

Line of Duty  
Series 3 - Ep 6

Post Production Script - UK TX Version.  
2nd December 2015.

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09:59:30 VT CLOCK (30 secs)

World Productions  
Line of Duty  
Series 3  
Episode 5  
Dur: 87'32"  
Prog no. DRIC 146N/01

09:59:57 CUT TO BLACK

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

Danny tries to whisper something to Kate.

KATE (V.O)

Before Danny died he tried to say something.

Cottan discovers a gun and an envelope addressed to DC Steve Arnott.

KATE

Now I reckon what he said was "List."

Cottan searching Danny's flat.

DOT

We've got a firearm in here, no one enter.

He takes the list from the envelope and then we see him burn it.

HASTINGS

Investigating former Chief Superintendent Patrick Fairbank in respect of not adequately investigating complaints of child sexual exploitation.

Joe experiences a sudden violent visceral reaction, completely beyond his control.

JOE (V.O)

The things they did to us at Sands View.

KATE (OVERLAPPING)

Joe. It's okay.

Kate stood in front of Summers.

**Music**

10:00:00  
DUR: 2'43".  
Specially composed by  
Carly  
Paradis.

KATE

Ma'am, I'm requesting authorisation  
on an undercover operation. It'd be  
against a fellow AC-12 officer.

10:00:28

CUT TO BLACK:

10:00:29

SUPER CAPTION: **MARTIN COMPSTON** **VICKY McCLURE**

CUT TO:

Hari with Dot.

HARI

DI Cottan set me up. As far as the  
rope goes, he must have planted it  
there beforehand.

Arnott with Dot.

STEVE

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

Steve at his computer.

STEVE

He knew forensics hadn't bothered  
testing the envelope?

With Maneet.

MANEET

I don't want to get caught between  
you and DI Cottan.

10:00:44

CUT TO BLACK:

10:00:45

SUPER CAPTION: **ADRIAN DUNBAR** **CRAIG PARKINSON**

CUT TO:

Cottan briefs the senior officers.

DOT

The Caddy is male, under 35. A  
Detective. A London or South East  
accent.

Hastings opens the blind and his POV of Steve.

DOT (O.S)

I'm sorry gaffer but the finger's  
pointing at one of our own.

Out on Hastings as he takes that in.

10:00:57

CUT TO BLACK:

10:00:57 SUPER CAPTION: **AND KEELEY HAWES**

CUT TO:

Cottan watches Steve.

DOT

I have a number of concerns regarding DS Arnott's professional conduct. He's been bearing a firearm round the office.

Steve in the Armoury.

STEVE

I've signed the firearm back in!

Lindsay in the interview room.

LINDSAY

I'm innocent. The question is, are you?

Pointing at Steve.

Steve is being interviewed.

DOT

He's been accused of having an improper relationship with a suspect, of planting evidence against said suspect.

STEVE

I did not plant evidence!

GILL

We agree the best course of action, is for you to be suspended from duty until these matters can be addressed

Steve is escorted out of the building.

10:01:24

CUT TO BLACK:

10:01:24 SUPER CAPTION: **LINE OF DUTY**

CUT TO:

Morton hands Dot a mobile phone in an evidence bag.

DOT  
SIM card?

MORTON  
It's all in there.

Cottan burns the SIM card.

See Morton in his car.

MORTON  
The incriminating item I've got on  
you. That's my only insurance.

He looks down to the passenger seat where there  
is an evidence bag containing an identical phone  
and sim.

10:01:37 CUT TO BLACK:

10:01:38 SUPER CAPTION: **POLLY WALKER** **GEORGE COSTIGAN**

CUT TO:

Dot at Kate's flat.

DOT (V.O)  
I need to know you've got my back?

KATE  
Oh, God, yeah.

DOT  
He's hiding summat (something).

Steve and Lindsay exit Steve's home. Steve is  
holding the post-it.

Cottan is on his mobile to Kate.

DOT  
That lead on Steve. It looks like  
it's going to pan out. He really  
did plant that money at Lindsay's.

Kate is shocked.

Kate with Steve in the graveyard.

KATE  
There's no list here, Steve!

STEVE  
If there not, Lindsay's going to  
get what's coming!

10:01:55

CUT TO BLACK:

10:01:56 SUPER CAPTION: **NEIL MORRISSEY AIYSHA HART**

CUT TO:

Lindsay crosses the road to Steve's car. The window goes down and it's Cottan.

LINDSAY

I thought it was Steve's car till I saw the registration. I found Danny Waldron's list. It didn't make sense for Danny to make a hard copy of the original list that could be lost or destroyed. He'd make an online copy. The VIPs who were abusing boys at Sands View.

10:02:13

CUT TO BLACK:

10:02:14 SUP CAPTION: **WRITTEN AND CREATED BY JED MERCURIO**

CUT TO:

Cottan drives into an industrial estate.

DOT

Hundred grand and you forget about all of this. That list included.

Lindsay accesses her email account.

DOT (O.S)

Why don't you just take the money?

LINDSAY

Because I'm a police officer!

10:02:28

CUT TO BLACK:

10:02:29 SUPER CAPTION: **PRODUCED BY PETER NORRIS**

CUT TO:

Lindsay hangs her finger over SEND.

DOT

Do not send that message.

LINDSAY

Let's see what they all think when I bring in the Caddy

Lindsay hits send.

	Dot pulls the trigger.		
10:02:38		CUT TO BLACK:	
10:02:39	SUPER CAPTION: <b>DIRECTED BY JOHN STRICKLAND</b>		
		CUT TO:	X
10:02:41	<u>INT. AC-12. INTERVIEW ROOM. CONTINUOUS.</u>	Music Ends	10:02:43
	Maneet joins Hastings in the interview room.	<b>Music</b>	10:02:40
		DUR: 0'29".	Specially
		composed by	Carly
		CUT TO:	Paradis.
10:02:48	<u>INT. AC-12. RECEPTION AREA. CONTINUOUS.</u>		
	Fairbank and his Solicitor.		
	FAIRBANK		
	How long is this going to take?		
		CUT TO:	
10:02:55	<u>INT. AC-12. AC-12 CORRIDOR. CONTINUOUS.</u>		
	Fairbank and his solicitor are led to the meeting room flanked by Hastings, Maneet and 2 uniformed officers.		
	HASTINGS (V.O)		
	Patrick Fairbank...		
		CUT TO:	
10:03:02	<u>INT. AC-12. INTERVIEW ROOM. CONTINUOUS.</u>		
	Fairbank and his Solicitor face Hastings and Maneet.		
	HASTINGS (CONT'D)		
	...Some new information has come to light that we'd like to put to you.		
	PC Bindra?		
			X
	Everyone turns wearily to the document. Fairbank puts his glasses on.	Music Ends	10:03:09
	MANEET		
	Document 27 is a transcript of a professional tribunal which took place on 19th September, 1998, in which Oliver Stephens-Lloyd recorded he'd submitted a list of names of abusers at Sands View.		

FAIRBANK

Not this list again. I don't know anything about any list. Where is this new information? I think we're done.

Then Kate appears with the folder she showed Joe Nash, moving towards the interview room.

HASTINGS

Actually, no. If you could just keep your seat please.

Fairbank and his solicitor stay seated.

HASTINGS (CONT'D)

I think we're about to hear some new evidence. Thank you.

Then Kate appears with the folder she showed Joe Nash, moving towards the interview room.

Enter Kate. She takes a seat.

MANEET

For the tape, DC Fleming has joined the interview.

Fairbank eyes Kate.

HASTINGS

Kate.

Kate lays out a vid-cap of Fairbank.

KATE

For the tape, I am showing the interviewee a video capture, Item KMF-4. Who is shown in item KMF-4?

FAIRBANK

I refused to take part in any video identification.

KATE

You did, which meant we were forced to use a video capture from your previous interview.

HASTINGS

(To Solicitor.)  
And we are legally entitled to use this image because your client was notified that he was going to be questioned regarding an offence, Misconduct in Public Office.

**Music**

10:03:26

DUR: 0'41".

Specially composed by  
Carly  
Paradis.

X

Music Ends

10:04:07



KATE

In accordance with Paragraph 5, Code D of the Police and Criminal Evidence Act, Item KMF-4 alongside eight other video captures of unrelated, similar persons was shown by an officer independent of this inquiry to a witness who was a resident at Sands View Boys' Home in the 1990s. This witness identified KMF-4 as showing one of the men who sexually abused him.

Fairbank is shell-shocked, speechless.

HASTINGS

These politicians and celebrities, they couldn't have got away this time and time again without the collusion of police officers. I mean, I kept asking myself over and over again, how could they turn a blind eye? How could they allow these appalling things to happen to these children? Of course the answer's plain as day. They didn't turn a blind eye - they were in on it.

Hastings' phone buzzes. He reacts with astonishment when he sees Lindsay's email.

HASTINGS (CONT'D)

I'm going to take this.

He opens the attachment and sees the list: RONAN MURPHY, LINUS MURPHY, DALE ROACH, TOMMY HUNTER, PATRICK FAIRBANK ...

HASTINGS (CONT'D)

This is a list of abusers. Corroborating the names we've already heard from our witness. Ronan Murphy. Linus Murphy. Dale Roach. Tommy Hunter. And Patrick Fairbank...  
(off Fairbanks ashen look)  
Patrick Fairbank, I am arresting you for Aggravated Indecent Assault in that this offence occurred before May the 1st 2004 with a child or children under the age of 13. Perverting the Course of Justice and Misconduct in Public Office.

**Music**

10:04:49  
DUR: 1'50".  
Specially  
composed by  
Carly  
Paradis.

X  
Music Ends  
10:06:39

Fairbank is hand cuffed and takes a seat.

Hastings exits followed by Kate.

KATE  
(Sincere and glad.)  
Sir -- well done.

HASTINGS  
Well done yourself.

Hastings heads towards his office.

CUT TO:

10:06:51 **INT. AC-12. LIFT/WAITING AREA. MOMENTS LATER.**

Two uniforms escort Fairbank into the lift.

Kate swipes her ID to open the gates.

KATE  
Custody arranged at Polk Avenue.

Fairbank turns to face Kate.

FAIRBANK  
You think you've got me? You  
haven't got a clue! I hope you like  
the outdoors -- because you are  
going to be directing traffic till  
the end of your sad little career.

The lift door closes on Fairbank's dark and  
threatening look.

CUT TO:

10:07:24 **INT. STEVE'S FLAT. CONTINUOUS.**

Alone Steve draws the curtains.

He crosses to the sofa. On the table an empty  
bottle of wine.

He opens the laptop and the screen from the  
previous night with the name Lenora Sands.

He drinks his vitamin orange drink. Looks at the  
screen. A total depressed mess.

He picks up his jacket and realises his  
pocketbooks gone.

Realises Lindsay must have stolen it.

**Music**

10:06:35  
DUR: 0'24".  
Specially  
composed by  
Carly  
Paradis.

X  
Music Ends  
10:06:59

**Music**

10:07:54  
DUR: 1'22".  
Specially  
composed by  
Carly  
Paradis.

STEVE

Bitch!

Steve has called Lindsay's mobile but it goes to voicemail.

LINDSAY (VOICEMAIL)

This is Lindsay Denton. Please leave a message after the tone.

Steve heads out.

CUT TO:

10:08:04 **EXT. STEVE'S FLAT. MOMENTS LATER.**

Steve rushes to a parking space that's empty -- his car is missing. He reacts with dismay.

STEVE

Shit.

Steve dials his phone as he runs out into the street.

STEVE (CONT'D)

(Into phone.)

DS Arnott, I need to report the theft of my service vehicle.

Steve hails a cab.

STEVE (CONT'D)

Taxi.

Back on his mobile.

STEVE (CONT'D)

(Into phone.)

Yeah. 5... 5 Kingsgate Apartments.  
Yeah.

He ends the call and jumps into the cab.

CUT TO:

10:08:34 **INT. APPROVED PREMISES. MOMENTS LATER.**

Enter Steve. He flashes his ID.

STEVE

DS Arnott. I need the key to Lindsay Denton's room.

The receptionist hands him the key and Steve

sprints upstairs.

CUT TO:

10:08:45 **INT. APPROVED PREMISES. LANDING. MOMENTS LATER.**

Steve lets himself into Lindsay's room.

Steve steps in. He looks round the room, goes through the draws searching through Lindsay's things for his pocketbook, but to no avail.

He shuts the door to wait for Lindsay to come back.

CUT TO:

10:09:11 **EXT. INDUSTRIAL ESTATE, PORTACABIN. CONTINUOUS**

Uniformed officers are still setting up an outer cordon in which other personnel are permitted to enter if they sign in. Hastings is signing in.

POLICE OFFICER

Sir.

Police officer raises the barrier tape and Hastings steps through.

He walks down a small corridor between the portacabins.

An inner cordon contains forensic investigators only in white suits gathering evidence from inside and surrounding the vehicle.

Hastings glimpses Lindsay's body in the car. He's stunned.

HASTINGS

Mother of God.

His eyes fall on the registration plate. Steve Arnott's registration number.

LINDSAY (V.O)

(Voicemail message.)

This is Lindsay Denton.

CUT TO:

10:09:52 **INT. APPROVED PREMISES. MOMENTS LATER.**

Steve gets fed up of waiting. He has called Lindsay again.

X  
Music Ends  
10:09:16  
**Music**  
10:09:10  
DUR: 0'47".  
Specially  
composed by  
Carly  
Paradis.

LINDSAY (O.S.) (CONT'D)  
(Voicemail message.)  
Please leave a message after the  
tone.

|  
|  
X  
Music Ends  
10:09:57

STEVE  
(Into phone.)  
I know you nicked my pocketbook. I  
don't know where you are (or what)

He hears a click. Reacts. Ha hangs up and moves  
slowly towards the door.

The door smashes in.

AFO X  
ARMED POLICE! ARMED POLICE!

Four armed officers (SAs) burst in, led by AFO X  
who balls at Steve while the others train their  
pistols on him.

STEVE  
I'm AC-12. I'm AC-12.

AFO X  
You. Keep your hands above your  
head! Down on your knees!

STEVE (OVERLAPPING)  
(Complying.)  
I'm police. Just calm down! I'm  
police.

AFO X  
Stop Talking! And stay still!

STEVE  
My ID's in my jacket. I'm AC-12

AFO X  
Stop talking and stay still!

Steve shuts up. With the others training their  
pistols on him.

AFO X (CONT'D)  
Lose the phone.

Steve drops the phone. AFO X forces Steve's arms  
behind his back and cuffs his wrists.

AFO X (CONT'D)  
(To team.)  
Get everyone out.

**Music**  
10:10:16  
DUR: 0'10".  
Specially  
composed by  
Carly  
Paradis.  
|  
|  
|  
X  
Music Ends  
10:10:26  
**Music**  
10:10:23  
DUR: 1'08".  
Specially  
composed by  
Carly  
Paradis.  
|

An officer guides everyone -- firmly but politely.

OFFICER (O.S)  
All right. Everyone out.

STEVE  
You've got the wrong guy.

See man walking down landing. Shot below the knees. We don't see his face.

AFO X  
All clear, sir.

We see a man walking up the steps towards Lindsay's room. Angle from knee down.

Reveal - Enter Dot (in different clothes from the scenes with Lindsay).

STEVE  
Dot?

DOT  
Steven Arnott, I'm arresting you on suspicion of murdering Lindsay Denton.

Steve is shocked.

DOT (CONT'D)  
You do not have to say anything but it may harm your defence if you do not mention when questioned something you later rely on in court. Anything you do say may be used in evidence.

STEVE  
What's going on?

DOT  
You know (what's)... Keep your mouth shut till you get a lawyer. I'm trying to do you a favour. Get him out.

Steve is shocked, speechless, devastated.

The AFO manhandles him out. Down the steps followed by Cottan.

CUT TO:

X  
Music Ends  
10:11:31  
**Music**  
10:11:25  
DUR: 0'46".  
Specially  
composed by  
Carly  
Paradis.

10:11:26 **INT. SOUTH FERRY POLICE STATION. CUSTODY. THAT NIGHT.**

All eyes are on Steve, handcuffed, as Dot walks him up to the Custody Desk. The atmosphere's electric.

DOT

DI Cottan, DS Arnott. You all right to book him in for me? You need to take his clothes for forensics before he goes in his cell.

The Custody Sergeant gets the paperwork and lays it out in front of Dot and he starts signing without hesitation.

CUSTODY SGT

Steven Arnott, I'm satisfied that your arrest is lawful. I'm authorising your detention in this police station in order that we can secure and preserve evidence in this investigation, and to obtain evidence from you by questioning.

Dot watches expressionless as two custody officers lead Steve towards a cell. They hold the door open and Steve trudges inside.

CUSTODY SGT (CONT'D)

I will also speak to an Inspector to authorise you being held incommunicado at this time, delaying your right to have anyone told you're here, or to make any calls. Do you understand?

He turns round to look back at Dot with a devastated expression and then the door shuts with a clang.

Dot grins.

CUT TO:

10:12:08 **INT. AC-12. INTERVIEW ROOM. NEXT DAY.**

Hastings, Dot and Kate take seats opposite Steve. The awkwardness is overwhelming as they gather their folders and materials.

HASTINGS

DS Arnott, can you account for your whereabouts between 08:00 and 12:00 hours on July 17th this year?

X  
Music Ends  
10:12:11

STEVE

I was at home.

KATE

This would be your home address,  
Flat 5, Kingsgate Apartments?

STEVE

Yes.

HASTINGS

Who were you with?

STEVE

Between those hours I was alone.

KATE

And your girlfriend, DS Samantha  
Railston, where was she?

STEVE

Sam left early for work, around  
06:30. I was alone in the flat but  
I made phone calls -- they'll prove  
where I was.

KATE

Document 3 in your folders.  
Document 3 is a photocopy of Item  
Reference ASJ-3, telecommunications  
record for mobile telephone 07591  
152 425 registered to Steven  
Arnott. Three calls are shown.

HASTINGS

Can you tell us what was happening  
with these calls?

STEVE

I'd realised Lindsay had stolen my  
pocketbook. I called her from my  
flat but it went straight to her  
voicemail. I went to her Approved  
Premises to try and track her down  
but she wasn't there, so I tried  
calling her again.

HASTINGS

And the call to the AC-12  
switchboard?

STEVE

To report the theft of my service  
vehicle.



HASTINGS

Thank you. When was the last time you saw Lindsay Denton alive?

STEVE

The night before. My flat. Lindsay had a theory that Danny Waldron left a list of abusers in a graveyard. We were searching online burial records for a name that might have been a memorable association for Danny. She left my flat and I went to the graveyard alone. It must have been while she was in my flat that she took my pocketbook.

KATE

(To Solicitor.)

At this time, myself and DI Cottan were carrying out direct surveillance on Steve Arnott's flat, authorised by Superintendent Hastings under the Regulation of Investigatory Powers Act 2000.

SOLICITOR

Noted.

DOT

We saw you and Lindsay split up. Then after you'd left, she looked like the cat who'd got the cream. She sent you off on a wild goose chase while she went and cracked the case.

KATE

'Cause actually Danny had hidden the list online.

STEVE

(Shocked.)

She found the list?

HASTINGS

She did indeed.

Steve is stunned.

HASTINGS (CONT'D)

You've got to hand it to her. She got the job done.

DOT (O.S)

And she made a total mug of you.

**Music**

10:14:19

DUR: 0'34".

Specially

composed by

Carly

Paradis.

|  
|  
|  
|  
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|  
|

Steve shows utter animosity to Dot.

DOT (CONT'D)

And these phone calls we've been talking about, they're all around noon onwards. None of them corroborate you being in your flat before that time.

Steve knows that's correct and looks downcast.

DOT (CONT'D)

The proprietor of the internet cafe, now she reckons she saw Denton leave around eleven, eleven-thirty. She didn't see where Denton went or who she met. We've no information on her whereabouts till her body was discovered at 12:30.

X  
Music Ends  
10:14:53

HASTINGS

But you were at home all this time?

STEVE

Yes, sir.

DOT

So what were you doing all this time?

Steve looks hesitant.

HASTINGS

DS Arnott?

STEVE

I slept.

DOT

You had a kip? Seriously?

STEVE

I'd been up most of the night.

HASTINGS

You didn't think of calling her straight away?

STEVE

No, sir.

HASTINGS

She'd sent you to this graveyard on a fool's errand and stolen your pocketbook.

DOT

I'd have been after her like a shot. You, you're stuck to your sofa watching Homes Under the Hammer.

Steve shows great animosity to Dot's question. He answers to Hastings.

STEVE

I got home late. Sam, my girlfriend and I, we had a row. I had some wine and I fell asleep on the sofa. I overslept. As soon as I realised my pocketbook was gone, I took action.

DOT

Still, you were sorely pissed off with her, weren't you?

SOLICITOR

DS Arnott is simply stating the facts.

DOT

Ah, right. So you weren't pissed off with her?

Off Steve's hesitation, Kate refers to a typed-up version of her pocketbook.

KATE

In the early hours of the 17th, I followed Mr Arnott to the graveyard of St. Barnabas's Church. In which he stated, "If there's no list here, then Lindsay's going to get what's coming!"

HASTINGS

Can you tell us what you meant by those words?

STEVE

I was angry. Angry with Kate, angry with Lindsay. I didn't mean anything.

HASTINGS

But you do admit that you were angry with Lindsay?

DOT

Those words go way beyond angry.

STEVE

I didn't kill Lindsay!

KATE

At her trial, Lindsay testified that there was a sexual relationship between you. The relevant section for the transcript is Document 46.

STEVE

I don't need the transcript. She was lying.

KATE

Data retrieval from Lindsay's mobile resulted in detection of the following file, item reference MKJ-32. For the tape, I will now play MKJ-32.

Steve looks very uncomfortable.

Kate keys a remote control. On a computer screen appears a wave-form in keeping with the sounds coming out of the speakers.

It starts with indistinct ruffling noises. Then we hear breathing noises that get heavier, two people, a man (Steve) and a woman (Lindsay).

STEVE (O.S.)

That okay?

LINDSAY (O.S.)

Yeah.

More breathing/ruffling noises.

STEVE (O.S.)

You okay?

LINDSAY (O.S.)

Yeah.

The breathing gets heavier, turning into panting.

Steve looks uncomfortable. So does Hastings. Kate is neutral. Dot hides a naughty schoolboy grin.

The panting gets heavier and then the recording abruptly ends.

HASTINGS

Do you recognise the voices on this audio file?

STEVE

Me and Lindsay.

HASTINGS

And can you tell us where the recording was made?

STEVE

In her bedroom.

HASTINGS

And were you aware at the time, that this recording being made?

STEVE

No, sir, I wasn't.

Steve looks ashamed.

SOLICITOR

As DS Arnott didn't give his permission, the recording was illegal.

DOT

Still, it's not a nice thing to do someone, that.

Dot looks at Steve.

DOT (CONT'D)

Just another thing she did to put a few more winds on your clock, eh?

Steve just glares at Do.

HASTINGS

Time and time again you denied any impropriety.

STEVE

What you can't know is that we were both almost fully clothed. And the file's been abridged. If you'd had the opportunity to continue listening, you'd have heard that we stopped through mutual consent.

HASTINGS

"Stopped" what?

STEVE

(Beats. Ashamed.)

There was some kissing, some touching. Lindsay became upset and I comforted her. Sir, I give you my word, Lindsay Denton and I did not have sex.

HASTINGS

(Morally disapproving.)  
"Your word."

DOT

Whatever your version is of that audio file, sounds like you pair went way beyond the professional, and then she used it to discredit your case against her. Now I don't know many blokes who wouldn't be angry about that. And thanks to her accusations, you were suspended, your career potentially in ruins.

Dot keys a remote control to bring up on the monitors a crime scene photo of Lindsay's body in the passenger seat of a car.

DOT (CONT'D)

Now for the tape, on screen is Image 5. Image 5 is a crime scene photograph taken at 12:45 on July 17th showing the body of Lindsay Denton. Image 8.

Dot brings up a photo that's a wider shot of the crime scene showing Steve's car with Lindsay's body in the passenger seat. Steve is shocked to see his car there.

STEVE

That's my car.

DOT

Image 8 is a crime scene photograph showing the vehicle in which Lindsay Denton's body was found. It's a dark grey Volvo S60.

HASTINGS

You agree it's your car?

STEVE

As I've said, sir, I reported my vehicle stolen.

**Music**

10:18:40  
DUR: 0'31".  
Specially  
composed by  
Carly  
Paradis.

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|

KATE  
Document 6 in your folders.  
Document 6 is a photocopy of Item  
Reference IKL-1. IKL-1 is the log  
for service vehicles. On July 1st  
you signed out service vehicle  
Foxtrot Juliet One Four Romeo  
Charlie Zulu and it was never  
signed back in.

|  
|  
|  
|  
|  
X  
Music Ends  
10:19:11

HASTINGS  
You should have, the second you  
were suspended.

DOT  
It's a perk of the job. Didn't want  
to give up the motor.

HASTINGS  
So it's a matter of fact that this  
vehicle was in your possession at  
the time of the murder.

STEVE  
The fact, sir, is someone stole the  
vehicle.

HASTINGS  
And you reported it stolen when?

KATE  
(Off Steve's hesitation.)  
In the call made to the AC-12  
switchboard at 11:59.

DOT  
Yeah. But Lindsay was last seen  
alive up to an hour earlier, at the  
internet cafe. Now that is plenty  
of time for you to get home and  
report your car stolen.

STEVE  
I reported the theft as soon as I  
realised. The car must have been  
stolen earlier.

HASTINGS  
I see.

Steve knows this doesn't sound very believable,  
to his anguish.

Everyone turns to look at document 7.

DOT

Document 7 is a copy of the pathologist's report following a post-mortem examination of Lindsay Denton. And the cause of death was a single gunshot wound to the head. Image 6.

Dot keys the remote control to bring up a photo of a bullet.

DOT (CONT'D)

Image 6 is a forensic photograph of Item Reference NJC-4. Item NJC-4 is a bullet found lodged in the passenger-side trim of service vehicle Foxtrot Juliet One Four Romeo Charlie Zulu. NJC-4 has been identified as a 9 by 19 millimetre Parabellum round. Image 13.

Dot keys a remote control to bring up an image on the computer screens, of a gun in an evidence bag.

DOT (CONT'D)

Image 13 shows Item Reference SCS-9. SCS-9 is a service-issue firearm, a Glock-17 pistol serial number November Mike 8494748.

Dot brings up a photo of the.

DOT (CONT'D)

The Glock-17 was found a short distance from the vehicle containing the body of Lindsay Denton.

KATE

Document 11 in your folders, also on screen.

Everyone turns to this document. On screen is a form FA-1 showing a Glock 17 and ammunition issued to and signed by Steve.

KATE (CONT'D)

Document 11 is the firearms issue log from South Ferry Armoury. You will see a highlighted entry on the morning of July 13th relating to said Glock-17 serial number November Mike 8494748. Said firearm was never returned.

**Music**

10:20:52  
DUR: 1'57".  
Specially  
composed by  
Carly  
Paradis.

|



STEVE

No. I returned my firearm a few days before Lindsay was murdered.

HASTINGS

Not according to these records.

STEVE

No ... no ... I returned it. Ask them at the armoury, they'll confirm it.

HASTINGS

It's here in black and white, son.

Steve is exasperated and anguished.

DOT

You always follow the regs when it comes to firearms?

Steve hesitates.

DOT (CONT'D)

DS Arnott was seen bearing a firearm within this building that did not in my view meet satisfactory operational requirement. On July 13th I gave DS Arnott a verbal warning that he was in breach of Section 7 of the 1968 Firearms Act.

Dot looks pleased with how things are going. Steve looks anguished.

Hastings and Kate look very uncomfortable with Steve's demise.

STEVE

What forensics do you have linking me to the crime scene?

DOT

Your car. Your gun. I'd say that's plenty.

STEVE

Were my fingerprints on the gun?

KATE

There were no fingerprints found on the firearm at all. It appeared to have been wiped.

STEVE

Right, so no prints. Lindsay Denton was shot at close range. The vehicle interior shows a substantial blood-spatter pattern. Did you find blood particles on me?

KATE

At the time of Steve Arnott's arrest, his clothing was seized for forensic examination. There were no traces of blood or gunshot residue detected.

DOT

Yes, but anyone with half a brain covered in blood and gunshot residue would know to dispose of his clothing.

STEVE

So where's this clothing?

DOT

You tell us.

STEVE

Why would I shoot Lindsay in my own car? I'd know the forensics would be totally incriminating.

DOT

Correct. They are.

STEVE

So I wouldn't have done it!

HASTINGS

Yes, come on. You were at the end of your tether with Lindsay Denton. She'd betrayed you, manipulated you, deceived you, and finally she discredited you. You weren't thinking straight.

STEVE

So I used my service-issue firearm that I left at the scene? And I used my registered service vehicle? I mean that's just stupid!

DOT

You panicked. You left your bullet and the casing and you didn't do a good enough job disposing of the gun. Then you cobbled together some

story about your motor being  
nicked. In fact, the only thing you  
didn't make a hash of was the blood  
stained clothing.

STEVE

That's not what happened!

KATE

Image 22 shows item reference EDC-  
3, found in said service vehicle.

Kate brings up an on-screen photo of a blood  
stained pocketbook. It bears the name DS S.  
ARNOTT and his badge number.

HASTINGS

Can you tell us what item EDC-3 is?

STEVE

My pocketbook.

HASTINGS

And is that the one stolen by  
Lindsay?

STEVE

Yes, sir.

DOT

So you went after her to get it  
back, things got out of hand, and  
in your panic you didn't even  
remember to take it.

STEVE

I didn't take it because I wasn't  
there!

HASTINGS

Yes. So you've said. Is there  
anyone, anyone, that we can talk to  
who will bear witness to the fact  
that you were at home during the  
time of Lindsay Denton's murder?

Steve searches for a response, in vain. He looks  
defeated.

STEVE

I had my issues with Lindsay  
Denton, I can't deny that -- but I  
wouldn't kill her!

Hastings and Kate share a look -- they're both  
feeling sad and awkward for Steve. Dot isn't,

|  
|  
|  
|  
|  
|  
X  
Music Ends  
10:22:49

though.

DOT

So you've said.

STEVE

I didn't have that gun! So if I didn't return it, why didn't anyone try and recover it?

There's a tense silence.

SOLICITOR

DS Arnott's asked a very important question.

HASTINGS

Yes, well I admit, there was a failure to do due diligence in the part of the officers at South Ferry Armoury. But I've written to the Strategic Firearms Commander making my feelings on the matter abundantly clear and I can assure you, disciplinary action will follow.

STEVE

No one realised because I had returned the firearm!  
(beat.)  
Someone must have access to the booking-out forms, and replaced the real one -- the one showing I surrendered the gun -- with the forgery.

HASTINGS

Yes. But this same "someone" would have to have signed out the same gun that was used in the murder -- and where's the record of that?

STEVE

It's the same thing, sir. Stolen, so no one can track who's got the weapon.

HASTINGS

All right, let me get this straight, DS Arnott - what you're saying is that some impostor acquired the firearm and then tampered with the paperwork to cover his tracks?

STEVE

Yes, sir. Obviously the same person who stole my service vehicle that morning.

DOT

So your defence is, "It wasn't me. It was just some random impostor."

STEVE

No. Not random. To know it's extremely difficult to steal a service-issue firearm, but not actually all that difficult to fake the paperwork, that takes inside knowledge. This was done by a police officer.

DOT

Oh? But apparently it's a piece of cake to steal a service-issue vehicle, fitted with deadlocks and immobiliser?

Steve has no answer. But he sees Kate making another note, he feels a tiny glimmer of hope.

HASTINGS

I have to say this is all sounding a bit far-fetched, son.

STEVE

There's a parallel in this case, sir. Ever since we started investigating Danny Waldron -- first his shooting of Ronan Murphy, then Danny's murder - there have been holes that the evidence hasn't completely filled, one of which is the murder of PC Rod Kennedy.

DOT

Sir, this is a massive tangent. DS Arnott knows we have to charge or release and he's playing for time.

STEVE

Sir, DI Cottan was too quick to close the investigation into Kennedy's murder, just like he was with his inquiry into the Caddy. He's doing the same thing here. He's cutting corners, not challenging evidence robustly, and I'm the one suffering for his negligence.

**Music**

10:24:51

DUR: 1'07".

Specially composed by Carly Paradis.

DOT

Sir, DS Arnott's casting aspersions for one reason and one reason only to discredit this case. To get AC-12 taken off the investigation against him. It's what these coppers do when you've got 'em bang to rights -- exploit their knowledge of the system to try and tie us in knots.

HASTINGS

Look. I'd be really grateful if we could just stick to the issue in hand here, which is the murder of Lindsay Denton.

DOT

Thank you, sir.

Seamlessly Dot brings up an image of Steve's car at the Lindsay crime scene.

DOT (CONT'D)

Now with respect to service vehicle Foxtrot Juliet One Four Romeo Charlie Zulu a forensic search was carried out at the crime scene.

X  
Music Ends  
10:25:58

Dot brings up a photo of the open boot containing various items including a gym bag.

DOT (CONT'D)

Image 43. Interior of service vehicle boot. Image 45.

Dot brings up a closer shot of the gym bag.

DOT (CONT'D)

Image 45 is Item reference VCT-7. Do you recognise VCT-7?

STEVE

My gym bag.

DOT

Image 46.

Dot brings up a shot of the interior of the bag.

DOT (CONT'D)

Image 46 shows the contents of VCT-7. Sports clothing and trainers. Image 47.

Dot brings up a shot of a pay-as-you-go basic mobile phone.

STEVE

That was not in my bag! What? What is going on here?

HASTINGS

(Chiding.)  
DS Arnott. Please.

DOT

Image 47 shows item reference VCT-9. VCT-9 is an unregistered pay-as-you-go mobile phone.

HASTINGS

Your phone, DS Arnott?

STEVE

No, sir.

HASTINGS

"No, sir."

STEVE

Someone put that there.

DOT

VCT-9 is a phone of the type repeatedly associated with covert criminal communications.

STEVE

That is not my phone!

HASTINGS

What the hell is it doing in your gym bag?

SOLICITOR

DS Arnott denies any knowledge of the phone. There's clearly some irregularity with the search.

HASTINGS

(Outraged.)  
My department carries out its searches to the letter of the law, fella. The letter.

DOT

Document 19 in your folders. For the tape, this is a partial transcript of Lindsay Denton's retrial.

Everyone turns to the document.

DOT (CONT'D)

Now at Lindsay Denton's first trial she was convicted of conspiracy to murder and the prosecution hung on crucial evidence found at her home address, namely fifty grand in cash that was linked via financial forensics to other bribes employed in the conspiracy.

STEVE

I didn't plant that money.

DOT

Image 49.

Dot brings up a shot of an interior pocket of the bag, unzipped, showing a screwed up fiver.

DOT (CONT'D)

Image 49 shows Item reference VCT-11. Now VCT-11 is a five-pound note. Is that your five-pound note?

STEVE

I don't remember having any money in the bag.

DOT

Not your phone, now it's not your money either?

STEVE

I'm saying I don't recall if I was carrying any money in the bag.

DOT

Fair enough - it was in the inside pocket, it's only a fiver - it's easy to forget. Now we ran forensics on that five-pound note. Document 20 in your folders.

Everyone looks in their folders.

DOT (CONT'D)

DC Fleming.

KATE

(Reading from document 20.)  
For the tape, I'm referring to Document 20. Document 20 is a photocopy of an original report



made by the Financial Forensics Unit, Report Sierra Alpha/5657/15. The summary reads: "Pollen particles detected on banknote VCT-11 show a close match to pollen particles detected on banknotes AJK-72." AJK-72 is the item reference for the fifty thousand pounds found at Lindsay Denton's home.

STEVE

There is no way! Look! That is not my money.

DOT

A second ago you couldn't either remember.

STEVE

There is no way that I'd have money that was from the same source as Lindsay Denton's bribe!

DOT

Lindsay Denton knew you'd planted that evidence, and she was your most vociferous accuser. So maybe she was onto this evidence too.

STEVE

She wasn't on to any evidence. I mean, she couldn't have known about this.

DOT

Oh right? So you hide it from her?

STEVE

(Losing focus, getting overwhelmed.)  
I didn't mean it like that.

DOT

That money would be very hard to come by. But together with the phone, this indicates a clear pattern of corrupt conduct.

STEVE

I am not bent!

Steve looks deeply anguished, on the verge of breaking down. Hastings can't help but be sensitive to his former protégé.

**Music**

10:28:23  
DUR: 1'07".  
Specially composed by  
Carly  
Paradis.

HASTINGS

This is obviously a very difficult experience, Steve. Would you like some time alone with your solicitor?

Steve fights to regain his composure. Reflecting on the evidence, Kate makes another note.

STEVE

No.

HASTINGS

Very well. But you know can we all just calm down here and not let our emotions get the better of us.

DOT

Sir.

HASTINGS

So moving on. In respect of another murder that of Sergeant Daniel Waldron. Have you any comment to make?

X  
Music Ends  
10:29:30

STEVE

Waldron was murdered by, Hari Bains. Bains confessed and he intends to plead guilty.

DOT

Yeah, well, Bains owed gambling debts to the wrong people. And we believe they contracted him to kill Waldron.

HASTINGS

Indeed.

KATE

Significantly Bains received a call the night of 31st May, from a phone of the type found in your car. The night before he shot and killed Waldron.

DOT

According to Bains, in a statement made on June 30th, the caller had a London slash southeast accent.

STEVE

So?

DOT  
So, was that you?

STEVE  
(Aggressive sarcasm.)  
London and the southeast have such  
small populations it could only  
have been me.

HASTINGS  
Would you kindly just answer the  
question please, DS Arnott?

STEVE  
Bains and I met loads of times. He  
would have known my voice and been  
able to identify it. The call was  
clearly made by another person  
unknown.

HASTINGS  
Yes and you're familiar with the  
putative corrupt police officer  
code-name 'the Caddy'?

Suddenly Steve is very worried by this change of  
tack.

STEVE  
I am.

HASTINGS  
DI Cottan.

DOT  
Sir.

Dot uses a remote to bring up on a screen a  
profile of the Caddy. The first screen is:  
"THE CADDY": CRIMINAL PROFILE

MALE  
WORKING-CLASS URBAN  
UNDER 35  
DETECTIVE  
COUNTER-TERROR  
LONDON/SE ACCENT

DOT (CONT'D)  
Assimilation of all credible  
witness testimony based on direct  
contact with said individual leads  
to the following profile. The Caddy  
is male. The Caddy is almost  
certainly from a working-class  
background and grew up in an urban

**Music**

10:30:28  
DUR: 1'25".  
Specially  
composed by  
Carly  
Paradis.

environment. He is probably under 35. He is almost certainly a detective. He's trained in covert operations such as Counter-Terrorism. And all ear witnesses report the Caddy as having a London or southeast accent.

STEVE

This is insane!

HASTINGS

God help me, son, I wish it was.

STEVE

Sir, that's your evidence? A profile?

DOT

We've more than just a profile. Only the Caddy would have had access to the same source of bribe money found at Lindsay Denton's house, the same supply we found some of in your service vehicle boot.

Tense beats.

SOLICITOR

(Whispers in Steve's ear.)  
(Keep calm. If in doubt, say, "No comment".)

HASTINGS

Would you like some more time, DS Arnott?

Steve gathers his thoughts.

STEVE

No. DI Cottan originally volunteered to investigate the Caddy and closed the case prematurely based on flimsy evidence provided by an old colleague.

HASTINGS

Yes. But we're not here to discuss DI Cottan.

DOT

Sir, he's just looking at some angle to try and discredit this investigation.

X  
Music Ends  
10:31:53

STEVE

(To Hastings.)

I intend to be heard, sir, on the record.

HASTINGS

(Sighs.)

Very well. That's your right.

STEVE

DI Cottan, you carried out the original inquiry into the Caddy?

DOT

I did.

STEVE

That wrongly identified DC Jeremy Cole?

DOT

Yes.

STEVE

Based purely on the testimony of your former colleague, DC Nigel Morton?

HASTINGS

Yes, but Morton has since revised his statement and DI Cottan and DC Fleming are reopening that particular inquiry.

Steve is halted. Dot looks smug. Steve thinks and starts up again.

STEVE

You also failed to order a second post-mortem on the body of Rod Kennedy.

DOT

My email bounced back, as well you know.

(To Hastings.)

Sir, he's clutching at straws here.

Kate makes a note.

STEVE

In respect of the original inquiry into the murder of Sergeant Danny Waldron, you led a search of Waldron's flat.

DOT

I did.

STEVE

And as part of that search you found an envelope addressed to me.

DOT

Yes.

STEVE

And the forensics that you failed to carry out on the inside of that envelope detected traces of ink and blood suggesting it contained a note written by Danny Waldron and presumably intended for me.

DOT

No note was ever found. Danny Waldron saved his list online.

STEVE

Which we only discovered weeks later, 'cause you failed to pursue this lead!

Kate makes a note.

DOT (O.S)

I did not.

STEVE

The note had been in that envelope!

DOT

That's not what was in the envelope.

Steve is shell-shocked by Dot's admission. He's lost for words.

DOT (CONT'D)

Item Reference MRC-1.

From a case/box, Dot removes an evidence bag containing the envelope found at Danny's flat, addressed to Steve.

DOT (CONT'D)

Item reference MRC-1 is the envelope recovered from Danny Waldron's flat. And for the tape, Mr Arnott is quite correct -- it does bear his name.

**Music**  
10:33:12  
DUR: 1'26".  
Specially  
composed by  
Carly  
Paradis.

From the box/case, Dot produces a second evidence bag -- which he conceals in his hand.

DOT (CONT'D)

Item reference MRC-2 is the contents of the envelope. Now this item was entered into evidence separately for reasons of internal security. You will see in your folders, Document Appendix 1 refers to Sequestered Evidence.

Steve and his solicitor scabble through the document to find this.

DOT (CONT'D)

Sequestration of Evidence was authorised by Gill Biggeloe, Leading Legal Counsel to Anticorruption Unit 12.

Dot opens his hand, revealing the evidence bag containing a golf tee.

DOT (CONT'D)

This is what was in the envelope.

Steve looks confused.

DOT (CONT'D)

Now for the tape I'm showing Mr Arnott the sequestered evidence, a white golf tee. Steve Arnott. Golf tee. I think Danny Waldron was trying to tell us something.

Steve is utterly shell-shocked. Speechless. Horrible silent beats of Dot's smugness. Hastings is a little angry, as is Kate, but they're forced to contain it as it's all on tape.

Awkward beats.

HASTINGS

Have you got anything further to add, DS Arnott

Steve shakes his head.

KATE

(Anguished.)  
For the tape, the interviewee is shaking his head.

X  
Music Ends  
10:34:38  
**Music**  
10:34:34  
DUR: 1'58".  
Specially  
composed by  
Carly  
Paradis.

HASTINGS

(With deep regret.)

Steven Arnott, you will remain under arrest for the murder of Lindsay Denton. I will now seek guidance from the Crown Prosecutor as to how to charge you for said offence. You will be taken to a place of custody. If you are not charged within 24 hours of the original arrest, you may be released however I will seek the authority for a 12 hours extension. Is all this understood?

STEVE

Yes, sir.

HASTINGS

Interview discontinued.

Kate hits the stop button. Hastings beckons the armed officers. They open the door. Resignedly, Steve stands and turns round with his hands behind his back. The officers cuff him and lead him out with his Solicitor.

Hastings watches Steve go, only now letting his professional mask slip and showing the deepest levels of regret and distaste for his task.

HASTINGS (CONT'D)

God help me if I ever get a good night's sleep again.

(Snaps out of it.)

DI Cottan, my office, five minutes.

DOT

Yes, sir.

Exit Hastings, can't leave this scene fast enough.

Dot turns to Kate.

DOT (CONT'D)

(To Kate.)

You okay? That can't have been easy. Well done.

Exit Dot.

Kate remains, Dot cross the office towards Hastings office.

Kate looks back over her notes:



*Firearms log*  
*Stolen vehicle*  
*Phone + money in (stolen?) vehicle*  
*Kennedy PM*  
*Empty envelope*

She appears thoughtful and troubled.

CUT TO:

10:36:27 **INT. AC-12. HASTINGS' OFFICE. MOMENTS LATER.**

Dot stands to attention, facing Hastings in tense silence. Enter Gill, apologising for keeping him waiting.

X  
Music Ends  
10:36:32

GILL

Sorry...

Hastings shuts the door and lays into them.

HASTINGS

Just when exactly did you get the idea of sequestering evidence from me? In 35 years' this has been my worst day in the service. And now this little incident just about caps the whole lot.

(To Gill.)

Was it your idea to go behind my back?

(To Dot.)

Or was it yours?

GILL

To be fair to DI Cottan, he sought me out for guidance. It was my decision to sequester the evidence from Danny Waldron's flat because of its sensitive nature in regard to a fellow officer.

DOT

It seemed a bizarre and possibly meaningless find, sir, but I just had this feeling

HASTINGS

(Mocking.)

"Feeling?"

DOT

That it might alert Steve -- and if it had have done, then we wouldn't have had all this other evidence.

HASTINGS

(Interrupting, angry.)

Oh, yeah, you're on very thin ice with me, DI Cottan. Are there any other surprises in store?

DOT

I hope not, sir.

HASTINGS

I hope not too. Dismissed.

DOT

Sir.

Exit Dot. Hastings watches him go bitterly. Gill tries to make peace.

GILL

At the time neither DI Cottan nor I knew if the golf tee was relevant. Clearly recent events have created a more significant context.

HASTINGS

Clearly!

GILL

Yes, I can see you're angry, Ted. But the fact that you personally recruited Steve Arnott did weigh on my decision.

HASTINGS

(Furious.)

What? You decided that I was going to be biased?

GILL

I'm sorry, but at the time it felt like the right decision. Now can we just calm down.

HASTINGS

I am calm. I'm totally bloody calm.

She gives him space for a couple of beats.

GILL

Look. I know this is abysmal timing, but former Chief Superintendent Patrick Fairbank's legal team are applying for the child sex abuse charges to be dropped.

HASTINGS

What?

GILL

They're saying that he repeatedly stated in his interviews that, quote, "I'm not as sharp as I used to be."

HASTINGS

Yeah. I know he said that.

GILL

They're saying that an independent physician should have examined his intellectual fitness for interview. They're having his GP attest he's got senile dementia. He isn't fit to stand trial.

HASTINGS

(Devastated.)  
Mother of God.

GILL

(Beats.)  
DS Arnott has to be charged or released today. Don't delay your call to the Crown Prosecutor.

HASTINGS

(Sharply.)  
Fine.

GILL

(Sharply.)  
Thank you.

A couple of beats of animosity between Hastings and Gill. Exit Gill.

Hastings slumps behind his desk, devastated by the accusations against Steve.

Hastings stares at his desk phone, not wanting to make the call.

CUT TO:

10:38:58 INT. AC-12. TOILETS. CONTINUOUS.

Locked in a cubicle, Dot writes a text:  
*Job done.*

He's about to send and then he hesitates. He

**Music**

10:38:10  
DUR: 0'53".  
Specially  
composed by  
Carly  
Paradis.

X

Music Ends  
10:39:03

**Music**

10:38:54  
DUR: 1'57".  
Specially  
composed by  
Carly  
Paradis.

adds:  
and so am I

Then he hits send. Once the message has gone, he takes out the sim card, wads it in toilet roll, and flushes it away.

Dot steps out of the cubicle.

Standing at a sink with her back to him is a woman with Lindsay's hair wearing the same as Lindsay when she was murdered.

Dot is immediately on edge.

The apparition starts to turn to face Dot, but slowly, very slowly, so that he holds his breath and prepares for the worst.

The apparition keeps turning, starting to reveal part of Lindsay's gunshot-wounded face --

Dot is suddenly back in the cubicle. The wad of toilet roll is still in the pan.

He repeats the flushing action and the wad of toilet roll disappears down the pan.

Dot unlocks the cubicle door and strides out.

He unlocks the door and steps up to the sink. Dot washes his face to revive himself. He dries his face.

He stares into the mirror, knows he's very close to being home and dry. He looks every inch the respectable officer. Out on Dot.

CUT TO:

10:40:46 **INT. AC-12. HASTINGS' OFFICE. CONTINUOUS.**

Hastings takes a big breath and reaches for the phone. He hits the keys.

X  
Music Ends  
10:40:51

HASTINGS

(Call answered. Into phone.)  
Superintendent Hastings, for the  
Senior Crown Prosecutor please.  
(Listens.)  
Hastings - that's right, like the  
battle.

He's interrupted by a tap on the door. It's Kate. He waves her in.

HASTINGS (CONT'D)

Come in, come in. Anything to avoid making this call. ...

He hangs up. She shuts the door. Hastings shows her his pain.

KATE

Listen, Sir, before you call the Crown Prosecutor, there's some things we need to discuss...

CUT TO:

10:41:18 **INT. SOUTH FERRY STATION. CUSTODY. CONTINUOUS.**

The cell door opens, revealing Steve.

CUSTODY SGT

This is a favour to her, not you.

The Custody Sgt steps aside. Sam steps forward. Steve gets up off the bunk.

CUSTODY SGT (CONT'D)

Two minutes.

Exit Custody Sgt.

Neither Sam nor Steve knows what to say at first.

STEVE

It's good to see you.

She's not forthcoming. Awkward beats.

SAM

Is there anything I can do?

STEVE

You can say you don't believe a word of it.

SAM

(Very unconvincing.)  
Of course I don't.

STEVE

(Hurt.)  
Sam.

SAM

My DCI has got me on desk duty. She asked me outright if I was in on it with you.

STEVE  
I'm innocent.

SAM  
(Very unconvincing.)  
Yeah, I know.

STEVE  
(Beat.)  
You came. I'm glad.  
(Awkward beat.)  
I'm sorry about the flat being  
closed for forensics...

SAM  
It's fine. I'm at a friend's place.

STEVE  
They've got to release me in a few  
hours, so we can be back in soon.

Silent beats. Her lack of response is awful for  
him.

SAM  
Steve....

A couple more awkward beats, and then he slumps  
back on the bunk.

SAM (CONT'D)  
I'm sorry...

Upset, Sam exits. Steve looks forlorn. The  
Custody Sgt shuts his cell door.

CUT TO:

10:42:58 **INT. AC-12. MEETING ROOM. LATER THAT NIGHT.**

Kate going through a large folder of  
information. Hastings stands, on edge, clearly  
very troubled.

Kate talking to Hastings in his office in  
hushed, earnest tones.

HASTINGS  
So which one were you looking at?  
Which one were you originally  
looking at?

KATE  
That one.

**Music**

10:42:29  
DUR: 0'33".  
Specially  
composed by  
Carly  
Paradis.

X  
Music Ends  
10:43:02

Enter Gill.

GILL

You still haven't charged Steve Arnott?

HASTINGS

We need more time.

GILL

I know it's difficult going after one of your own.

HASTINGS

It's what we do for a living.

Gill gives a beat or two of reaction that Hastings is trying to kid everyone this isn't different.

HASTINGS (CONT'D)

DC Fleming has caused me to want to re-examine the evidence against Steve Arnott.

GILL

Come on, Ted. There's a mountain of evidence. His gun. The car. The money. The threat. Motive, opportunity, means.

KATE

(Refers to her notes.)  
During the interview with Steven Arnott, I identified a number of issues that merit further examination.

GILL

(Patronising.)  
Of course you want to believe that Steve's innocent. Of course you do. But you're jumping to rash and extremely damaging conclusions.

HASTINGS

DC Fleming, please.

KATE

Ms Biggeloe, you do not have to say anything, but it may harm your defence if you do not mention anything when...

GILL

Excuse me?

HASTINGS

Gill. Please. This is necessary.

KATE

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

GILL

It's been a long day, and night. Let's get a grip, Ted.

KATE

Did you furnish Superintendent Hastings with an intelligence file relating to Ronan Murphy, the suspect shot dead by Sergeant Danny Waldron on 13th May?

GILL

I did.

KATE

And from who did you obtain that file?

GILL

Whom. It was supplied to me in confidence and to reveal the source would be a betrayal of that confidence.

HASTINGS

Gill, you're under caution. It would help us enormously if you could provide an answer.

Gill just stares back at them calmly, with no intention of answering.

HASTINGS (CONT'D)

(Beats. To Kate.)  
Very well. Show her.

Kate takes a document out of her folder and slides it across the table to Gill.

KATE

This is a signed authority from Superintendent Summers at AC-3 for me to conduct an undercover operation against AC-12 officers.



GILL

(Testy.)

I can see what it is. When did this happen?

HASTINGS

(To Gill.)

I only found out about this, this evening.

KATE

Under said authority, I obtained evidence that this file originated from DS Nicola Rogerson at Major Violent Crime. In a written statement, DS Rogerson claims that the file was requested by an AC-12 officer.

HASTINGS

Did an AC-12 officer furnish you with this file on condition of anonymity?

GILL

(Beat.)

Yes.

KATE

DS Rogerson's copy of the file did not contain the omissions made to the one you received.

GILL

I was given that file in good faith and I completely deny tampering with it.

HASTINGS

Yeah. No one's suggesting you did. What we're exploring here is that the alterations were made by said AC-12 officer. Now can you confirm the name we've heard from Rogerson?

GILL

(Sighs. Gives in.)

Fine.

(Beat.)

Detective Inspector Matthew Cottan.

HASTINGS

He brought you the golf tee - so we assumed that he would have brought you the file, good.

Hastings and Kate look totally validated. Gill hardens.

GILL

DC Fleming, would you kindly excuse us for a moment please?

HASTINGS

Thank you, Kate.

Exit Kate.

GILL

You're barking up the wrong tree. Matthew Cottan has done a first-rate job of rooting out a bad apple.

HASTINGS

Gill --

GILL

As for the file, he knew we were being obstructed so he obtained it through unofficial channels.

HASTINGS

Yeah. Why didn't he just give it me?

GILL

Because he was afraid you'd give him a dressing down for acting improperly.

HASTINGS

Gill. Even after the time we spent together, you really don't know me at all.

Exit Gill. Hastings looks daunted by his choices.

CUT TO:

10:46:53 **INT. AC-12. OPEN-PLAN OFFICE. LATER THAT NIGHT.**

Dead of night. The place is deserted except for Kate, Hastings and now Maneet. In civvies, Maneet's rocking her baby (6 months) off to sleep.

Maneet shows them images from traffic cameras, starting with a still from a traffic camera of Steve's Volvo passing through traffic signals in

the city centre. The time in the top right-hand corner is 09:46 17-07-2015.

MANEET

This is a video capture taken from a traffic camera situated on the Kingsgate Express Way showing traffic at the time indicated in the top right hand corner, 09:46.

HASTINGS

Steve's car?

MANEET

At first glance, yes, but...

Maneet zooms the image, blowing up the registration plate, which is not Steve's.

KATE

Different reg.

MANEET

Correct. Here are more traffic camera images.

Maneet brings up a sequence of five traffic camera images of the same vehicle in different locations. Kate and Hastings study the images, she explains while holding her sleeping baby.

MANEET (CONT'D)

This same vehicle captured travelling through the city centre, on traffic cameras a few minutes apart. Image enhancement has failed to show who's driving. Now here's a street map.

Maneet brings up a map with the locations and times of the vehicle sightings.

MANEET (CONT'D)

This street map shows the locations of the vehicle at times corresponding to the exact times of the traffic camera images. I'm now going to add the location of the internet cafe where Lindsay Denton was last seen alive that morning.

Next the street map appears the same apart from the addition of the internet cafe location. The locations of the vehicle are clearly heading towards the internet cafe. Baby stirs.

KATE

Someone was driving the vehicle to Lindsay's location that morning.

MANEET

Yes. Previous to the internet cafe, Lindsay Denton was last seen at her Approved Premises the night before. I'm now going to add the location of the Approved Premises.

Maneet brings up the location of the Approved Premises and it tallies with the route of the vehicle.

MANEET (CONT'D)

There's an hour's delay in the timeline of the vehicle's movements, suggesting it hung around the Approved Premises during this time.

HASTINGS

So, Lindsay was followed to the internet cafe.

MANEET

Looks like it, sir.

HASTINGS

And correct me if I'm wrong, but this is the same time that Steve says that he was home alone?

KATE

Yes, that's correct, sir. Steve doesn't have an alibi. So it could be him driving that vehicle.

MANEET

One final thing. I've identified this registration as belonging to another make and model entirely. They're fake plates.

HASTINGS

Well done. Well done. I think you better get that wee one home. And thanks very much for coming in.

Maneet wants to say more, but Hastings and Kate don't realise, so she exits carrying her baby.

KATE

Why would Steve be driving his own car with fake plates?

HASTINGS

To hide his movements.

KATE

It doesn't make sense, sir. She wouldn't have got in the car. If Steve turned up with fake plates, she'd had know he was up to something. She would never get in.

HASTINGS

Maybe she just didn't see it.

KATE

We all know Lindsay, sir. She never missed a thing.

Hastings absorbs this sagely.

Maneet reappears at the access gate.

MANEET

Sorry, Kate, you couldn't give us a hand with the lift?

KATE

Yeah. Sure.

Kate joins Maneet at the lift. Kate helps her with the baby bag and holds the lift door.

MANEET

(Whispers.)  
Off the record, DI Cottan put pressure on me not to tell Steve about the additional forensics on the envelope found in Danny Waldron's flat.

KATE

Cheers, Maneet.

The lift door shuts on Maneet. Kate takes that in and moves off with renewed vigour.

CUT TO:

10:49:33 INT. AC-12. MEETING ROOM/WAITING AREA. LATER THAT NIGHT.

Hastings goes through reams of documents. A man drops of a large box if files. Enter Kate.

KATE

He's here, sir.

**Music**

10:49:26  
DUR: 0'38".  
Specially  
composed by  
Carly  
Paradis.

HASTINGS

And?

KATE

Well, I can't say he's very happy...

Hastings follows Kate out of the meeting room and to the waiting area. In the waiting area not looking remotely comfortable is DC Nigel Morton, in casual civvies, looking like he's just been got out of his bed (which he has).

HASTINGS

DC Morton, would you mind coming with us.

Morton sits.

HASTINGS (CONT'D)

DC Morton?

MORTON

I'm not coming anywhere till I get some assurances.

HASTINGS

Assurances of what?

MORTON

Four things: im -- mu - ni -- ty...  
Sir.

Morton folds his arms and holds out. Hastings and Kate look bitter about being held over a barrel.

CUT TO:

**Music**

10:50:29

DUR: 1'29".

Specially

composed by

Carly

Paradis.

10:50:37 **INT. DOT'S LAIR. LATER THAT DAY.**

Dot makes his breakfast -- cracking eggs into a frying pan.

His work mobile phone rings.

DOT

(Into phone.)

DI Cottan.

(Listens. Face drops.)

Questions about what, sir?

(Listens. Feels worse.)

When do you want to do this, sir?

(Listens.)

Yes. No, I'm happy to assist.

Dot hangs up. He looks very worried.

CUT TO:

10:51:20 **INT. AC-12. VANTAGE POINT/LOBBY. LATER THAT DAY.**

Daylight streams in through the windows. Hastings and Kate have pulled an all-nighter. She's in the same crumpled clothes, he's unshaven and bleary-eyed. Kate drinks strong coffee. Hastings shaves with an electric razor. They gaze down into the lobby.

The revolving doors turn. Enter Dot with his rep and solicitor, to sign in at the desk. Dot looks fresh as a daisy. Two AFOs, one being AFO X, stand guard with G36s.

HASTINGS

All right. Let's do this.

Exit Hastings. Dot signs in.

CUT TO:

10:51:51 **INT. AC-12. BEHIND INTERVIEW ROOM. CONTINUOUS.**

Hastings enters from round the corner. Gill waits for him by the interview room. Hastings sees her and tenses.

HASTINGS

Morning.

Gill shuts the door.

GILL

A word to the wise. Arnott or Cottan, if either turns out to be a bad apple, he's acting alone. They can't be connected to any wider conspiracy.

HASTINGS

I see. And Patrick Fairbank the same?

GILL

We feel his legal team have a strong case. His dementia precludes a trial.

HASTINGS

He might have forgotten some important details.

X  
Music Ends  
10:51:58

GILL

Exactly.

HASTINGS

Or worse still, he might remember them!

GILL

What are you saying?

HASTINGS

You see I finally understand why you were appointed by the PCC. I'm the loose cannon here. You know, if I see a bent copper, I'll go after him, irrespective of rank or political expediency.

GILL

I'm not going to apologise for having one eye on PR. Anticorruption is a double-edged sword. We need to find just enough bent coppers to avoid accusations of a cover-up, but not so many that the public starts to wonder if the police can be trusted.

HASTINGS

So we let Patrick Fairbank just slip through the net because of all the peers, and the politicians and the police officers he might implicate, meanwhile we go back to chasing disc jockeys and what, game-show hosts?

GILL

I'm just doing my job.

HASTINGS

And I'm doing mine! And it's called nicking bent coppers! And I don't care whether it's one rotten apple - or the whole bloody barrel! There's a line and it's called right and wrong. And I know which side my duty lies!

(lowers his voice.)

So why don't you write a nice letter of resignation to the PCC, or I swear to God, I will drive you down with the rest of them.

Gill is overwhelmed by the ferocity of his

**Music**

10:53:30

DUR: 0'28".

Specially

composed by

Carly

Paradis.

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attack. She believes him, too. Cowed, she exits.

CUT TO:

10:53:37 **INT. AC-12. LOBBY/VANTAGE POINT. CONTINUOUS.**

Dot and his solicitor complete signing in. Kate has lingered, looking down at Dot, filled with conflicts. Exit Kate.

Dot, grim faced, goes into the lift, flanked by his solicitor, and the two AFOs including AFO X. The door closes on Dot's poker face.

CUT TO:

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

Establishing shot. Two Armed guards are stationed outside the meeting room. His solicitor and his rep flank Dot who is seated. On the other side of the table Hastings and Kate.

Voices are muffled as we look in through the glass partition.

Kate starts the tape. Long Beep.

X  
Music Ends  
10:53:58

CUT TO:

10:53:38 **INT. AC-12. INTERVIEW ROOM. MOMENTS LATER.**

We move inside the meeting room.

KATE

In last night's interview of DS Arnott, you produced a piece of evidence, item reference MRC-2, namely the golf tee in the envelope found at Danny Waldron's flat.

HASTINGS

I wonder if you could explain in a little bit more detail how you came by this piece of evidence?

DOT

I'm not sure I understand what you're driving at, sir?

HASTINGS

Well, there were half a dozen of you on that search. How come no one else saw it? Did you swear them all to secrecy or what?

DOT

Oh, I see, sir.

(Laughs.)

No. What happened was, we detected an illegal firearm. I sent an officer to bring someone with firearms training urgently so as to secure the firearm. I had a legitimate concern it wasn't safe or it was booby-trapped. And it was then that I saw the golf tee in the envelope.

HASTINGS

So, with no one else watching you, you seized this piece of evidence?

DOT

Yes, sir.

KATE

Did you order forensics on the golf tee?

DOT

I did, but there were no notable findings.

HASTINGS

Did you order forensics on the inside of the envelope?

DOT

Yes, sir.

HASTINGS

When?

DOT

Well, this was something we omitted in the first instance, but rectified as the inquiry progressed.

KATE

Did you put pressure on a junior rank not to disclose the forensics to DS Arnott?

DOT

(Beat. Under pressure.)  
Yes.

HASTINGS

Why?

DOT

Steve Arnott was concocting accusations I wasn't doing my job properly. I didn't want to give him any ammunition.

HASTINGS

So you actually missed a crucial piece of evidence?

DOT

(Unsure how to answer.)  
Uh...

KATE

Forensics detected ink and blood on the inside of that envelope. That suggests there was a blood stained note inside the envelope.

DOT

There wasn't, though.

KATE

No ink or blood on the golf tee?

HASTINGS

So, what? Danny Waldron must have put it in there after he'd removed the note?

DOT

Look. This note, some people have been making a mountain out of a mole hill. If it was such an issue, why didn't I just pocket the envelope, and no one would be any the wiser? Which I didn't do, by the way.

KATE

Maybe the envelope had already been seen by somebody else on the search team. But the contents hadn't.

DOT

I found a golf tee. I remained in the vicinity of the firearm until an officer arrived to make it safe. Now if that note went walkabout, it's because Danny Waldron moved it before we got there. In the end, missing the forensics made no difference to the inquiry whatsoever.

**Music**

10:56:03  
DUR: 0'35".  
Specially  
composed by  
Carly  
Paradis.

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HASTINGS

That's one of the things we're here to determine, DI Cottan, and I'll be the judge of that. Thank you.

He turns to Kate.

HASTINGS (CONT'D)

DC Fleming. Moving on.

KATE

Item reference EGH-1.

Kate keys a remote. On screen is a scan of the front page of the Ronan Murphy file.

KATE (CONT'D)

EGH-1 is an intelligence file on Ronan Murphy, the suspect shot dead by Danny Waldron. It's where this whole inquiry started, and it omitted information that would have allowed us to connect Ronan Murphy to known high ranking criminal, Tommy Hunter and the cover-up of historic child sexual abuse.

X  
Music Ends  
10:56:38

HASTINGS

DI Cottan, have you seen this file before?

DOT

Yes, sir.

HASTINGS

And who provided you with access to this file?

DOT

You did, sir.

HASTINGS

You see my particular concern here, DI Cottan, is if you were familiar with this file before I gave you access?

Dot looks uneasy.

HASTINGS (CONT'D)

Do you have an answer, DI Cottan?

DOT

Yes, I was familiar with the file.

HASTINGS

Yes. And how were you familiar with it?

DOT

I acquired the file from a former Major Violent Crime officer involved in the investigation into the murder of Tommy Hunter - DS Rogerson. I then passed it over to Gill Biggeloe.

HASTINGS

Yet not to me? Not to DS Arnott? Not to DC Fleming?

DOT

I wanted to avoid Steven Arnott. I think we all know why.

HASTINGS

That file had crucial pieces of information removed and held this inquiry back for weeks.

DOT

Well I'm sorry about that, sir, but I took that file at face value, in good faith.

HASTINGS

And when we found out about the missing information, why didn't you say something? I mean, you should have been shouting that from the rafters, man!

DOT

No, sir. No. I didn't have the evidence yet. I didn't want to alert them beforehand.

HASTINGS

Alert who?

DOT

Don't you see, sir? DS Rogerson is a former girlfriend of DS Arnott.

That drops a bomb. Hastings looks embarrassed.

DOT (CONT'D)

(Enjoying it.)  
I'm Sorry, sir, weren't you aware of the relationship between Rogerson and Arnott?

HASTINGS

No. I wasn't.

Hastings looks dismayed.

DOT

(To Kate.)

You should have told him, DC Fleming, spared the gaffer his blushes.

KATE

The only person known to have handled that file, apart from DS Rogerson, is you, not DS Arnott.

DOT

Well, the pair of them must have hatched a plot to alter the file.

KATE

DS Rogerson denies altering the file.

DOT

She would, wouldn't she? Look, it sounds to me like this is another one to throw at Steven Arnott.

HASTINGS

Yeah, well I'm still exercised by the fact that you didn't mention any of this sooner.

DOT

Yeah, well I don't cast aspersions on fellow officers unless I can back it up with hard evidence. Unlike some I could mention.

Hastings and Kate fall silent.

HASTINGS

DC Fleming?

On screen appear photos of mobile phones.

KATE

On screen you'll see evidence gathered in the case against Harinderpal Bains. Images 291 and 292, showing item reference MR-3 and MR-4. MR-3 and MR-4 are unregistered mobile phones recovered from Hari Bains's home.

DOT

(To Hastings.)  
Sir, what is this?

HASTINGS

One of our own's about to be charged with murder. I think we're entitled to ask a few questions, don't you?

DOT

Yeah, of course, whatever I can do to help.

KATE

These phones were provided to Bains and he used them to communicate with the Caddy. A similar type of phone was recovered from the boot of DS Arnott's car.

DOT

Yeah. These are matters of fact in the case against Steven Arnott.

KATE

Yeah, well I'm just making sure we all understand the "facts" as they stand. We'll return to the phones shortly.

Dot shifts uneasily. Hastings and Kate see this and look encouraged.

KATE (CONT'D)

Now in last night's interview of DS Arnott, you stated that you'd attempted to order a second post mortem on the body of PC Rod Kennedy. A search of email records found no email from you to the pathologist's office requesting said post-mortem.

HASTINGS

DI Cottan?

DOT

Sir? Seriously? Look, you know what the IT system's like in this building. Just because it's not on the server that does not mean I didn't send it.

HASTINGS

As a matter of fact, DI Cottan, what I'm seeing here is a... is a pattern. A pattern of failure to discharge your responsibilities as a senior detective. I mean you should have been chasing up that post mortem.

DOT

No. You're absolutely right, sir. And what's worse is Kate had made a specific point of asking me an' all. I was beside myself when I realised. And I apologise unreservedly for my error.

Dot looks at Hastings and Kate, hopeful he's put them off the scent.

HASTINGS

But you see, DI Cottan. It raises the distinct possibility that you were some how reluctant to seek confirmation that Kennedy wasn't a suicide, that he was in fact murdered?

DOT

Well I was very pleased with that information, sir, as it was instrumental in our arrest of Bains, for which I won a commendation.

Dot looks confident of his position. Hastings and Kate give him this moment, then press on.

HASTINGS

Let's just stay with Hari Bains for a second. He levelled some very disturbing allegations against you, DI Cottan, wouldn't you agree?

DOT

Which I strenuously deny, and for which there's zero evidence.

HASTINGS

Yes, well, we carried out a search of your service vehicle.

DOT

What? Now I'm doing very well to avoid blowing my top here. This is out of order.

**Music**

11:00:42  
DUR: 1'49".  
Specially  
composed by  
Carly  
Paradis.



SOLICITOR

And, as you well know, completely illegal under the Police and Criminal Evidence Act 1984, as DI Cottan is neither under arrest nor charged with an offence.

HASTINGS

Yes, well, said illegality would only apply if it was DI Cottan's personal vehicle. His service vehicle is owned by the Police and as such we are entitled to search it without any form of authority.

SOLICITOR

Still, in my view we've reached the point where either you stop, or you caution my client.

Tense beats. It looks like it could go either way. With a nod from his solicitor, Dot looks triumphant and starts to exit. He crosses to the exit.

HASTINGS

DI Cottan, stay right there. You do not have to say anything however it may harm your defence if you fail to mention something under questioning that you later go on to rely on in court. And of course, anything you do say may be used in evidence.

(he motions for Dot to sit)

Thank you.

Dot and his rep and solicitor sit back down.

DOT

(Beats.)

What the hell are you doing searching my car?

X

Music Ends  
11:02:31

HASTINGS

(Shoves document to Dot's solicitor.)

This is a signed authority from Superintendent Summers of AC-3 to investigate AC-12 officers, based on concerns raised by DC Fleming.

DOT

(Shocked.)

Kate?

Kate can't look Dot in the eye. She averts her gaze, ashamed. Dot looks hurt and angry.

HASTINGS

Just doing our job here. There's nothing personal.

Dot recovers.

DOT

Kate was obviously investigating Steven Arnott, not me.

HASTINGS

The signed authority from Superintendent Summers is a bit like grandma's nightgown -- it covers everything.

Awkward beats. Hastings needs to prompt Kate out of the awkward interplay with Dot.

HASTINGS (CONT'D)

DC Fleming -- the search of DI Cottan's service vehicle if you please?

KATE

Sir. Service vehicle November Juliet Zero Seven Zulu Foxtrot Whisky, was examined forensically, with one notable finding.

Kate brings up an image on screen, some rope fibres.

KATE (CONT'D)

Item GBS-8 is a number of synthetic fibres. Comparison of fibres from GBS-8 and NTW-7 finds multiple chemical correlations that imply a very strong likelihood the materials derive from the same original source."

HASTINGS

"The same original source."

KATE

NTW-7 is the item reference assigned to the rope found at the industrial unit where Hari Bains was arrested.

**Music**

11:03:10

DUR: 1'47".

Specially composed by Carly Paradis.

HASTINGS

The noose had been in your boot.  
The noose that you claimed Hari  
Bains was going to hang you with!

Everyone reacts -- this is a massive bombshell.  
Everyone apart from Dot.

HASTINGS (CONT'D)

What the forensics are suggesting  
is that you planted it there in  
that industrial unit to falsely  
incriminate Bains for Kennedy's  
murder!

Dot helps himself to a glass of water, biding  
his time, getting his thoughts together as  
coolly as possible.

DOT

Bains had handled the rope when he  
prepared the noose. Bains and I had  
a scuffle in which he attempted to  
overpower me. Fibres transferred on  
to me. Those fibres were then  
transferred into my service vehicle  
the next morning when I clocked on.

KATE

They were in the boot, nowhere  
else.

DOT

The first thing I do before I get  
in the motor, is sling my coat and  
briefcase in the boot. Now if those  
fibres were going to end up  
anywhere that is exactly where  
they'd be found.

Dot, completely poker faced, Kate and Hastings  
have been brilliantly out manoeuvred.

HASTINGS

Are you covering for the real  
murderer of Rod Kennedy?

DOT

No, I'm not.

HASTINGS

Were you involved in murdering Rod  
Kennedy?

DOT

No, I wasn't.

Dot is poker faced and utterly in command of his answers. He gazes at them all coolly. Tense beats.

|  
|  
|  
X  
Music Ends  
11:04:57

KATE  
Returning to the mobile phones...

DOT  
(Confident smile.)  
Happy to.

Dot looks in command, ready for anything. Kate holds her nerve.

KATE  
On screen, Image 104.

Kate keys the remote. On screen is an image of an evidence bag containing a mobile phone and a loose sim card.

KATE (CONT'D)  
Image 104 shows item reference KMF-13, an unregistered mobile phone, and item reference KMF-14, is a subscriber identification module. Do you recognise these items?

DOT  
No.

HASTINGS  
"No"? I'll give you "No".

KATE  
These items were submitted to us in evidence by a witness who alleges that they do, or did belong to you.

DOT  
Well then the witness is mistaken.

KATE  
Analysis of said subscriber identification module KMF-14 revealed no activity since October 2014. All communications up to and including that date appeared to relate to other unregistered users.

DOT  
Right, so you've got a phone that doesn't belong to me, and a load of mysterious calls. Pardon me if I don't see the significance.

KATE

On screen, Image 909.

Kate keys a remote. Another mobile phone appears.

KATE (CONT'D)

Image 909 is item reference SJP-32. It was detected in the boot of a vehicle found at the Edge Park Golf Club in July of 2012. The vehicle is registered to Alex Campbell, the alias being used at the time by one John Thomas Hunter. Now it was known Tommy Hunter used numerous such phones to conduct his criminal activities. But this particular phone is of interest to us because of a call made on the 8th July of 2012 at around midnight was from Hunter's phone to yours.

HASTINGS

And that's the significance fella, in black and white.

DOT

I've no connection with this phone or sim card you've been given, and I've certainly no connection to Hunter.

HASTINGS

So how come we're being told this phone belongs to you?

DOT

This witness you've got, I bet he said he found this phone in my service vehicle a couple of years back.

HASTINGS

Yes, well, I can neither confirm nor deny.

DOT

Yeah, but, I can confirm that he's sat on this so-called evidence for a long time. I reckon he also told you he conned me into taking the wrong sim card back, while he held on to the real McCoy.

HASTINGS

(More uneasy. Beat.)

Yes, well, as I said, I can neither confirm nor deny.

DOT

Is there anything you've got linking me to these items? Mmm? Something like forensic evidence?

Hastings and Kate aren't forthcoming. So Dot knows they're are no forensics

DOT (CONT'D)

I did leave my phone in my service vehicle. And I was very grateful when DC Morton and let's not be coy about names -- returned it to me. Now I've no idea where this other sim card has come from.

HASTINGS

But DC Morton informed us that it was you who induced him to mislead the original inquiry about the Caddy -- that it was you, DI Cottan, who suggested attributing the nickname, to a deceased police officer.

DOT

That's just not true, sir. It was DC Morton who did the misleading. He's the one that's been falsely claiming disability benefits. And he'll say anything to cling onto his pension, anything at all. The man is a completely unreliable witness.

Dot relaxes further, sips some water coolly.

KATE

DI Cottan, where were you on the morning of July 17th?

DOT

You're asking me where I was when Lindsay Denton was murdered?

HASTINGS

One hundred per cent, that's what she's asking you.

VFX: Dot sees an apparition of murdered Lindsay reflected in the glass. It unsettles him

briefly, then he recovers.

SOLICITOR

You need to demonstrate some legal basis for that question, or I suggest you withdraw it immediately.

HASTINGS

Kate, bring up the next item in the map.

KATE

Items reference MB-1 to MB-5.

Kate keys a remote and the traffic stills of the car with fake plates appears on screen.

KATE (CONT'D)

Traffic cameras captured images of this vehicle on the morning of Lindsay's murder. Identical make model and colour as Steve Arnott's but with a different registration. It was driven on the route matching Lindsay's location that morning. The registration proved to be false.

HASTINGS

We're curious about the logic here.

DOT

The logic?

KATE

Steve Arnott takes the trouble to disguise the vehicle, but there were no fake plates found where Lindsay's body was discovered.

HASTINGS

I mean, why would Steve remove the fake plates and then leave Lindsay's body lying in the front passenger seat for all the world to find?

DOT

My hypothesis would be Steven Arnott only meant to abduct Lindsay Denton, something went wrong, he killed her, he panicked.

KATE

Would Lindsay really have got in to Steve's car if she'd seen it was displaying fake plates?

DOT

(Shrugs.)  
Everyone makes mistakes.

HASTINGS

(As if he knows something.)  
Indeed we do, DI Cottan...

Dot reacts uneasily to Hastings' little barb.

DOT

Are there any witnesses that saw Steve's car being stolen, as he claimed? Mmmm? Any witnesses that saw anyone else driving the vehicle?

Hastings and Kate aren't forthcoming.

DOT (CONT'D)

I think these are questions for Steven Arnott, not me.

HASTINGS

DC Fleming.

KATE

Steve Arnott insists he returned his firearm four days before Lindsay's murder. The booking-out officer at South Ferry Armoury corroborates Steve's story.

DOT

The booking-out officer's covering his own arse.

KATE

Yeah, well, an impostor could have obtained the murder weapon and then forged the paperwork to make it appear that Steve Arnott's firearm had the same serial number as the murder weapon and that he never returned it.

DOT

That's an interesting theory, but it couldn't have been me. I'm not an AFO. How would I have obtained the murder weapon?

**Music**

11:09:18  
DUR: 0'36".  
Specially composed by  
Carly  
Paradis.

X  
Music Ends  
11:09:54

**Music**

11:10:17  
DUR: 4'46".  
Specially composed by  
Carly  
Paradis.



HASTINGS

The Caddy commands a network of corrupt officers.

DOT

He does. But Steve Arnott's the Caddy, not me.

AFO X is stationed outside the interview room.

KATE

You've thought that since before Lindsay's murder ...

DOT

Yeah.

KATE

Yeah. In fact you made a call to me the night before Lindsay's murder.

Dot reacts. Looks nervous.

KATE (CONT'D)

You called me after you'd observed Lindsay Denton return to her Approved Premises.

DOT

Yeah.

Kate refers to her pocketbook.

KATE

At fifteen minutes after midnight, you called me from your mobile and you said, "That lead on Steve. Looks like it's going to pan out. He really did plant the money at Lindsay's. Sorry. I thought you'd want to know before it becomes common knowledge."

HASTINGS

Did you make that call, DI Cottan?

DOT

Uh... yeah...

KATE

Yeah. So what was the lead that was gonna pan out?

DOT

Uhhh...

Dot nervously drinks his glass of water.

HASTINGS

Well it couldn't have been the money in Steve's gym bag. Because that wasn't recovered until the forensics carried out a search of the service vehicle the next day.

DOT

Arnott was behaving suspiciously. I wanted to give Kate a heads up as they've been partners for a long time.

HASTINGS

That's very considerate of you, but I will ask you for the second time, what was the lead?

DOT

(Beats. Struggling for answer.)  
Erm... I'd glimpsed some banknotes in his gym bag. I intended to investigate.

KATE

When did you see the banknotes?

DOT

Earlier that day.

KATE

How could you have known that forensics would connect them to money planted at Lindsay's?

Dot has been hoisted by his own petard. He shifts uneasily. He helps himself to a glass of water but for the first time his hand is shaking. They've got him on the ropes.

HASTINGS

DI Cottan, were you able to forewarn Kate because you had a scheme in mind, when you were going to plant that money in Steve's service vehicle?

DOT

No. No. Absolutely not.

KATE

That's how the service vehicle was stolen. You cloned the key and were

plotting to use it to plant  
evidence against Steve.

DOT

No. No. Absolutely not.

But Dot sounds increasingly unconvincing. He  
knows it. He's getting extremely edgy.

HASTINGS

DI Cottan, I think we've earned the  
right to ask you the question: will  
you kindly tell us your whereabouts  
between 10 and 11 that morning.

DOT

Well, I really don't have to answer  
that question.

HASTINGS

Don't you?

DOT

This is a voluntary interview and  
I'm only cooperating out of my  
lawful duty as a police officer to  
assist in a criminal inquiry.

HASTINGS

Indeed you are. Indeed you are. We  
can call a halt to the proceedings  
right there, and leave this  
question hanging over you and your  
career. Or you can stick your hand  
up and offer us an answer and  
exclude yourself from our inquiry.  
It's entirely your decision.

Dot has lost command, and continues to hesitate  
in the face of his dilemma.

HASTINGS (CONT'D) (O.S)

Take your time.

Hastings and Kate stop looking at him and start  
making notes. Tension builds. Dot is all over  
the place. The solicitor whispers in his ear.  
The rep does the same.

DOT

I was at my flat. I'd had a late  
night on surveillance, and I needed  
to catch up on some kip.

HASTINGS

So you were in during those hours?

DOT

Yes.

HASTINGS (O.S)

Yes.

KATE

Say that again.

Suddenly Dot is extremely worried.

KATE (CONT'D)

You just said you were in your flat. We have that on tape.

Dot is very worried now, and Hastings is a fascinated observer, on the edge of his seat.

DOT

Yeah...

HASTINGS

It's a very simple matter, DI Cottan.

KATE

DI Cottan has answered. Haven't you, DI Cottan? You've mentioned when questioned something you later intend to rely on in court.

Dot is seriously freaked by Kate's appearance of having one over on him.

DOT

Yeah, look I, uh, sorry... I may have got that wrong. Er... I just need to... think. Erm... I'd been up late and...

HASTINGS

Take your time. Take your time.

Dot looks all at sea. He sees Lindsay looking down at him.

DOT

Look. I need to think about that one...

HASTINGS (O.S)

Absolutely. Absolutely.

Very deliberately, Dot reaches inside his jacket.

Kate tenses.

Dot pulls out his phone.

Kate relaxes again.

DOT  
Maybe I could just check my  
calendar...

Dot opens his calendar app.

HASTINGS (OVERLAPPING)  
Yes. Yes. Yes.

Massive, escalating tension. Dot knows he's on the edge. Hastings and Kate do too.

Dot surreptitiously opens his text messages. There's one sitting there, already written, a group message to various codenames:

*Urgent exit required.*

Dot speaks as he presses send, to disguise his action.

DOT  
You wouldn't have entered my flat,  
would you, Kate?

Kate doesn't answer, knows she's on a knife edge. Dot watches the sending bar extend and complete. (His phone's on silent so no sound is made.) The message has been sent.

Outside the interview room, AFO X receives Dot's text.

DOT (CONT'D)  
I mean alone.

Kate looks embarrassed. Hastings smells a rat.

But things happen incredibly fast. AFO X turns his carbine on his colleague, releasing two rounds to his colleague's chest and strike the wall behind before the colleague even collapses to the floor. Dot hits the floor, anticipating the following action:

AFO X machine-guns the glass of the interview room, sending shards everywhere. As Kate, Hastings, the solicitor and rep take cover, Dot runs out, accompanied by AFO X.

X  
Music Ends  
11:15:03  
**Music**  
11:15:01  
DUR: 4'00".  
Specially  
composed by  
Carly  
Paradis.

Kate crawls out from under the table, scrambling to the wounded AFO. He's not breathing.

Kate takes the AFO's carbine and runs out.

HASTINGS

(Generally)

Tend to this wounded man here.  
Quick.

STAFFER

Sir.

Kate picking up her stab vest on the way.

HASTINGS

Kate!

She keeps running.

HASTINGS (CONT'D)

(Generally.)

Someone start CPR! I want this  
building locked down!

See Kate running down the corridor slipping on the stab vest.

Back in the office the staff attend to the wounded officer administering CPR.

CUT TO:

11:15:22 **INT. AC-12. LOBBY. CONTINUOUS.**

Alarms sound. Dot and AFO X run down the stairs and towards the doors. A PC is activating the lock.

DOT

Open the door!

Kate has reached the landing and looks down to the scene below.

AFO X points his gun at the PC. Terrified, the PC releases the door. Dot and AFO X run out.

AFO X

Don't Move!

CUT TO:

11:15:28 **EXT. STREET OUTSIDE AC-12. CONTINUOUS.**

Dot and AFO X run.

DOT  
Gimme your Glock. There's a pickup  
point. It's all arranged.

AFO X hands Dot the pistol as they run.

HIGH ANGLE: Dot and AFO X run through traffic on  
a busy high street.

CUT TO:

11:15:36 INT. AC-12. LOBBY. CONTINUOUS.

With her stab vest on, Kate runs through the  
lobby towards the door.

Kate runs out.

CUT TO:

11:15:38 EXT. STREET OUTSIDE AC-12. CONTINUOUS.

Kate runs out into the street, looks right, sees  
no one, looks left, and sees Dot and AFO X quite  
some distance away.

AFO X (O.S)

Move!

A truck comes by. She flags it down.

KATE

Stop! Stop! Armed Police.

Kate jumps on the foot-plate of the passenger  
side, able to speak through an open window to  
the driver.

KATE (CONT'D)

Keep driving, as fast as you can!

DRIVER (O.S)

Okay.

The driver complies, and the truck speeds along  
the street in pursuit of Dot and AFO X, entering  
a busy high street.

CUT TO:

11:16:04 EXT. HIGH STREET. CONTINUOUS.

Kate is on the truck in hot pursuit.

KATE

It looks like they're going to go left. Go with them.

Kate hunkers down on the foot-plate as the truck catches up.

KATE (CONT'D)

Keep up with them.

And then passes between her and Dot and AFO X.

KATE (CONT'D)

Keep going. Keep going.

They are now out of sight, with the truck slowing down.

KATE (CONT'D)

Right. Drive on.

Kate leaps off the foot-plate down onto the street, and sets herself ready to open fire as the truck drives on, revealing a family in the line of fire. Kate holds fire, seeing beyond the family Dot and AFO X now running out into a side street.

KATE (CONT'D)

Shit!

Kate gives chase, keying her phone.

KATE (CONT'D)

Jump back. Back.

Family screams as Kate sweeps past. Kate lifts the phone to her ear whilst giving chase.

CUT TO:

11:16:43 **INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.**

Two staff give CPR -- ventilation and chest compressions -- to the wounded AFO. The Solicitor and Rep are being comforted. Various staff are bashing phones.

AC-12 STAFF

(Various.)

(Into phones.)

Two males, one armed --

IC1, dark hair, six feet five inches tall --

Hastings mobile RINGS. Hastings runs over and



grabs his mobile.

HASTINGS

(Into phone.)

Kate?

CUT TO:

11:16:51 **EXT. SIDE STREET. CONTINUOUS.**

Kate speaks with Hastings as she runs down the side street. Intercut with Hastings as required.

KATE

(Into phone.)

Suspects heading north off Kingsgate High Street.

HASTINGS

(To staff.)

North off Kingsgate High Street!

Staff respond immediately reporting this down the phones (all back ground). Hastings steps back into the area where the AFO is receiving medical attention.

HASTINGS (CONT'D)

(Into phone.)

Kate, Listen to me. Maintain visual contact but do not approach. We have an Armed Response Unit on the way. Repeat. DO NOT APPROACH.

KATE

(Into phone.)

Sir.

Kate hangs up and runs on.

CUT TO:

11:17:15 **EXT. ARCHWAY. CONTINUOUS.**

Dot and AFO X run out across a busy street.

Kate comes out of the archway. She sees Dot and AFO X run ahead down an alleyway. She turns sharply to her left and runs towards a car park.

CUT TO:

11:17:28 **EXT. CAR PARK. CONTINUOUS.**

Kate runs through the car park. Ahead of her, on the other side of railings, she sees Dot and AFO

X running right to left.

She's gasping for breath, can barely speak.

KATE  
ARMED POLICE!

AFO X turns. Kate doesn't hesitate -- she opens fire and cuts him down dead.

Dot turns his pistol on their attacker. Seeing who it is, he doesn't fire.

KATE (CONT'D)  
Drop your weapon!

DOT  
Drop yours!

A momentary stand-off, then Dot runs for it. He runs away on the other side of the railings.

CUT TO:

11:17:56 INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.

A first aider runs to help the staffers who are administering CPR.

Hastings is on his mobile.

HASTINGS  
Kate... Sit rep.

CUT TO:

11:18:02 EXT. ALLEYWAY/ INT. AC-12 INTERCUT. CONTINUOUS.

Running, Kate answers.

KATE  
(Into phone, gasping.)  
One suspect down, repeat one suspect down. Second suspect heading to Moss Heath fly-over.

HASTINGS  
(To staffers.)  
Moss Heath fly-over!  
(Into phone.)  
Kate, so which one of them is still up and running?

KATE  
(Into phone.)  
Dot.

She hangs up. Hastings looks extremely concerned.

Maneet joins the fray.

MANEET

What can I do to help, sir?

HASTINGS

Good girl. Get on to the SFC -- I need to know where their armed response units are.

Maneet picks up a phone while Hastings continues to look desperately worried.

MANEET

(Into phone.)

Strategic Firearms Commander.

CUT TO:

11:18:28 **EXT. FLY-OVER. CONTINUOUS.**

Dot runs on one side of the pavement of the fly-over, with Kate in perusal on the other side of the pavement.

Then takes a sharp turn and runs down the metal staircase. Kate still chasing.

CUT TO:

11:18:45 **EXT. VIA DUCT. CONTINUOUS.**

Dot stumbles under a viaduct. He arrives full of optimism but looks left and right and doesn't see the vehicle he's expecting.

DOT

Shit.

Tired and breathless, he fumbles for his phone. Kate arrives, toting her carbine.

KATE

Drop the gun. Drop the phone!

DOT

Kate?

KATE

Drop 'em, hands over your head!

X  
Music Ends  
11:19:01

Dot's firearm fixed on Kate.

KATE (CONT'D)

They're not here for you, then?

DOT

Not yet but they will be. My  
advice, run now while you can.

KATE

I am too knackered to run. Drop the  
gun!

So they face off.

DOT

You went into my flat that morning,  
you saw I wasn't there?

KATE

Maybe. Maybe not.

DOT

When did you know?

KATE

That'd be telling.

DOT

Now I see why we never slept  
together.

KATE

It wasn't that I didn't want to.

DOT

Please go now. While it's safe.

KATE

I get it. Steve Arnott's the Caddy,  
so you can retire.

DOT

Yeah. Something like that. Yeah.

KATE

They picked you, groomed you,  
guided your career. You know  
everything. What are you gonna do  
now, just stop? What do you think  
they're gonna do? There's only one  
way you can put this behind you.

DOT

(Unconvincing.)  
Kate. I know what I'm doing.

KATE

Patrick Fairbank. They're saying he's going to get off the child abuse charges. You know names, dates, places. You know all about monsters like him. Confess. Give us the names of all the people that have ruined all these people's lives, all these monsters you've protected. Do the right thing.

Kate and Dot in a standoff.

KATE (CONT'D)

Confess. Tell us everything.

Then suddenly a black 4x4 speeds round the corner from the direction of the second stairwell, striking Kate a glancing blow that flings her to the ground.

Dot is shocked and worried for her. Then suddenly he turns pulls open the car door open and leaps aboard and the vehicle speeds away.

DOT

Go! Go!!

Kate struggles to her feet, seeing the vehicle speed away. Dot looks back at Kate from inside the vehicle. Kate visibly gives in, sniffing back tears of pain and frustration. Her phone rings and she gets it out.

But then she sees the vehicle turn sharply right to enter the fly-over. Suddenly she sees one last chance.

Kate shaken runs towards the first stairwell.

Out on Dot in the back of the 4x4.

CUT TO:

11:21:17 **EXT. FIRST STAIRWELL. CONTINUOUS.**

Kate struggles up the stairwell in a race against time, gasping for breathing.

CUT TO:

11:21:19 **EXT. FLY-OVER. CONTINUOUS.**

Kate stumbles up on to the fly-over just as the 4x4 approaches -- but her line of fire is

**Music**

11:20:36  
DUR: 1'59".  
Specially  
composed by  
Carly  
Paradis.

blocked by a white van so she's forced to let it go. She despairs. Dot looks round and sees Kate. She starts off wincing in pain to pursue the 4x4.

CUT TO:

11:21:29 **INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.**

The AFO who was wounded earlier hasn't made it and his body is covered up. The first aider is consoling a woman.

MANEET

PC Bindra, AC-12. I am still awaiting the requested information.

Kate hasn't answered Hastings' call. He's very concerned.

HASTINGS

(Generally.)

Keep on everybody. One of our own's out there in harm's way. I need to know what's going on!

The staffers can't help and Maneet is still on the phone.

MANEET

(Into phone.)

Our officer's at Moss Heath fly-over. We need a location on those armed units, sir.

CUT TO:

11:21:43 **EXT. FLY-OVER. CONTINUOUS.**

Kate running after the 4 x 4. Then as the 4x4 goes down the slope, it turns a sharp left turn. Kate's got one last chance. She sees it speed along a "pig run" down below, and then turn quickly away.

CUT TO:

11:21:58 **EXT. FLY-OVER/SECOND STAIRWELL. CONTINUOUS.**

Kate scrambles into a sniper position, over the side of the fly-over, her gun aiming towards a park with rubbish containers. Kate selects single-fire on her G36 and sets herself, breathing hard, fighting to control her body movements.

The vehicle appears in the distance between houses, in front of the park, and she gets off a shot. The front side window of the 4x4 explodes and inside the 4x4 pulls left to right with Dot bashing his head on the window. The car swerves and crashes.

Kate moves off quickly, towards the second stairwell.

CUT TO:

11:22:30 **EXT. CRASH LOCATION. CONTINUOUS.**

Kate runs to the location in front of the park. The 4x4 is crashed against another vehicle/a wall a distance on from where the shot struck.

X  
Music Ends  
11:22:35

BYSTANDER

We need an ambulance.

KATE

Armed Police. Get back.

The bystanders step away and Kate looks at the vehicle. She can see one gunman dead from her gunshot. The driver is unconscious and bleeding.

Almost fainting with pain and fatigue, Kate limps slowly approaches vehicle.

KATE (CONT'D)

(to bystanders)  
Get back.

Dot clambers out, bleeding from a head wound (from the crash, not a bullet) shaken and disorientated, and starts to make his getaway, stumbling and almost falling over.

KATE (CONT'D)

Dot, drop the gun. Put it down!

He stumbles towards Kate. Then from the corner of his eye he sees a gunman in motorcycle gear and helmet. His automatic firearm pointed at Kate.

Kate raises her carbine.

The gunman reacts -- raising his gun at her. Dot sees what's about to happen. He pushes Kate aside.

DOT

NO!

**Music**  
11:22:52  
DUR: 0'24".  
Specially  
composed by  
Carly  
Paradis.

-- and he jumps in the line of fire, getting cut down by the gunman's bullets that are aimed at Kate.

Kate opens fire on the gunman, killing him instantly.

The first distant police sirens are heard. The sirens get louder. The armed unit arrives.

It pulls up sharply and four AFOs leap out, led by Sgt Briggs, carbines aimed at Dot and Kate.

AFO SGT BRIGGS  
ARMED POLICE! DROP YOUR WEAPON! ON  
THE GROUND, HANDS BEHIND YOUR HEAD!

KATE  
(Complying.)  
I'm AC-12!

AFO SGT BRIGGS  
(To bystanders.)  
EVERYONE BACK!

KATE  
AC-12!

AFO SGT BRIGGS  
(To bystanders.)  
EVERYONE GET BACK NOW!

Kate sees Dot's still barely alive. She bends close to him.

AFO SGT BRIGGS (CONT'D)  
GET AWAY FROM HIM!

Kate hears Dot's dying murmur.

KATE  
I'm taking his Dying Declaration  
now Sergeant you will stand down!

Kate pulls out her phone. AFO Sgt Briggs signals for the AFOs to keep calm and let her. Kate opens the voice memos app and puts it close to Dot's lips.

KATE (CONT'D)  
Come on, Dot. Say it... Come on,  
Dot.

DOT  
(Barely audible.)  
Fairbank...

X  
Music Ends  
11:23:16

**Music**  
11:23:28  
DUR: 0'50".  
Specially  
composed by  
Carly  
Paradis.



Dot continues to murmur with his dying breaths, as Kate holds the phone to his lips, the AFOs stand guard, and squad cars and ambulances arrive on blue lights to surround Dot's dying tableau...

The camera pulls back. A wide shot of Dot's dying tableau as bystanders are led away and the area is cordoned off.

Pull further and further back

CUT TO BLACK:

11:24:12 **INT. CUSTODY CELL. LATER THAT DAY.**

The door opens, letting in light. On the bunk, half asleep, Steve orientates himself. The Custody Sgt faces him.

X  
Music Ends  
11:24:18

CUSTODY SGT

You're free to go.

Steve is stunned. The Custody Sgt steps away, revealing Kate.

STEVE

Kate?

KATE

Who else would it be?

Steve realises she's the only one who's believed in him. He's deeply touched. He stands up and they hug.

**Music**  
11:24:27  
DUR: 2'37".  
Specially  
composed by  
Carly  
Paradis.

STEVE

Thanks, mate.

Kate steps back.

KATE

Come on, let's get you home...

CUT TO:

11:25:01 **EXT. BOWLING GREEN. A FEW DAYS LATER.**

Fairbank enjoys a game of bowls with his Masonic cronies, having a great laugh when his shot knocks his opponent's winning position away from the jack.

A liveried squad car pulls up in the car park.

CAPTION:

11:25:08 Matthew Cottan's Dying Declaration provided crucial evidence in AC-12's case against Patrick Fairbank.

MASONIC CRONIES

Good shot, sir. Well done.

Fairbank turns to see Hastings and Steve get out. Hastings looks triumphant, and the colour drains from Fairbank's face.

He is cuffed.

CAPTION:

11:25:28 *Patrick Fairbank's application to discontinue legal proceedings was rejected by the Crown Prosecutor.*

And led away.

CUT TO:

11:25:41 **EXT. BIG GARDEN. A FEW DAYS LATER.**

Morton mows the lawn of a nice looking domestic garden.

CAPTION:

11:25:45 *Detective Constable Nigel Morton retired on a full pension and remains in receipt of disability benefits.*

CUT TO:

11:25:52 **EXT. GRAVEYARD. A FEW DAYS LATER.**

Pan down a wooden cross marking the grave.  
LINDSAY DENTON 12.04.1976 - 17.07.2015

CAPTION:

11:25:54 The Coroner praised Lindsay Denton's "significant contribution" to inquiries into the Caddy and Sands View Boys' Home.

Wider angle.

Lindsay Denton's grave lies beside her mother's in a lonely unvisited spot.

CAPTION:

11:26:03 *Lindsay Denton received a Local Authority Funeral. No mourners were present.*

CUT TO:

11:26:09 **INT. CITY HALL. NIGHT. A FEW WEEKS LATER.**

*At a formal black-tie ceremony, Kate receives a commendation from the Chief Constable, applauded by Hastings, Steve, Maneet and Sam.*

CAPTION:

11:26:11 *Kate Fleming was awarded a commendation for her actions in apprehending the Caddy.*

*Applause and Steve stands.*

CAPTION:

11:26:20 *She has since been promoted to Detective Sergeant.*

CUT TO:

11:26:27 **EXT. COURT LOBBY. A FEW MONTHS LATER.**

*Fairbank runs the gauntlet of press, photographers and (held back by police at a distance) an angry mob, some of whom try to pelt him with eggs and fruit.*

CAPTION:

11:26:28 *Patrick Fairbanks' trial heard evidence that police inaction enabled Councillor Roach and others to commit offences at Sands View.*

*As he's led to court.*

CAPTION:

11:26:35 *Fairbank was convicted of all charges and is currently serving a ten-year sentence in HMP Blackthorn.*

CUT TO:

11:26:45 **INT. AC-12. OPEN-PLAN OFFICE. A FEW DAYS LATER.**

*Steve, Kate and Hastings head to a meeting room.*

*As Hastings passes them he says their name and they follow him.*

HASTINGS

Steve... Kate...

CAPTION:

11:26:51 Steve Arnott, Kate Fleming and Ted Hastings continue to serve as anticorruption officers.

Steve, Kate and Hastings go to work just leaving us looking at the AC-12 sign.

11:27:01 FADE TO BLACK:

(credits - single cards)

11:27:01 CAST IN ORDER OF APPEARANCE

|
|
|
|
X
Music Ends
11:27:04
Music
11:26:56
DUR: 0'35".
Specially
composed by
Carly
Paradis.
|
X
Music Ends
11:27:31

Maneet MAYA SONDHI
Hastings ADRIAN DUNBAR
Fairbank GEORGE COSTIGAN
Fairbank's Solicitor JOANNE CRAWFORD

-- --

Fleming VICKY McCLURE
Arnott MARTIN COMPSTON
Lindsay KEELEY HAWES
AFO Lambert JAMES EDLIN

-- --

Cottan CRAIG PARKINSON
Custody Sgt LUCIA McANESPIE
Arnott's Solicitor DAVID RYAN
Gill POLLY WALKER

-- --

Sam AIYSHA HART
Morton NEIL MORRISSEY
Cottan's Solicitor PAUL KENNEDY
AFO Briggs PATRICK BUCHANAN

-- --

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Costume Assistant	CATHY PRIOR
Make-Up	ROBYN WHEELER
	JENN BOWMAN
Visual Effects	YELLOW MOON
Special Effects	STEVEN TEMPLETON
Legal Advisor	DOMINIC BENTHALL
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Dubbing Mixer	PAUL MAYNES
Dialogue Editor	IAN WILKINSON
Sound Effects Editor	PIETRO DELMASSO
Colourist	JET OMOSEBI
Online Editor	JONATHAN FETHERSTON





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BBC Northern Ireland  
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Music Ends  
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