

LINE OF DUTY 2

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Episode 4

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**PREVIOUSLY ...**

Gunmen in motorcycle kit ambush the police convoy. Lindsay is shocked and horrified.

CUT TO:

Georgia is killed by Tommy's assassin.

CUT TO:

The team show Lindsay an E-Fit of Georgia and Tommy's killer.

LINDSAY

I've never seen him before in my life.

CUT TO:

Hastings arrests Lindsay.

HASTINGS

DI Denton, I'm arresting you for conspiracy to murder.

INTERCUT:

**CAST CREDIT**

INTERCUT:

Cottan briefs the team, showing a photo of Jayne Akers.

COTTAN

DS Jayne Akers, Witness Protection.

CUT TO:

Steve and Kate discuss her secret in a bar.

KATE

Jayne Akers called me, the night of the ambush.

STEVE

You say it was nothing, you cover it up.

INTERCUT:

**CAST CREDIT**

INTERCUT:

Steve and Kate interview Rich Akers.

(CONTINUED)

CONTINUED:

RICH  
Jayne called to say she might be  
late home. That was all.

CUT TO:

Steve drives with Kate.

STEVE  
Bastard's hiding something.

Kate looks uneasy.

CUT TO:

Kate snogs Rich Akers.

CUT TO:

Lindsay goes to prison.

Her cell door shuts on her.

INTERCUT:

**TITLE CREDIT**

**LINE OF DUTY**

INTERCUT:

Hastings meets with Roisin.

ROISIN  
You know what you did.

CUT TO:

Hastings fesses up to Dryden.

HASTINGS  
I've suffered severe financial  
losses.

CUT TO:

Dryden supports Hastings.

DRYDEN  
I'm backing you, Ted. This  
operation needs you.

CUT TO:

Old Jo tells Dryden about the press leak.

(CONTINUED)

CONTINUED: (2)

JO

They're going to run a story that you lied about your wife's driving offence.

DRYDEN

I was driving. Helen was home. We strenuously deny the allegation.

INTERCUT:

**CAST CREDIT**

INTERCUT:

Lindsay confides in Kate.

LINDSAY

I was set up by someone who had the power to organise the ambush.

CUT TO:

Dryden gives a press conference on rolling news, with his name and rank on a strap line.

DRYDEN

There's been an attack on the police. Manpower cuts mean we can't even protect ourselves.

CUT TO:

A body is dug up at the industrial estate.

Hargreaves stonewalls Steve and Kate.

HARGREAVES

Major Violent Crime officers only.

CUT TO:

Rogerson gives Steve a helping hand.

ROGERSON

Don't let this get back to my boss.

INTERCUT:

**CAST CREDIT**

INTERCUT:

A post-mortem starts on the body.

CUT TO:

(CONTINUED)

CONTINUED: (3)

Kate breaks the news to Lindsay.

LINDSAY  
Is it Carly?

KATE  
There isn't DNA evidence yet. We'll  
have it soon.

LINDSAY  
(Upset.)  
Nobody when she was alive, nobody  
now she's dead.

INTERCUT:

**WRITER CREDIT**

INTERCUT:

Hastings introduces Cottan.

HASTINGS  
DI Matthew Cottan.

CUT TO:

Cottan reveals the identity of the Witness, showing a photo  
of Tommy.

COTTAN  
A protected witness known as Tommy,  
with connections to organised  
crime. Akers was his case officer.

HASTINGS  
We think he was going to turn in  
evidence against parties who needed  
him dead.

Lindsay questions Kate.

LINDSAY  
Do you think I'm guilty?

KATE  
I just gather the evidence.

CUT TO:

In her first interview at AC-12, Lindsay reacts to questions  
about her finances.

(CONTINUED)

CONTINUED: (4)

LINDSAY

I sold up to pay for my mum to be  
looked after in a nursing home. You  
people, you twist everything.

INTERCUT:

**PRODUCER CREDIT**

INTERCUT:

Cottan and Steve discuss the case.

COTTAN

I'm not comfortable sending an  
innocent person down.

Steve looks like he feels the same, only more intensely.

CUT TO:

Cottan and Steve inform Kate of new evidence.

COTTAN (CONT'D)

Looks like there was money going to  
Akers. Upwards of fifty grand.

CUT TO:

Steve comes to visit Lindsay.

STEVE

I believe you.

CUT TO:

Lindsay's hands get burned.

INTERCUT:

**DIRECTOR CREDIT**

END OF RECAP;

CUT TO:

401 INT. PRISON. VPU. LINDSAY'S CELL. ONE WEEK LATER. DAY.

Lindsay wakes up on her bunk. It's another day of  
confinement, another day with nothing to get up for. She  
moves listlessly.

CUT TO:

401A INT. STEVE'S FLAT. EARLY MORNING.

In close-up, Steve works on his laptop. On screen he's typing out:

FLAWS IN CASE AGAINST LINDSAY DENTON  
LACK OF MOTIVE, OPPORTUNITY AND MEANS  
FRAMED?  
BY DCC DRYDEN?

Steve looks very intense and thoughtful.

CUT TO:

402 INT. STEVE'S FLAT. MOMENTS LATER.

In contrast, with the radio playing an upbeat tune, Steve moves about his kitchen energetically, gulping fruit juice straight from the bottle as he flicks on the kettle and drops bread into the toaster.

CUT TO:

403 INT. PRISON. VPU. LINDSAY'S CELL. MOMENTS LATER.

Lindsay's hands are visible. With the passage of time, she appears to wear much lighter dressings on her hands, though they remain painful. She wears dexterity aids, a spoon that attaches to her wrist, enabling her to eat her breakfast.

CUT TO:

404 INT. STEVE'S FLAT. MOMENTS LATER.

The toast pops up and Steve starts buttering.

He hears someone approach and turns. Rogerson has entered, hair messed up, wearing one of his shirts, legs and feet bare.

ROGERSON

Morning.

STEVE

Morning.

CUT TO:

405 INT. PRISON. VPU. LINDSAY'S CELL. MOMENTS LATER.

Lindsay finishes her meagre breakfast. She pushes the bowl away from her and this reveals a note concealed under the bowl (trapped between the bowl and the tray). She reacts.

CUT TO:

406 INT. STEVE'S FLAT. MOMENTS LATER.

Steve takes a bite out of his toast as Rogerson comes deeper into the kitchen. She picks up items of her clothing discarded the night before.

STEVE  
Tea? Coffee?

ROGERSON  
Got to get going.

STEVE  
(Beat.)  
Okay.

ROGERSON  
Anyway. You've got my number.

STEVE  
Seriously, I'm making myself a  
coffee ...

ROGERSON  
(Beat.)  
Okay.

He starts making the coffee.

STEVE  
Milk? Sugar?

ROGERSON  
Just milk.

More awkward beats while he makes it. If only to deal with the awkwardness, she moves to the fridge. She brings out the milk. There's an awkward misunderstanding as he reaches for it before she hands it over, he brings his hand back just as she moves it towards him.

ROGERSON  
Sorry.

STEVE  
Sorry.

(CONTINUED)



406 CONTINUED:

ROGERSON

It's fine, I'll do my own.

STEVE

Okay.

He watches her add the milk to her cup. He puts his aside and steps towards her. She senses him just behind her. From behind, he slips his hands round her hips and down under her shirt. He steps in and kisses her neck. They'll continue, but we cut.

CUT TO:

406A INT. PRISON. VPU. LINDSAY'S CELL. MOMENTS LATER.

Lindsay reads the note. It says:

WE KNOW

Lindsay looks concerned.

CUT TO:

407 OMITTED (BECOMES SC. 424AA)

408 OMITTED (BECOMES SC. 424AB WITH CHANGED DIALOGUE)

408A INT. CAFE. LATER THAT DAY.

From a tray, Hastings lays a pot of tea and two cups and saucers on the table in front of Roisin.

ROISIN

Thank you.

He sits. He reaches for the pot.

ROISIN

You know to let it brew.

He takes his hand back. Awkward beats.

HASTINGS

I've had to disclose the situation.  
At work.

ROISIN

Our situation?

HASTINGS

Only the money.

(CONTINUED)

408A CONTINUED:

ROISIN

Now the whole world knows our business.

HASTINGS

Just one Executive Officer, in confidence. A top man. He's fighting for all the right things for the Service.

ROISIN

Right.

HASTINGS

In fact, this particular officer thinks just as highly of me. I can see things getting better.

ROISIN

How so?

HASTINGS

By putting myself forward for promotion. When this case is over. This particular officer's as good as tipped me the wink.

ROISIN

Right.

HASTINGS

A promotion's no small thing, love. Pay rise. Bigger pension.

He lays a cruise brochure (fictional company) on the table.

ROISIN

What's this?

HASTINGS

What's it look like? We talked about it often enough.

(Off her resistant look.)

Things are on the up. Have a look. Pick one.

ROISIN

(Admonishing but falling for it.)

Ted.

HASTINGS

Go on. Look at it.

ROISIN

We need to be clear on a few things first.

(CONTINUED)

408A CONTINUED: (2)

HASTINGS

(Beat or two to take her meaning.)

I'll say again, I'm deeply sorry. I should've discussed the finances with you. All I wanted was to surprise you, with the best possible life for us both.

ROISIN

(Beats. Of brochure.)

Where's the harm in looking?

HASTINGS

Looking's no crime. And I should know!

She's given him a chink of encouragement. One tiny chink means the world to him. She starts to flick through the brochure. He pours the tea eagerly, a man with hope in his heart again.

CUT TO:

409 INT. AC-12. OPEN-PLAN OFFICE/HASTINGS' OFFICE. LATER THAT DAY.

Steve, Kate and Cottan are at their desks. All three are reading a document headed FINANCIAL FORENSICS REPORT.

Hastings comes out of his office, holding the same document. They all rise.

HASTINGS

Look alive.

They all troop into his office.

HASTINGS

We've all read the report. So DS Akers appears to have been on the take.

STEVE

(Supporting Kate.)

It's only circumstantial so far.

COTTAN

If the officer meant to be taking care of a protected witness is getting paid off, and that witness ends up getting killed, it doesn't leave much room for circumstances as far as I'm concerned.

(To Kate.)

Sorry, mate.

(CONTINUED)

409

CONTINUED:

KATE

Evidence is evidence.

HASTINGS

Good. The husband -- Dot, Steve, you reckon he was acting suspiciously?

STEVE

I could've jumped to the wrong conclusion.

Again Steve is trying to protect Kate. It just makes them both very uneasy.

KATE

It's fine, Steve. Let's do our jobs.

HASTINGS

Well said, Kate. We'll put it beyond doubt. Bring the husband in for questioning and make sure we get a 32 search done on the house.

KATE

Very good, sir.

HASTINGS

Crack on, thanks.

Hastings moves to usher them out.

STEVE

Sir. We haven't discussed Deputy Chief Constable Dryden.

Hastings pauses, but looks ill at ease.

STEVE

Lindsay Denton's thrown suspicion towards him and so far it's all checked out. They worked together in Crime Audit. They had contact outside of work. He made sure she was on duty the night of the ambush.

HASTINGS

That's one hell of an accusation to be throwing at a senior officer with an outstanding record of public service.

(CONTINUED)

409

CONTINUED: (2)

COTTAN

There's this story that was leaked to the press, about him and his missus swapping points for a driving offence. With respect, sir, it'd look like favouritism if we didn't take an interest.

HASTINGS

Fair point, Dot.

While Hastings reflects, Steve jumps in.

STEVE

Sir, I checked Dryden's web-site. He leaves tomorrow for a series of speaking engagements. If we don't bring him in today, we lose him for the rest of the week. We can delay bringing in Rich Akers 24 hours. He's going nowhere, he's got no idea we're onto him. Dryden's potentially more closely involved with the ambush itself. That's got to be our priority. If only to rule him out as soon as possible.

HASTINGS

(Reflective beat. Uneasy.)

Let there be no mistake: I want every i dotted and every t crossed before that man sets one foot inside this building.

COTTAN

Sir.

STEVE + KATE

Sir.

Hastings throws open his door. Steve, Kate and Cottan troop out.

Hastings looks very uneasy.

CUT TO:

409A OMITTED

409B OMITTED

410 INT. AC-12. 3RD FLOOR WINDOW/LOBBY. LATER THAT DAY.

Steve and Kate peer down into the lobby.

(CONTINUED)

410 CONTINUED:

They watch Dryden sign in with his ACPO Rep. Two uniformed officers accompany them.

Cottan strolls up to the window, tie loose, drinking a mug of coffee, and glances out.

COTTAN

Elvis has entered the building.

CUT TO:

411 INT. AC-12. LOBBY. CONTINUOUS.

Hastings makes a point of greeting Dryden personally.

HASTINGS

Thank you for your cooperation,  
sir.

DRYDEN

Hope this won't take long.

HASTINGS

We're just waiting on Chief  
Constable Lightwater. Because of  
the special arrangements.

DRYDEN

Barry Lightwater's coming up?

HASTINGS

His Force are having a bit of a  
ding-dong with the PCC. Between you  
and me, he's glad of the away-day.

Hasting tries a small chuckle, to lighten the atmosphere.

Dryden doesn't look in the mood for laughter. Hastings gets edgy.

HASTINGS

As I said, sir, I'm very grateful.

CUT TO:

412 INT. AC-12. INTERVIEW ROOM. MOMENTS LATER.

Cottan just in time finishes straightening his tie as Dryden enters with his ACPO Rep. The two uniformed officers wait outside for him.

Steve, Kate and Cottan come to attention. Dryden studies them, keeps them at attention deliberately for a couple of beats. It has the effect of making them nervous, which he wants.

(CONTINUED)

412

CONTINUED:

DRYDEN

As you were.

COTTAN

Thank you, sir.

Cottan, Steve and Kate take their seats facing Dryden. Dryden sits alongside his rep. He stares at Cottan, Steve and Kate coolly for a couple of beats, making them all the more nervous.

Enter Hastings with CHIEF CONSTABLE BARRY LIGHTWATER (late 50s).

LIGHTWATER

Sorry, sorry. Don't get up.

Hastings shows Lightwater to a seat off to the side of the table.

HASTINGS

If you wouldn't mind, sir ...

LIGHTWATER

Thanks, Ted.

Lightwater sits. Hastings sits.

LIGHTWATER

I think the way this works is you'll only hear from me if there's anything untoward.

HASTINGS

Thank you, sir.

DRYDEN

Thanks, sir.

Hastings starts the tape.

HASTINGS

AC-12 interview of Deputy Chief Constable Michael Dryden, by Superintendent Hastings, DI Cottan, DS Arnott and DC Fleming, in the presence of ...

DRYDEN

I'm joined by my ACPO Rep, Ivan Gould.

HASTINGS

Normal practice is for the interviewee to be questioned by an officer at least one rank superior.  
(MORE)

(CONTINUED)

412

CONTINUED: (2)

HASTINGS (CONT'D)

That's not possible in this case, therefore Chief Constable Lightwater of the East Midlands Constabulary is kindly sitting in as an observer.

(To Dryden.)

Any objections from you or from ACPO?

DRYDEN

I'm ready. Let's get on with it.

HASTINGS

Thank you, sir. Please refer to Document Number 1 in your folders.

Everyone opens the document, with the exception of Dryden, who holds his gaze on Hastings.

HASTINGS (CONT'D)

A complaint has been made regarding a driving offence, SP-30, occurring on the night of 16th August this year. A vehicle registered to Mrs. Helen Dryden, address and registration number as per Document Number 1, was photographed by a speed camera travelling in excess of the speed limit and a fixed points penalty and fixed fine issued to said Helen Dryden. One week later, on 23rd August, the Traffic Division received notice from Mrs. Dryden that at the time of the offence the vehicle was being driven by yourself, Deputy Chief Constable Dryden.

DRYDEN

Correct.

HASTINGS

An allegation has been made that Mrs. Dryden and/or yourself falsified the notification.

DRYDEN

Untrue.

HASTINGS

Said allegation purports that Mrs. Dryden was driving the vehicle at the time of the offence.

DRYDEN

I was driving. Helen was home.

(CONTINUED)



412

CONTINUED: (3)

HASTINGS

What was your journey that evening?

DRYDEN

I left home and drove back towards town to buy some beer and wine from the off-licence. I changed my mind and went back home.

HASTINGS

Can you account for the allegation to the contrary?

DRYDEN

I'm a target. Someone in the Organization wants to make me look bad. I hope you'll spend as much time looking for them as you have investigating this codswallop.

HASTINGS

We will, sir.

DRYDEN

Glad to hear it.

By this point, Lightwater is busy reading/sending e-mails on his smart-phone.

STEVE

Would I be able to ask a question?

DRYDEN

Full marks for balls. Go on.

STEVE

You didn't go into the off-licence?

DRYDEN

No.

STEVE

So the only person likely to have seen you leave and return home is Mrs. Dryden?

DRYDEN

Most probably.

STEVE

Will we be able to take a statement from Mrs. Dryden?

(CONTINUED)

412

CONTINUED: (4)

DRYDEN

(As if Steve is an idiot.)  
Don't they train you people any more? A spouse isn't a compellable witness.

STEVE

Sir, we're under no obligation to inform your wife that she's not a compellable witness; and whether she can or can't give evidence against you is a moot point as per R v L 2008.

DRYDEN

I'll inform her. She'll back me up. Nothing moot there.  
(To Hastings.)  
Anything else?

STEVE

Why did you change your mind about going into the off licence?

DRYDEN

Just did.

Dryden glares at Steve. Tense beats.

HASTINGS

If I may, sir, there are a couple of loose ends in connection with our investigation into the ambush of 5th September.

DRYDEN

My number one priority. Anything to help.

HASTINGS

Thank you, sir.

KATE

DC Fleming, sir. You took a call that night from DI Lindsay Denton?

DRYDEN

She couldn't get hold of the Duty Chief Superintendent. She called me. I gave Gold approval for the operation.

KATE

Did she provide a reason why she was calling you in particular, sir?

(CONTINUED)

412

CONTINUED: (5)

DRYDEN

At a meeting with inspectors I'd given them the word to contact me in such an event. I need to know if senior officers aren't meeting on-call obligations.

KATE

She disclosed to you the nature of the operation?

DRYDEN

(Sarcastic.)

No, I regularly sign off on ops without knowing the first bloody thing about them.

KATE

Sorry, sir.

STEVE

Specifically, sir, did you give approval to DI Denton to proceed without back-up and without firearms?

DRYDEN

Wasn't the call recorded?

HASTINGS

She called from her office phone rather than the Duty Desk, so no, sir.

Dryden weighs his options, knowing it's now his word against Lindsay's.

DRYDEN

I don't recall DI Denton apprising me of those facts. If she had, I would've expressed misgivings, naturally.

Pregnant beats.

KATE

In terms of on-call rotas, specifically the ghost rota for 4th Street Station, is that something you'd ever normally take an interest in?

DRYDEN

Why would I?

(CONTINUED)

412

CONTINUED: (6)

KATE

You weren't involved at all in the circumstances that led to DI Denton being the Duty Inspector that evening?

DRYDEN

(Even more sarcastic than before.)

I also personally supervise whether beat bobbies put on their left shoe first or their right.

(To Hastings.)

Anything else?

STEVE

Sir, could anyone have overheard the conversation you had with DI Denton?

DRYDEN

Only my wife. Somehow it feels like we've been here before, DS --

STEVE

Arnott, sir. Did she overhear or did you discuss the call with her?

DRYDEN

Where are we going with this?

COTTAN

Sir, I think DS Arnott's worried your missus got her Sewing Circle to carry out the ambush.

Dryden laughs, warming to Cottan. Steve fumes.

DRYDEN

That's a possibility I think we can safely discount, DI --

COTTAN

Cottan, sir.

DRYDEN

Cottan. That's right. The Witness Protection specialist from AC-9.

COTTAN

Sir.

DRYDEN

(To Hastings.)

You're married, Ted.

(MORE)

(CONTINUED)

412

CONTINUED: (7)

DRYDEN (CONT'D)

You take a call from a woman after ten o'clock, God help you if you don't say what it was about. Am I right?

HASTINGS

You are, sir.

COTTAN

I'm divorced, sir. Now I know why.

DRYDEN

(Laughs.)

Exactly. I told my wife it was a work call, nothing more. Naturally, if you need to take this further, I'm completely at your disposal. Whatever it takes to get those bastards, Ted.

HASTINGS

Yes, sir.

KATE

Sir, the phone call from DI Denton? Was that your first contact with her?

DRYDEN

What d'you mean?

KATE

Did you know her at all, sir?

Very awkward, pregnant beats. Dryden shows the first crack in his confident facade.

HASTINGS

(Off Dryden's discomfort.)

Thanks, Kate, but we're obliged to keep within the parameters laid out in the Regulation 15 notice. Any other lines of enquiry need to be notified in writing to DCC Dryden and his representatives.

DRYDEN

Fine.

HASTINGS

(To Lightwater.)

Sir?

LIGHTWATER

Quite right, Hastings.

(CONTINUED)

412 CONTINUED: (8)

Dryden stands straight away. Hastings and Cottan stand sharply, Steve and Kate more slowly.

HASTINGS

Apologies again for troubling you,  
sir.

DRYDEN

Sure.

Dryden swans out with his rep, joins up with the uniformed officers, and the retinue exits.

Steve and Kate are resentful of how it went. Cottan is the only one who's relaxed (and enhanced).

Hastings looks worried. He heads out quickly.

CUT TO:

413 INT. AC-12. OPEN-PLAN OFFICE/LIFTS. CONTINUOUS.

Hastings catches up with Dryden and his retinue.

HASTINGS

Sir?

DRYDEN

Ted?

Dryden lets the retinue continue to the lifts and call one.

HASTINGS

My team, they're young and keen --

DRYDEN

It's fine.

HASTINGS

You understand, sir, this was  
necessary. No one can appear to be  
above --

DRYDEN

Ted, it's fine.

HASTINGS

What I mean to say, sir, is I'd be  
mortified if you thought I wasn't  
grateful for your support.

DRYDEN

Never entered my head. Keep up the  
good work.

(CONTINUED)

413 CONTINUED:

Dryden joins his retinue in the lift. Hastings puts on a convivial expression as he watches the lift door close. Just before it does, Dryden shoots Hastings a slightly colder look.

CUT TO:

413A INT. AC-12. LIFT. CONTINUOUS.

Dryden heads down. We see that the question about Denton has seriously unnerved him.

CUT TO:

414 INT. AC-12. OPEN-PLAN OFFICE/HASTINGS' OFFICE/INTERVIEW ROOM. CONTINUOUS.

From the lifts, Hastings heads for his office. We're on him, seeing him register what an invidious position he's in, owing his gratitude to someone he might have to investigate. It takes him to a place of moral compromise he's successfully avoided throughout his career.

In the interview room, Steve and Kate are making notes, and Cottan is receiving a mug of tea off a lackie. Steve sees Hastings and comes out to pursue him; Kate and Cottan follow.

STEVE

Sir?

Hastings continues into his office. Steve, Kate and Cottan troop in.

STEVE

(From notebook.)

I've listed questions that remain unanswered in regard to DCC Dryden: whether he approved the lack of back-up and firearms, changing the rota to put Denton on duty; his alleged relationship with her ...

COTTAN

Hold your horses. The gaffer's already said how careful we have to be.

STEVE

And that explains your stand-up routine?

COTTAN

There's more than one way to skin a cat.

(CONTINUED)

414

CONTINUED:

STEVE

Eh?

COTTAN

We're after the evidence. You're after a willy-waving contest.

STEVE

Jesus.

HASTINGS

I don't recall saying, "Come in."

(Beat.)

It's fine, Steve, you did a grand job.

(Hastings is too good a boss to put his problems on his team. His default is to keep supporting them and deal with is own problems privately.)

KATE

I need clarification, sir. Will we seek an interview with Mrs. Dryden?

HASTINGS

No, it's bound to be non-evidential.

KATE

Yes, sir.

COTTAN

Sounds like a load of bollocks to me anyway. Why would he lie to incriminate himself? If anything he'd dodge it and put it on his missus.

KATE

I think we're getting a deeper insight into why Dot's divorced.

HASTINGS

Let's close it and dump it back to Traffic.

COTTAN

Sir.

Hastings moves to usher them out.

STEVE

And the alleged relationship with Lindsay Denton -- are we seeking evidence?

(CONTINUED)



414

CONTINUED: (2)

HASTINGS

Didn't she say it was over?

STEVE

With respect, sir, though it's historical, it connects Denton to the person she alleges set her up.

COTTAN

Can we just not be saying career-ending stuff like that out loud?

HASTINGS

(Beat.)

Okay, Steve. Look for corroboration. But be very careful. You're dealing with someone's marriage here.

STEVE

Sir.

Hastings ushers them out and shuts the door.

Out in the open-plan office, Steve, Kate and Cottan fall silent. They all sense there's something not quite business-as-usual with their boss. It makes them all uncomfortable, but it's also the elephant in the room no one wants to confront.

CUT TO:

414aA INT. PRISON. VPU. LINDSAY'S CELL. LATER THAT DAY.

Lindsay stews in her cell.

REGAN (O.S.)

MOVE AWAY FROM THE DOOR!

Instantly Lindsay tenses.

The door swings open.

She girds herself for whoever's going to come at her.

Facing her are two new Offender Management Officers, REGAN and CARROLL.

LINDSAY

What happened to the other two?

They don't answer.

CUT TO:

414aB EXT. PRISON. EXERCISE YARD. MOMENTS LATER.

The electronic locks open on a gate; the gate buzzes loudly as Carroll leads Lindsay into the yard followed by Regan.

CARROLL

For your own safety, you'll  
exercise alone.

Lindsay surveys an empty yard.

Through the perimeter fence, she sees a dark 4WD coasting along the road. It looks exactly like the one involved in the ambush.

She watches it in concern, then it turns out of sight. Lindsay finds the sight unsettling.

CUT TO:

414A INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.

Steve and Kate work at their computers.

Steve studies the database entries from Dryden and Lindsay. He pores over Dryden's service record, going back from his stint in Crime Audit in 2008 to his posting to Vice a few years earlier.

KATE

Suppose Dryden was trying to create  
an alibi for the night of the  
speeding offence ...

STEVE

Let's request his electronic diary  
and access to his work emails --  
find out what his official  
movements were that day.

KATE

Okay.

Kate reaches for the phone. Instead her mobile rings. She answers it.

KATE

(Into phone.)  
DC Fleming.

She listens. It's a Custody Officer from 4th Street Station, who's been requested by Richard Akers to call her. Her face drops.

(CONTINUED)

414A CONTINUED:

KATE  
(Into phone.)  
Thank you.

She hangs up.

Steve sees how uncomfortable she looks.

STEVE  
What?

KATE  
Major Violent Crime have arrested  
Rich Akers.

CUT TO:

415&416 OMITTED

417 INT. 4TH STREET STATION. CUSTODY SUITE. LATER THAT DAY.

Steve and Kate enter at pace, approaching the Custody Officer.

STEVE  
(Showing ID.)  
DS Arnott, AC-12.

KATE  
(Showing ID.)  
DC Fleming.

The Custody Officer notes their details in a log.

Cottan is waiting further on, outside an interview room.

COTTAN  
I've wangled it for us to observe.

Rogerson appears from another door.

COTTAN  
This is DS Rogerson. DS Arnott, DC  
Fleming.

KATE  
We've met. Hi.

ROGERSON  
Hi.

Rogerson and Steve acknowledge each other but keep schtum.

(CONTINUED)

417

CONTINUED:

Kate steps up to the one-way glass. She peers through at:

CUT TO:

418

INT. 4TH STREET STATION. INTERVIEW ROOM. CONTINUOUS.

KATE'S POV:

Rich sits behind a desk, handcuffed, looking very morose. Alongside him is a solicitor (female, 40s).

CUT TO:

419

INT. 4TH STREET STATION. OUTSIDE INTERVIEW ROOM. CONTINUOUS.

KATE

What we waiting for?

As if to answer, enter Hargreaves.

HARGREAVES

(To Rogerson.)

We right, Jolly?

ROGERSON

(Brandishes envelope.)

Right, sir.

Hargreaves glances glassily at Cottan, Steve and Kate.

COTTAN

Sir.

Hargreaves and Rogerson go into the interview room.

Steve, Kate and Cottan observe through the glass.

CUT TO:

420

INT. 4TH STREET STATION. OUTSIDE/INTERVIEW ROOM. CONTINUOUS.

Hargreaves and Rogerson take seats opposite Rich and his solicitor.

HARGREAVES

So ... you going to write about all this?

RICH

I, uh ... Sorry?

HARGREAVES

What was it you called yourself again?

(CONTINUED)

420

CONTINUED:

RICH

I don't see how this is relevant.

ROGERSON

"D.C. Comic."

HARGREAVES

Nothing funny about betraying your colleagues and betraying the Service.

RICH

I'll start answering when you start the tape.

HARGREAVES

Just my two penn'th.

Hargreaves starts the tape.

COTTAN

What was that about?

ROGERSON

MVC interview --

KATE

He wrote an anonymous blog about service bureaucracy and the target culture. Dismissed for Gross Misconduct.

ROGERSON

-- with Richard Akers in the presence of Detective Chief Superintendent Hargreaves and Detective Sergeant Rogerson.

HARGREAVES

Your late wife, DS Jayne Akers: why was there a dramatic change in her financial situation in the month leading up to her death?

RICH

I don't know what you're referring to.

Rogerson slides documents out of the envelope and shoves them across the table to Rich.

ROGERSON

Here's a breakdown obtained by our Financial Forensics Unit. It shows her financial activity over the last six months.

RICH

Okay.

(CONTINUED)

420

CONTINUED: (2)

HARGREAVES

For the first five months, there's a consistent pattern of debits to the account -- cashpoint withdrawals, goods and services paid for using the associated debit card. Then, suddenly, it stops dead.

ROGERSON

No cashpoint withdrawals. No debit card payments. It's as if your wife miraculously stopped spending any money. Or needing any.

RICH

I, uh ... Okay.

HARGREAVES

We see this pattern when a person converts to paying their way in cash.

RICH

(Very uneasy.)  
Okay.

ROGERSON

(Slides second document.)  
Do you recognise this bank statement, also obtained by our F.F.U.?

RICH

(Beat.)  
My bank account.

HARGREAVES

In the past year you've had occasional work in security, a couple of articles published in the Guardian --

RICH

They weren't in the Guardian.

HARGREAVES

Whatever. How come we're seeing the same pattern?

Rich hesitates. The solicitor whispers in his ear.

RICH

No comment.

(CONTINUED)

420

CONTINUED: (3)

ROGERSON

You haven't made a single cashpoint withdrawal in six weeks. There's barely an item paid for by card.

HARGREAVES

Didn't you need money either?

RICH

I, uh ... I wasn't earning. I knew I had to tighten my belt.

ROGERSON

Or did your wife start paying for everything? In cash?

RICH

I really wasn't keeping track.

HARGREAVES

Did you ask where the money was coming from?

RICH

As I said, I wasn't keeping track.

Rogerson takes some photographs out of the envelope.

ROGERSON

A team conducted a search of your property today.

(To solicitor.)

Your client was under arrest, hence the search was authorised under Section 18 brackets 1 of the Police and Criminal Evidence Act.

She lays the photos out in front of Rich. In a sequence of shots, they show a carpet pulled up and floorboards lifted. A case hidden under the floorboards contains wads of cash.

HARGREAVES

This case, hidden under the floorboards, contained nearly twenty thousand pounds in cash.

CUT TO:

421

INT. 4TH STREET STATION. OUTSIDE INTERVIEW ROOM. CONTINUOUS.

Cottan steps back, furious with Steve.

COTTAN

24 hours. He's going nowhere. Twat.

Exit Cottan in a fury.

(CONTINUED)

421

CONTINUED:

Kate looks devastated, and feels dreadful for Steve.

KATE

Not your fault, mate. They got hold of the financial forensics, that's all.

STEVE

(Beat.)

Yeah.

But he only looks even more uneasy.

CUT TO:

422

INT. 4TH STREET STATION. INTERVIEW ROOM. CONTINUOUS.

Hargreaves prods the photo at Rich.

HARGREAVES

Where'd it come from?

RICH

Never seen it before.

ROGERSON

Never saw your wife with it?

RICH

I said, I've never seen it before.

HARGREAVES

Your wife was receiving bribes, wasn't she?

RICH

No.

HARGREAVES

You said you didn't ask!

RICH

I, uh ...

ROGERSON

It must've been pretty obvious something was going on. You didn't think to ask where all this cash was coming from?

RICH

No.

HARGREAVES

Why not?

(CONTINUED)



422

CONTINUED:

RICH

I just didn't.

ROGERSON

After what happened to you, it would've been easy to carry a grudge against the Job.

RICH

No.

HARGREAVES

No? You got sacked. You didn't give a toss what harm your missus did the Service.

Rich just lets that hang, but looks a very sad case.

HARGREAVES

Richard Akers, the evidence obtained in our investigation is being referred to the Crown Prosecution Service for authority to charge you under Section 329 brackets 1 of the Proceeds of Crime Act, in that you acquired, used or had possession of criminal property, namely funds received by your wife as part of a conspiracy to murder a protected witness. Do you have anything else to say at this time?

RICH

No.

HARGREAVES

Interview terminated.

Hargreaves stops the tape, ejects it and he and Rogerson exit.

Rich stares out at the one-way glass.

CUT TO:

423

INT. 4TH STREET STATION. OUTSIDE INTERVIEW ROOM. CONTINUOUS.

Kate stares through the one-way glass at Rich.

Hargreaves and Rogerson come out to face Steve and Kate.

HARGREAVES

Fact is, you had the same evidence we did. We acted, you didn't.

(CONTINUED)

423

CONTINUED:

They look glum, can't argue.

HARGREAVES

(To Custody Officer.)

We're done. Cheers, Taff.

Exit Hargreaves and Rogerson. As Rogerson goes, she and Steve make tense eye contact.

Kate keeps looking at Rich, haunted by the situation.

She storms towards the interview room. Steve pulls her back.

At this, the Custody Officer moves towards them.

STEVE

(To Kate, low.)

It's bad enough already. Behave yourself.

(To Custody Officer.)

Intel interview.

The Custody Officer accepts this is a normal procedure and writes it in the log.

Kate and Steve go into the interview room.

CUT TO:

424

INT. 4TH STREET STATION. INTERVIEW ROOM. CONTINUOUS.

Steve enters followed by Kate. Steve addresses the Solicitor.

STEVE

DS Arnott, AC-12. We've been given authorisation by the Custody Officer to conduct an intelligence interview, off tape.

RICH

(To Solicitor.)

It's fine.

Exit Solicitor, saying "Okay" or "Fine".

KATE

Bastard.

RICH

Holier than thou doesn't suit you, Kate. You never turned a blind eye? Or benefited from one?

Kate takes that on the chin for a beat.

(CONTINUED)

424

CONTINUED:

KATE

This lot, they're going to crucify Jayne, whether they get the facts or not.

RICH

(Beats. Indicates one-way glass.)  
Who's out there?

STEVE

No one.

RICH

(Beats.)  
She kept records. Hidden.

KATE

Records of what?

RICH

Her last case. The protected witness who got killed. I believe she wanted leverage against the criminal parties she was dealing with.

STEVE

These records. Where are they now?

RICH

On flash-drives. I put them all in a Jiffy bag. I set up a P.O. box and sent them all to it.

Kate sees Rich wants to atone. The mood changes completely.

KATE

Thank you.

He grips her hand. She holds it briefly but he doesn't let go. She has to wrench free. He starts to sob. She can't get out of there fast enough.

CUT TO:

424aA INT. PRISON. VPU. LATER THAT DAY.

Lindsay follows a couple of prison officers through the Vulnerable Prisoners Unit to an office door.

The first prison officer taps on the door signed:

MRS. F. JACKSON  
VULNERABLE PRISONERS UNIT  
WELLBEING OFFICER

(CONTINUED)

424aA CONTINUED:

JACKSON (O.S.)

Come in.

The prison officer opens the door and goes in.

CUT TO:

424aB INT. VPU WELLBEING OFFICE. CONTINUOUS.

NB CHANGED ACTION AND DIALOGUE UNDERLINED.

The first officer enters, followed by Lindsay, followed by the second officer. Then they flank her as she faces the Wellbeing Officer, MRS. JACKSON (40s).

JACKSON

I'm Fiona Jackson. I have some bad news for you. This morning I took a call from the Ashcliffe Nursing Home. In the early hours, your mother suffered a very severe stroke. She's very poorly. I'm very sorry.

LINDSAY

How, uh, how's she doing now?

JACKSON

They're keeping her comfortable.

LINDSAY

There's a geriatrician, Dr. Panesar  
--

JACKSON

He's seen her. It's been decided not to transfer her, as she's D.N.R. -- Not for Re-

LINDSAY

I know, I signed the order.

JACKSON

Please accept our sympathies at this very difficult time. I'm available to you as your Personal Wellbeing Officer. I can also arrange an appointment with our Chaplaincy Service.

LINDSAY

Maybe I should see a homeopath while I'm about it.

(CONTINUED)

424aB CONTINUED:

JACKSON  
Are you being very sarcastic or  
would you like me to contact a  
homeopath?

LINDSAY  
(Vulnerable, young.)  
I want to see my mum.

Jackson inputs that request into her computer.

JACKSON  
(Reading off screen.)  
You were involved in a disturbance.  
You've self-harmed.

LINDSAY  
I was attacked.

JACKSON  
I can only go on what's been  
recorded in your file.

LINDSAY  
And that means I can't see my mum?

JACKSON  
Up to the Governor.

Lindsay is powerless and upset.

CUT TO:

424A INT. KATE'S HOUSE. THAT EVENING.

Kate lets herself in to the hall.

Her partner darts through a door at the end of the hall and slams it.

She girds herself for a difficult conversation, then heads towards the door at the end of the hall.

At the top of the stairs, their son edges into view.

CUT TO:

425 INT. AC-12. OPEN-PLAN OFFICE. NEXT DAY.

At the window, pensive, Kate reflects on Rich's arrest.

A staffer enters with a Jiffy bag in a clear plastic evidence bag.

Steve sees and gets Kate's attention.

(CONTINUED)

425 CONTINUED:

STEVE

Kate.

Steve, Cottan and Kate gather round as the staffer pulls on exam gloves.

STEVE

Go for it.

The staffer opens the Jiffy bag carefully. He spills the contents onto a desk top: six flash-drives.

CUT TO:

426 OMITTED

427 INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.

A long time has been spent carrying out the first day's analysis of the flash-drive files.

Down to shirt sleeves in a near-deserted office, Kate reads from a hard-copy print-out to Cottan and Steve. A few staffers gather round, awaiting orders.

KATE

We've prioritised the stuff dated in the run-up to the ambush. "T. incensed by August 9th statement." T. - Tommy.

COTTAN

(To 1st staffer.)

Let's see who was saying what on August 9th.

The 1st staffer makes a note.

KATE

"T. worried been recognised. Was spotted on trip to medical appointment."

COTTAN

One of the reasons he wasn't relocated to another part of the country was his health. Or so he claimed.

STEVE

More likely he was keeping up his "business interests".

(CONTINUED)

427

CONTINUED:

KATE

"Need to reassure him about his  
immunity from prosecution."

Kate keeps reading, looking for the next bit of useful  
information.

KATE

"If SH compromised, require quick  
Tx."

STEVE

Safe House.

COTTAN

Transfer.

Kate keeps reading.

KATE

"Contact made."

STEVE

Contact with who?

KATE

Doesn't say.

COTTAN

Denton, maybe?

STEVE

Can't be. This was from before the  
night of the ambush, before Akers  
called her.

She reads on.

KATE (CONT'D)

No further entries saying who she  
made contact with.

COTTAN

Whatever. Keep at it.

Cottan returns to his desk.

Steve and Kate reflect on where they now stand with the case.

Hastings has watched the whole thing. He approaches.

HASTINGS

Steve.

Hastings moves off to the window. Steve follows.

(CONTINUED)

427

CONTINUED: (2)

HASTINGS

24 hours, son, that's what you said.

STEVE

(Beat.)

I messed up, boss. No excuses.

Hastings studies him.

HASTINGS

You and I, Steve, we've had our differences. They're a sight easier to overlook when the job's getting done.

Exit Hastings. Steve looks troubled.

CUT TO:

428

INT. STEVE'S FLAT. THAT NIGHT.

Steve sips a beer glumly, watching football on TV.

The entry-phone buzzes. He goes to answer it.

On the entry-phone camera, Rogerson is at the outside door, waiting.

He hesitates over letting her in, takes another slug of beer.

She buzzes again.

This time he decides to let her in.

CUT TO:

428A

INT. STEVE'S FLAT. CONTINUOUS.

Steve opens the front door; Rogerson stands in a shared lobby.

ROGERSON

It was Hargreaves' decision to arrest Richard Akers. I argued the toss, for what it's worth.

He processes that but doesn't let her in. She accepts it with resignation.

ROGERSON

Okay.

She turns to go.

(CONTINUED)



428A CONTINUED:

STEVE

Wait.

He holds the door open. She comes in. He shuts the door and they walk into the lounge area.

STEVE

Want a beer?

ROGERSON

Yeah.

He goes to the fridge.

ROGERSON

You've got every right to be pissed off.

STEVE

No shit?

He levers off the bottle cap and passes her a beer, anger building.

ROGERSON

When you said you thought Richard Akers was hiding something --

STEVE

That's all I said. I didn't say run financial forensics on him!

ROGERSON

It's my job.

STEVE

To drop me in it with my boss?

ROGERSON

I got you access to the hospital car park CCTV, to the crime scene on the industrial estate. I took it as a bit of you-scratch-my-back.

STEVE

That came later.

ROGERSON

At least I didn't have to point that out.

Steve drinks, trying to figure out how he feels and what he's going to do.

ROGERSON

That's all I came to say.

(CONTINUED)

428A CONTINUED: (2)

She puts her drink down and moves towards the door.

STEVE

You don't have to go.

He moves towards her. She doesn't evade him. They kiss. After a short time, she breaks off.

ROGERSON

You and me, we just want to get the job done. It's pretty hard to set that aside.

STEVE

(Beats. Sees she's right.)  
Yeah.

ROGERSON

I'm not saying this is over.

STEVE

"On hold."

ROGERSON

Yeah.

It's a bittersweet moment.

She pulls out her notebook, scribbles and rips out the page.

ROGERSON

My non-work number. For when this case is closed.

STEVE

Thanks.

ROGERSON

Good luck getting the job done.

STEVE

You too.

She lays the page on the worktop/table as she exits.

When she's gone, Steve chucks the beer bottle in the sink in disappointment.

It's only in passing he glances at the page of Rogerson's notebook. It reads:

**AKERS' VEHICLE**

CUT TO:

429 EXT. POLICE STORAGE FACILITY. NEXT DAY.

This is a collection of large storage warehouses run by a fictional private company, with their logo on a sign plus a list of clients that includes the police.

There's a high-security feel about the place -- guards on the perimeter, guards inside the fence.

Kate drives up to the main gate. Scanning the facility, she looks a little lost.

She spots Steve, standing beside his car, at a gate house. The guards keep him under close watch.

She draws up alongside.

STEVE

I've got the paperwork. All we need to do is sign in.

She gets out of her car and walks with him to the gate house, manned by a security guard.

KATE

How'd you find out about this place?

STEVE

Been working flat out.

CUT TO:

430 INT. POLICE STORAGE FACILITY. MOMENTS LATER.

A manager in the uniform of the private firm leads Steve and Kate into a warehouse. Locked wire mesh cages contain shelves stacked with evidence bags. On some spare floor space is the burnt-out wreck of Akers' car next to the ambush vehicle. A high mesh fence stands round the vehicles.

The Storage Manager refers to a clipboard.

STORAGE MANAGER

These are the vehicles from the crime scene. They were analysed in situ till 6th September then sent to us for storage.

Steve and Kate circle the mesh, looking at Akers' car. Steve studies it intently but Kate finds the sight uncomfortable -- she does her best not to look at it.

STEVE

This is the vehicle registered to DS Akers?

(CONTINUED)

430

CONTINUED:

STORAGE MANAGER

The very one.

STEVE

Everything's as was?

STORAGE MANAGER

With the exception of items recovered from on or inside the vehicle.

STEVE

Where are they?

The Storage Manager turns through the pages of his clipboard. He walks to one of the storage cages.

STORAGE MANAGER

Here. I've got an inventory of the items held in evidence.

STEVE

We need to see it.

STORAGE MANAGER

I'll print you out a copy.

STEVE

And we'll need to inspect the evidence ourselves.

STORAGE MANAGER

The keys are held in our safe. You'll have to come with me. You can't stay in here without supervision.

KATE

No problem.

They follow the Storage Manager.

CUT TO:

431

INT. POLICE STORAGE FACILITY. MOMENTS LATER.

A security guard unlocks the wire mesh cage.

STEVE

Thanks.

Steve and Kate refer to the inventory as they inspect various items held on the storage shelves.

They check down the shelves.

(CONTINUED)

431

CONTINUED:

Steve gets on his haunches to look at something on the bottom shelf -- a smallish metal object showing fire damage.

STEVE

Ever seen one of these before?

KATE

What is it?

STEVE

We used 'em when I worked in Counter-Terror.

Enter Hargreaves in a fluster, followed by a couple of junior officers (not Rogerson) and the Storage Manager.

HARGREAVES

What the hell you up to?

STEVE

How long you been sitting on this?

HARGREAVES

Get out.

STEVE

This is a private facility. You've got no jurisdiction here, sir.

HARGREAVES

(To Storage Manager, of Steve.)

Him -- out.

STEVE

(To Storage Manager.)

I've already presented you with a warrant to search these premises. Any obstruction of me or my colleague in doing this may lead to you being arrested for obstructing a police officer in the lawful execution of their duty.

The Storage Manager looks cowed.

Hargreaves turns on his heels angrily and marches out. Steve pursues him.

STEVE

There was a lump on Akers' car --

HARGREAVES

All of a sudden, you've become a detective.

(CONTINUED)

431

CONTINUED: (2)

STEVE

When d'you find it? Day one?

Hargreaves turns on his heels and confronts Steve angrily.

HARGREAVES

You want to wind your neck in, son.

STEVE

We were investigating Denton and the whole time it didn't matter what route she took that night -- the ambushers were tracking Akers!

HARGREAVES

No one made you pin it on Denton. You arseholes managed that all by yourselves.

That shuts Steve up. Kate joins Steve.

KATE

We've got what we came for, Steve. Let's leave it at that.  
(To Hargreaves.)  
Sir.

Hargreaves nods, mollified a bit by Kate. He exits.

Steve and Kate are silent and conflicted for all their own personal reasons.

Kate's gaze settles on the burnt-out wreck of Akers' vehicle. Her eyes run over the damage, the evidence of the violence done to the occupants. It gets to her.

CUT TO:

432

EXT. POLICE STORAGE FACILITY. LATER THAT DAY.

Outside the gate, Steve and Kate lean against their cars, sharing their emotional burdens. Kate is particularly haunted by the sight of Akers' vehicle.

STEVE

Hargreaves didn't decide all on his own to sit on the tracker evidence. Dryden must've known, and stood by while we sent Lindsay down.

KATE

I pushed as hard as anyone to point the finger at Denton. Harder.

(CONTINUED)

432

CONTINUED:

STEVE

Jayne Akers was your mate. What else were you supposed to do?

KATE

My job. And leave judgement to a court.

STEVE

It's done with now. As far as I saw in his interview, Rich Akers isn't going to embarrass you.

KATE

He doesn't have to. Didn't you wonder, why he didn't challenge Jayne?

STEVE

About the money? No, I suppose I ...

KATE

She took that money to feather her nest. She was leaving him.

STEVE

You think she knew about the two of you?

KATE

The Jayne Akers I knew wasn't bent. Our thing, it corrupted her. Put her in a car on a dark, empty road that got filled with bullets and set alight.

Kate looks as low as he's ever seen her. Instinctively he reaches out for her and they hug. He needs it after the break-up with Rogerson. It comes from real friendship, real mutual support, nothing sexual at all.

STEVE

You didn't corrupt Akers. She made that leap all by herself. And she's not the only one. They're who we're going after next. Yeah?

Kate tries to buck up.

CUT TO:

433

OMITTED

434

OMITTED

435 INT. PRISON. VPU. OUTSIDE WELLBEING OFFICE. NEXT DAY.

Escorted by two officers, Lindsay trudges to the Wellbeing Office in handcuffs.

CUT TO:

436 INT. PRISON. VPU. WELLBEING OFFICE. CONTINUOUS.

Lindsay stands in front of Jackson, flanked by the two officers.

JACKSON

You're to be escorted off the premises today.

LINDSAY

How long will I have with my mum?

JACKSON

The Governor hasn't given her approval. This is a Production Order, to attend a police interview.

Lindsay's face drops.

CUT TO:

436A INT. AC-12. LOBBY. LATER THAT DAY.

Escorted by the uniformed police officers, Lindsay enters.

CUT TO:

436B OMITTED

437 INT. AC-12. INTERVIEW ROOM. MOMENTS LATER.

Lindsay faces Steve, Kate and Hastings. She sits alongside her Solicitor. The police escort stand a distance away in the main office.

Kate is eager to make amends by believing Lindsay. Hastings, for his own reasons, remains sceptical.

KATE

Returning to the night of the ambush, the only officer you disclosed the operation to was who?

LINDSAY

Deputy Chief Constable Mike Dryden.

(CONTINUED)



437

CONTINUED:

KATE

DCC Dryden corroborates receiving your call.

LINDSAY

Good.

KATE

Did you request approval from DCC Dryden to proceed without back-up and without firearms?

LINDSAY

I did.

HASTINGS

With no recording, it's your word against his, isn't it, DI Denton?

LINDSAY

My word is I did.

Tense beats.

KATE

Was DCC Dryden known to you in purely a professional capacity?

LINDSAY

No, it went beyond that.

HASTINGS

This alleged relationship with Deputy Chief Constable Dryden ...

LINDSAY

"Alleged"?

HASTINGS

Describe the alleged relationship.

LINDSAY

It began when we worked together in Crime Audit and ended a couple of months ago.

HASTINGS

How'd it end?

LINDSAY

He didn't leave his wife.

KATE

He made promises, is that right?

LINDSAY

Yes.

(CONTINUED)

437

CONTINUED: (2)

KATE

What kind?

LINDSAY

That he would leave his wife.

HASTINGS

God give me strength. The issue here is that there's an allegation been put forward by you, DI Denton, that somehow the Deputy Chief Constable has set you up to take the blame for the ambush. Is that about the top and bottom of it?

LINDSAY

Honestly, sir, I'm not sure.

HASTINGS

Would you happen to have anything that might substantiate this theory? I don't know, a little thing called "evidence". Or is that too much to ask?

LINDSAY

I resent your tone, Superintendent Hastings.

HASTINGS

She resents my tone.

STEVE

If there's been a relationship, we require corroboration. Did you ever go to his home?

LINDSAY

No, he came to mine.

STEVE

Witnesses?

LINDSAY

Doubt it. We were very discreet.

STEVE

Hotels?

LINDSAY

There was a place we used a few times. I've submitted the details for you.

The solicitor shoves a document across the table to Steve.

(CONTINUED)

437

CONTINUED: (3)

STEVE

Most places, they insist on you giving a credit card imprint when you check in.

LINDSAY

Mike always insisted we used mine, and then he gave me cash.

STEVE

He never used his?

LINDSAY

Not that I recall.

STEVE

Did he make calls from there on his mobile or the room phone?

LINDSAY

Yes.

STEVE

Good, and we'll find out if any of the staff remember both of you being there.

KATE

What about calls to you?

LINDSAY

The last was out of the blue, a couple of months ago.

STEVE

What was said?

LINDSAY

He wanted to talk, maybe to see me. He sounded drunk. I told him to call me when he was sober.

KATE

Did he?

LINDSAY

(Beat.)

No.

KATE

Thank you, we'll check that out.

HASTINGS

Here's the thing, DI Denton. The more intricate this investigation gets, the easier it is for you to try and confound my team.

(MORE)

(CONTINUED)

437

CONTINUED: (4)

HASTINGS (CONT'D)

Me, I've been around the block a time or two. I don't care if you and DCC Dryden were swinging from the chandeliers. That doesn't make him a conspirator.

LINDSAY

I --

HASTINGS

And you maintain you've never even heard of the Protected Witness?

LINDSAY

I haven't.

HASTINGS

And you'd never even met Akers before?

LINDSAY

No.

HASTINGS

Yet one phone call from Akers, and you're up to your neck in her dodgy business.

LINDSAY

Because I'm a police officer and she needed my help.

Hastings bites his lip. Even he's starting to waver now.

LINDSAY

If you've been around the block, sir, then you tell me -- what've you found lately that makes me appear guilty? Anything?

(Off Hastings' hesitation.)

Or is it starting to look like you've got the wrong person?

KATE

(Off Hastings' discomfort.)

Ma'am, all the information gleaned from our post-charge investigation -- it's going to the CPS.

LINDSAY

Then it won't be long before they recognise there's no credible case against me.

Lindsay shows her first sign of real optimism.

(CONTINUED)

437 CONTINUED: (5)

LINDSAY

My mum's very ill. As I've cooperated, I'd appreciate any good word that might persuade the Governor to permit me a visit.

KATE

We can look into that.

Kate's smile is fractured -- she feels a burden to make amends.

CUT TO:

438 OMITTED

439 OMITTED

440 INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.

Steve and Kate work at their desks.

Enter Cottan.

COTTAN

We've found summat on the flash-drive.

They move sharply, following him to another desk, manned by one of the staffers.

COTTAN

(To staffer.)

Play it.

On the computer screen a video file plays. It's mobile phone video of TOMMY in the safe house.

ON SCREEN: Tommy looks into the lens. He's drunk.

TOMMY

*This bloody thing on or what?*

ON SCREEN: the phone gets passed to Akers, she points it at Tommy, revealing him drinking a large Scotch.

TOMMY

*We had a deal. Immunity from prosecution. That two-faced bastard.*

STEVE

Who?

(CONTINUED)

440

CONTINUED:

Cottan puts a finger to his lips to shush Steve.

*TOMMY*

*That bastard think I'm not gonna  
grass?*

*AKERS (O.S.)*

*Which bastard?*

*TOMMY*

*They're all at it. You show 'em  
this. Then they'll see who they're  
dealing with.*

*AKERS (O.S.)*

*Police officers?*

*TOMMY*

*Aye. That two-faced bastard, right  
the way down to the Caddy.*

*AKERS (O.S.)*

*"The Caddy"?*

*TOMMY*

*One of ours since he was a lad.  
Been doing a job on the inside for  
years now.*

*AKERS (O.S.)*

*What are you going to do?*

*TOMMY*

*You'll know soon enough. And it's  
all gonna come out -- unless I hear  
that this immunity's been sorted. I  
had a deal.*

The video file ends there.

*COTTAN*

*Recorded a week before the ambush.  
Proves he was stressed about his  
immunity.*

*STEVE*

*Who's the two-faced bastard?*

*COTTAN*

*(To staffer.)*

*Play it.*

*(To all.)*

*The 9th of August statement  
mentioned previously --*

On the computer screen, there's a piece of news coverage, of  
Dryden giving a statement.

(CONTINUED)

440

CONTINUED: (2)

DRYDEN

*(On screen.)*

*Manpower's been cut. Senior officers forced into retirement.. The challenges facing the Police Service have never been greater. Resources are incredibly stretched. Yet certain police forces and the courts collude in granting immunity from prosecution to individuals I'd describe as "repugnant offenders" -- men and women who cost the taxpayer millions of pounds, year on year, while any right-thinking person would demand they face justice for their crimes.*

KATE

Repugnant offender. Couldn't have put it better myself.

COTTAN

Deputy Chief Constable Dryden -- Tommy's "two-faced bastard".

STEVE

It was Dryden turning the screws on Tommy.

HASTINGS

The tape appears to suggest Tommy intended to preserve his immunity by threatening to out corrupt officers.

KATE

Most important of who was Dryden himself.

Hastings becomes very uneasy at this suggestion. But the finger is now very clearly pointing at Dryden. He changes the subject.

HASTINGS

And what about this other officer, the Caddy?

A couple of pregnant beats while Cottan gauges how to handle the situation.

COTTAN

Mind if I look into it, sir?

HASTINGS

Thanks, Dot.

(CONTINUED)

440

CONTINUED: (3)

COTTAN

Sir.

Exit Hastings to his office.

COTTAN

(To 3rd Staffer.)

Anything turns up in the files  
about this "Caddy", shoot it over  
to my computer, ta.

Cottan returns to his desk, darkly content.

Steve and Kate linger. They whisper.

KATE

If Tommy did have something on  
Dryden ...

STEVE

That's a hell of a motive for  
Dryden to orchestrate the hit, and  
keep it from coming out.

KATE

Lindsay was set up.

They both look daunted.

CUT TO:

441

INT. AC-12. OPEN-PLAN OFFICE. THAT EVENING.

Kate works on her computer, searching Lindsay's phone  
records. Each number is linked to its registered user. She  
looks down a list till she reaches a mobile number. It's  
registered to MICHAEL DRYDEN.

She absorbs this.

She attracts Steve's attention.

KATE

Steve ...

CUT TO:

442

INT. AC-12. HASTINGS' OFFICE. MOMENTS LATER.

Steve taps on the door; he and Kate enter. She lays a  
document on the desk in front of Hastings.

(CONTINUED)



442

CONTINUED:

KATE

There are numerous calls in Denton's phone record, to and from Deputy Chief Constable Dryden. The last was on the evening of 16th August, from Dryden's mobile to hers.

STEVE

I've got a manager of the hotel confirming that Denton and Dryden were semi-regulars. Double room, sometimes not even staying the full night. Next step, we'd like you to sign off on requests to access Dryden's phone and financial records, please, sir.

Hastings studies the paperwork.

HASTINGS

Plain as day, the man's an adulterer. Some people, you wonder if they've got no shame.

Those words hit Kate hard. She contains herself.

Hastings glances at the clock.

HASTINGS

One for the morning. Well done, you two, well done.

STEVE

You sure, sir? It's looking like Dryden's involved in the ambush.

HASTINGS

It looks like no such thing. Only that he was having an affair with Denton. One step at a time, son.

Hastings looks impassive. Beats.

STEVE+KATE

Sir.

Steve and Kate exit.

Alone now, Hastings gazes at the information request, very uneasy and conflicted.

CUT TO:

443 INT. AC-12. TOILETS. CONTINUOUS.

Kate enters, finds herself alone, has a quick cry, and pulls herself together.

CUT TO:

444 EXT. PRISON. TRANSPORT VEHICLE. NEXT DAY.

Lindsay is escorted in handcuffs to a private transport vehicle by two prison officers, Offender Management Officer REGAN (female, 50s) and Offender Management Officer CARROLL (female, 30s).

REGAN

Please mind your head.

Lindsay wears a coat over her prison clothing. She gets in the back of the vehicle.

CARROLL

Please mind the doors.

The doors are shut. Regan and Carroll stroll round to the driver's cabin.

The vehicle drives off.

CUT TO:

445 INT. ASHCLIFFE NURSING HOME. LATER THAT DAY.

Regan and Carroll flank Lindsay as she enters the reception area.

LINDSAY

(Indicating handcuffs.)

Can I have these off now?

REGAN

Against regulations.

Lindsay struggles to pull her coat round her to cover her prison clothing. She tries to tuck her hands under the coat to hide the handcuffs.

NURSE KASIA NOWACKOWICZ (Polish, 30s) waits for Lindsay. It's embarrassing for them both.

KASIA

We're all very sorry about your mum, Lindsay.

LINDSAY

Thank you.

(CONTINUED)

445

CONTINUED:

Lindsay keeps her eyes down, desperately ashamed of her situation.

KASIA

I'll take you to her straight away.

Kasia escorts them along a corridor. Lindsay tries not to meet anyone's eyes, and hunches into the coat.

LINDSAY

Can you tell me what's happened?

KASIA

A CVA. A stroke. She understands but she can't talk.

CUT TO:

446

INT. ASHCLIFFE NURSING HOME. ELIZABETH'S ROOM. CONTINUOUS.

They reach a private room. Kasia goes in first.

Lindsay braces herself and then follows.

Lindsay's mum, ELIZABETH DENTON (70s), lies propped up on pillows. The pillows support her more on her right-hand side. Elizabeth has a right-sided hemiparesis (partial paralysis of her right arm and leg plus difficulty understanding and making speech). She's barely conscious. The right side of her face sags. Her breathing is shallow and rasping. She looks at death's door.

The sight is shocking for Lindsay. It takes her a moment to compose herself.

KASIA

She'll be more aware of you if you sit on her left.

Lindsay moves to her mother's left side.

LINDSAY

Mum?

Lindsay sits, keeping her hands out of sight below the level of the bed.

LINDSAY

Mum. It's Lindsay.

Elizabeth becomes more aware. She makes a garbled attempt at speech.

LINDSAY

Kasia says you can understand. Are you comfortable? Are you in pain?

(CONTINUED)

446

CONTINUED:

Elizabeth makes a sound that approximates to no.

Lindsay reaches out for her mum's hand but stops herself because of the cuffs. She looks low and ashamed.

Kasia lifts a folded blanket off a chair and lays it over Lindsay's hands to hide the cuffs.

LINDSAY

Thank you.

Lindsay takes her mum's hand under the blanket.

KASIA

Ring if you need anything.

Exit Kasia.

Lindsay watches Kasia go, and her gaze falls on Regan and Carroll. Awkward and embarrassed, they take up positions on either side of the door, but stare at their feet.

Elizabeth notices the prison officers. She makes a noise to Lindsay.

LINDSAY

They're just helping me with work,  
mum.

Elizabeth makes another noise, a bit of distress at Lindsay.

LINDSAY

I'm okay. Everything's okay.

Lindsay attempts to put on a brave face, but, under the strain of her mum's condition, she's far from convincing.

CUT TO:

447

INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.

Kate shows photocopied pages to Steve.

KATE

Dryden's emails were clean but this is from his electronic diary. On 16th August, the night of the traffic offence, he attended a reception at City Hall, from 5.00 pm. According to witnesses, he left at around 7.00 pm. No further engagements that evening.

(CONTINUED)

447

CONTINUED:

STEVE

The whole rest of the night, his whereabouts are unknown. So what could he have needed an alibi for?

Steve leaves that with Kate and moves off.

Kate enters the date of 16th August into the police database.

A number of files come up as listed.

One is Dryden's speeding offence.

There are other random crimes.

She scrolls down them, her gaze settling on:

MISSING PERSONS FILE  
CARLY KIRK

Curious, Kate opens the file. She sees that **16th AUGUST** was the date Carly was last seen by her foster parents.

KATE

(Under her breath.)

Shit.

Kate ponders for a couple of beats and then picks up the phone.

KATE

(Into phone.)

4th Street Station please.

(Listens. Into phone.)

Missing Persons.

(Waits. Into phone.)

Hi, this is DC Fleming. I'm chasing up the latest update on one of your Mispers.

(Listens. Into phone.)

Case number G103734. Kirk -- K-I-R-K. Carly.

(Waits. Listens. Into phone.)

Pretty straightforward really -- just wondered if there was a formal DNA match with the body found at the Canalside Industrial Unit. It's not showing on the database ...

Kate listens, becoming concerned.

CUT TO:

448 INT. CARLY KIRK'S FOSTER PARENTS' HOUSE. LATER THAT DAY.

Bob and Tessa climb the stairs to Carly's room, followed by Kate.

BOB

We left everything as it was.  
That's what the police told us to do.

KATE

Normally what would happen is control samples of Carly's DNA would be collected off of her toothbrush, her hairbrush, whatever.

TESSA

That's what they did.

They enter Carly's room. It's a typical teenager's room, but frozen in time.

KATE

I know this is only going to add to your distress, but there seems to be a problem with the samples.

TESSA

What kind of problem?

KATE

We're trying to track them down. I'm sure they'll turn up, but the more you can tell me, the better.

BOB

A detective came to the house and took the stuff you said. Her toiletries. Her bedclothes. Her dirty laundry. It all went in black bin bags and he took it away.

KATE

(Concerned.)

Normal procedure is for an officer to be accompanied by a forensic investigator. All the material goes into individual evidence bags and you'd be asked to sign the search book.

Slowly the penny drops with all three of them. It distresses Tessa and Bob.

(CONTINUED)

448

CONTINUED:

TESSA

But we spoke to the police. They said they were sending someone.

KATE

You called them?

TESSA

Yes.

BOB

No. You remember, Tess? We got a call from the detective, saying he was on his way round.

KATE

This "detective" -- did you take his name?

BOB

He showed his badge for a fraction of a second. Sorry.

KATE

Would you recognise him again?

BOB

Yeah.

TESSA

(Off Bob's look.)

Yes.

KATE

Could you come with me to the station?

BOB

When?

KATE

Now.

CUT TO:

449

INT. ASHCLIFFE NURSING HOME. ELIZABETH'S ROOM. LATER THAT DAY.

Elizabeth has drifted off to sleep, breathing roughly. Lindsay looks like she's been by her side for many hours. Regan and Carroll are slumped in chairs, half asleep. Kasia slips in quietly, leaving the door open behind her.

(CONTINUED)

449

CONTINUED:

KASIA

Sorry. Just one minute.

Kasia checks Elizabeth's condition -- looking at her neck veins, pinching the skin on the back of her hand to see how long it takes to settle back down.

Lindsay glances out of the door. She sees along a corridor to a door at the far end. People are coming in and out freely; beyond it is a car park and then the open road.

Lindsay glances at the prison officers. Regan and Carroll are still dozing.

Lindsay starts to look tempted. Kasia is focussed on her job; the prison officers are in the land of nod.

A member of staff jams the outer door open to let a deliveryman through. It's left jammed open as the member of staff discusses with the deliveryman where the items should go.

Lindsay sees her opportunity to escape but turns back to her mother.

LINDSAY

I'm here, mum. I'm with you.

CUT TO:

450

INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.

At her desk, Kate enters search data into the police database, alongside Bob and Tessa.

KATE

He was male.

Kate enters that into the system, thereby nearly halving the number of matches.

KATE (CONT'D)

Age? Under 25, 25-35, 35-45 --

BOB

25-35.

When entered, that reduces the number of matches by a lot.

KATE

Ethnicity? White, Afro-Caribbean,  
Asian --

BOB

Asian.

(CONTINUED)



450 CONTINUED:

Kate enters that information, and the number of matches drops to a number just below a hundred.

KATE

Here we go.

Kate calls up the first mug shot, a police officer with a name beginning with A.

TESSA

No.

Kate calls up the next, and so on.

CUT TO:

451 INT. AC-12. INTERVIEW ROOM. MOMENTS LATER.

Steve sets up the DVD player. Enter Cottan.

STEVE

This is CCTV of the event at City Hall attended by Dryden on the night of 16th August.

COTTAN

How many tapes?

STEVE

I had them digitised onto a single disk.

COTTAN

Brilliant.

Steve loads the disk and the loading title appears on screen.

COTTAN

Where's the popcorn?

STEVE

Bell-end.

Steve starts the show.

The first sequence is wide-angle footage showing a well-appointed formal function room. Lots of high-status guests, well dressed, enjoy champagne reception. Waiters and waitresses circulate with drinks and canapes.

COTTAN

How come I never get invited to these do's?

(CONTINUED)

451 CONTINUED:

Steve gives him a look that speaks volumes.

CUT TO:

452 INT. ASHCLIFFE NURSING HOME. ELIZABETH'S ROOM. THAT EVENING.

Regan pointedly looks at her watch and glances over at Carroll. Carroll looks at her watch and nods.

REGAN

Time.

LINDSAY

I thought I could stay?

CARROLL

D'you know how much a night shift costs?

REGAN

Would've loved the overtime.

LINDSAY

But what if she ... ?

Lindsay means that her mum might die tonight.

CARROLL

You have to leave. Answering only "Yes" or "No", do you understand?

LINDSAY

(Beat. Upset.)

Yes.

Lindsay grips on to her mum's hand, desperate not to let go.

Elizabeth looks between Lindsay and the prison officers and understands the dynamic. She makes a distressed noise.

LINDSAY

It's okay, it's just work. I've got to go now, mum. I'll try and see you again soon.

Lindsay keeps the blanket over her hands as she kisses her mum goodbye.

CUT TO:

453 EXT. ASHCLIFFE NURSING HOME. MOMENTS LATER.

A prison transport vehicle pulls up sharply. The driver doesn't get out. He hits a switch -- a beeping sound indicates the rear doors are now unlocked.

(CONTINUED)

453 CONTINUED:

Regan and Carroll put Lindsay into the back and shut the doors.

The driver hits the switch, the beeping sound stops, and the locks turn electronically.

They get in the front cabin and the vehicle pulls away.

CUT TO:

454 INT. PRISON TRANSPORT VEHICLE. CONTINUOUS.

In the cell in the back, Lindsay reflects sadly.

CUT TO:

455 INT. AC-12. INTERVIEW ROOM. MOMENTS LATER.

Steve and Cottan watch more CCTV. Eventually they spot Dryden, hobnobbing with various grandees.

STEVE  
There's Dryden.

They watch his movements -- nothing out of the ordinary.

CUT TO:

456 INT. PRISON TRANSPORT VEHICLE. MOMENTS LATER.

Anguished, Lindsay presses an intercom button.

REGAN (O.S.)  
(Out of intercom.)  
Do you require assistance?

LINDSAY  
We have to go back.

REGAN (O.S.)  
(Out of intercom.)  
That's not possible.

LINDSAY  
I can't let the last things I said  
be lies. I've got to go back and  
tell her the truth.

There are a couple of seconds of silence and then the intercom link is broken.

Lindsay bangs on the side of the cell in frustration.

(CONTINUED)

456

CONTINUED:

Suddenly the vehicle shakes with an almighty crash. Lindsay gets thrown about in her seat, only restrained by the harness.

There's another almighty crash. This time the vehicle rolls. Falling onto its side, there's the sound of tearing metal as it skids. Terrified, Lindsay is suspended from her harness, the vehicle's floor now its ceiling.

The vehicle skids to a halt. Shaken, Lindsay takes a moment to orientate herself.

There's a beeping sound of the locks having tripped. The rear door is partly crumpled.

A notice reads: SEAT BELTS MUST BE WORN AT ALL TIMES.

She releases the belt and she drops under gravity onto the partition doors. It's a painful fall that makes her gasp in pain.

She scuttles on the door trying to figure out how to open it safely.

The door gives way and she drops through. She picks herself up and crawls out of the open back door.

CUT TO:

457

EXT. PRISON TRANSPORT VEHICLE. CONTINUOUS.

The vehicle lies on its right side on a winding lane in the countryside en route to the prison.

Lindsay hurries round to the front cabin. Regan is unconscious in the left hand (top most) seat with blood trickling from her forehead. Her slumped body presses down on Carroll in the middle seat and the driver (also unconscious) at the bottom.

Lindsay reaches through the smashed window and finds a bunch of keys on Regan's belt.

CARROLL

Don't do that!

But, pinned between the two bodies, Carroll can't stop her. Lindsay unlocks her handcuffs.

LINDSAY

What happened?

CARROLL

Got cut up. That car.

Carroll gazes down the road.

(CONTINUED)

457

CONTINUED:

Lindsay sees a big, dark 4x4 vehicle, stationary 50-100 yards ahead.

LINDSAY

You got a phone you can reach?

CARROLL

I think so.

LINDSAY

Call for ambulance and police.

CARROLL

Get back in the van --

Lindsay moves away without engaging in further discussion.

She heads down the road towards the stationary vehicle.

Suddenly its reversing lights flash on and there's the high whine of it reversing very quickly up the lane towards Lindsay.

Lindsay turns and runs back towards the prison transport vehicle.

LINDSAY

Make the call!

CARROLL

I can't find my phone!

Lindsay takes a couple of seconds to weigh up her options. The car is closing fast.

She runs in the direction away from the car.

CUT TO:

458

EXT. COUNTRY LANE. CONTINUOUS.

Lindsay looks back over her shoulder to see the car halt by the prison vehicle and two men get out.

They wear motorcycle gear and helmets. Suddenly she's terrified.

Lindsay keeps running headlong away.

She looks back and sees the two men searching the back of the prison van. They look towards her and see her. Lindsay gasps and runs harder.

The men run back to their car and carry out a very fast three-point turn in the lane.

(CONTINUED)

458

CONTINUED:

The only problem for them is that there isn't enough room to get past the prison vehicle. They try to push through the gap but the prison vehicle gets jammed up against the side of the road, angled outwards enough to block the lane.

A good distance away now, Lindsay sees a car approaching. She tries to flag down the approaching car.

The car slows to a halt a short distance short from her.

She approaches the car. It suddenly lurches forward, sounding its horn, and swerves past her. It's a newish, high-end vehicle that has keyless start (essential later).

The car progresses up the lane to the position of the prison transport vehicle.

Lindsay runs off the road. From now on she can't see the prison vehicle and other vehicles.

Lindsay stumbles headlong through thicker growth.

Lindsay keeps going, gasping for breath, struggling over heavy ground.

Lindsay enters woods. She darts between the trees, out of breath, running headlong.

She stumbles down into a ditch. Hidden by bushes, she hunkers down. Hyperventilating, she fights to keep her breathing quiet, terrified.

CUT TO:

459

INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.

Kate keeps searching the database with Bob and Tessa. The next image comes up -- we don't see it.

BOB

Stop.

Kate studies the photo -- we still don't see it.

KATE

Tessa?

TESSA

I think so.

BOB

I know so. That's him.

CUT TO:

460 EXT. WOODS. CONTINUOUS.

Lindsay continues to hide, trembling, terrified.

She hears footsteps approaching. She hears a voice.

FIGURE (O.S.)

Police. Where are you? Are you  
okay?

Lindsay fights to keep her breathing quiet.

Two figures approach through the woods.

FIGURE

Police. Who's there?

Lindsay doesn't answer.

FIGURE

Don't be frightened. Please come  
out where we can see you. You won't  
be harmed.

Lindsay keeps quiet.

FIGURE

(To other officer.)  
Wait here.

Only seen from behind/masked by trees, the figure moves in  
the neighbourhood of Lindsay's hiding place.

She presses a hand over her mouth to keep her breathing  
quiet.

FIGURE

You hurt? There's an ambulance  
coming.

The figure stares hard into the ditch where Lindsay's hiding.

FIGURE

(To colleague.)  
There's someone down here.  
(To Lindsay.)  
Police. Show yourself.

The figure darts quickly to get a better view -- and sees  
Lindsay. She looks terrified of what's going to happen next.

CUT TO:

461 INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.

Watched by Tessa and Bob, Kate opens the file of the man they've identified.

The name on screen is DETECTIVE SERGEANT MANISH PRASAD.

CURRENT POSTING: VICE, POLK AVENUE STATION.

Then we see the photo -- an Asian man of about 30.

CUT TO:

462 EXT. WOODS. CONTINUOUS.

Still seen from behind, the figure faces Lindsay.

FIGURE

DI Denton? That you, ma'am?

Then he holds up an ID badge.

FIGURE (CONT'D)

We got a triple-nine call from your prison officer.

(Shines torch on ID.)

See.

Now we reveal his face -- it's PRASAD.

PRASAD

Don't be alarmed, ma'am.

CUT TO:

463 INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.

On her own now (staffers take care of Bob and Tessa), and continuing a computer search, Kate enters VICE POLK AVENUE into the search engine. Up come about a dozen mug-shots of detectives. One catches her eye immediately. She selects the file.

On screen is a picture of DC JEREMY COLE. She glances across at one of the numerous E-fit pictures of "Joe", Georgia's killer, posted around AC-12: he bears a strong resemblance.

KATE

Oh, my God.

CUT TO:



464 EXT. WOODS. CONTINUOUS.

Prasad holds out his hand to help Lindsay up. As she steps up, she gets a better view of Prasad's colleague: DC JEREMY COLE.

COLE  
We'll get you somewhere safe,  
ma'am.

CUT TO:

465 INT. AC-12. INTERVIEW ROOM. MOMENTS LATER.

Kate enters, carrying a file.

KATE  
Sorry to interrupt.

Steve and Cottan are still watching the CCTV of Dryden at the reception.

KATE (CONT'D)  
Carly Kirk's mate described her  
boyfriend as being Asian, around  
30, good looking. Went by the name  
of Matt.

Kate lays Prasad's ID photo in front of them.

KATE  
And this is one of Prasad's team.

She shows a photo of Cole next to the E-Fit. It hits Steve hard.

STEVE  
That's him.

KATE  
Georgia was killed by one of ours.  
I'm sorry, Steve.

Steve is shocked to his core, dealing with raw emotions.

STEVE  
Christ.

He looks on the verge of tears.

KATE  
We ought to take this to the  
gaffer.

COTTAN  
Wait.

(CONTINUED)

465

CONTINUED:

Cottan points the remote at the CCTV and hits rewind. He goes back through the footage but goes back too far.

COTTAN

Hang on.

Now he fast-forwards for a bit.

COTTAN

Here goes.

He hits play. Soon the footage shows:

ON SCREEN: Dryden is sharing a joke with an Asian man -- Prasad.

STEVE+COTTAN

Shit.

Cottan and Steve absorb it. But Kate's seen something else.

KATE

Go back a bit.

Cottan hits fast-forwards.

KATE

Give it here.

Kate takes the remote and goes back. She freezes an innocuous looking frame.

STEVE

What?

Kate steps up to the screen and points to a figure near the edge.

ON SCREEN: One of the waitresses -- glammed up -- is Carly.

KATE

That's Carly Kirk.

Kate looks round and sees Bob and Tessa still being looked after by a staffer, oblivious.

CUT TO:

466

EXT. COUNTRYSIDE. MOMENTS LATER.

Prasad and Cole lead Lindsay over heavy ground away from the woods. She's not handcuffed.

LINDSAY

Thanks for not handcuffing me.

(CONTINUED)

466

CONTINUED:

PRASAD  
Professional courtesy.

LINDSAY  
I've got to turn myself back in.

PRASAD  
Me, I'd want to go to the pub.

LINDSAY  
I wasn't escaping. The prison vehicle was involved in an accident. There were two men after me, wearing motorcycle gear.

PRASAD  
We didn't see anyone. Must've legged it. We'll put out an all-patrol obs.

LINDSAY  
Okay, but let's not hang about. Take me straight to the nearest station and wait for further orders.

PRASAD  
Def-o.

They reach what Lindsay recognises to be the passer-by's vehicle.

LINDSAY  
Where's your vehicle?

COLE  
We had some problems. Commandeered this one.

Lindsay hesitates. Something doesn't feel right.

PRASAD  
Jump in.

LINDSAY  
Let's not do anything that makes me look bad. Radio in that I'm cooperating and we're en route to the nearest station.

PRASAD  
Whatever you say, ma'am.

Prasad turns to Cole. Cole takes out a radio and puts it to his mouth. At this point, with Lindsay's eyes on Cole, Prasad grabs her violently.

(CONTINUED)

466 CONTINUED: (2)

LINDSAY  
NO! HELP! NO!

Prasad smothers her mouth with his hand. Cole flips open the car boot.

In the boot are two sets of motorcycle helmets and leathers. Together they manhandle Lindsay into the boot.

CUT TO:

467 INT. CAR BOOT. CONTINUOUS.

Lindsay tries to fight her way out.

LINDSAY  
HELP! HELP! HEL-!

They slam the boot lid shut, plunging her into complete darkness.

CUT TO:

468 INT. PASSER-BY'S VEHICLE. CONTINUOUS.

Over the sound of Lindsay's cries, Prasad drops the keys onto the shelf between the front seats. He hits the START-STOP button on the dash and the engine fires up; he hits the revs to drown Lindsay out.

Prasad drives calmly away. He hears approaching sirens but doesn't bat an eye.

CUT TO:

468A EXT. COUNTRY ROADS. CONTINUOUS.

Prasad and Cole's vehicle departs the scene, crossing with two liveried police patrol vehicles and an ambulance on blue lights and sirens heading in the opposite direction.

CUT TO:

469 INT. PASSER-BY'S VEHICLE. CONTINUOUS.

Over Cole's radio comes a bulletin from the controller.

CONTROLLER (O.S.)  
All patrols, all patrols,  
observations for a female who has  
escaped from custody.  
(MORE)

(CONTINUED)

469

CONTINUED:

CONTROLLER (O.S.) (CONT'D)  
Lindsay Denton -- IC1 female, mid-  
to-late 30s, tall, long dark hair.

CUT TO:

470

OMITTED

471

INT. CAR BOOT. CONTINUOUS.

Lindsay hears the bulletin from the radio.

CONTROLLER (O.S.)  
All patrols, all patrols, repeat,  
Lindsay Denton has escaped from  
custody.

Trapped, she struggles vainly.

CUT TO:

472

EXT. PASSER-BY'S VEHICLE. CONTINUOUS.

Seen from behind, the boot in prominent foreground, the  
vehicle accelerates along the country lane, out into the  
wilds beyond.

SMASH OUT.

\*