve opens the package. It's the police file on
Ronan Murphy, with a mug-shot clipped to the
front.

Steve opens the file. Something alarms him
immediately.

DOT

What?

Steve shows Dot the file. On virtually every
page dense black bars block out words, phrases
and even whole paragraphs. Dot shares Steve's
alarm and frustration.

STEVE

We need an unredacted file.

DOT

(Heading back to his desk.)
Leave it to me. I'll crack some
heads together.

Steve looks once again at the photo of Ronan
Murphy, and reflects.

CUT TO:

10:44:49 **EXT. DANNY'S FLAT. THAT EVENING.**

Danny jogs home. Steve gets out of his car,
revealing his presence to Danny.

DANNY

You shouldn't be here.

STEVE

That only applies if we're
investigating you. You're off the
hook.

|
|
|
X
Music Ends
10:44:19

Music
10:44:26
DUR: 0'52".
Specially
composed by
Carly
Paradis.

DANNY
What do you want?

STEVE
You didn't know the suspect?

DANNY
No.

STEVE
Not heard a rumour about him, heard
the name?

DANNY
You need to caution me before you
can ask that.

STEVE
Like this is on the record. I just
want to know the truth.

Danny's had enough. He heads inside.

STEVE (CONT'D)
The file on Ronan Murphy... the
suspect's name. Large sections were
redacted.

Danny reacts with unease -- and a beat of
curiosity.

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

DANNY
Do you run, Steve?

STEVE
I don't have to. No one's chasing
me.

DANNY
I do. Miles, some nights, tens of
miles. It gets so every part of me
hurts. But the one thing I know is,
you keep going through the pain,
because if you stop, it's gonna
hurt a whole lot more to get
started again. When this is all
done, Steve, I'll suffer for my
actions. I'm under no illusions of
a happy ending. But I ain't gonna
stop.

|
|
|
|
|
X
Music Ends
10:45:18

Music
10:46:09
DUR: 0'45".
Specially
composed by
Carly
Paradis.

|

Steve has no idea what to make of what Danny's just said. Danny takes out his keys and heads for his front door.

STEVE

Danny. One thing we both know -- easiest way to get away with killing someone -- be a police officer.

Danny pauses as Steve heads back to his car.

Doorbell rings.

CUT TO: X
Music Ends
10:46:54

10:46:50 **INT. HARI BAINS'S HOUSE. THAT NIGHT.**

Laila and Hari watch TV. Laila is half asleep. Hari goes to answer it.

Music
10:46:50
DUR: 0'04".
Spanish Bull
/ ANW
1158/11.

CUT TO: X

10:46:54 **EXT. HARI BAINS'S HOUSE. CONTINUOUS.**

Hari opens the door. There's no one there. Then he sees a package on the doorstep, a small jiffy bag. He looks up and down the street but there's no sign of anyone. He looks worried.

Music
10:46:56
DUR: 1'37".
Specially
composed by
Carly
Paradis.

CUT TO: |

10:47:10 **INT. HARI BAINS'S HOUSE. GARAGE. MOMENTS LATER.**

Alone in the garage, Hari breaks open the jiffy bag. Inside is a mobile phone. He looks even more worried.

The phone is on. An icon indicates there's a text message in the inbox. Hari opens text messages. The single message reads:

It's time.

Hari looks anguished.

CUT TO: |

10:47:46 **EXT. HARI BAINS'S HOUSE. MOMENTS LATER.**

Hari steps out of the front door.

Watching, Danny tenses. He unzips his top to reveal the gun he stole from the drug house.

Laila steps out to kiss Hari goodbye, holding their child.

HARI

(to Laila)

See you.

(to their child)

Come on. Do you want to have a go with the light?

Hari holds the child aloft. Takes out his car keys.

HARI (CONT'D)

Press the button. Press the button for Daddy.

Danny watches, looks touched, closes his top, and strides away.

HARI (CONT'D)

Won't be long before your driving yourself. Will it.

Laila laughs. Hari hands back the child.

LAILA

It'll be a few years yet. Have a good day.

HARI

See you.

LAILA

See you later.

And she heads inside.

Just as Hari gets in his car, he glimpses Danny who breaks into a jog and then vanishes round a corner. Hari looks shit scared. He gets into the car.

CUT TO:

10:48:22 **INT. SOUTH FERRY. GARAGE. LATER THAT DAY.**

McAndrew is talking with a colleague.

She sees Hari wander by.

MCANDREW

Hari.

COLLEAGUE

Ma'am.

The colleague exits.

MCANDREW
Are you all right, Hari?

HARI
Yes I'm fine, thanks, guv.

MCANDREW
I'm concerned about the
interpersonal dynamics on the unit.
So I'm going to disband Danny's
squad.

HARI
What did Danny have to say about
that?

MCANDREW
He won't be the problem. The
problem will be getting AFOs to
work with him.

HARI
I know he's not the easiest skipper
but he's good at his job. I'm
learning loads from him. So I'd
rather keep at it.

MCANDREW
Seriously?

HARI
Yes. If you move us on now, ma'am,
then it looks like we messed up,
don't it. And we didn't.

McAndrew nods, given food for thought. Hari
exits. McAndrew reflects.

Music
10:49:05
DUR: 0'45".
Specially
composed by
Carly
Paradis.

10:49:12 **EXT. GRAVEYARD. NEXT DAY.**

In a bleak graveyard, a funeral takes place,
with only a handful of mourners.

The plaque on the coffin reads RONAN MURPHY with
dates.

MINISTER
Man that is born of a woman hath
but a short time to live,

CUT TO:

10:49:17 **EXT. VANTAGE POINT. CONTINUOUS.**

From a distance, on a high vantage point, Danny watches. He raises binoculars to his eyes.

MINISTER (CONT'D)
...and is full of misery. He cometh
up, and is cut down, like a flower;

CUT TO:

10:49:28 **EXT. GRAVEYARD. CONTINUOUS.**

DANNY'S POV: Scanning the handful of mourners (all pretty seedy), his gaze settles on a seedy, dishevelled man in his 60s/70s.

MINISTER (CONT'D)
He fleeth as it were a shadow, and
never continueth in one stay. Let
us pray.

CUT TO:

10:49:32 **EXT. VANTAGE POINT. CONTINUOUS.**

Danny lowers the binoculars, revealing the same intense look he showed on first seeing the photo of Ronan Murphy.

CUT TO:

10:49:36 **INT. LINUS MURPHY'S HOME. THAT NIGHT.**

The seedy old man (Linus Murphy) lives alone in a rundown little terrace, with only a small dog for company.

LINUS
Here you are girl. Come on, there's
a good dog.

He lays down the dog's food bowl while his own dinner turns in the microwave. The dog devours the food, in its own world.

The microwave pings. Linus opens the door, takes out the meal, turns --

-- and faces Danny, levelling at him the gun he stole from the First Drug House. Danny wears a white forensic suit and gloves over running gear. He is carrying a rucksack.

Linus drops the meal.

X
Music Ends
10:49:50

DANNY
Don't remember me?

Linus glares at Danny blankly.

LINUS
No.

DANNY
No? Nor did the man that you
buried.

Linus doesn't quite know how to answer, just shows an enormous sense of dread. The dog begins barking at Danny. Danny pushes the dog's head down (not to hurt it, just to dominate it physically).

DANNY (CONT'D)
Get down.

The dog whimpers and behaves submissively thereafter.

Danny pulls a bare wooden chair from the kitchen table and sets it in the middle of the room.

DANNY (CONT'D)
Sit.

Linus is too scared to move.

DANNY (CONT'D)
Every time you don't do what I say,
it gets worse. You'll sit, all
right, but first... you'll take off
all your clothes.

Danny glares at Linus in a way that makes Linus look enormously fearful.

CUT TO:

10:50:57 **INT. LINUS MURPHY' HOME. MOMENTS LATER.**

Naked, Linus sits in the bare wooden chair, his wrists and ankles bound to the frame.

DANNY
I never knew his name. Not really.
We did have a name for him, though.

The name they had brings up painful memories for Danny. He has to swallow them.

Music
10:50:31
DUR: 2'30".
Specially
composed by
Carly
Paradis.

DANNY (CONT'D)

So many years, I wondered what I'd do if I ever saw him again. And then I did, in a photo, in a briefing room. And I was being sent to meet him with a gun.

Danny takes a few beats to control his emotions. He shows Linus the gun.

DANNY (CONT'D)

Before you ask, this isn't the one. Illegal, untraceable. No problem with using it on you.

Linus just looks frightened.

DANNY (CONT'D)

So, who was he to you?

LINUS

Nephew.

DANNY

I never knew that there was a family connection. We had a name for you too. Do you want to know what it was?

Linus just looks terrified.

Danny starts trembling. Starts crying.

DANNY (CONT'D)

(Breaking down.)
Do you want to know what it was?

Danny can't contain himself any longer, kicks Linus hard in the chest, throwing the chair over.

Linus cries out, writhing in pain on the floor.

Danny leans in over Linus's face.

DANNY (CONT'D)

The only thing with Ronan it was over too fast. But I've got you to make up for that.

CUT TO:

10:52:58 **INT. DANNY'S FLAT. BATHROOM. EARLY NEXT MORNING.**

Danny showers, scrubbing hard, but from his expression there are some internal things that

X
Music Ends
10:53:01

won't wash away.

CUT TO:

10:53:09 **INT. DANNY'S FLAT. KITCHEN/BREAKFAST ROOM.**
MOMENTS LATER.

Danny studies a sheet of notepaper. It's got a couple of bloodstains on it. On it is a list of names:

RONAN MURPHY
LINUS MURPHY
DALE ROACH
PATRICK FAIRBANK
(plus 14 other names)

Seeing the names, Danny is deeply haunted. It takes a few beats to regain control. He slips the note into an envelope and then hesitates. He addresses the front of the envelope: DS STEVE ARNOTT. Then he looks riven with conflicts.

A little whimper attracts his attention, and he turns to look down at Linus's dog, sitting to beg for a treat. Danny gives it a morsel of his toast.

His mobile vibrates -- a text message -- caller ID "RACHEL".

Danny opens the text. It's a selfie of Rachel, smiling, holding up a glass of wine, underneath is the message:

Hi, Danny. Same again soon? Rachel x

Danny gazes at the photo and message. He smiles, but the smile soon fades, turning to terrible bitterness.

He deletes the message, anguished.

His landline rings. He answers it immediately.

DANNY
(Into phone)
Sergeant Waldron.
(Listens)

CUT TO:

10:54:45 **EXT. SOUTH FERRY STATION. ROAD. LATER THAT DAY.**

A convoy of vans speeds out of the station on a blue light and hits city streets.

Music

10:53:34
DUR: 1'17".
Specially
composed by
Carly
Paradis.

X
Music Ends
10:54:51

Music

10:54:45
DUR: 2'05".
Specially
composed by
Carly
Paradis.

CUT TO:

10:54:54 **INT. BACK-UP VAN. CONTINUOUS.**

In the back of a van ride Kate, Danny, Rod, Jackie and Hari in the front. They are completely silent. The tension is palpable. Just the sound of the Police Radio in the background.

MCANDREW (OUT OF RADIO)
Four Zero, radio check.

AFO (OUT OF RADIO)
Seven Zero, radio check.

MCANDREW (OUT OF RADIO)
All units, intel reports no egress from the premises this morning. Residents are believed to be in situ and should be considered armed and dangerous till proved otherwise. Five zero have been briefed and will enter and secure premises. Other units are to standby and await orders. Four one.

Danny gazes first at Rod then at Jackie. They look away edgily.

Danny throws a look to Hari. Hari is in his own world.

Danny throws a look to Kate, disapproval, doesn't rate her. Kate looks tense.

AFO (OUT OF RADIO)
Six Zero, received

CUT TO:

10:55:14 **EXT. SECOND DRUG HOUSE (ABBOTT'S LANE). MOMENTS LATER.**

The side-door of the van gets thrown open and Danny, Kate, Rod, Jackie and Hari hop out, all in silence.

They grab their weapons from the back of the Van and Danny leads them towards the target house.

Kate, Hari, Rod and Jackie fall in behind Danny.

AS they near the gate Danny stops the team and this signals to a break-in team (two officers, plus enforcer ((battering ram)) to move forward.

First they cut the heavy chain on the gate.

Then move forward to the front door. Danny at the front.

Move forward the AFO with the enforcer gets ready.

Danny counts from three on his fingers, and then they break in the front door with the enforcer.

DANNY
ARMED POLICE!

Danny runs in, he turns right.

DANNY (CONT'D)
ARMED POLICE!

Hari turns left.

CUT TO:

10:56:01 **INT. SECOND DRUG HOUSE. DOWNSTAIRS CONTINUOUS.**

Hari gun pointing forward enters a room.

ROD
Armed Police.

See his POV through the sight down the barrel of the gun.

A table loaded with drug paraphernalia.

JACKIE
Armed Police

Danny runs into a cannabis hothouse.

DANNY
Nobody move. Armed Police.

Suddenly there's movement -- a couple of figures bolting from another room towards the back.

ROD
Armed police!

JACKIE
Armed Police!

The figures stop -- a man and a woman, hands above their heads, moving slowly -- both

twenties, both unkempt, in nightwear.

ROD

Show me your hands. Turn around.
Hands behind your back. Walk to me.

The man backs up. Rod grabs him.

ROD (CONT'D)

Keep coming. Move.

And Rod drags him away to be handcuffed.

The Woman steps out.

JACKIE

Turn around. Hands behind your
back. Behind your back. To me.

Jackie handcuffs the woman.

ROD (O.S)

Move. Move.

Rod and Jackie complete the cuffing. Danny
appears at the bottom of the stairs.

DANNY

Who else is in the house?

RESIDENT

No one.

Danny throws a look up the stairs.

DANNY

We're going up.
(To Kate.)
Call it in, Channel 1.

KATE (INTO RADIO)

Victor Charlie Five Five on 1.

MCANDREW (OUT OF RADIO)

Victor Charlie Four One, go ahead,
Five Five.

KATE

(Into radio.)
Two suspects in custody. Continuing
the search.

DANNY

Hari, Rod, Jack's, go up. Kate,
stay put.

KATE
(To Residents)
Who else is up there?

RESIDENT
No one! I told you!

KATE (INTO RADIO)
Shot fired, Five Five. No further
information. Shot fired!

MCANDREW (OUT OF RADIO)
Victor Charlie Four One. What's
going on?

KATE
Shit!

Kate charges to the top of the stairs.

MCANDREW (OUT OF RADIO)
Five Five, report... Any call sign,
request urgent sit rep on shot
fired...

Kate draws her firearm and enters the room.

CUT TO:

10:57:56 **INT. SECOND DRUG HOUSE. CONTINUOUS.**

Kate's reaction.

Danny lies on the ground, blood spurting in
bright red pulses from a submandibular gunshot
wound. Danny puts his hand to his throat to stop
the bleeding but it sprays between his fingers.
Meanwhile the others are frozen -- Rod anguished
murmuring "Shit, shit", Jackie confused and Hari
paralysed with horror.

KATE (INTO RADIO)
Victor Charlie Five Five, status
zero, officer seriously wounded.

Kate drops to her knees and presses her
compression pack to Danny's throat to try and
stem the haemorrhage. Danny groans weakly and
his eyes roll.

KATE (CONT'D)
(To Rod, Hari, Jackie)
What happened?

They all just look ashen and shaken, unable to
answer.

Blood keeps leaking out everywhere from Danny's neck, but he makes gurgling and groaning sounds.

MCANDREW (OUT OF RADIO)
We understand we have a status zero on one of our officers.

KATE
Stay with me, Danny, stay with me.

Danny tries to say something. Kate leans in close. Danny's lips move weakly, we can't hear what he says, but Kate's ear is right against his mouth.

MCANDREW (OUT OF RADIO)
Urgent medical attention required,

ROD
What's he saying? What's he saying?

MCANDREW (OUT OF RADIO)
We have an officer down.

Danny stops trying to talk.

Danny falls silent, his eyes go blank.

KATE
Stay with me, Danny... Danny.

10:58:29

CUT TO BLACK: X

(credits - single cards)

Music Ends
10:58:59

10:58:29 CAST IN ORDER OF APPEARANCE

Cont'd over
credits

Danny	DANIEL MAYS
Rod	WILL MELLOR
Reynolds	SHAUN PARKES
McAndrew	LISA PALFREY
Hari	ARSHER ALI

-- --

Jackie	LEANNE BEST
Ronan	SHANE GATELY
Hastings	ADRIAN DUNBAR
Arnott	MARTIN COMPSTON
Cottan	CRAIG PARKINSON

-- --

Marley	NATASHA GORDON
Fleming	VICKY McCLURE
Sam	AIYSHA HART
Rachel	REBECCA O'MARA
Gill	POLLY WALKER
--	--
Laila	KIRAN LANDA
Minister	RICHARD CROXFORD
Linus	LOUIS ROLSTON
Resident	JAMES MURPHY
--	--
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	MICHELE VINEY
Script Supervisor	LOUISE GAFFNEY-FARRELL
Production Supervisor	KATRINA McBRIARTY
Asst Production Co-ordinator	LUCY McCUTCHEON
Post Production Supervisor	BEEWAN ATHWAL
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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
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Grip	RICHARD EGAN
Gaffer	CARLO McDONNELL
Best Boy	DAVY SHERWIN
Lighting	GASTON CURRIE
	MARTIN CATTIGAN
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Standby Art Director	NIGEL POLLOCK
Graphics	ADAM BROWN
Set Decorator	LYNN WILSON
Production Buyer	CAT BRANNIGAN
Standby Carpenter	GARY STEWART
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Standby Rigger	TERRY RAFFERTY
Props Master	DAVEY CARSON
Props	JOSEPH DUFFY
	IVAN NESBITT
	PAT McKANE

Sound Maintenance	GRAEME LIVINGSTONE
Stunt Coordinator	SIMON KERR
	JEFF HEWITT-DAVIS
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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
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Dubbing Mixer	PAUL MAYNES
Dialogue Editor	IAN WILKINSON
Sound Effects Editor	PIETRO DELMASSO
Colourist	JET OMOSEBI
Online Editor	JONATHAN FETHERSTON
Northern Ireland Casting	GEORGIA SIMPSON
Associate Producer	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
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Executive Producer for BBC	STEPHEN WRIGHT
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Executive Producers	SIMON HEATH
	JED MERCURIO

