

Line of Duty
Series 3 - Ep 4

Post Production Script - UK TX Version.
23rd October 2015.

09:59:30 BITC DVD dated 09/10/2015

VT CLOCK (30 secs)

World Productions
Line of Duty
Series 3
Episode 4
Dur: 58'47"
Prog no. DRIC 144A/01

09:59:57 CUT TO BLACK

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

Danny with binoculars. Sees Linus.

DANNY (V.O)
So many years, I wondered what I'd
do if I ever saw him again.

With Linus.

DANNY
And then I did.

Danny sees photo of Ronan Murphy.

DANNY (V.O)
In a photo, in a briefing room. And
I was being sent to meet him with a
gun.

Danny shoots Ronan Murphy.

10:00:12 CUT TO BLACK:

10:00:12 SUPER CAPTION: **MARTIN COMPSTON VICKY McCLURE**

CUT TO:

Danny reading a list of names which he puts into
an envelope and writes on the envelope DS STEVE
ARNOTT.

STEVE (V.O)
I don't think we should close the
investigation into Danny Waldron's
background. I'd like to keep
digging.

Danny has been shot he tries to whisper
something to Kate

Music

10:00:00
DUR: 2'18".
Specially
composed by
Carly
Paradis.

ROD
What's he saying?

Dot discovers the list and pockets it.

10:00:27 CUT TO BLACK:

10:00:28 SUPER CAPTION: **ADRIAN DUNBAR** **CRAIG PARKINSON**

CUT TO:

Steve shows Hastings a picture of Ronan as a younger man

STEVE
This man's a young Ronan Murphy.
The suspect shot by Danny Waldron
during Operation Damson.

HASTINGS
What? They knew each other?

Over to the courtroom. Lindsay in the Dock.

PROSECUTOR
Did you fabricate the improper
relations between you and Detective
Sergeant Arnott?

LINDSAY
No.

PROSECUTOR
Did you fabricate the planting of
evidence against you?

LINDSAY
No.

10:00:42 CUT TO BLACK:

10:00:42 SUPER CAPTION: **AND KEELEY HAWES**

USHER (O.S)
What is your verdict?

CUT TO:

Lindsay stands for the verdict.

FOREMAN OF THE JURY (O.S)
Not guilty.

Lindsay reacts.

South Ferry Briefing Room.

REYNOLDS

It is with deep regret that I
inform you all of the death of PC
Rod Kennedy.

Hastings and Cottan looking into the warehouse.
A pair of boots hanging. It's Kennedy hanging.

10:00:53 CUT TO BLACK:

10:00:54 SUPER CAPTION: **LINE OF DUTY**

CUT TO:

Jackie interviewed at AC12. Off a photo of Hari.

JACKIE

Hari initiated the struggle with
that gun and it's only his word for
it, that it was self-defence.

10:01:01 CUT TO BLACK:

10:01:02 SUPER CAPTION: **POLLY WALKER** **GEORGE COSTIGAN**

CUT TO:

Hastings and Liz at a bar.

HASTINGS

I owe you an apology for the other
night.
(Off her blank look.)
Your dinner invitation...

GILL

You're a married man.

HASTINGS

This is it.

10:01:12 CUT TO BLACK:

10:01:13 SUPER CAPTION: **NEIL MORRISSEY** **ARSHER ALI**

CUT TO:

Steve in Hastings office.

STEVE

I think Danny Waldron purposefully
created a trail of evidence. And
now we're on the trail of the other
abusers.

Picture of Dale Roach in the newspaper at the boys' home. Headline "Dale makes their day!"

MANEET

Dale Roach. He was leader of the city council during the period Danny Waldron and Joe Nash were residents at Sands View

Steve puts the newspaper headline in front of Joe.

JOE

The things they did to us at Sands View.

STEVE

I promise you. I will get these bastards.

10:01:32

CUT TO BLACK:

10:01:33

SUPER CAPTION: **JONAS ARMSTRONG AIYSHA HART**

CUT TO:

Hastings with Dot.

HASTINGS

If Bains killed Danny. I'd lay you evens he killed Kennedy as well.

Hari's phone rings.

HARI

Hello?

DOT (O.S)

(Into phone, London/SE accent.)
You're being fitted up for murdering Rod Kennedy.

Dot at the side of the road

DOT (CONT'D)

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

10:01:44

CUT TO BLACK:

10:01:45

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

CUT TO:

Dot burns the list of names.

DOT (V.O)

Did he ever mention any other names? Politicians, coppers?

Dot with Hari at the warehouse where Rod hung himself.

Dot smashes himself in the mouth with the cuffs. And then he kicks Hari.

10:01:57

CUT TO BLACK:

10:01:58

SUPER CAPTION: **PRODUCED BY PETER NORRIS**

CUT TO:

At AC-12 H.Q.

HASTINGS

Single-handed, he brings in an AFO (shakes Dot's hand) Welcome back, Dot...

Dot at home watching the news. His phones start ringing. Then another. Then another.

Lindsay Denton on the news. The banner reads JURY VERDICT: DETECTIVE ACQUITTED. Former police officer released after retrial.

LINDSAY (V.O)

I'd just like to get on with my life.

Dot looks like a rabbit caught in headlights.

10:02:14

CUT TO BLACK:

10:02:15

SUPER CAPTION: **DIRECTED BY JOHN STRICKLAND**

CUT TO: X

10:02:17

INT. AC-12. LIFT/WAITING AREA/OPEN-PLAN OFFICE. NEXT DAY.

The lift door opens, revealing Lindsay wearing smart clothes and that same look of defiance, escorted by a PC. The PC escorts Lindsay through the access gate towards the meeting room. She strides with calm aloofness.

From their desks, Steve and Kate look up and see. Their jaws drop (figuratively).

CUT TO:

Music Ends
10:02:18
Music
10:02:15
DUR: 0'28".
Specially composed by
Carly
Paradis.

10:02:37 INT. AC-12. MEETING ROOM. CONTINUOUS.

Gill and Hastings take their places, the former neutrally to the side, the latter confrontational on the far side of the table. The escort PC brings Lindsay in. Gill stands to greet her but Hastings doesn't.

|
|
|
|
|
|
X
Music Ends
10:02:43

GILL

Ms Denton, I'm Gill Biggeloe, Legal Counsel to AC-12.

LINDSAY

I imagine they keep you very busy.

GILL

(Beat. Unsure how to react)
Have a seat. You know
Superintendent Hastings.

LINDSAY

I do.

Lindsay calmly takes her seat facing Hastings. Gill sits tensely in her "conciliatory" position. Hastings bears the look of a man about to undergo root-canal work.

GILL

As part of a new initiative christened Truth and Reconciliation, following a miscarriage of justice parties are invited to engage in dialogue to initiate the healing process.

LINDSAY

There seems to be an oversight. Some of the officers involved in my wrongful conviction are missing.

GILL

Superintendent Hastings, as Senior Investigating Officer, represents the whole team.

LINDSAY

Well. I want them here. Or this new box you need to tick just... won't get ticked.

Lindsay regards Gill and Hastings coolly. Gill looks embarrassed. Hastings snaps and stands.

HASTINGS

God, give me strength.

Exit Hastings. Lindsay looks coolly at Gill.

CUT TO:

10:03:41 **INT. AC-12. MEETING ROOM. MOMENTS LATER.**

Steve and Kate troop in behind Hastings. They sit tensely facing Lindsay, with Gill still off to the side.

LINDSAY

Thank you. It wouldn't have been the same without you.

Steve and Kate look daggers at Lindsay, in response to this first "victory" by her.

GILL

Ms Denton, on behalf of this department and this constabulary, I offer you a sincere and unconditional apology for your wrongful conviction in respect of the offence of conspiracy to murder.

Gill looks to Hastings.

He hesitates.

GILL (CONT'D)

Ted.

HASTINGS

(Through gritted teeth)
As the senior investigating officer, I acknowledge your feelings regarding your conviction.

LINDSAY

Wrongful conviction. And you haven't actually said sorry.

Hastings looks like he needs to go somewhere and puke.

Lindsay turns her gaze full on Steve.

LINDSAY (CONT'D)

Maybe you'll do better, DS Arnott.

Lindsay's continued glare at Steve doesn't result in an apology from him. After a long beat.

LINDSAY (CONT'D)

You require me to sign off that I accept your apology. I won't unless it comes from the officers who wronged me.

KATE

You're out. What more do you want?

LINDSAY

An. Apology.

KATE

Jesus Christ.

LINDSAY

(To Gill)
This isn't going very well at all is it?

Excruciatingly tense beats.

GILL

Ted.

HASTINGS

As Senior Investigating Officer, I apologise for your conviction.

LINDSAY

You omitted "wrongful".

Kate gazes at her with disgust.

LINDSAY (CONT'D)

But thank you, that's very gracious.

Lindsay turns her gaze from Hastings to Steve.

LINDSAY (CONT'D)

DS Arnott. We're all waiting.

STEVE

Your allegation that I planted incriminating evidence against you is false.

LINDSAY

Point of information. I've made two allegations -- one, you engaged in inappropriate sexual relations whilst on an undercover operation and, two, you planted fifty thousand pounds to simulate a bribe.

STEVE

And it's all crap.

HASTINGS

(Calming.)

Steve.

LINDSAY

Really? Do tell.

STEVE

(To Gill)

Lindsay Denton knows our procedures inside out. She exploited doubts and grey areas to tie our investigation in knots.

LINDSAY

Oh, you did that all by yourself. First DC Fleming's failed undercover operation and then yours.

KATE

I didn't do too badly. You ended up in prison.

STEVE

We didn't fail. We got you convicted. But you know sexual misconduct by undercover officers is a hot topic so you invented this story about us going to bed together so the jury sees you as a wronged woman. They obviously felt I must've shagged you into conspiring to murder a protected witness.

HASTINGS

(Less calming, more admonishing.)
Steven.

LINDSAY

(Doesn't bat an eye.)

Thank you, DS Arnott. I couldn't agree more, that the question of your sexual integrity quite rightly made the jury sceptical.

Lindsay reaches into her jacket and lays a phone on the table.

Everyone immediately gets very tense.

Music

10:06:16

DUR: 1'29".

Specially
composed by
Carly
Paradis.

|

|

|

LINDSAY (CONT'D)

But I've got a recording that will be of interest to you all.

Hasting's leans in.

HASTINGS

All right then. This just isn't the time or the place.

LINDSAY

Now is exactly the time and exactly the place. Not in court, in a room full of rubberneckers and reporters, my pathetic private life laid out for everyone to laugh at, to pity. I couldn't bear that. But to show you all what kind of officer got me locked up for 585 miserable days, of that -- that I can live with.

(To Steve)

I've had my whole life put on trial and now it's your turn.

The others are spectators, not knowing what's going on between Lindsay and Steve but being forced to watch.

STEVE

You've been charged and tried but the one person that refuses to examine what you're accused of is you.

LINDSAY

I'm innocent. The question is, Are you? This phone was next to the bed the entire time. Although I can believe that you were too preoccupied to notice. Would you like me to play it for everyone? (Off Steve's defiant silence.)
DS Arnott?

STEVE

(Beats)

No.

KATE

Christ sake, Steve.

Exit Kate, thoroughly disappointed in him. Steve looks ashamed.

Lindsay takes back her phone.

X
Music Ends
10:07:45

LINDSAY

(To Gill)

Well. I feel this meeting's been remarkably successful, and I'd be very happy to record in writing that it's been a healing process for all parties. I'd also prefer it if you consider closed the matter of DS Arnott's sexual impropriety -
- I don't intend to make a statement of evidence.

Lindsay gets up to go. Embarrassed, Gill follows her. But then Lindsay pauses at the door.

LINDSAY (CONT'D)

The people that actually did the crime that I was imprisoned for -- they're still out there.

(To Hastings.)

Superintendent, you uphold the integrity of the police service. If you held one iota of doubt about my conviction, no officer would be more troubled by that than you; no officer would do more to right that wrong.

Lindsay has struck right at the heart of Hastings' integrity, and it plants a little doubt.

LINDSAY (CONT'D)

(To Steve)

I plan to move on with my life. You won't move on, Steve, until you stop chasing me, and you start chasing your real enemies.

Exit Lindsay, followed by Gill. Steve fumes, full of shame at having been played into a corner once again by Lindsay. Hastings gets up and prowls the room like a caged animal.

HASTINGS

For Christ sake, son. What was in that phone?

STEVE

We've got to take that crap from her, sir?

HASTINGS

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

STEVE

I didn't lie to you, sir; I just don't think it's appropriate to discuss an officer's private life. I don't quiz you on yours.

HASTINGS

(Nerve touched)
What do you mean by that? I'm a married man.

STEVE

(Confused by his reaction)
I know, sir, I just...

HASTINGS

Anyway. It isn't "private" when it's bandied about in a court of law!

STEVE

What matters, sir, is whether I planted evidence. Are there any forensic anomalies in respect of the money found at Denton's address? No. It matches the other bribe money. Are the Exhibits Officer's records inaccurate or incomplete? No, they're not --

HASTINGS

That is not the issue!

STEVE

It's completely the issue. I did not plant evidence. If -- if I had sex with Lindsay Denton, which I didn't, does that stop her being guilty?

Hastings has had enough of Steve's defiance. He exits abruptly, leaving Steve to wallow in his situation.

CUT TO:

10:09:32 **INT. AC-12. HASTINGS' OFFICE. MOMENTS LATER.**

Gill is waiting for Hastings in his office.

GILL

Lindsay Denton has Left The Building.

Hastings shuts the door grimly.

GILL (CONT'D)
Steve Arnott should do the same.

Beat. Off Hastings' silence.

GILL (CONT'D)
Discreditable Conduct.

HASTINGS
Steve Arnott did not plant
evidence.

GILL
But it's okay to have a
relationship with a suspect?

Hastings has no comeback, finds the whole matter
distasteful in the extreme.

GILL (CONT'D)
I can see how you feel about this,
Ted. Why defend the indefensible?

HASTINGS
Look. He can be an irritating wee
gobshite when he wants to be, I'll
give you that.

GILL
I'll tell you why. Because you
personally recruited him from
Counter-Terrorism, and that means
you having to admit your
misjudgement. Sorry, Ted, I intend
to return to this conversation.

Exit Gill. Hastings appears somewhat exposed.

CUT TO:

10:10:17 **INT. AC-12. LOBBY. CONTINUOUS.**

Steve catches up with Kate.

STEVE
Kate.

Kate turns and heads for the exit.

STEVE (CONT'D)
Kate, wait. Please.

As Kate reaches the exit she slows. She gives
him a hearing.

STEVE (CONT'D)

One time you told me Lindsay Denton had dirt on you. Remember what I said?

KATE

Maybe there is some people who always tell the truth. The rest of us choose our moments.

STEVE

And that's what I had to do. To ensure the evidence was put in front of the jury that would convict Lindsay Denton of a crime we all know she committed.

KATE

We don't "know". The only person who really knows is Lindsay herself. We gather the evidence. And the people decide. And they've decided she didn't do it. Because you couldn't keep it in your pants.

STEVE

That's not what happened.

KATE

What happened?

STEVE

It was an undercover operation in which I nurtured the trust of the target.

KATE

That is straight out of the manual, and total bollocks. You shagged her because you wanted to.

STEVE

I didn't shag her.

KATE

You know what, Steve; this is all just a bit too late. You should have told me the truth. You should have given me the chance to work with you on this. That's what partners do.

Exit Kate, furious with him. Steve looks bitter.

CUT TO:

Music

10:11:07

DUR: 1'21".

Specially

composed by

Carly

Paradis.

|

10:11:11 **EXT. APPROVED PREMISES. STREET. THAT NIGHT**

C/U B&B sign above door. Lindsay makes her with her bags towards the shabby looking B&B.

From across the street we see Dot step out of the shadows and he watches Lindsay from behind a bus shelter.

As Lindsay walks up the path Dot makes a call on his mobile.

CUT TO:

10:11:36 **INT. APPROVED PREMISES. ENTRANCE. THAT NIGHT.**

Lindsay enters the grubby lobby of a low-cost B&B, an Approved Premises, formerly referred to as a bail hostel.

Behind a desk, a scruffy middle-aged bloke is on an online gambling site on his laptop. Lindsay offers him a document headed "Offender Management Team -- Residence Order". The man gives the document a cursory glance, then confirms a bet on the web site, then reaches behind for a room key.

The whole time Lindsay looks anxious and ashamed.

He hands Lindsay the key and then continues on the gambling web site.

CUT TO:

10:11:48 **INT. APPROVED PREMISES. LANDING. CONTINUOUS.**

Lindsay makes her way along a grubby landing of bedroom doors.

One door opens briefly as someone leaves and through the momentary crack in the door Lindsay glimpses a middle-aged addict struggling to find a vein on her arm using the tourniquet-in-teeth technique.

Lindsay presses on to the room that corresponds to her key. She unlocks the door and goes in and can't shut the door behind her quickly enough.

CUT TO:

10:12:04 **EXT./INT. AC-12. LOBBY/VANTAGE POINT. LATER THAT DAY.**

Outside the revolving doors, two AFOs bearing G36 carbines take up holding positions. One of these is AFO X (male, 30s) who exchanges a nod of recognition with Steve and Kate as they go on through the entrance.

Armed but guns not drawn, Steve and Kate escort Hari through the lobby. Hari wears prison clothing.

From a vantage point, Dot watches him arrive, with deep unease.

STEVE (V.O)
For the tape image 313 is a photograph...

CUT TO:

10:12:24 **INT. AC-12. INTERVIEW ROOM. MOMENTS LATER.**

Hari sits alongside his Solicitor facing Steve and Hastings.

The interview is already in progress.

STEVE
... of Item Reference NTW-7. The said item is a rope found hanging from an overhead support.

X
Music Ends
10:12:28

An armed guard is standing at the exit of the interview room.

HASTINGS
Detective Inspector Cottan has given a statement where you attempted to overpower him...

The camera pans across to another room where we find Kate and Dot watching the interview on a monitor.

CUT TO:

10:12:35 **INT. AC-12. MEETING. CONTINUOUS.**

Dot and Kate watch the interview via a live CCTV feed.

HASTINGS (CONT'D)
... with the intent of causing death by hanging.

CUT TO:

10:12:38 **INT. AC-12. INTERVIEW ROOM. CONTINUOUS.**

HASTINGS (CONT'D)

The exact same means as PC Rod Kennedy.

HARI

I didn't murder Rod and I absolutely didn't attempt to murder DI Cottan. In fact DI Cottan set me up.

HASTINGS

(Sceptical)
He "set you up"?

Insert Kate reacts. Dot puts on an affronted expression for Kate's benefit.

HARI

Yeah. Cottan smashed himself in the face to make it look like I hit him. But I didn't. As far as the rope goes, he must have planted it there beforehand.

CUT TO:

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

KATE

He'll say anything to save his own skin.

DOT

Yeah.

HASTINGS (V.O)

Why would an officer of mine do such a thing?

CUT TO:

10:13:02 **INT. AC-12. INTERVIEW ROOM. CONTINUOUS.**

HASTINGS (CONT'D)

Huh?

HARI

To frame me for Rod's murder.

HASTINGS

Do you have anything to support these claims against DI Cottan? I mean anything at all?

But Dot looks very worried.

Hari has nothing to offer, to his own consternation. He shakes his head in anguish.

HASTINGS (CONT'D)
(Still outraged.)
For the tape, the interviewee is offering no supporting evidence.

CUT TO:

10:13:18 **INT. AC-12. MEETING ROOM. CONTINUOUS.**

Dot looks relieved.

HASTINGS (O.S) (CONT'D)
Moving on ... DS Arnott.

CUT TO:

10:13:21 **INT. AC-12. INTERVIEW ROOM. CONTINUOUS.**

Still outraged, Hastings is eager to move on.

STEVE
For the tape, Image 291, item reference MR-3, and Image 292, item reference MR-4.

While everyone looks in their folders, Steve brings up a couple of evidence photos of mobile phones found at Hari's house.

STEVE (CONT'D)
MR-3 and 4 are mobile phones. A Section-18 search of your property recovered a pair of unregistered pay-as-you-go phones concealed in the garage.

From the other room Dot watches intently, getting a little edgy. They move to the next document while Steve brings up a scan on screen of Hari's phone record, with significant calls highlighted.

STEVE (CONT'D)
Document 16. Analysis of activity on these phones reveals they made and received calls within the telecommunications cell that covers your home address. Three nights before the murder of Danny Waldron, a call was received by one of these phones.

Music
10:13:47
DUR: 4'13".
Specially composed by Carly Paradis.
|

HASTINGS

Who called you?

Hari's Solicitor whispers in his ear, "Say No Comment."

HARI

No comment.

STEVE

Document 16 again. The night before Danny Waldron's murder. Another call.

HASTINGS

Who called you that night?

Hari looks at his solicitor then shakes his head.

STEVE

Calls of a suspicious nature were made shortly before you volunteered to continue serving on Danny Waldron's squad and before you murdered them. Who made those calls and what did they ask you to do?

Hari agonises.

CUT TO:

10:14:16 **INT. AC-12. MEETING ROOM. CONTINUOUS.**

Dot gets very twitchy.

HASTINGS (O.S)

For the tape, the interviewee is not answering.

STEVE (O.S)

This pattern of communication.

CUT TO:

10:14:24 **INT. AC-12. INTERVIEW ROOM. CONTINUOUS.**

STEVE

Unregistered pay-as-you-go phones, used for a short period then discarded -- is one we all recognise from organised crime.

HASTINGS

Who's got you in their pocket?

HARI

Nobody.

HASTINGS

Hari, we have you receiving phone calls linked to Danny's murder, we have you lobbying to stay on Danny's squad, we have your hands all over the firearm, we have you consistently lying about Danny's activities, we have a witness who says it was you who did all this, and not PC Rod Kennedy, we have you at the murder scene and we have you in possession of the instruments of Kennedy's death. Now. That's about the height of it, and it's a great big pile of evidence that is going to crush you flat. Now come on.

Hari cracks, realising how bad it all looks.

HASTINGS (CONT'D)

You killed Danny Waldron. Yes or no?

HARI

(Beats)
Yes. Yes.

Hari hangs his head in shame and anguish.

HASTINGS

Good. Now we're getting somewhere.

Cottan looks relieved.

Hari appears on the brink of telling all.

STEVE

We know you can't have been acting alone. Help us to help you. Who gave the order to kill Danny Waldron? Who was it?

Hari looks overwhelmed, ready to talk.

CUT TO:

10:15:44 INT. AC-12. MEETING ROOM. CONTINUOUS.

Now Dot looks seriously worried.

HASTINGS (O.S)

Come on. Who was it? Who was it?

KATE
(Under breath.)
You've got the bastard. Come on
talk.

That doesn't help Dot one bit.

HARI (O.S)
He never gave me a name.

CUT TO:

10:15:51 INT. AC-12. INTERVIEW ROOM. CONTINUOUS.

Hari is on the ropes.

STEVE
Who didn't?

HARI
The bloke I always spoke to. He
sounded like he was a Londoner,
southeast, or summat (something).
It was all done over the phone,
weren't it? I never met anyone
like.

Kate is eager for Hari to crack. Dot is bricking
it.

STEVE
You've got to know more. Times,
places, other contacts. Look.
Someone's behind all this, pulling
the strings, and I want to know who
it is.

Hari wavers, on the verge of speaking. Steve
calls up an image on a computer screen -- Ronan
Murphy.

STEVE (CONT'D)
Ronan Murphy, the suspect killed by
Danny Waldron. What do you know
about him?

HARI
Nothing.

STEVE
They had history, Danny and him.

HARI
(Stunned)
That's news to me.

STEVE

Danny shot Murphy and was going after Murphy's associates. They were the ones that wanted Danny dead. The job you did for them.

HARI

I don't know Murphy. I don't know his associates. I don't know why they wanted Danny dead.

STEVE

Look. Who's behind this? What was Danny onto that meant you had to kill him?

But Hari just clams up, dare not say more, and shakes his head firmly. Steve's exasperated.

HASTINGS

Have you nothing further to say?

Hari shakes his head.

Dot breathes a sigh of relief.

Steve is frustrated.

Dot looks mightily relieved -- exit, with a wink to Kate.

HASTINGS (O.S.) (CONT'D)

You have offered nothing new in this interview to mitigate you being charged with the following offences. I therefore have the authority, from the Crown Prosecutor to charge you with one...

DOT

We got the bastard.

KATE

Yeah. They should throw away the key.

HASTINGS

...The murder of PC Roderick Kennedy Two... The murder of PS Daniel Waldron and three... the attempted murder of DI Matthew Cottan. Do you understand?

CUT TO:

10:17:19 **INT. AC-12. OPEN-PLAN OFFICE. MOMENTS LATER.**

Hari led away by two uniformed armed officers.

Steve returns to his desk, throws his folder materials down loudly causing heads to turn. He's pissed off and frustrated.

Steve enters his password and selects a file named Ronan Murphy UNREDACTED FILE. On the front is a prominent mugshot of Ronan.

He opens the file and views scanned pages from the file. The first few pages report that Ronan Murphy had a long history of violent crime and had a number of known criminal associates. Three principal associates are shown with cleared names and mugshots. Steve lingers over this section.

Steve opens the search box and types in the word "UNSOLVED" and strikes return. Murphy as a suspect in unsolved (highlighted) gangland murders and shows 4 interview dates November, December 2012 and January, February 2013 in connection with unsolved gangland murders.

The interviews were carried out by the MURDER SQUAD Outcome: NO CHARGES AGAINST SUSPECT.

Steve's POV C/U on MURDER SQUAD.

CUT TO: X

Music Ends
10:18:00

10:17:56 **INT. STEVE'S FLAT. LATER THAT NIGHT.**

Steve and Sam eat a meal in the same flat at the same table but they could be on opposite sides of the world. They don't talk. They don't look at each other. Eventually Steve can't bear it any longer.

STEVE

I've been doing more work on the Ronan Murphy file. There's a small entry, blink and you'd miss it, that he was interviewed by a Murder Squad, in relation to unsolved gangland murders. But there's no details of the offences he was being linked to.

SAM

(Flat)
I can't help you.

STEVE

How many times are we gonna go over this? Lindsay lied in court to con the jury. Maybe you're thinking, if he'd shag a suspect, who else is he going to shag.

SAM

I can't help you because I've never heard about any Murder Squad investigation into Ronan Murphy. If I had, don't you think I'd have bloody told you by now!

Sam gets up without finishing her supper and goes into another room to sulk. Steve looks low.

Sam grabs the remote and turns the TV on.

TV SOUND (BACKGROUND)

- still subject to delays due to over-running engineering work. Normal...

Music

10:18:42
DUR: 0'37".
Specially
composed by
Carly
Paradis.

CUT TO:

10:18:42 **EXT. SANDS VIEW. THAT NIGHT.**

The site of the derelict old boys' home building now has scaffolding up and a big billboard declaring a new development of luxury flats -- SANDS VIEW APARTMENTS.

Joe Nash, drunk and tearful, throws an empty beer bottle at the sign.

JOE

For fucks sake!

He stumbles towards the development.

JOE (CONT'D)

Making all your money are you, eh?

He picks up a brick and lobs that too. Smashes a window.

JOE (CONT'D)

You bunch of bleeding twats.

Crash. Window smashes. He lobs another brick.

JOE (CONT'D)

Shithouse. You bunch of bastards.

A police car approaches on a blue light. Joe

stares into the headlights of the approaching.

JOE (CONT'D)

Oh, here they are. Come on then.
Great.

CUT TO:

10:19:12 **INT. SOUTH FERRY POLICE STATION. INTERVIEW ROOM.**
LATER THAT NIGHT.

Still bitter, Joe faces Steve and Kate.

JOE

They should rip it down, and smash
every brick of it.

KATE

Joe, we've spoken to the officer
handling your case. No one's going
to press charges.

JOE

Those bastards, they're going to
get away with what they done to
us...

STEVE

You know I'm gutted Dale Roach is
unfit to face prosecution...

KATE

But, listen, Joe... we're looking
into the complaints made by you, or
Danny or any of the other lads to
the Police about the abuse you were
made to suffer. By staff and
visitors.

JOE

Any police that came, they just
talked to the staff, I mean, they
was the bastards who were
organising it in the first place.
And anyone that talked about it and
that, they just got it ten times
worse.

Joe hangs his head and weeps, haunted and
traumatised. Steve and Kate are sympathetic.

STEVE

We're doing everything we can but
we still need your help, Joe.

Steve shows Joe the old photo of Ronan with the

X
Music Ends
10:19:19

boys and then his recent mugshot.

STEVE (CONT'D)

We're particularly interested in this man. You identified him as a football coach. His name's Ronan Murphy. Did you or anyone you know ever make a complaint about him?

JOE

Yeah, there was one time. A social worker. He did nothing. Nothing was done.

KATE

What social worker?

JOE

Just some posh twat. Posh to us, anyway.

KATE

We need a name, Joe.

CUT TO:

10:20:54 **INT. AC-12. HASTINGS' OFFICE. A FEW DAYS LATER.**

Steve and Kate brief Hastings and Dot. Kate shows a photo of a hippy-ish looking young man.

KATE

Oliver Stephens-Lloyd, a registered social worker with responsibility at Sands View. He was a council employee around the time that Danny Waldron and Joe Nash were residents. Only record found so far is of a disciplinary hearing accusing Stephens-Lloyd of dealing cannabis to the residents. Stephens-Lloyd denied the charges and insisted he was being victimised because he'd tried to raise concerns about abuse at Sands View.

STEVE

All other records have been lost -- variously reported destroyed in a fire or lost in an office move. The tribunal report's existence is probably an oversight by whoever's been destroying records.

Music

10:20:18
DUR: 0'41".
Specially
composed by
Carly
Paradis.

X
Music Ends
10:20:59

KATE

All we have so far is Stephens-Lloyd alleging that a number of individuals, many of whom were in positions of authority, were part of a network of abusers. He referred to compiling a list of names that he'd passed on to the police, but it appears none of Stephens-Lloyd's allegations were investigated.

HASTINGS

And regarding this list and the officer it was passed to...

STEVE

No record.

HASTINGS

"No record."

STEVE

We'll keep looking.

HASTINGS

Find this social worker.

KATE (O.S)

Sir.

STEVE (O.S)

Sir.

CUT TO:

10:21:47 INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.

Steve, Kate and Dot come out of Hastings' office.

DOT

Terrific presentation, guys,
honestly, really terrific.

Exit Dot.

KATE

Steve. Before Danny died, he tried to say something. I thought he said, "Listen ... " and then couldn't get any more words out. Now I reckon what he said was "List."

They both reflect for a beat or two.

Music

10:22:01
DUR: 1'05".
Specially
composed by
Carly
Paradis.

|

STEVE

Cheers, Kate.

Steve moves quickly to Maneet's desk.

STEVE (CONT'D)

Maneet, the evidence recovered from
Danny Waldron's flat.

MANEET

Yeah?

STEVE

The empty envelope.

While Maneet calls up the data on her computer
(the forensic analysis of all the items
examined), Steve continues.

STEVE (CONT'D)

Ronan Murphy was shot dead in the
heat of the moment. But Linus,
Danny had time with him ... time to
get information...

MANEET

Let's see...

Maneet searches the forensics report. Dot
watches Steve's every move like a hawk.

MANEET (CONT'D)

They never tested the envelope.

STEVE

(Shocked)
What? Bloody Forensics.

MANEET

They're on a tight budget this
financial year.

STEVE

I don't care about their budget.
Get it tested now.

Maneet nods tensely.

STEVE (CONT'D)

Thanks, Maneet.

Exit Steve.

Dot approaches Maneet.

DOT
(Of her computer.)
So. What was all that about, then?

Dot gives her the insistent look of a senior,
and Maneet knows she must comply.

CUT TO:

10:23:01 **EXT. HARBOUR. LATER THAT DAY.**

From the wooden bridge, Steve and Kate stare
sombrely into the gloomy dark waters.

STEVE
This is where Stephens-Lloyd body
was found.

X
Music Ends
10:23:06

Steve opens a folder and shows Kate a document.

STEVE (CONT'D)
This is the original report dated
21st of November 1998. Oliver
Stephens-Lloyd was last seen a few
weeks beforehand. His body was
found on the 14th by a fisherman.
Statement's in the file.

Sam and a DC approach along the jetty

KATE
What's going on?

STEVE
I've asked Murder Squad if they'll
reopen the case.

KATE
(Slightly put out)
Right.

SAM
Hi-ya.

STEVE
All right.

KATE
You all right.

SAM
We just re-interviewed the
fisherman who found the body; he
recalls that pretty much the first
thing he was told at the scene was
that it had to be a suicide.

Steve and Kate are immediately perturbed.

SAM (CONT'D)

Also it appears no photos or videos were taken of the scene.

STEVE

Was there a missing persons report or investigation at the time?

SAM

There was.

Again Steve and Kate looked perturbed. Sam passes them copies of the missing persons report.

SAM (CONT'D)

The report's cursory to say the least. It doesn't look as if anyone was actively searching for Stephens-Lloyd. The SIO at the time was DI Marcus Thurwell. He's no longer serving, but we're doing our best to track him down.

Kate makes a note of Thurwell's name. Meanwhile Steve scans to the end. He sees the distribution list at the end of senior officers copied in on the report which includes the line:

CC: Ch. Supt. P.R. Fairbank
Sam passes them a copy of the original post-mortem report.

SAM (CONT'D)

The pathologist's autopsy report at the time stated the body had superficial wounds and a broken arm, which he put down to the body being struck by a boat. So my boss has agreed to reopen the case. We're already seeking permission to exhume the body. Thanks, we'll be taking this from here.

Sam moves to exit with her DC.

STEVE

We've got an on-going interest...

SAM

It's ours now but we'll keep you in the loop as best we can.

Exit Sam and her DC sharply.

Steve looks embarrassed in front of Kate, that his personal tensions with Sam have affected their work.

KATE

(Sarcastic.)

Seems like you're in everybody's good books.

Exit Kate, leaving Steve to look low and embarrassed.

CUT TO:

10:24:33 **INT. OFFENDER MANAGEMENT UNIT. NEXT DAY.**

This is a tatty version of a job centre, filled with a bunch of dodgy characters. New arrivals take a ticket from a dispenser and a computer voice instructs them where to go.

Lindsay clutches her ticket, number 41.

PA

Ticket number 41, Booth 15.

Lindsay approaches the booth. In the booth next door an angry man is arguing with the officer.

Lindsay trudges into the booth. Behind a desk sits an Offender Management Officer, Tammy Blakefield.

TAMMY

(Looking at computer.)
Lindsay?

LINDSAY

Yes.

TAMMY

(Still looking at computer.)
My name's Tammy. I'm one of the Multidisciplinary Offender Management Team.
(Sighs, weary.)
Is this is your first appointment.

LINDSAY

Yep. I'm ready to restart my life.

TAMMY

Lovely.

Music

10:24:28

DUR: 0'22".

Specially

composed by

Carly

Paradis.

X

Music Ends

10:24:50

LINDSAY

By re-joining the Police Service.

Nest door the argument gets heated.

Tammy is nonplussed.

TAMMY

Uh.

She reads Lindsay's file for a few seconds.

TAMMY (CONT'D)

It says here that you were acquitted of Conspiracy to Murder, you found guilty of Perverting the Course of Justice.

LINDSAY

Yes. I'm appealing against the conviction. I'm going to clear my name.

TAMMY

You won't be able to re-join the Police with a criminal conviction.

LINDSAY

I told you, I'm appealing. Have you actually checked to see that I can re-join?

TAMMY

No, I haven't "checked".

LINDSAY

Well then I would like to apply to re-join the Police Service.

Lindsay fixes Tammy with a determined look.

Tammy returns a look that is pitying and irritated. Lindsay reacts.

LINDSAY (CONT'D)

I'm sorry. Why are you looking at me like that?

TAMMY

Lindsay, I don't know you, I've got nothing against you, but I can't help you if you're going to be in denial. You're an Offender, which means there's no chance you'll be able to re-join the Police.

LINDSAY
Yet I'm not a criminal!

Lindsay looks miserable and bitter. Tammy changes the subject.

TAMMY
Let's look on the bright side and try getting you into work. Everything follows from that.

LINDSAY
Okay. Well I was a Detective Inspector. I've got a valuable skill-set.

10:26:00 **INT. SUPERMARKET. LATER THAT DAY.**

Later in her shift, Lindsay mops the floor of an aisle.

A chavvie family traipse through leaving muddy footprints. Sniggering as they pass.

10:26:16 **INT. AC-12. MANEET'S DESK. CONTINUOUS**

DOT
So. Any news on them forensics?

MANEET
Yes, sir.
(Nervous beat)
There were notable findings on the inside the envelope recovered from Danny Waldron's flat.

She calls up evidence images of the envelope found at Danny Waldron's flat, and then the forensic images of stains found on the inside; all the time she talks in a low whisper.

MANEET (CONT'D)
They found a number of tiny stains, less than a millimetre across. Ink. Standard biro could have belonged to anyone.
(Nervous beat)
And blood.

DOT
And that'd be Danny's, right?

Music
10:25:59
DUR: 0'24".
CUT TO: Specially composed by Carly Paradis.
|
|
|
|
|
|
|
CUT TO: X
Music Ends
10:26:23

MANEET

No, sir. It matched to Linus
Murphy's.

(Knows that's significant)
The final report states that these
findings are consistent with a
blood stained note written during
or shortly after Danny Waldron's
torture-murder of Linus Murphy.

Dot takes all this in with growing unease.

MANEET (CONT'D)

Should I send a copy to DS Arnott,
sir?

DOT

No. No I'll handle it for now. And
this is just between us for now?

Maneet nods, nervous of him.

DOT (CONT'D)

Nice one.

Exit Dot. Maneet continues to look nervous.

CUT TO:

10:27:21 **INT. AC-12. LOBBY/VANTAGE POINT. MOMENTS LATER.**

Steve leaves the building. Dot, from a hidden
vantage point, watches him go with a dark
expression.

CUT TO:

10:27:35 **INT. APPROVED PREMISES. LINDSAY'S ROOM.**
CONTINUOUS.

Lindsay slumps into the single bed and cradles
her head in her hands. She weeps uncontrollably.
There's a knock at the door.

Lindsay pulls herself together rapidly and goes
to the door.

LINDSAY

Who is it?

ROBIN (O.S)

Robin, from the Offender Management
Team.

Lindsay unlocks the door and opens it. Robin
looks like a regular 30-something bloke.

Music

10:26:46
DUR: 0'54".
Specially
composed by
Carly
Paradis.

X

Music Ends
10:27:40

LINDSAY

Come in.

Robin enters and Lindsay shuts the door.

ROBIN

Were you issued with the
information leaflet?

Lindsay picks it up and waves it for him.

ROBIN (CONT'D)

Good. This is difficult for you.
And we're here to help you pick up
the pieces.

LINDSAY

How long do I have to stay here?

ROBIN

You served half your sentence and
now you're out on licence. You
understand all this, of course. We
want to help you move on but it's
not gonna be easy. You're gonna
need money for rent, for living
expenses.

Lindsay looks low.

ROBIN (CONT'D)

I can help you now, if you want.
Ten quid.

Robin gives her nothing in his manner or look,
so it takes Lindsay a few beats to figure out
what he means. She challenges him.

LINDSAY

What are you saying?

ROBIN

I was just going through the role
of the M.O.M.T. in your adjustment
to life after prison.

He continues to gaze at her with no
incriminating gestures or postures for a couple
of beats. Lindsay doesn't react.

Lindsay opens the door for him to leave.

ROBIN (CONT'D)

Nice meeting you, Lindsay.

Music

10:29:00

DUR: 0'44".

Specially

composed by

Carly

Paradis.

Exit Robin. Lindsay moves after him to the door and locks it hurriedly. She isn't 100% sure what just happened.

CUT TO:

10:29:40 **INT. RESTAURANT. THAT NIGHT.**

Hastings and Gill have dinner together. She drinks white wine eagerly, while he's more cautious.

GILL

We both have such busy schedules. I don't think the taxpayer will mind.

He laughs nervously.

GILL (CONT'D)

Shame I'm going to ruin the evening.

HASTINGS

Right. Well you know you can speak freely.

GILL

I can't tell you how to run your department, but I want you to move Steve Arnott on, make him some other department's problem.

HASTINGS

Let me tell you about Steve Arnott. He's my most dogged investigator. He will not leave a stone unturned.

She gives him a winning smile. He doesn't know how to react at all, but he's got no choice but to accept the situation. The waiter refills her glass.

GILL

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

HASTINGS

(Lightly.)
Yes well. We've only just got started.

The chink glasses.

She grins wryly before she turns to the waiter.

X

Music Ends
10:29:44

Music

10:29:40
DUR: 1'05".
Specially
composed by
Carly
Paradis.

GILL

(To waiter.)

I would like the chicken liver pate
then the sea bass.

(To Hastings.)

I'll be right back.

Gill heads to the loo. As she goes, he watches
her departing form.

HASTINGS

(Eyes still on Gill)

Thanks. I'll have the soup followed
by the sirloin steak, medium-well,
and er... no sauce...

CUT TO: X

10:30:45 INT./EXT. TAXI/GILL'S HOUSE. LATER THAT NIGHT.

A black cab carrying Hastings and Gill pulls
away.

They walk up the front steps and enter through
the front door.

CUT TO:

10:30:56 INT. GILL'S HOUSE. CONTINUOUS.

Gill and Hastings enter. She shuts the door
behind them and in reaching past him to do so
comes close to him. She holds her position and
smiles at him, he succumbs, and they slip into a
kiss.

But then he breaks off.

GILL

What's the matter?

HASTINGS

I'm a married man.

GILL

Separated.

HASTINGS

I took vows. I can't undo them.

GILL

Don't you want to stay with me,
Ted?

Very obviously he does want to be with her, but
he can't proceed with this transgression. It

Music Ends
10:30:45
Music
10:30:43
DUR: 1'22".
Specially
composed by
Carly
Paradis.

tears him apart.

HASTINGS

I'm sorry, Gill. I'm sorry.

Exit Hastings, leaving her bitter and disappointed.

CUT TO:

10:32:00 **INT. STEVE'S FLAT. LATER THAT NIGHT.**

Steve watches sport (sound only) and drinks a beer. Enter Sam. He tenses, expecting the worst.

STEVE

I don't need to watch this. If you want to put something else on.

X
Music Ends
10:32:05

SAM

It's fine.

She continues into another room to dump her coat and bag.

Steve turns the TV off. Follows her into the kitchen where Sam is making herself a cup of tea.

STEVE

You hungry? Do you want to go out?

SAM

I'm tired.

STEVE

Yeah. All right.

Tense beats.

SAM

I need to tell you what I found out about Ronan Murphy.

STEVE

You looked into it?

SAM

Murphy was a person of interest to the inquiry into the murder of Tommy Hunter.

STEVE

(Taken aback)
In what way?

Music
10:32:35
DUR: 0'42".
Specially
composed by
Carly
Paradis.

SAM

Ronan Murphy was one of Hunter's
closest associates. We never
interviewed him. Major Violent
Crime did.

STEVE

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

SAM

Looks like it.

STEVE

None of this was in the file. It
must have been doctored.

Steve looks shocked.

SAM

You didn't get any of this from me.

CUT TO:

10:33:04 **INT. SUPERMARKET. LATER THAT NIGHT.**

Steve wanders the aisles. Open 24 hours, the
supermarket is deserted apart from one or two
shift workers picking up shopping and some sad
cases with nowhere to go.

Lindsay appears from behind a tower of boxes of
vegetables, in her work uniform, surprising
Steve.

X
Music Ends
10:33:17

LINDSAY

Well, well. Who'd have thought?
What are you after?

STEVE

You ever heard the name Ronan
Murphy?

LINDSAY

Why do you ask?

STEVE

I just thought you might have heard
the name.

LINDSAY

Are you reopening my case?

Beat.

STEVE

Forget it, all right. That's not why I'm asking.

Steve turns to exit. She pursues him.

LINDSAY

I don't expect you to care, Steve, but I'll never ever gonna get back to being the person I was before all this happened. You know. The only thing that kept me sane, the thing that got me up in the morning, was being a police officer. I want to find the people that framed me, Steve. And I believe -- I hope - that you do too.

Steve hesitates, despite himself, but then keeps going.

Lindsay catches him up, brandishing her phone.

LINDSAY (CONT'D)

The audio file in this phone is as embarrassing to you as it is to me. Believe you me I've got it backed up.

(Off his resentment)

I don't enjoy threatening people. They make me.

Under pressure and with great resentment, Steve gives in.

STEVE

Ronan Murphy was killed by a police officer. Murphy was a prime suspect in the murder of Tommy Hunter but for some reason that's been hidden from AC-12.

LINDSAY

Well bring in the officer that killed him.

STEVE

He was killed a couple of weeks after.

LINDSAY

Why?

(Off his hesitation)

Oh come on, Steve.

STEVE

(Beat. Doesn't trust her)
Best guess, he was breaking open a
paedophile ring.

Lindsay looks very thoughtful.

STEVE (CONT'D)

What?

LINDSAY

Don't you see?

She gives him a look -- "isn't it obvious?" And
then Steve realises it is obvious and has a
light bulb moment.

CUT TO:

10:34:49 **INT. AC-12. HASTINGS' OFFICE. NEXT DAY.**

Steve, Kate and Dot in Hasting's office.

STEVE

Ronan Murphy was interviewed by the
team investigating, Tommy Hunter's
murder.

HASTINGS

And where did you get that from?

STEVE

I'm not at liberty to say, sir.

KATE

Here we go again.

STEVE

Tommy Hunter was involved in
grooming underage girls and pimping
them out. And he was about to turn
informer. The people who ordered
his murder didn't want what he knew
about child sexual exploitation to
come out. That's exactly the same
motive as the murder of Danny
Waldron. They're connected.

Hastings absorbs this. Dot looks uneasy.

KATE

Sir, we know Hunter's murder was
orchestrated by the Caddy, and
there's ample evidence that someone
was pulling Hari Bains's strings.

STEVE

Using the exact same methods as the Caddy. Voice contact only, multiple phones.

HASTINGS

Yes, but, how can this be the Caddy. DC Cole is dead.

Dot coolly seizes the initiative.

DOT

Well the Caddy is my inquiry, sir. So maybe I should be the one to look into this.

HASTINGS

I'd be grateful.

DOT

Sir.

STEVE

(Resentful it's not him.)
Sir.

HASTINGS

What? Something to say? Or are you not at liberty?

Hastings shows them the door.

Exit Dot, Kate and Steve.

DOT

Sir.

Once again Hastings looks worried.

Steve, Kate and Dot troop out of Hastings' office.

KATE

(To Dot)
Well I know exactly who we should speak to first.

STEVE

Who?

KATE

We'll be fine, thanks, Steve.

Kate puts on her jacket.

DOT

(To Steve)

You see. The thing is, mate, no one likes their partner holding out on them.

Steve feels the rejection, and is left behind.

DOT (CONT'D)

So where you taking me?

KATE

To the lying bastard who told us the Caddy was dead...

Kate moves on, leaving Dot with a look of deep unease. Then he follows Kate out.

CUT TO:

10:36:16 **INT. CRIME AUDIT DEPARTMENT. OUTER OFFICE. LATER THAT DAY.**

Kate and Dot enter and pass through the outer office where civilians work on computers going about the work of studying hand-written crime reports, logging the details into computers, scanning the reports and uploading them into electronic files. The civvies are mainly female.

DOT

Why don't you let me handle this?

KATE

He's a chippy bastard. If I'm there, there'll be a witness to who said what.

Kate and Dot reach an office. Kate taps on the door.

DOT

(Neutral)
Cheers.

CUT TO:

10:36:28 **INT. CRIME AUDIT DEPARTMENT. MORTON'S OFFICE. CONTINUOUS.**

Sign on the door DC Nigel Morton. Morton opens it to Dot and Kate.

MORTON

Dot?

Music

10:36:07

DUR: 0'29".

Specially

composed by

Carly

Paradis.

DOT

Mate.

Morton looks to Kate and then back to Dot.

MORTON

What's all this then?

KATE

We're following up on a statement you made in 2013 in connection with the murder of Tommy Hunter. Okay if we come in?

Not waiting for an answer, Kate goes past Morton into his office. Unseen by Kate, Morton shoots an alarmed glance at Dot and Dot shoots an alarmed glance back. Then they both try to cover as Morton shuts the door.

DOT

You have done well for yourself, eh.

MORTON

You too.

DOT

Landed on your feet, you might say.

Another tense secret look between Morton and Dot after that "pun".

MORTON

Crime Audit. We gather important figures for important figures. So how can I be of assistance to AC-12?

Kate opens her folder and passes Morton a document, big chunks of which are blotted out with black bars.

KATE

This report, sensitive parts of which are not for your eyes, quotes your statement regarding DC Cole.

MORTON

DI Cottan wrote this. I'm sure he can shed any light required.

DOT

This is just routine, Nige, we're just following up on one or two details.

|
|
|
X
Music Ends
10:36:36

KATE

Are these your words? "DC Cole was nicknamed 'the Caddy' because he wore golf jumpers but never played golf." "DC Cole boasted of underworld connections and attempted to recruit me into a clandestine network of corrupt police officers."

MORTON

(To Dot, defensive)
I cooperated with your investigation.

KATE

But we've got some new lines of inquiry. Did Cole ever mention a gangland associate of Tommy Hunter named Ronan Murphy?

Morton clams up. Edgy.

KATE (CONT'D)

(Frustrated, challenging)
Right. You pointed the finger at Cole. You led everyone up the garden path. Meanwhile we've got two coppers murdered.

MORTON

(Stands)
I'm not saying another word without a solicitor.

KATE

Fine. We'll continue this conversation at AC-12, under caution, the date to be appointed by us. Thank you.

Exit Kate through the open door. Morton looks daggers at Dot.

MORTON

Sir.

Contrite, Dot exits. He turns back and they share a look. Morton slams the door.

CUT TO:

10:38:20 **INT. CURRY HOUSE. THAT NIGHT.**

Morton gazes at Dot stony-faced over the

starters.

MORTON

You have to shut this down.

DOT

I will not let anyone put you on the spot about Cole.

MORTON

We both know why.

(Leans close, through gritted teeth)

Shut. This. Down. Now. Or you know the secrets I can spill.

DOT

(Beat. Leans back, in control.)

Why don't you come into AC-12 with your solicitor. You tell us you heard the Caddy rumour about Cole off of some old lag, dead or lost his marbles. And you leave me to do the rest.

MORTON

"And" There's always an "and ... "

DOT

And you turn over all the stuff you've got on me. End of.

MORTON

(Sceptical)

"End of." The incriminating item I've got on you. That's my only insurance.

DOT

You need me to shut this down.

MORTON

I'm small fry. You're the big fish.

DOT

So what'll happen when they find out about all that evidence you've been sitting on? The contacts in that phone, the call history -- all in my past, mind - that isn't summat (something) anyone could shut down.

Morton shifts uneasily. Dot fixes his gaze on Morton.

DOT (CONT'D)

Now you're, what, six months off retiring?

MORTON

Four and a half.

DOT

Look. I wasn't more than a kid when all this started. Certain people pushed me into joining the Force to do their dirty work from the inside. And the truth is, mate, I want to retire too, just in a different way. But I can't do that till I'm free of the past.

Dot looks genuinely emotional -- it takes Morton by surprise.

DOT (CONT'D)

And then you could be free too. Four and a half months, that's you walking off into the sunset, none of this hanging over you...

Morton reflects nervously. Dot looks just as nervous.

CUT TO:

10:40:10 **INT. AC-12. OPEN-PLAN OFFICE. NEXT DAY.**

The lift door opens and out steps Morton with his Solicitor, escorted by a PC, who leads him towards the waiting area. Steve reacts with surprise, moves towards Dot.

STEVE

What's going on?

Dot taps the side of his nose.

DOT

(to Kate)
Okay, he's here.
(to Morton)
Nige.

Steve is left behind, burning with resentment.

DOT (V.O)

Now, the purpose of today's interview...

CUT TO:

Music

10:39:35

DUR: 0'50".

Specially
composed by
Carly
Paradis.

X

Music Ends
10:40:25

10:40:32 INT. AC-12. INTERVIEW ROOM. MOMENTS LATER.

Morton and his Solicitor face Dot and Kate. They wait for the tape monotone to finish. Morton never looks at Kate, always looking at Cottan or his Solicitor.

DOT

...is to re-examine a statement provided voluntarily by DC Morton on October 17th 2013. This is document 1 in your folders.

They look at the document and a scan of it appears on a monitor screen. It's Morton's statement about Cole, handwritten, with Dot as the interviewing officer.

DOT (CONT'D)

Is this your statement?

MORTON

It is.

DOT

And do you now wish to amend your statement in any way?

MORTON

I do.

Morton has a very quick whispered conversation with his Solicitor (a line or two about just going ahead with what they planned beforehand).

MORTON (CONT'D)

DC Jeremy Cole was a corrupt officer, the sort there's no place for in the police service. What he got up to sickened me. I did have occasion to meet Cole and he did at one time boast about his connections to underworld figures.

KATE

Did you report Cole?

MORTON

(To Dot)
Although this is a voluntary interview, I request the professional courtesy of being questioned by an officer at least one rank superior.

Kate chews her lip, visibly hates Morton's guts.

DOT

Why didn't you report Cole at the time?

MORTON

I thought he was a lippy kid, he was full of it, I didn't believe his boasts. Much later I learned about his offences. If only I'd acted I might have prevented them. I'm extremely remorseful.

DOT

In regards to your statement of Cole being the Caddy, would you now like to make any further amendments?

MORTON

I never heard Cole himself use that nickname. I got it from another source and I passed it on. I should have made that clear in my original statement. I'm extremely remorseful.

DOT

Who was the other source?

MORTON

An old friend from my days on Armed Robbery, Terry Capistrano.

Kate makes a note of the name.

DOT

And do you have any further information?

MORTON

No, sir, only that I'm extremely remorseful.

DOT

Well. Thank you, DC Morton. No further questions. Interview terminated.

Dot reaches past Kate to stop the tape, which she's a little taken aback by (him stopping the interview so early).

Morton exits with his solicitor. Steve is watching this from his desk.

KATE

(Of Morton.)
Wanker.

Kate sighs and takes the tape out of the machine.

Steve watches Morton exit with his solicitor.

KATE (CONT'D)

Right. Well I'll check out this name he gave us.

DOT

I wouldn't bother if I were you.
(Off her look)
Terry Capistrano got Alzheimer's.
He was retired, sick. The poor
bugger lost his marbles.

KATE

Convenient.

DOT

Come off it, Kate. Look Nige was just trying to help.

KATE

Can we be sure?

DOT

Look. I know he's a mate and everything, but he's a few months off retirement. And between me and you, his missus hasn't been too well lately.

KATE

I really don't give a shit.

She takes the tape and goes to exit.

DOT

Look, his heart's in the right place.
(Gentler)
Let's just leave this cock-up behind us eh? Please.

KATE

Yes. Well I suppose I can overlook it...

DOT

Thanks, I really appreciate it.

KATE

As now we know the Caddy's active again. But this time we get the bastard.

Dot looks momentarily uneasy, but then gives in with a nod.

DOT

Yes.

CUT TO:

10:43:16 **EXT. APPROVED PREMISES. LINDSAY'S ROOM. THAT NIGHT.**

Establisher. Lindsay's.

ROBIN (V.O)

Lindsay?

There's a knock on the door.

CUT TO:

10:43:19 **INT. APPROVED PREMISES. LINDSAY'S ROOM. THAT NIGHT.**

Lindsay opens the door. Robin steps inside.

ROBIN

Thank you. I'm sorry for disturbing you.

She's made a point of leaving the door open and he makes a point of closing it gently.

LINDSAY

What's this about?

ROBIN

I'm afraid I've heard that you've been absent from work. I'm concerned that you're not coping. And if you were to get into trouble again, you'd return to prison.

LINDSAY

I'm never going back to prison.

He makes sympathetic noises and goes and sits on the end of the bed.

ROBIN

But you can't afford to lose that job.

LINDSAY

(Beats)

What did you expect for ten quid?

ROBIN

I was trying to help you.

She stares at him. He stares at her. He's completely poker faced. Tense beats, building.

LINDSAY

Twenty.

A couple of beats, then he nods. He takes a twenty pound note out of his pocket, shows it to her and then puts it in his jacket top pocket. He undoes his belt and unzips his fly.

She goes down on her knees. He closes his eyes and his upper body moves in keeping with her OOV actions (loosening his trousers, pulling them down, then his underpants). He starts to sigh in anticipation of pleasure but then --
-- he screams.

Again this action is OOV but Lindsay's fist grips his balls and she yanks hard in various directions, each one causing him excruciating pain. He throws a punch at her which she blocks and she pulls even harder so he squeals like a pig.

She pulls him towards the camera-phone, pointing it out to him.

LINDSAY (CONT'D)

Don't you try making up any lies about this! Because it's all on video!

ROBIN

You can't do that! It's illegal!

LINDSAY

You're saying that I can't record you without your prior knowledge as a breach of Article 8 of the Human Rights Act? I'll take your Human Rights Act and I'll raise you Section 4 of the Protection from Harassment Act 1997 and your offence under that act carries a maximum prison sentence of five years!

Music

10:45:04

DUR: 1'06".

Specially
composed by
Carly
Paradis.

She drops to the floor, her face right over his.

LINDSAY (CONT'D)

I'll see you in court.

Lindsay gives his balls one final agonising wrench and then she throws him off and he collapses onto the floor. She kicks him.

She throws open the door and he crawls out in agony. One more kick and she slams the door and locks it, goes to the phone and looks straight in the lens:

CAMERA-PHONE POV OF LINDSAY:

Lindsay's face shows icy-cold determination to get back what she's lost.

CUT TO:

10:46:07 INT. AC-12. OPEN-PLAN OFFICE. NEXT DAY.

Steve approaches Maneet's desk. Her seat's empty. Dot observes from nearby.

X
Music Ends
10:46:10

STEVE

(To nearby staffer)
Where's Maneet?

DOT

(Chipping in)
Off sick, I heard.

STEVE

There's some forensics I asked her to chase up.

DOT

You'll just have to wait.

Steve looks frustrated. Dot quickly gives him something else to think about.

DOT (CONT'D)

Kate's got a post-mortem report for you, if you're interested.

Steve is interested. Reluctantly, he drops the matter of the forensics, and heads over to Kate's desk. Dot is happy with the resolution.

STEVE

Thanks.

Kate's with a colleague.

KATE

Yes. If you can just get a couple
of...

Steve interrupts.

STEVE

You've got a new PM on Oliver
Stephens-Lloyd?

KATE

(Cold, flat)
Yeah.

STEVE

Were you going to get round to
telling me?

KATE

(Cold, flat)
Yeah.

Steve keeps his cool, takes his medicine. Kate
passes him the document with just enough
slowness to keep signalling their relationship
isn't in a good state at the moment.

KATE (CONT'D)

The new autopsy found significant
differences from the original. Both
arms were broken and there was a
severe skull fracture. The fracture
wasn't consistent with a flat
surface like the hull of a boat. It
looked more like a hammer blow.

Steve absorbs this.

STEVE

Right.

KATE

Look at the original PM, the
distribution list at the end.

Steve looks at the distribution list which once
again includes:

CC: Ch. Supt. P.R. Fairbank

STEVE

(Shrugs)
Routine distribution to senior
officers at the time.

Kate points at the document.

KATE

Routine except for one name. Chief Superintendent Fairbank had nothing to do with this case. He ran Vice. Also copied in on the Missing Persons report.

Steve takes this in.

STEVE

What do we know about Chief Superintendent Fairbank?

KATE

This.

She brings up on screen a picture of the morbidly obese Dale Roach grinning like the Cheshire Cat next to a police officer in the uniform of a Chief Superintendent at a charity event.

KATE (CONT'D)

Councillor Dale Roach with guess who?

Kate brings up another similar sort of image of the two men.

KATE (CONT'D)

Chief Superintendent Fairbank.

And another.

KATE (CONT'D)

Roach and Fairbank.

And another.

KATE (CONT'D)

Roach and Fairbank.

Steve and Kate stare at the images thoughtfully.

Dot is watching them.

CUT TO:

10:47:39 **INT. AC-12. HASTINGS' OFFICE. LATER THAT DAY.**

From a folder Kate lays scans of the photos of Roach and Fairbank on Hastings' desk, followed by the reports cc-ed to Fairbank. Hastings studies them.

KATE
Chief Superintendent Fairbank
retired in 2008.

HASTINGS
(Knows him)
Oh yeah, Pat run Vice for donkeys'
years.

KATE
If Oliver Stephens-Lloyd did submit
a list of abusers at Sands View,
almost certainly it would've gone
to Vice.

HASTINGS
(A little uneasy.)
Almost certainly.

STEVE
Which makes the fact he was copied
in on Stephens-Lloyd's missing
persons and post-mortem reports all
the more suspicious.

Hastings hesitates, studying the names copied in
the report.

STEVE (CONT'D)
Sir, former Chief Superintendent
Fairbank still lives in the area...

Hastings takes Steve's point. He makes a show of
casting aside his uneasiness.

HASTINGS
Let's see what he's got to say for
himself. Good work, you two, good
work.

STEVE
Sir.

KATE
Sir.

Exit Steve and Kate. Hastings looks at the
reports with mounting unease.

CUT TO:

10:48:30 INT. FAIRBANK'S HOME. NEXT DAY.

Steve and Kate are shown into a comfortable
sitting room by Patrick Fairbank. The house
displays the signs of a large pension and a

Music
10:48:00
DUR: 0'33".
Specially
composed by
Carly
Paradis.

X
Music Ends
10:48:33

distinguished career -- expensive furnishings,
police mementoes.

FAIRBANK

Come in, please.

STEVE

We're very grateful for your time,
sir.

FAIRBANK

Anything I can do to help. I'm
retired now. There's no need for
the sir. Follow me.

And they walk through the ornate wood panelled
hallway to the lounge.

FAIRBANK (CONT'D)

Take a seat.

Fairbank appears relaxed and amiable as he takes
a seat. Steve and Kate do the same.

STEVE

I'm DS...

FAIRBANK

Tea or coffee?

STEVE

We're fine, thank you, sir. As I
was saying. I'm DS Arnott.

KATE

DC Fleming.

Steve and Kate get their pocket books out and
take notes where appropriate.

KATE (CONT'D)

Mr Fairbank, we'd like to begin by
asking you about a social worker
who went missing in October 98.
Oliver Stephens-Lloyd.

FAIRBANK

(Shakes head)
Doesn't ring a bell.

STEVE

If we may, sir perhaps this report
might jog your memory?

Kate passes Fairbank a copy of the Missing
Persons report.

Fairbank makes a meal of opening a glasses case.

FAIRBANK

(Of glasses)
Blind as a bat without these.

Cleans the lenses.

FAIRBANK (CONT'D)

Are you sure you don't want a tea
or coffee?

KATE

We're fine, thank you, sir.

He puts the glasses on.

Fairbank reads the report, utterly relaxed. Then
he hands it back.

FAIRBANK

(Professing ignorance)
Sorry.

STEVE

The report was copied to you. Is
there any reason you might take an
interest?

FAIRBANK

None at all.

KATE

Can you explain why you've been
sent this report?

FAIRBANK

Well I don't remember any of this.
I mean. You're going back a good
many years.

Kate opens a folder and shows Fairbank the
photos of him with Dale Roach.

KATE

We'd like to show you some
newspaper clippings, if we may.

Clock chimes. Once again Fairbank makes a
palaver out of putting on his reading glasses.

STEVE

You appear to be quite close to
Councillor Dale Roach.

FAIRBANK

Our paths crossed occasionally.
Usually at a charity event. We
weren't close.

STEVE

We're looking into allegations of
child sexual exploitation involving
Councillor Roach.

Fairbank just looks at them both amiably, almost
stupidly.

KATE

As head of Vice, did you ever deal
with any complaints against Roach?

FAIRBANK

There may have been some such
saying "Councillor Roach has done
this" or "Councillor Roach did
that."

STEVE

And what would it be that the
Councillor "did"?

FAIRBANK

I don't recall the details. But
when these things came up, they
would have been looked into.

STEVE

Did you ever deal with complaints
of abuse at Sands View Boys' Home?

FAIRBANK

That doesn't ring a bell.

KATE

(Notebook out)
There was a specific allegation
made by the social worker we're
talking about, Oliver Stephens-
Lloyd.

FAIRBANK

(Professing ignorance)
Sorry.

STEVE

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

FAIRBANK

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

Tense beats while Steve and Kate look sceptical,
but Fairbank seems not to have a care in the
world.

The doorbell rings.

FAIRBANK (CONT'D)

(Exiting.)
Sorry.

Steve and Kate look frustrated.

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

I'll get that, love.

MRS FAIRBANK (O.S)

Okay.

FAIRBANK

Here he is.

HASTINGS

I hope I'm not too late.

While Kate makes notes, Steve looks out. He's
surprised to see who's outside.

CUT TO:

Music

10:51:16

DUR: 1'07".

Specially

composed by

Carly

Paradis.

10:51:23 **EXT. FAIRBANK'S HOME. CONTINUOUS.**

They shake hands. Fairbank uses his thumb to
apply sharp pressure to the knuckle of Hastings'
middle finger and Hastings does likewise.

FAIRBANK

Spot on. How are you keeping, Ted?

HASTINGS

Can't complain, can't complain.

Steve has witnessed the handshake, and looks
extremely troubled.

FAIRBANK

I hope you don't mind me calling
you?

HASTINGS

Not at all, sir. A matter of
professional courtesy.

Kate reacts with shock at hearing Hastings' voice. She sees Steve is in the same boat. Enter Fairbank and Hastings. Kate stands.

HASTINGS (CONT'D)

As you were, as you were.

FAIRBANK

Oh now you'll stay after won't you? Joyce will kill me if I let you off the hook from her Victoria sponge.

Fairbank and Hastings sit.

HASTINGS

That's very kind of you, sir. Thank you. Don't mind me.

FAIRBANK (O.S)

(To Steve and Kate.)
Now where were we?

Steve and Kate look extremely uncomfortable.

Steve just looks very bitter.

CUT TO: Music Ends
10:52:23

10:51:57 **INT. DOT'S LAIR. NEXT DAY.**

Dot scrapes a half-eaten breakfast into the bin. He turns off the radio and his nerves kick in. He glances at an array of mobile phones. He looks even more nervous. Then he exits.

Music
10:51:57
DUR: 0'03".
Audio
Network /
ANW 1850/3.
X
Music Ends
10:52:00

CUT TO:

10:52:09 **INT. AC-12. INTERVIEW ROOM. LATER**

Dot and senior officers in a meeting. Hastings shuts the door.

CUT TO:

10:52:11 **INT. AC-12. OPEN-PLAN OFFICE. MOMENTS LATER.**

Steve enters

Steve approaches Hastings' office then sees that it's empty.

Steve notices Dot isn't at his desk. Looks towards the meeting room.

Dot closes the blinds.

Steve looks towards the interview room. The blinds are down so he can't see who's in there.

He moves to Kate's desk. She keeps her focus on her computer.

STEVE
Where's Hastings?

KATE
Briefing. Inspectors and above only.

Steve knows he must act.

STEVE
Kate.

Steve moves to a quiet area. Kate hesitates but then decides she'll join him.

STEVE (CONT'D)
What the hell was going on, with Hastings showing up at Fairbank's house?

KATE
You heard Fairbank. He called him, put the gaffer on the spot.

STEVE
Yeah, well I saw the handshake at the door. It was Masonic.

Kate is surprised and troubled.

STEVE (CONT'D)
And that file on Ronan Murphy. Murphy's connection to Hunter must have been concealed by police officers. And who gave us that file? Hastings.

Steve leaves that with her, slips away, leaving Kate to reflect pensively.

CUT TO:

10:53:11 **INT. AC-12. INTERVIEW ROOM. CONTINUOUS.**

With the blinds down, Hastings plus five officers -- a DCI, a CI, two Inspectors and one DI -- listen to a briefing given by Dot. Dot calls up a slide with the title: "THE CADDY".

Music

10:52:47
DUR: 0'32".
Specially
composed by
Carly
Paradis.

DOT
"The Caddy" is the code-name for a serving police officer with lifelong links to organised crime working as a fixer within the police service for certain criminal interests. No officer has ever been irrefutably identified as the Caddy hence his existence is putative.

|
|
X
Music Ends
10:53:19

Dot continues with an image of Tommy Hunter.

DOT (CONT'D)
The term was first heard in a video statement made by John Thomas Hunter.

Dot follows with an image of Jeremy Cole.

DOT (CONT'D)
DC Jeremy Cole, deceased. Now Cole was originally presumed on the balance of probabilities to be the Caddy but that conclusion is no longer supportable.

Dot brings up an image of Hari Bains.

DOT (CONT'D)
PC Harinderpal Bains, a corrupt AFO. His statements of evidence have led to the most accurate profile yet of this individual.

Dot now switches to slides of text, with each one adding more to the profile. He starts with a title slide, THE CADDY: CRIMINAL PROFILE, and then with each line of dialogue he brings up a slide displaying the relevant information. And slide by slide it builds into a profile list.

Music
10:53:58
DUR: 2'17".
Specially composed by Carly Paradis.

DOT (CONT'D)
(Next slide.)
The Caddy is male.
(Next slide).
Given his lifelong links to organised crime, the Caddy is almost certainly from a working-class background and grew up in an urban environment.
(Next slide.)
Given the history of his activities starting from some time between 2005 to 2010 according to the video statement by Tommy Hunter, the

|
|
|
|
|
|
|
|
|
|
|
|

Caddy is probably under 35.
(Next slide.)

Given his access to confidential information regarding on-going operations, the Caddy is almost certainly a detective.

(Next slide.)

His ability to manage communications without ever betraying his own identity implies a highly trained, highly sophisticated approach to covert operations that is associated with Counter-Terrorism.

(Next slide.)

And lastly, Bains described the Caddy's voice as having a London or southeast accent.

Dot brings up the last slide which contains all the bullet points in the profile:

DOT (CONT'D)

There's your bullet points

THE CADDY: CRIMINAL PROFILE

MALE

WORKING-CLASS URBAN

UNDER 35

DETECTIVE

COUNTER-TERROR

LONDON/SE ACCENT

Hastings pulls up the blind to look out towards: STEVE.

HASTINGS

All right everybody. Let's leave it there.

Exit all the other officers bar Dot.

HASTINGS (CONT'D)

Thank you.

Steve and Kate watch the exodus. Kate sees Hastings enter the meeting room.

HASTINGS (CONT'D)

Of course this is only a profile. There's lots of people this description could fit.

Dot strikes the final blow with calm professionalism.

DOT

But only the Caddy could have got his hands on Lindsay Denton's bribe money from the right forensic source.

Hastings looks deeply shocked, struggling to deal with what he's hearing.

DOT (CONT'D)

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

Dot looks coolly triumphant. They look at the slide.

CUT TO:

10:55:41 **INT. AC-12. OPEN-PLAN OFFICE/INTERVIEW ROOM.**
CONTINUOUS.

Kate observes Hastings in the interview room with Dot (through the open door or parted slats). Kate makes a decision. She picks up her coat and slips out.

Steve's POV as Dot exits the meeting room.

Hastings stares out at Steve. Steve looks for Kate. She's slipped out.

Hasting eyes on Steve. Hastings suspicious.

CUT TO:

10:56:02 **INT. SUBWAY. THAT NIGHT.**

Dot waits. He's very very tense. He checks his pistol and puts it in his pocket. It's ready and loaded.

A figure approaches through the gloom.

Dot's hand touches the pistol tremulously. He fights to control his breathing.

The limp and walking stick appear -- Morton.

DOT

All right.

MORTON

All right.

Morton hands Dot a mobile phone in an evidence bag.

X

Music Ends
10:56:15

Music

10:56:09

DUR: 0'59".

Specially
composed by
Carly
Paradis.

	DOT		
	SIM card?		
	MORTON		
	It's all in there.		
	Dot looks in the bag -- the sim card is out and visible.		
	DOT		X
	I don't know what to say.		Music Ends
			10:57:08
			Music
	Dot gives Morton an awkward hug. Morton finds it all a bit weird.		10:57:02
			DUR: 1'18".
			Specially composed by
			Carly
			Paradis.
	MORTON		
	That it, then?		
	DOT		
	Yeah.		
	Exit Morton. Dot watches him go with his hand on the pistol. Morton keeps going and Dot can finally take his hand off the gun.		
	Dot retrieves the SIM card. His hand is shaking as he does it, with emotion. He melts the SIM card with his lighter, and breathes an enormous sigh of relief, a weight lifted.		
		CUT TO:	
10:57:52	<u>INT. MORTON'S CAR. CONTINUOUS.</u>		
	Morton returns to his car. On the passenger seat is an evidence bag containing an identical phone and sim. He stows them in the glove compartment.		
		CUT TO:	
10:58:08	<u>INT. SUBWAY. THAT NIGHT.</u>		
	The Sim is consumed by fire and Dot drops it as it onto the ground.		X
			Music Ends
			10:58:20
			Music
	He steps on it extinguishing the fire. He steps out of frame.		10:58:12
			DUR: 0'34".
			Specially composed by
			Carly
			Paradis.
10:58:16		CUT TO BLACK:	
10:58:16	(credits - single cards)		
	CAST IN ORDER OF APPEARANCE		X
			Music Ends
			10:58:46

Lindsay	KEELEY HAWES
Arnott	MARTIN COMPSTON
Fleming	VICKY McCLURE
--	--
Cottan	CRAIG PARKINSON
Gill	POLLY WALKER
Hastings	ADRIAN DUNBAR
--	--
Hari	ARSHER ALI
Sam	AIYSHA HART
Joe	JONAS ARMSTRONG
Maneet	MAYA SONDHI
--	--
Tammy	MELANIE KILBURN
Robin	BRIAN FERGUSON
Morton	NEIL MORRISSEY
Fairbank	GEORGE COSTIGAN
--	--
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	DAVY SHERWIN
Lighting	GASTON CURRIE
	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
--	--
Dubbing Mixer	PAUL MAYNES
Dialogue Editor	IAN WILKINSON
Sound Effects Editor	PIETRO DELMASSO
Colourist	JET OMO SHEBI
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

© World Productions (Northern Ireland) MMXV