

LINE OF DUTY 2

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Episode 1

Pink Shooting Script
Dated: 18 April 2013
Blue revisions: 19 April 2013
Yellow revisions: 29 April 2013
Gold revisions: 11 May 2013
(incorporating Sc. 150 revision 10 May 2013)
Buff revisions: 16 May 2013
Salmon Revisions: 31 May 2013

World Productions
101 Finsbury Pavement
London EC2A 1RS
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101 INT. 4TH ST STATION. SQUAD ROOM/LINDSAY'S OFFICE. NIGHT.

The Duty Sergeant (SGT O'NEILL, 40s) hurries through a semi-deserted combination of open-plan and private offices; eyes turn at O'Neill's uncharacteristic haste. He taps on a door and enters without waiting.

DETECTIVE INSPECTOR LINDSAY DENTON looks up from her desk.

O'NEILL
Urgent call for the Duty Inspector.

Lindsay moves sharply to follow O'Neill.

SMASH CUT TO:

102 INT. 4TH ST STATION. DUTY DESK. MOMENTS LATER.

Lindsay snatches up the phone.

LINDSAY
DI Denton.

INTERCUT:

CAST CREDIT

INTERCUT:

103 INT. AC-12. OPEN-PLAN OFFICE. SAME TIME.

DET SGT STEVE ARNOTT and DET CON KATE FLEMING burn the midnight oil, working across a desk from each other. Steve notices Kate staring at her phone.

STEVE
Getting badgered to bring home a
takeaway?

Kate peers at a series of missed calls from RICHARD AKERS.

She clears the screen, puts her phone aside.

KATE
Fish 'n' chips, now you're talking.

They exchange wry smiles.

INTERCUT:

(CONTINUED)

103

CONTINUED:

CAST CREDIT

INTERCUT:

104

INT. 4TH ST STATION. DUTY DESK. MOMENTS LATER.

Lindsay listens to a female voice on the other end of the phone, talking rapidly.

AKERS (O.S.)
(From phone.)
*DS Jayne Akers, calling with
request for urgent assistance,
immediate and credible threat to
life --*

Lindsay immediately looks concerned.

SMASH CUT TO:

105

INT. 4TH ST STATION. SQUAD ROOM. MOMENTS LATER.

Lindsay marches through the squad room, putting on a stab vest, O'Neill following. She points to a couple of uniforms, SGT ALEX WALLIS (30s) and PC VINCENT BUTLER (20s), both male, both burly.

LINDSAY
Wallis, Butler, we're going out.
(To O'Neill.)
Need Gold to sign off.

O'NEILL
The Chief Super's gone home.

LINDSAY
Then call him at home.

INTERCUT:

CAST CREDIT

INTERCUT:

106

INT. 4TH ST STATION. SQUAD ROOM. MOMENTS LATER.

O'Neill hangs on a telephone, hearing a ring tone that cuts to a voicemail message.

(CONTINUED)

106

CONTINUED:

MALLICK (O.S.)
(Voicemail message.)
*Chief Superintendent Mallick:
please leave your name and number --*

O'NEILL
Not picking up his mobile either.

Lindsay's anxiety level jumps up a notch.

O'NEILL
Really ought to give him another
five minutes.

She thinks about it for a fraction of a second, then moves
off sharply.

O'NEILL
Ma'am --

She darts towards her office. O'Neill knows exactly what
she'll be doing.

O'NEILL
(Disgusted.)
There she goes.

INTERCUT:

LINE OF DUTY

INTERCUT:

107

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

Holding the receiver, Lindsay hears the ring tone. She waits
anxiously for her call to be answered. The rest of the
station watches her through her office window.

DRYDEN (O.S.)
(From phone.)
Mike Dryden.

LINDSAY
(Into phone.)
Sir, this is DI Lindsay Denton.

CUT TO:

108 INT. DRYDEN'S HOUSE. CONTINUOUS.

DEPUTY CHIEF CONSTABLE MICHAEL DRYDEN (late 40s/early 50s) takes the call in his large suburban home. HELEN DRYDEN, his wife, hovers in the background.

DRYDEN
(Beat. Into phone.)
How can I help you, Linda?

INTERCUT:

CAST CREDIT

INTERCUT:

109 EXT. 4TH ST STATION. CAR PARK. MOMENTS LATER.

Lindsay, Wallis and Butler race out of the station into the car park, pulling on their coats.

WALLIS
We allowed to know where we're going?

LINDSAY
Suspect in a missing persons enquiry, need him in for questioning.

Lindsay fails to convince them.

Wallis and Butler head towards a liveried squad car.

LINDSAY
No. We're taking my car.

BUTLER
What?

LINDSAY
Come on!

They run to Lindsay's car.

INTERCUT:

WRITER CREDIT

INTERCUT:

109A INT. LINDSAY'S VEHICLE. CONTINUOUS.

Lindsay gets into her car. She starts the engine and puts on her seat belt. Wallis in the passenger seat and Butler in the back do the same.

WALLIS
Ma'am ... what's really going on?

LINDSAY
(Tempted to confide.
Beat.)
Told you.

Lindsay looks daunted. She pulls out.

CUT TO:

110 EXT. 4TH ST STATION. CAR PARK. MOMENTS LATER.

Lindsay's car races out of the station. She turns on the blue lights, speeding off into the night.

CUT TO:

110A EXT. FLY-OVER. MOMENTS LATER.

Lindsay's car on a blue light speeds through traffic on an urban fly-over.

INTERCUT:

PRODUCER CREDIT

INTERCUT:

111 INT. AC-12. CORRIDOR. MOMENTS LATER.

Kate hunkers in a gloomy corridor, her thumb hanging over RICHARD AKERS' missed call. Suddenly the phone rings, the same name coming up on caller ID. She takes the call.

RICH (O.S.)
Kate?

She doesn't answer.

RICH (O.S.)
Kate -- you there? -- Kate?

(CONTINUED)

111

CONTINUED:

She hangs up. She looks highly conflicted.

INTERCUT:

DIRECTOR CREDIT

END OF TITLE
SEQUENCE; CUT
TO:

112

EXT. ST. JAMES'S CLOSE. LATER THAT NIGHT.

Lindsay's car (blue lights off now) pulls up in a quiet, middle-class neighbourhood.

Lindsay, Wallis and Butler get out. An unmarked vehicle is parked on the drive of a detached new-build house -- all the house lights are out, it looks deserted.

They exchange looks. Lindsay is puzzled, not sure what to make of the deserted house.

From the shadows, suddenly DET SGT JAYNE AKERS (early 30s) advances towards Lindsay.

AKERS

DS Akers. Thanks for stepping in,
ma'am. Let's keep this between us
for now.

Akers throws a look to Wallis and Butler. Lindsay moves into the shadows with Akers, leaving them behind. They talk in murmurs. Wallis and Butler take a keen interest.

AKERS

I need a safe and available
destination asap.

LINDSAY

4th Street Station's 15 minutes. We
can move him there till you receive
further orders.

AKERS

Straight into town?

LINDSAY

I'd take the back roads.

AKERS

(Beat. Nods.)
You lead.

(MORE)

(CONTINUED)

112

CONTINUED:

AKERS (CONT'D)

(Gives car keys and
radio.)

Have your men in my car, engine
running, ready to go.

LINDSAY

I'm taking the rest of your team?

AKERS

It's just me.

LINDSAY

What?

AKERS

Ma'am, please --

LINDSAY

Okay.

Akers hurries into the house.

Lindsay runs to Wallis and Butler, handing them the keys and
radio.

LINDSAY

Start her up, follow me when
loaded, leave the car radio on
Channel 1 but personal radios back-
to-back on 2.

BUTLER

Who's in the house?

LINDSAY

I don't know. Now move. Please.

They go to the unmarked car on the drive.

Lindsay runs to her car and starts the engine. She picks up
her personal radio and dials it to Channel 2.

At the same time, Butler starts the engine of the car on the
drive. A second later Akers hurries out of the house, not
even shutting the front door behind, accompanied by a figure
with a blanket over his head.

Lindsay watches, shocked and daunted.

Akers pushes the blanketed figure onto the back seat and gets
in beside him.

(CONTINUED)

112 CONTINUED: (2)

AKERS

Go, go!

Lindsay accelerates out of the cul-de-sac. The other car follows quickly.

CUT TO:

113 INT. LINDSAY'S VEHICLE. MOMENTS LATER.

The vehicle winds along back roads. A sat-nav system sits on the dashboard.

In the mirrors, Lindsay glances at Akers' vehicle following behind.

She keeps going fast, peering ahead at a deserted, unlit country road.

CUT TO:

114 EXT. CROWN AVENUE JUNCTION. MOMENTS LATER.

Lindsay's car and Akers' approach a junction; the road goes straight ahead or there's a sharp left turn. Lindsay indicates to turn left.

CUT TO:

115 INT. AKERS' VEHICLE. CONTINUOUS.

Akers sits in the back with the blanketed figure. Wallis and Butler, in the front, see Lindsay indicate.

BUTLER

What's she playing at?

Wallis keys his personal radio.

WALLIS

(Into personal radio.)

Wallis to Denton -- straight on here, ma'am.

CUT TO:

116 INT. LINDSAY'S VEHICLE. CONTINUOUS.

Lindsay answers.

(CONTINUED)

116 CONTINUED:

LINDSAY
(Into personal radio.)
I know the way to my own station.

CUT TO:

117 INT. AKERS' VEHICLE. CONTINUOUS.

Wallis and Butler exchange puzzled looks.

WALLIS
(Beat. Into personal
radio.)
Received.

Ahead, Lindsay takes the left turn. They follow.

CUT TO:

118 INT. LINDSAY'S VEHICLE. CONTINUOUS.

Lindsay looks in her rear-view mirror. She sees Akers' car follow her round the corner.

Suddenly bright lights glare through her windscreen. She's dazzled by headlights on full beam approaching rapidly.

CUT TO:

119 EXT. LONG LANE. CONTINUOUS.

A vehicle with a daunting front-grill modification speeds towards them in the opposite direction.

CUT TO:

120 INT./EXT. LINDSAY'S VEHICLE/LONG LANE. CONTINUOUS.

Lights glaring through the windscreen, the ambush vehicle speeds towards a head-on collision.

Lindsay swerves hard. The ambush vehicle clips her rear wing and speeds on.

Lindsay brakes hard but strikes a tree, bringing her car to a shuddering halt and setting off the air-bags.

Lindsay rubbernecks/looks in her mirror to see the ambush vehicle smash head-on into Akers' car behind.

(CONTINUED)

CONTINUED:

Akers' vehicle brakes just before the collision. Both vehicles are left separate afterwards.

Lindsay is badly shaken by the impact and pressed against her seat by the air-bag.

In her cracked wing mirror, Lindsay sees two men hop out of the ambush vehicle. Both wear thick black jackets and motorcycle helmets. The front-seat passengers of Akers' vehicle are restrained by their air-bags. One gunman sprays the windscreen of Akers' vehicle with automatic fire, hitting the front seat passengers. The second gunman aims pistol fire through the rear windows at the backseat passengers. Lindsay watches in horror as one gunman douses petrol onto the outside of Akers' vehicle and through the blown-out windows into the interior; the other sets it alight using a long gas cooker lighter. It goes up in flames instantly.

The gunmen vanish into the night.

Her air-bag deflated, Lindsay reaches for the car radio. Her voice shakes with panic.

LINDSAY

(Into car radio.)

Charlie Mike two-five, status zero,
status zero, Long Lane and Crown
Avenue!

CONTROLLER (O.S.)

(From radio.)

Charlie Mike two-five, confirm
message.

LINDSAY

(Into car radio..)

Status zero, status zero!

Lindsay struggles out of the car.

An inferno engulfs Akers' car only. The ambush vehicle isn't on fire.

She moves towards the car keeping low for cover but a sudden inflation of the fire beats her back.

Suddenly a rear door pops open and two figures tumble out, screaming, on fire. They hit the ground, rolling to put out the flames.

One of the burning figures, the man, puts out the fire by rolling, but the other (Akers) keeps burning. Lindsay hurries forward and throws her coat over her to put out the fire.

(CONTINUED)

120

CONTINUED: (2)

Lindsay drops back, taking cover, searching the countryside for a sight of the gunmen. Anguish and horror grip Lindsay's face. She wipes away tears. She hears many distant sirens.

SMASH CUT TO:

121

INT. THE GENERAL HOSPITAL. EMERGENCY DEPARTMENT. LATER THAT NIGHT.

Lindsay sits in a cubicle, her legs dangling over the edge of a trolley, her neck in a soft cervical collar. She's dazed and anguished. The sounds of the Emergency Department go on all round her.

The curtain slides open, revealing CHIEF SUPT. RAY MALLICK (40s). He begins sympathetically.

MALLICK

How are you, Lindsay?

Lindsay remains dazed, searching for an answer to such a simple question.

MALLICK

Anything I can get you?

Eventually Lindsay answers.

LINDSAY

No, thank you.

MALLICK

Up to answering a couple of questions?

LINDSAY

I'm still trying to get my head round what happened.

MALLICK

Of course. But no one seems to know what you were up to out there ...

LINDSAY

I'm not sure I do either.

Tension simmers below the surface -- Mallick doesn't trust her.

(CONTINUED)

CONTINUED:

MALLICK

Wallis and Butler are dead. The other two, they're still trying to save. Who are they?

LINDSAY

I'm not clear yet on whether it's something I should be divulging.

MALLICK

I'm your boss!

But she doesn't answer and he knows why.

MALLICK

I got your messages. Instead of dropping me in it, if you'd given me a minute to get back to you --

LINDSAY

I gave you more than a minute. I gave you twenty.

Glaring animosity, Mallick turns on his heel and exits.

Lindsay starts to tune back in to the sounds of the Emergency Dept.

E.D. DOCTOR (O.S.)

(Remotely.)

BP unreadable, losing output.

Lindsay follows the voice, coming out of her cubicle, edging towards a Resuscitation area. Various uniformed police hang around nearby and in her line of sight.

LINDSAY'S POV:

Through slits in curtains/between partitions, she sees a small medical team round one badly burned body (the Witness), being ventilated, with tubes going in, and decent haemodynamics on the monitor; round the next trolley, another team make vain efforts to save the life of the other severely burned patient (Akers).

Akers' monitor flat-lines; an alarm kicks in.

E.D. DOCTOR

Everyone okay if we let her go?

The doctors all nod solemnly, knowing it's a losing battle.

(CONTINUED)

121

CONTINUED: (2)

Lindsay's eyes fill up; she's anguished beyond belief.

CUT TO:

122

EXT. LONG LANE. LATER THAT NIGHT.

The area is now a crime scene, sealed off by barriers, attended by police and a fire engine. Akers' vehicle is burnt out with two bodies inside, Lindsay's car is still up against a tree.

Officers crawl over the scene, taking pictures, directing evidence gathering. Others huddle to discuss the operation, among them Mallick.

JO DWYER (30s, civilian) comes out of Mallick's huddle and leaves the scene behind, coming to a cluster of TV news vehicles.

JO

Evidence recovery's ongoing, so, guys, please respect the limits of the cordon at all times. Our forensic scene investigators have work lights. Talk to me if you need any lighting changes for your shots. Also some of the guys are happy to restage any action if you miss it first time round. Our Critical Incident Response is led by Chief Superintendent Ray Mallick, and I'm pushing for availability on camera.

The TV news crews don't need asking twice. There's a race for them to get into the best positions and set up their equipment.

CUT TO:

123

EXT. LONG LANE. MOMENTS LATER.

A liveried squad car pulls up. *

DEPUTY CHIEF CONSTABLE DRYDEN gets out. *

(CONTINUED)

123

CONTINUED:

Dryden goes behind the screens that shield the aftermath of the ambush from public view. *

Dryden gazes at the wreckage, the human cost in police lives. This is the worst kind of tragedy for police and he's entitled to feel emotionally affected by it. *

Dryden exits back through the screens. *

CUT TO:

124

EXT. LONG LANE. CONTINUOUS.

Dryden steps up to the TV cameras. *

(CONTINUED)

124

CONTINUED:

JO
(To Press.)
Deputy Chief Constable Dryden.

Cameras and eyes all focus on Dryden. He looks very sombre.

DRYDEN
There's been an attack on the
Police. Three of our colleagues
have lost their lives in the line
of duty.

CUT TO:

125

EXT. GENERAL HOSPITAL. MAIN ENTRANCE. NEXT DAY.

A city scape lies beyond the main entrance of a major
hospital. Steve and Kate stride in purposefully.

CUT TO:

126 INT. GENERAL HOSPITAL. ITU CORRIDOR. MOMENTS LATER.

The lift door opens. Steve and Kate exit to find SUPT. TED HASTINGS waiting.

HASTINGS

This way.

They walk along the corridor. Ahead, two armed police officers guard a door. They come to attention.

ARMED OFFICER

Sir.

HASTINGS

Morning, as you were.

Hastings signs a clipboard dangling off the wall, logging his name, Steve and Kate's and times of entry.

Hastings washes his hands using the wall-mounted detergent dispenser, while the armed officer checks over what Hastings has written. Steve and Kate follow Hastings in rubbing a gob of detergent between their palms.

ARMED OFFICER

Very good, sir.

They stand aside and Hastings leads Steve and Kate through the door.

CUT TO:

127 INT. GENERAL HOSPITAL. ISOLATION ROOM. CONTINUOUS.

This is a single room with intensive care facilities. Hastings leads Steve and Kate into a small anteroom. They peer through a glass partition (with BARRIER NURSING signs) at the man (middle-aged, average height and build) brought out of the safe house and put in the back of the police van. He's badly burned all over his body, making his face unrecognisable. He's ventilated and on monitors.

An ITU nurse -- STAFF NURSE CLAIRE TINDALL (20s) -- changes an infusion in the room. She wears an apron and surgical mask and gloves. She has striking blonde hair that's either collar length or tied back in a pony-tail (as per regulations).

Hastings cracks open a file labelled CLASSIFIED and speaks in a whisper.

(CONTINUED)

CONTINUED:

HASTINGS

He's been under Witness Protection. New identity, relocation, the works. For some reason his handler called 4th Street Station out of the blue with an urgent request for assistance in moving him to a place of safety. The transit convoy was ambushed. Two 4th Street officers were shot dead. The witness and his handler were in the back; the gunmen assumed they were fatally wounded as well. The vehicle was set alight, causing the witness and his handler critical burns. The handler was pronounced dead shortly after arrival. We've been assigned to investigate if a police officer or officers tipped anyone off.

STEVE

Who carried out the ambush?

HASTINGS

Two gunmen. Yet to be traced. Major Violent Crime are after them.

KATE

Who is he?

HASTINGS

Classified.

Steve chews his lip. This isn't ideal.

KATE

How is he, sir, the witness?

HASTINGS

Critical but stable.

Claire with the Striking Hair come out through the partition, dropping the mask and binning the gloves and apron.

STEVE

Can I ask you a question?

CLAIRE

Depends on the question.

She walks out. They follow her.

CUT TO:

128 INT. GENERAL HOSPITAL. ITU CORRIDOR. CONTINUOUS.

Claire crosses to a door signed AUTHORISED PERSONNEL ONLY.

STEVE
"Critical but stable" -- what does
that mean exactly?

CLAIRE
He's been lucky. His chances are
good.

STEVE
He doesn't look very lucky.

She grins wryly then goes into the room -- an equipment
store. Hastings signs them out.

HASTINGS
I'll set up an alert. Soon as he
comes round, we'll be banging on
his door.
(To Armed Officers.)
Thank you.

ARMED OFFICER
Sir.

They head back towards the lift.

KATE
You said it was a convoy. Who was
in the other vehicles?

HASTINGS
Just the one vehicle, driven by our
only other survivor, DI Lindsay
Denton.

STEVE
When can we talk to her?

HASTINGS
I'm chasing. She's in counselling.

STEVE
Are we allowed to know the names of
the deceased officers?

Hastings reopens the file.

(CONTINUED)

128

CONTINUED:

HASTINGS

From 4th Street Station: Sergeant Alex Wallis and PC Vincent Butler. The last victim's name is being withheld from the public as she was from Witness Protection: DS Jayne Akers.

The name hits Kate hard. She struggles to keep her composure. She heads towards the Ladies'.

KATE

Sorry, sir, see you downstairs in five.

HASTINGS

Sure.

Kate slips into the toilets as they hit the lift call button.

CUT TO:

129

INT. GENERAL HOSPITAL. TOILET. CONTINUOUS.

Kate comes inside to pull herself together. She takes a few big breaths to calm herself down, but it's clear something very shocking and distressing has occurred to her.

She goes into her phone menu and keys the missed call from Richard Akers. She stares at the name, doesn't know what to say, what to do.

CUT TO:

130

EXT. GENERAL HOSPITAL. MOMENTS LATER.

Kate, Steve and Hastings come out and head towards the car park. Kate wears a pensive look.

KATE

Got a minute, sir?

Kate lingers; Hastings stops. Steve is curious but doesn't push it.

STEVE

See you back at the office.

Exit Steve to the car park.

(CONTINUED)

KATE

This one's not for me, sir.

HASTINGS

It's going to be a high-profile case and I need my best team.

KATE

I'm flattered, sir, but I knew Jayne Akers. We went through Ryton together.

HASTINGS

Half the Job went through training together, and we're not investigating Akers.

KATE

Not yet.

HASTINGS

Three of our own are in the morgue -
- !

KATE

There you go.

HASTINGS

Excuse me?

KATE

Am I meant to be angry, sir, is that it?

HASTINGS

You ought to be. And if a police officer's responsible, even in the slightest, I'll be livid!

KATE

I'm not. That's the problem.

HASTINGS

Problem?

KATE

I'd rather not investigate the death of a former colleague. I like keeping a distance.

HASTINGS

Have you talked to Steve?

130 CONTINUED: (2)

KATE

No, sir.

HASTINGS

"No, sir." I'll have to give him a
new partner and I expect he'll
wonder why.

Remotely, about to get in his car, Steve studies their body
language. He watches Kate going to her car and Hastings
looking troubled. That troubles Steve.

CUT TO:

131 OMITTED

132 OMITTED

133 OMITTED

134 OMITTED

(CONTINUED)

134 CONTINUED:

135 INT. AC-12. HASTINGS' OFFICE. LATER THAT DAY.

A young woman waits nervously: DET CON GEORGIA TROTMAN (20s). She peers out and sees Steve and Kate converge at the coffee machine.

CUT TO:

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

Steve and Kate talk quietly.

KATE

She was a mate. Doesn't feel right.
That's all it is.

STEVE

I'm sorry. Were you close?

KATE

At Ryton, yeah. Not so much after.

She's uneasy discussing the relationship. She deflects.

KATE

You've lucked out with the new
girl.

STEVE

Remind me: who are you again?

(CONTINUED)

136

CONTINUED:

KATE
(Laughs.)
Cheeky bastard!

CUT TO:

137

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

Georgia sees Steve and Kate laughing and separating and it only makes her more anxious. Enter Hastings.

HASTINGS
Sorry to keep you.

GEORGIA
No problem, sir.

Enter Steve.

HASTINGS
DC Georgina Trotman [*sic*], meet DS Steve Arnott. Steve, meet your new partner. Georgina's [*sic*] just been recruited from Serious Crime. She's made a specialisation out of Armed Robbery. Feels like a good fit for the 4th Street Ambush.

GEORGIA
Actually, sir, it's Georgia.

HASTINGS
Georgia. Sorry.

GEORGIA
(Puts out hand to Steve.)
Pleased to meet you.

STEVE
(Shakes hands.)
Likewise.

HASTINGS
Steve's what you might call a rising star in Anticorruption. One of my top men.

GEORGIA
Great.

(CONTINUED)

137

CONTINUED:

HASTINGS

I've been given our operational parameters. These come directly from the Deputy Chief Constable's office. Witness Protection's off limits.

STEVE

For Chrissake.

HASTINGS

Major Violent Crime are going after the gunmen.

Steve blows a heavy sigh.

HASTINGS

AC-12's brief is to investigate the suspicion that information leakage by a police officer was part of the set-up for the ambush.

STEVE

Sir --

HASTINGS

Steve. I get it. This is how Dryden wants it. We get the 4th Street officers.

STEVE

Only one's still alive.

HASTINGS

So you start with Denton.

GEORGIA

Very good, sir.

HASTINGS

Thanks, you two.

Hastings throws open the door and Georgia heads out. Steve stays put and shuts the door. Georgia looks back and shows anxiety.

STEVE

She up to it?

HASTINGS

Get you, the Big I Am.
(Off Steve's level gaze.)
I think so.

(CONTINUED)

137

CONTINUED: (2)

STEVE

This investigation, sir --

HASTINGS

(Opening door sharply.)

That's the spirit.

Steve exits, absorbing Hastings' sarcasm. Hastings doesn't look happy about the situation either.

CUT TO:

138

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

Georgia has watched the scene. Steve comes out of Hastings' office. He blows a sigh and goes to his desk. She gives it a tense beat, then follows.

CUT TO:

138A

EXT./INT. 4TH ST STATION. NEXT DAY.

Lindsay enters the front entrance that stands on a main thoroughfare facing a Fire Station. She wears the neck collar. She goes up the stone steps.

CUT TO:

138B

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

This is a precinct in mourning. The station has temporarily become a shrine to the fallen officers -- their pictures on a board, in uniform and also off duty, with mates and with their families, plus flowers, messages of condolences, a collection box marked for the families. An officer stuffs a tenner in the box and moves on, another signs a book of condolence.

Lindsay slips in, keeping her eyes down despite the neck collar, trying not to be noticed.

O'Neill spots her, nudging a mate, and soon all eyes start peering at her.

Feeling their eyes on her, Lindsay looks very awkward; she darts towards her office. O'Neill catches up with her.

O'NEILL

How you faring, ma'am?

(CONTINUED)

138B

CONTINUED:

LINDSAY

Okay. Thanks.

O'NEILL

Anything I can do, don't hesitate.

LINDSAY

Cheers, Sarge.

Lindsay goes into her office.

She hangs her coat. She goes round to her desk and turns on her computer. Enter Mallick.

MALLICK

Welcome back, Lindsay.

LINDSAY

Sir.

MALLICK

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

LINDSAY

Thanks.

Exit Mallick.

Lindsay shuts the door. She sees people staring in at her. She can't bear it.

Her gaze shifts to the "shrine" to Wallis and Butler. She can't contain her guilt. She exits sharply.

Concerned looks follow Lindsay out of the squad room.

CUT TO:

138C

INT. 4TH ST STATION. TOILETS. CONTINUOUS.

Lindsay lets herself into a cubicle. She drops the lid and sits. She weeps uncontrollably.

She hears the outer door open and close. She hears footsteps.

Lindsay tenses.

She hears the shuffling of footsteps, glimpses movement under the cubicle door.

(CONTINUED)

138C

CONTINUED:

LINDSAY

This one's taken.

Someone tries the cubicle door.

LINDSAY

I said, "This one's taken."

The cubicle door smashes open. Lindsay cries out. O'Neill puts his hand over her mouth and manhandles her off the toilet seat.

Other officers from the squad room watch glassy-eyed -- a mix of men and women, with Mallick at the back.

O'Neill shoves Lindsay's head into the toilet bowl.

O'NEILL

No firearms, no back-up. Should be you we're burying, you stupid bitch.

Lindsay tries to resist but O'Neill shoves her head deep into the bowl, then flushes.

The others watch intently.

O'Neill releases Lindsay and she pulls her head out, choking and spluttering.

An instant later, all the others have gone, leaving Lindsay sobbing pathetically on the floor of the cubicle.

CUT TO:

139 OMITTED

140 INT. CITY CATHEDRAL. NEXT DAY.

Lindsay takes a pew among 4th Street officers, including Mallick and O'Neill. She looks low and mournful. She still wears the cervical collar.

Around her rows of police officers and civilians fill the pews.

Steve, Georgia and Hastings are there to pay their respects, with Kate sitting apart.

On one side of the front row sit police top brass, including THE CHIEF CONSTABLE and Dryden.

(CONTINUED)

CONTINUED:

On the other side of the front row sit the chief mourners: Wallis'S WIFE & KIDS, BUTLER'S WIFE & KIDS, and RICHARD AKERS (early 30s, recent ex-copper).

Funereal music starts. Everyone stands. Pall-bearers in police uniform convey three coffins up the central aisle.

TV news crews record the procession.

Everyone watches the procession somberly. Lindsay finds it hard.

Once the procession's delivered the coffins to their resting place at the front, Dryden goes into the pulpit/equivalent.

DRYDEN

God asks us to forgive. But first we must gain justice for our fallen comrades. "Recompense to no man evil for evil. Provide things honest in the sight of all men. If it be possible, as much as lieth in you, live peaceably with all men. Dearly beloved, avenge not yourselves, but rather give place unto wrath: for it is written, Vengeance is mine; I will repay, saith the Lord."

Kate stares towards the front row. Rich looks round and catches her eye. She looks away sharply.

Dryden comes down, crossing with the Chief Constable as the latter goes up.

CHIEF CONSTABLE

(Whispers.)

Bit strong, Mike.

Dryden glances back but feels in control. The Chief Constable's oration is weaker, less confident.

CHIEF CONSTABLE

"Greater love has no one than this: to lay down one's life for one's friends...."

Kate finds her gaze drifting back to Rich, and his to her.

CUT TO:

141 INT. CATHEDRAL. LATER THAT DAY.

Mourners exit, first signing a book of condolence, then passing through a line comprising the Bishop, the Chief Constable, Dryden and the Chief Mourners, murmuring their sympathies.

Lindsay hangs back, aiming to avoid the line. Dryden makes eye contact with her. Lindsay feels exposed, with no choice but to go through the line.

She shakes hands briefly with Rich --

LINDSAY
Very sorry for your loss.

-- and moves on, can't get past Rich quickly enough. Dryden helps her by reaching to shake her hand.

LINDSAY
Sir.

DRYDEN
You called me that night.

LINDSAY
Yes, sir.

DRYDEN
How are you bearing up?

Embarrassed at being asked, so near to Rich, Lindsay flusters.

LINDSAY
Okay, thank you, sir.

She moves on quickly, nodding to the Chief Constable --

LINDSAY
Sir.

Lindsay exits sharply.

Hastings, Steve and Georgia, with Kate bringing up the rear, come through the line.

HASTINGS/STEVE/GEORGIA
Very sorry for your loss.
Deepest sympathy.
Moving speech.

Kate approaches Rich nervously.

(CONTINUED)

141

CONTINUED:

KATE

Very sorry for your loss.

Very awkward beat. She moves on along the line but keeps looking back at Rich.

CUT TO:

142

INT. AKERS' HOME. HALLWAY. THAT NIGHT.

Rich lets Kate in and turns on the light. In the hallway, he slips off her coat. The close contact reignites their strong mutual attraction.

Long silent beats.

He moves to kiss her.

She doesn't back off.

He continues the movement, tentatively. She lets it happen.

The kissing gets stronger.

They rip away each other's clothing, plunging towards raw, immediate sex.

SMASH CUT TO:

143

INT. AKERS' HOME. BEDROOM. LATER THAT NIGHT.

Kate lies in bed, staring at the wall, hating herself. Tense silence hangs between her and Rich; on the other side of the bed, he stares into space.

Rich swings his legs over the side of the bed and sits up, revealing superficial but slightly bloody nail scratches on his back.

He pulls on some pants and exits.

Kate keeps staring into space.

CUT TO:

144

INT. AKERS' HOME. LIVING ROOM. LATER THAT NIGHT.

Bouquets of flowers and condolence messages litter the house.

(CONTINUED)

CONTINUED:

Rich drinks a tumbler of Scotch, gazing at a framed photograph of a group of probationary police officers that includes him, Kate and Jayne. The photo is labelled RYTON-ON-DUNSMORE POLICE NATIONAL TRAINING CENTRE 2005.

He wipes back tears.

Enter Kate.

KATE

I'm sorry.

RICH

What for?

KATE

For tonight.

RICH

Doesn't matter much, in the scheme of things.

Tense, horrible beats. He turns the photo towards her.

RICH

You pair always used to end up side by side.

KATE

D'you think she ever knew?

RICH

(Slow shrug, beat.)
When it mattered, she trusted us both, with her life. The night of the ambush, she called me, to call you.

KATE

What did she say?

RICH

For you to call her back about the case she was working on.

KATE

That's all?

RICH

(Shrugs.)
Jayne kept me at arms' length about work.

(CONTINUED)

144

CONTINUED: (2)

KATE

Why not call me direct? Was she worried her phone was tapped?

RICH

If you'd answered, you could've asked her yourself.

This fact works on Kate -- her guilt about not helping her friend in her hour of need.

CUT TO:

145

OMITTED

145A

OMITTED

146

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

Lindsay slips in, keeping her eyes down despite the cervical collar, trying not to be noticed.

In his office, Mallick is on the phone. He spots Lindsay.

MALLICK

(Into phone.)

Sorry, Tom, can I call you back?

He attracts Lindsay's attention as she heads for her office, and she hesitantly approaches.

MALLICK

(Into phone.)

Yeah, five minutes, cheers.

Mallick hangs up, stands to let Lindsay in.

MALLICK

I'm moving you up.

LINDSAY

Where?

MALLICK

(Shuts the door. Beat.)

The 28's.

LINDSAY

Why?

(CONTINUED)

146

CONTINUED:

MALLICK

Quality Control are responding to complaints that non-high-priority Mispers are downprocessed. We've got to be seen to take action. I've received funding for a unit specifically tasked to investigate all mispers that've been put on 28-day review.

LINDSAY

Because I didn't cover for you.

MALLICK

I've got a room full of detectives scoring 4's and 5's. After the balls-up of the ambush, you're a 2, at best.

LINDSAY

I'm taking this to HR.

MALLICK

Take it to Butler's missus, or Wallis's kids.

LINDSAY

(Takes the hit. Recovers.)
Who's on this unit?

MALLICK

You.

LINDSAY

And?

MALLICK

I'll find some DC or other, if there's one who'll work with you.

Lindsay is left hurt and bitter.

CUT TO:

147

EXT. LINDSAY'S HOUSE. THAT NIGHT.

Her new car parked at the kerb, Lindsay walks up the path to the front door of a semi-detached house in a working-class neighbourhood. (She ought to live somewhere better than this.) She lets herself in.

CUT TO:

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

Lindsay lays down a bowl of food for her cat, and then microwaves a meal for herself. She takes off the collar.

She eats at a table, flicking through a broadsheet newspaper. The cat snuggles next to her and she strokes it periodically.

Shelves are packed with books and cult movies on DVD. There's also an upright piano against the wall.

On the TV screen, Dryden gives a statement, his name and rank are captioned over a rolling BREAKING NEWS strapline: POLICE AMBUSH. He sits at a table in front of a police logo with Jo at his side. Dryden's manner is more like a politician than a cop.

DRYDEN

(On TV.)

Sergeant Alex Wallis and Constable Vince Butler both leave behind families devastated by their loss.

REPORTER 1 (O.S.)

Who were the other casualties?

DRYDEN

(On TV.)

A police detective was pronounced dead shortly afterwards. A second police detective suffered minor injuries. We're withholding both their names for operational reasons.

REPORTER 1 (O.S.)

Can you confirm reports that there was another casualty? A civilian?

DRYDEN

(On TV.)

No.

REPORTER 2 (O.S.)

Deputy Chief Constable --

REPORTER 3 (O.S.)

Deputy Chief Constable --

Dryden pointedly ignores the questions. He takes on a more emotional demeanour.

(CONTINUED)

148

CONTINUED:

DRYDEN

(On TV.)

"There's been an attack on the Police." Those were my words on the night of the ambush. For the families who lost their loved ones, the hurt goes on. For those of us charged with finding their killers, we must set that pain aside and proceed with clear minds. And it's clear to me there's another attack on the Police, an insidious and ultimately more devastating one. Our numbers have been cut back. Public safety has been jeopardised. There's no clearer indicator than the fact that on that night we weren't even able to protect ourselves.

Lindsay shows no reaction.

Loud music starts up, reverberating through the walls from next door. It bugs her, makes her feel a prisoner in her own home.

CUT TO:

149 INT. AC-12. LOBBY. NEXT DAY.

Escorted by a member of AC-12 staff and with her Police Federation representative alongside (DI SAM ROYAL, 40s), Lindsay (in collar) enter through a revolving door. Royal signs them in at the desk.

ROYAL

DI Royal. DI Denton.

CUT TO:

149A INT. AC-12. LIFT. CONTINUOUS.

Lindsay and Royal ascend in a lift with a window looking out on stairs and a car park beyond. She looks nervous as hell.

CUT TO:

149B INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.

At her desk, Kate takes no part in the interview. She appears completely neutral about the matter.

150 INT. AC-12. INTERVIEW ROOM. MOMENTS LATER.

Lindsay and Royal take their seats and open up their files containing photocopies of statements etc. Steve and Hastings pore over the various documents in front of them. Georgia starts the tape while all this is happening. Georgia doesn't want to show it but she's apprehensive.

GEORGIA

AC-12 interview, DI Lindsay Denton and Federation rep DI Samuel Royal, in the presence of Superintendent Hastings, DS Arnott, DC Trotman.

HASTINGS

DI Denton, thank you very much for coming in today. To be clear, you're being interviewed as a witness, not as a suspect in matters of crime, discipline or misconduct.

LINDSAY

Whatever I can do to help, sir.

HASTINGS

Thank you. Now, your current post is the Missing Persons Unit located at 4th Street Station?

LINDSAY

That's correct, sir.

HASTINGS

How did you come to be involved in the operation that took place on the night of September 5th?

LINDSAY

Bad luck. I was on the ghost rota. The Duty Sergeant took a call. He passed it on to me.

HASTINGS

What was said in that call?

LINDSAY

The caller identified herself as DS Akers. DS Jayne Akers. Akers or the individual identifying herself as Akers advised me that there was an immediate and credible threat to the life of a protected witness.

(CONTINUED)

HASTINGS

Did she expand on the nature of the threat?

LINDSAY

No, she did not.

HASTINGS

Did she indicate how she'd come by this information?

LINDSAY

No, she did not.

HASTINGS

Go on.

LINDSAY

DS Akers requested assistance.

STEVE

You were the duty station.

ROYAL

DI Denton is entitled to be questioned by an officer at least one rank superior.

STEVE

There's no suspicion of DI Denton. She's being interviewed purely as a witness.

LINDSAY

(To Royal.)

Sam, it's all fine.

(To Steve and Hastings.)

We were the duty station as Akers and the Witness were at that time located within the precinct of 4th Street and the 4th Street Estate.

HASTINGS

Did you share information with officers at 4th Street Station?

LINDSAY

I did not, sir.

HASTINGS

You did not? Why not?

LINDSAY

DS Akers impressed on me the secure nature of our communication, and that I should involve others only when strictly operationally necessary. I invented a cover story involving the arrest of a missing persons suspect.

STEVE

You shared the information with no one?

LINDSAY

I discussed the matter with Deputy Chief Constable Dryden. I sought his approval to render assistance.

HASTINGS

Hadn't DS Akers advised you to inform as few people as possible?

LINDSAY

A critical incident response of that type requires Gold approval.

HASTINGS

Quite right.

STEVE

You always adhere to regulations?

LINDSAY

That's what they're there for.

HASTINGS

I can see you and I are going to get on like a house on fire, DI Denton!

Nervous laughter.

HASTINGS

Deputy Chief Constable Dryden. What induced you to call him in particular?

LINDSAY

An incident occurred a few months ago in which the Duty CS failed to answer; DCC Dryden made it known he could be contacted in such circumstances.

(MORE)

150

CONTINUED: (3)

LINDSAY (CONT'D)

I think it was his way of finding out which brass were pulling their weight and which weren't.

HASTINGS

Why did you assign Wallis and Butler?

LINDSAY

They were two officers I knew by reputation. They could handle themselves.

STEVE

Two unarmed officers.

HASTINGS

No firearms? No back-up?

LINDSAY

If there was anything I could do to reverse that decision ...

She looks very low. Awkward beats.

ROYAL

DI Denton's statement records she was acting on DS Akers' instructions.

At this point the atmosphere is starting to turn tenser. Both Hastings and Steve act quickly to restore the more convivial atmosphere.

HASTINGS

No one's blaming you, if those were Akers' instructions. But maybe they struck you as irregular?

STEVE

(Off Lindsay's hesitation.)

You took the view it was Akers' area of specialisation?

LINDSAY

Exactly.

Despite Hastings' and Steve's best efforts, Lindsay looks anxious. Royal pours Lindsay a glass of water. She drinks, her hand trembling.

Georgia looks very uncomfortable with the interview.

(CONTINUED)

150

CONTINUED: (4)

GEORGIA

The ambush, ma'am. It must've been frightening.

LINDSAY

It was.

STEVE

You ever experienced anything like that before?

LINDSAY

No. Thankfully.

HASTINGS

That's true, isn't it, DI Denton? You've mainly done desk jobs? A backroom detective?

LINDSAY

I believe I've done important work, sir.

HASTINGS

Absolutely. Absolutely.

GEORGIA

You did well in a very testing situation, ma'am.

LINDSAY

Thank you.

Georgia tries to keep the mollification going.

GEORGIA

You've never faced an anticorruption hearing, have you, ma'am?

LINDSAY

No.

GEORGIA

In 13 years' service, DI Denton's never had a yellow notice, not even an allegation of misconduct.

ROYAL

Thank you, DC Trotman.

(CONTINUED)

GEORGIA

In 2002, DC Denton alleged a colleague was falsifying witness statements. The complaint was upheld; the officer was disciplined. In 2007, DS Denton alleged a colleague was making fraudulent expenses claims. The complaint was upheld; the officer was disciplined. There are three more complaints against colleagues in the file, all were upheld. DI Denton has demonstrated the utmost probity throughout her service career.

HASTINGS

It takes courage to make a moral stand against one's fellow officers, though they don't always see it that way.

LINDSAY

No.

HASTINGS

I direct you to Document 7 in your folder. For the tape, Document 7 is a map showing the location of the safe house, the ambush and 4th Street Station.

At the same time, Steve brings the map up on a projector screen.

STEVE

For the tape, I'm indicating the route taken that night. Two unmarked police vehicles departed the safe house. The most direct route to 4th Street Station is via A roads. Instead the vehicles travelled along Crown Avenue and then turned left into Long Lane, almost immediately after which the ambush took place.

HASTINGS

Agreed and accepted?

LINDSAY

Agreed and accepted.

STEVE

A decision was taken not to go the fastest way, via A roads.

LINDSAY

That's correct.

ROYAL

DI Denton was following DS Akers' instructions.

STEVE

Akers' chose the route?

Lindsay hesitates. Tense, awkward beats.

LINDSAY

Yes.

Big pregnant moment. Lindsay trembles as she takes a drink.

STEVE

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.

LINDSAY

(Beat.)

Yes.

HASTINGS

You didn't question the decision?

LINDSAY

No.

STEVE

You had a radio, didn't you?

LINDSAY

Yes.

HASTINGS

So why didn't you question the decision?

ROYAL

Can we back up please and remind ourselves DI Denton's being interviewed as a witness?

HASTINGS

Absolutely.

Hastings and Steve leave a big pregnant silence for Lindsay to fill -- rope to hang herself by.

LINDSAY

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

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

LINDSAY

I wasn't aware.

HASTINGS

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

Awkward beats. Lindsay squirms.

LINDSAY

No.

STEVE

You said Akers chose the route, but you seem very familiar with the arguments. You were the ranking officer.

HASTINGS

The route was discussed between you and Akers. That's more likely, isn't it?

STEVE

(Off Lindsay's hesitation.)
Not more likely?

ROYAL

I think we should stop there.

HASTINGS

DI Denton, are you withdrawing your cooperation?

This is the point at which the whole tone of the interview has changed. Georgia exchanges dismayed looks with Steve and Hastings -- she wasn't expecting this.

HASTINGS

DI Denton?

LINDSAY

No, of course I'll cooperate.

STEVE

Your vehicle was the only one that wasn't shot at.

LINDSAY

They didn't need to. They knocked my car off the road. I took cover inside till they fled the scene.

HASTINGS

You were in fear of your life.

GEORGIA

Understandably.

STEVE

According to the pathologist's report, Wallis and Butler died almost instantly from gunshot wounds. But Akers and her witness were alive ...

LINDSAY

The witness managed to put out the flames, but Akers --
(Beat of emotion.)
-- she couldn't -- I threw my coat over her.

GEORGIA

Well done, ma'am.

HASTINGS

You got them out of the car?

LINDSAY

No.

HASTINGS

No?

LINDSAY

They came out themselves. They were already burning.

Traumatized by the recollection, Lindsay takes a few beats. She has a sip of water. Royal rubs her arm supportively.

GEORGIA

It must've been a horrible sight.

LINDSAY

It was.

Hastings and Steve give Lindsay a moment to compose herself.

HASTINGS

Everyone appreciates you've been through a terrible experience, but we have a job to do. What we're trying to work out here, DI Denton, is how those gunmen knew where you were that night.

LINDSAY

I wish I could help you, sir.

HASTINGS

You understand the possibility we're investigating here, DI Denton, is that there was information leakage.

LINDSAY

I understand, sir.

HASTINGS

Information leakage happens two ways. Deliberately --

STEVE

Officer corruption -- they're in with the criminals.

HASTINGS

Or accidentally --

STEVE

Officer incompetence -- they fail to communicate securely.

ROYAL

This interview has to stop. If DI Denton is under suspicion, you need to serve her with a Regulation 15 Notice.

HASTINGS

This is information gathering. We're a long way from serving anyone a Reg 15.

STEVE

Under AC-12's blanket authority to vet any officer connected with an ongoing investigation, we carried out background financial checks on DI Denton.

ROYAL

I've requested that you stop.

Steve picks up another file and slides copies round the table, while Hastings says the next line.

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. 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.

STEVE

You're in debt up to your eyeballs.

ROYAL

Stop the tape. We're finished here.

Lindsay reels (this is an emotionally difficult subject) but then gathers herself.

LINDSAY

My mother had to go into a nursing home. The council wouldn't pay. We sold her house but it still wasn't enough. I sold mine, but there was negative equity.

(MORE)

150

CONTINUED: (11)

LINDSAY (CONT'D)

My mum's being looked after, but
I'm stuck with mortgage payments on
a horrible little place I hate.

Lindsay wipes back tears.

LINDSAY

You people --

ROYAL

Lindsay, don't --

LINDSAY

-- you people -- you sit there and
twist some case out of my
misfortunes. All I did was do my
job. That's all I've ever done. I
shouldn't even have been on duty
that night. I'd give anything not
to have been there, not to have
picked up that call, because for
all I know it'll take away the one
good thing in my life: being a
police officer.

Hastings and Steve feel awful. Georgia looks away in dismay.

CUT TO:

151

INT. AC-12. LOBBY. MOMENTS LATER.

Still being comforted by Royal, Lindsay heads out of the
lobby.

CUT TO:

152

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

Steve watches Lindsay go. Georgia joins him at the window.

GEORGIA

That how it works here?

STEVE

Sometimes.

GEORGIA

You should've told me you were
going to treat her like a suspect.

(CONTINUED)

152

CONTINUED:

STEVE

We weren't. She did that herself.

GEORGIA

She was defenceless in there.

STEVE

That's her Rep's job, not ours.

GEORGIA

What's ours then?

STEVE

Catching criminals. The criminals we catch happen to be police officers. That's all there is to it.

GEORGIA

You think she's a criminal?

He hesitates, caught out by her direct question.

GEORGIA

Well?

STEVE

No.

GEORGIA

So what gives you the right to treat her like one?

STEVE

I've been through it. That gives me the right.

GEORGIA

And, having been through it, it doesn't bother you?

STEVE

If this isn't for you, all you need to do is say.

GEORGIA

It's for me.

He nods then exits. Georgia lingers, still uncomfortable.

CUT TO:

152aA INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.

Kate secretly watches CCTV of Lindsay leaving with Royal. She's not neutral at all. There's something about Lindsay that triggers her suspicions.

CUT TO:

152A INT. AC-12. INTERVIEW ROOM. LATER THAT DAY.

Kate slips into the interview room.

(CONTINUED)

152A

CONTINUED:

She removes a tape from an evidence bag, clearly labelled "COPY", and pops it in the machine. She puts on headphones and listens intently.

GEORGIA (O.S.)

*AC-12 interview, DI Lindsay Denton
and Federation rep DI Samuel Royal,
in the presence of Superintendent
Hastings, DS Arnott, DC Trotman ...*

CUT TO:

152B

INT. AC-12. INTERVIEW ROOM. MOMENTS LATER.

Kate listens intently in her earphones.

STEVE (O.S.)

*A decision was taken not to go the
fastest way, via A roads.*

LINDSAY (O.S.)

That's correct.

ROYAL (O.S.)

*DI Denton was following DS Akers'
instructions.*

STEVE (O.S.)

Akers' chose the route?

LINDSAY (O.S.)

Yes.

Kate reacts. Loyal to her dead friend, she sees Lindsay as suspicious. Her expression hardens. She ejects the tape.

CUT TO:

153

INT. AC-12. INTERVIEW ROOM/OPEN-PLAN OFFICE. CONTINUOUS.

Kate observes Steve and Georgia at work at their desks. Georgia fills in a whiteboard with a rundown of timings:

(CONTINUED)

153

Line of Duty #2.1 cherry revisions 25.6.13
CONTINUED:

48A.

21.46 Akers calls 4th Street Station.
21.50 Denton calls Mallick

(CONTINUED)

CONTINUED: (2)

22.13 Denton calls Dryden.
22.20 Denton & co. depart 4th Street Station.
22.37 Arrive at safe house.
22.41 Convoy departs safe house.
22.52 Ambushed.

Steve glances at it wryly.

STEVE
Computer on the blink?

GEORGIA
I'm an old-fashioned girl.

She finishes by underlining Akers' name, then moves off.

Kate takes the opportunity to approach Steve. She leaves the interview room and crosses to the white board area. She sees Akers' name underlined.

KATE
You don't like Denton any more?

STEVE
She's still in the frame.

KATE
But?

STEVE
She seems too straight. Lacks
motive, opportunity or means --
(Indicates white board.)
-- from Jayne Akers' call, she only
had an hour to set up the ambush.

KATE
I listened to the tape.

STEVE
I thought you didn't want to get
involved.

KATE
Denton picked the route.

STEVE
We don't know that.

KATE
And tried to pin it on Jayne Akers.

(CONTINUED)

153

CONTINUED: (3)

STEVE

She was nervous.

KATE

Easiest ploy in the world -- blame
the dead person.

Steve knows this is a strong argument, and it makes him
reflect.

Kate sees Georgia coming back. Georgia's curious about their
conversation but knows it's pushy to ask. Kate smiles and
holds out her hand.

KATE

I'm Kate. Welcome aboard.

GEORGIA

Georgia. Thanks.

Kate moves back towards her desk.

All three of them feel a lot was left unsaid, and are all the
tenser as a result.

Kate reflects as much as Steve does.

She changes her mind about returning to her desk. She goes
into Hastings' office.

CUT TO:

154

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

Kate taps on the open door.

KATE

May I, sir?

HASTINGS

Sure.

She steps in and shuts the door.

KATE

If there's still a position on the
ambush investigation, I want it.

HASTINGS

You're out. You're in. My head's
spinning.

(CONTINUED)

154

CONTINUED:

KATE

I've reconsidered.

HASTINGS

I can't put changes in place unless I know where you are.

KATE

In the game, sir, one hundred per cent.

HASTINGS

This is an emotive case. What you said, I won't deny it's made me think. We need cool heads right now.

KATE

That's me, sir.

Kate keeps a poker face.

CUT TO:

155

OMITTED

156

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

In her office, Lindsay (still in collar) works through files on her computer. Each page is headed by:

MISSING PERSONS DATABASE
MISSING PERSON'S NAME
DATE OF BIRTH: MISSING SINCE:
CASE PRIORITY: LOW

She flicks through the pages on screen, a succession of sad, lost folk, all missing for some time.

She pauses briefly on the following:

JACQUELINE LAVERTY
DATE OF BIRTH 23/11/1967 MISSING SINCE 17/06/2012

The photo is of Gina McKee's character from Series 1.

She moves on to a girl of 15 named CARLY KIRK. (As an under-18, her case priority remains MEDIUM.)

CARLY KIRK
DATE OF BIRTH 03/12/1997 MISSING SINCE 16/08/2013

(CONTINUED)

156

CONTINUED:

Lindsay's momentarily distracted by the Misper team enjoying a bit of horseplay and laughter as they pull on coats, heading out.

Lindsay pops open a Tupperware container and takes out her packed lunch. She eats it while the rest of the Squad Room quickly becomes deserted, leaving her alone.

CUT TO:

157

INT. CARLY KIRK'S FOSTER PARENTS' HOUSE. LATER THAT DAY.

This is a clean and tidy house but there's not much money in the family. BOB and TESSA CARSON (40s-50s) were Carly Kirk's foster parents. Lindsay interviews them, glancing initially at a file with Carly's photo on the top.

LINDSAY

Thank you for making time to see me today. As I told you on the telephone, I'm heading up a newly formed unit that's taken over the search for Carly.

TESSA

Anything we can do to help.

LINDSAY

Before she went missing, did you notice anything unusual in Carly's behaviour?

TESSA

She'd always been ... difficult. A lot of them are, that we take in.

LINDSAY

How did her difficult nature manifest itself?

TESSA

You try and make them stay in school, not go out late, if they go out maybe it's the pictures ...

BOB

Carly drifted back into her old ways, or what they said were her old ways. Out late, drinking, smoking. Boys too.

(CONTINUED)

157

CONTINUED:

TESSA

We found a used condom in her room
...

BOB

We did our best not to push her
away ...

Tessa's head sinks. Bob grips her hand comfortingly.

A sad silence falls. Lindsay glances down at the file on her lap, showing Carly's picture.

Lindsay looks sad.

CUT TO:

158

INT. LINDSAY'S HOUSE. THAT NIGHT.

Lindsay plays piano, a soft, melancholic melody. She's lost in herself, away from all her troubles. She doesn't wear the collar.

Through the wall comes the sound of loud music starting up.

Lindsay tries to play through it, but it's impossible.

She slams down the keyboard lid in frustration.

CUT TO:

159

INT. LINDSAY'S HOUSE. LATER THAT NIGHT.

Now in bed, Lindsay is kept awake by music still playing loudly. It torments her.

CUT TO:

160

INT./EXT. LINDSAY'S NEIGHBOURS' HOUSE. MOMENTS LATER.

From inside the house, the doorbell rings persistently over the music. Lindsay's neighbour, LORNA BARRETT (female, 30s), marches unsteadily to the front door, drinking from a wine glass, and throws it open.

LORNA

What do you -- ?

(CONTINUED)

160

CONTINUED:

Lindsay stands on the doorstep. She swings an empty wine bottle from behind her back and strikes Lorna across the side of the face. The bottle doesn't break but makes a hard thud. Stunned, Lorna falls back onto the hallway floor.

Lindsay drops to one knee beside her and grabs a fistful of her hair. She uses it to bang her head on the carpet in time to her words.

LINDSAY

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

Lindsay releases her and slams the front door shut as she exits.

Lindsay wipes the bottle under her sleeve and drops it in another neighbour's recycling, then she calmly walks back to her house, scoops up the cat and shuts the door behind her.

CUT TO:

161

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

Back in her collar, Lindsay studies more information from the database on Carly Kirk, making notes. She glances up and sees a PC escorting Steve and Georgia towards Lindsay's office.

Lindsay takes a beat before deciding what to do. She opens her door but doesn't let them in. Straight away officers nearby visibly take an interest, making Lindsay feels she's under the microscope.

Following the grilling at AC-12, she feels personal animosity towards Arnott.

LINDSAY

Yes?

STEVE

Just wanted to ask you a couple of questions, ma'am.

LINDSAY

Which should take place following legal notice and in the presence of my Police Federation Rep.

STEVE

We can do all that if you prefer, ma'am, but you're being interviewed as a witness, not a suspect.

(CONTINUED)

161

CONTINUED:

LINDSAY

Heard that one before.

STEVE

We had a job to do. I'm sorry.
Thanks to your cooperation, our
investigation's moving on.

GEORGIA

This isn't a trap, ma'am.

Georgia's sympathetic manner persuades her. Grudgingly, she lets them in.

GEORGIA

You're the last living person to
have had contact with DS Akers. We
need to form a view of her mental
state that night.

LINDSAY

Okay.

GEORGIA

How was she behaving?

LINDSAY

She was on edge. Nervous. I'd say
very nervous.

GEORGIA

Did she give any reason why she
wasn't in contact with her own
team?

LINDSAY

She didn't.

STEVE

Did she refer to any process -- ?

Steve stops dead as Kate appears on the other side of the door waving a file. He and Georgia take a beat to regain their concentration. Lindsay beckons her. Enter Kate.

KATE

Sorry, gaffer, you said you wanted
these straight away.

LINDSAY

Thanks, Kate.

(To Steve and Georgia.)

My new DC, Kate Foster.

(CONTINUED)

161

CONTINUED: (2)

Kate acknowledges them and slips out without batting an eye.

LINDSAY

You were saying?

STEVE

Did DS Akers refer to any process of clearing her actions with her superiors?

LINDSAY

No, she didn't.

GEORGIA

Did she discuss any role played by other members of her team?

LINDSAY

No, she didn't.

GEORGIA

As far as you could tell, who was DS Akers working with?

LINDSAY

As far as I could tell, she appeared to be working alone.

STEVE

That's been very helpful. Thank you, ma'am.

LINDSAY

Okay.

They exit. Lindsay watches them go, poker faced.

CUT TO:

162

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

As Steve exits with Georgia, he glances glassily at Kate. Kate, at her desk, glances back with an equally unreadable look.

CUT TO:

163

INT. RESTAURANT. THAT NIGHT.

Steve sits at the bar, drinking a beer pensively, beside Hastings.

(CONTINUED)

CONTINUED:

HASTINGS

I asked Kate to look at all the operational options. Neither of us suspected she could get embedded so quickly. There was an unfilled post for Denton's DC ...

Steve nods but it's clear he's resentful.

HASTINGS

You want a row? What the hell were you doing interviewing Denton again?

STEVE

We're not allowed to investigate Akers. So I asked Denton about her.

HASTINGS

Well, full marks for ingenuity, son.

The tension dissipates slightly.

STEVE

Supposing Akers was the inside woman --

Hastings' face lights up as ROISIN HASTINGS (50s) enters.

HASTINGS

Sorry, Steve.

Hastings gets up to greet her.

HASTINGS

Steve, meet the trouble and strife.
(To Roisin.)
Steve Arnott.

STEVE

Pleased to meet you, Mrs. Hastings.

ROISIN

Roisin.

They shake hands and a waiter leads them to a table, handing over menus.

HASTINGS

Well, it's about time. Ordinarily this'd be home-cooked, but we're having the kitchen done.

(CONTINUED)

ROISIN

(Awkward beat.)

Have you been here before, Steve?

STEVE

I haven't. Looks like a nice place.

HASTINGS

(To Roisin.)

We've heard good things, haven't we, love?

Hastings studies the menu. Enter Georgia.

HASTINGS

Talking of good things.

GEORGIA

I'm not late, am I? Sorry, sorry.

ROISIN

I'm Roisin.

GEORGIA

Georgia.

HASTINGS

(Summoning waiter, to others.)

Drink? Steve?

STEVE

I'm still on this beer, thanks.

HASTINGS

Georgia?

GEORGIA

If anyone fancies wine ...

HASTINGS

(To waiter.)

Wine list, please.

GEORGIA

(To Steve.)

Oh. You're on beer.

HASTINGS

Want one?

(Calling after waiter.)

And a beer here.

(Indicates Georgia.)

163

CONTINUED: (3)

HASTINGS

(To Roisin.)

Steve's been in AC a year now.
Every day's felt like a lifetime!

Laughter.

STEVE

That'd make me about your age, sir.

HASTINGS

He likes the banter, the cheeky wee
b-

ROISIN

Ted.

Laughter.

HASTINGS

I was going to say, "Boy" --
"Cheeky, wee boy."

Laughter.

HASTINGS

See, Steve, you need a good woman
to keep you on the straight and
narrow.

ROISIN

You're new to Ted's unit, aren't
you, Georgia?

GEORGIA

Transferred from Armed Robbery.

HASTINGS

(Indicates menu.)

You'll be at home here, with these
prices.

Laughter.

The waiter arrives and places a glass of beer in front of
Georgia and hands Hastings the wine list. She drinks
immediately, then realises.

GEORGIA

Cheers.

ALL

Cheers.

(CONTINUED)

163

CONTINUED: (4)

The waiter takes away Steve's wine glass and moves to take Georgia's. She reaches subtly to hold onto it, not even making eye contact with the glass/waiter.

CUT TO:

164

EXT. RESTAURANT. LATER THAT NIGHT.

Hastings, Roisin, Steve and Georgia emerge into a buzzing city street.

STEVE

That was very generous, thanks,
sir.

GEORGIA

Thank you, sir.

HASTINGS

Pleasure.

ROISIN

Lovely meeting you both.

HASTINGS

See you tomorrow.

STEVE

Night, boss.

GEORGIA

Night, sir.

Hastings and Roisin walk down the street and out of sight. Pregnant beats between Steve and Georgia.

GEORGIA

Need a lift?

STEVE

Bus stop's just here.
(Indicates one direction.)

GEORGIA

(Indicates the other.)
I'm that way.

STEVE

You okay to drive?

Georgia pulls a face like it's a stupid question and starts to move off up the road. She stops.

(CONTINUED)

164 CONTINUED:

GEORGIA
Fancy a nightcap?

STEVE
(Beat.)
Sure.

CUT TO:

165 INT. BAR. MOMENTS LATER.

Steve and Georgia enter a buzzing bar.

STEVE
What you having?

GEORGIA
On me. I insist.

STEVE
Lager. Whatever they've got.

Georgia pushes through to the bar. As the barman approaches, she checks over her shoulder that Steve hasn't followed her.

GEORGIA
Pint of, uh, Peroni, half of
Pilsner, double vodka.

CUT TO:

166 INT. BAR. MOMENTS LATER.

Georgia pays for the drinks. Again checking Steve isn't watching, she gulps down the vodka shot and slips the glass aside. She receives her change, then takes up the beers and turns in Steve's direction with a smile.

CUT TO:

167 INT. HASTINGS' CAR. MOMENTS LATER.

Hastings drives Roisin home.

HASTINGS
Thank you for that.

She maintains a tense silence. The pressure grows for him to address it.

(CONTINUED)

167

CONTINUED:

HASTINGS

You always said you wanted to try
the place.

Still the tense silence. More pressure on Hastings.

HASTINGS

I got you out under false
pretences? That it?

ROISIN

I didn't detect any pressing reason
for keeping up appearances.

HASTINGS

I'm their boss.

ROISIN

And picking up the bill -- that
took the prize! For my benefit, was
it?

In a dark mood now, Hastings pulls up outside a nice semi in
a quiet street.

HASTINGS

Is it so hard to comprehend, a man
wants to spend an evening with his
wife?

ROISIN

(Beats.)

This hurts me too.

She gives him a tender, fragile look. He moves to touch her
face. She gets out of the car before he can, and goes to the
semi.

Hastings watches her go in without looking back at him.

He pulls himself together and drives on.

CUT TO:

168

INT. HASTINGS' BED-SIT. MOMENTS LATER.

Hastings lets himself in, and puts on the light. This is a
cramped bed-sit. He's still living out of a suitcase, with
only his uniform hung up on a hanger. He looks lost and
falling.

CUT TO:

169 INT. BAR. LATER THAT NIGHT.

Steve returns from the bar with the next round. He's got a bottle of beer, she's now got a big glass of wine. The place is loud so their conversation is private by default.

GEORGIA
Bottles now?

STEVE
Work in the morning.

GEORGIA
That little thing.

They drink.

GEORGIA
When I first arrived, what did you say to Hastings, when you were alone in the office?

STEVE
Operational parameters.

GEORGIA
You're such a crap liar!
(Laughs.)

STEVE
(Laughs.)
I just wanted to know more about you.

GEORGIA
Happy to oblige.

STEVE
You into football?

GEORGIA
Hate it.

Steve acts jokingly like that's a conversation stopper. She laughs.

GEORGIA
Here are three facts about me but one of them is false.

(CONTINUED)

CONTINUED:

STEVE

You've bitten off more than you can
chew, Trotman. I do this for a
living.

GEORGIA

Well let's see, shall we?
I'm a gifted horsewoman. I won a
poetry competition when I was 11.
I'm a secret pool hustler.

He studies her. She laughs. He laughs.

STEVE

You don't know one end of a pool
cue from the other.

She keeps a poker face for a couple of beats. Then suddenly
she grabs his hand and leads him through the bar to a pool
table. A couple of guys (student types, up for a laugh) are
playing, down to the last few balls.

GEORGIA

Hi, guys, can I play?

They don't know how to react.

GEORGIA

Okay. Ten quid says I can clear up
on stripes.

She slaps a tenner down. The pool players look amused by her
bravado. She holds out her hand for a cue. One of them gives
in and hands his over.

Georgia assesses the layout of the balls, then sinks pot
after pot of the striped balls, finishing with a black ball.

All the guys are impressed. The pool players dig in their
pockets for money.

STEVE

It's alright, guys, I was the one
who got hustled. Enjoy your game.

Steve gives Georgia a tenner and leads her away.

CUT TO:

170 INT. ALLEYWAY NEAR BAR. MOMENTS LATER.

Revellers make their way home. A couple of snoggers lean against a wall in the shadows. Steve and Georgia stumble into each other's arms.

GEORGIA
This is a really stupid idea.

STEVE
Best not.

GEORGIA
Best not.

But they stay in an embrace.

STEVE
Which was the false one by the way?

GEORGIA
A girl never tells.

They snog.

CUT TO:

171 INT. AC-12. OPEN-PLAN OFFICE. NEXT DAY.

At his desk, Steve nurses a hangover. As she takes her seat nearby, Georgia seems less affected. They glance at each other, but a long awkward silence prevails, with neither willing or able to address the events of the previous night.

Steve goes to the coffee machine. Georgia watches him go, visibly regretting last night.

From the coffee machine, Steve glances towards Georgia, also regretting last night.

Enter Hastings. Steve wanders back to join the conversation.

HASTINGS
There's word from the hospital. The docs are going to try the Witness off the ventilator later today -- he's on the mend.

STEVE
When do we get to interview him?

(CONTINUED)

171

CONTINUED:

HASTINGS

Rest assured, our foot's in the door. If anyone's got answers, it's him.

Hastings turns towards his office.

HASTINGS

Good crack last night, you two.

Exit Hastings to his office, leaving Steve and Georgia to return to their awkward morning-after situation.

CUT TO:

172

INT. POLICE LIMOUSINE. LATER THAT DAY.

Dryden rides in the back with Jo. They scan various newspapers featuring photos of Dryden, under headlines that range from "Senior Officer Pledges Results" to "Vengeance is Mine".

JO

"Vengeance is mine." The passage actually means the opposite. To forego revenge.

Dryden glances at her, decides to ignore the dig.

DRYDEN

(Closing papers.)
This is so reductive.

Jo lets that one hang. She's got Dryden's number.

JO

I'm concerned there's a news vacuum, and what'll be used to fill it.

DRYDEN

The Chief Constable's as concerned as I am about any leak that a police officer might've been an accomplice. We're looking at using Anti-Terror legislation to keep a lid on it.

JO

You can't invite them to dinner and not serve pudding.

(MORE)

(CONTINUED)

172

CONTINUED:

JO (CONT'D)

(Off Dryden's quizzical look.)

Here's some data.

(Passes document.)

In high-profile cases, the S.I.O.'s relationship with the media is crucial to the success of the investigation. DCS Hargreaves may be S.I.O. but you're the media face of the operation.

DRYDEN

I need a breakthrough.

JO

I didn't say that.

Dryden gazes out of the side window, pensively.

JO

We've got to keep the bastards onside, that's all.

As the car approaches Police HQ, Dryden puts on his media face.

CUT TO:

173

EXT. POLICE HQ. CONTINUOUS.

Dryden gets out of the limousine, followed by Jo, into a scrum of reporters, one of whom is NICK RONSON.

JO

No questions. There'll be a press briefing later.

RONSON

Are you any nearer finding those responsible?

DRYDEN

We're pursuing several, productive lines of inquiry. I'm pleased with the progress of the investigation.

RONSON

But do you have any suspects?

Dryden pauses and gets in position for the best soundbite coverage.

DRYDEN

A breakthrough is imminent.

(CONTINUED)

173

CONTINUED:

He goes into the building. Jo follows, wearing a look of concern.

CUT TO:

174

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

From her office, Lindsay (in collar) sees officers grouped round a TV showing rolling news. On screen, Dryden gives his soundbite on the steps of Police HQ.

DRYDEN (ON TV)

A breakthrough is imminent.

O'NEILL

Knob.

The officers disperse.

Lindsay wears a maudlin, browbeaten air. She exits. Kate intercepts her.

KATE

Anything I can do, gaffer?

LINDSAY

Just got an errand to run. Back in half an hour.

KATE

Drive you?

LINDSAY

No need.

Exit Lindsay. Kate watches her go, curious.

CUT TO:

174A

INT./EXT. 4TH ST STATION. MAIN ENTRANCE. CONTINUOUS.

Kate hurries downstairs and out.

CUT TO:

174B

EXT. 4TH ST STATION. CAR PARK. MOMENTS LATER.

As Lindsay's car leaves the car park, Kate jumps into hers. She follows at a discreet distance.

CUT TO:

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

Steve's phone rings.

STEVE
(Into phone.)
DS Arnott.

INTERCUT:

175A INT. KATE'S CAR. CONTINUOUS.

Driving in pursuit of Lindsay, Kate talks via Bluetooth.

KATE
(Into phone.)
Steve, Denton's acting weird, not
sure where she's going. Are you
able to pick her up?

STEVE (O.S.)
Not for at least ten minutes. We're
at the office --

KATE
(Into phone.)
I'll call you back.

She hangs up.

INTERCUT:

176 OMITTED

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

Steve waves Georgia to get moving.

STEVE
(Into phone.)
Not for at least ten minutes. We're
at the office --

KATE
(Into phone.)
I'll call you back.

He hears her hang up, and reacts.

INTERCUT:

178 OMITTED

179 OMITTED

180 INT./EXT. KATE'S CAR/CITY STREET. MOMENTS LATER.

From a distance, Kate watches Lindsay pull up at a kerb, take off her cervical collar, get out of her car and go into a payphone.

(CONTINUED)

180

CONTINUED:

KATE

(Keys phone. Into phone.)
DC Fleming, requesting urgent
identification of last number
dialled from payphone on the corner
of Ridgeway Street and --

(Looks.)

Sandhurst Lane.

(Listens.)

Thanks. Call me the moment you've
got it.

She hangs up.

Lindsay finishes her call, gets in her car and drives away.

Kate follows at a discreet distance.

CUT TO:

181 INT. STEVE'S CAR. MOMENTS LATER.

Steve drives, Georgia sits in the passenger seat. The phone
rings. He picks up the call via Bluetooth.

STEVE

(Into Bluetooth.)

DS Ar-

INTERCUT:

182 INT. KATE'S CAR. CONTINUOUS.

Kate drives, still following Lindsay's car.

KATE

(Into Bluetooth.)

She phoned the hospital.

Steve's mortified.

KATE

(Into Bluetooth.)

I can't make a move without blowing
my cover.

STEVE

(Into phone.)

On our way.

(CONTINUED)

182 CONTINUED:

Steve hangs up, turns on the blue lights and accelerates.

CUT TO:

183 EXT. CITY STREETS. MOMENTS LATER.

On a blue light, Steve and Georgia race through city streets.

CUT TO:

184 INT. STEVE'S CAR. CONTINUOUS.

Steve talks on Bluetooth.

STEVE
(Into phone.)
ETA five minutes.

INTERCUT:

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

Hastings is on the other end of the line. Staffers are supporting the operation.

HASTINGS
(Into phone.)
Received. We're onto the Guard
Unit.

Hastings throws a hassling look to one of his staff who's trying to get through on the phone.

CUT TO:

186 EXT. GENERAL HOSPITAL. MOMENTS LATER.

Steve's car pulls up and he and Georgia run into the hospital, pulling on their stab vests.

CUT TO:

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

Hastings calls them.

(CONTINUED)

187

CONTINUED:

HASTINGS

(Into phone.)

No answer from the Guard Unit. I've got someone trying again.

(There's a staffer still on the phone nearby.)

HASTINGS

(Into phone.)

Any sign of target?

INTERCUT:

188

INT. GENERAL HOSPITAL. LOBBY. CONTINUOUS

Steve and Georgia run to the lifts.

STEVE

(Into phone.)

Can't see her anywhere.

HASTINGS

(Into phone.)

Get up there, Steve -- fast as you can.

Steve hangs up as he and Georgia jump into a lift and the doors close.

CUT TO:

189

INT. GENERAL HOSPITAL. LIFT. CONTINUOUS.

Steve and Georgia watch the floors count up.

STEVE

Come on, come on ...

CUT TO:

190

EXT./INT. ASHFIELD NURSING HOME/KATE'S CAR. CONTINUOUS.

Kate's car creeps towards the Nursing Home but hangs back. She takes in the signage.

She sees Lindsay's car go out of sight.

NB CAR DRIVEN BY DOUBLE -- NOT KEELEY.

Kate's phone rings.

KATE

(Into phone.)

DC Fleming.

(CONTINUED)

CALLER (O.S.)
DC Fleming, we have the call ID you
requested.

KATE
(Into phone.)
Go ahead.

CALLER (O.S.)
It's the main switchboard number of
the General Hospital.

Kate is alarmed.

KATE
(Into phone.)
Thanks.
(Hangs up.)

Kate watches Lindsay head into the reception area.

Quickly Kate keys her phone.

STEVE (O.S.)
DS Arnott.

KATE
(Into phone.)
Denton just made a call to the
hospital from a pay-phone. Get over
there, Steve. Check on the witness.

STEVE (O.S.)
On our way.

Kate hangs up and gets out of the car.

CUT TO:

191 EXT. ASHFIELD NURSING HOME. CONTINUOUS.

Kate gets out of her car and takes cover behind trees/bushes to spy on Lindsay.

Kate sees Lindsay enter the reception. Through the glass doors she sees Lindsay embrace her mother, ELIZABETH DENTON.

Kate watches the moment which appears completely loving and innocent.

Exit Kate quickly back to her car.

CUT TO:

192 INT. GENERAL HOSPITAL. LIFT. CONTINUOUS.

Steve and Georgia reach Level 5. The doors open and they rush out.

CUT TO:

193 INT. GENERAL HOSPITAL. ITU CORRIDOR. CONTINUOUS.

Steve and Georgia run down the corridor towards the isolation room. There are no police guards on the door. The door into the Equipment Room is wide open.

Steve and Georgia exchange worried looks. They go into silent mode and creep into the isolation room.

CUT TO:

194 INT. GENERAL HOSPITAL. ISOLATION ROOM. CONTINUOUS.

Steve goes in first, followed by Georgia.

Steve sees Claire with the Striking Hair injecting something directly into a port of the patient's central line. She has her back to them but appears to be wearing gloves, an apron and a surgical mask.

Steve relaxes when he sees her.

Steve taps on the partition.

STEVE

Nurse? Hi. Where are the guar-

"Claire" spins round, revealing a man wearing a surgical mask and a wig.

(CONTINUED)

CONTINUED:

Steve hurries into the room and the masked man punches him hard, knocking him down to the ground. Steve groans, losing consciousness.

GEORGIA

HELP! HELP!

194

CONTINUED: (2)

The masked man continues to inject into the central line. The heart monitor jumps into ventricular fibrillation and alarms sound.

Georgia goes in to the room to grapple with him. She rips off his wig and mask, revealing a man in his late 20s.

He reacts to being seen. He throws her up against the window. The force of her striking the window releases a catch and the window swings open. The man smashes against Georgia, forcing her out of the window. She screams and struggles to cling on. He hits her hard and she comes nearer falling out. She's screaming for her life. He hits her again and this time she falls out of the window, giving out a long fading scream.

On the ground, Steve groans, barely conscious. The man pulls the mask back over his face and leaps over Steve as he makes his getaway.

CUT TO:

195

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

Kate watches Lindsay return to her office. She no longer wears her collar and won't wear it again. She acknowledges Kate with a nod and then shuts the door behind her, peering out for a moment, unreadable, before snapping the blind shut.

SMASH OUT.

END OF EPISODE 1.

(CONTINUED)

Timeline of events

[16th August - Carly Kirk goes missing. DCC Dryden's car issued with speeding ticket].

Night of 5th September

Night - 4th St police station, the safe house, THE AMBUSH (sc. 101-125)

6th September

Hastings, Steve & Kate visit hospital. (Sc.125-129)

Kate quits (sc.120 - 132)

7th September

Lindsay visits nursing home (sc. 133 - 134)

Georgia is hired (sc. 135 - 138)

8th September

Lindsay returns to work and is bullied at work by O'Neill and other officers (sc. 138A-C)

9th September

Funeral (sc. 139 - 141)

That night - Kate visits Rich Akers (Sc. 142 - 145)

10th September

Lindsay is put on Missing Persons cases by Mallick (Sc.146)

(CONTINUED)

CONTINUED: (2)

That night - Lindsay at home - Watching Dryden's statement on TV (SC.147 - 148)

11th September

Lindsay Interview at AC-12 (Sc.149 - 152)

AC-12 - Kate meets Georgia (Sc. 153)

AC-12 - Kate asks Hastings for her job back (Sc. 154)

12th September

4th street - Lindsay comes across Carly's missing persons file (Sc.156)

Lindsay visits Carly's foster parents. (Sc. 157)

That night - Lindsay back at home - hits drunk neighbour with a bottle (Sc.158-160)

13th September

Steve and Georgia question Lindsay in 4th St police station. Kate is undercover working for Lindsay (Sc.161 -162)

That night - Hastings, his wife, Steve & Georgia have dinner. Hastings' wife drops him at his bedsit. Steve & Georgia go to a bar. They Kiss (Sc.163-170)

14th September

AC-12 - Steve, Georgia & Hastings hung-over (Sc.171)

Dryden & Jo are interviewed outside police HQ by reporters. (Sc. 172-173)

Kate tells Steve that Lindsay is behaving suspiciously. Kate follows Lindsay to a phone box and tracks the call (Sc.174-185)

City Hospital - Steve & Georgia find man in mask, Georgia is knocked out of the window (Sc.186-195)

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POLICE FAMILY TREE

Chief Constable BARRY LIGHTWATER
Deputy Chief Constable MICHAEL DRYDEN
Detective Chief Supt LESTER HARGREAVES
Chief Supt RAY MALLICK
Chief Supt IVAN GOLD
Superintendent TED HASTINGS
Detective Inspector LINDSAY DENTON
Detective Inspector MATTHEW COTTAN
Inspector JOSEPH BARLOW
Detective Inspector SAMUEL ROYAL
Sergeant Detective Sergeant STEVE ARNOTT
Detective Sergeant MANISH PRASAD
Detective Sergeant JAYNE AKERS
Sergeant O'NEILL
Sergeant Alex WALLIS
Detective Sergeant NICOLA ROGERSON
Detective Constable KATE FLEMING
Detective Constable GEORGIA TROTMAN
Detective Constable JEREMY COLE
Police Constable VINCENT BUTLER