



Scripts.com

Line of Duty

By Jed Mercurio

CUT TO BLACK:

SUPER CAPTION:

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.

CUT TO BLACK:

SUPER CAPTION:

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:

DUR:

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Carly
Paradis.

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

|
KATE |
I'm not sure what he meant. |

|
10:

CUT TO BLACK:

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10:

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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:

CUT TO BLACK:

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CUT TO:

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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.

|

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CUT TO BLACK:

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CUT TO:

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At Linus's House. |

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STEVE |

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

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DOT |

Cutting his head off, can't have |
helped. |

|

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CUT TO BLACK:

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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. |

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CUT TO BLACK:

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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:

CUT TO BLACK:

10:

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:

CUT TO BLACK:

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CUT TO:

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

|
JACKIE |
We need to talk.

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SUPER CAPTION:

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.

CUT TO BLACK:

SUPER CAPTION:

CUT TO:

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.

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X:

Music Ends

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Music

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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:

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:

INT. KATE'S CAR. CONTINUOUS.

As before.

KATE :

(Into handset)

I just followed Jackie Brickford to a meeting. With Hari Bains.

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CUT TO:

INT. AC-12. HASTINGS' OFFICE. MOMENTS LATER.

Hastings ponders.

KATE (O.S)

(via handset)

He seems pretty bloody shifty to me.

CUT TO:

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.

CUT TO:

INT. SOUTH FERRY STATION. SQUAD ROOM.
CONTINUOUS.

Hari's phone beeps for the text. Nervously he glances at the message:
Sit tight. Act normal.
Music

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DUR:

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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.

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Music Ends

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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.

CUT TO:

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:

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.

Music

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DUR:

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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:

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:

INT. KATE'S CAR. CONTINUOUS.
Kate waits. While she does so, she watches Hari
returns to his car.

CUT TO:

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.

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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:

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.
Music

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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:

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.

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Music Ends

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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:

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...

10:

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:

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.
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STEVE :

Yeah... Sure...

He hangs up.

CUT TO:

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.

10:

10:

STEVE :

Good work.

Out on Steve.

CUT TO:

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:

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?

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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. |
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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:

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:

INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY. Steve's phone rings. He answers it.

STEVE :

(Into phone)

Arnott.

CUT TO:

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?

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X:

Music Ends

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DUR:

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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:

|

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.

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. |
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CUT TO:

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CUT TO:

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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:

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.

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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:

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.

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10:

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.

CUT TO:

EXT. JOE NASH'S HOUSE. MOMENTS LATER.
Steve returns to his car, emotionally burnt out.

CUT TO:

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
Music

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DUR:

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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.
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. |

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CUT TO:

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The care worker shows Steve into a private room.

CUT TO:

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)

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Carly

Paradis.

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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:

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

STEVE :

Sir.

Exit Steve. Hastings looks very, very troubled.

CUT TO:

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:

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.

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Music Ends

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KATE :

By the time I'd finished with AC12,
my shift was over.

JACKIE :

So what's going on?

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?

10:

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:

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.

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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:

EXT. HARI'S HOUSE. CONTINUOUS.

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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:

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:

INT. COURT LOBBY. LATER THAT DAY.

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

CUT TO:

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 :

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Music Ends

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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

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DUR:

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? |

10:

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:

INT. CAFE. LATER THAT DAY.

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

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X :

Music Ends

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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.

10:

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.

HASTINGS :

Yes... Yes...

CUT TO:

INT. AC-12. LOBBY. NEXT DAY.

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

CUT TO:

Music

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DUR:

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INT. AC-12. OUTSIDE INTERVIEW ROOM. MOMENTS
LATER.

Jackie gathers herself as she enters the
interview room.

CUT TO:

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.

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.

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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

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DUR:

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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

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X:

Music Ends

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DUR:

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shows sensitivity.

CUT TO:

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:

INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.

Maneet approaches Steve's desk.

Offers two files.

MANEET :

Pick A or B.

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|

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

CUT TO:

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.

10:

DOT :

Good call, gaffer.

STEVE :

Sir.
Exit Steve and Dot sharply.

CUT TO:

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:

DUR:

Specially
composed by
Carly
Paradis.

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10:

10:

10:

MANEET |
(Into phone.)|
We need an urgent triangulation on |
a suspect's mobile phone.
(Refers to computer.)
Telephone number 07591 152 689
INT. HARI'S HOUSE. GARAGE. SAME TIME.
Hari does some carpentry, trying to bury himself |
in the task. His phone lies nearby. |
|

CUT TO:

|
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:

|
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? |

|
|
|
|
|

CUT TO:

|
|
|

10:

10:

10:

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:

|

INT. SOUTH FERRY STATION. DOWNSTAIRS CORRIDOR 1. |

CONTINUOUS. |

|

Kate heads out bitterly. She takes out her |
phone. |

CUT TO:

|
|
INT. DOT'S CAR. MOMENTS LATER. |

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

|
DOT |
(Via Bluetooth)|
DI Cottan. |

CUT TO:

|
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 --|

10:

10:

10:

10:

DOT |

(Into Bluetooth) |

Sorry, Kate. |

|

Kate looks very frustrated. |

|

He hangs up. |

|

CUT TO:

|

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:

|

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:

|
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:

|
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:

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

|
CUT TO:

|
10:

|
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:

EXT. LAY BY. CONTINUOUS |

|

DOT (CONT'D)|

If you want a way out, you'll |
listen to me. |

10:

|

CUT TO:

|
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... |

10:

10:

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:

|
INT. HARI'S CAR. CONTINUOUS. |

|
Hari speeds through deserted streets of an |
industrial area. |

|
PHONE rings. |

CUT TO:

|
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:

|

Dot hangs up and looks very daunted. |

|

CUT TO:

|

|

10:

INT. STEVE'S CAR. CONTINUOUS. |

|

Speeding away, Steve makes a call via Bluetooth.

|
|
|

10:

10:

STEVE :

(Into Bluetooth)

Kate, we've got obs on Bains.

CUT TO:

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:

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 :

|
|
X:

Music Ends

10:

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:

DUR:

Specially
composed by
Carly
Paradis.

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X:

Music Ends

10:

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...

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

|
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? |

10:

10:

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:

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:

EXT. INDUSTRIAL ESTATE. MOMENTS LATER.

Other police vehicles have joined the scene plus an ambulance. Hari is in the custody of some AC12 uniformed officers. Dot holds a dressing to his mouth as he explains to Steve, Kate and Hastings.

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 checkup, go on. Off you go.

DOT :

Cheers, guv.
The Paramedic leads Dot to the ambulance.

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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:

DUR:

Specially
composed by
Carly
Paradis.

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10:

10:

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:

|

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:

|

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:

|
INT. AC-12. OPEN-PLAN OFFICE. SAME TIME. |

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

10:

KATE :

An 18-1 search of Hari Bains's home
uncovered a cache of mobile phones.
All of the unregistered pay-as-you-go
variety. Finding these phones
allowed us to examine their call
history. Hari Bains received a call
the night before going to Inspector
McAndrew and volunteering to stay
on Danny's squad.

HASTINGS :

Who was the call from?

KATE :

Unfortunately it was also an
unregistered pay-as-you-go phone,
and said phone is no longer in
history. Same M.O. as the recent
text message Bains received telling
him to "Sit tight." Three days

later there's another call from the same number. That was the night before Bains murdered Danny Waldron.

HASTINGS :

You think they're connected?

KATE :

If they are, sir, it means somebody's been someone pulling the strings, someone who ordered Danny's murder.

They both take a beat to absorb that bombshell. Dot enters the office, now with just a bit of light bruising and swelling round his mouth. Spontaneously about half the officers come to their feet and start applauding, prompting the rest of the workforce to join in the standing ovation.

OFFICER :

Well done, Dot.

Hastings and Kate snap out of their focus on the case and join in the warm welcome for Dot.

HASTINGS :

Welcome back, Dot!

DOT :

Thanks, gaffer.

|
|
|

X:

Music Ends

10:

Music

10:

DUR:

Specially
composed by
Carly
Paradis.

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10:

|
KATE |
Great work, sir. |
|
Dot reacts with great modesty, appearing |
genuinely touched. |

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

CUT TO:

|
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:

|
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:

|
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. |

10:

|
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:

|
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:

10:

10:

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.

CUT TO BLACK:

(credits - single cards)

CAST IN ORDER OF APPEARANCE

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X:
Music Ends

10:
Music

10:

DUR:
Specially
composed by
Carly
Paradis.

|
|

X:
Music Ends

10:
Jackie
Fleming
Hari
Hastings
Cottan
Arnott
McAndrew
Maneet
Joe
Care Worker

LEANNE BEST :
VICKY McCLURE

ARSHER ALI :

ADRIAN DUNBAR :

CRAIG PARKINSON:

MARTIN COMPSTON

LISA PALFREY :

MAYA SONDHI :

JONAS ARMSTRONG

MELISSA DEAN:

Liala

Lindsay

Gill

Judge

Prosecution

Defence

Reynolds

Production Accountants

Script Supervisor

Production Supervisor

Asst Production Co-ordinator

Post Production Supervisor

1st Assistant Director

2nd Assistant Director

3rd Assistant Director

Location Manager

Camera Operator

Focus Pullers

Clapper Loaders

Grip

Gaffer

Best Boy

Lighting

Standby Art Director

Graphics

Set Decorator

Production Buyer

Standby Carpenter

Standby Rigger

Props Master

Props

KIRAN LANDA :

KEELEY HAWES :

POLLY WALKER :

JULIA DEARDEN:

ADJOA ANDOH :

POPPY MILLER :

SHAUN PARKES:

TOM MAGUIRE :

MICHELE VINEY :

LOUISE GAFFNEY-FARRELL

KATRINA McBRIARTY

LUCY McCUTCHEON

BEEWAN ATHWAL:

PETER AGNEW :

STEPHEN DARRAGH

MIKE HAYES :

CATHERINE GEARY

RUSSELL GLEESON

SIMON CULLITON :

BRIAN DUNGAN :

D.IRE MAC AN TSAOIR

MALACHY STURGEON

RICHARD EGAN :

CARLO McDONNELL

DAVY SHERWIN :

GASTON CURRIE :

MARTIN CATTIGAN:

NIGEL POLLOCK :

ADAM BROWN :

LYNN WILSON :

CAT BRANNIGAN :

GARY STEWART:

TERRY RAFFERTY :

DAVEY CARSON :

JOSEPH DUFFY:

Sound Maintenance

Stunt Coordinator

Assistant Editor

Titles

Costume Supervisor

Costume Assistant

Make-Up

Visual Effects

Special Effects

Legal Advisor

Dubbing Mixer

Dialogue Editor

Sound Effects Editor

Colourist

Online Editor

Northern Ireland Casting

Script Editor

Sound Recordist

Costume Designer

Make-Up & Hair Designer

Casting Director

Editor

Composer

Line Producer

Production Designer

Director of Photography

Executive Producer For

Northern Ireland Screen

Executive Producers For Content
Executive Producer For
World Productions
Executive Producer for BBC

IVAN NESBITT :

PAT McKANE
GRAEME LIVINGSTONE

SIMON KERR :

JEFF HEWITT-DAVIS

HELEN SHERIDAN :

PETER ANDERSON :

EDEL McCARRON

CIARAN CURRY :

ROBYN WHEELER :

JENN BOWMAN :

YELLOW MOON :

STEVEN TEMPLETON
DOMINIC BENTHALL

PAUL MAYNES :

IAN WILKINSON :

PIETRO DELMASSO

JET OMOSHEBI :

JONATHAN FETHERSTON
GEORGIA SIMPSON
PRISCILLA PARISH
BARRY O'SULLIVAN
MAGGIE DONNELLY

LAURA HILL :

KATE RHODES JAMES CDG
DOMINIC STREVEN

CARLY PARADIS :

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|
|

X:
Music Ends

10: