

LINE OF DUTY 2

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Episode 2

Pink Shooting Script

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**PREVIOUSLY ...**

Mallick tells Lindsay what he thinks of her.

MALLICK

I've got a room full of detectives  
getting 4's and 5's. You're a 2 at  
best.

CUT TO:

Lindsay assaults her next-door-neighbour.

LINDSAY

I'm. Not. Going. To. Take. It. Any.  
More.

CUT TO:

O'Neill comes to grab Lindsay.

O'NEILL

Call for the Duty Inspector.

CUT TO:

Lindsay picks up the phone.

LINDSAY

DI Denton.

INTERCUT:

**CAST CREDIT**

INTERCUT:

Hastings introduces Steve to Georgia.

HASTINGS

DC Trotman.

CUT TO:

Steve and Georgia get drunk together.

CUT TO:

Steve and Georgia snog.

INTERCUT:

**CAST CREDIT**

INTERCUT:

(CONTINUED)

CONTINUED:

Akers hurries the Witness under a blanket from the safe house to the waiting car.

CUT TO:

Lindsay drives the lead vehicle; Akers' vehicle follows.

CUT TO:

The ambush vehicle smashes into the vehicles. Gunmen spray bullets. They set fire to Akers' vehicle. They're clearly established wearing thick black jackets and motorcycle helmets.

INTERCUT:

**CAST CREDIT**

INTERCUT:

Hastings briefs Steve and Kate at the Witness's bedside.

HASTINGS

He was in Witness Protection.

STEVE

Who is he?

HASTINGS

Classified.

CUT TO:

Hastings updates Steve and Georgia.

HASTINGS

He's going to regain consciousness.

INTERCUT:

**LINE OF DUTY**

INTERCUT:

Dryden grandstands to the press.

DRYDEN

There's been an attack on the Police. Cutbacks have jeopardised services. We can't even protect ourselves.

CUT TO:

Dryden addresses the press.

(CONTINUED)

Line of Duty #2.2 02/06/2013 CHERRY revisions 3.  
CONTINUED: (2)

DRYDEN  
A breakthrough is imminent.

INTERCUT:

**CAST CREDIT**

INTERCUT:

Kate questions Hastings.

KATE  
Who was the Witness Protection  
Officer?

HASTINGS  
DS Jayne Akers.

CUT TO:

Kate hides her shock.

CUT TO:

Rich mourns at the funeral.

CUT TO:

Kate gets off with Rich.

CUT TO:

Rich shows Kate the photo of her with Jayne.

KATE  
D'you think she ever knew?

INTERCUT:

**WRITER CREDIT**

INTERCUT:

Hastings briefs Steve over shots of Kate alongside Lindsay.

HASTINGS  
Kate's undercover.

STEVE (O.S.)  
She's in. That's all that matters.

CUT TO:

Kate tails Lindsay as she makes a call from a phone box.

(CONTINUED)

Line of Duty #2.2 02/06/2013 CHERRY revisions 4.  
CONTINUED: (3)

KATE  
The call's been traced to the  
hospital.

CUT TO:

Steve and Georgia run into the hospital.

INTERCUT:

**PRODUCER CREDIT**

INTERCUT:

The Witness flat-lines.  
Steve gets knocked out.  
Georgia gets knocked out of a window.  
Steve lies unconscious on the floor.

INTERCUT:

**DIRECTOR CREDIT**

END OF RECAP;  
CUT TO:

201 INT. 4TH ST STATION. SQUAD ROOM. LATER THAT DAY (OF SCRIPT  
DAY AT END OF EP 1).

From her desk, Kate observes Mallick, O'Neill and other cops  
forming into a huddle as a rumour of breaking news grips the  
station.

MALLICK  
The Witness is dead.

O'NEILL  
Jesus wept.

MALLICK  
They've got someone in. Copper.

Kate follows their accusing looks towards Lindsay's office --  
the blinds are down, there's no sign of occupancy.

CUT TO:

201A INT. 4TH ST STATION. LINDSAY'S OFFICE. CONTINUOUS.

Lindsay watches a news bulletin on her computer, listening  
via earphones.

(CONTINUED)

201A CONTINUED:

ON SCREEN: A report on Georgia's death, showing a GV of the hospital exterior and GVs of well-wishers laying flowers, then a photo of Georgia.

TV REPORTER (V.O.)

The police officer plunged 5 floors and is reported to have died instantly. She has been named as Detective Constable Georgia Trotman, aged 28. A police spokesperson refused to disclose the precise circumstances surrounding Detective Constable Trotman's death.

ON SCREEN: Screen-grabs of a man in motorcycle gear on the hospital stairwell.

TV REPORTER (V.O.)

However a murder enquiry has been opened and officers are seeking a suspect in connection with the investigation.

ON SCREEN: Hargreaves makes a statement in front of the hospital. He is named as DETECTIVE CHIEF SUPERINTENDENT LESTER HARGREAVES MAJOR VIOLENT CRIME UNIT and the strap-line is POLICEWOMAN MURDER: OFFICERS SEEK SUSPECT DRESSED IN MOTORCYCLE CLOTHING. This was RECORDED EARLIER.

HARGREAVES (ON TV)

This was a shocking, violent crime and our thoughts go out to the Trotman family. A man wearing motorcycle clothing was seen on CCTV entering and leaving the 5th Floor via a stairwell. We are appealing for information on this man.

Lindsay watches the whole report with a look of deep anguish. She turns it off abruptly and pulls out her earphones. She struggles to compose herself, but succeeds.

CUT TO:

202 INT. 4TH ST STATION. INTERVIEW ROOM. MOMENTS LATER.

Steve stews in a closed room, showing a facial bruise from the end of Ep 1. Suddenly keys turn in the lock and the door swings open. Enter DET CHIEF SUPT LESTER HARGREAVES (late 40s) and DET SGT NICOLA ROGERSON (late 20s/early 30s).

HARGREAVES

DCS Hargreaves, DS Rogerson, Major Violent Crime Unit.

(CONTINUED)

CONTINUED:

ROGERSON

We're very sorry about DC Trotman.

STEVE

Thank you.

HARGREAVES

Up to answering a few questions?

STEVE

Yeah.

Hargreaves and Rogerson take their seats.

HARGREAVES

We're interested in what you were up to at the hospital.

STEVE

Georgia and I were trying to save the Witness. An unidentified male was injecting something into his drip. He knocked me out cold and when I came round he was gone.

HARGREAVES

That it?

STEVE

Yes, sir.

HARGREAVES

Would you be able to help us with how you came to be on the intensive care unit at the exact time an attempt was made on the Witness's life?

STEVE

I do honestly want to help, sir, but I'm really not at liberty to answer that question.

HARGREAVES

(Heavy sigh. Beat.)

Would you be "at liberty" to describe the person you claim was tampering with the Witness's drip?

STEVE

Average height and build. IC1.

HARGREAVES

Distinguishing features?

STEVE

He was wearing a wig and mask.

(CONTINUED)

HARGREAVES

(Another heavy sigh. To Rogerson.)

Jolly?

Rogerson spreads a series of blown-up CCTV vid-caps on the table in front of Steve. They show a man in a motorcycle helmet entering a back stairwell, then exiting about 15 minutes later.

ROGERSON

These vid-caps were taken from a CCTV camera located on Stairwell G, a set of service stairs, shortly before and shortly after the Witness's death.

HARGREAVES

How'd he get in the Witness's room?

STEVE

There was meant to be a pair of your uniforms on the door. You tell me.

HARGREAVES

(Reflecting back at Steve.)

Love to help but not at liberty to say.

STEVE

(Beats.)

With respect, sir, if this is how it's going to be, can I go now?

HARGREAVES

You were there because you got a tip-off.

STEVE

If you speak to Superintendent Hastings --

HARGREAVES

Where'd the tip-off come from? Who's got that kind of inside information?

STEVE

Apologies, sir, I can't --

HARGREAVES

Your partner fell five floors. The pathologist had to spoon half her brain back inside her skull.

(MORE)



202

CONTINUED: (3)

HARGREAVES (CONT'D)

Don't you want to help us get the  
bastard that did it?

Steve maintains a resistant silence.

HARGREAVES

There were two of you. One of him.

Anger flickers in Steve's eyes.

Rogerson looks away, embarrassed by Hargreaves'  
insensitivity.

Hargreaves and Steve exchange glares.

HARGREAVES

Have it your own way, son.

Steve rises.

HARGREAVES

Oh, no. We're not finished till  
I've got corroboration you were  
there on lawful business.

Exit Hargreaves. In a look back, Rogerson shows a beat of  
sympathy for Steve (he's a fellow officer and just lost his  
partner).

Steve is left to stew, alone with his conflicting emotions  
about Georgia's death.

CUT TO:

203

INT. 4TH ST STATION. SQUAD ROOM/LINDSAY'S OFFICE. MOMENTS  
LATER.

Kate glances towards Lindsay's office.

Suddenly the slats of the blind snap open, revealing Lindsay  
peering out. Lindsay's manner is twitchy, very anxious.

She watches Mallick whisper in O'Neill's ear. While Mallick  
goes back into his office, O'Neill crosses to Lindsay's  
office, raps on the glass, indicates Mallick's office with a  
hitch-hiker's thumb and exits.

Kate watches Lindsay cross to Mallick's office. When Lindsay  
glances towards her, Kate drops her gaze back to her  
computer. On the Misper database, she's updating Carly Kirk's  
entry: foster parents re-interviewed by DI Denton, etc.

CUT TO:

204 INT. 4TH ST STATION. MALLICK'S OFFICE. CONTINUOUS.

Lindsay enters. Mallick refers to a clean, thin file.

MALLICK  
Know a Lorna Barrett?

LINDSAY  
Of her. My next-door neighbour.

MALLICK  
Professional Standards are serving  
you a Reg 15.

Mallick passes her the document.

MALLICK  
Ms. Barrett's c/o'd assault  
occasioning ABH. You struck her  
with a bottle and beat her head  
against the floor.

LINDSAY  
May I, sir?

Lindsay leans out and beckons Kate.

LINDSAY  
DC Foster.

MALLICK  
What you playing at?

LINDSAY  
I'd feel more comfortable with a  
witness.

Enter Kate.

KATE  
Sir.  
Ma'am.

LINDSAY  
Would you mind repeating what you  
just said, sir?

MALLICK  
(Beats.)  
Lorna Barrett alleges you struck  
her with a bottle and alleges you  
beat her head against the floor.

LINDSAY  
Ms. Barrett's an alcoholic, sir.  
She's got a long history of mental  
health problems. It's very sad.

(CONTINUED)

204

CONTINUED:

MALLICK

You deny the charges?

LINDSAY

An officer gets accused, falsely,  
and the vultures start circling.  
I'm just not going to put up with  
this, sir. I'm going to clear my  
name, even if I've got to drag the  
lot of you through the courts.

Mallick considers the situation, uncomfortable in the face of  
Lindsay's calm assurance.

MALLICK

You're already under investigation  
by AC-12. If Standards have got any  
sense, they'll make it their  
problem.

Mallick chucks the file into his OUT tray.

Exit Lindsay. Kate waits for Mallick to give her a flick of  
the head, then she exits too.

CUT TO:

205

INT. 4TH ST STATION. SQUAD ROOM. CONTINUOUS.

Back out in the squad room, Kate expects a word of  
explanation from Lindsay; Lindsay goes into her office and  
shuts the door behind her, freezing Kate out. Kate reacts.

CUT TO:

206

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

Dryden appears on TV rolling news, a repeat airing of his  
"attack on the police" speech.

CUT TO:

207

INT. AC-12. HASTINGS' OFFICE. CONTINUOUS.

Watching out of the window, Hastings makes a phone call,  
frustrated.

HASTINGS

(Into phone.)

When would it be possible to  
schedule a meeting with Deputy  
Chief Constable Dryden?

(Listens.)

(MORE)

(CONTINUED)

207

CONTINUED:

HASTINGS (CONT'D)

I appreciate there's a hectic round  
of media app-

(Sighs. Listens.)

No, Hastings. Like the battle.

(Listens.)

Thank you kindly.

Hastings hangs up, looks stressed out.

CUT TO:

208

INT. 4TH ST STATION. INTERVIEW ROOM. LATER THAT DAY.

Steve continues to stew. He hears the door unlock. Enter  
Hastings.

HASTINGS

It's all fine. C'mon.

Hastings leads Steve out.

CUT TO:

209

INT. 4TH ST STATION. CUSTODY SUITE. CONTINUOUS.

Hastings comes out with Steve. Hargreaves enters with  
Rogerson and Hastings confronts him immediately.

HASTINGS

Sir. A word. Please.

HARGREAVES

If you want to go down that road.

HASTINGS

Has AC-12 done something to annoy  
you, sir?

HARGREAVES

You need to ask?

HASTINGS

I'd be delighted to look at  
establishing greater cooperation.  
We should meet with Deputy Chief  
Constable Dryden.

HARGREAVES

I do, regularly.

The rebuff annoys Hastings.

HASTINGS

Your treatment of my officer was  
unsympathetic and provocative.

(CONTINUED)

CONTINUED:

HARGREAVES

If we're missing out on a lead because you're withholding the source of a tip-off ...

HASTINGS

As a matter of policy, Anticorruption can't disclose details of ongoing investigations, as you well kn-

HARGREAVES

Have it your own way. Leave real policing to the experts.  
(Moves to exit.)

HASTINGS

Experts? Would that be your guard unit you're referring to, sir?

Hargreaves semi-pauses but keeps on going, red-faced.

Hastings and Steve move on.

HASTINGS

How's your face? D'you need to see the doc?

STEVE

I'm fine. What happened to the guards?

HASTINGS

They got locked on a disused fire escape chasing an intruder. Thought they could find a way back to their posts before anyone noticed. Pair of bloody idiots got Georgia killed.

Steve reacts. Mention of Georgia brings them both to a pause, and a mutual acknowledgement of her loss that propels them into the next scene.

CUT TO:

INT. GEORGIA'S PARENTS' HOUSE. LATER THAT DAY.

Hastings and Steve face Georgia's mum and dad (50/60s), with cups and saucers perched awkwardly on their laps.

HASTINGS

You can be proud of your daughter. She was a dedicated young officer who gave her life trying to protect the public.

(MORE)

(CONTINUED)

210

CONTINUED:

HASTINGS (CONT'D)

Georgia had a bright future ahead  
of her, that makes her loss all the  
more tragic. We'll miss her  
terribly, but we know we feel only  
a fraction of what you must be  
going through.

Throughout Hastings's eulogy, Steve looks ill at ease, his  
efforts at appearing sympathetic fighting with other, less  
clear emotions such as guilt and anger.

His gaze settles on a photo of Georgia in riding gear,  
holding a trophy proudly, with her horse in the background.  
It stirs up difficult memories of their night together.

CUT TO:

211

INT. GEORGIA'S PARENTS' HOUSE. MOMENTS LATER.

Steve watches Georgia's mum in the kitchen, loading the  
crockery into the dishwasher; beside him Hastings continues  
to talk with Georgia's dad.

HASTINGS

I wish I could tell you more about  
the circumstances. I'm afraid it's  
all very sensitive at the moment. I  
imagine not knowing can make these  
things more painful, and for that I  
apologise sincerely.

Despite her having her back to him, Steve realises Georgia's  
mum is wiping tears from her cheeks. He moves into the  
kitchen and wordlessly takes over loading the dishwasher.

HASTINGS (O.S.)

If there's anything I can do, I  
want you to know you can call on me  
any time.

STEVE

(Thrown-away, unheroic.)  
I promise you, I will find the  
people who did it.

Bittersweet beat -- the comment helps Steve as much as it  
helps Georgia's mum.

CUT TO:

212

INT. PUB. THAT EVENING.

Hastings sits at a small table in a cosy little place. He's  
pensive, haunted.

(CONTINUED)

Enter Roisin. She sees him and approaches. He stands to embrace her.

ROISIN  
Enough now.

Rejected, he sits. She sits opposite.

ROISIN  
So. I'm here.

HASTINGS  
Thank you.

ROISIN  
Well? Why the mystery?

HASTINGS  
(Beats.)  
We lost Georgia.

ROISIN  
The girl we had dinner with? Oh, my God. Ted, I'm sorry. I feel like such a -- I'm sorry.

She reaches across the table and grips his hands.

HASTINGS  
I didn't know who to ... I'm sorry.

ROISIN  
How'd it happen?

HASTINGS  
I can't discuss the circumstances.

ROISIN  
Is there anything I can do?

He looks at her in a pathetically needy way. Horrible uncomfortable beats.

ROISIN  
Don't. Don't use the poor girl's death to diminish what you did.

HASTINGS  
I'm not --

ROISIN  
No? A life lost -- any decent person would see that's worse. But I've lost a life, in a way.

Tense awful beats again.

212 CONTINUED: (2)

ROISIN

If you're sending flowers, make  
them from me too.

Exit Roisin.

Hastings is left alone with his situation.

CUT TO:

213 EXT. CLAIRE TINDALL'S HOUSE. NEXT DAY.

Steve pulls up in his car and shows ID to a PC guarding the front door. The PC rings the door bell for him. There's no answer at first. The PC rings again.

Claire answers the door, looking frazzled. She hangs back in the hallway, won't come out into the open.

STEVE

Detective Sergeant Steve Arnott.  
You should've been informed I was  
coming.

CLAIRE

Okay.

She can't wait to get back deeper into the house. Steve goes in.

CUT TO:

214 INT. CLAIRE TINDALL'S HOUSE. MOMENTS LATER.

Steve sits at the kitchen table with his notebook out. Claire attempts to deal with her hyperactive 2-year-old son. She's frazzled and anxious.

STEVE

Moving you to a new address is  
miles safer than trying to protect  
you here.

CLAIRE

I can't, not with Nathan.

Steve takes in how frazzled she is and decides to drop it.

STEVE

I know you had a very long  
interview with my colleagues on the  
Major Violent Crime Unit, so I'll  
keep this as brief as possible.

(MORE)

(CONTINUED)



CONTINUED:

STEVE (CONT'D)

I want to start with the two firearms officers who were assigned to protect the Witness. Why weren't they at their post?

CLAIRE

Because of Joe -- sorry, that's the only name I've got.

STEVE

How?

CLAIRE

He was dressed in scrubs and told them he thought he'd seen someone out on the fire escape with a gun. It was disused so there shouldn't be anyone out there. As soon as they stepped out to check, he locked the door.

STEVE

How'd he get onto the intensive care unit and pass himself off as a nurse?

CLAIRE

(Beat. Anxious.)  
I gave him access.

STEVE

How did you know Joe?

CLAIRE

A couple of days earlier, he bumped into my car in the hospital car park. He was very apologetic and offered to pay for the repairs at his mate's garage so I wouldn't have to wait for the insurance.

STEVE

You weren't suspicious that he was avoiding insurance to withhold his full name and address?

CLAIRE

He had a nice car, nice clothes, seemed like he was trying to do me a favour.

STEVE

How'd you describe him?

(CONTINUED)

CLAIRE

Twenties, white. I've done the computer photo-fit for the other police officers.

STEVE

Good. So tell me how Joe involved you?

CLAIRE

We dropped my car at his mate's garage, and then he gave me a lift home. The next morning, he called round so we could drop Nathan at nursery. But instead of going to collect my car, Joe said we were going to the hospital. He said he knew people who'd kill Nathan unless I did what they needed me to do.

(Sniffs back tears.)

I should've told someone so they could stop him, but I was too scared. Joe said they'd already killed police so not even they could protect me.

STEVE

Around the time of the killing, there was a call to the hospital. Do you know or have you ever had any contact with a police officer named Detective Inspector Lindsay Denton?

CLAIRE

No.

STEVE

You're sure? Detective Inspector Lindsay Denton?

CLAIRE

Definite.

Steve keeps writing, completing his notes.

CLAIRE

Was she the one?

STEVE

The one?

CLAIRE

That got killed?

214 CONTINUED: (3)

STEVE

No.

Steve keeps writing, avoiding her eyes.

CUT TO:

215 EXT. URBAN ALLEYWAY. THAT NIGHT.

This is a deserted but noisy place, neighbouring a fly-over/underpass. From the shadows, Steve observes the traffic rushing past. Every time he sees a motorcyclist -- clad in the archetypal thick dark jacket and helmet -- he tracks him with a hard gaze.

Kate approaches quickly and joins him in the shadows.

KATE

You okay?

STEVE

Fine.

He flips out his notebook. She takes the cue to do the same.

STEVE

What were Denton's movements while we were at the hospital?

KATE

She made the call then visited her mum's nursing home. I checked it out and she stayed with her mum for exactly half an hour.

STEVE

(Makes note.)

The exact time of the killing.

KATE

(With emphasis on how suspicious this behaviour is.)

Perfect alibi. Plus using the phone box.

They both take in how suspicious this all sounds.

STEVE

I checked out the trace. The call from the phone box went to the hospital switchboard. The timing matches exactly with an outside call that was connected to the reception desk on the intensive care unit.

(MORE)

(CONTINUED)

215

CONTINUED:

STEVE (CONT'D)

A nurse told me the caller wanted to speak urgently with Staff Nurse Tindall, wouldn't give her name but insisted it was urgent. Female voice; same time.

KATE

(Writing notes.)

Had to be Denton.

STEVE

The caller insisted they page the nurse but they wouldn't because she wouldn't give a name. She hung up. By the time they reported it, the Witness was already dead.

They both ponder.

KATE

(Beat.)

I didn't know Georgia. She seemed nice.

STEVE

Yeah.

KATE

Mate, if you need to talk ...

STEVE

Cheers.

(With slight probing.)

Ditto.

Pregnant beat. Neither of them wants to say more.

KATE

Night.

STEVE

Night.

They part, exiting in opposite directions, but each looks concerned for the other, not sure what the other's holding back.

CUT TO:

216

INT. LINDSAY'S CAR. NEXT DAY.

Lindsay drives through urban streets. Kate sits in the passenger seat, reflective.

(CONTINUED)

CONTINUED:

LINDSAY

[Throwaway comment appropriate to traffic level, eg "Not normally so trafficky at this time" or "Road's clear for once -- we're making good time."]

Kate continues to reflect. In the side mirror she sees a dark-clad motorcyclist following them. (She has to lean forwards to do this as the mirrors are set for the driver's eyeline.)

KATE

I've been waiting for the right time, but there never seems to be one.

LINDSAY

For what?  
(Off Kate's look of "isn't it obvious?")  
I'd rather not talk about that.

KATE

Yes, ma'am.

Long tense silence. Kate watches the motorcyclist again.

KATE

People talk, that's all. Round the station.

LINDSAY

Well they shouldn't.

KATE

Yes, ma'am.

More long tense silence.

The motorcyclist takes a turning and vanishes.

KATE

Sorry, ma'am, I don't mean to badger you, but you were the one who made a point of calling me in to witness the meeting with Mallick.

LINDSAY

True.

KATE

In which case, maybe it'd help if you gave me the gen on your neighbour.

(CONTINUED)

CONTINUED: (2)

LINDSAY

She's lying.

(Off Kate opening her  
mouth.)

If you say "Yes, ma'am" one more  
time, I'll brain you.

KATE

Affirmative, boss.

Lindsay gives Kate a wry look and keeps on driving.

KATE

If you're worried about a charge,  
though, I could say I was there.  
Back up your version of events.

LINDSAY

I'll pretend I didn't hear that.

Lindsay means it. Kate shuts up, chastened.

LINDSAY

What's the address again?

KATE

(Refers to notebook.)  
The Queen's Arms, Ashley W-

LINDSAY

Ashley Walk.

Lindsay punches the address into her dashboard mounted sat  
nav. The route comes up, accompanied by up-to-date traffic  
and roadworks information.

Kate's eyes drift across the dashboard to the sat nav. She  
fixes briefly on the traffic and roadworks information, and  
then looks away, her mind clearly processing some important  
piece of information.

CUT TO:

INT. PUB. MOMENTS LATER.

A rundown estate pub features a few dedicated drinkers  
pissing away their benefits. Heads turn as Lindsay and Kate  
enter.

LINDSAY

(To Barman, showing ID.)  
We're looking for Michelle.

The barman disappears without a word.

(CONTINUED)

217

CONTINUED:

Lindsay and Kate wait awkwardly till Michelle (late teens) appears behind the bar.

LINDSAY

Michelle? I'm DI Denton. Can we talk somewhere quiet?

MICHELLE

(To back of bar.)

Greg? Alright if we talk in the back?

(No answer.)

Greg?

Still no answer. Michelle shrugs. She lifts the hatch and Lindsay and Kate go into the back.

HARD CUT TO:

218

INT. PUB. KITCHEN. CONTINUOUS.

Lindsay and Kate interviewing Michelle in kitchen area.

LINDSAY

Carly's foster parents thought she might've been with you the night she disappeared. In your original statement, you referred to a boyfriend?

MICHELLE

I dunno if he was. She started hanging out less and it was like maybe he was the reason. I never really saw much of him.

KATE

In your statement, you said you didn't remember his name.

MICHELLE

That's what the policewoman told me to write.

LINDSAY

You mean you do have a name?

MICHELLE

I think it was Matt or something. But the policewoman said if I couldn't be sure not to put it in the statement.

KATE

(Writing in notebook.)

Matt as in short for Matthew?

(CONTINUED)

218

CONTINUED:

MICHELLE

(Shrugs.)

S'pose.

LINDSAY

What do you remember about him?

MICHELLE

Asian. Hot. Older.

LINDSAY

How old?

MICHELLE

(Shrugs.)

Dunno, thirty.

LINDSAY

And you never heard from Carly?

MICHELLE

Sent her a couple of texts, she never got back.

KATE

After Carly disappeared, did her boyfriend ever come looking for her?

MICHELLE

No.

HARD CUT TO:

219

EXT. PUB CAR PARK. MOMENTS LATER.

Lindsay and Kate walking to the car.

KATE

Maybe he didn't come looking for her because he was in on her disappearance?

Lindsay doesn't reply. That unsettles Kate a little. Lindsay gets in the car.

LINDSAY

I want to see Carly's foster parents again.

KATE

(Getting in car.)

Okay.

(CONTINUED)



219

CONTINUED:

LINDSAY

I'll drop you back at the station  
on the way.

KATE

I've got time --

LINDSAY

Station.

Kate looks frozen out by Lindsay's brusqueness. Lindsay  
drives them out of the car park.

CUT TO:

219A

OMITTEDOMITTED

220

INT. POLICE HQ. DRYDEN'S OFFICE. LATER THAT DAY.

Hargreaves reports to Dryden. With Jo looking on, he hands  
Dryden an E-Fit image of "Joe", killer of Georgia and the  
protected witness.

HARGREAVES

We put this together with the  
nurse.

JO

Be great if we could circulate to  
the press.

DRYDEN

Absolutely. I want those guards  
disciplined.

HARGREAVES

Sir.

DRYDEN

(To Jo.)

This can't bloody get out.

(To Hargreaves.)

The Witness was close to regaining  
consciousness!

HARGREAVES

Very disappointing, sir.

DRYDEN

Our best lead.

HARGREAVES

Sir.

(CONTINUED)

CONTINUED:

Dryden fumes for a few beats. Hargreaves tries to improve the situation.

HARGREAVES (CONT'D)

The nurse that was threatened into cooperating, she got taken to a repair garage on the Canalside Industrial Estate. It's a front. Unit's been vacant for over a year. We're after witnesses, running forensics.

DRYDEN

Got any?

HARGREAVES

Not yet, no, sir.

DRYDEN

So where are you with the vehicle?

HARGREAVES

The ambush vehicle?

DRYDEN

Yes, the ambush vehicle!

HARGREAVES

It's in storage and it's being gone over for evidence.

DRYDEN

And?

HARGREAVES

Vehicle itself was stolen the week before; registration plates swapped for an identical make and model. Both registered owners have no criminal records and watertight alibis. No forensics to connect to the gunmen. Since we can't trace them via the vehicle, we've been concentrating on traffic cams, trying to pick up their route that night, but so far --

DRYDEN

Nothing.

Hargreaves' silence speaks volumes. Dryden lets out a heavy sigh.

Dryden opens the door. Hargreaves rises to leave.

(CONTINUED)

DRYDEN

You okay to hang about two secs,  
Les? Jo's got an idea she wants to  
go over with you.

HARGREAVES

Alright, sir.

Exit Hargreaves. Dryden shuts the door.

JO

What idea?

DRYDEN

From now on, Les does the press  
conferences.

JO

This is "my" idea?

DRYDEN

Obviously, if there are any major  
breakthroughs, I'll step back up to  
the plate.

Jo gazes at him, can't believe the ego of the man.

JO

We've had a number of interview  
requests from the broadsheets.

DRYDEN

Excellent.

JO

They're interested in your view  
that police cutbacks increase  
crime, when the figures from the  
Office of National Statistics show  
that crime is actually falling.

Dryden's face drops.

JO

I'll say you're too busy.

Dryden opens the door for her. She exits. Dryden looks  
worried and edgy.

CUT TO:

220A EXT. POLICE HQ. MOMENTS LATER.

Lindsay watches from a short distance away as Jo comes out of  
the building to a waiting cab.

(CONTINUED)

220A CONTINUED:

JO  
(To cabbie.)  
Cab for Jo Dwyer? Hillside Lane  
Station, please.

Jo is about to get in when Lindsay appears right beside her.  
Lindsay goes on a charm offensive.

LINDSAY  
Hi, Jo. Pleased to meet you.  
Lindsay Denton.

JO  
I know who you are --

Immediate tension from Jo -- she knows Lindsay's under  
investigation re the ambush.

JO (CONT'D)  
-- and I'm already late for a  
meeting.

LINDSAY  
So sorry, I know you're rushed off  
your feet, it'll only be a minute  
of your time.

Jo doesn't look at all keen to talk.

LINDSAY (CONT'D)  
You must get so many calls and e-  
mails ...

JO  
I'm sorry. I should've replied.  
It's been a busy time --

LINDSAY  
It's about publicising the  
disappearance of a teenage girl,  
Carly Kirk --

JO  
I'll get back to you as soon as I  
can.

Jo gets into the cab.

LINDSAY  
You're avoiding me.

JO  
No --

(CONTINUED)

220A CONTINUED: (2)

LINDSAY

I'm a serving Missing Persons  
detective and I intend to discharge  
my duties. Till someone says  
otherwise.

JO

Of course --

LINDSAY

So help me find this girl.

JO

(Beat)

Okay.

LINDSAY

Why are you lying to me?

JO

I'm not.

Lindsay stares at Jo, holds it long enough to make Jo feel  
very uneasy.

JO (CONT'D)

(To Cabbie)

Let's go.

The cab pulls away. Lindsay watches it leave, dismayed.

CUT TO:

221 OMITTED

221A OMITTEDOMITTED

222 INT. LINDSAY'S HOUSE. THAT NIGHT.

Lindsay scans broadsheet newspapers while the TV plays  
rolling news coverage of Hargreaves' press conference.  
Flanked by Jo, he does his squirming best. The E-fit named  
"Joe" is blown up behind him.

HARGREAVES

*This is an E-fit of a suspect  
strongly linked to the ambush. He  
used the name Joe, although our  
assumption is it's an alias.*

REPORTER 1 (O.S.)

*There are reports of an incident at  
the General, the hospital. Is there  
a connection with this new suspect?*

(CONTINUED)

222

CONTINUED:

HARGREAVES

*I'm not at liberty to confirm any connection.*

REPORTER 1 (O.S.)

*We understand casualties from the ambush were taken there. Why won't you reveal their names?*

HARGREAVES

*That information is sensitive.*

RONSON

*So there was a connection with the incident at the hospital?*

HARGREAVES

*I, uh, no, I --*

RONSON

*(Exasperated.)*

*"No" there wasn't an individual connected to the 5th September ambush receiving treatment or "no" this individual was not involved in an incident?*

HARGREAVES

*As I said, I'm not at liberty to confirm a connection.*

RONSON

*Would Deputy Chief Constable Dryden be at liberty to confirm a connection?*

HARGREAVES

*I'm constantly in touch with the Deputy Chief Constable.*

RONSON

*But not right now.*

Laughter from the reporters. Hargreaves squirms. Jo tries to look poker-faced.

The doorbell rings. From Lindsay's reaction, we see that a caller is rare.

CUT TO:

223

INT. LINDSAY'S HOUSE. HALLWAY. CONTINUOUS.

Lindsay lingers in the hallway reluctant to open the door. The doorbell rings again. She attaches the security chain and then opens the door ajar.

(CONTINUED)

223

CONTINUED:

Kate stands on the doorstep showing a bottle of wine.

KATE

Peace offering.

LINDSAY

Kate, I, uh ... really, that's not necessary.

KATE

I screwed up, boss. This is an important posting for me and I was too eager to please.

Lindsay doesn't want to let Kate in but Kate doesn't look like she's leaving. Reluctantly, Lindsay releases the chain and opens the door.

CUT TO:

224

INT. LINDSAY'S HOUSE. MOMENTS LATER.

Enscconced on a chair, Kate drinks a glass of wine. Lindsay sips hers, definitely the uneasy host. Kate makes a fuss of the cat/kitten.

KATE

Aren't you gorgeous? Yes, you are. Yes, you are.

(To Lindsay.)

She's a little princess, I bet?

LINDSAY

Aren't they all?

KATE

(To cat.)

I bet you get your own way, don't you? I bet you do.

(To Lindsay.)

How'd it go with Carly's foster parents?

LINDSAY

You don't want to get their hopes up, of course, but ...

Lindsay trails off. Awkward beats -- Kate feels the need to make conversation, and fast.

KATE

Lived here long?

LINDSAY

A year. No, nearer 18 months. It's easy to lose track.

(CONTINUED)

CONTINUED:

KATE

I'm trying to get enough together  
for a deposit. Not easy, nowadays.

LINDSAY

No, nowadays.

KATE

This place is very cosy.

LINDSAY

I had somewhere ... it's just ... I  
had to downsize.

Kate tries to look sympathetic. It only makes Lindsay more  
uncomfortable.

KATE

I'm sorry, boss, I've probably  
interrupted something.

LINDSAY

I'm not sparkling company. Lot on  
my plate.

Kate puts her glass aside and stands.

LINDSAY

Thank you for the wine. It was a  
nice thought.

Loud music starts up, reverberating through the walls. It  
creates a desperately embarrassing situation, as a visitor is  
now exposed to Lindsay's domestic ordeal.

KATE

Why don't I go and have a word?

LINDSAY

Please don't. A couple more minutes  
and she always turns it down.

KATE

Okay.

Lindsay moves past Kate to open the door to the hallway.  
Momentarily they're physically very close.

KATE

You were right, ma'am, that people  
shouldn't talk. Problem is, they  
do, and no one's getting to hear  
your side. AC-12 twist everything,  
make everyone look guilty.

Lindsay is less uneasy about their physical proximity than  
Kate would have expected.

(CONTINUED)



KATE

I wouldn't have taken this posting  
if I thought you were.

LINDSAY

There's an interesting exercise.  
Take the worst thing you've ever  
done, and state it in the simplest  
terms. No dressing it up, no  
implicit mitigation.

KATE

I wouldn't want to play that game.

LINDSAY

Me neither. But AC-12 do.

Neither of them breaks the physical proximity. It creates an  
edgy Sapphic undercurrent.

LINDSAY

What's the worst thing you ever did  
to anyone?

KATE

(Beats.)  
Have you done something, boss?

LINDSAY

Yours first.

KATE

(Beats.)  
Someone told a lie to help a dead  
man's family, and I didn't stand up  
for the truth.

LINDSAY

No. You've done worse than that.

Now Kate's very uncomfortable. She's not used to dealing with  
someone better at mind-games. It's a pregnant, uncomfortable  
ending for her visit.

LINDSAY

We'll work well together only when  
you can be completely honest with  
me.

Lindsay breaks the physical proximity and opens the door for  
Kate to leave. Kate has no choice but to go.

CUT TO:

225 INT. RICH AKERS' HOUSE. LATER THAT NIGHT.

The front door opens, revealing Kate on the doorstep.

Rich stands in the hallway. He takes a couple of beats to process her arrival then stands aside to let her in.

She walks into the hall and he shuts the door, blacking out the shot.

CUT TO:

226 EXT. LINDSAY'S NEIGHBOUR'S HOUSE. LATER THAT NIGHT.

Music reverberates from inside. Lindsay raps on the door. Eventually the neighbour answers.

LORNA

You. I could sue your arse.

LINDSAY

If we can try to get along like grown-ups, maybe you could understand that it'd help if you didn't play your music so loudly at night.

LORNA

My house.

LINDSAY

Please let's not fall out.

LORNA

You threatening me?

LINDSAY

I'm not.

LORNA

If it "helps" you, how about you "help" me?

Lindsay peers back at her, not very happy.

LORNA

Hundred.

LINDSAY

I'm not giving you money.

LORNA

Hundred, and I keep it down.

Very tense beats. Lindsay reaches into her purse.

(CONTINUED)

226

CONTINUED:

LINDSAY

Ten.

LORNA

(Beats.)

Fine.

Lindsay hands over the money. Lorna takes it and shuts the door. Lindsay waits on the doorstep to see what happens -- and sure enough, the music goes quiet.

Satisfied, Lindsay returns home.

CUT TO:

227

INT. RICH AKERS' HOUSE. LATER THAT NIGHT.

Kate dresses, to leave. Rich lies in bed.

RICH

What d'you tell him? Working late?

KATE

Something like that.

RICH

He believes you?

She doesn't answer, isn't sure herself.

RICH

Kate ... ?

(Off her discomfort.)

Are they any nearer finding out what happened to Jayne?

KATE

I think so.

RICH

And?

KATE

(Beats.)

There's a prime suspect.

RICH

Sounds like there's a doubt.

KATE

(Rock solid.)

There won't be.

CUT TO:

228 INT. LINDSAY'S HOUSE. LATER THAT NIGHT.

Lindsay sleeps. There's complete silence.

Then the loud music starts up again, waking her.

Pressure builds on Lindsay, a pressure telling her that her enemies will take the piss, given the chance. It pushes her nearer and nearer the edge.

CUT TO:

228A EXT./INT. LINDSAY'S NEIGHBOUR'S HOUSE. MOMENTS LATER.

Lindsay enters her neighbour's back yard. She tries the back door to the house -- it's open.

Lindsay enters the house. The music plays loudly.

Lorna lies slumped unconscious on the sofa, with an empty gin bottle in her hand.

Lindsay gazes at her with a look of pure hatred.

Her attention's drawn to a chip pan simmering on the hob.

Lindsay looks between the unconscious Lorna and the chip pan. Dark thoughts play in her mind. There are long, almost unbearable beats in which the potential exists of Lindsay pouring boiling oil over her neighbour.

Instead she opens Lorna's hand bag, on the side, and takes back her ten quid. She turns off the music.

She turns off the pan, wipes the knob to remove her prints. She stares into the bubbling oil darkly.

CUT TO:

228B INT. 4TH ST. STATION. LINDSAY'S OFFICE. NEXT DAY.

At her computer, Lindsay gazes intently at entries on the Police Personnel Database, the pages giving biographical information first on Hastings and second on Steve.

Her antagonism builds.

CUT TO:

229 INT. 4TH ST STATION. SQUAD ROOM/MALLICK'S OFFICE. MOMENTS LATER.

A couple of the Joe E-fits are conspicuously displayed. Striding through the squad room, Lindsay wears the hard glint in her eyes of a person pushed over the edge.

She taps on Mallick's door and goes in, laying some papers on his desk.

LINDSAY  
Phone and financial record requests. Need your signature.

Mallick takes out a pen, glancing at the forms.

LINDSAY  
I haven't heard anything more from Professional Standards.

MALLICK  
(Shrugs.)  
Probably turfed it to AC-12.

Lindsay's question has distracted him so he signs without reading the forms thoroughly. She lifts them away before he changes his mind.

CUT TO:

230 INT. 4TH ST STATION. SQUAD ROOM. CONTINUOUS.

Lindsay carries the forms to a civvie administrator's desk.

LINDSAY  
Phone and financial record requests. Just got a tick from the Chief Super. I'm the Case Officer -- returns for my eyes only.

All this is standard procedure and warrants no more than a nod from the administrator.

Lindsay leaves, and only then does she show real fear and anxiety in her eyes.

The administrator squares the papers by tapping their edges on the desk. We glimpse the names of the people whose records have been requested:

EDWARD HASTINGS  
STEVEN ARNOTT

**[NB THIS CUTAWAY MIGHT NOT BE IN THE FINAL EDIT, TO MAKE FOR A BIGGER SURPRISE LATER.]**

(CONTINUED)

230 CONTINUED:

Then the administrator puts them in an envelope.

CUT TO:

231 EXT. INDUSTRIAL UNIT. LATER THAT DAY.

Steve approaches a unit with a heavily weathered sign that reads A&B CARRIAGE REPAIRS. It's sealed off by crime scene tape and a couple of workers are busy boarding it up. A uniformed PC sees Steve and beckons someone from inside the garage.

Steve tenses up. Rogerson strolls out to meet him. She puts out her hand.

ROGERSON

We didn't really meet properly before. Nicky Rogerson.

(Off Steve not shaking her hand.)

Sorry about my boss's questioning. He's under a lot of pressure.

STEVE

(Shakes hands.)

At least he spared me the strip search.

(Indicating garage.)

What's going on?

ROGERSON

A&B Carriage Repairs was a legit business that moved on over a year ago. Unit's been vacant ever since.

STEVE

What became of the nurse's car?

ROGERSON

Found dumped. It's being checked over for forensics.

STEVE

Found any?

ROGERSON

Nothing. Nothing here either. We're locking it down and moving out.

STEVE

Okay if I look around?

ROGERSON

Knock yourself out.

Steve wanders in. Rogerson follows.

(CONTINUED)

231

CONTINUED:

STEVE  
Hargreaves calls you "Jolly".

ROGERSON  
"Jolly" Rogerson.

STEVE  
He's a laugh a minute.

Rogerson grins wryly, warming to him.

Steve studies the interior. His gaze falls onto the floor.

STEVE  
By the looks, it's not been touched  
since it they moved out.

ROGERSON  
Apparently.

STEVE  
You checked CCTV from the hospital  
car park?

ROGERSON  
Maybe.

STEVE  
Any chance of AC-12 getting a peek?

Rogerson thinks about it, sizes him up.

CUT TO:

232

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

Displayed prominently in a number of places around the office are the e-fit of "Joe" -- with tag-lines like "Have you seen this man?" -- next to photos of Georgia tag-lined with "R.I.P." and "Murdered/Killed in the line of duty."

Steve and Hastings watch CCTV of the hospital car park. A classy saloon idles in an aisle, appearing to wait for a space.

STEVE  
Joe's car. Waiting.

Claire gets in her car and backs out of the space.

STEVE  
Makes his move.

As she does so, Joe's car proceeds down the aisle and shunts her rear bumper, not very hard. Both drivers get out immediately.

(CONTINUED)

CONTINUED:

STEVE

No accident.

The CCTV continues, showing Joe make contrite gestures and then offer to lead the way (to the garage).

STEVE

He never once turns round so the camera can see him.

HASTINGS

He knows it's there, that's why.

Then Claire's car follows Joe's out of the car park.

HASTINGS

Trace on the car?

STEVE

Same story as the ambush vehicle.  
Stolen vehicle, cloned plates.

Hastings rewinds the CCTV back to Joe talking to Claire.

HASTINGS

He's the go-between. Get him and we've got the killers and the police officer they're working with.

(Beats.)

Sure you don't remember a face?

STEVE

I never saw his face. Only Georgia did.

Awkward beats.

Steve moves to Georgia's white board. He picks up the sponge wiper and goes to wipe it but then he sees one of the posted images of Georgia and can't bring himself to. Strange beat.

Instead he finds a space and draws a connection between an ORGANISED GANG, "JOE", Denton and WITNESS. Then he adds the big unknown, in a circle with a question mark: WITNESS PROTECTION. Ideally there are photos to represent Joe and Denton.

Hastings and Steve both study the diagram thoughtfully.

CUT TO:



233 INT. POLICE HQ. OUTSIDE DRYDEN'S OFFICE. LATER THAT DAY.

Hastings waits pensively and impatiently in the anteroom. Dryden's PA glances at him then back at her computer. She types something and sends it with a ping.

Enter Jo, grim-faced.

Dryden's office door opens. Hastings comes to his feet expectantly. Jo goes straight in without a word and Hastings is forced, embarrassed, to sit back down.

CUT TO:

234 INT. POLICE HQ. DRYDEN'S OFFICE. CONTINUOUS.

From their demeanour, it's clear Dryden knows that Jo is bringing bad news.

DRYDEN

What do they know, or think they know?

JO

They've got a source claiming a vehicle registered to your wife was captured by a safety camera at around 10 p.m. on August 16th. A fixed 3-point penalty notice was sent to your wife and it's alleged she claimed, falsely, that you were the driver.

DRYDEN

How the hell did they get that?

JO

I told you. They've got a source.

DRYDEN

Some bobby with an axe to grind, fancies stabbing me in the back for a few quid. Don't these idiots realise I'm trying to improve their lot?

JO

But is it true?

DRYDEN

Helen was home. I was driving.

JO

I'll throw your denial straight back at them.

(CONTINUED)

234

CONTINUED:

DRYDEN

Thank you.

JO

But if they're confident of their source, they'll run it anyway.

DRYDEN

Why are they doing this to me?

JO

You have to ask? Seriously?

DRYDEN

(Beats.)

What can you do to limit the damage?

JO

Me? You. The ambush is still the bigger story. Crack the case and the speed camera won't even make page eight.

Jo lets Dryden reflect deeply on that.

CUT TO:

235

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

Jo slips out and exits as discreetly as possible.

Dryden watches her go with a dark expression.

Dryden stands in his doorway, putting on a composed face.

DRYDEN

Ted. Very sorry.

Hastings takes his cue.

CUT TO:

236

INT. POLICE HQ. DRYDEN'S OFFICE. CONTINUOUS.

Dryden shows Hastings in.

DRYDEN

Have you been offered tea, coffee?

HASTINGS

Plenty, thank you, sir.

Dryden shuts the door.

(CONTINUED)

CONTINUED:

HASTINGS

I've seen you're busy so I'll come straight to the point, if I may, sir.

DRYDEN

I'd be grateful.

HASTINGS

AC-12 needs access to all areas relevant to the 5th September ambush.

DRYDEN

Those areas being?

HASTINGS

Witness Protection.

DRYDEN

Ted --

HASTINGS

With no reciprocity.

DRYDEN

You know the sensitivity of W.P. It's prudent to compartmentalise the investigation.

HASTINGS

And how's that going, sir?

Dryden's face drops. Hastings has played on his worries.

DRYDEN

I'm only interested in the best way to get results.

HASTINGS

We've identified a prime suspect, a police officer possibly involved in setting up the ambush, and a go-between linked to the criminal parties who carried it out. The missing link lies in Witness Protection, I'm certain of it, sir.

DRYDEN

Who are these individuals?

HASTINGS

I'd rather not say at this time, sir.

DRYDEN

"Rather not."

(CONTINUED)

CONTINUED: (2)

HASTINGS

With respect, sir, that's what no reciprocity means. It's the appropriate way to investigate blue-on-blue crime and keep a lid on internal leaks.

DRYDEN

(Beat.)  
Of course.

HASTINGS

We're the best in the business, sir.

(Off Dryden's hesitation.)  
We can get to the bottom of this. Quickly.

DRYDEN

(Beats.)  
I'll open up Witness Protection to your team.

HASTINGS

Thank you, sir.

DRYDEN

There's a DI in AC-9 -- he's your man. You'll second him.

HASTINGS

As you wish, sir.

DRYDEN

Whatever it takes to nail those bastards, right, Ted?

Dryden looks like he means it. Hastings looks re-energized.

Dryden throws open the door for Hastings to exit.

HASTINGS

Uh, yes, sir, thank you, sir.

Then he exits.

CUT TO:

INT. 4TH ST STATION. SQUAD ROOM/LINDSAY'S OFFICE. NEXT DAY.

Kate crosses the squad room to Lindsay's office.

KATE

Boss, we got a call from Carly's mate, Michelle. She's remembered something about the boyfriend.

(MORE)

(CONTINUED)

CONTINUED:

KATE (CONT'D)

He was into cars, might've been a mechanic.

Lindsay's about to answer when she sees Bob and Tessa, Carly's foster parents, dressed in their smartest clothes, being shown in by a PC.

LINDSAY

Give us a minute.

KATE

Sure.

Kate returns to her desk and Lindsay greets Bob and Tessa.

TESSA

We're all set.

LINDSAY

Come in for a minute.

Lindsay brings them into her office and shuts the door.

BOB

What's wrong?

TESSA

(Aghast.)

Have they found a body?

LINDSAY

No.

Tessa and Bob show relief. Beats.

LINDSAY

I gave it my best shot with our press officer. But I'm afraid there isn't going to be a press conference.

BOB

Why not?

LINDSAY

Insufficient interest in the story.

TESSA

(Beats of realisation.)

I get it. Carly is just some nothing from a broken home ...

Upset, Tessa moves to exit. Bob comforts her.

LINDSAY

I'm very sorry. But no one's giving up on Carly.

(CONTINUED)

CONTINUED: (2)

TESSA

This is your job --

BOB

Tess --

TESSA

This is your job. You get them to be here, you get them to ask people to find Carly --

BOB

Tess. She's upset, DI Denton. We know it's not your fault.

TESSA

No? Whose is it then?

Exit Tessa. Apologetically, exit Bob too.

The last part of the scene has taken place in full view of the squad room. All eyes peer at Lindsay. Lindsay looks anguished. It's yet another thing pushing her over the edge. She slams her office door shut, locking herself away from view.

CUT TO:

237A INT. 4TH ST STATION. SQUAD ROOM/LINDSAY'S OFFICE. MOMENTS LATER.

Kate gazes at the shut door of Lindsay's office while making two mugs of tea.

She carries them to Lindsay's office. Lindsay sees her at the door and lets her in.

KATE

Thought you could do with a lift.

LINDSAY

Ta.

Lindsay takes a mug and returns to her desk. Kate lingers, then decides it's best to give her some space.

LINDSAY

Don't go.

Kate stays, shuts the door.

KATE

Anything I can do?

(CONTINUED)

237A CONTINUED:

LINDSAY

It's me, actually. So far I haven't done anything towards your Professional Development.

KATE

You've had a lot on your plate.

LINDSAY

So ... why Missing Persons?

KATE

It's challenging detective work, plus, when you do find them, massively rewarding emotionally.

LINDSAY

When you find them.

KATE

Yeah. Not so brilliant when you don't.

LINDSAY

You done much of this before?

KATE

A year on a Misper Squad at East Mids.

LINDSAY

Get away. Then you'd know Sally Fordham.

At this point it's revealed that on Lindsay's computer is the (fake) biographical profile for DC Kate Foster, that includes the reference to the East Midlands Constabulary Missing Persons Unit.

KATE

Uh ...

LINDSAY

What?

KATE

There isn't anyone by that name on the Squad.

LINDSAY

I'm getting mixed up. Rough day. Mind if we pick this up later?

KATE

No worries.

(CONTINUED)

237A CONTINUED: (2)

LINDSAY  
Thanks for the brew.

Exit Kate.

Lindsay ponders what she's learned about Kate.

CUT TO:

237B INT. 4TH ST STATION. SQUAD ROOM. CONTINUOUS.

Kate returns to her desk feeling very uneasy.

CUT TO:

238 INT. 4TH ST STATION. LINDSAY'S OFFICE. MOMENTS LATER.

Intently, Lindsay looks at her handwritten notes on the Carly case. She gazes at:

BOYFRIEND INTO CARS? MECHANIC?

On her computer she calls up a list of garages. In alphabetical order, there are two and then there's A&B CARRIAGE REPAIRS.

She highlights the first company. She reaches for the phone and makes the first call.

LINDSAY  
(Into phone.)  
My name is Detective Inspector  
Denton, from 4th Street Station. I  
need to talk to someone who can  
give me a list of your employees  
over the last year ...

CUT TO:

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

Kate approaches the office with a set of files. The blinds are down. She taps on the door and gets no answer. She taps again and this time tries the door. It opens. She goes in. Lindsay isn't at her desk. Kate's puzzled.

She looks round the squad room and asks the nearest detective.

KATE  
Seen DI Denton?

The detective shakes his head. Kate is immediately concerned.

(CONTINUED)



239

CONTINUED:

A moment later, Kate receives a text message from "DI Denton".

Kate opens the text:

GOT A LEAD ON CARLY. MEET ME ASAP AT A&B CARRIAGE REPAIRS, CANALSIDE INDUSTRIAL ESTATE.

Kate ponders, then exits.

CUT TO:

240

EXT. INDUSTRIAL UNIT. MOMENTS LATER.

Lindsay gazes at the brutal looking units. The hard desolation of the place affects her, starts to make her emotional.

CUT TO:

241

INT. AC-12. OPEN-PLAN OFFICE. MOMENTS LATER.

At his desk, Steve's phone rings.

STEVE  
(Into phone.)  
DS Arnott.

INTERCUT:

242

INT. KATE'S CAR. CONTINUOUS.

Kate drives, talking on Bluetooth.

KATE  
(Into Bluetooth.)  
Denton disappeared, now she's asking me to meet her.

STEVE  
(Into phone.)  
You suspicious?

KATE  
(Into Bluetooth.)  
Not sure. It's an industrial unit.  
A&B Carriage Repairs.

STEVE  
(Into phone.)  
That's the empty repair garage they used as a front.

(CONTINUED)

242

CONTINUED:

KATE  
(Into Bluetooth.)  
Now I'm suspicious.

STEVE  
(Into phone.)  
I'll call in back-up.

KATE  
(Into Bluetooth.)  
Okay.

STEVE  
(Into phone.)  
I know the location, can be there  
in ten minutes.

KATE  
(Into phone.)  
If she sees you --

STEVE  
(Into phone.)  
We'll hold back till you pocket-  
dial.

KATE  
(Into phone.)  
Don't blow my cover.

STEVE  
(Into phone.)  
I said. But anything you don't like  
the look of, you call.

KATE  
(Into phone.)  
Received.

She hangs up, drives on grimly.

CUT TO:

243

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

Steve hangs up, looking very worried Kate won't wait. Another glance at one of the pictures of Georgia only adds to his worries. He grabs his jacket and goes.

CUT TO:

244 EXT. INDUSTRIAL ESTATE. LATER THAT DAY.

Kate parks up next to Lindsay's car. She selects Steve's mobile number from the menu on her phone, puts her finger over the call button, and slips her hand and the phone into her pocket.

She sees a motorcyclist speed by.

She approaches the garage unit. The sign's still visible but all the entrances and exits are locked down plus there are vivid notices of it being a police crime scene.

As Kate approaches, there appears to be no one near the unit. She looks down one side and sees clear along a side return to the back fence of the industrial estate. No one's there.

She turns back towards the front and gets startled by Lindsay appearing as if out of nowhere right in front of her.

KATE  
(Flapping slightly.)  
Gaffer.

LINDSAY  
Took your time, didn't you?

KATE  
Sorry --

LINDSAY  
Chrissake. Round the back.

KATE  
Sorry, got here fast as I could.

But Lindsay leads off without waiting. They go round to the other side return and proceed along this narrow pathway between the garage and the next unit.

KATE  
Isn't this place part of the Major  
Violent Crime investigation?

LINDSAY  
I started calling garages to see if  
any of their employees fit the  
description of Carly's boyfriend  
and had acted suspiciously around  
the time of her disappearance. This  
place came up as disused but  
crosschecked with the MVC  
investigation.

KATE  
Aren't they protecting the scene?

(CONTINUED)

CONTINUED:

LINDSAY

Forensics are finished. It's been released.

KATE

Is it a good idea to be here, ma'am? I mean with AC-12's investigation into the ambush?

Lindsay doesn't answer, keeps walking. Kate starts to get nervous. In her pocket, her finger is about to press the call button.

Without warning Lindsay spins on her heels and slaps Kate hard across the face; Kate drops to the ground like a sack of potatoes.

KATE

Ugh ... Jesus ... gaffer ...

Furious, Lindsay drops to one knee beside Kate. She goes straight for Kate's pocket. Kate fights back but Lindsay keeps her at bay.

LINDSAY

You think I was born yesterday?

KATE

Dunno what you're talking about ...

LINDSAY

Brand-new DC, doesn't care I'm a career albatross, wants to be my BFF?

KATE

I'm just trying to get along.

LINDSAY

What did I tell you about being honest with me? I hate liars.

Lindsay yanks Kate's phone out of the pocket. She brandishes the face at her, that shows Steve's mobile number.

LINDSAY

DS Arnott, AC-12?

KATE

Boss --

LINDSAY

People have underestimated me my whole life.

The last line encapsulates Lindsay's anger and bitterness. She lets it hang and then she exits sharply with the phone.

(CONTINUED)

244

CONTINUED: (2)

Kate struggles to her feet. She sees Lindsay's car race away.

Kate dusts herself down, a little shaken, but the principal injury is to her professional pride.

CUT TO:

244A

INT. POLICE HQ. BRIEFING ROOM. LATER THAT DAY.

Jo organises things for the morning, talking into her mobile, pointing to where she wants seats/tables moved by an assistant.

JO

(Into phone.)

It's fine, absolutely, I'm nearly done.

(Listens.)

There in 10. Promise.

As she hangs up, Dryden appears.

JO

Hi. 8.30 okay for tomorrow's briefing?

DRYDEN

Got a minute?

JO

(Dismisses assistant.)

Thanks, Jake, we can finish this off in the morning.

Exit Assistant.

DRYDEN

Look, Jo, the Hargreaves interview, the whole thing, this isn't working.

JO

You're firing me?

DRYDEN

No.

(Off her relief.)

You know that's more hassle than it's worth.

JO

You're bringing someone else in? Why?

DRYDEN

"You have to ask? Seriously?"

(CONTINUED)

244A CONTINUED:

Exit Dryden. Jo's left alone to reflect bitterly.

CUT TO:

245 INT. AC-12. BRIEFING ROOM. THAT NIGHT.

Bruised and grazed but generally okay, Kate sits in morose reflection. A short while later, Steve and Hastings enter.

HASTINGS

You okay to talk?

KATE

What's there to say?

HASTINGS

Everyone makes mistakes some time.

STEVE

No way did Kate mess up.

KATE

We underestimated her.

(To Hastings.)

I've let you down, sir.

HASTINGS

Don't talk rubbish. DI Denton doesn't know the half of what we've got on her -- the call to the hospital, now the garage. Steve, contact Denton and her rep. I want her in on a Reg 15. Any prevarication, arrest her.

STEVE

Sir.

HASTINGS

(To Kate.)

She'll be wishing she never messed with you by the time we're through with her.

Exit Hastings.

STEVE

Sure you're okay?

KATE

Wounded pride, that's all.

STEVE

I'll give you a lift home.

(CONTINUED)

245

CONTINUED:

KATE

Thanks, but best you don't.

He wants to probe but knows he shouldn't. Beats.

KATE

How'd it go with Georgia's parents?

STEVE

It went.

Neither of them quite knows what to say, both equally mixed up. Exit Steve.

CUT TO:

246

INT. CLAIRE TINDALL'S HOUSE. LATER THAT NIGHT.

Claire opens the front door, revealing Steve on the doorstep.

CUT TO:

247

INT. CLAIRE TINDALL'S HOUSE. MOMENTS LATER.

Steve sips a bottle of beer. Claire does the same.

CLAIRE

Why didn't you tell me she was your partner?

STEVE

You were already feeling bad enough.

CLAIRE

(Beats.)

One thing the other police said ... They said, me being the only witness, chances were Joe planned to kill me afterwards. You and your partner, you saved my life.

STEVE

Suppose.

CLAIRE

Had you been together long, you and her?

Pregnant beats. For a moment, he looks completely and utterly lost.

CUT TO:

248 OMITTED

249 OMITTEDOMITTED

250 OMITTEDOMITTED

251 INT. LINDSAY'S HOUSE. LATER THAT NIGHT.

Lindsay plays piano, one of her typical melancholy melodies.

Music starts up next door but Lindsay plays on, hitting the keys louder to compete, refusing to give ground to the louder, harder melody.

INTERCUT:

252 INT. AC-12. LANDING/LOBBY. NEXT DAY.

From the landing, Steve and Kate watch Lindsay and Royal come into the lobby. Their eyes meet. Battle is joined.

INTERCUT:

253 INT. LINDSAY'S HOUSE. THE NIGHT BEFORE.

Lindsay keeps her melody going resolutely against the noise from next door, finishing with a strong punctuation mark.

CUT TO:

254 INT. AC-12. INTERVIEW ROOM. NEXT DAY.

Lindsay looks calm and assured, while everyone else is jockeying to look ready for action.

While Hastings, Steve and Kate organise documents in front of them, Lindsay pours herself a glass of water. Her last look is to Kate. Kate glances calmly back at her, unfazed.

Hastings starts the tape.

HASTINGS

AC-12 interview, DI Denton, in the presence of DI Royal, by Superintendent Hastings, DS Arnott, DC Fleming. DI Denton, did you assault DC Fleming?

LINDSAY

I'm sorry, sir, you'll have to help me. Who's DC Fleming?

(CONTINUED)



HASTINGS

For the tape, I'm indicating DC Fleming.

(Indicates Kate.)

LINDSAY

I'm confused. That's DC Foster.

HASTINGS

The officer you know as Foster: did you assault her, yes or no?

LINDSAY

No.

HASTINGS

You didn't strike her?

LINDSAY

There was an altercation that got a little bit physical. For the tape, I note that DC Foster sorry Fleming shows no significant injuries.

HASTINGS

You in the habit of assaulting people, DI Denton?

LINDSAY

No.

HASTINGS

Have you ever assaulted anyone?

LINDSAY

No.

HASTINGS

Did you assault Lorna Barrett, your next-door neighbour?

LINDSAY

No.

STEVE

She gave a statement alleging you did. I'll read from it.

(Refers to document.)

"Lindsay Denton struck me across the side of the head with a bottle and then she beat my head against the floor repeatedly."

LINDSAY

Lorna Barrett is an unreliable witness. She's making a vexatious complaint.

STEVE

I interviewed Lorna Barrett.

This is a surprise to Lindsay. She can't stop herself looking unsettled.

STEVE

She provided a coherent account of the assault, had injuries consistent with her version of events, and accurately described you as the assailant.

LINDSAY

There's a witness to my relationship with Ms. Barrett. She's in this room right now.  
(To Kate.)  
Shall I call you Foster or Fleming?

KATE

Fleming.

LINDSAY

Ms. Barrett played loud music late at night. Can you confirm that?

KATE

(Beat.)  
Yes.

LINDSAY

Did I respond in a potentially aggressive fashion to Ms. Barrett's antisocial behaviour?

KATE

(Beat.)  
No.

Lindsay turns back towards Hastings smugly but Steve cuts in.

STEVE

Lorna Barrett alleges DI Denton gave her money to drop the charge.

LINDSAY

Ms. Barrett's allegations represent a pattern of antisocial conduct. You may have been taken in by her, DS Arnott, though she doesn't appear to be your type.

Steve is hugely unsettled by the dig, not knowing where it comes from or what it means. Tense, pregnant beats.

HASTINGS

Let's revisit the events of 5th September.

ROYAL

DI Denton has already provided a comprehensive statement and interview in this regard.

HASTINGS

As a witness. These matters will now be addressed under the terms of the Regulation 15 Notice with which you've been served. DS Arnott?

Steve stands and calls up a projected image we've seen before -- the map of the safe house, route taken by the convoy, and location of the ambush.

STEVE

You've seen this illustration before, Document 5 in your folders. It shows the location of the safe house, 12 St James's Close, the route taken by the convoy, the location of the ambush which led to the deaths of DS Akers, Sergeant Wallis and PC Butler. It also shows the location of 4th Street Station, which DI Denton has claimed was the intended destination that night.

HASTINGS

DI Denton, this is your opportunity to amend or clarify your previous statement.

Lindsay whispers in Royal's ear.

ROYAL

DI Denton has nothing to add.

HASTINGS

There's one specific point we'd like to explore in more depth. The route.

STEVE

This is an excerpt from the first interview with DI Denton. A transcript appears on screen.

Steve starts a tape and a rolling transcript appears on screen like an autocue.

*STEVE (O.S.)*

*This back route, it would lead to  
4th Street Station, but only if  
you'd continued along Crown Avenue.  
The vehicles turned left into Long  
Lane....*

ON SCREEN: "STATEMENTS OMITTED" (as some intervening dialogue has been cut from the original scene).

*LINDSAY (O.S.)*

*The decision appeared to make sense  
at the time. There were roadworks  
on Crown Avenue, with temporary  
traffic signals controlling a  
single lane. It was a potential  
hold-up that would've left us  
vulnerable.*

*STEVE (O.S.)*

*There were no road works on Crown  
Avenue that night. Works had been  
completed the day before.*

*LINDSAY (O.S.)*

*I wasn't aware.*

*HASTINGS (O.S.)*

*You didn't make a point of  
obtaining up-to-date travel  
information?*

*LINDSAY (O.S.)*

*(Beats.)*

*No.*

Steve turns off the tape. On screen, the last remaining key lines of transcript stay up, referring to Lindsay not having up-to-date travel information. Royal makes notes. Lindsay stares glassily across the table.

*KATE*

*DI Denton's service vehicle is  
fitted with the Type 60 Travel  
System. I'm familiar with this  
system and so is DI Denton. I've  
been a passenger in said vehicle  
and observed DI Denton operate the  
system faultlessly. The TS-60  
provides instantaneous traffic and  
roadworks information relating to  
the chosen route. The service  
vehicle driven by DI Denton on the  
night of the ambush was also fitted  
with the TS-60.*

*(MORE)*

CONTINUED: (5)

KATE (CONT'D)

This system was in operation on the night of September 5th and would have advised DI Denton that there were no longer roadworks on Crown Avenue.

This bombshell hits Lindsay hard. She takes a few beats to compose herself.

HASTINGS

You drove them straight into that ambush. It was no accident at all, was it?

LINDSAY

I genuinely believed that there were roadworks. In the stress of the situation, I didn't even look at the information on the sat nav. I strenuously deny any involvement in setting up the ambush.

HASTINGS

Three of our own -- three of your own -- in the morgue because of you, DI Denton!

STEVE

Make that four.

HASTINGS

DC Georgia Trotman, killed attempting to protect the life of the Witness who was the target of that ambush.

ROYAL

DI Denton has absolutely no connection to the tragic death of DC Trot-

HASTINGS

You'll kindly keep your counsel till we're said and done.

STEVE

The Witness survived the ambush and was receiving treatment when there was a second, successful, attempt on his life.

KATE

DI Denton was observed making a call from a public telephone box approximately 15 minutes prior to the Witness's death.

(CONTINUED)

This is a big shock for Lindsay. She reels, takes time to compose herself.

HASTINGS

Why would you use a phone box?

LINDSAY

I didn't want the call appearing in my phone history.

HASTINGS

We get that, DI Denton! Why didn't you?

LINDSAY

It was an impulse, I knew it was inadvisable.

STEVE

Said call was identified with the number of the hospital switchboard; it was put through to the intensive care unit where the Witness was being treated. The member of staff who took the call has provided a statement that the female caller asked for Staff Nurse Tindall by name, Staff Nurse Tindall being the intensive care nurse blackmailed into furnishing access to the Witness.

HASTINGS

Who made that call, DI Denton?

LINDSAY

Not me.

KATE

I saw you making the call.

LINDSAY

I'm not denying making a call. The Witness was the only person who could verify I wasn't involved in the ambush. I'd heard rumours he was about to regain consciousness. I wanted to find out if they were true.

HASTINGS

How come you knew the name of the nurse, the very same nurse who was involved in killing him?

LINDSAY

I didn't. I hung up when they put me through. I realised it was a stupid thing to do. I wasn't thinking.

HASTINGS

You expect us to believe that?

LINDSAY

If I'd conspired in the murder --

ROYAL

Which you didn't.

LINDSAY

-- why on earth would I make a call at that exact time? It would only incriminate me.

KATE

It does. Funny that.

They look to have Lindsay on the ropes.

Kate shows Lindsay the E-fit of Joe.

KATE

I'm sure you've already seen this E-fit. Who is this man?

LINDSAY

I've never seen him before in my life.

KATE

He was in the hospital, about to kill the witness and DC Trotman, at exactly the time you made your phone call.

Trembling slightly, Lindsay takes a sip of water, and then regathers her composure.

LINDSAY

DS Arnott, what's your theory on why I'd make that call?

STEVE

(Beat.)

It was a signal. Or you got cold feet and tried to call off the murder.

Steve doesn't sound very convinced or convincing. It makes him pause.

LINDSAY

I'm as aware as you all are that it isn't possible to trace a call within an internal telephone network. All you can do is identify a number dialled from the call box as being the number of the hospital switchboard -- and I admit to that part. After that, you only have the vague evidence from someone who can't be sure who called, what they said or why. I deny it was me who asked to speak to the nurse.

HASTINGS

If that's your final answer ...  
(Tuts or shows similar disdain for Lindsay's argument.)  
DC Fleming?

KATE

DI Denton text-messaged me to attend a meeting at the Canalside Industrial Estate, purporting to be in connection with a breakthrough in a missing persons enquiry. The specific location given by DI Denton was a unit formerly belonging to A&B Carriage Repairs.

STEVE

This disused unit was a front for individuals connected with the 5th of September ambush.

HASTINGS

What's your connection, DI Denton?

LINDSAY

There's no connection to me. I went there following a lead on my investigation into the disappearance of a 15-year-old girl. The fact it'd gone out of business and was connected to an ongoing investigation -- these facts only added to my suspicions.

HASTINGS

Instead of pursuing your suspicions, you assaulted DC Fleming.

LINDSAY

I was emotional.



HASTINGS

Why?

LINDSAY

I imagined what it must've been like for that girl if she'd been abducted to that place.

(Beat.)

I was frustrated with the case, and angry with DC Fleming's lies.

HASTINGS

You don't like being lied to, DI Denton? Thing is, neither do we. DI Denton, I'm arresting you for conspiracy to murder a protected witness. You do not have to say --

LINDSAY

On what grounds -- ?

HASTINGS

You do not have to say anything --

LINDSAY

State the grounds! Under Code G of the Police and Criminal Evidence Act, why are you arresting me?

HASTINGS

(Beat.)

As the arresting officer, I submit  
1. you were the sole survivor of an ambush you had means to set up and  
2. you made a call and admit making a call to the hospital following which two people were murdered. In regard to the Police and Criminal Evidence Act, I note Subsection 5 (c)(i), (c)(ii), (e) and (f). I'm sure you're familiar with those terms.

Lindsay shuts up. Hastings has the floor and continues.

HASTINGS

Lindsay Denton, you do not have to say anything but it may harm your defence if you fail to mention when questioned something you later rely on in court. Anything you do say may be used in evidence.

Big tense moment. Lindsay handles it but Royal looks like he'd rather be somewhere else.

LINDSAY

I would like to say something. Keep the tape running.

Lindsay reaches into her bag and fishes out documents. Steve, Kate and Hastings look puzzled. They glance at Royal. Royal signals he doesn't know what's happening either.

LINDSAY

Superintendent Hastings, I have in my possession certain financial records pertaining to you.

HASTINGS

Now hold on. Where did you -- ?  
(Reaching for tape recorder.)

LINDSAY

The document requests were signed off by an officer of Chief Superintendent rank. Anything I say may be used in evidence -- that works both ways.

Lindsay slides copies of the documents to Hastings. Hastings still has his hand on the tape recorder.

ROYAL

Sir, DI Denton has asked for the tape to be kept running. She's got a right to be heard.

Hastings lifts his hand away from the tape recorder.

LINDSAY

Without going into details, these records show that Superintendent Hastings is in considerable financial difficulties.

HASTINGS

This is of no relevance to the case against you, DI Denton.

LINDSAY

(Refers to document.)  
I'm reading from a transcript of our first interview.  
"Superintendent Hastings: 'Our strongest supposition is that criminal interests assassinated the witness to prevent him testifying. Those interests would pay a pretty penny for an inside man, or woman.

(MORE)

CONTINUED: (11)

LINDSAY (CONT'D)

Any officer in the kind of financial mess you're in, DI Denton, is honour bound to declare it, on account of vulnerability to bribery.'" "

Have you declared your situation, sir?

(Off Hastings' silence.)

Sir?

HASTINGS

(Beats.)

No.

LINDSAY

"No."

Hastings glowers -- absolutely furious and embarrassed at the invasion of his personal life into a professional setting.

LINDSAY

DS Arnott, I'd like you to view these photographs.

Lindsay shoves a folder across the table. Apprehensively, Steve opens it, revealing the first image -- him on the doorstep of Claire Tindall's house.

LINDSAY

Do you recognise the location?

STEVE

Yes.

LINDSAY

This is the home, under protective custody, of Staff Nurse Claire Tindall. You interviewed her in connection with the events at the hospital. There are more photos.

Steve looks at the next few -- him returning at night, then him in an upstairs bedroom window with Claire, Claire drawing the curtains.

STEVE

How d'you get these?

LINDSAY

For the tape, the images show DS Arnott returning to Staff Nurse Tindall's home. Later that evening you're seen in an upstairs bedroom with her.

Steve looks aghast.

(CONTINUED)

LINDSAY

What was the purpose of your return visit?

STEVE

I ...

LINDSAY

I'm sure you took notes of the conversation. May we hear them?

Steve glares back at her, furious but outfoxed.

LINDSAY

No notes, then? I'm sure you're aware -- or perhaps you're not but I hope Superintendent Hastings is -- that inappropriate relations with a witness is a breach of the England & Wales Police Conduct Regulations 2008.

STEVE

I know the Regs.

LINDSAY

Were you coaching Staff Nurse Tindall to corroborate the allegation against me regarding the call to the hospital?

STEVE

I don't have to.

LINDSAY

No? I'd say you're in desperate need of someone being able to identify me as the caller. Was Staff Nurse Tindall able to do that for you?

(Off Steve's bitter  
silence.)

For the tape, DS Arnott is not forthcoming.

STEVE

No.

LINDSAY

No, she wasn't able?

STEVE

She wasn't able.

LINDSAY

Was she able to state any relationship with me?

STEVE

(Beat.)

No.

LINDSAY

We've established you know this witness better than most. She likely to lie?

STEVE

No.

LINDSAY

If I was connected, she'd say, wouldn't she?

STEVE

(Beat.)

Yes.

Steve looks like he's got serious doubts about the case. Lindsay seizes on those doubts.

LINDSAY

DS Arnott, you know a suspect's three incriminating criteria ...

STEVE

Motive, opportunity, means.

LINDSAY

Motive: I had none. Why on earth would I want to kill fellow officers? Opportunity: I had none. I only knew about the Witness from a phone call one hour before the ambush. Means: I had none. I've never worked Serious Crime. I don't have the criminal connections to conspire in an ambush.

Steve visibly wrestles with his doubts.

LINDSAY

DC Fleming.

Lindsay brings out the mobile phone she stole from her at the industrial estate.

LINDSAY

Is this your mobile phone?

Kate is at once extremely uneasy, knowing exactly where this could be going (the call from Rich Akers on the night of the ambush).

KATE  
(Very quietly.)  
Yes.

LINDSAY  
Please speak up for the tape.

KATE  
Yes.

LINDSAY  
I came into possession of this  
mobile phone during our altercation  
at the Canalside Industrial Estate,  
is that correct?

KATE  
You stole it from me.

LINDSAY  
Your call history made for very  
interesting reading. Significant  
people at significant times.

Steve and Hastings have no idea where this is going.

Kate shifts very uncomfortably.

Lindsay toys with the phone, toying with Kate.

LINDSAY  
Stealing's against the law. My bad.

Lindsay slides the phone across the table back to Kate.  
Kate's hugely relieved but remains unsettled.

LINDSAY  
Let's save the rest of this  
conversation for another time,  
Kate, that work for you?

Lindsay fixes Kate with a strong glare. They both know that  
she knows.

Hastings has had enough.

HASTINGS  
Show's over.  
(Clicks off tape.)  
(To Steve.)  
Hold her here till Kate's organised  
custody.

Hastings glares at Lindsay, still angry, as he exits with  
Kate.

Royal gathers his things.

(CONTINUED)

254 CONTINUED: (15)

ROYAL

The best I can do for you now,  
Lindsay, is find you a good  
Solicitor.

Exit Royal.

Steve looks very uneasy about his duty.

CUT TO:

255 OMITTED

255A INT. AC-12. OPEN-PLAN OFFICE/INTERVIEW ROOM/HASTING'S OFFICE.  
MOMENTS LATER.

Kate talks into a phone at a her desk.

KATE

(Into phone.)

AC-12 are bringing in an officer.  
She works at 4th Street Station so  
ideally somewhere she's not known.

While she listens on the phone, she gazes at Lindsay held in  
the glass box.

KATE

(Into phone.)

Great. We'll fax the paperwork for  
charging. Thanks.

She hangs up. From his office, Hastings summons her by  
tapping on the window.

From the interview room, Lindsay watches Kate go into  
Hastings' office.

HASTINGS

What the hell was all that with  
your phone?

KATE

Nothing.

HASTINGS

Nothing?

Hastings and Kate continue a tense, whispered exchange.

Lindsay looks satisfied, darkly, with their discord.

Steve sees two men in full motorcycle kit come out of the  
lifts. He tenses.

(CONTINUED)

255A CONTINUED:

Then he sees they're couriers. They heft boxes out of the lift.

STEVE  
(To Lindsay.)  
Don't move.

Steve leaves the interview room.

STEVE  
(To uniformed staffer.)  
Watch her.

Hastings sees and comes out of his office with Kate.

HASTINGS  
They've turned over the Witness  
Protection files. Let's get  
cracking.

Lindsay watches from the interview room, now guarded by the uniformed officer. Various AC-12 officers start distributing boxes of files.

HASTINGS  
This little lot gets locked down.  
Access by named personnel only. Not  
one page leaves these premises  
without my approval in triplicate.

A specific file is handed to Hastings and he signs for it. Hastings glances inside the file.

HASTINGS  
Mother of God.

He passes Steve and Kate the file.

HASTINGS  
The protected witness. The wee  
gobshite this was all about.

Steve and Kate look in the file but it's not revealed what's inside.

KATE  
Christ.

Steve contains his reaction.

Lindsay observes this moment intently.

Steve looks round at Lindsay in the interview room.

She gazes at him intently.

He looks away again.

(CONTINUED)



255A CONTINUED: (2)

STEVE

We need to start over.

Steve marches to Georgia's white board.

HASTINGS

(Generally.)

Call your wives, husbands,  
boyfriends and girlfriends. No one  
leaves this office till we've gone  
through ever last shred of  
information.

He gazes at one of the pictures of Georgia for a couple of  
beats. He hesitates, but knowing it's time to move on, for  
the sake of the job. He wipes the board clean.

CUT TO:

255AA INT. AC-12. OUTSIDE LIFT. MOMENTS LATER.

Steve leads Lindsay into the lift in handcuffs. He's awkward.  
She's very tense. They get in. The lift door shuts.

CUT TO:

255B INT. AC-12. LIFT. CONTINUOUS.

Steve accompanies Lindsay down in the lift.

LINDSAY

What was in the Witness Protection  
files?

Naturally, he doesn't answer.

LINDSAY

I saw your reaction. The Witness  
... ?

He can't help but look uncomfortable. She twigs.

LINDSAY

My God. It's someone you knew.

STEVE

I can't discuss this.

LINDSAY

How can you let this happen to me,  
when you know there's so much more  
to it!

(CONTINUED)

255B CONTINUED:

She looks imploringly at him. He can't meet her eye.

CUT TO:

256 OMITTEDOMITTED

257 OMITTED

258 OMITTED

259 OMITTED

260 INT. HILLSIDE LANE POLICE STATION. CUSTODY DESK. LATER THAT NIGHT.

All eyes are on Lindsay, handcuffed, as Steve walks her up to the Custody Desk. The atmosphere's electric. (All this following admin is to provide opportunities to cover Lindsay's looks/feelings and Steve's.)

STEVE

DS Arnott, DI Denton. You okay to book her in for me?

The Custody Sergeant gets the paperwork and lays it out in front of Steve.

CUSTODY SGT

Lindsay Denton, I'm satisfied your arrest is lawful. I'm authorising your detention at this police station in order that we can secure and preserve evidence in this investigation, and to obtain evidence from you by questioning.

Lindsay nods glumly. The Custody Sergeant shoves documents towards Steve. He hesitates, then signs, but his doubts are building.

CUT TO:

260A INT. HILLSIDE LANE POLICE STATION. CUSTODY CELLS. LATER THAT NIGHT.

The Custody Sergeant and a PC escort Lindsay in to the cell block, accompanied by Steve.

STEVE

Lindsay, is there someone you'd like me to call?

(CONTINUED)

260A CONTINUED:

She shakes her head glumly. The Custody Sgt exits as the PC is about to shut the cell door.

CUSTODY SGT  
(To Steve, exiting.)  
Nothing worse than a bent copper.

Steve maintains eye contact with Lindsay as the officer shuts the cell door.

LINDSAY  
(To Steve.)  
I'm innocent. You know I am.

The cell door shuts on her. Steve looks very conflicted.

SMASH OUT.

\*