

Line of Duty  
Series 3 - Ep 5

Post Production Script - UK TX Version.  
19th November 2015.

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09:59:30 VT CLOCK (30 secs)

World Productions  
Line of Duty  
Series 3  
Episode 5  
Dur: 58'36"  
Prog no. DRIC 145T/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.

Kate with Steve.

KATE

Now I reckon what he said was "List."

Steve interviews Hari.

STEVE

What was Danny onto that meant you had to kill him?

10:00:09 CUT TO BLACK:

10:00:09 SUPER CAPTION: **MARTIN COMPSTON VICKY McCLURE**

CUT TO:

Dot burns the list of names.

MANEET (V.O)

The final report states that these findings are consistent with a blood stained note.

See Maneet and Dot.

DOT

And this is just between us for now?

Maneet nods, nervous of him.

10:00:20 CUT TO BLACK:

**Music**

10:00:00  
DUR: 2'16".  
Specially composed by  
Carly  
Paradis.

10:00:20 SUPER CAPTION: **ADRIAN DUNBAR**      **CRAIG PARKINSON**

CUT TO:

Lindsay with Steve.

LINDSAY

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

Pointing at Steve.

Steve with Hastings.

HASTINGS

You lied in court. You lied to your partner and you lied to me!

STEVE

I did not plant evidence.

10:00:34

CUT TO BLACK:

10:00:35 SUPER CAPTION: **AND**      **KEELEY HAWES**

CUT TO:

Kate with Steve.

KATE

We gather the evidence. And the people decide. And they've decided that she didn't do it. Because you couldn't keep it in your pants.

STEVE

That's not what happened.

Kate having diner in Dot's apartment.

DOT

There's seconds here if you fancy?

KATE

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

10:00:48

CUT TO BLACK:

10:00:49 SUPER CAPTION: **LINE OF DUTY**

CUT TO:

Hastings and Gill at the restaurant.

GILL

I had intended that meeting in a more social setting would make this less confrontational between us...

They kiss.

HASTINGS

I'm a married man.

GILL

Separated.

HASTINGS

I'm sorry, Gill.

Hastings exits.

10:01:07

CUT TO BLACK:

10:01:07

SUPER CAPTION: **POLLY WALKER**      **GEORGE COSTIGAN**

CUT TO:

Kate with Hastings. She shows him a picture.

KATE

Oliver Stephens-Lloyd, a registered social worker with responsibility at Sands View.

Points to the distribution list, which contains Fairbank.

KATE

Chief Superintendent Fairbank had nothing to do with this case. He ran Vice.

See picture of Fairbanks. Dot looking into Hastings office.

10:01:20

CUT TO BLACK:

10:01:20

SUPER CAPTION: **JONAS ARMSTRONG**      **AIYSHA HART**

CUT TO:

Steve with Fairbanks.

STEVE

Stephens-Lloyd claimed he compiled a list of authority figures who conducted systematic abuse of boys resident at Sands View.

FAIRBANK

I've never even heard of this  
Stands Views place.

Hastings arrives. Steve watching.

HASTINGS

I hope I'm not too late.

Close up as they shake hands.

STEVE (V.O)

I saw the handshake at the door.

Steve with Kate.

STEVE

It was masonic.

10:01:38

CUT TO BLACK:

10:01:39

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

CUT TO:

Dot kicks Hari. Next day at the office. Dot with  
stitches.

HASTINGS

I'm putting you in for a  
commendation.

Kate smiles.

Steve looks through a heavily redacted file.

STEVE (V.O)

Ronan Murphy was interviewed about  
the conspiracy Lindsay Denton was  
convicted of?

At home with Sam.

STEVE

None of this was in the file.

Hastings hands Steve a file

STEVE (V.O)

And who gave us that file.

With Kate.

STEVE

Hastings.

10:01:57 CUT TO BLACK: |

10:01:58 SUPER CAPTION: **PRODUCED BY PETER NORRIS** |

CUT TO: |

Dot's presentation on the Caddy.

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.

10:02:12 CUT TO BLACK: X

10:02:12 SUPER CAPTION: **DIRECTED BY JOHN STRICKLAND** |

CUT TO: |

10:02:15 **INT. CITY HALL. THAT NIGHT.** |

On stage the Chief Constable addresses a crowd of police officers and other dignitaries in black-tie. In the crowd are Hastings, Kate, Steve and Maneet, and Supt Summers.

CHIEF CONSTABLE

Detective Inspector Matthew Cottan has distinguished not only himself but the entire anticorruption division. Detective Inspector Matthew Cottan.

Dot steps onto the stage to loud cheers and applause.

CHIEF CONSTABLE (CONT'D)

It is an honour to present DI Cottan with this award for Outstanding Bravery. The commendation reads: "In recognition of courageous conduct in apprehending a dangerous suspect with commendable disregard for your own personal safety." Well done, Cottan.

The whole room applauds. |

Music Ends  
10:02:16  
**Music**  
10:02:15  
DUR: 1'12".  
Specially  
composed by  
Carly  
Paradis.

DOT

Thank you, sir.

He shakes hands with the Chief Constable, who presents him with an award -- a chunky bit of glass, on a stand, with the glass inscribed with the Central Police logo AWARD FOR OUTSTANDING BRAVERY above and DETINSP MATTHEW COTTAN below.

Only Steve looks on with a somewhat different view of Dot. He sees Kate applauding and that only makes him feel more alone.

Dot poses with the award alongside the Chief Constable while an official photographers snaps photos and Dot's colleagues snap photos using their phones.

Steve has had enough he stands and exits. Kate watches Arnott exit.

CUT TO:

10:03:06 **INT. CITY HALL. MOMENTS LATER.**

Dot stands the award on the window ledge.

Gill crosses to Dot to congratulate him on the award.

GILL

Congratulations, Matthew.

DOT

Ah thanks, Gill.

A waiter goes by. Gill lifts two glasses of champagne off the passing tray.

GILL

You need a drink. There you go.

DOT

Cheers.

GILL

Cheers.

Dot laughs at her joke as she passes him a glass. They clink.

GILL (CONT'D)

Have you thought about going in front of the DCI promotion board?

Dot reacts modestly, catching Kate's eye as he does so. Kate raises her glass to him.

CUT TO:

10:03:22 **INT. KATE'S FLAT. LATER THAT NIGHT.**

Dot and Kate enter, straight from the function - he's in his dinner suit but with the bow tie hanging open.

X  
Music Ends  
10:03:27

KATE  
Right. Coffee?

DOT  
Yeah. Lovely.

She grabs a cafeteria.

DOT (CONT'D)  
Don't be going to any trouble on my account. You know, I'll have instant.

KATE  
Special occasion, though.

She carries on. He becomes graver.

DOT  
Actually, it's good to be able to talk outside the office.

KATE  
(Sees his grave expression.)  
Is everything okay?

DOT  
No. Not really. Steve's been ordering more forensics on evidence seized from Danny Waldron's flat.

KATE  
Why?

DOT  
He'll be making out I missed a lead.

Kate holds her tongue, just looks neutral.

DOT (CONT'D)  
I know what he's up to. That's classic classroom tactics. If you've farted, you hold your nose you point at someone else.



KATE

(Suddenly.)  
What do you mean?

DOT

He's hiding summat (something).

KATE

What?

DOT

I shouldn't say until there's  
evidence.

(Off her uncertainty, hastily.)

I hope I'm wrong, I really do, but  
if I'm not, I need to know you've  
got my back?

KATE

God, yeah.

DOT

I'm sorry. I shouldn't have really  
said anything. I know you two go  
back a-ways.

KATE

No, you had to.

He looks touched, appreciative. She continues  
making the coffee.

CUT TO:

10:04:42 **INT. SOUTH FERRY POLICE STATION. ARMOURY. NEXT  
MORNING**

The armourer grabs a firearm and lays it on the  
counter in front of Steve.

ARMOURER (O.S)

Glock 17.

Steve signs the form. Takes the firearm. Cocks  
it.

PRIEST (V.O)

Though I walk through the valley of  
the shadow of death. I will fear no  
evil. For You are with me; Your rod  
and staff, they comfort me.

Fires it in to the sand. And puts it inside his  
shoulder holster.

**Music**

10:04:27  
DUR: 1'41".  
Specially  
composed by  
Carly  
Paradis.

CUT TO:

10:05:01 **EXT. GRAVEYARD. LATER THAT DAY.**

A deserted graveyard. Only Steve is present as the coffin is lowered into the ground. He scans the surroundings sees no one suspicious.

PRIEST

We now commit Daniel's body to the ground. Earth to earth, ashes to ashes, dust to dust: in the sure and certain hope of the resurrection to eternal life.

The engraving on the coffin plate reads only DANIEL WALDRON plus dates.

It's a desperately sad end to Danny's life. Steve finds the whole ceremony deeply sombre.

CUT TO:

10:05:19 **INT. AC-12. OPEN-PLAN OFFICE/HASTINGS' OFFICE. LATER THAT DAY.**

Steve enters with his coat on and heads towards his desk. At once Dot follows Steve with his eyes.

Steve takes off his coat and puts it on the back of his chair; in doing so, his jacket opens very briefly revealing his holstered gun. Dot takes that in.

Dot's eyes drift to Hastings' office. Hastings is peering out at Steve too. Dot and Hastings' eyes meet. So far only they are in on the idea that Steve may be the Caddy.

Steve sees them looking at him. They immediately go back hastily to whatever they were doing. But Steve is left feeling puzzled and on edge.

Kate is at her desk and doesn't notice any of this.

Steve watches Dot proceed to the refreshments area to make himself a cuppa.

Steve tries to keep working but he's too distracted by the moment with Dot and Hastings.

Steve gets up and approaches Dot who is now at the refreshments station.

X  
Music Ends  
10:06:08

STEVE

Is there a problem, sir?

DOT

Why do you ask?

STEVE

I know there was a briefing,  
inspectors and above, and no one's  
letting me in on it.

DOT

Hence "inspectors and above".

Dot concentrates on his tea making. But Steve  
doesn't move off, to Dot's irritation.

DOT (CONT'D)

(Nods towards Steve's gun.)  
So what's that about then?

STEVE

I went to Danny Waldron's funeral.  
There's still a perceived threat to  
anyone associated with Danny.

DOT

And was anyone there?

STEVE

No.

DOT

No. That's good to know, eh.  
(Of gun.)

And you shouldn't be bringing that  
round here. This isn't the Bronx.

Exit Dot with his cuppa. Steve goes to Maneet's  
desk.

STEVE

Feeling better?

MANEET

(Awkward.)  
Uh, yeah, thanks. Just a stomach  
bug.

STEVE

Yes, well now you're back I was  
hoping to get the additional  
forensics I requested?  
(Off her instant tension.)  
What's the hold-up?

MANEET

(Drops voice.)

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

STEVE

What do you mean?

(long beat)

He knew forensics hadn't bothered  
testing the envelope?

Maneet is too scared to answer. Steve is taken  
aback. She opens the relevant file and gets up.

MANEET

(Raises voice, sunny.)

I'll be right back.

She walks away as if to a casual errand.

Steve studies the report on screen. First up is  
the list of items to be tested as ordered by DI  
Cottan -- and the envelope isn't one of them,  
it's in a column not to be tested. Steve is  
furious. Then he reads that ink and blood have  
been found on the inside of the envelope found  
at Danny Waldron's flat. The blood matches Linus  
Murphy's.

**Music**

10:07:39

DUR: 1'08".

Specially

composed by

Carly

Paradis.

CUT TO:

10:08:22 **INT. SOUTH FERRY POLICE STATION. ARMOURY. THAT  
NIGHT.**

There are a couple of other AFOs being issued  
firearms while Steve fills in a form that notes  
the return of a firearm he was issued that  
morning. One of them is AFO X.

ARMOURER

(Glock) 17. Confirm serial number  
and number and type of rounds"

Steve signs the form. He hands in his firearm  
and ammunition, and the firearms officer signs  
for it all.

ARMOURER (O.S) (CONT'D)

Cheers.

Steve turns and exits. AFO X happens to see him  
leave and steps up to the armourer's cage.

ARMOURER (O.S)

G-36 carbine plus rounds.

CUT TO:

10:08:42 **INT. AC-12. MEETING ROOM. NEXT DAY.**

Steve goes backwards and forwards through CCTV footage using a remote. Enter Kate. Instant tension between Steve and Kate.

X  
Music Ends  
10:08:47

KATE

(Testy.)

You wanted me to see something?

STEVE

Yeah. I've been reviewing CCTV of Danny Waldron from the murder timeline of Linus Murphy.

The on-screen menu contains two options: CCTV EXT STORAGE FACILITY and CCTV INT STORAGE FACILITY. Steve selects the exterior footage. Danny appears from the left jogging behind a railing until he enters the compound and goes into the main reception. He's got a rucksack on his back and is carrying a boxed item in a carrier bag.

STEVE (CONT'D)

Here's Danny arriving. Note the direction of travel. It matches the route from Linus Murphy's residence. So we have to assume Danny's come directly from killing Linus.

Steve jumps back to the menu and selects the interior coverage. Danny enters a reception area. The image freezes and zooms in on Danny.

STEVE (CONT'D)

Formal ID its Danny Waldron. And these images tally with the paperwork we got from the storage facility.

Danny appears with the rucksack and puts the carrier bag down. The image freezes and zooms in on the rucksack as Steve refers to the evidence file.

STEVE (CONT'D)

And our assumption is that the rucksack contains Linus Murphy's head wrapped in a watertight bin liner.

Then the image zooms in on the carrier bag.

STEVE (CONT'D)

In the carrier bag must be a cold-storage container he bought en route.

Steve fast-forwards through Danny exiting via a door into the storage facility and then after about 15 minutes Danny returns via the same door back to the counter with an empty rucksack only. The image zooms in on the empty rucksack.

STEVE (CONT'D)

Now the rucksack's empty -- presumably after Danny's stored Linus's head.

The CCTV fast-forwards through some form filling and then Danny exits.

STEVE (CONT'D)

He leaves and we pick him up on an exterior camera again.

Danny exits to the exterior with the rucksack. Steve selects the exterior CCTV it shows Danny jogging out of the compound and this time crossing a mini-roundabout and going straight ahead into the distance.

The image freezes on Danny as he goes off into the distance.

STEVE (CONT'D)

Danny jogging away. Note the different direction of travel from his arrival.

Steve expects Kate to ask obvious questions but she holds back, still testy. He reacts.

STEVE (CONT'D)

I just want to get the job done, Kate. And we've always done a good one together.

KATE

The job. That I can do.  
(Beats)  
Where do you think he's going?

STEVE

Unfortunately there's no other CCTV of Danny. But...

Steve calls up a street map on another screen.

STEVE (CONT'D)

Here's the storage facility. Here's the direction we see him leaving. Danny's flat is located here.

Steve points out the location, which is on the far side of a park that lies in Danny's direction of travel.

STEVE (CONT'D)

It appears he came directly from Linus Murphy's place. So his only opportunity to conceal any information he obtained from Linus was when he was in his flat.

KATE

What information?

Steve hesitates, and then decides to tell her.

STEVE

Ink and blood was detected on the inside of an envelope found at Danny Waldron's flat. Now the blood matches to Linus Murphy. To me that means he must have written a message and put it in the envelope straight from killing Murphy, even before he washed the blood off. It was definitely there in that envelope, for a time, at least.

KATE

Why are we only getting this information now?

Steve hesitates again, but this time decides he can't trust her.

STEVE

Admin cock-up. Forensics' fault.

KATE

Okay.

Exit Kate, still not friendly with him.

Steve watches her head into the open-plan office. She exchanges a friendly word with Dot as she goes past him.

KATE (CONT'D)

All right. Where you off to?

**Music**

10:10:47

DUR: 0'36".

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Steve watches Dot going about his business in the open-plan office.

DOT (O.S)  
Morrison's over the road but don't tell no one.

KATE (O.S)  
I'll keep quiet for a Kit-Kat.

Dot catches Steve watching him. Instant tension.

Steve reflects uneasily -- feeling very isolated.

CUT TO:

10:11:14 **INT. AC-12. LOBBY. LATER THAT DAY.**

Dot loiters pensively on the mezzanine. He watches Gill go upstairs with a colleague, in mid-conversation, and then makes a move towards the stairs.

GILL  
Any surveillance has to be authorised by Superintendent-rank or above and meet the RIPA criteria. It's not rocket science -  
-  
(Spots Dot.)  
Matthew.  
(To colleague.)  
Anyway get back to me if there's a problem.

X  
Music Ends  
10:11:23

COLLEAGUE (O.S)  
Will do.

Exit colleague, continuing up the stairs.

GILL  
Hope you're not still hung-over from all that taxpayers' champagne.

DOT  
Have you got a minute?

GILL  
Yes.

Dot steps away from the stairs. Gill follows. And they stand outside an office to the side of the stairs. Dot leans in. In hushed tones.



DOT

Look. I'm the last person to go behind anyone's back, but I've raised concerns about a colleague with my commanding officer ...

GILL

Well if Ted's dealing with it, I shouldn't really get involved.

DOT

That's the problem. He's not.

GILL

Ah. I can guess who the colleague might be.

DOT

What worries me is he's wandering around this place with a firearm.

GILL

Oh my God.

DOT

Sorry, look maybe I shouldn't have.

GILL

No, leave it with me.

DOT

Thanks Gill.

Exit Gill. Dot looks pleased with himself. Dot exits.

CUT TO:

10:12:14 **INT. AC-12. OPEN-PLAN OFFICE. NEXT DAY.**

Kate leaves her desk and crosses to Steve's.

KATE

Got a lead on Fairbank.

Steve grabs his jacket. Kate briefs him as they walk to the lift.

KATE (CONT'D)

Digging into his personnel records, there was a complaint made by someone called Wendy Rider. The complaint wasn't pursued because Fairbank retired.

**Music**

10:11:59

DUR: 0'23".

Specially  
composed by  
Carly  
Paradis.

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X

Music Ends

10:12:22

STEVE

What was the complaint?

KATE

As usual where Chief Superintendent Fairbank's concerned, the record's are sketchy to say the least.

They get into the lift.

KATE (CONT'D)

It was about her son. He was a resident at Sands View Boys' Home. He's overseas with the Army now, but she still lives in the area.

STEVE

(Trying to thaw relations.)  
Nice work.

KATE

(Frosty.)  
Just doing my job, mate.

Kate exits stay on Steve's look of dejection.

CUT TO:

10:12:51 **INT. WENDY RIDER'S HOME. LATER THAT DAY.**

A rundown house. Wendy is a nervous woman in her 50s. She chain-smokes and her hands shake from alcohol withdrawal.

KATE

Do you remember when he went to Sands View and how long he was there?

WENDY

He was thirteen. It was nearly a year till he come out.

STEVE

It'd help our inquiry if you could tell us why you made a complaint about a Chief Superintendent named Patrick Fairbank.

WENDY

Greg would never talk about what had happened. We never talked much anyway, after he'd been took away from me. He blamed me for what had happened.

KATE

What had happened?

WENDY

He said he'd been interfered with. A big fat bloke, he said. So I went to the police. They didn't want to know. They said Greg wasn't a reliable witness. So I told them if they didn't do nothing I was going to write to the papers and my MP and that. They just laughed in my face.

STEVE

And that was that?

WENDY

No. 'a week after one of them come round and said this Chief Superintendent had sorted it.

KATE

Who came round? A uniformed officer?

WENDY

Yeah. He said the Chief Superintendent had got the bloke to confess and that it was all all right so that Greg wouldn't have to go through a trial and that.

STEVE

To be clear, Mrs Rider -- you were advised that the offender was going to prison?

WENDY

Yeah. But then there was a picture in the paper and Greg said it was the same bloke.

From her file, Kate shows Wendy a photo of Dale Roach, a newspaper cutting.

KATE

Mrs Rider, is this the man you saw in the paper?

WENDY

Yeah.

KATE

And is that when you realised he hadn't been charged?

WENDY

I'd written down the name of this Chief Superintendent who had supposed to have taken care of it all.

Steve and Kate absorb this.

CUT TO:

10:14:31 **INT. AC-12. HASTINGS' OFFICE. LATER THAT DAY.**

Hastings at his desk. There's a knock on the door.

HASTINGS

Yes.

Steve and Kate troop into Hastings' office.

KATE

Sir, we've got a witness claiming Fairbank suppressed a child-rape allegation against Dale Roach.

Hastings absorbs this tensely.

STEVE

Ideally, sir, we'd put these allegations to Fairbank in the presence of a solicitor.

HASTINGS

Yes, well, I'll have to think about that.

STEVE

But, Sir?

HASTINGS

Steve.

KATE

Sir.

HASTINGS

Kate.

Exit Kate reluctantly. Steve follows -- and then decides not to.

STEVE

Sir, with respect, there's no operational reason to drag our feet over Fairbank.

HASTINGS

I know how to conduct an anticorruption case, Steve.

STEVE

With respect, again, sir, I'm becoming concerned this inquiry's dragging its feet.

HASTINGS

(Gasps in dismay.)  
I'm not the issue here, son.

STEVE

Sir?

HASTINGS

I can't have you interviewing Fairbank. Because of the suspicions hanging over your head. That's why we're dragging our feet here, against my better judgement.

STEVE

Still this crap about me planting evidence against Lindsay Denton?

HASTINGS

Listen. We'll bring Fairbank in but I can't have you in the room. I will not risk jeopardising future prosecution.

STEVE

What? You're taking me off the case?

HASTINGS

Don't make this harder than it is, son.

STEVE

Harder than protecting a former Chief Super who just happens to be a Mason?

HASTINGS

You are way out of line.

STEVE

I saw your handshake.

HASTINGS

You do not know the first thing.

**Music**

10:15:39  
DUR: 0'32".  
Specially  
composed by  
Carly  
Paradis.

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STEVE

I know you're trying to take me off  
a case that involves senior  
officers covering up child abuse!

HASTINGS

Suspensions against you are more  
than just planting evidence, Steve.

Steve falls silent, utterly shocked. Hastings  
looks embarrassed.

CUT TO:

10:15:56 **INT. AC-12. MEETING ROOM/OPEN-PLAN OFFICE.**  
**MOMENTS LATER.**

Steve waits alone, nervous as hell. Enter Gill  
and Hastings. Steve stands.

HASTINGS

As you were.

Steve sits. Gill shuts the door.

GILL

Superintendent Hastings and I have  
had a short discussion and in the  
circumstances we agree the best  
course of action, to protect all  
parties and to abide by  
disciplinary procedure, is for you  
to be served with a Regulation 15  
notice and to be suspended from  
duty until these matters can be  
addressed at a formal disciplinary  
hearing.

X  
Music Ends  
10:16:11

Steve takes a couple of beats to recover.

STEVE

A Reg 15 - for what?

HASTINGS

Certain allegations have been made  
against you.

STEVE

By who?

GILL

It wouldn't be appropriate to  
discuss these outside of a  
recognised disciplinary framework.  
But before you go, may I ask if  
you're bearing a firearm?

STEVE  
(Penny drops. To Hastings.)  
This come from Dot?

Hastings and Gill maintain a discreet silence.

STEVE (CONT'D)  
I want him in here.

GILL  
I don't think that's a good idea.

HASTINGS  
(To Steve.)  
Fine.

GILL  
I really don't think that's a good idea.

HASTINGS  
My officer has asked for this, so  
I'm going to give him this.

Hastings opens the door and calls out.

HASTINGS (CONT'D)  
DI Cottan.

Enter Dot. Steve doesn't budge. Tense, silent  
beats.

DOT  
Sir... Gill.

Hastings shuts the door. Now Dot, Hastings and  
Gill face Steve.

HASTINGS  
(To Steve.)  
The floor is yours.

STEVE  
What's this all about?

Dot awaits permission to answer.

HASTINGS  
DI Cottan.

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

**Music**

10:17:15

DUR: 0'30".

Specially  
composed by  
Carly  
Paradis.

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X

Music Ends

10:17:45

GILL

In contravention of Section 7 of the 1968 Firearms Act.

STEVE

I've signed the firearm back in!

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!

DOT

He also fits the profile of a suspect we're seeking in a separate anticorruption inquiry.

STEVE

What? This is insane! What anticorruption inquiry?

GILL

I really don't think any more should be said about this matter while it's being investigated.

STEVE

Look. For Christ sake! I'm not the problem here.

HASTINGS

What exactly are you saying?

STEVE

Sir, I've got serious concerns about DI Cottan's performance of his duties under Police Conduct Regs. And that's why he's having a go at me.

DOT

Sir, this is completely out of order.

STEVE

During a search of Danny Waldron's flat, he failed in his duty to order the necessary forensics. He then induced a junior rank to hide this from me so I wouldn't find out he'd missed a crucial lead.



HASTINGS

Listen. If there's any issues to be addressed by a performance review, or otherwise, then trust me they certainly will be, however said issues are separate and distinct from the ones before us now, DS Arnott.

STEVE

Look, please, I know I've pissed you all off. And I am sorry about the undercover on Lindsay Denton? But I am the only one that's trying to solve this case!

DOT

Oh well there you have it. Only Steve can solve the cases. All hail Steve.

GILL

I definitely think we should stop this conversation now.

Steve has nothing, only a glum bitterness to offer.

HASTINGS

Thank you, DI Cottan.

DOT

Sir.  
(Exit.)

Steve is utterly shocked and cowed. He watches Gill exit and catch up with Dot by the windows of the meeting room.

GILL

(Exiting, to Dot.)  
Thanks for keeping your cool in there, Matthew. It can't have been easy.

Hastings waits behind. He tries to be sensitive.

HASTINGS

DS Arnott, regarding the Reg 15 notice. You will return here for a formal interview at a time specified by us. But until then, you will be suspended from duty. I'm sorry, son. I'm sorry.

STEVE

I know he's got his reasons, but you, sir? You never answered my point about you and Fairbank both being in the Masons.

HASTINGS

Come on, Steve. You're not doing yourself any favours here. It's one thing denying allegations against you. But it's another thing slinging mud at your superiors. Son, this is a different kettle of fish, fella. What can I say? You've let me down; you've let yourself down.

STEVE

Yeah. Well you're the one that fed us all a doctored file on Ronan Murphy.

HASTINGS

What?

STEVE

Ronan Murphy being a known criminal associate of Tommy Hunter -- not in the file. Ronan Murphy being investigated as the prime suspect in Hunter's murder -- not in the file. Ronan Murphy and Tommy Hunter both being involved in child sexual exploitation -- not in the file. And you say I'm the one that's letting you down.

Hastings is confused and angry. Steve exits.

STEVE (CONT'D)

Sir.

On Hastings is left extremely troubled.

CUT TO:

10:20:32 **INT. AC-12. LOBBY. MOMENTS LATER.**

Steve crosses the ground floor flanked by the two uniforms. One male, one female. He hands in his keys and pass.

From a vantage point Kate watches Steve go, with mixed emotions.

Dot joins Kate.

**Music**

10:20:01

DUR: 1'44".

Specially  
composed by  
Carly  
Paradis.

DOT  
Are you okay?

KATE  
Yes. I'm not going to jump to conclusions. Let's see what comes out of his disciplinary hearing.

Kate moves to go, prompting Dot to detain her.

DOT  
Look. Just between us, I've got a lead on him planting that money at Lindsay's. I just wanted to let you know, so it didn't come as a big shock.

Kate is surprised by that.

DOT (CONT'D)  
And I know this is going to be difficult, we've got to keep an eye on his every move. Sorry.

Exit Dot.

Kate is left to reflect, very troubled. She watches Steve exit the revolving doors. He looks ashen and devastated.

CUT TO:

10:21:40 **INT. KATE'S FLAT. LATER THAT NIGHT.**

Kate unlocks the door.

KATE  
All right.

From behind his back, Dot produces a bouquet of flowers.

DOT  
Thought these might cheer you up.

Kate is taken by surprise but it's not in her nature to gush, so she just grins wryly and takes them. He's a little bit crestfallen by her reaction.

KATE  
Come in.

He comes in and she shuts the door. She takes the bouquet to the sink.

X  
Music Ends  
10:21:45

KATE (CONT'D)

They're really sweet. But you didn't need to.

She gets to work filling a vase and cutting the bouquet out of its wrapping.

DOT

No. You're all right.

(long beat)

Kate... Look. I'd be gutted if this Steve stuff came between us. This feels like a bit of a second chance for me... and I really don't want to mess it up.

He steps closer, moves to kiss her, but she holds back.

DOT (CONT'D)

(Assuming rejection.)

Oh. Okay.

KATE

No. It's...Just let's take it slow. You know.

DOT

Yeah, yeah, of course.

KATE

With the Regs and that?

DOT

Sure.

KATE

But thanks for these. They're lovely.

DOT

I'm glad you like them. Well I best be off.

KATE

All right. Night.

He moves to the door. He accepts his fate and heads out.

DOT

Night.

Exit Dot. Kate looks concerned.

**Music**

10:22:19

DUR: 1'47".

Specially

composed by

Carly

Paradis.



CUT TO: |

10:22:50 EXT. EAST MIDS HQ. LATER.

Kate gets out of her car and heads inside to the reception.

CUT TO: |

10:23:00 INT. EAST MIDS HQ. MOMENTS LATER.

Kate collects a pass at reception and is escorted upstairs.

SUMMERS (V.O)

How can I help you?

CUT TO: |

10:23:04 INT. SUMMERS OFFICE. MOMENTS LATER.

Kate stood in front of Summers.

KATE

Ma'am, I'm requesting authorisation on an undercover operation.

SUMMERS

That's Ted Hastings' call, not mine.

KATE

Well actually, ma'am, it'd be against a fellow AC-12 officer.

SUMMERS

Ah.

KATE

In this situation guidelines are that I should approach an independent anticorruption commander in confidence for said authorisation.

SUMMERS

(Already knows the answer, challenging.)  
Why me?

KATE

I'd rather not say, ma'am.

SUMMERS

AC-9's nearer.

KATE

Like I say, I'd rather not say,  
ma'am.

SUMMERS

Because I'm a woman. I can't be a  
Mason.

Summers looks daunted. Kate does too.

CUT TO:

10:23:45 **INT. GREASY SPOON. LATER THAT DAY.**

Wearing casual civvies, unshaven, Steve drinks  
his tea. Through the window we see Lindsay  
staring at him. She heads inside.

Eventually his misery is interrupted -- enter  
Lindsay. She joins Steve.

STEVE

You kept me waiting.

LINDSAY

I know. I've been watching for an  
hour.

(Off his glare.)

If you'll hang on for that long,  
then you must be desperate. It's  
funny because the last time we met,  
I was the desperate one. And you  
held all the cards.

STEVE

Yeah. Well you don't hold them all  
of a sudden.

LINDSAY

Don't I? You know what, Steve. I'd  
deduced that you are so desperate,  
that you need help from some sad  
cow with no life. Silly me.

She moves to go. He's desperate, can't let her  
go.

STEVE

Wait.

She returns. She takes great pleasure in his  
desperation. Feeling low enough already,  
Lindsay's sharp perceptions make him all the  
more vulnerable. He's reluctant and resentful  
but in the end he's got no choice.

X  
Music Ends  
10:24:06

STEVE (CONT'D)

There's something I've never said,  
and I want to say it now "I'm  
Sorry"

(Lindsay is shocked. She lets him  
talk)

I did take advantage of you. You  
were grieving, you were alone, and  
gaining your trust -- albeit to  
solve a crime -- was callous and  
insensitive. I'm sorry for what I  
did. You might not believe me, but  
that night...

(beat)

...that's what made me hold back.

LINDSAY

Don't flatter yourself, Steve. I  
might have been a complete  
emotional wreck, but I didn't want  
you. We were just two lonely people  
having a fumble. It might of  
sounded convincing on tape, but it  
was empty and it was pathetic.

STEVE

Back to planting of evidence. The  
accusation's been around so long  
that people are starting to think  
they don't have to prove it.  
Instead it's down to me to disprove  
it. You know the truth. You know I  
didn't do it.

Lindsay maintains a poker face.

STEVE (CONT'D)

Listen to me --

Steve grabs her hand. She coolly removes it.

LINDSAY

I've just spent a year and a half  
of my life in prison. I've lost  
everything. My home. My job. My  
whole future. Maybe now you've got  
a taste of what it's like to know  
that you're innocent and yet still  
have your whole life destroyed.

Steve is devastated.

LINDSAY (CONT'D)

I'll help you find the real  
criminals, Steve. But I will never  
ever spend one more day in prison.

**Music**

10:26:05

DUR: 1'19".

Specially

composed by

Carly

Paradis.

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Lindsay leans forward. Eyes fixed.

LINDSAY (CONT'D)

So let me be clear -- that money was put in my house to frame me. I am innocent. I am the victim in all of this.

STEVE

You're unbelievable.

LINDSAY

No. No I want justice. And I don't care how unjustly I get it. So why don't you just tell me everything you know about the case that you're working on and how it connects to mine.

STEVE

You must be joking.

LINDSAY

Right now, Steve, I'm the only person that can help you.

Lindsay fixes him with an intense look. She's got him over a barrel. He's deeply uncomfortable.

CUT TO:

10:27:19 **INT. AC-12. LOBBY. MOMENTS LATER.**

Hastings waits for Gill on a landing. She joins him. No one else is in earshot.

GILL

Hi, Ted. What's with all the cloak and dagger?

HASTINGS

I wanted to ask, off the record, if I can count on your full support in investigating former Chief Superintendent Patrick Fairbank?

GILL

In respect of?

HASTINGS

In respect of not adequately investigating complaints of child sexual exploitation.

X  
Music Ends  
10:27:24



GILL  
Absolutely. Absolutely.

HASTINGS  
Thanks.

Reassured, Hastings starts to move off.

GILL  
Ted, doesn't it make much more sense to hand over your files to the various authorities carrying out official inquiries into historic sex abuse? You can do it through me if you like.

HASTINGS  
(Beat.)  
Yeah, that would be great. Thank you Gill. Yeah, thanks.

GILL  
Thanks, Ted.

Exit Hastings sharply. Gill looks like she isn't a hundred per cent sure he's going to play ball.

CUT TO:

10:28:01 **INT. AC-12. LIFTS/INTERVIEW ROOM. LATER THAT DAY.**

The security doors open revealing Fairbank and his Solicitor, escorted by two uniform PCs. Fairbank is in mid-conversation with his Solicitor, acting relaxed and convivial.

FAIRBANK  
We got seats at the Pavilion End, right behind the bowler's arm. And I'm thinking, you know, were set for the day here, and then what happened,  
(points up)  
Heavens opened.

Fairbank spots Hastings heading towards the interview room, grim faced, carrying a file, flanked by Kate, equally grave, carrying a file.

FAIRBANK (CONT'D) (O.S)  
Ted!

Fairbank intercepts Hastings and makes a point of shaking his hand with thumb pressure onto Hastings' middle finger knuckle.

FAIRBANK (CONT'D)

(Drops voice.)

I'm sure there's no need for all this, over a little misunderstanding. We can thrash this out between the pair of us.

Fairbank glares at the others and then throws a look to Hastings in the hope he'll dismiss them all.

HASTINGS

I think it's best that we continue as planned, really, just to make sure that everything's above board.

FAIRBANK

I'm in your hands.

Hastings shows Fairbank towards the interview room. Fairbank responds amiably.

HASTINGS

Tea, coffee?

FAIRBANK

Very nice. Coffee, thanks.

HASTINGS

Great.

Dot sees them go and looks a little anxious. He heads off towards the meeting room with the monitor.

CUT TO:

10:28:46 **INT. AC-12. MEETING ROOM. CONTINUOUS.**

Dot watches the interview on a live feed. Seeing Fairbank confer with his solicitor, Dot looks uneasy.

HASTINGS (OVER THE MONITOR)

You are being interviewed today in respect of suspicion of Misconduct in Public Office. You don't 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.

CUT TO:

**Music**

10:28:29

DUR: 0'35".

Specially composed by Carly Paradis.

10:29:00 INT. AC-12. INTERVIEW ROOM. MOMENTS LATER.

Hastings and Kate face Fairbank and his solicitor.

FAIRBANK

Been there, done that.

HASTINGS

Thank you. Document 2 in your folders.

X  
Music Ends  
10:29:04

Everyone turns to the second document in their folders (the first is routine time and place stuff about the interview).

KATE

Document 2 is a photocopy of a missing persons report relating to Oliver Stephens-Lloyd. You were shown this photocopy in your interview on July 7th.

FAIRBANK

It's from near-on twenty years ago.

HASTINGS

You don't recall the report?

FAIRBANK

I don't recall the report. No.

KATE

If you could go to the end of the report, you were shown that a number of individuals have been copied in by the senior investigating officer.

FAIRBANK

I have to put my glasses on.

Fairbank makes a meal of putting on his reading glasses.

FAIRBANK (CONT'D)

Right...  
(Looks to end of report.)

KATE

You were shown on July 7th that according to the distribution list you were sent a copy of this report in November '98.

FAIRBANK

Yes. Seems I was sent one. God knows whether I got it or read it.

HASTINGS

During this time, November '98, what was your position?

FAIRBANK

I ran Vice.

HASTINGS

Yes. And why was the head of Vice being copied into a report on a missing social worker?

FAIRBANK

I have absolutely no idea. It sounds like an admin error to me.

HASTINGS

An administrative error?

FAIRBANK

Well I'm surmising. I've no idea. Sorry.

KATE

Document 3 in your folders.

Everyone takes a look at his or her copies.

We briefly see Cottan watching the monitor in the meeting room.

KATE (CONT'D)

Document 3 is a photocopy of a report dated 21st November 98, on the death by suicide of Oliver Stephens-Lloyd.

Fairbank looks back at them blankly and amiably.

KATE (CONT'D)

Stephens-Lloyd claimed to have furnished you with a list of names of abusers at Sands View. Shortly afterwards he was dismissed from his position and three months later he was found dead.

FAIRBANK

I don't know anything about this and I don't know anything about this poor fella.

HASTINGS

Yes well the Murder Squad have reopened the enquiry into the death of Oliver Stephens-Lloyd.

Fairbank's shows a chink in his cool exterior.

FAIRBANK

Right. Well now, Ted, this is getting serious.

Dot eavesdropping in the meeting room.

HASTINGS (O.S)

This is also an opportunity for you to clarify on a number of issues that are causing us some vexation.

FAIRBANK

You know I want to help.

HASTINGS

And we're very grateful. DC Fleming.

KATE

Document 5 is a recent post-mortem examination from the Home Office pathologist. It's likely that Stephens-Lloyd was struck over the head with a blunt instrument and then thrown into the river to drown.

HASTINGS

So not suicide. Murder.

FAIRBANK

Well I can see why you're troubled; Ted, but my department had no involvement in that investigation.

HASTINGS

Well we interviewed the officers who carried out this investigation.

KATE

We have a statement obtained by Murder Squad from an officer who was a DC at the time stating that the senior investigating officer, DI Marcus Thurwell advised him the death was suicide and anything that didn't fit should be kept to themselves.

HASTINGS

Now why would Thurwell be so eager to prove that it was a suicide?

FAIRBANK

I haven't the foggiest.

Fairbank continues to appear amiable and a bit simple. Tense beats.

In the meeting room Dot looks worried.

HASTINGS

Do you recall the name Wendy Rider?

FAIRBANK

Well I think we all know by now that I'm hopeless with names.

KATE

Wendy Rider lodged a complaint against you in respect of her son, Gregory Rider. Gregory Rider was a resident at Sands View Boys Home and was allegedly abused by your best mate Dale Roach.

FAIRBANK

(To Hastings.)  
Right, Ted, now this was meant to be a friendly conversation. But your DC whatever her name is has just struck a tone that I don't warm to.

KATE

DC Fleming. My apologies if I've caused offence. We are most grateful for your cooperation, sir.

FAIRBANK

(amiably.)  
I knew Councillor Roach from a distance, a very great distance.

Kate refers to her pocket book.

KATE

Going back to your interview with us on July 7th: you stated, "When these things came up, they would have been looked into."

HASTINGS

Do you stand by that statement?

FAIRBANK

Well I must have said it, if you've written it down.

HASTINGS

Can you inform us how you investigated the allegations made by Mrs Rider against Dale Roach?

FAIRBANK

It'll be in the files.

KATE

We looked. It's not in the files.

FAIRBANK

I was Chief Superintendent not the office boy. If records have gone missing, that's got nothing to do with me.

HASTINGS

Mrs Rider says that she was informed that you carried out this interview yourself. And that no charge resulted.

FAIRBANK

Well that must be because the allegations against Dale proved groundless.

KATE

(Pointedly.)  
"Dale."

FAIRBANK

(Correcting himself hastily.)  
Councillor Roach.

HASTINGS

Why did you not you keep any records of this?

FAIRBANK

Here we go again. I was Chief Superintendent.

HASTINGS (OVERLAPPING)

Superintendent yeah I know. Not the office boy. But this was your department. And this was a very serious allegation against a prominent, you know, public individual. Me I can't think of any reason in the world why you

**Music**

10:32:54  
DUR: 0'59".  
Specially  
composed by  
Carly  
Paradis.



wouldn't have wanted to be across  
all this yourself. And why there is  
no record of the investigation.

KATE

Unless there was no investigation.

HASTINGS

Unless you were sweeping all this  
under the carpet to protect your  
friend.

(beat)

Did any of the boys at Sands View  
complain about sexual abuse to you  
or any of the officers you know of?

FAIRBANK

God, no. Absolutely not.

HASTINGS

Because you would have  
investigated?

FAIRBANK

Correct, 100 per cent correct.

Fairbank looks completely convinced by his own  
answer.

HASTINGS

You and your Solicitor have a  
written request from a police  
officer of inspector rank  
independent of this inquiry and  
prior to this voluntary interview,  
requesting your participation in a  
video identification process.

SOLICITOR

Mr Fairbank is reluctant to submit  
himself to a process dependent on  
what must by now be extremely  
unreliable memories.

HASTINGS

Okay. DC Fleming.

KATE

Item reference ASJ-76 is a  
newspaper cutting dated 14th March  
'97.

Kate shows Fairbank a photocopy of a newspaper  
cutting of him and Dale Roach at a youth charity  
event.

X  
Music Ends  
10:33:53



HASTINGS

Do you recognise the image?

FAIRBANK

It's me and Councillor Roach.

HASTINGS

What was your connection with the charity?

FAIRBANK

Well I would be there, at his invitation, if he thought there was a crime-prevention angle -- keeping young lads this side of the law, that sort of thing.

Kate brings out another newspaper cutting, something very similar -- Fairbank and Roach, another youth charity, but this time they're with Jimmy Savile.

KATE

Item reference ASJ-116. Item ASJ-116 is a newspaper clipping dated 7th August 1995. For the tape I am showing the interviewee a copy of this item.

**Music**

10:34:41  
DUR: 0'59".  
Specially  
composed by  
Carly  
Paradis.

HASTINGS

Do you recognise the man in this photograph with you and Councillor Dale Roach?

FAIRBANK

I think we all do.

HASTINGS

And was he involved in the charities too?

FAIRBANK

I believe so. Some of them, yes,

HASTINGS

So in addition to the complaints made about Councillor Dale Roach, were there any other complaints made about any other prominent individuals involved in sexual assaults on young people?

FAIRBANK

Not that I recall.

HASTINGS

Right because according to our colleagues in Operation Yewtree, there were numerous complaints. And according to our colleagues in Operation Midland, there were numerous complaints. So why did you not investigate any of these?

FAIRBANK

I don't recall any specific investigations.

HASTINGS

We know there were complaints. We know you were supposed to investigate them. And then on the 7th July you confessed that you investigated them.

FAIRBANK

I must sound like a stuck record, but I honestly don't remember. It's the honest truth.

HASTINGS

Were you under pressure to turn a blind eye?

FAIRBANK

I don't know how you mean, Ted.

HASTINGS

From executive officers or political interests?

FAIRBANK

What's put that idea in your head?

HASTINGS

What we have here is Dale Roach interfering with young boys. Now call me a cynic but he's a politician and they are all born liars. Then we have this "celebrity" up here - and we all know show business people have very low morals. But you were a police officer. A Chief Superintendent.

Hastings looks emotionally spent. Fairbank just looks like he doesn't get it.

FAIRBANK

I really want to help, Ted, but I don't see what more I can say.

X  
Music Ends  
10:35:40

**Music**  
10:35:52  
DUR: 1'17".  
Specially  
composed by  
Carly  
Paradis.

SOLICITOR

May I ask how far are we going with this today? Do you have any evidence to put to Mr Fairbank?

HASTINGS

No, no, this is a voluntary interview he's just helping us with our inquiries.

Hastings nods glumly.

FAIRBANK

I'm sorry that I can't fill in the blanks, but you know, I'm not as sharp as I was.

KATE

So you keep saying.

CUT TO:

10:36:57 **INT. AC-12. MEETING ROOM. CONTINUOUS.**

Dot looks content. He moves off discreetly.

KATE (V.O)

Interview terminated.

CUT TO:

10:37:00 **INT. AC-12. INTERVIEW ROOM. CONTINUOUS.**

Fairbank gets up, shakes hands with Hastings and Kate.

FAIRBANK

Anything else I can do. Don't hesitate to ask.

CUT TO:

10:37:05 **EXT. STORAGE FACILITY. LATER THAT DAY.**

Steve and Lindsay survey the compound.

STEVE

CCTV showed Danny Waldron arriving here early the morning after he killed Linus Murphy. He came in from that direction, deposited evidence in a storage container and then he left on foot in that direction.

X  
Music Ends  
10:37:09

Steve indicates the route taken on the CCTV seen earlier in the episode.

LINDSAY

The way back to his flat?

STEVE

Yeah. Danny was laying a trail for us to find if anything happened to him. There was even an envelope addressed to me but it was empty. Forensics suggest at one time it contained a note written immediately after the murder. Now I believe Danny got information out of Linus Murphy that enabled him to compile a list of abusers.

LINDSAY

If Danny had written the list while he was still with Linus, then he must have had it with him when he left here. If that was me, I'd take the opportunity to recce a safe spot, and then hide the list, or a backup copy, that night under the cover of darkness.

Steve looks impressed with her logic.

LINDSAY (CONT'D)

Trust me.

Lindsay moves off in the direction of Danny's journey. Steve reflects for a beat or two on his Faustian pact, and then follows.

STEVE

Well you know all about concealing evidence. You had to hide a fifty-grand.

LINDSAY

That's not what happened at all.

She follows him through the gate.

CUT TO:

10:38:08 **EXT. NEAR STORAGE FACILITY. CONTINUOUS.**

A short distance away, Dot and Kate pull up in Kate's car.

They see Steve come out of the compound and cross the mini-roundabout.

And then they see Lindsay. They're both shocked.

KATE

My God. He's with Denton.

DOT

See, the pair of them are in it together. See, I told you we had to watch his every move.

Kate takes a beat or two to recover from the shock.

KATE

They're retracing Danny's steps. Why?

Dot just looks worried.

CUT TO:

10:38:29 **EXT. PARK. LATER THAT DAY.**

Steve and Lindsay have crossed a park and reach the perimeter. Flats and houses and parade of shops lie ahead.

STEVE

Danny's flat is just over on the next street. Any further and he risked being spotted.

The view of the parade of shops is partially obstructed by a lorry/bus. Steve looks away. The bus/lorry moves revealing among other things an internet cafe. Lindsay spots it Cogs turn. Then she turns her gaze towards a church spire.

LINDSAY

I think I know what he did.

Remotely, Dot and Kate watch from her car as Lindsay explains her theory to Steve and then they move off quickly back across the park.

CUT TO:

10:39:09 **INT. AC-12. HASTINGS' OFFICE. MOMENTS LATER.**

Hastings wears a weary and worried expression. Knock at the door and Gill enters.

HASTINGS

Gill.

**Music**

10:38:42

DUR: 0'36".

Specially

composed by

Carly

Paradis.

GILL  
I understand you decided to proceed  
with questioning Patrick Fairbank.

|  
X  
Music Ends  
10:39:18

HASTINGS  
Yes. I decided to put the man on  
the spot myself, rather than turn  
it over to some other department.

GILL  
There's conflict of interest.

HASTINGS  
How exactly?

GILL  
Your affiliation with Fairbank.

HASTINGS  
I've never put my personal  
loyalties above my professional  
duty.

GILL  
You're being naive. I'm not  
referring to any ordinary  
relationship. What will it look  
like if Fairbank slips any inquiry  
and then it's revealed that the  
senior investigating officer is  
part of the same closed  
organisation?

HASTINGS  
What organisation are you talking  
about?

GILL  
Secret handshakes, bare trouser  
legs.

HASTINGS  
Whatever it is you're alluding to,  
I am not at liberty to discuss it.

GILL  
No doubt Dale Roach was part of the  
same Lodge. We can't have it appear  
that you're protecting Fairbank.

Hastings reacts.

HASTINGS  
Protecting him! I'm doing my level  
best to investigate him!

GILL

There's substantial crossover with other inquiries. Politically it would be expedient to hand over our files and let Midland and Yewtree run with it.

HASTINGS

I have been informed of systematic depravity against children who were wards of the state by high-ranking officials of the state. How much money are we going to spend chasing clapped-out dj's and the people who knew about this depravity and/or turned a blind eye to it and/or were involved in it are using that power to cover their tracks? Individuals, I might add, Gill, who appointed you.

GILL

That's absurd!

HASTINGS

Is it? Is it really?

Hastings unlocks the cabinet and brandishes the file on Ronan Murphy.

HASTINGS (CONT'D)

Thank you for this file. Perhaps you could help me understand why its been doctored?

GILL

I'm sorry?

HASTINGS

Doctored and it was you, Gill, who brought me this file, with crucial pieces of information omitted.

GILL

I can't explain how that happened.

HASTINGS

Oh, yes. Well I can explain it to you. It happened because it was known that behind the seemingly lawful killing of a violent criminal there lay a dark secret, probably the darkest secret in our society today. So are you going to advise me who provided you with that file?

GILL

Are you doing this on purpose, Ted?

HASTINGS

Doing what?

GILL

Sophisticated adults are perfectly capable of working effectively despite personal intimacy, but clearly you're not a sophisticated adult.

HASTINGS

Clearly I'm not. I only see black and white with no grey areas in between. And anything that happened between us that went beyond the professional, well, it was a mistake, and we just have to put it behind us.

GILL

You're right. It was a mistake. But not the biggest you've made.

She exits sharply. Suddenly he looks worried.

CUT TO:

10:42:12 **INT. STEVE'S FLAT. THAT NIGHT.**

Steve and Lindsay work on Steve's laptop. They're scrolling through lists of names on online churchyard records and the Burial Register.

LINDSAY

The only place we found on our recce was a churchyard. Quiet, secluded, plenty of places to hide something. The only problem that Danny faced was finding the exact spot that he had hidden this list, days, weeks or possibly even months later.

A key turns in the lock. Enter Sam. Steve turns to greet her.

SAM

What's going on here?

LINDSAY

We're searching burial records.



Sam looks put out to say the least. She marches into another room. Steve follows. Lindsay eavesdrops.

SAM (O.S)

Her?

STEVE (O.S)

I'm sorry. We needed a place to work.

SAM (O.S)

In our home?

STEVE

We were searching for a missing piece of evidence.

SAM (O.S)

Oh, really.

Lindsay goes through the pockets of Steve's jacket that's hanging over the back of a chair.

STEVE (O.S)

She's pieced together how Danny Waldron's mind might have been working. She's had enough experience of avoiding coppers.

SAM (O.S)

You are unbelievable.

STEVE

I'm desperate.

Lindsay steals Steve's pocket book. Inside she finds Danny's online accounts. She hides it on her and returns to the computer as if nothing happened.

SAM

(Beats. Tries to calm down.)  
I'm going to get petrol and some chocolate. When I come back she'd better be gone.

Exit Sam sharply.

Steve returns to Lindsay, chastened. Lindsay acts like nothing happened.

Lindsay keeps scrolling. A name goes by and then she scrolls back to it.

**Music**

10:42:55  
DUR: 0'34".  
Specially  
composed by  
Carly  
Paradis.

X

Music Ends  
10:43:29

LINDSAY

What was the name of the boys' home again?

STEVE

Sands View.

Steve joins Lindsay at the computer.

LINDSAY

Plot 121 Lenora Sands.

The name Lindsay's scrolled back to is: LENORA SANDS. She quickly writes down the name and details of the plot number on a post-it note.

STEVE

I'm going alone.

LINDSAY

Steve, don't.

Steve pulls on his jacket.

CUT TO:

10:43:54 **EXT. STEVE'S FLAT. MOMENTS LATER.**

From a distance Dot and Kate observe.

Steve and Lindsay come out of the flat. Steve is holding the post-it note.

STEVE

Need a lift?

LINDSAY

No.

STEVE

I'll call you if I find anything.

Steve gets in his car.

DOT

They're splitting up. You take Steve.

Dot exits Kate's car.

Steve pulls away.

A beat later Kate pulls away.

Lindsay looks pleased with herself and then heads off on foot with Steve's pocket book in

**Music**

10:43:46

DUR: 2'35".

Specially

composed by

Carly

Paradis.

her pocket.

Dot looks grave and determined as he follows at a discreet distance.

CUT TO:

10:44:30 **EXT. GRAVEYARD. LATER THAT NIGHT.**

Steve wanders around, using a powerful torch to illuminate names on gravestones. He checks plot numbers against the number on the post-it note.

CUT TO:

10:44:42 **INT. KATE'S CAR. CONTINUOUS.**

A short distance from the churchyard, Kate sits in her car with the lights out. She can see the light of Steve's torch in the distance.

CUT TO:

10:44:51 **INT./EXT. APPROVED PREMISES. CONTINUOUS.**

Dot hidden behind the bus shelter watching Lindsay return to her Approved Premises. He takes out his mobile. He makes a call.

CUT TO:

10:45:07 **INT. KATE'S CAR. CONTINUOUS.**

Kate's phone rings.

KATE  
(Into phone.)  
DC Fleming.

DOT  
(Out of phone.)  
Kate, it's me.

CUT TO:

10:45:14 **INT./EXT. APPROVED PREMISES. CONTINUOUS.**

Dot watching Lindsay's home. Intercut with Kate on her mobile sitting in her car.

DOT (CONT'D)  
(Into phone.)  
Look. As she was leaving, Lindsay looked like she'd led Steve on a wild goose chase.

KATE

(Into phone.)  
Poor bastard.

DOT (O.S)

(Out of phone.)  
Yeah, well don't you feel too sorry  
for him.

KATE

(Out of phone.)  
Why?

DOT

(Into phone.)  
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.

DOT (CONT'D)

(Into phone.)  
I'm sorry. I just thought you'd  
want to know before it becomes  
common knowledge.

KATE

(Into phone.)  
Yeah. Thanks.

DOT

(Into phone.)  
Sorry.

Kate hangs up, looks devastated. She decides to  
get out of her car and heads towards Steve.

CUT TO:

10:45:57 **EXT. GRAVEYARD. CONTINUOUS.**

Steve finds the grave of Lenora Sands.

Then he sees a small urn sitting on the grave.  
He examines the urn, looks under it. Nothing.  
He hears footsteps. Kate approaches.

STEVE

Kate? You were following me?

KATE

What are you doing here, Steve?

STEVE

Looking for the list!

X  
Music Ends  
10:46:21

KATE

For Christ sake, Steve, whatever's going on between you and Lindsay? I really don't give a shit anymore.

STEVE

(Angry.)  
Danny Waldron died because of what he was onto and I'm trying to solve this case!

KATE

You're not going to solve anything. Lindsay's making a tit of you. But you and your new partner, you deserve each other!

She strides away. He pursues her.

STEVE

What's that supposed to mean?

KATE

There's no list here, Steve!

STEVE

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

KATE

Well. She's not the only one! I trusted you. We were partners.

Exit Kate in a fury.

Steve takes a few beats to calm down.

CUT TO:

10:46:55 **EXT. APPROVED PREMISES. MOMENTS LATER.**

Lindsay leaves.

Across the street, Steve's car moves off but we don't see the driver. The car has fake plates over the normal registration. Out on Lindsay.

CUT TO:

10:47:13 **INT. FACTORY PRODUCTION LINE. NEXT DAY.**

Kate walks through Joe's place of work on the production line, escorted by a manager type. As she approaches Joe, he recognises her.

**Music**

10:46:45  
DUR: 0'33".  
Specially  
composed by  
Carly  
Paradis.

X  
Music Ends  
10:47:18

MANAGER

He's on the fist machine on the right.

KATE

(To Manager.)

Thanks.

(To Joe.)

Hi, Joe. DC Fleming.

JOE

Yeah, I remember.

KATE

Joe, I need you to look at some material from our inquiry into Sands View -- photos of individuals of a certain age and appearance to see if any of these men could be the police officer you or other lads made a complaint to.

JOE

Okay, well show us them then.

KATE

I'm sorry Joe but there are strict rules on photographic identification. You'll need to accompany me to a police station.

Joe looks a little apprehensive.

CUT TO:

10:47:52 **EXT. INTERNET CAFE. CONTINUOUS.**

We see Lindsay make her way down the street to and enter the internet café.

Steve's car pulls up across the street. We don't see who's in it.

CUT TO:

10:48:03 **INT. INTERNET CAFE. MOMENTS LATER.**

This is a small establishment looking out onto the park where Lindsay and Steve recce'd Danny's movements (spotted by Lindsay and not Steve). Enter Lindsay. She flashes ID at a woman behind the counter.

LINDSAY

DI Denton.



PROPRIETOR

All right?

LINDSAY

I'm fine, thanks.

Lindsay holds her look on the proprietor, and she gets the message and moves off. Lindsay continues alone.

Lindsay looks through Steve's pocket book and finds notes on Danny's personal email account, with Gmail.

Lindsay types Gmail into the url. A whole list of visited urls come up. She goes to the register/log-in page for Gmail.

Then she looks at Steve's notes on Danny's usernames for various accounts. The first she tries is his username Dan82Waldron@gmail.com. It doesn't come up on the smart type.

Next she tries his FacebookusernameDannyW82. It doesn't come up on the smart type.

Next from his online banking activity she tries SERGEANT4708 (SERGEANT comes up on the smart type - SERGEANT4708@gmail.com.

Now Lindsay looks at Danny's passwords in Steve's notebook. She tries AFO4708 (the badge number). No luck.

Then AFOSouth82. It doesn't work.

Then SouthFerryAFO82. The page loads. She sees Danny's email account.

Elated, Lindsay sees there's only one email, saved as a draft, addressed back to Danny's new email address (sergeant82@gmail.com). Subject is LIST and there's an attachment. She opens the attachment -- it's a jpeg of the original handwritten blood-stained list, held up by Danny to the webcam of the computer Lindsay's sitting at.

Lindsay's elated. Then she thinks quickly. She copies the list.

CUT TO:

10:51:07 **EXT. INTERNET CAFE/PARK. CONTINUOUS.**

Lindsay hurries out of the internet cafe towards

**Music**

10:49:28  
DUR: 1'45".  
Specially  
composed by  
Carly  
Paradis.

X  
Music Ends  
10:51:13



the park. She sees Steve's car and reacts.

LINDSAY

Steve?

Lindsay crosses over to the car. Then the window winds down, revealing -- Dot.

Lindsay is shocked.

DOT

Only me.

(beat.)

Lindsay Denton, I'm arresting you on suspicion of impersonating a police officer.

LINDSAY

No.

DOT

And, as you're on licence, that'll mean a return to prison. What a crying shame.

LINDSAY

No. Just wait. Wait.

Lindsay is rocked but quickly thinks her way out of this situation. She rounds the car and see's the registration. She gets into the passenger seat.

LINDSAY (CONT'D)

Listen. Right. Don't take me to a police station. I request AC-12. I'm gonna make a statement.

DOT

No skin off my nose.

LINDSAY

I thought it was Steve's car till I saw the registration.

DOT

Yeah well my Ferrari's in the shop. So I had to get a carpool job with the rest of the rabble.

Dot pulls away smoothly.

CUT TO:

10:52:00 **INT. STEVE'S CAR. CONTINUOUS.**

**Music**

10:51:22

DUR: 1'02".

Specially  
composed by  
Carly  
Paradis.

Dot drives across town with Lindsay in the passenger seat. Paradoxically she's calm and confident, he's on edge.

LINDSAY

No back roads. Just stick to the main drag.

DOT

Don't worry; I'm not going to put my hand on your knee, if that's what you think.

But Dot seems too edgy and Lindsay senses it.

DOT (CONT'D)

So what's all this big news you've got for us then?

LINDSAY

All in good time.

Dot looks under pressure. Lindsay looks in control.

Approaching a junction, Dot takes a sharp turn down a side street.

LINDSAY (CONT'D)

I said no back roads.

DOT

Change of plan. Nearest station's Polk Avenue. I'll take you there, they can charge you for impersonating a police officer, that's you back inside. End of.

Dot drives through an industrial estate. Lindsay gets increasingly anxious.

LINDSAY

Okay, listen. I found Danny Waldron's list -- the VIPs who were abusing boys at Sands View.

DOT

How'd you manage that then?

LINDSAY

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. Obviously you'd have already seized his phone and computers.

X  
Music Ends  
10:52:24  
**Music**  
10:52:18  
DUR: 1'41".  
Specially  
composed by  
Carly  
Paradis.

DOT  
Yeah, obviously.

LINDSAY  
He would have used a device that couldn't be traced to him. And I spotted an internet cafe just off his route home. He used a webcam on one of the computers to capture an image of the original list.

DOT  
So how'd you manage to crack his password and that?

LINDSAY  
(Brandishes Steve's pocket book.)  
You'd harvested usernames and passwords on his phone, computer and online accounts. They're all recorded here. Fortunately people have a habit of recycling usernames and passwords.

DOT  
So how did you manage to find his email? We looked everywhere.

LINDSAY  
Danny was smart enough to keep the email only as a draft. If it isn't sent, it can't be traced.

DOT  
Well, you've thought of everything, haven't you?

LINDSAY  
I have indeed.

She brandishes her phone.

LINDSAY (CONT'D)  
I deleted Danny's draft. The only place that list exists is as a draft in my email account. So you take me to AC-12 and I'll hand it over. At a price, naturally.

DOT  
So what price would that be, then?

LINDSAY  
My convictions quashed, a full pardon.

X  
Music Ends  
10:53:59  
**Music**  
10:53:51  
DUR: 1'48".  
Specially  
composed by  
Carly  
Paradis.

DOT

A clean slate, a fresh start?

LINDSAY

Are you making fun of me?

DOT

Actually I wasn't.

LINDSAY

You just take me to AC-12. All right.

Dot keeps driving. They're getting into increasingly sparsely populated areas, more industrial. Lindsay gets uncomfortable. She takes up her phone.

LINDSAY (CONT'D)

You know what, don't worry. I'm gonna call them myself.

Dot semi-panics. He stalls for time.

DOT

AC-12 don't want nothing to do with you. . They just want you back in prison.

LINDSAY

What? You're different somehow are you?

DOT

I know you took that bribe, Lindsay. But you didn't do it for the money, did you. You took it because you wanted to find a young girl who was being groomed by Hunter and his cronies.

Lindsay is shocked by Dot's insight. It wrong-foots her.

LINDSAY

How do you know that?

DOT

Fifty grand the first time. A hundred grand this time.

LINDSAY

What?

DOT

Face facts, Lindsay. Your old life.  
No. That's a pipe dream. It's gone.  
Yeah, it's sad. The only way you  
can get a fresh start ... well, do  
I have to spell it out? Hundred  
grand and you forget about all of  
this. That list included.

The penny drops for Lindsay -- she's instantly  
fearful.

DOT (CONT'D)

All you have to do is forget about  
everything. Or this.

Lindsay continues to hesitate. Dot becomes  
impatient.

DOT (CONT'D)

Look. Just take the money you mad  
bitch and stay out of it!

She ponders briefly. Then she accesses her email  
account.

DOT (CONT'D)

What are you doing?

She opens the draft that contains the list.

DOT (CONT'D)

Why don't you just take the money?

LINDSAY

Because I'm a police officer!

Panicking, Dot pulls into a container yard. Dot  
slams on the brakes and draws a gun and points  
it at Lindsay.

LINDSAY (CONT'D)

DI Cottan, we are two feet apart in  
a confined space. Frankly, for you,  
this is a forensic ground zero.

She types a few letters of an address and smart-  
type completes the job. Hastings' email address.

Dot starts to hyperventilate, virtually a panic  
attack, the gun wavering in his hand.

Lindsay hangs her finger over SEND.

DOT

Don't do that.

X  
Music Ends  
10:55:39  
**Music**  
10:55:35  
DUR: 2'32".  
Specially  
composed by  
Carly  
Paradis.

LINDSAY

You had four, five people killed and me framed. I expect you had Danny Waldron killed too. But never a single speck of blood on your hands. You want to shoot me? You go ahead. If it sends you to prison, that is my job done.

DOT

Do not send that message.

LINDSAY

You're just a go-between. You're a weasel. Other people do your dirty work for you. Now you put that gun away.

He keeps the gun on her but his hand is trembling violently. He looks like he can't do it.

LINDSAY (CONT'D)

You take me to AC-12. Let's see what they all think when I bring you in. When I bring in --  
-- the Caddy  
(Hitting SEND.)

Dot pulls the trigger.

CUT TO:

10:57:08 **EXT. STEVE'S CAR. CONTINUOUS.**

From outside the car we see Lindsay's head burst and blood splatter against the window.

CUT TO:

10:57:10 **INT. STEVE'S CAR. CONTINUOUS.**

Covered in blood, he looks at Lindsay's body. Blood runs down the side of her face from the head wound. Dot grapples with Lindsay's phone, trying to switch it off, as the Sending bar gets longer and longer. He's all fingers and thumbs, fumbling, and then the report appears with a whoosh: Message Sent.

DOT

No...

Dot is utterly anguished and disgusted with himself.

DOT (CONT'D)

No...

It takes him a few beats to even try to get control of himself, and he fails. He's overcome with panic.

All fingers and thumbs, gasping for breath, he finds a rag in a compartment and wipes down the phone, the steering wheel, gear stick and gun. He gets out.

CUT TO:

10:57:46 **EXT. STEVE'S CAR. CONTINUOUS.**

Dot wipes down the door handles on the driver's side and then removes the fake plates revealing Steve's registration plates. Dot runs off with the fake plates, gun and rag, leaving the car with Lindsay's body inside.

X  
Music Ends  
10:58:07  
**Music**  
10:58:02  
DUR: 0'34".  
Specially  
composed by  
Carly  
Paradis.

10:58:06

CUT TO BLACK:

(credits - single cards)

10:58:06 CAST IN ORDER OF APPEARANCE

X  
Music Ends  
10:58:36

Chief Constable SHASHI RAMI  
Arnott MARTIN COMPSTON  
Fleming VICKY McCLURE

-- --

Hastings ADRIAN DUNBAR  
Cottan CRAIG PARKINSON  
Gill POLLY WALKER  
Maneet MAYA SONDHI

-- --

Priest ROY HEAYBERD  
Wendy MARJORIE YATES  
Summers MANDANA JONES  
Lindsay KEELEY HAWES

-- --

Fairbank	GEORGE COSTIGAN
Solicitor	JOANNE CRAWFORD
Sam	AIYSHA HART
Joe	JONAS ARMSTRONG
--	--
Production Accountants	TOM MAGUIRE
	MICHELE VINEY
Script Supervisor	DAVE MORAN
Production Supervisor	KATRINA McBRIARTY
Post Production Supervisor	BEEWAN ATHWAL
--	--
1st Assistant Director	OWEN MAGEE
2nd Assistant Director	STEPHEN DARRAGH
3rd Assistant Director	MIKE HAYES
Location Manager	CATHERINE GEARY
Camera Operator	RUSSELL GLEESON
Focus Pullers	SIMON CULLITON
	BRIAN DUNGAN
Clapper Loaders	DÁIRE MAC AN TSAOIR
	MALACHY STURGEON
--	--
Grip	RICHARD EGAN
Gaffer	CARLO McDONNELL
Best Boy	GASTON CURRIE
Lighting	MARTIN CATTIGAN
--	--
Standby Art Director	BARBARA ANN CARVILLE
Graphics	ADAM BROWN
Set Decorator	LYNN WILSON
Production Buyer	CAT BRANNIGAN
Standby Carpenter	GARY STEWART
--	--
Standby Rigger	TERRY RAFFERTY
Props Master	DAVEY CARSON
Props	JOSEPH DUFFY
	IVAN NESBITT
	PAT McKANE
	GRAEME LIVINGSTONE
Sound Maintenance	SIMON KERR
Stunt Coordinator	DONAL O' FARRELL
--	--
Assistant Editor	HELEN SHERIDAN
Titles	PETER ANDERSON
Costume Supervisor	EDEL McCARRON



Costume Assistant	CIARAN CURRY
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
Northern Ireland Casting	GEORGIA SIMPSON
Script Editor	PRISCILLA PARISH
--	--
Sound Recordist	BARRY O'SULLIVAN
Costume Designer	MAGGIE DONNELLY
Make-Up & Hair Designer	LAURA HILL
Casting Director	KATE RHODES JAMES CDG
Editor	ANDREW JOHN McCLELLAND
Composer	CARLY PARADIS
Line Producer	CÁIT COLLINS
Production Designer	GILLIAN DEVENNEY
Director of Photography	PETER ROBERTSON ISC
--	--
Executive Producer For Northern Ireland Screen	ANDREW REID
Executive Producers For Content	GREG PHILLIPS GEOFF WEBB
Executive Producer For World Productions	RODERICK SELIGMAN
--	--
Executive Producer for BBC	STEPHEN WRIGHT
--	--
Executive Producers	SIMON HEATH JED MERCURIO
--	--

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partial assistance of the European Regional  
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Northern Ireland Screen  
[LOGO]

ERDF Fund  
[LOGO]

-- --

10:58:33 (final card)

World Productions  
[LOGO]



for BBC

BBC Northern Ireland  
[LOGO]



X  
Music Ends  
10:58:36

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