

Line of Duty
Series 3 - Ep 3

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

Kate leaning over Danny who's trying to say something.

ROD
What's he saying?

Later in the mess.

ROD
He whispered something to you. What did he say?

KATE
I'm not sure what he meant.

10:00:25

CUT TO BLACK:

10:00:25 SUPER CAPTION:

10:00:37

10:00:37

Cottan pockets the list of names addressed to Steve.

10:00:45 CUT TO BLACK:

10:00:45 SUPER CAPTION: **LINE OF DUTY**

CUT TO:

At Linus's House.

STEVE

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

DOT

Cutting his head off, can't have helped.

10:00:52 CUT TO BLACK:

10:00:53 SUPER CAPTION: **POLLY WALKER ARSHER ALI**

CUT TO:

Steve calls up an image of Danny Waldron.

STEVE

This photograph shows Danny Waldron as a teenager.

Steve blows up a section of the photo, a coach, dressed in a tracksuit.

STEVE

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

HASTINGS

What? They knew each other?

A photo of a young Linus Murphy.

STEVE

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

10:01:08 CUT TO BLACK:

10:01:08 SUPER CAPTION: **LEANNE BEST JONAS ARMSTRONG**

CUT TO:

In Denton's Cell she prepares for court.

LINDSAY

No prior information of the
operation to move Tommy Hunter.

Cottan burns the list. Tommy Hunter's name is
crossed out.

LINDSAY (V.O)

I had no prior knowledge. No prior
knowledge at all.

10:01:18

CUT TO BLACK:

10:01:19

SUPER CAPTION: **SHAUN PARKES**

MAYA SONDHI

CUT TO:

Rod with Hari.

ROD

Kate knows about me and Jackie and
Danny ... I've got to come clean
to AC-12. The longer I leave it,
the worse it looks.

South Ferry Briefing Room.

REYNOLDS

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

Insert Rod Kennedy hanging. Then return to
briefing room.

REYNOLDS

Rod's body was found hanged at an
industrial unit.

Jackie rushes out.

10:01:37

CUT TO BLACK:

10:01:38

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

CUT TO:

Jackie at Hari's house. It's late.

JACKIE

We need to talk.

10:01:46

CUT TO BLACK:

10:01:46 SUPER CAPTION: **PRODUCED BY PETER NORRIS**

CUT TO:

AC-12 Interview room.

HASTINGS

You are now declaring that PC Rod
Kennedy killed Sergeant Daniel
Waldron?

JACKIE

Yes, sir.

HARI

Rod killed Danny.

10:01:57

CUT TO BLACK:

10:01:57 SUPER CAPTION: **DIRECTED BY MICHAEL KEILLOR**

CUT TO:c

10:01:59

HARI

Yeah, well Rod was a good bloke,
weren't he? People can't get their
heads 'round it.

JACKIE

Yeah. I can see why.

Through binoculars Kate observes.

HARI

Look Jackie don't do this to
yourself. My hands were on that
gun and I felt Rod force the
trigger. He killed Danny. You know
it was right to stick together. You
know when he was here but now he's
gone... We've got to move on.

Jackie looks very upset.

HARI (CONT'D)

Ah, come here.

Hari gives Jackie a hug; with his face hidden
from Jackie, a very troubled expression is
suddenly revealed -- a man who's lying, a man's
desperate to cover the truth. And Kate sees it.

Kate picks up her mobile and makes a call.

CUT TO:

10:03:27 **INT. AC-12. HASTINGS' OFFICE. MOMENTS LATER.**

Hastings' internal phone rings. He answers it.

HASTINGS

(Into phone)
Superintendent Hastings.

KATE (O.S)

(Into handset)
Hi. Sorry to bother you, sir.

CUT TO:

10:03:31 **INT. KATE'S CAR. CONTINUOUS.**

As before.

KATE

(Into handset)
I just followed Jackie Brickford to
a meeting. With Hari Bains.

CUT TO:

10:03:34 INT. AC-12. HASTINGS' OFFICE. MOMENTS LATER.

Hastings ponders.

KATE (O.S)
(via handset)
He seems pretty bloody shifty to
me.

CUT TO:

10:03:36 INT. AC-12. OPEN-PLAN OFFICE. MOMENTS LATER.

Hastings wanders out of his office and walks
past Dot's desk.

HASTINGS
Dot. Just so you know, I've
authorised Kate to adopt direct
surveillance on Hari Bains.

DOT
Nice one, gaffer.

HASTINGS
Yeah. And I want Steve in on it
too.

DOT
Absolutely.

Hastings moves on to Steve's desk, observed by
Dot.

HASTINGS
Steve... Get yourself over to South
Ferry when Hari Bains comes on
shift. Be visible.

STEVE
Sir.

Dot looks ashen.

CUT TO:

10:04:08 INT. SOUTH FERRY STATION. SQUAD ROOM.
CONTINUOUS.

Hari's phone beeps for the text. Nervously he
glances at the message:

Sit tight. Act normal.

Music
10:04:02
DUR: 0'30".
Specially
composed by
Carly
Paradis.

Hari looks deeply concerned

KATE

(Into phone.)

DC Fleming. I need an
identification on the last number
dialled from a pay-phone on the
corner of Calman Road and Turner
Road.

TELECOMS OFFICER (O.S.)

(Out of phone)

Standby.

CUT TO:

10:06:17 INT. TELEPHONE BOX. MOMENTS LATER.

AUTOMATED OPERATOR (O.S.)

The number you have called is not

10:06:25

10:06:29

STEVE

I've got Maneet liaising with the mobile network provider to see what information we can get about the number.

Steve indicates Maneet sitting a couple of rows away, intensely busy on a computer.

Suddenly Dot looks very worried.

DOT

Great.

HASTINGS

Tell Kate I want her on Hari Bains round the clock.

DOT

Yeah. Will do, gaffer.

Exit Hastings to his office. Dot looks cool, then walks away in the opposite direction.

CUT TO:

10:07:04

10:07:41

DOT

(Beat)

Sure. Leave that with me.

KATE

Cheers.

Kate turns to go.

DOT

(Starts to go. Stops.)

Do you like chilli? The food, not
the country. I've got a pot on the
simmer. You've probably eaten.

KATE

No I haven't. Actually.

Dot mumbles incoherently an invitation.

KATE (CONT'D)

Yeah.

CUT TO:

10:08:27

DOT

That's undercover isn't it. Stupid
hours.

KATE

Well, Mark works in IT,

Dot looks pretty forlorn and remorseful of his past. Kate looks sympathetic.

DOT (CONT'D)
Barrel of laughs, me! Yeah.

They laugh.

She finishes her chilli. (He's already finished his.) He fusses round her.

DOT
Can I have your bowl?

KATE
Cheers.

He takes her bowl to the kitchen area.

A newspaper lies nearby open at a story about Lindsay's retrial. It makes him uneasy. He makes a point of surreptitiously dropping it in the bin.

DOT
Hey. There's seconds here if you fancy?

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

But she stays on the sofa. The moment is pregnant between them.

He dishes out a small second helping. She doesn't object, makes herself at home on the sofa. He appears happy about that.

CUT TO:

10:10:19 **INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.**

At his desk, Steve pores over the Ronan Murphy file. Page after page, absorbing his concentration. His phone rings.

It's Maneet.

STEVE
Yeah.

MANEET
I've got something for you, Sarge.
On that photo found at Danny's

10:11:16

10:11:42

Steve shows the boys' home photo to Joe. Joe recognises it immediately. And looks uncomfortable.

STEVE (CONT'D)

Do you recognise the image?

JOE

Yes.

STEVE

Are you able to recall the name of this location?

JOE

Yes.

STEVE

Mr Nash, you're not in any trouble.

JOE

(A hint of resentment now)
How did you find out my name?

STEVE

I'm not gonna lie. You committed a number of minor offences

JOE

Yes. Danny.

STEVE

Danny Waldron.

JOE

Yeah.

Steve points to Ronan Murphy, wearing the tracksuit.

STEVE

Do you recognise this individual?

JOE

Yes.

Joe shifts uneasily.

STEVE

What do you remember about that person?

JOE

They took us for football on a Tuesday afternoon.

STEVE

He was one of the staff?

JOE

No, he just took us for footie.

STEVE

What else do you recall about him?

Joe just looks away, doesn't want to talk about it.

STEVE (CONT'D)

You're being a big help, Joe. Is it okay if I ask you about one more person? This man here. Him.

Steve indicates Linus Murphy.

Joe reacts with revulsion.

STEVE (O.S)(CONT'D)

Who is he?

JOE

Mister Murphy. He's the caretaker.

STEVE

The other man -- the football coach
--

JOE

No. Not always. Sometimes there'd be a car or a minibus and they'd take us to a hotel or a guesthouse or some big...

(regains his composure)

Some big private home. You know?

(Steve reacts)

The parties...

(beat)

The parties they were the worst.

STEVE

Parties?

JOE

There'd be a few of them, these VIPs, and we'd be farmed out.

STEVE

Do you recall any details in terms of names, addresses or the psdhpl

JOE
Is Danny the one?

STEVE
The one?

JOE
Yes. He's got people listening to
us at last.

STEVE
(Beat)
Yes. Yes. He is.

Steve looks emotional, conflicted and daunted by
moral responsibility.

CUT TO:

10:16:55 EXT./INT. HARI BAINS'S HOUSE/KATE'S CAR. SAME
TIME.

Kate watches Hari arrive home. Kate holding
binoculars.

She presses her Bluetooth.

CUT TO:

10:17:09 INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.

Steve's phone rings. He answers it.

STEVE
(Into phone)
Arnott.

CUT TO:

10:17:11 EXT./INT. HARI BAINS'S HOUSE/KATE'S CAR. SAME
TIME.

Kate is watching from a distance as Hari pulls
up in his car. Intercut with Steve at AC-12.

She watches him go about exiting his vehicle and
entering his home as she tal 1 (S0 0 45 0 0 Tm /T

10:17:28

10:18:02

Maneet takes a seat and opens a computer file.

MANEET

But he did claim one of these
abusers was extremely obese.

She calls up a picture, an old newspaper
cutting, of a man in late middle age, extremely
overweight presenting ribbons/badges to boys
wearing PE kit.

MANEET (CONT'D)

Sports Day at Sands View.

STEVE

Who is he?

Maneet brings up another local newspaper picture
of the same man at some civic function, a big
grin and triple chins. The headline is cheesy
Dale says, "Give Big".

MANEET

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

Steve gazes at the picture, a horrible grin from
the past.

CUT TO:

10:19:18 **INT. JOE NASH'S HOUSE. LATER THAT DAY.**

Steve shows the photo of Dale Roach to Joe Nash.
It has a horrible emotional effect on Joe,
releasing a surge of terrible memories.

STEVE

Is this the man, Joe?

JOE

Yes. That's him.

STEVE

Thank you. Now it would help if you
could come to my department and
look through images of other
individuals associated...

Joe shakes he's head.

Steve is sympathetic to Joe's emotions.

STEVE (CONT'D)

Joe, I came from a loving family. I had a nice childhood and I can't begin to imagine what yours must have been like.

JOE

Twenty years! It's took you to come.

STEVE

I want to help.

JOE

Twenty years I've had that monster in my head. The sounds he made. The smell of him. And the things they did to us at Sands View -- no copper ever gave a toss.

STEVE

Are you saying offences committed at Sands View were reported to police and no action was taken?

JOE

We told teachers. We told social workers and yeah, we told coppers... And then we learned not to.

10:20:42

10:20:50

a picture she's drawn.

LITTLE GIRL (O.S)

Daddy, daddy.

Joe hugs his child and holds him/her close,
tears rolling down his cheeks.

JOE

Hey. Hello you. Is that for me?

His daughter nods.

LITTLE GIRL

Aha

10:21:26

The care worker shows Steve into a private room.

CUT TO:

10:21:42 INT. NURSING HOME. ROOM. CONTINUOUS.

Steve enters with the Care Home Manager.
In the bed lies a morbidly obese old man, Dale
Roach, who is blank-eyed and semiconscious.

STEVE

Mr Roach? Mr Roach? Can he hear me?

Dale stares blankly at Steve.

CARE HOME MANAGER

He doesn't understand much. Can't
talk.

STEVE

What's wrong with him?

CARE HOME MANAGER

Massive stroke.

Dale stares blankly at Steve.

But Dale is just a big blank lump, leaving Steve utterly bitter and frustrated. He needs a moment to deal with his feelings. He steps away, alone for a few beats in the room with this oblivious monster.

10:23:31

STEVE

Sir.

10:24:33

10:25:01

KATE

They just wanted to go over the details of the day Danny was killed. Times, places. You know what they're like -- fishing for inconsistencies, anything they can pounce on.

JACKIE

And did they?

KATE

Did they what?

JACKIE

Pounce?

KATE

We shouldn't talk about this.

JACKIE

(Suddenly worried)
What did you tell them, Kate?

KATE

We can't have this conversation. You should leave.

JACKIE

I need to know!

KATE

You keep asking me to leave you alone. Congratulations you're on your own.

Kate moves to the door to let her out but Jackie stops her.

JACKIE

What do they know, Kate?

KATE

You should go.

JACKIE

What do they know?

KATE

They're on to the pair of you.

Kate lets that hang in the air and it works on all of Jackie's insecurities.

JACKIE

What about us?

CUT TO:

10:26:45 INT. HARI'S HOUSE. G

10:27:25

10:28:05

10:28:16

LINDSAY

Yes, I did.

PROSECUTOR

Did any of these operations involve Detective Sergeant Arnott being present at your home?

LINDSAY

Some did.

PROSECUTOR

You were alone with Detective Sergeant Arnott?

LINDSAY

Sometimes.

PROSECUTOR

And on all these occasions there were no other police officers in the vicinity?

LINDSAY

There was a constable stationed

PROSECUTOR

Did you ever witness Detective Sergeant Arnott having access to tens of thousands of pounds in cash?

LINDSAY

He'd hardly do it openly. Corrupt officers have access to criminal contacts.

JUDGE

Please answer the question you've been asked.

PROSECUTOR

Did you ever witness Detective Sergeant Arnott with such an enormous sum of cash?

LINDSAY

LINDSAY

Yes, I was.

PROSECUTOR

And were you co-operating with that investigation?

LINDSAY

Yes, I was.

PROSECUTOR

You were being completely honest, to the best of your knowledge, in assisting with their enquiries?

LINDSAY

Yes, I was.

PROSECUTOR

And had you always been completely honest with Anticorruption Unit 12?

Off Lindsay's hesitation.

JUDGE

Please answer, Ms Denton.

LINDSAY

It was a complex case and there were many details that were elusive and at times required further thought and examination before I

cour27y BT 0.0112 Tc 45 0 0 45 0 0 Tmf () '

PROSECUTOR

You lied about having prior
knowledg

LINDSAY

No, I haven't.

The Prosecutor eyes Lindsay.

In the public gallery, Hastings looks on.

Lindsay looks frazzled and unsure of herself,
under the questioning looks of the Jury.

CUT TO:

10:33:09 INT. CAFE. LATER THAT DAY.

Hastings and Gill sit at a table in a quiet
corner.

X
Music Ends
10:33:13

HASTINGS

Watching that circus really turned
my stomach.

Beat.

HASTINGS (CONT'D)

Listen. 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.

GILL

But here we are, two colleagues,
having a drink. And the sky hasn't
fallen in yet.

She looks at him over her coffee cup, something
mischievous playing in her eyes, and it makes
him smile.

Music
10:33:33
DUR: 0'34".
Specially
composed by
Carly
Paradis.

HASTINGS

Yes... Yes...

CUT TO:

10:33:40 INT. AC-12. LOBBY. NEXT DAY.

Jackie enters the lobby with her solicitor and
rep in tow.

CUT TO:

10:33:53 INT. AC-12. OUTSIDE INTERVIEW ROOM. MOMENTS
LATER.

Jackie gathers herself as she enters the interview room.

CUT TO:

10:34:03 INT. AC-12. INTERVIEW ROOM. MOMENTS LATER.

Steve and Hastings face Jackie, her rep and solicitor. On a monitor screen are ID shots of Danny, Rod, Jackie, Hari and Kate, with their names and their call-signs VC-51, VC-52, VC-53, VC-54 and VC-55 respectively.

STEVE

This is a voluntary interview by Authorised Firearms Officer Victor Charlie Five Three in the presence of her Police Federation Representative and Solicitor by Superintendent Hastings and DS Arnott.

JACKIE

I want to cooperate. I want to go on record that I have never at any time engaged with any other officer in covert telecommunications to knowingly mislead lawful inquiries.

HASTINGS

Glad to hear it.

JACKIE

I also want to clarify some details, previous statements made regarding the death of Sergec 45imade

STEVE

So you're saying Danny tried to kill Five Four?

JACKIE

I'm saying that's only what Five Four told us. He said that Danny turned the gun on him. Five Four made a grab for the firearm to stop Danny from shooting him. There was a struggle for the gun. Rod and I joined in that struggle. The gun went off and killed Danny.

HASTINGS

Hang on a second, Constable. This is going way beyond clarifying a statement. I mean you are changing your story all over again here.

JACKIE

This is the truth, sir.

HASTINGS

Well you need to take a deep breath and we need to caution you.

STEVE

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

JACKIE

I understand.

HASTINGS

So now you're saying that Danny wasn't trying to kill himself. He was trying to kill Victor Charlie Five Four, or so Five Four claimed.

JACKIE

Yes, sir. That seemed plausible.

STEVE

Why?

JACKIE

Danny was bullying us into covering for him after he shot a suspect. He moved the suspect's firearm and then he discharged the weapon

narrowly missing Five Four.

HASTINGS

What? You conspired with Daniel
Waldron to provide false statements
regarding the shooting?

JACKIE

Hastings proceeds in a sensitive but firm way.

HASTINGS

Constable, you have my sincere
condolences for the deaths of your
colleagues,

shows sensitivity.

CUT TO:

10:39:48 INT. COURT ROOM. MOMENTS LATER.

Lindsay stands in the dock looking nervous.

The click of the Judge's door as they enter the court room.

USHER

All rise.

Everyone stands.

The Judge enters and takes his seat. Everyone sits.

USHER (CONT'D)

Foreman of the Jury. Please stand.

The Foreman of the Jury stands.

USHER (CONT'D)

Have you reached a verdict upon which you are all agreed?

FOREMAN OF THE JURY

No. We have not.

JUDGE

In these circumstances I am willing to accept a majority verdict upon which 10 or more of you agree.

FOREMAN OF THE JURY

Yes my Lady.

USHER

All rise.

And the Jury are led away to deliberate once more. And Lindsay moves towards the exit.

CUT TO:

10:40:36 INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.

Maneet approaches Steve's desk.

Offers two files.

MANEET

Pick A or B.

X
Music Ends
10:40:41

STEVE

A.

MANEET

The report from the second PM on PC
Kennedy.

At his desk, Dot reacts when he hears Maneet's
line. He looks very worried.

CUT TO:

10:40:53 **INT. AC-12. HASTINGS' OFFICE. MOMENTS LATER.**

Carrying both files, Steve taps on the door.

HASTINGS

Yes.

Steve

hair at the back of the head -- and minor defensive wounds on the hands -- again very subtle. Unfortunately no organic material recovered from under the fingernails.

DOT

None of this is very strong.

STEVE

No, but I went back over the forensics and there were foreign fibres on Kennedy's clothing.

DOT

Again, not strong.

DOT
Good call, gaffer.

STEVE
Sir.

Exit Steve and Dot sharply.

CUT TO:

10:42:11 INT. AC-

MANEET

(Into phone.)

We need an urgent triangulation on
a suspect's mobile phone.

(Refers to computer.)

Telephone number 07591 152 689

CUT TO:

10:42:50 INT. HARI'S HOUSE. GARAGE. SAME TIME.

Hari does some carpentry, trying to bury himself
in the task. His phone lies nearby.

CUT TO:

10:42:57 **INT. AC-**

10:43:02

MCANDREW
PC Francis is in Bains's squad. She
shouldn't be in here.

REYNOLDS
(Beat)
Correct. Thank you, Francis.

KATE
Sir.

Exit Kate, reluctantly.

CUT TO:

10:43:26 INT. SOUTH FERRY STATION. DOWNSTAIRS CORRIDOR 1.
CONTINUOUS.

Kate heads out bitterly. She takes out her
phone.

CUT TO:

10:43:33 INT. DOT'S CAR. MOMENTS LATER.

Dot drives, his face set hard. His phone rings.

DOT
(Via Bluetooth)
DI Cottan.

CUT TO:

10:43:36 INT./EXT. SOUTH FERRY STATION. GARAGE TIME.

Kate passes through the garage and then out to
the exterior.

Intercut with Dot driving on his Bluetooth.

KATE
(Into phone)
I've been bumped off the op. Too
close to Bains. I need to be in on
this, Dot. Can you make a call?

10:43:47

10:43:55

10:44:13

10:44:16

10:44:21

10:44:23

10:44:39

CUT TO:

10:44:44 **EXT. HARI'S HOUSE. MOMENTS LATER.**

Steve's car arrives from one direction, the back-up vans from another, and they converge on Hari's house.

The squad cars block the road either side of the area of operations.

Steve and the AFO's jump out of their respective vehicles.

MCANDREW

Where's your DI?

STEVE

On his way.

MCANDREW

Then I'm the ranking officer.

And without another beat, McAndrew leads the teams up towards the house, fully armed and carrying an enforcer (battering ram).

STEVE

We need Bains alive, for information on the murder of Danny Waldron.

McAndrew ignores Steve.

MCANDREW

Armed Police! Come out with your hands above your head.

LAILA (O.S.)

(Terrified.)
I'm coming out!

The door opens. Laila comes out.

Two of the AFOs immediately lead her away from the front door and start patting her down for weapons.

STEVE

Where's Hari?

LAILA

I don't know. He went into the garage...

MCANDREW
Can you open it?

10:45:43

10:45:54

the interior of the house. Some uniformed officers are looking after Laila.

STEVE

(Into phone.)
Arnott.

DOT (O.S)

(out of phone)
I've got eyes on Hari Bains. He just entered the industrial unit where Rod Kennedy's body was found.

STEVE

(Into phone.)
Look. He's probably armed. Don't move in, sir, till I bring back-up.

DOT (O.S)

(out of phone)
I'm not daft. I'll stay well out of it.

STEVE

(Into phone.)
Thanks, sir, on our way.
(to Officer)
Come here, come here.

He leads one of the officers to towards and then points at the mobile on the floor.

STEVE (CONT'D)

Secure that phone.

Steve calls to McAndrew.

STEVE (CONT'D)

I've got obs on Bains. Follow me.

Steve runs to his car. McAndrew musters her team.

CUT TO:

10:46:11 INT. INDUSTRIAL UNIT. CONTINUOUS

Dot hangs up and looks very daunted.

CUT TO:

10:46:14 INT. STEVE'S CAR. CONTINUOUS.

Speeding away, Steve makes a call via Bluetooth.

10:46:17

10:46:30

DOT

You think carefully. Ronan Murphy and Linus Murphy were the blokes he killed. Did he ever mention any other names? Politicians, coppers?

HARI

No.

DOT

Think... Tommy Hunter and Lindsay Denton?

HARI

What would Danny have to say about them?

DOT

All right. So who are you here to meet?

HARI

I don't know. I've never met him. I don't know anything about him.

DOT

Nothing?

HARI

No. Nothing.

DOT

Have it your own way.

Dot takes out a set of handcuffs.

HARI

Mate, look. You don't understand.

DOT

What don't I understand?

HARI

Man, I'm just small fry.

Hari reaches for his phone.

DOT

Steady!

HARI

It's just my phone.

Hari pulls out an unregistered phone.

HARI

Look it's unregistered. Right. They can't trace it. I'll call him for you now, yeah?

DOT

Yeah.

AUTOMATED OPERATOR (O.S)

The number you have called is not recognised. Please check the number. The number you have called is not recognised. Please check the number. The number you have called...

Music

10:50:04
DUR: 1'53".
Specially
composed by
Carly
Paradis.

Hari hangs up.

DOT

There is no "bloke". It's all you. You killed Danny Waldron. You persuaded your mates to lie about it. And then when Rod Kennedy wanted to come clean, you killed him.

HARI (O.S)

No! None of that's true!

Distant sirens approach quickly. Dot jangles the handcuffs.

Hari looks anguished.

HARI (CONT'D)

I never killed Rod...

Hari hangs his head and sobs.

The sirens enter the industrial estate -- getting very loud now.

Hari looks completely broken. He drops to his haunches, overwhelmed, defeated. He holds out his hands to be cuffed.

Dot smashes himself in the mouth with the cuffs. Kicks Hari.

And then Steve's car arrives followed by the back-up vans. All of them leap out of their vehicles, with McAndrew to the fore with the AFOs.

MCANDREW

GO!

And the Uniformed armed Officers run into the warehouse.

UNIFORMED OFFICERS
ARMED POLICE. ARMED POLICE.

Dot staggers about, looking dazed.

DOT
AC-12, DON'T SHOOT!

KATE

DC Fleming, ma'am. AC-12.

McAndrew looks betrayed by Kate's undercover.

Steve is removing the cuffs from Dot.

STEVE

What happened?

Dot indicates the nearby building.

DOT

10:51:48

10:51:57

HASTINGS

(To McAndrew, of Bains.)
Inspector, we're going to take this man into our custody, but I'd like you to give us one of your crews to ride shotgun.

MCANDREW

Yes, sir.

Hastings beckons the uniformed staffers to load Hari into a vehicle.

McAndrew glares hatefully at Hari.

MCANDREW (CONT'D)

(Whispers to Hari, as moving away.)
You're lucky AC-12 got to you first.
(To AFOs.)
My team, we're following; the rest of you, back to the station...

McAndrew and her team of AFOs get aboard the first van.

HASTINGS

Have you anything to say?

Hari's world has come crashing in. He's bewildered and confused.

HASTINGS (CONT'D)

Take him away.
(he turns)
Steve.

Hastings goes with Steve to Steve's car as one team of AFOs leave in the second back-up van.

Kate swings past the ambulance as Dot is helped in. A private beat of concern passes between Kate and Dot.

KATE

You okay, Dot?

DOT

Yeah, I'll live.

Hari is loaded into the squad car.

Hastings and Steve get into Steve's car.

Dot gives her a bloody smile and then the

Music

10:52:38
DUR: 1'30".
Specially
composed by
Carly
Paradis.

10:55:29

Lindsay wavers, shocked, not quite getting it at first. Then she does -- and experiences a wave of relief.

The Judge stands.

USHER

All rise.

The Judge leaves and the Defence Counsel comes forward to give Lindsay a happy hug.

The prosecutor turns to Gill and mouths Sorry. Gill exits stony-faced.

We return to Lindsay Denton taking this all in and we

10:56:32

10:57:35 INT. DOT'S LAIR. THAT NIGHT.

A TV News report plays on the TV, announcing Lindsay's release over footage of her outside the court.

LINDSAY (ON TV)
I'd like to thank the Jury for their decision.

Dot watches, aghast. A distinctive mobile phone starts ringing. Dot doesn't answer it. He turns up the TV sound with the remote.

TV REPORTER (O.S)
Earlier today a former Detective Inspector was acquitted of the charge of conspiracy to murder.

A couple of beats later, another phone starts ringing nearby. Then another. Then another.

Dot looks like a rabbit in the headlights.

LINDSAY (O.S) (ON TV)
I'd just like to get on with my life.

10:58:11

CUT TO BLACK:

10:58:11 (credits - single cards)

CAST IN ORDER OF APPEARANCE

X
Music Ends
10:58:14
Music
10:58:06
DUR: 0'35".
Specially composed by Carly Paradis.
|
X
Music Ends
10:58:41

Jackie LEANNE BEST
Fleming VICKY McCLURE
Hari ARSHER ALI
Hastings ADRIAN DUNBAR
Cottan CRAIG PARKINSON

-- --

Arnott MARTIN COMPSTON
McAndrew LISA PALFREY
Maneet MAYA SONDHI
Joe JONAS ARMSTRONG
Care Worker MELISSA DEAN

--

Liala
Lindsay
Gill
Judge

--

Prosecution
Defence
Reynolds

--

Production Accountants

Script Supervisor
Production Supervisor
Asst Production Co-ordinator
Post Production Supervisor

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1st Assistant Director
2nd Assistant Director
3rd Assistant Director
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Clapper Loaders

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Composer
Line Producer
Production Designer
Director of Photography

--

Executive Producer For

Executive Producers SIMON HEATH
 JED MERCURIO

-- --

A World Production for BBC in association with
Content Media Corporation and Northern Ireland Screen

Made on location in Northern Ireland with the
partial assistance of the European Regional
Development Fund through

10:58:38