

PREVIOUSLY ...

Lindsay witnesses the horror of the ambush.

CUT TO:

Lindsay gets arrested for conspiracy by AC-12.

CUT TO:

In prison, Lindsay gets her hands burned.

I NTERCUT:

CAST CREDIT

I NTERCUT:

At AC-12, Steve and Kate listen to Cottan's briefing on Tommy being probably killed for his silence.

CUT TO:

Steve and Kate watch the video file of Tommy threatening to reveal embarrassing information about Dryden.

CUT TO:

Lindsay tells Kate she was set up by Dryden.

CUT TO:

Steve tells Lindsay he believes her.

I NTERCUT:

CAST CREDIT

I NTERCUT:

Steve and Kate find the tracking device on Akers' car.

CUT TO:

Steve and Kate tell Hastings that Dryden must've known about this evidence and hid it.

CUT TO:

Dryden tells Hastings he needs him on the job.

CUT TO:

Hastings interrupts the questioning of Dryden to protect him

I NTERCUT:

CAST CREDIT

I NTERCUT:

Tormy refers to a bent cop called "The Caddy".

CUT TO:

SERIES 1 - Tommy tells Cottan he's the best caddy he ever had.

CUT TO:

Cottan takes responsibility for finding the Caddy.

I NTERCUT:

LINE OF DUTY

I NTERCUT:

Dryden showboats politically.

He mentions police cuts in connection with the ambush.

He promises to find who's responsible.

CUT TO:

Dryden faces a press leak that he's fiddled a driving offence for his wife.

CUT TO:

LINE OF DUTY #2.5 Tan Revisions 19/7/13 3. CONTINUED: (2)

Kate informs Lindsay that the body has been mutilated to conceal its identity. Lindsay assumes it must be Carly Kirk.

CUT TO:

Carly's foster parents reveal that a police detective "stole" her DNA.

CUT TO:

Carly's foster parents identify Prasad as the detective.

CUT TO:

Carly appears on CCTV of a reception dressed as a waitress.

I NTERCUT:

WRITER CREDIT

I NTERCUT:

Cole disguised as a nurse knocks Steve unconscious then throws Georgia out of the hospital window to her death.

CUT TO:

Kate finds one of Prasad's colleagues (Cole) bears a striking resemblance to the man wanted for Tommy and Georgia's murder at the hospital.

It hits Steve hard.

STEVE

He's the one who killed Georgia.

CUT TO:

Prasad and Cole search for Lindsay.

I NTERCUT:

PRODUCER CREDIT

I NTERCUT:

Lindsay keeps a vigil at her sick mum's bedside.

CUT TO:

Lindsay rides in the back of the prison van. It crashes and she escapes.

CUT TO:

LINDSAY I've got to turn myself back in.

(CONTINUED)

LINE OF DUTY #2.5 Tan Revisions 19/7/13 4. CONTINUED: (3)

PRASAD

What ever you say, ma'am

CUT TO:

Lindsay runs from Prasad and Cole.

CUT TO:

At AC-12 the team study CCTV of Dryden and Prasad enjoying banter at a swanky reception.

CUT TO:

Prasad and Cole chuck Lindsay in the boot of a car.

I NTERCUT:

DIRECTOR CREDIT

END OF RECAP; CUT TO.

501 EXT. DESERTED COUNTRYSIDE. EVENING (CONTINUOUS WITH DAY/ EVENING AT END OF EPISODE 4).

The vehicle seen at the end of Ep. 4 coasts off the road onto a dirt track. From the boot come the sounds of Lindsay banging and shouting for help.

The car comes to a halt. Prasad and Cole alight. Prasad wields a wrench.

PRASAD

Shut up.

Lindsay (COS) struggles some more.

PRASAD

Shut. Up.

Lindsay stops the struggle.

PRASAD

Okay. Don't do anything stupid.

Cole flips up the boot, revealing Lindsay.

PRASAD

Qut .

Lindsay slides herself out of the boot.

Prasad offers her a bottle of water. With a level of mistrust, she reaches for it. He pulls it away.

PRASAD

Can't have all this noise.

LI NDSAY

(Beat s.)

Okay.

She reaches again but he still holds it away.

PRASAD

We tie you and gag you. Lot less painful if you cooperate.

Lindsay nods. He gives her the water. She drinks. He takes back the bottle and Cole starts to tie her hands behind her back.

LI NDSAY

I need to urinate.

PRASAD

(Shrugs.)

Not our car. Knock yourself out.

Before she can protest, Cole gags her.

COLE

Shut up and get back in.

Cole manhandles Lindsay back into the boot. From Lindsay's pov, the boot lid shuts.

SMASH TO BLACK.

5.

502 **CM TTED**

503 EXT. SCENE OF PRISON VEHICLE AMBUSH. LATER THAT EVENING.

Kate pulls up in her car short of the cordon screening off the overturned prison vehicle, the trapped ambush vehicle plus patrol cars, a fire engine and an ambulance with blue lights flashing.

A couple of uniforms are taking a statement from the motorist whose vehicle got commandeered. We don't need to hear the dialogue but they're confirming details we've already seen --"Two men in motorcycle suits and helmets got out of their big black 4WD and then forced me out of my car and drove away in it.'

Kate shows ID and advances through the cordon, joining up with Steve and Hastings.

STEVE

According to the prison officers, their transporter was forced off the road by the vehicle you see there, driven by two men in motorcycle gear, same as the ambush. Denton made her escape. They car-jacked a vehicle from a passing motorist --

(Indicates motorist.)
-- then went after her. We don't know if they caught up with her but there's no sign of them and no sign of Lindsay. We've got all-patrols observations out on the vehicle. And on Lindsay.

The ambul ance departs.

HASTI NGS

(Referring to ambulance.)
That's the prison officers. They
look to be fine. As for Denton ...

STEVE

We don't know whether she was ki dnapped --

KATE

-- or they were springing her from cust ody.

Steve open his mouth to argue but he's interrupted by all the police radios going off.

CONTROLLER (O.S.)

(From police radios.)

All patrols, all patrols, repeat, Lindsay Denton has escaped from custody. Denton is known to employ misrepresentation and deceit.

KATE

Couldn't've put it better myself.

Steve and Kate reflect grimly.

HASTI NGS

Get out there. Find her.

STEVE&KATE

Yes, sir.

HASTI NGS

"Yes, sir." God help us all if we've lost her.

503 CONTI NUED: (2)

They move of f purposefully.

CUT TO:

503A EXT. LI NDSAY'S HOUSE. THAT NI GHT.

Steve comes out of Lindsay's house. A liveried patrol car is stationed outside, blue lights on, with a couple of uniform PCs standing by.

STEVE

All clear. Lock it up.

The PCs go into the house as Steve pulls out his phone and keys it.

STEVE

(Into phone.)

No sign of her at her house.

CUT TO:

503B INT. KATE'S HOTEL LOBBY. LATER THAT NI GHT.

Kate takes the call.

KATE

(Into phone.)

Okay. Thanks. Night.

She hangs up and steps up to a counter.

KATE

14.

From the hooks behind the counter, the night porter (scruffy, middle-aged) hands her the key to Room 14. Exit Kate.

CUT TO:

504 EXT. DERELI CT MULTI - STOREY CAR PARK. DAWN.

Prasad and Cole's vehicle coasts up a steep winding ramp and onto a deserted parking level. They park, get out and stride round to the boot. Prasad stands ready with a wrench as Cole flips the boot lid open, revealing Lindsay, gagged and tied.

CCLE

Out.

Lindsay gets out. Cole ungags her.

Prasad studies her. Lindsay stands quietly waiting.

PRASAD

Good.

He puts down the wrench and picks up a big bottle of water.

PRASAD

You've been in custody. You've been interviewed. What've you told them?

LI NDSAY

Not hi ng.

COLE

Chrissake.

Cole moves off to get something from the car. Prasad offers Lindsay the big water bottle.

PRASAD

What've you told them?

LI NDSAY

(Beat.)

Not hi ng.

Prasad blows a long sigh and shrugs. In a sudden movement, Cole wraps a towel (from the car) round Lindsay's head and pulls her down to the ground. Prasad unscrews the cap and pours water onto the towel that's pulled tight over Lindsay's face. (This is water-boarding.) Lindsay struggles, effectively being drowned. This goes on for about 10-15 seconds and then Cole releases the towel.

Lindsay coughs and splutters like someone just rescued from drowning. Prasad drops on his haunches next to her.

PRASAD

We know you've been cooperating with AC-12.

COLE

The prison officers burning your hands -- that didn't get the message over?

Prasad reacts tensely to Cole's lines -- uneasy about the revelation.

Lindsay keeps coughing and spluttering.

PRASAD

Okay. I'm going to ask you again. What've you told them?

Lindsay manages to clear her throat.

504 CONTI NUED: (2)

LI NDSAY

Not hi ng.

Prasad processes her defiance for a few beats.

PRASAD

(To Cole.)

Agai n.

Cole goes to the car to get another water bottle.

PRASAD

What've you told them?

LI NDSAY

That two gunmen in motorbike gear carried out the ambush, and I was spared because I had nothing to do with it.

COLE

D'you mention anyone else?

LI NDSAY

You two, you mean?

COLE

No lies!

LI NDSAY

I've never seen either of you before in my life.

COLE

You covered your eyes, did you, when we did Long Lane?

Prasad reacts to Cole's candour.

PRASAD

Well?

LI NDSAY

I don't know what you want me to say!

PRASAD

(Beats. To Cole.)

Ckay.

Cole wraps the towel tight round Lindsay's head. She struggles and tries to fight back, vainly. Prasad pours water over the towel in the same fashion as before, about 10-15 seconds of simulated drowning, after which Lindsay coughs and splutters. Prasad chucks the bottle away and picks up the wrench.

PRASAD

Now it gets serious. What've you told them?

Lindsay coughs and splutters for a bit.

PRASAD

What've you told them?

LI NDSAY

Dryden.

PRASAD

Speak up.

LI NDSAY

M ke Dryden. He set the whole thing up.

PRASAD

(Beat.)

We're listening.

LI NDSAY

That's all I've said to AC-12.

CCLE

Jesus Christ, Manny, let's just do her.

(To Lindsay.)

I've done one female copper. Don't think I won't do another.

Again Prasad reacts to Cole's candour.

LI NDSAY

It's the truth!

PRASAD

They've charged you, remanded you. What've they got on you?

LI NDSAY

Dryden set me up.

Prasad swings the wrench over Lindsay's head.

PRASAD

Last chance.

504 CONTI NUED: (4)

Prasad brings the wrench down on Cole's head. Cole falls back, stunned, and Prasad hits him with a second, sickening blow to the head that causes Cole to drop like a stone to the ground. His legs twitch a few times and then he's completely still.

Lindsay is shocked and paralysed. Prasad takes a few sharp breaths to bring his adrenaline under control.

He gags her.

PRASAD

Didn't recognise him?

Lindsay can't answer because she's gagged.

PRASAD

What ever. He's been a liability ever since the e-fit came out.

Prasad chucks her in the boot of the car.

PRASAD

You're a liability too unless you start telling the truth. Think about it.

He shuts the boot.

Prasad paces, on edge, working out what he's going to do next.

It doesn't take long for him to face a very obvious and uncomfortable conclusion.

CUT TO:

504A INT. CAR BOOT. CONTINUOUS.

Lindsay struggles against her restraints, her terror building to a climax.

CUT TO:

505 OM TTED

506 EXT. DERELI CT MULTI - STOREY CAR PARK. MOVENTS LATER.

The car park remains deserted save for the vehicle and Cole's body.

Then we see Prasad wiping down the water bottles and the wrench.

He gees himself up. He sprints along the parking level, back and forth, working himself out of breath. Then he makes a call from his mobile, gasping.

PRASAD

(Into phone.)
This is DS Prasad, Polk Avenue
Vice. We've just sighted DI Denton.
DC Cole was in pursuit but I've
Lost him

CONTROLLER (O.S.)

(Out of phone.)
DS Prasad, what's your location?

PRASAD

(Into phone.)
I'm going after them

CONTROLLER (O.S.)

(Out of phone.)
DS Prasad, what's your loc-?

He hangs up, pockets the phone.

He flips up the boot.

The boot's empty except for Lindsay's gag and bonds.

Alarmed, he sees the backseat half folded down.

The engine starts suddenly. Equally suddenly Lindsay sits up in the driver's seat and reverses sharply, knocking Prasad down.

Lindsay hits the brakes, slams into First and accelerates fast, wheels squealing.

Prasad scrambles to get up, injured and slow.

506 CONTI NUED: (2)

PRASAD

I need an ambul ance.

LI NDSAY

Sure. Give me your phone.

PRASAD

It's in my pocket.

LI NDSAY

I'm not reaching for it. You want an ambulance, you pass it.

Eventually Prasad gives her the smart-phone. She flicks through the screens to find the Voice Memo app.

LI NDSAY

We'll get to the ambulance in a minute. First, when I turn this on, you'll record a statement. Dryden, the ambush, me. Got it?

PRASAD

Please. Call the ambulance.

Lindsay contemplates the situation. She gets back in the car. She stares through the windscreen at Prasad.

LI NDSAY

Don't make me do this.

Prasad glares at her, defying her to have the courage. Tense beats.

Lindsay jerks forward a few inches. Prasad screams the place down.

Lindsay puts the vehicle in Park and gets out.

LI NDSAY

Let's try again.

PRASAD

If I talk, I'm a dead man.

LI NDSAY

Maybe you are anyway. So talk.

PRASAD

Please. Call an ambulance.

LI NDSAY

Why'd they use you for the job?

PRASAD

They had stuff on me and Cole.

LI NDSAY (Indicates Cole.) LI NDSAY

You need to tell the truth.

PRASAD

You really think you're going to get out of this? Not going to happen!

LI NDSAY

You think you will? You killed Wallis and Butler! Your mate killed Georgia Trotman! All police, all innocent! Fuck you.

She jumps in the car. She edges forward. There's the crushing of bones and Prasad screams to high heaven.

Lindsay gets out of the car again.

She stares at Prasad. Prasad sobs in agony.

PRASAD

Please. Please.

LI NDSAY

Then. Talk.

Lindsay shoves the phone towards Prasad.

PRASAD

(Into phone.)

DS Manish Prasad. In the hopeless expectation of death, I record my Dying Declaration. I carried out the ambush with DC Jeremy Cole. Under orders from Deputy Chief Constable Dryden.

CUT TO:

INT. STEVE'S CAR. MOMENTS LATER. 507

Steve drives, Kate rides shot gun. A police radio gives further information.

CONTROLLER (O.S.)

(Out of radio.) Sighting of Lindsay Denton, identifying cell of caller's phone, standby for location.

LINDSAY (O.S.)
(Out of Bluetooth.)
This is Lindsay Denton. I've detained the two gunmen who carried out the ambush. They're in a bad

KATE Highpoint's over in Moss Heath. You need to make a U-

Steve makes a sharp U-turn before Kate can get the word out.

CUT TO.

510 EXT. DERELI CT MULTI - STOREY CAR PARK. CONTI NUCUS.

Lindsay lays the phone on the ground and walks back to the

511 CONTINUED: (2)

KATE

(Into phone.)

DC Fl'eming, AC-12. Put me through to the Controller please.

STEVE

Got a thought -- okay if I check it out, boss?

HASTI NGS

Go ahead.

Steve goes to his car.

KATE

(Into phone.)

All patrols, obs on Lindsay Denton, last known location the old Highpoint Building.

She watches Steve drive away, curious.

PARAMEDI C

This one's still alive!

Suddenly everyone migrates towards Prasad.

Hanging up the phone, Kate brings up the rear. She gazes at Prasad as the paramedics give him oxygen and get an intravenous cannula into him

KATE

(To Hastings.)
I want to stay with him, and keep hold of the firearms unit. Let's make sure he gets to hospital safely.

HASTI NGS

Agreed. Thanks, Kate. Dot, you're with her.

Hastings moves off to hassle some uniforms.

HASTI NGS

Let's get this cordon sorted!

CUT TO:

512 OM TTED

513 OM TTED

513A INT. STEVE'S CAR. MOVENTS LATER.

Steve drives. He takes a call via bluetooth.

STEVE

(Into bluet oot h.) DS Arnott.

I NTERCUT:

EXT. DERELI CT MULTI - STOREY CAR PARK. CONTI NUOUS. 513AA

The cordon has been established round the crime scene. Prasad is receiving medical care. Kate calls Steve on her mobile.

KATE

(Into phone.) Steve. Prasad's still alive.

I NTERCUT:

513AB I NT. STEVE'S CAR. CONTINUOUS.

STEVE

(Beat. Into bluet oot h.)

Recei ved.

He processes the information.

CUT TO:

513B OM TTEDOM TTED

EXT. ASHCLIFFE NURSING HOVE. LATER THAT DAY. 514

From his car, Steve gets out still in his stab vest. His phone rings. He talks while jogging towards reception.

STEVE

(Into phone.)

DS Ar not t.

INSERT SHOT 513AA HERE

KATE (O.S.) Steve. Prasad's still alive.

STEVE

(Beat. Into phone.)

Recei ved.

He processes the information.

He goes into reception.

CUT TO:

515 I NT. ASHOLI FFE NURSI NG HOVE. RECEPTI ON. CONTI NUOUS.

Steve comes into the building. The nurse, Kasia, comes quickly to meet him

STEVE

(Shows ID.)

You the nurse I spoke to on the phone?

KASI A

Yes.

STEVE

(Indicates.)

This way?

KASI A

Third door on the right [

STEVE

If you hear any kind of commotion, call triple-9 straight away.

KASI A

Ckay.

Steve continues alone. He reaches the door.

STEVE

Lindsay? It's Steve Arnott. I'd like to come in please. Is that okay?

No answer.

STEVE

Lindsay, I'm coming in now.

Steve opens the door and goes in.

CUT TO:

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

Steve enters to find Lindsay, alone, with the bed empty and stripped.

STEVE

Very sorry for your loss.

LI NDSAY

I should've been with her.

STEVE

We can make arrangements for you to see her, if that's what you want.

LI NDSAY

(Beat. Fights back tears.)
They've already stripped her room
Her things were very personal. They
must n't lose them

STEVE

No, of course, they've got to be returned to you.

Long sad beats from Lindsay.

LI NDSAY

How did you know I'd be here?

STEVE

She was your mum

More I ong sad beats.

LI NDSAY

I'll come now.

STEVE

Have as I ong as you need.

LI NDSAY

Thank you.

Steve steps out and closes the door behind him Lindsay lets out her emotions -- more tears, more anguish.

CUT TO:

517 I NT. ASHOLI FFE NURSI NG HOVE. CONTI NUOUS.

On the other side of the door, Steve hears Lindsay's pain. It moves him It connects him to her as a human being.

CUT TO:

518 EXT. ASHCLI FFE NURSI NG HOVE. MOVENTS LATER.

Steve walks Lindsay to his car.

LI NDSAY

I'll wear cuffs if that makes you more comfortable.

STEVE

Course not.

LI NDSAY

Thanks. I know what the crime scene must look like.

STEVE

What happened?

LI NDSAY

I was defending myself. All I meant to do was immobilise him

STEVE

You succeeded.

LI NDSAY

Don't make light of it. It was horrible.

She looks very upset.

STEVE

What happened to Cole?

LI NDSAY

Prasad murdered him

STEVE

Tell me something. Copper to copper. Cole -- he was definitely the one who killed Georgia?

LI NDSAY

Yes. He confessed.

Emotions well up in Steve, taking him by surprise.

She reaches out automatically. Then they both realise how odd and inappropriate that is, and shy away from each other. But she's registered his emotions.

CUT TO:

519 INT. STEVE'S CAR (DRIVING BACK INTO TOWN). MOMENTS LATER.

St eve drives, Lindsay rides shot gun.

LI NDSAY

You list ened to the whole declaration Prasad made?

STEVE

Not yet.

LI NDSAY

Dryden ordered the ambush, Steve.

He keeps driving.

LI NDSAY

With Cole and Prasad dead, how d'you propose to build a case against Dryden?

STEVE

We'll manage.

LI NDSAY

The fact he's the Deputy Chief Constable -- that's not an issue?

St eve hesit at es.

LI NDSAY

He's been accused of lying about a driving offence and it's still just melted away -- nothing to do with him being the DCC?

Steve tries not to engage with this line of argument, keeps his eyes on the road.

LI NDSAY

Where's that coming from? From Hastings, right? Every rank above DCI's more politician than policeman. He's not daft enough to take on Dryden.

STEVE

You really don't know the man.

LI NDSAY

I think I know you.

STEVE

Do you?

LI NDSAY

You were on a counter-terror op that shot an innocent man. The brass wanted to cover it up but you wouldn't go along with it. I'd've done the same.

He keeps driving but she sees she's getting to him

LI NDSAY

Dryden ordered the killings of four police officers, Steve. One of them was Georgia.

519 CONTINUED: (2)

Manipulated and conflicted, Steve fights with his emotions. He pulls off the road and gets out.

CUT TO:

520 EXT. ROAD SIDE. CONTINUOUS.

Lindsay gets out and joins Steve. They talk with traffic whizzing by.

LI NDSAY

You were there when it happened?

STEVE

There but not there -- out cold.

LI NDSAY

Then there was nothing you could've done.

STEVE

I pushed her to go into that hospital room

He fights to control his desperate feelings of guilt.

LI NDSAY

She hadn't been in AC-12 long. Did you know her from before?

STEVE

No.

LI NDSAY

Something happen between you two?

STEVE

Somet hi ng.

She lets him leave it at that.

LI NDSAY

Your guilt's nothing compared to mine. I should never have trusted Akers in the first place, should've taken firearms and back-up. I'd do anything to change that, but I can't. Being a police officer's the only thing I've ever really cared about. Let me be one again. Let me help you get Dryden.

She looks at him imploringly, sniffing back tears. Steve reflects, torn.

CUT TO:

521 INT. GENERAL HOSPITAL. ITU. LATER THAT DAY.

Prasad is in an intensive care setting, attached to intravenous drips going in via a central, connected to cardiovascular and respiratory monitors, attended by nursing staff.

A couple of the firearms unit stand guard.

Kate and Cottan peer through a glass partition.

COTTAN

Let's hope he lives.

KATE

It's not whether he'll live, it's whether he'll talk.

COTTAN

You think he will?

KATE

Got to. Chances are, this arsehole's the Caddy.

She looks determined. He looks edgy. He scans the room -- armed guards and a CCTV camera. He looks cornered.

But then, when Kate glances round at him, he's his old self again.

CUT TO:

521A I NT. AC-12. HASTI NGS' OFFI CE/ OPEN- PLAN OFFI CE/ I NTERVI EW ROOM LATER THAT DAY.

Kate works at her desk.

Cottan continues to ruminate on the situation, at his desk, in his own world.

He comes out of his reverie when he senses a commotion in the department. He looks round towards the lifts.

Hastings, in his office, sees people getting up from their desks to get a look at something.

He steps out of his office to investigate.

Steve is escorting Lindsay from the lifts. Steve and Lindsay try to ignore the stares. He leads her into the interview room

Hastings marches out of his office.

HASTI NGS

Dot, Kate, with me. The rest of you, back to work.

Hastings leads Cottan and Kate towards the interview room but he ensures they do not enter. He speaks through the open door.

HASTI NGS

No one present at the High Point crime scene will enter this room to prevent forensic cross-contamination. Now -- she under arrest and cautioned?

LI NDSAY

For?

HASTI NGS

Escape from Lawful Cust ody.

LI NDSAY

I was ki dnapped.

HASTI NGS

That remains for a court to determine.

STEVE

They weren't springing her, sir. They were going to kill her.

HASTI NGS

Kate, do it anyway.

KATE

Sir.

HASTI NGS

(To Lindsay, softer.)
We'll also need your clothes for forensics. Nothing personal.
Procedure. We'll get you seen by a doctor. In the meantime, we'll take care of you.

COTTAN

Kate, get another female officer to recover her clothing.

KATE

Sir.

With a toss of his head, Hastings indicates for Cottan to follow him Steve moves.

HASTI NGS

(To Steve.)

Not you. We'll need your clothes too.

Steve stays put resentfully.

STEVE

There's an audio file, sir. You'll hear she's innocent.

HASTI NGS

I'll listen to it. When you're done in here, put her in protective cust ody at a random station under a false ID.

Hastings exits into his office.

KATE

Lindsay Denton, you're to be charged with Escape from Lawful Custody. Do you require legal representation at this time?

Lindsay shakes her head glumly. She gazes at Steve.

Steve watches Hastings go to his office, and wears an uneasy look.

CUT TO:

521B INT. AC-12. HASTINGS' OFFICE. MOVENTS LATER.

Shut away, door closed, Hastings uses his computer to listen via earphones to the audio file recorded by Lindsay.

HASTINGS (Under his breath.) Mother of God.

Hastings looks deeply concerned.

Cottan and Kate tap on his door. He closes the file and beckons them in. Enter Cottan and Kate.

COTTAN

Sorry, gaffer, didn't think this could wait any longer.

Kate lays some photocopied files in front of Hastings. Topmost are screen-grabs of Dryden's CCTV scene with Prasad, then a transcript of their conversation made by a lip-reader, and then both their police personnel records.

KATE

You've seen these images from CCTV of a reception at City Hall attended by DCC Dryden early evening 16th August. You've seen he's pictured with Prasad.

COTTAN

The lip-reader's analysed the tape, sir. Nothing incriminating, just banter. But Dryden and Prasad appeared to be on friendly terms.

KATE

Looking at their personnel records, Dryden was a Department Head in Vice when Prasad joined as a DC.

COTTAN

They knew each other well, sir. From the CCTV you'd go as far as to call 'em mates.

While Hastings absorbs this, Kate lays another screen-grab on his desk -- Carly as a waitress.

KATE

This is a 15-year-old misper named Carly Kirk. We've made contact with the catering company but they've got no record of her being one of their employees that night. She was known to Prasad. We believe this is the last time she was seen alive.

HASTI NGS

(Murmurs, very pensive.) Thank you. Good work.

Hastings looks like the weight of the world is on his shoulders.

CUT TO:

522A INT. POLICE HQ. OUTSIDE DRYDEN'S OFFICE. LATER THAT DAY.

Hastings enters, greeted by Dryden's PA, who immediately gets up from her desk and moves towards the door.

DRYDEN'S PA

He said to go straight in.

Hastings takes a breath, that weight not lifting, if anything getting greater.

Hastings goes through the door and the PA shuts it behind him

CUT TO:

523 I NT. POLICE HQ. DRYDEN'S OFFICE. CONTINUOUS.

Hastings enters to be confronted by Dryden (in shirt sleeves and tie), with Hargreaves brooding jealously. Hastings is wary in the extreme.

DRYDEN

Gone to ground, Ted? My office has been asking all day for you to report.

HASTI NGS

If you'll forgive me, sir, I was making sure of all the facts.

DRYDEN

Let's have them

HASTI NGS

We've got the gunmen, sir, one recorded confessing to the ambush, naming his accomplice.

DRYDEN

Fant astic work, Ted.

HARGREAVES

I want to hear that recording.

HASTI NGS

All in good time, sir.

HARGREAVES

It's a joint operation --

HASTI NGS

(To Dryden.)

I'm not disclosing any leads to Detective Chief Superintendent Hargreaves and that's final.

DRYDEN
(Off Hargreaves'
reaction.)
Give us a minute, Les.
(Off Hargreaves'

hesitation.)

Les.

Exit Hargreaves with deep resentment. Hastings continues to be wary, not continuing as Dryden might expect.

DRYDEN

Do I have to drag it out of you, Ted?

HASTI NGS

Sir, the gunmen are or were both serving detectives assigned to Vice.

DRYDEN

(Beats. Tense.) That's a matter of great sensitivit Tm - 0. 199 Tc 0. 036 Tkdas Dryden migh 234. 96nt. 523 CONTI NUED: (2)

NEW JO

Denise said to come straight in.

DRYDEN

Absol ut el y.

(To Hastings.)

Shame you can't appear on camera, but stick around for the press conference.

HASTI NGS

Press conference?

DRYDEN

What did I say about false modesty? This is the breakthrough we've all been desperate for. Excuse us, won't you?

HASTI NGS

Sir.

Exit Hastings.

CUT TO:

523A INT. POLICE HQ. OUTSIDE DRYDEN'S OFFICE. CONTINUOUS.

Hastings comes out to find Hargreaves waiting.

HARGREAVES

What the hell was that?

HASTI NGS

You've not been sharing your information with us. My team, we're going to close this case. Then we're going to come after all the bastards who got in our way.

Hargreaves stores that one away. He exits sharply. Hastings reflects.

CUT TO:

1 NT. POLICE HQ. PRESS BRIEFING ROOM LATER THAT DAY.

Dryden and New Jo sit behind the table in front of the press. Hastings watches from the wings.

DRYDEN

Thanks to sterling work by one of this Force's most highly specialised units, the two gunmen responsible for the ambush on 5th September are now in our hands.

Cameras flash. Dryden revels in the limelight.

There's a volley of reporters' questions: "Who are they? Why did they do it? Where are they being held? What have they been charged with? Are they cooperating? Are they answering questions?"

Dryden talks over them

DRYDEN

The investigation is ongoing and extremely sensitive. I can't disclose any further details. But this is a moment ous day for this police force, for the rule of law, and most importantly for the grieving families of our four fallen comrades.

Dryden revels in the camera flashes. Another volley of questions, the same ones again.

Hastings' eyes narrow as he watches Dryden at work.

CUT TO:

525	OM TTED
526	OM TTED
527	OM TTED
528	OM TTED
529	OM TTED
529A	OM TTEDOM TTED (NOW 529C)
529B	INT. GENERAL HOSPITAL. WAITING AREA/CONSULTING ROOM THAT DAY.
	St eve enters.

Lindsay is waiting, now wearing a paper forensic suit, accompanied by two uniformed PCs.

A nurse comes out of a room

CLI NI C NURSE

Sorry to keep you. Dr Kaur will see you now, and then the Burns Specialist will come and take a look at your hands.

STEVE

(To Lindsay.) I'll wait here.

LI NDSAY

Thanks.

Lindsay goes into the consulting room with the nurse, being greeted by a female Asian doctor, before the door shuts.

Steve reflects.

The nurse comes out to a reception desk manned by a clerk.

CLI NI C NURSE

Dr. Kaur wants her notes downloaded. She was seen earlier this year. (Mouths, inaudible.) T-o-P.

The nurse goes back into the room

Steve has witnessed the exchange and, despite not understanding it, his curiosity has been piqued.

He pulls out his phone discreetly, starts writing an e-mail:

TO: AC-12 RECORDS OFFI CER SUBJECT: MEDICAL RECORDS -- DI DENTON

CUT TO:

529C INT. GENERAL HOSPITAL. ITU. THAT NIGHT.

Steve (in casual clothes having had to give up his work clothes to forensics) and Kate peer at Prasad, who remains unconscious and under armed guard.

KATE

When he talks, we'll know the truth.

STEVE

He's already talked.

KATE

(Sceptical.)

Under extreme duress.

He keeps his mouth shut. Beat.

KATE

Did you tell Lindsay's he's alive?

STEVE

No.

KATE

Good.

St eve studies Kate, absorbing her doubts about Lindsay.

STEVE

You should get off home.

KATE

I'll stay. I want to be here when he comes round.

Steve knows something's up. He studies her but decides not to pursue it.

STEVE

Night.

KATE

Night.

Exit Steve.

CUT TO:

530 I NT. SOUTH FERRY POLICE STATION. CUSTODY SUITE. LATER THAT NI GHT.

A uniformed Custody Officer fills in a clipboard as he leads Lindsay into a cell. She still wears scrubs. Steve hovers outside.

Lindsay immediately feels tense and traumatised about her confinement.

LI NDSAY

Steve ...

STEVE

(To Custody Officer.)
Give us a minute. Promise I won't leave without filling in the paper work.

530 CONTINUED:

The Custody Officer steps aside and Steve goes into the cell.

LI NDSAY

I don't suppose you'd have any idea what it's like being locked up day and night.

STEVE

I'm sorry.

LI NDSAY

Hold me on the original conspiracy charge and let me make a second bail application.

(Off his hesitation.)

Please, Steve, I can't be locked up any more.

He weighs up the situation.

CUT TO:

530A INT. HOTEL LOBBY. LATER THAT NI GHT.

Kate returns to the hotel. The front desk is unattended. She goes round to get her key. In the pigeon-hole she finds a bill, a list of charges at fifty quid a night, with a total at the bottom in the low hundreds.

Handwritten over the figures is:

PLEASE PAY!

She I ooks dismayed.

CUT TO:

530B EXT. KATE'S HOUSE. EARLY NEXT DAY.

Kate arrives home. The house looks quiet, lights out. She's puzzled. Kate gets out of her car, gets a bag/bundle of clothes from the boot. She girds herself to go in.

Her key doesn't get in the lock. She tries again and it still won't go in.

She bangs on the door. No answer.

She steps back, powerless, and looks devastated.

CUT TO:

Lindsay and Steve pay close attention, following the to-and-fro-like a tennis match.

DEFENCE COUNSEL

The Defendant has proved she's not a flight risk by willingly surrendering herself into police cust ody. She's also fully

CUT TO:

531B INT. LINDSAY'S HOUSE. CONTINUOUS.

Lindsay shudders.

LI NDSAY

Someone could've put the heating on.

She keeps her coat on. She turns up the thermostat and moves through into the kitchen/sitting room Steve follows.

Lindsay fires up the boiler impatiently.

LI NDSAY

I need a shower and a change of clot hes!

A private contractor is busy fitting a base unit.

STEVE

This base unit --

LI NDSAY

-- will alert you if I run off into the night ...

STEVE

A uniformed officer will also remain outside.

LI NDSAY

Over kill?

ShF isu irrivotecti.

531C INT. LINDSAY'S HOUSE. LATER THAT DAY.

Steve unwraps takeaway fish and chips. They convene at the kitchen table. Lindsay has showered and dressed and the

531C CONTINUED:

LI NDSAY (CONT'D)

M ke was the same. He was allergic. Said we could never move in together if I kept a cat. My previous cat.

STEVE

You got rid of it?

LI NDSAY

(Tears well up.)

I thought he would move in.

He doesn't quite know how to deal with her tearfulness.

STEVE

You must hate him for it.

LI NDSAY

Like you said, it was just a cat.

STEVE

I didn't say that.

He gives her space for a couple of beats. She tries to buck up.

LI NDSAY

I'm home. I'm semi-free. Got to stay positive.

She gets up and goes into the kitchen. He watches her as she finds a tissue and dabs her eyes.

She opens the fridge.

LI NDSAY

You got wine!

STEVE

Thought maybe after all you'd been through it'd take the edge off.

LI NDSAY

You thought right.

He watches her as she untwists the cap, pours herself a glass, composes herself. He's half studying her, half being drawn into her spell.

LI NDSAY

Want one?

STEVE

Better not.

531C CONTINUED: (2)

LI NDSAY

I'll drink it if you won't. They can't jail me for that.

She pours a second glass invitingly. She offers it to him He takes it.

They both take a drink. The moment is pregnant with possibilities.

STEVE

Prasad's not dead.

She's shocked.

STEVE

He's in a bad way right now but there's every chance he'll talk.

A couple of uneasy beats while she figures out her next move.

LI NDSAY

Good.

She's said the one thing that won't incriminate her and knows it. Steve takes that in.

Pregnant, wary beats between them

He lays the wine glass down.

STEVE

I really better leave you to settle in.

He exits sharply, leaving her alone.

She reflects uneasily, not sure how that went exactly.

CUT TO:

531D EXT. LINDSAY'S HOUSE. CONTINUOUS.

Steve passes the copper and goes to his car, glancing back at the house momentarily, his expression dark, fighting the pull of a relationship with Lindsay.

CUT TO:

532 OM TTED

533 OM TTED

533A INT. AC-12. CAR PARK LIFT. LATER THAT DAY.

Carrying his briefcase, Hastings comes to a lift that has signage to go up from the car park. His phone rings. He reads the caller ID is ROISIN. He answers it as he drops his brief case in the boot.

HASTI NGS

(Into phone.)

Hi, love.

ROI SI N (O. S.)

(Out of phone.)

This cruise ...

HASTI NGS

(Into phone)

I'm sorry, just me and a daft idea

ROI SI N (O. S.)

(Out of phone.)
No, I've thought about it and ... What the hell. Let's do it.

He's wrong-footed, not expecting this.

ROI SI N (O. S.)

(Out of phone.)

Ted? Somet hing wrong?

HASTI NGS

(Into phone.)

No, no, that's brilliant. Brilliant. Look I'min the middle of something right now, okay if I call you in the morning?

ROI SI N

(Out of phone.)

Sure. Bye, then.

HASTI NGS

(Into phone.)

Look forward to it. Bye.

He hangs up. He's conflicted -- uplifted by the call, worried about Dryden.

He gets in the lift and the door shuts on his expression.

CUT TO:

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

Steve, Kate, Hastings and Cottan regroup.

HASTI NGS

If we're going after the Deputy Chief Constable, it's got to be watertight. Come on, tell me what we've got.

(Slaps palm of hand.)

STEVE

Prasad's Dying Declaration.

HASTI NGS

He needs to wake up and stand by it. What else?

STEVE

That Dryden was going to revoke Tormy's immunity and Tormy intended to blackmail him

HASTI NGS

"Intended." Need more than that.

KATE

The leak on Dryden's driving of fence.

COTTAN

Whoever gave the story to the press must've had an inkling he wasn't where he claimed to be that night. I've got a contact might be able to help on the QT.

HASTI NGS

All yours, Dot. What else?

STEVE

The lump on Akers' vehicle. Dryden knew about it and kept it from us.

HASTI NGS

Get copies of the evidence logs, make sure Dryden was in the loop. What else?

STEVE

Lindsay claims Dryden changed the rota so she was on duty the night of the ambush.

HASTI NGS

Get proof that came directly from him What else?

None of them having anything further to offer up.

HASTI NGS

Okay, hop to it, you lot.

KATE

Sir.

COTTAN

Sir.

Exit Steve, Kate and Cottan.

Hastings appears uneasy.

CUT TO:

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

544 CONTINUED:

DC NI GEL MORTON approaches Cottan.

COTTAN

Alright.

MORTON

Alright.

Morton lights himself a cigarette.

MORTON

Want one, sir, or have you packed up now you've gone squeaky clean?

COTTAN

Have packed up, as it happens.

MORTON

Another thing you can act superior about, sir.

COTTAN

We're off duty, mate. It's still "Dot".

MORTON

How can I help you, sir?

COTTAN

(Beat. Lets it drop.)
It's all about information in this game. Wonder if there's something you can tell me about a certain Executive Officer.

MORTON

You're asking the wrong bloke.

COTTAN

Af or ementioned Executive Officer had his name slapped all over the papers for his wife's SP-30. A paper you used to throw the odd titbit every now and then, if I remember right.

MORTON

No comment.

COTTAN

I'm not after you, you daft bugger, but this one's got your paw-prints all over it.

MORTON

No comment.

LINE OF DUTY #2.5 Tan Revisions 19/7/13 49.

544 CONTINUED: (4)

COTTAN

Nice one.

Morton heads back to his car. He looks very, very pissed off.

He drives off.

Cottan lights himself a cigarette coolly.

CUT TO:

544A OM TTED

545 OM TTED

545A OM TTED

545B OM TTED

545BA INT. AC-12. OPEN-PLAN OFFICE. NEXT DAY.

The office is completely deserted. The unlikely early bird, at his desk, Cottan writes a file, naming Cole as the Caddy, looking very shifty.

CUT TO:

545C INT. GENERAL HOSPITAL. LIFT. LATER THAT DAY.

The lift door opens. Out step Steve and Hastings, to be greeted by Kate. They all walk together.

KATE

He came round early this morning. The doctors have agreed he's fit for questioning.

HASTI NGS

Time for some answers.

They run into Hargreaves approaching with Rogerson.

HARGREAVES

We've been investigating the gunmen. Prasad's ours.

HASTI NGS

He's a police officer -- makes this Anti-Corruption. Finders keepers, sir.

545C CONTINUED:

Hastings continues, loving every minute of it. He may even start whistling. Hargreaves gives Hastings a very dark look that makes Kate, Steve and Rogerson uncomfortable.

CUT TO:

545D INT. GENERAL HOSPITAL. ITU. MOWENTS LATER.

Hastings, Kate and Steve interview Prasad. Prasad's still on intravenous drips. Both Kate and Steve record answers in their notebooks.

HASTI NGS

We have on record your Dying Declaration, made when you were under the hopeless expectation of death, attesting to the facts you carried out the ambush, did so in concert with DC Jeremy Cole, and did so under orders from Deputy Chief Constable M chael Dryden. Is that all true?

PRASAD

Whether it's true or false is irrelevant. It was obtained under duress so it's inadmissable in court.

STEVE

We've got a pile of evidence that is admissable.

HASTI NGS

Ki dnap, attempted murder, murder, conspiracy, perverting the course of justice, sexual activity with a child. You're looking at going down for a long time.

PRASAD

And I'm looking at three muppets who know I'm their best witness.

KATE

Jesus.

He's got them over a barrel and they know it. It sticks in their craw. Tense beats.

HASTI NGS

Let's talk about this fifteen-yearold girl.

CUT TO.

545EB INT. AC-12. EVI DENCE ROOM MOVENTS LATER.

545 EB CONTINUED:

Kate seems more photo files.

KATE

Open those photo files.

The technician obliges. We don't see what's revealed but Kate and Steve are visibly shocked. Kate looks upset at the sight.

CUT TO:

545F OM TTED

546 I NT. AC-12. HASTI NGS' OFFI CE. MOMENTS LATER.

Kate pins photos on a board showing Dryden with Carly, observed by Steve and Cottan.

STEVE

We've got Prasad's Dying Declaration that Dryden set up the ambush. And now we've got the motive.

KATE

These other images we also found.

Kate puts up images of a young woman dressed in a waitress's clothing, obviously dead, with mutilated face and hands. These images need to be done in an implicit way to ensure making the cut.

KATE

This appears to be Carly Kirk's body before it was buried under the concrete floor of the industrial unit.

Hastings studies the photos.

HASTI NGS

Okay, okay, good work. But there's something I'm not getting. Prasad has these photos? To my mind, that makes him part of the effort to blackmail Dryden. Then he switches sides, does Dryden's bidding, and carries out the ambush?

COTTAN

Till we can get the CPS to agree terms on Prasad's immunity, we're stuck. 546 CONTINUED:

STEVE

And we're stuck on Dryden without Prasad's testimony.

HASTI NGS

(Blows heavy sigh.) Too many ifs and buts.

KATE

That's why we need to fill in the gaps with Dryden, sir.

COTTAN

We're past evidence threshold, sir.

STEVE

We can't do much more without arresting him ...

COTTAN

Would've by now, if he weren't the DCC.

All eyes on Hastings. He's staring down the barrel of a gun. Agonising beats.

HASTI NGS

Do it.

STEVE+KATE+COTTAN

Sir.

They exit sharply. Hastings knows he's crossed the Rubicon.

CUT TO:

546A INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.

St eve accompani es Kat e.

STEVE

Everything okay with you?

KATE

Fi ne.

She heads towards her desk. Steve knows something's up but decides not to pursue it.

Steve heads towards the lifts.

KATE

Where you going?

546A CONTINUED:

STEVE

To tell Lindsay.

KATE

Mnd if we don't?

Beats. He studies her. She takes a few steps to somewhere more private. He follows.

KATE

(Lowers voice.)

When she was given the long-term mispers, Carly Kirk was the one case she prioritised. Out of all the possible cases, this ends up being the girl Dryden was with?

STEVE

He knew she was onto him, and that's why he set her up.

KATE

(Very sceptical.)

How, exactly?

STEVE

Well let's ask her then. She'll have an answer.

KATE

She will. That's the problem

Kate moves off, leaving Steve to reflect on Lindsay's guilt/innocence.

CUT TO:

546B INT. DRYDEN'S HOUSE. THAT EVENING.

Dryden works in his home office.

Tyres crunch on the gravel drive. Surprised and concerned, he goes to investigate.

CUT TO:

546C EXT. DRYDEN'S HOUSE. CONTINUOUS.

Dryden comes out. Steve and Kate get out of his car. Two uniforms get out of a liveried patrol vehicle.

DRYDEN

What's going on?

546C CONTINUED:

STEVE

Would you come with us, please, sir?

DRYDEN

Where?

KATE

We've made an arrangement with East M dlands. Superintendent Hastings felt that was the most sensitive way to proceed.

Dryden takes a beat to process what that must mean. His wife comes out to see what's going on.

DRYDEN

Work, I ove. Give us a minute. Please.

She goes back inside.

DRYDEN

I've got no intention of making this easy for you.

STEVE

(Beats. Gulps.)

M chael Dryden, you're to accompany us for questioning. We're not arresting you at this time but if you do not comply then we will be forced to arrest you.

DRYDEN

Get off home, the pair of you. Past your bedtime.

Dryden expects Steve and Kate to wilt. They don't.

STEVE

We're not going anywhere, sir, unless you're with us.

Dryden won't make this easy. He folds his arms, not budging.

STEVE

M chael Dryden, I'm arresting you. You do not have to say anything but it may harm your defence if you fail to mention when questioned something you later rely on in court. Anything you do say may be used in evidence.

CUT TO:

547 OM TTED

548 I NT. HASTI NGS' BED-SI T. LATER THAT EVENI NG.

Hastings' mobile rings. He sees the caller ID (STEVE ARNOTT) and answers it.

HASTI NGS (Into phone.)

St evè.

STEVE (O.S.)

It's done.

HASTI NGS

(Into phone.) Well done, son. Well done.

Hastings hangs up, and stares into the abyss.

CUT TO:

548A EXT. LINDSAY'S HOUSE. CONTINUOUS.

Steve hangs up. He's seated in his car right outside Lindsay's house. He observes her silhouette in an upstairs window. They sit.

From his uneasy manner, she immediately spots something's wrong.

ROI SI N

Ted?

HASTINGS I got ahead of myself.

ROI SI N

You got my hopes up. Why, if you couldn't follow through?

She snatches the cruise brochure from her bag and chucks it on the table. Heads turn.

HASTI NGS

I had to do what was right.

She looks sad and bitterly disappointed. She leaves.

Hastings is left to reflect. Gradually he pulls himself together.

CUT TO:

549 OM TTED

550 OM TTED

551 INT. EAST MIDLANDS CONSTABULARY. CUSTODY SUITE. NEXT DAY.

Uniformed Custody Officers open a cell door, revealing Dryden slumped on a bunk, unkempt, unshaven, crumpled clothes. He composes himself.

CUT TO:

552 I NT. EAST M DLANDS CONSTABULARY. CUSTODY SUI TE/ I NTERVI EW

552 CONTINUED:

STEVE

(To officers.)

Thanks

Exit officers.

Steve and Kate sit opposite Dryden.

STEVE

The format of this interview is the same as with any other suspect. You no longer have the right to be questioned by an officer at least one rank superior.

Dryden nods glumly.

Steve starts the tape.

CUT TO:

553 I NT. EAST M DLANDS CONSTABULARY. OUTSI DE I NTERVI EW ROOM CONTI NUOUS.

Hastings and Cottan come to the one-way glass.

STEVE (O.S.)
Interview of M chael Edward Dryden in the presence of his solicitor by DS Arnott, DC Fleming.

As ever, Dryden Looks cool and confident. It only makes Hastings tenser.

CUT TO:

1 NT. EAST M DLANDS CONSTABULARY. I NTERVI EW ROOM CONTI NUOUS.

Dryden eyes Steve and Kate confidently.

STEVE

May I begin, sir?

DRYDEN

I've already been in custody eight hours. Think you ought to get a move on. Clock's ticking.

STEVE

In respect of the night of 5th September, the night of the ambush, you received a phone call from DI Denton.

DRYDEN

We've covered this.

STEVE

One question requires further examination. Prior to the call, what was your relationship, if any, with DI Denton?

DRYDEN

Two things. One -- there was no relationship. Two -- this lies outside the parameters of the investigation.

STEVE

We're at liberty to investigate any connection to the ambush, its conspirators and its alleged conspirators.

Dryden turns to the solicitor; the solicitor whispers in Dryden's ear: "You should answer."

STEVE

May I continue, sir?

DRYDEN

Apparently you may.

STEVE

Did you know her?

DRYDEN

Yes. We worked in Crime Analysis together, a six-month posting, about five years ago.

KATE

DI Denton was on duty that night because she covered for Inspector Joseph Barlow. Inspector Barlow had been invited by you to a Crime Executive Seminar.

DRYDEN

By my office, not by me. The Crime Executive sits once a month. We regularly invite officers of all ranks and specialisations.

STEVE

If Barlow hadn't been there, he would've been the Duty Inspector the night of the ambush, not Dent on.

554 CONTI NUED: (2)

DRYDEN

The names come up on a list. No one cherry-picked Barlow. It's a coincidence.

STEVE

But you accept that as a result of your invitation --

DRYDEN

It's a coincidence, an unfortunate one. Move on.

Dryden looks very formidable all of a sudden. Steve's stride has been broken. Tense beats.

KATE

On the call from DI Denton, you addressed her as "Linda".

DRYDEN

Did I?

STEVE

According to Denton, that's what you called her.

Dryden shrugs: "So what?"

STEVE

We know from previous statements you've given us that your wife overheard the call.

KATE

Was there a reason you might say Linda instead of Lindsay?

DRYDEN

I don't get where you're going with this.

KATE

One theory would be that you wanted to conceal from your wife that you were receiving a call from Lindsay Denton.

DRYDEN

And it'd be wrong.

STEVE

According to Denton's statement, when you worked together your relationship went beyond the purely professional.

DRYDEN

First half-baked theories, now innuendo. You must want to face a suit for wrongful arrest.

KATE

You deny an affair with DI Denton?

DRYDEN

I do.

KATE

You deny spending nights together at among other places her residence and the Queens' Arms Hotel?

DRYDEN

I strenuously deny an affair with Lindsay Denton.

STEVE

An affair isn't necessarily the same as sexual relations.

KATE

Have you ever had sexual relations with DI Denton?

DRYDEN

I'm not answering that question.

STEVE

Okay.

They glare at him Tense beats. More whispers between Dryden and Solicitor: "You'll have to answer some time."

DRYDEN

I need a definition of sexual relations.

KATE

If I may ...

(Consults document.)

"For the purposes of this I need a definition of b1.52 Tm - 0.

554 CONTI NUED: (4)

DRYDEN

(Beat s.)

I shagged her a few times, she was a bunny-boiler, and I moved on. Obviously she wanted there to be more to it.

KATE

(To Solicitor.)

Ma'am, if you'd kindly refer to Document 3 in your folder, you'll see a signed authority to access your client's telecommunications records.

DRYDEN

I see Superint endent Hastings' signature.

CUT TO:

555 I NT. EAST M DLANDS CONSTABULARY. OUTSI DE I NTERVI EW ROOM CONTI NUOUS.

Hastings reacts to the name-check.

CUT TO:

556 INT. EAST MIDLANDS CONSTABULARY. INTERVIEW ROOM CONTINUOUS.

Steve and Kate continue.

KATE

Sir, if you'd kindly turn over to Document 4, you'll see said records relating to 16th August of this year.

DRYDEN

I see them

KATE

You'll see a call made at 9.33 p.m from your mobile phone lasting approximately 20 seconds. Do you recognise the number receiving the call?

DRYDEN

No.

KATE

It's a mobile phone registered to Lindsay Denton.

556

DRYDEN

I made that call.

STEVE

What was said in that call?

DRYDEN

It was a long time ago.

STEVE

According to Denton's statement, you sounded distressed. Why were you distressed?

DRYDEN

(Sudden fury.)

I'm sick of her bullshit! (Calms himself down.)

I called Lindsay because she'd been following me. Just when I think she's got the message, there she is again. Could be a week, could be a month. But she turns up and it starts all over again.

KATE

You're alleging she's a stalker, sir?

DRYDEN

That's exactly what I'm "alleging". She knows she can get away with it because no way am I going to let her have her say about us. My wife having to listen to that.

KATE

In what way was she allegedly stalking you that night?

DRYDEN

(Beat. Shifty.)

I'm not saying she was there that particular night. Just that she had a habit of turning up and hassling me.

STEVE

You sure about that?

DRYDEN

Yes.

STEVE

Witnesses?

DRYDEN

Let me tell you about Lindsay Denton. She's too smart to let there be witnesses. She gets your phone records, DC Fleming. Superintendent Hastings, she gets his financial records. DS Arnott, she followed you, took compromising photos. Did you see her, were there any witnesses?

Steve doesn't answer but the answer's obviously No.

DRYDEN

You want to watch her. She's manipulative and conniving. You can't trust a word she says.

Dryden appears to have them on the back foot. He stares glassily at them both.

STEVE

Can we be clear: you accept the phone record is accurate?

DRYDEN

As I've said.

STEVE

I'd be grateful, sir, if you'd refer to Document 8 in your folder.

KATE

(To Solicitor.)

Document 8 is a transcript of part of a previous interview your client gave us under a Regulation 15 Notice. A complaint was made regarding an SP-30: a vehicle registered to Mrs. Helen Dryden was flashed by a speed camera and a week later Traffic received notice you were driving.

STEVE

From the transcript: "DCC DRYDEN: I was driving. Helen was home. I drove back towards town to buy some beer and wine from the off-licence. I changed my mind and went home."

KATE

Said offence took place on the night of 16th August. Your phone record places you miles away from the speed camera, making a call to Lindsay Denton.

STEVE

You weren't driving that car.

KATE

(Taps phone records.) It says so -- <u>here</u>.

Suddenly the tables have turned. Dryden is staring down the gun barrel. He looks to his solicitor. The solicitor can't help. Tense beats. Dryden softens, shows real emotion as he opens up.

DRYDEN

Virtually my whole marriage, I've worked long hours. It's taken a toll. That night Helen was at an AA meeting. She was worried it might come out, if the speeding charge was taken further. She made out I was driving and posted the form By the time she told me, it was too late. I hoped no one would ever know. Instead some arsehole got it all over the papers. She was ashamed she was attending those meetings. But I'm the one who should be ashamed.

KATE

We have information that your wife had confided her driving offence to friends. She had a clean licence, no chance of being banned. We don't think there was a strong enough reason for her to lie.

STEVE

The only reason would be to provide you with an alibi -- or for you to seize the opportunity to create one.

DRYDEN

I didn't fill in that form If I happened to know that it was my wife who did so, I've got no intention of testifying against her. The lawyers'll have a field day. The real villain in all this is whatever toe rag leaked the story. To bring me down. Because the politicians and the PCC don't like me telling the truth about service cut backs.

STEVE

Why are you talking about service cut backs, sir?

DRYDEN

I'm trying to get you to open your eyes, son.

STEVE

They're open. If you weren't driving your wife's car, what were you doing that night?

DRYDEN

I've answered your questions. We're done here.

STEVE

We're not. Where were you that ni ght?

DRYDEN

No comment.

KATE

Document 10.

(Shoves document.) Here's a map showing the mobile phone cell from which your call originated on 16th August. Please specify your location.

DRYDEN

No comment.

STEVE

You were out in the Edge Park area. Why?

DRYDEN

No comment.

KATE

(Shoves photos.)

DS Manish Prasad and DC Jeremy Cole. These two men carried out the ambush on 5th of September.

STEVE

Were you meeting with them?

DRYDEN

What the hell is this? Are you insane?

KATE

A transcript of a statement you made to the press on August 9th. In it you expressed disapproval for -in your words -- "repugnant offenders" who should have their immunity from prosecution taken away.

STEVE

One such offender being John Thomas Hunter aka Tormy Hunter, the protected witness. We have Hunter on tape stating his intention to blackmail you.

Dryden is seriously worried now.

Kate takes one photo out of an envelope and lays it on the desk. It's the clearest shot of Dryden with Carly.

Dryden is utterly shocked, unable to speak.

KATE

For the tape, I'm presenting the suspect with a photograph entered in evidence, evidence number H86734 dash D.

STEVE

Do you recognise the male in these phot ographs?

DRYDEN

(Barely audible.)

Me.

STEVE

Speak up for the tape.

DRYDEN

It's me.

KATE

And the female?

DRYDEN

Don't know.

Kate lays the rest of the photographs out.

KATE

For the tape, I'm presenting the suspect with photographs entered in evi dence, evi dence numbers H86734 dash A to C and dash E to K.

STEVE

That's you and the female?

DRYDEN

Pl ai nl y.

KATE

What's happening in these photos?

Dryden just looks glum and defeated. Kate raps her finger on the photos.

KATE

Who's the girl?

DRYDEN

I don't know.

STEVE

You appear to know her well enough in these photos.

DRYDEN

Appear to.

KATE

This girl is Carly Kirk. She was seen working as part of the catering team at the City Hall

556 CONTINUED: (8)

DRYDEN

Absolutely not.

Steve shoves a screen-grab of Carly dressed as a waitress, glammed up.

STEVE

But he knew what you liked.

Dryden Looks cowed and ashamed.

STEVE

Did an offence take place between you and Carly Kirk, namely Sexual Activity with a Child under the Sexual Offences Act 2003?

DRYDEN

It's not what it looks like. She never got started. I came to my senses.

KATE

Why did you even let her get that far?

DRYDEN

Why d'you think?

KATE

I'm not an old perv so you'll have to tell me.

DRYDEN

I was tempted. For a moment. Then I chucked her out of the car.

****PAGE OMITTED****

KATE
We believe the photos would be used by John Thomas Hunter to blackmail you.

STEVE

556

DRYDEN

Now wait --

STEVE

She was murdered. D'you know who murdered her?

DRYDEN

No --

KATE

Did you murder her?

DRYDEN

No --

STEVE

She was strangled. D'you know who strangled her?

DRYDEN

No --

KATE

Did you strangle her?

DRYDEN

No --

KATE

Her teeth were ripped out and face and finger-pulps were burnt off with a blow-torch. D'you know who did that to her?

DRYDEN

No!

STEVE

Did you do that to her?

DRYDEN

No!

Steve and Kate pause to take a breath. They let things calm down for a couple of beats, then they start up again.

STEVE

While you've been in cust ody, there's been a search of your residence and vehicle under Section 18 brackets 1 of the Police and Criminal Evidence Act.

556 CONTI NUED: (12)

KATE

Look at these photos! You had Tommy killed to silence him and you needed to kill Carly too.

DRYDEN

You've got not hing connecting me to the body. Not hing.

KATE

Your career's over, sir. Probably your marriage too. Why keep up the lies?

DRYDEN

I'm not a criminal. I'm an honest man!

STEVE

You instigated a conspiracy that led to the deaths of four police officers.

DRYDEN

The only conspiracy's against me!

CUT TO:

557 I NT. EAST M DLANDS CONSTABULARY. OUTSI DE I NTERVI EW ROOM CONTI NUOUS.

Dryden looks out through the one-way glass, blindly.

DRYDEN

Hastings! I know you're out there. You're behind this. Did they bribe you? Got you out of a mess you made for yourself? It's all going to come out! You're finished! You're finished!

Hastings stares back for a beat or two, defiant.

COTTAN

Empty threats, sir.

Hastings reveals just a chink of unease, enough for us to appreciate that he fears they're more than empty threats.

CUT TO:

558 I NT. EAST M DLANDS CONSTABULARY. I NTERVI EW ROOM CONTI NUOUS.

Dryden's head drops. He looks a beat en man.

558 CONTINUED:

STEVE

M chael Edward Dryden, I hereby inform you that the senior investigating officer, Superintendent Hastings, will be submitting your case file to the Crown Prosecutor for the purpose of seeking authority to charge you with the following offences: Conspiracy to Murder, Murder, Perverting the Course of Justice and Sexual Activity with a Child.

Dryden is devastated.

DRYDEN

I'm innocent. Someone's setting me up.

Steve and Kate gaze at him coldly.

CUT TO:

- 559 OM TTEDOM TTED
- 560 OM TTED
- 561 OM TTED
- 562 I NT. AC-12. OPEN-PLAN OFFI CE/ HASTI NGS' OFFI CE. LATER THAT DAY.

Steve works at his desk.

A staffer brings Steve a file in a zip-up protective cover.

STEVE

Cheers.

Steve unzips the cover and slips out a file. It's a photocopy of Lindsay Denton's medical records. He starts to read. Something immediately concerns him very deeply.

He glances at Kate: Kate works at her desk.

KATE

(Into phone.)
DC Fleming, AC-12. I'm looking to access traffic camera recordings from the roads around City Hall on the evening of 16th August.

(Listens.)
Yeah, I'll hold.

562 CONTI NUED:

> He glances at Cottan. Cottan walks past staffers, high-fiving them both as he goes by.

> > COTTAN

Nice one. Nice one.

Cottan spots a news report on the TV.

COTTAN

(Generally.) Heads up, you lot.

Cottan turns up the TV.

ON TV: "archive footage" (i.e. From Block 1!) of the ambush. The straplines are:

BREAKING NEWS POLICE AMBUSH

Steve looks down at the file again.

The medical records note that Lindsay had a TERM NATION OF PREGNANCY earlier that year.

End on Steve's look of complete unease.

CUT TO:

INT. LINDSAY'S HOUSE. THAT EVENING. 562A

Lindsay drinks wine, staring glassily at the news report playing on the TV. Below the straplines a new line starts crawling across the screen:

Deput y Chi ef Const abl e hel d ++ Deput y Chi ef Const abl e hel d ++ Deputy Chief Constable held ...

TV NEWS (V.O.)

A spokesman would only confirm that a 48-year-old man was helping police with their enquiry. However, unconfirmed sources allege that the suspect is Deputy Chief Constable M chael Dryden ...

Lindsay looks darkly gratified.

END OF EPISODE 5.