

Line of Duty
Series 3 - Ep 3

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

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09:59:30 VT CLOCK (30 secs)

World Productions
Line of Duty
Series 3
Episode 3
Dur: 58'42"
Prog no. DRIC 143F/01

09:59:57 CUT TO BLACK

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

Danny with binoculars. Sees Linus.

DANNY (V.O)
So many years, I wondered what I'd
do if I ever saw him again.

With Linus.

DANNY
And then I did.

Danny sees photo of Ronan Murphy.

DANNY (V.O)
In a photo, in a briefing room. And
I was being sent to meet him with a
gun.

Danny shoots Ronan Murphy.

10:00:12 CUT TO BLACK:

10:00:12 SUPER CAPTION: **MARTIN COMPSTON VICKY McCLURE**

CUT TO:

Outside Danny's Flat with Steve.

DANNY
When this is all done, Steve, I'll
suffer for my actions. I'm under no
illusions of a happy ending.

Gun shot. BANG.

Kate rushes upstairs.

KATE
Shot fired!

Music

10:00:00
DUR: 2'04".
Specially
composed by
Carly
Paradis.

Kate leaning over Danny who's trying to say something.

ROD
What's he saying?

Later in the mess.

ROD
He whispered something to you. What did he say?

KATE
I'm not sure what he meant.

10:00:25 CUT TO BLACK:

10:00:25 SUPER CAPTION: **ADRIAN DUNBAR CRAIG PARKINSON**

CUT TO:

See Lindsay Denton in a prison cell as she prepares to go to court.

STEVE (V.O)
My job is to find any and all evidence.

DEFENCE COUNSEL
And what was found in the case?

LINDSAY
A large number of banknotes.

DEFENCE COUNSEL (O.S)
How did Detective Sergeant Arnott react?

LINDSAY
He didn't bat an eye.

10:00:37 CUT TO BLACK:

10:00:37 SUPER CAPTION: **AND KEELEY HAWES**

CUT TO:

Cottan discovers a gun and an envelope addressed to Steve Arnott at Danny's House.

STEVE (V.O)
I don't think we should close the investigation into Danny Waldron's background. I'd like to keep digging.

Cottan pockets the list of names addressed to Steve.

10:00:45 CUT TO BLACK:

10:00:45 SUPER CAPTION: **LINE OF DUTY**

CUT TO:

At Linus's House.

STEVE

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

DOT

Cutting his head off, can't have helped.

10:00:52 CUT TO BLACK:

10:00:53 SUPER CAPTION: **POLLY WALKER ARSHER ALI**

CUT TO:

Steve calls up an image of Danny Waldron.

STEVE

This photograph shows Danny Waldron as a teenager.

Steve blows up a section of the photo, a coach, dressed in a tracksuit.

STEVE

This man's a young Ronan Murphy, the suspect shot by Danny Waldron during Operation Damson.

HASTINGS

What? They knew each other?

A photo of a young Linus Murphy.

STEVE

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

10:01:08 CUT TO BLACK:

10:01:08 SUPER CAPTION: **LEANNE BEST JONAS ARMSTRONG**

CUT TO:

In Denton's Cell she prepares for court.

LINDSAY

No prior information of the
operation to move Tommy Hunter.

Cottan burns the list. Tommy Hunter's name is
crossed out.

LINDSAY (V.O)

I had no prior knowledge. No prior
knowledge at all.

10:01:18

CUT TO BLACK:

10:01:19

SUPER CAPTION: **SHAUN PARKES** **MAYA SONDHI**

CUT TO:

Rod with Hari.

ROD

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.

South Ferry Briefing Room.

REYNOLDS

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

Insert Rod Kennedy hanging. Then return to
briefing room.

REYNOLDS

Rod's body was found hanged at an
industrial unit.

Jackie rushes out.

10:01:37

CUT TO BLACK:

10:01:38

SUP CAPTION: **WRITTEN AND CREATED BY JED MERCURIO**

CUT TO:

Jackie at Hari's house. It's late.

JACKIE

We need to talk.

10:01:46

CUT TO BLACK:

10:01:46 SUPER CAPTION: **PRODUCED BY PETER NORRIS**

CUT TO:

AC-12 Interview room.

HASTINGS

You are now declaring that PC Rod
Kennedy killed Sergeant Daniel
Waldron?

JACKIE

Yes, sir.

HARI

Rod killed Danny.

10:01:57

CUT TO BLACK:

10:01:57 SUPER CAPTION: **DIRECTED BY MICHAEL KEILLOR**

CUT TO:

10:01:59 **EXT. RIVERSIDE. NEXT DAY.**

Jackie cycles along a towpath.

A distance away, Kate tracks her movements.

Jackie comes to a halt and waits.

Kate watches.

After a few beats, Hari appears.

Kate reacts with curiosity. She observes through
a pair of binoculars.

JACKIE

Look. I'm sorry about this. It's
just that... I've got no one else
to talk to right now.

HARI

It's fine.

JACKIE

Look mate. I don't think I can keep
going into the station. All the
stuff that's going on behind our
backs. All the stuff that's going
on to our faces.

On Hari.

X
Music Ends
10:02:04
Music
10:01:56
DUR: 0'27".
Specially
composed by
Carly
Paradis.

X
Music Ends
10:02:23

HARI

Yeah, well Rod was a good bloke,
weren't he? People can't get their
heads 'round it.

JACKIE

Yeah. I can see why.

Through binoculars Kate observes.

HARI

Look Jackie don't do this to
yourself. My hands were on that
gun and I felt Rod force the
trigger. He killed Danny. You know
it was right to stick together. You
know when he was here but now he's
gone... We've got to move on.

Jackie looks very upset.

HARI (CONT'D)

Ah, come here.

Hari gives Jackie a hug; with his face hidden
from Jackie, a very troubled expression is
suddenly revealed -- a man who's lying, a man's
desperate to cover the truth. And Kate sees it.

Kate picks up her mobile and makes a call.

CUT TO:

10:03:27 **INT. AC-12. HASTINGS' OFFICE. MOMENTS LATER.**

Hastings' internal phone rings. He answers it.

HASTINGS

(Into phone)
Superintendent Hastings.

KATE (O.S)

(Into handset)
Hi. Sorry to bother you, sir.

CUT TO:

10:03:31 **INT. KATE'S CAR. CONTINUOUS.**

As before.

KATE

(Into handset)
I just followed Jackie Brickford to
a meeting. With Hari Bains.

CUT TO:

10:03:34 INT. AC-12. HASTINGS' OFFICE. MOMENTS LATER.

Hastings ponders.

KATE (O.S)
(via handset)
He seems pretty bloody shifty to me.

CUT TO:

10:03:36 INT. AC-12. OPEN-PLAN OFFICE. MOMENTS LATER.

Hastings wanders out of his office and walks past Dot's desk.

HASTINGS
Dot. Just so you know, I've authorised Kate to adopt direct surveillance on Hari Bains.

DOT
Nice one, gaffer.

HASTINGS
Yeah. And I want Steve in on it too.

DOT
Absolutely.

Hastings moves on to Steve's desk, observed by Dot.

HASTINGS
Steve... Get yourself over to South Ferry when Hari Bains comes on shift. Be visible.

STEVE
Sir.

Dot looks ashen.

Music
10:04:02
DUR: 0'30".
Specially composed by Carly Paradis.

CUT TO:

10:04:08 INT. SOUTH FERRY STATION. SQUAD ROOM. CONTINUOUS.

Hari's phone beeps for the text. Nervously he glances at the message:

Sit tight. Act normal.

|
|
|
|
|
|

Hari looks deeply concerned

Hari sees Steve enter and immediately tension racks up. He watches Steve tap on the door of McAndrew's office.

MCANDREW

Come in.

Steve steps in to McAndrew's office.

STEVE

Inspector McAndrew. DS Arnott, AC-12.

MCANDREW

What do you want?

Steve shuts the door. In doing so, he makes a point of looking out towards Hari's desk. Steve turns back to McAndrew, opening his pocket-book.

STEVE

In an interview you gave at AC-12, you informed us that Hari Bains had a good working relationship with Danny Waldron...

MCANDREW

Uh. Yeah. So?

STEVE

Hari never made any complaints about Danny?

MCANDREW

If anything, the opposite.

STEVE

How so, ma'am?

MCANDREW

I was due to rotate Hari from Danny's squad but Hari said that he respected Danny's professionalism and wanted to ride on more jobs with him.

STEVE

Really. When did he say this?

Steve looks out towards Hari. Who looks away.

MCANDREW

A couple of days before the Abbott's Lane op.

|
|
|
|
|
|
X
Music Ends
10:04:32

STEVE

You mean a couple of days before
the op that got Danny killed?

MCANDREW

I was all set to disband Danny's
team after the shooting of Ronan
Murphy. And there is no way you're
gonna pin some blame on me just
because you're struggling to find a
scapegoat.

STEVE

Thank you, ma'am. You've been very
helpful.

Steve exits. McAndrew looks very worried.

And so does Hari. Exits.

Music
10:05:21
DUR: 1'15".
Specially
composed by
Carly
Paradis.

CUT TO:

10:05:29 **EXT. STREET CORNER. MOMENTS LATER.**

Hari pulls up by a pay-phone.

We see from Kate's POV looking through
binoculars Hari get out of his car and crosses
to the pay-hone.

Hari refers to the text, and dials the number.

CUT TO:

10:05:58 **INT. KATE'S CAR. CONTINUOUS.**

Kate watches from a long way off, via
binoculars. She speed-dials her phone.

AC-12 OPERATOR (O.S.)
(Out of phone)
AC-12.

KATE
(Into phone)
DC Fleming. Put me through to
Telecommunications please.

The call is put straight through. There's a ring
tone, then it's answered.

TELECOMS OFFICER (O.S.)
(Out of phone)
Telecoms.

KATE

(Into phone.)
DC Fleming. I need an
identification on the last number
dialled from a pay-phone on the
corner of Calman Road and Turner
Road.

TELECOMS OFFICER (O.S.)

(Out of phone)
Standby.

CUT TO:

10:06:17 **INT. TELEPHONE BOX. MOMENTS LATER.**

AUTOMATED OPERATOR (O.S.)

The number you have called is not
recognised. Please check the number
and try again. The number you have
called is not recognised.

Hari hangs up. He looks strung out, at his wits'
end.

CUT TO:

10:06:25 **INT. KATE'S CAR. CONTINUOUS.**

Kate waits. While she does so, she watches Hari
returns to his car.

CUT TO:

10:06:29 **INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.**

Hastings walks from his office following Dot to
Steve's desk. Dot is poker faced and plays his
part perfectly as ever.

DOT

Kate reports Bains attempting to
make a call to this number --

Dot points to the number that appears on his
computer screen with all the relevant detail
logged by Telecommunications, eg time of call,
duration, origin, mobile phone provider, mobile
phone cell etc. Not seen by us.

DOT (CONT'D)

-- it relates to an unregistered
pay-as-you-go mobile. Now the call
couldn't be connected because
either the phone or the sim card
was out of service.

X
Music Ends
10:06:36

STEVE

I've got Maneet liaising with the mobile network provider to see what information we can get about the number.

Steve indicates Maneet sitting a couple of rows away, intensely busy on a computer.

Suddenly Dot looks very worried.

DOT

Great.

HASTINGS

Tell Kate I want her on Hari Bains round the clock.

DOT

Yeah. Will do, gaffer.

Exit Hastings to his office. Dot looks cool, then walks away in the opposite direction.

CUT TO:

Music

10:06:58

DUR: 0'51".

Specially

composed by

Carly

Paradis.

10:07:04 **INT. HARI'S HOUSE. GARAGE. MOMENTS LATER.**

Hari does some DIY carpentry.

The unregistered phone rings. Hari answers it.

HARI

(Into phone)
Hello.

DOT

(down phone)
What the bloody hell are you playing at, making a call from a public box? That's why we send you the unregistered mobiles!

HARI

(Into phone)
The text came through to my own phone so I thought --

DOT

(down phone)
Yeah, but we had to get a message to you urgently and you weren't answering. You're being watched by AC-12.

HARI
(Into phone)
I didn't see anyone.

DOT
(down phone)
What did the text say?

HARI
(Into phone.)
"Sit tight. Act normal."

DOT
(down phone)
So how is this acting normal,
dickhead?

Hari reacts.

Then Hari ends the call. Puts the phone down on
the sideboard.

Hari looks even more strung out than before.

CUT TO:

10:07:41 **EXT. SUBWAY. THAT NIGHT.**

Kate waits in the gloom, huddled in a big coat.
A figure approaches -- Dot.

DOT
All right.

KATE
All right.

DOT
Look. For my two-pen'th, I think
we're flogging a dead horse with
Bains and Brickford. Rod Kennedy
killed Danny Waldron, couldn't
handle the guilt, he topped
himself.

Dot starts to go.

KATE
Maybe it wasn't suicide... We ought
to request a second post mortem on
Rod Kennedy's body. The first one
was only looking for a cause of
death; We should get a Home Office
pathologist looking for evidence of
crime.

X
Music Ends
10:07:49

DOT

(Beat)
Sure. Leave that with me.

KATE

Cheers.

Kate turns to go.

DOT

(Starts to go. Stops.)
Do you like chilli? The food, not
the country. I've got a pot on the
simmer. You've probably eaten.

KATE

No I haven't. Actually.

Dot mumbles incoherently an invitation.

KATE (CONT'D)

Yeah.

CUT TO:

10:08:27 **INT. DOT'S LAIR. LATER THAT NIGHT.**

Kate and Dot sit eating bowls of chilli and rice
off their laps, on a sofa and armchair
respectively. Dot's lair is surprisingly
civilised.

DOT

Not too fiery?

KATE

I'll cope.

DOT

If you go to the trouble of making
a pot, you might as well make it
last a few days. You know, one
night you can have it with rice,
one night baked potato...

Dot trails off, realising he sounds a bit
pathetic.

DOT (CONT'D)

Its rock 'n' roll, me.

KATE

Well I'm not complaining. By the
time I knock off, the only thing
that's open's a dodgy kebab.

DOT

That's undercover isn't it. Stupid hours.

KATE

Well, Mark works in IT, he did a lot from home, which was great for childcare. Just not so great for us.

DOT

You still see the kid, though?

KATE

Yeah.
(Looks low.)

DOT

Sorry, I shouldn't poke my nose in.

KATE

No, it's fine. It was the right decision. You know, give him security and stability. Just not such a great decision for me, to be honest.

DOT

See, me and my missus, we never got round to having kids.

KATE

Was she a copper too?

DOT

Forensics. I don't see much of her now.

KATE

No?

DOT

No. I was on the piss most nights. Couldn't pass a bookie's. Final straw was we'd put down half on a fortnight in Majorca...

KATE

Oh, don't tell me.

DOT

Five-to-one. Dead cert. I couldn't go home to face the music. So I took out a loan, put a grand down on the last race of the day... try and win it back...

Dot looks pretty forlorn and remorseful of his past. Kate looks sympathetic.

DOT (CONT'D)
Barrel of laughs, me! Yeah.

They laugh.

She finishes her chilli. (He's already finished his.) He fusses round her.

DOT
Can I have your bowl?

KATE
Cheers.

He takes her bowl to the kitchen area.

A newspaper lies nearby open at a story about Lindsay's retrial. It makes him uneasy. He makes a point of surreptitiously dropping it in the bin.

DOT
Hey. There's seconds here if you fancy?

KATE
Any more, and I won't get off this sofa.

But she stays on the sofa. The moment is pregnant between them.

He dishes out a small second helping. She doesn't object, makes herself at home on the sofa. He appears happy about that.

CUT TO:

10:10:19 **INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.**

At his desk, Steve pores over the Ronan Murphy file. Page after page, absorbing his concentration. His phone rings.

It's Maneet.

STEVE
Yeah.

MANEET
I've got something for you, Sarge.
On that photo found at Danny's.

Music

10:09:54
DUR: 0'31".
Specially
composed by
Carly
Paradis.

X
Music Ends
10:10:25

STEVE

Yeah... Sure...

He hangs up.

CUT TO:

10:10:32 INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.

Steve at Maneet's desk.

Maneet calls up on her computer a scan of the photo of Danny as a teenager in a group photo of boys with the Murphys.

MANEET

It's from a boys' home called Sands View. Danny Waldron's mum died when he was eleven; he moved up north to live with his dad and his step-mum but that didn't work out and he got taken into care. Danny was a resident at Sands View from the age of 13 until he was 17.

STEVE

I keep going through the file. There's no link between Danny Waldron and Ronan Murphy while Danny was a police officer. The only link must be this boys' home. (Indicates computer screen.)

MANEET

Unfortunately, I can't get hold of any records for that period. One council department told me they were lost in a fire, another department told me they went missing during an office move.

STEVE

You think they've been lost on purpose?

MANEET

Who knows? The lads were chucked out at 17 and pretty much left to fend for themselves, with no follow-up. However... I've cross-checked with individuals known to the criminal justice system, and I've got a name for you. Same age as Danny so chances are they were there at the same time.

STEVE

Good work.

Out on Steve.

CUT TO:

10:11:16 **INT. FACTORY. CARPET LOOM. LATER THAT DAY.**

Steve walks along a busy production line led by a manager. Loud noise from the machines is deafening. They approach a worker in his thirties -- Joe Nash.

FACTORY MAN

Joe, someone here to talk to you

The Factory Man heads off. Steve flashes his ID.

STEVE

Joseph Nash?

JOE

Yeah?

Steve shows his ID but does it discreetly so Joe won't feel exposed.

STEVE

I need to talk to you somewhere quieter please.

NASH

Yeah.

CUT TO:

10:11:42 **EXT./INT. FACTORY/STEVE'S CAR. MOMENTS LATER.**

Steve and Joe sit in Steve's car but factory business is visible in b/g. Joe is wary and very defensive, but polite.

STEVE

I'd like to show you a photograph if that's all right?

Steve opens the file envelope and removes a sheet.

STEVE (CONT'D)

It's a photocopy of an original image believed to be approximately 15-20 years old.

Steve shows the boys' home photo to Joe. Joe recognises it immediately. And looks uncomfortable.

STEVE (CONT'D)

Do you recognise the image?

JOE

Yes.

STEVE

Are you able to recall the name of this location?

JOE

Yes.

STEVE

Mr Nash, you're not in any trouble.

JOE

(A hint of resentment now)
How did you find out my name?

STEVE

I'm not gonna lie. You committed a number of minor offences --

JOE

I was just a kid back then. I've put my life back together now.

STEVE

The convictions are spent. It was only that your record cross-checked with an inquiry I'm involved with.

A couple of beats as Joe takes this in. Then he nods towards the photo.

JOE

An inquiry into Sands View?

It's clear from Joe's discomfort that his memories of this place are unpleasant.

STEVE

Connected to Sands View.

Joe needs a breath or two to deal with a surge of emotion.

Steve points to Danny.

STEVE (CONT'D)

Do you recognise this individual?

JOE

Yes. Danny.

STEVE

Danny Waldron.

JOE

Yeah.

Steve points to Ronan Murphy, wearing the tracksuit.

STEVE

Do you recognise this individual?

JOE

Yes.

Joe shifts uneasily.

STEVE

What do you remember about that person?

JOE

They took us for football on a Tuesday afternoon.

STEVE

He was one of the staff?

JOE

No, he just took us for footie.

STEVE

What else do you recall about him?

Joe just looks away, doesn't want to talk about it.

STEVE (CONT'D)

You're being a big help, Joe. Is it okay if I ask you about one more person? This man here. Him.

Steve indicates Linus Murphy.

Joe reacts with revulsion.

STEVE (O.S) (CONT'D)

Who is he?

JOE

Mister Murphy. He's the caretaker.

STEVE

The other man -- the football coach
-- was his name Murphy too?

JOE

Might have been. They was a pair.

STEVE

A pair?

JOE

The older one, the caretaker, he
had the keys. For the dormitories.
Changing rooms. The basement. But
him, the younger one, he was in on
it too. With the others.

Joe confronts the memories and he's instantly
haunted and struggling.

STEVE

What others?

JOE

Not in the photo. Visitors. We got
told they were very important
people and we had to do exactly
what they said.

STEVE

Did you ever get the names of any
of these people?

JOE

No. No one ever got any names. And
even if we did, it was just "Mr.
Smith."

STEVE

What happened with these visitors?

JOE

Sometimes they'd... They'd come to
the Home, and we'd be told it was
like a private interview. "Mr Smith
can be a big help to you when you
move on" sort of thing. You know.
And then you'd go to a room with Mr
Smith. Or a few of you would.
(beat)
With a few of them.

STEVE (O.S)

The abuse always took place within
Sands View?

Music

10:14:19

DUR: 2'41".

Specially
composed by
Carly
Paradis.

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JOE

No. Not always. Sometimes there'd be a car or a minibus and they'd take us to a hotel or a guesthouse or some big...

(regains his composure)

Some big private home. You know?

(Steve reacts)

The parties...

(beat)

The parties they were the worst.

STEVE

Parties?

JOE

There'd be a few of them, these VIPs, and we'd be farmed out.

STEVE

Do you recall any details in terms of names, addresses or the people who drove you to and from these parties?

JOE

This was a long time ago. All right, mate. And I wish I could remember that information and forget the rest. But it's the opposite.

Joe looks haunted, beyond despair. Steve looks moved by his testimony.

STEVE

I know this is hard, Joe, is there anything you can tell me about these individuals that might help identify them?

JOE

Yes, there's one of them stands out. He's a big... Big fat whale of a fella. He always wore a suit. And when he took the suit jacket off, he always had these, these... these sweat patches. He stank of it.

(beat)

And when I'd get told he'd asked for me again I'd... I'd throw up. You know. I'd be sick.

Joe looks like he's going to be sick. Steve gives him time.

JOE
Is Danny the one?

STEVE
The one?

JOE
Yes. He's got people listening to
us at last.

STEVE
(Beat)
Yes. Yes. He is.

Steve looks emotional, conflicted and daunted by
moral responsibility.

CUT TO:

10:16:55 **EXT./INT. HARI BAINS'S HOUSE/KATE'S CAR. SAME
TIME.**

Kate watches Hari arrive home. Kate holding
binoculars.

She presses her Bluetooth.

CUT TO:

10:17:09 **INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.**

Steve's phone rings. He answers it.

STEVE
(Into phone)
Arnott.

CUT TO:

10:17:11 **EXT./INT. HARI BAINS'S HOUSE/KATE'S CAR. SAME
TIME.**

Kate is watching from a distance as Hari pulls
up in his car. Intercut with Steve at AC-12.

She watches him go about exiting his vehicle and
entering his home as she talks to Steve via
Bluetooth.

KATE
(Into Bluetooth)
Any report yet on the second PM?

STEVE
(Into phone)
What second PM?

X
Music Ends
10:17:00
Music
10:16:54
DUR: 1'23".
Specially
composed by
Carly
Paradis.

KATE
(Into Bluetooth)
Dot said he was organising a second
post-mortem on Rod Kennedy.

STEVE
(Into phone.)
First I've heard of it. Leave it
with me.

KATE
(Into Bluetooth)
Okay. I'll head back to South
Ferry.

Kate hangs up. She looks a little puzzled. So
does Steve. He looks at Dot's empty desk.

CUT TO:

10:17:28 **INT. DOT'S CAR. MOMENTS LATER.**

Dot is sat in the car looking at his wallet.
He's parked opposite a bookmaker.
He's hands are shaking.

CUT TO:

10:17:40 **INT. SOUTH FERRY POLICE STATION. SQUAD ROOM.**
NEXT DAY.

McAndrew's office phone rings. She answers it.

MCANDREW (O.S)
(Into phone)
Right. I'll tell her.

McAndrew hangs up, looks concerned. She heads
towards Kate, who's at her desk.

MCANDREW (CONT'D)
Francis. That was your rep. AC-12
want you in for interview Straight
away.

Kate feigns surprise. She gathers her things.
Hari and Jackie watch this whole thing with
mounting concern.

When Kate exits, they exchange a worried look.

CUT TO:

10:18:02 **INT. SOUTH FERRY POLICE STATION. GARAGE. MOMENTS
LATER.** |

We find Hari and Jackie arriving in a quiet nook
away from passersby, talking in low whispers. |

HARI |
She doesn't know anything. |

JACKIE |
She's never believed us, not for a |
minute. |

HARI |
Jackie. She wasn't in the room when |
Danny was shot. |

JACKIE |
But he whispered something to her, |
as he was dying. |

HARI |
Yeah. And if he'd managed to tell |
her the truth, do you think she |
would have kept quiet this whole |
time? |

Hari gives Jackie an imploring look.

HARI (CONT'D)
No. Trust me. She don't know
anything. Yes.
(Jackie nods)
All right, mate.

Exit Hari. But Jackie continues to look very
worried, on the verge of cracking.

CUT TO:

10:18:47 **INT. AC-12. OPEN-PLAN OFFICE. NEXT DAY.**

Maneet with Steve. Steve follows Maneet back to
her desk.

MANEET
I've continued to search records
relating to Sands View. Our
witness, Joseph Nash claims a
number of his abusers were VIPs.
All of who used the same alias,
"Mr. Smith."

STEVE
Hence Nash wasn't able to give us
any names.

X
Music Ends
10:18:17

Maneet takes a seat and opens a computer file.

MANEET

But he did claim one of these
abusers was extremely obese.

She calls up a picture, an old newspaper
cutting, of a man in late middle age, extremely
overweight presenting ribbons/badges to boys
wearing PE kit.

MANEET (CONT'D)

Sports Day at Sands View.

STEVE

Who is he?

Maneet brings up another local newspaper picture
of the same man at some civic function, a big
grin and triple chins. The headline is cheesy
Dale says, "Give Big".

MANEET

Dale Roach. He was leader of the
city council during the period
Danny Waldron and Joe Nash were
residents at Sands View.

Steve gazes at the picture, a horrible grin from
the past.

CUT TO:

10:19:18 **INT. JOE NASH'S HOUSE. LATER THAT DAY.**

Steve shows the photo of Dale Roach to Joe Nash.
It has a horrible emotional effect on Joe,
releasing a surge of terrible memories.

STEVE

Is this the man, Joe?

JOE

Yes. That's him.

STEVE

Thank you. Now it would help if you
could come to my department and
look through images of other
individuals associated...

Joe shakes he's head.

Steve is sympathetic to Joe's emotions.

STEVE (CONT'D)

Joe, I came from a loving family. I had a nice childhood and I can't begin to imagine what yours must have been like.

JOE

Twenty years! It's took you to come.

STEVE

I want to help.

JOE

Twenty years I've had that monster in my head. The sounds he made. The smell of him. And the things they did to us at Sands View -- no copper ever gave a toss.

STEVE

Are you saying offences committed at Sands View were reported to police and no action was taken?

JOE

We told teachers. We told social workers and yeah, we told coppers... And then we learned not to.

Steve gives Joe space.

STEVE

Danny Waldron's dead, Joe. He was killed because he was going after the people who did this to you. Danny's mission is now my mission. And I promise you. I will get these bastards.

Music

10:20:38
DUR: 1'23".
Specially composed by Carly Paradis.

CUT TO:

10:20:42 **EXT. JOE NASH'S HOUSE. MOMENTS LATER.**

Steve returns to his car, emotionally burnt out.

CUT TO:

10:20:50 **INT. JOE NASH'S HOUSE. CONTINUOUS.**

From inside the house, we see Steve return to his car. Joe watches. His face haunted by reliving his past.

His child runs into the room eagerly to show him

a picture she's drawn.

LITTLE GIRL (O.S)

Daddy, daddy.

Joe hugs his child and holds him/her close,
tears rolling down his cheeks.

JOE

Hey. Hello you. Is that for me?

His daughter nods.

LITTLE GIRL

Aha.

He takes the picture.

JOE

Thank you very much.

He holds his daughter lovingly.

JOE (CONT'D)

And I will always, always love you,
okay?

LITTLE GIRL

Aha.

He holds her tight, protective.

JOE

Come here.

CUT TO:

10:21:26 EXT/INT. NURSING HOME. CORRIDOR. LATER THAT DAY.

Steve and the junior manager enter.

STEVE

How long has he been here?

CARE HOME MANAGER

I'd have to check. Two or three
years at least.

Steve walks through the corridor of a nursing
home escorted by a junior manager.

STEVE

Any family?

CARE HOME MANAGER

No family, no visitors.

The care worker shows Steve into a private room.

CUT TO:

10:21:42 INT. NURSING HOME. ROOM. CONTINUOUS.

Steve enters with the Care Home Manager.
In the bed lies a morbidly obese old man, Dale
Roach, who is blank-eyed and semiconscious.

STEVE

Mr Roach? Mr Roach? Can he hear me?

Dale stares blankly at Steve.

CARE HOME MANAGER

He doesn't understand much. Can't
talk.

STEVE

What's wrong with him?

CARE HOME MANAGER

Massive stroke.

Dale stares blankly at Steve.

CARE HOME MANAGER (CONT'D)

Sorry, do you need me to stay?

STEVE

No. Thank you.

CARE HOME MANAGER

Call if you need me.

Exit Care Home Manager.

STEVE

Mr Roach, do you recognise the name
Sands View Boys' Home?

Dale doesn't respond.

STEVE (CONT'D)

Mr Roach. I'm Detective Sergeant
Steve Arnott. I'm investigating
claims relating to Sands View. Do
you understand me?

Still total blankness from Dale.

STEVE (CONT'D)

(Closer, more intense.)
I know what you did to those boys.

Music

10:22:56

DUR: 0'41".

Specially

composed by

Carly

Paradis.

But Dale is just a big blank lump, leaving Steve utterly bitter and frustrated. He needs a moment to deal with his feelings. He steps away, alone for a few beats in the room with this oblivious monster.

CUT TO:

10:23:31 **INT. AC-12. HASTINGS' OFFICE. LATER THAT DAY.**

Steve updates Hastings.

STEVE

Danny Waldron recognized Ronan Murphy as an occasional sports volunteer at Sands View Boys' home. Somehow from Ronan he was able to track down Linus Murphy. Now Linus was the caretaker at Sands View who used his position to include Ronan, his nephew, in his activities. Now a witness has given us another name, Dale Roach - Councillor Dale Roach.

Hastings reacts to Dale's status.

STEVE (CONT'D)

Unfortunately Roach isn't fit to stand trial.

Hastings absorbs this. It makes him uncomfortable.

STEVE (CONT'D)

I think Danny Waldron purposefully created a trail of evidence that led us to connect him to Linus Murphy's murder. And now we're on the trail of the other abusers.

HASTINGS

There's only one thing we're interested in here, son. And one thing only. And that's bent coppers.

STEVE

The boys made complaints, some allegedly to police officers.

That bombshell hits Hastings.

HASTINGS

Thank you, Steve.

X
Music Ends
10:23:37

Music
10:24:22
DUR: 0'46".
Specially
composed by
Carly
Paradis.

STEVE

Sir.

Exit Steve. Hastings looks very, very troubled.

CUT TO:

10:24:33 INT. KATE'S FLAT. THAT NIGHT.

Kate butters some toast. There's a buzz on her entry-phone. She goes to the door and sees a cctv image of Jackie.

KATE

(into intercom)
Hi.

JACKIE

Kate?

Kate presses the intercom.

KATE

(into intercom)
Come in.

Kate looks pleased with herself as she waits.

She selects voice memos on her mobile phone and starts a new recording and places it in her pocket.

CUT TO:

10:25:01 ENT. KATE'S FLAT. HALLWAY/STAIRS THAT NIGHT.

Kate steps onto the landing and opens the doorway to the stairs.

She smiles as she sees Jackie.

KATE

Something wrong?

JACKIE

You didn't come back to the station.

KATE

By the time I'd finished with AC-12, my shift was over.

JACKIE

So what's going on?

X
Music Ends
10:25:08

KATE

They just wanted to go over the details of the day Danny was killed. Times, places. You know what they're like -- fishing for inconsistencies, anything they can pounce on.

JACKIE

And did they?

KATE

Did they what?

JACKIE

Pounce?

KATE

We shouldn't talk about this.

JACKIE

(Suddenly worried)
What did you tell them, Kate?

KATE

We can't have this conversation. You should leave.

JACKIE

I need to know!

KATE

You keep asking me to leave you alone. Congratulations you're on your own.

Kate moves to the door to let her out but Jackie stops her.

JACKIE

What do they know, Kate?

KATE

You should go.

JACKIE

What do they know?

KATE

They're on to the pair of you.

Kate lets that hang in the air and it works on all of Jackie's insecurities.

JACKIE

What about us?

KATE

They know Hari stopped McAndrew
from disbanding Danny's squad.

JACKIE

What? I never knew anything about
that.

KATE

And they know about the phone
calls.

JACKIE

What? What phone calls?

KATE

(Disbelieving of Jackie's
ignorance)
Yeah, right, "what phone calls".
Bye, Jackie.

Kate moves to open the door again and again
Jackie stops her, desperate.

JACKIE

What phone calls, Kate?

KATE

They've got Hari making calls from
a phone box to an unregistered pay-
as-you-go number. They know it must
be a phone you're using covertly.
You two are in collusion and
developing your strategy using
untraceable telephone calls.

Jackie looks shocked and bemused.

JACKIE

(Penny drops)
It's not me he's been calling.

Jackie looks very worried, and then she goes.
Kate looks pleased with herself. She takes out
the phone and stops the recording.

CUT TO:

10:26:34 **INT. HARI'S HOUSE. LATER THAT NIGHT.**

Hari watches TV with Laila. The doorbell rings.
It's late -- it spooks both of them.

HARI

Stay here. I'll get it.

Music

10:25:58

DUR: 0'41".

Specially

composed by

Carly

Paradis.

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X
Music Ends
10:26:39

CUT TO:

10:26:45 **INT. HARI'S HOUSE. GARAGE. CONTINUOUS.**

Hari and Jackie convene in the garage.

HARI
So, what's up then?

JACKIE
Who have you been calling?

HARI
What?

JACKIE
AC-12 know you've been making dodgy
calls. They think I'm in on it.
All this time, we trusted you. It
was just the three of us. Now Rod's
dead, and that still isn't the end
of it.

She looks very upset, sniffs back tears.

HARI
Jackie, what...

He moves towards her to comfort her but she
steps back.

JACKIE
Who have you been making those
calls to? What aren't you telling
me?

HARI
I haven't been making any calls.
All right. It's just me and you and
as long as we stick together
then...

She's heard this all before. She turns on her
heels and exits.

HARI (CONT'D)
...Jackie, I've been telling you
the truth.

But she keeps going. Hari trails off, defeated.

CUT TO:

10:27:25 **EXT. HARI'S HOUSE. CONTINUOUS.**

Music

10:26:57
DUR: 1'48".
Specially
composed by
Carly
Paradis.

Jackie leaves the house and heads towards her car. Once inside she pulls out her phone. From the contact list she chooses a name (to be cleared) and in brackets it says "Helen FED REP".

JACKIE

(Into phone)

Yeah, I'm sorry I know it's late. I need to go in and see AC-12. And I'm gonna need a solicitor...

Jackie looks like she's crossed the Rubicon. From her vantage point established in Sc. 338, Kate observes, pleased with the outcome.

CUT TO:

10:28:05 **INT. PRISON CELL. NEXT DAY.**

Lindsay, wide awake, her gaze intense, the full force of her concentration on the task ahead of her.

PRISON OFFICER (O.S)

Stand away from the door.

CUT TO:

10:28:16 **INT. COURT LOBBY. LATER THAT DAY.**

Hastings and Gill make their way to the court through the bust lobby.

CUT TO:

10:28:22 **INT. COURT ROOM. LATER THAT DAY.**

In a packed court, Lindsay crosses from the dock to the witness box. Now seated at the front of the public gallery Hastings and Gill.

JUDGE

Ms Denton, you remain under oath.

LINDSAY

Thank you, My Lady.

PROSECUTOR

Ms Denton, in your Examination in Chief by your own counsel, you made a number of references to an undercover operation conducted by Detective Sergeant Arnott of Anticorruption Unit 12?

X
Music Ends
10:28:45

LINDSAY

Yes, I did.

PROSECUTOR

Did any of these operations involve Detective Sergeant Arnott being present at your home?

LINDSAY

Some did.

PROSECUTOR

You were alone with Detective Sergeant Arnott?

LINDSAY

Sometimes.

PROSECUTOR

And on all these occasions there were no other police officers in the vicinity?

LINDSAY

There was a constable stationed outside the house.

PROSECUTOR

Where outside?

LINDSAY

On the door-step.

PROSECUTOR

And where did sexual relations take place?

LINDSAY

In the bedroom.

PROSECUTOR

And how was the bedroom accessed?

LINDSAY

Via the stairs.

PROSECUTOR

And how far do the stairs lie from the front door?

LINDSAY

I don't know. 3 or 4 metres from the front door.

PROSECUTOR

From the plans of your home

obtained by the Prosecution, the distance is 2.7 metres.

LINDSAY

If you say so.

PROSECUTOR

I don't "say" so. It's a fact, and if I'm inaccurate I'll be corrected. There are written statements by all the officers stationed outside the door in early October, and not one recalls hearing you and Detective Sergeant Arnott go upstairs together.

LINDSAY

Well. That doesn't surprise me.

PROSECUTOR

It doesn't surprise you that trained police officers, on guard duty, in a high state of vigilance, don't hear the two of you go upstairs for sex when he or she is less than 3 metres away?

LINDSAY

We were discreet.

PROSECUTOR

You've told the Jury that this intimacy with Detective Sergeant Arnott won your trust, and therefore you permitted him unsupervised access to your home?

LINDSAY

There were times when I was napping, or in the bath or shower, and he was free to roam the premises. I trusted him completely.

PROSECUTOR

And you've alleged that on one of these occasions Detective Sergeant Arnott planted a sum of money in your late mother's overnight case; Did you witness Detective Sergeant Arnott bringing the fifty thousand pounds into your home?

Lindsay remains cool.

LINDSAY

No.

PROSECUTOR

Did you ever witness Detective Sergeant Arnott having access to tens of thousands of pounds in cash?

LINDSAY

He'd hardly do it openly. Corrupt officers have access to criminal contacts.

JUDGE

Please answer the question you've been asked.

PROSECUTOR

Did you ever witness Detective Sergeant Arnott with such an enormous sum of cash?

LINDSAY

I don't know how Steve Arnott got hold of the money and then got it into my house.

PROSECUTOR

Yes Ms. Denton, you've answered.

LINDSAY

And I'm still answering. If I'm inaccurate, I'll be corrected.

HASTINGS

The nerve of that one.

LINDSAY

(To the Jury.)
Steve Arnott had my complete trust and the trust of the officers on guard duty. He could easily have picked his moment to plant the money and I firmly believe that that is the best explanation for how it came to be there, because I had never seen that money before.

Lindsay gazes imploringly at the Jury, and the Jury look sympathetic. The Prosecutor goes on the offensive.

PROSECUTOR

Were you aware that you were under investigation by Anticorruption Unit 12?

LINDSAY

Yes, I was.

PROSECUTOR

And were you co-operating with that investigation?

LINDSAY

Yes, I was.

PROSECUTOR

You were being completely honest, to the best of your knowledge, in assisting with their enquiries?

LINDSAY

Yes, I was.

PROSECUTOR

And had you always been completely honest with Anticorruption Unit 12?

Off Lindsay's hesitation.

JUDGE

Please answer, Ms Denton.

LINDSAY

It was a complex case and there were many details that were elusive and at times required further thought and examination before I could give a definitive answer.

PROSECUTOR

Did you lie in relation to matters surrounding the Conspiracy to Murder Tommy Hunter?

JUDGE

Ms Denton.

Lindsay looks at the Judge who is getting impatient.

LINDSAY

As I said, it was a complex case. And many details were difficult to define or recollect.

PROSECUTOR

Did you lie about having prior knowledge of Hunter?

LINDSAY

No.

Music

10:32:21

DUR: 0'52".

Specially

composed by

Carly

Paradis.

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PROSECUTOR

You lied about having prior knowledge of Hunter, didn't you?

LINDSAY

No.

PROSECUTOR

You told the investigators lie after lie, to confound them, and to pervert the course of justice, didn't you?

LINDSAY

It wasn't like that.

PROSECUTOR

It was like that. You wove a web of deceit to confound the investigators and to protect yourself. And you've the effrontery to attempt to deceive this Jury.

LINDSAY

No.

PROSECUTOR

Did you fabricate the improper relations between you and Detective Sergeant Arnott?

LINDSAY

No.

PROSECUTOR

Did you fabricate the planting of evidence against you?

LINDSAY

No.

PROSECUTOR

Lindsay Denton, aren't you an artful, devious person who has betrayed the trust placed in her as a police officer?

LINDSAY

No.

PROSECUTOR

And haven't you repeatedly and shamelessly connived to obstruct those who would bring you to justice?

LINDSAY
No, I haven't.

The Prosecutor eyes Lindsay.

In the public gallery, Hastings looks on.

Lindsay looks frazzled and unsure of herself,
under the questioning looks of the Jury.

CUT TO:

10:33:09 **INT. CAFE. LATER THAT DAY.**

Hastings and Gill sit at a table in a quiet
corner.

X
Music Ends
10:33:13

HASTINGS
Watching that circus really turned
my stomach.

Beat.

HASTINGS (CONT'D)
Listen. I owe you an apology for
the other night.
(Off her blank look)
Your dinner invitation.

GILL
You're a married man.

HASTINGS
This is it.

GILL
But here we are, two colleagues,
having a drink. And the sky hasn't
fallen in yet.

She looks at him over her coffee cup, something
mischievous playing in her eyes, and it makes
him smile.

Music
10:33:33
DUR: 0'34".
Specially
composed by
Carly
Paradis.

HASTINGS
Yes... Yes...

CUT TO:

10:33:40 **INT. AC-12. LOBBY. NEXT DAY.**

Jackie enters the lobby with her solicitor and
rep in tow.

CUT TO:

10:33:53 INT. AC-12. OUTSIDE INTERVIEW ROOM. MOMENTS
LATER.

Jackie gathers herself as she enters the interview room.

CUT TO:

10:34:03 INT. AC-12. INTERVIEW ROOM. MOMENTS LATER.

Steve and Hastings face Jackie, her rep and solicitor. On a monitor screen are ID shots of Danny, Rod, Jackie, Hari and Kate, with their names and their call-signs VC-51, VC-52, VC-53, VC-54 and VC-55 respectively.

STEVE

This is a voluntary interview by Authorised Firearms Officer Victor Charlie Five Three in the presence of her Police Federation Representative and Solicitor by Superintendent Hastings and DS Arnott.

X
Music Ends
10:34:07

JACKIE

I want to cooperate. I want to go on record that I have never at any time engaged with any other officer in covert telecommunications to knowingly mislead lawful inquiries.

HASTINGS

Glad to hear it.

JACKIE

I also want to clarify some details, previous statements made regarding the death of Sergeant Daniel Waldron.

HASTINGS

Very good. Carry on.

JACKIE

I never saw the exact moment the struggle started, the struggle for the gun that killed Daniel Waldron. Neither did Rod. We had to rely on what Hari, On what Five Four told us. He said that Danny had entered the room with his firearm drawn. And then he turned the gun on Five Four.

STEVE

So you're saying Danny tried to kill Five Four?

JACKIE

I'm saying that's only what Five Four told us. He said that Danny turned the gun on him. Five Four made a grab for the firearm to stop Danny from shooting him. There was a struggle for the gun. Rod and I joined in that struggle. The gun went off and killed Danny.

HASTINGS

Hang on a second, Constable. This is going way beyond clarifying a statement. I mean you are changing your story all over again here.

JACKIE

This is the truth, sir.

HASTINGS

Well you need to take a deep breath and we need to caution you.

STEVE

You do not have to say anything but it may harm your defence if you fail to mention when questioned something you later rely on in court. Anything you do say may be used in evidence. Do you understand?

JACKIE

I understand.

HASTINGS

So now you're saying that Danny wasn't trying to kill himself. He was trying to kill Victor Charlie Five Four, or so Five Four claimed.

JACKIE

Yes, sir. That seemed plausible.

STEVE

Why?

JACKIE

Danny was bullying us into covering for him after he shot a suspect. He moved the suspect's firearm and then he discharged the weapon

narrowly missing Five Four.

HASTINGS

What? You conspired with Daniel Waldron to provide false statements regarding the shooting?

JACKIE

Yes, Sir. We were all really scared of Danny. There was a part of him that was capable of doing anything.

STEVE

So you killed him.

JACKIE

No, it seemed like an accident. Five Four convinced me and Rod that if we said that we'd killed Danny in self defence. That the least we'd be looking at would be manslaughter. He told us to claim that we were trying to save Danny. And that way nobody could blame us for his death.

HASTINGS

Yes but instead of telling the truth, the three of you went off and concocted a whole new version of events. And then you decided to blame Rod Kennedy for Danny's death?

JACKIE

I knew Rod was jealous of Danny. It seemed plausible that he could have been the one.

STEVE

You don't believe that any more?

JACKIE

No, sir, Five Four initiated the struggle with that gun and it's only his word for it that it was self-defence. I just don't believe him any more. I can't cover for Five Four any longer. He convinced me to blame Rod but I'm not sure that Rod could have killed Danny. He wasn't that sort of man. I betrayed him.

Jackie looks very, very upset. Hastings and Steve give Jackie space for a few beats. Then

Music

10:37:19

DUR: 0'45".

Specially

composed by

Carly

Paradis.

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Hastings proceeds in a sensitive but firm way.

HASTINGS

Constable, you have my sincere condolences for the deaths of your colleagues, however we have a job to do. And our job requires us to investigate thoroughly, and impartially the murder of one of our own and whilst we appreciate your cooperation here today, you have knowingly misled this enquiry for weeks on matters of the utmost gravity, firstly in respect of the shooting dead of a suspect. Secondly in respect of the loss of life of an officer in the line of duty, the withholding of crucial information, the blatant disregard from your lawful duty as a police officer to comply with a criminal investigation. Therefore I am submitting to the Police Board, that you be served a red notice --

Jackie reacts with shock and anguish.

HASTINGS (CONT'D)

-- which is, the termination of your contract as a police officer, and moreover I will report to the Crown Prosecutor regarding Perverting the Course of Justice and Assisting an Offender. Now you won't be charged at this time however pending my discussion with the Crown Prosecutor you may be charged with these offences.

Jackie's shock and anguish redoubles.

JACKIE

But I thought if I cooperated, that you'd go easier on me. A suspension, a yellow notice...

She trails off, utterly anguished.

HASTINGS

A fellow officer has been killed. There is no more serious offence that we investigate. Now you may think I'm harsh, Constable, but I know that this is justice.

Jackie starts to sob uncontrollably. Hastings

X
Music Ends
10:38:04

Music
10:38:17
DUR: 2'24".
Specially
composed by
Carly
Paradis.

shows sensitivity.

CUT TO:

10:39:48 **INT. COURT ROOM. MOMENTS LATER.**

Lindsay stands in the dock looking nervous.

The click of the Judge's door at they enter the court room.

USHER

All rise.

Everyone stands.

The Judge enters and takes his seat. Everyone sits.

USHER (CONT'D)

Foreman of the Jury. Please stand.

The Foreman of the Jury stands.

USHER (CONT'D)

Have you reached a verdict upon which you are all agreed?

FOREMAN OF THE JURY

No. We have not.

JUDGE

In these circumstances I am willing to accept a majority verdict upon which 10 or more of you agree.

FOREMAN OF THE JURY

Yes my Lady.

USHER

All rise.

And the Jury are led away to deliberate once more. And Lindsay moves towards the exit.

CUT TO:

10:40:36 **INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.**

Maneet approaches Steve's desk.

Offers two files.

MANEET

Pick A or B.

X
Music Ends
10:40:41

STEVE

A.

MANEET

The report from the second PM on PC
Kennedy.

At his desk, Dot reacts when he hears Maneet's
line. He looks very worried.

CUT TO:

10:40:53 **INT. AC-12. HASTINGS' OFFICE. MOMENTS LATER.**

Carrying both files, Steve taps on the door.

HASTINGS

Yes.

Steve enters.

STEVE

Boss, sorry, I thought this
shouldn't wait.

HASTINGS

Yes. Come on.

Dot saw Steve go and has followed on his heels.

DOT

This something I should know about,
gaffer?

HASTINGS

Yes. Why didn't you bring the whole
bloody office, with you?

STEVE

Look. I'm sorry, sir. The
pathologist's revised the findings
on Rod Kennedy's post mortem.

Dot makes a point of shutting the door.

HASTINGS

What? You mean she's admitted that
they screwed up on the first one?

Steve shows Hastings a hard copy of the report.
Dot takes a keen interest too.

STEVE

The findings are subtle. There's a
superficial head injury -- the
bruising was hidden under scalp

hair at the back of the head -- and minor defensive wounds on the hands -- again very subtle. Unfortunately no organic material recovered from under the fingernails.

DOT

None of this is very strong.

STEVE

No, but I went back over the forensics and there were foreign fibres on Kennedy's clothing.

DOT

Again, not strong.

STEVE

Similar fibres were found in Kennedy's nose and mouth at the second PM.

HASTINGS

Right.

STEVE

Best guess, someone smothered him, then hanged him while he was unconscious.

HASTINGS

Well, if Bains killed Danny. I'd lay you evens he killed Kennedy as well.

STEVE

Maneet just showed me this.

Steve shows Hastings the second file containing a traffic cam vid cap of a passing car.

STEVE

Traffic camera vid-caps from the night of Rod Kennedy's death. This camera's located less than half a mile from the industrial estate. This registration matches a vehicle registered to --
(Pause for effect)
Harinderpal Bains.

HASTINGS

We've definitely gone over the threshold for our friend PC Hari Bains. Bring him in, Steve.

DOT
Good call, gaffer.

STEVE
Sir.

Exit Steve and Dot sharply.

CUT TO:

10:42:11 **INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.**

Steve and Dot come out of Hastings' office. Dot needs to think on his feet.

STEVE
What happened with the post-mortem?
Weren't you supposed to organise
it?

DOT
Yes. Listen, mate, no. I sent the
email but I only just saw this
morning it'd bounced back from the
pathologist's office.

STEVE
All right.

DOT
(winks)
Steve, life-saver.

Steve calls Maneet on the internal phone system.

STEVE
Maneet, get me an update on Hari
Bains's whereabouts. Urgent.

Maneet jumps to a phone, while calling up data
on her screen.

MANEET
(Into phone.)
Telecoms.
(Waits on line.)

DOT
I'll get hold of Kate... See if
she's on his tail...

Dot carries on walking out of the office.

Steve notices him going but returns his
attention to Maneet.

Music

10:42:35
DUR: 4'37".
Specially
composed by
Carly
Paradis.

MANEET

(Into phone.)

We need an urgent triangulation on
a suspect's mobile phone.

(Refers to computer.)

Telephone number 07591 152 689

CUT TO:

10:42:50 **INT. HARI'S HOUSE. GARAGE. SAME TIME.**

Hari does some carpentry, trying to bury himself
in the task. His phone lies nearby.

CUT TO:

10:42:57 **INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.**

Maneet gets the information from Telecoms. Calls
Steve. Phone rings. Steve picks up the receiver.

STEVE

Yes.

MANEET

(To Steve.)

He's at or near home...

STEVE

(Going to a phone)

Right. He could have concealed
firearms. Organise armed back-up...

CUT TO:

10:43:02 **INT. SOUTH FERRY STATION. BRIEFING ROOM. MOMENTS
LATER.**

Reynolds briefs a group of AFOs that includes
Kate and McAndrew.

Behind Reynold's is a map on screen and Google
Earth type images of the street. Bain's house is
highlighted.

REYNOLDS

Telecoms triangulation places Hari
Bains at his home address. We
understand that his wife and one
child reside at this same address.

McAndrew raises her hand.

REYNOLDS (CONT'D)

What?

MCANDREW

PC Francis is in Bains's squad. She shouldn't be in here.

REYNOLDS

(Beat)

Correct. Thank you, Francis.

KATE

Sir.

Exit Kate, reluctantly.

CUT TO:

10:43:26 INT. SOUTH FERRY STATION. DOWNSTAIRS CORRIDOR 1.
CONTINUOUS.

Kate heads out bitterly. She takes out her phone.

CUT TO:

10:43:33 INT. DOT'S CAR. MOMENTS LATER.

Dot drives, his face set hard. His phone rings.

DOT

(Via Bluetooth)

DI Cottan.

CUT TO:

10:43:36 INT./EXT. SOUTH FERRY STATION. GARAGE TIME.

Kate passes through the garage and then out to the exterior.

Intercut with Dot driving on his Bluetooth.

KATE

(Into phone)

I've been bumped off the op. Too close to Bains. I need to be in on this, Dot. Can you make a call?

DOT

(Into Bluetooth)

No. This is too dangerous. I want you out of it.

KATE

(Into phone)

For Christ sake, Dot --

DOT
(Into Bluetooth)
Sorry, Kate.

Kate looks very frustrated.

He hangs up.

CUT TO:

10:43:47 **INT. SOUTH FERRY STATION. ARMOURY. CONTINUOUS.**

McAndrew and the other AFOs (8 in total) get issued their firearms -- a flurry of forms being signed, ammunition load, guns holstered.

MCANDREW
You set aside that this is one of our own. Hari Bains is potentially armed and is considered to be extremely dangerous.

CUT TO:

10:43:55 **INT./EXT. SOUTH FERRY STATION. GARAGE. MOMENTS LATER.**

Two firearms teams of four AFOs scramble aboard two back-up vans -- McAndrew with her team in the first, the other four AFOs in the second.

MCANDREW
Let's get this done.

The metal gates go up and the vans speed away on a blue light.

Kate watches them depart, helpless.

CUT TO:

10:44:13 **EXT. CITY STREET. CONTINUOUS.**

The back-up vans speed in convoy through traffic on blue lights, now followed by a couple of squad cars.

CUT TO:

10:44:16 **INT./EXT. SOUTH FERRY STATION. GARAGE. MOMENTS LATER.**

Kate answers her phone.

KATE
Hello.

STEVE (O.S)
(out of phone)
Kate, you were right about the PM.
Rod Kennedy...

CUT TO:

10:44:21 INT. STEVE'S CAR. MOMENTS LATER

STEVE (CONT'D)
(Bluetooth)
...He was murdered.

CUT TO:

10:44:23 INT. HARI'S HOUSE. GARAGE. SAME TIME.

Hari works on his DIY job. His phone rings. He sees yet another unfamiliar number.

HARI
(Into phone)
Hello?

DOT
(Into phone, London/SE accent.)
You're being fitted up for
murdering Rod Kennedy.

HARI
(Shocked. Beat. Into phone.)
No ... he was fine when I left him.

DOT
(Into phone.)
Do you hear how guilty you sound
already?

Hari looks like a man on the edge of an abyss.

HARI
(Into phone.)
I ... I don't know what to do...

DOT
(Into phone.)
Well I do this for a living.

CUT TO:

10:44:39 EXT. LAY BY. CONTINUOUS

DOT (CONT'D)
If you want a way out, you'll
listen to me.

CUT TO:

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

Steve's car arrives from one direction, the back-up vans from another, and they converge on Hari's house.

The squad cars block the road either side of the area of operations.

Steve and the AFO's jump out of their respective vehicles.

MCANDREW

Where's your DI?

STEVE

On his way.

MCANDREW

Then I'm the ranking officer.

And without another beat, McAndrew leads the teams up towards the house, fully armed and carrying an enforcer (battering ram).

STEVE

We need Bains alive, for information on the murder of Danny Waldron.

McAndrew ignores Steve.

MCANDREW

Armed Police! Come out with your hands above your head.

LAILA (O.S.)

(Terrified.)
I'm coming out!

The door opens. Laila comes out.

Two of the AFOs immediately lead her away from the front door and start patting her down for weapons.

STEVE

Where's Hari?

LAILA

I don't know. He went into the garage...

MCANDREW

Can you open it?

LAILA

The keys are on the side.

An Armed Officer goes and gets the keys.

STEVE

Get her out of here.

The AFOs level their guns at the garage door.

MCANDREW

Hari? It's McAndrew. We're opening
the garage door.

McAndrew keys the fob and the garage door starts
to swing up.

MCANDREW (O.S) (CONT'D)

It's jammed.

And then it catches -- stuck, making a horrible
scraping noise -- with only a little bit of the
garage floor revealed.

STEVE

Wait!

Steve look under the door. Inside there's no
sign of Hari. On the floor is Hari's mobile
phone.

STEVE (CONT'D)

Clear.

The Armed Officers pull up the garage door.

STEVE (CONT'D)

Don't touch the phone.

CUT TO:

10:45:43 **INT. HARI'S CAR. CONTINUOUS.**

Hari speeds through deserted streets of an
industrial area.

PHONE rings.

CUT TO:

10:45:54 **EXT. HARI'S HOUSE. CONTINUOUS.**

Steve's phone rings. The police are searching

the interior of the house. Some uniformed officers are looking after Laila.

STEVE

(Into phone.)
Arnott.

DOT (O.S)

(out of phone)
I've got eyes on Hari Bains. He just entered the industrial unit where Rod Kennedy's body was found.

STEVE

(Into phone.)
Look. He's probably armed. Don't move in, sir, till I bring back-up.

DOT (O.S)

(out of phone)
I'm not daft. I'll stay well out of it.

STEVE

(Into phone.)
Thanks, sir, on our way.
(to Officer)
Come here, come here.

He leads one of the officers to towards and then points at the mobile on the floor.

STEVE (CONT'D)

Secure that phone.

Steve calls to McAndrew.

STEVE (CONT'D)

I've got obs on Bains. Follow me.

Steve runs to his car. McAndrew musters her team.

CUT TO:

10:46:11 INT. INDUSTRIAL UNIT. CONTINUOUS

Dot hangs up and looks very daunted.

CUT TO:

10:46:14 INT. STEVE'S CAR. CONTINUOUS.

Speeding away, Steve makes a call via Bluetooth.

STEVE
(Into Bluetooth)
Kate, we've got obs on Bains.

CUT TO:

10:46:17 **EXT. SOUTH FERRY STATION. CAR PARK. SAME TIME.**

Kate on her mobile. Intercut with Steve.

STEVE
(Into Bluetooth)
I'm en route to the industrial unit
where Rod Kennedy was found.

KATE
(Into phone)
Cheers, Steve, I'm on my way.

Kate puts on her Kevlar jacket and jumps into
her car.

CUT TO:

10:46:30 **EXT. INDUSTRIAL ESTATE. CONTINUOUS.**

Hari pulls up and gets out of his car. There's
no one around at all. He looks puzzled and
concerned.

He enters the building. He goes deeper and
deeper into the building.

Dot appears. Hari immediately reacts with
surprise and tension. Starts backing out.

DOT
Seriously? Of all the places to
run, mate? Where are you going now?

Hari keeps walking for a few yards and then
stops, realises it's pointless.

HARI
What are you doing here?

DOT
I'm just minding my own business,
re-examining an old crime scene.

Hari reacts.

DOT (CONT'D)
Are you expecting someone else?

Hari doesn't know how to answer.

X
Music Ends
10:47:12

DOT (CONT'D)

Who?

HARI

I don't know what you're on about
mate.

DOT

Well, have it your own way. I was
just trying to give you a chance
before the circus arrives.

Hari stops.

HARI

Chance of what?

DOT

The way I see it, it's your word
against Jackie Brickford's. Now if
you're seen to be cooperating with
the inquiry, then it doesn't take a
genius to figure out who'll be
believed eh.

HARI

Listen bud, I don't trust you as
far as I can throw you.

DOT

This is where your mate Rod died.
We just had the post-mortem report
in. He was murdered. You see that's
why I'm doing here. You? Its not
very clever is it, returning to the
scene of the crime.

HARI

Look. I had nothing to do with
that.

DOT

I believe you, mate, I do. And
frankly, between the two of us, the
forensics aren't that strong. But
will Hastings? Will the CPS? You
see this is that chance I was
talking about. Now starting with,
Danny Waldron -- before he died,
did he ever confide in to you about
those two pervs he killed?

HARI

No. He never said anything.

Music

10:47:34

DUR: 0'27".

Specially

composed by

Carly

Paradis.

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X

Music Ends

10:48:01

DOT

You think carefully. Ronan Murphy and Linus Murphy were the blokes he killed. Did he ever mention any other names? Politicians, coppers?

HARI

No.

DOT

Think... Tommy Hunter and Lindsay Denton?

HARI

What would Danny have to say about them?

DOT

All right. So who are you here to meet?

HARI

I don't know. I've never met him. I don't know anything about him.

DOT

Nothing?

HARI

No. Nothing.

DOT

Have it your own way.

Dot takes out a set of handcuffs.

HARI

Mate, look. You don't understand.

DOT

What don't I understand?

HARI

Man, I'm just small fry.

Hari reaches for his phone.

DOT

Steady!

HARI

It's just my phone.

Hari pulls out an unregistered phone.

HARI

Look it's unregistered. Right. They can't trace it. I'll call him for you now, yeah?

DOT

Yeah.

AUTOMATED OPERATOR (O.S)

The number you have called is not recognised. Please check the number. The number you have called is not recognised. Please check the number. The number you have called...

Music

10:50:04
DUR: 1'53".
Specially
composed by
Carly
Paradis.

Hari hangs up.

DOT

There is no "bloke". It's all you. You killed Danny Waldron. You persuaded your mates to lie about it. And then when Rod Kennedy wanted to come clean, you killed him.

HARI (O.S)

No! None of that's true!

Distant sirens approach quickly. Dot jangles the handcuffs.

Hari looks anguished.

HARI (CONT'D)

I never killed Rod...

Hari hangs his head and sobs.

The sirens enter the industrial estate -- getting very loud now.

Hari looks completely broken. He drops to his haunches, overwhelmed, defeated. He holds out his hands to be cuffed.

Dot smashes himself in the mouth with the cuffs. Kicks Hari.

And then Steve's car arrives followed by the back-up vans. All of them leap out of their vehicles, with McAndrew to the fore with the AFOs.

MCANDREW

GO!

And the Uniformed armed Officers run into the warehouse.

UNIFORMED OFFICERS
ARMED POLICE. ARMED POLICE.

Dot staggers about, looking dazed.

DOT
AC-12, DON'T SHOOT!

Hari throws his hands in the air.

MCANDREW
(To Hari.)
STAY ON THE GROUND! HANDS BEHIND
YOUR HEAD!

Shocked, Hari assumes the position. The AFOs train their guns on him.

STEVE
Cuff him.

Steve handcuffs Hari. Kate's car arrives and she approaches on foot while Steve cautions Hari.

Dot looks on, bleeding and shaken.

STEVE (CONT'D)
You okay, Dot?

DOT
Yeah.

Kate pulls onto the estate. Parks up and heads inside.

STEVE
Harinderpal Bains, I'm arresting you for the murder of Roderick Kennedy. You do not have to say anything but it may harm your defence if you fail to mention when questioned something you later rely on in court. Anything you do say may be used in evidence.
(to officer)
Key.

McAndrew spots Kate.

MCANDREW
What the hell you doing here, Francis?

KATE

DC Fleming, ma'am. AC-12.

McAndrew looks betrayed by Kate's undercover.

Steve is removing the cuffs from Dot.

STEVE

What happened?

Dot indicates the nearby building.

DOT

Go take a look.

Steve and Kate head deeper into the industrial unit.

CUT TO:

10:51:48 **INT. INDUSTRIAL UNIT. CONTINUOUS.**

Steve and Kate enter the gloomy interior. From an overhead strut, a rope hangs down. They react with shock.

CUT TO:

10:51:57 **EXT. INDUSTRIAL ESTATE. MOMENTS LATER.**

Other police vehicles have joined the scene plus an ambulance. Hari is in the custody of some AC-12 uniformed officers. Dot holds a dressing to his mouth as he explains to Steve, Kate and Hastings.

X
Music Ends
10:51:57

DOT

When I got here, Bains jumped me. You know. He was going to string me up the same way he did Rod Kennedy. I shouldn't have gone in without back-up, sir, I just didn't want him to get away. You know.

HASTINGS

Nobody is going to question your judgement. You did a grand job, son. Take yourself off to the hospital and get yourself a check-up, go on. Off you go.

DOT

Cheers, guv.

The Paramedic leads Dot to the ambulance.

HASTINGS

(To McAndrew, of Bains.)
Inspector, we're going to take this man into our custody, but I'd like you to give us one of your crews to ride shotgun.

MCANDREW

Yes, sir.

Hastings beckons the uniformed staffers to load Hari into a vehicle.

McAndrew glares hatefully at Hari.

MCANDREW (CONT'D)

(Whispers to Hari, as moving away.)
You're lucky AC-12 got to you first.
(To AFOs.)
My team, we're following; the rest of you, back to the station...

McAndrew and her team of AFOs get aboard the first van.

HASTINGS

Have you anything to say?

Hari's world has come crashing in. He's bewildered and confused.

HASTINGS (CONT'D)

Take him away.
(he turns)
Steve.

Hastings goes with Steve to Steve's car as one team of AFOs leave in the second back-up van.

Kate swings past the ambulance as Dot is helped in. A private beat of concern passes between Kate and Dot.

KATE

You okay, Dot?

DOT

Yeah, I'll live.

Hari is loaded into the squad car.

Hastings and Steve get into Steve's car.

Dot gives her a bloody smile and then the

Music

10:52:38

DUR: 1'30".

Specially
composed by
Carly
Paradis.

ambulance door shuts on him. The ambulance pulls away.

Kate goes to her car.

Dot sits down in the ambulance. The ambulance door closes.

Dot alone. A faint flicker of a smile. Sigh of relief.

CUT TO:

10:53:08 **INT. COURTHOUSE. LOBBY. NEXT DAY.**

People are streaming into court but Steve hangs back. Gill approaches him.

GILL

The Jury's coming back. You're free to come in if you want?

Steve shakes his head.

STEVE

I'll wait here.

Gill nods and goes on. Pretty soon Steve is alone outside the courtroom with his own anxieties.

CUT TO:

10:53:37 **INT. COURT ROOM. LATER THAT DAY.**

Lindsay Denton sits in the dock as the Jury file in.

Defence and Prosecutor watch. Gill and the Judge watch the Jury.

USHER

Will the defendant please stand.

Lindsay stands.

USHER (CONT'D)

Will the Foreman of the Jury please stand.

CUT TO:

10:54:03 **INT. AC-12. OPEN-PLAN OFFICE. SAME TIME.**

Back at the office, Kate shows phone records on her computer screen to Hastings.

KATE
Great work, sir.

Dot reacts with great modesty, appearing genuinely touched.

USHER (V.O)
On the charge of Conspiracy to Murder...

CUT TO:

10:54:56 INT. COURT ROOM. SAME TIME.

The Judge continues with getting the verdict in.

USHER (CONT'D)
...have you reached a verdict upon which at least ten of you agree?

FOREMAN OF THE JURY
We have.

USHER (O.S)
What is your verdict?

FOREMAN OF THE JURY (O.S)
Not guilty.

Lindsay is moved to tears of relief.

Gill absorbs this coolly.

USHER (O.S)
On the charge of Perverting the Course of Justice, have you reached a verdict upon which at least ten of you agree?

FOREMAN OF THE JURY (O.S)
We have.

JUDGE
What is your verdict?

FOREMAN OF THE JURY
Guilty.

JUDGE
Members of the Jury thank you for your time and efforts in this complex case. You are now dismissed.

And the Jury file out. We exit on Lindsay

looking upset.

CUT TO:

10:55:29 **INT. AC-12. OPEN-PLAN OFFICE. SAME TIME.**

Dot continues to receive his welcome back.

HASTINGS

I'm putting you in for a
commendation.

The other staff applaud/pat Dot on the back.

DOT

Sir, I don't deserve that.

HASTINGS

(To the room)

Would you listen to the fella?
Single-handed, he brings in an AFO
who killed two coppers in cold
blood and for all he knew they
could've been armed to the teeth.

(To Dot.)

I'll give you "don't deserve it"!

DOT

Thank you, Sir

Hastings heads back into his office, while the
other staff that surrounds Dot to offer their
congratulations.

Dot continues to look modest and moved.

Kate applauds Dot.

JUDGE (V.O)

Lindsay Denton, for the offence of
Perverting the Course of Justice,

CUT TO:

10:55:51 **INT. COURT ROOM. SAME TIME.**

The Judge addresses Lindsay, who remains
standing, wavering and upset.

JUDGE (CONT'D)

I impose a sentence of 38 months'
imprisonment. Since you have
already served the custodial term
of that sentence, your immediate
release on licence will follow.
You are now free to go.

Lindsay wavers, shocked, not quite getting it at first. Then she does -- and experiences a wave of relief.

The Judge stands.

USHER

All rise.

The Judge leaves and the Defence Counsel comes forward to give Lindsay a happy hug.

The prosecutor turns to Gill and mouths Sorry. Gill exits stony-faced.

We return to Lindsay Denton taking this all in and we see a faint flicker of a smile and we exit on Lindsay.

CUT TO:

10:56:32 **EXT. COURTHOUSE. MOMENTS LATER.**

Steve waits outside tensely as the doors open and people stream out of the court.

He watches expectantly for some kind of clue as to the verdict.

Gill comes out and shakes her head.

GILL

I don't believe it. They've let her out on licence.

Steve knows straight away. He's devastated. And then Lindsay emerges with her Defence Team.

She's pounced on by reporters and photographers snap pictures.

REPORTER/S

(Bombarding Lindsay.)
Lindsay... Lindsay... Here she is... Were you framed?

The Defence Counsel delivers a statement.

DEFENCE COUNCEL

Ladies and Gentlemen. I would like to make a brief statement on behalf of my client. My client would like to thank the men and women of the jury who were faced with a complex case but did not shirk from their

duty to ensure justice was done. My client would also like to thank everyone who has supported her in her quest for justice.

We stay with Lindsay as the Defence Council reads the prepared statement in the background.

Lindsay walks calmly up to Steve.

LINDSAY

Five hundred and eighty five days, and on every single one I thought about what I'd do when this moment finally came.

(Smiles.)

I forgive you.

DEFENCE COUNCEL

But there are many questions still unanswered and my client hopes efforts will now turn to finding the real culprits behind the tragic and shocking events of 5th of September 2013.

And then she exits, leaving Steve shaken, knowing the exact opposite is true, as Lindsay joins her Defence Team. Reporters and photographers who ask her the same questions again.

REPORTERS

Were you framed? Who framed you? Who's the real guilty party, Lindsay?

LINDSAY

I'd like to thank the Jury.

REPORTER

Do you believe you were set up? Do you think you were framed, Lindsay?

Steve turns and looks at Lindsay.

LINDSAY

I'd just like to get on with the rest of my life.

She turns and meets his gaze. Reporters shout questions. Steve turns and walks away.

CUT TO:

10:57:35 INT. DOT'S LAIR. THAT NIGHT.

A TV News report plays on the TV, announcing Lindsay's release over footage of her outside the court.

LINDSAY (ON TV)
I'd like to thank the Jury for their decision.

Dot watches, aghast. A distinctive mobile phone starts ringing. Dot doesn't answer it. He turns up the TV sound with the remote.

TV REPORTER (O.S)
Earlier today a former Detective Inspector was acquitted of the charge of conspiracy to murder.

A couple of beats later, another phone starts ringing nearby. Then another. Then another.

Dot looks like a rabbit in the headlights.

LINDSAY (O.S) (ON TV)
I'd just like to get on with my life.

10:58:11

CUT TO BLACK:

10:58:11 (credits - single cards)

CAST IN ORDER OF APPEARANCE

X

Music Ends
10:58:14

Music

10:58:06
DUR: 0'35".
Specially composed by
Carly Paradis.

|

|

X

Music Ends
10:58:41

Jackie	LEANNE BEST
Fleming	VICKY McCLURE
Hari	ARSHER ALI
Hastings	ADRIAN DUNBAR
Cottan	CRAIG PARKINSON

-- --

Arnott	MARTIN COMPSTON
McAndrew	LISA PALFREY
Maneet	MAYA SONDHI
Joe	JONAS ARMSTRONG
Care Worker	MELISSA DEAN

	--	--
Liala		KIRAN LANDA
Lindsay		KEELEY HAWES
Gill		POLLY WALKER
Judge		JULIA DEARDEN
	--	--
Prosecution		ADJOA ANDOH
Defence		POPPY MILLER
Reynolds		SHAUN PARKES
	--	--
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Director of Photography	PETER ROBERTSON ISC
--	--
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

-- --

A World Production for BBC in association with
Content Media Corporation and Northern Ireland Screen

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

Northern Ireland Screen
[LOGO]

ERDF Fund
[LOGO]

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10:58:38 (final card)

World Productions
[LOGO]



for BBC

BBC Northern Ireland
[LOGO]



X
Music Ends
10:58:41

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