

Line of Duty  
Series 6 - Episode 3

Post Production Script - UK TX Version.  
25th March 2021.

09:59:30 VT CLOCK (30 secs)  
World Productions  
Line of Duty  
Series 6 - Episode 3  
Programme no. DR11793X/03

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 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?

10:00:14 CUT TO BLACK:

10:00:15 SUPER CAPTION: **MARTIN COMPSTON VICKY McCLURE**

LOMAX (V.O.)  
(To Terry's Solicitor.)  
A significant number of other fingerprints...

CUT TO:

Kate see's image of Karl Banks and Terry Boyle.

LOMAX (O.S.) (CONT'D)  
...match an individual identified by the Police National Computer as Carl Banks.

**Music**

10:00:00  
DUR: 2'02".  
Specially  
composed by  
Carly  
Paradis.

Kate reacts.

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.

10:00:24

CUT TO BLACK:

10:00:25 SUPER CAPTION: **ADRIAN DUNBAR**

CUT TO:

Steve in Hastings office.

HASTINGS

What is the motive for Gail Vella's murder? All right, she's a controversial journalist, 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.

10:00:36

CUT TO BLACK:

10:00:37 SUPER CAPTION: **LINE OF DUTY**

CUT TO:

Kate and Steve with Gail's old boss.

STEVE

She keep notes or recordings?

NADARAJA

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

10:00:45

CUT TO BLACK:

10:00:45 SUPER CAPTION: **ANNEIKA ROSE     NIGEL BOYLE**

HASTINGS (V.O.)

I accepted...

CUT TO:

Hastings with Wise in the lobby.

HASTINGS (CONT'D)  
... the disciplinary action, ma'am.

WISE  
There's plenty think you're lucky  
not to have been removed.

10:00:52 CUT TO BLACK:

10:00:53 S/CAP: **SHALOM BRUNE-FRANKLIN** **PERRY FITZPATRICK**

CUT TO:

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

RYAN  
(To Jo.)  
Pilkington, ma'am.

KATE  
Have we worked together before?

Kate still trying to place him.

10:01:01 CUT TO BLACK:

10:01:02 SUPER CAP: **ACE BHATTI** **ELIZABETH RIDER**

JO (V.O.)  
Our assumption...

CUT TO:

Interview of Terry Boyle.

JO (CONT'D)  
... is the removal of a  
refrigerator or freezer.  
(To Terry.)  
What happened to this appliance?

10:01:09 CUT TO BLACK:

10:01:10 SUPER CAPTION:

**AMY DE BHRÚN** **GREGORY PIPER** **ANDI OSHO**

HASTINGS (V.O.)  
Steph, what are you doing here?

CUT TO:

Meeting between Steph and Hastings seen by  
Steve.

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

Steve looks down into the lobby.

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

Steve at Steph's home.

STEVE  
It's good you were able to keep the  
house.

STEPH  
Fortunately, there was John's life  
insurance.

Steph opens the glove compartment. It's packed  
with boxes of painkillers. Steph's shocked. She  
scoops up a packet. Steve gulps down painkillers  
with a glass of water. Steph looks on in  
concern.

10:01:25

CUT TO BLACK:

10:01:26 SUPER CAPTION: **OWEN TEALE**

STEVE (V.O.)  
I can't share any details...

CUT TO:

With Kate.

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?

CUT TO:

Steve forcing Hastings to engage with the image  
of Kate.

HASTINGS  
We really can't be sure about the  
loyalty of some of these people.

10:01:37

CUT TO BLACK:

10:01:38 S/CAPTION: **WRITTEN AND CREATED BY JED MERCURIO**

CUT TO:

Jo tells Farida It's over.

JO

It's over.

FARIDA

(Crying.)

Don't go.

Kate and Jo.

KATE

Is everything okay?

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

JO

I should, uh...

KATE

Yeah...

10:01:47

CUT TO BLACK:

10:01:48 SUPER CAPTION: **PRODUCED BY KEN HORN**

CHLOE (V.O.)

How do you account for...

CUT TO:

Farida's interview.

CHLOE (CONT'D)

...these devices being found hidden in your home?

FARIDA

I'm being framed!

STEVE

Who's framing you?

FARIDA

Jo. It's Jo Davidson.

10:01:56

CUT TO BLACK:

10:01:57 SUPER CAPTION: DIRECTED BY GARETH BRYN

CUT TO:

10:02:00 INT. HILLSIDE LANE POLICE STATION. MIT SQUAD ROOM. NEXT DAY.

Lomax is on his desk phone, making notes. Kate's at her desk.

X  
Music Ends  
10:02:02

LOMAX  
(Listens, writes.)  
Right. Is she be prepared to give a statement?  
(Listens, brightens.)  
Brilliant. Yeah. Sooner the better.  
(Listens.)  
Cheers, mate.

Lomax hangs up, carries his notes past Kate.

LOMAX (CONT'D)  
(To Kate.)  
Bingo.

Lomax continues to Jo's office. Kate realises this sounds like a breakthrough; follows. To Jo's office.

CUT TO:

10:02:14 INT. HILLSIDE LANE POLICE STATION. JO'S OFFICE. CONTINUOUS.

Lomax taps on the door then heads in.

Kate follows close behind.

LOMAX  
Ma'am.

KATE  
Boss.

LOMAX  
Alastair Oldroyd, the CHIS who claims he got into a row with Gail Vella's murderer. We've been pissing in the wind going round all the likely pubs for a witness to Oldroyd's story.

JO  
What you got, Chris?

LOMAX

One of our uniforms has got a --  
(Refers to notes.)  
-- Deborah Devereux - which I'm  
bound to be pronouncing wrong --  
claims she witnessed an argument on  
the night of the 26th involving a  
man matching Alastair Oldroyd's  
description.

JO

And she saw who Oldroyd was arguing  
with?

LOMAX

That's what she's claiming, ma'am.

Suddenly everyone looks pleased.

CUT TO:

10:02:47 **INT. HILLSIDE LANE POLICE STATION. VIEWING ROOM.**  
**LATER THAT DAY.**

Jo and Kate step up to screens streaming the  
Interview Room.

Lomax and a female uniformed Sergeant face  
Deborah in the softly furnished interview room  
used for witnesses.

LOMAX

Deborah, according to a first  
account you provided earlier today,  
you were in the Red Lion pub on  
Francis Road, Moss Heath on the  
night of 26th of October - is that  
correct?

DEBORAH

Yeah, that's right.

LOMAX

And you witnessed an argument  
between how many persons?

DEBORAH (O.S.)

Two. Men.

LOMAX (O.S.)

For the recording, I'm showing the  
witness Image 43.

INTERCUT:

10:03:11 **INT. HILLSIDE LANE POLICE STATION. SOFT**

**Music**

10:02:36

DUR: 0'28".

Specially  
composed by  
Carly  
Paradis.

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X

Music Ends  
10:03:04



INTERVIEW ROOM. SAME TIME.

LOMAX (CONT'D)

Image 43 is a person known to our inquiry.

Lomax lays out a photo of Alastair Oldroyd.

LOMAX (CONT'D)

Is this one of the men you saw?

DEBORAH

Yeah, definitely.

LOMAX

Do you know this man's name?

DEBORAH

(Shakes her head. No.)  
Sorry.

LOMAX

Now, Deborah, I'm going to show you a photograph of another man. For the recording, this is Image 29.

Lomax lays out a mugshot of Carl Banks.

LOMAX (CONT'D)

Deborah, please look closely at Image 29. Take your time. Did you see this man in the Red Lion on the night of the 26th of October?

Deborah shakes her head, pulls a face -- doesn't ring a bell.

DEBORAH

Sorry.

LOMAX

Just to confirm, this is not the man you witnessed in an argument with the person shown in the previous image?

DEBORAH

He looked, uh--  
(Embarrassed.)  
-- different.

LOMAX

Different different?

INTERCUT:

Music

10:03:50

DUR: 0'46".

Specially  
composed by  
Carly  
Paradis.

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10:03:57 INT. HILLSIDE LANE POLICE STATION. VIEWING ROOM.  
CONTINUOUS.

Jo and Kate react to this new evidence.

DEBORAH (O.S.)

Yeah.

Lomax reacts.

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

Oh, sorry, am I not allowed to say  
that? I didn't mean to offend no  
one.

LOMAX (O.S.)

No, that's okay, Deborah.

Jo looks like this is a big break.

JO

Set up a video ID parade, then pull  
the new evidence together. We'll  
bring Terry Boyle back in tomorrow.

Jo exits purposefully, leaving Kate looking  
shocked and confused.

LOMAX (O.S.)

The police and criminal evidence  
act forbids me from showing you a  
photo of this suspect. We would  
require you...

CUT TO:

10:04:15 EXT. HILLSIDE LANE POLICE STATION. REAR  
COMPOUND. LATER THAT DAY.

Two patrol cars roll in. PCs get out of the lead  
vehicle including Ryan who opens the rear door  
of the second car.

RYAN

Mind your head as you get out.

Ryan reaches in to make sure Terry's head  
doesn't hit the doorframe as Terry gets out in  
handcuffs.

RYAN (CONT'D)

(Just) heading over here.

CUT TO:

X

Music Ends  
10:04:36

**Music**

10:04:11  
DUR: 0'57".  
Specially  
composed by  
Carly  
Paradis.

10:04:38 **INT. HILLSIDE LANE POLICE STATION. LOBBY.**  
**CONTINUOUS.**

Ryan escorts Terry up to the front desk, manned by a PC.

RYAN  
Terry Boyle, in for interview. Need to sign him in and allocate a room.

PC  
Wait there.

The PC moves off to make a call. Ryan seizes a brief moment alone with Terry.

RYAN  
You know I'm still your best mate, Terry. Everything's gonna be fine... As long as you keep your mouth shut.

Ryan gives him a warmly reassuring look. Terry cheers up.

KATE (V.O.)  
Terry Boyle, you remain under caution.

CUT TO:

10:05:03 **INT. HILLSIDE LANE POLICE STATION. INTERVIEW ROOM. LATER THAT DAY.**

Jo and Kate are seated facing Terry, his Solicitor and Appropriate Adult. Kate has switched on the recording device which runs in background.

KATE (CONT'D)  
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.

X  
Music Ends  
10:05:08

Kate shows a photo.

KATE (CONT'D)  
I'm showing Image 43. This is a picture of Alastair Oldroyd. Do you know this man?

TERRY  
No.

JO

We have a witness in this inquiry we're calling Witness A. Witness A described seeing Alastair Oldroyd in the company of a young white male with dark hair. Earlier today Witness A completed a video identification parade. In the presence of your solicitor, Witness A was shown videos of nine men of similar appearance. Your solicitor will confirm that Witness A identified you as the person she states was in the company of Alastair Oldroyd at the Red Lion public house, Francis Road, Moss Heath on the night of the 26th of October.

Terry looks confused by all this.

KATE

So, Terry, what DCI Davidson is saying is somebody saw you in a pub on that particular night.

JO

And in that particular pub on that particular night, the witness claims you were with this man -- (Indicates photo.) -- Alastair Oldroyd.

Terry looks even more confused.

JO (CONT'D)

Were you with him?

Terry doesn't answer.

JO (CONT'D)

You're not answering. That's your right.

TERRY'S SOLICITOR

My client is fully cooperative with your investigation, DCI Davidson. As you know, sometimes Mr Boyle finds it difficult to formulate an answer, particularly in situations of stress.

JO

We have information on the conversation you're alleged to have had with Alastair Oldroyd on the



JO  
Stay calm. Take your time.

KATE  
Terry this other man, did he talk  
about how Gail Vella was killed?

Terry becomes agitated, letting out a constant  
sound of someone under great stress.

KATE (CONT'D)  
Who was this other man, Terry?

Terry's agitation continues.

JO  
(To Solicitor.)  
I'm concerned about your client's  
welfare.

KATE  
Terry did this man threaten you,  
because if he did, we can protect  
you. You just need to tell us who  
this other man is.

Terry's agitation crescendos.

JO  
We have to stop.

KATE  
We're getting somewhere, ma'am --

JO  
(Silencing.)  
Kate.  
(To Terry, Solicitor, AA.)  
Let's leave it there for today.  
We'll continue another time. Terry,  
you should get some rest.

Terry looks agitated, shaking, his head in his  
hands. Kate looks frustrated.

JO (CONT'D) (O.S.)  
Interview terminated at 3.38 pm.

Jo and Kate pick up their files. Kate switches  
off the recording device and they head out.

We stay on Terry.

CUT TO:

10:08:57 INT. HILLSIDE LANE POLICE STATION. MIT CORRIDOR.  
MOMENTS LATER.

Jo and Kate come out from a door/side corridor  
signed INTERVIEW ROOMS.

KATE

Terry was claiming there was  
someone else involved. That fits  
with him being substituted for Carl  
Banks.

X  
Music Ends  
10:09:05

JO

We've got a witness saying it's  
Terry with Oldroyd -- no mention of  
Banks at all.

KATE

He was just about to say who's  
behind the swap.

JO

Kate, you've got used to nicking  
coppers. They know the system. You  
can get tough as you like on them,  
pretty much. If we go to court, I  
guarantee you the defence will  
claim we oppressed and intimidated  
a vulnerable suspect into  
incriminating himself. Show a jury  
the video of us carrying on at  
Terry Boyle and that could be the  
whole trial collapsing right there.  
I know what I'm doing. And I got  
you in the room because I thought  
you did too.

KATE

(Beat.)  
Sorry, boss.

Music  
10:09:36  
DUR: 0'51".  
Specially  
composed by  
Carly  
Paradis.

Jo gives a curt nod. Exits. Kate is left with  
doubts though.

CUT TO:

10:09:48 INT. HILLSIDE LANE POLICE STATION. VIEWING ROOM  
MOMENTS LATER.

As Jo enters the room we see a monitor with  
images (headshots) of Carl Banks and Terry Boyle  
side by side.

Jo goes into the viewing room and turns on the  
interview tape. And winds forward to:

JO  
When you say "Not me," we don't  
understand what you mean. Can you  
help us with that please?

TERRY  
The other man. He did it.

Rewinds. Close up on Terry.

TERRY (REPEAT)  
The other man. He did it.

JO  
There was another man with you and  
Alastair Oldroyd?

Jo stops the recording. Exits. We stay on  
monitor with the headshots as we entered.

CUT TO:

10:10:21 **EXT. HILLSIDE LANE POLICE STATION. REAR  
COMPOUND. THAT NIGHT.**

Ryan leads Terry to a patrol car. The Driver  
(Asian female PC, Lisa Patel) stands by. Ryan  
eases Terry into the nearside rear seat ensuring  
he doesn't bump his head.

RYAN  
Careful, Terry, mind your head.

Kate (O.S.) watches Ryan getting Terry into the  
patrol car.

Then the Driver get in the front.

INTERCUT:

10:10:29 **INT. HILLSIDE LANE POLICE STATION. WINDOW/REAR  
COMPOUND. SAME TIME.**

Kate watches Ryan get in the back seat beside  
Terry. Engine starts.

CUT TO:

10:10:36 **EXT./INT. HILLSIDE LANE POLICE STATION. MAIN  
GATE/CAR PARK/KATE'S CAR. CONTINUOUS.**

The Patrol Car is let out of the Main Gate as  
Kate now in her car and starts her engine. She  
waits till the Patrol Car goes out of sight,  
then pulls away sharply.

**Music**

10:10:29  
DUR: 2'11".  
Specially  
composed by  
Carly  
Paradis.

X  
Music Ends  
10:10:27



CUT TO:

10:10:47 **INT. PATROL CAR. MOMENTS LATER.**

The Driver concentrates on the road. Ryan sits behind her next to Terry, who remains handcuffed.

RYAN

You all right, Terry? Won't be a long drive, mate.

Terry sits quietly.

RYAN (CONT;D)

(To Driver.)

You got the new route for tonight, yeah?

DRIVER

(Reacts.)

No one said a thing to me.

RYAN

Sorry about that, Lisa. It's all for Terry's security. We vary the route. I'll find it.

Ryan pretends to look for it on his phone.

CUT TO:

10:11:07 **INT./EXT. KATE'S CAR/PATROL CAR. MOMENTS LATER.**

Kate stays a few cars back. She sees the Patrol Car take a turn at traffic lights ahead. She's puzzled. She changes lane quickly to follow.

Continuing to follow the Patrol Car, she makes a call on her hands-free system, calling up Lomax's mobile.

LOMAX (O.S.)

(Out of phone.)

Ma'am.

KATE

(Into phone.)

Hi Chris, sorry to bother you. I'm just double-checking Terry Boyle's being returned to his Approved Premises tonight.

LOMAX (O.S.)

(Out of phone.)

Stand by.

Kate follows the Patrol Car keeping it a few cars ahead. She glimpses it make another turn, and has to change direction again to keep after it.

LOMAX (O.S.) (CONT'D)  
(Out of phone.)  
Ma'am?

KATE  
(Into phone.)  
Yeah.

LOMAX (O.S.)  
(Out of phone.)  
Yeah, just checked, that's correct.  
Approved Premises tonight, resume  
interview tomorrow. You still in  
the station?

KATE  
(Into phone.)  
No. I've had to nip out for  
something. I'll speak to you in a  
bit. Thanks, Chris.

LOMAX (O.S.)  
(Out of phone.)  
Cheers, ma'am.

Kate hangs up, looks anxious about the Patrol Car ahead.

CUT TO:

10:11:52 **EXT. FOREST ROAD. LATER THAT NIGHT.**

The Patrol Car has left the built-up area and now turns right into a deserted road that runs alongside woods.

CUT TO:

10:11:58 **INT. KATE'S CAR. CONTINUOUS.**

Kate follows but hangs back.

Kate's POV patrol car driving down the deserted road.

CUT TO:

10:12:05 **INT. PATROL CAR. CONTINUOUS.**

Terry is asleep. The Driver concentrates on the

road. Ryan appears calm and relaxed.

Snoring from Terry.

RYAN

Terry's nodded off, bless him. Okay  
to open my window?

DRIVER

No probs.

The Driver presses the button to wind Ryan's  
window down.

CUT TO:

10:12:13 **INT. KATE'S CAR. CONTINUOUS.**

Kate gets stuck in traffic.

KATE

Come on.

CUT TO:

10:12:20 **EXT. RESERVOIR. CONTINUOUS.**

The Patrol Car continues down Reservoir Road  
alongside the reservoir.

CUT TO:

10:12:25 **INT. PATROL CAR. CONTINUOUS.**

As before. Ryan's window down.

RYAN

Sorry, Lisa, what's our ETA?

The Driver focuses on her Sat Nav. Ryan moves  
like a flash - one hand unclips the Driver's  
seat belt, the other yanks her away from the  
wheel. Ryan wrestles the Driver away from the  
steering wheel. Terry's eyes open.

Ryan grabs the steering wheels and turns it.

CUT TO:

10:12:31 **EXT. PATROL CAR. CONTINUOUS.**

Causing the car to careen down a rugged slope.

LISA

(Scream.)

X

Music Ends  
10:12:40

**Music**

10:12:15  
DUR: 2'52".  
Specially  
composed by  
Carly  
Paradis.

	The vehicle goes into the water.	
	LISA (CONT'D)	
	(Scream.)	
		CUT TO:
10:12:33	<b><u>EXT. RESERVOIR. CONTINUOUS.</u></b>	
	Car hits the water.	
		CUT TO:
10:12:39	<b><u>INT. KATE'S CAR. CONTINUOUS.</u></b>	
	Kate comes round a bend. The road ahead is empty.	
		CUT TO:
10:12:43	<b><u>EXT. RESERVOIR. CONTINUOUS.</u></b>	
	The patrol car ltilts sideways.	
	Ryan surfaces gasping for air.	
	Ryan swims ashore.	
	Ryan wades ashore. Coldly he watches the Patrol Car sinking out of sight. He looks calm and in control.	
	Then the Driver Lisa surfaces, gasping for air.	
	RYAN	
	Shit.	
	Ryan wades towards her.	
	LISA	
	Help! Help!	
		CUT TO:
10:13:05	<b><u>INT. KATE'S CAR. CONTINUOUS.</u></b>	
	Kate drives down the dark lane. No sign of the Patrol car	
		CUT TO:
10:13:07	<b><u>EXT. RESERVOIR. CONTINUOUS.</u></b>	
	Ryan grabs Lisa and pushes her under the water.	
	She tries to fight him off but he's too strong	

for her.

CUT TO:

10:13:20 **INT. KATE'S CAR. CONTINUOUS.**

Kate on the lookout for the patrol car pulls up.  
Through trees from afar Kate sees the officers  
in the water.

KATE

Shit.

The figures in the water are too far away and  
it's too dark for Ryan's actions to be visible  
to Kate.

KATE (CONT'D)

(Into radio.)

Status Zero, Mike India Three  
Seven, Edge Park Reservoir,  
officers in water.

CUT TO:

10:13:32 **EXT. RESERVOIR. CONTINUOUS.**

The Driver ceases struggling.

Ryan releases her and she sinks.

Then a short distance away Terry surfaces  
gasping for air.

CUT TO:

10:13:47 **INT. KATE'S CAR. CONTINUOUS.**

Driving towards the reservoir.

CUT TO:

10:13:49 **EXT. RESERVOIR. CONTINUOUS.**

Ryan lunges for Terry. He pushes Terry under the  
water. Then he sees the headlights from Kate's  
car.

Shocked, Ryan sees Kate getting out of her car  
and running down a dirt track towards him.

KATE

Helps coming. It's DI Fleming! I've  
called for backup.

Ryan starts grappling to pull Terry out of the

water.

RYAN

(To Kate.)

Help, ma'am, help!

Kate scrambles down the bank to the water's edge.

RYAN (CONT'D)

(To Terry.)

It's all right I've got you.

She wades in up to her knees to help Ryan haul Terry out of the water. They sit Terry down on the bank.

RYAN (CONT'D)

(To Terry.)

You all right, Terry?

Terry coughs and splutters. Kate cradles Terry.

RYAN (CONT'D)

(To Kate.)

The Driver's still under!

Ryan lunges back out into the water.

KATE

It's too dangerous! Just wait for backup! Just wait for backup!

Ryan wades out.

KATE (CONT'D)

(Into radio.)

Status Zero, Mike India Three Seven at Edge Park Reservoir, one officer missing, one in the water, requesting urgent backup and divers.

CONTROL (O.S.)

(Out of radio.)

Received, Three Seven, units en route. (From mapping, ETA 6 minutes).

Ryan dives under. Kate looks on in alarm.

CUT TO:

10:14:41 **EXT. RESERVOIR. LATER THAT NIGHT.**

The area is cordoned off and protected by AFOs.

Police vehicles and ambulances shine blue lights. AFOs carrying powerful torches patrol the nearby woods. Work lights have been erected to light up the water as divers search. A crane raises the Patrol Car. Kate watches this scene grimly with Lomax. She sees the offside rear window is open. Enter Jo.

JO

Oh, my God. Kate, are you alright?

KATE

Yes, I'm in one piece, boss.

Divers recover the Driver's body from the water.

JO

Oh, no. Lisa.

Jo, Kate and Lomax watch gravely as white-suited Forensic Investigators move the body to the water's edge.

KATE

(Long beats. To Lomax.)  
Have you got everything you need,  
Chris?

LOMAX

I've got your first account, ma'am,  
that should be fine.

KATE

All right if I go and look at the  
car?

Jo nods gravely. Kate starts to move off.

JO

Thank God you were passing.

KATE

Yeah. Pure coincidence.

Kate completes her exit. Jo watches her go, not fully buying Kate's story. Then she looks very sad again.

A crane lowers the Patrol Car. Kate watches this scene grimly.

Kate passes the ambulance where Ryan has received treatment.

Ryan looks anxious.

**Music**

10:15:43

DUR: 1'06".

Specially

composed by

Carly

Paradis.

|

Ambulance door shuts.

Kate climbs up the bank. She gazes at the car, held up by the crane, all its tyres intact. She takes out her phone. Steve's number comes up.

Back with Jo and Lomax.

LOMAX

I'll be at the car boss if you need me.

Forensics bag up Lisa's body watched by Jo.

Jo looks over towards Kate who has her mobile to her ear.

Kate looks like she's crossed the Rubicon. From the water's edge, Jo observes Kate, suspicious.

CUT TO:

10:16:26 **INT. AC-12. LIFT/OPEN-PLAN OFFICE/HASTINGS' OFFICE. LATER THAT NIGHT.**

The lift door opens, revealing Steve then Kate. They step through the waiting area. In his office, Hastings looks out, taken aback.

CUT TO:

10:16:34 **INT. AC-12. HASTINGS' OFFICE. CONTINUOUS.**

Steve knocks on the door.

Hastings calls Steve and Kate in.

HASTINGS

Yes...

Instant tension. Steve shuts the door and they all face each other for a few beats.

HASTINGS (CONT'D)

DI Arnott, you told me we had a new source but you did not tell me who.

STEVE

I wanted you to hear it from Kate, sir.

HASTINGS

Kate.

X  
Music Ends  
10:16:49



Sir.

Go on.

Tonight, I believe there was an attempt on Terry Boyle's life, sir.

Hastings reacts.

It could only have happened with leaks from and/or collusion with members of DCI Davidson's team. My first duty as a police officer is preservation of life, sir. That's why I'm here.

In that case, DI Fleming, this department is grateful for your cooperation.

Sir.

Steve, I want you to put Terry Boyle's Approved Accommodation under surveillance it's the least we can do to protect the lad.

Thank you, sir.

Thank you, sir.

Exit Steve and Kate. Hastings remains tense, bitter.

CUT TO:

10:17:48 INT. AC-12. OPEN-PLAN OFFICE. MOMENTS LATER.

Steve and Kate work at his desk, sotto voce. Chloe and other staff glance their way repeatedly.

The officer that saved Terry from drowning, there's something about him. I'm sure I've met him before.

## Music

10:17:15  
DUR: 0'42".  
Specially  
composed by  
Carly  
Paradis.

X  
Music Ends  
10:17:57

STEVE  
Who's the officer?

KATE  
Ryan Pilkington.

Steve semi-recognises the name and inputs it to his computer.

Ryan's personnel file appears on screen, with his photo prominent. Steve recognises him at once.

STEVE  
Christ.

KATE  
What?

Steve goes into an old file on his system headed TONY GATES 2012. The first page is Gates' personnel record with the diagonal legend DECEASED. Steve opens the search bar and enters RYAN PILKINGTON, hits return, and the file skips to an image of Ryan as he was in 2012.

KATE (CONT'D)  
Oh my God. I interviewed him when he was a juvenile offender.

STEVE  
Little bastard damn near cut off my fingers.

Steve scrolls down through Ryan's file.

STEVE (CONT'D)  
After the Gates' case was closed, a neighbourhood copper took Ryan under his wing. Helped get him fostered and back into education. There's not so much as a caution since then.

KATE  
As a juvenile with no convictions, his arrest record would've fallen off the system, the vetting officer could've missed this. Or someone's removed it...

STEVE  
How'd he end up on Davidson's team?

KATE  
Recent recruit.

**Music**

10:18:16  
DUR: 1'24".  
Specially  
composed by  
Carly  
Paradis.

STEVE  
Davidson brings him into the fold  
and he just happens to be escorting  
Terry the night Terry nearly  
drowns.

They both ponder the worrying significance.

KATE  
I'm gonna have to get off.

STEVE  
Shame. I was feeling a takeaway  
coming on.

KATE  
(Grins.)  
Don't tempt me. Night, mate.

STEVE  
Night.

Exit Kate to the lift. Steve looks wistful.

CUT TO:

10:19:16 **INT. AC-12. HASTINGS' OFFICE/LIFT. CONTINUOUS.**

Kate as she steps in the lift nods at Hastings.  
He nods back. The door shuts. Hastings looks  
regretful.

CUT TO:

10:19:25 **INT. AC-12. LIFT. CONTINUOUS.**

Kate descends. She looks wistful and sad.

CUT TO:

10:19:34 **INT. AC-12. HASTINGS' OFFICE. THAT NIGHT.**

Staff are leaving. Hastings pulls on his coat.  
His desk phone rings.

He thinks twice about answering, then picks up.

HASTINGS  
(Into phone.)  
Superintendent Hastings.

STEPH (O.S.)  
(Out of phone.)  
It's Steph.

X  
Music Ends  
10:19:40

HASTINGS

(Into phone.)

Look, Steph, I've told you have to be careful about calling me at work.

INTERCUT:

10:19:53 **INT. CORBETT HOUSE. SAME TIME.**

Steph is on the other end of the line.

STEPH

(Into phone)

I tried your mobile.

HASTINGS (O.S.)

(Out of phone.)

Yes, I know I was in a meeting, I must have forgot to switch it back on.

STEPH

(Into phone.)

It's about Steve. He's got me worried.

HASTINGS

(Into phone.)

Steve Arnott? Why? What's Steve been up to?

STEPH

(Into phone.)

He called in.

HASTINGS

(Alarmed. Into phone.)

What do you mean, he called in?

STEPH

(Into phone.)

He said he was just dropping by for a cuppa, like, you know when he's on this case up here.

Hastings is now very concerned. He hides it.

HASTINGS

(Into phone.)

But look. We really shouldn't be discussing this on my work phone. I'll er... I'll give you a call on the mobile when I'm outside the building. Okay?

**Music**

10:20:14

DUR: 0'50".

Specially  
composed by  
Carly  
Paradis.

|  
|  
|  
|  
|  
|

STEPH  
(Into phone.)  
Okay.

Hastings hangs up. He looks extremely concerned.  
Exit Hastings.

CUT TO:

10:20:41 INT. HILLSIDE LANE POLICE STATION. MIT/REAR  
COMPOUND. DAY.

Jo comes to an MIT window and peers out. She  
looks like she's carrying the weight of the  
world. She watches Kate getting out of a patrol  
car passenger seat.

KATE (O.S.)  
(To Driver.)  
Cheers, Tom.

Kate heads towards the Covered Walkway. Jo  
watches.

CUT TO:

10:20:58 INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.

Steve enters and goes straight to Chloe's desk  
where she's talking with Amanda.

AMANDA (O.S.)  
(Indistinct.)

CHLOE  
Thanks, Amanda.

Exit Amanda.

CHLOE (CONT'D)  
Sir, you remember Gail's producer  
reported there was material she'd  
recorded that was never broadcast?  
He's sent it all through.

Intrigued, Steve follows Chloe towards the  
Meeting Room.

CUT TO:

10:21:17 INT. AC-12. MEETING ROOM. LATER THAT DAY.

Hastings, Steve and Chloe, video plays.

CUT TO:

X  
Music Ends  
10:21:04

**VIDEO INSERT. EXT. POLICE HQ. DAY.**

Chief Constable Osborne gets out of an unmarked saloon, puts on his hat and hurries towards HQ pursued by a news camera.

GAIL VELLA

Chief Constable Osborne, Central Police recently announced increased funding for more frontline officers. 500 more officers on the beat.

OSBORNE

We're committed to making our communities safer.

GAIL VELLA

I've examined the figures for police recruitment and 190 of those 500 officers are already serving, so it's actually 310 more.

OSBORNE

I don't know where you're getting your figures from but I can assure...

GAIL VELLA (OVERLAPS)

The figures come from your own office, Chief Constable.

*Osborne runs up the steps. PCs block the camera.*

GAIL VELLA (CONT'D)

Furthermore, over the past ten years, police numbers have been cut by 600 officers! The truth is you're still 100 officers short!

*He's gone. Steve plays the next video.*

**VIDEO INSERT. INT. PCC'S OFFICE. DAY.**

*Gail interviews Sindwhani in his office.*

GAIL VELLA

Rohan Sindwhani, you were elected Police and Crime Commissioner on a reforming platform, promising to root out corruption. Why, then, following the conviction of Chief Superintendent Patrick Fairbank, haven't you established an inquiry into the suppression of police investigations into child sexual

exploitation?

SINDWHANI (O.S.)

Chief Constable Osborne has assured me there's insufficient evidence to support a public inquiry.

GAIL VELLA

It doesn't concern you that officers who may have colluded in child sexual exploitation have been allowed to retire without facing justice? Some may even still be serving?

SINDWHANI

The Dale Roach scandal was before my term of office.

GAIL VELLA

It was during your term, Mr Sindwhani, that instead of pursuing the guilty police officers, your constabulary investigated celebrities and VIPs, all without charge; officers arguably colluded with the BBC in enabling a news helicopter to film the search of an elderly pop star's home, again without charge...

*Sindwhani looks like he wants to open up, then he doesn't.*

SINDWHANI

I'm afraid we've got to leave it there.

Hastings reacts. Move to Steve.

GAIL VELLA (O.S.)

You don't feel it's your place as the PCC to comment on that?

SINDWHANI packing up.

GAIL VELLA (CONT'D)

Do you feel that the public are losing trust in your constabulary?

And he exits.

CUT TO:

10:22:55 INT. AC-12. MEETING ROOM/OPEN-PLAN OFFICE.  
CONTINUOUS.

Chloe makes a note.

CHLOE

If we're looking for a motive for  
Gail's murder, this definitely  
doesn't seem like enough.

STEVE

Chloe's right, sir. If they could  
have Gail censored, why would  
anyone need worry about her?

HASTINGS

Whatever got Gail Vella murdered,  
we haven't found it.

Steve indicates the new officers arriving.

STEVE

Something going on, sir?

HASTINGS

Yes, just AC-9. Routine drugs  
testing. Yes.

STEVE

I've got to get over to check on  
the surveillance of Terry Boyle's  
approved premises.

HASTINGS

Yes. Well you know, you're not on  
their list, Steve, I told them you  
aren't available today.

STEVE

Cheers, Gaffer.

HASTINGS

On you go, son.

STEVE

Sir.

Exit Steve.

On Hastings.

CUT TO:

10:23:39 **INT. AC-12. LIFT. CONTINUOUS.**

Stepping into the lift, Steve maintains a poker  
face till the door shuts.

**Music**

10:23:08  
DUR: 1'14".  
Specially  
composed by  
Carly  
Paradis.



Descending in the lift, Steve looks anxious at the near miss.

CUT TO:

10:23:56 **INT. AC-12. HASTINGS' OFFICE/OPEN-PLAN OFFICE.**  
**MOMENTS LATER.**

Hastings lifts a letter from his in-tray, headed from the DCC's office. The first few lines read:

*FAO Supt. Hastings,*

*OPERATION LIGHTHOUSE*

*You are urgently required to report to my office to discuss AC-12's inquiry into Operation Lighthouse.*

Now we know why he was being evasive.

WISE (V.O.)  
We understand...

CUT TO:

10:24:14 **INT. POLICE HQ. DCC'S OFFICE. LATER THAT DAY.**

Holding his hat, Hastings takes the final steps to stand at attention facing Wise, seated behind her desk, and Sindwhani.

WISE (CONT'D)  
... PS Jatri is on remand and DCI Davidson was arrested then subsequently released without charge.

X  
Music Ends  
10:24:22

SINDWHANI  
I've had to call in favours from half a dozen editors to keep this out of the press. You must have been in a different conversation because the one I remember made clear AC-12 would be conducting a routine performance review of Operation Lighthouse.

HASTINGS  
Yes. Well I cannot consider another course of action in the face of information leakage by PS Jatri and the possible collusion of other police officers.

SINDWHANI

The proper course of action would have been determined through consultation. So we'd have time to consider all the ramifications.

WISE

We all share the same goal here, Ted -- justice for Gail Vella.

SINDWHANI

Lovely person. Terrible loss.

HASTINGS

My actions, and the actions of my officers, are determined by one thing and one thing only and that is the letter of the law, the letter.

SINDWHANI

I don't think that's the only thing your actions are determined by.  
(Off Hastings' glare.)  
Operation Pear Tree concluded there is no institutional corruption in this force.

HASTINGS

AC-12's inquiry remains open regarding the existence of a putative figure, once codenamed "H", now the 4th man still at large, orchestrating a clandestine network of organised criminals and corrupt police officers.

SINDWHANI

We want to work with you, Superintendent, not against you. You're making this quite difficult for me.

Sindwhani lets that hang, then exits. Hastings glowers bitterly. Wise speaks in a kindly tone.

WISE

You were issued a final written warning, Ted. Don't waste your last roll of the dice chasing a phantom. Your enquiry into "H" should close. This isn't about old battles.

HASTINGS

The name's Hastings, ma'am. I'm the epitome of an old battle. Ma'am.

**Music**

10:25:58  
DUR: 0'50".  
Specially  
composed by  
Carly  
Paradis.

|

Exit Hastings.

CUT TO:

10:26:15 **INT. STEVE'S FLAT. KITCHEN. LATER THAT NIGHT.**

Steve opens a kitchen cupboard. It's crammed with packets of painkillers. He stares at them longingly...

CUT TO:

10:26:20 **INT. STEVE'S FLAT. BEDROOM. LATER THAT NIGHT.**

Wide awake, Steve tosses and turns. He gets out of bed. Tries to stretch out his back. Sits on the edge of the bed, red eyed, his nerves jangling.

CUT TO:

10:26:38 **INT. STEVE'S FLAT. KITCHEN. LATER THAT NIGHT.**

Steve opens a kitchen cupboard. It's crammed with packets of painkillers. He stares at them longingly... and then closes the cupboard.

CUT TO: X

Music Ends  
10:26:48

10:26:44 **EXT./ CORBETT HOUSE/STEVE'S CAR. NEXT DAY.**

Steve sits in his car watching the house. He looks like he hasn't had a wink of sleep.

Steph's car pulls onto the drive. Steve decides to make his move -- gets out of his car. Rubs his back.

CUT TO:

10:26:50 **EXT. CORBETT HOUSE. CONTINUOUS.**

Steph unlocks the front door. Steve walks up the drive behind her.

STEVE  
You all right, Steph.

STEPH  
Steve.

STEVE  
Would you mind if I come in for a minute?



Steve looks worried, realises Hastings knows his lie.

STEVE (OVERLAPS.)

He knows. Fortunately he made sure they missed me out. But it's a warning, a nudge for me to sort myself out.

STEPH

Then he's done the right thing by you, hasn't he?

(beat.)

John, he did some jobs in the early days, and had to mess with drugs. They can take over your life, Steve. You spend every minute of the day lying to every poor sap that cares about you.

Steph shows her pain. Steve softens.

STEVE

I shouldn't have barged in like this. You meant well. I should go.

Turns to go.

STEPH

I would've talked to you first, only I never thought you'd be back.

STEVE

I said I'd be back.

STEPH

I know... but you was just being nice. John's been gone 18 months. Life goes on. For everyone else, anyway.

STEVE

I'm sorry, Steph. I didn't mean to upset you.

A pregnant beat or two. He exits slowly. She looks sad.

CUT TO:

10:29:18 INT. AC-12. OPEN-PLAN OFFICE/HASTINGS' OFFICE.  
LATER THAT DAY.

Steve at his desk. He takes off his jacket, turns on his computer, glancing at Hastings.

X  
Music Ends  
10:29:28

STEVE

Chloe.

10:29:34 Chloe leaves her desk to join him; Steve writes  
JOHN CORBETT STEPHANIE CORBETT JOINT ACCOUNT on  
a Post-It note; he hands it to Chloe.

STEVE (CONT'D)

I need you to look into these  
financial records please.

CHLOE

The UCO that got killed? What? Do  
you reckon he was on the take?

STEVE

I'll fire over the case number and  
access authority when I'm in my  
computer.

CHLOE

I'll get right on it, boss.

Exit Chloe. Steve glances again at Hastings,  
who's oblivious, before settling down at his  
desk, on edge, uneasy. Steve can't find a  
comfortable position - he looks in pain.

CUT TO:

10:30:07 **Int. Hillside lane police station. Jo's office.**  
**Later that day.**

Camera off the sign outside Jo's Office. D. CH.  
INSP JOANNE DAVIDSON. Jo is working at her desk.

KATE (V.O.)

It shouldn't take long... Just a  
few questions...

INTERCUT:

10:30:12 **INT. HILLSIDE LANE POLICE STATION. BUCKELLS'**  
**OFFICE. SAME TIME.**

Meanwhile Kate interviews Ryan.

KATE (CONT'D)

... as you were the only surviving  
police witness.

RYAN

Very happy to help, ma'am.

Ryan takes a seat. Kate makes notes through the  
interview.

KATE

Now you and Lisa Patel were travelling with Terry Boyle along Reservoir Road. You know that wasn't the route assigned?

RYAN

So I've been told since, ma'am.

KATE

Any idea why that route was taken that night?

RYAN

Lisa did the driving. Sorry, ma'am, I didn't question it.

Kate makes a note in her pocketbook. Ryan's cool.

KATE

We're still looking into what caused the patrol car to veer off the road. In your statement you mentioned the possibility of a tyre blow-out.

RYAN

After they pulled the patrol car out of the water, I saw that all the tyres were intact, so I must've been mistaken, ma'am.

KATE

The other possibility you mentioned was a gunshot.

RYAN

There was no bullet damage to the patrol car, so maybe I was mistaken. Unless Lisa saw a muzzle flash and took evasive action.

KATE

A search of the vicinity found no evidence of a gunman, no ejected cartridge...

RYAN

Sorry, ma'am, I've racked my brains.

KATE

Something made that car go into the water.

Kate measures a pregnant pause.

She sees Jo look across from her office.

Kate glances at Jo.

Jo returns to work.

Ryan's cool as a cucumber. He's never going to fill the silence.

KATE (CONT'D)

(Eventually.)

Now another significant finding with the patrol car was the offside rear window was wide open. Now this would have permitted your escape underwater. As you know for suspect transit, the rear window controls are disabled.

RYAN

Lisa opened it from the front seat. I needed some fresh air.

KATE

Wow. That was some good luck for you, wasn't it?

RYAN

Yes, ma'am. I thank my lucky stars.

Another pregnant silence. Ryan doesn't fill it.

KATE

(Eventually.)

A post-mortem's been carried out on PC Lisa Patel, they detected broken fingernails and bruising on the back of her neck. Are you able to account for those findings?

RYAN

As soon as we hit the water, I swam out trying to save Terry. I didn't witness what happened to Lisa, ma'am.

KATE

Cause of death was drowning. But Lisa was a strong swimmer, the water wasn't deep.

On Ryan.



RYAN

Those injuries suggest that she was hurt in the crash or in trying to escape the patrol car, ma'am.

Pregnant beats. Silence from Ryan. Kate makes a note.

KATE

(Eventually.)  
All done.

RYAN

Ma'am.  
(Stands.)

Exit Ryan. Kate reflects on her lingering suspicions.

She sees Jo watching again.

Kate exits. We move to Jo, watching.

CUT TO:

10:32:53 **EXT. SCRAP YARD. A FEW DAYS LATER.**

Steve shows his warrant card to the PC at the Outer Cordon.

STEVE

DI Arnott.

Steve signs his name on the clipboard and proceeds to a pile of scrap where Chloe stands outside the inner cordon talking to a PC. Inside the inner cordon two forensic investigators wearing white suits examine a fridge freezer, take photos etc.

CHLOE

(For performance only.)  
(Thank you so much. Appreciate it.  
Thank you).

PC exits. Chloe turns to Steve.

CHLOE (CONT'D)

We finally got a breakthrough, sir.

Chloe shows Steve a tablet with crime scene photos showing Terry's kitchen, marks on the floor where the fridge-freezer went and a forensic marker for the coolant leak.

**Music**

10:32:23

DUR: 0'38".

Specially  
composed by  
Carly  
Paradis.

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X

Music Ends

10:33:01

CHLOE (CONT'D)

According to council records, the freezer is the exact same make and model that was installed at Terry Boyle's flat. The appliance appeared overnight on the 27th, which fits with the exact window for Terry Boyle to be substituted for Carl Banks. They only had a few hours which explains why its been dumped it in a rush.

STEVE

Security cameras pick anything up?

CHLOE

That footage is missing. And none of the staff are saying a word. I can't even get any of them to own up to working that night.

Steve glances over towards a hut/cabin office, sees shifty workers looking out. He looks frustrated.

HASTINGS (V.O.)

This freezer you've found what about...

CUT TO:

10:33:41 **INT. AC-12. HASTINGS' OFFICE. LATER THAT DAY.**

Faced by Steve and Chloe, Hastings seated at his desk.

HASTINGS (CONT'D)

... Davidson's mob, what, they just decided not to search?

CHLOE

According to the files, they didn't consider it important evidence. DCI Davidson assumed Terry Boyle had sold the appliance to buy drugs.

STEVE

In our view he's more likely to be a victim of cuckooing, whereby his home's invaded by criminals to carry out illicit activities.

HASTINGS

Intimidation of witnesses in that scrap yard, that's a clear indication of Organised Crime. And

from day one DCI Davidson has done her best to steer her inquiry away from any OCG involvement in Gail Vella's murder.

STEVE

So far, sir, that's the missing link - Now we know about Ryan Pilkington, is there a connection between Jo Davidson and an OCG? PS Farida Jatri's in Brentiss for having leaked information; if anyone knows about Davidson, it's her.

Hastings moves to the door to let them out.

HASTINGS

Right okay. Do some digging, see what you can come up with. Thank you, good work you two.

STEVE

Gaffer.

CHLOE

Sir.

CUT TO:

10:34:31 **INT. BRENTISS PRISON. FARIDA'S CELL. LATER THAT DAY.**

Farida sits in her cell, glum and bitter. Merchant opens the viewing flap on the door.

MERCHANT

Stand away from the door!

The door unlocks. Enter OMO Merchant from S2.

MERCHANT (CONT'D)

You're required to attend an AC-12 interview. Please stand upright facing away and place your hands behind your back.

FARIDA

Do I really need to be handcuffed?

MERCHANT

Are you resisting?

Farida stands and turns her back and puts her hands in position. Merchant handcuffs her with deliberate roughness, hurting Farida.

**Music**

10:34:33  
DUR: 0'26".  
Specially  
composed by  
Carly  
Paradis.

She cries out in pain.

CUT TO:

10:34:53 **EXT. BRENTISS PRISON. LATER THAT DAY.**

Steve has parked in a designated bay and then heads towards the entrance of the prison.

Chloe comes out as he arrives. He sees her frustrated look.

X  
Music Ends  
10:34:59

STEVE  
What's up?

CHLOE  
PS Jatri's in the prison hospital with a broken wrist. And she's refusing to give a post-charge interview.

Steve looks as frustrated as Chloe.

STEVE  
Let's go.

CUT TO:

10:35:09 **INT. HILLSIDE LANE POLICE STATION. MIT SQUAD ROOM/JO'S OFFICE. LATER THAT DAY.**

Steve and Chloe enter. Ryan hides himself. Lomax and Buckells give them looks. Steve glares at Kate. She looks guilty.

STEVE  
(To Chloe.)  
Wait here.

Chloe looks like she wants to protest but holds her tongue as Steve taps on Jo's door then goes in. Jo plays it cool.

JO  
How can I help you, DI Arnott?

STEVE  
Ma'am, I'd like to ask you about the suggestion Gail Vella's murder was accompanied by a burglary at her home; no record appears in the files.

JO  
My team is cooperating fully so feel free to ask around.

Kate watches. Listens.

STEVE

The delayed access to your files  
that you orchestrated with the DCC  
- that would've given you time to  
remove any files.

JO

Why would I remove files?

STEVE

DCI Davidson, did you remove files?

JO

If you have any evidence to back up  
that allegation, put your questions  
in writing to my Police Federation  
Rep and we'll get back to you  
within ten working days.

Steve glares at Jo. Jo holds her gaze calmly.  
Then gets up/moves for the door.

JO (CONT'D)

Now if you'll excuse me, I've got a  
case review.

Boyle watches.

STEVE

AC-12's inquiry's detected evidence  
we'd like to put to Terry Boyle.

JO

Disclose it to me and I'll be happy  
to include it in his next  
interview.

STEVE

It's confidential. We'd prefer to  
interview Terry Boyle ourselves.

Kate watches.

JO

You'll need a Production Order in  
writing. Got one?

Steve glares.

JO (CONT'D)

Sorry.

Steve moves to exit, then pauses.

STEVE

As you know, ma'am, PS Farida Jatri made a number of allegations against you. I wonder if you can explain why she might have stopped cooperating with our inquiry.

JO

(No.)  
Sorry.

STEVE

No idea how she came to be assaulted in Brentiss Prison?

JO

(Shocked.)  
Uh. No.

Jo looks momentarily upset. Kate sees this.

JO (CONT'D)

How is she? Is she badly hurt?

STEVE

Ma'am, only OCG have the power to reach inside prisons and silence witnesses. Or did the order come from someone else who'd benefit from Farida not testifying?

JO

You should investigate.

STEVE

Believe me. I will.

Glares. Exit Steve. Buckells watches, on edge.

STEVE (CONT'D)

(To Chloe, exiting.)  
Get a statement from every officer on those missing files.

CHLOE

Sir.

Kate does too, looking uncomfortable and guilty.  
Jo looks upset (about Farida).

CUT TO:

10:37:26 EXT. HILLSIDE LANE POLICE STATION. CAR PARK.  
LATER THAT DAY.

**Music**

10:36:59  
DUR: 0'38".  
Specially  
composed by  
Carly  
Paradis.

Steve waits by his car. Chloe comes out.

CHLOE

No one admitted anything about missing files.

STEVE

No, I didn't think they would. But they know we're on to them. The burner phones recovered from Farida's house: any joy yet tracing contacts?

CHLOE

Only one contact, the burner she called the night of the attempted arrest. That number went out of service a few hours later and didn't call any other phones.

STEVE

I'm thinking we should get a warrant to expand the forensic search of Farida's house.

CHLOE

But the place was full of her prints and DNA.

STEVE

I mean expand the search to find someone else's prints or DNA.

Steve opens his door; Steve gets into the car.

STEVE (CONT'D)

In case Farida had contact with a criminal conspirator.

Chloe opens hers. Chloe gets into the car.

CUT TO:

10:37:58 **INT. STEVE'S CAR. CONTINUOUS.**

Chloe drops into the passenger's seat next to Steve.

CHLOE

(Twigs; wryly.)  
And it would just be a wild coincidence if Jo Davidson's DNA, shows up.

Steve starts the engine.

|  
|  
|  
|  
|  
|  
|  
X  
Music Ends  
10:37:37

STEVE

(Wryly.)  
Thought never crossed my mind.

Steve's pulls away.

CUT TO:

10:38:09 INT./EXT. HILLSIDE LANE POLICE STATION.  
STAIRWELL/CAR PARK. CONTINUOUS.

Jo watches Steve leave. She looks worried.

CUT TO:

10:38:16 INT. STEVE'S FLAT. KITCHEN. LATER THAT NIGHT.

In his flat, Steve drinks alcohol, prowls in pain.

He opens the kitchen cupboard, faces the packets of painkillers. He cracks.

He grabs a fistful and takes them with alcohol.

He looks desperate and ashamed. He weeps.

CUT TO:

10:39:33 INT. HILLSIDE LANE POLICE STATION. MIT INCIDENT ROOM. NEXT DAY.

Lomax sits at a desk reading notes on a file.

Kate steps up to the evidence boards showing all of the case history.

KATE

Chris, you got a minute?

LOMAX

Sure.

Lomax joins Kate at the evidence boards. Kate indicates the mugshots of Terry and Banks under Ross Turner?

KATE

We've been going round the houses trying to ID who confessed to Alastair Oldroyd.

LOMAX

Till we got a witness ID'ing Terry Boyle.

**Music**

10:38:07  
DUR: 1'31".  
Specially  
composed by  
Carly  
Paradis.

X  
Music Ends  
10:39:38



KATE  
You've been back to the pub, right?  
Any corroborating witnesses?

LOMAX  
(Beat.)  
No.

KATE  
CCTV?

LOMAX  
(Beat.)  
No.

KATE  
You ran a background check on the  
witness?

LOMAX  
No.

KATE  
Run one.

LOMAX  
(Chastened.)  
Ma'am.

Exit Lomax. Kate's got the bit between her  
teeth.

CUT TO:

10:40:15 **INT. HILLSIDE LANE POLICE STATION. JO'S OFFICE.**  
**SAME TIME.**

Jo sees Lomax exiting, Kate's expression. Jo  
looks edgy.

CUT TO:

10:40:27 **INT. AC-12. OPEN-PLAN OFFICE/HASTINGS' OFFICE.**  
**LATER THAT DAY.**

Steve is at his desk. Chloe slips him a file.

CHLOE  
Sir, the financial records that you  
requested.

STEVE  
Ta

Steve glances at the file.

**Music**

10:40:02  
DUR: 0'30".  
Specially  
composed by  
Carly  
Paradis.

X

Music Ends  
10:40:32

**Music**

10:40:37  
DUR: 0'21".  
Specially  
composed by  
Carly  
Paradis.

Chloe backs off, feeling she can't do right for doing wrong.

Steve studies the file, with one eye on Hastings in his office, who's oblivious.

CUT TO:

10:40:52 **EXT. CORBETT HOUSE. THAT NIGHT.**

Steve taps lightly on the door. Waits. Steph opens the door, a little tipsy.

STEPH

Steve.

STEVE

Sorry it's so late. And sorry about the other day.

STEPH

You're all right. Come on in. There's a bottle of wine open if you fancy?

STEVE

Cheers. I'm Driving.

Steve steps in. Steph shuts the door.

CUT TO:

10:41:08 **INT. CORBETT HOUSE. CONTINUOUS.**

Steph brings Steve into the kitchen/living room. She immediately picks up a glass of wine she's got on the go.

STEPH

John always kept a bottle of scotch if that's more your thing.

STEVE

Better not. Talking of John... You know that life insurance you mentioned. It's... It's worrying how fast that can get used up. Did you have financial advice?

STEPH

If you ain't having a glass, I will.

Steph finishes her glass of wine. She tops it up again immediately. Steve sees she's nervous.

X  
Music Ends  
10:40:58

STEPH (CONT'D)

Mate of mine runs a hairdresser's.  
I bought into a share of the  
business and I work there part  
time. So I get a percentage of the  
profits and a wage to keep me and  
the girls ticking over.

STEVE

Smart move. Sounds like a good  
mate.

Awkward beats.

STEPH

You've come all this way. Are you  
sure I can't tempt you?

STEVE

Maybe a small one.

Steph's pleased. She heads into the living room,  
to the drinks cabinet. Steve drifts into the  
living room. Steph pours him a single malt, a  
large one.

STEVE (CONT'D)

If I have all that, I'm not going  
to be fit to drive.

STEPH

Sorry. When the girls have gone to  
bed ... It's just nice having some  
grown-up company.

Steve and Steph look at each other, honestly,  
for the first time. She hands him the whisky. He  
takes a sip. She takes a sip of her wine.

STEPH (CONT'D)

You remind me of him.

STEVE

Both short arses?

STEPH

Good men. Caring men.

Steve senses the way the evening is going.

STEVE

I should probably go.

STEPH

You've got a girlfriend?

**Music**

10:42:22

DUR: 1'14".

Specially

composed by

Carly

Paradis.

|  
|  
|  
|  
|  
|  
|

	STEVE	
	No.	
	STEPH	
	No one at all?	
	STEVE	
	No one at all.	
	He looks as lonely as her. Neither backs off, needing each other equally. Eventually she exits to the bedroom.	
	STEPH	
	You can bring the drink with you.	
	Steve gazes at the photos of John and Steph. They play on his conscience.	
	Then slowly he turns and follows Steph.	
	CUT TO:	
10:43:27	<b><u>EXT. BIERGARTEN. THAT NIGHT.</u></b>	X Music Ends 10:43:36 <b><u>Music</u></b> 10:43:27 DUR: 1'35". Specially composed by Carly Paradis.
	Kate sits at a table, in thought. Jo places two glasses down.	
	KATE	
	Ah, thanks, Jo.	
	JO	
	Nice to get out of the station.	
	They take sips of their drinks.	
	JO (CONT'D)	
	Easier to talk here. About Terry.	
	KATE	
	Yes. Well he's being well looked after, that's not the issue. He's... well he's frightened.	
	Jo absorbs that.	
	JO	
	AC-12 have put in a request to interview him.	
	KATE	
	Why do they want to interview Terry?	
	(Beat.)	

JO

They keep banging on about organised crime. They must get a pound every time someone says "OCG".

KATE

But we believe that's who the leak went to, don't we? The leak from Farida, I mean.

JO

All we actually know is Farida was responsible for a leak.

Kate working up to asking the next question.

KATE

Look boss I, uh ... I don't want to speak out of turn, but...

JO

Fire away.

KATE

Well, she claims that you two were close.

JO

I imagine everyone's got off on that little scenario. No life of their own so they pick holes in someone else's, especially if you're a single woman.

KATE

Yeah. Tell me about it. All it takes is a short haircut.

Kate and Jo exchange a look. There's a definite frisson. Jo thinking how to play it. She pulls back.

JO

Whatever you've heard, Kate, it's wrong. Farida is a liar. That's not me.

KATE

Okay.

Kate isn't sure whether to believe her or not. Jo looks uncomfortable, a little ashamed.

JO

I'm just gonna pop to the loo.

We stay on Kate. Kate reacts.

CUT TO: X

Music Ends  
10:45:02

10:45:02 **INT. CORBETT HOUSE. BEDROOM. LATER THAT NIGHT.**

Steve and Steph lie in bed together, wearing nightwear, in a supportive rather than sexy way, spooning.

STEPH  
This is nice.

STEVE  
Yeah.

STEPH  
I'm leading you on.

STEVE  
No.

STEPH  
There's a worse phrase for it. It's just... I miss him too much. If it's - sorry.

STEVE  
It's fine, Steph. I get it. No sex is fine.

Long beats. Eventually.

STEVE (CONT'D)  
Three, three and half years ago, I got badly injured at work. I was in a wheelchair, then crutches, a year of physio. I look like I made a full recovery.

STEPH  
But you haven't? That's why you need the painkillers?

STEVE  
It's my back. There's still some nerve damage. It affects me, in, in bed.

Steph takes his hand.

STEPH  
You gotta see a doctor.

**Music**

10:45:22  
DUR: 1'32".  
Specially  
composed by  
Carly  
Paradis.

	STEVE	
	Then they'd know my back's still	
	not right. My job's pretty much the	
	only thing I've got left.	
	They hold on to each other.	
	CUT TO:	
10:46:46	<b><u>INT. CORBETT HOUSE. BEDROOM. NEXT DAY.</u></b>	
	Baby giggles. Steph lays a cup of tea beside	
	him. Steve opens his eyes.	
		X
		Music Ends
		10:46:54
	STEPH	
	Morning.	
	STEVE	
	(Looks at time.)	
	Oh Shit, I've got to get to work.	
	STEPH	
	I'm just getting the girls out the	
	door. You okay to give it a minute?	
	Kids voice in background.	
	STEVE	
	Yeah. Course. Have a good day.	
	STEPH	
	You too.	
	They hold hands briefly, then she exits. On	
	Steve.	
	CUT TO:	
10:47:13	<b><u>EXT. CORBETT HOUSE. MOMENTS LATER.</u></b>	
	Steph straps the girls into their car seats and	
	their back packs too.	
	She slips into the drivers seat and we hear the	
	car door close.	
	Steve comes to a front window, now dressed in a	
	shirt and loose tie. He watches the car pull	
	away and drive down the road.	
		<b><u>Music</u></b>
		10:47:17
		DUR: 1'25".
		Specially
		composed by
		Carly
		Paradis.
	CUT TO:	
10:47:28	<b><u>INT. CORBETT HOUSE. MOMENTS LATER.</u></b>	
	Steve hesitates over leaving. We see he's torn.	
	He decides to head out of the front door. But as	

he pulls it nearly shut behind him, he hesitates again. He can't leave. Quickly he slips back into the house, shutting the door behind him. He pulls on a pair of latex gloves and exits frame with purpose.

CUT TO:

10:47:47 **INT. CORBETT HOUSE. LIVING ROOM. MOMENTS LATER.**

Steve shines a Maglite into the back corners of open cupboards and drawers.

CUT TO:

10:47:55 **INT. CORBETT HOUSE. BEDROOMS. MOMENTS LATER.**

Steve shines the Maglite under beds.

CUT TO:

10:48:01 **INT. CORBETT HOUSE. ATTIC. MOMENTS LATER.**

Steve gloved hand pulls himself into the attic from a ladder. He starts to search, shining the Maglite into gloomy nooks.

Steve shines the Maglite under the rafters he sees some roof cladding has been moved.

Steve moves the cladding clear to reveal a thick padded envelope (as seen at the end of S5 Sc. 648). He sees one end is open and the edges of banknotes are visible.

Steve carefully lifts open the envelope to reveal a thick wad of banknotes. He looks devastated. He thinks hard about what to do next, clearly tempted to let sleeping dogs lie.

CUT TO:

10:48:35 **INT. HILLSIDE LANE POLICE STATION. MIT SQUAD ROOM. LATER THAT DAY.**

Jo eases into a quiet corner as Buckells addresses the whole team gravely - Kate, Lomax, Ryan etc.

BUCKELLS

Hey guys can I just grab your attention for a sec. I'm sure you've all heard the sad news that tragically PC Lisa Patel lost her life in the line of duty. Our thoughts are with Lisa's family.

X  
Music Ends  
10:48:42



Things could've been far, far worse  
if it hadn't been for an officer  
still only serving his probation.  
I'm going to be putting forward  
that officer for a commendation. PC  
Ryan Pilkington.

Buckells beckons Ryan to step forward. A  
photographer is on hand.

BUCKELLS (O.S.) (CONT'D)  
Let's get a photo, mate. Ryan.

Given they've lost an officer, no one knows  
whether to congratulate or commiserate -- odd  
silent atmosphere.

Buckells poses with Ryan for the camera, shaking  
his hand.

Camera flashes.

BUCKELLS (O.S.) (CONT'D)  
(To photographer.)  
Nice one. Yeah.

Buckells gives a thumbs up. He turns to Ryan.

BUCKELLS (CONT'D)  
(To Ryan.)  
Congratulations.

RYAN  
Thanks.

It's all horribly misjudged given Lisa's death.

BUCKELLS  
Thanks, everyone. Back to work.

Buckells retreats into his office. Everyone  
disperses awkwardly. Ryan receives some muted  
congratulations from colleagues. He looks  
embarrassed.

Kate joins Jo.

KATE  
Well, that was toe-curling. Could  
have waited until we'd paid our  
respects to Lisa before grabbing a  
bloody photo op.

JO  
What a twat.

KATE

I hope he's going to give credit  
where it's due.

JO

How do you mean?

KATE

You brought Ryan onto the team,  
boss.

JO

Not me. That was Buckells' idea.  
Family friend or something,  
probably got a nudge down at the  
Masonic Lodge.

Exit Jo to her office. Kate has been given food  
for thought. Her gaze drifts to Buckells, in his  
office making some lame call about fixing up a  
golf game.

BUCKELLS

(Into phone.)  
Yeah. 4 o'clock fine.  
(Listens)  
Yeah, tee off's, yeah.  
(listens.)  
Okay I'll do an early swerve. All  
right, mate. I'll see you later.

On Kate. Kate exits.

CUT TO:

10:49:47 **EXT. FARIDA'S HOUSE. NEXT DAY.**

Jo pulls up in her car, observes from a  
distance. She's shocked to see a forensic van  
parked outside, the house cordoned off, white-  
suited forensic investigators coming and going.  
She uses her hands-free phone to contact Lomax.

*RINGING TONE on the cars speakers.*

LOMAX (O.S.)

(Out of phone.)  
Boss.

JO

(Into phone.)  
Chris, sorry to bother you. I just  
happened to be driving past Farida  
Jatri's place and there's a new  
forensic search going on.

**Music**

10:49:31  
DUR: 1'43".  
Specially  
composed by  
Carly  
Paradis.

LOMAX (O.S.)  
 (Out of phone.)  
 News to me boss, let me check.

Tense beats as Jo watching the search.

LOMAX (O.S.) (CONT'D)  
 (Out of phone.)  
 Nothing to do with us, ma'am. Gotta  
 be AC-12. Is there anything you  
 want me to do or?

Interrupted by Jo.

JO (O.S.)  
 (Into phone.)  
 No. No.

Camera on Jo.

JO (CONT'D)  
 (Into phone.)  
 Thanks, Chris.

LOMAX (O.S.)  
 (Out of phone.)  
 Ma'am.

Call ends. She looks extremely worried watching  
 the search.

CUT TO:

10:50:31 **INT. JO'S FLAT. LATER THAT NIGHT.**

Jo lets herself in. She does all the locks.  
 As she steps inside.

She turns and looks very worried.

She switches on the lights.

She sits at the dining table.

Jo looks trapped, under pressure. Upset.

CUT TO:

10:51:04 **INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.**

Steve and Chloe walk and talk.

CHLOE  
 Couple of things from forensics,  
 sir. Still nothing from the harvest  
 at Farida Jatri's address.

X  
 Music Ends  
 10:51:14  
**Music**  
 10:51:10  
 DUR: 0'20".  
 Specially  
 composed by  
 Carly  
 Paradis.

STEVE  
(Frustrated.)  
Okay.

CHLOE  
But we've got the full forensic  
report on Terry Boyle's freezer.

She hands him a file. He starts to read. He's  
shocked.

And then energised at a massive breakthrough.

CUT TO:

10:51:23 **INT. AC-12. HASTINGS' OFFICE. MOMENTS LATER.**

Hastings goes through the forensic report as  
Chloe and Steve talk him through it.

CHLOE  
The most significant finding is a  
blood deposit detected in the  
freezer compartment. DNA analysis  
of the blood deposit gives a 99.9  
per cent probability of a match to  
a person previously known to AC-12  
-- Jackie Lavery.

X  
Music Ends  
10:51:30

HASTINGS  
What, Jackie Lavery, Tony Gates's  
bit on the side?

STEVE  
Correct, sir. As you'll recall,  
Tony Gates claimed she was murdered  
by OCG in 2012, but her dismembered  
remains weren't discovered until  
2019, alongside the remains of DS  
John Corbett.

HASTINGS  
Yes. So what you reckon the OCG  
kept Jackie Lavery's body parts  
hidden in Terry Boyle's freezer for  
what seven years?

CHLOE  
It fits with Terry being the victim  
of cuckooing, sir. Not only did  
they store drugs in his flat they  
hid a murder victim.

On Hastings.

HASTINGS

Well if this is true, I mean this is it. This is the whole damn thing!

STEVE

Yes, sir. The organised criminals involved in Jackie Laverty's murder were somehow involved in the murder of Gail Vella.

HASTINGS

And this little fella Terry Boyle, I mean, he must have a tale to tell, or three.

STEVE

Hence the reason Davidson shut down his interview and possibly colluded in the attempt on Terry's life. All to stop him testifying. We really need to interview him, sir.

HASTINGS

(Beats.)

Aye -- and woe betide anybody gets in our way.

STEVE

Sir.

CHLOE

Sir.

Exit Steve and Chloe. Hastings looks nervous. Hesitantly he lifts the phone, dials zero for switchboard.

HASTINGS

(Into phone.)

Superintendent Hastings. Yes. Put me through to the Hill.

(Beat.)

Detective Superintendent Ian Buckells.

CUT TO:

10:52:51 **INT. AC-12. OPEN-PLAN OFFICE/HASTINGS' OFFICE.**  
**CONTINUOUS.**

Steve and Chloe head out of Hastings' office. Steve sees the AC-9 officers returning.

STEVE

They're back?

CHLOE

Classic tactic. Do the tests in two stages. Gives the druggies enough time to get clean.

Exit Chloe. Steve makes a fast move too but AC-9 spot him.

AC-9 OFFICER

DI Arnott? Sir, you've been listed for routine drugs testing. Please follow me.

Trying to stay calm, Steve follows the AC-9 officer towards the loos.

HASTINGS

(Into phone.)  
Hastings.

From his office, Hastings watches Steve, concerned, while he hangs on the phone call.

CUT TO:

10:53:15 INT. HILLSIDE LANE POLICE STATION. JO'S OFFICE/BUCKELLS' OFFICE. CONTINUOUS.

As Buckells takes Hastings' phone call in his office.

BUCKELLS

(Into phone)  
Detective Superintendent Buckells.  
(Beat.)  
Yes, put him through.

Kate taps on Jo's door.

Jo waves her in.

JO

Kate?

KATE

Boss.  
(Beat.)  
Permission to speak freely, ma'am?

JO

Go ahead.

Kate hands Jo a file - Deborah Devereux's record.

**Music**

10:52:55  
DUR: 0'28".  
Specially  
composed by  
Carly  
Paradis.

X  
Music Ends  
10:53:23

KATE

Well I was concerned by Deborah Devereux's ID of Terry so I asked Chris Lomax to look into her history. In 2012 she was charged with Assault ABH against a neighbour. Proceedings were dropped due to lack of evidence. Seems like it was a DI from Kingsgate Station that was instrumental in proceedings being dropped. She'd owe him a favour. That DI was Ian Buckells.

BUCKELLS

(For performance only.)  
Nobody's been hiding anything. I'll speak to the DCC if I have to.

Jo is shocked. She confirms the information in the file.

JO

Great work, Kate. I knew you'd come through for me.

KATE

What do you mean boss?

JO

I needed someone on my team I could trust completely. Someone with no chance of being bent. Who better than an ex-anticorruption officer?

Kate absorbs that. A bond between them. Jo comes round the desk to Kate.

JO (CONT'D)

The cockup over the Surveillance Authority -- that was Buckells. Otherwise we'd have arrested Banks. Instead he's dead. And the CHIS. Oldroyd. Dead too. Guess who pulled strings to disclose his identity.

She directs their gaze at Buckells, who's still on the phone receiving the Hairdryer.

BUCKELLS

(For performance only.)  
No. Look ca(n)... Look can I speak.

KATE

That was Buckells?

**Music**

10:53:51  
DUR: 1'52".  
Specially  
composed by  
Carly  
Paradis.

Jo nods gravely.

KATE (CONT'D)  
Shit. What now, Jo?

JO  
You're ex-AC-12. You tell me.

End on Jo and Kate's dilemma.

CUT TO:

10:55:01 **INT. AC-12. LIFT/OPEN-PLAN OFFICE. LATER THAT DAY.**

The lift door opens. Kate steps out, then Buckells in handcuffs, then Jo. They troop through the office to Hastings and Steve, who are ready and waiting.

BUCKELLS  
This is bollocks. Total bastard bollocks.

HASTINGS  
(Re interview room.)  
Steve.

STEVE  
(To Hastings.)  
Sir.  
(To Kate.)  
Kate.

A strong look of camaraderie between Steve and Kate.

STEVE (CONT'D)  
(To Buckells.)  
This way please, sir.

Steve leads Buckells to the Interview Room.

KATE  
Sir, we're sending over the paperwork. DSU Buckells was arrested on suspicion of Perverting the Course of Justice. We even found the missing Vella files in the boot of his service vehicle.

HASTINGS  
Great work, Kate, great work.  
And do you have anything to add DCI Davidson?



	JO		
	No, sir. This is AC-12's area of expertise. I'm just glad the guilty party's been found. Sir. Kate.		
			X
			Music Ends
			10:55:43
	Exit Jo to the lift.		<b>Music</b>
			10:55:34
			DUR: 1'08".
			Specially composed by
			Carly Paradis.
		CUT TO:	
10:55:41	<b><u>INT. AC-12. INTERVIEW ROOM. CONTINUIOUS</u></b>		
	Steve settling Buckells into the Interview Room		
	Buckells takes a seat. He looks back.		
		CUT TO:	
10:55:45	<b><u>INT. AC-12. OPEN-PLAN OFFICE. CONTINUIOUS</u></b>		
	HASTINGS		
	What can I say, Kate?		
	KATE		
	Glad I could help, sir.		
	The tension between Hastings and Kate thaws.		
		CUT TO:	
10:55:56	<b><u>INT. AC-12. LIFT. CONTINUIOUS</u></b>		
	Jo steps in the lift, hits the down button.		
	She keeps a poker face as she takes in Hastings' and Kate's warmth.		
	The lift door shuts on her unreadable expression.		
		CUT TO:	
10:56:01	<b><u>INT. JO'S FLAT. LATER THAT NIGHT.</u></b>		X
	Jo lifts the lid of her laptop. She types a message to the Unknown User:		Music Ends
			10:56:42
			<b>Music</b>
			10:56:35
			DUR: 0'30".
			Specially composed by
			Carly Paradis.
10:56:12	<i>All under control now</i>		X
	But Jo looks very conflicted.		Music Ends
10:56:35		WIPE TO BLACK:	10:57:05
10:56:35	CAST IN ORDER OF APPEARANCE		

Kate	VICKY McCLURE
Lomax	PERRY FITZPATRICK
Jo	KELLY MACDONALD
Deborah	KERRI McLEAN
Ryan	GREGORY PIPER
Terry	TOMMY JESSOP
--	--
Terry's Solicitor	SARA DYLAN
Lisa	TARA DIVINA
Steve	MARTIN COMPSTON
Hastings	ADRIAN DUNBAR
Chloë	SHALOM BRUNE-FRANKLIN
Steph	AMY DE BHRÚN
Amanda	ROSA ESCODA
--	--
Gail	ANDI OSHO
Osbourne	OWEN TEALE
Sindwhani	ACE BHATTI
Wise	ELIZABETH RIDER
Merchant	MARIA CONNOLLY
Farida	ANNEIKA ROSE
Buckells	NIGEL BOYLE
--	--
Production Accountant	KAREN HINTON
Assistant Accountant	TONY RICE
Accounts Clerk	LIAM O'CONNOR
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	GRANTLY BUTTERS
2nd Assistant Director	STEPHEN DARRAGH
3rd Assistant Director	BREANDAN McKEEVER
Covid Supervisor	PAUL TIGHE
Crowd Co-ordinator	BETHANY SLOAN
Floor Runners	CILLEAN CAMPBELL
	MATTHEW BOOTH
Script Supervisor	JORDAN CAMPBELL
Location Manager	DAVID COOKE
Assistant Location Manager	GARETH HOGAN
Unit Manager	ANTHONY QUINN
Location Assistant	MICHAEL McALINDEN

--	--
A Camera Operator	JOHN PIGGOTT
Additional Photography	RAY CARLIN
	RYAN KERNAGHAN
Focus Pullers	NOAH DAVIS
	JAMIE JACKSON
Clapper Loaders	JENNY ATCHESON
	GERARD DONNELLY
Camera Trainees	JACK GOURLEY
	LEAH MORRIS
	MARK FERRIS
Grips	GLYNN HARRISON
	RILEY GARRETT
Assistant Grip	JACOB PEScott
Electrical Rigger	THOMAS O'NEILL
--	--
Gaffer	CARLO McDONNELL
Best Boy	MARTIN CATTIGAN
Electricians	LEE McFADDEN
	AILEEN DOYLE
Generator Operator	ANDREW BROWN
Art Directors	PATRICK CREIGHTON
	VANESSA O'CONNOR
Set Decorator	ÁINE McGUINNESS
Standby Art Director	ANNIE McCREDIE
Prop Buyer	GEORGENA ROSS
Props Master	JOE DUFFY
--	--
Graphics	NICK SMITH
Graphics Assistant	REBECCA CURREN-HUGHES
Titles	PETER ANDERSON STUDIOS
Dressing Props	IVAN NESBITT
	EAMON BEAGON
Standby Props	JOSH FIELD
	SHAUN O'CONNOR
Art Dept Trainee	CIARA McLARNON
Armourer	GARY CAMPBELL
SFX Supervisor	TERRY PALMER
Boom Operator	DANIEL McCABE
Sound Assistant	JONATHAN RIDDELL
Sound Trainee	OSCAR PEScott
Action Vehicle Co-ordinator	JAMES MUCKLE
Transport Captain	REGGIE BLAIN
Facilities Manager	JAMIE CARLILE
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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	ANNA HARRINGTON
Make-up Assistant	CAT COOGAN
Casting Director Northern Ireland	CAROLINE DAYE
Casting Associates	GEORGIA SIMPSON CDG
	GORDON COWELL
	LUCY ALLEN
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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
	DARREN R. NASH
	LIAM LAVERTY
Post Production Supervisor	SOFIA McKEEVER
Assistant Editor	KATE McAULEY
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Head of Production	ELIZABETH BINNS
Executive Producer for World Finance Manager	RODERICK SELIGMAN
Business Affairs Consultant	KIMBERLEY HALLIDAY
Police Advisors	VIRGINIA KELLY
	DAVID ZINZAN
	IAN GOULD
	TONY CALLAGHAN
Script Editor	LUCY ROCH
Assistant Script Editor	RUBY DAY
Neg Checks	TONIA COHEN
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Line Producer	DEREK DONOHOE
Casting Directors	KATE RHODES JAMES CDG
	DANIEL EDWARDS CDG
Stunt Co-ordinator	DONAL O'FARRELL
Production Sound Mixer	RONAN HILL CAS
--	--
Composer	CARLY PARADIS
Editor	HELEN SHERIDAN
Production Designer	GILLIAN DEVENNEY
Director of Photography	TIMOTHY PALMER BSC
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Executive Producers	SIMON HEATH
	JED MERCURIO
Executive Producer for BBC	TOMMY BULFIN

