

LINE OF DUTY 2

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Episode 6

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PREVIOUSLY ...

Lindsay takes the call from Akers.

LINDSAY
DI Denton.

CUT TO:

Lindsay gets run off the road.

Gunmen attack the convoy.

Lindsay stares through fire at the burning car.

CUT TO:

Lindsay turns on Kate.

LINDSAY
People have been underestimating me
all my life.

CUT TO:

Lindsay is charged.

HASTINGS
Detective Inspector Denton, I'm
arresting you for Conspiracy to
Murder.

CUT TO:

Lindsay gets locked up in a prison cell.

INTERCUT:

CAST CREDIT

INTERCUT:

Steve gets intimate with the witness Claire Tindall.

HASTINGS
She was a witness. You're saying
she was fair game?

CUT TO:

Steve's tempted to linger with Lindsay at her home.

CUT TO:

Lindsay pleads with Steve.

(CONTINUED)

LINDSAY
I'm innocent. You know I am.

CUT TO:

Steve visits Lindsay.

STEVE
I believe you.

CUT TO:

Lindsay gets released on bail.

INTERCUT:

CAST CREDIT

INTERCUT:

Dryden supports Hastings.

DRYDEN
I need your guiding hand on the
tiller.

HASTINGS
Thank you, sir.

CUT TO:

Hastings sees CCTV of Dryden with Prasad.

CUT TO:

Hastings listens to Prasad's Dying Declaration.

PRASAD
The ambush was set up by Dryden.

CUT TO:

Hastings watches Dryden's press conference.

DRYDEN
This is the breakthrough we've
wanted.

Hastings' eyes narrow.

INTERCUT:

CAST CREDIT

INTERCUT:

Steve returns Lindsay to custody.

(CONTINUED)

LINDSAY
Dryden's the one behind this. We've
got to work together to get him.

CUT TO:

Prasad and Cole chuck Lindsay in the boot of a car.

CUT TO:

Lindsay turns the tables on Prasad, crushing him with the
car.

LINDSAY
I was set up. By Dryden.

CUT TO:

In hospital, Prasad stonewalls AC-12.

PRASAD
I'm not saying anything without
immunity from Prosecution.

INTERCUT:

LINE OF DUTY

INTERCUT:

On tape, Tommy mentions the Caddy.

TOMMY
The Caddy.

Cottan takes charge of that side of things.

COTTAN
Leave that one to me.

CUT TO:

Cottan asks for Morton's help.

COTTAN
I need to tick this box. Cole was
the Caddy, right?

Morton looks unsure.

INTERCUT:

CAST CREDIT

INTERCUT:

Steve and Rogerson break up.

(CONTINUED)

ROGERSON
We can't see each other.

CUT TO:

Kate marches up to her front door. She slips her key the lock. It won't go in. She keeps failing. She starts banging on the door in frustration.

CUT TO:

Lindsay visits her mother in the nursing home.

KASIA (O.S.)
She's had a stroke.

LINDSAY
I'm here, mum, I'm here.

CUT TO:

Lindsay looks at the stripped bed where her mum lay.

LINDSAY
I wasn't here when she went.

CUT TO:

CAST CREDIT

INTERCUT:

Lindsay studies Carly Kirk's missing persons file.

CUT TO:

Carly appears in compromising photos of Dryden.

There are also photos of her body in a waitress's outfit.

CUT TO:

A body is found.

LINDSAY
It's bound to be Carly.

CUT TO:

Mallick welcomes Lindsay back to 4th St Station after the ambush.

MALLICK
You've been through a lot. Take it steady.

CUT TO:

(CONTINUED)

O'Neill shoves Lindsay's head down the toilet, while Mallick is one of those looking on.

INTERCUT:

WRITER CREDIT

INTERCUT:

More accusations fly at Dryden.

STEVE
You set up Lindsay Denton.

CUT TO:

Dryden points the finger at Lindsay.

DRYDEN
Lindsay Denton followed me that night. She knows more than she's letting on.

CUT TO:

Hastings warns Hargreaves.

HASTINGS
We're coming after all the bastards who got in our way.

INTERCUT:

PRODUCER CREDIT

INTERCUT:

Lindsay gets bail.

JUDGE
I grant bail.

CUT TO:

Lindsay gets tagged at home.

PROSECUTOR
The defendant will be electronically tagged.

CUT TO:

Lindsay sits on the sofa with Steve.

(CONTINUED)

LINDSAY
I got rid of a cat for Mike.

CUT TO:

Steve studies Lindsay's medical records. She had an abortion.

CUT TO:

Lindsay watches TV.

TV NEWS READER
The suspect is believed to be
Deputy Chief Constable Mike Dryden.

She looks darkly gratified by Dryden's downfall.

INTERCUT:

DIRECTOR CREDIT

END OF RECAP;
CUT TO:

601 OMITTED

602 OMITTED

603 OMITTED

604 OMITTED

605 OMITTED

606 OMITTED

607 OMITTEDOMITTED

608 OMITTEDOMITTED

608aA EXT. CHURCH YARD. LATER THAT DAY.

This is a small church yard hosting a small private service.
The mourners, only a dozen, are mainly elderly friends of
Lindsay's mum.

A coffin is lowered into a freshly dug grave. The headstone
reads:

(CONTINUED)

608aA CONTINUED:

ELIZABETH ANNE DENTON
BELOVED WIFE AND MOTHER
6.7.1938-9.10.13

VICAR

Let us commend Elizabeth to the
mercy of God. We therefore commit
her 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.

Lindsay wipes tears from her cheeks.

Her hand seeks out Steve's. He feels her hand grip his and he
supports her, but he also registers an odd feeling of their
physical closeness.

CUT TO:

608A OMITTED

608B INT. GENERAL HOSPITAL. TRAUMA PRIVATE ROOM. LATER THAT DAY.

Prasad has now been moved out of an ITU setting and is
recovering from his operations. His legs are a mess of
plaster and external fixators. He has fluid running in via a
Venflon and he's monitored.

Hastings, Cottan and Kate face Prasad. Prasad is now
accompanied by a Solicitor. The interview is recorded.

HASTINGS

(To Solicitor.)

Anti-Corruption Unit 12 has been
authorised by the Crown Prosecutor
to offer Detective Sergeant Manish
Prasad immunity from prosecution
for Sexual Activity with a Child
and for Blackmail.

KATE

No sex offences against Carly Kirk -
- makes prison a whole lot more
tolerable.

COTTAN

Cooperating with our investigation
gives the judge grounds for
leniency when it comes to
sentencing. You'll need it if you
want to get out before you're old
and grey.

(CONTINUED)

608B CONTINUED:

Prasad glares at them, weighing it up. His Solicitor whispers in his ear: "It's a good deal." Tense beats.

PRASAD

Let's give it a whirl.

HASTINGS

Manish Prasad, you're under arrest on suspicion of Conspiracy to Murder and on suspicion of the murders of DS Akers, Sgt. Wallis and PC Butler, the murder of DC Jeremy Cole, and the attempted murder of the protected witness John Thomas Hunter. We intend to ask you questions relating to all these offences.

KATE

Who killed Akers, Wallis and Butler?

PRASAD

They were killed by DC Jeremy Cole and me.

KATE

Who killed the protected witness John Thomas Hunter and DC Georgia Trotman at the General Hospital?

PRASAD

They were killed by DC Jeremy Cole.

COTTAN

On whose orders?

PRASAD

I'm not getting into that.

HASTINGS

No? You've recorded a Dying Declaration stating that the ambush was carried out on the orders of Deputy Chief Constable Michael Dryden.

PRASAD

That statement was made under fear for my life when I would've said anything. I retract.

HASTINGS

Mother of God.

(CONTINUED)

608B CONTINUED: (2)

PRASAD

To the best of my knowledge, Dryden
had nothing to do with the ambush.

Hastings looks very uneasy. He went all out to get Dryden and
now the evidence is vanishing.

HASTINGS

You're a born liar, son. I don't
believe a blind word you're saying.

PRASAD

Why are you talking to me, then,
sir?

Tense beat.

KATE

So who did order the ambush?

PRASAD

Told you. I'm not getting into
that.

COTTAN

What about these photos of Dryden
and Carly Kirk?

Prasad exchanges looks with his Solicitor.

HASTINGS

To confirm the agreement, any
evidence you provide in this regard
is immune from prosecution.

The Solicitor nods to Prasad: "It's covered."

KATE

Were you involved in grooming
Carly?

PRASAD

I was.

HASTINGS

By means of your work as a Vice
officer?

PRASAD

It gives an insight.

KATE

You coached her to entrap Dryden?

PRASAD

He didn't take much "entrapping".

(CONTINUED)

608B CONTINUED: (3)

COTTAN

Tommy Hunter approached you to do this?

Prasad holds his tongue.

HASTINGS

Come on, son. We've got Hunter on tape saying he intended to blackmail Dryden and we've got the photos on your computer.

Prasad confers in whispers with his Solicitor. Solicitor: "This is still covered by immunity."

PRASAD

I confirm that Tommy Hunter engaged me to arrange for Deputy Chief Constable Dryden to have sexual relations with an underage girl for the purpose of acquiring incriminating photographs.

HASTINGS

Here's where my head starts spinning. You're Tommy's man. Then you're involved in trying to kill him?

PRASAD

Tommy was blackmailing the Deputy Chief Constable. If he'd do that to keep his immunity, what else would he do? There was a school of thought that maybe we'd be better off with Tommy out of the picture.

COTTAN

Who's "we"?

PRASAD

Various parties associated with Tommy's past, various parties associated with ongoing illicit interests.

HASTINGS

Other departments will pursue those lines of enquiry. There's one thing we deal with and one thing alone. Bent coppers. Each police officer we name, you tell us what crime or crimes they committed. Got it? Starting with Deputy Chief Constable Michael Dryden?

(CONTINUED)

608B CONTINUED: (4)

PRASAD

Dryden got himself blown by the girl.

KATE

Did he kill her?

PRASAD

(To Solicitor.)

This is covered?

HASTINGS

Complete immunity.

The Solicitor nods/says Yes.

PRASAD

We had the photos but we needed the threat of the girl being able to testify to really turn the screw. But she did a runner.

KATE

So you killed her?

PRASAD

You're not listening. She did a runner. Something spooked Dryden at the station. He took off and so did the girl.

KATE

He saw you?

PRASAD

Dunno. But losing the girl lost us leverage against Dryden.

HASTINGS

What did you do?

PRASAD

We got another body, dressed her up in a waitress's uniform and took photos, but we never sent 'em to Dryden.

KATE

This body ...

PRASAD

Another girl.

KATE

Who?

(CONTINUED)

608B CONTINUED: (5)

PRASAD

Just some little slapper that fit
the bill.

Kate reacts. Normally she can handle this but she's a little
vulnerable. She's disgusted.

HASTINGS

You killed this other girl?

PRASAD

Another girl "was killed".

HASTINGS

By you?

PRASAD

No comment.

COTTAN

DS Jayne Akers, the Witness
Protection Officer. How'd she get
involved?

PRASAD

There's a middle man.

KATE

Who?

PRASAD

Never met him. Just talked over
pay phones. No name. He fixed
Akers.

KATE

So Akers knew who he was?

HASTINGS

That why she was killed?

PRASAD

Partly. She knew names.

COTTAN

This middle man. We've had DC
Jeremy Cole named as "the Caddy".

(Off Prasad's blank look.)

A police detective groomed since
teenage to be a fixer for organised
crime and named as such by Tommy
Hunter.

PRASAD

Cole couldn't organise a piss-up in
a brewery.

(CONTINUED)

608B

CONTINUED: (6)

HASTINGS

So he wasn't the Caddy?

PRASAD

If he was, it's news to me.

KATE

One final name we're interested in.
DI Lindsay Denton.

PRASAD

What about her?

KATE

At the ambush, why was DI Lindsay
Denton spared?

PRASAD

Her car smacked into a tree and she
didn't get out. We assumed she was
in a bad way but didn't want to
hang around and find out. We did
the business and got out of there
as fast as we could.

HASTINGS

Come off it, son. You had time to
douse one vehicle in petrol and set
it alight. You seriously expect us
to believe you didn't kill Lindsay
Denton because you couldn't be
bothered? You were working to a
plan.

PRASAD

(Beats.)

All I know is there was an order.

KATE

What was the order?

PRASAD

"Don't hurt Denton."

HASTINGS

Because she was innocent?

PRASAD

Innocent. Right. Look what she did
to me to get a Dying Declaration
that she was framed.

That sits with Kate, Cottan and Hastings, and lifts Kate's
suspicions to new heights.

(CONTINUED)

608B CONTINUED: (7)

HASTINGS

We're going to go through the lot,
chapter and verse -- if it takes
all day and all night. I'll be
right back.

Hastings heads out. Kate signals for Cottan to stay and she
heads out.

CUT TO:

608C EXT. GENERAL HOSPITAL. CONTINUOUS.

Hastings comes out for a breather. He looks pretty stressed.
Kate joins him.

KATE

I hope you don't mind, sir ...

HASTINGS

God knows why I quit smoking.

KATE

You've put your career on the line
going after Dryden.

HASTINGS

More than that, Kate.

KATE

Sir?

HASTINGS

Doesn't matter. What does is we get
the guilty parties. The cost to
ourselves is immaterial. That's
what being an anticorruption
officer means. At least to me it
does.

KATE

To me too, sir.

Kate goes back in. Hastings reflects.

CUT TO:

608D INT. STEVE'S CAR. LATER THAT DAY.

Steve opens the passenger door for Lindsay. Her eye make-up
is smudged from crying.

LINDSAY

Thanks, Steve. I really appreciated
this.

(MORE)

(CONTINUED)

608D CONTINUED:

LINDSAY (CONT'D)

I'd've hated having a couple of uniforms standing next to me at the grave-side ...

STEVE

No problem.

She gets in. He walks round to the driver's side. He starts the engine.

LINDSAY

Can I ask another favour?

STEVE

Sure.

LINDSAY

Any way we could go to the nursing home?

STEVE

I don't mean to pry, but you know I've got to ask why.

LINDSAY

They want to send my mum's personal effects but I'd rather collect them in person. There's a lot of sentimental value. I'd be devastated if something went astray.

STEVE

I'll get authority.

LINDSAY

Thank you, Steve.

She grips his hand. The hand-hold lingers.

He breaks the hand-hold and keys his bluetooth.

RECEPTIONIST (O.S.)

(Out of Bluetooth.)

AC-12.

STEVE

(Into Bluetooth.)

DS Arnott for Superintendent Hastings.

RECEPTIONIST (O.S.)

(Out of Bluetooth.)

Please hold.

(CONTINUED)

608D CONTINUED: (2)

He holds on the line. Meanwhile she freshens up her make-up in the sun-visor mirror. Sideways he studies her. He is increasingly drawn to her, against his better judgement.

608E INT. ASHCLIFFE NURSING HOME. LATER THAT DAY.

Steve observes from a discreet distance as Lindsay accepts her mum's personal effects from Kasia.

KASIA

We're all very sorry for your loss,
Lindsay.

LINDSAY

Thank you.

Among the effects is a distinctive looking overnight bag, but it's treated by Lindsay with no greater care than all the other items. A member of staff puts them all in a suitcase, while Lindsay signs the paperwork, wiping back a small tear.

CUT TO:

609 OMITTED

610 OMITTED

611 OMITTED

612 OMITTED

613 OMITTED

614 INT. LINDSAY'S HOUSE. THAT EVENING.

Steve follows Lindsay into the house, hefting the case of Lindsay's mum's personal effects.

STEVE

Anyone I can call?

LINDSAY

I, uh, no, I don't think so.

STEVE

You going to be okay on your own?

LINDSAY

Used to it.

(Off his reaction.)

(MORE)

(CONTINUED)

614

CONTINUED:

LINDSAY (CONT'D)

Sorry. I'll be fine. Thank you for today, Steve.

STEVE

Anywhere I can put this case before I go?

LINDSAY

You wouldn't mind, would you? Upstairs, first door on the left.

STEVE

No problem.

Steve carries the case upstairs. On the landing he follows her directions, into a bedroom.

The fact it's her bedroom is a charged moment. He notices a sexy nightdress hanging off a hook and it fires his imagination.

He lays the case on the bed. He returns to the top of the stairs.

Steve hears Lindsay sobbing downstairs and it makes him pause. Her real sorrow works on him, makes it hard for him to distance himself from her.

Steve is torn, unsure what to do.

He goes downstairs to the front door. Lindsay comes out into the hallway.

STEVE

Bye.

LINDSAY

Bye.

He exits. She looks forlorn.

CUT TO:

614A

EXT. LINDSAY'S HOUSE. CONTINUOUS.

Steve comes out wearing a conflicted look.

CUT TO:

615

OMITTED

616

OMITTED

617 OMITTED

618 OMITTED

618aA INT. STEVE'S FLAT/STEVE'S CAR. THAT NIGHT. *

In close-up, Steve contemplates the situation. *

CUT TO: *

618A INT. AC-12. LIFT. NEXT DAY.

Lindsay and Kate go up in the lift, the city sliding behind them.

KATE

Sorry about your mum.

LINDSAY

Thank you.

Kate and Lindsay fall into silence, wary of each other.

CUT TO:

618B INT. AC-12. INTERVIEW ROOM. CONTINUOUS.

Lindsay faces Kate, Cottan and Hastings. Kate indicates a video screen. She wields a remote control.

KATE

We're going to show you CCTV captured on the evening of 16th August.

ON SCREEN: the City Hall car park, Dryden's private car leaving.

KATE

This is a security camera at the City Hall car park. It confirms what we already know ...

COTTAN

Dryden leaves City Hall at 7.00 pm.

KATE

From this point, we lose Dryden.

COTTAN

He must've followed a route avoiding traffic cameras.

(CONTINUED)

618B CONTINUED:

LINDSAY
That's unfortunate.

KATE
We'll now show you an enhancement
of this image.

ON-SCREEN: the still image of Dryden's car is zoomed and a
circle appears round the front-seat passenger.

LINDSAY
My God. Carly Kirk.

KATE
You'd been investigating Carly
Kirk's disappearance. This is
crucial evidence. You must be
frustrated you didn't find it
earlier.

LINDSAY
Extremely frustrated.

KATE
We're now in a position to inform
you of a development with the body
found under the garage floor.

LINDSAY
You've confirmed it's Carly?

KATE
The opposite. It isn't her.

Lindsay looks mightily relieved, an enormous emotional burden
lifted.

LINDSAY
That's wonderful.

KATE
She means a lot to you, doesn't
she, ma'am?

LINDSAY
Why wouldn't a child's life mean a
lot to anyone?

CUT TO:

618C INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.

The lift doors open. Steve heads out. He goes towards his desk. Then he sees Lindsay in the interview room. He moves quickly.

CUT TO:

618D INT. AC-12. INTERVIEW ROOM. CONTINUOUS.

Steve enters.

STEVE

I didn't know this was happening.

HASTINGS

Siddown. The more, the merrier.

(To Lindsay.)

Thank you, DI Denton.

Lindsay doesn't continue because Steve still doesn't sit.

HASTINGS

DS Arnott, siddown. For the second time.

Steve sits. Pointedly he chooses to sit next to Lindsay. She gives him a grateful look.

Kate plays the next piece of CCTV.

KATE

This is the next vehicle captured leaving the City Hall car park.

ON SCREEN: The CCTV freezes. A ring appears round a vehicle and the image is enlarged. It's Lindsay driving out of the car park.

KATE

What does this image show?

STEVE

You can't do this.

LINDSAY

No, Steve, it's fine. If I'm to clear my name, I've got to face down these questions.

HASTINGS

DI Denton, are you prepared to answer?

LINDSAY

The image shows me.

(CONTINUED)

618D

CONTINUED:

KATE

The fact Carly was last seen with Dryden was vital information yet you never used it in the hunt for Carly.

STEVE

(Gently, on her side.)
Why were you there, Lindsay?

LINDSAY

Mike wasn't returning my calls. I went there to confront him. In a public place, he'd have to avoid a scene.

KATE

Instead you followed him.

LINDSAY

No, I didn't. I was upset. I went straight home.

KATE

What upset you?

LINDSAY

Seeing him.

KATE

Seeing him with Carly Kirk?

LINDSAY

I saw Mike at the function. I never saw Carly.

KATE

No? They're right in front of you!

STEVE

Kate. She's answered.

LINDSAY

I absolutely didn't see Carly was in the car with him.

KATE

You seriously expect us all to believe that?

LINDSAY

The first thing I knew about Carly was when I was given the case. After the ambush. I knew nothing about her before. If I had, I'd've investigated. There'd be evidence on my hard drive.

(CONTINUED)

618D CONTINUED: (2)

STEVE

We looked. There wasn't any.

Pregnant awkward beats.

HASTINGS

Thank you, DI Denton. We'll put today's interview into the case file and submit it to the CPS.

LINDSAY

Glad to have been of help, sir.

STEVE

I'll give you a lift home.

Steve exits with Lindsay.

Kate looks daggers as they go.

CUT TO:

618E INT. LINDSAY'S HOUSE. THAT NIGHT.

Lindsay plays the piano. She's only a tiny bit clumsy with her hands. As she goes on, she gets more confident.

Steve watches her. All kinds of conflicting thoughts go through his head.

She finishes and stretches her hands carefully.

LINDSAY

Better not overdo it.

She closes the keyboard lid.

Pensive, Lindsay moves to the kitchen and puts the kettle on. He gives it a couple of beats, then follows.

STEVE

You said you got rid of a cat because of Dryden.

LINDSAY

Why would you bring that up again?

STEVE

Because AC-12 has blanket authority to access an officer's medical records.

That hits her hard. She's very upset.

LINDSAY

It wasn't a cat.

(CONTINUED)

618E

CONTINUED:

STEVE

Lindsay --

LINDSAY

You're going to sit in judgement?

STEVE

No.

LINDSAY

First AC-12 make a case against me because I spent all my money caring for my mother. Now I'm -- what? --

STEVE

Sorry. It must've been very upsetting for you.

LINDSAY

No? You think? Bringing something alive and lovely into this place -- why would that've meant anything to a person?

STEVE

(Beat. Gives her space.)
What happened?

LINDSAY

They never had kids, Mike and his wife. It wasn't part of the plan.

STEVE

Did you talk to him about it ... ?

LINDSAY

I tried. He didn't believe it was his.

STEVE

It must've been very difficult, coping on your own.

His sympathetic manner reaches through to her.

LINDSAY

That's the worst thing I've ever done. Will be as long as I live.

Long pregnant beats between them.

STEVE

Better go now.

He goes to the door.

(CONTINUED)

618E CONTINUED: (2)

She follows him but instead of seeing him out she heads upstairs.

STEVE
You should get some rest.

LINDSAY
I don't sleep.

From the door he looks up and sees her turn at the top of the stairs, towards the bedroom, but pauses.

She looks down at him.

LINDSAY
Do you?

ON STEVE: temptation getting the better of him.

CUT TO:

618F INT. KATE'S CAR. THAT NIGHT.

Kate beds down on the back seat. She looks very low, barely holding it all together.

CUT TO:

619 INT. EAST MIDLANDS POLICE. CUSTODY SUITE. NEXT DAY.

Steve enters. He shows ID.

STEVE
DS Arnott, AC-12.

The Custody Officer gets Steve to sign in and then Steve continues towards an interview room.

Steve looks in through the one-way glass. He sees Dryden sitting alongside his Solicitor. Hastings and Kate sit opposite, with a tape being recorded.

CUT TO:

620 INT. EAST MIDLANDS POLICE. INTERVIEW ROOM. CONTINUOUS.

Hastings addresses Dryden and the Solicitor.

HASTINGS
Michael Dryden, you have been arrested and interviewed as part of our investigation into a Conspiracy to Murder a Protected Witness.
(MORE)

(CONTINUED)

620 CONTINUED:

HASTINGS (CONT'D)

I have had the opportunity to discuss your case file with a Crown Prosecutor and I have been authorised by her to proceed as follows.

Dryden takes a breath, steels himself.

CUT TO:

621 INT. EAST MIDLANDS POLICE. OUTSIDE INTERVIEW ROOM. CONTINUOUS.

Cottan joins Steve looking through the window.

CUT TO:

622 INT. EAST MIDLANDS POLICE. INTERVIEW ROOM. CONTINUOUS.

Dryden tenses as Hastings refers to his notes.

HASTINGS

In respect of Conspiracy to Murder a Protected Witness -- on the grounds of insufficient evidence, there will be no charge at this time.

Dryden breathes a sigh of relief.

HASTINGS

In respect of Sexual Activity with a Child -- on the grounds of insufficient evidence, there will be no charge at this time.

Dryden looks relieved. His Solicitor pats him on the back.

HASTINGS

In respect of the foregoing, you may, of course, be charged at a later date. In respect of Perverting the Course of Justice, you will be charged now.

Dryden looks devastated.

HASTINGS

The Custody Officer has been authorised to release you on conditional bail. Meanwhile, the case file will be submitted to the Crown Prosecution Service.

(CONTINUED)

622

CONTINUED:

The Solicitor moves to get up (having heard "bail") but Dryden pulls him down.

DRYDEN

I'll fight this.

HASTINGS

The Crown Prosecutor and I are of a mind to believe you were knowingly establishing an alibi for your activity with Carly Kirk. The Crown Prosecutor may have felt there wasn't enough evidence. Me, I'd've thrown the book at you. That wee girl was fifteen!

(To Kate.)

We're done here.

Hastings moves to take the tape from the machine.

DRYDEN

Ted. Wait. Please.

(To Kate.)

If you don't mind.

Hastings pauses. He nods to Kate. She exits.

Dryden changes tack.

DRYDEN

I've made a catastrophic error of judgement. I have to make amends.

Hastings nods for Dryden to continue.

DRYDEN

You and Les Hargreaves still haven't found out who orchestrated the ambush.

HASTINGS

It wasn't my idea our departments would be working separately.

DRYDEN

On reflection, that was a mistake on my part. All the more reason to make up for it. You've got to get to the bottom of this, Ted. I don't want my last, most important case to end in failure. There are things I can do to help.

HASTINGS

(Sceptical.)

If you say so.

(CONTINUED)

622 CONTINUED: (2)

DRYDEN

This is now a voluntary
intelligence interview.

(To Solicitor.)

Go and make sure they don't cock up
the bail.

CUT TO:

623 OMITTED

624 OMITTED

625 INT. EAST MIDLANDS POLICE. OUTSIDE INTERVIEW ROOM.
CONTINUOUS.

As the Solicitor exits, Kate (now outside), Steve and Cottan
whisper.

KATE

What's he up to?

COTTAN

Oldest trick in the book.

CUT TO:

626 INT. EAST MIDLANDS POLICE. INTERVIEW ROOM. CONTINUOUS.

Dryden continues to Hastings.

DRYDEN

You've got the gunmen but you need
the people who ordered the ambush.
I can still be of help.

HASTINGS

And if your information leads to a
breakthrough ...

DRYDEN

Then it wouldn't be too much to ask
for the CPS to look at dropping the
charge against me.

HASTINGS

After a nudge from me?

DRYDEN

Only if it's something you're
comfortable with, Ted.

Hastings remains attentive but doesn't give anything away.

(CONTINUED)

626

CONTINUED:

DRYDEN

Lindsay Denton was following me the night the photos were taken, irrespective of what she says or the mobile phone evidence says --

HASTINGS

Frankly, I'm sick to my back teeth of this mud-slinging between you and your bit-on-the-side. We're investigating a conspiracy that killed four police officers!

DRYDEN

Listen to me, Ted. Listen. There are details I've not confessed to. I gave Carly Kirk a lift to Edge Park Railway Station. We were there around quarter to eight that evening. That's when I saw Lindsay Denton. There'll be CCTV. Her being there can only mean she knows more about the girl, the entrapment and the ambush than she's letting on. I'm not being vindictive, Ted. I just want the guilty parties brought to justice.

CUT TO:

627

INT. EAST MIDLANDS POLICE. OUTSIDE INTERVIEW ROOM.
CONTINUOUS.

Steve has watched Dryden's last statement intently. Cottan reacts sardonically.

COTTAN

Never gives in, does he? Anything to save his neck.

HASTINGS (O.S.)

Which railway station did you say?

Steve looks pensive.

DRYDEN (O.S.)

Edge Park.

But Kate takes strength from Dryden -- he's fed her natural suspicions.

CUT TO:

628 INT. AC-12. OPEN-PLAN OFFICE/INTERVIEW ROOM. NEXT DAY.

Watched by Steve, Kate and Hastings, Cottan wields a remote control, going to a menu screen that reads:

EDGE PARK RAILWAY STATION
16/8/13

COTTAN

Edge Park's a small station. This is the only camera facing away from the platforms. There isn't a train for half an hour so nothing comes in and out then what appears to be Dryden's vehicle comes in, carrying him and Carly.

ON SCREEN: Dryden's car enters the car park. It's zoomed and circled.

COTTAN

From this angle, we can't get the reg, but it's the same make and model he drove out of the City Hall car park.

ON SCREEN: fast-forward, to Dryden's car speeding out.

COTTAN

Fifteen minutes later, Dryden's vehicle leaves at high speed.

ON SCREEN: the image zooms and a circle appears, showing an empty passenger seat.

COTTAN

Passenger seat's empty. No Carly. But keep going.

ON SCREEN: another vehicle speeds out of the car park.

COTTAN

Shortly after, an unidentified vehicle drives out of the car park. No reg available on this angle.

ON SCREEN: the image zooms and gets circled.

COTTAN

Two occupants, neither identifiable due to the speed of the vehicle and angle of the shot. Rewind.

ON SCREEN: rewind to before Dryden's vehicle entered, and the same unidentified vehicle enters.

(CONTINUED)

628

CONTINUED:

COTTAN

This same vehicle entered the car park fifteen minutes before Dryden did.

STEVE

This was the vehicle used to obtain the photos of Dryden and Carly.

COTTAN

Most likely.

KATE

Or it was Denton.

STEVE

You can't see plates but that doesn't look like Denton's vehicle.

COTTAN

Doesn't match the model she was driving out of the City Hall car park.

HASTINGS

Is there any sighting of Denton herself?

COTTAN.

No.

HASTINGS

(To Kate.)

"No."

KATE

She could've been there but knew how to avoid the cameras.

STEVE

Dryden didn't. How come Denton was so smart?

KATE

Because she is, Steve.

Tense beats.

HASTINGS

I see nothing here that incriminates Denton.

Kate looks frustrated -- this is getting to her.

HASTINGS

Do what you can to identify the other vehicle.

(MORE)

(CONTINUED)

628

CONTINUED: (2)

HASTINGS (CONT'D)

(To Cottan.)

Got a minute, Dot?

Hastings dismisses Steve and Kate with a toss of his head.

Steve and Kate exit into the open-plan office.

STEVE

Sorry about that.

She doesn't answer. Steve is just behind Kate and he notices a stain/dirt on her collar. He reacts to her unusual messiness.

Back in the interview room, Hastings and Cottan:

HASTINGS

Prasad's a lying so-and-so but he's saying No to Cole being the Caddy. He's our missing link between criminal parties and corrupt police officers, I'm sure of it. And he's your responsibility, Dot.

COTTAN

Sir. Right. Uh. I'm on it.

HASTINGS

We'll pick this up later.

COTTAN

Sir.

Hastings heads out into the office.

Cottan has a beat of looking very uneasy.

Hastings calls to Steve and Kate (at their desks).

HASTINGS

You two, c'mon -- we've got a meeting.

CUT TO:

629

OMITTED

630

INT. PRIVATE STORAGE FACILITY. LATER THAT DAY.

Steve, Kate and Hastings stand in the storage space, waiting. Here are still the vehicles from the ambush and the evidence on shelves.

A door opens. A different Storage Manager lets in: Hargreaves and Rogerson.

(CONTINUED)

630

CONTINUED:

HASTINGS

The mountain comes to Mohammed.

Exit Storage Manager. Hargreaves and Rogerson approach. Steve, Kate and Hastings all take up defensive postures as Hargreaves casts an eye over them all. *

HARGREAVES

We've got a lovely set of offices at Major Violent Crime. Leather sofas in the audiovisual suite, the works.

HASTINGS

And I offered to host this meeting at AC-12.

HARGREAVES

I fancied the arse off Jane Fonda in Barbarella, but she should never have gone to Hanoi.

HASTINGS

We're not the enemy.

HARGREAVES

Try telling that to Mike Dryden. Best boss I've ever had. How'd you sleep at night?

STEVE

(Cutting in to protect Hastings.)

You found a lump on Akers' car, and hid it from us.

HARGREAVES

There were irregularities with the evidence.

HASTINGS

What irregularities?

ROGERSON

Forensics on the tracking device were inconclusive due to fire damage.

KATE

That good enough reason for not sharing the evidence?

Rogerson looks a little embarrassed. Hargreaves looks put out at hearing that off a DC.

HASTINGS

We'd appreciate those reports.

(CONTINUED)

630

CONTINUED: (2)

HARGREAVES

You'll have 'em. Jolly?

ROGERSON

I'll email them today.

Steve moves to hand over his card but Kate gets in first.

KATE

(Passes card to Rogerson.)

Here's mine.

ROGERSON

Ta.

HASTINGS

Thank you, Detective Chief Superintendent.

HARGREAVES

Right, what did you get out of Prasad?

HASTINGS

He's confessed to the ambush and named DC Jeremy Cole as his accomplice.

HARGREAVES

You'll send us the file?

HASTINGS

We will.

HARGREAVES

Who'd he say ordered the ambush?

HASTINGS

It was an underworld hit. No names.

ROGERSON

We've got various lines of enquiry on the likely candidates. Making progress.

HARGREAVES

And the DI, Denton?

KATE

Still not sure, sir.

HASTINGS

That's as far as it goes regarding police involvement in the conspiracy. Other criminal parties are, I accept, the province of Major Violent Crime.

(CONTINUED)

630 CONTINUED: (3)

HARGREAVES

Thank you, Superintendent, and in turn I accept DS Prasad is your witness. Now we've all kissed and made up, I've got work to do.

Hargreaves and Rogerson exit. Rogerson and Steve exchange eye contact as she goes.

Kate gazes at Akers' burned out car, then turns to look at the tracker on the evidence shelf. She peers at it intently, her mind working.

Steve watches her, aware of her interest. He looks thoughtful.

CUT TO:

631 OMITTED

632 EXT. LONG LANE. THAT EVENING.

The ambush site is quiet and deserted. A car pulls up. Out gets Cottan, then, with stick, Morton.

COTTAN

This is where the ambush happened. Three of our own killed in cold blood.

MORTON

Poor buggers.

COTTAN

I wondered if you might recognise the place.

MORTON

Me? Why?

COTTAN

The thing we were talking about last time -- the Caddy. Jeremy Cole.

MORTON

Right.

COTTAN

So. Cole. He knew this was the right place to set it up. Fast roads in and out, far enough out for there to be no witnesses, not so far you'd think you were en route to Timbuktu.

(CONTINUED)

632

CONTINUED:

MORTON

Makes sense.

COTTAN

Here's the thing. If you could go the extra mile for me and say you came here once with Cole, everyone could walk off happy.

MORTON

How'd that work?

COTTAN

Cole brought you here and told you he'd got gangland connections. Ever since he was a lad. He thought you might be susceptible to earning a few quid.

Morton looks very uneasy. The tension racks up. Morton gets twitchy.

COTTAN

Problem?

MORTON

It's beginning to sound like this is something I'd be smart to stay well out of it.

COTTAN

Me, too, mate. If only I could. That's Anti-Corruption for you. Hastings never lets anything drop.

MORTON

Sorry.

COTTAN

Now I'm getting worried.

MORTON

No need.

COTTAN

But, see, I am, though.

MORTON

Mate.

COTTAN

Am I, though?

MORTON

A mate? Sure.

(CONTINUED)

632

CONTINUED: (2)

COTTAN

Yeah?

A real sense of dread has taken over the scene. Each man senses something bad is going to happen. It's written all over their faces.

COTTAN

Okay, then.

MORTON

Okay, then, what?

COTTAN

I can rely on you.

MORTON

To ... ?

COTTAN

Provide a statement that Cole boasted of underworld connections and attempted to recruit you into a clandestine network of corrupt police officers.

Morton shifts very uneasily.

Cottan gazes glassily at Morton.

Incredibly tense beats.

Something is about to explode.

It happens very fast.

Cottan lunges for Morton. Morton strikes him with his stick and then runs off -- yes, runs.

Morton runs off into the trees with no sign of any kind of limp.

COTTAN

Fucking hell.

Cottan charges off after Morton.

Cottan runs between the trees.

Cottan can't see Morton anywhere.

Cottan finds himself on a golf course, standing next to a flag on a green.

He hears a car start up. He sees his own car speed away.

(CONTINUED)

632 CONTINUED: (3)

COTTAN

Shit.

Cottan looks scared and outwitted, trying to figure out what to do now.

CUT TO:

633 INT. KATE'S CAR. NEXT DAY.

Kate wakes. She's on the backseat of her car, in a sleeping bag, having slept in her clothes. She changes her top. She folds up the sleeping bag and gets out.

CUT TO:

634 EXT. KATE'S CAR. CONTINUOUS.

The car is parked in a retail park. Kate stuffs the sleeping bag and the dirty top into the boot. The boot's crammed with clothes. She finds a toiletry bag. She puts paste on a toothbrush and starts brushing hurriedly.

She looks determined to take control of the case.

CUT TO:

635 OMITTED

636 OMITTED

637 INT. AC-12. LOBBY. MOMENTS LATER.

Apprehensively Cottan approaches the front desk.

DESK OFFICER

Morning, sir.

COTTAN

Morning.

Cottan signs in. He tries to act a bit more casually as he engages the Desk Officer in conversation.

COTTAN

I've had a bit of bother with my job motor. See, my mate, his broke down, so I did him a favour. Last thing I want to do is drop a bloke in it, but I've been trying to get hold of him ...

(CONTINUED)

637

CONTINUED:

DESK OFFICER
DC Morton?

COTTAN
(Very uneasy.)
Yeah.

DESK OFFICER
DC Morton's just returning your
service vehicle now, sir.

Cottan is surprised -- he shoots straight out again.

COTTAN
Sign me back out.

CUT TO:

638

INT. AC-12. CAR PARK. MOMENTS LATER.

Cottan finds the car. Morton gets out, limping on a new walking stick. He offers Cottan the keys.

MORTON
Find your way home alright?

COTTAN
Eventually.

MORTON
All got a bit unnecessary, don't
you think?

COTTAN
Don't know what to think, if I'm
honest, mate.

MORTON
(Indicates his leg.)
Disability, all the cushy
assignments, and none of the brass
dare touch me.

COTTAN
Right.

MORTON
You know my secrets. Now I know
yours.

Morton produces a battered looking mobile phone.

MORTON
This was hidden under the back
seat. Unregistered pay-as-you-go.
Lots of interesting numbers.
(MORE)

(CONTINUED)

638 CONTINUED:

MORTON (CONT'D)

I made a note -- won't say where --
in case anyone fancies digging out
your call history -- plus all the
details about last night. Just in
case summat happens to me.

Morton offers him the phone. Cottan snatches it.

COTTAN

That's in the past. I'm clean now.

MORTON

Me too.

Morton offers him the car keys.

MORTON

But seems daft to blow the whistle
on each other.

Cottan thinks about it for a couple of beats. Then he takes
the keys.

Morton limps away.

CUT TO:

638A OMITTED

639 OMITTED

640 OMITTED

CUT TO:

641 INT. AC-12. INTERVIEW ROOM. LATER THAT DAY.

Steve brings Lindsay in. They sit on the same side of the
table, facing Kate, Cottan and Hastings.

HASTINGS

Thank you once again, DI Denton.

Kate refers to a clutch of documents, topmost being photo of
the tracking device in the wheel arch of Akers' vehicle.

KATE

We've received the forensics
reports on the tracking device
found under the front left wheel
arch of Akers' vehicle. There are
some irregularities that need to be
explained.

(CONTINUED)

641

CONTINUED:

LINDSAY
Irregularities?

Kate slides photocopies across the table to Lindsay.

KATE
The tracker would be expected to retain paint and metal residues transferred during its prolonged contact with the undersurface of Akers' vehicle.

COTTAN
It doesn't.

KATE
Instead there's a mix of residues, a proportion of which are consistent with the underside of service vehicle registration number [*registration number*], this being the vehicle you were driving on the night of the ambush.

LINDSAY
I'm, uh ...

HASTINGS
Obviously this is a peculiar finding.

LINDSAY
I don't know much about it, but I wonder if exposure to the very high temperatures caused by the fire have caused an error. Open flames typically reach 900 degrees Celsius.

KATE
You said you didn't know much about it.

LINDSAY
I was taken aback by the heat of the fire at the time. It's something I looked up afterwards.

KATE
Picking up on the forensics, though, let's speculate on whether the tracker might not have been on Akers' vehicle prior to being found there.

(CONTINUED)

641

CONTINUED: (2)

COTTAN

You were a variable. Maybe you'd get suspicious and ruin the plan. So they put the tracker on your car.

LINDSAY

That's not what happened.

KATE

Or you were a scapegoat. Left alive to carry the blame. And the tracker would only add to that.

LINDSAY

As I said, that's not what happened.

HASTINGS

Yet, DI Denton, it's what the forensics are implying.

STEVE

Sir, with respect, this conversation can't take place. You're asking DI Denton questions relating to the charge of Conspiracy to Murder, questions which are specifically off-limits under legal process.

HASTINGS

No one's accusing Lindsay of anything here. She's helping purely as a witness, DS Arnott.

(To Lindsay.)

Yes?

LINDSAY

Of course.

COTTAN

Is it possible the tracker was placed under your car without your knowledge?

LINDSAY

It's possible.

KATE

You seem sceptical, Inspector.

LINDSAY

No. We have to be open-minded.

(CONTINUED)

641

CONTINUED: (3)

HASTINGS

Because, of course, if you were
sure it couldn't have been there,
that would mean you'd checked --
and why would you do that?

Lindsay realises she's close to digging herself a big hole.

LINDSAY

Sorry. Do you mind? Can I have a
loo break?

HASTINGS

Of course.

Lindsay heads out. Steve indicates for a female staffer to
follow her, then drops back. He waits till she's out of
sight.

STEVE

What the hell's this?

KATE

We've got on record the time Denton
radioed in the Status Zero. Various
figures are bandied about but the
best estimate is between four and
five minutes elapsed before the
blue lights arrived. If you were
her, what would you do in that
time?

STEVE

She gave first aid.

KATE

Hardly -- she threw a coat over
Akers.

COTTAN

Thirty seconds, tops.

KATE

What next?

STEVE

She took cover.

HASTINGS

Wisely.

COTTAN

Another thirty seconds, tops.

KATE

That gives her at least three more
minutes. What did she do with them?
(MORE)

(CONTINUED)

641 CONTINUED: (4)

KATE (CONT'D)

My bet is, she found the tracker,
and moved it. Because it's the one
thing that would prove she was part
of the ambush conspiracy before she
got the emergency call that night.
Whether conspirator or scapegoat,
she was known to the ambushers.

Steve looks uneasy. Hastings and Cottan absorb Kate's point sagely.

CUT TO:

642 INT. AC-12. LADIES' TOILET. CONTINUOUS.

Lindsay shuts herself in and takes deep breaths, facing the mirrors. Her mind is visibly working overtime.

The door of a locked cubicle opens. Out steps Carly Kirk in regular clothes (not waitress's uniform).

Lindsay is shocked to her core, unable to figure out what's happening.

Carly freshens up her lipsticks etc.

CARLY

Like your necklace.

LINDSAY

Sorry?

CARLY

(Points.)

Your necklace. It's really pretty.

Lindsay looks down but she isn't wearing a necklace. Puzzled, when she looks up, she's alone in the bathroom. Carly was never there.

Shaking, Lindsay gazes at her reflection(s), struggling to get a grip on herself.

CUT TO:

643 OMITTED

644 OMITTED

645 OMITTED

646 INT. AC-12. INTERVIEW ROOM. CONTINUOUS.

Lindsay retakes her seat calmly. She gives Steve a reassuring look. He returns it. Lindsay feels back in control.

LINDSAY

These questions have to be asked some time so I'm happy to deal with them now. Obviously if at any point anyone's uncomfortable from a legal viewpoint, we should stop straight away.

HASTINGS

That's very much appreciated, Lindsay.

LINDSAY

I can't explain the irregularities in the forensics.

KATE

But you must accept it's possible that someone placed a tracker on your vehicle without your knowledge?

LINDSAY

I don't, actually, DC Fleming. Because that would mean I was known to the conspirators prior to the ambush, and I wasn't.

KATE

Then why would there be an order to spare you?

LINDSAY

An order?

STEVE

Kate, you can't ask this.

LINDSAY

Has someone told you there was an order to spare me?

HASTINGS

DI Denton, it would certainly help us if you were prepared to address this issue. If you'd rather not ...

Tense, pregnant beats while Lindsay shifts uncomfortably.

LINDSAY

I've always wondered if I was just lucky.

(MORE)

(CONTINUED)

646

CONTINUED:

LINDSAY (CONT'D)

Now I realise they knew I had nothing to do with it, and planned to let me go.

KATE

Then you were known to them. They could also have used you to track the convoy. Which means there was a tracker and it had to have been moved.

LINDSAY

Could've been a tracker, could've been moved.

HASTINGS

There's no "could've" about it, DI Denton -- the forensics says so.

LINDSAY

Yes, but, as a word to the wise, sir, it's legally unacceptable for you to ask me if I moved it.

KATE

Do you know who moved it?

LINDSAY

Very good. No, I don't.

KATE

Was it moved before the blue lights arrived?

LINDSAY

Not to my knowledge. You'll probably find that the tracker wasn't entered in evidence until many hours later, when the fire was out and the vehicle secured from a health and safety perspective. That left ample time for another party to move the tracker.

KATE

It was a crime scene.

HASTINGS

A crime scene's crawling with witnesses.

KATE

Isn't it more likely the tracker was moved when there were no witnesses?

(CONTINUED)

646

CONTINUED: (2)

LINDSAY

That's not what happened. Akers' car was on fire. No one could've got near it till after the fire was out.

KATE

It would be possible to transfer the tracker using some kind of implement that extended a person's reach.

LINDSAY

Was such an implement found at the scene?

KATE

(Beat.)

No.

Long, silent beats.

LINDSAY

Anything else?

HASTINGS

No. Thank you, DI Denton. Again.

Steve signals to a female staffer. She escorts Lindsay away.

KATE

She moved the tracker. She could've used a bit of one of the cars that broke off in the collisions. She was out in the countryside. She could've used a branch, for fuck's sake.

HASTINGS

Nicking criminals is hard enough. Nicking coppers -- God give us strength.

Kate's exasperated, at the end of her tether. She exits sharply.

Steve exits too, goes after her.

STEVE

Kate --

She keeps going, ignoring him -- exit.

But as he watches her go, he's dealing with his own doubts.

CUT TO:

647 INT. AC-12. 3RD FLOOR WINDOW. MOMENTS LATER.

Kate peers down towards the lobby.

CUT TO:

648 INT. AC-12. LOBBY. CONTINUOUS.

The female staffer holds Lindsay in the lobby.

Steve joins Lindsay, leaving the staffer behind. As they go through the revolving door, he guides her with a hand in the small of her back.

CUT TO:

649 INT. AC-12. 3RD FLOOR WINDOW. CONTINUOUS.

Utterly dismayed, Kate looks defeated and, worse, betrayed.

CUT TO:

649A EXT. LAY-BY. THAT EVENING.

Ronson waits patiently in the lay-by.

A car pulls up.

A man with a walking stick gets out and approaches -- it's Morton.

MORTON
Nice evening for it.

RONSON
For what?

Morton shows him an envelope.

MORTON
There's a phone number in there.
You don't need to know where I got
it from, let's just say a mate's
been up to no good. It belongs to
an underage girl.

RONSON
What girl?

MORTON
One who allegedly was servicing the
Deputy Chief Constable.

Ronson's eyes light up.

(CONTINUED)

649A CONTINUED:

MORTON

Well?

Ronson pulls a thick brown envelope out of his jacket pocket. The flap is open. Morton sneaks a look at a thick wad of bank-notes.

Morton and Ronson swap envelopes then go their separate ways.

CUT TO:

650 INT. STEVE'S FLAT. THAT NIGHT.

Steve's phone wakes him. He answers it.

STEVE

(Into phone.)

DS Arnott.

(Listens.)

On my way.

CUT TO:

651 EXT. KATE'S HOUSE. MOMENTS LATER.

Steve pulls up in his car. There's a liveried patrol car outside Kate's house manned by two PCs.

STEVE

Cheers, guys, thanks for the call.

Kate stands on the drive defiantly. Steve approaches her.

KATE

Bastard's changed the locks.

(Shouts at house.)

I bloody live here!

STEVE

Come on, mate, let's get you away.

KATE

Last thing I need right now is you.

STEVE

Those two uniforms are doing you a favour. So am I.

KATE

I live here.

STEVE

Come on.

(CONTINUED)

651 CONTINUED:

He puts his arm round her. She lets him. She starts to cry.

CUT TO:

651A OMITTED - 651 & 651A shot on 10 July as continuous scene 651 (retrospective revision).

Steve and Kate sit and talk.

STEVE
What's happened?

KATE
I just wanted to see my son.

STEVE
You will. Just not in the middle of the night.

KATE
I've got nowhere to go.

STEVE
Where've you been staying?
(Off her shame.)
(Very sympathetic.)
Kate.

KATE
I was undercover on Denton. I blew the undercover and now we're blowing the whole case. I need to close it or I've got nothing.

STEVE
Kate --

KATE
First you shagged the nurse. Now you're shagging the prime suspect --

STEVE
I'm not.

KATE
I've seen you together.

STEVE
Your undercover failed because we underestimated Lindsay. Mine's succeeding. Because she underestimates me as much as you do.

(CONTINUED)

651A CONTINUED:

KATE
(Confused.)
What?

STEVE
I think you're right about her.

Kate comes down from her emotional reaction. The sense of betrayal vanishes to be replaced by relief and vindication. She's deeply grateful and moved. She grips his hand briefly, in friendship. He grips hers in return.

CUT TO:

652 INT. STEVE'S FLAT. LATER THAT NIGHT.

Kate's had a much needed shower. Hair wet, she wears a bath towel. Her clothes turn in the tumble-dryer.

Steve lays a coffee in front of her, keeps one for himself. They drink.

Kate gets her note-pad out and he does the same.

KATE
The scene of the ambush has been gone over every which way. There aren't any forensics that incriminate Lindsay.

STEVE
We've got to go back further. Let's assume Lindsay was following Dryden and Carly and was present at the railway station. There was limited CCTV coverage and she was smart enough to avoid the camera, but she witnessed the sting on Dryden involving Carly. She's constantly denied a connection to Tommy, the target of the ambush. But this would be it, 20 days before the ambush.

KATE
Carly's the connection. She connects Tommy to Dryden, and the both of them to Lindsay.

STEVE
Which would leave a trail.

The tumble-dryer finishes and beeps.

STEVE
Get dressed.

(CONTINUED)

652 CONTINUED:

KATE
You break a girl's heart.

CUT TO:

652A INT. AC-12. OPEN-PLAN OFFICE. NEXT DAY.

Alone in the office, the unlikely early bird, Cottan writes up his computer report on Cole as the Caddy, entering:

"DC Cole boasted of underworld connections and attempted to recruit DC Morton into a clandestine network of corrupt police officers."

Enter Steve and Kate.

COTTAN
(Cool as a cucumber.)
Morning, campers.

STEVE
What you doing in?

COTTAN
This is why I've made DI and you haven't.

KATE
Sir, we want to take one more pop at Denton.

COTTAN
(Blows a sigh.)
Gluttons for punishment.

STEVE
The holy grail is proving a link between Lindsay and Tommy Hunter that pre-dates the ambush.

COTTAN
There isn't one. We searched her house, didn't find a pay-off like we did with Akers. Nothing.

KATE
We believe that link is Carly Kirk.

STEVE
Still, we need to pick up the trail from before the ambush.

Cottan becomes a little bit shifty.

(CONTINUED)

652A CONTINUED:

COTTAN

You know what? I always thought it was a bit convenient that her Chief Super never got involved in okaying the transfer the night of the ambush.

KATE

Cheers, Dot.

Steve and Kate head back to the lifts. Cottan wears a poker face. (He's misdirecting them.)

Steve and Kate hit the call button.

KATE

We've got to make sure Denton still knows we're after her.

They get into the lift.

STEVE

You push from the outside. I'll push from the inside. She'll crack.

The door shuts.

653 OMITTED

654 INT. 4TH ST. STATION. SQUAD ROOM/MALLICK'S OFFICE. LATER THAT DAY.

Steve and Kate enter. Mistrustful eyes track them, not least O'Neill's. In fact, he looks decidedly uncomfortable. O'Neill tries to keep his head down.

They tap on Mallick's open door.

STEVE

DS Arnott, sir.

KATE

DC Fleming.

Mallick doesn't look very welcoming, but he lets them in and shuts the door.

MALLICK

(With animosity.)
You were here undercover.

KATE

Yes, sir.

(CONTINUED)

654

CONTINUED:

MALLICK

Still spying on us?

STEVE

Sir, we'd like to ask you about the ambush, if we may. We've reviewed your original statement. DI Denton was unable to obtain Gold Approval from you to move the Witness.

MALLICK

I'd like my Superintendents Association Rep here before I address any questions.

STEVE

It's your prerogative, sir, if you want to go down that route.

KATE

Or you can continue as a witness and AC-12 will note your cooperation in your performance review. We hear you're applying for the Executive Officers course.

MALLICK

(Beats.)

I was at my daughter's school play and responded within ten minutes. You checked the phone records?

KATE

They corroborate your statement, sir.

MALLICK

Lindsay didn't give me enough time before going over my head to Dryden. I knew Wallis and Butler. I'm godfather to Wallis's kids. I'd never have let them go out without firearms and back-up. No fucking way.

That seems to convince Steve and Kate. They continue.

STEVE

Sir, we've got a few questions to ask in regard to our investigation into DI Denton. She was interested in the disappearance of Carly Kirk.

MALLICK

It was one of the longer term mispers placed on 28-day review and placed within Denton's brief.

(CONTINUED)

654 CONTINUED: (2)

KATE
Did she show interest in the case before then, sir?

MALLICK
No, she didn't. As far as I know, it was only when I put her on the 28's, after the ambush.

KATE
Right.
(Blows sigh, disappointed.)

STEVE
Who dealt with the case originally?

MALLICK
Response Officer was Sergeant O'Neill.

Kate glances towards O'Neill. Steve follows her look. O'Neill looks very, very nervous all of a sudden.

CUT TO:

654A EXT. CITY STREET. MOMENTS LATER. *

Steve and Kate cross a busy street towards his/her car. *

KATE
Lindsay deliberately avoided running the details of the witness transfer past Mallick. *

STEVE
She knew he'd not let her go out with firearms and back-up. *

KATE
She was conspiring to make those coppers defenceless. *

They reach the car. *

STEVE
I'll drop you. *

KATE
Where you going? *

STEVE
Back to work. *

CUT TO: *

655 OMITTED

656 OMITTED

656A OMITTEDOMITTED

656AA INT. LINDSAY'S HOUSE. THAT NIGHT.

Steve sits with Lindsay on the sofa.

STEVE

We went to 4th Street today.

LINDSAY

Really?

STEVE

We're looking at the Duty Sergeant.

LINDSAY

O'Neill?

STEVE

I checked O'Neill's record. You had a run-in with him last year, got him disciplined for misuse of his work computer.

LINDSAY

There was never any love lost between us.

Lindsay leaves it at that. Steve has to probe.

STEVE

He took the call from Akers the night of the ambush. Could he have been in on it, and let you carry the can?

LINDSAY

I don't see how. Fancy a drink?

STEVE

I'll get it.

Steve goes into the kitchen, and reflects on what he's just learned.

CUT TO:

656AB INT. AC-12. INTERVIEW ROOM. NEXT DAY.

O'Neill enters with his Police Federation rep, another uniform sergeant. He looks nervous as hell as he stands to attention in front of Hastings.

HASTINGS
Sit down, O'Neill.

O'NEILL
Sir.

O'Neill and his rep sit. Steve starts the tape.

STEVE
AC-12 interview of Sergeant O'Neill by Superintendent Hastings, DS Arnott, DC Fleming. Sergeant O'Neill, it's your right to be interviewed by an officer at least one rank superior. Superintendent Hastings will ask the questions. DC Fleming and I will present information only.

HASTINGS
What duties did you carry out in connection with the disappearance of Carly Kirk?

O'NEILL
I was the initial Response Officer. As soon as we got the report about her disappearance, I organised the interview with her foster parents, with her mates, organised the door-to-door ... It was a dead end. After that, she went on 28-day review and I had nowt to do with the case.

HASTINGS
We've uncovered evidence that Carly Kirk was involved in a blackmail conspiracy with a man using the name Alex Campbell.

O'Neill gets tense.

Hearing the first part of Steve's dialogue, he turns to Steve.

STEVE
As part of our investigation, we seized your work computer.
(MORE)

(CONTINUED)

656AB CONTINUED:

STEVE (CONT'D)

On the hard drive we found evidence of a police database search carried out on the 25th August of this year in respect of the name Alex Campbell.

HASTINGS

Sergeant, why were you searching for information on Alex Campbell?

O'NEILL

I wasn't, sir.

HASTINGS

You deny it?

O'NEILL

Yes, sir.

KATE

Sergeant O'Neill has a history of misconduct. A yellow notice for using his work computer to visit online gambling sites.

HASTINGS

One yellow notice already. Two strikes and you're out, O'Neill. No job, no pension.

STEVE

On the night of the ambush, Sergeant O'Neill was the Duty Sergeant at 4th Street Station.

HASTINGS

Two of your mates got killed that night. Why were you searching for information on Alex Campbell?

O'NEILL

No comment.

Kate slides photos across the table to O'Neill. They're Tommy's driving licence and ID photos.

KATE

For the tape, I'm showing the interviewee Photo Document 1, photographs of Alex Campbell.

HASTINGS

You recognise him?

O'Neill can't answer, getting very nervous now.

(CONTINUED)

656AB CONTINUED: (2)

KATE

No lies. Alex Campbell is a person of great interest to us.

STEVE

Any person found to have been attempting to trace Campbell prior to the ambush is automatically a suspect in our investigation.

KATE

Your hard drive indicates you were seeking information on him.

HASTINGS

Conspiracy to Murder carries a life sentence. This won't be just a red notice -- I'll go after the criminal prosecution.

STEVE

Part of me's thinking, maybe you weren't to know what would happen to Alex Campbell. You couldn't let on for fear of being sucked into the conspiracy investigation.

O'NEILL

That's the truth.

HASTINGS

You need to start talking -- now.

O'Neill looks a rabbit in headlights.

CUT TO:

656B OMITTED

656C INT./EXT. LINDSAY'S HOUSE. LATER THAT DAY.

Lindsay opens the door. She's surprised to be confronted by Kate.

KATE

How are you, ma'am?

LINDSAY

Fine, thanks.

KATE

Would you be prepared to accompany me to a crime scene? It could help us find Carly Kirk.

(CONTINUED)

656C CONTINUED:

LINDSAY

Where?

KATE

Edge Park Railway Station.

Lindsay reacts, a little concerned, then covers it.

LINDSAY

(Beat.)

Absolutely.

CUT TO:

656D EXT. RAILWAY STATION. LATER THAT DAY.

Kate leads Lindsay onto a walkway or similar vantage point.

KATE

When I worked with you, I saw at first hand how much finding Carly meant to you.

LINDSAY

Just doing my job.

KATE

You don't have to put up a front, ma'am. In Missing Persons sometimes you feel a connection. We're not machines.

Lindsay is wrong-footed by this softer approach from Kate.

KATE

We now know that Carly could still be alive. Her visit here with Dryden may be crucial to finding her.

LINDSAY

I'd like to find her, to know she was okay.

KATE

I think you were here that evening. I think you can help us find her.

(Off Lindsay hesitation.)

Who else was here?

LINDSAY

I wouldn't know.

KATE

Alex Campbell, aka Tommy Hunter. The protected witness.

(MORE)

(CONTINUED)

656D

CONTINUED:

KATE (CONT'D)

He didn't see you, of course, but you saw him.

LINDSAY

No.

KATE

What did he do that made you fear for Carly's life?

LINDSAY

I wish I could help you, Kate.

KATE

Carly's in terrible danger. Every day you hold out is another day she may be facing a horrible ordeal.

This really starts to work on Lindsay.

KATE

What happened here, Lindsay? You've kept it inside all this time. That can't have been easy. Why not let it out?

Lindsay visibly wavers. She's struggling with long-suppressed emotions and it's starting to unravel her. Tears run down her cheeks.

LINDSAY

I'm sorry, Kate. I wasn't here.

KATE

(Still very gentle.)

Three police officers died on the night of the ambush. I can't believe you meant it to happen. It must be awful for you, to carry that.

Lindsay wipes back the tears.

KATE

Let the truth out, Lindsay. Free yourself.

Tears roll down Lindsay's cheeks.

Kate is on tenterhooks, expecting a revelation.

Lindsay composes herself.

LINDSAY

I want to go home now.

(CONTINUED)

656D

CONTINUED: (2)

KATE

(Toughening up again.)

It's going to be a very long time before you get to go home, unless you give the Judge a chance to be lenient with your sentence. Tell me the truth.

LINDSAY

(Toughening up too.)

You're convinced I'm guilty, Kate, or trying to be. Was that something you decided before I found out you were fucking Jayne Akers' husband, or was it only after?

KATE

I betrayed Jayne? You betrayed those two officers you took out to the ambush.

LINDSAY

I didn't know the ambush was going to happen. If I had, I'd never have taken those men. But you knew what you were doing. You knew and it didn't stop you.

KATE

Two innocent coppers killed, two wives widowed, two kids orphaned. I know which is worse.

LINDSAY

I don't think you do.

KATE

I'm going to keep going over every detail, every crumb of evidence. You'll go to bed night after night asking yourself the same question: did AC-12 get the evidence today, are they coming to pick me up in the morning? You can save yourself a lot of pain.

LINDSAY

So can you.

KATE

Give in.

LINDSAY

Never.

(CONTINUED)

656D CONTINUED: (3)

Lindsay has toughed it out, and Kate's got nothing left. Apparently.

CUT TO:

656E INT. KATE'S CAR. MOMENTS LATER.

Kate drives in bitter silence. Lindsay rides in the back, gazing out of the window, very troubled.

Lindsay's guilt and anguish bring up memories she can't suppress.

The city glides by the window.

MATCH CUT TO:

656EA FLASHBACK. INT. LINDSAY'S CAR. 16TH AUGUST. EVENING.

Now driving, Lindsay proceeds with the city gliding by her window. She goes into the City Hall car park.

CUT TO:

656F FLASHBACK. INT. CITY HALL. FUNCTION ROOM. MOMENTS LATER.

From a door by the bar area, Lindsay observes a drinks reception in a large function room featuring various police and city dignitaries.

Her gaze fixes on Dryden, sharing a joke with Prasad. They're whispering some pretty ribald stuff and Prasad appears to guide Dryden's attention towards a particular waitress as she moves round the room. Prasad moves away.

The waitress -- CARLY KIRK (15, looks 20, dolled up) -- serves Dryden a drink. Dryden starts talking to her, appearing to be charm personified. Carly laughs at his joke, brushing her hand on his arm as she moves on. He ogles her as she goes.

Lindsay looks disturbed and disgusted.

Lindsay moves off.

CUT TO:

656G FLASHBACK. INT. CITY HALL. TOILETS. MOMENTS LATER.

Lindsay has the toilets to herself. They're quite swish. She washes her hands intently, trying to control her feelings of outrage.

(CONTINUED)

656G CONTINUED:

Enter Carly.

Lindsay is taken aback but keeps quiet.

Carly approaches the mirror over a sink neighbouring Lindsay.

CARLY

Hi.

LINDSAY

Hi.

Carly freshens up her lipsticks etc.

Lindsay studies her with all kinds of mixed feelings.

CARLY

Like your necklace.

LINDSAY

Sorry?

CARLY

(Points.)

Your necklace. It's really pretty.

LINDSAY

Thank you. My mum gave it to me.

CARLY

Lucky you.

LINDSAY

It's nothing special. I think she picked it up for only a few pounds.

CARLY

I meant that you've got a mum that gives you nice things.

Carly smiles -- the fragile smile of a young girl who's been through a tough and tragic childhood, encapsulated by her last line -- and exits.

Lindsay is left with unexpected sympathy for Carly.

CUT TO:

656H FLASHBACK. EXT. CITY HALL CAR PARK. MOMENTS LATER. *

From her car, Lindsay watches Dryden show Carly into his car; he walks round quickly to the driver's side, head down to avoid being seen, and drives away. *

(CONTINUED)

656H CONTINUED:

Lindsay decides to follow him. She pulls away. *

CUT TO: *

657 FLASHBACK. EXT. RAILWAY STATION. 16TH AUGUST. LATER THAT EVENING.

From a vantage point eg a walkway, Lindsay observes Dryden in the car with Carly.

Dryden chats to her briefly.

Carly drops her head straight into Dryden's lap.

Lindsay is disgusted.

Lindsay moves forwards to confront Dryden.

Dryden spots movement, sees Lindsay.

Shocked, Dryden shoves Carly out of the car.

DRYDEN

GET OUT!

Dryden speeds away

Carly lingers in the car park.

A car speeds up to Carly. Tommy leaps out of the back. He slaps Carly to the ground and kicks her hard.

Lindsay is shocked. She starts to move to help.

Prasad jumps out of the car.

PRASAD

Christ, Tom, let's just get her in the car.

Tommy drags Carly across the ground towards the car.

TOMMY

Stupid bitch. In! IN!

Carly wrestles free.

Carly runs for it.

TOMMY

Fucksake!

Tommy gets back in the car and it speeds out of the car park.

(CONTINUED)

657 CONTINUED:

Lindsay quickly notes its registration number.

SMASH CUT TO:

658 FLASHBACK. INT. LINDSAY'S HOUSE. THAT NIGHT.

Lindsay's mobile phone rings. She sees the caller ID is "MIKE DRYDEN". She doesn't want to answer but it's a fight and she can't help herself.

LINDSAY
(Into phone.)
Hello ... ?

DRYDEN (O.S.)
(Out of phone.)
Why were you following me?

LINDSAY
(Into phone.)
Mike, listen --

DRYDEN (O.S.)
(Out of phone.)
I was just giving that girl a lift.

LINDSAY
(Into phone.)
Mike --

DRYDEN (O.S.)
(Out of phone.)
Move on, Lindsay. Goodbye.

He hangs up. Lindsay is anguished.

SMASH CUT TO:

658A FLASHBACK. INT. 4TH ST. STATION. SQUAD ROOM. A FEW DAYS LATER.

Lindsay sits with various Missing Persons Unit officers including O'Neill, some taking notes, in a briefing given by Mallick. Mallick calls up the next screen. It's a photo of Carly alongside her details:

CARLY KIRK
DATE OF BIRTH 03/12/1997
REPORTED MISSING 17/08/2013

Lindsay is rocked by the sight of the girl she recognises from a few days earlier.

(CONTINUED)

658A CONTINUED:

MALLICK

Carly Kirk, 15 years of age.
Reported missing by her foster
parents when she failed to return
home overnight. Last seen by them
the day before. History of alcohol,
substance abuse and sexual
activity; looks older than her age
and prone to play on it; history of
absconding from care.

(To O'Neill.)

Sargeant O'Neill's been Response
Officer on this one.

O'NEILL

(Ironically.)

Dead end so far, sir.

MALLICK

(Ironically.)

Good luck.

MALLICK

Moving on. Donald Hawkins, 77 years
of age ...

Lindsay looks concerned, and isolated.

CUT TO:

659 FLASHBACK. INT. 4TH ST. STATION. SQUAD ROOM/LINDSAY'S OFFICE.
LATER THAT DAY.

Lindsay hovers, watching the squad room at work.

She waits for O'Neill to vacate his computer, then she takes
his place.

Lindsay refers to her notebook with the car registration as
she searches a police database of car registration
information.

The vehicle is registered to:

ALEX CAMPBELL
12 ST. JAMES'S CLOSE

Lindsay calls up the driver information on the police
database. Up comes Alex Campbell's driving licence details
with a photo of TOMMY.

Lindsay ponders the image.

She does a search for Campbell on the criminal database and
gets the result:

(CONTINUED)

659

CONTINUED:

NO FILES FOUND

She ponders. She uses her phone to take a photo of the screen showing Tommy's driving licence, then logs out.

She goes into her office.

She sees O'Neill return to the Squad Room.

O'Neill takes up his place in front of his computer. He sees he's been logged out, ie someone's been on his computer, and reacts.

Lindsay taps on the glass window. O'Neill goes into Lindsay's office.

O'NEILL
(Indicating computer.)
You been messing with my computer?

LINDSAY
Been up to your old habits?

He shuts up. She shows him the photo on her phone.

LINDSAY
Who's this?

O'Neill shows recognition of the photo, but ...

O'NEILL
I could report you.

LINDSAY
You really want someone trawling through your hard drive? With your track record?

She's got him over a barrel but she still decides to appeal to his moral sense.

LINDSAY
You've got kids. You'd want this man stopped.

O'Neill examines his conscience. He scribbles on a post-it note on her desk.

O'NEILL
(Very intimidating)
Didn't come from me. Got that?

She nods. He exits sharply.

Lindsay reads the post-it note --

TOMMY HUNTER

(CONTINUED)

659 CONTINUED: (2)

She deletes the photo from her phone.

CUT TO:

660 FLASHBACK. EXT. HOSPITAL CAR PARK. NEXT DAY.

Lindsay stakes out the car park, eyes on the car with the registration she's traced.

A while later, Tommy emerges from the Out-Patients' Department carrying a prescription.

Lindsay recognises him.

LINDSAY
Alex Campbell?

Tommy puts on a cough.

TOMMY
Need to get to the chemist.

He indicates his chest, moves sharply for the driver's door. Lindsay flashes her ID.

LINDSAY
DI Denton. This vehicle is registered to Alex Campbell.

Tommy puts on the smooth patter.

TOMMY
My apologies. How can I help you, inspector?

LINDSAY
The vehicle's been linked to the disappearance of a young woman named Carly Kirk.

Tommy doesn't bat an eye. Unseen by Lindsay, a woman approaches. Tommy looks towards her and Lindsay turns round to see Jayne Akers.

AKERS
(Shows ID.)
There a problem here?

Akers' arrival has wrong-footed Lindsay. She's working the case unofficially and this is now a problem.

LINDSAY
No. No problem. Think I've got the wrong person.

Lindsay hurries away to her car.

(CONTINUED)

660 CONTINUED:

LINDSAY
Have a good day, inspector!

Lindsay jumps in her car.

LINDSAY
(Under her breath.)
Shit, shit ...

Lindsay speeds away. Tommy and Akers watch her go, darkly.

CUT TO:

661 OMITTED

662 OMITTED

662A FLASHBACK. INT. LINDSAY'S HOUSE. THAT NIGHT.

Lindsay eats a microwave meal for one while her cat eats out of its bowl.

A knock at the door disturbs her.

She opens the front door, but it's held ajar by the chain. Through the gap Lindsay sees Akers, to her surprise.

AKERS
Sorry to disturb you at home,
ma'am. May I come in, please?

Lindsay lets her in.

CUT TO:

662B FLASHBACK. INT. LINDSAY'S HOUSE. MOMENTS LATER.

Akers works her way into Lindsay's life.

AKERS
What do you know about Mr.
Campbell, ma'am?

LINDSAY
I'd rather not say.

AKERS
You left pretty sharpish. Maybe you
weren't acting in an official
capacity?

(CONTINUED)

662B

CONTINUED:

LINDSAY

I don't think we should be having this conversation.

AKERS

Like I said, ma'am, I've formed the impression you weren't following lawful procedure. You wouldn't want me to have to report that, now would you?

LINDSAY

This really isn't acceptable, DS --

AKERS

Akers, ma'am.

LINDSAY

I'd like you to go now, please, DS Akers.

AKERS

I checked you out, ma'am. This isn't like you. You follow the regs to the letter.

(Off Lindsay's defiance.)

He's under witness protection, but he's refused to move to a new force area. He's even using his own registered vehicle. Bastard's taking the piss.

LINDSAY

I really shouldn't have got involved.

AKERS

You are involved, ma'am.

LINDSAY

Meaning?

AKERS

I'm hoping we could develop a common purpose.

LINDSAY

I don't think so. Please leave.

AKERS

The girl. You know she's only 15?

LINDSAY

Yes.

(CONTINUED)

662B CONTINUED: (2)

AKERS

Girls, drugs, guns. He's been into the lot. Still is, but we can't touch him for it.

LINDSAY

(Wavering.)

Right.

AKERS

This girl. They've drugged her. They've pimped her. They've beat her. There isn't anything they haven't done to her, and won't keep doing.

Lindsay is visibly wavering.

AKERS

Let's start talking about saving this girl's life ...

LINDSAY

Do you have information about the girl?

AKERS

I've tried. He won't tell me a thing.

LINDSAY

I'll arrest him and bring him into 4th Street Station.

AKERS

Not going to happen. He's got immunity. He's untouchable.

LINDSAY

He can't get away with this.

AKERS

No. He can't.

Pregnant beats.

AKERS

This common purpose I've got in mind. It involves finding the girl.

LINDSAY

What are you suggesting?

AKERS

I don't know if I can trust you.

(CONTINUED)

662B CONTINUED: (3)

LINDSAY
(Long beats. Very
hesitant.)
You can if it's about saving a 15-
year-old girl's life.

AKERS
It's got to be done right. He's
smart and won't be taken in easily.
You'll get involved when you're on
call as Duty Inspector.

LINDSAY
No.

AKERS
Lindsay -- can I call you Lindsay? -
-

LINDSAY
Please leave this minute.

Lindsay tries to move Akers to the door. She doesn't budge.

AKERS
There are "parties" interested in
him. The less you know, the better,
for your own good. You'll get the
information you need about the
girl. After that, d'you care what
happens to him?
(Off Lindsay's
hesitation.)
Do you? Really?

Lindsay thinks hard and reaches a conclusion.

AKERS
And obviously we can help you in
other ways.

Akers indicates their surroundings.

AKERS
Don't tell me you don't need it.

LINDSAY
No.

Akers becomes intense.

AKERS
We're already in this together,
Lindsay. We've committed the crime
of Conspiracy.

(CONTINUED)

662B CONTINUED: (4)

LINDSAY

No. You have. I could arrest you.

AKERS

And all I'll say is you confronted Mr. Campbell today and I came here to challenge you over your breach of regulations and your highly damaging breach of his security. The last thing you need right now is a misconduct hearing.

Akers has called Lindsay's bluff.

AKERS

It'll be a nice calm orderly hand-over of the witness. No heroics. Definitely no guns. Everybody walks away, everybody wins. But before I leave tonight I need reassurance you've got as much to lose as I do. So you take the money. Enjoy it.

Pressure beats on Lindsay.

CUT TO:

662C OMITTED

662D FLASHBACK. INT. AKERS' CAR. CONTINUOUS.

Akers gets in the driver's seat. The passenger is Cottan.

AKERS

She's in.

COTTAN

She want to know names?

AKERS

No.

COTTAN

Good for her.

Cottan wears a dark expression. Akers pulls away.

CUT TO:

662E FLASHBACK. INT. LINDSAY'S HOUSE. THAT NIGHT.

Lindsay opens a bulky package and stares at wads of cash.

SMASH CUT TO:

663 OMITTED

664 OMITTED

665 OMITTED

666 OMITTED

667 FLASHBACK. PREVIOUSLY SHOT MATERIAL. INT. LINDSAY'S CAR. 5TH SEPT.

Lindsay drives along a country road. In her rearview mirror she sees Akers' car following.

SMASH CUT TO:

668 FLASHBACK. INT. AKERS' CAR. CONTINUOUS.

Akers rides alongside Tommy. Tommy has the blanket off briefly so we see it's him, then puts it back on.

SMASH CUT TO:

669 FLASHBACK. PREVIOUSLY SHOT MATERIAL. INT. LINDSAY'S CAR. CONTINUOUS.

All her conflicts play out on Lindsay's face. Long, long beats of her agonising over what she's doing.

LINDSAY

Fuck this.

Lindsay makes a sharp left turn.

SMASH CUT TO:

670 FLASHBACK. PREVIOUSLY SHOT MATERIAL. INT. AKERS' CAR. CONTINUOUS.

Wallis and Butler react.

BUTLER

What's she playing at?

SMASH CUT TO:

671 FLASHBACK. INT. LINDSAY'S CAR. CONTINUOUS.

Lindsay sees headlights flare in front of her. She reacts with shock.

SMASH CUT TO:

671A FLASHBACK. PREVIOUSLY SHOT MATERIAL. EXT. LONG LANE. 5TH SEPT. NIGHT.

The ambush vehicle clips Lindsay's car, sending her into a tree.

In her cracked wing mirror, Lindsay sees two men hop out of the ambush vehicle. Both wear thick black jackets and motorcycle helmets. The front-seat passengers of Akers' vehicle are restrained by their air-bags. One gunman sprays the windscreen of Akers' vehicle with automatic fire, hitting the front seat passengers. The second gunman aims pistol fire through the rear windows at the backseat passengers.

SMASH CUT TO:

671B FLASHBACK. PREVIOUSLY SHOT MATERIAL. EXT. LONG LANE. CONTINUOUS.

Lindsay struggles out of the car. An inferno engulfs Akers' car only. Suddenly a rear door pops open and two figures tumble out, screaming, on fire.

SMASH CUT TO:

671C FLASHBACK. PREVIOUSLY SHOT BUT UNSEEN MATERIAL. EXT. LONG LANE. CONTINUOUS.

Lindsay throws her coat over Akers' burning body.

LINDSAY
Shit, shit.

Akers is dying, completely unresponsive.

Lindsay takes cover, needs time to think. She weeps, wipes back tears.

LINDSAY
Shit, shit.

She gets a grip. She has a sudden insight.

She scurries back to her car, keeping low. She looks under the car. She sees something.

(CONTINUED)

671C CONTINUED:

LINDSAY

Shit.

Lindsay struggles to reach under the car and pulls off a lump of magnetic metal -- a tracking device.

She stares at in anguish.

She hears multiple distant sirens approaching.

She starts to panic.

She sees blue lights in the distance.

She stares into an abyss.

Lindsay holds the tracker in her hand. She hears distant sirens.

Panicking, She grabs a branch that's been broken off by her car's impact into the tree.

She uses her handkerchief to wipe prints off the tracker then, holding it via the handkerchief, pushes it between a clutch of twigs.

Cradling the tracker with the branch, she hurries it to Akers' burning vehicle.

She pokes it under the wheel arch.

The magnetic device jumps off the branch and sticks under the wheel arch.

Lindsay puts the handkerchief on the branch and throws them both into the burning car (so there can't be a fibre match).

Emergency vehicles turn into Long Lane. Their blue lights play on Lindsay's face.

SMASH CUT TO:

671D FLASHBACK. INT. ASHCLIFFE NURSING HOME. ELIZABETH'S ROOM.
NEXT DAY.

Lindsay sits with her mother.

ELIZABETH

All that money getting me in here --
You've got your own life to think
of.

LINDSAY

Mum. Don't.

Awkward silence.

(CONTINUED)

671D CONTINUED:

ELIZABETH
My life's finished --

LINDSAY
Don't say that.

ELIZABETH
I have to say it.

Lindsay looks very pensive.

ELIZABETH
You've got to live yours, before it
passes you by.

SMASH CUT TO:

671E FLASHBACK. PREVIOUSLY SHOT MATERIAL. EXT. LONG LANE. 5TH
SEPT.

Lindsay sees burning bodies, then she's seen through
foreground fire coming from the car, lit by the inferno.

CUT TO:

672 INT. KATE'S CAR. PRESENT.

Lindsay shakes herself out of the reflection.

Her expression gradually becomes more relaxed, more serene.
She knows she's going to get away with it.

CUT TO:

673 EXT. LINDSAY'S HOUSE. MOMENTS LATER.

Kate's car pulls up. She and Lindsay get out.

KATE
Anything to say, ma'am?

They stare at each other for a couple of beats, no need for
words to express their battle.

Then Lindsay walks towards her house serenely.

The PC opens the front door. Kate follows.

CUT TO:

674 INT. LINDSAY'S HOUSE. CONTINUOUS.

Entering, Lindsay is shocked to see Steve standing halfway up the stairs. He wears a white forensic suit.

STEVE
(Cold, professional)
Hello, Inspector.

Lindsay reacts to Steve's colder manner. Kate takes this signal to reveal their hand.

KATE
There were interesting findings on Sergeant O'Neill's computer. You used it to find information about Tommy Hunter, a full two weeks before the ambush.

LINDSAY
O'Neill's lying. He was the one who was in on the conspiracy, not me.

STEVE
You told me he wasn't. In fact you made a point of directing me away from him as a line of enquiry -- to stop us checking his computer.

Lindsay still endeavours to look defiant.

STEVE
Come upstairs, if you would, ma'am.

CUT TO:

675 INT. LINDSAY'S HOUSE. BEDROOM. CONTINUOUS.

Steve shows Lindsay and Kate in. A case of her mum's possessions lies open. Two forensic scene investigators in white suits take out every item, bag it and log it.

STEVE
You also made a special point of personally collecting your mum's personal effects. You even mentioned them straight after you found out she was dead. Strange it'd be the first thing you'd think of.
(To forensics.)
Open the overnight bag.

Using gloves hands, they open the overnight bag.

(CONTINUED)

675

CONTINUED:

STEVE

Unzip the compartments.

They do so, revealing a stash of bank-notes.

Lindsay is devastated.

KATE

Lindsay Denton, we're hereby
returning you to custody.

Kate gets her handcuffs out.

LINDSAY

I tried to save those officers ...
I ... Everything I've done I've
done for good reason. Who are you
two to judge? You don't know me.

Lindsay glares defiantly at them. But they return the glare.

CUT TO:

676

EXT. LINDSAY'S HOUSE. MOMENTS LATER.

Steve and Kate escort Lindsay to a waiting police vehicle.

LINDSAY

(To Kate.)

Don't think you've won.

Two uniformed officers sit her in the back and then get in
the vehicle.

Hastings and Cottan join Steve and Kate.

HASTINGS

Well done, you two, well done.

STEVE&KATE

Thanks, sir.

COTTAN

Top job, the pair of you.

KATE

Cheers, Dot.

STEVE

We have our moments.

HASTINGS

(To Steve and Kate.)

See you in the morning.

(CONTINUED)

676

CONTINUED:

STEVE&KATE

Sir.

Hastings walks to his car with Cottan.

HASTINGS

Dot, your report on the Caddy --
it's starting to come together.

COTTAN

Cheers, sir. Cole was a nasty piece
of work. Wish I could finish the
job. Expect it'll be down to my
replacement now, though.

HASTINGS

I've been meaning to say, about
your secondment from AC-9. You'd
fit in a treat. What d'you say to
making it permanent?

COTTAN

What can I say, sir? I'm your man.

Steve and Kate watch the vehicle drive away, with Lindsay in
the back.

STEVE

She's wrong. You've won.

KATE

No relationship. No home. Have I?

CUT TO:

677

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

Hastings comes in through the revolving door. He's surprised
to see Hargreaves.

HASTINGS

Hello, sir. To what do I owe this
surprise?

HARGREAVES

You've got visitors.

Hargreaves moves off with an interested expression.
Unsettled, Hastings follows Hargreaves.

CUT TO:

678 INT. AC-12. OPEN-PLAN OFFICE/HASTINGS' OFFICE. CONTINUOUS.

Hargreaves leads Hastings out of the lift, and points towards Hastings' office.

Two senior officers (one male, one female) in uniform wait in Hastings office, a Chief Supt and a Superintendent, both late 40s.

HARGREAVES

Sure you don't need me to tell you that's Harris and Green out of East Mids.

HASTINGS

(With dread.)

What are they doing here?

HARGREAVES

What are they doing here? You were financially compromised and procrastinated over loyalty to Dryden. They're here to investigate you. Rock on.

Exit Hargreaves. Hastings is devastated.

CUT TO:

679 OMITTED

680 OMITTED

681 INT. CITY BAR. LATER THAT EVENING.

Steve and Kate sit at the bar, each cradling a drink. Both gaze ahead, not at each other.

KATE

Want another?

STEVE

Sure.

Kate signals to the barman.

Rogerson enters and lingers in the doorway.

KATE

It's fine. We'll do this another time.

STEVE

You going to go home?

(CONTINUED)

681 CONTINUED:

KATE
(Shrugs.)
I'll work something out.

Steve goes to join Rogerson. They head out. He glances back at Kate as they go -- she's ordering another drink from the barman.

CUT TO:

682 EXT. CITY BAR. EVENING.

Steve walks out with Rogerson. Then he pauses.

STEVE
This is great, but can we do it
tomorrow night?

Rogerson glances through the window at Kate at the bar inside.

ROGERSON
Sure.

They kiss. Exit Rogerson.

Steve goes back into the bar.

From outside we see him join Kate. They have another drink together.

CUT TO:

683 MONTAGE. INT. NEWS DESK. NEXT DAY.

Ronson dials the number he's got written on the note from Morton. It goes straight to voice-mail.

CARLY (O.S.)
Hi, this is Carly's phone. Leave me
a message.

An IT type works on a computer, generating a pass-code that Ronson sees and enters via his handset.

TELEPHONE VOICE (O.S.)
You have 23 messages. Message 1 ...

TESSA (O.S.)
*Carly. It's Tessa. We're so worried
about you, love ...*

CUT TO:

684 MONTAGE. EXT. COAST. CONTINUOUS.

From behind, a young woman sits on a bench looking out to sea. (She discarded the phone a long time ago.) She walks towards a ferry that's boarding, and we see that this is Carly, her face full of optimism for the future.

CAPTION:

Carly Kirk's missing persons file continues to be on 28-day review. Her current whereabouts are unknown.

CUT TO:

684A MONTAGE. INT. POLICE HQ. PRESS BRIEFING ROOM. A FEW WEEKS LATER.

Hargreaves addresses a pack of journalists.

Intercut with TV news pictures, with the straplines:

BREAKING NEWS
POLICE AMBUSH
Conspirators charged

CAPTION:

Central Police's Major Violent Crime Unit went on to announce a series of charges against persons involved in the conspiracy to murder John Thomas Hunter. All were former criminal associates of Hunter.

CUT TO:

685 MONTAGE. INT. MAXIMUM SECURITY PRISON. INTERVIEW ROOM. A FEW WEEKS LATER.

Prasad sits next to his solicitor. Kate and Cottan interview him. Dialogue to be played but not necessarily heard.

KATE

Who organised the grooming ring?

PRASAD

There were a few Vice officers involved.

COTTAN

Can you give us names?

(CONTINUED)

685

CONTINUED:

PRASAD

There was another DS. He was the main man. I'll give you information about him and then we can start naming names.

KATE

Where did this DS work?

PRASAD

Polk Avenue, same as me and Jez Cole.

CAPTION:

DS Manish Prasad pleaded guilty to charges of conspiracy and murder and will serve life sentences in a maximum security prison. He is currently cooperating with an investigation into Vice officers grooming young women for the sex trade.

CUT TO:

686

MONTAGE. INT. COURT ROOM. A FEW WEEKS LATER.

Dryden appears at a Pleas and Case Management Hearing. His Defense Counsel appears to be making an argument that is winning over the Judge. Dialogue to be played but not necessarily heard.

DRYDEN'S DEFENCE COUNSEL

Deputy Chief Constable Dryden is an officer with an outstanding record of public service. He has an unblemished career history. He has been a loyal public servant and an effective community leader. His fall from grace is punishment enough. Your Honour, a custodial sentence would be harsh and unjust.

CAPTION:

Deputy Chief Constable Michael Dryden resigned from the Police Service. For Perverting the Course of Justice, he received a suspended sentence.

CUT TO:

687 MONTAGE. INT. COURT ROOM. A FEW WEEKS LATER.

Lindsay sits in the dock, with a full court room including jury in session.

CAPTION:

Lindsay Denton pleaded not guilty to the charge of Conspiracy to Murder.

From the witness box, Steve gives evidence against her.

Dialogue to be played but not necessarily heard.

PROSECUTOR

What did you find in the overnight bag, DS Arnott?

STEVE

Together with forensic investigators, I found a sum of money in cash. This money amounted to approximately fifty thousand pounds. Financial forensic analysis linked the money to the same source as the bribe paid to DS Jayne Akers.

PROSECUTOR

What did you conclude, DS Arnott?

STEVE

That Lindsay Denton had been paid to take part in a conspiracy to assassinate the protected witness John Thomas Hunter.

Steve glances at Lindsay. She glances back, coldly.

CUT TO:

688 MONTAGE. INT. PRISON. VPU. A FEW WEEKS LATER.

Prison officers walk Lindsay along a corridor.

CAPTION:

She was convicted on a majority verdict and is currently serving a life sentence at Her Majesty's Prison, Brentiss.

She goes into her cell and the door shuts behind her.

END OF LINE OF DUTY SERIES 2.

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(CONTINUED)