

Line of Duty  
Series 3 - Ep 1

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

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

09:59:57 CUT TO BLACK

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

**Music**

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

We cut straight in to the bustle of a briefing.

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

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

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

REYNOLDS

Okay. Thank you.

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

REYNOLDS (CONT'D)

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

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

REYNOLDS (CONT'D)(O.S)

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

The suspect's mug-shot appears on screen.

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

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

10:00:40 CUT TO BLACK:

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

CUT TO:

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

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

REYNOLDS  
Senior AFO is Inspector McAndrew.

MCANDREW  
Sir.

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

MCANDREW  
Sir.

REYNOLDS  
Lambert.

O'CONNOR  
Sir

REYNOLDS  
Chappell.

CHAPPELL  
Sir.

REYNOLDS

Miller.

MILLER

Sir.

REYNOLDS

Victor Charlie Five Zero, Waldron.

DANNY

Sir.

10:01:06 CUT TO BLACK:

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

CUT TO:

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

Moments later.

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

MCANDREW

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

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

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

Danny loads his gun, his face a mask.

10:01:24 CUT TO BLACK:

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

CUT TO:

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

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



CUT TO:

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

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

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

CUT TO:

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

Danny sits up front with the driver.

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

CUT TO BLACK:

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

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

CUT TO:

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

10:02:11

10:02:12

10:02:14

CUT TO:

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

10:02:20

10:02:21

10:02:22

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

Danny takes deep breaths. Hari looks very edgy.

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

10:02:35 CUT TO BLACK:

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

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

CUT TO:

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

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

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

DANNY  
(To driver.)  
Go, go.

The back-up van sets off in pursuit.

10:02:47 CUT TO BLACK:

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

MCANDREW (OUT OF RADIO)  
Five Zero, report.

CUT TO:

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

Danny radios again.

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

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

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



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

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

Hari looks sick.

DANNY  
(To Driver.)  
Go.

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

10:03:06 CUT TO BLACK:

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

CUT TO:

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

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

The Driver makes a hard turn in pursuit.

The race down the street.

CUT TO:

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

Danny sees the suspect's vehicle make the turn.

DANNY  
Left. Left.

The Driver makes a hard turn in pursuit.

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

DANNY  
(Into radio.)  
Five Zero, received.

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

DANNY (CONT'D)

Hard stop.

HARI

Come off it, skipper!

JACKIE

Danny!

DANNY

(Off the Driver's hesitation)  
Hard stop.

ROD

Danny!

CUT TO:

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

The Driver accelerates rapidly, overt

10:03:32

10:03:36

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

DANNY

Go, go!

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

Danny sets off hard after him.

DANNY (CONT'D)

Armed Police!

Hari is the first out of the sliding door.

HARI

Skipper. Slow down!

Danny sprints down the alley.

DANNY

Armed Police!

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

HARI (O.S)

Slowdown skipper!

ROD

Police

Their POV of Danny pursuing the suspect.

CUT TO:

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

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

DANNY

Armed Police.

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

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



Hari ignores him and feels for a carotid pulse.

DANNY

He refused to surrender his  
firearm.

HARI

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

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

ROD

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

DANNY

Brain injury, muscle spasm, he  
chucked it.

JACKIE

Look at what it looks like, though,  
Danny.

DANNY (O.S)

Good point.

Danny strolls to the gun, pulling on a glove.

ROD

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

DANNY

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

HARI

Skipper, wait -

ROD (O.S)

For Christ sake!

Danny goes ahead and picks up the gun.

JACKIE

You're making it worse.

Danny carries the gun back towards Ronan.

DANNY

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



DANNY (CONT'D)

Shoot.

Hari doesn't.

DANNY (CONT'D)

Shoot.

(Beat)

You choked. Plausible.

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

ROD (O.S)

Jesus!

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

MCANDREW (OUT OF RADIO)

Five Zero, status report. Status report?

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

DANNY

We're all in this together. Best way.

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

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

MCANDREW3.28cm BT 45 0 0 45 0 0 7

MCANDREW (CONT'D)

Store your weapons.

(Into radio)

Victor Charlie Four One requesting forensic deployment for the scene.

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

(To Danny)

You sure you're okay?

DANNY

Fine. Everyone did their job.

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

CUT TO:

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

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

FEMALE UNIFORMED OFFICER

Sir.



STEVE

Sir.

HASTINGS

Steve.

Together they watch the forensic evidence.

HASTINGS (CONT'D)

What do you reckon, son? One for  
us?

Steve's gaze moves from the body to the gun to  
the positions of t

10:07:08

CUT TO:

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

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

DANNY

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

Outside Kate is listening to and watching the interview.

STEVE

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

Steve calls up photos of Rod, Jackie and Hari with their names and call

DOT

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

DANNY

Not ordered. Advised.

DOT

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

DANNY

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

DOT

Or so the intelligence said.

DANNY

The intelligence did say and, if

DANNY

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



HASTINGS

So, you all entered Prince's Court together?

DANNY

Yes, sir. We were moving fast on foot but I carried out a rapid risk assessment, noting there were no members of the public in immediate jeopardy. I called, "Armed Police." The suspect turned his weapon on us and opened fire. I returned fire. The suspect fell to the ground. Immediate examination of the suspect by Victor Charlie Five Four revealed serious wounds to the

DANNY

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

HASTINGS

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

DANNY

It's an accepted and well-



DANNY

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

DOT

Does it?

STEVE

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

DANNY

Caused when I secured the firearm.

HASTINGS

You expect us to believe that?

STEVE

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

DANNY

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

STEVE

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

MARLEY

My colleague has answered the question.

STEVE

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

DANNY

No, it did not.

Very tense beats.

Steve has no further evidence to present so he is frustrated. Danny knows it and looks very cool.

Hastings looks to Steve to see if he's got any further evidence on this point.

HASTINGS (O.S)

Steve?

Steve brings up the next document on screen. Post Mortem results.

STEVE

Document 11. Post-mortem result. Three bullets were recovered from the head wounds and were identified as 9-by-19 millimetre parabellum rounds fired by a Glock 17 pistol issued to Authorised Firearms Officer Victor Charlie Five One."

DOT

Three shots. You made sure, didn't you, sergeant?

MARLEY

Victor Charlie Five One regrets the loss of life but I don't need to remind everyone that he was an Authorised Firearms Officer acting on the lawful orders of a Strategic Firearms Commander.

STEVE

You regret killing him?

MARLEY

As I've said --

STEVE

I'm asking Victor Charlie Five One.

MARLEY

Victor Charlie Five One has the right to be interviewed by an officer at least one rank superior.

HASTINGS

Did you regret killing him, Victor Charlie Five One?

DANNY

I regret the loss of life.

X  
Music Ends  
10:15:24

HASTINGS

Three shots, fella!

STEVE

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

HASTINGS

Why head shots?

DANNY

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

STEVE

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

HASTINGS

Not two shots, not four.

DANNY

He collapsed after the third shot so I ceased fire.

HASTINGS

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

MARLEY

Sir, your language is inflammatory.

STEVE (O.S)

You'd prefer only to have wounded him?

DANNY (O.S)

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

STEVE

You were the only AFO to strike the target.

DANNY

Yes, that's what happened.

HASTINGS

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

DANNY

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

DOT

You saw all that in a fraction of a second?

DANNY

I've never been to this buildinkl

DANNY

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

HASTINGS

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

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

HASTINGS (CONT'D)

Do you recognise the man in this  
image?

MARLEY

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

DOT

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

STEVE

(To Danny.)  
Are you?

DANNY

Am I what?

STEVE

"Sensitive."

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

STEVE (O.S)(CONT'D)

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

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

STEVE (CONT'D)

Wife? Fiancée?

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

**Music**

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



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

CUT TO:

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

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

MARLEY

Danny, don't do this.

DANNY

10:20:50

He looks into the driver area then underneath the car.

He walks round the car to see if it's been tampered with or any devices placed on it.

SAM (O.S)

There isn't a bomb under it.

Steve spins round. Det Con Samantha Railston steps out from behind a pillar.

SAM (CONT'D)

But there ought to be.

Steve isn't sure what's going on.

Steve's looks down.

SAM (CONT'D)

Fortunately I booked a table.  
Somewhere ridiculously expensive.

STEVE

Well I guess I had that coming.  
(Moves towards her.)  
I'm so sorry, I forgot...

He Goes to kiss her.

STEVE (CONT'D)

All right. Then what am I...

He pops the boot of the car and pulls out a bouquet of flowers.

STEVE (CONT'D)

...supposed to do with these. Happy anniversary.

Sam's surprised and touched. This time he gets his kiss. It goes on quite a few seconds.

CUT TO:

10:22:14 **EXT. CITY ROADS. THAT EVENING.**

In running kit, Danny runs. He shows impressive speed and stamina. He keeps on going through the pain barrier, breathing harder, his face getting more and more contorted, as he forces himself on to the point where he nears collapse, then vomits.

CUT TO:

X  
Music Ends  
10:21:47

**Music**  
10:22:07  
DUR: 1'06".  
Specially  
composed by  
Carly  
Paradis.



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

Danny observes as AFOs we recognise from the first operation

10:23:18

10:24:02

ROD

Oi.

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

ROD (CONT'D)

You gonna tell us how it went with AC-12?

DANNY

You first.

ROD

We stuck to the story, mate.

JACKIE

Like you gave us much of a choice.

DANNY

So we all stuck to the story.

Someone walks by.

AFO

All right.

ROD

All right.

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

DANNY

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

JACKIE

The whole time

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

ROD (CONT'D)

My problem...

(beat)

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

Danny is cool as a cucumber.

DANNY

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

(Off Jackie.)

She definitely does.

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

CUT TO:

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

Kate Fleming works through some handwritten reports with another officer.

KATE

(

10:25:25

DOT

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

STEVE

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

HASTINGS

Remind me, Kate. Are you firearms trained?

KATE

Yes, sir, I am.

All eyes on Hastings.

DOT

The statements given by u1 Tfn by

10:26:06

AFO stands and greets McAndrew as she passes.

MCANDREW (CONT'D)

(to AFO)

You all right.

Heads towards the bar.

MCANDREW (CONT'D)

(to Kate)

JACKIE

You've got to be kidding me.

Danny approaches them.

DANNY

All right.

Silence. Awkward.

Rod downs his bear. Danny reacts.

DANNY (CONT'D)

Relax mate. Off duty.

ROD

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

DANNY

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

JACKIE

What you having, skipper?

DANNY

Mineral water. Still. Ta.

Grudgingly, Jackie goes to the bar. Rod just  
walks away, leaving Hari. On edge, Hari plays it

i

with their drinks).

MCANDREW

Danny.

DANNY

Evening, Ma'am.

MCANDREW

Meet Kate Francis. Kate, Danny  
Waldron.

Kate and Danny shake hands.

KATE

Are you all right?

DANNY

How are you doing?

MCANDREW

Thanks for the drink, Kate.

KATE

That's all right.

DANNY

See you in a bit.

MCANDREW

Yes.

McAndrew moves on.

DANNY

You're new, then?

KATE

Yeah, I got posted while, uhm...

DANNY

While I've been chained to a desk.

KATE

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

Danny processes that.

DANNY

Where are you posted from?

KATE

East Mids.

Danny makes the crucifix symbol as if to a vampire.

At the bar, Hari glances back towards Danny.

HARI

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

JACKIE

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

He downs his drink.

HARI

See you in a bit.

JACKIE

See you.

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

DANNY

Would you excuse me?

KATE

Yes, of course.

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

DANNY

Hari. You sure everything's all right?

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

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

10:28:37



DANNY

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

HARI

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

Hari moves on but Danny pulls him back.

DANNY

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

Exit Danny back into the pub.

Hari is left extremely shaken.

CUT TO:

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

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

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

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

They shake hands.

DANNY

Big night out?

RACHEL

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

DANNY

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

RACHEL

Yes, that would be okay.

10:30:22

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

DANNY (CONT'D)

That was nice.

RACHEL

Very nice.

DANNY

Can I get your phone number?

RACHEL

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

DANNY

It's 07700 922621.

RACHEL

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

His phone sounds and the number comes up.

DANNY

Got it. Thank you. Night, Rachel.

RACHEL

Night.

She kisses him again.

CUT TO:

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

10:32:08

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

KATE

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

HARI

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

KATE

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

Hari just absorbs that.

KATE (CONT'D)

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

HARI

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

Exit Hari, leaving Kate to reflect.

CUT TO:

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

Kate calls Steve.

CUT TO:

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

Steve answers his mobile.

STEVE

Kate.

CUT TO:

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

KATE

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

CUT TO:

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

X  
Music Ends  
10:32:15

Received. STEVE

10:32:56

10:33:00

10:33:05

10:33:08

Steve jumps to Hari's interview tape.

CUT TO:

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

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

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

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

Zoomed CCTV of Hari. He looks very nervous.

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

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

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

Hari shifts very nervously.

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

HASTINGS (ON VIDEO)  
"Must have"?

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

Hari continues to look very nervous.

CUT TO:

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

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

Steve ponders deeply.

CUT TO:

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

Steve and Dot face Hari seated round the kitchen table.

STEVE

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

DOT

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

HARI

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

STEVE

No one said you choked.

HARI

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

STEVE

We appreciate there's trust issues.

DOT

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

STEVE

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

Hari shifts uncomfortably.

STEVE (CONT'D)

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

Hari corrects Steve.

HARI

Hari.

STEVE

It's bothering you, Hari. A lot.

X  
Music Ends  
10:34:16

HARI

(Long beats)

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

STEVE

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

HARI

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

DOT

Well what are you saying?

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

STEVE

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

HARI

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

DOT

Prove it. Tell us what really happened.



10:35:44



HASTINGS

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

GILL

Has she found any?

10:38:17



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

DANNY (CONT'D)

Kate, check in with the others.

While Kate works her radio --

10:40:26

10:41:03

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

CUT TO:

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

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

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

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

DANNY

Kate?

He crosses to Kate.

DANNY (CONT'D)

10:42:36



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

Out on Kate.

CUT TO:

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

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

KATE

Sorry.

ROD

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

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

ROD (CONT'D)

Here you are.

KATE

(hands back the lighter)  
There you go.

They both take drags on their cigarettes.

KATE (CONT'D)

Have you worked with Jackie long?

ROD

Couple of years, on and off.

KATE

And Danny?

ROD

Bit less.

KATE

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

ROD

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

KATE

Yeah. No worries.

X  
Music Ends  
10:43:10

Jackie comes out.

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

Jackie nods. Instant tension. She eyes Kate.

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

Kate stubs out her cigarette and heads back inside.

Jackie crosses to Rod.

JACKIE  
Look. I'm sorry.

CUT TO:

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

10:44:09

Exit courier.

STEVE (CONT'D)

Finally.

As Steve goes back to his desk.

Dot observes, and decides to poke his nose in.

DOT

Is that the file on the suspect  
shot by Waldron?

STEVE

Yeah.

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

Steve opens the file. Something alarms him  
immediately.

DOT

What?

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

STEVE

We need an unredacted file.

DOT

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

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

CUT TO:

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

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

DANNY

You shouldn't be here.

STEVE

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

|  
|  
|  
X  
Music Ends  
10:44:19

**Music**  
10:44:26  
DUR: 0'52".  
Specially  
composed



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

STEVE

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

Danny pauses as Steve heads back to his car.

Doorbell rings.

CUT TO: X  
Music Ends  
10:46:54

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

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

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

CUT TO: X

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

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

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

CUT TO:

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

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

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

It's time.

Hari looks anguished.

CUT TO:

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

Hari steps out of the front door.

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

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

HARI

(to Laila)

See you.

(to their child)

10:48:22

The colleague exits.

MCANDREW

Are you all right, Hari?

HARI

Yes I'm fine, thanks, gov.

MCANDREW

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

HARI

What did Danny have to say about that?

MCANDREW

D ( ) Tj Tj EjMCANDREW

10:49:12

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

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

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

CUT TO:

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

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

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

CUT TO:

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

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

CUT TO:

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

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

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

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

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

-- and faces Danny, levelling at him the gun he stole from the First Drug House. Danny wears a



DANNY

10:50:57

DANNY

10:52:58

won't wash away.

CUT TO:

10:53:09 INT. DANNY'S FLAT. K

10:54:45

CUT TO:

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

10:55:14

First they cut the heavy chain on the gate.

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

Move forward the AFO with the enforcer gets ready.

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

10:56:01

twenties, both unkempt, in nightwear.

ROD

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

KATE

(Not liking the implication)  
I'm good to go up.

DANNY

You lot go up. Back-to-back on 2.





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

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

KATE  
Stay with me, Danny, stay with me.

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

MCANDREW (OUT OF RADIO)  
Urgent medical attention required,

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

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

Danny stops trying to talk.

Danny falls silent, his eyes go blank.

KATE  
Stay with me, Danny... Danny.

10:58:29

CUT TO BLACK: X

(credits - single cards)

Music Ends  
10:58:59

10:58:29 CAST IN ORDER OF APPEARANCE

Cont'd over  
credits

Danny	DANIEL MAYS
Rod	WILL MELLOR
Reynolds	SHAUN PARKES
McAndrew	LISA PALFREY
Hari	ARSHER ALI
--	--
Jackie	LEANNE BEST
Ronan	SHANE GATELY
Hastings	ADRIAN DUNBAR
Arnott	MARTIN COMPSTON
Cottan	CRAIG PARKINSON
--	--

Marley  
Fleming  
Sam  
Rachel  
Gill

--

Laila  
Minister  
Linus  
Resident

--

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

Sound Maintenance  
Stunt Coordinator

--

-- --

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10:58:56