

Line of Duty  
Series 3 - Ep 2

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

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09:59:30 VT CLOCK (30 secs)

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

09:59:57 CUT TO BLACK

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

Danny chases Ronan Murphy into a dead end.

DANNY  
Armed Police.

Danny shoots Ronan Murphy.

10:00:11

CUT TO BLACK:

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

CUT TO:

Danny orders the rest of the team to fire.

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

He fires his gun.

ROD  
Jesus!

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

10:00:23

CUT TO BLACK:

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

CUT TO:

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

**Music**

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

HASTINGS

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

Danny challenges Arnott.

DANNY

What was that?

MARLEY

Interview's finished, Danny.

DANNY

I'm not.

STEVE

Good. Neither are we.

10:00:35

CUT TO BLACK:

10:00:35

SUPER CAPTION: **ADRIAN DUNBAR**

**CRAIG PARKINSON**

CUT TO:

Gill Biggeloe in the interview room with  
Hastings and Arnott.

GILL

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

10:00:42

CUT TO BLACK:

10:00:43

SUPER CAPTION: **LINE OF DUTY**

CUT TO:

Danny with Rod and Jackie.

DANNY

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

Danny with Hari.

DANNY

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

10:00:58

CUT TO BLACK:

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

CUT TO:

Dot, Kate and Steve with Hastings.

DOT

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

KATE

I can handle it.

Kate at the firing range. LOUD BANGS.

10:01:05

CUT TO BLACK:

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

CUT TO:

Steve has received Ronan's file.

DOT (O.S)

Is that the file on the suspect shot by Waldron?

STEVE

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

DOT

Leave it to me.

Steve challenges Danny outside his home.

STEVE

You didn't know the suspect?

DANNY

No.

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

STEVE (V.O)

Ronan Murphy. The suspect's name.

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

DANNY

Don't remember me?

Dog Barks. Reveal gun pointed at Linus.

Danny stares down at Linus.

DANNY

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

10:01:24 CUT TO BLACK:

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

CUT TO:

Danny reading a list of names.

STEVE (V.O)

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

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

10:01:32 CUT TO BLACK:

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

CUT TO:

Danny receives a call over the radio.

HARI (O.S.)

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

DANNY

On my way.

Kate watches Danny go upstairs.

Gun shot. BANG.

10:01:39 CUT TO BLACK:

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

KATE (V.O)

Shot fired.

CUT TO:

Kate rushes upstairs.

KATE

Shot fired.

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

Danny tries to whisper something to Kate.

ROD  
What's he saying?

Off Hari and Jackie.

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

Danny is bleeding heavily.

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

10:01:50 CUT TO BLACK:

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

CUT TO:

10:01:52 EXT. SECOND DRUG HOUSE (ABBOTT'S LANE). MOMENTS

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

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

PARAMEDIC 1

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

10:02:54 **EXT. SECOND DRUG HOUSE. CONTINUOUS.**

The PCs lead Rod, Jackie, Hari and Kate towards transport. Rod, Jackie and Hari exchange looks -  
- probing, tense, mistrustful -- while Kate keys her phone and sends a text.

CUT TO:

10:03:04 **INT. STEVE'S CAR. CONTINUOUS.**

Steve drives. His phone makes a noise. He

10:03:13

10:03:22



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

PARAMEDIC 1

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

10:03:38

10:03:46



Reactions Steve and McAndrew.

DOCTOR (CONT'D)

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

Steve wanders back to his car.

Out on Danny's body.

CUT TO:

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

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

Tension racks up. Kate studies them all.

KATE

So is anyone going to tell me what  
actually happened?

HARI

Jesus Christ, Kate.

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

JACKIE

There was a struggle.

KATE

Who with?

ROD

We were all involved.

HARI

Danny had his firearm out and it  
just went off.

All obviously on edge about it and possibly

X  
Music Ends  
10:04:48

hiding something.

KATE

I didn't hear a struggle.

JACKIE

You were downstairs, Jesus.

KATE

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

ROD

What did Danny say to you?

(Off Kate's silence.)

He whispered something to you. What did he say?

KATE

I'm not sure what he meant.

ROD



could've happened.

CUT TO:

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

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

DOT  
Time, gaffer?

HASTINGS  
I say they've had plenty.

Exit Dot.

CUT TO:

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

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

DOT  
PC Francis.

KATE  
Sir.

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

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

CUT TO:

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



HASTINGS

So you didn't administer first aid?

HARI

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

Hari looks ashamed.

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

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

STEVE

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

HASTINGS

That how it happened, Constable?

HARI

Yes, sir.

DOT

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

Dot sarcasm hangs in the air.

CUT TO:

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

Rod's interview.

HASTINGS

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

CUT TO:

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



10:08:23

DOT  
What did he say?

KATE  
I couldn't make it out, sir.

CUT TO:

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

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

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

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

HARI  
(As if idea is crazy)  
No.

Steve refers to a typed transcript.

STEVE  
For the tape, I am referring to a transcript of an interview with you on May 21st. DI Cottan and I repeatedly asked you if there were inaccuracies in your account of Sergeant Waldron's shooting of

10:09:38 INT. AC-12. INTERVIEW ROOM. INTERCUT.

Rod is hyperventilating, having a panic attack.

ROD

No. No.

10:09:39

10:09:44

10:09:47

10:09:48

10:09:54

As does Hari.

HARI

(To Hastings.)

Danny Waldron killed himself, sir,  
that's the honest truth.

STEVE

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

HARI

Who knows what was going on in his  
head?

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

CUT TO:

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



Gill keeps calm in the face of Hastings' ire.

GILL

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

HASTINGS

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

GILL

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

HASTINGS

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

GILL

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

HASTINGS

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

He crosses to the glass partition.

CUT TO:

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

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

STEVE

(down phone)  
Forget it.

DOT

(down phone)  
Scrap that.

10:12:27

10:13:07

DOT

Sir.

Exit Dot.

STEVE

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

Hastings nods, gives him cautious encouragement.

STEVE (CONT'D)

Thank you, sir.

Exit Steve sharply.

CUT TO:

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

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

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



UNIFORMED OFFICER (O.S)

Sarge.

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

STEVE (O.S)

Hello.

10:14:33

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

STEVE

077 009 00381. Just get it done.

CUT TO:

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

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

Jones appears at the door.

FIREARMS OFFICER JONES

Sir.

DOT

(To Firearms Officer)

10:16:02

Last image.

And this. DOT (CONT'D)

DOT

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

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

CUT TO:

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

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

DOT

All right.

KATE

All right.

DOT

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

KATE

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

DOT

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

KATE

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

DOT

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

KATE

(Grins wryly)  
No pressure.

DOT

What did Waldron say?

KATE

When?



CUT TO:

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

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

MANEET

(Into phone)

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

CUT TO:

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

10:18:48

10:18:49

They kiss quickly.

STEVE

Love you.

SAM

Love you too.

Exit Steve sharply.

CUT TO:

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

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

STEVE

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

No answer. Steve turns to one of the Officers.

STEVE (COO45 0 0 45 0 0Tm /TT1 1

10:20:19



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

STEVE (O.S)

Sir.

DOT (O.S)

All right.

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

STEVE

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

DOT

Cutting his head off can't have helped.

STEVE

Well lack of blood from the neck means...

DOT

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

STEVE

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

CUT TO:

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

Steve and Hastings get an update from WPC MANEET BINDRA.

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

MANEET

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

STEVE

Danny left something for us to find?

X  
Music Ends  
10:20:24

MANEET

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

HASTINGS

Good.

MANEET

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

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

STEVE

You got ID on the contact?

MANEET

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

HASTINGS

Well done. Well done.

MANEET

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

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

STEVE

Good work.

(subdued)

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

Steve drifts away.

**Music**

10:21:27

DUR: 0'25".

Specially

composed by

Carly

Paradis.

CUT TO: |

10:21:30 **EXT. RIVERSIDE. NEXT DAY.**

Jackie jogs round the park. Eventually she approaches a bench where Kate is sitting waiting for her. Kate stands as Jackie nears. Q q 0.24 0 0

KATE

So. Someone was entrapping Danny.

JACKIE

(Tough, cold)

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

Jackie runs on, leaving Kate puzzled and concerned.

CUT TO:

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

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

CUT TO:

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

Steve shows his badge to a unit manager.

STEVE

DS

10:23:15

10:24:27 INT. AC-12. OPEN

coach, dressed in a tracksuit.

STEVE (CONT'D)

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

HASTINGS

What? They knew each other.

This is a massive bombshell for everyone. Tense beats.

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

STEVE

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

HASTINGS

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

STEVE

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

Steve brings up the next image, the empty envelope.

STEVE (CONT'D)

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

DOT

That makes sense.

Maneet approaches them.

HASTINGS

Yes?

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

MANEET

The ID checks out on Danny  
Waldron's last contact -- Rachel  
O'Connor.

STEVE

Thanks, Maneet.

Steve studies the picture of Rachel.

HASTINGS

Good work, Steve. Carry on.

DOT

Yeah. Nice one.

Dot stands and exits. Out on Steve looking at  
the scan of the driving licence.

CUT TO:

10:26:00 INT. RACHEL'S SCHOOL ENTRANCE HALL. LATER THAT  
DAY.

Steve crosses to a tall man in the entrance  
hall.

They shake hands and head into the building

CUT TO:

10:26:11 INT. RACHEL'S SCHOOL. LATER THAT DAY.

Steve interviews Rachel in an empty classroom.

STEVE

May I ask, What is or was your  
relationship with Sergeant Danny  
Waldron?

RACHEL

We met on a night out. He was with  
a bunch of his police mates.

STEVE

Analysis of Danny's phone records  
reveals a call from your mobile  
phone to his lasting a couple of  
seconds...





Steve is moved too.

CUT TO:

10:27:43 **EXT. RACHEL'S SCHOOL. MOMENTS LATER.**

Sombrelly, Steve returns to his parked car. Before he gets in, he decides to make a call. He selects Sam from his contact list.

SAM (O.S)

(Out of phone)

Hi. This is Sam. Please leave a message.

STEVE

(Into phone)

Hi. I'm working late. I just wanted to say... I'm lucky to have you. I'll see you when I get home.

He looks low but happy.

CUT TO:

10:28:26 **INT. COURTHOUSE. LOBBY. LATER THAT DAY.**

Gill waits outside a courtroom, doing some work on her iPad. Steve approaches Gill.

GILL

Steve? There's really no point you being here.

STEVE

I know.

He looks haunted and worried.

PROSECUTOR (V.O)

My Lady. The Prosecution applies for Public Interest Immunity...

CUT TO:

10:28:41 **INT. COURTROOM. CONTINUOUS.**

In an empty courtroom, the Judge hears a submission from the Prosecution team. (The Defence is absent) The prosecutor is Ebele Falana, QC.

PROSECUTOR (CONT'D)

...in order that Detective Sergeant Arnott be exempted from testifying in respect of this matter.

The Judge ruminates.

PROSECUTOR (CONT'D)

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

C/U Judge.

JUDGE

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

CUT TO:

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

Outside the court, Steve waits

10:29:30

10:29:51

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

PROSECUTOR

And this officer was the Defendant?

STEVE (O.S)

(Beat.)  
I carried it up for her.

DEFENCE COUNSEL (O.S)

Why?

STEVE

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

DEFENCE COUNSEL

And who authorised this undercover operation?

STEVE

My commanding officer,  
Superintendent Hastings.

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

DEFENCE COUNSEL (O.S)

When?

STEVE

The operation was authorised retroactively.

DEFENCE COUNSEL

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

STEVE

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

DEFENCE COUNSEL

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

STEVE

No, I did not.

DEFENCE COUNSEL

Part of a night?

Sam reacts.

STEVE (O.S)

Yes.

DEFENCE COUNSEL (O.S)

Until what time?

STEVE

Three... four in the morning.

DEFENCE COUNSEL

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

(Off Steve's hesitation)

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

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

STEVE

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

Lindsey reacts.

DEFENCE COUNSEL

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

STEVE

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

DEFENCE COUNSEL

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

STEVE

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

DEFENCE COUNSEL

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

Steve reacts.

STEVE

Yes.

DEFENCE COUNSEL

Would a sexual relationship be acceptable during an undercover operation?

STEVE

Under current guidelines, no.

Sam reacts.

DEFENCE COUNSEL

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

PROSECUTOR

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

JUDGE

Move on, Ms Hepburn.

DEFENCE COUNSEL

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

STEVE

About a dozen.

DEFENCE COUNSEL

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

STEVE

It was work in progress.

DEFENCE COUNSEL

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

STEVE

My job is to find any and all evidence.

DEFENCE COUNSEL

Would you please remind the court who found the cash?

STEVE

A forensic search team.

DEFENCE COUNSEL

Led by whom?

Beat.

STEVE

Me.

DEFENCE COUNSEL

No further questions.

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

CUT TO:

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

Steve drives Sam. There's an uncomfortable silence.

SAM

Is it true?

STEVE

What?

SAM

Don't.

STEVE

(Beat)

No.

The silence makes him grow increasingly uneasy.

STEVE (CONT'D)

I didn't have sex with her.

SAM

But?

STEVE

But nothing.

SAM

Nothing?

STEVE

No.

SAM

(Unconvinced)

Right.

STEVE

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

**Music**

10:33:38

DUR: 0'26".

Specially

composed by

Carly

Paradis.

X

Music Ends

10:34:04



SAM

None of them were suspects.

STEVE

It was before we met.

SAM

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

STEVE

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

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

STEVE (CONT'D)

We good?

SAM

Yeah.

But they ride on in uneasy silence.

CUT TO:

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

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

HASTINGS

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

GILL

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

Gill passes Hastings a folder.



10:35:50

10:36:16

ROD  
What did he say before he died?

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

ROD  
Bollocks.

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

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

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

Exit Kate. Rod is totally wound up.

CUT TO:

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

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

CUT TO:

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

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

ROD  
Hari.

HARI

Hari looks almost as edgy as Rod.

ROD (CONT'D)  
Yeah?... Yeah?

Reluctantly, Hari nods.

ROD (CONT'D)  
Not here, though right. I'll...  
I'll figure out a place and a time.

10:38:10

10:38:21

HASTINGS

Cells?

STEVE

Semen cells.

HASTINGS

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

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

STEVE

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

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

HASTINGS

The unredacted file on Ronan Murphy.

STEVE

Thank you, sir.

HASTINGS

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

STEVE

Sir.

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

CUT TO:

10:39:27



Hari reacts.

ROD (CONT'D)

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

HARI

Wait. What are you on about? What  
people?

ROD

Danny managed to say something.  
Kate knows what happened.





DEFENCE COUNSEL

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

LINDSAY

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

DEFENCE COUNSEL

Peculiar in what way?

LINDSAY

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

DEFENCE COUNSEL

Were you?

LINDSAY

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

DEFENCE COUNSEL

Are you okay to carry on, Ms Denton?

LINDSAY

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

DEFENCE COUNSEL

And what was found in the case?

LINDSAY

A large number of banknotes.

DEFENCE COUNSEL

Had you ever seen these banknotes before?

LINDSAY

Never.

DEFENCE COUNSEL

How did you react?

LINDSAY

Astonished. Devastated. Confused.

DEFENCE COUNSEL

And how did Detective Sergeant Arnott react?

LINDSAY

He didn't bat an eye.

DEFENCE COUNSEL

He didn't seem surprised or curious or triumphant?

LINDSAY

No.

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

Hastings reacts with extreme unease, gradually turning to anger.

DEFENCE COUNSEL

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

LINDSAY

I thought we'd become friends.

DEFENCE COUNSEL

You became close?

LINDSAY

Yes.

DEFENCE COUNSEL

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

PROSECUTOR

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

DEFENCE COUNSEL

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

JUDGE

I'll allow the question.

Hastings and Gill look gutted.

DEFENCE COUNSEL

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

LINDSAY

Yes.

DEFENCE COUNSEL

On how many occasions?

LINDSAY

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

Lindsay wipes away tears again.

LINDSAY (CONT'D)

Sorry.

DEFENCE COUNSEL

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

LINDSAY

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

DEFENCE COUNSEL

How many times was Steve Arnott in your house?

LINDSAY

I'd say a dozen.

DEFENCE COUNSEL

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

LINDSAY

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

DEFENCE COUNSEL

And he'd been there the whole time?

LINDSAY

Yes.

DEFENCE COUNSEL

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

LINDSAY

No.

DEFENCE COUNSEL

With access to your late mother's belongings?

LINDSAY

Yes.

DEFENCE COUNSEL (O.S)

Thank you, Ms Denton.

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

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

**Music**

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

DEFENCE COUNSEL (CONT'D)

My Lady...

JUDGE

Yes, let's leave it there for  
today.

USHER (O.S)

10:48:27

10:48:41

10:48:48



STEVE  
(Ashamed, contrite.)  
Sir.

HASTINGS  
Get the hell out of here!

Exit Steve, very contrite. Hastings looks furious.

CUT TO:

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

The long walk back to his desk. PHONE RINGS.

CUT TO:

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

Hastings picks up the receiver.

HASTINGS  
Superintendent Hastings.

CUT TO:

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

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

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

HASTINGS  
Mother of God.

Dot looks up at the body inscrutably.

Hastings exits.

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

And we exit on Dot.

CUT TO:

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



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

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

REYNOLDS

It

10:51:17

JACKIE

Did you?

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

KATE

This has gone too far.

**Music**

Jackie nods, broken.

CUT TO:

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

On HARI. Doorbell rings.

Hari answers the door. It's Jackie.

JACKIE

We need to talk.

HARI

Jackie it's late.

JACKIE

I'm not leaving.

He shuts the front door.

CUT TO:

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

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

KATE

Everything all right?

STEVE

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

KATE

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

STEVE

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

KATE  
I'm just doing my job, mate.

Steve nods.

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

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

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

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

DOT  
Well done, Kate.

They head off to the interview room.

CUT TO:

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

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

JACKIE  
Rod and I were involved.

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

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

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

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

STEVE  
Why?

JACKIE  
Something happened between me and  
Danny.

X  
Music Ends

STEVE

What happe

10:54:31

10:55:18

CUT TO:

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

10:55:35

10:56:15

looks very uneasy.

Sound of a phone ringing.

CUT TO:

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

10:56:56

10:57:02

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

10:57:05

10:57:16

10:57:27

10:57:52

CUT TO:

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

10:58:19

10:58:30

10:58:30



Prosecution	ADJOA ANDOH
Judge	JULIA DEARDEN
Lindsay	KEELEY HAWES
Defence	POPPY MILLER
--	--
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10:58:56