# LINE OF DUTY 2

Written by

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Epi sode 1

Pink Shooting Script
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World Productions 101 Finsbury Pavement London EC2A 1RS T. 020 3002 3113 101 INT. 4TH ST STATION. SQUAD ROOM/LINDSAY'S OFFICE. NIGHT.

The Duty Sergeant (SGT O NEILL, 40s) hurries through a semideserted 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'NEI LL

Urgent call for the Duty Inspector.

Lindsay moves sharply to follow O'Neill.

SMASH CUT TO.

102 I NT. 4TH ST STATION. DUTY DESK. MOVENTS LATER.

Li ndsay snat ches up the phone.

LI NDSAY

DI Dent on.

I NTERCUT:

CAST CREDIT

CAS1. 99T CREDITINT. AC-12. OP5-OOA' 0 1 NTEROUT9:6

349ghS60

103 I NT. AC-12. OPEN-PLAN OFFI CE. SAME TIME.

DET SGT STEVE ARNOTT and DET CON KATE FLEM NG 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.

### CAST CREDIT

I NTERCUT:

104 I NT. 4TH ST STATION. DUTY DESK. MOVENTS LATER.

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

AKERS (O.S.) (From phone.)

Lindsay immediately looks concerned.

SMASH CUT TO.

105 I NT. 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 VI NCENT BUTLER (20s), both male, both burly.

LI NDSAY

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

O'NEI LL

The Chi ef Super's gone home.

LI NDSAY

Then call him at home.

I NTERCUT:

CAST CREDIT

I NTERCUT:

106 INT. 4TH ST STATION. SQUAD ROOM MOVENTS LATER.

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

MALLICK (O.S.) (Voi cemai I message.)

O'NEI LL

Not picking up his mobile either.

Lindsay's anxiety level jumps up a not ch.

O'NEI LL

Really ought to give him another five minutes.

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

O'NEI LL

Ma' am - -

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

O'NEILL

(Di sgust ed.) There she goes.

I NTERCUT:

LINE OF DUTY

I NTERCUT:

### 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.)

M ke Dryden.

LI NDSAY

(Into phone.)

Sir, this is DI Lindsay Denton.

CUT TO:

# 108 I NT. DRYDEN'S HOUSE. CONTI NUOUS.

DEPUTY CHIEF CONSTABLE M CHAEL 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?

I NTERCUT:

CAST CREDIT

I NTERCUT:

### 109 EXT. 4TH ST STATION. CAR PARK. MOVENTS 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?

LI NDSAY

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.

LI NDSAY

No. We're taking my car.

BUTLER

What?

LI NDSAY

Come on!

They run to Lindsay's car.

I NTERCUT:

WRITER CREDIT

I NTERCUT:

### 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?

LI NDSAY

(Tempt ed to confide.

Beat.)

Told you.

Lindsay looks daunted. She pulls out.

CUT TO:

### 110 EXT. 4TH ST STATION, CAR PARK, MOVENTS 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. MOVENTS LATER.

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

I NTERCUT:

### PRODUCER CREDIT

I NTERCUT:

### 111 I NT. AC-12. CORRI DOR. 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.

RI CH ( O. S. )

Kat e?

She doesn't answer.

RICH (O.S.) Kate -- you there? -- Kate? She hangs up. She looks highly conflicted.

I NTERCUT:

### DIRECTOR CREDIT

END OF TITLE SEQUENCE; CUT TO:

### 112 EXT. ST. JAMES'S CLOSE. LATER THAT NI GHT.

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.

LI NDSAY

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

**AKERS** 

Straight into town?

LI NDSAY

I'd take the back roads.

**AKERS** 

(Beat. Nods.)

You lead.

AKERS (CONT'D)

(Gives car keys and

radio.)

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

LI NDSAY

I'm taking the rest of your team?

**AKERS** 

It's just me.

LI NDSAY

What?

**AKERS** 

Ma'am, please --

LI NDSAY

Ckay.

Akers hurries into the house.

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

LI NDSAY

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

**BUTLER** 

Who's in the house?

LI NDSAY

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

112 CONTI NUED: (2)

**AKERS** 

Go, go!

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

CUT TO:

### 113 I NT. LI NDSAY'S VEHI CLE. MOVENTS 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. MOVENTS 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 I NT. 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.

WALLI S

(Into personal radio.) Wallis to Denton -- straight on here, ma'am

CUT TO:

### 116 I NT. LI NDSAY'S VEHI CLE. CONTI NUCUS.

Lindsay answers.

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

CUT TO:

117 I NT. AKERS' VEHI CLE. CONTI NUCUS.

Wallis and Butler exchange puzzled looks.

WALLIS
(Beat. Into personal radio.)
Received.

Ahead, Lindsay takes the left turn. They follow.

CUT TO:

118 I NT. LI NDSAY'S VEHI CLE. CONTI NUCUS.

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. CONTI NUOUS.

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

CUT TO:

120 I NT. / EXT. LI NDSAY'S VEHI CLE/ LONG LANE. CONTI NUOUS.

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.

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

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. Anaing Tw (e edge of ) Tj 1

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.

LI NDSAYMALLI CK

MALLI CK

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

LI NDSAY

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

MALLI CK

I'm your boss!

But she doesn't answer and he knows why.

MALLI CK

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

LI NDSAY

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.)

(Remot el y.)

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.

LI NDSAY'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 solemly, knowing it's a losing battle.

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

CUT TO.

Line of Duty #2.1 cherry	r evi si ons 25.6.13
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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:

14.

# 124 EXT. LONG LANE. CONTI NUOUS.

Dryden steps up to the TV cameras.

### 126 I NT. GENERAL HOSPI TAL. I TU CORRI DOR. MOMENTS LATER.

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

HASTI NGS

This way.

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

ARMED OFFI CER

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 OFFI CER

Very good, sir.

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

CUT TO:

### 127 INT. GENERAL HOSPITAL. I SQLATION 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.

HASTI NGS

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?

HASTI NGS

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

KATE

Who is he?

HASTI NGS

Classified.

Steve chews his lip. This isn't ideal.

**KATE** 

How is he, sir, the witness?

HASTI NGS

m - 0. 202 Tcro' w (HAS' f ced. i gat m) 1 0 0H - 0. 19 eb Aed 4t h

# 128 I NT. GENERAL HOSPI TAL. I TU CORRI DOR. CONTI NUOUS.

Claire crosses to a door signed AUTHORISED PERSONNEL ONLY.

STEVE

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

CLAI RE

He's been lucky. His chances are good.

**STEVE** 

He doesn't look very lucky.

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

HASTI NGS

I'll set up an alert. Soon as he comes round, we'll be banging on his door.

(To Armed Officers.)

Thank you.

ARMED OFFI CER

Sir.

They head back towards the lift.

**KATE** 

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

HASTI NGS

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

**STEVE** 

When can we talk to her?

HASTI NGS

I'm chasing. She's in counselling.

**STEVE** 

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

Hastings reopens the file.

HASTI NGS

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.

HASTI NGS

Sur e.

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

CUT TO:

# 129 I NT. GENERAL HOSPI TAL. TOI LET. CONTI NUOUS.

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. MOVENTS LATER.

Kate, Steve and Hastings come out and head towards the carpark. 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.

**KATE** 

This one's not for me, sir.

HASTI NGS

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.

HASTI NGS

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

**KATE** 

Not yet.

HASTI NGS

Three of our own are in the morgue - !

**KATE** 

There you go.

HASTI NGS

Excuse me?

KATE

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

HASTI NGS

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

KATE

I'm not. That's the problem

HASTI NGS

Problem?

**KATE** 

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

HASTI NGS

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	UИ	TTED

- 132 OM TTED
- 133 **CM TTED**
- 134 **CM TTED**

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

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?

KATE

(Laughs.) Cheeky bast ar d!

CUT TO:

137 I NT. AC-12. HASTI NGS' OFFI CE. CONTI NUCUS.

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

HASTI NGS

Sorry to keep you.

GEORGI A

No problem, sir.

Ent er St eve.

HASTI NGS

DC Georgina Trotman [ ], meet DS Steve Arnott. Steve, meet your new partner. Georgina's [ ] 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.

GEORGI A

Actually, sir, it's Georgia.

HASTI NGS

Georgia. Sorry.

GEORGIA

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

STEVE

(Shakes hands.)

Li kewi se.

HASTI NGS

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

ŒORGIA

Great.

137 CONTI NUED: (2)

STEVE
This investigation, sir --

HASTI NGS

(Opening door sharply.) That's the spirit.

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

CUT TO:

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

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. / I NT. 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?

LI NDSAY

Okay. Thanks.

O'NEILL

Anything I can do, don't hesitate.

LI NDSAY

Cheers, Sarge.

Lindsay goes into her office.

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

MALLI CK

Welcome back, Lindsay.

LI NDSAY

Sir.

MALLI CK

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

LI NDSAY

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. TO LETS. 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.

LI NDSAY

This one's taken.

Someone tries the cubicle door.

LI NDSAY

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'NEI LL

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 OM TTED

140 INT. CLTY 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.

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.

CHI EF CONSTABLE

(Whispers.) Bit strong, Mke.

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

CHI EF 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.

Mburners exit, first signing a book of condolence, then passing through a line comprising the Bishop, the Chief Constable, Dryden and the Chief Mburners, 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 --

LI NDSAY

Very sorry for your loss.

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

LI NDSAY

Sir.

DRYDEN

You called me that night.

LI NDSAY

Yes, sir.

DRYDEN

How are you bearing up?

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

LI NDSAY

Okay, thank you, sir.

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

LI NDSAY

Sir.

Lindsay exits sharply.

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

HASTI NGS/ STEVE/ GEORGI A

Very sorry for your loss. Deepest sympathy.

Moving speech.

Kat e approaches Rich nervously.

KATE Very sorry for your loss.

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

CUT TO:

142 I NT. AKERS' HOVE. HALLWAY. THAT NI GHT.

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 I NT. AKERS' HOVE. BEDROOM LATER THAT NI GHT.

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' HOWE. LIVING ROOM LATER THAT NIGHT.

Bouquets of flowers and condolence messages litter the house.

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 POLÍCE NATIONAL TRAINING CENTRE 2005.

He wipes back tears.

Ent er Kat e.

KATE

l'm sorry.

RI CH

What for?

KATE

For tonight.

RI CH

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

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

RI CH

You pair always used to end up side by side.

KATE

D'you think she ever knew?

RI CH

(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?

RI CH

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

KATE

That's all?

RI CH

(Shrugs.)

Jayne kept me at arms' length about work.

144 CONTI NUED: (2)

KATE

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

RI CH

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 OM TTED

145A OM TTED

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.

MALLI CK

(Into phone.)

Sorry, Tom can I call you back?

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

MALLI CK

(Into phone.)

Yeah, five minutes, cheers.

Mallick hangs up, stands to let Lindsay in.

MALLI CK

I'm moving you up.

LI NDSAY

Where?

MALLI CK

(Shuts the door. Beat.)

The 28's.

LI NDSAY

Why?

MALLI CK

Quality Control are responding to complaints that non-high-priority M spers 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.

LI NDSAY

Because I didn't cover for you.

MALLI CK

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.

LI NDSAY

I'm taking this to HR.

MALLI CK

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

LI NDSAY

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

MALLI CK

You.

LI NDSAY

And?

MALLI CK

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. LI NDSAY'S HOUSE. THAT NI GHT.

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.

#### 150 I NT. AC-12. I NTERVI EW ROOM MOVENTS 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.

### HASTI NGS

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.

#### LI NDSAY

What ever I can do to help, sir.

#### HASTI NGS

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

#### LI NDSAY

That's correct, sir.

# HASTI NGS

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

#### LI NDSAY

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

# HASTI NGS

What was said in that call?

#### LI NDSAY

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.

HASTI NGS

Did she expand on the nature of the t hreat?

LI NDSAY

No, she did not.

HASTI NGS

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

LI NDSAY

No, she did not.

HASTI NGS

Go on.

LI NDSAY

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.

LI NDSAY

(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.

HASTI NGS

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

LI NDSAY

I did not, sir.

HASTI NGS

You did not? Why not?

LI NDSAY

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?

LI NDSAY

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

HASTI NGS

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

LI NDSAY

A critical incident response of that type requires Gold approval.

HASTI NGS

Quite right.

STEVE

You always adhere to regulations?

LI NDSAY

That's what they're there for.

HASTI NGS

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

Nervous laughter.

HASTI NGS

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

LI NDSAY

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)

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 GEORGIA

The ambush, ma'am It must've been fright ening.

LI NDSAY

It was.

STEVE

You ever experienced anything like that before?

LI NDSAY

No. Thankfully.

HASTI NGS

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

LI NDSAY

I believe I've done important work, sir.

HASTI NGS

Absolutely. Absolutely.

GEORGIA

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

LI NDSAY

Thank you.

Georgia tries to keep the mollification going.

GEORGIA

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

#### ŒORGI A

In 2002, DC Dent on alleged a colleague was falsifying witness statements. The complaint was upheld; the officer was disciplined. In 2007, DS Dent on 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 Dent on has demonstrated the utmost probity throughout her service career.

### HASTI NGS

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

LI NDSAY

No.

# HASTI NGS

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 vehr

CONTINUED: (6)

**STEVE** 

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

LI NDSAY

That's correct.

**ROYAL** 

DI Denton was following DS Akers' instructions.

STEVE

Akers' chose the route?

Lindsay hesitates. Tense, awkward beats.

LI NDSAY

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.

LI NDSAY

(Beat.)

Yes.

HASTI NGS

You didn't question the decision?

LI NDSAY

No.

STEVE

You had a radio, didn't you?

LI NDSAY

Yes.

HASTI NGS

So why didn't you question the decision?

**ROYAL** 

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

CONTINUED: (7)

HASTI NGS

Absol ut el y.

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

LI NDSAY

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.

LI NDSAY

I wasn't aware.

HASTI NGS

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

Awkward beats. Lindsay squirms.

LI NDSAY

No.

**STEVE** 

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

HASTI NGS

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.

CONTINUED: (9)

LI NDSAY

They came out themselves. They were already burning.

Traumatised 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.

LI NDSAY

It was.

Hastings and Steve give Lindsay a moment to compose herself.

HASTI NGS

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.

LI NDSAY

I wish I could help you, sir.

HASTI NGS

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

LI NDSAY

I understand, sir.

HASTI NGS

Information leakage happens two ways. Deliberately --

STEVE

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

HASTI NGS

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.

#### HASTI NGS

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.

#### HASTI NGS

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.

#### LI NDSAY

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)

LIN

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

Lindsay wipes back tears.

LI NDSAY

You people --

ROYAL

Lindsay, don't --

LI NDSAY

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

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

CUT TO:

152 I NT. AC-12. 3RD FLOOR WINDOW CONTINUOUS.

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

GEORGIA

That how it works here?

STEVE

Somet i mes.

GEORGIA

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

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:

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

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

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

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

153 CONTI NUED: (2)

22.13 Denton calls Dryden.

22.20 Denton & co. depart 4th Street Station.

22. 37 Arri ve at safe house.

22.41 Convoy departs safe house.

22.52 Ambushed.

Steve glances at it wrily.

STEVE

Computer on the blink?

GEORGI A

I'm an old-fashi oned 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 list ened to the tape.

STEVE

I thought you didn't want to get involved.

**KATE** 

Dent on picked the route.

**STEVE** 

We don't know that.

KATE

And tried to pin it on Jayne Akers.

KATE

KATE

I've reconsidered.

HASTI NGS

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

**KATE** 

In the game, sir, one hundred per cent.

HASTI NGS

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.

Kat e keeps a poker face.

CUT TO:

155 OM TTED

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:

M SSI NG PERSONS DATABASE

M SSI NG PERSON'S NAME

DATE OF BIRTH: M SSING SINCE:

CASE PRI ORI TY: 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:

JACQUELI NE LAVERTY

DATE OF BIRTH 23/11/1967 M SSING SINCE 17/06/2012

The photo is of G na 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 <u>MEDIUM</u>)

CARLY KIRK

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

Lindsay's momentarily distracted by the M sper 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 I NT. CARLY KI RK'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.

#### LI NDSAY

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.

#### LI NDSAY

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.

#### LI NDSAY

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.

**TESSA** 

BOB

We found a used condomin her room

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 I ooks sad.

CUT TO:

158 I NT. LI NDSAY'S HOUSE. THAT NI GHT.

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 I NT. / EXT. LI NDSAY'S NEI GHBOURS' HOUSE. MOVENTS 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 -- ?

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.

LI NDSAY

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 calm'y 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 themin. 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.

LI NDSAY

Yes?

STEVE

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

LI NDSAY

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.

LI NDSAY

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, shelets 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.

LI NDSAY

Ckay.

GEORGIA

How was she behaving?

LI NDSAY

161 CONTI NUED: (2)

Kate acknowledges them and slips out without batting an eye.

LI NDSAY

You were saying?

**STEVE** 

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

LI NDSAY

No, she didn't.

GEORGI A

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

LI NDSAY

No, she didn't.

GEORGIA

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

LI NDSAY

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

STEVE

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

LI NDSAY

Okay.

They exit. Lindsay watches them go, poker faced.

CUT TO:

# 162 I NT. 4TH ST STATI ON. SQUAD ROOM CONTI NUOUS.

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

CUT TO:

163 I NT. RESTAURANT. THAT NI GHT.

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

HASTI NGS

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.

HASTI NGS

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.

HASTI NGS

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.

HASTI NGS

Sorry, Steve.

Hastings gets up to greet her.

HASTI NGS

Steve, meet the trouble and strife.

(To Roisin.)
Steve Arnott.

Pleased to meet you, Mrs. Hastings.

ROI SI N

STEVE

Roisin.

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

HASTI NGS

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

```
ROI SI N
```

(Awkward beat.)

Have you been here before, Steve?

STEVE

I haven't. Looks like a nice place.

HASTI NGS

(To Roisin.)

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

Hastings studies the menu. Enter Georgia.

HASTI NGS

Talking of good things.

GEORGIA

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

ROI SI N

I'm Roisin.

GEORGIA

Georgia.

HASTI NGS

(Summoning waiter, to

ot hers.)

Drink? Steve?

**STEVE** 

I'm still on this beer, thanks.

HASTI NGS

Georgia?

GEORGIA

If anyone fancies wine ...

HASTI NGS

(To waiter.)

Wine list, please.

GEORGI A

(To Steve.)

Ch. You're on beer.

HASTI NGS

Want one?

(Calling after waiter.)

And à beer here.

(Indicates Georgia.)

163

HASTI NGS

(To Roisin.)

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

Laught er.

STEVE

That'd make me about your age, sir.

HASTI NGS

He likes the banter, the cheeky wee b-

ROI SI N

Ted.

Laught er.

HASTI NGS

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

Laught er.

HASTI NGS

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

ROI SI N

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

GEORGIA

Transferred from Armed Robbery.

HASTI NGS

(Indicates menu.)

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

Laught er.

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

ŒORGIA

Cheers.

**ALL** 

Cheers.

163 CONTI NUED: (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 NI GHT.

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

**STEVE** 

That was very generous, thanks, sir.

GEORGIA

Thank you, sir.

HASTI NGS

Pl easur e.

ROI SI N

Lovely meeting you both.

HASTI NGS

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.

# GEORGIA Fancy a ni ght cap? STEVE

HASTI NGS

You always said you wanted to try the place.

Still the tense silence. More pressure on Hastings.

HASTI NGS

I got you out under false pretences? That it?

ROI SI N

I didn't detect any pressing reason

# 169 I NT. BAR. LATER THAT NI GHT.

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

STEVE

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

GEORGI A

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. MOVENTS 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.

GEORGI A

This is a really stupid idea.

STEVE

Best not.

**ŒORGIA** 

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 I NT. 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.

HASTI NGS

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?

# HASTINGS Rest assured, our foot's in the

```
(Off Dryden's quizzical
look.)
Here's some data.
(Passes document.)
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He goes into the building. Jo follows, wearing a look of concern.

CUT TO.

174 I NT. 4TH ST STATION. LI NDSAY'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)

O NEI LL

Knob

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

Steve's phone rings.

STEVE (Into phone.)
DS Ar not t.

I NTERCUT:

# 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 bathe office --

176 OM TTED

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

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.

I NTERCUT:

178 OM TTED

179 CM TTED

180 I NT. / EXT. KATE' S CAR/ CI TY STREET. MOMENTS LATER.

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

**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 I NT. STEVE'S CAR. MOMENTS LATER.

Line of Duty #2.1 cherry revisions 25.6.13

71.

182 CONTINUED:

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

CUT TO:

183 EXT. CLTY STREETS. MOMENTS LATER.

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

CUT TO:

184 I NT. STEVE'S CAR. CONTINUOUS.

Steve talks on Bluetooth.

STEVE (Into phone.) ETA five minutes.

I NTERCUT:

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

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

Hastings calls them

HASTI NGS

(Into phone.)
No answer from the Guard Unit. I've got someone trying again.

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

HASTI NGS

(Into phone.) (Into phone.)
Any sign of target?

(Into p

I NTERCUT:

INT. GENERAL HOSPITAL. LOBBY. 74A2n BT / F9 12Irrr. 361 90. 96 589. 44Tc 04

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.)

#### 191 EXT. ASHFI ELD NURSI NG HOVE. CONTI NUOUS.

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 I NT. GENERAL HOSPI TAL. I TU CORRI DOR. CONTI NUOUS.

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 I NT. GENERAL HOSPITAL. I SOLATION 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.

St eve 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.

Steve hurries into the room and the masked man punches him

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 get away.

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 EPI SODE 1.

# <u>Timeline of events</u>

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

# Night of 5th September

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

# 6th September

195

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 - Kat e meet s 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 Sept ember

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)

## POLICE FAMILY TREE

Chi ef Const abl e BARRY LI GHTWATER

Deput y Chi ef Const abl e M CHAEL DRYDEN

Detective Chief Supt LESTER HARGREAVES

Chi ef Supt RAY MALLI CK

Chi ef Supt I VAN GOLD

Superint endent TED HASTINGS

Detective Inspector LINDSAY DENTON

Detective Inspect or MATTHEW COTTAN

Inspect or JOSEPH BARLOW

Detective Inspector SAMUEL ROYAL

Sergeant Detective Sergeant STEVE ARNOTT

Detective Sergeant MANISH PRASAD

Detective Sergeant JAYNE AKERS

Sergeant ONELLL

Sergeant Alex WALLIS

Detective Sergeant NICOLA ROGERSON

Detective Constable KATE FLEM NG

Detective Constable GEORGIA TROTMAN

Detective Constable JEREMY COLE

Police Constable VINCENT BUTLER