LINE OF DUTY 2

Written by

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Epi sode 6

SHOOTI NG SCRIPT: 5 June 2013

Pink Shooting Script: 12 June 2013

Blue revisions: 14 June 2013
Yellow revisions: 17 June 2013
Green revisions: 19 June 2013
Gold revisions: 22 June 2013
Buff revisions: 4 July 2013
Salmon revisions: 6 July 2013
Cherry revisions: 16 July 2013
Tan revisions: 19 July 2013

PREVIOUSLY ...

Lindsay takes the call from Akers.

LI NDSAY DI Denton.

CUT TO:

Lindsay gets run off the road.

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LI NDSAY

I'm innocent. You know I am

CUT TO:

Steve visits Lindsay.

STEVE

I believe you.

CUT TO:

Lindsay gets released on bail.

I NTERCUT:

CAST CREDIT

I NTERCUT:

Dryden supports Hastings.

DRYDEN

I need your guiding hand on the tiller.

HASTI NGS

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.

I NTERCUT:

CAST CREDIT

I NTERCUT:

Steve returns Lindsay to custody.

(CONTINUED)

LI NDSAY

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.

LI NDSAY

I was set up. By Dryden.

CUT TO:

In hospital, Prasad stonewalls AC-12.

PRASAD

I'm not saying anything without immunity from Prosecution.

I NTERCUT:

LINE OF DUTY

I NTERCUT:

On tape, Tormy 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.

I NTERCUT:

CAST CREDIT

I NTERCUT:

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.

KASI A (O.S.)

She's had a stroke.

LI NDSAY

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

CUT TO:

Lindsay looks at the stripped bed where her mumlay.

LI NDSAY

I wasn't here when she went.

CUT TO:

CAST CREDIT

I NTERCUT:

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.

LI NDSAY

It's bound to be Carly.

CUT TO:

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

MALLI CK

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

CUT TO:

(CONTINUED)

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

I NTERCUT:

WRITER CREDIT

I NTERCUT:

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.

HASTI NGS

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

I NTERCUT:

PRODUCER CREDIT

I NTERCUT:

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.

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LINDSAY
I got rid of a cat for M ke.

CUT TO:

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

CUT TO:

Lindsay wat ches TV.

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

She looks darkly gratified by Dryden's downfall.

I NTERCUT:

DIRECTOR CREDIT

END OF RECAP; CUT TO.

601	OM TTED
602	OM TTED
603	OM TTED
604	OM TTED
605	OM TTED
606	OM TTED
607	OM TTEDOM TTED

608

608aA EXT. CHURCH YARD. LATER THAT DAY.

OM TTEDOM TTED

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 headst one reads:

608aA CONTINUED:

ELIZABETH ANNE DENTON BELOVED WIFE AND MOTHER 6.7.1938-9.10.13

VI CAR

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 OM TTED

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.

HASTI NGS

(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 I eniency when it comes to sentencing. You'll need it if you want to get out before you're old and grey.

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.

HASTI NGS

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 of fences.

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.

HASTI NGS

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

PRASAD

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

HASTI NGS

Mother of God.

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.

HASTI NGS

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

PRASAD

Why are you talking to me, then,

Tense beat.

KATE

So who did order the ambush?

PRASAD

Told you. I'm not getting into t hat .

COTTAN

What about these photos of Dryden and Carly Kirk?

Prasad exchanges looks with his Solicitor.

HASTI NGS

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.

HASTI NGS

By means of your work as a Vice of ficer?

PRASAD

It gives an insight.

KATE

You coached her to entrap Dryden?

PRASAD

He didn't take much "entrapping".

COTTAN

Tormy Hunter approached you to do this?

Prasad holds his tongue.

HASTI NGS

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 Tormy 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.

HASTI NGS

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

PRASAD

Tormy 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 Tormy out of the picture.

COTTAN

Who's "we"?

PRASAD

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

HASTI NGS

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?

608B CONTINUED: (4)

PRASAD

Dryden got himself blown by the girl.

KATE

Did he kill her?

PRASAD

(To Solicitor.)

This is covered?

HASTI NGS

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. Somet hing 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.

HASTI NGS

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?

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.

HASTI NGS

You killed this other girl?

PRASAD

Another girl "was killed".

HASTI NGS

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?

HASTI NGS

That why she was killed?

PRASAD

Partly. She knew names.

COTTAN

This AD

HASTI NGS

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.

HASTI NGS

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. DI Lindsay

608B CONTINUED: (7)

HASTI NGS

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 ...

HASTI NGS

God knows why I quit smoking.

KATE

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

HASTI NGS

More than that, Kate.

KATE

Sir?

HASTI NGS

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:

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

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

> > LI NDSAY

Thanks, Steve. I really appreciated t hi s.

(MORE)

608D CONTI NUED:

LI NDSAY (CONT'D)

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

STEVE

No problem

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

LI NDSAY

Can I ask another favour?

STEVE

Sur e.

LI NDSAY

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.

LI NDSAY

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 ast ray.

STEVE

I'll get authority.

LI NDSAY

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.

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.

KASI A

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

LI NDSAY

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,

614 CONTINUED:

LI NDSAY (CONT'D)

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

STEVE

Anywhere I can put this case before I go?

LI NDSAY

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 night dress 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 hall way.

STEVE

Bye.

LI NDSAY

Bye.

He exits. She looks forlorn.

CUT TO:

614A EXT. LI NDSAY'S HOUSE. CONTI NUOUS.

Steve comes out wearing a conflicted look.

CUT TO:

615 OM TTED

616 OM TTED

617 OM TTED

618 OM TTED

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

LI NDSAY

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.

618B CONTINUED:

LI NDSAY

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.

LI NDSAY

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.

LI NDSAY

Extremely frustrated.

KATE

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

LI NDSAY

You've confirmed it's Carly?

KATE

The opposite. It isn't her.

Lindsay looks mightily relieved, an enormous emotional burden lifted.

LI NDSAY

That's wonderful.

KATE

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

LI NDSAY

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.

I NT. AC-12. . AebRVI EW ROOM CONTI NUOUS.

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?

LI NDSAY

M ke 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

LI NDSAY

STEVE

We looked. There wasn't any.

Pregnant awkward beats.

HASTI NGS

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

LI NDSAY

G ad 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.

LI NDSAY

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.

LI NDSAY

Why would you bring that up again?

STEVE

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

Li ndsay --

LI NDSAY

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

STEVE

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

STEVE

You should get some rest.

LI NDSAY

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

LI NDSAY

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 I NT. EAST M DLANDS POLICE. I NTERVI EW ROOM CONTI NUOUS.

Hastings addresses Dryden and the Solicitor.

HASTI NGS

M chael Dryden, you have been arrested and interviewed as part of our investigation into a Conspiracy

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 I NT. EAST M DLANDS POLICE. OUTSI DE I NTERVI EW ROOM CONTI NUOUS.

Cottan joins Steve looking through the window.

CUT TO:

622 I NT. EAST M DLANDS POLICE. I NTERVI EW ROOM CONTI NUOUS.

Dryden tenses as Hastings refers to his notes.

HASTI NGS

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.

HASTI NGS

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.

HASTI NGS

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 devast at ed.

HASTI NGS

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

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

622 CONTI NUED: (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 OM TTED

624 OM TTED

625 I NT. EAST M DLANDS POLICE. OUTSI DE I NTERVI EW ROOM. CONTI NUOUS.

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

KATE

What's he up to?

COTTAN

O dest trick in the book.

CUT TO:

626 I NT. EAST M DLANDS POLICE. I NTERVI EW ROOM CONTI NUOUS.

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.

HASTI NGS

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.

HASTI NGS

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.

DRYDEN Lindsay Denton <u>was</u>

628 I NT. AC-12. OPEN-PLAN OFFICE/I NTERVI EW ROOM NEXT DAY.

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

EDŒ PARK RAI LWAY STATI ON 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.

COTTAN

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

STEVE
This was the vehicle used to obtain

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628 CONTI NUED: (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:

HASTI NGS

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.

HASTI NGS

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).

HASTI NGS

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

CUT TO:

629 OM TTED

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.

HASTI NGS

The mount ain 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.

HASTI NGS

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.

HASTI NGS

We're not the enemy.

HARGREAVES

Try telling that to M ke 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.

HASTI NGS

What irregularities?

ROGERSON

For ensics 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.

HASTI NGS

We'd appreciate those reports.

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.

HASTI NGS

Thank you, Detective Chief Superint endent.

HARGREAVES

Right, what did you get out of Prasad?

HASTI NGS

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

HARGREAVES

You'll send us the file?

HASTI NGS

We will.

HARGREAVES

630 CONTI NUED: (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 OM TTED

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.

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 of f -- yes, <u>runs</u>.

Morton runs of f 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.

LINE OF DUTY #2.6 Tan revisions 19/07/13 37.

632 CONTINUED: (3)

COTTAN

Shit.

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

CUT TO:

633 I NT. 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 OM TTED

636 OM TTED

637 I NT. AC-12. LOBBY. MOVENTS LATER.

Apprehensively Cottan approaches the front desk.

DESK OFFI CER

Morning, sir.

COTTAN

Mor ni ng.

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...

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.

I NT. AC-12. CAR PARK. 9i 96 656. 52 Tm0. 187 2l 15 2ni ng your

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 OM TTED

639 OM TTED

640 OM TTED

CUT TO:

641 I NT. AC-12. I NTERVI EW ROOM LATER THAT DAY.

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

HASTI NGS

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.

641 CONTINUED:

LI NDSAY

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 [], this being the vehicle you were driving on the night of the ambush.

LI NDSAY

I'm, uh ...

HASTI NGS

Obviously this is a peculiar finding.

LI NDSAY

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.

LI NDSAY

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. 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.

LI NDSAY

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.

LI NDSAY

As I said, that's not what happened.

HASTI NGS

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.

HASTI NGS

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

(To Lindsay.)

Yes?

LI NDSAY

Of course.

COTTAN

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

LI NDSAY

It's possible.

KATE

You seem sceptical, Inspector.

LI NDSAY

No. We have to be open-minded.

HASTI NGS

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.

LI NDSAY

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

HASTI NGS

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.

HASTI NGS

Wisely.

COTTAN

Another thirty seconds, tops.

KATE

LINE OF DUTY #2.6 Tan revisions 19/07/13 43.

1y? CON00.76(seWsL. 0.006 Tc - 0. ONTI EON00.3.96 0 Td - 0.192 Tc - 03009

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 <u>before</u> 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 I NT. AC-12. LADI ES' TOI LET. CONTI NUOUS.

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.

LI NDSAY

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 OM TTED

644 OM TTED

645 OM TTED

646 I NT. AC-12. I NTERVI EW ROOM CONTI NUOUS.

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

LI NDSAY

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.

HASTI NGS

That's very much appreciated, Lindsay.

LI NDSAY

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?

LI NDSAY

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?

LI NDSAY

An order?

STEVE

Kate, you can't ask this.

LI NDSAY

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

HASTI NGS

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.

LI NDSAY

I've always wondered if I was just lucky.

(MORE)

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.

LI NDSAY

<u>Coul d've</u> been a tracker, <u>coul d've</u> been moved.

HASTI NGS

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

LI NDSAY

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?

LI NDSAY

Very good. No, I don't.

KATE

Was it moved before the blue lights arrived?

LI NDSAY

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.

HASTI NGS

A crime scene's crawling with witnesses.

KATE

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

LI NDSAY

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.

LI NDSAY

Was such an implement found at the scene?

KATE

(Beat.)

No.

Long, silent beats.

LI NDSAY

Anything else?

HASTI NGS

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.

HASTI NGS

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:

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 banknotes.

Morton and Ronson swap envelopes then go their separate ways.

CUT TO:

650 I NT. 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. MOVENTS 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

Bast ard'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

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

CUT TO:

651A OM TTED - 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.)

Kat e.

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

50

Α

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:

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.

Kat e gets her not e-pad out and he does the same.

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

We've got to go back further. Let's assume Lindsay was following Dryden and Carly and was present at the rail way 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

KATE

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

Which would leave a trail.

The tumble-dryer finishes and beeps.

Get dressed.

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 OM TTED

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

Steve and Kate enter. M strustful 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 FI em ng.

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

MALLI CK

(With animosity.)

You were here undercover.

KATE

Yes, sir.

MALLI CK

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.

MALLI CK

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.

MALLI CK

(Beat s.)

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

KATE

They corroborate your statement, sir.

MALLI CK

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.

MALLI CK

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

KATE

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

MALLI CK

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?

MALLI CK

655 OM TTED

656 OM TTED

656A OM TTEDOM TTED

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

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.

HASTI NGS

Sit down, O'Neill.

O'NEI LL

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.

HASTI NGS

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 doorto-door... It was a dead end. After that, she went on 28-day review and I had now to do with the case.

HASTI NGS

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)

656 AB 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.

HASTI NGS

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

O'NEILL

I wasn't, sir.

HASTI NGS

You deny it?

O'NEI LL

Yes, sir.

KATE

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

HASTI NGS

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.

HASTI NGS

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

O NEI LL

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.

HASTI NGS

You recognise him?

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

656 AB CONTI NUED: (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

HASTI NGS

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.

HASTI NGS

You need to start talking -- now.

O Neill looks a rabbit in headlights.

CUT TO:

656B OM TTED

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?

LI NDSAY

Fine, thanks.

KATE

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

LI NDSAY

Where?

KATE

Edge Park Railway Station.

Lindsay reacts, a little concerned, then covers it.

LI NDSAY

(Beat.) Absol ut el y.

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

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

LI NDSAY

No.

KATE

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

LI NDSAY

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.

LI NDSAY

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.

LI NDSAY

I want to go home now.

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.

LI NDSAY

(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.

LI NDSAY

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.

LI NDSAY

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.

LI NDSAY

So can you.

KATE

Give in.

LI NDSAY

Never.

LINE OF DUTY #2.6 Tan revisions 19/07/13 62.

656D CONTINUED: (3)

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

сит то

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. CLTY HALL. FUNCTION ROOM MOVENTS 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 I ooks disturbed and disgusted.

Lindsay moves off.

CUT TO:

656G FLASHBACK. INT. CLTY HALL. TO LETS. MOVENTS LATER.

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

LINE OF DUTY #2.6 Tan revisions 19/07/13 63.

656G CONTINUED:

Enter Carly.

Lindsay is taken aback but keeps quiet.

Carly approaches the mirror over a sink neighbouring Lindsay.

CARLY

Hi.

LI NDSAY

Hi.

Carly freshens up her lipsticks etc.

Lindsay studies her with all kinds of mixed feelings.

CARLY

Like your necklace.

LI NDSAY

Sorry?

CARLY

(Points.)

Your necklace. It's really pretty.

LI NDSAY

Thank you. My mum gave it to me.

CARLY

Lucky you.

LI NDSAY

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. CLTY HALL CAR PARK. MOVENTS 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.

CUT TO:

657 FLASHBACK. EXT. RAI LWAY STATI ON. 16TH AUGUST. LATER THAT EVENI NG.

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 disgust ed.

Lindsay moves forwards to confront Dryden.

657 CONTINUED:

Lindsay quickly notes its registration number.

SMASH CUT TO:

658 FLASHBACK. I NT. LI NDSAY'S HOUSE. THAT NI GHT.

Lindsay's mobile phone rings. She sees the caller ID is "MKE 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.) Mke, listen --

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

LI NDSAY (Into phone.) M ke --

DRYDEN (O. S.)
(Out of phone.)

Move on, Lindsay. Goodbye.

He hangs up. Lindsay is anguished.

SMASH CUT TO:

658A FLASHBACK. I NT. 4TH ST. STATI ON. 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 KI RK DATE OF BI RTH 03/12/1997 REPORTED M SSI NG 17/08/2013

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

658A CONTINUED:

MALLI CK

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 NEI LL

(Ironically.) Dead end so far, sir.

MALLI CK

(Ironi cally.)

Good I uck.

MALLI CK

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:

659 CONTI NUED:

NO FILES FOUND

She ponders. She uses her phone to take a photo of the screen showing Tormy'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 of fice.

O'NEILL

(Indicating computer.) You been messing with my computer?

LI NDSAY

Been up to your old habits?

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

LI NDSAY

Who's this?

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

O'NEI LL

I could report you.

LI NDSAY

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.

LI NDSAY

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

O Neill examines his conscience. He scribbles on a post-it not e on her desk.

O'NEI LL

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

She nods. He exits sharply.

Lindsay reads the post-it note --

TOMMY HUNTER

LINE OF DUTY #2.6 Tan revisions 19/07/13 68.

659 CONTI NUED: (2)

She del et es 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, Tormy emerges from the Out-Patients' Department carrying a prescription.

Lindsay recognises him

LI NDSAY

Alex Campbell?

Tormy 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.

LI NDSAY

DI Denton. This vehicle is registered to Alex Campbell.

Tormy puts on the smooth patter.

TOMMY

My apologies. How can I help you, inspect or?

LI NDSAY

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

Tormy doesn't bat an eye. Unseen by Lindsay, a woman approaches. Tormy 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

LI NDSAY

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

Lindsay hurries away to her car.

660 CONTINUED:

LI NDSAY

Have a good day, inspect or!

Lindsay jumps in her car.

LI NDSAY

(Under her breath.)

Shit, shit ...

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

CUT TO:

661 OM TTED

662 OM TTED

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. MOVENTS LATER.

Akers works her way into Lindsay's life.

AKERS

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

LI NDSAY

I'd rather not say.

AKERS

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

LI NDSAY

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?

LI NDSAY

This really isn't acceptable, DS --

AKERS

Akers, ma'am

LI NDSAY

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.

LI NDSAY

I really shouldn't have got involved.

AKERS

You are involved, ma'am

LI NDSAY

Meani ng?

AKERS

I'm hoping we could develop a common purpose.

LI NDSAY

I don't think so. Please leave.

AKERS

The girl. You know she's only 15?

LI NDSAY

Yes.

662B CONTINUED: (2)

AKERS

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

LI NDSAY

(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 doi ng.

Lindsay is visibly wavering.

AKERS

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

LI NDSAY

Do you have information about the girl?

AKERS

I've tried. He won't tell me a t hi ng.

LI NDSAY

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

AKERS

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

LI NDSAY

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.

LI NDSAY

What are you suggesting?

AKERS

I don't know if I can trust you.

662B CONTINUED: (3)

LI NDSAY

(Long beats. Very

hesi t ant.)

You can if it's about saving a 15year-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 Inspect or.

LI NDSAY

<u>No.</u>

AKERS

Lindsay -- can I call you Lindsay? -

LI NDSAY

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

hesi t at i on.) 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.

LI NDSAY

<u>No.</u>

Akers becomes intense.

AKERS

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

662B CONTINUED: (4)

LI NDSAY

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 calmorderly handover 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 OM TTED

662D FLASHBACK. I NT. AKERS' CAR. CONTI NUCUS.

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 OM TTED

664 OM TTED

OM TTED

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. NI GHT.

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.

LI NDSAY

Shit, shit.

Akers is dying, completely unresponsive.

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

LI NDSAY

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.

LI NDSAY

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.

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

She pokes it under the wheel arch.

The magnetic device jumps of f 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 HOVE. ELIZABETH'S ROOM NEXT DAY.

Lindsay sits with her mother.

ELI ZABETH

All that money getting me in here --You've got your own life to think 671D CONTINUED:

ELI ZABETH

My life's finished --

LI NDSAY

Don't say that.

ELI ZABETH

I have to say it.

Lindsay looks very pensive.

ELI ZABETH

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

SMASH CUT TO.

77.

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 I NT. 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. LI NDSAY'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:

675 CONTI NUED:

STEVE

Unzip the compartments.

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

Lindsay is devast at ed.

KATE

Lindsay Denton, we're hereby returning you to cust ody.

Kate gets her handcuffs out.

LI NDSAY

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:

EXT. LINDSAY'S HOUSE. MOVENTS LATER. 676

Steve and Kate escort Lindsay to a waiting police vehicle.

LI NDSAY

(To Kat e.)

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.

HASTI NGS

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.

HASTI NGS

(To Steve and Kate.) See you in the morning.

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 M ds.

HASTI NGS

(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 **OM TTED**

680 **CM TTED**

INT. CITY BAR. LATER THAT EVENING. 681

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

KATE

Want another?

STEVE

Sur e.

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?

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.

CAPTI ON:

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:

BREAKI NG NEWS POLICE AMBUSH Conspirators charged

> CAPTION: Central Police's Major Violent

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

Pol k Avenue, same as me and Jez Col e.

CAPTI ON:

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 Chi ef Constable Dryden is an officer with an outstanding record of public service. He has an unblem shed career history. He has been a loyal public servant and an effective community leader. His fall from grace is punishment enough. Your Honour, a cust odial sent ence would be harsh and unjust.

CAPTI ON:

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.

CAPTI ON:

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.

CAPTI ON:

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.