Line of Duty Series 3 - Ep 5

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09:59:30 VT CLOCK (30 secs)

World Productions Line of Duty Series 3 Episode 5 Dur: 58'36" Prog no. DRIC 145T/01

- 09: 59: 57 CUT TO BLACK
- 10:00:00 SUPER CAPTION: PREVIOUSLY

Danny tries to whisper something to Kate.

KATE (V.O) Before Danny died he tried to say something.

Kate with Steve.

KATE Now I reckon what he said was "List."

10:00:09

10:00:09

10: 00: 20

10: 00: 34

10: 00: 35

10: 00: 48

GI LL

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

They kiss.

HASTINGS I'm a married man.

GI LL Separ at ed.

10: 01: 07

10:01:07

10: 01: 20 10: 01: 20 FAI RBANK

10: 01: 38

10:01:39

10:01:57 CUT TO BLACK: 10:01:58 SUPER CAPTION: PRODUCED BY PETER NORRIS CUT TO: Dot's presentation on the Caddy. DOT The Caddy is male, under 35. A Detective. A London or South East accent. Hastings opens the blind and his POV of Steve. DOT (O.S) I'm sorry gaffer but the finger's pointing at one of our own. Out on Hastings as he takes that in. 10:02:12 CUT TO BLACK: Х Music Ends 10:02:16 10:02:12 SUPER CAPTION: DIRECTED BY JOHN STRICKLAND Music 10:02:15 CUT TO: DUR: 1'12". Specially composed by 10:02:15 INT. CITY HALL. THAT NIGHT. Cariy Paradis. On stage the Chief Constable addresses a crowd of police officers and other dignitaries in black-tie. In the crowd are Hastings, Kate, Steve and Maneet, and Supt Summers. CHIEF CONSTABLE Detective Inspector Matthew Cottan has distinguished not only himself but the entire anticorruption division. Detective Inspector Matthew Cottan. Dot steps onto the stage to loud cheers and appl ause. CHIEF CONSTABLE (CONT'D) It is an honour to present DI Cottan with this award for Out st and i ng Bravery. The commendation reads: "In recognition of courageous conduct in apprehending a dangerous suspect with commendable disregard for your own personal safety." Well done, Cottan. The whole room applauds.

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

CUT TO:

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

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

KATE Right. Coffee?

DOT

Yeah. Lovely.

She grabs a cafeteria.

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

KATE Special occasion, though. KATE

(Suddenly.) What do you mean?

DOT

He's hiding summat (something).

KATE

What?

DOT

I shouldn't say until there's evidence. (Off her uncertainty, hastily.) I hope I'm wrong, I really do, but if I'm not, I need to know you've got my back?

KATE

God, yeah.

DOT

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

KATE No, you had to.

10:04:42

CUT TO:

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

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

PRI EST

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

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

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

CUT TO:

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

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

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

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

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

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

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

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

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

X Music Ends 10:06:08 STEVE Is there a problem, sir?

DOT Why do you ask?

STEVE

MANEET

(Drops voice.) I don't want to get caught between you and DI Cottan.

STEVE

What do you mean? (long beat) He knew forensics hadn't bothered testing the envelope?

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

MANEET

(Raises voice, sunny.) I'll be right back.

She walks away as if to a casual errand.

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

Music 10:07:39 DUR: 1'08". Specially composed by Carly Paradis.

CUT TO:

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

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

ARMOURER

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

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

ARMOURER (O.S)(CONT'D)

Cheers.

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

ARMOURER (O.S) G-36 carbine plus rounds.

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

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

X Music Ends 10:08:47

KATE

(Testy.) You wanted me to see something?

STEVE

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

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

STEVE (CONT'D)

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

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

STEVE (CONT'D)

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

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

STEVE (CONT'D)

And our assumption is that the rucksack contains Linus Murphy's head wrapped in a watertight bin liner. Steve calls up a street map on another screen.

STEVE (CONT'D) Here's the storage facility. Here's the direction we see him leaving. Danny's flat is located here.

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

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

KATE

What information?

Steve hesitates, and then decides to tell her.

STEVE

Ink and blood was detected on the inside of an envelope found at Danny Waldron's flat. Now the blood matches to Linus Murphy. To me that means he must have written a message and put it in the envelope straight from killing Murphy, even before he washed the blood off. It 10: 11: 14

DOT

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

G LL

Well if Ted's dealing with it, I

G

10: 12: 14

STEVE

What was the complaint?

KATE

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

They get into the lift.

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

STEVE (Trying to thaw relations.) Nice work.

KATE

(Frosty.) Just doing my job, mate.

Kate exits stay on Steve's look of dejection.

CUT TO:

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

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

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

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

STEVE

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

WENDY Greg would never talk about what

KATE

What had happened?

WENDY

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

STEVE

And that was that?

WENDY

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

KATE

Who came round? A uniformed officer?

WENDY

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

STEVE

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

WENDY

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

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

KATE

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

WENDY

Yeah.

KATE

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

WENDY

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

Steve and Kate absorb this.

CUT TO:

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

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

HASTI NGS

Yes.

Steve and Kate troop into Hastings' office.

KATE

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

Hastings absorbs this tensely.

STEVE

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

HASTI NGS

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

STEVE

But, Sir?

HASTI NGS

Steve.

KATE

Sir.

HASTI NGS

Kate.

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

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

HASTI NGS

I know how to conduct an anticorruption case, Steve.

STEVE

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

HASTI NGS

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

STEVE

Sir?

HASTI NGS

I can't have you interviewing Fairbank. Because of the suspicions hanging over you 10: 15: 56

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

Hastings and Gill maintain a discreet silence.

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

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

HASTI NGS

(To Steve.)

GILL

In contravention of Section 7 of the 1968 Firearms Act.

STEVE I've signed the firearm back in!

DOT He's been accused of having an

HASTI NGS

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

STEVE

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

DOT

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

GILL

I definitely think we should stop this conversation now.

Steve has nothing, only a glum bitterness to offer.

HASTINGS Thank you, DI Cottan.

DOT

Sir. (Exit.)

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

> GILL (Exiting, to Dot.) Thanks for keeping your cool in there, Matthew.

DOT

10: 21: 40

CUT TO:

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

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

CUT TO:

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

Kate collects a pass at reception and is escorted upstairs.

SUMMERS (V.O) How can I help you?

CUT TO:

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

Kate stood in front of Summers.

KATE

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

SUMMERS

That's Ted Hastings' call, not mine.

KATE Well actually, ma'am, it'd be

against a fellow AC-12 officer.

SUMVERS

Ah.

KATE

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

SUMVERS

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

KATE I'd rather not say, ma'am

SUMVERS

AC-9's nearer.

Lindsay leans forward. Eyes fixed.

LINDSAY (CONT'D) So let me be clear -- that money was put in my house to frame me. I aminnocent. I am the victimin all of this.

STEVE You're unbelievable.

LI NDSAY

No.

10: 27: 19

GILL

Absolutely. Absolutely.

HASTI NGS

Thanks.

Reassured, Hastings starts to move off.

GILL

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

HASTI NGS

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

GILL

Thanks, Ted.

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

CUT TO:

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

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

FAI RBANK

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

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

FAI RBANK (CONT'D) (O.S)

Ted!

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

FAI RBANK (CONT'D)

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

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

HASTI NGS

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

FAI RBANK

l'min your hands.

Hastings shows Fairbank towards the interview room Fairbank responds amiably.

HASTI NGS

Tea, coffee?

FAIRBANK Verynice. Coffee, thanks.

Music

HASTI NGS

Great.

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

CUT TO:

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

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

> HASTINGS (OVER THE MONITOR) You are being interviewed today in respect of suspicion of M sconduct in Public Office. You don't have to say anything however it may harm your defence if you fail to mention something under questioning that you later go on to rely on in court. And of course anything you do say may be used in evidence.

> > CUT TO:

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

Hastings and Kate face Fairbank and his solicitor.

FAI RBANK Been there, done that.

HASTINGS Thank you. Document 2 in your folders.

X Music Ends 10:29:04

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

KATE

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

FAI RBANK It's from near-on twenty years ago.

HASTINGS You don't recall the report?

FAIRBANK I don't recall the report. No.

KATE

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

Fai Rbank

I have to put my glasses on.

Fairbank makes a meal of putting on his reading glasses.

FAI RBANK (CONT'D)

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

KATE

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

FAI RBANK

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

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

FAI RBANK

I ran Vice.

HASTI NGS

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

HASTI NGS

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

FAI RBANK

I haven't the foggiest.

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

In the meeting room Dot looks worried.

HASTI NGS

Do you recall the name Wendy Rider?

FAI RBANK

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

KATE

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

FAI RBANK

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

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

FAI RBANK

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

Kate refers to her pocket book.

KATE

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

HASTINGS Do you stand by that statement?

FAI RBANK

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

HASTI NGS

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

FAI RBANK

It'll be in the files.

KATE

We looked. It's not in the files.

FAI RBANK

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

HASTI NGS

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

FAI RBANK

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

KATE

(Pointedly.) "Dale."

FAI RBANK

(Correcting himself hastily.) Councillor Roach.

HASTI NGS

Why did you not you keep any records of this?

FAIRBANK Here we go again. I was Chief Superintendent.

HASTINGS (OVERLAPPING) Superintendent yeah I know. Not the office boy. But this was your department. And this was a very serious allegation against a prominent, you know, public individual. Me I can't think of any reason in the world why you Music 10:32:54 DUR: 0'59". Specially

wouldn't have wanted to be across all this yourself. And why there is no record of the investigation. HASTINGS Do you recognise the image?

FAIRBANK It's me and Councillor Roach.

HASTI NGS

FAI RBANK

HASTI NGS

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

FAI RBANK

I don't recall any specific investigations.

HASTI NGS

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

FAI RBANK

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

HASTI NGS

Were you under pressure to turn a blind eye?

FAI RBANK

I don't know how you mean, Ted.

HASTI NGS

From executive officers or political interests?

FAI RBANK

What's put that idea in your head?

HASTI NGS

What we have here is Dale Roach interfering with young boys. Now call me a cynic but he's a politician and they are all born liars. Then we have this "celebrity" up here - and we all know show business people have very low morals. But you were a police officer. A Chief Superintendent. 10: 36: 57

10: 37: 00

10: 37: 05

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

LI NDSAY

The way back to his flat?

STEVE

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

LI NDSAY

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

Steve looks impressed with her logic.

LI NDSAY (CONT'D)

Trust me.

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

> STEVE Well you know all about concealing evidence. You had to hide a fiftygrand.

LINDSAY That's not what happened at all.

She follows him through the gate.

CUT TO:

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

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

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

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

KATE My God. He's with Denton.

DOT

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

10: 38: 29

10: 39: 09

GILL

I understand you decided to proceed with questioning Patrick Fairbank.

| X Music Ends 10:39:18

HASTINGS

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

GILL

There's conflict of interest.

HASTI NGS

How exactly?

GILL Your affiliation with Fairbank.

HASTI NGS

l've never put my personal loyalties above my professional duty.

GILL

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

HASTI NGS

What organisation are you talking about?

GILL

Secret handshakes, bare trouser legs.

HASTI NGS

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

GILL

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

Hastings reacts.

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

GILL

Are you doing this on purpose, Ted?

HASTI NGS

Doing what?

GILL

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

HASTI NGS

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

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

She exits sharply. Suddenly he looks worried.

CUT TO:

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

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

LI NDSAY

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

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

SAM What's going on here?

LINDSAY We're searching burial records. Sam looks put out to say the least. She marches into another room Steve follows. Lindsay eavesdrops.

SAM (O.S)

Her?

STEVE (O.S) I'm sorry. We needed a place to work.

SAM (O.S) In our home?

STEVE We were searching for a missing piece of evidence.

SAM (O.S)

Oh, really.

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

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

SAM (O.S) You are unbelievable.

STEVE

I'm desperate.

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

KATE

(Into phone.) Poor bastard.

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

KATE

(Out of phone.) Why?

DOT

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

Kate is shocked.

DOT (CONT'D)

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

10: 45: 57

KATE

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

STEVE

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

KATE

10:46:55

10: 47: 13

10: 51: 07

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

LI NDSAY

DOT

St eve?

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

Lindsay is shocked.

Onlyme. (beat.) Dot drives across town with Lindsay in the passenger seat. Paradoxically she's calm and confident, he's on edge. LI NDSAY No back roads. Just stick to the main drag. DOT Don't worry; I'm not going to put my hand on your knee, if that's what you think. But Dot seems too edgy and Lindsay senses it. DOT (CONT'D) So what's all this big news you've got for us then? Х Music Ends 10: 52: 24 LI NDSAY Music All in good time. 10: 52: 18 DUR: 1'41". Speci al I y Dot looks under pressure. Lindsay looks in composed by control. Carly Paradis. Approaching a junction, Dot takes a sharp turn down a side street. LI NDSAY (CONT'D) I said no back roads. DOT Change of plan. Nearest station's Polk Avenue. I'll take you there, they can charge you for impersonating a police officer, that's you back inside. End of. Dot drives through an industrial estate. Lindsay gets increasingly anxious. LI NDSAY Okay, listen. I found Danny Waldron's list -- the VIPs who were abusing boys at Sands View. DOT How'd you manage that then? LI NDSAY It didn't make sense for Danny to make a hard copy of the original list that could be lost or destroyed. He'd make an online copy. Obviously you'd have already

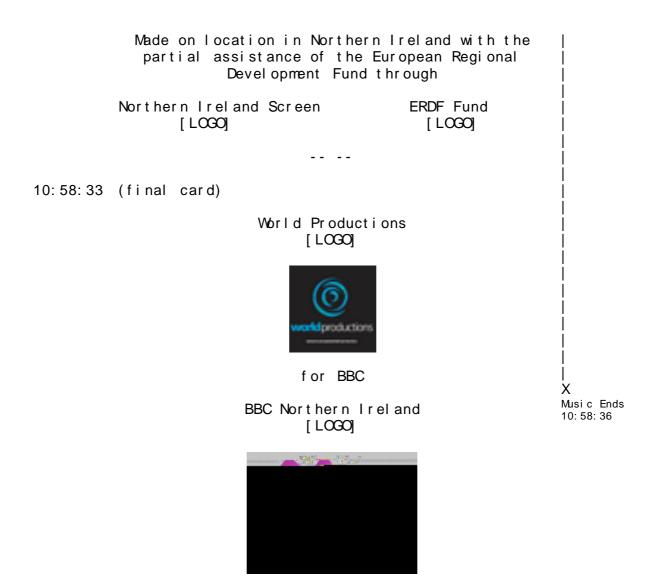
seized his phone and computers.

DOT Yeah, obviously.

LINDSAY He would have used a device that DOT

Costume Assistant Make-Up Visual Effects Special Effects Legal Advisor

- -



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