LINE OF DUTY 2

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Epi sode 4

SHOOTI NG SCRIPT: 29 May 2013 PI NK REVI SI ONS: 11 June 2013 BLUE REVI SI ONS: 19 July 2013 PREVIOUSLY ...

RICH Jayne called to say she might be late home. That was all.

CUT TO:

Steve drives with Kate.

STEVE

CONTINUED: (2)

JO

They're going to run a story that you lied about your wife's driving offence.

DRYDEN

I was driving. Helen was home. We strenuously deny the allegation.

I NTERCUT:

3.

CAST CREDIT

I NTERCUT:

Lindsay confides in Kate.

LI NDSAY

I was set up by someone who had the power to organise the ambush.

CUT TO:

Dryden gives a press conference on rolling news, with his name and rank on a strap line.

DRYDEN

There's been an attack on the police. Manpower cuts mean we can't even protect ourselves.

CUT TO:

A body is dug up at the industrial estate.

Hargreaves stonewalls Steve and Kate.

HARGREAVES

Major Violent Crime officers only.

CUT TO:

Rogerson gives Steve a helping hand.

ROGERSON

Don't let this get back to my boss.

I NTERCUT:

CAST CREDIT

I NTERCUT:

A post-mortem starts on the body.

CUT TO:

(CONTINUED)

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CONTINUED: (3)

Kate breaks the news to Lindsay.

LI NDSAY

Is it Carly?

KATE

There isn't DNA evidence yet. We'll have it soon.

LI NDSAY

(Upset.)

Nobody when she was alive, nobody now she's dead.

I NTERCUT:

4.

WRITER CREDIT

I NTERCUT:

Hastings introduces Cottan.

HASTI NGS

DI Matthew Cottan.

CUT TO:

Cottan reveals the identity of the Witness, showing a photo of Tormy.

COTTAN

A protected witness known as Tormy, with connections to organised crime. Akers was his case officer.

HASTI NGS

We think he was going to turn in evidence against parties who needed him dead.

Lindsay questions Kate.

LI NDSAY

Do you think I'm guilty?

KATE

I just gather the evidence.

CUT TO:

In her first interview at AC-12, Lindsay reacts to questions about her finances.

LI NDSAY

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

Lindsay finishes her meagre breakfast. She pushes the bowl away from her and this reveals a note concealed under the bowl (trapped between the bowl and the tray). She reacts.

CUT TO:

406 INT. STEVE'S FLAT. MOMENTS LATER.

Steve takes a bite out of his toast as Rogerson comes deeper into the kitchen. She picks up items of her clothing discarded the night before.

STEVE

Tea? Coffee?

ROGERSON

Cot to get going.

STEVE

(Beat.)

Ckay.

ROGERSON

Anyway. You've got my number.

STEVE

Seriously, I'm making myself a coffee ...

ROGERSON

(Beat.)

Okay.

He starts making the coffee.

STEVE

MIk? Sugar?

ROŒRSON

Just milk.

More awkward beats while he makes it. If only to deal with the awkwardness, she moves to the fridge. She brings out the milk. There's an awkward misunderstanding as he reaches for it before she hands it over, he brings his hand back just as she moves it towards him

ROGERSON

Sorry.

STEVE

Sorry.

ROGERSON It's fine, I'll do my own.

STEVE

Ckay.

ROI SI N

Now the whole world knows our business.

HASTI NGS

Just one Executive Officer, in confidence. A top man. He's fighting for all the right things for the Service.

ROI SI N

Right.

HASTI NGS

In fact, this particular officer thinks just as highly of me. I can see things getting better.

ROI SI N

How so?

HASTI NGS

By putting myself forward for promotion. When this case is over. This particular officer's as good as tipped me the wink.

ROI SI N

Right.

HASTI NGS

A promotion's no small thing, love. Pay rise. Bigger pension.

He lays a cruise brochure (fictional company) on the table.

ROI SI N

What's this?

HASTI NGS

What's it look like? We talked about it often enough.

(Off her resistant look.)
Things are on the up. Have a look.

Pick one.

ROI SI N

(Admonishing but falling for it.)

Ted.

HASTI NGS

Go on. Look at it.

ROI SI N

We need to be clear on a few things first.

HASTINGS
(Beat or two to take her meaning.)
I'll say again, I'm deeply sorry. I should've discussed the finances with you. All I wanted was to

KATE Evi dence i s evi dence.

HASTINGS
Good. The husband -- Dot, Steve, you reckon he was acting

COTTAN

There's this story that was leaked to the press, about him and his missus swapping points for a driving offence. With respect, sir, it'd look like favouritism if we didn't take an interest.

HASTI NGS

410 CONTINUED:

They watch Dryden sign in with his ACPO Rep. Two uniformed officers accompany them

Cottan strolls up to the window, tie loose, drinking a mug of coffee, and glances out.

COTTAN

Elvis has entered the building.

CUT TO:

411 I NT. AC-12. LOBBY. CONTINUOUS.

Hastings makes a point of greeting Dryden personally.

HASTI NGS

Thank you for your cooperation, sir.

DRYDEN

Hope this won't take long.

HASTI NGS

We're just waiting on Chief Constable Lightwater. Because of the special arrangements.

DRYDEN

Barry Light wat er's coming up?

HASTI NGS

His Force are having a bit of a ding-dong with the PCC. Between you and me, he's glad of the away-day.

Hasting tries a small chuckle, to lighten the atmosphere.

Dryden doesn't look in the mood for laughter. Hastings gets edgy.

HASTI NGS

As I said, sir, I'm very grateful.

CUT TO:

412 I NT. AC- 12. I NTERVI EW ROOM MOVENTS LATER.

Cottan just in time finishes straightening his tie as Dryden enters with his ACPO Rep. The two uniformed officers wait outside for him

Steve, Kate and Cottan come to attention. Dryden studies them, keeps them at attention deliberately for a couple of beats. It has the effect of making them nervous, which he wants.

412 CONTINUED:

DRYDEN

As you were.

COTTAN

Thank you, sir.

Cottan, Steve and Kate take their seats facing Dryden. Dryden sits alongside his rep. He stares at Cottan, Steve and Kate coolly for a couple of beats, making them all the more nervous.

Enter Hastings with CHIEF CONSTABLE BARRY LIGHTWATER (late 50s).

LI GHTWATER

Sorry, sorry. Don't get up.

Hastings shows Lightwater to a seat off to the side of the table.

HASTI NGS

If you wouldn't mind, sir ...

LI CHTWATER

Thanks, Ted.

Lightwater sits. Hastings sits.

LI CHTWATER

I think the way this works is you'll only hear from me if there's anything untoward.

HASTI NGS

Thank you, sir.

DRYDEN

Thanks, sir.

Hastings starts the tape.

HASTI NGS

AC-12 interview of Deputy Chief Constable M chael Dryden, by Superintendent Hastings, DI Cottan, DS Arnott and DC Fleming, in the presence of ...

DRYDEN

I'm joined by my ACPO Rep, Ivan Could.

HASTI NGS

Normal practice is for the interviewee to be questioned by an officer at least one rank superior.

(MORE)

412 CONTINUED: (2)

HASTINGS (CONT'D)

That's not possible in this case, therefore Chief Constable Light water of the East M dlands Constabulary is kindly sitting in as an observer.

(To Dryden.)

Any objections from you or from ACPO?

DRYDEN

I'm ready. Let's get on with it.

HASTI NGS

Thank you, sir. Please refer to Document Number 1 in your folders.

Everyone opens the document, with the exception of Dryden, who holds his gaze on Hastings.

HASTINGS (CONT'D)

A complaint has been made regarding a driving offence, SP-30, occurring on the night of 16th August this year. A vehicle registered to Mrs. Helen Dryden, address and registration number as per Document Number 1, was photographed by a speed camera travelling in excess of the speed limit and a fixed points penalty and fixed fine issued to said Helen Dryden. One week later, on 23rd August, the Traffic Division received notice from Mrs. Dryden that at the time of the offence the vehicle was being driven by yourself, Deputy Chi ef Constable Dryden.

DRYDEN

Correct.

HASTI NGS

An allegation has been made that Mrs. Dryden and/or yourself falsified the notification.

DRYDEN

Untrue.

HASTI NGS

Said allegation purports that Mrs. Dryden was driving the vehicle at the time of the offence.

DRYDEN

I was driving. Helen was home.

412 CONTI NUED: (3)

HASTI NGS

What was your journey that evening?

DRYDEN

I left home and drove back towards town to buy some beer and wine from the off-licence. I changed my mind and went back home.

HASTI NGS

Can you account for the allegation to the contrary?

DRYDEN

I'm a target. Someone in the Organization wants to make me look bad. I hope you'll spend as much time looking for them as you have investigating this codswallop.

HASTI NGS

We will, sir.

DRYDEN

Glad to hear it.

By this point, Light water is busy reading/sending e-mails on his smart-phone.

STEVE

Would I be able to ask a question?

DRYDEN

Full marks for balls. Go on.

STEVE

You didn't go into the off-licence?

DRYDEN

No.

STEVE

So the only person likely to have seen you leave and return home is Mrs. Dryden?

DRYDEN

Most probably.

STEVE

Will we be able to take a statement from Mrs. Dryden?

DRYDEN

(As if Steve is an idiot.)
Don't they train you people any
more? A spouse isn't a compellable
witness.

STEVE

Sir, we're under no obligation to inform your wife that she's not a compellable witness; and whether she can or can't give evidence against you is a moot point as per R v L 2008.

DRYDEN

I'll inform her. She'll back me up. Not hing moot there.

412 CONTI NUED: (5)

DRYDEN

At a meeting with inspectors I'd given them the word to contact me in such an event. I need to know if senior officers aren't meeting on-call obligations.

KATE

She disclosed to you the nature of the operation?

DRYDEN

(Sarcastic.)

No, I regularly sign off on ops without knowing the first bloody thing about them

KATE

Sorry, sir.

STEVE

Specifically, sir, did you give approval to DI Denton to proceed without back-up and without firearms?

DRYDEN

Wasn't the call recorded?

HASTI NGS

She called from her office phone rather than the Duty Desk, so no, sir.

Dryden weighs his options, knowing it's now his word against Lindsay's.

DRYDEN

I don't recall DI Denton apprising me of those facts. If she had, I would've expressed misgivings, naturally.

Pregnant beats.

KATE

In terms of on-call rotas, specifically the ghost rota for 4th Street Station, is that something you'd ever normally take an interest in?

DRYDEN

Why would I?

412 CONTI NUED: (6)

KATE

You weren't involved at all in the circumstances that led to DI Denton being the Duty Inspector that evening?

DRYDEN

(Even more sarcastic than before.)

I also personally supervise whether beat bobbies put on their left shoe first_or_their right.

(To Hastings.)

Anything else?

STEVE

Sir, could anyone have overheard the conversation you had with DI Denton?

DRYDEN

Only my wife. Somehow it feels like we've been here before, DS --

STEVE

Arnott, sir. Did she overhear or did you discuss the call with her?

DRYDEN

Where are we going with this?

COTTAN

Sir, I think DS Arnott's worried your missus got her Sewing Circle to carry out the ambush.

Dryden laughs, warming to Cottan. Steve fumes.

DRYDEN

That's a possibility I think we can safely discount, DI --

COTTAN

Cottan, sir.

DRYDEN

Cottan. That's right. The Witness Protection specialist from AC-9.

COTTAN

Sir.

DRYDEN

(To Hastings.) You're married, Ted. (MORE) 412 CONTINUED: (7)

DRYDEN (CONT'D)

You take a call from a woman after ten o'clock, God help you if you don't say what it was about. Am l right?

HASTI NGS

You are, sir.

COTTAN

I'm divorced, sir. Now I know why.

DRYDEN

(Laughs.)

Exactly. I told my wife it was a work call, nothing more. Naturally, if you need to take this further, I'm completely at your disposal. What ever it takes to get those bast ards, Ted.

HASTI NGS

Yes, sir.

KATE

Sir, the phone call from DI Denton? Was that your first contact with her?

DRYDEN

What d'you mean?

KATE

Did you know her at all, sir?

Very awkward, pregnant beats. Dryden shows the first crack in his confident facade.

HASTI NGS

(Off Dryden's discomfort.) Thanks, Kate, but we're obliged to keep within the parameters laid out in the Regulation 15 notice. Any other lines of enquiry need to be notified in writing to DCC Dryden and his representatives.

DRYDEN

Fi ne.

HASTI NGS

(To Light wat er.)

LI CHTWATER

Quite right, Hastings.

412 CONTINUED: (8)

Dryden stands straight away. Hastings and Cottan stand sharply, Steve and Kate more slowly.

HASTI NGS

Apologies again for troubling you, sir.

DRYDEN

Sur e.

Dryden swans out with his rep, joins up with the uniformed officers, and the retinue exits.

Steve and Kate are resentful of how it went. Cottan is the only one who's relaxed (and enhanced).

Hastings looks worried. He heads out quickly.

CUT TO:

413 I NT. AC-12. OPEN-PLAN OFFI CE/LI FTS. CONTI NUCUS.

Hastings catches up with Dryden and his retinue.

HASTI NGS

Sir?

DRYDEN

Ted?

Dryden lets the retinue continue to the lifts and call one.

HASTI NGS

My team, they're young and keen --

DRYDEN

It's fine.

HASTI NGS

You understand, sir, this was necessary. No one can appear to be above --

DRYDEN

Ted, it's <u>fine</u>.

HASTI NGS

What I mean to say, sir, is I'd be mortified if you thought I wasn't grateful for your support.

DRYDEN

Never entered my head. Keep up the good work.

Dryden joins his retinue in the lift. Hastings puts on a convivial expression as he watches the lift door close. Just before it does, Dryden shoots Hastings a slightly colder look.

CUT TO.

413A INT. AC-12. LIFT. CONTINUOUS.

Dryden heads down. We see that the question about $\ensuremath{\mathsf{Dent}}$ on has seriously unnerved him

CUT TO.

414 CONTINUED:

STEVE

Eh?

COTTAN

We're after the evidence. You're after a willy-waving contest.

STEVE

Jesus.

HASTI NGS

I don't recall saying, "Come in."
(Beat.)
It's fine, Steve, you did a grand job.

(Hastings is too good a boss to put his problems on his team His default is to keep supporting them and deal with is own problems privately.)

KATE

I need clarification, sir. Will we seek an interview with Mrs. Dryden?

HASTI NGS

No, it's bound to be non-evidential.

KATE

Yes, sir.

COTTAN

Sounds like a load of bollocks to me anyway. Why would he lie to incriminate himself? If anything he'd dodge it and put it on his missus.

KATE

I think we're getting a deeper insight into why Dot's divorced.

HASTI NGS

Let's close it and dump it back to Traffic.

COTTAN

Sir.

Hastings moves to usher them out.

STEVE

And the alleged relationship with Lindsay Denton -- are we seeking evidence?

414 CONTINUED: (2)

HASTI NGS

Didn't she say it was over?

STEVE

With respect, sir, though it's historical, it connects Denton to the person she alleges set her up.

COTTAN

Can we just not be saying careerending stuff like that out loud?

HASTI NGS

(Beat.)

Ckay, Steve. Look for corroboration. But be <u>very</u> careful. You're dealing with someone's marriage here.

STEVE

Sir.

Hastings ushers them out and shuts the door.

Out in the open-plan office, Steve, Kate and Cottan fall silent. They all sense there's something not quite business-as-usual with their boss. It makes them all uncomfortable, but it's also the elephant in the room no one wants to confront.

CUT TO:

414aA INT. PRISON. VPU. LINDSAY'S CELL. LATER THAT DAY.

Lindsay stews in her cell.

REGAN (O. S.)
MOVE AWAY FROM THE DOOR!

Instantly Lindsay tenses.

The door swings open.

She girds herself for whoever's going to come at her.

Facing her are two new Offender Management Officers, REGAN and CARROLL.

LI NDSAY

What happened to the other two?

They don't answer.

CUT TO:

EXT. PRI SON. EXERCI SE YARD. MOVENTS LATER.

414A CONTINUED:

KATE

(Into phone.)

Thank you.

She hangs up.

Steve sees how uncomfortable she looks.

STEVE

What?

KATE

Major Violent Crime have arrested Rich Akers.

CUT TO:

415&416 OM TTED

417 I NT. 4TH STREET STATION. CUSTODY SUITE. LATER THAT DAY.

Steve and Kate enter at pace, approaching the Custody Officer.

STEVE

(Showing ID.) DS Arnott, AC-12.

KATE

(Showing ID.)

DC Fl em ng.

The Custody Officer notes their details in a log.

Cottan is waiting further on, outside an interview room

COTTAN

I've wangled it for us to observe.

Rogerson appears from another door.

COTTAN

This is DS Rogerson. DS Arnott, DC Fleming.

KATE

We've met. Hi.

ROGERSON

Hi.

Rogerson and Steve acknowledge each other but keep schtum

417 CONTINUED:

Kate steps up to the one-way glass. She peers through at:

CUT TO:

418 I NT. 4TH STREET STATI ON. I NTERVI EW ROOM CONTI NUOUS.
KATE'S POV:

Rich sits behind a desk, handcuffed, looking very morose. Alongside him is a solicitor (female, 40s).

CUT TO:

419 I NT. 4TH STREET STATI ON. OUTSI DE I NTERVI EW ROOM CONTI NUOUS.

KATE

What we waiting for?

As if to answer, enter Hargreaves.

HARGREAVES

(To Rogerson.) We right, Jolly?

ROGERSON

(Brandi shes envel ope.) Right, sir.

Hargreaves glances glassily at Cottan, Steve and Kate.

COTTAN

Sir.

Hargreaves and Rogerson go into the interview room Steve, Kate and Cottan observe through the glass.

CUT TO:

420 I NT. 4TH STREET STATI ON. OUTSI DE/ I NTERVI EW ROOM CONTI NUOUS.

Hargreaves and Rogerson take seats opposite Rich and his solicitor.

HARGREAVES

So ... you going to write about all this?

RICH I, uh ... Sorry?

HARGREAVES

What was it you called yourself again?

420 CONTINUED:

RI CH

I don't see how this is relevant.

ROGERSON

" D. C. Comi c. "

HARGREAVES

Not hing funny about betraying your colleagues and betraying the Service.

RI CH

I'll start answering when you start the tape.

HARGREAVES

Just my two penn'th.

Hargreaves starts the tape.

COTTAN

What was that about?

ROGERSON

M/C interview --

KATE

He wrote an anonymous blog about service bureaucracy and the target culture. Dismissed for Gross Misconduct. ROGERSON

-- with Richard Akers in the presence of Detective Chief Superintendent Hargreaves and Detective Sergeant Rogerson.

HARGREAVES

Your late wife, DS Jayne Akers: why was there a dramatic change in her financial situation in the month leading up to her death?

RI CH

I don't know what you're referring to.

Rogerson slides documents out of the envelope and shoves them across the table to Rich.

ROGERSON

Here's a breakdown obtained by our Financial Forensics Unit. It shows her financial activity over the last six months.

RI CH

Ckay.

HARGREAVES

For the first five months, there's a consistent pattern of debits to the account -- cashpoint withdrawals, goods and services paid for using the associated debit card. Then, suddenly, it stops dead.

ROGERSON

No cashpoint withdrawals. No debit card payments. It's as if your wife miraculously stopped spending any money. Or needing any.

RI CH

I, uh ... Okay.

HARGREAVES

We see this pattern when a person converts to paying their way in cash.

RI CH

(Very uneasy.)

Ckay.

ROGERSON

(Slides second document.)
Do you recognise this bank
statement, also obtained by our
F. F. U.?

RI CH

(Beat.)

My bank account.

HARGREAVES

In the past year you've had occasional work in security, a couple of articles published in the Quardian --

RI CH

They weren't in the Guardian.

HARGREAVES

What ever. How come we're seeing the same pattern?

Rich hesitates. The solicitor whispers in his ear.

RI CH

No comment.

420 CONTINUED: (3)

ROGERSON

You haven't made a single cashpoint withdrawal in six weeks. There's barely an item paid for by card.

HARGREAVES

Didn't you need money either?

RI CH

I, uh ... I wasn't earning. I knew I had to tighten my belt.

ROGERSON

Or did your wife start paying for everything? In cash?

RI CH

I really wasn't keeping track.

HARGREAVES

Did you ask where the money was coming from?

RI CH

As I said, I wasn't keeping track.

Rogerson takes some photographs out of the envelope.

ROGERSON

A team conducted a search of your property today.

(To solicitor.)

Your client was under arrest, hence the search was authorised under Section 18 brackets 1 of the Police and Criminal Evidence Act.

She lays the photos out in front of Rich. In a sequence of shots, they show a carpet pulled up and floorboards lifted. A case hidden under the floorboards contains wads of cash.

HARGREAVES

This case, hidden under the floorboards, contained nearly twenty thousand pounds in cash.

CUT TO:

421 I NT. 4TH STREET STATI ON. OUTSI DE I NTERVI EW ROOM CONTI NUOUS.

Cottan steps back, furious with Steve.

COTTAN

24 hours. He's going nowhere. Twat.

Exit Cottan in a fury.

RI CH

I just didn't.

ROGERSON

After what happened to you, it would've been easy to carry a grudge against the Job.

RI CH

No.

HARGREAVES

No? You got sacked. You didn't give a toss what harm your missus did the Service.

Rich just lets that hang, but looks a very sad case.

HARGREAVES

Richard Akers, the evidence obtained in our investigation is being referred to the Crown Prosecution Service for authority to charge you under Section 329 brackets 1 of the Proceeds of Crime Act, in that you acquired, used or had possession of criminal property, namely funds received by your wife as part of a conspiracy to murder a protected witness. Do you have anything else to say at this time?

RI CH

No.

HARGREAVES

Interview terminated.

Hargreaves stops the tape, ejects it and he and Rogerson exit.

Rich stares out at the one-way glass.

CUT TO:

423 I NT. 4TH STREET STATION. OUTSIDE I NTERVI EW ROOM CONTI NUOUS.

Kate stares through the one-way glass at Rich.

Hargreaves and Rogerson come out to face Steve and Kate.

HARGREAVES

Fact is, you had the same evidence we did. We acted, you didn't.

424 CONTINUED:

KATE

This lot, they're going to crucify Jayne, whether they get the facts or not.

RI CH

(Beat s. Indicat es one-way glass.)

Who's out there?

STEVE

No one.

RI CH

(Beat s.)

She kept records. Hidden.

KATE

Records of what?

RI CH

Her last case. The protected witness who got killed. I believe she wanted leverage against the criminal parties she was dealing with.

STEVE

These records. Where are they now?

RI CH

On flash-drives. I put them all in a Jiffy bag. I set up a P.O. box and sent them all to it.

Kate sees Rich wants to at one. The mood changes completely.

KATE

Thank you.

He grips her hand. She holds it briefly but he doesn't let go. She has to wrench free. He starts to sob. She can't get out of there fast enough.

CUT TO:

424aA INT. PRISON. VPU. LATER THAT DAY.

Lindsay follows a couple of prison officers through the Vulnerable Prisoners Unit to an office door.

The first prison officer taps on the door signed:

MRS. F. JACKSON VULNERABLE PRI SONERS UNI T WELLBEI NG OFFI CER JACKSON (O.S.)

Come in.

The prison officer opens the door and goes in.

CUT TO:

424aB INT. VPU WELLBEING OFFICE. CONTINUOUS.

NB CHANGED ACTION AND DIALOGUE UNDERLINED.

The first officer enters, followed by Lindsay, followed by the second officer. Then they flank her as she faces the Wellbeing Officer, MRS. JACKSON (40s).

JACKSON

I'm Fi ona Jackson. I have some bad news for you. This morning I took a call from the Ashcliffe Nursing Home. In the early hours, your mother suffered a very severe stroke. She's very poorly. I'm very sorry.

LI NDSAY

How, uh, how's she doing now?

JACKSON

They're keeping her comfortable.

LI NDSAY

There's a geriatrician, Dr. Panesar

JACKSON

He's seen her. It's been decided not to transfer her, as she's D. N. R. -- Not for Re-

LI NDSAY

I know, I signed the order.

JACKSON

NBV 1 o-0.19di 0 0ul 0 0i 0 0 Tm k7162.96k7i gned thi 6ker suft

424aB CONTINUED:

JACKSON

Are you being very sarcastic or would you like me to contact a homeopath?

LI NDSAY

(Vul ner abl e, young.)
I want to see my mum

Jackson inputs that request into her computer.

JACKSON

(Reading off screen.)
You were involved in a disturbance.
You've self-harmed.

LI NDSAY

I was attacked.

JACKSON

l can only go on what's been recorded in your file.

LI NDSAY

And that means I can't see my mum?

<u>JACKSON</u> <u>Up to the Go</u>vernor.

<u>Lindsay is powerless and upset.</u>

CUT TO:

424A INT. KATE'S HOUSE. THAT EVENING.

Kate lets herself in to the hall.

Her partner darts through a door at the end of the hall and slams it.

She girds herself for a difficult conversation, then heads towards the door at the end of the hall.

At the top of the stairs, their son edges into view.

CUT TO:

425 I NT. AC-12. OPEN-PLAN OFFI CE. NEXT DAY.

At the window, pensive, Kate reflects on Rich's arrest.

A staffer enters with a Jiffy bag in a clear plastic evidence bag.

Steve sees and gets Kate's attention.

STEVE

Kat e.

Steve, Cottan and Kate gather round as the staffer pulls on exam gloves.

STEVE

Go for it.

The staffer opens the Jiffy bag carefully. He spills the contents onto a desk top: six flash-drives.

CUT TO:

426 OM TTED

427 I NT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.

A long time has been spent carrying out the first day's analysis of the flash-drive files.

Down to shirt sleeves in a near-deserted office, Kate reads from a hard-copy print-out to Cottan and Steve. A few staffers gather round, awaiting orders.

KATE

We've prioritised the stuff dated in the run-up to the ambush. "T. incensed by August 9th statement." T. - Tommy.

COTTAN

(To 1st staffer.) Let's see who was saying what on August 9th.

The 1st staffer makes a note.

KATE

"T. worried been recognised. Was spotted on trip to medical appointment."

COTTAN

One of the reasons he wasn't relocated to another part of the country was his health. Or so he claimed.

STEVE

More likely he was keeping up his "business interests".

KATE

"Need to reassure him about his immunity from prosecution."

Kate keeps reading, looking for the next bit of useful information.

KATE

"If SH compromised, require quick Tx"

STEVE

Safe House.

COTTAN

Transfer.

Kat e keeps reading.

KATE

"Cont act made."

STEVE

Contact with who?

KATE

Doesn't say.

COTTAN

Dent on, maybe?

STEVE

Can't be. This was from before the night of the ambush, before Akers called her.

She reads on.

KATE (CONT'D)

No further entries saying who she made contact with.

HASTI NGS

24 hours, son, that's what you said.

STEVE

(Beat.)

I messed up, boss. No excuses.

Hastings studies him

HASTI NGS

You and I, Steve, we've had our differences. They're a sight easier to overlook when the job's getting done.

Exit Hastings. Steve looks troubled.

CUT TO:

428 I NT. STEVE'S FLAT. THAT NI GHT.

Steve sips a beer glumly, watching football on TV.

The entry-phone buzzes. He goes to answer it.

On the entry-phone camera, Rogerson is at the ou.gtide door, Tj 10 (

STEVE

Wait.

He holds the door open. She comes in. He shuts the door and they walk into the lounge area.

STEVE

Want a beer?

ROGERSON

Yeah.

He goes to the fridge.

ROGERSON

You've got every right to be pissed off.

STEVE

No shit?

He levers off the bottle cap and passes her a beer, anger building.

ROŒRSON

When you said you thought Richard Akers was hiding something --

STEVE

That's <u>all</u> I said. I didn't say run financial forensics on him

ROGERSON

It's my job.

STEVE

To drop me in it with my boss?

ROGERSON

I got you access to the hospital car park CCTV, to the crime scene on the industrial estate. I took it as a bit of you-scratch-my-back.

STEVE

That came later.

ROŒRSON

At least I didn't have to point that out.

Steve drinks, trying to figure out how he feels and what he's going to do.

ROGERSON

That's all I came to say.

STORAGE MANAGER

The very one.

STEVE

Everything's as was?

STORAGE MANAGER

With the exception of items recovered from on or inside the vehicle.

STEVE

Where are they?

The Storage Manager turns through the pages of his clipboard. He walks to one of the storage cages.

STORAGE MANAGER

Here. I've got an inventory of the items held in evidence.

STEVE

We need to see it.

STORAGE MANAGER

I'll print you out a copy.

STEVE

And we'll need to inspect the evidence ourselves.

STORAGE MANAGER

The keys are held in our safe. You'll have to come with me. You can't stay in here without supervision.

KATE

No problem

They follow the Storage Manager.

Steve gets on his haunches to look at something on the bottom shelf -- a smallish metal object showing fire damage.

STEVE

Ever seen one of these before?

KATE

What is it?

STEVE

We used 'em when I worked in Counter-Terror.

Enter Hargreaves in a fluster, followed by a couple of junior officers (not Rogerson) and the Storage Manager.

HARGREAVES

What the hell you up to?

STEVE

How long you been sitting on this?

HARGREAVES

Get out.

STEVE

This is a private facility. You've got no jurisdiction here, sir.

HARGREAVES

(To Storage Manager, of Steve.)

Him -- out.

STEVE

(To Storage Manager.)
I've already presented you with a warrant to search these premises.
Any obstruction of me or my colleague in doing this may lead to you being arrested for obstructing a police officer in the lawful execution of their duty.

The Storage Manager Looks cowed.

Hargreaves turns on his heels angrily and marches out. Steve pursues him

STEVE

There was a lump on Akers' car --

HARGREAVES

All of a sudden, you've become a detective.

STEVE

Jayne Akers was your mate. What else were you supposed to do?

KATE

My job. And I eave judgement to a court.

STEVE

It's done with now. As far as I saw in his interview, Rich Akers isn't going to embarrass you.

KATE

He doesn't have to. Didn't you wonder, why he didn't challenge Jayne?

STEVE

About the money? No, I suppose I

KATE

She took that money to feather her nest. She was I eaving him

STEVE

You think she knew about the two of you?

KATE

The Jayne Akers I knew wasn't bent. Our thing, it corrupted her. Put her in a car on a dark, empty road that got filled with bullets and set alight.

Kate looks as low as he's ever seen her. Instinctively he reaches out for her and they hug. He needs it after the break-up with Rogerson. It comes from real friendship, real mutual support, nothing sexual at all.

STEVE

You didn't corrupt Akers. She made that leap all by herself. And she's not the only one. They're who we're going after next. Yeah?

Kate tries to buck up.

CUT TO:

433 OM TTED

434 OM TTED

435 I NT. PRI SON. VPU. OUTSI DE WELLBEI NG OFFI CE. NEXT DAY.

Escorted by two officers, Lindsay trudges to the Wellbeing Office in handcuffs.

CUT TO.

436 I NT. PRI SON. VPU. WELLBEI NG OFFI CE. CONTI NUCUS.

Lindsay stands in front of Jackson, flanked by the two officers.

JACKSON

You're to be escorted off the premises today.

LI NDSAY

How long will I have with my mum?

JACKSON

The Governor hasn't given her approval. This is a Production Order, to attend a police interview.

Lindsay's face drops.

CUT TO:

436A INT. AC-12. LOBBY. LATER THAT DAY.

4367 Tj EscorQetu Ֆ. Ջին e 25 Ai Atr Theru- թօմ 195e Jrqi-co-ros,13 Li Thus alyi ne Alipeys, sace s Steve

CUT TO:

436B OM TTED

INT. AC-12. INTERVIEPOS2COM MOMENTSLATER

KATE

DCC Dryden corroborates receiving your call.

LI NDSAY

Good.

KATE

Did you request approval from DCC Dryden to proceed without back-up and without firearms?

LI NDSAY

I di d.

HASTI NGS

With no recording, it's your word against his, isn't it, DI Denton?

LI NDSAY

My word is I did.

Tense beats.

KATE

Was DCC Dryden known to you in purely a professional capacity?

LI NDSAY

No, it went beyond that.

HASTI NGS

This alleged relationship with Deputy Chief Constable Dryden ...

LI NDSAY

"Alleged"?

HASTI NGS

Describe the alleged relationship.

LI NDSAY

It began when we worked together in Crime Audit and ended a couple of months ago.

HASTI NGS

How'd it end?

LI NDSAY

He didn't leave his wife.

KATE

He made promises, is that right?

LI NDSAY

Yes.

KATE

What kind?

LI NDSAY

That he would leave his wife.

HASTI NGS

God give me strength. The issue here is that there's an allegation been put forward by you, DI Denton, that somehow the Deputy Chief Constable has set you up to take the blame for the ambush. Is that about the top and bottom of it?

LI NDSAY

Honestly, sir, I'm not sure.

HASTI NGS

Would you happen to have anything that might substantiate this theory? I don't know, a little thing called "evidence". Or is that too much to ask?

LI NDSAY

I resent your tone, Superintendent Hastings.

HASTI NGS

She resents my tone.

STEVE

If there's been a relationship, we require corroboration. Did you ever go to his home?

LI NDSAY

No, he came to mine.

STEVE

Witnesses?

LI NDSAY

Doubt it. We were very discreet.

STEVE

Hot el s?

LI NDSAY

There was a place we used a few times. I've submitted the details for you.

437 CONTINUED: (3)

STEVE

Most places, they insist on you giving a credit card imprint when you check in.

LI NDSAY

M ke al ways insisted we used mine, and then he gave me cash.

STEVE

He never used his?

LI NDSAY

Not that I recall.

STEVE

Did he make calls from there on his mobile or the room phone?

LI NDSAY

Yes.

STEVE

Good, and we'll find out if any of the staff remember both of you being there.

KATE

What about calls to you?

LI NDSAY

The last was out of the blue, a couple of months ago.

STEVE

What was said?

LI NDSAY

He wanted to talk, maybe to see me. He sounded drunk. I told him to call me when he was sober.

KATE

Did he?

LI NDSAY

(Beat.)

No.

KATE

Thank you, we'll check that out.

HASTI NGS

Here's the thing, DI Denton. The more intricate this investigation gets, the easier it is for you to try and confound my team (MORE)

437 CONTI NUED: (4)

HASTINGS (CONT'D)

Me, I've been around the block a time or two. I don't care if you and DCC Dryden were swinging from the chandeliers. That doesn't make him a conspirator.

LI NDSAY

I --

HASTI NGS

And you maintain you've never even heard of the Protected Witness?

LI NDSAY

I haven't.

HASTI NGS

And you'd never even met Akers before?

LI NDSAY

No.

HASTI NGS

Yet one phone call from Akers, and you're up to your neck in her dodgy business.

LI NDSAY

Because I'm a police officer and she needed my help.

Hastings bites his lip. Even he's starting to waver now.

LI NDSAY

If you've been around the block, sir, then you tell me -- what've you found lately that makes me appear guilty? Anything?

(Off Hastings hesitation.)

Or is it starting to look like you've got the wrong person?

KATE

(Off Hastings' discomfort.)

Ma' am all the information gleaned from our post-charge investigation - it's going to the CPS.

LI NDSAY

Then it won't be long before they recognise there's no credible case against me.

Lindsay shows her first sign of real optimism

437 CONTI NUED: (5)

LI NDSAY

My mum's very ill. As I've cooperated, I'd appreciate any good word that might persuade the Governor to permit me a visit.

KATE

We can look into that.

Kate's smile is fractured -- she feels a burden to make amends.

CUT TO:

438 OM TTED

439 OM TTED

440 I NT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.

Steve and Kate work at their desks.

Ent er Cottan.

COTTAN

We've found summat on the flash-drive.

They move sharply, following him to another desk, manned by one of the staffers.

COTTAN

(To staffer.)

Play it.

On the computer screen a video file plays. It's mobile phone video of TOMMY in the safe house.

ON SCREEN: Tormy looks into the lens. He's drunk.

ON SCREEN: the phone gets passed to Akers, she points it at Tommy, revealing him drinking a large Scotch.

STEVE

Who?

Cottan puts a finger to his lips to shush Steve.

The video file ends there.

COTTAN

Recorded a week before the ambush. Proves he was stressed about his immunity.

STEVE

Who's the two-faced bastard?

COTTAN

(To staffer.)

Play it.

(To all.)

The 9th of August statement mentioned previously --

On the computer screen, there's a piece of news coverage, of Dr yden giving a statement.

KATE

Repugnant of fender. Couldn't have put it better myself.

COTTAN

Deputy Chi ef Constable Dryden -- Tommy's "two-faced bast ard".

STEVE

It was Dryden turning the screws on Tommy.

HASTI NGS

The tape appears to suggest Tommy intended to preserve his immunity by threatening to out corrupt officers.

KATE

Most important of who was Dryden himself.

Hastings becomes very uneasy at this suggestion. But the finger is now very clearly pointing at Dryden. He changes the subject.

HASTI NGS

And what about this other officer, the Caddy?

A couple of pregnant beats while Cottan gauges how to handle the situation.

COTTAN

Mnd if I look into it, sir?

HASTI NGS

Thanks, Dot.

440 CONTINUED: (3)

COTTAN

Sir.

Exit Hastings to his office.

COTTAN

(To 3rd Staffer.)

Anything turns up in the files about this "Caddy", shoot it over to my computer, ta.

Cottan returns to his desk, darkly content.

Steve and Kate linger. They whisper.

KATE

If Tormy <u>did</u> have something on Dryden ...

STEVE

That's a hell of a motive for Dryden to orchestrate the hit, and keep it from coming out.

KATE

Lindsay was set up.

They bot h I ook daunt ed.

CUT TO:

441 I NT. AC-12. OPEN-PLAN OFFI CE. THAT EVENING.

Kate works on her computer, searching Lindsay's phone records. Each number is linked to its registered user. She looks down a list till she reaches a mobile number. It's registered to M CHAEL DRYDEN.

She absorbs this.

She attracts Steve's attention.

KATE

Steve ...

CUT TO:

442 I NT. AC-12. HASTI NGS' OFFI CE. MOVENTS LATER.

Steve taps on the door; he and Kate enter. She lays a document on the desk in front of Hastings.

KATE

There are numerous calls in Denton's phone record, to and from Deputy Chief Constable Dryden. The last was on the evening of 16th August, from Dryden's mobile to hers.

STEVE

I've got a manager of the hotel confirming that Denton and Dryden were semi-regulars. Double room, sometimes not even staying the full night. Next step, we'd like you to sign off on requests to access Dryden's phone and financial records, please, sir.

Hastings studies the paperwork.

HASTI NGS

Plain as day, the man's an adulterer. Some people, you wonder if they've got no shame.

Those words hit Kate hard. She contains herself.

Hastings glances at the clock.

HASTI NGS

One for the morning. Well done, you two, well done.

STEVE

You sure, sir? It's looking like Dryden's involved in the ambush.

HASTI NGS

It looks like no such thing. Only that he was having an affair with Denton. One step at a time, son.

Hastings looks impassive. Beats.

STEVE+KATE

Sir. Sir.

443 I NT. AC-12. TO LETS. CONTI NUCUS.

Kate enters, finds herself alone, has a quick cry, and pulls herself together.

CUT TO:

444 EXT. PRI SON. TRANSPORT VEHI CLE. NEXT DAY.

Lindsay is escorted in handcuffs to a private transport vehicle by two prison officers, Offender Management Officer REGAN (female, 50s) and Offender Management Officer CARROLL (female, 30s).

REGAN

Please mind your head.

Lindsay wears a coat over her prison clothing. She gets in the back of the vehicle.

CARROLL

Please mind the doors.

The doors are shut. Regan and Carroll stroll round to the driver's cabin.

The vehicle drives off.

CUT TO:

445 I NT. ASHCLI FFE NURSI NG HOVE. LATER THAT DAY.

Regan and Carroll flank Lindsay as she enters the reception area.

LI NDSAY

(Indicating handcuffs.)
Can I have these off now?

REGAN

Against regulations.

Lindsay struggles to pull her coat round her to cover her prison clothing. She tries to tuck her hands under the coat to hide the handcuffs.

NURSE KASIA NOWACKOWICZ (Polish, 30s) waits for Lindsay. It's embarrassing for them both.

KASI A

We're all very sorry about your mum, Lindsay.

LI NDSAY

Thank you.

Lindsay keeps her eyes down, desperately ashamed of her situation.

KASI A

I'll take you to her straight away.

Kasia escorts them along a corridor. Lindsay tries not to meet anyone's eyes, and hunches into the coat.

LI NDSAY

Can you tell me what's happened?

KASI A

A CVA. A stroke. She understands but she can't talk.

CUT TO:

446 I NT. ASHOLI FFE NURSI NG HOVE. ELI ZABETH'S ROOM CONTI NUOUS.

They reach a private room Kasia goes in first.

Lindsay braces herself and then follows.

Lindsay's mum, ELIZABETH DENTON (70s), lies propped up on pillows. The pillows support her more on her right-hand side. Elizabeth has a right-sided hemiparesis (partial paralysis of her right arm and leg plus difficulty understanding and making speech). She's barely conscious. The right side of her face sags. Her breathing is shallow and rasping. She looks at death's door.

The sight is shocking for Lindsay. It takes her a moment to compose herself.

KASI A

She'll be more aware of you if you sit on her left.

Lindsay moves to her mother's left side.

LI NDSAY

Mum?

Lindsay sits, keeping her hands out of sight below the level of the bed.

LI NDSAY

Mum It's Lindsay.

Elizabeth becomes more aware. She makes a garbled attempt at speech.

LI NDSAY

Kasia says you can understand. Are you comfortable? Are you in pain?

Elizabeth makes a sound that approximates to no.

Lindsay reaches out for her mum's hand but stops herself because of the cuffs. She looks low and ashamed.

Kasia lifts a folded blanket off a chair and lays it over Lindsay's hands to hide the cuffs.

LI NDSAY

Thank you.

Lindsay takes her mum's hand under the blanket.

KASI A

Ring if you need anything.

Exit Kasia.

Lindsay watches Kasia go, and her gaze falls on Regan and Carroll. Awkward and embarrassed, they take up positions on either side of the door, but stare at their feet.

Elizabeth notices the prison officers. She makes a noise to Lindsay.

LI NDSAY

They're just helping me with work, mum

Elizabeth makes another noise, a bit of distress at Lindsay.

LI NDSAY

I'm okay. Everything's okay.

Lindsay attempts to put on a brave face, but, under the strain of her mum's condition, she's far from convincing.

CUT TO:

447 I NT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.

Kat e shows photocopied pages to Steve.

KATE

Dryden's emails were clean but this is from his electronic diary. On 16th August, the night of the traffic offence, he attended a reception at City Hall, from 5.00 pm According to witnesses, he left at around 7.00 pm No further engagements that evening.

STEVE

The whole rest of the night, his whereabouts are unknown. So what could be have needed an alibi for?

Steve leaves that with Kate and moves off.

Kate enters the date of 16th August into the police database.

A number of files come up as listed.

One is Dryden's speeding offence.

There are other random crimes.

She scrolls down them, her gaze settling on:

M SSI NG PERSONS FI LE CARLY KI RK

Shit.

Curious, Kate opens the file. She sees that 16th AUGUST was the date Carly was last seen by her foster parents.

KATE (Under her breath.)

Kat e ponders for a coupl e of beats and then picks up the phone.

KATE

(Into phone.)

4th Street Station please.

(Listens. Into phone.)

Mssing Persons.

(Waits. Into phone.)

Hi, this is DC Fleming. I'm chasing up the latest update on one of your

M spers.

(Listens. Into phone.)

Case number G103734. Kirk -- K-I-R-

K. Carly.

(Waits. Listens. Into

phone.)

Pretty straightforward really -just wondered if there was a formal
DNA match with the body found at
the Canalside Industrial Unit. It's
not showing on the database ...

Kate listens, becoming concerned.

CUT TO:

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

Bob and Tessa climb the stairs to Carly's room, followed by Kate.

BOB

We left everything as it was. That's what the police told us to do.

KATE

Normally what would happen is control samples of Carly's DNA would be collected off of her toothbrush, her hairbrush, what ever.

TESSA

That's what they did.

They enter Carly's room It's a typical teenager's room, but frozen in time.

KATE

I know this is only going to add to your distress, but there seems to be a problem with the samples.

TESSA

What kind of problem?

KATE

We're trying to track them down. I'm sure they'll turn up, but the more you can tell me, the better.

BOB

A detective came to the house and took the stuff you said. Her toiletries. Her bedclothes. Her dirty laundry. It all went in black bin bags and he took it away.

KATE

(Concer ned.)

Normal procedure is for an officer to be accompanied by a forensic investigator. All the material goes into individual evidence bags and you'd be asked to sign the search book.

Slowly the penny drops with all three of them It distresses Tessa and Bob.

TESSA

But we spoke to the <u>police</u>. They said they were sending someone.

KATE

You called them?

TESSA

Yes.

BOB

No. You remember, Tess? We got a call <u>from</u> the detective, saying he was on his way round.

KATE

This "detective" -- did you take his name?

BOB

He showed his badge for a fraction of a second. Sorry.

KATE

Would you recognise him again?

BOB

Yeah.

TESSA

(Off Bob's look.)

Yes.

KATE

Could you come with me to the station?

BOB

When?

KATE

Now.

CUT TO:

449 I NT. ASHCLI FFE NURSI NG HOME. ELI ZABETH'S ROOM LATER THAT DAY.

Elizabeth has drifted off to sleep, breathing roughly.

Lindsay looks like she's been by her side for many hours.

Regan and Carroll are slumped in chairs, half asleep.

Kasia slips in quietly, leaving the door open behind her.

KASI A

Sorry. Just one minute.

Kasia checks Elizabeth's condition -- looking at her neck veins, pinching the skin on the back of her hand to see how long it takes to settle back down.

Lindsay glances out of the door. She sees along a corridor to a door at the far end. People are coming in and out freely: beyond it is a car park and then the open road.

Lindsay glances at the prison officers. Regan and Carroll are still dozing.

Lindsay starts to look tempted. Kasia is focussed on her job; the prison officers are in the land of nod.

A member of staff jams the outer door open to let a deliveryman through. It's left jammed open as the member of staff discusses with the deliveryman where the items should

Lindsay sees her opportunity to escape but turns back to her mot her.

LI NDSAY

I'm here, mum I'm with you.

CUT TO:

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

> At her desk, Kate enters search data into the police dat abase, al ongsi de Bob and Tessa.

> > KATE

He was male.

Kate enters that into the system thereby nearly halving the number of matches.

KATE (CONT'D) Age? Under 25, 25-35, 35-45 --

BOB

25-35.

When entered, that reduces the number of matches by a lot.

KATF

Ethnicity? White, Afro-Caribbean, Asian --

BOB

Asi an.

Kate enters that information, and the number of matches drops to a number just below a hundred.

KATE

Here we go.

Kate calls up the first mug shot, a police officer with a name beginning with A.

TESSA

No.

Kate calls up the next, and so on.

CUT TO:

451 I NT. AC-12. I NTERVI EW ROOM MOVENTS LATER.

Steve sets up the DVD player. Enter Cottan.

STEVE

This is CCTV of the event at City Hall attended by Dryden on the

Steve gives him a look that speaks volumes.

CUT TO:

452 INT. ASHOLIFFE NURSING HOVE. ELIZABETH'S ROOM THAT EVENING.

Regan pointedly looks at her watch and glances over at Carroll. Carroll looks at her watch and nods.

REGAN

Ti me.

LI NDSAY

I thought I could stay?

CARROLL

D' you know how much a night shift costs?

REGAN

Would've loved the overtime.

LI NDSAY

But what if she ...?

Lindsay means that her mum might die tonight.

CARROLL

You have to leave. Answering only "Yes" or "No", do you understand?

LI NDSAY

(Beat. Upset.)

Yes.

Lindsay grips on to her mum's hand, desperate not to let go.

Elizabeth looks between Lindsay and the prison officers and understands the dynamic. She makes a distressed noise.

LI NDSAY

It's okay, it's just work. I've got to go now, mum I'll try and see you again soon.

Li ndsay keeps the blanket over her hands as she ki sses her mum goodbye.

CUT TO:

EXT. ASHCLI FFE

Regan and Carroll put Lindsay into the back and shut the doors.

The driver hits the switch, the beeping sound stops, and the locks turn electronically.

They get in the front cabin and the vehicle pulls away.

CUT TO:

454 I NT. PRI SON TRANSPORT VEHI CLE. CONTI NUOUS.

In the cell in the back, Lindsay reflects sadly.

CUT TO:

455 I NT. AC-12. I NTERVI EW ROOM MOVENTS LATER.

Steve and Cottan watch more CCTV. Eventually they spot Dryden, hobnobbing with various grandees.

STEVE There's Dryden.

They watch his movements -- nothing out of the ordinary.

CUT TO:

456 I NT. PRI SON TRANSPORT VEHI CLE. MOVENTS LATER.

Angui shed, Lindsay presses an intercombutton.

REGAN (O.S.) (Out of intercom) Do you require assistance?

LINDSAY We have to go back.

REGAN (O. S.) (Out of intercom) That's not possible.

LINDSAY
I can't let the last things I said be lies. I've got to go back and tell her the truth.

There are a couple of seconds of silence and then the intercomlink is broken.

Lindsay bangs on the side of the cell in frustration.

Suddenly the vehicle shakes with an almighty crash. Lindsay gets thrown about in her seat, only restrained by the harness.

There's another almighty crash. This time the vehicle rolls. Falling onto its side, there's the sound of tearing metal as it skids. Terrified, Lindsay is suspended from her harness, the vehicle's floor now its ceiling.

The vehicle skids to a halt. Shaken, Lindsay takes a moment to orientate herself.

There's a beeping sound of the locks having tripped. The rear door is partly crumpled.

A notice reads: SEAT BELTS MUST BE WORN AT ALL TIMES.

She releases the belt and she drops under gravity onto the partition doors. It's a painful fall that makes her gasp in pain.

She scuttles on the door trying to figure out how to open it safely.

The door gives way and she drops through. She picks herself up and crawls out of the open back door.

CUT TO:

Lindsay sees a big, dark 4x4 vehicle, stationary 50-100 yards ahead.

LI NDSAY

You got a phone you can reach?

CARROLL

I think so.

LI NDSAY

Call for ambulance and police.

CARROLL

Get back in the van --

Lindsay moves away without engaging in further discussion.

She heads down the road towards the stationary vehicle.

Suddenly its reversing lights flash on and there's the high whine of it reversing very quickly up the lane towards Lindsay.

Lindsay turns and runs back towards the prison transport vehicle.

LI NDSAY

Make the call!

CARROLL

I can't find my phone!

Lindsay takes a couple of seconds to weigh up her options. The car is closing fast.

She runs in the direction away from the car.

CUT TO:

458 EXT. COUNTRY LANE. CONTI NUCUS.

Lindsay looks back over her shoulder to see the car halt by the prison vehicle and two men get out.

They wear motorcycle gear and helmets. Suddenly she's terrified.

Li ndsay keeps runni ng headl ong away.

She looks back and sees the two men searching the back of the prison van. They look towards her and see her. Lindsay gasps and runs harder.

The men run back to their car and carry out a very fast threepoint turn in the lane.

The only problem for them is that there isn't enough room to get past the prison vehicle. They try to push through the gap but the prison vehicle gets jammed up against the side of the road, angled outwards enough to block the lane.

A good distance away now, Lindsay sees a car approaching. She tries to flag down the approaching car.

The car slows to a halt a short distance short from her.

She approaches the car. It suddenly lurches forward, sounding its horn, and swerves past her. It's a newish, high-end vehicle that has keyless start (essential later).

The car progresses up the lane to the position of the prison transport vehicle.

Lindsay runs of f the road. From now on she can't see the prison vehicle and other vehicles.

Lindsay stumbles headlong through thicker growth.

Lindsay keeps going, gasping for breath, struggling over heavy ground.

Lindsay enters woods. She darts between the trees, out of breath, running headlong.

She stumbles down into a ditch. Hidden by bushes, she hunkers down. Hyperventilating, she fights to keep her breathing quiet, terrified.

CUT TO:

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

Kate keeps searching the database with Bob and Tessa. The next image comes up -- we don't see it.

BOB

St op.

Kate studies the photo -- we still don't see it.

KATE

Tessa?

TESSA

I think so.

BOB

I know so. That's him

CUT TO:

460 EXT. WOODS. CONTI NUOUS.

Lindsay continues to hide, trembling, terrified.

She hears footsteps approaching. She hears a voice.

FI GURE (O.S.)

Police. Where are you? Are you okay?

Lindsay fights to keep her breathing quiet.

Two figures approach through the woods.

FI GURE

Police. Who's there?

Lindsay doesn't answer.

FI GURE

Don't be fright ened. Please come out where we can see you. You won't be harmed.

Lindsay keeps qui et.

FI GURE

(To other officer.)

Wait here.

Only seen from behind/masked by trees, the figure moves in the neighbourhood of Lindsay's hiding place.

She presses a hand over her mouth to keep her breathing qui et.

FI GURE

You hurt? There's an ambulance coming.

The figure stares hard into the ditch where Lindsay's hiding.

FI GURE

(To colleague.)

There's someone down here.

(To Lindsay.)

Police. Show yourself.

The figure darts quickly to get a better view -- and sees Lindsay. She looks terrified of what's going to happen next.

CUT TO:

461 I NT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.

Watched by Tessa and Bob, Kate opens the file of the man they've identified.

The name on screen is DETECTIVE SERGEANT MANISH PRASAD.

CURRENT POSTING: VICE, POLK AVENUE STATION.

Then we see the photo -- an Asian man of about 30.

CUT TO:

462 EXT. WOODS. CONTI NUOUS.

Still seen from behind, the figure faces Lindsay.

FI GURE

DI Dent on? That you, ma'am?

Then he holds up an ID badge.

FI GURE (CONT'D)

We got a triple-nine call from your prison officer.

(Shines torch on ID.)

See.

Now we reveal his face -- it's PRASAD.

PRASAD

Don't be alarmed, ma'am

CUT TO:

463 I NT. AC-12. OPEN-PLAN OFFI CE. CONTI NUOUS.

On her own now (staffers take care of Bob and Tessa), d Tesla OFFICSoo

464 EXT. WOODS. CONTI NUOUS.

Prasad holds out his hand to help Lindsay up. As she steps up, she gets a better view of Prasad's colleague: DC JEREMY COLE.

CCLE.

We'll get you somewhere safe, ma'am

CUT TO:

465 I NT. AC-12. I NTERVI EW ROOM MOVENTS LATER.

Kate enters, carrying a file.

KATE

Sorry to interrupt.

Steve and Cottan are still watching the CCTV of Dryden at the reception.

KATE (CONT'D)

Carly Kirk's mate described her boyfriend as being Asian, around 30, good looking. Went by the name of Matt.

Kate lays Prasad's ID photo in front of them

KATE

And this is one of Prasad's team

She shows a photo of Cole next to the E-Fit. It hits Steve hard.

STEVE

That's him

KATE

Georgia was killed by one of ours. I'm sorry, Steve.

Steve is shocked to his core, dealing with raw emotions.

STEVE

Christ.

He looks on the verge of tears.

KATE

We ought to take this to the gaffer.

COTTAN

Wait.

Cottan points the remote at the CCTV and hits rewind. He goes back through the footage but goes back too far.

COTTAN

Hang on.

Now he fast-forwards for a bit.

COTTAN

Here goes.

He hits play. Soon the footage shows:

ON SCREEN: Dryden is sharing a joke with an Asian man -- Prasad.

STEVE+COTTAN

Shit.

Cottan and Steve absorb it. But Kate's seen something else.

KATE

Go back a bit.

Cottan hits fast-forwards.

KATE

Give it here.

Kate takes the remote and goes back. She freezes an innocuous

PRASAD

Professional courtesy.

LI NDSAY

I've got to turn myself back in.

PRASAD

Me, I'd want to go to the pub.

LI NDSAY

I wasn't escaping. The prison vehicle was involved in an accident. There were two men after me, wearing motorcycle gear.

PRASAD

We didn't see anyone. Must've legged it. We'll put out an all-patrol obs.

LI NDSAY

Okay, but let's not hang about. Take me straight to the nearest station and wait for further orders.

PRASAD

Def - o.

They reach what Lindsay recognises to be the passer-by's vehicle.

LI NDSAY

Where's your vehicle?

COLE

We had some problems. Commandeered this one.

Lindsay hesitates. Something doesn't feel right.

PRASAD

Jump in.

LI NDSAY

Let's not do anything that makes me look bad. Radio in that I'm cooperating and we're en route to the nearest station.

PRASAD

What ever you say, ma'am

Prasad turns to Cole. Cole takes out a radio and puts it to his mouth. At this point, with Lindsay's eyes on Cole, Prasad grabs her violently.

466 CONTI NUED: (2)

LI NDSAY NO: HELP! NO:

Prasad smothers her mouth with his hand. Cole flips open the car boot.

In the boot are two sets of motorcycle helmets and leathers.

Together they manhandle Lindsay into the boot.

CUT TO:

467 I NT. CAR BOOT. CONTI NUOUS.

Lindsay tries to fight her way out.

LI NDSAY HELP! HELP! HEL-!

They slam the boot lid shut, plunging her into complete darkness.

CUT TO:

468 I NT. PASSER- BY'S VEHICLE. CONTI NUCUS.

Over the sound of Lindsay's cries, Prasad drops the keys onto the shelf between the front seats. He hits the START-STOP button on the dash and the engine fires up; he hits the revs to drown Lindsay out.

Prasad drives calmy away. He hears approaching sirens but doesn't bat an eye.

CUT TO:

468A EXT. COUNTRY ROADS. CONTI NUCUS.

Prasad and Cole's vehicle departs the scene, crossing with two liveried police patrol vehicles and an ambulance on blue lights and sirens heading in the opposite direction.

CUT TO:

469 I NT. PASSER- BY'S VEHI CLE. CONTI NUCUS.

Over Cole's radio comes a bulletin from the controller.

CONTROLLER (O.S.)

All patrols, all patrols, observations for a female who has escaped from cust ody.

(MORE)

76.

469 CONTINUED:

CONTROLLER (O. S.) (CONT'D)

Lindsay Denton -- IC1 female, midto-late 30s, tall, long dark hair.

CUT TO:

470 OM TTED

471 I NT. CAR BOOT. CONTI NUOUS.

Lindsay hears the bulletin from the radio.

CONTROLLER (O.S.)

All patrols, all patrols, repeat, Lindsay Denton has escaped from cust ody.

Trapped, she struggles vainly.

CUT TO:

472 EXT. PASSER- BY'S VEHICLE. CONTI NUCUS.

Seen from behind, the boot in prominent foreground, the vehicle accelerates along the country lane, out into the wilds beyond.

SMASH OUT.