

Line of Duty  
Series 6 - Episode 1

Post-Production Script - UK TX Version.  
12th January 2021.

09:59:30 VT CLOCK (30 secs)  
World Productions  
Line of Duty  
Series 6 - Episode 1  
Programme no. DRII791J/01

09:59:57 CUT TO BLACK

10:00:00 **INT. HILLSIDE LANE POLICE STATION. MIT SQUAD ROOM. NIGHT.**

Dead of night. A desk phone starts ringing. Among skeleton staff in a open-plan Squad Room with signage for MURDER INVESTIGATION TEAM, Police Sergeant Farida Jatri (S4) reacts first. She snatches up the phone.

FARIDA  
(Into phone.)  
Murder Investigation Team, PS  
Jatri.

Farida reacts with urgency to a code word we don't hear.

FARIDA (CONT'D)  
(Into phone.)  
Received. Stand by.

Farida turns to a nearby PC to come and take notes.

FARIDA (CONT'D)  
Fields...

And signals to Detective Sergeant Chris Lomax to come from a nearby desk.

FARIDA (CONT'D)  
Chris...

CUT TO:

10:00:21 **EXT. HILLSIDE LANE POLICE STATION. MOMENTS LATER.**

Police car pulls into the rear Station Entrance.

Pulls up close to the building. Passenger door opens and Detective Chief Inspector Joanne Davidson steps out of the vehicle.

She heads towards the building out steps Lomax zipping up his jacket. They walk and talk.

**Music**  
10:00:00  
DUR: 5'25".  
Specially  
composed by  
Carly  
Paradis.

LOMAX

Sorry to ruin your evening, boss.  
We just had a call from a CHIS\*  
Handler submitting information  
relevant to Vella.

\*"Chizz" rhymes with "fizz"

JO

What did they say?

LOMAX

Possible suspect -- a person so far  
unknown to the inquiry, alleged to  
have made a confession. Intel's  
graded the info 1A on the matrix.

JO

Okay, continue developing the  
intel, let's bring the suspect in.

LOMAX

Nice one. Right on it, boss.

Exit Lomax. Jo watches him.

LOMAX (CONT'D)

(into radio)  
Five Three, the boss has given the  
go ahead (on the 2 ARVs fully  
crewed with AFOs and TL within the  
hour). (Fades)

Jo heads inside, looks uneasy.

10:01:14

CUT TO BLACK:

10:01:14 SUPER CAPTION: **KELLY MACDONALD**

JO (V.O.)

Sorry to call you in, sir.

BUCKELLS (V.O.)

Right...

CUT TO:

10:01:17 **EXT. HILLSIDE LANE POLICE STATION. CAR**  
**PARK/FRONT STEPS. LATER THAT NIGHT.**

On Jo and Detective Superintendent Ian Buckells  
as they climb the stairs to the entrance signed  
HILLSIDE LANE POLICE STATION.

BUCKELLS (CONT'D)  
...any progress since we spoke on  
the phone?

They continue as they go up the steps.

JO  
We've a possible location for the Suspect. You okay to sign off the Directed Surveillance Authority? I need a team on watch while we pull everything together to raid the premises.

BUCKELLS  
How reliable is the intel?

JO  
1A from an established CHIS.  
(Bait.)  
Casual sex worker. He supplied the Suspect's address...

BUCKELLS  
(Halts.)  
Hold on, Jo. A rent boy?

JO  
I don't know if it's a commercial thing with the CHIS --  
(Bait.)  
-- or even what his drugs history is.

BUCKELLS  
Christ sake, Jo, he was probably off his face. Look, just let me get a coffee inside me first.

JO  
This is our first lead in months.

BUCKELLS  
Bloody hell, Jo.

Buckells looks weak and indecisive having to make the call.

10:01:50

CUT TO BLACK:

10:01:51 SUPER CAPTION: **MARTIN COMPSTON**    **VICKY McCLURE**

CUT TO:

10:01:53 INT./EXT. HILLSIDE LANE POLICE STATION. REAR  
COMPOUND. CONTINUOUS.

Jo comes into the rear compound which is full of uniformed officers and patrol cars on blue lights ready to go. Lomax steps into frame.

## LOMAX

JO  
Sorry, Chris, the Super's not  
buying the intel.

LOMAX

JO  
He needs more time.

LOMAX  
God sake.  
(Turns to Crew)  
Stand down guys, it's not  
happening.

Lomax goes into the Rear Compound.

LOMAX (CONT'D)  
Super's pulling the plug. Says he  
wants more work upon the intel.

Bathed in the blue lights, Jo is unreadable.

10:02:21 CUT TO BLACK:

10:02:22 SUPER CAPTION: **ADRIAN DUNBAR**

CUT TO:

10:02:24 INT. HILLSIDE LANE POLICE STATION. MIT INCIDENT ROOM. NEXT DAY.

Enter Jo. Daylight in the windows. AFOs fill the back of the room plus the OFC PS Briggs. The front is taken up by MIT officers - Kate, Lomax, Farida etc.

Morning.

VARIOUS  
Morning/boss/ma' am.

A beat later to the slide projector at the front of the room showing:

## MURDER INVESTIGATION TEAM

OPERATION LIGHTHOUSE  
27 OCTOBER 2020

JO

And don't think I didn't notice DI  
Fleming skulking in last minute  
like the dirty stopout.

Laughter.

KATE

Don't go there, boss - glass  
houses.

Laughter including Jo.

Evidence boards display images relating to the murder of Gail Vella - various photos of her including professional headshots in reporter mode, newspaper headlines about her murder ("Journalist Murdered", "Murder Inquiry Probes 'Stalker' Theory", "Police Seek 'Hitman'"), the crime scene with dates etc.

JO

All right, Operation Lighthouse ...  
(Indicates evidence board.)  
... re the unsolved murder of Gail Vella on September 10th, 2019.  
Apologies to those of you who were gearing up for the op last night -- following the Super's conflagration with the SFC, it was decided to await Executive Level sign-off.

Jo pulls a disrespectful face causing knowing headshakes and eye-rolls. A few officers glance towards Buckells in his office, on the phone and sipping a coffee from his own personal mug, oblivious. Jo brings up a new slide showing the name ROSS TURNER with a blank face image.

JO (CONT'D)

The name we've been given is Ross Turner. Yesterday evening Turner allegedly boasted to a CHIS he'd been involved in Gail's murder. Turner's name is negative on the PNC and the National Database plus local intel checks are drawing blanks. Hence, we're treating "Ross Turner" as most likely an alias.

Jo brings up the next slide, a map of the vicinity of Turner's address: FLAT 4F BEECHWOOD HOUSE.

JO (CONT'D)

We've been given an address: Flat 4F, Beechwood House. In-situ surveillance was established last night -- the team captured this image... Enhanced here.

Jo brings up a long-lens photo of a figure at a high window drawing a curtain or pulling down a blind. The figure is not clearly seen but appears male, dark and stocky.

JO (CONT'D)

Turner is likely to be armed and is considered extremely dangerous.

Kate studies the image intently. So does Jo.

10:03:42

CUT TO BLACK:

10:03:43 SUPER CAPTION: **LINE OF DUTY**

CUT TO:

10:03:44 INT. HILLSIDE LANE POLICE STATION. ARMOURY.  
MOMENTS LATER.

The OFC and 6 AFOs sign for their weapons and arm themselves. Indistinct background chatter.

CUT TO:

10:03:58 EXT. HILLSIDE LANE POLICE STATION. REAR  
COMPOUND. MOMENTS LATER.

The AFOs led by PS Briggs get in the ARVs.

Jo, Kate, Lomax and Farida get in theirs.

Engines start up. WE move back to Briggs vehicle.

BRIGGS

(Into radio.)

Tango Oscar Six Five, TL the Hill.

MIT CONTROLLER (O.S.)

(Out of radio.)

Control, received, Six Five.

Their vehicles drive out.

JO

(Into radio.)

Mike India Two Zero, State Five.

Kate reacts.

MIT CONTROLLER (O.S.)  
(Out of radio.)  
Mike India Control, received.

CUT TO:

10:04:16 **EXT. CITY STREETS. MOMENTS LATER.**

The convoy rolls out of the compound.

10:04:27

CUT TO BLACK:

10:04:28 SUPER CAPTION: **ANNEIKA ROSE NIGEL BOYLE**

CUT TO:

10:04:30 **INT. ARVS. CONTINUOUS.**

The convoy speeds along the motorway at high speed.

Coverage AFOs looking tense and focussed.

Side view mirror as convoy moves along through the streets.

CUT TO:

10:04:37 **EXT. PARADE OF SHOPS. MOMENTS LATER.**

The convoy passes a parade of low-value shops.

CUT TO:

10:04:40 **INT. MIT VEHICLE 1. CONTINUOUS.**

Something catches Jo's eye.

She peers out intently at it.

JO  
Did anyone see that?

KATE  
What?

JO  
(To Driver.)  
Take us round the back.

KATE  
What did you see, boss?

JO  
(To Driver.)  
Take us round.

The driver makes a sharp left turn off the main road. Kate looks concerned by this change of plan.

JO (CONT'D)  
(Into radio.)  
Mike India Two Zero, Control, re-routing, State Five to possible armed robbery.

10:04:52

CUT TO BLACK:

10:04:53 S/CAP: **SHALOM BRUNE-FRANKLIN** **PERRY FITZPATRICK**

CONTROL (V.O.)  
(Out of radio.)  
Control, Two Zero, received, standing by for sit rep.

CUT TO:

10:04:55 **INT. MIT VEHICLE 1. CONTINUOUS.**

As before.

KATE  
Boss, maybe just call it in?

Jo ignores Kate, determined. Kate's surprised.

CUT TO:

10:04:57 **INT. MIT VEHICLE 2. SAME TIME.**

MIT vehicle POV as the car in front takes a sharp left.

Lomax and Farida react.

LOMAX  
What the hell?

10:05:02

CUT TO BLACK:

10:05:03 SUPER CAPTION: **ELIZABETH RIDER** **CHRISTINA CHONG**

CUT TO:

10:05:05 **INT. MIT VEHICLE 1 / 2 AND STREET. CONTINUOUS.**

Jo instructs the driver.

JO  
Stop at the end, no further.

The driver brakes to a halt at the junction with a perpendicular street that leads left to the parade of shops.

Behind the parade of shops is a bookmaker's. On a line of sight from the MIT vehicle is a van parked up short of the bookmakers.

JO (CONT'D)  
See, Kate -- the van.

Fumes come out the exhaust - the engine's running. Kate gets Jo's point immediately.

KATE  
(Into radio.)  
Mike India Control, Mike India  
Three Seven, vehicle PNC check.

MIT CONTROLLER (O.S.)  
(Out of radio.)  
Control, Three Seven, go ahead.

KATE  
(Into radio.)  
Three Seven, Sierra, Hotel, one,  
three, Golf, Echo, Kilo.

Everyone waits.

They wait, following on the radio. Lomax is anxious. Farida is troubled and suspicious about this.

LOMAX  
God sake.

FARIDA  
What the hell are they playing at?

Lomax doesn't know or doesn't want to say.

Jo and Kate get an answer.

MIT CONTROLLER (O.S.)  
(Out of radio.)  
Control, Three Seven, vehicle is a  
red BMW 3-series, no markers...

10:05:44

CUT TO BLACK:

10:05:44 S/CAPTION: **WRITTEN AND CREATED BY JED MERCURIO**

MIT CONTROLLER (V.O.)  
(Out of radio.)  
Vehicle comes back to a Helen  
Braxted...

CUT TO:

10:05:46 **INT. MIT VEHICLE 1. CONTINUOUS.**

MIT CONTROLLER (O.S.) (CONT'D)  
(Out of radio.)  
...59 Lowman Avenue.

Jo and Kate react. It's a fake plate.

KATE  
(Into radio.)  
Three Seven, received.  
(To Jo.)  
Let's call in backup so we can TL.  
It's only a fake plate, boss.

JO  
You know a getaway vehicle when you  
see one, Kate. Bookies right there.  
Can't rule out an immediate risk to  
the public.

Kate bites her tongue. Jo's got a point.

JO (CONT'D)  
(Into radio.)  
Mike India Two Zero to TFC,  
believed State 6 at Armed Robbery,  
request urgent authorisation to  
deploy ...

10:06:09

CUT TO BLACK:

10:06:10 SUPER CAPTION: **PRODUCED BY KEN HORN**

MIT CONTROLLER (V.O.)  
(Out of radio.)  
Mike India Control, clear to  
deploy.

CUT TO:

10:06:12 **INT. MIT VEHICLE 1. CONTINUOUS.**

Kate's level of concern cranks up a notch. So  
does Jo's.

JO  
(Into radio.)  
Mike India Two Zero, deploy.

One of the ARVs pulls out fast and speeds around the corner.

DRIVER  
(Into radio.)  
Two Zero, received.

10:06:19

CUT TO BLACK:

10:06:19 SUPER CAPTION: **DIRECTED BY DANIEL NETTHEIM**

JO (V.O.)  
(Into radio.)  
Mike India Two Zero...

CUT TO:

10:06:21

**EXT. PARADE OF SHOPS/BOOKIES/SIDE STREET.**  
**MOMENTS LATER.**

From MIT Vehicle 1, Jo and Kate observe the Getaway Van and bookmakers. No sign of movement.

JO (CONT'D)  
(Into radio.)  
...Go, Six Five.

DRIVER (O.S.)  
(Out of radio.)  
Two Zero, received.

The ARVs rolls to a stop at the top of the road blocking the getaway vehicles exit.

The getaway van starts to reverse.

JO  
(Into radio.)  
Mike India Two Zero, intercept vehicle.

The other ARV has lain in wait by the MIT vehicles. It lurches out into the side street to block the Getaway Van.

DRIVER  
(Into radio.)  
Two Zero, received.

AFO's jump out of the first vehicle running towards the getaway vehicle.

AFO  
ARMED POLICE!

AFOs surround it, guns pointed at the Driver.

SIDE STREET AFO  
ARMED POLICE! HANDS ON THE WINDOW!

More AFO's arrive.

The AFOs jump out of the second ARV.

AFO  
ARMED POLICE!

The Driver surrenders. Hands raised to the screen.

Meanwhile all the other AFOs converge on the bookmakers in a pincer movement.

AFO (O.S.)  
Out of the vehicle NOW!

The AFOs haul him out of the van and onto the ground.

AFO  
Down on your knees.

AFO's surround the driver.

The Armed Robbers run out of the bookmakers towards where the Getaway Van had been parked.

BRIGGS  
ARMED POLICE! DROP YOUR WEAPONS!  
DROP YOUR WEAPONS!

One of the Armed Robbers panics and runs.

BRIGGS (CONT'D)  
ARMED POLICE. DROP YOUR WEAPONS!

Jo and Kate watch tensely.

The Armed Robber turns his gun on the AFOs.

BRIGGS (CONT'D)  
DROP YOUR WEAPON! DROP YOUR WEAPON!

Without hesitation, the AFOs guns him down.

The Armed Robber drops to the ground.

JO  
Shit, shit, shit.

X  
Music Ends  
10:06:58

KATE  
(Into radio.)  
Control, Three Seven, active  
message -- shot fired, request  
urgent ambulance -- one non-police  
casualty, severe GSW.

Two AFO's. One stands over the robber and one  
runs towards him with an advanced trauma kit.

Outside the Bookies the Armed Robbers are on  
their knees. Some AFOs keep their guns trained  
on the Armed Robbers, others pull the Armed  
Robbers' hands down behind their backs and  
handcuff them.

At the top of the street a few people have  
gathered to rubberneck. The AFOs signal them to  
back off.

BRIGGS  
(To AFO.)  
Move them back.

AFO  
(To Rubberneckers.)  
Clear the street.

Meanwhile. Jo into radio.

JO  
(Into radio.)  
I need replacement AFOs urgently to  
continue operation to arrest Vella  
Suspect, repeat, urgently.

MIT CONTROLLER (O.S.)  
(Out of radio.)  
Control, received, stand by.

AFO stands over two robbers.

AFO (OERLAPPING)  
Get down. Don't move.

On Briggs. He glances around.

BRIGGS  
Shit!

He raises his radio.

BRIGGS (CONT'D)  
(Into radio.)  
Six Five, unarmed clear to  
approach.

JO  
(Moving off, into radio.)  
Two Zero, received.

Jo, Kate, Lomax and the others hurry towards the Armed Robbers.

Farida hangs back, wearing a troubled look.

JO (CONT'D)  
Let's secure the scene and  
witnesses and get this lot back to  
The Hill.

LOMAX (O.S.)  
Ma'am.

Lomax peels off to take charge.

LOMAX (CONT'D)  
(Generally.)  
Take witness details and record a  
first account; (secure the bookies  
as a crime scene).

Jo and Kate continue towards the Armed Robbers.

JO (OVERLAPPING)  
You ok to stay here and take charge  
while I lead the arrest of the  
Vella Suspect?

KATE  
Yeah, no problem, ma'am.

Jo and Kate near the Armed Robbers passing the shot robber who is getting CPR from one of the AFO's.

JO  
(To AFOs.)  
Take them off.

AFOs rip the balaclavas off the Armed Robbers. All seem quite young and green, particularly Jake a rabbit in the headlights. Kate reacts with surprise. Jo doesn't bat an eye.

JO (CONT'D)  
(Generally.)  
Officers wearing body cams, get in  
here now and start making arrests.

The robbers are unmasked. Kate watches.

**Music**  
10:07:39  
DUR: 0'59".  
Specially  
composed by  
Carly  
Paradis.  
|

MIT CONTROLLER (O.S.)  
(Out of radio.)  
Control, Mike India Two Zero,  
priority message.

JO  
(Into radio.)  
Two Zero.

MIT CONTROLLER (O.S.)  
(Out of radio.)  
Control, Two Zero, following  
firearms incident AFO's must stand  
down for forensic recovery.  
Deployment of relief AFOs will be  
at least one hour.

KATE  
Shit!

She and Jo exchange a worried look.

JO  
(Into radio.)  
Two Zero, Control, anything to  
speed that up would be deeply  
appreciated.

Move to Briggs. On Briggs.

BRIGGS  
(Into radio.)  
Six Five, all AFO's remain in situ  
for forensic recovery.

Camera moves to shot robber.

MIT CONTROLLER (O.S.)  
(Out of radio.)  
Six Five, received.

The Robber receives CPR.

Farida hangs back, wearing a troubled look. She  
looks down the street towards Kate.

CUT TO:

10:08:14 **INT. AC-12. OPEN-PLAN OFFICE/HASTINGS' OFFICE.**  
**MOMENTS LATER.**

Enter Steve. Hastings, in his office, glances  
out and gives him a nod of acknowledgement.  
Steve responds warmly. Detective Constable Chloe  
Bishop intercepts Steve holding two case files.

CHLOE

Sorry, Sarge. We've made a request for Officer K. to provide receipts or equivalent supporting his expenses claims. It's been 10 working days and we've got nothing.

X  
Music Ends  
10:08:38

STEVE

Call the Rep and say unless they deliver, we're moving to a Yellow Notice.

CHLOE

Will do. Officer S. She's been calling in sick, but colleagues allege she's been skiving off to help run her husband's haulage business.

STEVE

I suppose we'd better start by asking OCC Health to request a doctor's letter ...

CHLOE

Sarge.

Exits. Steve sinks into his chair, despondent.

CUT TO:

10:08:54 **EXT. SIDE STREET. LATER THAT DAY.**

Kate watches as Forensic officers in white suits work on the getaway vehicle. Access to the road is cordoned off by a parked patrol car on blue lights. Farida turns as A PC in high-viz jacket waves through a pair of South Ferry ARVs that head towards the MIT Vehicles. Lomax sees them coming.

LOMAX

(Into radio.)

Five Three, relief ARVs are TA.

By the Getaway Van being searched by white-suited FIs, Jo hears, alongside Kate.

JO

All yours, Kate.

KATE

Boss.

Kate watches Jo hurry towards the MIT vehicles.

**Music**  
10:08:46  
DUR: 1'00".  
Specially  
composed by  
Carly  
Paradis.

JO  
(Into radio.)  
Two Zero, received.

Jo gets in MIT Vehicle 1

JO (CONT'D)  
Everybody let's go.

Lomax and Farida get in MIT Vehicle 2.

Kate watches - MIT Vehicles and ARVs pull away.

CUT TO:

10:09:27 EXT. CITY STREETS. LATER THAT DAY.

Roaring engines and squealing tyres, the MIT convoy races across town with South Ferry ARVs replacing the previous lot.

CUT TO:

10:09:32 INT. MIT VEHICLE 2. CONTINUOUS.

Farida and Lomax.

FARIDA  
Christ. How much time did that cost us?

LOMAX  
Too much.

CUT TO:

10:09:38 INT. MIT VEHICLE 1. CONTINUOUS.

Jo makes a radio call.

JO  
(Into radio.)  
Two Zero State Five, TA minus one minute.

MIT CONTROLLER (O.S.)  
(Out of radio.)  
Control, received.

Brief exterior shot of convoy. We move back into MIT vehicle 1.

JO  
(Into radio.)  
Mike India Two Zero, Sierra Lima One Five, request sit rep.

CUT TO:

10:09:48 **EXT./INT. SURVEILLANCE TEAM VANTAGE POINT.**  
**CONTINUOUS.**

From a location with a view towards Turner's flat in a high-rise block, the Surveillance Team observe Turner's flat (curtains drawn/blinds down) through an extremely high-powered zoom lens.

The Team Leader responds.

SURVEILLANCE TEAM LEADER  
(Into radio.)  
Sierra Lima One Five, receiving. No change. Subject believed still in property.

Jo responds.

JO (O.S.)  
(Out of radio.)  
Two Zero, received.

Surveillance Cameras focus on windows drawn curtains and then the block BEECHWOOD HOUSE sign.

X  
Music Ends  
10:10:08  
**Music**  
10:09:52  
DUR: 3'31".  
Specially composed by Carly Paradis.

CUT TO:

10:10:02 **INT. MIT VEHICLE 1. CONTINUOUS.**

The convoys nears Turner's flat.

JO  
(Into radio.)  
Mike India Two Zero, Control, TA Beechwood House.

CUT TO:

10:10:07 **EXT. TURNER'S BLOCK. CONTINUOUS.**

Approaching via the housing estate.

MIT CONTROLLER (O.S.)  
(Out of radio.)  
Control, Two Zero, received.

The ARVs peel off into the grounds of Turner's block while the MIT vehicles park up behind the neighbouring block (which houses the Surveillance Team) out of sight of Turner's Block.

Jo, Farida, Lomax and others get out of the MIT vehicles.

The ARVs continue round the car park pulling up behind the Refuse Shed adjacent to Turner's Block.

JO  
(Into Radio.)  
Mike India Two Zero, State Six.

CUT TO:

10:10:27 INT./EXT. SURVEILLANCE TEAM VANTAGE POINT/TURNER'S BLOCK. CONTINUOUS.

Surveillance Team POV of the ARVs pulling up behind the Shed.

SURVEILLANCE TEAM LEADER  
(Into radio.)  
Sierra Lima One Five, visual with ARVs.

CUT TO:

10:10:35 EXT. SURVEILLANCE TEAM BLOCK. GROUND LEVEL. CONTINUOUS.

As before.

JO  
(Into radio.)  
Two Zero Six Nine, no further intel, suspect is believed to be armed and dangerous.

An ambulance arrives and parks up by the MIT vehicles.

FEMALE OFC (O.S.)  
(Out of radio.)  
Six Nine, received.

JO  
(Into radio.)  
Two Zero Six Nine. Ambulance now on standby. Over to you.

CUT TO:

10:10:48 EXT. TURNER'S BLOCK. REFUSE SHED. CONTINUOUS.

The AFOs get out of the ARVs and form up.

FEMALE OFC  
(Into radio.)  
Zero Foxtrot Six Nine, received.  
We're Go.

Off a signal from the FEMALE OFC, the AFOs scurry along the side of the Refuse Shed. Her group goes into the Refuse Shed. A second group continues to the main entrance, signed BEECHWOOD HOUSE.

CUT TO:

10:10:54 INT. SURVEILLANCE TEAM VANTAGE POINT.  
CONTINUOUS.

Surveillance Team POV of the AFOs going in.

CUT TO:

10:10:59 EXT. SURVEILLANCE TEAM BLOCK. CONTINUOUS.

Jo uses a monocular to peek out at the entrance to the Refuse Shed.

Jo's POV of the AFOs going in.

CUT TO:

10:11:08 INT. TURNER'S BLOCK. STAIRWELL. CONTINUOUS.

The AFOs scurry upstairs carrying an Enforcer.

FEMALE OFC  
(Into radio.)  
Six Nine, going up.

MIT CONTROLLER (O.S.)  
(Out of Radio.)  
Control, Six Nine, received.

CUT TO:

10:11:14 INT./EXT. SURVEILLANCE TEAM VANTAGE  
POINT/TURNER'S FLAT. CONTINUOUS.

The Surveillance Team maintain obs on the flat.

No sign of any movement.

SURVEILLANCE TEAM LEADER  
(Into radio.)  
One Five, no movement seen in Flat  
4F.

CUT TO:

10:11:17 INT. TURNER'S BLOCK. STAIRWELL. CONTINUOUS.

The AFOs keep heading up.

FEMALE OFC  
(Into radio.)  
Six Nine, received.

CUT TO:

10:11:21 EXT. SURVEILLANCE TEAM BLOCK/TURNER'S BLOCK.  
GROUND LEVEL. CONTINUOUS.

Unarmed MIT officers - Jo, Lomax, Farida etc - wait tensely.

Jo sees a white Forensics van park up next to the ARVs.

JO  
(Into radio.)  
Two Zero, Forensics now TA.

MIT CONTROLLER (O.S.)  
(Out of Radio.)  
Control, Two Zero, received.

Jo uses a monocular.

CUT TO:

10:11:34 INT. TURNER'S BLOCK. STAIRWELL. CONTINUOUS.

The AFOs keep heading up.

FEMALE OFC  
(Into radio.)  
Six Nine, 4th Floor.

MIT CONTROLLER (O.S.)  
(Out of Radio.)  
Control, Six Nine, received.

They approach a door signed FLOOR 4. Off a signal from the Female OFC, they slow down and go through quietly.

CUT TO:

10:11:47 INT. OUTSIDE TURNER'S FLAT. CONTINUOUS.

The AFOs reach the door of Turner's flat - FLAT 4F. They form up as one group on the left of the door and the other on the right, with one preparing to deploy the Enforcer.

SURVEILLANCE TEAM LEADER (V.O.)  
(Out of radio.)  
One Five...

CUT TO:

10:12:00 **INT./EXT. SURVEILLANCE TEAM VANTAGE POINT/TURNER'S FLAT. CONTINUOUS.**

The Surveillance Team observe the flat.

SURV. TEAM LEADER (CONT'D)  
(Into radio.)  
... still no obs on subject's  
dwelling. It's your call.

CUT TO:

10:12:07 **EXT. TURNER'S BLOCK. CONTINUOUS.**

The MIT team all hear. Tension cranks up even  
higher.

JO  
(Into radio.)  
Two Zero, received. Enter the  
property.

CUT TO:

10:12:12 **INT. OUTSIDE TURNER'S FLAT. CONTINUOUS.**

The Female OFC surveys the team, gets a nod from  
all her officers.

FEMALE OFC  
(Into radio, whispers.)  
Received.  
(To team, whispers.)  
Weapons free.

Fingers move deliberately from off the trigger  
guards onto the triggers.

Another look from the Female OFC. Nods all  
around.

The Female OFC gives a signal to the officer  
deploying the Enforcer.

FEMALE OFC (CONT'D)  
ARMED POLICE!

The Enforcer smashes in the front door.

MALE OFC  
ARMED POLICE! SHOW YOURSELF! HANDS  
WHERE WE CAN SEE THEM!

The AFOs pour into the flat.

FEMALE OFC  
ARMED POLICE!

CUT TO:

10:12:25 **EXT./INT. TURNER'S BLOCK/SURVEILLANCE TEAM**  
**VANTAGE POINT. CONTINUOUS.**

Surveillance Team as before.

SURVEILLANCE TEAM LEADER  
(Into radio.)  
One Five, they're in but still no  
obs.

CUT TO:

10:12:31 **EXT. SURVEILLANCE TEAM BLOCK. GROUND LEVEL.**  
**CONTINUOUS.**

Now Jo and the others can only wait for news.

JO  
(Into radio.)  
Two Zero, received, awaiting sit  
rep.

Time passes. Tension cranks up. They're hearing  
nothing. Jo peers up at the flat window through  
her monocular, can't see anything.

CUT TO:

10:12:45 **INT./EXT. SURVEILLANCE TEAM VANTAGE**  
**POINT/TURNER'S FLAT. CONTINUOUS.**

Surveillance leader looks back at his colleague.  
Nothing.

CUT TO:

10:12:50 **EXT. SURVEILLANCE TEAM BLOCK. GROUND LEVEL. CONT**

JO  
(Into radio.)  
Mike India Two Zero, require urgent  
sit rep.

CUT TO:

10:12:56 **INT./EXT. SURVEILLANCE TEAM VANTAGE**  
**POINT/TURNER'S FLAT. CONTINUOUS.**

The Surveillance Team can't see into the flat.

SURVEILLANCE TEAM LEADER  
(Into radio.)  
One Five, still no obs.

CUT TO:

10:13:02 **EXT. SURVEILLANCE TEAM BLOCK. GROUND LEVEL.**  
**CONTINUOUS.**

Jo and the others show worry and impatience.  
An aching silence. Then:

FEMALE OFC (O.S.)  
(Out of radio.)  
Sierra Foxtrot Six Nine, all  
officers secure. One in custody.

Everyone breathes a massive sigh of relief.

MIT CONTROLLER (O.S.)  
(Out of Radio.)  
Control, Six Nine, received.

Jo cuts through it, still focussing on the job.

JO  
With me, let's go.

X  
Music Ends  
10:13:23

Jo heads on foot across the grounds towards the  
Refuse Shed of Turner's Block, followed by  
Lomax, Farida and the rest of her team.

JO (CONT'D)  
(Into radio.)  
Two Zero, request FC go back-to-  
back on 2.

The Forensic team start putting on their white  
suits. Jo speaks to the Forensic Coordinator via  
radio.

FORENSIC COORDINATOR  
(Switches channel. Into radio.)  
FC on 2.

AS they head towards Beechwood House.

JO  
(Into radio.)  
They're holding the Suspect at the  
scene. I need you to go up there

and get him straight into a forensic suit for transport to a dry cell. Every fibre, every strand of DNA could be crucial in proving this is our guy.

FORENSIC COORDINATOR (O.S.)  
(Out of radio.)  
FC, received.

Jo finds eye contact with Lomax.

JO  
Chris, do me a favour, put on a suit and get up there, pal.

LOMAX  
Boss.

Lomax hurries towards the Forensic Team. Farida looks troubled.

CUT TO:

10:13:38 **INT. OUTSIDE TURNER'S FLAT. MOMENTS LATER.**

A few of the AFOs are on the stairwell controlling access. A Female OFC stands in the doorway.

FEMALE OFC  
(Out of radio.)  
Six Nine, forensics clear to enter.

LOMAX  
(Into radio.)  
Five Three, State Six.

MALE AFO (O.S.)  
(Out of Radio.)  
Received, Five Three.

Some FI's go towards the flat accompanied by Lomax.

CUT TO:

10:13:49 **EXT. TURNER'S BLOCK. GROUND LEVEL. MOMENTS LATER.**

By now, members of the public have begun to gather.

An Outer Cordon of police tape has been established to keep them out, guarded by PCs and a Scene Log officer.

LOMAX (O.S.)  
(Out of Radio)  
Five Three, DP for custody  
transfer. Bringing suspect out now.

MIT CONTROLLER (O.S.)  
(Out of radio.)  
Control, Five Three, received.

AFOs and a couple of FIs form a phalanx round the Suspect dressed in a blue suit as they emerge from the Refuse Shed; led by Lomax in white, the whole group heads towards a waiting liveried patrol car.

Jo and Farida and other MIT officers are gathered nearer the Surveillance Team Block. They get glimpses of the Suspect as he's put into the back of the patrol car. It's Terry Boyle. He appears to have Down's Syndrome. Jo and Farida are both shocked. Jo tries to shrug it off, moves towards the FEMALE OFC who is nearby.

JO  
Thanks for stepping in. Totally  
fantastic work.

FEMALE OFC  
Happy to help, ma'am.

The patrol car pulls away, watched by Jo and Farida separately.

CUT TO:

10:14:48 INT. HILLSIDE LANE. POLICE STATION. MIT INCIDENT  
ROOM. MOMENTS LATER

Images to the evidence boards. Terry's arrest mug shot, Jo leads a case discussion with Kate and Lomax.

LOMAX  
IDENT 1 was a negative on his prints. At first, he was reluctant to give a name, and then he did confirm Ross Turner.

X  
Music Ends  
10:14:51

KATE  
Sorry, Chris -- did he volunteer the name or was he asked a leading question if Ross Turner was his name?

JO  
Good point, Kate.

LOMAX  
The name was put to him first.

KATE / JO  
The ID from the CHIS --

Jo and Kate smile at their great minds moment.

KATE  
Sorry, boss, great minds.

JO  
So, the CHIS who gave us Turner's name and address -- we need to get him in to confirm or deny ID on the Suspect...

LOMAX  
I've been on it all day, ma'am -- Handler's lost contact. He reckons the CHIS has bottled it.

JO  
Christ sake. Sorry, Chris, maybe have one more go please?

LOMAX  
Boss.

Exit Lomax wearily to make another call.

She waits for the door to close.

The Jo-Kate conversation is cordial - we get the impression they like and respect each other.

JO  
Clearly Turner's not what we expected, if that's even his name. Custody's asked the HCP to carry out an initial mental state examination to make sure he's got the capacity to face an interview.

KATE  
Not just an interview. A person with learning difficulties is more likely to be the victim of crime than the perpetrator. You wonder if he's got the capacity to carry out a murder in the first place.

JO

There's always been two theories.  
One: a hit -- I agree, Kate, he's  
not our man. Two: a stalker slash  
obsessed fan. That's by far the  
more credible theory.

Off Terry's arrest mug shot. Out on Kate.

CUT TO:

10:16:05 INT. AC-12. OPEN-PLAN OFFICE. THAT NIGHT.

At her desk, Chloe finishes a phone call.

CHLOE

(Into phone.)  
All right. I'll get right back to  
you.

She hangs up and approaches Steve. He's  
switching off his computer and putting on his  
jacket to leave.

CHLOE (CONT'D)

Sarge, Front Desk called up.  
There's an officer asking for you.  
Won't say what about. Won't even  
give a name.

STEVE

It's late.

Chloe reaction.

STEVE (CONT'D)

(Beat. Fed up.)  
Fine, I'll deal with it on my way  
out.

But Steve still looks like he can't be bothered.

CUT TO:

10:16:25 INT. AC-12. LOBBY. MOMENTS LATER.

Steve emerges from the lift area/comes down the  
stairs in his coat. He sees a person half-hiding  
-- Farida -- and recognises her.

STEVE

Steve Arnott... Farida...?

FARIDA

I'd rather not give my name.

STEVE

I can appreciate why that might be but, sorry, if you're still at Polk Avenue, AC-3 have jurisdiction now. And you should contact them.

Steve continues to exit the building.

FARIDA

I'm on the Hill. Murder Investigation Team.

Steve stops in his tracks, his attitude transformed. (He knows it's Kate's unit.)

STEVE

Wait there.

**Music**

10:16:47  
DUR: 0'50".  
Specially composed by Carly Paradis.

CUT TO:

10:16:57 **INT. AC-12. OPEN-PLAN OFFICE/MEETING ROOM.**  
**MOMENTS LATER.**

Via the side entrance, Chloe escorts Farida into the Meeting Room.

CHLOE

Can I get you a tea or coffee or anything... ?

FARIDA

No thanks.

At his desk, Steve watches as Chloe starts drawing the blinds. His computer screen shows MIT personnel files with photos - Buckells, Jo, Farida, Lomax etc ... and Kate. Steve considers Kate's image. Then closes the file and heads to the Meeting Room.

CUT TO:

10:17:32 **INT. AC-12. LOBBY. LATER THAT DAY.**

Hastings heads downstairs to the lobby at pace. He finds a dozen senior officers he knows signing in and going to the lifts/stairs.

WISE

(To Senior Officers. Soft/Low/BG)

The rate of unsolved crimes is proving to be a nightmare. But it helps the public to realise that we don't have the resources to investigate burglaries.

X  
Music Ends  
10:17:37

He sees DCC Wise and approaches her.

WISE (CONT'D)  
With any luck they'll stop  
reporting them, the figures will  
look better.  
(Sees Hastings.)  
Ted.

HASTINGS  
Ma'am.

SENIOR OFFICERS (O.S.)  
Ted. Ted.

HASTINGS  
Apologies, ma'am. I just saw you  
booked the conference room there.  
My office must have cocked up. I  
never got the invitation.

WISE  
No cock-up. Sorry, Ted, you're not  
on the list this time.

HASTINGS  
I accepted the disciplinary action,  
ma'am. This matter is now closed.

WISE  
You lead an anticorruption unit.  
(Re Senior Officers.)  
There's plenty think you're lucky  
not to have been removed. Best keep  
your head down, Ted.

Wise joins the Senior Officers. Hastings looks  
diminished.

CUT TO:

10:18:22 INT. AC-12. HASTINGS' OFFICE. NEXT DAY.

Steve taps on the door. Hastings waves him in.  
Enter Steve, carrying his pocketbook full of  
notes from an interview with Farida plus a  
closed file.

STEVE  
Got a few minutes, gaffer?

HASTINGS  
Be my guest, son. Be my guest.

Steve closes the door behind him.

**Music**  
10:18:18  
DUR: 0'22".  
Specially  
composed by  
Carly  
Paradis.

X  
Music Ends  
10:18:40

STEVE

Last night I took a statement from Officer J. who was working at Polk Avenue in 2017 when we investigated DCI Roz Huntley.

HASTINGS

Mh-hm.

Steve refers to his pocketbook.

STEVE

Officer J. expressed concerns regarding the professional conduct of DCI Joanne Davidson, an SIO on the Murder Investigation Team based at Hillside Lane.

Hastings reacts. He knows this is Kate's unit. But he holds his tongue for the moment.

HASTINGS

Hillside Lane, yeah everyone's talking about this breakthrough they've made -- a suspect in custody for Vella.

STEVE

Yes, sir. DCI Davidson was posted to the Hill a year ago, one month after Gail Vella's murder. She took over from the original SIO leading the inquiry. As you know, sir, Gail Vella drove home late on the evening of September 10th in a dark grey Peugeot 108 which she parked outside her house in Kingsgate and was shot dead as she got out of the vehicle.

Steve shows Hastings crime scene photos from the murder scene which strongly feature Gail Vella's dark grey Peugeot 108 plus images relating to all the subsequent forensics.

STEVE (CONT'D)

At postmortem, the pathologist concluded the muzzle of the firearm had been pressed against the back of the skull at the moment of discharge.

HASTINGS

Hard-contact technique to minimise the spread of sound, powder and blood.

STEVE

According to Officer J, the suspect appears to lack the capacity to carry out a murder that's still unsolved after over a year. She also alleges DCI Davidson unnecessarily diverted and delayed the operation to arrest the suspect.

HASTINGS

And any previous criticisms of Davidson on record?

STEVE

None I've found so far, sir.

Steve opens the file and hands it to Hastings open at a page showing MIT officers' names, ranks and photos.

STEVE (CONT'D)

I'd like to covertly approach current members of her team.

Hastings' look lingers on Kate.

HASTINGS

(Re Chloe, still visible in the Open Plan Office.)  
Wee Chloe, she's seems to be getting on really well out there, doesn't she, what do you say son?

STEVE

She's good, sir.

Steve holds his look, forcing Hastings to engage with the image of Kate.

HASTINGS

We really can't be sure about the loyalty of some of these people. They could banjax the whole thing.

Steve frustrated by Hastings' attitude to Kate.

STEVE

Sir, regardless of the personnel involved, Vella's still the highest-profile inquiry engaging this force. And Officer J. didn't go to AC-3 or AC-9. She came to AC-12 because she believes we'll do right by her.

Hastings is tempted by being back in the big time. Beats.

HASTINGS  
She backed the right horse there,  
didn't she son. But I'm gonna need  
a hell of a lot more before I can  
authorise a formal inquiry.

STEVE  
(Protesting.)  
Sir --

HASTINGS  
Houl yer whisht. I need more.

Hastings Translation: Houl yer whisht (Please be quiet)

STEVE  
(Bitter.)  
Sir.

Steve takes the file back and exits.  
Hastings looks conflicted.

**Music**  
10:20:44  
DUR: 0'30".  
Specially  
composed by  
Carly  
Paradis.

10:20:50 **EXT. AC-12. LOBBY. LATER THAT DAY.**

CUT TO:

Steve comes out pulling on his coat shiftily and heads across the street towards a cafe.

CUT TO:

10:21:02 **INT. CAFE. MOMENTS LATER.**

Steve cheek-kisses DI Nicola Rogerson standing at a high table with two coffees in takeaway cups.

STEVE  
All right?

NICKY  
Yeah.

STEVE  
It's great to see you.

NICKY  
You too.  
(Re coffee.)  
I got you one. Hope that's ok. I'm  
on the clock.

X  
Music Ends  
10:21:14

STEVE

No, great, I appreciate you making the time. I should be calling you "ma'am".

NICKY

Strictly speaking but I'll let you off. So, how can I help you, Steve?

STEVE

Strictly off the record, I've reached the end of the line in anticorruption.

NICKY

About time.

STEVE

It's no disrespect to the Gaffer, I've stuck it out, I'm bored, mate. I'm ready for a new challenge.

NICKY

Well, we can always use good people.

STEVE

Cheers, I appreciate it.

Nicky's phone buzzes.

NICKY

Sorry, I should get back... but maybe do a drink one night?

STEVE

(Hesitant.)

Uhmm ...

NICKY

Luke and I have split up.

STEVE

No. it's just... If we're gonna be working together...

NICKY

You really have been working Anticorruption too long ain't you.

She cheek-kisses him, exits with her coffee.

NICKY (CONT'D)  
Good to see you.

**Music**

10:21:56  
DUR: 0'36".  
Specially  
composed by  
Carly  
Paradis.  
|

Steve reflects.

CUT TO:

10:22:11 EXT. TURNER'S BLOCK. NEXT DAY.

Kate approaches the bin shed entrance, guarded by a PC with a clipboard. Kate shows her warrant card. A forensic van is parked nearby with a couple of FIs (not in white suits) getting out materials.

KATE  
DI Fleming, MIT.

Clipboard PC ticks her off. Kate heads in.

KATE (CONT'D)  
Thanks.

PC  
Ma'am.

CUT TO:

10:22:28 INT. TURNER'S FLAT. CONTINUOUS.

Enter Kate. Jo and Lomax are in white suits.

LOMAX (O.S.)  
... Number of Newspaper and  
Magazine clippings containing  
images of Gail Vella.

X  
Music Ends  
10:22:32

JO  
Morning, Kate.

KATE  
Boss. All right, Chris.

LOMAX  
(To Kate.)  
All right, ma'am. I was just saying  
there's a number of newspaper and  
magazine cuttings containing images  
of Gail Vella.

JO  
Significant.

LOMAX  
Abundant fingerprints and DNA  
deposits. And the prints appear to  
relate to two individuals only. One  
of who is the suspect we've got in  
custody.

JO  
Okay.

LOMAX  
The search team detected signs of forced entry.

Lomax indicates the front door.

JO  
Our AFOs smashed the front door in.

LOMAX  
The damage is on the inside of the door.  
(Indicates wooden chair.)  
The markings match the damage to the back of this chair.

JO  
Any estimate on when this alleged forced entry happened?

Lomax's phone rings.

LOMAX  
No.

He glances at the caller ID.

LOMAX (CONT'D)  
It's Farida. Okay if I take this?

JO  
Sure.

Lomax steps out to take the call.

LOMAX  
(Into phone.)  
Hey, Farida...

Kate studies the door and chair.

KATE  
Possibly the chair was jammed up against the front door to prevent someone breaking in.

JO  
Like Chris said, that could have happened anytime.

Kate looks around the room.

KATE

Well, the place is well maintained.  
It's unlikely the damage would have  
gone unrepaired for long.

JO

Unlikely but not impossible.

Kate considers that. Jo is uneasy. Enter Lomax,  
hanging up.

LOMAX

Good news.

(Beat.)

HCP has okayed the suspect for  
interview.

JO

Great.

Jo exits. Kate follows.

**Music**

10:23:35  
DUR: 0'52".  
Specially  
composed by  
Carly  
Paradis.

CUT TO:

10:23:43 **INT. HILLSIDE LANE POLICE STATION. MIT INTERVIEW**  
**ROOM. LATER THAT NIGHT.**

A PC leads in Terry Boyle, his Solicitor and  
Appropriate Adult then stands guard by the door.  
Terry is very intimidated, monosyllabic at most.

TERRY'S SOLICITOR

Have a seat. We'll be with you the  
whole time and if you get confused  
by anything it's okay to tell us.

Terry still looks extremely intimidated.

INTERCUT:

10:24:06 **INT. HILLSIDE LANE POLICE STATION. MIT VIEWING**  
**ROOM. SAME TIME.**

Intercut as appropriate between 1) the  
continuing action in the Interview Room and 2)  
the continuing action in the Viewing Room:

1) Enter Kate. She turns on the video link to  
permit viewing of the interview.

2) Enter Jo and Lomax. Lomax starts the DIR and  
they both sit to face Terry, the Solicitor and  
the Appropriate Adult.

Lomax turns on the DIR. The monotone plays from  
the DIR.

X  
Music Ends  
10:24:27

It unsettles Terry.

TERRY'S SOLICITOR (O.S.)  
That's just the tape recorder  
starting -- it won't last long.

The monotone finishes.

LOMAX  
Murder Investigation Team interview  
of Suspect A by Detective Chief  
Inspector Davidson and Detective  
Sergeant Lomax in the presence of  
the Suspect's Solicitor and  
Appropriate Adult. You do not have  
to say anything. It may harm your  
defence if you do not mention when  
questioned something you later rely  
on in court. Anything you do say  
may be used in evidence. Do you  
understand?

TERRY  
Yes.

LOMAX  
What's your name?

Terry is too intimidated to give an immediate answer.

TERRY'S SOLICITOR  
If I may? My client's informed me  
that under the strain of initial  
questioning he gave the name Ross  
Turner. His name is not Ross  
Turner. His name is Terry Boyle.

LOMAX  
Is that your name, then - Terry  
Boyle?

Hesitantly, Terry nods.

JO  
For the DIR, the Suspect is  
nodding. Why did you say your name  
was Ross Turner?

Terry is confused and intimidated.

TERRY'S SOLICITOR  
My client's been clear. His name is  
not Ross Turner. His name is Terry  
Boyle.

JO

Okay. We'll look into that. Moving on.

LOMAX

The property where you were arrested - Flat 4F, Beechwood House - is that where you live?

Terry can't formulate an answer.

LOMAX (CONT'D)

Do you live in the property or were you just visiting?

TERRY

No.

JO

No, you don't live there or no you weren't visiting?

Terry's lost for words.

TERRY'S SOLICITOR

Mr Boyle has provided me with his address. He does not reside at Beechwood House.  
(Consults notes.)  
He resides in the Kingsgate area - Flat B, Dorton Villas.

Jo and Lomax make notes. So does Kate.

JO

Okay, we'll look into that as well. Interestingly, the Kingsgate area is where a journalist called Gail Vella lived. Do you know who I'm talking about?

Terry looks embarrassed/ashamed. Then he nods.

JO (CONT'D)

(For DIR.)  
Suspect nodded.  
(To Terry.)  
Thank you.

Jo opens a file.

Inside are press cuttings featuring pictures of Gail.

JO (CONT'D)

For the DIR, I'm showing the suspect item reference RCG-6. RCG-6 is a press cutting featuring an image of Gail Vella. I'm also showing the suspect item reference RCG-7, another press cutting featuring an image of Gail Vella, and item reference RCG-8, also a press cutting featuring an image of Gail Vella. Do you recognise these press cuttings?

**Music**

10:26:21  
DUR: 1'07".  
Specially composed by Carly Paradis.

Terry hesitates.

JO (CONT'D)

For the DIR, the suspect is not responding. Do you recognise this woman?

Terry nods.

LOMAX

For the DIR, the suspect is nodding.

JO

What's your relationship to this woman?

TERRY

Nice lady.

Jo and Lomax let that reply sink in.

The Solicitor looks worried, makes a note.

JO

Suspect answered, nice lady.

Watching, Kate isn't sure what to think.

CUT TO:

10:27:18 INT. AC-12. MEETING ROOM. LATER THAT DAY.

Alone, Steve studies CCTV video of the AFOs raiding the Armed Robbery. Enter Chloe with a few files.

CHLOE

MIT have put the IDs of the Armed Robbers up on the database. Have a look at this.

X  
Music Ends  
10:27:28

Steve looks at the mugshots of the Armed Robbers

and their criminal records - He reacts with puzzlement.

STEVE

This it?

CHLOE

Exactly. Between them these guys have never robbed anything bigger than their local Greggs.

STEVE

And they just happen to be on the exact route and time of an op to bring in a suspect in an unsolved murder ...

Steve ponders the possibilities.

CHLOE (V.O.)

Based on Officer...

CUT TO:

10:27:58 **EXT. PARADE OF SHOPS. LATER THAT DAY.**

On the pavement across from the parade of shops, Chloe refers to a file of Farida's statement.

CHLOE (CONT'D)

... J.'s statement, the MIT convoy was travelling up hill, past this parade of shops.

STEVE

Well, where's the bookies?

CHLOE

It's around the corner.

Chloe leads Steve along the pavement till they can see round the corner. POV view towards bookie's.

STEVE

It's already a narrow line of sight. You add in Davidson's convoy travelling at high speed.

Steve looks up and sees a security camera.

STEVE (CONT'D)

I'll call in for the footage off the security camera. You go and check out the camera in the bookies.

**Music**

10:28:20  
DUR: 0'32".  
Specially  
composed by  
Carly  
Paradis.  
|

CHLOE  
Sarge.

Chloe crosses the street. Steve continues to study the location, his suspicions aroused.

CUT TO:

10:28:37 **EXT. PRINT SHOP. LATER THAT DAY.**

Kate pulls up by a couple of liveried patrol cars, gets out and shows her warrant card to a PC holding a clipboard outside a police tape.

Kate looks around and sees the print shop from S5, now derelict with faded signage. It gives her food for thought before she checks.

X  
Music Ends  
10:28:52

KATE  
DI Fleming, MIT, visiting Terry Boyle's flat.

PC  
Ma'am.

KATE  
Thanks.

She heads inside as the PC writes down her name,

CUT TO:

10:28:56 **INT. TERRY BOYLE'S FLAT. MOMENTS LATER.**

Wearing a white forensic suit, Kate is let through the Inner Cordon, which is in the corridor outside the flat. She proceeds through the open front door where an FI is harvesting prints and DNA. Kate continues into the flat itself.

A team of white-suited FIs are carrying out a full forensic search. Kate catches the eye of the Forensic Coordinator.

KATE  
Hi, any updates.

FORENSIC COORDINATOR  
So far, apart from the pics on the walls, we're not finding much evidence of this being anyone's permanent residence let alone the Suspect's. The place is clean. Extremely clean.

Kate ponders what that might signify.

KATE

Ta.

Kate has a little look round. She peers into the kitchen. There's an empty space where the fridge-freezer used to be. (She doesn't know this is significant.)

Kate turns and on the wall is a large number of newspaper images of Gail Vella.

KATE

So, the Suspect's alleged...

**Music**  
10:29:38  
DUR: 0'24".  
Specially  
composed by  
Carly  
Paradis.

CUT TO:

10:29:52 **INT. HILLSIDE LANE POLICE STATION. MIT INCIDENT ROOM. LATER THAT DAY.**

The evidence boards show images, diagrams and maps relating to Gail's murder.

KATE (CONT'D)

... address contained even more Gail Vella images. And neighbours positively ID'd his picture.

Jo stands.

X  
Music Ends  
10:30:02

KATE (CONT'D)

Meanwhile we've interviewed a number of residents at Beechwood House. Whoever lived in Flat F kept himself to himself. And the few that did notice a resident describe him as dark-haired and stocky.

JO

Like Terry Boyle.

KATE

What we really need is the CHIS to confirm whether Terry Boyle was the man that confessed to an involvement in Gail Vella's murder, or it was someone else entirely.

JO

Tell me about it. My patience is all used up. Set up an urgent meet with the CHIS's Handler.

KATE  
Cheers, Boss.

Exit Kate. Jo goes back to studying the image of the man in the flat window.

CUT TO:

10:30:35 **EXT. POLICE HANDLER'S BUILDING. LATER THAT DAY.**

Kate leads The Handler out of a door to where Jo is waiting.

KATE  
Boss, this is the CHIS's Handler.  
I've brought him up to speed on our inquiry.

HANDLER  
DS Marks.

JO  
DCI Davidson. You'll have heard from Kate how important it is for us to acquire your CHIS's intel.

HANDLER  
I'm doing everything I can. I don't know what more you expect.

Jo reacts to the lack of "ma'am".

JO  
For a start you could help us locate your CHIS.

HANDLER  
I've been trying to make contact with him. He's gone to ground.

KATE  
Then no disrespect, mate, but we've got the resources to find him.

HANDLER  
You're asking me to disclose his identity? You know I can't do that.

JO  
Is the word "ma'am" in your vocabulary?

The Handler just glares at her.

Crosses his arms.

JO (CONT'D)  
To locate your CHIS and convey him  
to a place of safety from which he  
can assist our inquiry, we need you  
to disclose his identity.

HANDLER  
No. Ma'am.

Tense stand-off. The Handler isn't going to back down.

Exit Jo, furious.

KATE  
Are you worried about him?

HANDLER  
Yes. Of course, I am!

Kate's more sympathetic then follows Jo.

KATE  
I'm sorry Sarge.

The Handler heads back into the building.

Kate and Jo get into a car.

**Music**  
10:31:37  
DUR: 0'55".  
Specially  
composed by  
Carly  
Paradis.

CUT TO:

10:31:49 **INT. AC-12. OPEN PLAN AREA LATER**

Steve on his mobile. It goes to voicemail.

FARIDA (VOICEMAIL)  
You've reached PS Farida Jatri.  
Please leave a message.

STEVE  
Farida, it's Steve Arnott. Look,  
we're progressing the inquiry, but  
I need your help to fill in some of  
the gaps. Call me when you can.  
Okay. Thank you.

Steve ends the call.

CUT TO:

10:32:12 **INT. HILLSIDE LANE POLICE STATION. MIT SQUAD  
ROOM/ BUCKELLS' OFFICE/JO'S OFFICE. NIGHT.**

Farida sits at her desk, checking her calls and  
stealing a furtive glimpse of Kate at her desk.

At her desk, Kate writes a text message:  
*Thinking of swinging by to see Josh, just  
checking you're home?*

|  
|  
X  
Music Ends  
10:32:32

Kate's desk phone rings.

KATE  
(Into phone.)  
MIT, DI Fleming.

Kate starts listening, making notes.

KATE (CONT'D) (O.S.)  
(Into phone.)  
Thanks for calling me back Sarge.  
(Listens.)  
How do you spell that?

Enter Jo. Walks towards her office.

From his office Buckells beckons her.

BUCKELLS  
JO.

She goes in.

JO  
Sir.

BUCKELLS  
The Chief Constable's been on. I  
said I'll call back with an update.

JO  
Too early to say, sir.

BUCKELLS  
I should have been back home ages  
ago, my feet up. Have you got our  
man or not?

JO  
Like I said, sir, too early to say.  
We'll need another twelve hours  
with him.

BUCKELLS  
Ah for God's sake.

JO  
We've hit a bit of a brick wall,  
sir. The CHIS - he's dropped off  
the radar.

Jo closes the door. Jo fixes Buckells with a

**Music**  
10:33:18  
DUR: 0'39".  
Specially  
composed by  
Carly  
Paradis.

strong look. He knows what she's driving at.

JO (CONT'D)

If this is going to go the way we want, we need to find out who he is.

We jump to outside the office and observe the confidential exchange between Buckells and Jo from Kate and Farida's POVs.

BUCKELLS

(Not heard, for performance only.)  
(Indistinct.)

JO

(Not heard, for performance only.)  
We've got a job to do.

BUCKELLS

(Not heard, for performance only.)  
The Handler's within his rights not to.

JO

(Not heard, for performance only.)  
Fuck the Handler. And fuck the CHIS.

Buckells looks intimidated. Jo heads out.  
Buckells reflects, burdened.

Kate is still on the phone.

KATE

(Into phone.)  
Okay. Any chance you could scan over the paperwork?

Jo approaches Farida edgily, keeps her voice low.

X  
Music Ends  
10:33:57

JO

Suspect's been bedded down for a rest period. Not much more happening tonight. I might leave soon.

FARIDA

I was thinking the same.

This isn't what Jo wants to hear. Farida holds her gaze, forcing Jo to escalate or back down.

Jo decides to back down, heads to her office.

KATE (O.S.)  
(Into phone.)  
No worries you've been a big help.  
Okay. Thanks. Bye.

Kate hangs up.

She gathers her notes and file and heads into Jo's office.

We stay on Farida.

KATE (CONT'D) (O.S.)  
Sorry, boss.

Farida watches furtively.

JO (O.S.)  
What's up?

Kate closes the door behind her.

KATE  
I've taken reports from the Surveillance Teams in situ at Beechwood House where Terry Boyle was arrested. When we were diverted to the Armed Robbery, there was some confusion over the Surveillance Authority...

JO  
What confusion?

KATE  
Well, the team was only in place under Directed Authority, and it got queried as requiring Intrusive Authority because they were using extreme high-power lenses to view inside the property.

JO  
Shit.

KATE  
Yeah. Which means they had to pull out until it was sorted.

Kate drops her voice and throws a glance towards Buckells' office.

KATE (CONT'D) (O.S.)  
Looks like the Super messed up the paperwork.

Buckells has pulled on his coat and exits under a cloud of worry.

JO

How long was Beechwood House not under surveillance?

KATE

Three and a half hours.

Buckells passes Farida.

KATE (CONT'D)

Which means we don't know if Terry Boyle is this person...

Kate shows in her file the surveillance image of the flat showing a figure by the window.

KATE (CONT'D)

...or this person was able to flee the property during the absence of surveillance.

JO

I see. We'll have to factor that into our thinking.

KATE

I haven't shared this with anyone else, boss.

JO

Thanks, Kate. Someone comes from Anticorruption; you worry they're not going to be a team player.

KATE

I got fed up of nicking coppers. I'd rather go after the psycho that murdered Gail.

They exchange a warm smile.

KATE (CONT'D)

Cheers, boss.

Exit Kate.

Farida watches jealously.

CUT TO:

10:35:44 INT. AC-12. MEETING ROOM. LATER THAT DAY.

Steve reviews the Armed Robbery videos. Steve

selects and studies an earlier video showing the position of the Getaway Van before it was seen by the MIT Convoy.

Then he selects and studies a video showing the MIT Convoy passing through frame. Steve looks like his suspicions are beginning to solidify. Enter Hastings.

HASTINGS

What have we got?

STEVE

Based on the claims made by Officer J. DCI Davidson ordered the convoy to attend the armed robbery on the grounds there was an urgent threat to the public.

HASTINGS

Fair enough.

Steve runs the CCTV showing the original position of the Getaway Van.

STEVE

This is the Getaway Van that triggered DCI Davidson's suspicions  
...

Steve brings up the video of the MIT Convoy passing through at high speed.

STEVE (CONT'D)

... and these are the MIT vehicles passing through at high speed.  
This, according to Officer J., is the moment Davidson made her decision.

HASTINGS

But that convoy was going like the clappers - You'd do well to spot a pipe band in there.

STEVE

I agree, sir, that's why we need more evidence.

HASTINGS

But you have an informant on the team, right.

STEVE

She's not responded to any of my efforts to make further contact.

HASTINGS  
(Frustrated.)  
Gonna need more, son.

STEVE  
Kate's Davidson's Deputy SIO. If anyone's got the inside track, it's her.

HASTINGS  
(Defensive.)  
I am aware.

STEVE  
No one's better qualified or better positioned to act as a CHIS or even a UCO.

HASTINGS  
(Defensive.)  
I'll give it some thought. Carry on.

Hastings heads out, to Steve's frustration.

STEVE  
Sir.

Exit Hastings. Alone, Steve looks pissed off, worn down.

CUT TO:

10:37:02 INT. PHARMACY 1. LATER THAT NIGHT.

The cashier swipes a box of combined NSAID and opiate through the till. Steve lays cash on the counter.

CUT TO:

10:37:20 INT. PHARMACY 2. MOMENTS LATER.

Another box of over-the-counter opiates that Steve pays for in cash.

CUT TO:

10:37:33 INT. STEVE'S FLAT. LATER THAT NIGHT.

Steve puts several boxes of painkillers into his kitchen cupboard. He takes out a blister pack. He takes the painkillers 2-3 at a time with a swig of water.

**Music**  
10:36:58  
DUR: 1'37".  
Specially composed by Carly Paradis.

CUT TO: |

10:37:50 **INT. KATE'S FLAT. SAME TIME.**

Kate's phone pings as it receives a text message. Kate reads the text from MARK: *Went to cinema. Josh fast asleep.*

The cold brevity upsets her. She looks very alone.

CUT TO: |

10:38:08 **INT. STEVE'S FLAT. SAME TIME.**

Steve looks equally alone. He sits down swigging a beer. Takeaway trays on the table.

CUT TO: |

10:38:20 **EXT. MULTI-STOREY CAR PARK. LATER THAT DAY.**

Police vehicles and forensics close off the grounds of a multi-storey car park. Jo, Kate and Lomax flash their warrant cards to the Scene Log Officer, sign their names on the log and proceed through the Outer Cordon. Farida awaits them outside the Inner Cordon. Inside the Inner Cordon stands a pop-up forensic tent with forensic investigators and a pathologist at work inside.

FARIDA

(To Jo.)

Boss.

(To Kate.)

Ma'am.

X  
Music Ends  
10:38:35

They peer inside the tent at the body of Alastair Oldroyd.

FARIDA (CONT'D)

Pathologist says he died instantly.  
The pattern of injuries implies a fall from height.

JO

Okay, have we confirmed ID yet?

FARIDA

I took the liberty of sending a photo to the Handler. He confirms it's the CHIS.

Everyone looks very sombre, Jo in particular.

**Music**  
10:38:47  
DUR: 0'32".  
Specially  
composed by  
Carly  
Paradis.

JO

Shit.

CUT TO:

10:39:02 INT. HILLSIDE LANE POLICE STATION. MIT SQUAD  
ROOM/JO'S OFFICE. LATER THAT DAY.

Farida sits tensely at her desk. She watches Kate enter and go to Jo's office. Jo beckons her in. Kate shows her a file photo and criminal record for Alastair Oldroyd.

KATE

Sorry, boss. Got the file on the CHIS - a low-level offender named Alastair Oldroyd. Unfortunately, there's nothing on CCTV - so whatever happened to him, happened in a blind spot -- door-to-door haven't found any witnesses to the fall.

X  
Music Ends  
10:39:19

JO

(Disappointed.)  
Right.

KATE

A number of people do report hearing a scream.

JO

Suggests he was pushed, but not conclusively.

KATE

Either way, we've lost the only person that can say for certain if Terry Boyle claimed to have been involved in Gail's murder or it was someone else.

JO

Yep.

KATE

If only we'd have been given his ID, we might have been able to have saved him.

JO

Exactly.

KATE

Cheers boss.

Exit Kate. Jo develops a dark expression.  
Farida's mobile vibrates. She rejects the call.  
Then after a few beats she slips out.

**Music**  
10:39:51  
DUR: 1'07".  
Specially  
composed by  
Carly  
Paradis.

CUT TO:

10:40:01 EXT. HILLSIDE LANE POLICE STATION. COVERED  
WALKWAY. MOMENTS LATER.

Farida steps out of the MIT Corridor. She returns Steve's call and throughout remains on the lookout for eavesdroppers.

INTERCUT:

10:40:08 INT. AC-12. INTERVIEW ROOM/HASTINGS' OFFICE.  
SAME TIME.

Taking the call, Steve steps into the empty Interview Room and shuts the door behind him.

STEVE  
(Into phone.)  
Steve Arnott.

Farida starts to sob quietly. Steve hears it, surprised.

STEVE (CONT'D)  
(Into phone.)  
Farida, are you okay? What's happened?

FARIDA  
(Into phone.)  
Our most important witness was just found dead.

STEVE  
(Into phone.)  
What witness?

FARIDA  
(Into phone.)  
This is too dangerous.

STEVE  
(Into phone.)  
Wait, you're not suggesting Davidson was involved?

FARIDA  
(Into phone.)  
You have no idea what she's capable of, none at all. Don't call me again.

Very upset, Farida hangs up and tries to pull herself together.

Steve is left deeply worried and frustrated. He looks out towards Hastings' office. Hastings is talking to some AC-12 officers, oblivious. Steve appears to make up his mind about something. Exit.

CUT TO:

10:40:53 INT. HILLSIDE LANE POLICE STATION. / INTERVIEW ROOM / MIT VIEWING ROOM. LATER THAT DAY.

Jo and Lomax interviewing Terry in the company of his Solicitor and Appropriate Adult.

JO

Second MIT interview of Terry Boyle by DCI Davidson and DS Lomax. Mr Boyle, you remain under caution.

X  
Music Ends  
10:40:58

LOMAX

(To Terry's Solicitor.)

Please refer to Document 36 submitted in Disclosure. Document 36 is a report regarding fingerprints detected at Flat 4F Beechwood House during a lawful search on 27th October. A number of said prints match the fingerprints obtained from Mr Boyle following his arrest. A significant number of other fingerprints match an individual identified by the Police National Computer as Carl Banks.

Shows Terry a photo of Carl Banks.

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

(To Terry.)

Terry, what is your relationship with Carl Banks?

Kate knows the name. She writes it down. Terry doesn't know how to answer.

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

Do you know Carl Banks?

TERRY

No comment.

Jo, Lomax and Kate react to Terry's odd answer.

LOMAX  
You sure that's how you want to  
answer?

Terry looks hesitant.

LOMAX (CONT'D) (O.S.)  
Can you tell us who is Carl Banks?

Terry hesitates over the answer. The Solicitor jumps in.

TERRY'S SOLICITOR  
I suggest you arrest Mr Banks and  
put that question to him rather  
than to my client.

JO  
So far we've been unable to trace  
Carl Banks. Perhaps your client  
will provide information that will  
help us locate him.

Terry doesn't know how to answer.

LOMAX (O.S.)  
For the DIR, the suspect is not  
responding.

JO  
(To Solicitor.)  
Document 42 submitted in  
Disclosure. For the DIR, Document  
42 is a report on chemical traces  
detected in Flat B Dorton Villas on  
28th October. Said traces have been  
identified as cleaning fluids.

(To Terry.)  
Did you carry out a thorough  
cleaning of the premises in order  
to destroy forensic evidence?

Terry doesn't know how to answer. Silence.

LOMAX (O.S.)  
For the DIR, the suspect is not  
responding.

Kate reacts. She knows this isn't going well for Terry.

Jo shows a crime scene photo of Terry's kitchen, Image 27, showing the area where the fridge-freezer was removed.

JO

(To Terry's Solicitor.)

Image 27 submitted for Disclosure.

Image 27 is a crime scene photograph captured during a lawful search of Flat B Dorton Villas on 28th October showing the kitchen area. Markings on the floor suggest a large appliance had been present for some time. Please cross-reference with Document 42: chemical traces detected resembling refrigerator coolant. Our assumption is the removal of a refrigerator or freezer.

(To Terry.)

What happened to this appliance?

TERRY

I don't know.

Jo and Lomax absorb that. So does Kate.

JO

(To Solicitor.)

Document 42 again. Further chemical traces were detected which have been identified as two substances listed under the Misuse of Drugs Act in Class A: cocaine and diamorphine.

LOMAX

(To Terry.)

Diamorphine is commonly known as "heroin".

JO

(To Terry.)

Have you ever used these substances? Do you have an explanation for why these substances were detected in your flat?

Terry is too frightened to say. So he says:

TERRY

No comment.

JO

These are powerful substances. Even in small quantities, they can affect mood and memory. They can cause unpredictable, violent behaviour.

Jo shows photos of the cuttings of Gail found at Terry's flat, Images 20-22.

JO (CONT'D)  
(To Terry's Solicitor.)  
Images 20 to 22. Images 20 to 22  
are photos of Gail Vella found in  
Flat B Dorton Villas during a  
lawful search on 28th October.  
Document 44 submitted in --

Terry's solicitor cuts in.

TERRY'S SOLICITOR  
May I interject? You've presented  
evidence of intense cleaning at my  
client's home. Why, then, would  
these incriminating images have  
been left behind?

JO  
Document 44 submitted in  
Disclosure. Document 44 describes  
deposits of semen detected on said  
images of Gail Vella. Analysis of  
these deposits of semen gives a  
99.9 per cent probability that they  
originated from your client.

Jo shows photos of the cuttings of Gail.

JO (CONT'D)  
(To Terry.)  
Did you want to have sexual  
relations with Gail Vella? Did you  
want her to be your girlfriend?

Terry is too embarrassed to answer.

LOMAX (O.S.)  
For the DIR, the suspect is not  
responding.

JO  
Did you become angry or frustrated?  
Did it make you want to hurt Gail?

Terry looks confused and frightened.

LOMAX (O.S.)  
For the DIR, the suspect is not  
responding.

Kate reacts. Jo shows a photograph of a coat.

**Music**  
10:44:46  
DUR: 1'14".  
Specially  
composed by  
Carly  
Paradis.  
|  
|  
|

JO

I'm showing the suspect an image of an article of clothing, BC-9, recovered from Flat B Dorton Villas on 28th October.

(To Terry's Solicitor.)  
Document 60 submitted in Disclosure. Document 60 is a report of particles of gunshot residue detected on BC-9.

Terry has no idea what to say, frightened and confused.

JO (CONT'D)

Mr. Boyle, did you shoot Gail Vella?

Nothing from Terry but confusion and fear and he makes groaning noises.

Kate looks very worried for him.

CUT TO:

10:45:54 **EXT. HILLSIDE LANE POLICE STATION. FRONT STEPS.**  
**THAT NIGHT.**

Kate comes out for a breath of fresh air. She receives a test - I'm on The Hill.

X  
Music Ends  
10:46:00

She sees a car outside the perimeter fence, parked up. The car's headlights flash four times.

Kate looks around to ensure no one has seen. No one else has. She hesitates, then she moves.

CUT TO:

10:46:13 **INT. STEVE'S CAR. MOMENTS LATER.**

Kate crosses to the car and drops into the passenger seat.

KATE

What kind of nobby signal was that?

STEVE

First thing that came to mind.

KATE

Go round the block, in case anyone's watching.

STEVE

No worries.

Steve drives.

KATE

There's a nice little balti up the road but I'm guessing that's not why you're here though.

STEVE

I wish. Sorry, mate.

KATE

Right.

STEVE

I can't share any details, but we might be looking into Vella.

KATE

Oh shit. Great so when Buckells and Davidson find out they're gonna think...

STEVE

They'll think either you're our CHIS or you've been embedded as a UCO. That's why I'm giving you a heads-up, Kate.

KATE

Steve, you know what it's like being ex-anticorruption. I've had to work my bollocks off for them lot. Is this the Gaffer's way of getting his own back?

STEVE

No, of course not.

KATE

Why am I still calling him 'Gaffer'!

STEVE

He knows why you moved on.

KATE

Yes, that's what worries me.

STEVE

AC-12 was tainted when the Gaffer got investigated. Look, you've done your time, made DI. You wanted to move on. He knows it was nothing personal.

Kate reacts.

KATE  
Except you stayed.

Steve shifts uneasily. Pregnant beats.

KATE (CONT'D)  
So what next? You opening an  
official inquiry?

STEVE  
We can keep it on the DL only if  
we've got a CHIS inside MIT.

KATE  
Great. So either I'm accused of  
being a traitor or I become one to  
avoid being accused? Jesus Christ,  
Steve.

Steve has nothing to say. He returns to their  
starting point. Long, painful silence.

KATE (CONT'D)  
I'm gonna have to think about it.

STEVE  
Cheers, Kate, that's all anyone can  
ask.

He pulls up, Kate undoes her seat belt.

She turns to Steve.

KATE  
The address where Terry Boyle was  
arrested was covered in prints  
matching Carl Banks.

Steve nods.

And then she's gone. Steve grabs his pocketbook  
and scribbles down the name.

STEVE (V.O.)  
One initial line of inquiry in  
Vella was a...

**Music**  
10:48:07  
DUR: 1'38".  
Specially  
composed by  
Carly  
Paradis.

CUT TO:

10:48:27 INT. AC-12. HASTINGS' OFFICE. LATER THAT NIGHT.

Steve reports to Hastings.

STEVE (CONT'D)  
...contract killing.

Steve shows Hastings a file, open at a page showing Carl Banks's mugshot and extensive criminal record.

STEVE (CONT'D)

According to my informant on the Hill, Operation Lighthouse has detected forensic evidence linking to this suspect -- Carl Banks. Carl Banks has an extensive history of violence including firearms offences and a long association with organised crime.

HASTINGS

It's much more likely to be the gunman than the local oddball. That's for sure.

STEVE

Yes, sir. It would appear that if DCI Davidson deliberately delayed the operation to arrest the suspect, it's possible this was instrumental in enabling Banks, the real killer, to flee. If we want to get to the truth, there's no choice, sir -- we've got to start formally investigating Davidson.

HASTINGS

Well, that's what we do, son. We hunt the truth. Inquiry authorised.

STEVE

Thank you, sir.

HASTINGS

(Wryly.)

What are you waiting on, a puff of white smoke?

STEVE

(Pleased.)

Sir.

Exit Steve. Hastings looks pleased to be in action.

CUT TO:

10:49:20 INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.

Steve comes out of Hastings' office. He gathers himself, energised but daunted.

X  
Music Ends  
10:49:45

Out on Hastings.

CUT TO: |  
|  
|  
10:49:33 **EXT. FARIDA'S HOUSE. LATER THAT NIGHT.** |  
|  
|  
Jo parks up and gets an empty suitcase from the |  
rear of the car. |  
|  
Jo steps up to the door carrying the empty |  
suitcase. She turns the key, lets herself in. |  
|  
CUT TO: |  
|  
10:50:02 **INT. FARIDA'S HOUSE. CONTINUOUS.** |  
|  
|  
Jo lets herself in. The place seems empty. She |  
breathes a sigh of relief. As she steps in |  
Farida appears. |  
|  
JO |  
I thought we agreed you'd be out? |  
|  
FARIDA |  
You don't even want to talk about |  
it? |  
|  
JO |  
We've talked enough. I just want to |  
get the last of my things. |  
|  
Jo heads upstairs with the suitcase. Farida |  
starts to follow. |  
|  
JO (CONT'D) |  
I don't want a row, Farida. It's |  
over. |  
|  
Jo goes into a bedroom. Jo opens the case. Enter |  
Farida. |  
|  
JO (CONT'D) |  
Farida. Please. |  
|  
From the dressing room Jo takes clothes and |  
drops them into the suitcase. |  
|  
FARIDA |  
You moving in with her now? |  
|  
JO |  
"Her"? |  
|  
FARIDA |  
Smart money's on Kate Fleming. |

**Music**  
10:49:30  
DUR: 0'43".  
Specially  
composed by  
Carly  
Paradis.

X  
Music Ends  
10:50:13

JO

Kate and I have been shagging on  
the sly for months even though  
she's straight and I never cheated  
on you -- now I see why you never  
made detective.

FARIDA

DON'T PATRONISE ME! YOU THINK  
YOU'RE SO FANTASTIC! YOU THINK  
YOU'RE SO POWERFUL!

JO

No, but at work I'm your boss, and  
I've still treated you with respect  
the whole time you've destroyed our  
relationship with your paranoia.

FARIDA

And out of work, what am I to you?  
You still act like we're just  
friends. You're ashamed of me!

JO

No, of course not.

FARIDA

How come I've never met your  
family?

JO

I don't have one.

FARIDA

You're lying! Everyone has a  
family!

Jo tries to concentrate on packing. The next  
item she takes from the wardrobe, her favourite  
jacket, has a great big section cut out of it.

She brandishes it at Farida.

JO

This is why I'm leaving. This  
madness.

FARIDA

(Starts crying.)  
I'm sorry, Jo, I'm sorry...  
I love you, Jo. Please don't go.  
Please don't go.

Jo zips up the case and exits. Farida collapses  
in tears.

CUT TO:

10:51:48 EXT. FARIDA'S HOUSE. CONTINUOUS.

Jo steps out with the case. She shuts the door behind her.

She goes to throw her keys into the house then changes her mind.

She heads off.

Music

10:51:48  
DUR: 0'43".  
Specially composed by Carly Paradis.

10:52:00 INT. JO'S APARTMENT. THAT NIGHT.

From inside the door, we shear a lock turn. Jo steps in and dumps her case. She turns all the locks quickly behind her, then deploys a bolt for added security.

Walking through the apartment, we see it's extremely stylish and expensive looking with a striking view over the city.

She goes straight to a fridge. She pours herself a glass of white wine. She brings it to the living room table area. She drinks, looks very low.

On a shelf is a photo of a young Jo with her mum. It starts to bother her more and more till the feeling becomes overpowering. Jo throws the empty glass shattering it. In her big apartment she sobs.

CUT TO:

X  
Music Ends  
10:52:31

Music

10:52:20  
DUR: 1'16".  
Specially composed by Carly Paradis.

10:53:31 INT. HILLSIDE LANE POLICE STATION. MIT SQUAD ROOM/ INCIDENT ROOM. LATER THAT NIGHT.

Enter Kate. She immediately clocks everyone (Farida, Lomax etc) is looking towards the Incident Room.

BUCKELLS (O.S.)  
Jo, he made a confession.

JO (O.S.)  
It's not good enough, sir.

X  
Music Ends  
10:53:36

She follows their gaze and sees Jo and Buckells deep in conversation -- he's heated, standing she's seated calm.

BUCKELLS (O.S.)  
No, this isn't good enough. This  
isn't good enough.  
(On screen.)  
This is your gig, Jo.  
Christ sake!

JO (O.S.)  
I can see you're frustrated, sir.

BUCKELLS  
Oh, really? Really? Thanks for  
that! Thanks a million!

JO  
We need to consider next steps.

BUCKELLS  
Look. What am I gonna tell the  
Chief!

JO  
I've explained everything clearly,  
sir. Would you like me to go  
through it again?

Buckells throws down the file and exits in a fury.

Exit Jo through the other door. Kate sees, and exits.

CUT TO:

10:54:18 EXT. HILLSIDE LANE POLICE STATION. COVERED  
WALKWAY. CONTINUOUS.

Jo lingers outside, processing her conflict.  
Kate comes out of the door from the MIT  
Corridor.

KATE  
Boss? You okay?

JO  
I just took the Super through my  
decision on Terry Boyle.

Kate expects to hear the worst.

JO (CONT'D)  
I've recommended he be put on  
police bail pending further  
inquiries. I've released him  
without charge.

KATE

Right.

JO

Don't look so surprised, Kate. I wasn't born yesterday. The gun...

(Waits for PC to pass.)

The gunshot particles aren't enough without spatter of Gail Vella's blood or tissues. And the CHIS, Carl Banks, Terry Boyle's flat. Something doesn't add up.

KATE

Yes. I agree, boss.

JO

I just want to catch the bastard who killed Gail Vella. She's what this is all about. No way am I going after someone like Terry Boyle because he's the easy way out.

Jo looks very troubled.

KATE

Boss, is everything okay?

Jo reaches out, touches Kate's hand. A sudden intimate moment between them.

JO

Thanks, Kate.

They maintain eye contact for a few intense beats, then awkwardness kicks in.

JO (CONT'D)

I should, uh...

KATE

Yeah...

Exit Jo away from the building. Kate watches her go, wrong-footed by their unexpected intimacy.

CUT TO:

10:55:36 **EXT. HILLSIDE LANE POLICE STATION. REAR**  
**COMPOUND. LATER THAT NIGHT.**

Terry's Solicitor walks Terry out, escorted by uniformed PC.

Jo steps up to a window and peers out at Terry

**Music**  
10:55:02  
DUR: 1'34".  
Specially  
composed by  
Carly  
Paradis.

being put in the patrol car.

TERRY'S SOLICITOR

The police need to know where you are at all times, and your flat's still a crime scene, so they've arranged for you to stay in what they call Approved Premises. You'll be safe there, Terry.

TERRY

Thank you.

They reach a patrol car, with a driver seated in front and PC in the back. The escorting PCs open the back door.

Terry gets in the backseat. The escorting PCs shut the door.

Jo's POV as the car pulls away.

CUT TO:

10:56:03 **INT./EXT. HILLSIDE LANE POLICE STATION.**  
**WINDOW/REAR COMPOUND. SAME TIME.**

Jo watches the patrol car leave, her expression unreadable.

CUT TO BLACK:

CAST IN ORDER OF APPEARANCE

X  
Music Ends  
10:56:39  
**Music**  
10:56:06  
DUR: 0'35".  
Specially  
composed by  
Carly  
Paradis.  
|  
X  
Music Ends  
10:56:41

Farida	ANNEIKA ROSE
Lomax	PERRY FITZPATRICK
Jo	KELLY MACDONALD
Buckells	NIGEL BOYLE
Kate	VICKY McCLURE
Briggs	PATRICK BUCHANAN

-- --

Jake	BEN ROSE
Steve	MARTIN COMPSTON
Hastings	ADRIAN DUNBAR
Chloë	SHALOM BRUNE-FRANKLIN
Surveillance Officer	DIARMUID NOYES
OFC	LOREECE HARRISON

	--	--
Forensic Co-ordinator		TIM LOANE
Terry		TOMMY JESSOP
Wise		ELIZABETH RIDER
Nicky		CHRISTINA CHONG
Terry's Solicitor		SARA DYLAN
Marks		KWAKU FORTUNE
	--	--
Production Accountant		KAREN HINTON
Assistant Accountant		TONY RICE
Accounts Clerk		CLARE TOLAN
Production Manager		CLAIRE MCKINLEY
Assistant Co-ordinator		SARAH McCONVILLE
Prod Co-ordinator for World		FREDDIE A'BRASSARD
Production Secretary		LAUREN DALLAS
Production Runner		LEAH McNICHOLAS
	--	--
1st Assistant Director		WILL JASPER
2nd Assistant Director		PAUL TIGHE
3rd Assistant Director		BREANDAN McKEEVER
Crowd Co-ordinator		JJ McCULLOUGH
Floor Runners		CILLEAN CAMPBELL
Script Supervisor		CHLOE FINLAY
Location Manager		LOUISE GAFFNEY-FARRELL
Assistant Location Manager		DAVID COOKE
Unit Manager		GARETH HOGAN
Location Assistant		ANTHONY QUINN
	--	--
A Camera Operator & Additional		MICHAEL McALINDEN
Photography		
Additional Photography		RAY CARLIN
Focus Pullers		RYAN KERNAGHAN
Clapper Loaders		NOAH DAVIS
Camera Trainees		JAMIE JACKSON
Grips		ANTHONY BREEN
Assistant Grip		JENNY ATCHESON
Electrical Rigger		GERARD DONNELLY
	--	--
Gaffer		JACK GOURLEY
Best Boy		PETER BROWN
Electricians		GLYNN HARRISON
	--	--
		DONAVAN GALLAGHER
		JACOB PESCOTT
		GARRETT MATTHEWS

Generator Operator	LEE McFADDEN
Art Director	ANDREW BROWN
Set Decorator	ALINE LEONELLO
Standby Art Director	ÁINE McGUINNESS
Prop Buyer	ANNIE McCREDIE
Props Master	SARAH HEWITT
	JOE DUFFY
-- --	
Graphics	ADAM BROWN
Titles	PETER ANDERSON STUDIOS
Dressing Props	IVAN NESBITT
Standby Props	EAMON BEAGON
Boom Operator	SHAUN O'CONNOR
Sound Assistant	GUILLAUME BEAURON
Sound Trainee	JONATHAN RIDDELL
Action Vehicle Co-ordinator	OSCAR PESCOTT
Transport Captain	JAMES MUCKLE
Facilities Manager	REGGIE BLAIN
	JAMIE CARLILE
-- --	
Costume Designer	MAGGIE DONNELLY
Make-Up & Hair Designer	NATALIE REID
Costume Supervisor	CATHY YOUNG
Costume Standbys	JESS BURTON
Costume Trainee	CATHERINE RAMSEY
Make-up & Hair Supervisor	NATASHA McQUILLAN
Make-up Assistant	CAT COOGAN
Casting Director Northern	CAROLINE DAYE
Ireland	
Casting Associates	GEORGIA SIMPSON CDG
	GORDON COWELL
	LUCY ALLEN
-- --	
Dubbing Mixer	PAUL MAYNES
Dialogue Editor	IAN WILKINSON
Sound Effects Editor	PIETRO DALMASSO
Colourist	SCOTT FERGUSON
Online Editor	JONATHAN FETHERSTON
Visual Effects	YELLOWMOON POST PRODUCTION
Post Production Supervisor	DARREN R. NASH
Assistant Editor	DAVID McCABE
	SOFIA McKEEVER
	JENNY HOUSTON
-- --	
Head of Production	ELIZABETH BINNS
Executive Producer for World	RODERICK SELIGMAN
Finance Manager	KIMBERLEY HALLIDAY
Business Affairs Consultant	VIRGINIA KELLY

Police Advisors	DAVID ZINZAN IAN GOULD TONY CALLAGHAN
Script Editor	LUCY ROCH
Assistant Script Editor	RUBY DAY
Neg Checks	TONIA COHEN
---	---
Line Producer	DEREK DONOHOE
Casting Directors	KATE RHODES JAMES CDG DANIEL EDWARDS CDG
Stunt Co-ordinator	DONAL O'FARRELL
Sound Recordist	RONAN HILL
---	---
Composer	CARLY PARADIS
Editor	ANDREW JOHN McCLELLAND
Production Designer	GILLIAN DEVENNEY
Director of Photography	TIMOTHY PALMER BSC
---	---
Executive Producers	SIMON HEATH JED MERCURIO
Executive Producer for BBC	TOMMY BULFIN
---	---

Made on location in Northern Ireland  
with funding from

Northern Ireland  
Screen  
[LOGO]

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10:56:39 (final card)

World Productions  
[LOGO]

for BBC  
[BBC LOGO]

X  
Music Ends  
10:56:41

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