

Line of Duty
Series 6 - Episode 6

Post Production Script - UK TX Version.
20th April 2021

09:59:30 VT CLOCK (30 secs)

World Productions
Line of Duty
Series 6 - Episode 6
Programme no. DRII796E/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.

CUT TO BLACK:

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

CUT TO:

Steve and officers see two men unlock the doors of the unit, go inside.

KATE (V.O.)
The Gail Vella murder weapon was never recovered.

STEVE
(To AFOs.)
Move in.

The AFOs break cover and scurry towards the unit.

KATE (V.O.)
However the cartridge and bullet were tailored ammunition.

They kick the door open and head inside.

Steve enters the unit.

Music

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

KATE

The White Rock Unit is equipped
with the exact machinery required
for this process.

Kate indicates photos of the cartridge and
bullet.

CUT TO BLACK:

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

CUT TO:

Image of Oliver Thurwell on Steve's screen.

STEVE

By the time of our inquiry in 2015,
Thurwell had taken early
retirement, believed to be living
in Spain.

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

CHLOE

I wonder if Gail discovered the
link between Thurwell and the
Lawrence Christopher case.

CUT TO BLACK:

10:00:32 SUPER CAPTION: **ADRIAN DUNBAR**

CUT TO:

Chloe brings up a blown-up image of Thurwell
from the crime scene photograph.

CHLOE

I've been looking into other
members of Thurwell's team...

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

CHLOE (CONT'D)

Detective Constable Ian Buckells.

Chloe brings up the next one - Osborne as an
Inspector.

CHLOE (CONT'D)

Inspector Philip Osborne.

CUT TO BLACK: |

10:00:43 SUPER CAPTION: **ANNA MAXWELL MARTIN**

CUT TO: |

Gail Vella interviews Osborne. |

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 reading his retiring letter. |

SINDWHANI (V.O.) |

The Chief's thrown me under a bus.
I'd been fighting his plan to scale
back AC-12. |

Hastings and Sindhwani. |

SINDWHANI |

It's down to you now, Ted, in
whatever time you've got left... |

CUT TO BLACK: |

10:01:01 SUPER CAPTION: **LINE OF DUTY**

CUT TO: |

Blackthorn Prison Interview Suite. |

LEE |

You want to talk about rats? Ask
your boss. |

STEVE |

Superintendent Hastings? |

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. |

CUT TO BLACK: |

10:01:14 S. CAP: **SHALOM BRUNE-FRANKLIN** **GREGORY PIPER**

PERRY FITZPATRICK

CUT TO:

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

RYAN

It's as easy as that, Jo.

Jo to Kate.

JO

It's best if you request a transfer.

KATE

Is this personal?

CUT TO BLACK:

10:01:24 SUPER CAPTION: **OWEN TEALE**

CUT TO:

DCS Patricia Carmichael faces the AC-12 staff.

CARMICHAEL

(Generally.)

I am Detective Chief Superintendent Patricia Carmichael.

STEVE

(Into phone.)

Carmichael's taking command. It's on the Chief Constable's orders and we've just learned he could have been a beneficiary of Gail Vella's murder

On Kate.

CUT TO BLACK:

10:01:35 S/CAPTION: **WRITTEN AND CREATED BY JED MERCURIO**

CUT TO:

10:01:37 Jo's laptop screen.

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

YOU: I can handle AC-12.

UNKNOWN USER: Two of our men got killed at the workshop.

YOU: *I know. I recognised Lewis.*

UNKNOWN USER TYPES: *Because of Fleming.*

On Jo. Looks at screen

On screen

UNKNOWN USER: *Because of Fleming.*

YOU: *I can sort it. Give me time.*

UNKNOWN USER: *Time's up.*

UNKNOWN USER: *Get rid of her.*

Focus on Get rid of her.

Jo shuts herself in a cubicle. She weeps.

She struggles to pull herself together for what she's got to do.

CUT TO BLACK:

10:01:46 SUPER CAPTION: **PRODUCED BY KEN HORN**

CUT TO:

Final Scene of Ep 5. Kate and Ryan shootout.

KATE

One more chance Ryan, One more chance

RYAN (OVERLAPPING)

Drop it.

JO

No...

10:01:51

CUT TO BLACK:

X

Music Ends
10:02:00

Music

10:01:52
DUR: 0'53".
Specially
composed by
Carly
Paradis.

10:01:52 SUPER CAPTION: **DIRECTED BY JENNIE DARNELL**

Police Siren sounds.

CUT TO:

10:01:54 **EXT. ABANDONED CAR PARK. LATER THAT NIGHT.**

Two ARVs, two patrol cars and Steve's car, all on blue lights, race to the car park. The ARVs

pull up while the other vehicles hold back. 2 AFOs get out of each ARV (4 AFOs in total), guns raised, and quickly sweep the area while everyone else remains in their vehicles.

AFO
(Into radio.)
Seven Six, unarmed clear to approach.

AC-12 officers, Hastings and Carmichael get out of the patrol cars. Steve and Chloe get out of Steve's car. They approach the scene and see Jo's car and Ryan's body with two chest gunshot wounds.

STEVE
Shit.
(To Chloe.)
Kate's car's missing - request urgent obs.

Chloe radios.

CHLOE
(Into radio.)
Alpha Charlie Five Two, Control, active message, request urgent obs (on service vehicle registered to Detective Inspector Kate Fleming).

HASTINGS (OVERLAPPING)
Where is Kate?

The AFOs do a rapid survey of the car park particularly ensuring no one's hiding in Jo's car and Ryan's no threat.

AFO (overlapping)
(into radio.)
Seven Six, all clear, sir.

The AFO Sgt gives Hastings a signal it's safe to approach.

HASTINGS
Unarmed clear to approach!
(To AFOs.)
Search the area!
(To AC-12.)
Check the body for signs of life!

CHLOE
(Into radio.)
Repeat. Service vehicle, DI Fleming.

HASTINGS
(Generally.)
Preserve the scene, let them work!

Carmichael, Hastings, Chloe and others step away. Chloe makes a radio call.

CHLOE
(Into radio.)
Alpha Charlie Five Two, Control,
active message, State Six at Menton
Road, one police major trauma,
request urgent paramedic attendance
and full forensic deployment.

Steve sees the officer still trying to feel a pulse on Ryan. Steve opens Ryan's clothing to bare Ryan's chest.

Steve peels off his gloves as he joins Hastings, Carmichael and Chloe who have regrouped by the vehicles.

STEVE
Ryan Pilkington. Two gunshot wounds to the chest. No pulse, he's well gone.

CARMICHAEL
Right.

HASTINGS
(To Carmichael.)
If you hadn't withdrawn our bloody surveillance.

Chloe has stepped away to make a radio call

CARMICHAEL
Given her OCG links, I think we have to assume that Davidson or her associates are the likely shooter.

Hastings and Steve share a worried look. Carmichael reads it.

HASTINGS
DI Fleming was authorised to carry a concealed firearm for her own protection.

CONTROL (O.S.) (PLAYS UNDER)
(Out of radio.)
Control, Five Two, Intel reports camera activations on vehicle

X
Music Ends
10:02:45
Music
10:02:32
DUR: 1'28".
Specially composed by Carly Paradis.

registration Kilo, Yankee, six, nine, Echo, November, Uniform. Go state 12 channel 3.

CHLOE
(Into radio.)
Five Two, switching.
(Generally.)
DI Fleming's vehicle.
(Into radio.)
Alpha Charlie Five Two, Control, on 3.

Steve, Hastings and Carmichael listen intently.

CONTROL (O.S.)
(Out of radio.)
Control, Service Vehicle registered to DI Fleming located Crowan Road. Units report vehicle, service mobiles and radios abandoned; subjects not present at scene.

CHLOE
(Into radio.)
Five Two, received.

CARMICHAEL
(To Steve.)
You know her best. Where would she go?

Steve remains tight-lipped. He agonises.

STEVE
(I don't know.)
I'm sorry, ma'am. I've no idea.

CARMICHAEL
Issue an order for the arrest of Jo Davidson and Kate Fleming. Consider them armed and dangerous.

Exit Carmichael back to her patrol car. Steve, Hastings and Chloe look anxious.

HASTINGS
Mother of God!

Steve most of all, torn by his loyalties.

CUT TO:

10:03:47 EXT. STEVE'S FLAT. BACK ENTRANCE. LATER THAT NIGHT.

From the street, Kate uses a key fob to enter a back gate. They cross a deserted plaza.

KATE

This is the back entrance to Steve's. No one's around this time of night.

JO

Are you sure you can trust him?

KATE

Steve? Totally.

JO

Why wasn't there surveillance on Ryan and me?

X
Music Ends
10:04:00

KATE

It got suspended.

JO

On purpose?

KATE

No. On the orders of the Chief and DCS Carmichael.

JO

That's nothing to do with me.

KATE

Look. I haven't got the foggiest idea what's going on. All I know is somebody's behind all of this.

Kate opens a door into a stairwell.

CUT TO:

10:04:16 **INT. STEVE'S FLAT. CAR PARK BIKE STORAGE AREA.**
CONTINUOUS.

Kate heads through a short corridor followed by Jo, guns drawn.

JO

Kate, you've got to believe me. I had nothing to do with it.

Kate comes out a door into the car park, followed by Jo.

KATE

No? You lured me there to be murdered.

JO
Kate...

KATE
Didn't you?

Jo's got no answer. Kate glares at Jo. Then she moves to open the bike storage security door with a fob. On the set of keys is a tag with a locker number. Kate looks for the locker.

KATE (CONT'D)
Now look where we are! Ryan's dead and I'm in the frame for it!

JO
I'm sorry, Kate, that's the last thing I'd want, you've got to believe me! Let me prove it to you.

Kate takes Jo's meaning.

KATE
How?

JO
Give me your gun.

She takes out her Glock, holds it by the barrel, offers Jo the grip. Jo realises what she must do. She puts her fingers round the grip finger on the trigger. Kate takes back her gun, holsters it.

JO (CONT'D)
Do you believe me now?

Kate doesn't answer.

Kate opens the locker, revealing two burner phones and a set of car keys.

KATE
Brilliant. Nice one, Steve.

Kate takes one phone and the car keys, re-locks the locker.

JO
I always worried you were pretending ...

KATE
Pretending?

Music
10:04:40
DUR: 1'12".
Specially
composed by
Carly
Paradis.

JO

You know what I mean. To lure me
into trusting you.

KATE

(Beat. Thinks about answering.)
We've got to get a move on.

Kate heads out. After an emotional beat, Jo follows.

CUT TO:

10:05:30 INT. STEVE'S FLAT. UNDERGROUND CAR PARK. MOMENTS LATER.

Kate uses the keys to central-unlock a little old sports car.

KATE

Steve's been made a bloody DI.
About time he got a grown up car.

Kate and Jo get in the car and Kate drives off.

CUT TO:

10:05:48 INT. AC-12. MEETING ROOM. MOMENTS LATER.

Hastings and Steve regard the evidence boards, which are as before except OPERATION LIGHTHOUSE which now features Gail Vella, Jo Davidson, Ian Buckells, Ryan Pilkington, Lawrence Christopher, Jimmy Lakewell, Patrick Fairbank, Tommy Hunter, Marcus Thurwell and Philip Osborne. Enter Chloe.

HASTINGS

Yes. Any news a Kate?

CHLOE

Sorry, sir, nothing yet.

X
Music Ends
10:05:52

Awkward beat, then Chloe moves towards the evidence board.

CHLOE (CONT'D)
DCS Carmichael has ordered me to update the Operation Lighthouse evidence.

Music
10:05:58
DUR: 0'36".
Specially composed by Carly Paradis.

Hastings nods towards the evidence board. Deeply embarrassed, Chloe removes the Osborne photo.

CHLOE (CONT'D)

Sorry.

Exit Chloe. Hastings and Steve share deep
disquiet.

CUT TO:

10:06:14 INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.

Chloe feeds the Osborne photo into a shredder.
From nearby, Carmichael gives a nod of approval,
then moves on.

CUT TO:

10:06:26 INT. STEVE'S PERSONAL CAR. MOMENTS LATER.

City streets whip by as Kate drives. Jo rides shotgun.

X
Music Ends
10:06:34

JO

You still won't answer. Were you
lying to me, Kate?

KATE

This is about you, Jo, not me. You
said you wanted me on your team
because I'm ex anticorruption. Were
you lying about that?

JO

No! I thought it might help me
resist what they were forcing me to
do.

KATE

You never stopped manipulating the
inquiry into the Gail Vella murder.

JO

They CONTROL me! Ever since I
joined the Force. The more I did
their bidding, the more they had
over me.
(Weakly.)
I'm not bent.

KATE

Well then prove it, you'll get
Witness Protection if you tell us
everything...

JO

(Sarcastic.)
"Witness Protection"! Even Tom...
(Stops herself. But Kate has picked
up on it.)
No matter who it is, however

powerful, when they turn, they get killed. What chance do I stand?

KATE

Just tell me everything you know, Jo. Starting with your family.

(Off Jo's shock.)

You nearly said his name. Tommy Hunter. AC-12 found DNA in Farida's house showing you're related.

JO
So you already know everything!

KATE
Hardly. I need the truth.

JO
(Anguished. Eventually.)
My mum was Tommy's sister and my dad was ... bent ... a police officer ...

Kate reacts, knows this is wrong, but holds her tongue.

KATE
Right, Well the only way you're getting out of this is to prove you're not bent.

Jo takes that in, daunted. Kate keeps driving.

CUT TO:

10:07:52 EXT. GAIL VELLA'S HOUSE. CONTINUOUS.

The car drives past Gail's house.

CUT TO:

10:07:56 INT. STEVE'S PERSONAL CAR. CONTINUOUS.

Kate spots Gail's house.

KATE
That's Gail Vella's house?

JO
You want proof I'm not bent? You're about to get it.

Jo looks determined.

JO (CONT'D)
End of the road turn left.

Music
10:07:16
DUR: 0'56".
Specially composed by Carly Paradis.

Kate absorbs that, drives on.

Phone rings.

CUT TO:

10:08:07 **INT. AC-12. OPEN-PLAN OFFICE/HASTINGS' OFFICE. CONTINUOUS.**

X
Music Ends
10:08:12
Music
10:08:05
DUR: 0'42".
Specially
composed by
Carly
Paradis.

On Steve's desk.

CARMICHAEL (O.S.)
(Takes call moving off. Into
phone.)
DCS Carmichael.

Tensely Steve watches Carmichael go into
Hastings' office. Shuts the door.

He looks back to the Interview Room, where
Hastings is working on a laptop.

CARMICHAEL
(Into phone. Not heard. For
performance only.)
Sorry, say again.
(Listens: We've got movement on a
tracked vehicle.)
On my way. I'll call for a sit rep
en route.

Then he looks back at Carmichael

Carmichael hangs up. She grabs her coat.

Steve moves to the Interview Room.

STEVE
Gaffer, Carmichael's on the move,
I'm not sure what's happening.

Hastings sees Carmichael heading the lift.

HASTINGS
Well. Let's not wait for the
crumbs, son.

Hastings exits in pursuit of Carmichael.

Steve follows. He still shows his conflicts
about Kate.

CUT TO:

10:08:42 **INT. STEVE'S PERSONAL CAR. CONTINUOUS.**

Kate drives with Jo.

JO
Pull up here.

Kate indicates.

X
Music Ends
10:08:47

CUT TO:

10:08:51 EXT. KINGSGATE PRINT SHOP. MOMENTS LATER.

Steve's personal car approaches the abandoned Print Shop. Pulls up outside.

CUT TO:

10:08:54 INT. STEVE'S PERSONAL CAR. CONTINUOUS.

Kate sees the Print Shop.

KATE
This place used to be a front for
the OCG.

JO
And right across the street is --

KATE
-- Terry Boyle's flat.

They're about to get out of the car when they hear a police siren and see blue light behind.

KATE (CONT'D)
Shit.

Kate hits the accelerator and they pull away sharply.

Music
10:09:05
DUR: 1'28".
Specially
composed by
Carly
Paradis.

CUT TO:

10:09:11 EXT. KINGSGATE STREETS. CONTINUOUS.

The car speeds away and makes a sharp turn at the next junction.

The police vehicles follows turning right.

CUT TO:

10:09:21 EXT. MARKET STREET. CONTINUOUS.

A bin lorry. Kate rounds the corner at speed.

CUT TO:

10:09:25

EXT. ROAD BLOCK. CONTINUOUS.

Barriers and police vehicles block the road. Officers in high viz jackets turn away cars trying to get through from the side opposite Kate and Jo.

OFC Officer sees Steve's personal car.

OFC
(Into radio.)
Tango Oscar Eight Six, Control,
active message: visual of suspect
vehicle, TA Market Street
travelling at speed.

OFC Officers POV of Steve's personal car.

Steve's car overtakes the bin lorry.

Ext shot of vehicle heading towards the blue lights.

A helicopter circles overhead. Officers including AFOs see Kate's car approaching. Officers prepare to deploy a stinger.

CUT TO:

10:09:36

INT. STEVE'S PERSONAL CAR. CONTINUOUS.

Kate sees more blue lights ahead, a police roadblock in place.

KATE
Oh Shit!

Inside Jo looks frightened.

CUT TO:

10:09:39

EXT. ROAD BLOCK. CONTINUOUS.

The stinger is thrown in the path of the car.

CUT TO:

10:09:41

INT. STEVE'S PERSONAL CAR. CONTINUOUS.

Kate makes up her mind.

KATE
Brace.

Kate brakes hard.

CUT TO:

10:09:42 EXT. ROAD BLOCK. CONTINUOUS.

The vehicle stops just before hitting it.

CUT TO:

10:09:44 INT. STEVE'S PERSONAL CAR. CONTINUOUS.

Kate speed-reverses away from the roadblock.

CUT TO:

10:09:47 EXT. ROAD BLOCK. CONTINUOUS.

Officers see the evasive action.

OFC

Go!

AFO's jump into a patrol car and an ARV.

OFC (CONT'D)

(Into radio.)

Eight Six, Control, suspect vehicle failed to comply, initiating a pursuit.

CUT TO:

10:09:52 EXT/INT. STEVE'S PERSONAL CAR. CONTINUOUS.

Kate Does a handbrake turn.

Ahead a police vehicle, light flashing.

CUT TO:

10:10:00 EXT. ROAD BLOCK. CONTINUOUS.

The patrol car on blue lights and an ARV pull away in pursuit.

OFC (O.S.)

(Into radio.)

NPAS* Six Five, maintain obs and open microwave downlink.

*N-pass

The stinger is removed.

Patrol car on blue lights and ARV in pursuit with police patrol car on blue lights ahead.

CUT TO:

10:10:05 INT/EXT. STEVE'S PERSONAL CAR. CONTINUOUS.

Kate sees the patrol racing towards her. Kate sees the pursuing vehicles in her rear-view mirror.

She comes up alongside a side street, makes a handbrake 90 degree turn, slams into forward gears to race down the side street.

CUT TO:

10:10:11 EXT. SIDE STREET 1. CONTINUOUS.

The patrol cars and the ARV screech round the corner into the side street in pursuit.

CUT TO:

10:10:14 EXT./INT. SIDE STREET 1/STEVE'S PERSONAL CAR. CONTINUOUS.

Kate makes another hard turn down a second side street.

CUT TO:

10:10:15 EXT. SIDE STREET 2. CONTINUOUS.

A passing vehicle comes out of a turning. Kate swerves hard to avoid a near collision.

Followed by the patrol car.

CUT TO:

10:10:18 INT/EXT. STEVE'S PERSONAL CAR. CONTINUOUS.

Kate accelerates again.

Ahead, a patrol car and an ARV appear suddenly to block the road ahead.

KATE

Shit.

She slams back into reverse, only to see the patrol cars and ARV looming into view directly behind.

Kate brakes.

CUT TO:

10:10:31

EXT. SIDE STREET 2. CONTINUOUS.

Kate and Jo sit trapped in their vehicle, with the patrol car and ARV behind and two patrol cars and an ARV ahead. The helicopter circles overhead into position. AFO's s

X
Music Ends
10:10:33

AFO'S (O.S.)
ARMED POLICE. ARMED POLICE.
ARMED POLICE.

An AFO Sgt uses a megaphone to give orders.

AFO SGT
ARMED POLICE. GET OUT OF THE
VEHICLE WITH YOUR ARMS RAISED AND
YOUR HANDS OPEN WITH PALMS FACING
TOWARDS ME.

The helicopter circles overhead.

Local residents peer out from the balconies.

AFO'S (O.S.)
ARMED POLICE. GET BACK. INSIDE.

AFO SGT
(To residents.)
ARMED POLICE. STAY INDOORS!

Residents on balcony: one is filming the scene on his phone.

AFO SGT (CONT'D)
(To resident.)
GET BACK!

The female resident heads back inside, the male is filming on his phone.

INTERCUT:

10:10:52

INT. STEVE'S PERSONAL CAR. SAME TIME.

Kate and Jo consider their options.

KATE
How the hell have they managed to intercept us? Something's not right.

AFOs aim their guns at them.

AFO SGT
(Into megaphone.)

GET OUT OF THE VEHICLE WITH YOUR ARMS RAISED AND YOUR HANDS OPEN, WITH PALMS TOWARDS ME. FINAL WARNING.

The helicopter hovers directly overhead and throws down a spotlight.

JO
This isn't your fault. I'll say I forced you to drive me.

AFO SGT
(Into megaphone.)
GET OUT OF THE VEHICLE WITH YOUR ARMS RAISED, YOUR HANDS OPEN, WITH PALMS TOWARDS ME.

JO
Kate, we don't have a choice!

CUT TO:

10:11:17 EXT. SIDE STREET 2. CONTINUOUS.

AFOs aim their guns at them.

AFO AC84 (O.S.)
(Into Radio)
Control sit rep, two occupants still in vehicle.

CONTROL (O.S.)
(Out of Radio)
Control to Eight Four, received. We have a visual link from helicopter maintain sit rep.

Kate and Jo get out of the car into the intense spotlight from the helicopter overhead. Jo puts her hands above her head. Kate doesn't.

A Thermo image from Helicopter.

AFO AC84 (O.S)
(Into Radio)
Alpha Charlie Eight Four, to control. Two occupants exiting the vehicle now.

CONTROL (O.S.)
(Out of Radio)
Control to Eight Four, received.

KATE
We're police officers! DI Fleming.

JO
DSU Davidson!

Beyond the police vehicles, a patrol car arrives on a siren and blue lights.

AFO SGT
(Into megaphone.)
HANDS ABOVE YOUR HEAD. OPEN THEM.
PALMS TOWARDS ME.

KATE
I'm a police officer going about my lawful duty! Lower your weapons!

AFO SGT
(Into megaphone.)
HANDS ABOVE YOUR HEAD! OPEN THEM!

Stand-off.

Steve, Hastings and Carmichael get out of the car. They approach the police line. Carmichael takes the megaphone.

AFO AC77 (O.S.)
(out of radio.)
... have verbally identified themselves as police officers.
Armed Officers giving directions...
DCS Carmichael now on scene.

CARMICHAEL
(Into megaphone.)
DCS CARMICHAEL. YOU ARE ORDERED TO SURRENDER.

Kate sees Steve with Hastings. She's devastated. Steve sees.

KATE
Jesus Christ, Steve's in on it...

JO
I'm taking out a pistol! I'll put it on the ground!

The AFOs keep their guns trained on Jo and Kate. Jo takes out her gun carefully, showing it, and places it on the ground.

Steve looks concerned.

CARMICHAEL (O.S.)
(Into megaphone.)
DI FLEMING, SURRENDER YOUR FIREARM.

KATE
Jo, we're being framed ...

CARMICHAEL
(Into megaphone.)
THIS IS YOUR FINAL WARNING. LAY
DOWN YOUR FIREARM.

Kate reaches inside her jacket.

CARMICHAEL (CONT'D)
(Into megaphone.)
SLOWLY. HANDS WHERE WE CAN SEE
THEM.

Kate hesitates. Jo's anguished.

JO
We surrender! Kate.

Kate doesn't surrender. Hastings sees the
danger.

HASTINGS
Ma'am, if I may.

Carmichael hesitates, then passes Hastings the
megaphone.

HASTINGS (CONT'D)
(Into megaphone.)
THIS IS SUPERINTENDENT HASTINGS. I
CAN ASSURE YOU YOU'LL BE TREATED
FAIRLY WITH THE FULL PROTECTION OF
THE LAW.

Kate still doesn't remove her hand from her
jacket.

KATE
Steve told me some bad stuff about
the Gaffer.

Jo's extremely worried.

STEVE
This is my fault, sir.

Hastings is nonplussed. He looks at Steve for an
answer.

Music
10:13:03
DUR: 1'22".
Specially
composed by
Carly
Paradis.
|
|
|
|
|
|
|
|

Carmichael takes this all in. Steve knows he's got to act. He raises his hands and walks towards Kate and Jo.

STEVE (CONT'D)
(Generally.)
DI Steve Arnott! I'm unarmed!

KATE
You bastard, Steve!

STEVE
(To Kate.)
Stay there, Kate. Take the gun out slowly... lay it on the ground.

KATE
You gave me up! You told them!

STEVE
Kate, I give you my word, I didn't.

KATE
That's bullshit. How would they know what car I'm driving?

Steve gets closer.

STEVE
Kate. Listen to me. I don't know how they knew. If it came from me, I'd be straight with you. That's how it is between us. And I'm telling you, I didn't give you up, neither did the Gaffer.

Kate hesitates. Steve reaches her.

STEVE (CONT'D)
Come on, mate. I don't know what the hell's going on either, why the Chief's ordered Carmichael to take over, but I promise you I'll get you to safety. Both of you.

Kate wavers, believes him.

Kate takes the gun out slowly. The AFOs firm up their aim.

STEVE (CONT'D)
(Generally.)
She's cooperating!
(To Kate.)
Lay it on the ground.

X
Music Ends
10:14:25

Kate lays the gun on the ground.

STEVE (CONT'D)
(Generally.)
She's put the gun down!

The AFOs keep aim. Carmichael and Hastings look on tensely.

STEVE (CONT'D)
Come on, mate, I'll walk you in.
Get behind me.
(To Jo.)
You too, ma'am.

Steve turns. Kate and Jo get behind him. They start to walk towards Hastings and Carmichael.

KATE
(Whispers to Steve.)
Check out the old OCG Print Shop.
Also Ryan Pilkington confessed to the murder of Maneet Bindra and John Corbett.

Steve nods, not making a big deal of it in front of everyone watching. Steve, Kate and Jo reach the police line.

HASTINGS
Don't you worry, Kate. I'll see you well looked after, or by Christ they'll have me to answer to.

Hastings gives a nod of approval to Steve.

CARMICHAEL
(Generally.)
Arrest them both. Put them in forensic suits, transfer them to dry cells. Log the reg of the transport vehicle.

Exit Carmichael. Officers swarm round Kate and Jo. They're handcuffed and led away. AFOs bag the pistols Kate and Jo dropped in b/g. Steve and Hastings share a tense look.

CUT TO:

10:15:21 INT. DRY CELL 1. LATER.

Kate in a grey tracksuit is put in a cell.

CUT TO:

Music
10:15:06
DUR: 0'52".
Specially composed by Carly Paradis.

10:15:41 INT. AC-12. HASTINGS' OFFICE. LATER THAT NIGHT

Hastings and Steve wait in tense silence.

HASTINGS
You should have shared Kate's
whereabouts with me.

STEVE
I didn't want to put you in a
difficult position with Carmichael.

Hastings studies Steve, unsure if he believes
him. Steve is uneasy. He changes the subject.

STEVE (CONT'D)
Kate told me Ryan Pilkington
confessed to Maneet's murder.

Hastings gasps in dismay, a painful memory.

HASTINGS
(Devastated.)
Pilkington?

STEVE
He also confessed to the murder of
John Corbett.

Now it's Hastings' turn to look extremely
uneasy.
They see Carmichael approach, breaking the
moment.

STEVE (CONT'D)
Ma'am.

HASTINGS
Ma'am, the interviews with Davidson
and Kate -- DI Arnott and I will be
involved, of course? -- we know
this inquiry like the back of our
hands.

CARMICHAEL
Mmm. DI Arnott, I've just learned
that the vehicle was yours and keys
to your home were found on DI
Fleming's person.

STEVE
We've got keys to each other's
homes and vehicles in the event of
extreme circumstances.

X
Music Ends
10:15:58

CARMICHAEL

Oh okay! Yes. I see. What would constitute "extreme circumstances"?

STEVE

An unexplained disruption of the chain of command.

CARMICHAEL

(Beat. Calm.)

Superintendent Hastings has been informed of his impending retirement.

HASTINGS

Ma'am, I must protest! That information was confidential!

Steve is shocked.

CARMICHAEL

(To Steve.)

And so to ensure a smooth transition I've assumed command. So from now on, DI Arnott, you'll be taking orders from me or face disciplinary action. Right. Is there anything else you're not sharing with me?

Carmichael glares at them. Hastings and Steve fight their rebellious instincts.

CARMICHAEL (CONT'D)

I'm waiting.

STEVE

(Beats.)

Kate said we should check out the old OCG Print Shop, the front where John Corbett worked.

CARMICHAEL

Very good. Report back after Davidson's rest period to assist me in interviewing her. Dismissed. Thank you.

STEVE

Ma'am.

Exit Steve.

Carmichael turns her glare on Hastings.

CARMICHAEL

I'll lead the interview and you can assist within the parameters set by me. Do you think you can manage that?

Hastings grits his teeth. Eventually he nods.

CARMICHAEL (CONT'D)

Very good. I'll see you in the morning.

Carmichael moves to go.

HASTINGS

How did you know of Davidson and Kate's whereabouts?

CARMICHAEL

Oh we put trackers on all AC-12 vehicles.

Music

10:18:04
DUR: 0'47".
Specially composed by Carly Paradis.

HASTINGS

(Stunned, outraged.)
What?

CARMICHAEL

Mm Chief Constable's orders. Thank goodness we did.

HASTINGS

My officers were going about their lawful duty. Putting trackers on their vehicles was a flagrant breach of trust.

CARMICHAEL

No you're right, Ted. The Chief and I don't trust you.

Exit Carmichael. Hastings reflects on his situation. Pre-lap monotone.

CUT TO:

10:18:39 INT. AC-12. INTERVIEW ROOM. NEXT DAY.

The monotone continues as Steve (by screen), Hastings (farthest away) and Carmichael (central) make final checks on their folders.

Jo sits nervously opposite between Rix and her Solicitor.

Two AFOs stand outside the Interview Room. The

monotone ends.

STEVE

AC-12 interview of Acting Detective Superintendent Joanne Davidson in the presence of her Solicitor, Police Federation Representative by Chief Superintendent Carmichael, Superintendent Hastings, Detective Inspector Arnott. You remain under caution.

|
|
|
X
Music Ends
10:18:51

CARMICHAEL

Following your arrest, a search of your registered address, Apartment G, 9 Croxford Street, was carried out under Section 18(1) of the Police and Criminal Evidence Act 1984.

STEVE

Image 17 on screen.

Steve brings up a crime scene photo of Jo's flat showing the framed photo of Jo with her mother.

STEVE (CONT'D)

Image 17 is a crime scene photograph captured during the search of Apartment G, 9 Croxford Street.

CARMICHAEL

Who is seen in image 17?

JO

No comment.

STEVE

Document 22 in your folders and on screen.

Steve shows Samantha Davidson's passport from when she's the same age as in the photos in Jo's flat.

STEVE (CONT'D)

Document 22 is a scan of Samantha Davidson's passport.

CARMICHAEL

The person seen in Image 17 is Samantha Davidson, correct?

JO

No comment.

STEVE
Document 6 in your folders and on screen.

Steve brings up Jo's personnel file and photo.

STEVE (CONT'D)
Document 6 is Acting DSU Davidson's police personnel record. Next of kin is given as Samantha Davidson.

CARMICHAEL
What is your relationship to Samantha Davidson?

JO
No comment.

HASTINGS
Oh God give me strength it's going to be a long day.

STEVE
We carried out checks on Samantha Davidson. The passport shown in Document 22 is the last one on record. An interim death certificate was issued for Samantha Davidson on the 5th of January 1996 by the Glasgow City Coroner. The subsequent inquest into Samantha Davidson's death recorded a finding of suicide.

Jo holds back tears.

RIX
You all right, Jo?

Jo nods. They all give her a few seconds to compose herself.

CARMICHAEL
The purpose of our questioning is not to trigger painful memories but rather to address an important aspect of our inquiry.

STEVE
Document 33 in your folders. Document 33 is a forensic laboratory report submitted on 19th of November 2020 relating to DNA deposits detected during a search of 29 Stalton Drive conducted up to

and including the 16th November 2020. Comparison of said DNA deposits found a 100 per cent match with DNA held on the national database belonging to Joanne Davidson. Further comparisons with criminal databases found a strong partial match to John Thomas Hunter.

CARMICHAEL

Are you related by blood to John Thomas Hunter?

JO

No comment.

CARMICHAEL

Okay I just gave you an opportunity to declare whether or not you are familiar with what we're about to disclose. If not, you may find the following information distressing.
DI Arnott.

Suddenly Jo's confused and uncomfortable.

Music
10:21:08
DUR: 1'05".
Specially composed by Carly Paradis.

STEVE

Document 33A. Further analysis of the DNA found at 29 Stalton Drive detected runs of homozygosity. This is an indicator of a close blood relationship between the subject's mother and father. In the percentage match to Tommy Hunter, it has been concluded that Hunter was your uncle and also your father.

Jo is shocked and overwhelmed.

JO

No... No, he, he was my uncle -- that's... that... that's not true!

HASTINGS

So what is the truth?

Jo doesn't answer, anguished, trying to make sense of her whole self-knowledge having been torn apart.

RIX

You can see my colleague's distressed. Perhaps we could have a short break?

CARMICHAEL
It's a simple enough question for
Acting Detective Superintendent
Davidson to answer.

JO
(Beats.)
No comment.

X
Music Ends
10:22:13

CARMICHAEL
Okay. I think we should pause this
interview and return you to custody
until such time, if any, you're
willing to cooperate.

STEVE
(To Carmichael.)
Ma'am. Wait. Please.
(To Jo.)
Jo, if you're bent, fine if you
want to run the clock down. We'll
charge you and with the evidence
we've got you'll go away for a long
time. But if you're not bent, this
is your chance to prove it ...

Jo wavers.

STEVE (CONT'D)
These things we've learned about
your family history ... no one can
be blamed for what they're born
into. Or the path it puts them on.
Now's the time to give your side.

JO
(Beat. Hesitant.)
No comment.

STEVE
You were still only a teenager when
you lost your mum. That must've
been very upsetting.

JO
(Wavering. Eventually.)
No comment.

HASTINGS
If you think you're going to wear
us down, Acting Detective
Superintendent Davidson, you have
got another thing coming. DI
Arnott.

STEVE

The search of Apartment G, 9 Croxford Street, detected an article seized in evidence appearing on screen in Image 11.

Steve brings up a crime scene photo of Jo's laptop. Jo tenses up completely.

STEVE (CONT'D)

Image 11 shows item reference PW-5, a laptop computer.

HASTINGS

Whose device is this?

JO

No comment.

STEVE

Forensic examination of PW-5 detected fingerprints and DNA deposits relating to one person only. Said fingerprints and DNA are a match for Joanne Davidson.

HASTINGS

For what purpose did you employ this device?

JO

No comment.

STEVE

Document 56 in your folders. AC-12's Cybercrime Department carried out an examination of PW-5's hard drive. Their findings are fully summarised in Document 56. There are numerous text conversations between the user of PW-5 and an Unknown User.

HASTINGS

Who are the participants in these text conversations?

JO

No comment.

STEVE

Our Cybercrime Department detected an IP address for the PW-5 user matching 9 Croxford Street. The IP address for the Unknown User is located in Spain.

JO

No comment.

HASTINGS

What was the nature of these text conversations?

JO

No comment.

HASTINGS

Jesus, Mary and Joseph and the wee donkey, can we just move this thing along, before it drives us all round the bloody bend. DI Arnott.

STEVE

Please refer to the screen which shows a text conversation which took place on 22nd of November at 21.42, between the user of PW-5 and an Unknown User.

Steve brings up an excerpt on screen that reads:

UNKNOWN USER: Time's up.

UNKNOWN USER: Get rid of her.

PW-5 USER: As long as it's my last job.

HASTINGS

Can you tell us what is meant by the instruction "Get rid of her"?

JO

No comment.

HASTINGS

You agreed to lure DI Fleming to her death, that's about the top and bottom of it isn't it?

JO

No comment.

HASTINGS

Look. You could say "No comment" till you're blue in the face. But we know what's what. DI Fleming made a call to DI Arnott just minutes before an illicit rendezvous took place between you and PC Ryan Pilkington.

JO

No comment.

HASTINGS

You lured her to that rendezvous
and there is the evidence --
(Indicates text on screen.)
-- up there on the screen in black
and white! Conspiracy to Murder,
which as you know, Acting Detective
Superintendent Davidson, brings
with it a life sentence. And that's
before we get to the rest of the
evidence. Which I would describe as
a mountain. A mountain of evidence.
And we haven't even scratched the
surface!

Hastings lets that hang. Jo wavers further.

STEVE

I was asking about your mum ...

JO

(Eventually.)

Yes.

STEVE

She took her own life.

JO

Yes.

HASTINGS

(Gently.)

This must be very painful for you
but do you think you can speak
about that?

JO

She was born into it, same as me.
Hated what her family stood for.
Her brother, Tommy, what a piece of
work he was.

HASTINGS

Yes, you don't need to tell us what
he was capable of, believe you me.

JO

He controlled mum's life.

HASTINGS

Did he control yours?

JO

Not at first. My mum was still a
girl. 15. Raped, she told me,

though I never knew the details...
Forced to go through with the
pregnancy. Tommy sent her away,
back to Glasgow, under her mum's
maiden name. I had no idea about
any of this, until Tommy came
looking.

HASTINGS
But that was later, yes?

JO
I'd just turned 16. He'd heard I
was doing well in school, never
been in trouble, plus no one knew
me here. He wanted me for the
police, he said. To do his bidding.
To be under his control. My Mum
couldn't bear the thought of me
being with Uncle Tommy. She knew
she couldn't protect me ...

STEVE
That's why she took her own life?

JO
(Sobs.)
Yes.

HASTINGS
It's all right. Take your time,
take your time.

RIX
You're doing well, Jo.

STEVE
So Tommy hid from you he was your
real father?

JO
Yes.

STEVE
Who did you believe was your
father?

Jo looks fearful, controlled.

STEVE (CONT'D)
This person, did he control you the
same way Tommy Hunter did?

Jo doesn't want to answer, hasn't the courage to
answer.

RIX

We can all see my colleague finds this line of questioning extremely distressing. In regard to coercion and control, my colleague should be treated as a vulnerable person.

CARMICHAEL

We'll move on. Tommy Hunter is no longer a person of interest. He became an informant and was killed by his own organisation in 2014.

JO

It wasn't simply that he was an informant, ma'am ...

STEVE

What do you mean?

JO

Tommy had cultivated relationships with corrupt police officers but they started to turn against him. He felt betrayed so he threatened to expose them all.

HASTINGS

So it was police officers who got Hunter killed?

JO

They were heavily involved. As you know, your former officer, DI Matthew Cottan, he orchestrated the plan.

HASTINGS

Cottan was a disgrace to the uniform. He betrayed the trust of every single one of us that he worked with.

STEVE

So someone took Tommy's place at the top of the organisation and he gave Cottan the order to kill Tommy?

JO

Tommy held it all together. It broke up into disparate elements, smaller OCGs. The only thing that united them was how much they stood to lose if Tommy carried out his threat.

STEVE

Because they relied on corrupt officers to carry out many of their criminal enterprises?

JO

Yes. And they wanted to be able to continue exploiting them.

HASTINGS

Yes well, the OCGs they may not be working to one man but the bent coppers that's a different story. They're a network, aren't they?

CARMICHAEL

This Force has detected no evidence of institutionalised corruption.

HASTINGS

We have identified a number of high-ranking figures in a clandestine network of corrupt police officers.

CARMICHAEL

Hypothetical network.

HASTINGS

One such high-ranking figure, once erroneously code-named H., we now refer to as the Fourth Man. Is he running the show.

JO

No comment.

CARMICHAEL

We're here to examine DCI Davidson's offending, no one else's.

RIX

Alleged offending.

HASTINGS

Are you taking your orders from him! Who is the Fourth Man?

JO

(Lying.)
I don't know.

HASTINGS

I don't believe you!

Hastings fumes in frustration. Carmichael's eager to move on.

CARMICHAEL

Let's move on. Turning to Operation Lighthouse, the inquiry into the murder of Gail Vella, opened on 10th of September 2019. You became Senior Investigating Officer when?

JO

The following month. 6th of October.

CARMICHAEL

Your predecessor was removed allegedly due to the inquiry's slow progress. How did you come to be appointed?

JO

I'm an experienced murder investigator.

STEVE

Image 24 on screen.

Steve brings up a crime scene photo of an Operation Lighthouse folder in an open drawer at Jo's apartment.

CARMICHAEL

What is shown in Image 24?

JO

No comment.

STEVE

Image 24 shows Item Reference FD-8 seized in evidence during a search of Apartment G, 9 Croxford Street. Document 39 in your folders. Document 39 is a photocopy of the contents of FD-8. You will see that FD-8 contained documents relating to Operation Lighthouse. Now these documents were not present at Hillside Lane Police Station on 4th of November of this year when AC-12 seized all files relating to Operation Lighthouse.

CARMICHAEL

Why were these documents in your apartment?

JO
No comment.

HASTINGS
These documents reveal for the first time that Detective Superintendent Ian Buckells noted that your predecessor as SIO was pursuing the line of inquiry that Gail Vella's murder was a contract killing carried out by organised criminals. However Detective Superintendent Buckells then wrote a memorandum suggesting that the SIO was failing to make any progress and that a new SIO be appointed.

CARMICHAEL
Buckells mentions you by name. Had you ever worked together?

JO
Not to my knowledge.

CARMICHAEL
So what motivated Ian Buckells nominating you to be the Senior Investigating Officer on the Gail Vella murder?

JO
You'd have to ask Ian Buckells.

HASTINGS
Yes, well we did. And he denies all knowledge of the documents.

STEVE
The same way he still claims no knowledge of the missing Operation Lighthouse files subsequently found hidden in his service vehicle.

HASTINGS
Did you or someone close to you engineer your appointment, with Buckells as the convenient stooge?

JO
No comment.

HASTINGS
You see the last thing that organised crime would want is

Operation Lighthouse coming knocking on their door. So they had to put in a new SIO to suppress that line of inquiry in favour of a random act of violence, perpetrated by a disturbed individual acting alone, a frame that neatly fits Terry Boyle.

JO
I refused to charge Terry Boyle.

STEVE
Why not? There was just about enough evidence.

Jo hesitates.

CARMICHAEL
Why did you not seek authority to charge Boyle?

Still hesitation from Jo.

HASTINGS
Was it because you couldn't go through with it? Is it because you just couldn't live with the idea of sending an innocent man to trial?

JO
Yes.

HASTINGS
Good. At last we're getting somewhere.

CARMICHAEL
Okay let's examine the other recent prime suspect identified by Operation Lighthouse.

STEVE
Image 29 on screen.

Steve brings up the same image featured in Sc.249, the comp of Carl Banks and Terry Boyle.

STEVE (CONT'D)
Image 29 shows Terry Boyle on the right. On the left Image 29 shows Carl Banks. Carl Banks was a known violent offender with lifelong links to organised crime. On the night of 26th of October, the

Murder Investigation Team received a tip-off that an individual who was almost certainly Carl Banks had confessed to the murder of Gail Vella. As a result of delays and leaks, Carl Banks was abducted and murdered and Terry Boyle installed in his place.

CARMICHAEL

PS Farida Jatri was charged with leaking the information based on evidence seized from 29 Stalton Drive, the address where she claims the two of you lived.

HASTINGS

Did you plant evidence against Farida Jatri?

JO

No comment.

HASTINGS

You've already told us that you were coerced into a life of crime. That you were forced to mislead and deceive. Here, now, you have a choice, a choice to tell the truth.

JO

I planted the burner phones.
Farida's innocent.

HASTINGS

Good. Good.

CARMICHAEL

Who leaked the information regarding the operation to arrest Carl Banks?

JO

I did.

STEVE

And the Armed Robbery staged to coincide with the operation. You knew about that?

JO

It was a decoy I used to delay Banks's arrest.

HASTINGS
And the mistakes in surveillance
attributed to Detective
Superintendent Buckells?

JO
I manipulated him into those. It
wasn't hard.

HASTINGS
And the files that were planted in
his service vehicle?

JO
I planted those.

STEVE
What about the witness who came
forward to incriminate Terry Boyle
-- Deborah Devereux?

JO
All I know is we found out she was
a former girlfriend of DSU
Buckells.

STEVE
And the false statement from
Deborah Devereux -- Buckells set
that up?

JO
I don't know if he set that up
himself or someone else did.

STEVE
Why would he do that?

JO
He was worried the failure to solve
the murder was making him look bad.
He was desperate for me to charge
someone.

CARMICHAEL
Let's be clear. You have no
evidence that Buckells was
responsible for Deborah Devereux's
false statement?

JO
Correct, ma'am.

CARMICHAEL
And his desire to charge Terry
Boyle was borne out of a legitimate
fear for the advancement of his
career?

JO
It appeared so, ma'am.

CARMICHAEL
DI Arnott, can you bookmark the
DIR. Significant testimony in
determining whether the charges
against Detective Superintendent
Buckells should be discontinued.

Steve looks to Hastings to back Carmichael's
order. Hastings gives a bitter nod. Steve uses
the drop-down list on his tablet to bookmark the
DIR. Carmichael picks up again with Jo.

CARMICHAEL (CONT'D)
Okay, moving on. What can you tell
us about the evidence against Terry
Boyle?

JO
The images of Gail Vella found in
his flat would seem to have been
planted.

CARMICHAEL
To the best of your knowledge, was
Terry Boyle involved in the murder
of Gail Vella?

JO
No he was not.

CARMICHAEL
To the best of your knowledge, was
Carl Banks involved in the murder
of Gail Vella?

JO
No comment.

HASTINGS
Here we go again!

STEVE
We know Gail Vella attempted to
make contact with Carl Banks's
brother Lee Banks, an inmate in
Blackthorn Prison.

Hastings is uneasy at the mention of this.

STEVE (CONT'D)

We believe Lee Banks informed Carl Gail Vella was investigating stories that the OCG were determined to suppress.

CARMICHAEL

In regard to Gail Vella's investigative journalism, let's now examine your movements prior to your arrest last night. DI Arnott.

Steve brings up a city map with numbered tracker data points going from Steve's flat (1) via Gail Vella's house (2) and Kingsgate Printing Services (3)/Terry Boyle's flat (4) to the roadblock (5).

STEVE

On screen, Image 41. Image 41 is a map showing telemetry from a tracking device attached to vehicle Victor, Oscar, six, nine, Golf, Kilo, Yankee in the early hours of the 24th of November 2020. Victor, Oscar, six, nine, Golf, Kilo, Yankee is the vehicle in which you were a passenger at the time of your arrest.

CARMICHAEL

Telemetry location 2 is the scene of Gail Vella's murder. Telemetry location 3 relates to the derelict premises of the Kingsgate Printing Services. Who's directing the movements of the vehicle?

JO

No comment.

CARMICHAEL

A forensic search of Kingsgate Printing Services has been carried out.

STEVE

Image 45 on screen.

Steve brings up a crime scene photo of piles of rubbish.

STEVE (CONT'D)

Image 45 is a crime scene photograph captured at Kingsgate Printing Services showing the inside of the abandoned premises.
Image 46.

Steve brings up an image of a strong box under the rubbish.

STEVE (CONT'D)

Image 46 is an item of evidence detected by the search team, Item Reference TG-8. TG-8 is a metal strong box. The contents of TG-8 are shown in Image 47.

Steve brings up Image 47 a composite image showing a laptop and desktop computer in a clean forensic setting.

CARMICHAEL

What is shown in Image 47?

JO

No comment.

STEVE

Image 47 shows items reference TG-11 and TG-12, a laptop computer and desktop computer respectively. Forensic examination of these devices detected fingerprints matching Gail Vella.

HASTINGS

We believe these devices were stolen from Gail Vella's home around the time of her murder. Now the Operation Lighthouse files that you withheld relate in part to evidence of the theft of these devices. This is crucial evidence you hid!

JO

I was leading Kate Fleming there to uncover the evidence, to prove ...
(Trails off.)

CARMICHAEL

Prove what?

JO

That I'm not bent.

HASTINGS

Yes, but you hid this evidence for months!

JO

Not months, no, that's not what happened! I only began to suspect the evidence might be there after Terry Boyle's arrest. The Print Shop had been long abandoned by the OCG, police searches concluded there 18 months ago, and it was right across the street ...

CARMICHAEL

But you never ordered a search of the Print Shop.

Jo looks guilty, ashamed.

STEVE

Cybercrime examined the hard drives of both devices. Passwords were input to access the stored files. How would these passwords have been obtained?

JO

No comment.

STEVE

Well taking for granted the involvement of organised crime, I'd suggest an employee in the IT department at Gail Vella's news service was exploited using bribery, blackmail or intimidation.

JO

No comment.

STEVE

Numerous files were detected relating to Gail Vella's investigations into the links between organised crime and corrupt police officers.

HASTINGS

We have found audio files of interviews with Jimmy Lakewell. We have found research files confirming that Gail Vella was investigating the suppression of police inquiries into historic child sexual exploitation. And we

have found research confirming that Gail Vella was digging deep into police failure in the murder of Lawrence Christopher.

JO is shocked.

STEVE

Did you know Gail Vella was looking into the Lawrence Christopher murder?

JO

No.

STEVE

According to notes found on Gail Vella's devices, she visited Lee Banks on the 26th of August 2019 in Blackthorn Prison. Now as you know, Lee Banks is Carl Banks's brother. It appears from Gail Vella's notes that Lee Banks declined to furnish any information regarding the murder of Lawrence Christopher. We believe Lee informed Carl Banks and this was in large part the motivation for her murder.

Music

10:39:46
DUR: 1'39".
Specially composed by Carly Paradis.

HASTINGS

Do you really expect us to believe that you didn't know this?

JO

I didn't.

HASTINGS

I'll give you "I didn't." One of the suspects in the Lawrence Christopher's murder is Your cousin. Darren Hunter!

JO

I, uhm ...

(Trails off, anguished.)

HASTINGS

I mean, maybe if Darren had been arrested, he would have squealed. He would have given up Tommy Hunter. He would have given up you.

JO

I didn't know!

JO looks browbeaten and anguished.

HASTINGS

The initial inquiry into Lawrence Christopher's murder was led by DCI Marcus Thurwell. Do you know that name?

JO

No comment.

Steve brings up the personnel record of Marcus Thurwell.

STEVE

On screen, Image 75.

HASTINGS

Who is shown in Image 75?

JO

No comment.

Steve brings up the marina image of Thurwell.

STEVE

On screen, Image 77, the last known image of the same individual.

HASTINGS

Who is that?

JO

No comment.

STEVE

Image 77 shows Marcus Thurwell.

HASTINGS

What's your relationship to Marcus Thurwell?

JO

No comment.

HASTINGS

Files detected on Gail Vella's computer prove that she was investigating not just Thurwell's role but the role of other officers in the inquiry, notably Detective Constable Ian Buckells and Inspector Philip Osborne.

Jo is taken aback by this. Carmichael intervenes.

CARMICHAEL
The interviewee has repeatedly
claimed she doesn't know about any
of this. It's a dead end. So let's
focus on events surrounding the
killing of PC Ryan Pilkington.

|
|
|
X
Music Ends
10:41:25

HASTINGS
Ma'am, this is significant evidence
crucial to the wider inquiry into
institutionalised corruption.

CARMICHAEL
Yes. And I would prefer to confine
ourselves to the set parameters of
the anticorruption inquiry in front
of us. DI Arnott, if you wouldn't
mind, let's chivvy things along
shall we.

Steve and Hastings are deeply frustrated.

STEVE
Ma'am.

Steve calls up a comp of 4 crime scene images of
Ryan's body.

STEVE (CONT'D)
On screen Images 62 to 65
inclusive, crime scene photographs
of PC Ryan Pilkington's body.

CARMICHAEL
How did Ryan Pilkington meet his
death?

JO
No comment.

Steve brings up Image 70, Ryan's gun.

STEVE
Document 60 in your folders.
Document 60 is the forensic
pathologist's postmortem report on
Ryan Pilkington. "Cause of death
was two gunshot wounds to the
chest. At postmortem two parabellum
9 by 19 millimetre rounds were
recovered from the thoracic
cavity."

CARMICHAEL
Ryan Pilkington was fatally wounded
by a firearm. Describe what

happened.

JO

No comment.

CARMICHAEL

DI Arnott.

Steve hesitates. Carmichael fires him a glare.

CARMICHAEL (CONT'D)

DI Arnott.

STEVE

Document 78 in your folders.
Document 78 is a report issued by
NABIS on the 24th November 2020.
Please refer to page 2 paragraph 6:
"Both parabellum rounds recovered
from the deceased show markings
consistent with being fired from a
Glock 17 pistol serial number
277531." 277531 is the firearm
lawfully issued on the 20th
November 2020 to Detective
Inspector Kate Fleming.
Fingerprints matching DI Fleming
were also detected on 277531.

Steve feels rotten.

CARMICHAEL

Did DI Kate Fleming shoot dead Ryan
Pilkington?

JO

(Beats.)
No.

Steve reacts.

CARMICHAEL

"No"? Who then?

JO

(Beats.)
I did.

Hastings and Steve are stunned.

Carmichael irritated.

CARMICHAEL

Hmm. That doesn't square with the
forensic evidence I'm afraid.

JO

Naturally Kate's prints were on the firearm. She'd handled it repeatedly. But you'll also have found my prints on the firearm.

STEVE

That's correct. We did.

JO

Because she was forced to hand it over to me. Ryan had her at gunpoint. I turned Kate's firearm on Ryan.

CARMICHAEL

At the time of your arrest, Fleming had her firearm, you had Pilkington's.

JO

I returned Kate's firearm. I picked up Ryan's.

CARMICHAEL

Forensic analysis of clothing worn by DI Fleming detected a dense distribution of gunshot residue on the right hand sleeve, a finding commonly associated with the discharging of a firearm.

JO

Kate was in the process of handing me the firearm when I turned the firearm on Ryan and discharged the fatal shots. Kate's sleeve absorbed the gunshot powder.

CARMICHAEL

Joanne Davidson, to be clear, you are confessing to the murder of Ryan Pilkington?

JO

No, ma'am. Pilkington was about to fire on DI Fleming. At the time of the incident, I was a serving police officer. Under Common Law, Section 3 of the Criminal Law Act 1967 and Section 117 of the Police and Criminal Evidence Act 1984, I am permitted to employ lethal force to prevent an imminent threat to life.

RIX

My colleague was acting lawfully.

CARMICHAEL

I think you'll find that's for a court to decide.

Jo glances at Steve. He nods.

CARMICHAEL (CONT'D)

You weren't in league with Pilkington?

JO

Ryan Pilkington was imposed on MIT against my will. I was fully aware of his OCG connections. He was there to intimidate me into misleading Operation Lighthouse.

Hastings shows his anguish. Steve observes.

HASTINGS

So who was giving Pilkington his orders? Was it Marcus Thurwell?

JO

No comment.

HASTINGS

We have presented clear evidence that you were getting your instructions from Spain. We also know from our inquiries that Thurwell was in Spain.

Steve brings up Image 77 again, the marina photo of Thurwell.

HASTINGS (CONT'D)

(Indicates Thurwell's photo.) Is this the person running the show, yes?

JO

No comment.

HASTINGS

Marcus Thurwell was SIO in the Lawrence Christopher murder inquiry. Now we believe that he deliberately misled that inquiry to protect Darren Hunter, Tommy Hunter's son, on the express orders of Tommy Hunter.

JO
No comment.

HASTINGS
Lawrence Christopher he was an architect. He was a model citizen. He had his head smashed in with a piece of lead piping by a bunch of racist thugs one of whom was your cousin.

RIX
Superintendent, your questioning is oppressive.

HASTINGS
I'll give you oppressive. Look that lad had his whole life ahead of him. Just like Gail Vella.

JO
(Upset.)
They both died horrible deaths. I dread to imagine what they suffered.

HASTINGS
Yes. Well then give them justice!
Tell us who's giving the orders!

JO
(Beats.)
I can't. I'm sorry.

Jo weeps.

HASTINGS
Is it Thurwell? Is it someone else?
Is it Osborne?

CARMICHAEL
I think we'll leave it there.

HASTINGS
Is it the Chief Constable?

CARMICHAEL
Thank you, Superintendent Hastings.
Joanne Davidson, do you have anything further to say?

JO
(Weeping.)
No.

Music
10:46:37
DUR: 1'09".
Specially composed by Carly Paradis.

CARMICHAEL

Joanne Davidson, I have been in consultation with the Senior Prosecutor at the Complex Case Unit. Nothing you have disclosed during this interview has impacted on those discussions. And therefore I am authorised to charge you with the following offences: Perverting the Course of Justice and Malfeasance in a Public Office. I will consult further regarding Conspiracy to Murder DI Kate Fleming and any charges relating to the death of PC Ryan Pilkington. You will be remanded in custody. Interview terminated at -- (Looks at DIR.) -- 11.43.

Jo is distraught. Exit Carmichael. Hastings gets up to pursue her. Steve moves to join him.

HASTINGS

You take care of the custody, son, just leave this one to me.

Exit Hastings. Steve remains, regards Jo's anguish.

X
Music Ends
10:47:46

JO

I'm sorry.

STEVE

Yeah. Me too.

CUT TO:

10:48:01 INT. AC-12. HASTINGS' OFFICE. CONTINUOUS.

Carmichael enters. Hastings catches her up, shuts the door.

HASTINGS

You and I both know that Jo Davidson's the best chance we've ever had of blowing wide open the network of corrupt police officers in league with organised crime.

CARMICHAEL

Goodness me! I must've been in another interview because every other answer I heard was "No comment."

HASTINGS
You let her off the hook, ma'am.
And as for shutting down all my
questions about the Fourth Man.

CARMICHAEL
Superintendent you are bitter about
AC-12 being merged, who wouldn't
be.

HASTINGS
It's got nothing to do with that!

CARMICHAEL
Inquiries into Jo Davidson will
continue. She has more to reveal,
we will get there, in time.

HASTINGS
I don't have "time"!

CUT TO:

10:48:40 INT. AC-12. OPEN-PLAN OFFICE/INTERVIEW ROOM.
CONTINUOUS.

Steve returns to his desk with a mug of
tea/coffee. He opens his case files on his
computer and an email notification pops up from
Occupational Health:

Occupational Health Subject: FINAL WARNING
URGENT As you have failed to attend your
compulsory appointment, you are...

Steve opens the email.

Occupational Health Subject: FINAL WARNING
As you have failed to attend your compulsory
appointment, you are hereby notified that,
unless you attend a Medical Review within 5
working, we will have no choice but to recommend
You be suspended from duty and receive a Yellow
Notice under Police Conduct Regulations.

Steve POV highlights FINAL WARNING and suspended
from duty. Steve stares at it in resignation.

Hastings comes out of his old office. He looks
broken. Steve is concerned for him.

STEVE
Sir?

HASTINGS
Sometimes you don't lose, son, you
just run out of time.

Music
10:48:35
DUR: 0'36".
Specially
composed by
Carly
Paradis.

X
Music Ends
10:49:11

Music
10:49:26
DUR: 0'21".
Specially
composed by
Carly
Paradis.

Hastings shambles away. Steve sees his pain, feels bad.

CUT TO:

10:49:35 INT. DECKER AVENUE POLICE STATION. INTERVIEW ROOM. THAT NIGHT.

Kate waits tensely wearing custody clothing with her Rep and Solicitor. Enter Carmichael in a sceptical mood. Kate gets to her feet.

CARMICHAEL

As you were.

Carmichael rounds the desks and stands in front of Kate.

CARMICHAEL (CONT'D)

The Crown Prosecutor's gullible enough to consider proceedings against Jo Davidson alone in the death of Ryan Pilkington.

||
X
Music Ends
10:49:47

KATE

Thank you very much, ma'am.

Carmichael turns to exit, changes her mind.

Music
10:49:57
DUR: 1'00".
Specially
composed by
Carly
Paradis.

CARMICHAEL

Two shots to the chest, double tap, like a firearms trained officer. Davidson's not firearms trained, is she?
(Off Kate's silence.)
You are though, aren't you, Kate?

KATE

That's correct, ma'am.

Kate remains blank in the face of Carmichael's scrutiny.

CARMICHAEL

So you'll provide a first account for my team, and then you're free to go.

Kate nods. Turns away. But before she exits.

CARMICHAEL (CONT'D)

I'm not gullible, Kate, but I am pragmatic.

Exit Carmichael. Kate remains poker faced.

10:50:46 INT. AC-12. UNDERGROUND CAR PARK. THAT NIGHT.

Steve waits, on edge. Kate's car pulls up. She gets out, back to wearing work clothes.

CUT TO: |

|

X

Music Ends
10:50:57

STEVE

All right.

KATE

All right.

STEVE

Thought we'd got rid of you.

KATE

No such luck.

STEVE

You sure you're okay? I know nobody's coming after you over Ryan Pilkington's shooting, if you ever need to talk about it...

KATE

Thanks, mate, I appreciate it. But I'm fine.

Wry grins.

KATE (CONT'D)

So what did you get out of Jo?

STEVE

A lot less than we needed.

KATE

Did she say anything about her family history? She told me her dad was a police officer.

STEVE

No. Never even gave us that much.

KATE

She's scared, Steve. After what happened to Tommy, Dot, Lakewell, never mind John Corbett.

STEVE

That's why we've got her on the VPU at Brentiss, security cameras monitoring access to her cell.
(Reflective beats.)

So what now?

KATE

Well... were into the forensics at the OCG workshop. And as I'm the senior detective left on Operation Lighthouse. I could be the point of contact between MIT and AC-12.

STEVE

Works for me, mate.

KATE

Let's get this job done.

They enjoy the moment.

STEVE

I'll drive.

KATE (OVERLAPS)

I'll drive.

Friendly stand-off.

CUT TO:

10:52:06 **EXT./INT. SITE 2. UNIT 2. THAT NIGHT.**

Lomax is waiting for Kate. Chatting with one of the forensic investigator. Inside the Unit forensic investigators in white suits go about the final stages of a forensic search.

LOMAX

(For performance only. B/G)
... could be in the Red Lion by
eight, nice work.

KATE

All right, Chris.

LOMAX

Ma' am.

KATE

You remember DI Arnott.

LOMAX

(Cold.)
Sir.

KATE

Don't act like a tit, Sarge. We're
all in it together.

Lomax doesn't alter his attitude.

STEVE
What you found?

Steve and Kate approach the Inner Cordon which restricts access to the interior of the Unit. With Kate's car in b/g.

LOMAX
(To Kate.)
There's strong evidence of workshopping of firearms. NABIS have given a preliminary report of matches between the machinery here and the markings on the firearms used in the Jimmy Lakewell ambush. Forensics have harvested prints and DNA, just waiting on the lab for any matches. FC thinks they've covered the ground. I'm going to call off the forensic deployment tonight.

STEVE
You look at the weight of those, no way were two OCG men on their own going to move them. What was in their van?

Lomax checks his pocketbook.

LOMAX
Tarpaulins. Rope. A couple of pickaxes. Bolt Cutters. A couple of wrenches. A socket set. Stanley knives. Power tools including power saws and power drills.

Steve and Kate share a look.

KATE
Right let's call out the GPR. Find out what's under that floor.

LOMAX
Really?

KATE
Yes, really.

Exit Lomax to make the call.

LOMAX
(into phone.)
Hi, yeah sorry mate. My DI's requested GPR for White Rock.

Music
10:53:11
DUR: 0'36".
Specially
composed by
Carly
Paradis.
|

Steve and Kate look like they're onto something.

CUT TO:

10:53:18 INT. AC-12. HASTINGS' OFFICE. SAME TIME.

Chloe making a call on her mobile.

INTERCUT:

10:53:22 EXT. SITE 2. UNIT 2. MOMENTS LATER.

Steve and Kate sign out with the Scene Log Officer at the Outer Cordon. Steve's phone rings.

STEVE
(To Officer.)
Cheers.

Steve answers the call.

STEVE (CONT'D)
(Into phone.)
Chloe.

INTERCUT:

10:53:31 INT. AC-12. HASTINGS' OFFICE. SAME TIME.

Chloe talks on her mobile outside Hastings' office.

CHLOE
(Into phone.)
Sir, we think we've found Thurwell.

STEVE
(Into phone.)
We'll be right there.

Steve hangs up. Turns to Kate.

STEVE (CONT'D)
They've located Marcus Thurwell.

KATE
Let's go.

Energised, they hurry to Kate's car.

CUT TO:

10:53:42 INT. CYBERCRIME. VIDEO INSERT. EXT./INT.

X
Music Ends
10:53:47
Music
10:53:34
DUR: 0'32".
Specially
composed by
Carly
Paradis.

Hastings, Chloe and Amanda are watching a live feed from Spain, bodycam footage from a Guardia Civil unit preparing to raid a rural villa.

INTERCUT WITH:

10:53:42 EXT./INT. THURWELL'S VILLA. SAME TIME.

With all dialogue in Spanish, the Guardia Civil are in the grounds of a small, isolated property. They round a swimming pool.

10:53:45 GUARDIA CIVIL CAPITÀN
(Speaks Spanish.)
Asigurarte el perímetro.

(trans. Secure the perimeter.)

On Amanda.

10:53:47 AMANDA
(Into microphone, in Spanish.)
Capitán, estamos recibiendo la transmisión de video y le escuchamos con claridad.

(trans. Capitán, we are receiving your video feed and hearing you clearly.)

The Guardia Civil moving through the grounds.

10:53:51 AMANDA (O.S.)
(Into microphone, in Spanish.)
En espera de tu informe.

(trans. I am standing by for your report.)

10:53:53 GUARDIA CIVIL CAPITÀN
(Speaks Spanish.)
Adelante, adelante, sin hacer ruido.

(trans. Forward, forward, quietly.)

Guardia Civil head for the rear doors.

Steve and Kate hurry in.

HASTINGS
Kate. Steve. The Spanish authorities are helping us in reference to apprehend Thurwell. The Guardia Civil have received intel on this particular address.

Steve, Kate, Hastings, Chloe and Amanda watch

X
Music Ends
10:54:06
Music
10:53:54
DUR: 1'18".
Specially composed by Carly Paradis.

tensely.

GUARDIA CIVIL CAPITÀN

10:54:08 (Speaks Spanish.)
Nos hemos asegurado que esta es la
casa de Marcus Thurwell.

(trans. *We've confirmed this is the Villa of
Marcus Thurwell.*)

They head towards the rear doors. Position

On a cue from the Capitàn, they burst into the
villa.

All is dark inside. Using torches to light their
way, they explore the interior.

On Steve.

GUARDIA CIVIL CAPITÀN (O.S.)

(Speaks Spanish.)
Las habitaciones están vacias.

(trans. *The bedrooms are empty.*)

On Live feed bodycam footage. They enter another
section of the Villa.

GUARDIA CIVIL CAPITÀN (O.S.)

(Speaks Spanish.)
Entrar! Entrar!

(trans. *Enter! Enter!*)

On Kate and Chloe.

GUARDIA CIVIL SOLDIER (O.S.)

(Speaks Spanish.)
Seguro.

(trans. *Safe (is it safe)*)

GUARDIA CIVIL CAPITÀN (O.S.)

(Speaks Spanish.)
Nada.

(trans. *Nothing.*)

The Guardia Civil enter the hallway.

GUARDIA CIVIL CAPITÀN (O.S.)

(Speaks Spanish.)
La casa parece estar desierta.

(trans. The villa appears to be deserted.)

One of the team beckons the Capitán towards a closed door.

10:54:43 GUARDIA CIVIL SOLDIER (O.S.)
(Speaks Spanish.)
Capitán por aquí!

(trans. Captain! Come here!)

The Capitán and others go to the door. They sniff a foul smell. Off a nod from the Capitán, they kick the door open.

10:54:53 GUARDIA CIVIL SOLDIER (O.S.)
(Speaks Spanish.)
Guardia Civil.

(trans. Police!)

They enter the room.

10:54:59 GUARDIA CIVIL CAPITÀN (O.S.)
(Speaks Spanish.)
Puñeta.

(trans. Damn.)

Flies buzz. Torches give us a glimpse of two decomposed bodies.

Hastings can't contain his frustration. Flies BUZZING.

HASTINGS
(in) the name of God and his Holy
Mother!

X
Music Ends
10:55:12

10:55:12 GUARDIA CIVIL CAPITÀN
(Speaks Spanish.)
Dos muertos'. Un hombre y una
mujer.

AMANDA
(Translating)
Two dead, sir, male plus female.

10:55:18 GUARDIA CIVIL CAPITÀN
(Speaks Spanish.)
Marcus Thurwell, Senora Thurwell.

(trans. Marcus Thurwell, Senora (Ms) Thurwell)

Long beat.

HASTINGS

Thank you, Captain, we'll leave the rest to you.

10:55:28

AMANDA

(Into microphone, in Spanish.)
Gracias capitán, dejamos que lleve los procedimientos necesarios.

(trans. Thank you, Captain, we'll leave you to carry out the necessary course of action)

10:55:33

GUARDIA CIVIL CAPITÀN

(Speaks Spanish.)
Cambio y cerro.

(trans. Over and out.)

Torchlight give us a glimpse of one of the decomposed bodies. Flies buzz.

HASTINGS

It's just... It's another kick in the teeth. Only so much a man can take.

Exit Hastings.

Steve and Kate watch him go sympathetically.

Music
10:55:43
DUR: 0'44".
Specially composed by Carly Paradis.

CUT TO:

10:55:51

INT. AC-12. LIFT. MOMENTS LATER.

Hastings goes up. He gazes out at the city lights. His city.

Something snaps. He bangs his forehead on the side lift, broken and beaten.

CUT TO:

10:56:15

INT. BRENTISS PRISON. VPU. LATER THAT DAY.

Jo is led to her cell by two female OMOs.

At the threshold the first OMO turns to Jo.

FEMALE OMO

Wait there please.

And goes through the gated threshold into the cell.

Jo and the second OMO wait in the corridor.

X
Music Ends
10:56:27
Music
10:56:19
DUR: 1'35".
Slower Chief /Carly Paradis.

Doors open and Jo and the second OMO turn - Enter Leland and Merchant. Leland and Merchant observe the OMO and Jo and a security camera outside the cell.

LELAND

Sorry, wrong way. God this place is a maze.

Leland and Merchant move on.

OSBORNE (V.O.)

For too long now...

CUT TO:

10:57:07 INT. AC-12. HASTINGS OFFICE. NIGHT

Hastings is watching the recording of Osborne on the computer screen.

Video insert. Ext. Police HQ.

From the steps, Osborne addresses a bank of reporters.

OSBORNE (CONT'D)

...police officers have had to serve faceless, unaccountable bureaucrats. We've even had to suffer political opportunists trying to win votes by vilifying police officers with false allegations of corruption.

Camera focuses on Hastings. The computer screen is out of focus but we can hear Osborne.

OSBORNE (OOV.)

We defend this constabulary from those...

CUT TO:

10:57:27 INT. BRENTIASS PRISON. VPU. LATER THAT DAY.

The OMOs move Jo to the cell.

OSBORNE (V.O.)

... who would obstruct us in serving the public. Not only does this force face enemies without there are enemies within.

Jo enters the cell and the Amo's close the door.

X
Music Ends
10:57:54

Locked in, Jo looks frightened

ADR OSBORNE (V.O.)
I will personally see to it those
enemies within are made to suffer
the consequences.

The Metal viewing flap snaps shut.

10:57:50

CUT TO BLACK:

Music
10:57:46
DUR: 0'34".
Specially
composed by
Carly
Paradis.
|
|
|

X
Music Ends
10:58:20

CAST IN ORDER OF APPEARANCE

Ryan	GREGORY PIPER
Steve	MARTIN COMPSTON
Chloë	SHALOM BRUNE-FRANKLIN
Carmichael	ANNA MAXWELL MARTIN
Hastings	ADRIAN DUNBAR

-- --

Kate	VICKY McCLURE
Jo	KELLY MACDONALD
OFC	COLETTE LENNON DOUGAL
AFC	TREVOR KANESWARAN
Rix	MICHAEL YARE

-- --

Lomax	PERRY FITZPATRICK
Amanda	ROSA ESCODA
Capitan	PANO MASTI
Leland	CLAIRE - LOUISE CORDWELL
Merchant	MARIA CONNOLLY
Osborne	OWEN TEALE

-- --

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
Grips	MARK FERRIS
	GLYNN HARRISON
Assistant Grip	RILEY GARRETT
Electrical Rigger	DUALTA DONNELLY
	THOMAS O'NEILL
	--
Gaffer	CARLO McDONNELL
Best Boy	MARTIN CATTIGAN
Electricians	LEE McFADDEN
Generator Operator	AILEEN DOYLE
Art Directors	ANDREW BROWN
	PATRICK CREIGHTON
Set Decorator	VANESSA O'CONNOR
Standby Art Director	ÁINE McGUINNESS
Prop Buyer	ANNIE McCREDIE
Props Master	GEORGENA ROSS
	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 PESCHOTT
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

Costume Trainee	CATHERINE RAMSEY
Make-up & Hair Supervisor	ANNA HARRINGTON
Make-up Assistant	CAT COOGAN
Casting Director Northern	CAROLINE DAYE
Ireland	
Casting Associates	
Stunt Performer	

Drone Filming	CINECOPTERS and KABOOM
Dubbing Mixer	PAUL MAYNES
Dialogue Editor	IAN WILKINSON
Sound Effects Editor	PIETRO DALMASSO
Colourist	SCOTT FERGUSON
Online Editor	JONATHAN FETHERSTON
Visual Effects	YELLOWMOON POST PRODUCTION

Post Production Supervisor	AARON HEGARTY
Assistant Editor	MARC BELL

Head of Production	ELIZABETH BINNS
Executive Producer for World	RODERICK SELIGMAN
Finance Manager	KIMBERLEY HALLIDAY
Business Affairs Consultant	VIRGINIA KELLY
Police Advisors	DAVID ZINZAN

Script Editor	IAN GOULD
Assistant Script Editor	TONY CALLAGHAN
Neg Checks	LUCY ROCH

Line Producer	DEREK DONOHOE
Stunt Co-ordinator	DONAL O'FARRELL
Casting Directors	KATE RHODES JAMES CDG

Production Sound Mixer

DANIEL EDWARDS CDG

RONAN HILL CAS

-- --
Composer CARLY PARADIS
Editor ANDREW JOHN McCLELLAND
Production Designer GILLIAN DEVENNEY
Director of Photography RAY CARLIN

-- --
Executive Producers SIMON HEATH
Executive Producer for BBC JED MERCURIO
TOMMY BULFIN

-- --
Made on location in Northern Ireland
with funding from

Northern Ireland
Screen
[LOGO]

-- --

10:58:17 (final card)

World Productions
[LOGO]

for BBC
[BBC LOGO]

X
Music Ends
10:58:20

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