

LINE OF DUTY 2

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Episode 3

Pink Shooting Script

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PREVIOUSLY ...

Lindsay answers the call from Akers.

LINDSAY
(Into phone.)
DI Denton.

CUT TO:

Akers introduces herself to Lindsay.

AKERS
DS Akers.

LINDSAY
Am I taking the rest of your team?

AKERS
There's just me.

CUT TO:

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

CUT TO:

Lindsay leads the convoy.

CUT TO:

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

INTERCUT:

CAST CREDIT

INTERCUT:

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

HASTINGS
He was in the witness protection programme.

CUT TO:

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

CUT TO:

Kate gets off with Rich Akers.

CUT TO:

(CONTINUED)

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

Rich looks at a photo of Jayne.

RICH
Do you think she knew?

CUT TO:

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

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

INTERCUT:

CAST CREDIT

INTERCUT:

Kate drives with Lindsay.

KATE
People talk.

LINDSAY
They shouldn't.

CUT TO:

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

KATE
Peace offering.

CUT TO:

Lindsay slaps Kate.

LINDSAY
People have been underestimating me
my whole life.

INTERCUT:

CAST CREDIT

INTERCUT:

Lindsay faces a showdown with Steve, Kate and Hastings.

Hastings and Steve accuse Lindsay of complicity.

(CONTINUED)

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

HASTINGS
You were involved in setting up the
ambush!

LINDSAY
That's not true!

STEVE
You were involved in killing four
officers.

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

INTERCUT:

LINE OF DUTY

INTERCUT:

Jo brings Dryden bad news.

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

DRYDEN
Helen was home. I was driving.

CUT TO:

Dryden has a secret meeting with a journalist.

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

INTERCUT:

CAST CREDIT

INTERCUT:

Steve returns to Claire's house.

CLAIRE
I'm glad you came back.

CUT TO:

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

(CONTINUED)

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

LINDSAY
Were you coaching the witness?

INTERCUT:

WRITER CREDIT

INTERCUT:

Steve visits the industrial estate.

CLAIRE (O.S.)
He took me to his mate's garage.

Rogerson explains.

ROGERSON
It was a front.

CUT TO:

Lindsay visits the same spot.

CUT TO:

Lindsay explains.

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

CUT TO:

Surveying the brutal buildings, Lindsay looks emotional.

INTERCUT:

PRODUCER CREDIT

INTERCUT:

AC-12 open up the witness protection files.

HASTINGS
We've finally got an ID on the
witness.

Steve looks at the file.

STEVE
My God.

CUT TO:

Lindsay seizes on Steve's doubts.

(CONTINUED)

LINE OF DUTY #2.3 04/06/2013 Salmon revisions 5.
CONTINUED: (4)

STEVE
Motive, opportunity, means.

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

CUT TO:

Steve takes Lindsay into custody.

LINDSAY
I'm innocent. You know I am.

INTERCUT:

DIRECTOR CREDIT

END OF RECAP;
CUT TO:

301 INT. CROWN COURT. CELLS. NEXT DAY.

A cover is lifted off a letter-box viewing port, revealing Lindsay in a cell. A Dock Officer attired in the uniform of a private security company opens the cell door. Lindsay comes out. The Dock Officer and a colleague lead her away.

CUT TO:

301A INT. CROWN COURT. STAIRS. CONTINUOUS.

Two Dock Officers escort Lindsay up a flight of stairs. Lindsay keeps her head down in shame.

CUT TO:

301B INT. CROWN COURT. COURT ROOM. CONTINUOUS.

Lindsay takes her place in the dock of a Crown Court. She looks sick with shame.

She sees a Clerk and the legal teams. Defence and Prosecution are represented by counsel in full robes and wigs.

Not one of them is looking at her. They're muttering to each other, just another day at the office for them, even sharing a private joke.

CLERK OF THE COURT
All rise.

Everyone rises and the Judge enters. He sits.

(CONTINUED)

301B CONTINUED:

CLERK OF THE COURT
(To Lindsay.)
Remain standing.

Everyone sits bar Lindsay.

CLERK OF THE COURT
Are you Lindsay Elizabeth Denton?

LINDSAY
(Too quietly.)
Yes.

JUDGE
Please speak up so we can hear you.

LINDSAY
(Just about loud enough.)
Yes.

CLERK OF THE COURT
You are charged with conspiracy to
murder. Sit down, Ms. Denton.

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

JUDGE
(To Prosecutor.)
Morning, Ms. Latimer.

The Prosecutor (female, 40s) stands up.

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

JUDGE
(To Defence Counsel.)
Mr. Anderson?

The Defence Counsel (40s) stands.

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

(CONTINUED)

301B CONTINUED: (2)

JUDGE

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

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

DEFENCE COUNSEL

Yes, Your Honour.

The Defence Counsel sits, the Prosecutor stands.

PROSECUTOR

Your Honour, the Prosecution opposes bail on the following grounds: the seriousness of the offence; the Defendant has the means and knowledge to abscond from justice.

The Prosecutor sits. The Defence stands.

DEFENCE COUNSEL

Your Honour, the Defendant is a serving police officer of excellent character. She has no desire to abscond. She intends to clear her name.

The Judge ruminates for all of two seconds.

JUDGE

I am refusing bail. You will be remanded in custody until 18th of November.

Lindsay looks dazed, can't believe this is really happening to her.

CLERK OF THE COURT

All rise.

Everyone rises. Lindsay remains dazed.

LINDSAY

(To Clerk.)
What about Bella?

CUT TO:

301C INT. LINDSAY'S HOUSE. CONTINUOUS.

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

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

KATE

Anyone got an evidence bag for this?

Laughter.

CUT TO:

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

Dryden makes his way with another senior officer in uniform.

DRYDEN

Strategically community policing needs to be re-evaluated --

HARGREAVES

(Catching up.)

Sir.

DRYDEN

(To senior officer.)

I'll catch up with you, Andrew.

The senior officer continues on.

HARGREAVES

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

DRYDEN

(Shocked.)

Who?

HARGREAVES

The DI.

DRYDEN

Denton?

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

HARGREAVES

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

(CONTINUED)

301D CONTINUED:

DRYDEN
Alright, thanks, Les.

HARGREAVES
Sir.

Exit Hargreaves. Dryden weighs up his options.

CUT TO:

302 INT./EXT. TRANSPORT VEHICLE/HMP BRENTISS. LATER THAT DAY.

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

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

SMASH CUT TO:

303 EXT. HMP BRENTISS. CONTINUOUS.

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

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

LINDSAY
Yes.

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

LINDSAY
Yes.

MERCHANT
(Taps mini-iPad.)
I'm Offender Management Officer Alison Merchant. This is Offender Management Officer Jenny Leland.

(CONTINUED)

303 CONTINUED:

LELAND

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

FLASH CUT TO:

304 INT. PRISON ENTRY SUITE. MOMENTS LATER.

An automated digital camera flashes in Lindsay's face.

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

CUT TO:

305 INT. PRISON ENTRY SUITE. MOMENTS LATER.

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

CUT TO:

306 INT. PRISON ENTRY SUITE. MOMENTS LATER.

Merchant and Leland bombard Lindsay with questions and note the answers on their mini-iPads.

MERCHANT

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

LINDSAY

No.

LELAND

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

LINDSAY

No.

MERCHANT

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

LINDSAY

No.

(CONTINUED)

306

CONTINUED:

LELAND

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

LINDSAY

No.

MERCHANT

Answering only "Yes" or "No", do you currently harbour any thoughts of committing suicide?

LINDSAY

No.

MERCHANT

Your current items of clothing contravene our health and safety standards. You will kindly undress.

LINDSAY

What's wrong with my clothes?

MERCHANT

Answering only "Yes" or "No", do you understand the instruction?

LINDSAY

I understand but if there are some items I need to swap, that's fine, I just wonder if we could talk about it, that's all.

LELAND

Please restrict your answers to "Yes" or "No".

Merchant and Leland just stare at Lindsay robotically. Lindsay visibly gives in, the first bit of her spirit crushed.

CUT TO:

307

INT. PRISON VPU. LATER THAT DAY.

Merchant and Leland lead Lindsay along a spotlessly clean corridor lined with heavy cell doors. Lindsay's prison garb is ill-fitting and unflattering. From inside cells come the wailing/moaning sounds of severely disturbed women.

(CONTINUED)

307

CONTINUED:

MERCHANT

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

LINDSAY

Yes.

Leland unlocks a cell door.

CUT TO:

308

INT. PRISON VPU. LINDSAY'S CELL. CONTINUOUS.

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

LELAND

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

LINDSAY

Yes.

MERCHANT

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

LINDSAY

Would it be possible to have a piano keyboard please?

MERCHANT

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

LINDSAY

No.

MERCHANT

Move away from the door.

Lindsay complies.

(CONTINUED)

308

CONTINUED:

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

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

DRYDEN (O.S. PRELAP)

A 36-year-old woman has been
charged with conspiracy to murder.

CUT TO:

309

INT. POLICE HQ. PRESS BRIEFING ROOM. CONTINUOUS.

At the table in front of a large police logo, Dryden and Hargreaves face an assembled mass of reporters, photographers and camera crews. With them is a replacement Media Manager, JO WRIGHT (female, 30s) -- "New Jo".

REPORTER 1

There are rumours the victim was a protected witness granted immunity from prosecution.

DRYDEN

No comment.

REPORTER 1

You gave a statement on August 9th, speaking out against police and the courts granting immunity for --in your words -- "repugnant offenders". Was the victim one such offender?

DRYDEN

No further details will be disclosed at this time. The charging of the 36-year-old woman is a highly significant breakthrough, and I'm confident more arrests will follow. Thank you all.

Dryden receives a volley of questions but stands, looks commanding and exits, followed by New Jo and Hargreaves.

CUT TO:

310

INT. CORRIDOR OFF BRIEFING ROOM. CONTINUOUS.

Dryden leaves with New Jo; Hargreaves trails.

HARGREAVES

Well handled, sir.

(CONTINUED)

310

CONTINUED:

DRYDEN

Cheers, Les.

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

HARGREAVES

(To himself.)

Champion.

Dryden continues quickly with New Jo.

DRYDEN

You're the new Media Manager?

NEW JO

Jo Wright.

DRYDEN

"New Jo."

New Jo smiles awkwardly.

DRYDEN

Got five minutes?

NEW JO

Sure.

They turn down a corridor, walking and talking.

DRYDEN

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

NEW JO

With this arrest, sir, it's dead.

DRYDEN

Good. A stupid, pointless distraction.

Dryden looks vindicated.

DRYDEN

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

NEW JO

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

DRYDEN

Okay. Great.

(CONTINUED)

310 CONTINUED: (2)

He's already warmed to her.

CUT TO:

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

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

STEVE

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

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

STEVE

See you in there.

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

Steve sees Kate filing towards the entrance with colleagues.

STEVE

Kate.

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

KATE

What's that tosser doing here?

STEVE

Buggered if I know.

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

HASTINGS

Morning, you two.

STEVE

(Nodding into room.)

Sir ... ?

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

(CONTINUED)

311

CONTINUED:

HASTINGS

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

STEVE

Those bastards've been keeping us out.

HASTINGS

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

STEVE

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

HASTINGS

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

Neither Steve nor Kate look remotely convinced.

HASTINGS

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

KATE

Sir.

STEVE

Sir.

HASTINGS

C'mon.

Hastings sends them into the briefing room ahead of him.

CUT TO:

312

INT. AC-12. BRIEFING ROOM. CONTINUOUS.

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

(CONTINUED)

CONTINUED:

HASTINGS

Thank you.

They all sit again as Hastings proceeds to the front.

HASTINGS

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

COTTAN

Thanks a lot, sir.

Steve and Kate gaze mistrustfully at Cottan as he takes the front. He lays down a pile of hand-outs and then calls up images on a screen. The AC-12 officers pull out their notebooks and Steve and Kate follow suit.

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

COTTAN

In June of 2012, a double murder at Greek Lane, Moss Heath that was originally thought to have been drug related was reclassified as a terrorist incident. This individual --

Cottan brings up a photo of "Tommy" as played by Brian McCardie in Series 1.

COTTAN

-- is John Thomas Hunter. He used the name "Tommy" and had proven links to organised crime. "Tommy" cooperated with the investigation into the Greek Lane terror incident in return for immunity from prosecution. "Tommy" was the target of the ambush.

For effect, Cottan lets this sink in for a couple of beats. He brings up a photocard driving licence with Tommy's photo against a new identity.

COTTAN

Having been enrolled in the Witness Protection programme, he was provided with a new identity -- Alex Campbell -- and relocated to a safe house at 12, St James's Close.

(MORE)

(CONTINUED)

312

CONTINUED: (2)

COTTAN (CONT'D)

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

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

COTTAN

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

Steve raises his hand.

COTTAN

Yes?

STEVE

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

COTTAN

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

HASTINGS

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

COTTAN

Exactly, sir.

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

COTTAN

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

Kate raises her hand.

COTTAN

What?

(CONTINUED)

KATE

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

COTTAN

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

KATE

Sounds like a guess.

COTTAN

I'd call it a working hypothesis.

STEVE

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

COTTAN

Not that I know of.

HASTINGS

Yet. That's why we're pooling
resources. Thanks, Dot.
(Generally.)
Assignments in respect of the
foregoing will come to you via me
or via DI Cottan. That's all.

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

COTTAN

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

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

STEVE

(Whispers.)
For Chrissake.

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

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

CUT TO:

313 INT. AC-12. 3RD FLOOR WINDOW/LOBBY. CONTINUOUS.

Steve comes to the window. He sees Kate in the lobby, exiting the building. He's curious/troubled.

CUT TO:

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

Lindsay lies on her bunk staring at the ceiling. There's silence all around.

LELAND (O.S.)
Move away from the door!

The cell locks release and the door swings open.

Leland watches Lindsay like a hawk as a catering assistant lays a breakfast tray down on the floor of the cell. Exit catering assistant, exit Leland. The door locks shut.

Lindsay sits on the bunk, unable to find the energy to move. Eventually she crosses the cell and lifts her breakfast tray. It's a bland, unappetising slurry of cereal plus a plastic cup of weak juice.

She stares at the breakfast for a long time before she takes up a plastic spoon and lifts a heap of slurry to her lips. It smells awful. She puts it down again.

A few beats later she forces herself to eat. She takes a mouthful.

SMASH CUT TO:

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

Lindsay heaves a stomach full of vomit into the toilet bowl, her whole body convulsing violently. Merchant watches over her.

LINDSAY
The dirty bastards put shit in my
food. Don't you people check?

Style eyes her glassily, robotic.

LINDSAY
Answering only "Yes" or "No", don't
you people check?

Merchant barely acknowledges the sarcasm.

(CONTINUED)

315 CONTINUED:

Lindsay heaves again, pale and sweaty.

CUT TO:

316 OMITTED

317 INT. PRISON. VISITATION SUITE. LATER THAT DAY.

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

Leland shows Lindsay to a booth.

LELAND

Kindly take a seat and your event
will commence shortly.

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

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

KATE

Hello, Inspector, how are you?

LINDSAY

Tickety-boo.

KATE

I need to conduct a further
interview in regard to the ambush
of 5th September. You remain under
caution.

LINDSAY

(Folds arms.)

There are strict rules for post-
charge interview.

KATE

One of which is for the detainee to
have put to them information that's
come to light since they were
charged. In the interests of
justice.

Kate lays an A4 envelope in front of Lindsay tantalisingly. Tense beats.

LINDSAY

Go on.

Kate takes out her notebook.

(CONTINUED)

317

CONTINUED:

KATE

Who was DS Akers' protected witness?

LINDSAY

I don't know. I never knew.

KATE

You never saw him or heard a name?

LINDSAY

No.

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

KATE

Have you ever seen this man before?

LINDSAY

No.

KATE

Fine. Have it your own way.

LINDSAY

Is this the new information? Was he the Witness?

Kate ignores her, makes a note in her book and puts the hand-out away.

LINDSAY

That all? Okay. End of conversation.

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

KATE

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

LINDSAY

I didn't need to.

KATE

No?

(CONTINUED)

LINDSAY

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

KATE

Their transgressions are minor in
comparison. Irrelevant.

Lindsay shrugs, knowing she holds all the cards.

KATE

How did you figure out I was an
undercover officer?

LINDSAY

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

KATE

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

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

KATE

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

LINDSAY

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

KATE

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

LINDSAY

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

KATE

We will.

LINDSAY

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

KATE

The evidence points at you.

LINDSAY

Circumstantial evidence.

KATE

The CPS buy it. So will the court.

LINDSAY

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

KATE

There's no connection.

LINDSAY

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

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

KATE

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

LINDSAY

I've told you.

KATE

We'll see.

Neither party is going to back down.

CUT TO:

318 INT./EXT. INDUSTRIAL ESTATE. A&B CARRIAGES UNIT. LATER THAT DAY.

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

Steve and Kate stare into the garage.

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

KATE
What matters is Denton came here.

STEVE
Following a Missing Persons lead.

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

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

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

STEVE
What?

KATE
This floor looks old, right?

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

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

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

Steve immediately realises what she's uncovered.

(CONTINUED)

318

CONTINUED:

STEVE

Kate, I, uh -- I searched this place --

KATE

So did Major Violent Crime. The subsidence might only have appeared recently.

STEVE

(To PC.)

Get the landlord back on the phone; we need consent to take this further.

Steve speed-dials his mobile.

STEVE

(Into phone.)

DS Arnott. Me and Kate are back at the Canalside Industrial Estate. Any chance you could get a search team over here ... ?

CUT TO:

319

OMITTEDOMITTED

320

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

Steve scribbles on a white board, going through the connections with Kate, forming a diagram as he goes along.

STEVE

Now we've got access to the Witness Protection files, we've got Tommy. We've got Akers, who was his W.P. officer, and her phone records.

Steve draws solid lines connecting Tommy and Akers.

KATE

And then we've got Denton.

Steve draws dotted lines connecting Denton to Akers and Tommy, and adds a question mark over the lines.

STEVE

But nothing in either the files or phone history connects either party to Denton.

They study the possible connections.

Cottan wanders over.

(CONTINUED)

320

CONTINUED:

COTTAN

Alright.

STEVE

Alright.

KATE

Alright.

Instant tension. Awkward beats.

COTTAN

Gaffer reckons you were probies with Akers.

KATE

Went through Ryton with her.

COTTAN

Honest copper?

KATE

Yeah.

More awkward beats.

COTTAN

What?

STEVE

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

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

COTTAN

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

STEVE

As per Denton's statement.

KATE

There's a hell of a lot of evidence against Denton.

(CONTINUED)

320

CONTINUED: (3)

KATE

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

STEVE

No worries.

Steve moves off. Kate looks uneasy. She reaches for the
phone.

CUT TO:

321

INT. RICH AKERS' HOUSE. THAT NIGHT.

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

KATE

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

RICH

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

Pregnant beats.

RICH

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

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

CUT TO:

322

EXT. POLICE HQ. NEXT DAY.

Hastings enters the building looking quite anxious.

CUT TO:

323

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

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

(CONTINUED)

CONTINUED:

DRYDEN

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

HASTINGS

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

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

DRYDEN

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

HASTINGS

I didn't realise I had to, sir.

DRYDEN

I thought we agreed we were on the
same team.

HASTINGS

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

DRYDEN

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

HASTINGS

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

DRYDEN

(Beat.)

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

HASTINGS

But you'd've appreciated some
forewarning.

DRYDEN

That's all it is.

Dryden moves to show Hastings the door.

HASTINGS

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

(CONTINUED)

DRYDEN

Quickly.

Now Dryden can't hide his impatience.

HASTINGS

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

DRYDEN

It happens.

HASTINGS

(Surprised by laxity.)
Okay.

DRYDEN

The second officer?

HASTINGS

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

DRYDEN

I'm sorry. How'd it happen?

HASTINGS

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

DRYDEN

I meant how'd she access your records?

HASTINGS

We're investigating.

DRYDEN

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

HASTINGS

I am, sir.

(CONTINUED)

323

CONTINUED: (3)

DRYDEN

There's a very good chance they'll umbrella AC-12's evidence with Witness Protection. All this could be brushed under the carpet.

HASTINGS

That's out of my hands, sir.

DRYDEN

(Beats.)

This must've been very hard for you, Ted. It shows your integrity. Notwithstanding, I'm going to have to consider how it affects your position.

That hits Hastings hard.

HASTINGS

Yes, of course, sir. Thank you.

CUT TO:

324

EXT./INT. RICH AKERS' HOUSE. LATER THAT DAY.

Rich opens the door to Kate and Steve.

STEVE

Mr. Akers, I'm DS Arnott; DC Fleming you know.

RICH

Hi. Hi, Kate. Come in.

They step inside.

STEVE

You two seen each other since -- ?

KATE

The funeral. No.

STEVE

Very sorry for your loss.

Kate already looks uneasy. Rich shuts the door.

CUT TO:

325

INT. RICH AKERS' HOUSE. MOMENTS LATER.

Steve and Kate face Rich in a comfortable living room setting. Both have their notebooks out as Rich gives his statement.

(CONTINUED)

CONTINUED:

RICH

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

STEVE

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

RICH

Not a word. Jayne didn't do that.

STEVE

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

RICH

No.

STEVE

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

RICH

Really, no.

Steve makes a note.

STEVE

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

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

RICH

My mobile, yes.

STEVE

Do you recall what she said?

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

RICH

She said something had come up at work and that she was going to be late home. She said she'd call later to let me know how things were going.

(CONTINUED)

STEVE
That's all?

RICH
To the best of my recollection.

Steve finishes making his notes.

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

Kate stands. Steve follows suit, but hesitantly.

RICH
I'll show you out.

They move into the hallway.

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

Rich looks uneasy. So does Kate.

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

RICH
There wasn't.

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

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

RICH
How'm I earning a crust, you mean?

STEVE
Sorry.

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

325 CONTINUED: (3)

STEVE

Sorry.

KATE

Thanks again, Mr. Akers.

Exit Kate and Steve.

CUT TO:

326 EXT. RICH AKERS' HOUSE. MOMENTS LATER.

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

STEVE

Bastard's hiding something.

KATE

Steve --

He remote-unlocks the car.

KATE

-- poor sod's lost his missus --

Unmoved, Steve gets in the driver's side. Kate has a beat of deep uneasiness before getting in on the passenger side.

CUT TO:

327 OMITTED

328 OMITTED

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

At her desk, Kate remains uneasy as she studies a screen showing Akers' phone records. She glances over at Steve, who's busy at his desk.

Enter Cottan, walking over to Steve.

COTTAN

A word.

Cottan moves to a neutral spot. Like a sulky teenager, Steve moves to join him.

Kate watches them with a degree of worry.

(CONTINUED)

CONTINUED:

COTTAN

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

STEVE

Writing up the statement for the boss.

COTTAN

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

STEVE

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

COTTAN

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

STEVE

That's why we're looking for connections.

COTTAN

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

STEVE

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

COTTAN

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

Beats. Steve nods.

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

COTTAN

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

STEVE

If she was getting paid for information --

COTTAN

Great minds think alike. Nice one.

(CONTINUED)

329

CONTINUED: (2)

STEVE

Denton's in custody. How's the boss going to react?

COTTAN

Dunno about you, mate, but not sure I'm up for sending an innocent copper down. I need my eight hours a night.

Cottan returns to his desk. Steve is surprised by Cottan's attitude -- but appreciates it. It's part of a step towards burying the hatchet.

Kate observes the expression on Steve's face. It unsettles her. She moves to Steve.

KATE

What was that?

STEVE

Nothing. He's a twat.

She doesn't look like she totally buys it.

Hastings emerges from his office.

HASTINGS

Steve.

STEVE

Sir.

Steve goes into Hastings' office.

CUT TO:

330

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

Steve steps in.

HASTINGS

Shut the door.

Steve shuts the door and moves towards the seat opposite Hastings' desk.

HASTINGS

Remain standing.

Steve stiffens as Hastings sits.

HASTINGS

I've been trying to figure out the best way to deal with this matter and frankly I'd rather not have to.
(MORE)

(CONTINUED)

330

CONTINUED:

HASTINGS (CONT'D)

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

STEVE

This isn't relevant to our investigation.

HASTINGS

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

STEVE

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

HASTINGS

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

STEVE

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

HASTINGS

Did you have inappropriate relations with a witness?

STEVE

As I've said, sir, she's not a witness. Not our witness, anyway, and MVC aren't charging her as an accessory.

HASTINGS

(Raises voice.)

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

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

STEVE

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

HASTINGS

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

STEVE

Meaning?

(CONTINUED)

330

CONTINUED: (2)

HASTINGS

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

STEVE

If you've got a moral problem, that's down to you.

HASTINGS

(Raises voice again.)

There's nothing wrong with my morality.

Outside, heads turn again.

STEVE

I'm a single bloke and I've got a normal private life. With respect, sir, you need a better reason for having this conversation.

HASTINGS

How the hell can we uphold standards if you go round not upholding them yourself? There's my reason, and it's a bloody good one.

They glare at each other. Steve doesn't back down.

HASTINGS

I'm disappointed, son. Get out.

Exit Steve sharply. Hastings fumes.

CUT TO:

331

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

Steve sees everyone staring at him. He walks out of the office.

Cottan sees. After a beat or two, he follows.

CUT TO:

332

INT. AC-12. CORRIDOR/LOBBY. CONTINUOUS.

Steve tries to cool off. Enter Cottan.

STEVE

Another bollocking? That's all I need.

(CONTINUED)

332 CONTINUED:

COTTAN
I'll tell you what you need ...

CUT TO:

333 INT. CURRY HOUSE. THAT NIGHT.

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

COTTAN
So, this nurse, fit was she?

STEVE
(Shrugs.)
Alright.

COTTAN
Did you then?

STEVE
Need to brush up your interrogation technique.

Cottan laughs. Steve laughs.

COTTAN
Don't look --

Steve looks round.

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

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

STEVE
There's three of them.

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

STEVE
(Laughs.)
You were obviously off the day they did the gender awareness training.

(CONTINUED)

333

CONTINUED:

COTTAN

I gave the gender awareness training.

They both laugh.

STEVE

This is bloody weird, Dot.

COTTAN

What - you and me working together?

STEVE

Er yeah.

COTTAN

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

They laugh.

The waiter comes over to take their food order.

COTTAN

This is all on me by the way.

STEVE

No, honestly --

COTTAN

Hey. No argument.

(To waiter.)

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

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

CUT TO:

334

OMITTEDOMITTED

335

OMITTED

336

EXT. INDUSTRIAL ESTATE. NEXT DAY.

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

(CONTINUED)

336

CONTINUED:

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

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

STEVE

What?

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

CUT TO:

337

INT. INDUSTRIAL ESTATE. A&B CARRIAGES UNIT. CONTINUOUS.

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

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

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

HARGREAVES

We're taking it from here.

KATE

Sir?

HARGREAVES

Our crime scene.

STEVE

You kidding?

HARGREAVES

Our side of the investigation.

STEVE

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

HARGREAVES

(To Kate.)

Top marks. Geophysics confirmed an anomaly one metre down.

(CONTINUED)

CONTINUED:

STEVE

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

HARGREAVES

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

Hargreaves and Steve stare it out.

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

Steve and Kate exchange concerned looks.

Rogerson is assisting Hargreaves in running things

ROGERSON

Please keep back, let them work.

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

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

HARGREAVES

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

Hargreaves focusses totally on the body.

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

Rogerson glances at Steve and Kate.

Steve and Kate step out of the garage.

A couple of beats later, Rogerson comes out.

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

ROGERSON

Call me later for initial
forensics.

Then they diverge as if the moment never happened.

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

CUT TO:

338 OMITTED

339 INT. PRISON. VISITATION SUITE. LATER THAT DAY.

Kate faces Lindsay through the screen.

KATE

We need to question you further in regard to the industrial estate.

Kate gets her notebook out.

KATE

What were you really doing there?

LINDSAY

Investigating the disappearance of Carly Kirk. As I've already stated.

KATE

Never been there before, never consorted with individuals connected with the place?

LINDSAY

No.

KATE

A body's been found buried under the floor of the old A&B Carriage Repairs industrial unit. Been there about two months. And your presence was, what, a coincidence?

LINDSAY

I was investigating a disappear-

KATE

The men who carried out the ambush are the same men who used the nurse to gain access to the hospital. Same target, same clothing -- motorcycle gear. They took the nurse to that garage, the same place this girl's body was buried. And you went there too. If this was your case, would you write them off as coincidences?

LINDSAY

(Beat.)

No.

KATE

"No." So one way or another, you're involved.

(CONTINUED)

339

CONTINUED:

LINDSAY

No.

KATE

The evidence is out there. We will find it.

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

LINDSAY

A girl. What age?

KATE

About 15.

LINDSAY

Carly Kirk?

KATE

No ID yet only initial forensics.

LINDSAY

Why not?

KATE

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

LINDSAY

Cause of death?

KATE

Strangulation using some kind of ligature.

LINDSAY

Can her DNA be compared to Carly's?

KATE

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

LINDSAY

They're lost?

KATE

Just an admin glitch.

(CONTINUED)

LINDSAY

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

KATE

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

LINDSAY

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

KATE

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

LINDSAY

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

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

KATE

Ma'am? What's wrong?

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

Kate changes tack, trying to buck her up.

KATE

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

Lindsay doesn't even respond.

KATE

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

LINDSAY

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

(MORE)

339

CONTINUED: (3)

LINDSAY (CONT'D)

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

KATE

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

LINDSAY

(Long beats.)

I shouldn't've lied. I realised how
incriminating it sounded, that I'd
called the nurse.

KATE

You're admitting it?

LINDSAY

Yes.

KATE

What's your connection to the
nurse?

LINDSAY

None! It didn't take a genius to
figure out where the Witness was
being treated. I made calls, always
from phone boxes, pretending to be
from a recruiting agency, asking
for names of nurses who worked on
the intensive care unit.

KATE

Why?

LINDSAY

He must've known who was after him,
who was in on it. I wanted to ask
if he'd spoken yet, if he'd said
anything that could prove my
innocence.

KATE

That's the best you can come up
with?

LINDSAY

It's true!

(CONTINUED)

339

CONTINUED: (4)

KATE

It sounds --

LINDSAY

Pathetic? Desperate?

KATE

Yes.

LINDSAY

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

KATE

(Beats.)

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

LINDSAY

Happy to.

(Beat.)

Just as soon as you do the same.

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

CUT TO:

340

INT. BAR. THAT NIGHT.

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

Enter Steve. He sees her and joins her.

STEVE

Makes a change from a minging subway.

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

STEVE

Something up? Get you a drink?

KATE

Better not have any more. Have mine.

She slips her drink across the table to him.

(CONTINUED)

340

CONTINUED:

STEVE

What's wrong, mate?

KATE

Rich Akers is hiding something. On the night of the ambush, he called me.

Steve is gobsmacked. Beats.

STEVE

What d'he call you about?

KATE

A message from Jayne. She needed to speak to me.

STEVE

About moving the Witness?

KATE

(Shrugs. Will never know.)

STEVE

Why d'you hide it?

KATE

Rich and I had been involved, behind Jayne's back. I didn't want that coming out.

STEVE

(Beats.)

Who else you told?

KATE

No one.

STEVE

Keep it that way. You draw a line round it and you walk away from it like it never happened.

KATE

Steve --

STEVE

This'd be your career. You see a life for yourself outside the job?

KATE

No.

STEVE

Richard Akers -- he won't blab about this?

(CONTINUED)

340

CONTINUED: (2)

KATE

Hasn't so far.

STEVE

(Slides drink back to her.)

Down this and I'll get you home.

(Starts to get up.)

KATE

(Beats.)

Lindsay Denton knows.

STEVE

(Shocked. Sits. Beats.)

That's what all the business was with your phone.

KATE

She went through my call history. Using it as leverage.

STEVE

Your version of events is Richard Akers called you because he was worried about his wife. It didn't materially affect the investigation. End of.

KATE

This is a lie, Steve.

STEVE

Maybe there are people out there who always tell the truth and ones who always lie. The rest of us choose our moments. This is one of them.

CUT TO:

341

EXT./INT. CITY STREETS/POLICE LIMOUSINE. LATER THAT NIGHT.

The limo glides through the city.

Dryden sits in the back, chatting into his mobile phone.

DRYDEN

(Into phone.)

We're not making any announcement about the body. No. Not until we know how it fits in with the overall investigation.

(Listens. Into phone.)

Sorry, Andrew, I've got another call in-coming.

(MORE)

(CONTINUED)

341

CONTINUED:

DRYDEN (CONT'D)

We'll catch up in the morning. Love
to Liz and the kids.

(Drops call, picks up
incoming call.)

Mike Dryden.

(Listens.)

New Jo -- hi.

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

CUT TO:

342

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

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

DRYDEN

The allegation about me and my wife
has resurfaced.

RONSON

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

DRYDEN

It's going to run in the morning.

Dryden finishes his piss and zips up.

DRYDEN

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

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

CUT TO:

342A

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

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

(CONTINUED)

342A CONTINUED:

REPORTER 1

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

NEW JO

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

REPORTER 1

Are you still the best man for the job?

DRYDEN

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

REPORTER 1

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

Dryden looks momentarily flustered. Ronson raises his hand.

NEW JO

Nick?

RONSON

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

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

RONSON

Can you comment?

DRYDEN

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

(CONTINUED)

342A CONTINUED: (2)

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

CUT TO:

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

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

*REPORTER 1 (O.S.)
If she's a police officer, that
means it was an inside job?*

*DRYDEN (ON TV)
I'm not going to be drawn into
elaborating on her motives.*

HASTINGS
God help me, when I find the leak,
I'll bury the bastard.

Hastings storms into his office.

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

KATE
How'd they get this?

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

CUT TO:

344 OMITTED

345 INT. PRISON. VPU. LINDSAY'S CELL. LATER THAT DAY.

Lindsay paces her cell, bumping against the cramped fixtures.

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

NEIGHBOURING INMATE (O.S.)
Bent. Bitch. Bent. Bitch. Bent.
Bitch.

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

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

(CONTINUED)

345 CONTINUED:

SECOND NEIGHBOURING INMATE (O.S.)
Bent. Bitch. Bent. Bitch. Bent.
Bitch.

CUT TO:

346 INT. PRISON. VPU. LATER THAT DAY.

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

CUT TO:

347 INT. PRISON. EXERCISE SUITE. MOMENTS LATER.

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

LELAND
Have you understood the safety briefing?

LINDSAY
Yes.

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

LINDSAY
Which machines can I use?

They ignore the question, as usual.

LINDSAY
Yes.

Exit Merchant and Leland.

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

Lindsay climbs onto an exercise bike and begins to cycle.

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

(CONTINUED)

CONTINUED:

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

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

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

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

Suddenly the second inmate joins in.

The two of them drag Lindsay towards a weights machine.

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

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

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

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

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

They lift the weight and get ready to drop it.

Merchant and Leland rush in.

MERCHANT

Bloody hell! Jen, quick!

LELAND

(To inmates.)

You two, get away from her!

The inmates back off.

LELAND

Christ, Al, we need to fix this.

(CONTINUED)

347

CONTINUED: (2)

MERCHANT

(To Lindsay.)

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

LINDSAY

Yes!

Merchant and Leland lead Lindsay out quickly.

CUT TO:

348

INT. PRISON. FIRST AID SUITE. CONTINUOUS.

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

MERCHANT

Have a seat.

Lindsay sits. Merchant and Leland look humanly concerned.

MERCHANT

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

Lindsay is taken aback by their sudden human manner.

LINDSAY

Uh, sure ...

MERCHANT

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

LINDSAY

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

MERCHANT

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

LELAND

No problem, Al.

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

LELAND

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

(CONTINUED)

348

CONTINUED:

LINDSAY

Of course.

LELAND

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

Lindsay lays her hands flat on the table.

MERCHANT

Milk, sugar?

LINDSAY

Milk, no sugar. Thanks.

MERCHANT

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

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

LELAND

You've got a cracked nail.

LINDSAY

Could've been worse.

LELAND

Thank God it wasn't!

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

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

Lindsay screams the place down.

MERCHANT

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

CUT TO:

349

INT. DRYDEN'S OFFICE. NEXT DAY.

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

DRYDEN

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

(CONTINUED)

CONTINUED:

HASTINGS

Sir.

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

DRYDEN

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

HASTINGS

Sir.

DRYDEN

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

HASTINGS

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

DRYDEN

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

HASTINGS

I'm very grateful, sir.

DRYDEN

Is there anything I can do to help?

HASTINGS

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

DRYDEN

Good man, glad to hear it.

Hastings attempts to look convincing.

CUT TO:

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

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

HARGREAVES
Charged anyone else while our
backs've been turned?

HASTINGS
Interesting question, sir. Should I
have?

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

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

CUT TO:

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

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

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

CUT TO:

350 INT. PUB. THAT NIGHT.

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

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

STEVE
Alright, boss.

HASTINGS
Alright.

Tense beats.

STEVE
What you having?

(CONTINUED)

CONTINUED:

HASTINGS

My shout.

Hastings beckons the barman.

STEVE

Pint of --

(Checks pumps.)

-- Kronenbourg.

(To Hastings.)

Ta.

HASTINGS

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

STEVE

Could do with a night off.

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

HASTINGS

You seeing the nurse again?

STEVE

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

HASTINGS

Just not for my personal views.

STEVE

Some.

HASTINGS

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

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

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

STEVE

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

Steve lifts his glass but Hastings holds his back.

(CONTINUED)

350

CONTINUED: (2)

HASTINGS

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

STEVE

I disappointed you, sir. Sometimes
I disappoint myself.

HASTINGS

(Beat. Reflects.)
Join the club.

Now Hastings clinks glasses with Steve.

CUT TO:

351

OMITTED

352

INT. PRISON. VISITATION SUITE. NEXT DAY.

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

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

KATE

Are you in much pain?

LINDSAY

Yes.

KATE

What've they said about your hands?

LINDSAY

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

KATE

I'm sorry.

KATE

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

LINDSAY

Conveniently.

Awkward beats. Kate sits.

(CONTINUED)

CONTINUED:

KATE

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

LINDSAY

We had an agreement about that.

KATE

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

LINDSAY

It was raised at my bail hearing.

KATE

It's been accepted. They've got non-disclosure of sensitive evidence. Included in said sensitive evidence is my phone history.

LINDSAY

They can't do that!

KATE

I was an undercover officer gathering evidence against you. Disclosure of my communications history could jeopardise undercover contacts and future ops.

LINDSAY

That's just not true! It's a cover-up!

KATE

Our legal team did their job. I'm here to do mine.

Kate opens her notebook.

KATE

In regard to the phone call made to the General Hospital --

LINDSAY

Your phone call from Akers -- that gets vanished? Like the CCTV of me being attacked by two inmates, like those two inmates now testifying I burned my own hands and the prison officers tried to stop me? It suits everyone for me to be silenced.

(CONTINUED)

KATE

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

LINDSAY

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

KATE

They said what?

LINDSAY

Not to talk to you.

KATE

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

LINDSAY

Yes, but ...

Lindsay trails off, realises how overwrought she sounds.

KATE

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

Kate moves to exit.

LINDSAY

Wait. Listen to me. Don't you see how I've been set up? Even down to the fact AC-12 were prevented from looking at Witness Protection -- you had no choice but to focus on me.

That remark makes Kate stop dead in her tracks. Tense beats. She remains standing.

LINDSAY

Only someone at Executive Level has that kind of power.

(Beats. Off Kate's close attention.)

The only person I informed about the operation was Mike Dryden.

Tense beats. Lindsay has revealed a deep secret and waits hopefully for Kate to respond positively.

KATE

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

LINDSAY

No! That's not it at all!

KATE

(Very sarcastic.)

Really?

LINDSAY

I know Mike Dryden.

KATE

You "know" him?

LINDSAY

We had an affair. Five years.

KATE

And?

(Off Lindsay's hesitation.)

And?

(Off Lindsay's further hesitation.)

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

LINDSAY

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

KATE

Why wait till now to say this?

LINDSAY

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

KATE

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

LINDSAY

D'you believe I'm guilty?

352

CONTINUED: (4)

KATE

(Thrown away, looking down
at notebook.)

I only gather the evidence. The
court decides.

LINDSAY

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

KATE

(Beat.)

I think you're guilty.

Kate holds her pen ready to take a statement.

Lindsay reflects on her appalling situation.

CUT TO:

353

INT. KATE'S CAR. LATER THAT DAY.

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

CUT TO:

354

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

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

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

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

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

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

Steve watches them go, curious.

CUT TO:

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

Lindsay is disturbed by abuse from the neighbouring cell.

NEIGHBOURING INMATE (O.S.)
Bent. Bitch. Bent. Bitch.

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

CUT TO:

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

Kate's phone rings. She snatches it up.

KATE
(Into phone.)
DC Fleming.

ADMINISTRATOR (O.S.)
*Jan Evans. You left a message
regarding the 4th Street duty logs.*

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

ADMINISTRATOR (O.S.)
You mean ...

KATE
Yes, the night of the ambush ...

ADMINISTRATOR (O.S.)
*I have that information on the
file. Hold, please.*

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

Steve gets up to go.

STEVE
Dot's up to something.

ADMINISTRATOR (O.S.)
*DI Denton covered the ghost rota as
Inspector Barlow was reassigned
that night.*

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

(CONTINUED)

356

CONTINUED:

Exit Steve sharply.

KATE
(Into phone.)
Who was responsible for that change
... ?

ADMINISTRATOR (O.S.)
Hold, please.

CUT TO:

357

INT. PRISON. VPU. CORRIDOR. CONTINUOUS.

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

LELAND
(Under her breath.)
Bent bitch.

CUT TO:

358

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

Kate concludes her call.

ADMINISTRATOR (O.S.)
*Inspector Barlow received an
invitation to attend a session of
the Crime Executive. It came
directly from Deputy Chief
Constable Dryden's office.*

KATE
(Into phone.)
Thanks a lot.

She hangs up. She looks like she's heard something earth-shattering.

CUT TO:

359

INT. AC-12. BRIEFING ROOM. CONTINUOUS.

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

STEVE
What's going on?

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

(CONTINUED)

359

CONTINUED:

STEVE

Well?

COTTAN

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

STEVE

How substantial?

COTTAN

Upwards of fifty grand.

STEVE

(Rocked. Beats.)

We need to include Kate.

COTTAN

Akers was her mate.

STEVE

And Kate's my partner.

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

CUT TO:

360

INT. PRISON. VPU. BATHROOM SUITE. CONTINUOUS.

Merchant and Leland lead Lindsay into a bathroom suite. It's spotless.

MERCHANT

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

LINDSAY

Am I allowed some privacy please?

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

Lindsay shrinks under their stares, dehumanised.

MERCHANT

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

(CONTINUED)

360 CONTINUED:

LELAND

Answering only "Yes" or "No", do
you understand?

Lindsay isn't listening. She stares intently at the sink, the
wall, then settles a hard stare on the hooks on the wall.

CUT TO:

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

Steve and Cottan troop in and approach Kate at her desk.

STEVE

Kate ...

Kate's still in a reverie. She gets up and moves to a nook.
Steve and Cottan exchange looks then join her.

STEVE

What's up?

CUT TO:

362 INT. PRISON. VPU. BATHROOM SUITE. CONTINUOUS.

Hyperventilating, psyched up to a massive intensity, Lindsay
drops her head and points it at a hook on the wall.

Merchant and Leland see what's going on.

MERCHANT

Do it.

Lindsay moves her hands behind her back, ready to plunge
towards the hook with the full force of a sprint.

CUT TO:

363 OMITTED

363A INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.

In whispers, Kate reveals her findings to Steve and Cottan.

KATE

Lindsay alleged she was set up by
another police officer. I've gone
back through her file and she
served with this officer for nearly
a year back when she was a DS,
working in crime audit, and he was
a Chief Superintendent.

(MORE)

(CONTINUED)

363A CONTINUED:

KATE (CONT'D)

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

STEVE

He was a Chief Super? What's he now?

KATE

Deputy Chief Constable.

COTTAN

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

KATE

Dot.

COTTAN

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

Exit Cottan. Kate turns to Steve.

KATE

Well? Steve?

He considers the situation.

STEVE

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

He leads her aside gently.

CUT TO:

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

Lindsay is ready to charge.

But she doesn't.

LINDSAY

(To herself.)

No.

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

(CONTINUED)

363Aa CONTINUED:

LINDSAY
(To herself.)

No.

She turns to Merchant and Leland.

LINDSAY
NO! No way do I give in!

With renewed purpose, she faces up to the future.

CUT TO:

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

Kate comes outside to recover. She gazes into space,
anguished, upset.

CUT TO:

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

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

CUT TO:

364 INT. PRISON. VISITATION SUITE. NEXT DAY.

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

STEVE
I believe you.

SMASH OUT.

*