

Line of Duty
Series 6 - Episode 5

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

09:59:30 VT CLOCK (30 secs)
World Productions
Line of Duty
Series 6 - Episode 5
Programme no. DR11795K/01

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.

CUT TO BLACK:

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

CUT TO:

On Steve with Chloe interviewing Lakewell.

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

Out on Lakewell.

CUT TO BLACK:

10:00:13 SUPER CAPTION: **MARTIN COMPSTON VICKY McCLURE**

CUT TO:

The Lead ARV's tyres burst on the Stinger. The Police Transport Vehicle lurches hard and tips towards the right. The van rolls onto its right side and Lakewell is thrown in his seat.

CUT TO BLACK:

10:00:20 SUPER CAPTION: **ADRIAN DUNBAR**

Music

10:00:00
DUR: 2'04".
Specially
composed by
Carly
Paradis.

CUT TO:

Buckells interview at AC-12.

BUCKELLS

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

HASTINGS

'Scapegoated'... Charge him.

CUT TO BLACK:

10:00:29 SUPER CAPTION: **ANNA MAXWELL MARTIN**

CUT TO:

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.

Lee Banks rushes in, throws a cord round
Lakewell's neck, pulls hard.

CUT TO BLACK:

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

WISE (V.O.)

You've become...

CUT TO:

WISE (CONT'D)

...unable to lead your team.

HASTINGS

What?

Hastings descends stairs. Unseen, Sindwhani
watches.

WISE

You'll be permitted to retire with
your full pension... And avoid the
ignominy of disciplinary action and
dismissal.

Hastings appears broken. He exits, defeated.

10:00:51 S. CAP: **SHALOM BRUNE-FRANKLIN** **GEORGE COSTIGAN**

Steve at Steph's.

STEPH

Fortunately, there was John's life insurance.

Steve carefully lifts open the envelope to reveal a thick wad of banknotes.

CUT TO BLACK:

10:01:02 S/CAP: **ACE BHATTI** **AMY DE BHRÚN**

CUT TO:

The muzzle of a pistol pushes into the back of her head. Jo freezes.

RYAN

It's as easy as that, Jo.

KATE

I wanted to bring up the other matter, my concerns with Ryan ...

JO

Drop it, Kate.

CUT TO BLACK:

10:01:12 S/ CAPTION: **PERRY FITZPATRICK** **GREGORY PIPER**

CUT TO:

OSBORNE

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

GAIL VELLA (OVERLAPS)

Well the figures come from your own office, Chief Constable.

Hastings in Wise's office.

HASTINGS

The barefaced liar promoted to our highest office!

CUT TO BLACK:

10:01:23 SUPER CAPTION: **OWEN TEALE**

		CUT TO:	
	CHLOE and STEVE.		
	CHLOE		
	And what about you, do you still		
	believe there's a fourth man out		
	there? H?		
		CUT TO BLACK:	
10:01:30	S/CAPTION: WRITTEN AND CREATED BY JED MERCURIO		
		CUT TO:	
	Jo's car pulls into a lay-by beside an already-		
	parked blue van. The van drives off, revealing a		
	package on the ground. Jo puts on a pair of		
	latex gloves and opens the package, removing a		
	brand-new burner phone.		
		CUT TO BLACK:	
10:01:41	SUPER CAPTION: PRODUCED BY KEN HORN		
		CUT TO:	
	On a sideboard is a photo of a young Jo with her		
	mum. Jo throws the glass shattering it.		
	STEVE (O.S.)		
	The analysis detected partial		
	matches to a nominal whose DNA is		
	stored on other police databases.		
	Hastings turns the page. The photos remain out		
	of focus/barely visible. Hastings is aghast.		
	STEVE		
	There's only one credible		
	explanation for Jo Davidson's DNA		
	matching this individual. They're		
	blood relatives.		
		CUT TO BLACK:	
10:01:59	SUPER CAPTION: DIRECTED BY JENNIE DARNELL		
		CUT TO:	
10:02:00	<u>INT. BLACKTHORN PRISON. LAKEWELL'S CELL. NEXT DAY.</u>		
	In white forensic suits, Steve and Chloe come to		
	the threshold of the cell. Inside white-suited		
	forensic investigators mark deposits, take		

X
Music Ends
10:02:04
Music
10:01:58
DUR: 0'48".
Specially
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Carly
Paradis.

photos.

CHLOE

A prison officer making a routine inspection found Jimmy Lakewell hanging, cold, not breathing, pulseless. Unfortunately there's no CCTV in here or outside the cell door.

STEVE

Christ sake.

CHLOE

It wasn't your fault, sir. It was Lakewell's decision to come back to prison.

STEVE

In the prison van he gave me a lead. Gail Vella was digging into Lawrence Christopher. The death in custody in 2003.

CHLOE

I'll get right on to it, sir.

A beat of sympathy then Chloe exits. Steve gazes grimly at the cell and the forensic investigation, blames himself.

LOMAX (V.O.)

We've been looking at any possible links...

X
Music Ends
10:02:46

CUT TO:

10:02:38 **INT. HILLSIDE LANE POLICE STATION. MIT INCIDENT ROOM/SQUAD ROOM. LATER THAT DAY.**

On Kate.

LOMAX (CONT'D)

... between Gail Vella's murder

On Jo.

LOMAX (CONT'D)

... and the bookies robbery

Jo, Kate and Lomax study a map showing Jake's home address while Lomax refers to Jake's police statement.

LOMAX (CONT'D)

We've established there was a rendezvous for all the armed robbers in the middle of the night. Jake Kilorgan described an industrial estate it's about 10 to 15 minutes' drive from his address in Moss Heath. The location had metal gates, there was a short road servicing 5-6 industrial units.

Lomax lays out photos of industrial sites. Outside Ryan stares at them. We move back into the office.

LOMAX (CONT'D)

Industrial sites in a 15-minute radius.

KATE

Doesn't look like too many.

LOMAX

Just the first batch, ma'am, the ones we could find online. The chances are the OCG are using somewhere more covert, so the team's studying street images and then they'll recce the best matches.

JO

Okay. Keep me updated.

Moves to exit.

LOMAX

Ma'am.

KATE

Boss, have you got a minute?

JO

Sorry, Kate, not now.

Exit Jo. Kate reacts with embarrassment at the cold shoulder.

CUT TO:

10:03:27 **INT. AC-12. MEETING ROOM. LATER THAT NIGHT.**

On the monitor Chloe is showing Hastings long-lens images of Jo going into her apartment block. Steve leads Kate in.

CHLOE

DSU Davidson travelled by car from the Hill arriving at her home address at 20.17 this evening.

HASTINGS

(To Chloe.)

Right.

(To Steve.)

Steve.

(To Kate.)

Thank you for coming Kate. This is by far the safest location for you right now.

KATE

Understood, sir.

HASTINGS

Did the SFC authorised you to carry a concealed firearm.

Kate opens her jacket to show a holstered pistol.

HASTINGS (CONT'D)

Good. Given what we've learned about Ryan Pilkington. You have to look after yourself. So, what's happening on the Hill?

KATE

Frankly, sir, I don't know. Jo's become cold and distant towards me. I don't know what's going on in the background.

Hastings, Steve and Chloe look poker faced. Kate's curious.

HASTINGS

Carry on, Chloe.

Chloe shows the next set of images: Jo drawing the curtains across the main window.

CHLOE

The surveillance team report they're unable to observe activity from within the property.

KATE

You've put Jo under surveillance, why?

On Hastings.

HASTINGS

Yeah, well this is why we've called you in today, Kate.

CHLOE

We've examined DSU Davidson's family history. Her personnel file gives next of kin as Samantha Davidson. However we've discovered Samantha Davidson is deceased.

STEVE

Our in-depth forensic examination of Farida Jatri's home detected Davidson's DNA. Davidson's DNA's a partial match for Tommy Hunter.

Steve hands Kate the DNA analysis which shows a match of 62.5% with high ROH.

STEVE (CONT'D)

That's not the worst of it. There's an unusually high percentage match and runs of homozygosity.

KATE

(Stunned.)
Oh my God.

Hastings looks disgusted. Kate takes a beat to absorb this.

HASTINGS

I know from Steve that you have formed a view that Davidson isn't bent, Kate. But I'm sorry, it appears that she's pulled the wool over your eyes.

Kate looks wrong-footed.

CUT TO:

10:05:07 **INT. JO'S FLAT. THAT NIGHT.**

We open on the photograph of Jo with her mother.

Jo has drawn the curtains, opens her laptop. There's finally an answer to her messages:

10:05:20 *All under control now.
Job done.
I'm finished.*

UNKNOWN USER: *AC-12 aren't. So neither are you.*

Music

10:04:30
DUR: 1'16".
Specially
composed by
Carly
Paradis.

Jo looks extremely tense.

CUT TO:

10:05:34 **INT. AC-12. HASTINGS' OFFICE. LATER THAT DAY.**

Hastings reads a letter from the chief constable regarding his retirement. He shakes his head. Chloe comes into frame and taps on the door. Hastings waves her in.

X
Music Ends
10:05:46

HASTINGS

Yes.

CHLOE

Sir, we thought you'd want to know what's on TV ...

HASTINGS

Oh, right.

Hastings follows Chloe out.

CUT TO:

10:06:03 **INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.**

Chloe leads Hastings to a nearby desktop computer showing TV news, with Steve and AC-12 staff gathered round.

OSBORNE

For too long police officers have had to serve faceless, unaccountable bureaucrats.

CUT TO:

10:06:06 **VIDEO INSERT. EXT. POLICE HQ. EARLIER THAT DAY.**

From the steps, Osborne addresses a bank of reporters.

OSBORNE (CONT'D)

We've even had to suffer political opportunists trying to win votes by vilifying police officers with false allegations of corruption. My duty and the duty of every one of my officers is very clear. We serve the public, not politicians. And it is high time we took back control. Policing should be left to those who know best: police officers. Thank you.

Osborne heads inside ignoring a barrage of questions: *B/G Reporters Indistinct.*

CUT TO:

10:06:34 **INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.**

Hastings turns the computer off.

HASTINGS

Right, everybody back to work. Come on.

Hastings heads into his office, leaving Steve, Chloe and the others puzzled by his reaction. They watch Hastings grab his coat and head for the lift. Still none the wiser.

CUT TO:

10:06:50 **INT. SINDWHANI'S OFFICE. LATER THAT DAY.**

Sindwhani waits, on edge. A PA shows Hastings in.

SINDWHANI (O.S.)

(To PA.)
Thank you, Charlotte.

HASTINGS

Good of you to see me, sir.

Exit PA, shutting the door.

SINDWHANI

No need for the "sir" anymore. The Chief's thrown me under a bus. Do nothing, I'm weakened. Fire him, I lose the support of rank-and-file officers. I'm resigning.

HASTINGS

But why is the Chief doing this?

SINDWHANI

I'd been fighting his plan to scale back AC-12. Frankly it's not been easy. You've been a bull in a china shop.

HASTINGS

I appreciate that sir, but you know me. If I see a bent copper, I only know one way and that's full throttle.

Music

10:06:38
DUR: 0'27".
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Paradis.

X
Music Ends
10:07:05

SINDWHANI
So prove it. It's down to you now,
Ted, in whatever time you've got
left...

Hastings looks daunted.

HASTINGS
Sir.

CUT TO:

10:07:43 **OUTSIDE SINDWHANI'S OFFICE. CONTINUOUS.**

Hastings steps out and contemplates where this
leaves him. Then he exits.

CUT TO:

10:07:51 **INT. AC-12. OPEN-PLAN OFFICE/HASTINGS' OFFICE.**
THAT NIGHT.

Steve sits at his desk, sombre after the day's
events. A staffer approaches bearing a sealed
file.

STAFFER
Sir.

STEVE
Cheers, Fletch.

The file is labelled FINANCIAL FORENSICS UNIT.
Steve cracks the seal, removes the file: a
report on the bank note recovered from Steph's -
- a pollen particle analysis connects it to
another batch of cash (MB-2). As he reads, he
looks devastated.

He glances toward Hastings' Office. Hastings is
oblivious. Steve considers his next move. He
reaches for his mobile, texts

10:09:01 Kate: *I Need to talk to you, mate.*

KATE (V.O.)
Mate, I've nothing new...

CUT TO:

10:09:10 **INT. UNDERGROUND CAR PARK. LATER THAT NIGHT.**

Steve and Kate stand beside their cars.

Music

10:08:27
DUR: 0'57".
Specially
composed by
Carly
Paradis.

KATE (CONT'D)
Every time we get close, we get
knocked back.

STEVE
Well not entirely. Lakewell feared
for his life. In transit, he agreed
to reveal some of what he knew,
knowing it could never be
attributed to him in court. The
case Gail Vella was researching at
the time of her death was the
murder of Lawrence Christopher.

|
|
|
|
|
|
|
X
Music Ends
10:09:24

KATE
That was, what, twenty years ago.

STEVE
17.

KATE
Is that what your text was about?

STEVE
No. Something else. I carried out
an unlawful search.
(Off Kate's reaction.)
You'll understand why.

He shows Kate a photo on his phone of a bank
note from the Financial Forensics file.

STEVE (CONT'D)
A bank note recovered from a
private residential property. Part
of a much larger sum. Easily tens
of thousands of pounds.

KATE
And this property ... ?

STEVE
Merseyside.

KATE
(Shocked.)
Steph Corbett?

STEVE
(Yes.)
I checked her financial records.
There's no legit source for the
money.

KATE
So where's it come from?

Forensic analysis gives a 99.9 per cent probability the bank note comes from the same batch as £50,000 found last year in a bedroom of the Edge Park Hotel. The fifty grand the Gaffer was duped into accepting and intended to return.

(Exhales.)
Ah shit.

At the time there was an allegation the true amount had been a hundred grand. The allegation was dismissed given the Gaffer's credibility and the fact the other fifty couldn't be found.

Until now.

CUT TO:

Steve drives through city streets. He listens to a voicemail. Steve pulls up.

Steve, it's me, Steph, I, uh, haven't heard from you in a couple of weeks and I'm just checking to see if everything's okay ... ? I know you're busy 'n' that. Sorry. Call me back.

Call tone.

(Out of phone.)
Hiya...

10:11:00 INT/EXT. CORBETT HOUSE. SAME TIME.

10:10:23
DUR: 0' 31".
Specially
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Carly
Paradis.

X
Music Ends
10:10:54

Steph answers, slipping into the back yard.

STEPH (CONT'D)

(Into phone.)

... sorry for rabbiting on, I hate leaving messages.

STEVE

(Into phone.)

No, no, sorry I haven't called.

STEPH

(Into phone.)

You okay?

STEVE

(Into phone.)

Yeah. You?

STEPH

(Into phone.)

Yeah.

STEVE

(Into phone.)

This week isn't great for me. I'm kind of snowed under. You okay if we leave it?

Steph hesitates.

STEPH

(Into phone.)

For this week like or ... or leave it leave it?

STEVE

(Into phone.)

I just meant this week. Why, do you want to leave it?

STEPH

(Into phone.)

Do you?

STEVE

(Into phone.)

Look, Steph, I'm still at work, I can't really talk right now. I'll call you when I get a chance, okay?

STEPH (O.S.)

(Out of phone. Not fully believing.)

Okay.

Music

10:11:43

DUR: 1'26".

Specially

composed by

Carly

Paradis.

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STEVE
(Into phone.)
Bye.

STEPH (O.S.)
(Out of phone.)
Bye.

They delay hanging up, leaving lots unsaid. Then hang up. Steve looks very conflicted.

CUT TO:

10:12:06 INT. HILLSIDE LANE POLICE STATION. MIT SQUAD ROOM/JO'S OFFICE/INCIDENT ROOM. NEXT DAY.

At her computer, Kate scans satellite maps and Google-Earth type street views of industrial sites while referring to a paper copy of Jake's statement describing the site. Kate studies a street view of an industrial unit with metal gates leading to a service road.

She steals glimpses of Jo at work in her office. She notes the address. She logs off and exits. The whole time Ryan watches her.

CUT TO:

10:12:34 EXT. HILLSIDE LANE POLICE STATION. COVERED WALKWAY. CONTINUOUS.

Kate steps out, processes her options. Then decides. She finds Steve's name on her phone, hits call.

KATE
(Into phone.)
Steve, it's me...

Exits screen right.

CUT TO:

10:13:01 INT. HILLSIDE LANE. MIT SQUAD ROOM/JO'S OFFICE. MOMENTS LATER.

Jo works in her office. Ryan keeps an eye on her. Enter Kate. She goes to Jo's office, watched by Ryan. Taps on the door.

KATE
Boss, I think we might have located the OCG workshop.

X
Music Ends
10:13:09

JO
That's great.

KATE
Look. Given the problem we've had with leaks, I'd like to brief the entire team straight away. With your permission, of course.

JO
(Beat.)
Sure.

KATE
Thanks, boss.

Kate heads to the Squad Room. Jo remains.

KATE (CONT'D)
Right, can everybody report to the Incident Room for a briefing please.

Ryan throws a look to Jo. Jo looks uneasy. Then moves.

CUT TO:

10:13:45 **INT. HILLSIDE LANE POLICE STATION. MIT INCIDENT ROOM. MOMENTS LATER.**

The last few members of the team assemble, including Lomax and Ryan, as Kate and Jo address them.

JO
(Generally.)
Thank you.
(To Kate.)
DI Fleming.

KATE
Boss.
(Generally.)
I believe I've identified a site matching the description given to us by Jake Kilorgan of the OCG firearms workshop. Now as you know, recommissioned firearms and tailored ammunition were used in the murder of Gail Vella and the recent OCG ambush. A workshop could provide crucial forensic evidence in the hunt to find Gail's killer. The location is Lochside Yard, an industrial estate in Moss Heath.

The team make notes. Ryan looks edgy.

KATE (CONT'D)

We need to move quick and ensure complete security on comms. Plus I'd like all officers to surrender their phones.

Murmurs of disquiet. 'What? What? Seriously.

LOMAX

Come on, ma'am, seriously?

KATE

Look. Whatever way word got out on the op to arrest Carl Banks, isn't happening this time.

Everyone looks to Jo. Pressure on Jo.

KATE (CONT'D)

Phones...

JO

(Beats.)

Please do as DI Fleming says.

Jo takes out her phone and lays it on the table. Following her example, all the officers do the same, with some looks/murmurs of discontent.

LOMAX

Bullshit...

JO

Thank you. We'll need a search warrant plus all relevant authorities for ARVs fully crewed with AFOs. Deployment roles will come from DI Fleming. I'd like to TL within the hour. Nobody leaves these rooms except myself and DI Fleming.

Jo moves towards her office.

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

Carry on.

LOMAX

Boss.

VARIOUS

Boss. Etc.

RYAN
(Resentful.)
Ma'am.

Ryan moves towards one of the other exit doors.
Jo fixes Ryan with a look. Ryan must back down.

KATE
Right. We'll deploy two ARVs to the
white aspect, no black in play,
plus GPD if required. Chris, can
you arrange route planning, we'll
also need full forensic deployment
available.

Exit Kate.

VARIOUS
Boss. Ma'am. Etc.

LOMAX
Ma'am.
(to the team.)
Crack on.

CUT TO:

10:15:29 INT. HILLSIDE LANE POLICE STATION. JO'S OFFICE.
CONTINUOUS.

Jo steps back in. Kate has followed her. Jo
reacts coldly.

JO
What now, Kate?

KATE
Boss, there's something I need to
tell you.

CUT TO:

10:15:34 INT. HILLSIDE LANE POLICE STATION. MIT INCIDENT
ROOM/JO'S OFFICE. CONTINUOUS.

Kate shuts the door behind. Ryan watches Kate
and Jo, unable to hear or interpret.

KATE
(Unheard, for performance only.)
I've got further information on the
OCG workshop I haven't shared with
everyone. Lochside isn't the only
likely location. There are two more
that fit the criteria. White Rock
Park and Knights' Courtyard.

Music
10:15:31
DUR: 2'19".
Specially
composed by
Carly
Paradis.

Ryan looks frustrated and concerned.

CUT TO:

10:15:51 **EXT. HILLSIDE LANE POLICE STATION. REAR
COMPOUND. LATER THAT DAY.**

POLICE RADIOS IN B/G. AFOs and MIT officers (all wearing ballistic vests and caps) board two ARVs and two unmarked MIT vehicles.

A handler loads a police dog (GPD) into a dog vehicle. (Dog Barks). Kate and Jo head towards the lead MIT vehicle. Ryan heads for the rear.

KATE
PC Pilkington...

Ryan turns.

KATE (CONT'D)
You're with us.

Jo gets into lead MIT vehicle front passenger seat and Ryan does as he's told and gets into the car with Kate in the rear.

CUT TO:

10:16:09 **INT. LEAD MIT VEHICLE. CONTINUOUS.**

Kate looks determined as she takes her seat. She keeps a beady eye on Ryan, to his chagrin.

KATE
(Into radio.)
Mike India Three Seven, Control, TL
the Hill.

CONTROL (O.S.)
(Out of radio.)
Control received, Three Seven.

Ryan looks frustrated.

Jo is on edge.

Vehicle pulls away.

CUT TO:

10:16:23 **EXT. HILLSIDE LANE POLICE STATION. REAR
COMPOUND. CONTINUOUS.**

All the vehicles pull away.

CUT TO:

10:16:27 **EXT. SITE 1. GATES. MOMENTS LATER.**

Lochside Yard signs. The MIT convoy speeds through open metal gates of a shabby industrial estate onto a service road.

CUT TO:

10:16:33 **EXT. SITE 1. SERVICE ROAD/UNIT 1. CONTINUOUS.**

The convoy follows the service road to the unit on the right. They pull up to a unit on the left. AFOs alight from the ARVs. Onlookers gather.

AFO

GET BACK! GET BACK! ARMED POLICE!
GET BACK!

AFO's run to the door of the unit. Using bolt cutters, the AFOs break a padlock on the door of the unit and then use an enforcer to smash it in. Jo and Kate observe from the Lead MIT Vehicle.

AFO'S

ARMED POLICE! POLICE! ARMED POLICE!
POLICE! ARMED POLICE!

The AFOs burst into the unit.

CUT TO:

10:17:10 **INT. LEAD MIT VEHICLE. CONTINUOUS.**

Kate waits tensely, one eye on Ryan, who looks worried.

AFO (O.S.)

(Out of radio.)
Tango Oscar Seven Five, site
secure, unarmed clear to enter.

JO

(Into radio.)
Mike India Two Zero, received.
(Generally.)
Let's go.

Everyone disembarks from the vehicles and head into the Unit. POLICE RADIOS IN B/G.

The dog handler follows with the police dog (GPD). (Dog Barks).

CUT TO:

10:17:33 **INT. SITE 1. UNIT 1. CONTINUOUS.**

AFOs stand idle, guns hanging down. Enter Jo, Kate, Lomax and the other MIT officers with Ryan right at the back. The unit is all but empty save for some rubbish and an old skip. POLICE RADIOS IN B/G.

KATE

Shit.

JO

(Into radio.)

Mike India Two Zero, sit rep.

Ryan slips out.

CONTROL (O.S.)

(Out of radio.)

Control, go ahead, Two Zero.

JO

(Into radio.)

Two Zero, premises entered and secured, no workshop detected.

CONTROL (O.S.)

(Out of radio.)

Control, received, Two Zero, standby for forensic deployment.

CUT TO:

10:17:54 **EXT. SITE 1. UNIT 1. CONTINUOUS.**

Ryan exits the unit.

JO (O.S.)

(Out of radio)

Two Zero, received. Continuing search of sight.

Ryan goes round the unit out of sight of the rest of the team.

CONTROL (O.S.)

(Out of radio.)

Control, received, Two Zero.

He pulls a burner phone out of his sock, keys it.

CUT TO:

X
Music Ends
10:17:50
Music
10:17:44
DUR: 1'06".
Specially
composed by
Carly
Paradis.

10:18:14 EXT. SITE 1. AC-12 SURVEILLANCE POINT 1.
CONTINUOUS.

Chloe inside the surveillance vehicle.

Chloe sees Ryan via a telescopic sight. Ryan makes a call.

RYAN
(Into phone. For performance only,
not heard.)
MIT are looking for the workshop.
It's fine, they've come to the
wrong place, but we need to clear
it out.

EXT shot of the surveillance vehicle.

CUT TO:

10:18:26 INT. SITE 1. AC-12 SURVEILLANCE POINT 1.
CONTINUOUS.

AC-12 officers snap long-lens photos of Ryan on the burner phone ending his call and heading back inside the unit.

INTERCUT:

10:18:41 EXT. SITE 1. UNIT 1. CONTINUOUS.

As the team exit the warehouse.

JO
Anything at all?

LOMAX
Nothing in any other unit, boss,
sorry.

JO
(Generally.)
We'll move on to the other sites.

LOMAX
What other sites?

Ryan looks frustrated and concerned.

JO
Kate informed me three locations
match the criteria. This was the
nearest.

X
Music Ends
10:18:50

KATE
I'm sorry, Chris, but I was worried
about potential leaks so I only
informed Acting DSU Davidson of the
other two.

LOMAX
(Pissed off.)
Right. God sake.

KATE
(Commanding.)
It's nothing personal, Sarge.

JO
We'll split the team. I'll lead the
deployment to White Rock Park; DI
Fleming will lead the deployment to
Knights' Courtyard.

LOMAX
Ma'am.

KATE
Chris, you come with me.

LOMAX
I'm going with the Boss.

Lomax shoots Kate a bitter look then follows Jo.

KATE
(Loud, general.)
Right. One ARV, one MIT vehicle
with me and I'll brief you en
route.

JO (OVERLAPPING)
(Loud, general.)
One AFO, one MIT vehicle with me.
I'll brief en route.

MIT Officers and AFOs get in vehicles.

Ryan looks worried.

KATE
PC Pilkington, you're in this one.

Ryan gets in an MIT vehicle with Kate. They all
pull away. POLICE RADIOS IN B/G.

CUT TO:

10:19:45 EXT. SITE 1. AC-12 SURVEILLANCE POINT 1.
CONTINUOUS.

Music

10:19:13
DUR: 3'18".
Specially
composed by
Carly
Paradis.

Inside the Surveillance vehicle Chloe makes a call.

CHLOE
(Into radio.)
Alpha Charlie Five Two...

INTERCUT:

10:19:49 **EXT. SITE 2. AC-12 SURVEILLANCE POINT 2. SAME TIME.**

Steve, an AC-12 officer and two AFOs are watching a busier, more upmarket industrial site - White Rock Park. Steve is armed, wears a ballistic vest.

CHLOE (CONT'D) (O.S.)
(Out of radio.)
... Site 1 sit rep.

STEVE
(Into radio.)
Site 2 go ahead Site 1.

CHLOE
(Out of radio.)
Five Two, MIT TL Site 1.

We move to Chloe.

CHLOE
(Into radio.)
... We had Visual with Pilkington making a call via a concealed burner.

STEVE
(Into radio.)
Received. Come in, Site 3.

INTERCUT:

10:20:06 **EXT/INT. SITE 3. AC-12 SURVEILLANCE POINT 3. SAME TIME.**

At a third different looking industrial site (Knights' Courtyard) Hastings, AC-12 officers and 2 AFOs carry out surveillance.

HASTINGS
(Into radio.)
Site 3. Alpha Charlie One Zero receiving.

STEVE

(Into radio.)

Site 1 have got obs on Pilkington
possibly leaking information on the
MIT operation.

HASTINGS

(Into radio.)

Received. Site 3 standing by for
obs.

CUT TO:

10:20:19 **EXT. SITE 2. AC-12 SURVEILLANCE POINT 2. MOMENTS
LATER.**

Steve and the officers observe activity at White
Rock Park - workers and vehicles coming and
going. The blue van from Sc.256 speeds up the
service road and pulls up outside the last unit
on the left.

STEVE

(Into radio.)

Stand by.

AC-12 capture long-lens photos.

Steve and officers see two men jump out of the
van, unlock the doors of the unit, go inside.
One is the driver from 256.

STEVE (CONT'D)

(Into radio.)

Site 2, obs on possible OCG
activity.

HASTINGS (O.S.)

(Out of radio.)

Site 3, received.

STEVE

(Into radio, To AFOs.)

Move in.

AFO (O.S.)

(into radio)

Six, Six, moving in.

The AFOs break cover and scurry towards the
unit.

AFO

Police, get back, get back.

Any workers en route are ordered quietly to back

off. Steve watches the AFOs form up either side of the unit door.

AFO
ARMED POLICE! ARMED POLICE!

The AFOs charge into the unit out of sight of Steve. From Steve's pov there's the instant crack of gunfire and muzzle flashes from inside the unit seen in the windows.

STEVE
Shit. Go, go.

Steve and the AC-12 officer run towards the unit. Steve draws his firearm.

CUT TO:

10:21:19 **INT. SITE 2. UNIT 2. CONTINUOUS.**

Steve and the officer pause outside, breathing hard, scared. Steve racks his pistol, sets himself.

STEVE
ARMED POLICE!

AFO (O.S.)
ARMED OFFICERS INSIDE! CLEAR TO
ENTER!

Steve comes in. The two OCG men lie dead with gunshot wounds receiving CPR from each of the AFOs. The two AFOs are unhurt.

STEVE
(To AC-12.)
Get the defib!

Steve holsters his gun.

AC-12 OFFICER
Sir.

Exit AC-12 officer to the ARVs.

STEVE
(Into radio.)
Alpha Charlie Four Five, Control,
active message: shots fired, repeat
shots fired; two non-police
casualties with serious GSWs...

Steve POV of the two men receiving CPR from each of the AFOs.

STEVE (CONT'D)
(Into radio.)
... Require urgent paramedic
support, location White Rock Park,
repeat two casualties White Rock
Park.

CONTROL (O.S.)
(Out of radio.)
Control, received, Four Five, stand
by for ETA.

STEVE
(Into radio.)
Four Five, standing by. Also
request Duty Officer be informed to
start PIM.

CONTROL (O.S.)
(Out of radio.)
Received, Four Five. Force incident
manager informed, stand by for PIM
update.

Steve scans the unit. It's equipped with metal-
working machinery that could be used for
workshopping firearms. He hears the brakes of a
vehicle outside.

INTERCUT:

10:22:16 **EXT. SITE 2. UNIT 2. CONTINUOUS.**

Steve comes out as Jo, Lomax, MIT officers, AFOs
alight an MIT vehicle and ARV. The dog and GPD
get out of their vehicle. Jo immediately sees
the blue van from Sc. 256 and looks uneasy.

STEVE
DI Arnott, AC-12.

JO
This is an active MIT operation.
What the hell are you doing here?
(Generally.)
Get those people back.

X
Music Ends
10:22:31

Workers at the Site have gathered to gawp.

LOMAX
(Approaches gawpers.)
Ma'am...
(to crowd.)
Police get back!
(fades).

CONTROL (O.S.)
(Out of radio.)
Control, Alpha Charlie Four Five,
ambulance is TA.

STEVE
(Into radio.)
Four Five, received.
(To Jo.)
Ma'am...

JO
Ambulance? Christ sake!

STEVE
Ma'am, we attempted to arrest two
suspects at this site and
unfortunately our AFOs were forced
to open fire.

JO
It gets worse. You still haven't
told me how you came to be here.

STEVE
We were led to this site by an AC-
12 surveillance operation of OCG
men believed to be linked to the
recent ambush of a prisoner
transport in which an AC-12 officer
lost her life.

Jo doesn't fully buy it. Glares at Steve. The
ambulance arrives on siren and blue light. Two
paramedics jump out.

STEVE (CONT'D)
(To paramedics.)
Inside the unit, two men, serious
high-velocity GSWs!

The paramedics rush in. Jo and Steve follow.
They reach the door of the unit. They watch the
paramedics take over resuscitating the OCG men
and use the defibrillator to read heart rhythms
(both OCG men are asystolic).

PARAMEDIC
No respiration, nothing's gonna
help. Coming over.

Paramedic crosses over to 2nd OCG member.

Jo recognises the Driver and looks very uneasy.

PARAMEDIC (O.S.)
GSW's with severe haemorrhaging.
Well start resus and see (what we
can do)...

STEVE
(To AFOs.)
Alright, guys, stand down. You'll
need to surrender yourself for full
forensic recovery.

AFO'S
Sir.

The AC-12 AFOs back off.

JO
This is what we've been looking
for.

STEVE
Yeah. We found them first.

JO
This locations of high value to
MIT's inquiry into the murder of
Gail Vella. It's ours, DI Arnott.

STEVE
Ma'am, we need full access and full
sharing of evidence.

JO
You've just ordered your AFOs to
stand down. I'm ordering you to do
the same.

Jo holds a steady gaze at Steve, confident of
her authority. Steve doesn't like it, but he's
got no choice. He steps away.

JO (CONT'D)
Chris, as soon as the casualties
have been evacuated, cordon off
this unit and bring in a full
forensic deployment.

Paramedics work on one of the OCG's.

LOMAX
Ma'am.
(Turns. into radio.)
Mike India Five three, Control.
State Six, White Rock Park...
(fades)

Music

10:23:25
DUR: 0'45".
Specially
composed by
Carly
Paradis.

Jo regards the workshop, daunted by what it may signify, and then the dead OCG man she recognises, very worried.

PARAMEDIC (O.S.)
No resps, carotid pulse absent.

KATE (V.O) (OVERLAPPING)
MIT carried out a successful operation.

CUT TO:

10:24:03 **INT. AC-12. MEETING ROOM. THAT NIGHT.**

Kate faces Hastings, with Steve present.

KATE (CONT'D))
I was conscious a possible leak would alert the OCG. Only one site was disclosed to MIT officers. However, I took the decision to inform DSU Davidson of all three possible sites.

X
Music Ends
10:24:10

HASTINGS
It's a big call, Kate.

KATE
Well I believe it paid off, sir. You said yourself the information on Jo's family history strongly suggests she's colluding with organised crime, but that doesn't fit with what I've witnessed first-hand. We needed to know one way or another. She had plenty of time to tip off the OCG and she didn't. As far as I'm concerned, that's proof she's not bent.

STEVE
Look. Davidson led the deployment to White Rock, where the workshop just happened to be located. Then she ordered me to stand down, enabling her to take control of the crime scene. For all we know, she played it that way, to appear straight while still being able to manipulate the investigation.

HASTINGS
Steve's right, Kate. In my book the jury's still out.

KATE
(Beat. Reluctant.)
Sir.

HASTINGS
So, what do we know about these OCG suspects?

Steve brings up long-lens images from Site 2 showing the blue van arriving and the OCG men going into the unit.

STEVE
White Rock Park. The suspects entered the factory unit. AFOs were deployed on my order and unfortunately the suspects failed to surrender. They were both pronounced dead on arrival at City General Hospital, 15.27.

Steve shows criminal records and mugshots of the suspects.

STEVE (CONT'D)
Fingerprints taken from their bodies match Lewis Polkard and Darren Morgan, both known violent criminals with longstanding links to organised crime.

HASTINGS
But we got there before they could destroy any evidence, right?

STEVE
Yes, sir.

HASTINGS
So what about Ryan Pilkington?

Steve brings up photos of Ryan at Site 1.

STEVE
At Site 1, Chloe and her team captured images of PC Ryan Pilkington producing a concealed burner phone and appearing to make a call at 14.24 today. A burner phone was recovered from the body of Lewis Polkard which showed a received call at 14.24 today. Now we believe Pilkington tipped them off but obviously we can't close the loop without recovering Pilkington's phone.

Hastings absorbs all this. Enter Chloe.

CHLOE

Sir, the surveillance team have
obs on Ryan Pilkington. I've got
AFOs standing by to bring him in.

STEVE

Great work, Chloe.

HASTINGS

Could you just give us a moment,
Chloe? Thanks.

CHLOE

(Surprised.)
Course, sir.

Exit Chloe. Steve and Kate share a puzzled look.

HASTINGS

Let's look at the big picture here.
Ryan Pilkington has been groomed
since childhood as a fixer for
organised crime. Exactly the same
history as Dot Cottan. Now
Pilkington has inside information,
you can be sure of that, but I can
guarantee you if we bring him in
now, he will say nothing, and we
will be left holding a sprat when
we should've landed a mackerel.

STEVE

Sir, Ryan Pilkington's embedded
within MIT. He's in a position to
sabotage ongoing operations and in
my view he's a danger to other
officers, not least Kate.

HASTINGS

I know. Listen, he should be
arrested. Of course, he should be
arrested, and the door locked and
the key thrown away ... but he is
the new Caddy, and I can guarantee
you he did not join MIT by accident
... The Fourth Man put him there.
Now we are so close, so close, and
that is why we are gonna keep Ryan
Pilkington under surveillance and
he will lead us to the big fish, do
I make myself clear?

On Steve and Kate.

Music

10:26:31
DUR: 1'28".
Specially
composed by
Carly
Paradis.

STEVE
Sir.

KATE
Sir.

HASTINGS
Now we're sucking diesel.

Exit Hastings. Steve and Kate wait for him to go.

STEVE
I thought the Gaffer was the one wanting to pull him in, and you talked him out of it?

KATE
Looks like he's changed his mind.

Steve and Kate share looks of puzzlement.

CUT TO:

10:27:24 **INT. AC-12. HASTINGS' OFFICE. MOMENTS LATER.**

Hastings shuts himself in his office. He regards the photo on his windowsill of his training days. Hastings looks anguished.

CUT TO:

10:27:46 **INT. HILLSIDE LANE POLICE STATION. MIT INCIDENT ROOM. LATER THAT DAY.**

Kate addresses Jo, Lomax and MIT officers including Ryan at an evidence board of crime scene images of the Site 2 Unit.

KATE
As you all know, the Gail Vella murder weapon was never recovered. However the cartridge and bullet were recovered at the crime scene.

X
Music Ends
10:27:59

Kate indicates photos of the cartridge and bullet.

KATE (CONT'D)
NABIS concluded the cartridge and bullet were tailored ammunition for a workshopped firearm. The White Rock Unit is equipped with the exact machinery required for this process.

JO

Excellent. This is clearly a location closely linked to OCG activity. It needs to be thoroughly examined for fingerprints and DNA that might match Carl Banks or Terry Boyle or any accomplices in Gail Vella's murder. We've never been closer to finding who killed Gail and who plotted her murder. Well done, everyone, get to it.

VARIOUS

Boss/ma'am.

Everyone starts to exit. Jo makes eye contact with Ryan. He looks right back, unreadable, as he exits. Jo looks uneasy.

CUT TO:

10:28:32 **INT. AC-12. MEETING ROOM. LATER THAT DAY.**

Chloe briefs Hastings and Steve.

CHLOE

Before he was found dead, Jimmy Lakewell revealed to DI Arnott that Gail Vella was investigating the murder of Lawrence Christopher.

On screen, Chloe brings up a photo of Lawrence, a black man in his 20s.

CHLOE (CONT'D)

In April 2003, Lawrence Christopher was attacked outside Edge Park Railway Station by a gang of white youths. A passer-by found Christopher wandering nearby in a confused state and called triple 9. Officers found Christopher to be uncooperative and took him into custody, where he died later that night. Custody-suite video showed officers mocking Christopher while he lay unresponsive in his cell.

HASTINGS

A disgrace to the uniform, every single one of them.

Chloe hands Hastings a report.

CHLOE

The postmortem detected an undiagnosed skull fracture. The wound on Christopher's head contained deposits of lead suggesting he'd been struck by a piece of lead piping. The initial police inquiry concluded that the attack was gang related. Following protests from Christopher's family, the inquiry team eventually accepted that the victim had no gang connections. In fact, Lawrence Christopher was an architect who'd never been in trouble with the law. By the time officers redirected the case, already two weeks had passed by. In this time, police received a number of tip-offs naming a small group of white youths with a history of racially aggravated violence. Despite this, witnesses weren't interviewed for at least another week and, most damning of all, forensic evidence from the suspects homes was never secured. The SIO at the time claimed he wasn't aware it was lawful to arrest the suspects purely on suspicion of the crime.

HASTINGS

Astonishing. Absolutely beggars belief.

STEVE

Who was the SIO?

Chloe checks her notes.

CHLOE

Detective Chief Inspector Marcus Thurwell.

Steve reacts he knows the name from somewhere.

CHLOE (CONT'D)

As a result of the failure to secure any forensic evidence, the case against the suspects was extremely flimsy. An identification parade took place more than a month after Christopher's murder.

Chloe brings up a composite image of five white

youths all clean shaven with close cropped hair.

CHLOE (CONT'D)

By this time, all suspects had shaved and had short hair cuts. Witnesses were unable to provide a positive ID. All five suspects were released without charge and granted anonymity. Family and friends of Lawrence Christopher successfully campaigned for an inquiry into police failings. The subsequent report released in 2005 concluded that procedural errors had occurred due to institutional racism, and the assumption that he was an active participant in crime rather than an innocent victim.

Everyone absorbs the information.

HASTINGS

It's a shameful episode, and no mistake, but I really... I don't see how it could lead to Gail Vella's murder.

STEVE

We'll keep digging, sir.

HASTINGS

Yes. Good work, good work. Carry on, you two.

Exit Hastings to his office. Steve sees Chloe's sombreness.

STEVE

Sorry you had to dredge all that up. You okay?

CHLOE

The custody officers were laughing and making monkey noises while Christopher lay dying. They were all cleared of misconduct, took early retirement for stress and claimed tens of thousands in compensation on top of their pension. How could anyone be "okay"?

Upset, Chloe exits. Steve doesn't know what to say.

CUT TO:

Music

10:32:01
DUR: 0'49".
Specially
composed by
Carly
Paradis.

|

10:32:10 INT. AC-12. OPEN-PLAN OFFICE. MOMENTS LATER.

Steve goes to his computer. He puts the name MARCUS THURWELL in his search engine. Up comes a personnel file with Thurwell's service history and photo emblazoned with RETIRED. A prompt appears to three internal AC-12 links: PS DANNY WALDRON, SANDS VIEW BOYS' HOME, OLIVER STEPHENS-LLOYD.

STEVE

Chloe.

Steve opens the Sands View link. Chloe joins him. The first image on screen is of Sergeant Danny Waldron.

STEVE (CONT'D)

Marcus Thurwell's name came up in connection with Sands View Boys' Home. It was before your time. Child Sexual Exploitation involving Councillor Dale Roach, Chief Superintendent Patrick Fairbank and others.

X
Music Ends
10:32:50

Steve brings up images of Roach then Fairbank who is seen in the image shaking hands with Jimmy Saville.

CHLOE

Gail Vella interviewed the PCC about this. She wanted to know why there hadn't been a public inquiry.

STEVE

That's the one.

Steve brings up an image of Oliver Stephens-Lloyd.

STEVE (CONT'D)

A social worker named Oliver Stephens-Lloyd tried to report the abuse. He was found dead in 1998 at the same location where more recently we've found the bodies of ACC Hilton and Maneet Bindra. Despite strong forensic evidence of murder, Stephens-Lloyd's death was written off as suicide. The SIO was Marcus Thurwell.

Steve closes the file, reverting to the file on Thurwell.

CHLOE
So you've investigated Thurwell
before?

STEVE
By the time of our inquiry in 2015,
Thurwell had taken early
retirement, believed to be living
in Spain. The Spanish authorities
were able to capture a surveillance
image for us.

Steve brings up a wide image of Thurwell on a
marina wearing sunglasses.

STEVE
-- then Thurwell vanished again.
And anyway our inquiry had
convicted the prime suspect, Chief
Superintendent Patrick Fairbank,
the senior officer most closely
linked to child sexual
exploitation.

Steve brings up Fairbank's image again.

CHLOE
Sir, I wonder if Gail discovered
the link between Thurwell and the
Lawrence Christopher case, maybe
she was interested in Fairbank too.

STEVE
Find out.

CHLOE
Sir.

Exit Chloe. Steve goes back to Thurwell's marina
image, gazes at it, intrigued and determined.

There's another email from Occupational Health:
Occupational Health URGENT As you have failed
to contact us, a compulsory appointment
Steve stares at it in resignation.
Then he looks towards Hastings in his office.
Steve looks hesitant.

CUT TO:

10:34:19 EXT. HILLSIDE LANE POLICE STATION. COVERED
WALKWAY. MOMENTS LATER.

Jo comes out the MIT Corridor, catches up with
Kate.

Music

10:33:27
DUR: 1'03".
Specially
composed by
Carly
Paradis.

JO
Kate, have you got a minute?

KATE
Sure.

JO
Steve Arnott claimed AC-12 happened
to be at White Rock because they
were tracking the OCG men.

Jo leaves an uncomfortable silence for Kate to
fill. Kate takes her time considering her best
response.

KATE
(Eventually.)
Yeah, as well as informing you of
the three possible sites, I
informed AC-12.

JO
Credit for not trying to insult my
intelligence.

KATE
They're conducting a lawful
inquiry. It's my duty to cooperate.
I'm telling you the truth, Jo,
because I trust you with it.

Jo absorbs that. Kate studies Jo. Jo wavers,
clearly deeply conflicted. Then she shuts it
down.

JO
I wouldn't want to harm your
career, Kate. It's best if you
request a transfer. I'm sure AC-12
would take you back.

KATE
You've been distant with me for
days. Is this personal?

JO
I'm your senior officer. I should
be distant.

KATE
I thought we were friends. What's
happening here?

JO
So you can tell AC-12?

X
Music Ends
10:34:30

Music
10:34:54
DUR: 0'48".
Specially
composed by
Carly
Paradis.

KATE
No. I wouldn't tell them personal
stuff. And as for requesting a
transfer, I respectfully decline.
I'm not leaving.

Jo's got no comeback. Jo exits back into the MIT
Corridor. Kate reflects, looks very concerned by
it all.

CUT TO:

10:35:34 **INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.**

As Steve returns to his desk. Chloe approaches.

CHLOE
Sir.

STEVE
Yes.

CHLOE
Patrick Fairbank was moved to
Queen's Chase Open Prison in 2016,
due to declining health. Gail Vella
made a request to interview him
last year. It was set for September
11th but never took place, as she
was murdered the night before.

STEVE
Call them. Set up an interview.

CHLOE
Sir.

Exit Chloe. Steve looks determined.

CUT TO:

10:35:59 **EXT. CHASE PRISON. SECURITY CHECKPOINT. LATER
THAT DAY.**

In Steve's car, Steve and Chloe pull up at the
security checkpoint outside Chase Prison.

STEVE
DI Arnott, DC Bishop, AC-12.

SECURITY GUARD
Go ahead sir.

The security guard opens the barrier, and they
drive in.

X
Music Ends
10:35:42

Music
10:35:54
DUR: 0'51".
Specially
composed by
Carly
Paradis.

CUT TO:

10:36:17 EXT. QUEEN'S CHASE OPEN PRISON. GROUNDS/GARDEN.
MOMENTS LATER.

Pleasant greenery. Steve and Chloe wait as an elderly man uses a Zimmer frame to reach a bench - Fairbank - helped by a prison officer. Chloe carries a file.

FAIRBANK
I know where I'm going!

The prison officer lets Fairbank seat himself.

FAIRBANK (CONT'D)
See! I told you!

Steve nods to Chloe and they approach.

STEVE
(To Prison Officer.)
We'll shout if we need you.

Exit Prison Officer. Fairbank appears barely aware.

STEVE (CONT'D)
Chief Superintendent Fairbank. DI
Steve Arnott. I was a DS when you
last saw me.

X
Music Ends
10:36:45

Fairbanks peers at Steve blankly.

FAIRBANK
I don't mean to be rude. I get very
... *[mixed up]*
(Loses train of thought.)

STEVE
We've got some questions.

FAIRBANK
Okay...

STEVE
We're interested in one of your
former officers.

Chloe takes out a file, shows Fairbank the personnel photo of Thurwell. Fairbank looks blank, unresponsive.

STEVE (CONT'D)
Marcus Thurwell.

Fairbank searches for his glasses. Fairbank puts his glasses on.

STEVE (CONT'D)
He worked under you on the Sands
View case. He was a DI back then.

Chloe shows a crime scene photo featuring
Thurwell.

STEVE (CONT'D)
Here's Thurwell after he became a
DCI. You recognise him now?

FAIRBANK
I should know the face... I'm
sorry...

Steve looks frustrated.

STEVE
Our current inquiries have linked
Thurwell to the Lawrence
Christopher murder case.

FAIRBANK
Who?

CHLOE
Lawrence Christopher.

Chloe shows a photo of Christopher. Fairbank
looks utterly blank.

FAIRBANK
(I don't remember.)
Sorry.

Chloe shows an image of Gail.

CHLOE
What about Gail Vella?

FAIRBANK
Who is she again?

CHLOE
Gail Vella. She was a journalist.
She was investigating the Sands
View scandal.

Fairbank looks blank and confused.

STEVE
(Can't disguise anger.)
Sands View. Boys in care abused by
Dale Roach and his cronies
including you!

Fairbank shakes his head, completely blank.

STEVE (CONT'D)
There were complaints to police,
but you made sure they went nowhere
so those kids just carried on
suffering!

CHLOE
(Calming.)
Sir...

A wet patch starts to appear on Fairbank's
trousers, grows quickly.

CHLOE (CONT'D)
Sir...

STEVE
Get the prison officer.

CHLOE
Sir.
(Exits.)

Fairbank looks blank, confused. Steve's angry
and frustrated.

CUT TO:

10:38:27 **EXT. QUEEN'S CHASE OPEN PRISON. MAIN BUILDING.**
MOMENTS LATER.

Steve and Chloe come out. Chloe carries the
file.

STEVE
I'm sorry about that, Chloe. You
just... You want him to remember
what he did, to acknowledge his
crimes...

CHLOE
Yeah. Yeah, I get it, sir. I'm
sorry that he wasn't more help.
I'll keep digging.

STEVE
Thank you.

Music

10:37:53
DUR: 0'39".
Specially
composed by
Carly
Paradis.

X
Music Ends
10:38:32

Music

10:38:52
DUR: 1'55".
Specially
composed by
Carly
Paradis.

Steve looks frustrated by their lack of progress
with Fairbank. They exit towards the car.

CUT TO:

10:39:01 **INT. JO'S FLAT. LATER THAT NIGHT.**

Jo opens her laptop, faces the last message:

10:39:12 UNKNOWN USER: *AC-12 aren't. So neither are you.*

10:39:21 Jo types: *I can handle AC-12.*

10:39:26 UNKNOWN USER: *Two of our men got killed at the workshop.*

10:39:37 Jo types: *I know. I recognised Lewis.*

10:39:45 UNKNOWN USER: *Because of Fleming.*

10:39:51 Jo types: *I can sort it. Give me time.*

10:39:58 UNKNOWN USER: *Time's up.*

Jo becomes extremely nervous. She dreads the
next line.

UNKNOWN USER: ...

Her dread builds even more.

10:40:11 UNKNOWN USER: *Get rid of her.*

Jo looks deeply conflicted. Agonised. Then she
10:40:24 types: *As long as it's my last job.*

UNKNOWN USER: ...

Jo is on tenterhooks.

10:40:31 UNKNOWN USER: *Definately.* [sic]

Jo girds herself for the task.

CUT TO:

10:40:37 **INT. AC-12. MEETING ROOM. LATER THAT NIGHT.**

Alone, Steve gazes at the boards, fixated on
Hunter and Jo. He adds a blown-up headshot of
Thurwell's Marina photo to the OPERATION
LIGHTHOUSE board. Enter Chloe with a file that
she refers to during the scene.

X
Music Ends
10:40:47

CHLOE

Sorry, boss, I know it's a bit late

...

STEVE

What you got?

CHLOE

I've been looking into all of Gail Vella's prison visits. Before seeking an interview with Patrick Fairbank, she went to Blackthorn.

STEVE

Yeah, we know. She talked to Jimmy Lakewell.

CHLOE

That was always over the phone. She requested face-to-face interviews with a number of inmates.
(Indicates on boards.)
Manish Prasad. Hari Bains. She did the same at Brentiss Prison with Roz Huntley, Tina Tranter and Jane Cafferty.

STEVE

Makes sense. All officers with past links to organised corruption.

CHLOE

She even put in a request to Witness Protection to interview Gill Biggeloe and Lisa McQueen. It was still going through the pipeline at the time of her death. Only one person agreed to be interviewed by Gail.
(Indicates on board.)
Lee Banks. Carl Banks's brother.

STEVE

(Incredulous.)
Lee Banks agreed to talk?

CHLOE

This was two weeks before we believe Carl Banks murdered Gail.

STEVE

Christ!

They know they're on to something big.

CUT TO:

10:41:46 **INT. BLACKTHORN PRISON. VISITOR SUITE. NEXT DAY.**

Steve waits tensely. An OMO escorts Lee Banks in

STEVE

Lee Banks, DI Steve Arnott, AC-12.

LEE

Yeah, you nicked me, did you think I'd forget.

STEVE

I'm looking into the murder of Gail Vella. Your brother Carl is our prime suspect.

LEE

'Course he is. Blame the dead guy.

STEVE

You do not have to say anything, but it may harm your defence if you don't mention when questioned something you later rely on in court. Anything you do say may be used in evidence. Now we know Gail Vella attempted to interview a number of individuals in relation to organised corruption. You agreed to be interviewed on the 26th of August 2019. 15 days later Gail Vella was found murdered.

LEE

And?

STEVE

So you learned Gail Vella was talking to people about OCG crimes. You took responsibility for drawing out of her what she knew. You shared the information with Carl who passed it up the chain. The top man, or woman, gave Carl the order to silence Gail. How's that for a theory.

LEE

Can't help you.

STEVE

The only problem was your brother couldn't help shouting his mouth off about it all.

LEE

There's no way Carl was a rat.
(To OMO.)
We're done here, mate.

Lee moves to go.

STEVE

Lee, you're protecting the people
who killed your brother.

LEE

You want to talk about rats? Ask
your boss.

STEVE

Superintendent Hastings? You've
lost me.

LEE

Well he told me there was a rat in
our crew.
(Steve is ashen.)
And that rat turned out to be an
undercover copper. John Corbett. So
have that.

Lee snarls/sneers then exits. Steve's
devastated. He's got to get out of there as fast
as he can.

Music

10:43:20
DUR: 1'24".
Specially
composed by
Carly
Paradis.

CUT TO:

10:43:35 **EXT./INT. BLACKTHORN PRISON/STEVE'S CAR. MOMENTS
LATER.**

Steve sits in his car anguished over what he's
just learned. He finds Kate's number, hesitates,
then calls her.

INTERCUT:

10:44:02 **EXT. HILLSIDE LANE POLICE STATION. COVERED
WALKWAY. SAME TIME.**

Kate steps out the exit door to take the call.

KATE

(Into phone.)
All right.

STEVE

(Into phone.)
Kate, sorry, I probably shouldn't
bother you. But I didn't know who
else to call.

KATE

(Into phone.)
What's up, mate?

STEVE

(Into phone.)

I think I've found the real reason
the gaffer gave fifty grand to
Steph Corbett.

Kate's shocked and worried.

KATE

(Into phone.)

Go on, I'm listening ...

Steve goes to answer but instead all that comes
out is his distress.

KATE (CONT'D)

(Out of phone.)

Steve?

CUT TO:

10:44:31 INT. HILLSIDE LANE POLICE STATION. MIT CORRIDOR.
MOMENTS LATER.

Kate comes back in, saddened. She heads towards
the Squad Room, trying to act normal. Jo steps
out from the Squad Room.

JO

Kate. I want to address the
personal issues we discussed. I
think it's best to do that outside
of a work setting.

KATE

Yeah, yeah, we need to talk.

JO

I'll let you know the details
later.

KATE

Thanks, Jo.

Exit Jo towards the toilets. Kate reflects.

CUT TO:

10:45:20 INT. HILLSIDE LANE POLICE STATION. TOILETS.
MOMENTS LATER.

Jo shuts herself in a cubicle. She weeps. She
struggles to pull herself together for what
she's got to do.

X
Music Ends
10:44:44

Music
10:44:52
DUR: 1'09".
Specially
composed by
Carly
Paradis.

CUT TO: |

10:45:56 **INT. AC-12. MEETING ROOM. LATER THAT DAY.** |

Steve and Hastings are both downbeat in
different ways, avoiding eye contact, as Chloe
updates them, starting with an image of Lawrence
Christopher on the monitor.

X
Music Ends
10:46:01

CHLOE

The gang accused of killing
Lawrence Christopher, were granted
anonymity, but I've uncovered old
witness statements that
consistently named the same
suspects.

Chloe brings up mugshots of the five suspects.

CHLOE (CONT'D)

One of these suspects was Darren
Hunter.

Chloe brings up Darren Hunter's criminal record
with a mugshot showing him with longer
hair/facial hair.

CHLOE (CONT'D)

Darren Hunter was Tommy Hunter's
son.

Chloe brings up an image of Tommy Hunter. Shock
lifts Steve and Hastings out of their reveries.
Hastings moves to the evidence boards - the
OCG/CO and the past guest leads.

Music
10:46:13
DUR: 0'38".
Specially
composed by
Carly
Paradis.

HASTINGS

Which raises the distinct
possibility that Tommy Hunter --
(Points his photo.)
-- ordered Marcus Thurwell to
sabotage the Lawrence Christopher
murder inquiry to protect his son
Darren. Now...

STEVE

Sir, I've got no problem believing
Tommy Hunter manipulated corrupt
officers back in 2003, but by the
time of Gail Vella's murder Tommy
was long dead, and his son, Darren,
I mean he seems too much like small
fry...

HASTINGS

So... What are you thinking, son?

STEVE

I think Gail Vella could only have been murdered to protect someone involved in the original Lawrence Christopher inquiry. Which means that officer still wields a high level of influence over the OCG, he's still important enough to warrant the fallout from killing someone as high-profile as Gail Vella.

X
Music Ends
10:46:51

HASTINGS

Thurwell.

That seems to make sense to Steve and Hastings. Chloe brings up a blown-up image of Thurwell from the crime scene photograph.

CHLOE

Sorry, Sir... I don't know if this is relevant, but I've been looking into other members of Thurwell's team, all the officers that were involved in the Lawrence Christopher murder inquiry...

HASTINGS

Yes.

Chloe brings up on screen the first image - Buckells' personnel file, ideally with a photo of him from 2003.

Music
10:47:09
DUR: 0'57".
Specially
composed by
Carly
Paradis.

CHLOE

Detective Constable Ian Buckells.

Steve and Hastings absorb that in worried silence. Chloe brings up the next one - Osborne as an Inspector.

CHLOE (CONT'D)

Inspector Philip Osborne.
Obviously, Osborne's now...

No one needs to say. The penny drops for Steve and Hastings.

STEVE

It isn't only Thurwell who benefits from Gail Vella's murder. So do Buckells and the Chief Constable. It could've been any one of them who gave the order.

HASTINGS
Mother of God.

MALE (O.S.)
Thank you everybody. Could all
officers and staff please report to
the unit office.

They look round to see what the commotion is.

CUT TO:

10:47:46 **INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.**

There's a commotion in the office -- all the
staff standing to attention. Then they see
Carmichael and a retinue of 2 officers who have
entered from the lift.

DCS Patricia Carmichael faces the AC-12 staff.

CARMICHAEL
(Generally.)
Thank you. One or two familiar
faces. One or two conspicuous by
their absence. For those of you for
whatever inexplicable reason don't
know, I am Detective Chief
Superintendent Patricia Carmichael.
I don't mind "ma'am" or "boss"; I'm
not a big fan of "guvnor" or
"gaffer".

X
Music Ends
10:48:06

Hastings, Steve and Chloe appear from the
Meeting Room.

CARMICHAEL (CONT'D)
Speak of the devil. Superintendent
Hastings, sorry to barge in on you
like this. All will become clear if
I could have a moment in your
office?

Carmichael takes a file off one of her officers
and strides into Hastings' office.

CARMICHAEL (CONT'D)
(Generally.)
As you were.

AC-12 staff go back to work but keep watching as
Carmichael enters Hastings' office and Hastings
goes to join her with an appearance of
puzzlement/dread. Steve and Chloe return to
their desks but continue watching.

CUT TO:

10:48:35 **INT. AC-12. HASTINGS' OFFICE. CONTINUOUS.**

Hastings shuts the door behind him and faces Carmichael.

CARMICHAEL

I take it you've been informed about the restructuring of anticorruption.

HASTINGS

Yes. But my officers haven't so I would thank you for your discretion, ma'am.

CARMICHAEL

Well they'll figure it out soon enough.

HASTINGS

This is a kick in the teeth. My team are the best in the business.

CARMICHAEL

Really? Mhmm ... I've reviewed your case against Detective Superintendent Ian Buckells. The only hard evidence you have are some files that you recovered from the boot of his car, none of which bear his prints or DNA. Buckells' Solicitor has lodged a claim for wrongful imprisonment.

HASTINGS

Where's the courage of our convictions, ma'am? We have a very strong case against Buckells, a very strong case.

CARMICHAEL

Watertight?

HASTINGS

No, not watertight, but...

CARMICHAEL

Therefore I've recommended to the Crown Prosecutor that proceedings against Ian Buckells are dropped so as to avoid the humiliation of a cracked trial.

HASTINGS

Ma'am, you are undermining AC-12's work! We have just pulled off a major highly successful surveillance operation that has stretched our manpower to the limit. And that is all gonna go for a burton the second that the Chief Constable starts swinging his axe.

Carmichael cracks open the file.

CARMICHAEL

Yes. Since you've raised Surveillance, you've requested an upgrade to Intrusive Surveillance on MIT's SIO.

HASTINGS

Yes, because we've learned she's has long-standing links to organised crime.

CARMICHAEL

Meanwhile you're also maintaining surveillance on a probationary constable, Ryan Pilkington.

HASTINGS

I'm sure surveillance of Pilkington will lead to bigger fish, I'm sure of it.

CARMICHAEL

Meanwhile you're also maintaining surveillance on Terry Boyle, the prime suspect in the Gail Vella murder.

HASTINGS

Yes. For his own protection!

CARMICHAEL

What needs protecting is the anticorruption budget which you're going through like there's no tomorrow, which in your case does actually apply.

Hastings glowers bitterly.

CARMICHAEL (CONT'D)

It takes 24 officers to maintain surveillance on a single target. There'll be no money left by the time I assume command. And so for

that reason, and the Chief Constable agrees I shouldn't start cold next month. Pending a budget review by the Chief Constable and me, I gave orders a short while ago for all AC-12 surveillance operations to be suspended immediately.

Steve and Chloe watch from afar as Hastings protests and Carmichael doesn't give an inch.

HASTINGS

Ma'am, I must protest. I have officers in the field! We are so close to breaking open Operation Lighthouse and OCG involvement in Gail Vella's murder!

CUT TO:

10:50:53 **INT. AC-12. OPEN-PLAN OFFICE/HASTINGS' OFFICE.**
SAME TIME.

The team look towards Hastings office.

CARMICHAEL

(low.)

Which is to be commended, but I do need to inherit a department that's fit for purpose.

HASTINGS

(low.)

(Indistinct.)

CHLOE

What's going on?

STEVE

Nothing good.

HASTINGS

(low.)

Indistinct.

Steve's worked out what's happening and dreads it.

CUT TO: **Music**

10:51:08 **EXT. CITY CENTRE. THAT NIGHT.**

Kate's car parks on a busy street with bars and restaurants. Kate heads towards a bar. Her phone rings - Jo.

10:51:08
DUR: 0'37".
Specially
composed by
Carly
Paradis.
|

KATE
 (Into phone.)
 Hi, sorry, Jo, just coming in now.

INTERCUT:

10:51:13 **INT. JO'S CAR. SAME TIME.**

Parked somewhere secluded, Jo looks very edgy.

JO
 (Into phone.)
 Sorry, Kate, change of plan. I
 don't feel comfortable meeting
 somewhere so public.

KATE
 (Into phone.)
 I've just got here. I'm happy to
 wait.

JO
 (Into phone.)
 I'll text you an address when I
 think of somewhere better.
 (Off Kate's hesitation.)
 Kate? You still there?

KATE
 (Into phone.)
 Yeah. Okay. Text me. Bye.

Jo hangs up. Looks very uneasy. Then we see why.
 Ryan leans forward from the backseat or is
 revealed in the rear-view mirror.

RYAN
 Nice one, good work.

Jo looks even more uneasy.

CUT TO:

10:52:02 **INT. KATE'S CAR. CONTINUOUS.**

Kate drops back into the driver's seat. She
 contemplates the change of plan. A text comes
 through from Jo with an address.
 Kate looks worried and uncomfortable. She opens
 her jacket, glances down at her gun in its
 holster, thinks some more.
 Kate makes up her mind and pulls away.

CUT TO:

X
 Music Ends
 10:51:45
Music
 10:51:42
 DUR: 3'46".
 Specially
 composed by
 Carly
 Paradis.

Music
 10:52:02
 DUR: 0'28".
 Specially
 composed by
 Carly
 Paradis.

10:52:30 **EXT. LORRY PARK. MOMENTS LATER.**

Kate's car pulls into a car park off a quiet road on the outskirts. It's deserted.

||
XX
Music Ends
10:52:30

CUT TO:

10:52:58 **INT. KATE'S CAR. CONTINUOUS.**

Her unease building, Kate finds Steve in her phone, calls, maintaining lookout for Jo.

INTERCUT:

10:53:05 **INT. AC-12. SOFT INTERVIEW ROOM. SAME TIME.**

Enter Steve to take the call.

STEVE

(Into phone.)
Kate.

KATE

(Into phone.)
Steve I just wondered if the surveillance team had reported anything suspicious on Jo's obs?

Kate starts to forward Jo's text.

STEVE (O.S.)

(Out of phone.)
Surveillance just got pulled.

Shocked, Kate doesn't send the text.

KATE

(Into phone.)
What? Why?

STEVE

(Into phone.)
AC-12's being cut back and merged. Carmichael's taking command. It's on the Chief Constable's orders and we just learned he could've been a beneficiary of Gail Vella's murder.

KATE

(Into phone.)
Jesus Christ, listen, Steve, I'm gonna forward you an address. Jo asked to meet me in the city centre and she's last minute changed her mind, she's got me in some lorry park.

STEVE

(Into phone.)

Okay, mate, you should pull out.

Enter Carmichael.

CARMICHAEL

Can you hand me your phone. That's an order.

(hands his phone over.)

Thank you.

On the other end of the line, Kate overhears. Steve's got no choice, passes the phone. Carmichael sees the caller's Kate.

CARMICHAEL

(Into phone.)

DI Fleming. DCS Carmichael. On the orders of the Chief Constable I'm now SIO on the anticorruption inquiry into Operation Lighthouse. What's your sit rep?

Kate gives it a few beats' thought, then hangs up. Carmichael reacts with dismay. Steve's worried for Kate.

CUT TO:

10:54:13 **EXT./INT. ABANDONED CAR PARK/KATE'S CAR. CONTINUOUS.**

Kate decides to pull away. Instead she's cut off as Jo's car pulls into the car park.

KATE

Shit, shit...

Kate sees the unsent text on her phone. Hits send.

CUT TO:

10:54:34 **INT. AC-12. OPEN-PLAN OFFICE/LIFT. CONTINUOUS.**

Steve's moving quickly back to his desk when Kate's text comes through...

STEVE

Sir, Kate's just sent through a location.

HASTINGS

Let's go.

STEVE
Chloe, with me.

CHLOE (O.S.)
Sir.

STEVE
Fletch, get AFO's deployed urgently
to this address.

FLETCH (O.S.)
Sir.

Steve, Hastings and Chloe grab their things (not
ballistic vests yet) and head towards the lift.

Carmichael heads towards Hastings' office as
Hastings comes out. Chloe watches from her desk.

CARMICHAEL
Let's just take a breath shall we.

HASTINGS
That's my officer out there. I'll
breathe when she's safe.

Exit Hastings, Steve and Chloe. Carmichael
follows.

CUT TO:

10:55:04 **EXT. ABANDONED CAR PARK. CONTINUOUS.**

Kate sees Jo sitting in her car. Kate gets
edgier. Jo gets out of the car and crosses to
Kate.

Eventually Kate decides to get out.

KATE
Well, this wasn't what I expected.
Let's not hang around here, Jo.
We'd rather be indoors with a glass
of wine.

JO
I'm sorry, Kate.

KATE
Jo?

JO
I'm so sorry.

X
Music Ends
10:55:28

KATE

What is going on?

Before Kate can react, Ryan gets out of the back of Jo's car.

RYAN

Jo wanted to give you a way out.
Should've put in for that transfer.

Ryan draws a gun. Kate tries to be calm. Jo's anguished.

KATE

You've got the bottle if somebody's already half-drowned. Put the gun down, stop trying to act like a big man, you're a little boy.

RYAN

Try asking John Corbett. Try asking Maneet Bindra.

Now Kate's seriously scared but tries to hold it together.

KATE

You pull that trigger, there's gonna be blood and gunshot powder all over you, plus the cartridge and bullet could go anywhere you're never gonna find it.

RYAN

Don't need to. It's a workshopped gun, tailored ammunition. It's untraceable.

Scared shitless, Kate gambles on a bluff.

KATE

Right, you've thought of everything. Except surveillance.

Suddenly Ryan's wrong footed.

KATE

AC-12 were watching the workshop. They saw you make the call to the OCG. They've been tracking you both. You're never gonna get away with this.

Jo looks relieved. Panicking, Ryan sees Jo's reaction.

Music

10:55:50
DUR: 1'09".
Specially
composed by
Carly
Paradis.

RYAN
You knew about the surveillance?

JO
No, but it makes sense. It's what
I'd do. Why would she come here
otherwise?

RYAN
Christ sake, Jo, you set me up!

Jo retreats towards her car. Ryan swings the gun
towards Jo.

RYAN
DON'T MOVE!

Jo continues. Ryan shoots over her head. Jo lets
out an involuntary scream, stops. Kate seizes
the chance to reach for her gun. Ryan turns the
gun back on Kate.

Kate gun pointed at Ryan.

KATE
Drop the gun.

JO
I've done my bit. I don't have to
stay here and watch.

Jo moves towards her car again.

KATE
Ryan, drop the gun.

RYAN
Drop yours.

KATE
Drop the gun.

RYAN
Drop it, Kate. Drop it.

On Jo calling out.

JO
No.

KATE (O.S.)
Ryan.

C/U Kates gun.

	RYAN (O.S.)	
	Put your gun down.	
	KATE	
	Drop the GUN.	
	RYAN (O.S.)	
	Put your gun down. Drop it.	
	KATE	
	One more chance Ryan, One more chance.	
	RYAN	
	Drop it.	
	JO	
	No.	
	RYAN	
	Drop it NOW.	
	KATE	
	Drop the Fucking...(Gun).	
10:56:58		X
		Music Ends
		10:56:59
		<u>Music</u>
		10:56:58
		DUR: 0'31".
		Specially
		composed by
		Carly
		Paradis.
		X
		Music Ends
		10:57:29

SMASH TO BLACK:

Sound of two gunshots.

CAST IN ORDER OF APPEARANCE

Chloë	SHALOM BRUNE-FRANKLIN
Steve	MARTIN COMPSTON
Kate	VICKY McCLURE
Jo	KELLY MACDONALD
--	--
Lomax	PERRY FITZPATRICK
Ryan	GREGORY PIPER
Hastings	ADRIAN DUNBAR
Osborne	OWEN TEALE
Sindwhani	ACE BHATTI
--	--
Steph	AMY DE BHRÚN
Fairbank	GEORGE COSTIGAN
Lee	ALASTAIR NATKIEL
Carmichael	ANNA MAXWELL MARTIN

	--	--
Production Accountant		KAREN HINTON
Assistant Accountant		TONY RICE
Accounts Clerk		LIAM O'CONNOR
Production Manager		CLAIRE McKINLEY
Assistant Co-ordinator		LEAH BRINDLEY
Prod Co-ordinator for World		FREDDIE A'BRASSARD
Production Secretary		LAUREN DALLAS
Production Runner		LEAH McNICHOLAS
	--	--
1st Assistant Director		WILL JASPER
2nd Assistant Director		STEPHEN DARRAGH
3rd Assistant Director		BREANDAN McKEEVER
Covid Supervisor		PAUL TIGHE
Covid Assistant		BRONAGH McAULEY
Crowd Co-ordinator		BETHANY SLOAN
Floor Runners		CILLEAN CAMPBELL
		MATTHEW BOOTH
Script Supervisor		RACHEL STEPHENSON
Location Manager		DAVID COOKE
Assistant Location Manager		GARETH HOGAN
Unit Manager		ANTHONY QUINN
Location Scout		BRENDA GOUGH
Location Assistant		MICHAEL McALINDEN
	--	--
A Camera Operator		JOHN PIGGOTT
Additional Photography		TIMOTHY PALMER BSC
		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	LIANNA MCKINNEY
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
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
--	--
Costume Designer	MAGGIE DONNELLY
Make-Up & Hair Designer	NATALIE REID
Costume Supervisor	CATHY YOUNG
Costume Standbys	JESS BURTON
	CATHERINE RAMSEY
Costume Trainee	ANNA HARRINGTON
Make-up & Hair Supervisor	CAT COOGAN
Make-up Assistant	CAROLINE DAYE
Casting Director Northern Ireland	GEORGIA SIMPSON CDG
Casting Associates	GORDON COWELL
	LUCY ALLEN
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Colourist	SCOTT FERGUSON
Online Editor	JONATHAN FETHERSTON
Visual Effects	YELLOWMOON POST PRODUCTION
	DARREN R. NASH
	LIAM LAVERY
Post Production Supervisor	SOFIA McKEEVER
Assistant Editor	KATE McAULEY
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