

Line of Duty
Series 6 - Episode 2

Post Production Script - UK TX Version.
24th March 2021.

09:59:30 VT CLOCK (30 secs)
World Productions
Line of Duty
Series 6 - Episode 2
Programme no. DR11792D/02

09:59:57 CUT TO BLACK

10:00:00 SUPER CAPTION: **PREVIOUSLY**

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
Operation Lighthouse ...
(Indicates evidence board.)
... Re the unsolved murder of Gail Vella on September 10th, 2019.

10:00:08 CUT TO BLACK:

10:00:08 SUPER CAPTION: **KELLY MACDONALD**

CUT TO:

Jo brings up a new slide showing the name ROSS TURNER with a blank face image.

JO
The name we've been given is Ross Turner.

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.

Tension cranks up outside Turner's block.

JO
Enter the property.

The Enforcer smashes in the front door.

10:00:17 CUT TO BLACK:

10:00:18 SUPER CAPTION: **MARTIN COMPSTON VICKY McCLURE**

Music

10:00:00
DUR: 2'08".
Specially
composed by
Carly
Paradis.

LOMAX (V.O.)
Five Three, DP for custody
transfer; bringing suspect out now.

CUT TO:

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.

10:00:22

CUT TO BLACK:

10:00:23 SUPER CAPTION: **ADRIAN DUNBAR**

CUT TO:

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

LOMAX
Interview of Terry Boyle by DCI
Davidson.

Jo shows Terry an evidence sleeve of photos of
the cuttings of Gail found at Terry's flat,

JO
Mr Boyle, did you shoot Gail Vella?

10:00:31

CUT TO BLACK:

10:00:32 SUPER CAPTION: **LINE OF DUTY**

CUT TO:

The convoy passes a parade of low-value shops.
Something catches Jo's eye.

JO
Did anyone see that?

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!

The Armed Robber turns his gun on the AFOs.
Without hesitation, the AFOs gun him down.

10:00:41

CUT TO BLACK:

10:00:42 SUPER CAPTION: **ANNEIKA ROSE NIGEL BOYLE**

CUT TO:

LOMAX

(To Terry's Solicitor.)
A significant number of other
fingerprints match an individual
identified by the Police National
Computer as Carl Banks.

Kate reacts -- she knows the name. She writes it
down.

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

STEVE

Carl Banks has an extensive history
of violence including firearms
offences.

10:00:54

CUT TO BLACK:

10:00:55 S/CAP: **SHALOM BRUNE-FRANKLIN** **PERRY FITZPATRICK**

CUT TO:

Corbett has a split second of puzzlement before
Ryan appears from nowhere and kills him. Series
5 ep 4.

Voice from Ep 5

RYAN

The person who made me see that
there was another way, to be a
useful member of society, was a
police officer. He's the reason why
I wanted to become a police officer
too.

From a distance, unseen by all, Hastings
observes, haunted, guilty, anguished. Steph lays
fresh flowers at Corbett's grave.

RYAN (CONT'D)

To help people.

Ryan looks humble and sincere.

10:01:08

CUT TO BLACK:

10:01:09 SUPER CAP: **ACE BHATTI** **ELIZABETH RIDER**

STEVE (V.O.)

I can't share any details...

CUT TO: |

STEVE (CONT'D)
...but we might be looking into
Vella.

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

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.

10:01:21

CUT TO BLACK: |

10:01:22 SUPER CAP: **AMY DE BHRÚN PRASANNA PUWANARAJAH**

CUT TO: |

Farida and Jo peer inside the tent at the body
of Alastair Oldroyd.

FARIDA
I sent a photo to the Handler. He
confirms it's the CHIS.

STEVE
(Into phone.)
You're not suggesting Davidson was
involved?

FARIDA
(Into phone.)
You have no idea what she's capable
of.

10:01:32

CUT TO BLACK: |

10:01:33 SUPER CAP: **GREGORY PIPER ANDI OSHO**

CUT TO: |

Jo with Farida.

JO
It's over.

FARIDA
How come I've never met your
family?

	JO	
	I don't have one.	
	Jo exits. Farida collapses in tears.	
10:01:41		CUT TO BLACK:
10:01:41	S/CAPTION: WRITTEN AND CREATED BY JED MERCURIO	
	JO (V.O.)	
	I've released him without charge.	
		CUT TO:
	Terry's Solicitor walks Terry out.	
	JO (CONT'D)	
	No way am I going after someone like Terry Boyle because he's the easy way out.	
	KATE	
	Boss, is everything okay?	
	Jo reaches out, touches Kate's hand. A sudden intimate moment between them.	
	They maintain eye contact for a few intense beats, then awkwardness kicks in.	
	JO	
	I should, uh...	
	KATE	
	Yeah...	
10:01:52		CUT TO BLACK:
10:01:53	SUPER CAPTION: PRODUCED BY KEN HORN	
		CUT TO: X
	On a sideboard is a photo of a young Jo with her mum. Jo throws the glass shattering it.	Music Ends 10:02:08
10:02:02		Music 10:02:00 DUR: 1'06". Specially composed by Carly Paradis.
		CUT TO BLACK:
10:02:03	SUPER CAPTION: DIRECTED BY DANIEL NETTHEIM	
		CUT TO:
10:02:05	<u>INT. AC-12. OPEN-PLAN OFFICE. A FEW DAYS LATER.</u>	
	The whole staff gather by their desks while Steve stands out front readying a monitor screen	

with Chloe. Hastings emerges from his office.
Everyone stands.

STAFF
Sir... Skipper...

HASTINGS
Good Morning.

STAFF GENERAL
Sir.

HASTINGS
Thank you as you were. As you were.

The staff revert to sitting in their chairs, or
on the ends of their desks.

HASTINGS (CONT'D)
I have authorised an official AC-12
inquiry into Operation Lighthouse.
Gail Vella's murder is this force's
highest profile investigation. It
will be our job to detect whether
police misconduct and/or corruption
has contributed to this murder
remaining unsolved.

VARIOUS
Sir/Sir.

HASTINGS
DS Arnott.

STEVE
Sir.

Steve brings up the first slide on screen - a
professional image of Gail Vella.

Steve brings up the next slide - a personnel
file on Jo.

STEVE (CONT'D)
SIO on Lighthouse is Detective
Chief Inspector Joanne Davidson. No
MIT officers are aware AC-12 is
scrutinising Lighthouse. All
information we've harvested so far
has been acquired from a source on
the Hill known as Officer J.

CUT TO:

10:02:56 INT. HILLSIDE LANE POLICE STATION. MIT SQUAD
ROOM. LATER THAT DAY.

Farida has a view into the Incident Room.

CUT TO:

10:03:02 **INT. HILLSIDE LANE POLICE STATION. MIT INCIDENT ROOM. CONTINUOUS.**

Jo, Kate and Lomax have a case conference. The evidence boards show Operation Lighthouse information, with prominent Banks vs Boyle mug shots under a ROSS TURNER? heading

LOMAX
...to our inquiry.
(Refers to file.)
The CHIS's name was Alastair
Oldroyd. Age: 22.

Lomax adds an image of the CHIS, Alastair Oldroyd.

LOMAX (CONT'D)
Oldroyd was in a pub on the night of October 26th when the person calling himself Ross Turner gave Oldroyd homophobic abuse. Turner intimidated Oldroyd by allegedly boasting of involvement in Gail Vella's murder.

We move briefly outside to Farida.

Her POV: We don't hear the conversation inside. Indistinct.

CUT TO:

10:03:25 **INT. HILLSIDE LANE POLICE STATION. MIT SQUAD ROOM. SAME TIME.**

The tension gets to Farida - she heads to Buckells' office. Knocks.

FARIDA
Sorry, sir, have you got a sec?

BUCKELLS
Come in.

CUT TO:

10:03:37 **INT. HILLSIDE LANE POLICE STATION. MIT INCIDENT ROOM. CONTINUOUS.**

The briefing continues. Jo is frustrated.

X
Music Ends
10:03:06

Music
10:03:19
DUR: 0'24".
Specially
composed by
Carly
Paradis.

JO
You don't need me to tell you we
need a witness to this meeting
between Oldroyd and Turner to
identify whether it was Boyle or
Banks.

|
|
X
Music Ends
10:03:43

LOMAX
Unfortunately, the CHIS lied about
the name of the pub. Handler
believes he was protecting friends
who trade drugs there. We're
checking out establishments in the
vicinity of Beechwood House for
CCTV plus Local Authority cameras
in the area just in the hope of
identifying Oldroyd, Banks or Boyle
on the night of the 26th.

JO
Cheers, Chris, crack on.

LOMAX
(To Jo.)
Boss.

KATE (O.S.)
Thanks.

LOMAX
(To Kate.)
Ma'am.

Exit Lomax.

KATE
Boss, obviously we've got to
consider whether Oldroyd's death
was suicide or murder...

JO
Hence, we're investigating it.

KATE
Yes. I'm not saying anything you
don't know already, boss - but if
it was murder then it raises the
question that someone knew Oldroyd
had info on Gail Vella's death.

JO
I know. Hate to say it, Kate, but
one thing I've learned over the
years -- the fewer coppers in the
loop, the better.

Jo gives Kate a look then exits. Kate reflects on the possibility of a leak.

CUT TO:

10:04:31 INT. HILLSIDE LANE POLICE STATION. MIT SQUAD ROOM/ BUCKELLS' OFFICE/JO'S OFFICE.
CONTINUOUS.

Crossing to her office, Jo sees Farida in Buckells' office.

Her POV.

Farida exits Buckells' office then quickly the Squad Room too. Jo looks curious. Buckells beckons her in.

Enter Jo. Buckells looks pissed off.

BUCKELLS
What's going on with Farida Jatri?

JO
I was about to ask the same, sir.

BUCKELLS
She's just handed in a transfer request. "Personal reasons."

Jo keeps a poker face.

BUCKELLS (CONT'D)
She's an experienced PS. We're at a crucial phase of Vella.

Jo closes the door.

JO
In confidence, sir, I've noticed some issues with PS Jatri.

BUCKELLS
What kind of issues?

JO
I don't want to say anything that might come back to haunt us. Last thing you need's a tribunal.

Buckells looks like a rabbit in headlights.

BUCKELLS
What?

Music

10:04:27
DUR: 0'30".
Specially composed by
Carly Paradis.

X
Music Ends
10:04:57

JO
I'll draft a glowing reference and
she'll be some other station's
problem.

Buckells looks relieved.

BUCKELLS
You're a lifesaver.

JO
Yeah.

Exit Jo. Jo looks like butter wouldn't melt.

CUT TO:

10:05:40 **INT. AC-12. MEETING ROOM. THAT NIGHT.**

Steve and Chloe wait tensely. Enter Hastings.

STEVE
Sir.

HASTINGS
What have you got?

CHLOE
Sir, the team have managed to pull
some Gail Vella reports from our
archive -- obviously they all
relates to cases involving AC-12.

Chloe operates a tablet that feeds the screen.
She plays the first clip, a news report mixing
existing coverage of LoD 1.1 131 showing the
inquest into the shooting of Karim Ali.

Music

10:05:49
DUR: 1'55".
Specially
composed by
Carly
Paradis.

CUT TO:

10:05:51 **VIDEO INSERT. EXT. CORONER'S COURT. DAY.**

Chief Inspector Philip Osborne addresses
reporters.

REPORTERS
Chief Inspector... Chief Inspector
Osbourne!

OSBORNE
I take pride in the courage and
professionalism of my
counterterrorism officers. To say
any more risks prejudicing the
inquest. Thank you.

Cut to Gail Vella giving a report to camera from farther away as Osborne and his retinue go inside.

GAIL VELLA

Official police statements record Counter Terrorism Officers shouted "Armed Police" and ordered Mr Ali to surrender. Mr Ali's widow Aaliyah insists there was no warning, no chance to surrender, before her husband was gunned down by a hail of bullets.

CUT TO:

10:06:21 **INT. AC-12. MEETING ROOM. CONTINUOUS.**

Steve and Hastings are sombre.

HASTINGS

They lied through their teeth, every single one of them, except you, Steve. I mean, talk about an outrage, the commanding officer, made Chief.

Steve looks sombre, Hastings outraged.

HASTINGS (CONT'D)

If that had happened on my patch ... Jesus.

Chloe waits awkwardly for her cue.

STEVE

Next one, Chloe.

Chloe brings up a news report mixing existing coverage of LoD 3.6 625B showing Retired Chief Supt. Patrick Fairbank running the gauntlet as he dashes into the court room.

CUT TO:

10:06:37 **VIDEO INSERT. EXT. CROWN COURT. DAY.**

A Fairbank double runs the gauntlet of protesters, then the shot pans to Gail.

GAIL VELLA

A jury found Retired Chief Superintendent Patrick Fairbank guilty of all charges. What that jury didn't hear and only now am I allowed to report are allegations

Patrick Fairbank suppressed police investigations into child sexual exploitation that transcended local political figures such as Councillor Dale Roach.

The report cuts to the image of Fairbank with Jimmy Savile.

GAIL VELLA (CONT'D)

It's now a matter of public record that Jimmy Savile cultivated relationships with senior police officers. Savile exploited those relationships to intimidate anyone attempting to investigate his offending. We now realise what Savile was getting out of those relationships with senior police officers. What remains unknown, and uninvestigated, is what those officers were getting out of their relationship with Savile. Gail Vella reporting from Queen Elizabeth Law Courts.

CUT TO:

10:07:31 INT. AC-12. MEETING ROOM. CONTINUOUS.

As before.

STEVE

Sir, Gail Vella drew attention to alleged links between organised crime, politicians and senior police officers -- and these are just the reports we found in our own archive.

X
Music Ends
10:07:44

Hastings absorbs that.

HASTINGS

Wee girl killed in cold blood. Or a killer, free as a bird.

On Hastings.

HASTINGS (CONT'D)

Thank you, Chloe.

As Hastings exits.

CHLOE

Sir.

Steve's reaction.

STEVE
Cheers, Chloe.

CHLOE
Sarge.

Steve follows Hastings out.

CUT TO:

10:07:59 INT. AC-12. HASTINGS' OFFICE/OPEN-PLAN OFFICE.
CONTINUOUS.

Steve and Hastings step into Hastings' office.

STEVE
Gaffer, it can't be a coincidence
Carl Banks was a violent offender
involved with organised crime.

HASTINGS
Yes, but if your man pulled the
trigger, that means he's a gun for
hire. That order came from higher
up. But the question still remains
what is the motive for Gail Vella's
murder? All right, she's a
controversial journalist, I'll give
you that, but there's no evidence
to suggest that she dug up anything
that wasn't there before...

STEVE
Maybe she was working on something
that would.

Hastings absorbs that. It makes sense. They both
reflect on what that might mean. Hastings' phone
rings.

HASTINGS
(Into phone.)
Superintendent Hastings.
(Listens.)

Looks at Steve.

HASTINGS (CONT'D)
Thanks Steve. Thanks.

Steve exits to let him answer it.

STEVE
Sir.

HASTINGS
(Looks aghast.)
Yes. I'll be right down.

Steve just about eavesdrops the first bit of Hastings' call. Then he sees Hastings hang up. Steve sees there's something very wrong. Hastings grabs his coat and exits hastily towards the lift. Steve's left puzzled.

CUT TO:

10:08:59 **INT. AC-12. LOBBY/VANTAGE POINT. MOMENTS LATER.**

Steph is waiting, looking anguished. Hastings emerges from the lift and hurries into the lobby.

HASTINGS
Steph, what are you doing here?

STEPH
You promised you'd call me back.
It's HMRC.

HASTINGS
(Whispered.)
Not here, not here, let's go
somewhere private.

Hastings ushers Steph out. Steve comes to a vantage point and glimpses the scene, shocked to see the two of them together.

CUT TO:

10:09:16 **EXT. JO'S APARTMENT. NEXT DAY.**

Jo comes out to her car, then she spots a figure across the street - Farida. Farida glares at Jo bitterly, then loses her nerve, and vanishes. Jo looks perturbed.

CUT TO:

10:09:45 **INT. LOCAL TV STATION. NEXT DAY.**

Haran Nadaraja shows Steve and Chloe into his office.

NADARAJA
Tea, coffee?

STEVE
We're fine.

Music
10:09:03
DUR: 0'47".
Specially
composed by
Carly
Paradis.

CHLOE
Thanks though.

|
X
Music Ends
10:09:50

NADARAJA
Cool. So, have a seat. How can I
help you?

STEVE
We'd like to ask you some questions
about Gail Vella.

CHLOE
(Opens pocketbook, makes notes.)
You were working with her closely
at the time of her death?

NADARAJA
Detectives interviewed me a few
days after.

CHLOE
Our department is conducting
further inquiries.

NADARAJA
Yeah. I was her producer for a
couple of years.

STEVE
One line of inquiry is she fell
victim to an obsessed fan. Do you
recall any individuals that gave
Gail cause for concern?

NADARAJA
Female journalists get the worst of
it. From accusations of bias to
threats of sexual violence.
Everything was reported at the time
to our security or to the police.

CHLOE
You say Ms Vella received threats
as a result of her reporting. Were
there any particularly
controversial reports?

NADARAJA
Maybe I should show you...

Nadaraja leads off. Steve and Chloe share a look
then follow.

CUT TO:

10:10:32 INT. LOCAL TV STATION. EDIT SUITE. MOMENTS
LATER.

In an edit suite, Nadaraja shows Steve and Chloe a clip, additional footage from Gail's report on LoD 5-644.

10:10:32 VIDEO FOOTAGE

SINDWHANI

The Deputy Chief Constable and I are pleased to report that Operation Pear Tree has completed a thorough investigation into institutionalised complicity between organised criminals and corrupt police officers. Its robust findings couldn't be clearer. There is no institutionalised corruption in this police force.

The shot pans to Gail while off screen we hear Wise fielding questions from reporters.

GAIL VELLA

Operation Pear Tree, the inquiry described as "the most thorough" ever undertaken into police corruption, is now officially closed. Some will wonder why this news is being announced over a holiday weekend. Cynics might conclude the Police and Crime Commissioner would prefer his statement isn't examined too closely. Perhaps Mr Sindwhani has learned the secret to high office appears no longer to reside in revealing the deepest truths, but in telling the most attractive lies. Gail Vella reporting...

CUT TO:

10:11:20 INT. LOCAL TV STATION. EDIT SUITE. MOMENTS
LATER.

Nadaraja pauses the footage.

NADARAJA

I had to cut that from the broadcast version.

STEVE

This unbroadcast material, it would never have been released?

NADARAJA

Not in this form, no. She'd seen the success of a podcast about police corruption surrounding the murder of a private detective, Daniel Morgan. The material Gail couldn't get on air, she was funnelling into a podcast serial of her own.

CHLOE

Where can we access this podcast?

NADARAJA

It never got that far. Gail must not have finished it.

STEVE

Do you know anything about the content of this podcast?

NADARAJA

I know she was pursuing several senior police officers for interviews. She was digging much more deeply into why there'd been suppression of police inquiries into the likes of Councillor Dale Roach.

Steve and Chloe exchange a look. They're on to something.

STEVE

She keep notes or recordings?

NADARAJA

Yes. What journalist wouldn't? That's why I suggested Gail's killer must have stolen them.

STEVE

(Taken aback.)
Sorry? You disclosed this to the original murder detectives?

NADARAJA

And they said there was no grounds to suspect a burglary.

Steve and Chloe ponder.

CUT TO:

10:12:11 **INT. AC-12. HASTINGS' OFFICE. LATER THAT DAY.**

Steve and Chloe report to Hastings.

CHLOE

This is the first we've heard of burglary being a factor in Gail Vella's murder.

STEVE

Nor was there evidence of a disturbance inside of the property. If the killer stole something, he knew exactly what he was looking for and where to find it...

HASTINGS

I'm assuming the original investigation seized all of Gail Vella's electronic devices...

CHLOE

Yes, sir. They were after messages or threats from an obsessed fan.

HASTINGS

Yes, but they weren't looking at her journalism. If your theory is right, Steve, these files could point the finger at someone who may have had a motive to order her murder. I think those devices need to be re-analysed.

STEVE

We'll have to find a way to do that without alerting Davidson.

CHLOE

(Sceptical.)
Right...

HASTINGS

Thank you, Chloe.

CHLOE

Sir.

Exit Chloe, a little puzzled by the last exchange.

HASTINGS

You're worried about what might happen to Kate when Davidson finds out we're investigating her?

STEVE

Yes, sir.

HASTINGS

I get it, son, I really do. I get it. But Kate has made her bed. Now she's got to lie in it. And we've a job to do.

Steve knows he's right. He nods.

STEVE

Sir.

Starts to turn to go.

HASTINGS

Wait, Steve. I've been giving the situation some thought. And loyalty works both ways. I'm gonna have to confirm it with HR but ahead of the formal promotion process, I am making you a Temp DI.

Steve's taken aback. Hastings puts out his hand.

HASTINGS (CONT'D)

Congratulations, son, you've earned it.

Steve shakes Hastings' hand.

STEVE

Thank you, sir.

Exit Steve. Hastings looks content with his decision.

CUT TO:

10:13:43 **INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.**

Steve exits Hastings' office, goes to his desk.

He looks at his computer. There's an email in his inbox:

CONFIDENTIAL INQUIRY

From: ROGERSON, NICOLA DET INSP SERIOUS & ORGANISED CRIME

To: ARNOTT, STEVEN DET SGT AC-12

Hi, Steve.

My Gaffer's up for a confidential chat about your transfer. Let me know.

Nic x

Music

10:13:29

DUR: 0'57".

Specially composed by Carly Paradis.

Steve POV of Hastings. His conflicted.

CUT TO:

10:14:13 **INT. SUBWAY. THAT NIGHT.**

Steve waits in their favourite subway. Enter Kate.

KATE

All right.

STEVE

All right.

(Re subway.)

Just like old times.

KATE

Yes.

STEVE

We're moving forward with Vella.

KATE

Moving forward how?

STEVE

At some point we're gonna hit the Hill.

KATE

Shit, for Christ sake, Steve.

Kate's devastated.

STEVE

This is why I got you here. I can't leave a digital trail. But I wanted you to know.

KATE

Why are you involving me?

STEVE

We've got some leads, but ... look, Kate, if you can feed me the inside track on Davidson, maybe we won't need to show our hand just yet ...

KATE

Christ sake, Steve, she's my gaffer, you want me to rat on her?

STEVE

You're no rat if she's bent.

X
Music Ends
10:14:26

KATE
What am I then?

STEVE
An honest copper.

KATE
Oh yeah, I'm sure everyone'll see
it like that.

STEVE
Look, Kate, it goes beyond Davidson
-- if organised crime ordered the
murder of Gail Vella, they're
protecting Carl Banks and framing
Terry Boyle.

KATE
Yeah, we get it. We're working on
it. Look, I just need to know when.
When is it going to come out that
AC-12 are investigating Davidson?

STEVE
I've already said too much.

KATE
Yeah, likewise.

Kate gives a beat and turns to go.

KATE (CONT'D)
(Re subway.)
You always chose a right shithole.

Exit Kate. Steve looks sad. Then he exits the
opposite way.

CUT TO:

10:15:27 **EXT. ALLEY. LATER THAT DAY.**

At a site of derelict buildings, Jo's car pulls
up by other police vehicles and she and Kate get
out.

Forensic vehicles and other police personnel are
inside the Outer Cordon but only white suited
FIs are within the Inner Cordon. The Inner
Cordon closes off an alley between the derelict
buildings in which a tent covers a body. Jo and
Kate join Lomax outside the Inner Cordon. They
glimpse the body in the tent being examined by
FIs and a pathologist.

JO
All right, Chris.

LOMAX

Pathologist's in there now, boss.
Knife wound to the throat. Looks
like the body's been here for a few
days.

JO

Witnesses?

LOMAX

This is a long derelict site with
no security presence and no CCTV.
Highly unlikely we'll harvest any
surveillance images.

Jo and Kate look frustrated.

KATE

Any ID yet?

Lomax keys his phone to show them a photo of the
body's face.

LOMAX

Matches the appearance of Carl
Banks.

Lomax flicks between a mugshot of Banks and the
body's face.

JO

Shit.

A PC approaches - Ryan Pilkington.

RYAN

Good news, ma'am. The search team's
found a knife.

Kate does a small double-take on Ryan. She knows
him from somewhere. Jo and Lomax follow Ryan to
the search team. Kate catches up. FIs photograph
a bloody knife lying on the ground, sticking out
from a pile of rubbish/overgrown weeds. One FI
has a knife tube at the ready to secure the
evidence.

FORENSIC INVESTIGATOR (O.S.)

No apparent blood deposits on the
ground. The Best test for them
anyway.

KATE

The killer didn't put much effort
into evidence disposal.

JO
(To Ryan.)
DI Fleming.
(To Kate.)
Farida's replacement, PC Ryan...

RYAN
(To Jo.)
Pilkington, ma'am.
(To Kate.)
Pleased to meet you, ma'am.

JO
(Re knife.)
Don't knock it, Kate. We're overdue
a lucky break.
(Dismissing Ryan.)
Thanks, Ryan.

RYAN
Ma'am.

Exit Ryan. Kate watches him go, still trying to
place him.

CUT TO:

10:16:42 **INT. HILLSIDE LANE POLICE STATION. MIT INCIDENT
ROOM/SQUAD ROOM. MOMENTS LATER.**

Jo, Kate and Lomax study the evidence boards
which have been updated with images and diagrams
from the Carl Banks crime scene. Lomax points to
a report of Banks' DNA analysis.

LOMAX
Fingerprints were only a 90 per
cent match due to early
decomposition but DNA's confirmed
the body is definitely Carl Banks.

Ryan appears at the door. Enter Ryan.

RYAN
Sorry, ma'am, you asked to receive
the forensic report as soon as it
was in.

He hands Jo the report.

JO
Thanks, Ryan.
(Takes file.)
You couldn't do us a cuppa, could
you? I'm gasping.

RYAN
Yeah. No problem at all, ma'am. DI
Fleming, DS Lomax?

LOMAX
I'm fine, ta.

KATE
Me too but -- this has been bugging
me -- have we worked together
before?

RYAN
Did you come and give a talk at
Training College, ma'am?

KATE
No.

Awkward beat.

JO (O.S.)
Thanks, Ryan.

RYAN
Ma'am.

Exit Ryan. Kate keeps watching him, still trying
to place him. Jo reads the file from Ryan.

JO (O.S.)
Christ sake.

KATE
Boss?

JO
(Shows file.)
Fingerprints on the knife found
close to Carl Banks's body match
Alastair Oldroyd. The CHIS.

Kate and Lomax are shocked.

LOMAX
The pathologist confirmed Banks
died a couple of days earlier. The
timeline works for Oldroyd to have
killed Banks.

CUT TO:

10:17:28 **INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.**

At her desk, Chloe reacts to something on her

computer.

CHLOE
Sarge, I mean Sir.

Steve moves over to Chloe's desk. On screen is "The Box", a bulletin of police incidents. She indicates an entry relating to a body being found with preliminary ID as Carl Banks.

STEVE
Shit.
(Turns to Hastings.)
Sir.

Hastings sees their expressions. He joins them.

HASTINGS
What have you got?

CHLOE
Sir, it's just come up on the Box.
Carl Banks has been found dead.

HASTINGS
No more beating about the bush. We
raid Operation Lighthouse.

STEVE
Sir.

Exit Hastings.

CHLOE
I'll put together a team and
transport.

Exit Chloe purposefully. Steve looks conflicted
(about Kate).

CUT TO:

10:17:58 **EXT. HILLSIDE LANE POLICE STATION. CAR PARK.**
LATER THAT DAY.

A convoy of AC-12 vehicles led by Steve's car approaches the main gate. With Chloe in the passenger seat, Steve shows his warrant card to security officers at the gate.

STEVE
AC-12, DI Arnott. It's your lawful
duty to comply with my officers.

GATE SECURITY
Sir.

Music

10:17:39
DUR: 2'17".
Specially
composed by
Carly
Paradis.

The gate goes up and the convoy rolls into the car park.

The cars park up close to the entrance of the building.

Steve leads the team into the building.

CUT TO:

10:18:35 **INT. HILLSIDE LANE POLICE STATION. MOMENTS LATER**

Enter Steve warrant card raised followed by the rest of the AC-12 officers troop in.

STEVE
DI Arnott, AC-12.

Kate reacts to Steve's promotion. Jo heads into her office which momentarily throws Steve. At the tea station, Ryan hides his face from Steve.

STEVE (CONT'D)
We have the lawful authority to investigate Operation Lighthouse. All officers go to your desks. You'll each be questioned by an AC-12 case worker. You'll each be obliged to surrender all materials relating to Operation Lighthouse to said case workers. Failure to comply will be a breach of your Duties and Responsibilities under Police Conduct Regulations and may lead to a misconduct charge under said regulations.

Officers move to comply. Buckells storms out of his office.

BUCKELLS
(Generally.)
Nobody move.
(To Steve.)
What the hell's all this about? On whose authority?

STEVE
We have a signed authority from Deputy Chief Constable Wise to seize all MIT files relating to the murder of Gail Vella.

BUCKELLS
Let me see that.

Chloe hands Buckells the file.

Buckells reads the letter.

STEVE

Sir, as you know, wilful
obstruction of my officers
executing their lawful duty is a
criminal offence.

Mexican standoff. Jo comes out of her office
with a document.

JO

DCI Davidson.

Jo hands Steve the document - a letter from the
DCC's office.

JO (CONT'D)

I notified the DCC of my concerns
regarding leaking of confidential
police information such as the
operation to arrest Ross Turner and
the identity of the CHIS who gave
us Turner's name and address. The
DCC agreed to a moratorium on
further distribution of Operation
Lighthouse files until said
information leakage has been fully
investigated.

STEVE

We'd be the ones to investigate it!

JO

Nonetheless you'll see the DCC's
authorised me to withhold Operation
Lighthouse files.

CHLOE

Why didn't the DCC inform us about
this?

JO

To prevent information leakage,
naturally.

STEVE

No, he did it to make mugs of AC-
12.

JO

That was just an added bonus.

X
Music Ends
10:19:56

Laughter. Giggles.

BUCKELLS

Priceless!

STEVE

Let's go.

CHLOE

Right, everyone, let's go.

Steve glares at Jo then exits. Buckells heads back to his office and Jo crosses to Kate.

JO

Cheers, Kate, nice one.

Kate manages a glum nod back. Jo heads back to her office.

Kate looks around and then exits.

CUT TO:

10:20:28 **EXT. HILLSIDE LANE POLICE STATION. CAR PARK.**
CONTINUOUS.

Steve, Chloe and the others return to their vehicles.

CHLOE

How did Davidson know?

Steve doesn't answer, has a face like thunder.

STEVE

Give me a minute.

Steve steps away and keys his phone.

INTERCUT:

10:20:35 **INT. HILLSIDE LANE POLICE STATION. STAIRWELL.**
SAME TIME.

Kate comes to a window and looks out at the AC-12 convoy. Her phone rings. She can see Steve, but he can't see her.

KATE

(Into phone.)
Steve. I'm sorry.

STEVE

(Into phone.)
I trusted you, mate.

Music

10:20:14

DUR: 1'00".

Specially

composed by

Carly

Paradis.

KATE
(Into phone.)
Look. I'm damned if I do, I'm
damned if I don't. What was I
supposed to do?

He hangs up. He looks very bitter. She watches
Steve getting in his car and leaving. She looks
guilty and contrite.

CUT TO:

10:21:07 **INT. POLICE HQ. DCC'S OFFICE. CONTINUOUS.**

Wise shuts the door behind Hastings. PCC Rohan
Sindwhani is waiting inside, somewhat on edge.

X
Music Ends
10:21:14

SINDWHANI
Andrea advised me this is about
Operation Lighthouse. I need to be
in the loop.

HASTINGS
Well, I am here because AC-12's
lawful investigation has been
unjustly obstructed.

SINDWHANI
Operation Lighthouse has had its
setbacks of course but your
involvement needs to be correctly
handled so the public don't leap to
the wrong conclusion. I've briefed
Andrea on the required optics.

WISE
This isn't an inquiry into
misconduct slash corruption.

Hastings reacts.

HASTINGS
Well, the investigation usually
precedes the findings.

SINDWHANI
Clearly, we're all frustrated Gail
Vella's murderer hasn't been
brought to justice yet, so it makes
sense to pitch AC-12's involvement
as a routine performance review.

Hastings is not happy, shakes his head but holds
his tongue.

SINDWHANI (CONT'D)
Officers of your rank normally
appreciate politics as much as
policing.

HASTINGS
Yes. I'm interested in one thing
and one thing only. And that's bent
coppers.

He looks at Wise.

SINDWHANI
I hope you'll cooperate,
Superintendent. Now, apologies, if
you'll excuse me, I'm due to attend
the Crime Executive.

HASTINGS
Sir.

Exit Sindwhani via the side door. Hastings fumes
quietly.

WISE
Unless there are any outstanding
issues, Ted, I'm prepared to
reissue the authority for AC-12 to
proceed with your review of
Operation Lighthouse.

HASTINGS
It appears my team have been
delayed for nothing better than a
PR briefing, the result of which is
that MIT officers are now aware of
our inquiry and may be concealing
evidence as we speak!

WISE
No one's concealing evidence, Ted.
They're working their bollocks off
trying to find Gail Vella's killer.

Wise moves towards the door and opens it.

HASTINGS
Ma'am.

Hastings heads out. Wise looks unreadable.

CUT TO:

10:22:54 **EXT. POLICE HQ. MOMENTS LATER.**

Steve waits nervously at the bottom of the

steps. Hastings comes out, puts his hat on.

STEVE

How'd it go, sir?

HASTINGS

Well. We're back in business.

STEVE

Thank you, sir.

HASTINGS

So, you make the mess and I tidy it up, is that how this goes?

Steve looks chastened.

HASTINGS (CONT'D)

Well, you're not denying it so it must have been Officer J. or DI Kate Fleming who blew the gaff. I reckon you'd only trust Kate with that kind of information, yeah?

Steve continues to look chastened and embarrassed.

HASTINGS (CONT'D)

Well, she's cooked her goose now, God help her if she thinks she's gonna get some kind of special treatment from me, because she's got another thing coming. As for DCI Davidson, she must have had great fun pulling this stroke. But she will be laughing on the other side of her face when I'm finished with her. Serve her with a Reg 15.

STEVE

Sir.

HASTING

Carry on.

Exit Hastings. Now Steve looks even more tense. Steve exits in a different direction.

CUT TO:

10:23:38 EXT./INT. STEVE'S CAR. MOMENTS LATER.

Steve drops into the driver's seat. Steve reaches into the glove compartment and takes a painkiller with a swig of water from a flask pre-set in the vehicle.

Music

10:23:44

DUR: 1'46".

Specially

composed by

Carly

Paradis.

|

CUT TO:

10:24:15 INT. HILLSIDE LANE POLICE STATION. MIT SQUAD ROOM. LATER THAT DAY.

On her computer, Kate quietly looks up Ryan's personnel file. There are no pictures of him as a kid and nothing to prompt Kate's memory. She looks frustrated. Enter Chloe and the AC-12 staff.

CHLOE

DC Bishop, AC-12. I'm sure you can all guess what this is about.

The MIT team start collecting the files from the staff.

MIT TEAM (Various)

I need access to your computer.
Could you stand up, please. Show me your files, please. Can I have your passwords, please. I need your login details.

Kate hands over her files.

The team continue to collect the files.

MIT TEAM (Various)

What is this document here?

CHLOE heads to Buckells office. Hands him a file.

CHLOE

Here you go, sir.

Chloe steps into Jo's office and hands her an envelope.

CHLOE (CONT'D)

Ma'am, please find enclosed a Regulation 15 notice requiring you to attend AC-12 for a formal interview within the next ten working days. A copy of this letter has been sent to your Police Federation Representative.

Exit Chloe. Jo looks very worried.

CUT TO:

10:25:22 **EXT. CORBETT HOUSE. LATER THAT DAY/DUSK.**

Steve's car draws up outside Steph's house with views over Liverpool. He gazes at the house, making up his mind.

Bell rings.

|
|
|
X
Music Ends
10:25:30

CUT TO:

10:25:40 **EXT./INT. CORBETT HOUSE. CONTINUOUS.**

Steve at the door ringing the bell. Steph opens the door to Steve. She's surprised to see him.

STEPH

Steve?

STEVE

I was up on a case. I'm sorry, Steph, I should've called.

STEPH

No, no, it's fine, come in.

Steph lets Steve in.

CUT TO:

10:25:57 **INT. CORBETT HOUSE. MOMENTS LATER.**

Steph puts the kettle on. She sees Steve put his car keys in the hip pocket of his jacket.

STEPH

Tea, isn't it?

STEVE

Yeah. Ta.

She ushers Steve into the living room. Steve takes in the pictures of John and the family.

STEVE (CONT'D)

How are the girls?

STEPH

Gemma still doesn't get it, not really. I'm dreading her not remembering her daddy.

STEVE

(Re photos.)
These'll help. John won't be forgotten.

STEPH

(Nods.)
Thanks for all you did at the time.
You didn't have to.

STEVE

I'd like to think he'd have done
the same for me. He died in the
line of duty.

STEPH

Shame the big bosses never saw it
that way. Sorry, I ought to know -
milk and sugar?

STEVE

Just milk, please.

Steph heads back to the kettle as it comes to
boil and makes two cups of tea. Steve lingers in
the living room, surveying a well-kept house
with a large TV and satellite box.

STEVE (CONT'D)

It's good you were able to keep the
house. I know you were worried.

STEPH

Tearing me hair out more like.
Fortunately, there was John's life
insurance.

She's a bit shifty about that. Steve picks up on
it.

STEVE

Nice TV.

STEPH

Champions' League game's on later.
(Banter.)
Not that you lot've got an
interest.

STEVE

(Laughs.)
Next season.
(Fishing.)
I didn't know you'd bother with the
sports channels...

STEPH

It all comes in a package. Cheap as
chips.

Now she's very shifty.

STEPH (CONT'D)
Sorry, what am I like? Sit down.

Steve moves to sit. He feels something go in his lower back; it makes him wince. Steph comes through and sees his pain.

STEPH (CONT'D)
Steve?

STEVE
It's just a spasm. It'll pass.

STEPH
You sure?

STEVE
I've got some painkillers in the car.

Steve tries to get up but can't.

STEPH
Don't move. I'll get them. I'll get your car keys.

STEVE
Inside pocket.

He's immobile. She takes his keys from his jacket pocket and exits before he can stop her.

CUT TO:

10:27:31 **INT. STEVE'S CAR. CONTINUOUS.**

Steph opens the glove compartment. It's packed with boxes of painkillers. Steph's shocked. She scoops up a packet.

CUT TO:

10:27:42 **INT. CORBETT HOUSE. MOMENTS LATER.**

Steve immobile, in pain. Steph pours Steve a glass of water.

Steve gulps down painkillers with a glass of water. Steph looks on in concern.

CUT TO:

10:28:15 **EXT. BIERGARTEN. THAT NIGHT.**

Kate and Jo sit at an outdoor table.

Music

10:27:14
DUR: 1'07".
Specially
composed by
Carly
Paradis.

X

Music Ends
10:28:21

Music

10:28:15
DUR: 1'53".
Specially
composed by
Carly
Paradis.

JO
I can't believe the DCC caved so easily.

KATE
Sorry, boss.

JO
Not your fault at all. Thanks for the heads-up.

Jo studies Kate. Kate feels the pressure on her lie.

KATE
I know the kind of cases that AC-12 are into, boss.

Eventually Jo nods, appears to believe her.

JO
Out of work, forget "Boss".

Kate nods. Jo looks pensive.

KATE
You all right?

JO
This Reg 15...

KATE
Yeah. I know how it must feel, but it's just the way AC-12 operate.

JO
Truth is, it's all getting a bit tense. How's it make me look, investigating a guy with learning difficulties...

KATE
Straight up, Jo, do you think he could have killed Gail?

JO
You've been doing this job long enough to realise we can never know for sure. We just gather the evidence, do our best. And right now, my best is nowhere near good enough. A young woman could've been you or me, Kate, her life cut short. And whoever did it's got away with it, and that's my fault.

Jo looks very low, disproportionately upset. She consumes the rest of her drink.

Kate looks concerned for her welfare.

KATE
Do you fancy another?

Jo nods. Kate beckons the passing waiter.

WAITER
Ladies.

KATE
Two more, please.

Seeing this, a couple of guys at a neighbouring table make their move. They're well dressed, attractive, age appropriate.

BAR LOTHARIO (SUITOR)
Can we get those?

Jo flashes her warrant card, barely even looking at them.

KATE
(Peacemaking.)
Have a good night, guys.

The guys back off.

KATE (CONT'D)
Two more, please.

WAITER (O.S.)
Certainly.

JO
I'm sorry, Kate, my self-pity's blown your chances.

Kate laughs.

KATE
Na, not really my type.

Jo near-laughs. Pregnant beats.

CUT TO:

10:30:08 **EXT. CORBETT HOUSE. THAT NIGHT.**

Steph walks with Steve to his car.

X
Music Ends
10:30:08
Music
10:29:52
DUR: 1'21".
Specially
composed by
Carly
Paradis.

STEPH
You sure you're okay to drive?

STEVE
Yes. Sorry about all that earlier.
I'm fine. Last thing I meant was to
put you out.

STEPH
Gerraway, it was nice to have some
grownup company for a change.

They reach the car.

STEPH (CONT'D)
This a long job?
(Off Steve's questioning look.)
The case you're up here on?

STEVE
Could be.

STEPH
If you're passing again, don't
hesitate.

They hug. Pregnant beat.

STEVE
Don't stay out, it's freezing, I've
got to set the sat nav and
everything.

STEPH
Night, Steve, safe journey.

STEVE
Night.

Steph heads indoors. Steve watches intrigued and
conflicted.

CUT TO:

10:31:04 **EXT. URBAN STREET. LATER THAT NIGHT**

Jo and Kate Walk.

JO
Thanks for coming out, Kate. Sorry
to unload my problems.

KATE
No worries, glad I could be a
sounding board.

X
Music Ends
10:31:13

STEVE
Great. Hi, Amanda.

AMANDA
Hi. The Digital Forensics Team have triaged the desk-top computer, the lap-top computer. The truth is, they're remarkably clean.

CHLOE
What do you mean?

AMANDA
All applications still had store settings. Hardly any personal files.

STEVE
They were planted. Her killer replaced her actual computers to cover up the burglary.

CHLOE
(To Steve.)
I'll order the keyboards to be swabbed and screens fingerprinted that way we can see if Gail ever even touched them.

STEVE
(To Chloe.)
Good call.
(To Amanda.)
So, you've found nothing at all?

AMANDA
The only item of interest is a tiny audio file. It appears only partially downloaded.

CHLOE
How would that happen?

AMANDA
Going with your theory, it would be when the murderer installed the replacement devices. They would have synced to her phone momentarily, started to import the audio file before the murderer broke the link.

STEVE
That would involve him knowing her passwords.

Amanda shrugs/pulls a face - she doesn't know any more.

AMANDA

Sorry.

CUT TO:

10:33:02 **INT. AC-12. MEETING ROOM. LATER THAT NIGHT.**

Looking dead beat, Steve uses a computer and earphones to listen to a file marked GAIL VELLA PARTIAL AUDIO FILE.

GAIL VELLA (O.S.)

-- Savile lied to cover them up.
Some police officers not only
accepted those lies. They
propagated them. We're losing our
power to challenge lies --

LAKEWELL (O.S.)

-- there's some people you can't
challenge --

Steve reacts to this voice. The file ends. He replays part of it.

GAIL VELLA (O.S.)

-- We're losing our power to
challenge lies --

LAKEWELL (O.S.)

-- there's some people you can't
challenge --

Steve tries to work out if he recognises the voice from somewhere. Enter Chloe carrying a large box file which she puts on the table. Behind her is an evidence board headed OCG-CO NETWORK 2012-2019. Topmost is a row of 4 "SENIORS" DI MATTHEW COTTAN, ACC DEREK HILTON, GILL BIGGELOE and a blank with a question mark. Under that is a column of "OCG": TOMMY HUNTER, ROBERT DENMOOR, LISA McQUEEN and a column of "CO": DCS LES HARGREAVES, CS PATRICK FAIRBANK, PC MARTINA TRANTER, PS JANE CAFFERTY, DS JAYNE AKERS, PC HARI BAINS, DS MANISH PRASAD, DC JEREMY COLE. A separate board shows the series antagonists over the years: TONY GATES, LINDSAY DENTON, DANNY WALDRON, ROZ HUNTLEY, JOHN CORBETT.

CHLOE

Sorry, sir. I didn't think you'd still be here.

STEVE
We need to find the rest of Gail's recordings.

CHLOE
Yes. Amanda said she's on it.

Steve nods, weary. Chloe indicates the OCG board.

CHLOE (CONT'D)
D'you mind me asking, sir, but why have these been put up?

STEVE
The Gaffer's never going to give it up, not as long as he still runs this place.

CHLOE
And what about you?

STEVE
What about me?

CHLOE
Well, do you still believe there's a fourth man out there? H?

STEVE
(Beat. Lying.)
I've moved on.

Steve looks tired and burned out. Chloe looks sympathetic.

CUT TO:

10:34:17 **INT. AC-12. LOBBY/VANTAGE POINT. A FEW DAYS LATER.**

Hastings looks down from a high floor towards the lobby. Jo enters with her Fed Rep (DCI John Rix), they sign in. Steve joins Hastings. Jo looks up, holds a steady gaze at them.

HASTINGS
That's us now.

Steve moves off but Hastings stays, stares Jo down.

Pre-lap monotone.

CUT TO:

Music

10:33:41
DUR: 1'13".
Specially
composed by
Carly
Paradis.

10:34:48 **INT. AC-12. INTERVIEW ROOM. MOMENTS LATER.**

The monotone plays from the DIR as Hastings and Steve arrange their documents. Chloe comes from turning on the DIR to take her seat the same side of the table as Hastings and Steve, facing Jo and her Fed Rep. Monotone ends.

|
|
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|
|
|
X
Music Ends
10:34:54

CHLOE

Anticorruption Unit 12 interview of Detective Chief Inspector Joanne Davidson in the presence of her Police Federation Representative DCI John Rix by Superintendent Hastings, Detective Inspector Arnott and Detective Constable Bishop. Ma'am, this interview relates to Operation Lighthouse, the inquiry into the murder of Gail Vella on September 10th, 2019, on which you've been Senior Investigating Officer since 6th of October of that same year.

STEVE

Document 6 in your folders. Document 6 is a copy of an incident report lawfully seized by AC-12 from the offices of the Murder Investigation Team located at Hillside Lane Police Station on 4th November. Said incident report describes events on the morning of 27th October, specifically the diversion and delay of an operation to arrest a suspect in the murder of Gail Vella in order to attend an Armed Robbery taking place at Hickey's Bookmakers, Verlaine Road. On screen, Images 11 to 14.

Steve brings up all four images of Images 11-14 in a single comp, street views of the bookies and the neighbouring streets including towards the location of the getaway van.

STEVE CONT'D)

Images 11 to 14 show street views of said location.

HASTINGS

DCI Davidson, can you kindly explain your actions on the morning of October 27th in relation to this Armed Robbery.

JO

En route to arrest the suspect, I observed a suspicious vehicle; further inquiries detected an armed robbery in progress. I ordered my officers to intervene.

RIX

DCI Davidson's actions prevented a serious and immediate threat to members of the public.

HASTINGS

Commendable. DI Arnott.

STEVE

Image 14 on screen.

Steve brings up a screen showing only Image 14, a photograph of the main road looking down the side street to the bookies.

STEVE (CONT'D)

Image 14 shows the line of sight from the route of the MIT convoy to the location of the Suspicious Vehicle. Given you were a front-facing passenger, it was a narrow line of sight.

HASTINGS

And plus, you were going like the clappers.

JO

Nonetheless, I did see the vehicle, and as a result numerous members of the public were saved from a terrifying ordeal.

HASTINGS

Oh... And what was it about this vehicle?

JO

Sir?

HASTINGS

I mean, it's just an ordinary van parked in an ordinary street. Why give it the time of day?

JO

A registration check proved suspicious.

HASTINGS

Yes, but you only found that out
after you stopped to investigate.

JO

It was an idling MPV parked
adjacent to a bookmakers. The
driver wasn't reading a newspaper
or messing about on his phone. His
eyes were fixed on the bookies. He
was alert for a quick getaway.

HASTINGS

And you deduced all that in the
fraction of a second?

JO

Call it a police officer's
instinct.

Jo looks unconvincing. AC-12 know they've got
her on edge.

HASTINGS

Oh yes, we all get those, from
time-to-time DCI Davidson. I might
be getting one right now.

Hastings lets that hang to make Jo uneasy.

HASTINGS (CONT'D)

DC Bishop.

CHLOE

We've examined MIT records in
relation to the Armed Robbery.
Document 12 in your folders and
Image 20 on screen.

Image 20, all the mugshots of the Armed Robbers.

CHLOE (CONT'D)

Image 20 shows the men arrested in
the act of conducting an Armed
Robbery of Hickey's Bookmakers on
27th of October.

STEVE

None of these men has a history of
serious or violent crime.

CHLOE

The robbery took place early in the
morning when takings would be at
their lowest.

HASTINGS

So, what would you deduce from these facts, DCI Davidson?

JO

A group of amateur criminals attempted an armed robbery in an amateur fashion.

STEVE

According to Murder Investigation Team files lawfully seized on the 4th of November, attending the Armed Robbery on the morning of the 27th of October caused a delay of two hours and 25 minutes to the operation planned to arrest a suspect using the alias Ross Turner believed to reside at Flat 4F, Beechwood House, Moss Heath.

RIX

This delay was out of DCI Davidson's control. One of the Armed Robbers was shot dead by an Authorised Firearms Officer. This necessitated a forensic deployment and replacement AFOs.

STEVE

We also understand that an authority for Directed Surveillance applied to Beechwood House. The required authority should have been for Intrusive Surveillance. As a result, while the matter was resolved, surveillance was absent for a period of three hours and 35 minutes.

JO

It needed to be resolved. Any evidence captured during the wrong authority would've been inadmissible.

HASTINGS

Then maybe it would've been a good idea to get the right authority in the first place, wouldn't you say?

JO

The error in assigning the wrong surveillance authority was committed by a senior officer.

STEVE

That isn't in the file.

JO

I chose not to embarrass him.

HASTINGS

Now look, DCI Davidson, we are charged here with investigating serious crimes, not least the murder of a young woman in the prime of her life, and I expect all policemen and women to uphold their duty to the public above any misguided loyalty they may have to their fellow officers. Now who was the senior officer?

JO

No comment, sir.

HASTINGS

(Fuming.)
DI Arnott will you bookmark that for the DIR: failure to comply.

STEVE

Sir.

HASTINGS

DC Bishop.

Chloe calls up comped images of Carl Banks and Terry Boyle.

CHLOE

Image 29 on screen. Please refer to Document 15 in your folders, a copy of an arrest report lawfully seized on the 4th of November. Said arrest report describes the arrest on the 27th of October at flat 4F, Beechwood House of a person later identified as Terry Boyle, shown on the right in Image 29. Also detected at the property were fingerprints and DNA deposits matching Carl Banks, shown on the left in Image 29.

On screen image 29.

HASTINGS

Let's start with Terry Boyle.

CHLOE

According to files lawfully seized on November 4th, a Covert Human Intelligence Source submitted information to his Handler which was communicated to the Murder Investigation Team via a phone call at 23.21 on the 26th October. The CHIS claimed a person using the name Ross Turner had confessed to the murder of Gail Vella. Terry Boyle's semen was detected on images of Gail Vella found in his permanent residence which is located a short distance from Gail Vella's home. Also detected at the property were chemical traces of heroin and cocaine and, on an item of outer clothing, particles of gunshot residue.

HASTINGS

Incriminating evidence.

STEVE

Gail Vella's Peugeot 108 was intercepted. As Ms Vella got out of the vehicle, she was murdered with a single gunshot carried out using a hard-contact method in which the muzzle of the pistol was forced against the back of Ms Vella's head. This technique confines noise and gunshot powder. The murderer successfully evaded all neighbourhood security cameras. These findings strongly suggest a contract killing of the type ordered by organised crime. Terry Boyle has no criminal record, no known association with organised crime, and suffers from learning difficulties which raise doubts regarding his capacity to commit a cold-blooded assassination.

JO

The finding of images of Gail Vella suggested Boyle was an obsessed fan. While the hard-contact technique is associated with contract killing, it's not exclusive. There's no physical reason an amateur couldn't do the same. The particles of gunshot residue also link Boyle to the

Music

10:40:59

DUR: 1'24".

Specially
composed by
Carly
Paradis.

crime.

STEVE

They're below the threshold amount you'd expect if Boyle had been holding the gun, then add in the total lack of blood spatter - there's not even a spot.

JO

That's correct, DI Arnott. We suspect the coat was cross contaminated from Boyle's hands or other clothing, clothing he could've disposed of after the murder.

STEVE

That's speculation, ma'am. You've got no evidence.

JO

Which is why I didn't charge him.

Suddenly Jo has gained the slight upper hand.

AC-12 regroup for a few beats.

HASTINGS

Right, let's take a look at this fella Carl Banks.

Chloe brings up on screen Banks' mugshot and criminal record.

CHLOE

Image 30 on screen. Image 30 shows Carl Banks's criminal record.

STEVE

Banks has a long association with organised crime and a history of violence, including firearms offences. Now he fits the profile of a contract killer.

JO

To use your words, DI Arnott, "that's speculation." Also, there's the question of motive. Terry Boyle fits the profile of an obsessed fan. We've never been able to identify a motive for a contract killing against Gail Vella.

X
Music Ends
10:42:23

STEVE

But there's the possibility Vella was working on an explosive story - not only was she executed, her research was stolen.

CHLOE

A desk-top and lap-top computer recovered from the property and recently re-examined bear no fingerprints or DNA deposits matching Gail Vella. We believe these items were planted to conceal a burglary.

JO

That's not in our files.

HASTINGS

No. But it's in ours. We're detectives too you know. In case you hadn't noticed

Now Jo is totally on the ropes.

RIX

DCI Davidson has led an exemplary inquiry. If you've got new information, you should share it with the Murder Investigation Team.

STEVE

According to your files, fingerprints and DNA deposits matching Banks detected at Beechwood House were far more numerous than those matching Boyle, suggesting Banks was the primary resident. And also detected at Beechwood House were signs of forced entry.

Chloe brings up a postmortem image of Banks.

CHLOE

Image 37, on screen is from Carl Banks's postmortem. Document 21 in your folders is a copy of the postmortem report. According to said postmortem report, the pathologist concluded Carl Banks died from exsanguination due to a deep laceration to the neck most likely inflicted by a knife. Also detected on Banks's body were lacerations and bruising caused by

heavy blunt trauma to the head,
facial lacerations and bruising,
and lesions on both wrists
consistent with ligature
restraints. All these injuries were
caused some time before his death.
And time of death was put at on or
around the 27th of October.

HASTINGS

So, what we have here is forced
entry into Carl Banks's flat. Banks
beaten unconscious. His hands tied.
And sometime later his throat cut.
None of this could've occurred
without his arrest being delayed
and the surveillance being absent.
Now call me suspicious, DCI
Davidson, but it seems to me that
somebody got wind that Banks was
shooting his mouth off about
Vella's murder and they decided to
murder him to stop him talking. Not
only that, that they knew your team
were on course to arrest him, they
knew the route you were taking. And
to top it all, they knew the
surveillance was absent so that
meant that they could walk in
there, drag Banks out and
substitute him with Terry Boyle.
And none of this, none of this,
could've happened without you, and
you alone, spotting that van
outside the bookies and deciding
for some reason I cannot fathom
that it warranted investigation.

JO

Sir, all this is circumstantial.
There's no evidence to support
anyone "knowing" any details of
Operation Lighthouse.

HASTINGS

Evidence? We'll give you evidence.

Now Jo is very worried.

HASTINGS (CONT'D)

DC Bishop.

CHLOE

Image 41.

Chloe brings up the image, the knife found near

Banks' body.

CHLOE (CONT'D)

Image 41 shows item reference AR-6.
A knife that was detected in the
vicinity of Carl Banks's body.

HASTINGS

Yes, the killer he didn't even
bother to throw the knife into the
canal. I mean, he left it laying
around for the search team to find.
That was handy, wasn't it.

JO

Criminals make mistakes. That's how
we catch them.

HASTINGS

I could say exactly the same, DCI
Davidson, exactly the same.

Jo becomes even more worried.

CHLOE

Please refer to Document 23 in your
folders, a copy of a forensic
report on item reference AR-6.
"Blood detected on AR-6 was
subjected to DNA analysis. The DNA
harvested from blood cells on AR-6
match with 99.9 per cent
probability DNA from Carl Banks.
Fingerprints on AR-6 match with
99.9 per cent probability
fingerprints belonging to Alastair
Oldroyd.

Chloe brings up the image, Alistair Oldroyd.

STEVE

Alastair Oldroyd was the CHIS who
submitted the original intel that
Banks had confessed to Vella's
murder.

HASTINGS

So, for some reason Alastair
Oldroyd, no history of violent
crime, kills Banks?

JO

The evidence proves Oldroyd handled
the murder weapon. We suspect Banks
had been threatening Oldroyd.

Music

10:46:24

DUR: 1'35".

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|

HASTINGS

Are you trying to kid us that Alastair Oldroyd went in there, beat Banks unconscious dragged him out of his flat? He was ten stone ringing wet!

Now Jo's definitely on the ropes.

HASTINGS (CONT'D)

And that's not the half of it, not by a long chalk. DI Arnott.

STEVE

Document 31. According to your files, Oldroyd was found dead on the 29th of October from a fall from the derelict Chapel Place Car Park. According to said files, due to the lack of witnesses and security cameras it's impossible to determine if Oldroyd jumped or he was pushed.

JO

Our hypothesis is that Oldroyd killed Banks then committed suicide.

HASTINGS

Yes, your hypothesis so there we have it. A series of suspicious deaths that conveniently obliterate a trail of evidence that might lead us to Gail Vella's actual murderer. And in the meantime, you have that wee fella Terry Boyle on police bail. You have failed to consider the alternative. That Carl Banks murdered Gail Vella on the orders of organised crime; and organised criminals murdered Carl Banks for his silence; and that organised criminals framed Alastair Oldroyd for Banks's murder and then staged Oldroyd's murder to look like a suicide.

JO

Of course, I've considered alternatives --

HASTINGS

And none of this, none of this would have happened, without crucial information on police

activities being leaked to
organised crime.

Jo looks utterly defeated and AC-12 triumphant.

Tense beats.

JO

I agree.

Exchanges of looks between Steve, Chloe and
Hastings.

HASTINGS

Excuse me?

JO

I agree, sir. If your theory's
correct, the only way it could've
worked would've been for a corrupt
officer from my team to have leaked
key information to organised crime.

A look between Hastings and Steve.

HASTINGS

Well, as I'm sure you're aware of,
DCI Davidson, there's really only
one way we're gonna find out.

STEVE

DCI Joanne Davidson, you do not
have to say anything, but 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.

HASTINGS

DCI Davidson, did you leak
information on your team's
operations?

JO

No, sir, I did not.

HASTINGS

Do you know of anyone who did leak
information?

JO

No, sir, I do not. I'd ask if
you've examined my communications
history?

|
|
|
X
Music Ends
10:47:59

STEVE

As per anticorruption powers, we've been able to access your work calls and emails.

JO

Any evidence that I've been communicating with an OCG?

STEVE

No, ma'am, however we all recognise that such communication is typically carried out by unregistered so-called burner phones.

JO

I don't have a burner phone. Search my address. Search my car.

STEVE

We will, ma'am.

JO

Fine. Are we done, sir?

HASTINGS

No, DCI Davidson, we are not done here. I am not happy with some of your answers you've given in this interview today. Specifically, I am concerned about three unanswered questions: 1, your possible collusion in diverting and delaying Carl Banks's arrest; 2, your possible collusion in the failure to maintain constant surveillance on Carl Banks's flat; and 3, your possible collusion in leaking information regarding items 1 and 2, and so therefore, DCI Davidson, I'm going to arrest you on suspicion of Perverting the Course of Justice.

RIX

DCI Davidson strenuously denies the allegations.

HASTINGS

You will be held here until we can find a suitable police custody cell. Interview terminated at -- (Checks time.)
-- 11.22.

Music

10:49:14

DUR: 1'44".

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Chloe goes to switch off the DIR. Hastings and Steve gather their files etc.

JO

Wait... An OCG needed time to plan the robbery and the abduction of Banks. If I was SIO on this, the first thing I'd want to know is who knew about Banks's confession early enough. In order, that's the CHIS Handler -- then my officers who received his call - PS Jatri and DS Lomax -- then me -- then my boss, Detective Superintendent Buckells. If you're going to search my home, I'd suggest you search theirs too.

Hastings, Steve and Chloe absorb that.

Out on JO.

CUT TO:

10:50:49 INT. HILLSIDE LANE POLICE STATION. MIT SQUAD ROOM/BUCKELLS' OFFICE. LATER THAT DAY.

An AC-12 PC is in Buckells' office with Buckells. Buckells is very annoyed. Enter Steve

BUCKELLS (O.S.)

(Background.)

Do you understand how much work I've got to do? Right, when the Chief Super phones up and asks what's going on with Lighthouse, right, what am I gonna tell him?

X
Music Ends
10:50:58

Steve steps into Buckells office.

STEVE

(to Officers.)

Cheers guys.

And the officers exit.

BUCKELLS

Oh, about bloody time. You gonna tell me what the hell's going on?

STEVE

Detective Superintendent Buckells, in connection with our lawful inquiry into Operation Lighthouse, we have received authority to examine the communications activity of certain named officers.

BUCKELLS
Is this a piss-take or what?

STEVE
Sir, your work and personal
communications records are
currently being scrutinised.
Furthermore, we have received
authority to carry out a search of
your vehicle and your home under
warrant powers.

BUCKELLS
This is a joke, a total pigging
joke. Well, yeah, I'll tell you
what, when you find my stash of
jazz mags, feel free to knock one
out.

STEVE
Thank you for your cooperation,
sir.

Steve leaves the office. Final looks between
Steve and Kate as Steve exits.

CUT TO:

10:51:44 **INT. STEVE'S CAR. LATER THAT DAY.**

Steve drives. A call comes through on his
Bluetooth.

STEVE
(Into phone.)
DI Arnott.

INTERCUT:

10:51:51 **EXT. FARIDA'S HOUSE. SAME TIME.**

Chloe stands outside the house (not recognisable
in initial coverage) with white-suited FIs going
in and out.

CHLOE
(Into phone.)
It's Chloe, sir. Look, I'm at the
search and the FIs have found a
cache of burner phones.

STEVE (O.S.)
(Out of phone.)
Where? Davidson's?

An FI passes Chloe with a burner phone in an evidence bag.

CHLOE

(Into phone.)

No. Officer J.'s. At Farida's.

Steve's shocked.

STEVE

(Into phone.)

On my way.

Steve hits the blue lights and accelerator.

CUT TO:

10:52:08 **INT. AC-12. INTERVIEW ROOM. THAT NIGHT.**

Steve, Hastings and Chloe face Farida, her Police Federation Rep and Solicitor.

Chloe shows a burner phone in an evidence bag. Farida is tearful and confused.

CHLOE

For the DIR, I am showing PS Jatri item reference CB-4. CB-4 is an unregistered mobile phone detected during a lawful search of 29 Stalton Drive. Do you recognise this phone?

FARIDA

No!

Chloe shows a photo of a cache of phones under floorboards.

CHLOE

For the DIR, I am showing PS Jatri Image 76. Image 76 shows a cache of similar devices detected during said lawful search of 29 Stalton Drive. How do you account for these devices being found hidden in your home?

FARIDA

They've been put there! I don't know anything about them!

STEVE

All these devices bear DNA deposits matching your elimination samples.

FARIDA

I've never even seen them before
let alone touched them!

CHLOE

Examination of mobile phone CB-4
reveals calls made in the early
hours of October 27th to an
unidentified number. The timing of
these calls coincides exactly with
the first intelligence report of a
suspect claiming to have murdered
Gail Vella. Did you pass on
confidential information on the
operation to arrest this suspect?

FARIDA

No! No! I had nothing to do with
it!

HASTINGS

Farida Jatri, I have been in
consultation with the Crown
Prosecutor and she has authorised
me to charge you with the following
offences --

FARIDA

I'm being framed!

STEVE

Who's framing you?

Farida hesitates.

HASTINGS

Who are you claiming is framing
you?

FARIDA

It's Jo. It's Jo Davidson. She
planted those phones.

STEVE

You're claiming she broke into your
house?

FARIDA

She didn't have to break in.

HASTINGS

What do you mean by that?

FARIDA

She lived there. With me.

CHLOE

We searched DCI Davidson's home address. It appears lived in.

FARIDA

Yes, she has her own place. She just kept overnight stuff at mine.

CHLOE

We found no items belonging to another person.

FARIDA

She moved out.

HASTINGS

Are you able to disclose to us the nature of this relationship?

FARIDA

She was lying to me. She lied and lied. That's the kind of person she is. None of you know what she's like...

Farida breaks down. Hastings, Steve and Chloe observe.

Music

10:54:17

DUR: 1'05".

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composed by
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CUT TO:

10:54:36 **INT. AC-12. HASTINGS' OFFICE/LIFT. LATER THAT NIGHT.**

Hastings and Steve confer.

HASTINGS

God give me strength. I don't know who to believe.

STEVE

Now it seems possible Farida made allegations about Davidson for personal reasons. But the stuff we've found since then...

HASTINGS

Isn't enough. Not yet anyway.

Hastings keys his desk phone.

HASTINGS (CONT'D)

(Call answered: "Custody.")

(Into phone.)

Superintendent Hastings. Release DCI Davidson.

Hastings slams the phone down in frustration.
Steve sees Farida being led to the lift by PCs
plus Chloe.

FARIDA

Why won't anyone believe me?

Steve isn't sure what to believe.

CUT TO:

10:55:11 **EXT. DECKER AVENUE POLICE STATION. LATER THAT NIGHT.**

A PC escorts Jo out. Jo sees a patrol car pull
up.

JO

(To PC.)

Thanks, I'm fine from here.

PC

Ma'am.

The patrol car drives to Jo. Jo gets in
revealing Ryan in the driver's seat.

RYAN

Where to, ma'am?

JO

I need to pick up my car.

RYAN

I don't know if they've told you
about PS Jatri...

JO

That's what happens to a rat.

Jo looks away, hides a pained look from Ryan.
The patrol car pulls away.

CUT TO:

10:55:59 **EXT./INT. LAY-BY/JO'S CAR. LATER THAT NIGHT.**

Jo's car pulls into a lay-by beside an already-
parked blue van.

She looks over to the driver of the van.

The van drives off, revealing a package on the
ground under where the van was parked.

Jo puts on a pair of latex gloves and opens the

X
Music Ends
10:55:22

Music
10:55:31
DUR: 1'36".
Specially
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Paradis.

package, removing a brand-new burner phone.

Jo gets back in the car to drive off but she's too anguished. Eyes streaming with tears, she bangs on the window madly like a prisoner desperate to get out of her cell.

CUT TO BLACK:

CAST IN ORDER OF APPEARANCE

|
|
X
Music Ends
10:57:07
Music
10:56:54
DUR: 0'36".
Specially
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|
X
Music Ends
10:57:30

Hastings	ADRIAN DUNBAR
Steve	MARTIN COMPSTON
Chloë	SHALOM BRUNE-FRANKLIN
Farida	ANNEIKA ROSE
Jo	KELLY MACDONALD

-- --

Lomax	PERRY FITZPATRICK
Kate	VICKY McCLURE
Buckells	NIGEL BOYLE
Osbourne	OWEN TEALE
Gail	ANDI OSHO
Fairbank	GEORGE COSTIGAN
Steph	AMY DE BHRÚN

-- --

Nadaraja	PRASANNA PUWANARAJAH
Wise	ELIZABETH RIDER
Sindwhani	ACE BHATTI
Ryan	GREGORY PIPER
Suitor	MATTHEW FORSYTHE
Amanda	ROSA ESCODA
Rix	MICHAEL YARE

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X
Music Ends
10:57:30