# LINE OF DUTY 2

Written by

Jed Mercurio

Epi sode 3

Pink Shooting Script
Dated: 18 April 2013
Blue revisions: 19 April 2013
Yellow revisions: 29 April 2013
Green revisions: 8 May 2013
Gold revisions: 19 May 2013
Buff revisions: 2 June 2013
Salmon revisions: 4 June 2013

World Productions 101 Finsbury Pavement London EC2A 1RS T. 020 3002 3113 PREVIOUSLY ...

Lindsay answers the call from Akers.

LI NDSAY

(Into phone.)

DIDenton.

CUT TO:

Akers introduces herself to Lindsay.

**AKERS** 

DS Akers.

LI NDSAY

Am I taking the rest of your team?

**AKERS** 

There's just me.

CUT TO:

In her car, Akers rides with a witness under a blanket.

CUT TO:

Lindsay leads the convoy.

CUT TO:

A vehicle ambushes the convoy. Gunmen in motorcycle gear attack Akers' vehicle. Lindsay looks on in horror.

I NTERCUT:

CAST CREDIT

I NTERCUT:

Hastings briefs Steve and Kate about the witness on intensive care.

HASTI NGS

He was in the witness protection programme.

CUT TO:

The witness is killed; the killer knocks Georgia out of a window while Steve lies unconscious.

CUT TO:

Kate gets off with Rich Akers.

CUT TO:

(CONTINUED)

LINE OF DUTY #2.3 04/06/2013 Salmon revisions 2. CONTINUED:

Rich looks at a photo of Jayne.

RI CH

Do you think she knew?

CUT TO:

Lindsay slides Kate's phone across the table to her.

**KATE** 

Your call history made for very interesting reading. Let's save the rest of this conversation for another time, Kate, that work for you?

I NTERCUT:

CAST CREDIT

I NTERCUT:

Kate drives with Lindsay.

KATE

People talk.

LI NDSAY

They shouldn't.

CUT TO:

Kate stands on Lindsay's door step with a bottle of wine.

**KATE** 

Peace of fering.

CUT TO:

Lindsay slaps Kate.

LI NDSAY

People have been underestimating me my whole life.

I NTERCUT:

CAST CREDIT

I NTERCUT:

Lindsay faces a showdown with Steve, Kate and Hastings.

Hastings and Steve accuse Lindsay of complicity.

LINE OF DUTY #2.3 04/06/2013 Salmon revisions 3. CONTINUED: (2)

HASTI NGS

You were involved in setting up the ambush!

LI NDSAY

That's not true!

**STEVE** 

You were involved in killing four officers.

HASTI NGS

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

I NTERCUT:

LINE OF DUTY

I NTERCUT:

Jo brings Dryden bad news.

JO

They've got a story about you lying about who was driving.

**DRYDEN** 

Helen was home. I was driving.

CUT TO:

Dryden has a secret meeting with a journalist.

DRYDEN

I can give you the inside track on major police stories, not least the ambush investigation.

I NTERCUT:

CAST CREDIT

I NTERCUT:

Steve returns to Claire's house.

CLAI RE

I'm glad you came back.

CUT TO:

Lindsay shows photos of Steve in an upstairs room with Claire.

LINE OF DUTY #2.3 04/06/2013 Salmon revisions 4. CONTINUED: (3)

LI NDSAY

Were you coaching the witness?

I NTERCUT:

WRITER CREDIT

I NTERCUT:

Steve visits the industrial estate.

CLAIRE (O.S.)

He took me to his mate's garage.

Rogerson explains.

**ROŒRSON** 

It was a front.

CUT TO:

Lindsay visits the same spot.

CUT TO:

Lindsay explains.

LI NDSAY

Carly's friend remembered the boyfriend was into cars, he might've been a mechanic.

CUT TO:

Surveying the brutal buildings, Lindsay looks emotional.

I NTERCUT:

PRODUCER CREDIT

I NTERCUT:

AC-12 open up the witness protection files.

HASTI NGS

We've finally got an ID on the witness.

Steve looks at the file.

**STFVF** 

My God.

CUT TO:

Lindsay seizes on Steve's doubts.

STEVE

Motive, opportunity, means.

LI NDSAY

I only knew about the ambush an hour before. How could I have set it up?

CUT TO:

Steve takes Lindsay into custody.

LINDSAY I'minnocent. You know I am

I NTERCUT:

DIRECTOR CREDIT

END OF RECAP; CUT TO:

CLERK OF THE COURT

(To Lindsay.) Remain standing.

Everyone sits bar Lindsay.

CLERK OF THE COURT

Are you Lindsay Elizabeth Denton?

LI NDSAY

(Too quietly.)

Yes.

JUDGE

Please speak up so we can hear you.

LI NDSAY

(Just about Loud enough.)

Yes.

CLERK OF THE COURT

You are charged with conspiracy to murder. Sit down, Ms. Denton.

Lindsay sits in the dock. She follows the to and fro of the procedures in a semi-daze.

JUDGE

(To Prosecutor.)

Morning, Ms. Latimer.

The Prosecutor (female, 40s) stands up.

**PROSECUTOR** 

Your Honour, these are very serious charges arising from a complex investigation by Anti-Corruption Unit 12. We anticipate we're going to need about two months to serve all the evidence.

JUDGE

(To Defence Counsel.)

Mr. Anderson?

The Defence Counsel (40s) stands.

DEFENCE COUNSEL

Your Honour, would Your Honour set a time limit of say six weeks for the Crown to serve the evidence?

# JUDŒ

Provided the schedule of nonsensitive unused material is also served at the end of that six week period, the defence case statement should be served by 2nd November. The Pleas & Case Management Hearing will take place at this court on 18th November. Is there to be a bail application?

This is the straw Lindsay's clutching. She sits up and pays close attention.

DEFENCE COUNSEL

Yes, Your Honour.

The Defence Counsel sits, the Prosecutor stands.

## 301C INT. LINDSAY'S HOUSE. CONTINUOUS.

A search team including white-suited forensic scene investigators search Lindsay's house, bagging items in evidence.

Kate looks on studiously. She scoops up the cat. She reads its name tag ("BELLA") before passing it to another officer.

KATE

Anyone got an evidence bag for this?

Laught er.

CUT TO:

# 301D INT. POLICE HQ. STAIRS. LATER THAT DAY.

Dryden makes his way with another senior officer in uniform

### **DRYDEN**

Strategically community policing needs to be re-evaluated --

**HARGREAVES** 

(Cat chi ng up.)

Sir.

**DRYDEN** 

(To senior officer.)
I'll catch up with you, Andrew.

The senior officer continues on.

**HARGREAVES** 

Ted bloody Hastings, he's only gone and charged someone.

**DRYDEN** 

(Shocked.)

Who?

HARGREAVES

The DI.

**DRYDEN** 

Dent on?

Dryden looks even more shocked. He takes a couple of beats to recover.

**HARGREAVES** 

Any more developments, I'll bring 'em right to you.

LINE OF DUTY #2.3 04/06/2013 Sal mon revisions 9.

301 D CONTI NUED:

DRYDEN

Alright, thanks, Les.

**HARGREAVES** 

Sir.

Exit Hargreaves. Dryden weighs up his options.

CUT TO:

INT. / EXT. TRANSPORT VEHICLE/ HMP BRENTI SS. LATER THAT DAY. 302

> The vehicle's back doors snap open revealing Lindsay in the back and the prison courtyard outside.

HMP Brentiss is a privately run facility, covered in corporate logos for the security contractor. It's more like a new office building than a traditional Victorian-style prison.

SMASH CUT TO:

EXT. HMP BRENTI SS. CONTI NUCUS. 303

> Lindsay is led towards the front entrance by two female prison officers. They are OFFENDER MANAGEMENT OFFICER ALISON MERCHANT (40s) and O. M.O. JENNY LELAND (30s), both armed with a mini-i Pad.

> > **MERCHANT**

(To Lindsay.) Answering only "Yes" or "No", do you understand spoken English?

LI NDSAY

Yes.

**MERCHANT** 

(Taps mini-i Pad.) Answering only "Yes" or "No", are you Lindsay Elizabeth Denton?

LI NDSAY

Yes.

MERCHANT

(Taps mini-i Pad.)

I'm Offender Management Officer Alison Merchant. This is Offender Management Officer Jenny Leland.

### LELAND

This way please. Please avoid the trip hazard of the step and the headroom hazard of the entry door.

FLASH CUT TO.

# 304 I NT. PRI SON ENTRY SUI TE. MOMENTS LATER.

An automated digital camera flashes in Lindsay's face.

Merchant and Leland study the image as it appears on a computer screen. Behind them is a flow-chart poster: top is PHOTOGRAPH, next is FINGERPRINTS.

CUT TO:

# 305 I NT. PRI SON ENTRY SUI TE. MOMENTS LATER.

Lindsay rolls her fingers over an electronic pad; Merchant and Leland see the prints appear on a computer screen.

CUT TO:

## 306 I NT. PRI SON ENTRY SUI TE. MOMENTS LATER.

Merchant and Lel and bombard Lindsay with questions and note the answers on their mini-i Pads.

**MERCHANT** 

Answering only "Yes" or "No", are you currently suffering from an infectious disease?

LI NDSAY

No.

**LELAND** 

Answering only "Yes" or "No", are you currently suffering from a sexually transmitted disease?

LI NDSAY

No.

**MERCHANT** 

Answering only "Yes" or "No", are you or could you be pregnant?

LI NDSAY

No.

LELAND
Answering only "Yes" or "No", do
you currently harbour any thoughts
of deliberately harming yourself?

# 307 CONTINUED:

### **MERCHANT**

You qualify under Rule 46 as a Vulnerable Persons requiring an enhanced level of protection as you are stroke were a law enforcement officer. You will reside in the Vulnerable Persons Unit. You will be in a cell on your own and you will have M nimal Association with other residents. Answering only "Yes" or "No", do you under-?

LI NDSAY

Yes.

Lel and unlocks a cell door.

CUT TO:

## 308 I NT. PRI SON VPU. LI NDSAY'S CELL. CONTI NUOUS.

Lel and opens the door revealing a spotlessly clean cell with a plain bunk bed, a desk and a sink. It is very small -- you can't move without bumping into something.

### **LELAND**

When an Q.M.Q. enters your cell, she'll order you to move away from the door. Answering only "Yes" or "No" --

LI NDSAY

Yes.

**MERCHANT** 

If you maintain good behaviour, you may request a television set at the cost of two pounds per week to be taken out of your allowance.

LI NDSAY

Would it be possible to have a pi ano keyboard please?

MERCHANT

Answering only "Yes" or "No", would you like to request a televis-?

LI NDSAY

<u>No</u>.

**MERCHANT** 

Move away from the door.

Lindsay complies.

Merchant and Leland shut the cell door. Lindsay hears a sequence of electronic locks closing.

Through the walls, Lindsay hears nothing. Only silence. She is alone in her cell, cramped, utterly powerless.

DRYDEN (O.S. PRELAP) A 36-year-old DRYDEN

Cheers, Les.

Hargreaves hangs back, dismissed, but with no immediate idea of where to go, and resentful of being a fifth wheel again.

HARGREAVES

(To himself.)

Champi on.

Dryden continues quickly with New Jo.

DRYDEN

You're the new Media Manager?

**NEW JO** 

Jo Wright.

**DRYDEN** 

"New Jo."

New Jo smiles awkwardly.

**DRYDEN** 

Got five minutes?

**NEW JO** 

Sur e.

They turn down a corridor, walking and talking.

DRYDEN

There's a false speeding story about me ...?

**NEW JO** 

With this arrest, sir, it's dead.

**DRYDEN** 

Good. A stupid, pointless distraction.

Dryden Looks vindicated.

DRYDEN

Oh, and civilians don't have to call me "sir".

NEW JO

I was in the Job for ten years. I'd feel uncomfortable not respecting your rank.

DRYDEN

Okay. Great.

LINE OF DUTY #2.3 04/06/2013 Salmon revisions 15.

310 CONTINUED: (2)

He's already warmed to her.

CUT TO:

311 INT. AC-12. CORRIDOR/BRIEFING ROOM NEXT DAY.

A group of AC-12 officers troop into the briefing room Steve banters with a colleague.

**STFVF** 

They've got no one who'll hold the ball. Hoof it up front. No wonder it comes straight back at 'em

Steve sees someone in the room that makes him halt. He lets the colleague go ahead of him

**STEVE** 

See you in there.

Steve hangs back, trying to figure out what's going on. He takes another look. This time we see, glimpsed between the figures of various AC-12 officers taking seats, a seated figure idling with his smart phone -- DET. INSP. MATTHEW "DOT" COTTAN.

Steve sees Kate filing towards the entrance with colleagues.

**STEVE** 

Kat e.

She joins him, curious, and with a subtle movement of his head he indicates Cottan. Kate looks equally shocked.

**KATE** 

What's that tosser doing here?

**STEVE** 

Buggered if I know.

Bringing up the rear of the officers heading for the entrance is Hastings.

HASTI NGS

Morning, you two.

STEVE

(Nodding into room)

Sir ... ?

Hastings looks in to the room. This time Cottan makes eye contact. He sees the tension on Steve and Kate's faces but still acknowledges them affably.

HASTI NGS

Our investigation's expanded into Witness Protection. The Deputy Chief Constable's ordered me to bring in the specialist from AC-9.

**STEVE** 

Those bast ards' ve been keeping us out.

HASTI NGS

AC-9 didn't make that call. Dot Cottan certainly didn't. It came from the Deputy Chief Constable.

**STEVE** 

I'm not saying you should've run it by us first --

HASTI NGS

I'm glad you're not saying that, Steve, else it'd mean you're confused over who's in charge here. Let's give the bugger a chance. After Tony Gates' team was disbanded, Cottan distinguished himself, got promoted, and the fact is he was the one member of that unit prepared to give evidence against his boss. He's a born anticorruption officer; poacher turned gamekeeper.

Neither Steve nor Kate Look remotely convinced.

HASTI NGS

I expect you both to conduct yourself with nothing less than complete professionalism

**KATE** 

Sir.

STEVE

Sir.

HASTI NGS

C' mon.

Hastings sends them into the briefing room ahead of him

CUT TO:

312 I NT. AC-12. BRI EFI NG ROOM CONTI NUOUS.

Steve and Kate enter. As Hastings enters, everyone rises.

HASTI NGS

Thank you.

They all sit again as Hastings proceeds to the front.

HASTI NGS

The target of the 5th September ambush was a protected witness. To brief you on the details, I'd like to introduce Detective Inspector Matthew Cottan who's joined us on temporary secondment from AC-9.

**COTTAN** 

Thanks a lot, sir.

Steve and Kate gaze mistrustfully at Cottan as he takes the front. He lays down a pile of hand-outs and then calls up images on a screen. The AC-12 officers pull out their not ebooks and Steve and Kate follow suit.

Cottan brings up the first set of images -- two men murdered with their fingers amputated (the Greek Lane murders from Series 1).

**COTTAN** 

In June of 2012, a double murder at Greek Lane, Moss Heath that was originally thought to have been drug related was recrimed thew - 0. Dki 8 follow suit.

LINE OF DUTY #2.3 04/06/2013 Salmon revisions 18.

312 CONTI NUED: (2)

COTTAN (CONT'D)

On the night of September 5th, his Witness Protection Officer, DS Jayne Akers, notified an immediate threat against her witness and attempted to move him to safe cust ody at 4th Street Station.

Cottan brings up scene-of-crime images of the aftermath of the ambush.

COTTAN

As we all know, Akers was killed and the Witness critically injured; a second, successful attempt on his life was made at the General Hospital 9 days later.

Steve raises his hand.

COTTAN

Yes?

**STEVE** 

No prosecutions resulted from the Greek Lane counter-terror op.

**COTTAN** 

As a result -- as I was coming on to say -- the Witness's immunity was in jeopardy. To keep himself out of prison, he needed to prove his value.

HASTI NGS

You think somehow this got back to the Witness's criminal associates, and prompted their plan to silence him?

COTTAN

Exactly, sir.

Cottan brings up the last image -- an ID photo of Jayne Akers.

COTTAN

DS Akers was the person closest to the Witness, trusted by him -- if he intended to name names, she'd've been the one to know.

Kat e rai ses her hand.

COTTAN

What?

312 CONTINUED: (3)

**KATE** 

DS Akers was killed in the ambush. How'd it fit that she betrayed Tommy?

COTTAN

Unknown to Akers, she could also have been their target, killed for her silence.

**KATE** 

Sounds like a guess.

**COTTAN** 

I'd call it a working hypothesis.

STEVE

We've charged DI Lindsay Denton. AC-9 wouldn't happen to be sitting on a connection between Denton and Tomy?

**COTTAN** 

Not that I know of.

HASTI NGS

Yet. That's why we're pooling resources. Thanks, Dot. (Generally.)

Assignments in respect of the foregoing will come to you via me or via DI Cottan. That's all.

The room all come to attention. Hastings walks out. Once he's out, the officers break up.

COTTAN

There's hand-outs for anyone who wants one.

Steve and Kate exchange looks and then look to Cottan. Cottan looks back, affably enough, before other AC-12 officers introduce themselves to him and he starts shaking hands with them or distributing the hand-outs.

STEVE

(Whispers.)

For Chrissake.

Exit Steve with a face like thunder. Kate glances again at the picture of Akers, and it unsettles her.

She forms a purposeful expression and grabs a hand-out.

CUT TO:

Lindsay heaves again, pale and sweaty.

CUT TO:

316 OM TTED

317 I NT. PRI SON. VI SI TATI ON SUI TE. LATER THAT DAY.

Leland brings Lindsay into a suite in the same style as the rest of the facility -- more like a brand-new office building than a Victorian prison.

Lel and shows Lindsay to a booth.

LELAND

Kindly take a seat and your event will commence shortly.

Lindsay sits in a chair at a desk screened off from the other side by reinforced glass.

A few beats later, Kate enters and takes a seat facing her. Lindsay stiffens.

KATE
HANTI op heapsbocondoweakef you?

LINI9 Tc - 0. 023 Tw (Lel af Tc 0. 02c5v. 1902 j 1 0

317 CONTINUED:

**KATE** 

Who was DS Akers' protected witness?

LI NDSAY

I don't know. I never knew.

**KATE** 

You never saw him or heard a name?

LI NDSAY

No.

From the envelope, Kate slips out one of Cottan's hand-outs. She opens it to a page showing a photo of Tommy and shows it to Lindsay.

KATE

Have you ever seen this man before?

LI NDSAY

No.

**KATE** 

Fine. Have it your own way.

LI NDSAY

Is this the new information? Was he the Witness?

Kate ignores her, makes a note in her book and puts the handout away.

LI NDSAY

That all? Okay. End of conversation.

Lindsay moves to push a button that rings a bell to summon the prison officers. Kate cuts in just before she does.

**KATE** 

Why didn't you reveal to Hastings and Arnott that I'd received a call from DS Akers' husband on the night of the ambush?

LI NDSAY

I didn't need to.

**KATE** 

No?

317 CONTI NUED: (2)

LI NDSAY

Hastings makes Greece look solvent and Arnott can't keep it in his pants.

KATE

Their transgressions are minor in comparison. Irrelevant.

Lindsay shrugs, knowing she holds all the cards.

**KATE** 

How did you figure out I was an undercover officer?

LI NDSAY

What, I give you tips so you can do a better job on the next innocent officer you go after?

**KATE** 

I did a good enough j ob on you. (Indicates Lindsay's surroundings.)

Tense beats. But Lindsay still isn't opening up.

**KATE** 

You want me on a string, wondering when you're going to screw my career.

LI NDSAY

Don't like it when the shoe's on the other foot, do you, Kate?

**KATE** 

Let me explain something to you, Inspector. You're facing a charge of conspiracy to murder. That's a life sentence. You look like you've already discovered that this is a truly welcoming place for a police officer.

LI NDSAY

I'm not going to be in here for life. I'm innocent and I will clear my name. That'll become apparent at the trial. If we get that far.

**KATE** 

We will.

LI NDSAY

Are you sure that's what you want? Maybe it'd be better if you found who the real culprit was, and got the charges against me dropped.

**KATE** 

The evidence points at you.

LI NDSAY

Circumstantial evidence.

KATE

The CPS buy it. So will the court.

LI NDSAY

Yes, the court -- where it's going to come out that you're connected to the person who's much more likely to have set up the ambush.

**KATF** 

There's no connection.

LI NDSAY

You're a good liar, Kate. Not good enough to fool me when you were undercover, but good enough to hide that call. I'm glad you did. You've made yourself my ticket out of here.

Lindsay gazes triumphantly at Kate. Kate returns a level gaze.

KATE

While you're in here bouncing off the walls, our investigation rolls on, day after day, gathering more evidence against you. For one, we'll find the real reason you were sniffing round that garage.

LI NDSAY

I've told you.

KATE

We'll see.

Neither party is going to back down.

CUT TO:

318 I NT. / EXT. I NDUSTRI AL ESTATE. A&B CARRI AGES UNI T. LATER THAT DAY.

From black, metal shutters are rolled up, letting in a blast of daylight that reveals Steve and Kate standing outside the site of A&B Carriage Repairs. A uniformed PC has lifted the shutter, and then stands clear.

Steve and Kate stare into the garage.

STFVF

We've both been here before. So's Major Violent Crime.

KATE

What matters is Denton came here.

**STEVE** 

Following a Mssing Persons lead.

**KATE** 

This is the exact place used by Tommy's killer. If that isn't a possible connection between the two of them, I don't know what is.

Steve doesn't answer, but his silent hesitation gives us the chance to pick up the beat from the end of Ep 2: he has doubts about Lindsay's guilt.

Kate has already entered the garage unit; she's dropped to her haunches and is feeling the concrete floor. He sees her curious reaction and moves to join her.

STEVE

What?

KATE

This floor looks old, right?

**STEVE** 

The legit company that was based here moved out over a year ago. It became a front -- they never needed to do it up.

KATE

An old floor -- but I don't see one chunk out of this concrete, not one uneven patch.

She takes out her lipstick. She lays it on the floor and it rolls into a hollow.

Steve immediately realises what she's uncovered.

**COTTAN** 

Alright.

**STEVE** 

Alright.

KATE

Alright.

Instant tension. Awkward beats.

COTTAN

Caffer reckons you were probies with Akers.

**KATE** 

Went through Ryton with her.

**COTTAN** 

Honest copper?

**KATE** 

Yeah.

More awkward beats.

COTTAN

What?

**STEVE** 

We're playing catch-up. Feels like everybody else got first dibs on this one.

Cottan decides to ignore him, indicates the white board with the connections diagrammatised.

### COTTAN

One of the first things we did was look for prior contact between Akers and Denton. They never worked together, they never called each other. Far as we can tell, they were complete strangers, never met until a few minutes before the ambush.

STEVE

As per Denton's statement.

KATF

There's a hell of a lot of evidence a Dabs \$1200 best on. or f esction 96 ne.

LINE OF DUTY #2. 3 04/06/2013 Sal mon revisions 28.

320 CONTINUED: (2)

COTTAN

(With deliberate lack of conviction.) You're right. There is.

Cottan takes a step away and then decides to take a step back.

COTTAN

(Very affably.) The gaffer's asked me to do a job. Wasn't my fault you were kept out of the loop. Round the office you really ought to be calling me

"sir".

STEVE

(Beat.)

Sir.

**KATE** 

(Beat.)

Sir.

**COTTAN** 

Have a nice day.

Cottan moves off. Steve and Kate wait till he's out of ear shot.

STEVE

**KATE** 

Twat.

Ar sehol e.

St eve st udi es hi s di agram agai n.

STEVE

Okay. According to Akers' phone records, a few minutes beforehand, she called a number registered to her husband.

**KATE** 

She calls home, says I might be a bit late tonight, love, and then organises the transfer via Denton.

STEVE

Makes sense but let's talk to the husband anyway.

**KATE** 

(Beat.) Good i dea.

STEVE

I'll call him

LINE OF DUTY #2.3 04/06/2013 Sal mon revisions 29.

320 CONTI NUED: (3)

KATE

It's okay, I will, but mind if we set up the interview for tomorrow? My Tesco's shuts at eight.

STEVE

No worries.

Steve moves of f. Kate I ooks uneasy. She reaches for the phone.

CUT TO:

321 INT. RICH AKERS' HOUSE. THAT NIGHT.

Rich answers the door to Kate. She slips in, half-shuts the door quickly behind while holding the handle and comes straight to the point, in professional mode.

**KATE** 

In the morning, I'm going to return to take a statement, with my partner, Steve Arnott. You'll answer all our questions fully and honestly, with the exception of disclosing Jayne's request for you to contact me and the fact that you did attempt to contact me.

RI CH

Uh ... okay ... right ...

Pregnant beats.

RI CH

Kate, I've got it. Last thing I'd want is to embarrass you.

More pregnant beats. He takes her hand off the door handle and pushes the door shut. She doesn't resist.

CUT TO:

322 EXT. POLICE HQ. NEXT DAY.

Hastings enters the building looking quite anxious.

CUT TO:

323 INT. POLICE HQ. DRYDEN'S OFFICE. MOMENTS LATER.

Hastings enters, let in by the PA, to face Dryden.

DRYDEN

Picked a good day, Ted -- we've got Bourbon Cremes.

HASTI NGS

That's very kind, sir, but I'm fine.

Dryden nods to the PA -- she exits. As soon as the door closes, his face turns much less friendly.

**DRYDEN** 

Why didn't you notify me you were arresting DI Denton?

HASTI NGS

I didn't realise I had to, sir.

**DRYDEN** 

I thought we agreed we were on the same team

HASTI NGS

We are, sir, but there's a principle of non-reciprocity between --

DRYDEN

I'm managing one of the biggest cases, if not the biggest, this Force has ever seen. Every move's being watched like a hawk.

HASTI NGS

May I ask if there's any difficulty over Denton's arrest?

DRYDEN

(Beat.)

No. Of course not. You did the right thing. Luckily, we've managed to play this development in our favour.

HASTI NGS

But you'd've appreciated some for ewarning.

DRYDEN

That's all it is.

Dryden moves to show Hastings the door.

HASTI NGS

If I may, sir, I have to beg another minute of your time.

323

CONTINUED: (2)

DRYDEN

Qui ckl y.

Now Dryden can't hide his impatience.

HASTI NGS

I'm going to forward you the audio file of the interview with DI Denton. You'll hear her level accusations intended to discredit two AC-12 officers. DS Steve Arnott has been accused of a liaison with a witness.

DRYDEN

It happens.

HASTI NGS

(Surprised by laxity.)

Ckay.

DRYDEN

The second officer?

HASTI NGS

That would be me, sir. DI Denton obtained my financial records and has accused me of having high levels of undisclosed financial losses. Her actions in obtaining those records were, in my opinion, unlawful. However the information against me is accurate.

DRYDEN

I'm sorry. How'd it happen?

HASTI NGS

A retired colleague invited me to invest in a property venture in the Republic of Ireland --

DRYDEN

I meant how d she access your records?

HASTI NGS

We're investigating.

DRYDEN

You're aware the Prosecution's going for Public Interest Immunity against DI Denton?

HASTI NGS

I am, sir.

# DRYDEN

RI CH

Jayne I eft for work as normal that morning. She didn't say anything about there being anything unusual about what she had to do that day.

STEVE

Did your wife ever discuss the particular witness she was dealing with?

RI CH

Not a word. Jayne didn't do that.

**STEVE** 

D. I. Lindsay Denton. That a name you ever heard from your wife?

RI CH

No.

**STEVE** 

If not that name, then a police officer she seemed to have struck up a connection with all of a sudden -- female, mid-thirties, worked out of 4th Street Station.

RI CH

Really, no.

Steve makes a note.

STEVE

According to your wife's phone records, she made a telephone call at exactly 8.43 p.m that evening. This is your number?

Steve shows Rich a photocopy of the phone record, with the call highlighted.

RI CH

My mobile, yes.

STEVE

Do you recall what she said?

Kate shifts uneasily while Rich takes a moment to frame his answer.

RI CH

She said something had come up at work and that she was going to be

CONTINUED: (2)

**STEVE** 

That's all?

RI CH

To the best of my recollection.

Steve finishes making his notes.

KATE

Thank you, Mr. Akers. We know this is a difficult time. Your assistance has been valuable.

Kate stands. Steve follows suit, but hesitantly.

RI CH

I'll show you out.

They move into the hallway.

STEVE

Sorry, Mr. Akers. If someone's in fear of their life, a police officer, they do something about it.

Rich Looks uneasy. So does Kat e.

**STEVE** 

Was there anything she said, an unusual turn of phrase, a name, anything, that might alert someone to what was going on?

RI CH

There wasn't.

Kate makes a subtle move for the door, to try to end the conversation.

STEVE

You probably get asked this all the time. Sorry. What are you up to work-wise now?

RI CI-

How m I earning a crust, you mean?

STEVE

Sorry.

RI CH

People ask. It's only natural. I've written a couple of newspaper articles. I'm trying to get the blog published as a book, but there are legal issues.

**STEVE** 

Sorry.

KATE

Thanks again, Mr. Akers.

Exit Kate and Steve.

CUT TO.

# 326 EXT. RI CH AKERS' HOUSE. MOVENTS LATER.

Steve and Kate walk to his car. He's very pensive. Tension builds. He lets it out.

#### COTTAN

You got something to say about the interview with Akers' husband?

#### STEVE

Witing up the statement for the boss.

## **COTTAN**

He's made me Deputy S.I.O. so I'll take a look when it's ready.

#### STEVE

(Resentful beats while Steve absorbs that.) Congratulations. (Moves to go.)

### **COTTAN**

You're worried it doesn't fit. Akers makes a random call to Denton, and yet it's all Denton?

#### **STEVE**

That's why we're looking for connections.

#### COTTAN

Our side and your side, we've not found one. You seen the preliminaries on the search of Denton's house?

### **STEVE**

(Beat. Nods.) Not one piece of incriminating evidence.

## COTTAN

But I'm guessing summat wasn't right with Akers' husband?

Beat s. St eve nods.

Cottan spots an officer boiling the kettle. He clicks his fingers at her, mimes drinking from a mug and winks.

## **COTTAN**

I've put in a request for financial forensics on Akers' bank accounts.

#### STEVE

If she was getting paid for information --

## **COTTAN**

Great minds think alike. Nice one.

# HASTINGS (CONT'D)

I certainly don't like the idea of asking this nurse exactly what went on between the pair of you. So I'll start with you.

**STEVE** 

This isn't relevant to our investigation.

HASTI NGS

It is because Denton's on tape quoting the Regs.

**STEVE** 

She was clutching at straws -- anything to undermine us.

HASTI NGS

I'll thank you to let me be the judge.

STEVE

The nurse isn't a witness against Denton. She's never even heard of her.

HASTI NGS

Did you have inappropriate relations with a witness?

**STEVE** 

As I've said, sir, she's <u>not</u> a witness. Not <u>our</u> witness, anyway, and M/C aren't charging her as an accessory.

HASTI NGS

(Raises voice.)

What the hell you saying, son -- she was fair game?

Hastings' raised voice makes heads turn out in the office. Two of the interested observers are Cottan and Kate.

STEVE

I'm saying I know the difference bet ween screwing up an investigation, and just screwing.

HASTI NGS

There's Discreditable Conduct and there's plain right and wrong.

STEVE

Meani ng?

HASTINGS
She'd been threatened with her little boy's life, she was in protective cust ody.

STEVE

LINE OF DUTY #2.3 04/06/2013 Sal mon revisions 40.

332 CONTINUED:

COTTAN

I'll tell you what you need ...

CUT TO:

333 I NT. CURRY HOUSE. THAT NI GHT.

Steve and Cottan have a curry in a traditional restaurant with all the classic decor and music. They both have pints of lager and face each other over a tall pile of poppadoms.

**COTTAN** 

So, this nurse, fit was she?

STEVE

(Shrugs.)

Alright.

**COTTAN** 

Did you then?

STEVE

Need to brush up your interrogation technique.

Cottan laughs. Steve laughs.

COTTAN

Don't look --

Steve Looks round.

**COTTAN** 

What did I just bloody say about not looking? There's a couple of birds behind you, I'm not formulating a scheme or anything

Steve waits a few beats then furtively looks round. There are three women eating at a nearby table.

STEVE

There's three of them

COTTAN

I'm a bloody detective inspector -- I can <u>see</u> there's three of 'em There's always one who's got a boyfriend or her period or summat.

STEVE

(Laughs.)

You were obviously off the day they did the gender awareness training.

LINE OF DUTY #2.3 04/06/2013 Sal mon revisions 41.

333 CONTINUED:

COTTAN

I gave the gender awareness training.

They bot h I augh.

**STEVE** 

This is bloody weird, Dot.

COTTAN

What - you and me working together?

STEVE

Er <u>yeah</u>.

COTTAN

That's Anticorruption, mate -- beggars can't be choosers.

They I augh.

The waiter comes over to take their food order.

COTTAN

This is all on me by the way.

**STEVE** 

No, honestly --

**COTTAN** 

Hey. No argument. (To waiter.)

But first things first -- can you go over and ask those ladies what we can get them to drink? No food, mind, I'm not made of money.

The waiter shrugs and goes. Steve can't believe Cottan's chutzpah, then they laugh about it.

CUT TO:

334 OM TTEDOM TTED

335 OM TTED

336 EXT. I NDUSTRI AL ESTATE. NEXT DAY.

Steve pulls up in his car. Police vehicles and forensic scene vans stand behind a police outer cordon set up at the end of the access road. Steve shows his ID to a PC. The PC directs Steve to park off in an area by the trees away from the units themselves.

LINE OF DUTY #2.3 04/06/2013 Salmon revisions 42.

## 336 CONTINUED:

Steve gets out of his car and faces the units. The inner cordon is round the A&B unit at the far end. He makes his way towards the hive of activity.

Kate is outside the inner cordon and they see each other at roughly the same time. He sees her grave expression.

**STEVE** 

What?

She beckons him towards the edge of the inner cordon, which run a few metres outside the entrance to the garage unit.

CUT TO:

## 337 I NT. I NDUSTRI AL ESTATE. A&B CARRI AŒS UNI T. CONTI NUOUS.

Inside an inner cordon, the concrete floor has been dug up. Only white-suited forensic scene investigators are inside the inner cordon; everyone else is outside. Spray-painted arrows on the floor point towards a hole being dug.

Orews are digging up the concrete floor with picks and pneumatic drills.

And overseeing the op from outside the inner cordon are Hargreaves and Rogerson.

**HARGREAVES** 

We're taking it from here.

**KATE** 

Sir?

**HARGREAVES** 

Our crime scene.

**STEVE** 

You ki ddi ng?

**HARGREAVES** 

Our side of the investigation.

STEVE

Sir, it was thanks to Kate the subsidence was spotted. That floor's collapsing because something under it's collapsing.

**HARGREAVES** 

(To Kat e.)

Top marks. Geophysics confirmed an anomaly one metre down.

#### STEVE

Sir, may I respectfully request that any findings be shared?

### **HARGREAVES**

Send your request in writing to my office and someone will respond within ten working days.

Hargreaves and Steve stare it out.

A couple of feet down in the hole lies a shape wrapped in black bin-liners and tied up with gaffer tape. It's unmistakably the shape of a human body.

Steve and Kate exchange concerned looks.

Rogerson is assisting Hargreaves in running things

#### **ROGERSON**

Please keep back, let them work.

A lot of officers begin to drift away. Rogerson's gaze falls pointedly on Steve and Kate.

The moment is broken by a breach in the bag allowing gooey fluid to trickle out. They get a glimpse of rotting, distorted flesh inside.

## **HARGREAVES**

Okay, let's lock it down, preserve evidence in situ. Forensics in, everyone else bugger off.

Hargreaves focusses totally on the body.

Remaining officers exit to let another couple of forensic scene investigators in.

Rogerson glances at Steve and Kate.

Steve and Kate step out of the garage.

A couple of beats Itaer, Rogerson comes out.

She comes close to Steve very briefly as she passes. They whisper, crossing.

### **ROGERSON**

Call me later for initial forensics.

Then they diverge as if the moment never happened.

Kate looks back one last time at the body being moved.

CUT TO:

LI NDSAY

No.

KATE

The evidence is out there. We <u>will</u> find it.

Kate studies Lindsay hard, not letting her off the hook.

LI NDSAY

A girl. What age?

**KATE** 

About 15.

LI NDSAY

Carly Kirk?

KATE

No ID yet only initial forensics.

LI NDSAY

Why not?

KATE

Her face and finger-pulps were burned off using a high-temperature flame, most likely a blow torch. Her teeth were also removed, post mortem, most likely with pliers, preventing comparison of dental records.

LI NDSAY

Cause of death?

**KATE** 

Strangulation using some kind of ligature.

LI NDSAY

Can her DNA be compared to Carly's?

**KATE** 

There were control samples obtained from her personal effects when she disappeared. They haven't been traced yet.

LI NDSAY

They're lost?

**KATE** 

Just an admin glitch.

# CONTINUED: (2)

LI NDSAY

She was a nobody when she was alive. Dead, she's still one.

KATE

How come you're so convinced it's her?

LI NDSAY

Because of the lead I was following. The lead you think makes out I had to be in on it. I was only trying to find Carly.

**KATE** 

Why? Of all the long-term mispers, why her?

LI NDSAY

She was recently disappeared, there were leads ... I thought we'd find her, I thought I'd get some good news for once in this job.

Lindsay looks low. This has hit her harder than Kate would've expected. With her resistance battered by dehumanising incarceration, tears flow down her cheeks. It's shocking and unexpected for Kate to see.

**KATE** 

Ma'am? What's wrong?

Lindsay can't answer, just can't stop the tears flowing.

Kate changes tack, trying to buck her up.

**KATE** 

It's tough in here, on anyone. They told me about your food. Maybe you could make sure you only eat stuff out of a sealed wrapper.

Lindsay doesn't even respond.

**KATE** 

They said you'd requested a piano keyboard. I'm sure we could look at that. If you were able to cooperate with our investigation, tell us things we still don't know, there's all sorts we can do to improve your situation.

LI NDSAY

You know why I'm in here? Because I picked up a phone! (MORE)

Because an officer in danger, someone I'd never met before, requested my help, and I did for her what any decent police officer would --

## KATE

You <u>did</u> pick up a phone. In a call box. To speak to the nurse looking after the target of the ambush. And lied through your teeth about it ever since. <u>That's</u> the reason

**KATE** 

It sounds --

LI NDSAY

Pathetic? Desperate?

KATE

Yes.

LI NDSAY

I wasn't even meant to be on duty that night. I was covering. I did that a lot, for the inspectors with families. My way of trying to get on. "Pathetic. Desperate."

**KATE** 

(Beat s.)

I need you to amend your statement, ma'am, to go on the record with what you've admitted regarding the phone call.

LI NDSAY

Happy to. (Beat.)

Just as soon as you do the same.

Lindsay's recovered, a worthy adversary again. Kate absorbs the situation she's in.

CUT TO:

340 INT. BAR. THAT NIGHT.

Kate sits at a table in a loud, buzzing bar. She nurses a drink, very pensive.

Enter Steve. He sees her and joins her.

**STEVE** 

Makes a change from a minging subway.

From her reaction, he instantly reads her tension. He sits quickly.

STEVE

STEVE

What's wrong, mate?

KATE

Rich Akers <u>is</u> hiding something. On the night of the ambush, he called me.

Steve is gobsmacked. Beats.

**STEVE** 

What

LINE OF DUTY #2.3 04/06/2013 Sal mon revisions 51.

341 CONTINUED:

DRYDEN (CONT'D)

We'll catch up in the morning. Love
to Liz and the kids.
 (Drops call, picks up
 incoming call.)
M ke Dryden.
 (Listens.)
New Jo -- hi.

Dryden listens. Fairly quickly, his expression turns very dark and troubled.

CUT TO:

342 EXT. OUTSKIRTS. LAY-BY. LATER THAT NIGHT.

From his parked car, Dryden gets out and strolls into the bushes to take a leak. Nearby, in the shadows, is Nick Ronson.

#### DRYDEN

The allegation about me and my wife has resurfaced.

#### RONSON

If you've thrown back a denial, often there's a delay while they get corroboration.

## DRYDEN

It's going to run in the morning.

Dryden finishes his piss and zips up.

#### DRYDEN

The person charged in connection with the ambush, the 36-year-old woman. She's a police officer. Detective Inspector Lindsay Denton from the Mssing Persons Unit at 4th Street Station. She led the police convoy into the ambush and conspired in the Witness's murder in hospital.

Leaving that bomb with Ronson, Dryden returns to his car and it drives away.

CUT TO:

342A INT. POLICE HQ. PRESS BRIEFING ROOM NEXT DAY.

Cameras flash. Dryden sits behind a table with New Jo, facing banks of press and TV news, including Ronson who sits tight to begin with and lets it all happen.

## REPORTER 1

Does the Deputy Chief Constable have a statement to make regarding the allegation about his speeding offence in this morning's Herald?

#### **NEW JO**

The subject of this briefing is the ongoing investigation into the ambush in which three police officers lost their lives.

### REPORTER 1

Are you still the best man for the job?

#### **DRYDEN**

I will give a brief statement. My wife and I strenuously deny the allegation. The fact that in the midst of what is obviously a complex and controversial investigation, the Herald chooses to trot out this inaccurate slur --

### REPORTER 1

Will you resign? If the allegation is proven, will you resign?

Dryden looks momentarily flustered. Ronson raises his hand.

NEW JO

Nick?

#### RONSON

My newspaper has information that the suspect charged in connection with the ambush is a police officer -- Detective Inspector Lindsay Denton.

Suddenly all the other reporters sit up and take notice. Some head out, keying their mobiles. Reporter 1 tries to stay on track but Ronson gets in first.

#### RONSON

Can you comment?

### **DRYDEN**

All I'm willing to confirm is that a suspect has been remanded in cust ody on a charge of conspiracy to murder. I'm delighted that significant progress is being made. The net is closing in.

LINE OF DUTY #2.3 04/06/2013 Sal mon revisions 53.

342A CONTINUED: (2)

Dryden has fired back brilliantly. He faces down his questioners and doesn't blink in the camera flashes.

CUT TO:

343 I NT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.

Snippets of Dryden's press conference gets repeated on rolling news.

HASTINGS
God help me, when I find the leak,

I'll bury the bastard.

Hastings storms into his office.

Steve, Kate and Cottan study it in grim silence, with other members of staff gathering round for a look.

KATE

How'd they get this?

Cottan makes the classic "cash" gesture of rubbing his rubbing his thumb against his fingertips.

CUT TO:

344 OM TTED

345 I NT. PRI SON. VPU. LI NDSAY'S CELL. LATER THAT DAY.

Lindsay paces her cell, bumping against the cramped fixtures.

Banging starts on one of her neighbouring walls, an insidious thump-thump.

NEI GHBOURI NG I NMATE (O.S.)

Bent. Bitch. Bent. Bitch. Bent. Bitch.

Lindsay puts up with it for a few seconds and then it stops.

A few seconds later, the other neighbouring starts being thumped in the same way.

## SECOND NEI GHBOURI NG I NIMATE (O.S.)

Bent. Bitch. Bent. Bitch. Bent. Bitch.

CUT TO:

346 I NT. PRI SON. VPU. LATER THAT DAY.

Merchant and Leland escort Lindsay from her cell. They walk along a corridor, silently ignoring her.

CUT TO:

### 347 I NT. PRI SON. EXERCI SE SUI TE. MOVENTS LATER.

Merchant and Leland escort Lindsay into a state-of-the-art gym An obese female inmate (50s) with long straggly grey hair cycles fairly slowly on an exercise bike, with her back to them all and not even reacting to their entrance.

**LELAND** 

Have you understood the safety briefing?

LI NDSAY

Yes.

**MERCHANT** 

You must complete two sessions per week of no less than fifteen minutes each and no more than thirty minutes each. Answering "Yes" or "No" only, do you understand?

LI NDSAY

Which machines can I use?

They ignore the question, as usual.

LI NDSAY

Yes.

Exit Merchant and Lel and.

Lindsay surveys the small choice of machines. She glances to the other inmate. She ignores her.

Lindsay climbs onto an exercise bike and begins to cycle.

A few moments later, another inmate enters, another fairly burly female. The inmate gazes at her glassily. Lindsay looks at the floor and keeps cycling.

A few beats later, Lindsay sneaks a glimpse. The second inmate starts working out on a gym machine.

Lindsay looks up at the CCTV camera. It's pointing right at them all. She relaxes.

Lindsay keeps cycling with her eyes down. She sneaks looks at the other two, but they seem in their own space, and once again Lindsay glances at the CCTV camera.

Suddenly the first inmate leaps off the exercise bike and bear-hugs Lindsay. Lindsay struggles and calls out for help. The first inmate is big and strong and Lindsay is unable to break free. She waves up at the CCTV camera and keeps shouting.

Suddenly the second inmate joins in.

The two of them drag Lindsay towards a weights machine.

A series of counterweights are stacked together and moved by pulleys. The second inmate heaves on the pulley, a chunk of stacked weights move up, leaving a gap between them and the stationary weights.

The two of them struggle to force Lindsay's hand into the gap. Lindsay resists but they're too strong. With the hand held in the gap, they release the pulley. The weights drop hard and heavy but Lindsay manages to snatch her hand free.

The inmates grab it again and go through the same process. Again they get it into the gap and drop the weights. Again Lindsay snatches it free.

They do it once more. This time they fix her armin place. The weights drop towards her hard and Lindsay yanks her arm free at the last split second.

The inmates try to get her hand back in the weights machine. Lindsay struggles and screams but they're too strong for her.

They lift the weight and get ready to drop it.

LINE OF DUTY #2.3 04/06/2013 Salmon revisions 56.

347 CONTI NUED: (2)

**MERCHANT** 

(To Lindsay.)

You need a First Aid assessment. Answering "Yes" or "No", are you able to --

LI NDSAY

Yes!

Merchant and Lel and I ead Lindsay out quickly.

CUT TO:

## 348 I NT. PRI SON. FI RST AI D SUI TE. CONTI NUOUS.

Merchant and Leland lead Lindsay quickly into a little First Aid room The first thing Merchant does as they come in is flick a kettle on.

**MERCHANT** 

Have a seat.

Lindsay sits. Merchant and Leland look humanly concerned.

**MERCHANT** 

Look, if anyone finds out, we're for the high jump. We'll sort out those two back there and we can keep this between ourselves?

Lindsay is taken aback by their sudden human manner.

LI NDSAY

Uh, sure ...

**MERCHANT** 

Cheers. You're a lifesaver. Fancy a cuppa?

LI NDSAY

Uh ... yeah ... that'd be nice ...

**MERCHANT** 

Jen, can you do the paperwork while I do the brew?

LELAND

No problem, Al.

Leland pulls a form off a shelf. It's an outline of the hands with spaces to record injuries.

**LELAND** 

Lindsay -- is it okay if I call you Lindsay?

348 CONTINUED:

LI NDSAY

Of course.

LELAND

Lindsay, could you pop your hands on the table next to this diagram so I can have a look at them?

Lindsay lays her hands flat on the table.

**MERCHANT** 

Mlk, sugar?

LI NDSAY

MIk, no sugar. Thanks.

**MERCHANT** 

Been trying to give up. Still two spoons a cup, me.

Lel and examines Lindsay's hands, cross-referring to the diagram, noting any lesions.

**LELAND** 

You've got a cracked nail.

LI NDSAY

Coul d've been worse.

**LELAND** 

Thank God it wasn't!

Leland takes a closer look and makes a mark on the document where the cracked nail is, and then writes cracked nail.

Suddenly, shockingly, (the kettle action has gone on out of sight), Merchant pours boiling water over Lindsay's hands.

Lindsay screams the place down.

**MERCHANT** 

You've been talking to AC-12. From now on, you keep your gob shut.

CUT TO:

349 INT. DRYDEN'S OFFICE. NEXT DAY.

This is a formal meeting, hence Hastings walks in smartly with his hat on.

DRYDEN

Thank you, Ted, but there's no need. Hat off, at ease.

### HASTI NGS

Sir.

Hastings removes his hat and goes to at-ease, though he's still a very long way from relaxed.

#### **DRYDEN**

I've considered the pros and cons with no little deliberation. You're in a vulnerable position. An anticorruption officer is more likely than most to encounter situations that place him susceptible to bribery.

### HASTI NGS

Sir.

### **DRYDEN**

However, coming to me as you did, it's a measure of your character. This is possibly the most morally complex investigation this Force has ever carried out. I for one would feel less confident of success without your guiding hand on the tiller. I'd like you to carry on.

## HASTI NGS

Thank you, sir. I don't know what to say.

### **DRYDEN**

I haven't discussed this with anyone. The fewer know about your situation, the better.

HASTI NGS

I'm very grateful, sir.

DRYDEN

Is there anything I can do to help?

HASTI NGS

The wife and I, we're on the right track.

**DRYDEN** 

Good man, glad to hear it.

Hastings attempts to look convincing.

CUT TO:

## 349A INT. POLICE HQ. OUTSIDE DRYDEN'S OFFICE. CONTINUOUS.

Hastings comes out. He's surprised to see Hargreaves waiting.

**HARGREAVES** 

Charged anyone else while our backs' ve been turned?

HASTI NGS

Interesting question, sir. Should I have?

**HARGREAVES** 

Must be a great up there on that pedestal, all holier-than-thou. All the further to fall, mind, when the truth comes out.

Hargreaves goes into Dryden's office and the door shuts behind him Hastings stares at the closed door, feels suddenly extremely uneasy.

CUT TO:

349B INT. HASTINGS' BEDSIT. LATER THAT DAY.

Hastings hangs up his coat in his tiny bedsit. He looks lost and alone, a long way from the right track.

He selects ROISIN from his phone menu. He puts his finger on the CALL button, keeps it there for a few beats, then takes it away sadly.

CUT TO:

350 I NT. PUB. THAT NI GHT.

A classic coppers' boozer. Hastings sits alone at the bar, looking a bit of a sad case.

Enter Steve. Between Steve and Hastings there's plenty of tension.

STEVE

Alright, boss.

HASTI NGS

Alright.

Tense beats.

STEVE

What you having?

HASTI NGS

My shout.

Hastings beckons the barman.

**STEVE** 

Pint of --(Checks pumps.) -- Kronenbourg. (To Hastings.)

HASTI NGS

I imagine I'm keeping you from your busy social life.

**STEVE** 

Could do with a night off.

Steve hopes a joke will lighten the mood but it's got no effect on Hastings.

HASTI NGS

You seeing the nurse again?

STEVE

Sir, you and I see certain things differently. That doesn't mean there isn't respect.

HASTI NGS

Just not for my personal views.

**STEVE** 

Some.

HASTI NGS

We were married at eighteen. She was the only one. And we waited. That's what you don't respect?

Steve sees Hastings' intensity, sees unknown stresses are working on him

Steve's drink arrives. Hastings pays. It gives Steve time to frame his response.

STEVE

I spoke to you, sir, in the wrong manner. I apologise. I'd be grateful if you could see your way to putting it behind us.

Steve lifts his glass but Hastings holds his back.

LINE OF DUTY #2.3 04/06/2013 Salmon revisions 61.

350 CONTINUED: (2)

HASTI NGS

You would, would you? Well, I guess it'd be rude not to. Mustn't be rude.

STEVE

I disappoint ed you, sir. Sometimes I disappoint myself.

HASTI NGS

(Beat. Reflects.)

Join the club.

Now Hastings clinks glasses with Steve.

CUT TO:

351 OM TTED

352 I NT. PRI SON. VI SI TATI ON SUI TE. NEXT DAY.

Kate goes through the security check, given by a faceless security officer who scans her with a metal detector, followed by a second officer who pats her down.

Kate enters the suite and sees Lindsay on the other side of the screen. Kate is shocked by her condition -- both hands bandaged and held up in slings, cuts and bruises visible on her face.

KATE

Are you in much pain?

LI NDSAY

Yes.

**KATE** 

What've they said about your hands?

LI NDSAY

The medical officer doesn't know how bad they'll be. He's referring me to a specialist.

KATE

I'm sorry.

KATE

They said there was a problem with the CCTV recording ...

LI NDSAY

Conveni ent I y.

Awkward beats. Kate sits.

# KATE

DI Denton, I'd like to take a statement from you today, to be included in evidence, regarding your amendments to earlier statements given in evidence.

# LI NDSAY

We had an agreement about that.

# KATE

Are you aware the Prosecution's made a Public Interest Immunity

KATE

I'm taking your statement, aren't I?

LI NDSAY

This attack. It's opened my eyes. I was set up to get involved in the Witness's transfer. The newspaper leak about me, the attack, now the non-disclosure of evidence -- it all fits. The screws are in on it too. They said as much.

KATE

They said what?

LI NDSAY

Not to talk to you.

KATE

What're we doing now? Nobody appears to be stopping us.

LI NDSAY

Yes, but ...

Lindsay trails off, realises how overwrought she sounds.

**KATE** 

You've been badly shaken up by the attack. Maybe I should come back when you're feeling better.

Kate moves to exit.

LI NDSAY

<u>Wait</u>. .

352 (

KATE

You've lied through your teeth throughout this investigation, and now you're naming an Exec Officer as a way of tying us in knots.

LI NDSAY

No! That's not it at all!

KATE

(Very sarcastic.)

Real I y?

LI NDSAY

I know M ke Dryden.

**KATE** 

You "know" him?

LI NDSAY

We had an affair. Five years.

**KATE** 

And?

(Off Lindsay's hesitation.)

And?

(Off Lindsay's further hesitation.)

He didn't leave his wife, you gave him an ultimatum, and then it was all over?

LI NDSAY

You and I both know you don't have the right to act superior over our private lives.

**KATE** 

Why wait till now to say this?

LI NDSAY

Because I don't know myself if it's true! Why would he do it to me? I've done nothing to him If anything I've protected him

**KATE** 

No, you're a woman scorned. Not only do you get your revenge on the bloke, you use him as a way to screw up our investigation.

LI NDSAY

D'you believe l'm guilty?

352 CONTINUED: (4)

KATE

(Thrown away, I ooking down at not ebook.)
I only gat her the evidence. The court decides.

LI NDSAY

I get it, that's your way of dealing with the possibility you might be putting away an innocent person.

**KATE** 

(Beat.)

I think you're guilty.

Kate holds her pen ready to take a statement.

Lindsay reflects on her appalling situation.

CUT TO:

353 I NT. KATE'S CAR. LATER THAT DAY.

Kate drives back into town. She can't shake what Lindsay told her. It keeps nagging at her.

CUT TO:

354 I NT. AC-12. OPEN-PLAN OFFI CE. THAT NI GHT.

With Steve in the background at his desk, Kate works through Lindsay's career history -- every job she's ever done. She highlights the entry that shows Lindsay worked in Crime Audit in 2008 as Detective Sergeant.

With Kate in the background at her desk, Steve looks up information on Richard Akers. There's an online entry about his blog, "D. C. COM C", with revelations about police bureaucracy and the target culture.

Another online entry refers to Richard Akers' dismissal from the Police Service for "Gross Misconduct". It makes Steve think.

Back to Kate: now she's looking at Dryden's career history. He also served in Crime Audit in 2008 as a Chief Superintendent. She looks very pensive.

One of the other officers approaches Cottan, bearing a thick file. Cottan moves off purposefully with them

Steve watches them go, curious.

CUT TO:

## 355 INT. PRISON. VPU. LINDSAY'S CELL. MOMENTS LATER.

Lindsay is disturbed by abuse from the neighbouring cell.

NEI GHBOURI NG I NMATE (O.S.)

Bent. Bitch. Bent. Bitch.

It works on Lindsay insidiously. She stares intently at the wall.

CUT TO:

# 356 I NT. AC-12. OPEN-PLAN OFFI CE. MOVENTS LATER.

Kate's phone rings. She snatches it up.

**KATE** 

(Into phone.) DC Fleming.

**KATE** 

Thanks for getting back to me. I'm seeking information regarding the rota for Duty Inspector at 4th Street Station on the night of September 5th ...

KATE

Yes, the night of the ambush ...

She listens as the person at the other end explains something to her.

Steve gets up to go.

**STEVE** 

Dot's up to something.

Kate holds up one finger and mouths "one minute", as she's intrigued by what she's hearing.

LINE OF DUTY #2.3 04/06/2013 Salmon revisions 67.

356 CONTINUED:

Exit Steve sharply.

**KATE** 

(Into phone.)
Who was responsible for that change

CUT TO:

357 I NT. PRI SON. VPU. CORRI DOR. CONTI NUOUS.

...?

Merchant and Lel and escort Lindsay along the corridor. Lindsay stares intently ahead.

**LELAND** 

(Under her breath.) Bent bitch.

CUT TO:

358 I NT. AC-12. OPEN-PLAN OFFI CE. CONTI NUCUS.

Kat e concludes her call.

KATE

(Into phone.)

Thanks a lot.

She hangs up. She looks like she's heard something earthshattering.

CUT TO:

359 I NT. AC-12. BRI EFI NG ROOM CONTI NUOUS.

Cottan slouches over a desk like he owns the place. The officer who brought him the file is also there. Enter Steve.

STEVE

What's going on?

Cottan dismisses the other officer with a throw of his head -- exit.

STEVE

Well?

COTTAN

We've got the financial forensics back in. Looks like Jayne Akers could've been on the receiving end of a substantial cash payment.

STEVE

How substantial?

COTTAN

Upwards of fifty grand.

STEVE

(Rocked. Beats.)

We need to include Kate.

COTTAN

Akers was her mate.

**STEVE** 

And Kate's my partner.

Steve throws open the door. Cottan sighs and follows him out.

CUT TO:

# 360 I NT. PRI SON. VPU. BATHROOM SUI TE. CONTI NUOUS.

Merchant and Lel and I ead Lindsay into a bathroom suite. It's spotless.

**MERCHANT** 

Under Rule 46, Vulnerable Persons must shower alone. From the dispensers on the wall, you're permitted one measure of soap and one measure of shampoo. You must shower in no longer than six minutes. Answering only "Yes" or "No", do you understand?

LI NDSAY

Am I allowed some privacy please?

Merchant just stares at her, disregarding the incorrect form of reply.

Lindsay shrinks under their stares, dehumanised.

**MERCHANT** 

We will assist you with undressing. We will assist you with washing.

LELAND Answering only "Yes" or "No", do you understand? 363 A CONTINUED:

KATE (CONT'D)

I just took a call from one of the administrators at 4th Street Station. On the night of the ambush, this particular officer caused the rota to be changed, the change that put Lindsay Denton on duty that night.

STEVE

He was a Chi ef Super? What's he now?

**KATE** 

Deput y Chi ef Const abl e.

**COTTAN** 

(Very apprehensive.)
Jesus bloody Christ.
(He moves off.)

**KATE** 

Dot.

COTTAN

I need a breather. One wrong move and we're all gonna be directing traffic.

Exit Cottan. Kate turns to Steve.

**KATE** 

Well? Steve?

He considers the situation.

**STEVE** 

First I need to talk to you about Jayne Akers ...

He leads her aside gently.

CUT TO:

363Aa INT. PRISON. VPU. BATHROOM SUITE. CONTINUOUS.

Lindsay is ready to charge.

But she doesn't.

LI NDSAY

(To herself.)

No.

Merchant and Leland aren't sure what's going on.

LINE OF DUTY #2.3 04/06/2013 Salmon revisions 71.

363 Aa CONTI NUED:

LINDSAY (To herself.)

No.

She turns to Merchant and Leland.

LI NDSAY

NO! No way do I give in!

With renewed purpose, she faces up to the future.

CUT TO:

363B INT. AC-12. SECOND FLOOR LANDING MOMENTS LATER.

Kat e comes out si de to recover. She gazes i nt o space, angui shed, upset.

CUT TO:

363C INT. AC-12. 3RD FLOOR WINDOW CONTINUOUS.

Steve gazes down at Kate for a few beats. She doesn't see him He makes up his mind and moves off.

CUT TO:

364 I NT. PRI SON. VI SI TATI ON SUI TE. NEXT DAY.

Steve moves through the security checks, through a door into the suite, up to the glass where Lindsay sits waiting expectantly on the other side.

> STEVE I believe you.

> > SMASH OUT.