

Line of Duty
Series 6 - Episode 4

Post Production Script - UK TX Version.
31st March 2021.

09:59:30 VT CLOCK (30 secs)
World Productions
Line of Duty
Series 6 - Episode 4
Programme no. DR11794R/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.

10:00:07 CUT TO BLACK:

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

CUT TO:

Lomax lays out a mugshot of Carl Banks.

LOMAX
Deborah, did you see this man?

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

LOMAX
Different, different?

TERRY
The other man. He did it.

Jo reviews the interview with Terry Boyle.

10:00:19 CUT TO BLACK:

10:00:20 SUPER CAPTION: **MARTIN COMPSTON VICKY McCLURE**

CUT TO:

Music

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

Ryan grabs the steering wheels and turns it.
Causing the car to careen down a rugged slope.
Terry screams. The vehicle goes into the water.

LISA PATEL
(Screams.)

Ryan grabs the Driver and pushes her under the water.

She tries to fight him off but he's too strong for her.

Terry is out of the water.

RYAN
You all right, Terry?

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

HASTINGS
This department is grateful for your cooperation.

10:00:33 CUT TO BLACK:

10:00:34 SUPER CAPTION: **ADRIAN DUNBAR**

CUT TO:

BUCKELLS
PC Ryan Pilkington.

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

Steve with Kate.

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

10:00:41 CUT TO BLACK:

10:00:42 SUPER CAPTION: **LINE OF DUTY**

GAIL VELLA (V.O.)
-- We're losing our power...

CUT TO:

Steve listening to the Gail Vella recording.

GAIL VELLA (O.S.) (CONT'D)
...to challenge lies.

LAKEWELL (O.S.)
-- there's some people you can't
challenge --

Chloe plays the video to Hastings and Steve.

OSBORNE
I take pride in the courage and
professionalism of my
counterterrorism officers.

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.

10:01:00

CUT TO BLACK:

10:01:02 SUP CAPTION: **NIGEL BOYLE** **SHALOM BRUNE-FRANKLIN**

CUT TO:

Farida's interview.

FARIDA
I'm being framed!

Steve and Chloe.

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

Jo outside Farida's house.

10:01:08

CUT TO BLACK:

10:01:09 SUPER CAPTION: **PERRY FITZPATRICK** **ACE BHATTI**

BRIGGS (V.O.)
ARMED POLICE!

CUT TO:

The Armed Robber turns his gun on the AFOs.

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

AFO
Down on your knees.

AFOs rip the balaclavas off the Armed Robbers.
All seem quite young and green, particularly
Jake a rabbit in the headlights.

10:01:16

CUT TO BLACK:

SUPER CAPTION:

10:01:17 **ELIZABETH RIDER GREGORY PIPER CHRISTINA CHONG**

HASTINGS (V.O.)
I'm interested in one thing ...

CUT TO:

HASTINGS (CONT'D)
... and one thing only. And that's
bent coppers.

SINDWHANI
We want to work with you,
Superintendent, not against you.

10:01:25

CUT TO BLACK:

10:01:26 S/CAPTION: **WRITTEN AND CREATED BY JED MERCURIO**

CUT TO:

Steve in a café with Nicky.

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

Steve taking painkillers.

AC-12 Offices.

AC-9 OFFICER
DI Arnott? Sir, you've been listed
for routine drugs testing. Please
follow me.

10:01:36

CUT TO BLACK:

10:01:37 SUPER CAPTION: **PRODUCED BY KEN HORN**

CUT TO:

Jo and Kate.

KATE

Proceedings against Deborah
Devereux were dropped. That DI was
Ian Buckells.

Jo's POV of Buckells.

Buckells arrives at AC-12 for interview.

STEVE

(To Buckells.)
This way please, sir.

Moments later.

JO

I'm just glad the guilty party's
been found.

JO keeps a poker face as the lift door shuts on
her unreadable expression.

10:01:52

CUT TO BLACK:

10:01:53 SUPER CAPTION: **DIRECTED BY GARETH BRYN**

CUT TO:

10:01:55 **INT. HILLSIDE LANE POLICE STATION. MIT INCIDENT
ROOM. NEXT DAY.**

The whole MIT including Kate, Lomax, Ryan stand
as Jo enters.

X
Music Ends
10:02:00

JO

Thanks, everyone, as you were.
(They sit. B/G (Boss), (Ma'am)
By now you'll all know about
Detective Superintendent Buckells.
Earlier I had a good conversation
with Chief Superintendent Khan. I
made it clear that the wrongdoing
of one rotten apple shouldn't be
held against MIT officers who have
always and will always carry out
our duty with the utmost integrity.

Murmurs of support:

VARIOUS (OVERLAPPING)
(Too right/(well said/(nice one,
boss).

JO
Nothing's going to affect our goal:
bringing Gail Vella's murderer to
justice. We do now have to accept
that certain leads may have been
overlooked, specifically the
possibility of a burglary
accompanying Gail's murder. Kate.

KATE
Boss.

Kate steps up to the evidence boards,
specifically the Gail Vella crime scene images,
showing her car and her house.

KATE (CONT'D)
There was no sign of a break-in in
Gail's home. No evidence of a
disturbance withinside the
property. It would still seem that
the killer lay in wait for her that
evening. He recognised her vehicle.
As she stepped out of the driver's
side, he stepped up behind her and
discharged the fatal shot. From
examining the original
investigation files detected in DSU
Buckells' vehicle, we now know that
the keys to Gail's Peugeot weren't
recovered at the scene. This raises
the possibility that the murderer
seized the keys which also included
Gail's house keys, giving him
access to the property.

JO
The murderer acted with great
speed, precision and calmness to
carry out a robbery while Gail
Vella lay dead. The fact it was
late at night was the only thing
that gave him time, but still only
a few minutes.

LOMAX
There's also an Armed Robbery on
the morning of our op that led to
the arrest of Terry Boyle. Any
chance there might be a link?

JO
Let's keep an open mind.

LOMAX
Terry Boyle is he still our prime suspect, ma'am?

JO
We rule nothing in... nothing out.
Fresh slate.
(Generally.)
Once last thing. To ensure continuity I've been made Acting Detective Superintendent. Thanks, everyone.

VARIOUS
Boss/ma'am.

Everyone filters out. Jo looks under pressure. Kate waits for everyone to leave before approaching Jo.

KATE
Boss, I'd like to dig a bit more into the firearms used in the robbery at Hickey's bookies.

JO
Absolutely. I'll generate an Action so it's recorded. As I said, fresh slate.

KATE
Thanks, boss. Congratulations on the promotion.

Exit Kate. Jo looks under pressure.

CUT TO:

10:04:22 EXT./INT. HILLSIDE LANE POLICE STATION. REAR COMPOUND/WINDOW. MOMENTS LATER.

Jo walks across the compound towards MIT. Ryan watches her from a window. They make eye contact. Ryan is cold and glassy eyed. Jo looks intimidated.

CUT TO:

10:04:38 EXT. SUBWAY. THAT NIGHT.

Kate enters the subway.

Hastings is waiting.

Music

10:04:05
DUR: 0'41".
Specially composed by Carly Paradis.

X

Music Ends
10:04:46

KATE
(Expected Steve.)
Sir?

HASTINGS
Kate.

A warm smile between them.

HASTINGS (CONT'D)
Now this probationary constable...

KATE
Ryan Pilkington.

HASTINGS
We'll start proceedings against
him, we'll pull him out, yes.

KATE
Sir, we don't have much evidence.
Under questioning he's as cool as
you like. I'd rather keep observing
him.

HASTINGS
But If he's who we suspect he is,
he could be a really nasty piece of
work. I'm only thinking of your
safety, Kate.

KATE
Thank you, sir, but if he's been
groomed by an OCG and embedded on
the force, he's linked to the
institutional corruption we've been
investigating. We bring him in we
lose that lead.

HASTINGS
Grand, we'll just place him under
surveillance.

KATE
(Yes), sir.

HASTINGS
Look Kate I really appreciate you
doing this. I know it's a bit of a
risk and it's probably not what you
want to be doing.

KATE
We've got a case to solve, sir.

HASTINGS

We do. We do indeed we do. But you made your choice to move on. And I know that the disciplinary action against me was definitely a factor. It put you and Steve in a really difficult position

KATE

Yeah, I'm not gonna lie.

HASTINGS

So I only have myself to blame.

Pre-lap monotone.

CUT TO:

10:06:00 **INT. AC-12. INTERVIEW ROOM. NEXT DAY.**

Steve, Hastings and Chloe face Buckells flanked by his Solicitor and Superintendents Association Rep. Two armed PCs stand guard outside the door. The monotone ends.

CHLOE

Anticorruption Unit 12 interview of Detective Superintendent Ian Buckells in the presence of his Solicitor and Superintendents Association Representative by Superintendent Hastings, DI Arnott and DC Bishop. You are under arrest for the criminal offence of Perverting the Course of Justice and therefore have forfeited your right to be interviewed by an officer at least one rank senior. You remain under caution.

STEVE

Document 9 in your folders. Document 9 is a witness statement provided on November 10th of this year by Deborah Devereux as part of Operation Lighthouse.

HASTINGS

What's your relationship to Deborah Devereux?

BUCKELLS

I don't have one.

HASTINGS

Really... DC Bishop.

Music

10:05:43

DUR: 0'25".

Specially
composed by
Carly
Paradis.

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X

Music Ends
10:06:08

CHLOE

Document 11 in your folders.
Document 11 is a Case Report, Case Number KPS-84746, submitted at Kingsgate Police Station on the 13th of November 2012. Deborah Devereux was arrested for Assault Occasioning Actual Bodily Harm against a neighbour. However the neighbour subsequently withdrew the allegation. The officer handling the case, a DC McIntyre, believed there had been intimidation directed at the neighbour and sought the advice of a more senior officer. Said officer ordered No Further Action and all proceedings against Ms Devereux were dropped. Said officer was Detective Inspector Ian Buckells.

BUCKELLS

Yes, look. This is going back yonks. There'd have been a good reason for dumping that case.

HASTINGS

Yes, there was a good reason alright. DI Arnott.

STEVE

As part of our inquiry, we've been granted access to your communications records. We detected this contact in your call history from 2012. On screen, Image 33.

Chloe brings up Image 33 on the monitor.

CHLOE

Image 33 is a screen shot of the contact named "Debbie RGT". This number was registered to Deborah Devereux. We detected other contacts in a similar format. All female first names followed by initialisms. Other initialisms include FAF, NA, BJL. Are you able to explain what they mean, sir?

BUCKELLS

(Embarrassed.)
I don't remember.

STEVE

We examined your communications history with the contact Debbie RGT. Image 36.

Chloe brings up Image 36.

CHLOE

Image 36 is a screen shot of text messages between your number and the contact Debbie RGT's number on 9th November 2012.

Everyone looks at the screen:

10:08:08 *Anything you say will be taken down*

10:08:08 *Will u show me your trunshon [sic]*

10:08:08 *And my helmet*

Buckells is embarrassed. AC-12 let it hang for a few beats.

STEVE

This communication took place 4 days before proceedings against Deborah Devereux were discontinued on your order.

BUCKELLS

Yes look ... there might've been a bit of ... It was never gonna go anywhere, she was a suspect, you know, that's never gonna happen...

STEVE

2020, Deborah Devereux's name comes up again, this time in connection with Operation Lighthouse. Document 15 in your folders and on screen.

Chloe brings up on screen a section of transcript from Deborah's interview in Ep 3:

10:08:39 *DS LOMAX: Now, Deborah, I'm going to show you a photograph of another man. For the recording, this is Image 29. 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?*

10:08:39 *DEBORAH DEVEREUX: Sorry.*

DS LOMAX: Just to confirm, this was not the person you witnessed involved in an argument

with the person shown in the previous image?

10:08:39 DEBORAH DEVEREUX: *He looked different.*

10:08:39 DS LOMAX: *Different different?*

10:08:39 DEBORAH DEVEREUX: *Yeah.*

CHLOE

Document 15 is a copy of a transcript from an interview with Deborah Devereux. Ms Devereux subsequently took part in a video identification parade in which she identified Terry Boyle. This evidence was instrumental in incriminating Terry Boyle for the murder of Gail Vella.

BUCKELLS

This was all happening without me. Chris Lomax did that interview. Jo Davidson was the SIO.

HASTINGS

Yes... But it was your department!

STEVE

Further inquiries failed to corroborate Deborah Devereux's testimony. It was only when officers began to doubt Ms Devereux's version of events that her past came to light.

HASTINGS

You got her off an assault charge. She owed you. So then you got her to cook up this cock and bull story about poor wee Terry Boyle.

BUCKELLS

No. I hadn't seen Debbie since back when I was working Kingsgate. Where's the evidence of me being in touch with her about this statement, eh, you tell me that?

STEVE

While we've detected no recent communications between you via these devices, contact via other means hasn't been excluded; furthermore we've established your failure to declare a notifiable association with the witness and

serious concerns regarding her trustworthiness.

Buckells throws his arms in the air.

BUCKELLS
I'm being victimised here.

HASTINGS
You are being investigated,
Detective Superintendent,
investigated without fear or
favour. DC Bishop.

CHLOE (O.S.)
Document 3 in your folders and on
screen.

Chloe brings up a timeline of events on October
26-27th.

CHLOE (CONT'D)
Document 3 is a timeline
constructed by AC-12 from Operation
Lighthouse files lawfully seized on
the 4th of November, 2020 of events
taking place from the night of 26th
of October until the afternoon of
the 27th. You'll see that the
Murder Investigation Team received
information late on the 26th that a
Covert Human Intelligence Source
witnessed or claimed to have
witnessed a person they knew as
"Ross Turner" confessing to the
murder of Gail Vella. According to
the files we've examined, DSU
Davidson set in motion plans to
raid Turner's address; however, a
delay was requested to obtain
authority from an officer of
Executive Rank, said delay being
ordered by Detective Superintendent
Ian Buckells.

HASTINGS
The highest profile unsolved murder
in this forces history. A tip off
to tell you the killer was there
for the taking. Why on earth did
you delay?

BUCKELLS
This CHIS, we had no idea how
reliable he was ...

STEVE

According to the files, the intelligence had been graded 1A.

BUCKELLS

Okay, yeah, but look it was a complex op, it needed proper planning, not everyone going off at it half-cocked.

HASTINGS

You should've struck when the iron was hot. You know, I'm long enough in the tooth to recognise a decision dodger when I see one.

BUCKELLS

That's not what happened.

HASTINGS

Oh really. There was another explanation was there?

Buckells knows he's on the hook, daren't make it worse. He looks like a rabbit in headlights.

HASTINGS (CONT'D)

DC Bishop.

CHLOE

We now know the person identifying themselves as Ross Turner was most likely Carl Banks, a violent offender with established links to organised crime. You'll see from the timeline that from the time the arrest was first delayed, surveillance was established at Banks's address, A Flat 4F Beechwood House, the purpose being to prevent Banks fleeing. However the surveillance needed to be removed for a period of three hours and 35 minutes from 07.19 to 10.54 on the 27th of October.

STEVE

Why was it removed, sir?

BUCKELLS

This was nothing to do with me.

CHLOE

Image 5. On screen.

Chloe brings up the blurry shot of Terry/Carl

through the flat window.

CHLOE (CONT'D)

Image 5 is the best the surveillance team were able to achieve on the 27th October without arousing suspicion.

STEVE

According to the files, it was clear the surveillance team would go on to deploy long-lens optical devices. As a result the quality of images would attain those achievable from inside the property. The appropriate authority you should have provided was for Intrusive Surveillance.

HASTINGS

You authorised Directed Surveillance only. As a result of that failure, the surveillance team had to be pulled out until the correct legal authority was in place.

BUCKELLS

This was all crossed wires. I'm being scapegoated here.

HASTINGS

'Scapegoated', how dare you! DC Bishop.

CHLOE

Returning to the timeline. Surveillance was re-established at 10.54 on the 27th of October. MIT supported by Authorised Firearms Officers arrived at Beechwood House at 11.27. They carried out their operation as planned but instead of arresting Carl Banks they found Terry Boyle in the property.

STEVE

We now believe the absence of surveillance made it possible for Carl Banks to be removed from the address and for Terry Boyle to be substituted.

BUCKELLS

There's no evidence for that.

HASTINGS

No evidence? We'll give you no evidence. Thank you, DI Arnott.

STEVE

According to the Operation Lighthouse files we've seen, there are indications of forced entry to the property preceding the raid by MIT. Carl Banks was found murdered. Postmortem examination detected signs of a serious assault followed by forcible restraint. That's all compelling evidence that Banks was abducted.

BUCKELLS

Yes but you still don't know if Banks was the one who confessed to Gail Vella's murder.

STEVE

Because the CHIS was also found dead.

HASTINGS

The only person of any interest in Gail Vella's murder who is still alive is Terry Boyle. DC Bishop.

Chloe brings up a photo of Terry Boyle.

CHLOE

Image 29B on screen. Terry Boyle was arrested on 27th October and released on the 29th on police bail. He's remained under investigation ever since. On the night of November 11th, Terry Boyle was travelling in a police patrol car en route back to his Approved Premises when the car suddenly veered off the road into Edge Park Reservoir. The officer escorting Boyle, a PC Ryan Pilkington, claimed that the driver reacted to either a gunshot or a tyre blowout. There's been no evidence to support either claim. Image 45.

Chloe brings up a photo of Buckells congratulating Ryan about his commendation.

STEVE

Do you recognise Image 45, sir?

BUCKELLS
Yeah, it's Me and Ryan.

STEVE
You put him forward for a
commendation.

BUCKELLS
For risking his life.

STEVE
So he claims.

BUCKELLS
God sake is there no one you won't
knock? He saved Terry Boyle's life.

STEVE
Before he was posted to Hillside
Lane, had you ever met Ryan
Pilkington before?

BUCKELLS
No.

CHLOE
Image 78.

Chloe brings up Ryan's juvenile file showing his
photo and convictions.

CHLOE (CONT'D)
Ryan Pilkington was a juvenile
offender.

BUCKELLS
What? How was I supposed to know?
Blame Vetting, not me.

CHLOE
Ryan Pilkington was repeatedly
processed at Kingsgate Police
Station from 2009 to 2012.

STEVE
You served at Kingsgate from 2009
to 2012.

BUCKELLS
Yeah. I'll tell you who else was at
Kingsgate back then -- your Kate
Fleming. Did she remember him?

HASTINGS
Eventually. Yes.

BUCKELLS

(Sarcastic.)
Yeah "Eventually."

STEVE

According to Operation Lighthouse files examined by AC-12, you advised DSU Davidson to replace PS Farida Jatri with PC Ryan Pilkington.

BUCKELLS

What? No. Farida's an experienced MIT Sergeant. This kid's still on probation. Why the hell would I do that?

HASTINGS

Yes. Why indeed.

BUCKELLS

But I didn't do it!

HASTINGS

So Pilkington joins MIT and the next thing we know he's in a police vehicle that mysteriously veers off the road into a reservoir nearly killing the only person of interest in the murder of Gail Vella.

BUCKELLS

Jesus Christ, are you lot deaf? How many times? - he saved Terry Boyle.

HASTINGS

Terry Boyle is the last man standing. The OCG want him done away with to tie up the loose ends. Did you facilitate an attempt on Terry Boyle's life?

BUCKELLS

No of course I bloody didn't!

HASTINGS

Yet you were responsible for an officer with OCG connections joining MIT.
(Beat.)
All of these suspicious deaths they seem to be the work of an OCG in collusion with corrupt police officers. Does that sound familiar?

On Buckells.

BUCKELLS

Yeah, it rings a bell. You've been singing the same song for the best part of a decade.

STEVE

No one's been on Operation Lighthouse longer than you. And at no stage have you directed the inquiry towards the obvious OCG links to Gail Vella's murder.

BUCKELLS

I've been 100 per cent committed to finding her murderer!

HASTINGS

Yes, just doing a bloody God-awful job of it, is that it?

BUCKELLS

No, no [yes]. Look if there were OCG links, do you not think someone would have pointed it out to me.

STEVE

They have done. Image 87.

Chloe brings up on screen a photo of Operation Lighthouse files in the boot of Buckells' car.

CHLOE

What is seen in Image 87, sir?

BUCKELLS

Someone's put them there. I didn't put them there did I.

CHLOE

Image 87 shows the open boot of police service vehicle Golf X-ray, six, nine, Yankee, Victor, Lima. Police service vehicle Golf X-ray, six, nine, Yankee, Victor, Lima is registered to Detective Superintendent Ian Buckells. In the boot are a number of Operation Lighthouse files. Said files have been missing ever since the 4th November when AC-12 officers entered Hillside Lane Police Station to seize all files relating to Operation Lighthouse.

Buckells reacts.

Music

10:16:01

DUR: 8'46".

Specially composed by Carly Paradis.

STEVE

These files contain references to a possible burglary at Gail Vella's home on the night of her murder. They also contain references to the hard-contact method of execution employed by the gunman, now the fact she was murdered outside her own home, the unique untraceable murder weapon, all of which are consistent with a contract killing typically orchestrated by organised crime.

HASTINGS

So how do you, account for these files being found in your service vehicle?

BUCKELLS

It's a fit up isn't it. Someone put them there!

HASTINGS

My officers do not plant evidence. We work to the letter of the law, fella, the letter!

STEVE

These files show a whole line of inquiry that's either been disregarded through negligent police work or deliberately suppressed to protect organised crime.

HASTINGS

And the fact they're squirrelled away in the boot of your car suggests the latter.

BUCKELLS

(Buckling.)

I never said that AC-12 planted them. I've just got no idea how they got there, that's all.

HASTINGS

What we have here is a pattern. A pattern of events with a clear OCG signature. And in each case, there is a failure to investigate properly. Now why is that Detective Superintendent Buckells?

BUCKELLS

I don't know.

HASTINGS

What do you mean you don't know?
You're the senior detective!

BUCKELLS

I don't know why I don't know.

To everyone's surprise, Buckells starts to sob.
No one has any idea how to react. It's all very embarrassing.

HASTINGS

(To Steve.)
Charge him.

Exit Hastings. Steve and Chloe are left a little uneasy staring at the pathetic, broken Buckells.

CUT TO:

10:18:31 **EXT. DESERTED CAR PARK. THAT NIGHT.**

Steve waits in his car. Kate pulls up alongside facing opposite, driver to driver. They wind down their windows.

STEVE

All right.

KATE

All right.

STEVE

We sent Buckells back to Custody for charging.

KATE

Nice one. Got our man.

Steve looks sceptical.

KATE (CONT'D)

What's up, mate?

STEVE

You should've seen his interview.
This bloke couldn't organise a piss-up in a brewery.

KATE

Yes, Well that's his cover.

STEVE

The Armed Robbery at the bookmakers that delayed MIT getting to Carl Banks's place -- only one person caused that delay -- Jo Davidson.

KATE

Look, without Jo we wouldn't have got Buckells. You haven't seen the change in her I have. Now Buckells is off her back she's on the Gail Vella case one hundred per cent.

STEVE

All I'm saying, mate, is we keep going, gathering evidence, with an open mind.

KATE

Yes. I know how anticorruption works. I'm glad to be out of it.

STEVE

What's that mean?

KATE

You spend your life nicking bent coppers, you start believing they're everywhere. Being on a regular team its opened my eyes. The vast majority of them are decent honest people, like you and me.

STEVE

Jo Davidson's really just like you and me, or is that what she wants you to believe?

KATE

All I'm saying Steve is you spend too much time on anticorruption it starts to change the way you see things.

Steve absorbs that.

KATE (CONT'D)

Well done on Buckells. Night, mate.

STEVE

Night.

Kate pulls away. Steve looks dejected.

CUT TO:

10:19:58 **INT. BLACKTHORN PRISON. BUCKELLS' CELL. LATER THAT NIGHT.**

An Offender Management Officer opens the door to the cell.

BUCKELLS

Okay.

Buckells goes in. Buckells casts an eye over the four walls and then back to the OMO standing in the doorway. The two of them maintain unbroken eye contact.

CUT TO:

10:20:22 **INT. POLICE HQ. DCC'S OFFICE. LATER THAT DAY.**

Hastings waits outside Wise's office. Eventually the door opens and Hastings steps in.

HASTINGS

Ma'am.

CUT TO:

10:20:40 **INT. POLICE HQ. DCC'S OFFICE. LATER THAT DAY.**

Hastings faces Sindwhani and Wise.

WISE

Last time we met I thought we made ourselves abundantly clear with our request for full consultation. Yet you submitted no warning of your plan to charge Detective Superintendent Buckells.

HASTINGS

Ma'am as you well know, anticorruption inquiries are of the greatest sensitivity, obliging my officers and myself to exercise the utmost discretion in who we share information with.

SINDWHANI

Are you deliberately attempting to embarrass me?

HASTINGS

I am attempting to uphold standards in public office. Public trust can only be maintained where wrongdoing is held to account.

SINDWHANI

(Downcast.)

My God, you must have been living
in a different country the past few
years.

(To Wise.)

Andrea, you've been briefed.

Exit Sindwhani glumly. Hastings senses doom.

WISE

You can't say you weren't warned,
Ted. Not only warned but a final
warning.

HASTINGS

Look ma'am, I cannot lead my unit
if at every twist and turn I am
being asked to second-guess how my
orders are gonna play out at HQ.

WISE

In that respect, we agree. You've
become unable to lead your team.

Hastings is rocked by that bomb shell.

HASTINGS

What?

Wise softens.

WISE

No one wants to be vindictive here,
Ted. You've done your thirty years.
You'll be permitted to retire on
your full pension... And avoid the
ignominy of disciplinary action and
dismissal.

HASTINGS

(Sarcastic.)

Oh yeah, great. Definitely no
ignominy in that then.

WISE (O.S.)

Your retirement won't appear
suspicious. The PCC and the Chief
Constable have agreed to
redistribute funding to frontline
services; as a result, AC-3, AC-9
and AC-12 will merge into a single
Unit under the command of a Chief
Superintendent.

HASTINGS

What about my officers? They do not deserve this.

WISE

Clearly anticorruption numbers must be cut.

HASTINGS

By what a third?... half?

WISE (O.S.)

More like 90 per cent.

HASTINGS

This is the Chief Constable down to the ground. At the Karim Ali inquest he uttered not one word of the truth. God give me strength -- a barefaced liar promoted to our highest office!

WISE

(Continuing.)
All your staff will be given the opportunity to apply for the new unit or be integrated into other departments. The Chief Constable's making his announcement next month. You've got till then, Ted.

HASTINGS

This is a capitulation! This is a capitulation to criminality and corruption. I mean, what has happened to us?

WISE

This must be a shock , Ted. I can see you're upset

HASTINGS

It's not a rhetorical question, ma'am. What has happened to us? When did we stop caring about honesty and integrity?
(beat.)
(Ma'am).

Hastings appears broken. He exits, defeated.

CUT TO:

10:23:49 **INT. POLICE HQ. STAIRS. CONTINUOUS.**

Hastings descends. Unseen, Sindwhani watches,

Music

10:23:22

DUR: 1'13".

Specially
composed by
Carly
Paradis.

downcast.

CUT TO:

10:24:05 **EXT. POLICE HQ. CONTINUOUS.**

Hastings shambles out. He looks lost, nowhere to go.

CUT TO:

10:24:27 **INT. HILLSIDE LANE POLICE STATION. MIT INCIDENT ROOM. NEXT DAY.**

Kate and Lomax have opened all the files and photos relating to the ballistics on the Armed Robbery in Ep 1 and Gail Vella's shooting. Lomax indicates photos of the bookies, CCTV vidcaps of the robbery in progress and photos of the guns.

LOMAX

All firearms used by the Armed Robbers at Hickey's bookies were recovered and referenced by NABIS*. None of them match to any previous firearms offence.

XX

Music Ends
10:24:35

**pronounced "nay - biss"*

Kate indicates images of the cartridge and bullet recovered from the scene of Gail Vella's murder.

KATE

This is the ejected cartridge found close to Gail's Peugeot. The bullet was recovered some hours later having continued its trajectory and struck the wall of a neighbouring house. The murder weapon's never been found.

LOMAX

The killer will have disposed of it as smartly as he did his clothing. I don't know why he left the cartridge though.

X

Music Ends
10:24:47

KATE

Yes. I've been thinking the same thing. But now we know there was a burglary, the killer had to act fast. He couldn't waste his time looking for a cartridge in the dark and as for the bullet, it could've gone anywhere. To cover your

tracks, you only need to dispose of the murder weapon, provided the murder weapon is untraceable.

Lomax indicates a report on the bullet and cartridge.

LOMAX

Ballistics report found the bullet and cartridge appeared to be non-standard. Specially tailored ammunition.

KATE

Which suggests that the gun was made in a workshop, typically from a decommissioned firearm or replica. It's untraceable.

LOMAX

Okay, but none of the firearms used in the Armed Robbery of the bookies were workshopped. So we don't have a connection.

KATE

Yes maybe.
(Beat. Opens her phone)
Maybe not.

Kate's cogs are turning. Lomax isn't sure what she's on to.

KATE (CONT'D)

(Into phone.)
DI Fleming. I need a production order.

CUT TO:

10:25:43 **INT. HILLSIDE LANE POLICE STATION. INTERVIEW ROOM. LATER THAT DAY.**

Kate and Lomax face Jake and his Solicitor.

LOMAX

Jake, you've already been charged with the Armed Robbery of Hickey's Bookmakers Limited on October 27th of this year, for which you're currently on remand. Should you be found guilty of said offence, your cooperation today will be submitted to the judge (and) may be taken into account when it comes to sentencing.

KATE

It would assist our inquiry to trace the firearms used in the robbery.

JAKE

I don't know nothing about the guns.

LOMAX

(Refers to file.)

According to your statement of November 2nd 2020, in the early hours of October 27th 2020 you were woken at your residential address by one of your fellow armed robbers who you've declined to name and briefed by him regarding the plan to carry out an armed robbery of Hickey's Bookies. Did this person provide you with a firearm?

JAKE

No.

KATE

When did the guns appear, Jake?

JAKE

We all met up to get organised with the van and that.

KATE

And this is when they first provided you all with guns?

Jake's looks to his solicitor who nods to him.
Yes.

INTERCUT:

10:26:43 **INT. HILLSIDE LANE POLICE STATION. VIEWING ROOM.**
SAME TIME.

Jo watches via a live video feed.

JAKE

(Eventually.)

Yeah.

KATE (O.S.)

Who supplied the firearms, Jake?

CUT TO:

10:26:49 **INT. HILLSIDE LANE POLICE STATION. INTERVIEW ROOM. CONTINUOUS.**

JAKE

The guns was already there. In a crate.

LOMAX

Where did this take place?

JAKE

Like a works place whatever they call 'em.

LOMAX

An industrial estate?

JAKE

Yeah. Like a big shed. We wasn't allowed inside. Some bloke come out with the guns.

KATE

Were some of these firearms decommissioned guns that had gone through conversion in a workshop?

JAKE

(Yes.)
Nobody wanted to risk one. Didn't trust them. So, we just left them there. Never seen 'em again.

Kate and Lomax know they're onto something.

CUT TO:

10:27:21 **INT. HILLSIDE LANE POLICE STATION. VIEWING ROOM. SAME TIME.**

So does Jo. And worried by it.

CUT TO:

10:27:25 **EXT. FARIDA'S HOUSE. THAT NIGHT.**

Steve parks up and approaches. FIs (out of their white suits) pack up their van. A PC locks up the house watched by Chloe.

She sees Steve and meets him on the pavement by the FI van.

CHLOE (O.S.)

You all right, sir. All done.
Search complete.

Music

10:26:53
DUR: 0'39".
Specially
composed by
Carly
Paradis.

X

Music Ends
10:27:32

STEVE
What did they get?

CHLOE
They covered the place top to bottom. FC said they harvested a sizeable amount of prints and potential DNA deposits. If anyone else was in that house apart from Farida, we'll know.

STEVE
Right. Good work.

From a hidden vantage point, Jo watches, very worried.

CUT TO:

10:28:04 **INT. JO'S FLAT. LATER THAT NIGHT.**

Jo lifts the lid of her laptop. Her last message (Sc.378) is still there:

10:28:14 *All under control now.*

Frustrated, she types another message:

10:28:18 Jo types: *Job done.*

Still no reply. Jo glowers. She types more:

10:28:35 *I'm finished.*

Jo waits on tenterhooks for an answer

Nothing. No reply.

Jo slams the lid shut and sweeps the laptop off the table.

CUT TO:

10:29:08 **INT. AC-12. MEETING ROOM. LATER THAT NIGHT.**

Steve escorts Kate in to join Hastings and Chloe.

HASTINGS
Steve... Kate, thanks for coming,
Thank you, Chloe.

CHLOE
On the Gaffer's orders, we placed surveillance on Ryan Pilkington.

Music

10:27:55
DUR: 1'23".
Specially
composed by
Carly
Paradis.

X

Music Ends
10:29:18

Chloe uses a monitor to show a long-lens image of Ryan sitting in his car.

CHLOE (CONT'D)

This image shows Ryan Pilkington in the vicinity of Frederico's Bar on November 10th.

KATE

Shit! Jo Davidson and me were there that night.

Chloe brings long-lens image of Ryan on a street

CHLOE

This image shows Pilkington on Croxford Street on the night of November 8th.

STEVE

Jo Davidson's home address.

HASTINGS

You were right, Kate, he's up to something.

Chloe brings up a map with various hot spots.

CHLOE

GPS data from a tracking device we placed on Pilkington's vehicle. Unfortunately he's refrained from making any contact with any known elements of organised crime.

KATE

He's refrained or he knows how to drop off the radar.

CHLOE

Resources are stretched, ma'am. The surveillance team just don't have the manpower. Uh. Returning to the tracker. Hot spots coincide with Hillside Lane, Pilkington's home address and various locations known to be visited by Jo Davidson.

KATE

(Jo's innocent.)
He's watching her.

STEVE

(Jo's guilty.)
Or meeting with her.

KATE
You got evidence of that?

STEVE
(Beat.)
No.

KATE
Jo could be in danger. She
qualifies for an Osman Warning.

HASTINGS
Steve's right - we can't be certain
they're not in this together. She
might tip him off about our
surveillance operation. I'm sorry,
Kate, but no warning.

Kate holds her tongue.

Hastings moves to exit. Pauses. Looks troubled.

HASTINGS (CONT'D)
Look. I just want to say that we
may not solve this in a few days or
a few weeks, or even a few months.
I mean, there really isn't any
telling if your gonna see something
like this through. I'm just
counting on all of you to carry the
fire.

Hastings leaves them with that; exits. None of
them is quite sure what prompted it.

CUT TO:

10:30:48 **INT. AC-12. HASTINGS OFFICE. NIGHT.**

Hastings walks down the corridor towards his
office.

He enters his office and looks out of the
windows into the night.

Sighs and his head drops.

CUT TO:

10:31:09 **EXT. COFFEE SHOP. LATER THAT DAY.**

Steve arrives on foot, joining Nicky Rogerson
already seated at an outside table of a coffee
shop.

Music

10:30:08
DUR: 2'17".
Specially
composed by
Carly
Paradis.

STEVE
All right

NICKY (O.S.)
Hey.

STEVE
Not late, am I?

NICKY
Outside okay?

STEVE
Yes. Sure.

Steve sits.

STEVE (CONT'D)
I'm sorry you had to chase.

NICKY
I was just worried you'd changed
your mind.
(Sees Steve's shifty response.)
Oh, right. You have.

STEVE
No, it's (just)... I got made DI.

NICKY
But that ain't a deal-breaker. Just
saves you having to call me "ma'am"
all day.

STEVE
I wonder if we can put this
transfer on hold, you know, delay
it, just till I see how a couple of
things play out ... ?

NICKY
If that's what you want. But I
can't keep my boss hanging on for
ever.

STEVE
Yeah. I get it.

NICKY
I'll order. Usual?

STEVE
(Ta).

Exit Nicky inside. Steve reflects on his divided
loyalties.

CUT TO:

10:32:07 **INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.**

Steve's computer pings. A email notification pops up:

10:32:08 **From: Occupational Health Subject: URGENT**

Following your recent test, please make an appointment with a...

Alarmed, Steve deletes the email without opening it. Enter Amanda and Chloe.

CHLOE

Boss, Amanda's got an update.

AMANDA

Because we drew a blank with Gail Vella's personal devices, we sought authority to examine computers she might've used at work. We've managed to recover another audio-file.

STEVE

That's great.

AMANDA

It appears to be a complete and uncorrupted audio recording of a phone call Gail Vella made in the workplace hence it was saved on a hard drive.

STEVE

Good work. Thank you.

CHLOE

I'll get it set up in the Meeting Room.

STEVE

Ta.

Exit Chloe and Amanda. Steve glances towards Hastings in his office.

CUT TO:

10:32:45 **INT. AC-12. MEETING ROOM. MOMENTS LATER.**

Chloe plays the audio-file via a laptop to Steve and Hastings. Steve is still endeavouring to recognise the male voice.

X

Music Ends
10:32:25

Music

10:32:25
DUR: 0'45".
Specially
composed by
Carly
Paradis.

LAKEWELL (O.S.)
Sometimes the police lie for
understandable reasons. The
mistaken shooting of Karim Ali,
say.

Steve's uncomfortable at the mention of Karim
Ali.

GAIL VELLA (O.S.)
I covered the inquest.

LAKEWELL (O.S.)
Well then, you'll know his widow
offered the more plausible version
of events -- an armed
counterterrorism unit burst into
their flat and shot Karim dead
without warning. The absence of a
warning fit with established police
tactics in the face of a suicide
bomber. You don't want to give them
a chance to detonate.

GAIL VELLA (O.S.)
Yet all the police testimony
insisted they'd given a warning and
that Karim had refused to
surrender. The inquest jury were
convinced the police were lying.

LAKEWELL (O.S.)
No police were prosecuted. No one
was even disciplined. And the
officer in charge went on to become
Chief Constable. So as I was
saying, this all comes under the
category of what I'd call a police
cover up designed to mitigate
reputational damage. But sometimes
the reasons for the coverup are
more obscure.

HASTINGS
He likes the sound of his own
voice, mind.

STEVE
I still can't place him, sir.

GAIL VELLA (O.S.) (OVERLAPPING)
Are you prepared to give any
examples? As I've said, your
anonymity's guaranteed. On the
podcast your voice will be

X
Music Ends
10:33:10
Music
10:33:10
DUR: 2'51".
Specially
composed by
Carly
Paradis.

completely disguised.

LAKEWELL (O.S.)

Well it's got to be something pretty bad if you'd rather go with the story that you're basically a bunch of racists.

GAIL VELLA (O.S.)

I didn't detect a race element in Balaclava Man.

LAKEWELL (O.S.)

Not Balaclava Man. Balaclava Men.

HASTINGS (OVERLAPPING)

They're talking about Operation Trapdoor. Roz Huntley.

Steve didn't fully hear Lakewell's line due to Hastings' but he thinks he's recognised the voice.

STEVE

Go back.

Chloe goes back.

Replays.

GAIL VELLA (O.S.)

I didn't detect a race element in Balaclava Man.

LAKEWELL (O.S.)

Not Balaclava Man. Balaclava Men.

Steve hits the PAUSE button.

Everyone reacts questioningly.

HASTINGS

What?

STEVE

Got him.

CUT TO:

10:34:02 **EXT. HILLSIDE LANE POLICE STATION. COVERED WALKWAY. MOMENTS LATER.**

Kate and Lomax walk with Jo up the steps from the Rear Compound.

KATE

Although they weren't used in the robbery, the suspect described seeing workshopped firearms sounds like the type used in Gail Vella's murder.

LOMAX

We also believe the meeting might have taken place in the actual workshop -- we're attempting to piece together where it might be located.

JO

Great work, guys, really great work.

KATE

Thanks, boss.
(To Lomax, dismissing.)
Cheers, Chris.

LOMAX

Nice one, catch you later.

Exit Lomax into the MIT Corridor.

Jo has already sensed something's up.

KATE

I need to talk to you in private.

JO

Something wrong?

KATE

(Off Jo's unease.)
It's not personal. It's work.

Wider angle.

KATE (CONT'D)

I took a witness statement from Ryan Pilkington about the reservoir incident. And there's holes in his account.

JO

What kind of holes?

KATE

Why Lisa lost control of the vehicle. How come she drowned.

JO
He's still on probation. Maybe he
was traumatised, he can't piece the
memory together.
(Off Kate's silence.)
What?

KATE
(Beats.)
He's spying on you.

JO
How do you know?

KATE
Because I saw him outside the pub
the other night.

Jo processes that. It bothers her a lot.

KATE (CONT'D)
Look Jo I don't want to worry you.
But it's a trust issue.

Jo absorbs that. She briefly takes Kate arm in
gratitude. Awkward beat. Exit Kate. Jo reflects.

CUT TO:

10:35:25 **INT. HILLSIDE LANE POLICE STATION. MIT SQUAD
ROOM/JO'S OFFICE. LATER THAT DAY.**

From her office, Jo watches Ryan go about his
work. Kate secretly observes the activity. Jo
opens her office door.

JO
Ryan.

Jo goes back behind her desk. Enter Ryan. He
goes to shut the door.

JO (CONT'D)
Leave it.

RYAN
Ma'am.

JO
With what's happened to DSU
Buckells, I suddenly realised you
might not be awarded your
commendation.

RYAN
Oh. Right.

X
Music Ends
10:36:01

JO

So I talked to the Chief Super and he's agreed I should be the one to submit it, so its not be tarnished by DSU Buckells' situation.

RYAN

Thank you very much, ma'am.

JO

You showed courage above and beyond the call of duty. That shouldn't go unrecognised.

RYAN

I'm very grateful, ma'am.

JO

Well, in my role sometimes I'm forced to give with one hand... You see, having lost a senior detective, I need to bring in a new officer at DS/DI level, but budget constraints oblige me to post someone out. I hope you realise it's nothing personal, Ryan, but you're the most junior, and with this commendation in the offing I'm sure you'll have no problem getting recruited by one of the top teams.

RYAN

(Poker face.)
Thank you for everything you've done, ma'am. It's a privilege serving on MIT.
(Off Jo's dismissal.)
Ma'am.

Exit Ryan. Jo and Kate's eyes meet. A bond of trust.

CUT TO:

10:37:29 **INT. BLACKTHORN PRISON. OFFENDER INTERVIEW SUITE. LATER THAT DAY.**

Steve and Chloe wait edgily on the visitor side of the partition. An Offender Management Officer stands guard. Eventually a second OMO brings a prisoner to a seat on the other side of the partition -- Jimmy Lakewell. Lakewell regards them in his cool, sardonic way.

Music

10:36:33
DUR: 1'12".
Specially
composed by
Carly
Paradis.

STEVE
DI Arnott. Last time we met I was
in a wheelchair.

LAKEWELL
I thought you looked taller.
Relatively.

Music Ends
10:37:45

STEVE
James Lakewell, this is DC Chloe
Bishop.

LAKEWELL
Pleased to meet you, Chloe. Jimmy.

CHLOE

This is a voluntary interview. You're not under arrest for any further criminal offences and are free to return to your cell at any time. You do not have to say anything. As a solicitor, I'm sure you're well aware.

LAKEWELL
My legal career's been somewhat
curtailed.

STEVE
We want to ask you some questions
about Gail Vella. Do you know who
I'm referring to?

LAKEWELL
Of course.

STEVE
Did you ever meet Gail Vella?

I didn't. LAKEWELL

STEVE
Did you ever speak to Gail Vella?

I didn't. LAKEWELL

CHLOE
DI Arnott and I have entered into
evidence an audio recording that
was made on the 6th July, 2019
between 10.36 and 11.04 am. We've
examined prisoner communications
logs at Blackthorn Prison which
record that you made a lawfully

Music
10:38:28
DUR: 1'46".
Specially
composed by
Carly
Paradis.

requested outgoing call between these times to a number corresponding with Gail Vella's place of work.

STEVE

We've listened to the recording. It was you.

Lakewell says nothing. He eyes the OMOs still standing guard.

STEVE (CONT'D)

Now In the recording, Mr Lakewell, you can be heard recounting information relating to Operation Trapdoor, for which you were convicted of all charges in 2017, and another case which we're attempting to identify.

LAKEWELL

Always "attempting", never "achieving".

CHLOE

In regards to the second case, you can be heard referring to a racist element. Does that help with your recollection?

Lakewell hesitates, gives the impression he could open up.

STEVE

What was Gail Vella digging into? Was it something that got her killed?

LAKEWELL

(Low, significant.)
Listen. It doesn't bode well to speak openly about such things.

Lakewell flicks his head towards the OMO to signal to Steve that he's worried about being seen cooperating.

LAKEWELL (CONT'D)

(Loud, brash.)
A break in the old routine is always welcome, but I'm beginning to feel drawn back to four blank walls and the saturnine faces of my fellow inmates. Have a good day.

Exit Lakewell. Steve is thoughtful.

CUT TO:

10:39:38 **INT. BLACKTHORN PRISON. LAKEWELL'S CELL. MOMENTS LATER.**

Door swings open.

Lakewell enters the cell.

The OMO locks Lakewell in his cell.

Alone, his face drops. He looks low and desperate. He sinks down onto the bunk.

CHLOE (V.O.)
Lakewell didn't say much, sir.

CUT TO:

10:39:59 **INT. AC-12. HASTINGS' OFFICE. THAT NIGHT.**

Steve and Chloe update Hastings.

STEVE
But he's got plenty. Why else would he have opened up to Gail Vella? Problem is he's dropped a hint he's concerned about prison staff.

HASTINGS
In what way?

STEVE
We know senior figures in organised crime don't want imprisonment to be a barrier to running their OCGs. A few key prison officers on the payroll is all they need.

CHLOE
I mean look how Farida Jatri was silenced.

HASTINGS
So how do we get him to talk.

STEVE
I've got a plan, sir.

Hastings is ready to listen.

HASTINGS
Ten-eight.

X
Music Ends
10:40:14

Music
10:40:16
DUR: 1'36".
Specially
composed by
Carly
Paradis.

And they head into Hastings office. He closes the door.

CUT TO:

10:40:33 **EXT. BLACKTHORN PRISON. NEXT DAY.**

A convoy of vehicles rolls towards the prison - a police prisoner transport vehicle and two ARVs.

CUT TO:

10:40:40 **INT. ARV TRANSPORT VEHICLE. CONTINUOUS.**

Chloe and an armed uniformed officer PS RUBY JONES travel in the lead ARV.

Move outside see convoy of vehicles. Steve sitting up front in white vehicle.

CUT TO:

10:40:47 **INT. POLICE PRISONER TRANSPORT VEHICLE. CONTINUOUS.**

Steve rides up front with police drivers. He radios.

They drive through the gates of Blackthorn Prison.

The ARVs park up and keep engines running.

The White vehicle pulls into the prison compound.

STEVE

(Into radio.)

Alpha Charlie Four Five, TA.

The vehicle goes in and the metal door starts to close.

The vehicle parks up. Steve unbuckles his seatbelt.

Steve steps out of the vehicle.

He looks back at the ARV's parked up

CUT TO:

10:41:20 **INT. LEAD ARV. CONTINUOUS.**

PS Ruby Jones leads a team of AFOs, armed. Chloe

joins them wearing a ballistic vest, unarmed.

JONES

(Into radio.)

Alpha Charlie Six Four, ARVs are TA
and standing by for Windermere.

CUT TO:

10:41:24 **EXT. PRISON COMPOUND. CONTINUOUS.**

The vehicle pulls up inside the prison. Steve
gets out of the front cabin. He's wearing a
ballistic vest and armed with a Glock.

STEVE

(Into radio.)

Alpha Charlie Four Five, received.
Stand by.

JONES (O.S.)

(Out of radio.)

Six Four received, ARVs standing
by.

Steve unlocks the side door, gets in, shuts the
door.

CUT TO:

10:41:31 **INT. PRISON VAN. CONTINUOUS.**

Steve waits tensely. There's a sound of gates
opening. Door sliding open. A figure in
handcuffs jumps in, Steve helps him to the seat
and closes the van door.

STEVE

(to figure.)

Sit there.

(To driver, through intercom.)

Go, go!

The van lurches into motion.

STEVE (CONT'D)

(Into radio.)

Four Five, Windermere POB.

The figure is Lakewell.

CUT TO:

10:41:49 **EXT. BLACKTHORN PRISON. CONTINUOUS.**

They wait for the Police prisoner transport

X

Music Ends

10:41:52

Music

10:41:30

DUR: 0'52".

Specially

composed by

Carly

Paradis.

vehicle to emerge from the prison gate.

The Lead ARV moves off. The Police prisoner transport vehicle gets in convoy behind.

The Trailing ARV follows and the convoy speeds away.

CUT TO:

10:42:13 **INT. POLICE PRISONER TRANSPORT VEHICLE. MOMENTS LATER.**

Steve and Lakewell face each other as the van speeds along.

Emergency vehicle Siren Sounds throughout.

STEVE (O.S.)
Everything's in place.

Steve hands over documents headed IMMUNITY FROM PROSECUTION.

STEVE (CONT'D)
These are copies of all the relevant legal agreements -- the production order for your interview in secure custody today, the terms of the application to the Ministry of Justice regarding your Immunity from Prosecution.

X
Music Ends
10:42:22

Lakewell studies the documents.

STEVE (CONT'D)
It's all ready to go. You'll vanish into Witness Protection -- new name, new life. You just spent your last night in prison. If you tell us what we need to know.

Lakewell looks tempted.

Music
10:42:30
DUR: 0'41".
Specially composed by Carly Paradis.

CUT TO:

10:42:41 **EXT. PRISON CONVOY. MOMENTS LATER.**

The ARVs and Police prisoner transport vehicle speed through city streets.

CUT TO:

10:42:49 **INT. LEAD ARV. CONTINUOUS.**

Jones and Chloe ride in one of the Lead ARVs.

CONTROL (O.S.)
(Out of radio.)
Control, Alpha Charlie Six Four,
request sit rep.

JONES
(Into radio.)
Alpha Charlie Six Four, State 9 en
route, Windermere secure.

CONTROL (O.S.)
(Out of radio.)
Received, Six Four.

Chloe looks out tensely as city streets roll by.

LAKEWELL (V.O.)
Why are you so convinced I'll talk?

CUT TO:

10:43:02 **INT. POLICE PRISONER TRANSPORT VEHICLE. MOMENTS
LATER.**

Lakewell and Steve as before.

LAKEWELL (CONT'D)
I never did last time.

STEVE
That was before you spent the best
part of four years inside.

LAKEWELL
People with influence know I didn't
grass. They've made sure I'm well
treated.

STEVE
For most offenders, that doesn't
sound too bad. Roof over your head.
Three meals a day. A bit of respect
from your own kind. Thing is,
Jimmy, they're not your own kind.
I've read your file. Luxury hotels,
Michelin-star restaurants,
glamorous girlfriends.

LAKEWELL
I don't pretend there isn't a
downside to prison life. But the
upside is not being killed.

On Steve.

X
Music Ends
10:43:11

STEVE

So why'd you risk talking to Gail Vella? I reckon you were testing the water. See if you could pull it off without getting caught. Being killed is worth the risk -- if there's even the slightest chance of getting your old life back.

LAKEWELL

Interesting analysis. I pleaded guilty and I was sentenced. The level of authority to reverse all that and to enrol me in witness protection lies way above your pay grade. At ministerial level, I'd reckon.

STEVE

Look I never said it'd be easy. But Gail Vella got killed over this. What was the case she was looking into?

LAKEWELL

As I'm sure you realise, DI Arnott, anything I say in these circumstances wouldn't be evidential.

STEVE

Therefore no one could ever know who the information came from.

Lakewell thinks it over. We cut away before he decides.

Music

10:44:10

DUR: 2'42".

Specially
composed by
Carly
Paradis.

CUT TO:

10:44:13 **EXT. PRISON CONVOY. MOMENTS LATER.**

The two ARVs and Police prisoner transport vehicle speed through city streets.

CUT TO:

10:44:16 **INT. LEAD ARV. CONTINUOUS.**

Chloe looks out. In a side street a stationary black 4WD.

Suddenly the black 4WD accelerates out of a side street behind the Trailing ARV.

CHLOE

Did you see that vehicle?

Chloe looks back, alarmed. Jones sees her reaction, looks back too, sees the 4WD.

JONES

(Into radio.)

Alpha Charlie Six Four, visual with suspect vehicle. Stand by for registration.

CONTROL (O.S.)

(Out of radio.)

Received, Six Four. Standing by.

Chloe uses a monocular to try to read the 4WD's registration plate.

CHLOE

(Into radio.)

Alpha Charlie Five Two, suspect vehicle PNC check, Sierra, Lima...

INTERCUT:

10:44:36 **INT. POLICE PRISONER TRANSPORT VEHICLE.**
CONTINUOUS.

Steve and Lakewell hear Jones's radio call. Instant tension.

CHLOE (CONT'D)

(Out of radio.)

... one, eight, Lima, Mike, Juliet
--

We move to Chloe's vehicle.

CONTROL (O.S.)

(Out of radio.)

Control, Five Two. Running PNC check. Standby.

INTERCUT:

10:44:43 **EXT. PRISON CONVOY. CONTINUOUS.**

The convoy proceeds, the 4X4 speeding behind.

Another black 4WD suddenly blurs into view --

-- from a side street. The 4WD crosses the path of the Lead ARV.

Obscuring the view of another 4 x 4 parked who drops a Stinger from between the parked vehicles.

	The Lead ARV Driver slams on the brakes but still hits the Stinger.	
	The Driver loses control.	
		INTERCUT:
10:44:59	<u>INT. ARV. CONTINUOUS.</u>	
	Chloe is thrown in her seat.	
		INTERCUT:
10:44:59	<u>EXT. PRISON CONVOY. CONTINUOUS.</u>	
	The stinger is recoiled.	
	The Lead ARV's tyres burst on the Stinger and the ARV veers and skids to a halt.	
	The Police prisoner transport vehicle pulls out into the oncoming lane to avoid the Lead ARV.	
		INTERCUT:
10:45:04	<u>INT. POLICE PRISONER TRANSPORT VEHICLE. CONTINUOUS.</u>	
	Steve and Lakewell are thrown in their seats.	
		INTERCUT:
10:45:05	<u>EXT. PRISON CONVOY. CONTINUOUS.</u>	
	The prisoner vehicle then faces oncoming traffic, turns sharp left to avoid a collision and rolls right.	
		INTERCUT:
10:45:09	<u>INT. POLICE PRISONER TRANSPORT VEHICLE. CONTINUOUS.</u>	
	Steve and Lakewell are thrown in their seats.	
		INTERCUT:
10:45:10	<u>EXT. PRISON CONVOY. CONTINUOUS.</u>	
	The van lurches hard and tips towards the right.	
		INTERCUT:
10:45:11	<u>INT. POLICE PRISONER TRANSPORT VEHICLE. CONTINUOUS.</u>	

The van rolls onto its right side with Steve and Lakewell holding tight in their seats.

INTERCUT:

10:45:11 **EXT. PRISON CONVOY. CONTINUOUS.**

The Police prisoner transport vehicle skids the last couple of feet on its right side before coming to rest.

INTERCUT:

10:45:13 **INT. POLICE PRISONER TRANSPORT VEHICLE. CONTINUOUS.**

Steve and Lakewell now on their backs as the vehicle slides to a standstill on its side (right hand side). Steve in great pain.

INTERCUT:

10:45:16 **INT. ARV. CONTINUOUS.**

Chloe makes a distress call.

CHLOE

(Into radio.)

Alpha Charlie Five Two, status
Zero, Moss Heath Avenue. Status
Zero, Moss Heath Avenue.

INTERCUT:

10:45:18 **INT. POLICE PRISONER TRANSPORT VEHICLE. CONTINUOUS.**

Steve looks over at Lakewell. He's moving.

CONTROL (O.S.)

(Out of radio.)

Alpha Charlie Five Two, Received.

From the 4WDs Balaclava Men leap out wielding automatic rifles. From the ARVs, Jones and the AFOs alight and a gunfight begins.

AFO'S VARIOUS

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

Chloe takes cover.

INTERCUT:

10:45:30 **INT. POLICE PRISONER TRANSPORT VEHICLE.**
CONTINUOUS.

Steve has managed to release his straps. We hear the sound of Automatic weapons being fired.

LAKEWELL

What's happening. Can you get me out please.

Steve releases the handcuffs.

INTERCUT:

10:45:35 **EXT. PRISON CONVOY. CONTINUOUS.**

Outside gunfire between the balaclava men and AFO's

A couple of the Balaclava Men concentrate their gunfire on the Police prisoner transport vehicle.

CUT TO:

10:45:40 **INT. POLICE PRISONER TRANSPORT VEHICLE.**
CONTINUOUS.

Bullets strike the bodywork of the van. They make a deafening clatter.

Steve releases Lakewell from his cuffs and straps.

STEVE

Move! Move! Stay down!

Lakewell presses himself against the floor (which used to be the side). Steve does the same. He looks at the left side door, which is now above him. Bullets strike the bodywork of the van.

CUT TO:

10:45:49 **EXT. PRISON CONVOY. CONTINUOUS.**

While AFOs pin down the Balaclava Men with gunfire.

CHLOE

(Into radio.)
Alpha Charlie Five Two, we are under attack from multiple armed gunmen, request urgent armed assistance.

Chloe sees the danger to the prison van.

CHLOE (CONT'D)

(Into radio.)

Five Two Four Five, need to
evacuate, gonna get you out.

CUT TO:

10:46:03 **INT. POLICE PRISONER TRANSPORT VEHICLE.**
CONTINUOUS.

STEVE

(Into radio.)

Four Five, received, evac
authorised, repeat evac authorised!

CUT TO:

10:46:07 **EXT. PRISON CONVOY. CONTINUOUS.**

CHLOE

Sarge...

Chloe and Jones runs low and fast towards the
van.

CUT TO:

10:46:12 **INT. POLICE PRISONER TRANSPORT VEHICLE.**
CONTINUOUS.

Steve moves down the vehicle his Glock points it
up at the door, terrified of someone bursting
in.

Lakewell is terrified. Panic breaths.

STEVE

Stay down!

Lakewell is terrified. Steve is too but holds
his nerve.

CUT TO:

10:46:26 **EXT. PRISON CONVOY. CONTINUOUS.**

Meanwhile Chloe and Jones both try and fail to
clamber up the side of the van.

CHLOE

Jonesy, I can't get a grip.!

And slides off the vehicle.

	JONES	
	Okay. Gimme a leg up!	
	WE move inside briefly on Steve with his Glock pointed at the door.	
	Outside Chloe gives Jones a leg up. Jones clambers onto the up-facing left hand side door.	
	JONES (CONT'D)	
	Steve! It's Jonesy!	
	Jones opens the door.	
		CUT TO:
10:46:46	<u>EXT./INT. POLICE PRISONER TRANSPORT VEHICLE.</u>	
	<u>CONTINUOUS.</u>	
	Steve sees the door open, tightens his finger on the trigger, sees Jones, holds fire.	
	JONES	
	Is everyone okay?	
	Before Steve can answer, above Jones a window opens on the top floor and a Balaclava Man Sniper swings into view and takes aim.	X
	STEVE	Music Ends
	JONESY!	10:46:52
	The Sniper fires one shot that goes through Jones's upper back. Jones falls off the prison van.	<u>Music</u>
		10:46:52
		DUR: 0'02".
		Specially composed by
		Carly
		Paradis.
		X
	Steve takes cover as the bullets rain down on the vehicle.	Music Ends
		10:46:54
		<u>Music</u>
		10:46:54
		DUR: 1'01".
		Specially composed by
		Carly
		Paradis.
	CHLOE	
	(Jonesy).	
	Chloe pulls down Jones face covering. Tries to move her to the cover of a vehicle. But can't move her.	
	One of the balaclava men is shot down.	
	CHLOE (CONT'D)	
	(To AFOs.)	
	Help. I need some help. Please quick.	

Inside the vehicle.

STEVE

(Into radio.)

Alpha Charlie Four Five, under fire
from sniper, target Windermere.

Repeat target is Windermere. Obs on
sniper overlooking our current
position on Moss Heath Avenue!

Two AFO's pull Jones to cover beside their
vehicle.

AFO

(Out of radio.)

Received ARV's on way.

CUT TO:

10:47:18 **EXT. PRISON CONVOY. CONTINUOUS.**

Meanwhile Chloe and the AFO start CPR on Jones.

CHLOE

(Into radio.)

Alpha Charlie Five Two, Control,
urgent message, one police casualty
Moss Heath Avenue, critical
injuries!

Chloe and an AFO continue desperate CPR on
Jonesy.

CHLOE (CONT'D)

Come on, Jonesy...

The AFO's take out another balaclava man.

CONTROL

(Out of radio.)

Emergency Services to the scene.

CUT TO:

10:47:29 **INT. POLICE PRISONER TRANSPORT VEHICLE.**
CONTINUOUS.

Steve hears the change in gunfire and edges
along the floor of the police prisoner transport
vehicle till he's got a very narrow view of the
window.

Another Balaclava man is shot down. Two more
dead beside the vehicle. One runs away on foot
and gets cut down by AFO gunfire.

He can see the Sniper returning fire towards the AFOs.

The sniper starts shooting at the van and then turns his rifle onto the AFO's.

Steve takes aim with his Glock, controls his breathing, squeezes the trigger ...

CUT TO: Music Ends
10:47:55

10:47:55 **EXT. PRISON CONVOY. CONTINUOUS.**

Steve's shot hits the Sniper. We see a burst of blood from his head and the Sniper's dead.

Suddenly all the gunfire stops.

The AFO's stop giving CPR to Jones.

Then we hear the sound of approaching sirens...

AFO
(Out of radio.)
(Indistinct in parts.)
Control from Alpha Charlie Six Six.
Sit Rep update.

In Chloe's face we see her despair. She's wiping the tears from her eyes. Chloe knows Jones is dead.

CUT TO:

10:48:10 **INT. POLICE PRISONER TRANSPORT VEHICLE. CONTINUOUS.**

On Steve in pain from his back. Winces.

AFO (CONT'D)
(Out of radio.)
All armed suspects are neutralised.
(Situation is under control).
(fades.)

Lakewell is shaking like a leaf. Sobbing.

LAKEWELL
(Terrified.)
Oh Go(d).

We hear the sirens. Getting closer and closer.

And the camera tracks higher and higher and we see the aftermath and the devastation below.

X

Music

10:47:56
DUR: 1'10".
Specially
composed by
Carly
Paradis.

CUT TO:

10:48:56 INT. DECKER AVENUE POLICE STATION. INTERVIEW
ROOM/VIEWING ROOM. LATER THAT DAY.

Viewed on a live video feed by Steve and Chloe.

Armed Officers install Lakewell and his
Solicitor in an Interview Room.

CHLOE

There's been a forensic NABIS
recovery of all the OCG weapons
from the scene. I don't even know
if this is important, but some of
the weapons appear to have been
workshopped...

X
Music Ends
10:49:06

STEVE

It's important -- send them to
ballistics for a full analysis.

CHLOE

Sir.

Enter Hastings.

HASTINGS

Jonesy... such a good girl. It's a
terrible loss, it's a terrible
loss.

STEVE

And now there's no doubt about it-
the OCG were tipped off from inside
of Blackthorn when we picked up
Lakewell. Prison officers are in
their pocket.

CHLOE

Unless the leak came from AC-12.

Not on Hastings watch.

HASTINGS

Not on my watch it didn't. Look you
two have been through a hell of a
lot. Now that the PIM's* finished
maybe you should just go off duty
...

**pronounced like the drink*

CHLOE

No, sir. I'd like to continue.

STEVE
Let's do this.

Hastings, Steve and Chloe exit to the Interview Room.

CUT TO:

10:50:02 **INT. POLICE STATION. INTERVIEW ROOM. CONTINUOUS.**

Hastings and Steve take their places facing Lakewell and his Solicitor while Chloe goes to turn on the DIR.

LAKEWELL
Chloe, that won't be necessary.

STEVE
Jimmy?

LAKEWELL
My Solicitor's offered to read out my statement but, given what's happened, the least I can do is look you all in the eye. I'm not prepared to submit to an interview, not today, not any day.

HASTINGS
For Christ sake, fella, one of my officers just got killed!

LAKEWELL
And it was a miracle there weren't more casualties, including myself and DI Arnott. It was a warning. I'll never be able to stop looking over my shoulder.

STEVE
Jimmy, I promise you, we'll do whatever it takes to persuade the Ministry of Justice to let you into Witness Protection.

LAKEWELL
There are some people there's no protection from.

HASTINGS
People, or person? What happened today wasn't cobbled together by a couple of foot-soldiers -- the order came from the top, the very top.

LAKEWELL
That's a logical deduction.

HASTINGS
Yes, so who?

LAKEWELL
(I daren't answer.)
I'm a coward, not a fool.

HASTINGS
For Christ sake!

STEVE
You really imagine you'll be safe
in prison?

LAKEWELL
They'll know I didn't talk. So yes,
I hope so. That's right, isn't it,
DI Arnott, I didn't talk?

Steve nods.

HASTINGS
Get him out of here!

Hastings exits in a fury. Steve nods towards
Lakewell.

LAKEWELL
I'm sorry.

Chloe looks tearful.

CUT TO:

10:51:38 **EXT. JO'S FLAT. LATER THAT NIGHT.**

Jo parks outside her flat, gets out of her car.
Crosses the street to her flat opens the
entrance door. The muzzle of a pistol pushes
into the back of her head. Jo freezes.

RYAN
It's as easy as that, Jo. Let's go
inside and discuss this.

Jo terrified.

RYAN (CONT'D)
I say "discuss". I'll explain why I
won't be posted off your team. And
You'll listen.

Music

10:51:06
DUR: 0'47".
Specially
composed by
Carly
Paradis.

X

Music Ends
10:51:53

Music

10:51:50
DUR: 0'27".
Specially
composed by
Carly
Paradis.

Ryan gestures for her to lead. Terrified, Jo heads into her flat. Ryan follows with a cold, hard expression.

CUT TO:

10:52:05 **EXT.HILLSIDE LANE POLICE STATION. CAR PARK. NEXT DAY.**

Kate drives in, gets out of her car and heads towards the Front Steps. Jo's waiting, to Kate's surprise.

X
Music Ends
10:52:17

KATE
Morning, boss, everything okay?

JO
Wondered if you had an update on the Armed Robbery line of inquiry?

KATE
Chris and I are trying to locate the firearms workshop we believe is connected to Gail Vella's murder weapon...

JO
Great.

KATE
Boss, while I've got you ... I wanted to bring up the other matter, my concerns with Ryan...

JO
He only joined the force 18 months ago -- any active links to organised crime would have been detected during vetting.

KATE
Jo? Seriously?

JO
Thing is, Kate, we're already down a senior detective. I'd hate to lose another one.

KATE
Sorry, I don't follow.

JO
If people start asking questions about what really happened at the reservoir, they're going to start wondering why you were following

Music
10:53:05
DUR: 1'08".
Specially
composed by
Carly
Paradis.
|

the patrol car but failed to call
for backup in time to prevent an
officer from drowning and the
attempted murder of a suspect. Drop
it, Kate. That's an order.

Exit Jo. Kate is extremely concerned.

CUT TO:

10:53:28 **INT. BLACKTHORN PRISON. LAKEWELL'S CELL. LATER
THAT DAY.**

An OMO lets Lakewell into his cell. Buckells
makes tea.

LAKEWELL
What's this ... ?

The OMO vanishes leaving the door open.

BUCKELLS
We're gonna share. Overcrowding.

LAKEWELL
Where's your bunk?

BUCKELLS
They're bringing it now.

Buckells seems uneasy. It makes Lakewell uneasy.
Buckells' hand shakes as he adds milk to his
tea, spilling.

Lakewell is now extremely uneasy. Suddenly and
incredibly fast Lee Banks rushes in, throws a
cord round Lakewell's neck, pulls hard. Lakewell
claws at the cord, thrashes, but Lee's too
strong.

LEE
(To Buckells.)
Now you watch what happens to a
rat.

Terrified, Buckells tries to concentrate on his
tea while Lee strangles Lakewell to death right
in front of him.

CUT TO:

10:54:11 **INT. AC-12. OPEN-PLAN OFFICE. MOMENTS LATER.**

Another email pings into Steve's inbox.

10:54:14 **Occupational Health URGENT** Our records show you
have not made an appointment with a...

X
Music Ends
10:54:13

Steve is anxious. Chloe approaches. Steve deletes the email.

CHLOE (O.S.)

Boss.

STEVE

Yeah.

CHLOE

We've got the DNA from Farida Jatri's house.

She hands the file to Steve.

CHLOE (CONT'D)

Truth is, I'm a bit confused. Maybe you'll have more joy...

Steve reads, looking very puzzled himself.

CUT TO:

10:54:44 **EXT. HILLSIDE LANE POLICE STATION. COVERED WALKWAY. CONTINUOUS.**

Jo outside for some fresh air. Ryan comes out the same door, immediately putting Jo on edge.

RYAN

Ma'am.

Jo says nothing.

RYAN (CONT'D)

I don't know if you saw, ma'am, the Box this morning had an inmate found dead inside of Blackthorn. James Lakewell.

JO

(Shocked.)
What was the cause of death?

RYAN

Being a rat, ma'am.

Exit Ryan. Jo feels the pressure crank up a few notches.

CHLOE (V.O.)

We've investigated DCI Davidson's version of events.

CUT TO:

Music

10:54:31
DUR: 2'19".
Specially
composed by
Carly
Paradis.

Music

10:54:44
DUR: 1'03".
Specially
composed by
Carly
Paradis.

10:55:21 **INT. AC-12. HASTINGS' OFFICE. MOMENTS LATER.**

Steve and Chloe share the DNA results with Hastings.

CHLOE (CONT'D)

An extended forensic search at PS Farida Jatri's house detected a small number of DNA deposits closely matching an individual whose DNA is stored on the police database.

STEVE

Joanne Davidson.

HASTINGS

Great work, we've got her. She told us a pack of lies about her relationship with Farida Jatri.

CHLOE

Not only that, sir, it means there was ample opportunity for Davidson to plant the burner phones at the property.

STEVE

This isn't the most significant finding, sir.

XX

Music Ends
10:55:47

Steve hands over the DNA report for Hastings to study.

STEVE (CONT'D)

As we know, sir, officers' samples are stored on the system to exclude contamination of crime scenes. Now an officer's DNA isn't speculatively examined on a routine basis, and certainly wasn't back when Davidson joined the force. Because the DNA deposits detected at the house weren't assumed to relate solely to a police officer, they were compared against the whole system. The analysis detected partial matches to a nominal whose DNA is stored on other police databases. He's identified over the page.

Hastings turns the page. The photos remain out of focus/barely visible. Hastings is aghast.

STEVE (CONT'D)
 As we know, sir, there's only one
 credible explanation for Jo
 Davidson's DNA matching this
 individual. They're blood
 relatives.

HASTINGS
 Mother of God.

10:56:43

CUT TO BLACK:

CAST IN ORDER OF APPEARANCE

Kate	VICKY McCLURE
Jo	KELLY MACDONALD
Lomax	PERRY FITZPATRICK
Ryan	GREGORY PIPER
Hastings	ADRIAN DUNBAR

-- --

Buckells	NIGEL BOYLE
Steve	MARTIN COMPSTON
Chloë	SHALOM BRUNE-FRANKLIN
Wise	ELIZABETH RIDER
Sindwhani	ACE BHATTI

-- --

Jake	BEN ROSE
Nicky	CHRISTINA CHONG
Amanda	ROSA ESCODA
Lakewell	PATRICK BALADI
Gail	ANDI OSHO
Jonesy	SHERISE BLACKMAN
Lee	ALASTAIR NATKIEL

-- --

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

-- --

|
 |
 X
 Music Ends
 10:56:50
Music
 10:56:38
 DUR: 0'35".
 Specially
 composed by
 Carly
 Paradis.
 |
 |
 X
 Music Ends
 10:57:13

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	LUCY ALLEN
Stunt Performer	DAVE ANDERS
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Executive Producers	SIMON HEATH JED MERCURIO
Executive Producer for BBC	TOMMY BULFIN

Made on location in Northern Ireland
with funding from

Northern Ireland
Screen
[LOGO]

10:57:10 (final card)

World Productions
[LOGO]

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for BBC
[BBC LOGO]
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X
Music Ends
10:57:13