

Line of Duty
Series 6 - Episode 7

Post Production Script - UK TX Version.
26th April 2021.

09:59:30 VT CLOCK (30 secs)
World Productions
Line of Duty
Series 6
Episode 7
Programme no. DRIJ078S/01
Dur: 57'45"

09:59:57 CUT TO BLACK

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

Jo at home in her flat. On a sideboard is a photo of a young Jo with her mum. Jo throws the glass shattering it.

Jo with Kate driving.

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

CUT TO BLACK:

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

STEVE (V.O.)
By the time of our inquiry...

CUT TO:

Steve at 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.

STEVE (CONT'D)
... 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.

CUT TO BLACK:

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

CUT TO:

AMANDA
(Translating)
Two dead, sir.

Music

10:00:00
DUR: 2'06".
Specially
composed by
Carly
Paradis.

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

GUARDIA CIVIL CAPITÀN
(Speaks Spanish.)
Marcus Thurwell, Senora Thurwell.

Hastings goes up in the lift. Something snaps. He bangs the side of the lift, broken and beaten.

CUT TO BLACK:

10:00:27 SUPER CAPTION: **ADRIAN DUNBAR**

CUT TO:

Steve at Blackthorn Prison with Lee Banks.

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

STEVE
Superintendent Hastings?

LEE
He told me was 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:

10:00:41 SUPER CAPTION: **ANNA MAXWELL MARTIN**

CUT TO:

STEVE
(Into phone.)
I think I've found the real reason the gaffer gave fifty grand to Steph Corbett.

Kate at the other end of the line reacts.

CUT TO BLACK:

10:00:48 SUPER CAPTION: **LINE OF DUTY**

CUT TO:

Hastings reads a letter from the chief constable regarding his retirement. He shakes his head.

CARMICHAEL
(Beat. Calm.)
Superintendent Hastings has been
informed of his impending
retirement.

Steve reacts to this news.

CUT TO BLACK:

10:00:57 S. CAP: **SHALOM BRUNE-FRANKLIN** **ANNEIKA ROSE**

HASTINGS (V.O.)
We have identified...

CUT TO:

Interviewing Jo.

HASTINGS (CONT'D)
... a number of high-ranking
figures in a clandestine network of
corrupt police officers.

CARMICHAEL
This Force has detected no evidence
of institutionalised corruption.

CUT TO BLACK:

10:01:07 SUPER CAPTION: **NIGEL BOYLE** **GEORGE COSTIGAN**

CUT TO:

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

HASTINGS
We are so close to breaking open
Operation Lighthouse and OCG
involvement in Gail Vella's murder!

CUT TO BLACK:

10:01:15 S. CAPTION: **PERRY FITZPATRICK**

STEVE ORAM

AMY DE BHRÚN

CUT TO:

Steve and Kate meeting in an Underground Car
Park.

STEVE

The case Gail Vella was researching
at the time of her death was the
murder of Lawrence Christopher.

KATE

That was, what, twenty years ago.

CUT TO BLACK:

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

CHLOE (V.O.)

I've been looking...

CUT TO:

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

CHLOE (CONT'D)

... into all the officers that were
involved in the Lawrence
Christopher's murder inquiry...

Chloe brings up on screen the first image -
Buckells' personnel file, ideally with 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:

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

CUT TO:

Jo waits in the hallway outside her cell. Enter
Leland and Merchant. Leland and Merchant observe
the OMOs and a security camera outside the cell.

LELAND

Sorry, wrong way.

CUT TO BLACK:

10:01:44 SUPER CAPTION: **PRODUCED BY KEN HORN**

CUT TO:

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

OSBORNE (V.O.)

Not only does this force face
enemies without there are enemies
within.

Jo is locked in her cell

OSBORNE (V.O.) (CONT'D)

I will personally see to it those
enemies within are made to suffer
the consequences.

And the flap on the prison door snaps shut.

CUT TO BLACK:

10:02:00 SUPER CAPTION: **DIRECTED BY JENNIE DARNELL**

CUT TO:

Steve views the footage from Carmichael's
interview with Hastings series 5 ep 6.

CARMICHAEL

And later that same day you visited
Lee Banks, an OCG member on remand
in Blackthorn Prison.

HASTINGS

Yes. To harvest information on the
OCG.

CARMICHAEL (O.S.)

When DS Arnott quite rightly did
not deploy lethal force against
John Corbett, did you take matters
into your own hands and disclose to
Lee Banks that John Corbett was an
undercover police officer...

HASTINGS

No I did not!

CARMICHAEL (O.S.)

-- disclosing this information with
the expectation that it would be
passed on to the OCG?

HASTINGS

No!

X

Music Ends
10:02:06

Music

10:01:57

DUR: 0'47".

Specially
composed by

Carly

Paradis.

He stops the recording.

KATE (V.O.)

The stuff he's hiding, I never
thought I'd look at...

CUT TO:

10:02:30 **EXT. AC-12. LOBBY. MOMENTS LATER.**

Steve and Kate come out of the lobby.

KATE

...the Gaffer like this.

STEVE

He knows his time's nearly up. He's
been slated for retirement.

KATE

Shit.

STEVE

I've been waiting for the right
time to tell you, maybe we should
let sleeping dogs lie.

KATE

Come off it, Steve, how many times
have we criticised coppers that've
took retirement to dodge
disciplinary action?

Steve measures a grim silence.

KATE (CONT'D)

You got anything more from Steph
Corbett?

STEVE

No. I think about asking her. She's
got a right to know what happened
to her husband.

KATE

Maybe she already does. She might
be blackmailing the Gaffer.

STEVE

Steph? No.

KATE

You seem pretty sure.
(Sees his sudden embarrassment.)
What?

X
Music Ends
10:02:44

STEVE
We've become...

KATE
(Off Steve's embarrassment.)
Oh for Christ sake, Steve...

STEVE
No. It's not like that, mate, it's
different...

KATE
(Off Steve's embarrassment.)
She's a person of interest...

Kate sees he's sincere. She doesn't probe
further. Her phone rings. She looks at the
caller ID.

KATE (CONT'D)
(into phone.)
Chris.
(Listens.)
Yeah. We'll be right there.

She hangs up and they exit.

CUT TO:

Music

10:03:19
DUR: 0'40".
Specially
composed by
Carly
Paradis.

10:03:25 **INT. SITE 2. UNIT 2. LATER THAT NIGHT.**

In white forensic suits, Steve and Kate step up
to a big hole that's been dug in the concrete
floor. Lomax stands by with the GPR operator,
holding the GPR, all in white suits.

LOMAX
GPR detected a strong subsurface
diffractor and I gave a go-ahead
for a dig which revealed a strong
box of the type detected at the
abandoned printshop.

Steve and Kate peer into the hole. The top of a
metal container has been excavated.

KATE
Nice one, Chris.

LOMAX
Thanks' Ma'am.

STEVE
Let's get EOD to rule out booby
traps, then proceed to forensic
recovery.

LOMAX

Sir.

Everyone peers at the find, wondering about its significance.

STEVE

Let's find out what's in there.

CUT TO:

10:03:49 **INT. OCCUPATIONAL HEALTH. LATER THAT DAY.**

Edgy and defensive, Steve meets with a sympathetic Medical Officer in a private consultation room.

MEDICAL OFFICER

All right if I call you Steve?

STEVE

Fine.

MEDICAL OFFICER

It's taken a while to organise this consultation. Are you able to tell me why that might be, Steve?

STEVE

Just work, sorry.

MEDICAL OFFICER

(Deliberately no reaction.)
In the medical declaration form that you submitted at the time of your urine sampling, you listed a number of over-the-counter painkillers. For what condition?

STEVE

Hurt my knee at five-a-side. My shoulder was squash.

MEDICAL OFFICER

SMTU detected levels of metabolites in your urine consistent with ingestion of very high doses of analgesics.

Steve shifts uneasily. Awkward beats.

MEDICAL OFFICER (CONT'D)

(Refers to Steve's medical record.)
In April 2017 you suffered a serious assault whilst on duty.

X
Music Ends
10:03:59

STEVE
I'm fully recovered.

The MO makes a long note. Steve gets uneasy.

MEDICAL OFFICER
(Refers to file.)
Recently you've been involved in an operation in which a number of suspects have been killed, one having been shot dead by you, and one of your colleagues, PS Ruby Jones, lost her life.

STEVE
Yeah.

MEDICAL OFFICER
That's not the first time you've witnessed a colleague's violent death. DCI Tony Gates was killed in a road traffic collision. DC Georgia Trotman, your partner, was thrown from a window --

STEVE
(Flash of pain/anger)
Where are you going with this?

MEDICAL OFFICER
Steve, I'm satisfied that none of the substances you've been taking are illegal. This is purely about your welfare. I'm here to help, not judge. You might benefit from some time off work.

STEVE
No. No way. I'm in the middle of a massive case.

MEDICAL OFFICER
Do your duties routinely involve firearms or high-speed pursuit driving?

STEVE
Sometimes.

MEDICAL OFFICER
Normally in this situation we suggest that the officer voluntarily surrenders their blue ticket.
(Off Steve's reluctance.)

Otherwise I'm obliged to report you
to the Head of Firearms who will
then remove your firearms licence.

STEVE
(Surrenders.)
Okay.

MEDICAL OFFICER
(Beats.)
Thank you. So I'd like you to have
some medical investigations and
then review you with the results.
Can we agree on that?

STEVE
Fine.

MEDICAL OFFICER
I'm also obliged to inform your
commanding officer.

Steve looks worried.

We hear Knock - knock - knock on Hastings door.

CUT TO:

10:06:34 **INT. AC-12. HASTINGS' OFFICE. CONTINUOUS.**

Hastings waves him in.

HASTINGS (O.S.)
Yeah.

Enter Steve. Closes the door behind him, looks
uneasy.

HASTINGS (CONT'D)
Steve?

STEVE
I want you to hear it from me
first, sir. I'm under medical
review. The drugs testing found
high doses of painkillers.

Hastings absorbs that. Steve dreads a
bollocking. Instead:

HASTINGS
Yeah, well... I'm just glad you're
getting some help with it, son. If
there's anything I can do just let
me know.

Music

10:06:09
DUR: 0'36".
Specially
composed by
Carly
Paradis.

X
Music Ends
10:06:45

Steve reacts.

STEVE
(Touched, moved.)
Thank you very much, sir.

HASTINGS
Yeah.

Exit Steve. Hastings looks worried for his protégé.

CUT TO:

10:07:16 **INT. AC-12. OFFICE. CONTINUOUS.**

Kate watching Jo's interview from ep 6. Kate is wearing earbuds.

HASTINGS (O.S.)
Take your time, take your time.

RIX (O.S.)
You're doing well, Jo.

We now see the monitor Kate's POV.

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?

Kate rewinds the video.

STEVE (REPLAY.)
This person, did he control you the same way Tommy Hunter did?

Pause: Jo looks fearful, controlled.

CUT TO:

10:07:54 **EXT./INT. STEVE'S CAR. CONTINUOUS.**

Music

10:07:43
DUR: 1'11".
Specially
composed by
Carly
Paradis.

|
|
|
|
|
|

Steve driving at night. A voicemail plays out of the speakers.

VOICEMAIL

You have one new message.

STEPH (VOICEMAIL MESSAGE)

Steve, it's Steph. God I hate these message thingy's. It's just I ain't heard from you in a while. I hope you're alright. Coppers wife me, I can't help but worry. That's it really, bye.

The message ends.

Steve parks up. By the river/canal.

He has to get out of the car to stretch his back.

He looks at his wits' end.

CUT TO:

10:08:42 **INT. HILLSIDE LANE POLICE STATION. MIT INCIDENT ROOM. NEXT DAY.**

MIT staff exit the room.

LOMAX

Thanks, guys.

MIT STAFF

Sarge. Sarge.

Lomax briefs Steve and Kate showing crime scene photos of the strong box excavation on a monitor.

LOMAX

So, the excavation detected a strong box. The contents of the box are itemised as follows.

Lomax clicks through the images of the contents of the strong box one by one, first a pistol in a clear plastic bag inside the strong box.

LOMAX (CONT'D)

KL-2. A non-standard pistol believed to have been workshopped from a decommissioned firearm. NABIS have matched the pistol to the tailored cartridge and bullet recovered from the scene of Gail

X
Music Ends
10:08:54

Vella's murder. Almost certainly this is the weapon that fired the fatal shot.

STEVE
Fingerprints, DNA?

LOMAX
No, it was clean. Almost certainly the gunman was wearing gloves.

Lomax brings up an image of gloves and a black bomber jacket contained in clear plastic.

LOMAX (CONT'D)
KL-4, KL-5, gloves and a black bomber jacket. Both items bear blood spatter and gunshot residue. The blood is Gail Vella's.

KATE
DNA inside the gloves?

LOMAX
Yes, ma'am. Sweat deposits inside the gloves match DNA belonging to Carl Banks.

Steve and Kate both react - they've got their man.

STEVE
Got the bastard.

LOMAX
Yes, sir. We can match Banks to the gloves and the gloves to Gail Vella's murder. He's the shooter.

STEVE
Any of it relate to Terry Boyle?

LOMAX
No, sir, nothing.

KATE
Great. Next.

Lomax brings up an image of a bloody knife in a plastic bag.

LOMAX
GN-1. I'm sorry to be the bearer of distressing news. This knife is stained with the blood of an AC-12 officer, PC Maneet Bindra.

Steve and Kate are sombre. Lomax brings up a picture of Ryan.

LOMAX (CONT'D)

Fingerprints on the handle match
Ryan Pilkington.

Lomax brings up an image of a second knife.

LOMAX (CONT'D)

GN-2. This knife is stained with
the blood of DS John Corbett.
Fingerprints on the handle match
Ryan Pilkington.

More sombreness. Lomax shows a third knife.

LOMAX (CONT'D)

GN-3. This knife is stained with
the blood of Jackie Lavery.
Fingerprints on the handlematch a
deceased police officer, DCI Tony
Gates.

Lomax brings up a picture of Gates.

STEVE

Gates told me the OCG slit Jackie's
throat and while he was
incapacitated, they put his hand on
the knife. They blackmailed him
with the threat of releasing
Jackie's body and the murder
weapon.

KATE

That's why all these items were
retained. They're leverage, going
back years, right up to it being a
threat to Ryan Pilkington.

STEVE

Anything else? Any items relating
to one or more of the following
Marcus Thurwell. Ian Buckells.

LOMAX

No, nothing.

STEVE

Philip Osborne.

LOMAX

The Chief Constable? What?

Music

10:09:53

DUR: 1'03".

Specially
composed by
Carly
Paradis.

CUT TO: |

10:10:54 **INT. AC-12. LIFT/MEETING ROOM. LATER THAT DAY.** |

The lift door opens. Steve and Kate step out.
Steve lets Kate through the gate. Hastings waves
them into the Meeting Room where he's with
Chloe.

|
X
Music Ends
10:10:56

CUT TO:

10:11:06 **INT. AC-12. MEETING ROOM. CONTINUOUS.**

Enter Steve and Kate. Hastings regards the
evidence boards which Chloe is updating by
placing Carl Banks' mug shot adjacent to Gail
Vella's and placing Ryan Pilkington's adjacent
to Maneet's and Corbett's.

HASTINGS

Great work, you two, great work.
Cast-iron proof that Carl Banks
murdered Gail Vella.

Steve and Kate don't react. Odd beat for Chloe.

KATE

I've got a call later with the
Crown Prosecutor. I'm sure we can
persuade them to withdraw
proceedings against Terry Boyle.

HASTINGS

Great. Well that's the least we can
do for the wee fella.

STEVE

Any updates from Spain?

CHLOE

They formally identified the bodies
found at the villa. They are Marcus
Thurwell and his wife. Both had
been strangled. And from the extent
of decomposition they'd been dead a
few weeks. A search of the property
detected equipment used for routing
digital communications with an IP
address matching the ones detected
on devices belonging to Jo Davidson
and Lisa McQueen. From the evidence
gathered by Spanish authorities,
Cybercrime are still trying to
trace all end-user IP addresses but
initial work suggests they're
located in the UK.

STEVE
So the communication originated
here?

HASTINGS
Exactly. So, Spain is a decoy.
Thurwell's a stooge!

Hastings bangs the table. He looks beaten.
Sound Fx. Lift arrives PINGS open.

HASTINGS (CONT'D) (O.S.)
(Low.)
Jesus!

Everyone responds awkwardly. The moment's
broken by activity round the lift.

AMANDA (O.S.)
Have you seen Superintendent
Hastings?

FEMALE VOICE
Yes, he's just through there.

Steve looks round.

STEVE (OVERLAPPING)
Sir.

HASTINGS
huh.

Steve heads outside.

CUT TO:

10:12:09 **INT. AC-12. LIFT/INTERVIEW ROOM. CONTINUOUS.**

Amanda goes through the security gate. See's
Steve at in the doorway, he nods. Amanda heads
towards the Meeting Room.

CUT TO:

10:12:14 **INT. AC-12. MEETING ROOM. CONTINUOUS.**

Enter Amanda carrying a tablet.

AMANDA
Sorry to barge in.

STEVE
What have we got?

AMANDA

I knew you'd want to see this straight away. We've been monitoring messages being routed via Spain. This is a screen shot of a text exchange we intercepted a few minutes ago. We're working on identifying the IP addresses.

Amanda shows them the tablet:

[111.320.56.24]: JD definately high risk.
Contact assets in BP.

[142.266.599.8]: [Thumbs-up emoji]

KATE

JD - Jo Davidson.

STEVE

BP - Brentiss Prison.

KATE

I thought you put Davidson on elevated monitoring?

HASTINGS

Yeah, but we can't take the chance that that's gonna work out. Look at the spelling of "definitely". This is the Fourth Man. Chloe, all these new files have come in, Operation Lighthouse, Lawrence Christopher - I want you to carry out a search on this spelling against anybody that we haven't previously investigated.
(To Chloe, Amanda.)
But good work.
(To Steve and Kate.)
Steve, Kate, with me.

STEVE

Sir.

Hastings, Steve and Kate rush out.

CUT TO:

10:12:56 **INT. BRENTISS PRISON. JO'S CELL. MOMENTS LATER.**

Jo sits on her bunk in sombre reverie.

OMO (O.S.)

STAND AWAY FROM THE DOOR!

The cell door is unlocked and swings open, revealing a couple of innocent-looking OMOs.

Music

10:12:34
DUR: 2'24".
Specially
composed by
Carly
Paradis.

OMO (CONT'D)
Production Order. Post-charge
interview. Hillside Lane.

Jo exits the cell.

CUT TO:

10:13:23 **EXT. PRISON VAN. MOMENTS LATER.**

In the Prison Compound, the OMOs lead Jo to a
Prison Van.

Someone sitting in the front passenger seat. We
don't see their face.

The OMO leads Jo to the rear of the vehicle.

Jo gets in and the OMO prepares to shut the door
on her.

CUT TO:

10:13:48 **INT. PRISON VAN. CONTINUOUS**

Jo drops into her seat and finds herself facing
Leland. The van door slams shut.

JO
What's going on?

Leland bangs on the side of the van.

The driver starts the engine, and we see the
passenger it's Merchant.

The van pulls out through the prison gates.

CUT TO:

10:14:13 **EXT. CITY STREETS. AC-12 CONVOY. MOMENTS LATER.**

Through city centre streets a patrol car leads
on a blue light followed by Kate's car followed
by an ARV.

CUT TO:

10:14:17 **INT. PATROL CAR. CONTINUOUS.**

Hastings rides in the passenger seat with
uniformed AC-12 officers driving, and in the
back, all wearing ballistic vests. Hastings
speaks into a radio.

HASTINGS
(Into radio.)
Alpha Charlie One Zero, en route to
Brentiss, standing by for sit rep.

CUT TO:

10:14:22 **INT/EXT. KATE'S CAR. CONTINUOUS.**

Kate drives, Steve rides shotgun. They're alone
in the car.

Beats. Broken by a radio call.

CHLOE (O.S.)
(Out of radio.)
Alpha Charlie Five Two, copy. Zero
State five to Brentiss prison.
Stand by for active message.

Kate and Steve listen to the call between Chloe
and Hastings.

HASTINGS (O.S.)
(Out of radio.)
One Zero, receiving.

INTERCUT:

10:14:30 **INT. AC-12. OPEN-PLAN OFFICE. SAME TIME.**

Chloe makes the radio call with other AC-12
listening/watching as she stands at an AC-12
staffer's desk; on the staffer's computer is a
Production Order.

CHLOE
(Into radio.)
Five Two, the Governor at Brentiss
has approved a Production Order for
Davidson. She's State Nine to
Hillside Lane.

Hastings, Steve and Kate react with puzzlement.

KATE
(Into radio.)
Three Seven, first I've heard of
it. Who's the Requesting Officer?

CHLOE
(Studies Production Order. Into
radio.)
DS Lomax.

Puzzled look from Kate to Steve.

X
Music Ends
10:14:58
Music
10:14:35
DUR: 1'46".
Specially
composed by
Carly
Paradis.

KATE
(Into radio.)
And the Supporting Officer?

Chloe scrolls down to the bottom of the
Production Order. She's surprised by what she
reads.

CHLOE
(Into radio.)
That's you, ma'am. DI Fleming.

KATE
Shit.

HASTINGS
(Into radio.)
One Zero, we are diverting to the
Hill.

STEVE
(Into radio.)
Four Five, received.

HASTINGS
(To Driver.)
Driver. Put your foot flat to the
floor.

The Driver accelerates towards a turn.

HASTINGS (CONT'D)
(Into radio.)
One Zero, Five Two, acquire
information on Prison Transport and
capture location as a matter of
extreme urgency. We need Air Ops
and Armed Support! Over.

CHLOE
(Into radio.)
Five Two, received.

CUT TO:

10:15:19 **INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.**

Chloe scrolls to the part of the Production
Order detailing the registration of the Prison
Transport Vehicle.

CUT TO:

10:15:24 **EXT. CITY CENTRE STREETS. MOMENTS LATER.**

A registration plate matches the one on the Production Order. The Prison Van travels at speed.

CUT TO:

10:15:27 **INT. PRISON VAN. CONTINUOUS.**

Jo sits in the back, handcuffed to a rail. Leland looks edgy.

JO
What's this interview about? Who's the Requesting Officer?

LELAND
How should I know? Our job's just to get you there.

JO
Are there any new developments in the inquiry?

LELAND
Stop with the earache.

Jo bites her tongue. Leland looks away. We see in Leland's eyes she's on edge.

CUT TO:

10:15:41 **EXT. HILLSIDE LANE POLICE STATION. BEECHMOUNT PARADE. MOMENTS LATER.**

Air Ops A helicopter hovers over the scene.

Their POV the white prison van.

HELICOPTER PILOT
(Into Radio.)
N-PAS Seven Five, acquiring active obs on Prison Transport Vehicle white VW Crafter...

CUT TO:

10:15:49 **INT. KATE'S CAR. CONTINUOUS.**

Kate driving Steve passenger.

HELICOPTER PILOT (CONT'D)
(Out of Radio.)
...VRN Bravo Papa Six Zero Papa Tango Quebec. Suspect vehicle...

CUT TO:

10:15:54 **INT. PATROL CAR. CONTINUOUS.**

On Hastings.

HELICOPTER PILOT (CONT'D)
(Out of Radio.)
...is travelling south Alpha Three
Four...

CUT TO:

10:15:56 **EXT. CITY STREETS. AC-12 CONVOY. MOMENTS LATER.**

Through city centre streets a patrol car leads
on a blue light followed by Kate's car followed
by an ARV.

Turn right. The patrol car, Kate's car and ARV
make a turn and speed on.

HELICOPTER PILOT (CONT'D)
(Out of Radio.)
...speed Three Zero, one mile to
Edge Park Circus underpass.

CUT TO:

10:15:59 **EXT. MOTORWAY. ARV CONVOY. MOMENTS LATER.**

Air Ops Graphics of the ARV Armed Ops Support
being deployed from Air Ops POV.

ARV ARMED OPS SUPPORT
(Out of Radio.)
Tango Oscar Four Two, receiving N-
PAS Seven Five, State Five Edge
Park Circus, ETA less than one
minute.

CUT TO:

10:16:06 **EXT. MOTORWAY. MOMENTS LATER.**

Air Ops A helicopter hovers over the scene.

Their POV the white prison van. Two Black
vehicles, one in front one behind. Passes under
the motorway.

HELICOPTER PILOT
(Into Radio.)
N-PAS Seven Five, suspect vehicle
entering Underpass.

ARV ARMED OPS SUPPORT
(Out of Radio.)
Tango Oscar Four Two. All ARV's
move in, intercept, intercept.

CUT TO:

10:16:15 **EXT. HILLSIDE LANE POLICE STATION. BEECHMOUNT
PARADE. MOMENTS LATER.**

The Prison Van appears at the bottom of the hill. From the Falls Road a black 4WD gets on its tail.

The Prison Van drives uphill tailed by the black 4WD.

with Ballymurphy Street. From the Falls Road a second black 4WD gets on its tail.

A black 4WD parks pointing downhill. In deep background we recognise the Security Gate and Police Station atop the hill.

The black 4WD moves off, rolling slowly down the hill on a collision course.

Both 4WDs close in on the Prison Van from opposite directions.

The Prison Van crosses Ballymurphy St. The moment it does so, both 4WDs accelerate sharply, the first 4WD blocking the road, the second 4WD tail-gating the Prison Van. The Prison Van is forced to stop.

Two Balaclava Men both armed, one with an automatic weapon and one with a pistol, one from each 4WD, rush the Prison Van.

BALACLAVA MAN
Keys. Give us the keys!

From the cab Merchant hands over the keys. The Driver keeps his head down. They head to the back of the Prison Van

While this happens, the Driver jumps out of the Prison Van - Steve, armed with a Taser.

One Balaclava Man stands ready with his pistol aimed at the door of the prisoner compartment. The other unlocks the door and throws it open.

The Balaclava Man freezes. Kate pointing a Glock at him.

X

Music Ends
10:16:21

Music

10:16:21
DUR: 1'13".
Specially
composed by
Carly
Paradis.

KATE
ARMED POLICE! DROP IT!

The Balaclava Men freeze, don't comply. Steve gives them a nanosecond then fires his Taser at the Balaclava Man pointing his gun at Kate.

STEVE
(To Balaclava Men.)
Taser, taser!

The Balaclava Man drops like a stone.

Kate jumps out of the Prison Van

KATE
(To remaining Balaclava Man.)
DROP IT!

The remaining Balaclava Man drops his pistol, raises his arms.

Suddenly a police patrol car and an ARV appear from Ballymurphy St on sirens (these are the vehicles that were in the AC-12 Convoy). Radio background chatter.

OOV - Meanwhile the Security Gate goes up at Hillside Lane and a pair of ARVs accelerate down the hill.

Kate, Steve and the AFO's point their weapons at one of the 4WDs.

KATE (CONT'D)
Get out of the vehicle.

STEVE
Hands!

Trapped, Balaclava Men disembark the 4WDs with hands above their heads.

STEVE (CONT'D)
Show me your hands!

HILLSIDE AFO's Arrive one looks up to the sky.

A helicopter swoops overhead.

Steve gun pointed at Balaclava men.

STEVE (CONT'D)
Down, Down.

X
Music Ends
10:17:34
Music
10:17:15
DUR: 0'43".
Specially
composed by
Carly
Paradis.

AFO's guns pointed at Merchant.

AFO

Hands above your head! Hands above
your head!

STEVE

(Into radio.)
Four Five, scene secure. Unarmed
clear to approach.

Helicopter View of the scene.

Balaclava man hands up.

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

Paramedic required.

Merchant is led away.

Hastings disembarks the patrol car with
uniformed AC-12 officers and approaches the
scene.

CONTROL

(Out of radio.)
Four Five received. Paramedic unit
will move forwards, ETA 30 seconds,
standing by for (fades).

HASTINGS

(Indicates Merchant.)
Arrest her. Stick her in the back
with her wee mate.

UNIFORMED OFFICER

Sir.

The AC-12 uniforms handcuff Merchant. and bundle
her to the patrol car. Handcuffed in the back is
Leland.

Steve, Kate and Hastings watch the AFOs
disarming and handcuffing the Balaclava Men.

HASTINGS

Great work, you two, great work.

STEVE/KATE

Sir.

Helicopter POV.

KATE (V.O.)

The prison officers and driver...

CUT TO: |

10:17:50 INT. HILLSIDE LANE POLICE STATION. INTERVIEW
ROOM/VIEWING ROOM. LATER THAT DAY.

Kate and Steve interview Jo. Hastings watches
via video.

KATE

...have been taken into custody.
We've recently gained access to
illicit communications between OCG
members. Fortunately we were able
to intercept your Prison Transport
and replace two of the prison
officers before the OCG got their
hands on you.

X
Music Ends
10:17:58

STEVE

The Production Order was a forgery
- now we're looking into how that
was done -- enabling corrupt prison
officers to stage a handover they
could claim afterwards was an
ambush. They're all under arrest.

KATE

You're safe now, Jo.

JO

(Emotional.)
Thank you.

KATE

I mean you're really safe. To apply
for Witness Protection.
(Jo reacts with surprise.)
All my notes, all my records will
show that you acted under control
and coercion of others. You can
live the life you should've lived.
Be free to be the person that you
really are. If you tell us who the
Top Man is.

Music
10:18:21
DUR: 1'44".
Specially
composed by
Carly
Paradis.

Jo looks scared. Hastings leans closer to the
video feed.

STEVE

We know from the illicit
communications you were taken out
of Brentiss to be killed. We
strongly believe the order came
from the same person who's been
communicating with you throughout
Operation Lighthouse. This person

you're protecting doesn't care for
you. You mean nothing to him.

Jo weeps. Kate senses the truth.

KATE

This man you believed to be your
father -- is he the one?

JO

(Upset. Eventually.)
Tommy told me after my mum died. I
had no reason to doubt him. He made
me obey this police officer. He
made me fear him.

KATE

Yeah. It was all a cruel lie to
manipulate you. To control you.

STEVE

You're not what you were born into.
You're not bent.

KATE

Be free of him, Jo. Give him up.
Give us his name.

Overcome with conflicting emotions, Jo gathers
herself to answer. Hastings looks anxious to
hear.

CUT TO:

10:19:52 **EXT. CHASE PRISON. LATER THAT DAY.**

An ARV, a patrol car, Steve's car, Kate's car
and a Forensics Van approach the prison in
convoy and pull up outside the main building. 3
AFOs get out of the ARV, plainclothes AC-12
staff from the Patrol Car, Steve and Chloe from
Steve's car, Hastings and Kate from Kate's car,
all wearing ballistic vests. Forensic
Investigators get out not yet in white suits.

HASTINGS

Prison officers are isolating the
Suspect. AFOs will secure the
Suspect. Advise when unarmed
officers are clear to proceed.

The AFOs say "Sir" and head in. Steve, Kate,
Hastings and Chloe wait tensely, Hastings most
tense of all.

X

Music Ends
10:20:05

Music

10:19:52
DUR: 1'27".
Specially
composed by
Carly
Paradis.

HASTINGS (CONT'D)
When cleared to proceed, FIs will
deploy to the Suspect's cell.

CUT TO:

10:20:24 **INT. CHASE PRISON. FAIRBANK'S CELL. MOMENTS
LATER.**

Forensic investigators in white suits unscrewing
panels to open up any secret hiding places,
searching the cell. The doorway is the inner
cordon and Hastings and Chloe watch from outside
in their outdoor clothing. Hastings observes, on
tenterhooks. Every hiding place the FIs reveal
is empty. Exit Hastings' anxiety builds...

CUT TO:

10:20:45 **EXT. DECKER AVENUE POLICE STATION. LATER**

Hastings arrives in a patrol car. Steve and Kate
stand waiting, holding folders. Hastings
approaches with a face like thunder.

STEVE

Sir?

HASTINGS

Nothing. Not so much as a post-it.

KATE

Shit.

HASTINGS

Has he said anything yet?

STEVE

Not yet, sir.

Hastings takes that in.

HASTINGS

Let's go.

He heads towards the interview room, followed by
Steve and Kate.

CUT TO:

10:21:03 **INT. DECKER AVENUE POLICE STATION. INTERVIEW
ROOM. CONTINUOUS.**

Fairbank sits next to his Solicitor and
Appropriate Adult. Hastings, Steve and Kate take
seats opposite. Steve and Kate lay out their

folders. Steve restarts the DIR.

STEVE

Resuming interview. Superintendent Hastings has joined. You remain under caution.

|
|
|
|
X
Music Ends
10:21:19

HASTINGS

(To Fairbank.)
So where have you hidden it all?
The computer, the burner phones.

FAIRBANK

I don't know what you're talking about, I get mixed up.

HASTINGS

You packed Thurwell off to Spain
didn't you to be your go-between.

Steve lays the marina images (wide plus tight)
in front of Fairbank.

STEVE

Images 76 and 77.

FAIRBANK

Spain, what would I have to do with Spain?

HASTINGS

Thurwell could point the finger. So you had him killed, like Dot Cottan and ACC Hilton. Right.

FAIRBANK

All these names, they err... my heads spinning now.

STEVE

And Gail Vella. Did you order her murder too?

FAIRBANK

I haven't the faintest idea who you're talking about.

KATE

Joanne Davidson. What's your relationship to her?

FAIRBANK

Joanne who?

HASTINGS

DAVIDSON!

STEVE

We know about her relationship to Tommy Hunter and to a police officer purported to be her father.

KATE

Are you that officer? Did you have a relationship with Joanne Davidson's mother, Samantha Davidson?

Kate lays out the photo of Jo and her mum.

KATE (CONT'D)

For the DIR, I'm showing the interviewee Image 17, a copy of a photograph captured during a lawful search of Apartment G, 9 Croxford Street on the 24th of November 2020. Who can you see in Image 17?

Fairbank takes his time studying the photo.

FAIRBANK

(I don't know.)
Sorry.

STEVE

The woman is Samantha Davidson. Also known as Samantha Hunter. Tommy Hunter's sister.

Fairbank takes another look at the photo.

HASTINGS

And the girl in the photo?

FAIRBANK

I've not the foggiest.

KATE

It's Joanne Davidson. Right, okay, let me ask you this. Did you and Tommy Hunter convince her that you were her father?

FAIRBANK

(Points at them.)
You-You-You. You're going back years. I don't remember any of this. I'm not as sharp as I used to be.

Fairbank looks blank. Hastings can't bear another kick in the teeth.

Music

10:22:55
DUR: 0'50".
Specially
composed by
Carly
Paradis.

|
|
|
|
|
|

HASTINGS
Christ sake!

He exits sharply.

For the DIR.

STEVE
Superintendent Hastings has left
the room.

Steve and Kate look embarrassed, frustrated.

CUT TO:

10:23:32 **EXT. DECKER AVENUE POLICE STATION. MOMENTS
LATER.**

Hastings comes out of a security door. He's
exasperated, frustrated.

Eventually Steve and Kate come out and join him.

HASTINGS
Yes, we're going back years. He's
bloody right! We've been going back
Years. This thing has been driving
me mad for Years...

STEVE
Cybercrime aren't finished tracing
IP addresses, sir. There's still a
possibility they'll detect evidence
pointing at Fairbank.

HASTINGS
Look He's been in that prison since
2015. Our search should've shown up
something. Mother of God!... Jesus.

Hastings takes a step away to continue his
anguish. Steve and Kate give him space. Steve's
phone vibrates. He glances at the caller ID.

STEVE
(To Hastings.)
It's Chloe.

HASTINGS
So answer it, answer it!

STEVE
(Answers. Into phone.)
DI Arnott.
(Listens.) (General)

X
Music Ends
10:23:45

Music
10:24:53
DUR: 1'00".
Specially
composed by
Carly
Paradis.

She's found something in the
Lawrence Christopher records.

HASTINGS
Well let's go.

Hastings gets into the patrol car.

They're all re-energised. They head off to
waiting vehicles - Kate's car

CUT TO:

10:24:19 **INT. AC-12. MEETING ROOM. LATER THAT DAY.**

Referring to a file, Chloe updates Hastings,
Steve and Kate.

CHLOE
Cybercrime have been examining all
the devices seized from Davidson,
Buckells, Lisa McQueen and the OCG
men who attempted to abduct
Davidson. As suggested by
Superintendent Hastings, they
carried out a search for
idiosyncrasies in grammar,
punctuation and spelling. You'll
recall this is the last
communication we intercepted.

Chloe lays out a file showing the order to kill
Jo:

[111.320.56.24]: JD definately high risk.
Contact assets in BP.
[142.266.599.8]: [Thumbs-up emoji]

CHLOE (CONT'D)
And this is the last exchange
between Jo Davidson and the user
she believed was Patrick Fairbank.

Chloe shows the file:
[142.266.599.8]: Time's up.
[142.266.599.8]: Get rid of her.
[199.298.171.7]: As long as it's my last job.
[142.266.599.8]: Definately. [sic]

CHLOE (CONT'D)
Cybercrime told me they picked up
on the mis-spelling of "definitely"
going back to exchanges with Lisa
McQueen in 2019.

Chloe lays out a transcript from S5 Sc.317 of a

similar exchange on Lisa McQueen's computer:

UNKNOWN: *Eastfield Depot is definately[sic] high risk ...*

UNKNOWN: *... what I need to know is if it's high enough reward.*

UNKNOWN: *It's on.*

UNKNOWN: *You know what to do.*

CHLOE (CONT'D)

We've been able to extend the search into files that we didn't have back then. This is a handwritten report from the Lawrence Christopher inquiry in 2003.

Chloe shows a handwritten report, blown up to visualise a small section that reads:

... unable to identify any witnesses who could provide definat[sic] evidence L.C. was conducting criminal activity ...

Steve, Kate, Hastings exchange looks. They know they're on to something big.

CHLOE (CONT'D)

And this is from Operation Lighthouse in 2019.

Chloe shows another handwritten report with a blown-up section:

... information release must be cleared at Executive rank given media scrutiny will definately[sic] shape perceptions of slow progress ...

STEVE (O.S.)

Christ.

KATE (O.S.)

Shit.

CHLOE

This is the officer's signature on both reports, 2003 and 2019.

Chloe shows Hastings, Steve, Kate. We don't see. Each of them absorbs the information, shocked, disbelieving.

KATE

Come off it. No way.

STEVE
This can't be right.

HASTINGS
Are you sure, Chloe?

CHLOE
Cybercrime are attempting to trace
IP addresses that correspond to
this suspect. Then we'll know for
sure.

HASTINGS
Right. Well they better crack on.
Outstanding work, Chloe,
outstanding work.

CHLOE
Sir.

Exit Chloe. Alone, Hastings, Steve and Kate can
fully vent.

STEVE
All this time we've been chasing
shadows. If this is right, he's
been under our noses from the very
beginning.

KATE
I mean for God sake, what does this
make us look like?

HASTINGS
Yes, but you heard Chloe. We didn't
have this before. It's one thing
getting your man, it's another
thing getting the evidence to nail
him, I mean that's the battle. And
battle we shall. Let's see what
Carmichael's got to say for herself
now.

Hastings moves to exit. Kate shoots Steve a
quick glance. He knows instantly what she's
thinking.

STEVE
Sir, wait.

Hastings stops. Sees their unease.

HASTINGS
You two look like you've lost a
shilling and found a penny.

X
Music Ends
10:25:53

STEVE

Sir, we need to be cautious about disclosing this finding. AC-12's being disbanded, DCS Carmichael put in charge of downgrading Anticorruption.

HASTINGS

Yes. But after what we've achieved here, I you know... I have got a sneaking suspicion that AC-12's gonna be around for a while yet. And, believe me Kate, if you want it... there is a job here for you.

KATE

Thank you, sir, but the point Steve's making is this finding is gonna throw our inquiry into the spotlight. Anything that might discredit AC-12 will be held against us.

HASTINGS

What are you talking about?

STEVE

Sir, in the course of our inquiry into Operation Lighthouse certain findings came to light which relate to you.

KATE

DI Arnott's been in contact with Steph Corbett, John Corbett's widow.

HASTINGS

Yes, well look. I know about that. She told me. To be honest, I didn't know what to make of it, so I just let it lie. She also told me about your painkiller misuse, Steve. And I saw to it that you got help rather than disciplinary action. It's called loyalty.

Kate reacts with surprise. She didn't know. Steve is diminished by Hastings' rebuke. Hastings moves to exit.

KATE

Sir, during a non-lawful search an item was found which relates to the missing sum of fifty thousand pounds. You're not under caution so

anything you say to us at this time
can't be used in evidence. That's
loyalty right there.

Hastings halts. Accepts her point.

HASTINGS

Take a seat.

They sit at the table.

HASTINGS (CONT'D)

(Eventually.)

The money, I swear to God, I was
tricked. I was handed an envelope,
I was told it was one thing, I
threw it to one side. Thought
nothing more about it. It turned
out to be a big bundle of cash. I
tried to return it, I was blocked
at every turn, before I could hand
it in as evidence. It was found.

STEVE

That was only half of it. You
must've hidden the other fifty
thousand.

HASTINGS

Yes. Well of course I realised it
could be a bribe that might turn
nasty. So I split it in half, put
one half safe. In case the OCG came
looking. You know, it was my
insurance against them. But
unfortunately for me, before I
could use it as leverage against
them or hand it in as evidence the
other half was found.

KATE

Instead you gave it to Steph
Corbett.

HASTINGS

Officially that money didn't exist.
I mean Yes, Yes, I could've handed
it in. But instead I gave it to a
young woman with two wee girls
who'd've been left destitute
because her husband was killed in
the line of duty. Are we done?

STEVE

No, sir.

Music

10:27:41

DUR: 3'52".

Specially
composed by
Carly
Paradis.

KATE

As part of AC-12's inquiry into Operation Lighthouse, DI Arnott interviewed Lee Banks, who disclosed the source of information regarding John Corbett being an undercover police officer.

Hastings looks ashen. Steve and Kate give him space.

HASTINGS

(Eventually.)

I swear to God, I did not disclose John Corbett as a UCO. I told Lee Banks that there was an informant in the OCG, no more than that. I thought that Corbett when he heard about it, he would go to ground, he'd hand himself in at the nearest police station. It was by way of bringing him in, I swear to God.

STEVE

You must've understood there was a risk of Corbett coming to harm.

HASTINGS

Well that is the worst part of it. Yes. Yes.

(Guilty, grieving.)

John Corbett had been involved in the deaths of four police officers, our Maneet being one of them. He had beaten and tortured my own wife. So I thought he had it coming to him in spades. But what I didn't know was that he was the son of a woman I cared deeply about many years ago... If there is one thing I could take back, it would be that... What a terrible thing I did, what a terrible thing I did. Giving that money to that young woman was, you know, by way of atonement, what little there was of it...

STEVE

Does Steph know the real reason?

HASTINGS

No. And if she did, what would she make of it? Who's going to judge what I did? Her? The law? My colleagues? God?

X
Music Ends
10:31:33

Hastings suffers in his anguish. Steve and Kate don't know how to answer.

CUT TO:

Music

10:31:24
DUR: 2'12".
Specially
composed by
Carly
Paradis.

10:31:29 **EXT. AC-12. NEXT DAY.**

Radio chatter B/G. AFOs come out to the roadside as a police transport van pulls up. PCs open the door and let the Prisoner out.

INTERCUT:

10:31:46 **INT. AC-12. INTERVIEW ROOM/OPEN-PLAN
OFFICE/HASTINGS' OFFICE. MOMENTS LATER.**

In the Interview Room, Hastings, Steve and Kate prepare their files. Steve places his tablet next to the DIR.

Radio chatter B/G. Flanked by AFOs, we don't see the Prisoner as, handcuffed, he's escorted towards the building.

A box appears on Steve's tablet "Linking to DIR".

A bar fills up till it says "Linked to DIR".

Into a new window the following boxes appears. Steve enters the following information:

Location: Steve enters AC-12

Date: Steve enters 26 11 20

Interviewee name: Steve starts to enter a name but we cut away.

Custody number: (Steve doesn't get this far)

Radio chatter B/G. Flanked by AFOs, we don't see the Prisoner as, handcuffed, he's escorted into the building.

From Hastings' Office, Carmichael observes uneasily. Carmichael watches the scene. Her gaze meets Hastings'. Then she looks away, poker faced, leaving Hastings to ponder.

The lift door opens. At first we only see a phalanx of AFOs. As they move out of the lift we glimpse the handcuffs he's escorted into the AC-12 Lobby and through the security gate.

Carmichael watches the prisoner being escorted to the Interview Room. We still don't see his/her face. On the handcuffs.

Hasting, Steve and Kate watch from the interview room.

Carmichael POV.

HASTINGS
Sit down fella.

Out on Carmichael.

CUT TO:

10:33:23 **INT. AC-12. INTERVIEW ROOM. MOMENTS LATER.**

Armed AFOs stand guard outside the glass on both sides. The DIR monotone plays as Steve and Hastings face their interviewee. The monotone ends. Off a nod from Hastings, Steve begins.

STEVE
AC-12 interview by Superintendent
Hastings, DI Fleming, DI Arnott.

The prisoner we reveal Buckells. Buckells sits with his Solicitor facing Steve, Hastings, Kate.

STEVE (CONT'D)
Ian Buckells, you do not have to say anything, but it may harm your defence if you do not mention when questioned something you later rely on in court. Anything you do say may be used in evidence.

Steve brings up an image on screen of a small laptop computer hiding in a secret panel under Buckells' cell bunk.

STEVE (CONT'D)
Image 124 on screen. Image 124 shows Item Reference GGM-13 recovered from your cell at Blackthorn Prison. Interception of communications routed via Spain detected an Internet Protocol address matching GGM-13. Analysis of GGM-13's hard drive detected the communication shown in Image 126.

Steve brings up on screen the text:

X
Music Ends
10:33:36

[111.320.56.24]: JD definately high risk.
Contact assets in BP.
[142.266.599.8]: [Thumbs-up emoji]

STEVE (CONT'D)
Analysis of GGM-13's hard drive
also detected the communication
shown in Image 129.

Steve brings up on screen:
[142.266.599.8]: Time's up.
[142.266.599.8]: Get rid of her.
[199.298.171.7]: As long as it's my last job.
[142.266.599.8]: Definately. [sic]

STEVE (CONT'D)
Note the misspelling of
"definitely". Document 105 in your
folders. Document 105 is a summary
of analysis carried out by a
forensic linguist. All digital
communications on the hard drive of
GGM-13 were examined using
methodologies based on examples of
your spelling and syntax. Now the
report concludes there is a 95 per
cent probability the messages
detected on GGM-13 were written by
you.

KATE
Document 112 in your folders.
Document 112 is a summary of
forensic examination of GGM-13 to
detect fingerprints and DNA
deposits. Fingerprints and DNA
detected on GGM-13 are a match to
your fingerprints and DNA with a
probability greater than 99.9 per
cent.

HASTINGS
Ian Buckells, did you order the
abduction of Detective
Superintendent Joanne Davidson and
the attempted murder of Detective
Inspector Kate Fleming?

He looks at his Solicitor.

BUCKELLS
No comment.

HASTINGS
Did you order the murder of Gail
Vella and/or James Lakewell?

Steve brings up on screen a composite image showing Gail Vella and Jimmy Lakewell.

BUCKELLS

No comment.

STEVE

Further examination of communications routed via Spain harvested a number of Internet Protocol addresses previously unknown to this inquiry. One such address relates to a property in Edge Park, 17 Maychurch Road. On screen Image 135.

Steve brings up a photo of a very grand house with a flash car parked outside.

HASTINGS

Recognise this property?

BUCKELLS

No comment.

KATE

Document 194 in your folders. Document 194 is a photocopy of the deeds to 17 Maychurch Road assigning ownership to a company, Holte End Holdings, registered in the Cayman Islands. Document 197 in your folders. Holte End Holdings owns a timeshare property in Gran Canaria as well as 17 Maychurch Road with an estimated total value of 3 million pounds.

HASTINGS

What's your relationship to Holte End Holdings?

BUCKELLS

No comment.

KATE

I've worked with you three times now. Undercover in 2012 with Tony Gates's team. Undercover in 2017 with Roz Huntley's team -- and this year at Hillside Lane. Always the same crap suits. Dad cars. I mean you never put your hand in your pocket when it's your round.

HASTINGS

You certainly did a grand job at hiding all this, I'll give you that. But you are leading a double life.

BUCKELLS

No comment.

STEVE

Image 138 on screen.

Steve brings up a crime scene photo of another laptop computer, this time hidden under the floorboards of a house.

STEVE (CONT'D)

Image 138 shows Item Reference HS-6. HS-6 is a laptop computer detected under the floorboards of 17 Maychurch Road. Analysis of HS-6's hard drive detected the communication shown in Image 141.

Steve brings up on screen:

[142.266.599.8]: Eastfield Depot is definately[sic] high risk...

[142.266.599.8]: ... what I need to know is if it's high enough reward.

[142.266.599.8]: It's on.

[142.266.599.8]: You know what to do.

KATE

Document 118 in your folders. Document 118 is a summary of forensic examination of HS-6 to detect fingerprints and DNA deposits. Fingerprints and DNA detected on HS-6 are a match to your fingerprints and DNA with a probability greater than 99.9 per cent.

HASTINGS

Ian Buckells, did you order organised criminal activities such as the raid on Eastfield Depot on February the 15th 2019?

BUCKELLS

No comment.

KATE

These messages originated from a device operated by you. There's no

point denying it. We've shown you the evidence.

STEVE

We know from an undercover officer embedded in that OCG, DS John Corbett, from a former member of that same OCG, Lisa McQueen, that they sought approval for the Eastfield robbery.

Steve brings up a composite screen showing Corbett and McQueen.

HASTINGS

Yes. And they got it. From you, fella.

BUCKELLS

No comment.

HASTINGS

We know from testimony given to us by Joanne Davidson that after Tommy Hunter's death, disparate OCGs retained clandestine relationships with corrupt police officers.

Steve brings up an image of Tommy Hunter.

HASTINGS (CONT'D)

We also know from intercepted text communications that these relationships were orchestrated by one officer in particular, once wrongly codenamed "H.", now referred to as the Fourth Man. Ian Buckells, are you the Fourth Man?

BUCKELLS

No comment.

Steve reacts.

HASTINGS

The secret life. The big house. The fast car. The Bits on the side, Deborah Devereux. Is that what turned your head?

BUCKELLS

No comment.

HASTINGS

You know, Over the years we have investigated all manner of motives,

HASTINGS

Ian Buckells, do you have anything to say?

BUCKELLS

Yes, you see the thing is, DCS Carmichael, is meant to be taking over, ain't she, but she ain't in here. So that makes me wonder whether she doesn't want to be associated with detecting institutionalised corruption. Because officially, institutionalised corruption don't exist does it. Officially, "H." or "the Fourth Man" or whatever you wanna call him, he don't exist neither. So that makes me realise that everyone would be much happier if this all just went away. So I'll take Immunity and Witness Protection, thank you very much.

Hastings fumes.

HASTINGS

Jesus Christ.

Looks to Steve and Kate.

STEVE

So give us something. Who's the Top Man? You?

BUCKELLS

Tommy Hunter was the Top Man. After he went, they all split into different OCGs. I just pass on the orders. It used to be Fairbank and Thurwell, then it was Hilton and Cottan, and now they've gone it's just...

HASTINGS

You? The last man standing.

STEVE

So you did order the Eastfield robbery?

BUCKELLS

Well a haul that size was bigger than one gang. The goods needed storing, fencing, you name it. Other OCGs wanted in on it.

On Kate.

KATE

And you just put the pieces
together?

BUCKELLS

Yeah, if you like.

STEVE

And you also put the pieces
together for Lakewell's murder?
Thurwell's? Gail Vella's?

BUCKELLS

How many times do I have to explain
to you? That's the OCGs, that's
their doing. I just pass things on.

HASTINGS

Have you no remorse for all the
suffering you've caused? Have you
no conscience?

BUCKELLS

I didn't plan it or nothing did I.
They just kept asking me to sort
bigger and bigger stuff.

HASTINGS

Jesus Christ, you're sitting the
other side of this table asking us
for Witness Protection. It's me
you're gonna need protection from!

Hastings tries to calm himself.

BUCKELLS

Would you like a glass a water?

Hastings looks daggers at Buckells.

STEVE

Image 145.

Steve brings up the image of Gail Vella.

STEVE (CONT'D)

Now the murders of Thurwell,
Hilton, Cottan and Lakewell. I get
why the OCGs would be the ones to
order those. Like Tommy Hunter,
their loyalty was in question and
they knew too much. Gail Vella' was
different.

Music

10:42:31

DUR: 2'53".

Specially
composed by
Carly
Paradis.

KATE

We know the last thing she uncovered before Lee Banks passed the word on her to his brother Carl. It was the corruption inside the Lawrence Christopher inquiry. Tommy Hunter was dead, his son Darren's a nobody. The OCG had no good reason to order such a high-profile assassination.

STEVE

But two police officers involved in that original corruption are now high ranking. You and Chief Constable Osborne. And both of you had a hell of a lot to lose.

HASTINGS

Ian Buckells, did you and/or Chief Constable Osborne collude in a Conspiracy to Murder Gail Vella?

Buckells hesitates. Whispers with his Solicitor.

HASTINGS (CONT'D)

Take your time Ian. It's a simple enough question.

STEVE

But naturally you're aware of failing to cooperate with this inquiry would make you ineligible for Witness Protection.

KATE

And you're also aware that confessing to Conspiracy to Murder would make you ineligible for Immunity from Prosecution.

Buckells looks flummoxed, a rabbit in the headlights.

HASTINGS

(Triumphant.)
No one makes mugs of AC-12.

Buckells' face drops. Hastings, Steve and Kate glare at him in triumph.

HASTINGS (CONT'D)

Interview terminated.

Buckells looks shaken.

X

Music Ends
10:45:24

Music

10:44:55
DUR: 0'41".
Specially
composed by
Carly
Paradis.

CUT TO: |
|
10:45:16 **INT. AC-12. OFFICES. MOMENTS LATER.** |
|
Hastings followed by Kate, followed by Steve |
walk through the desks of the open plan office |
silently. Heads high. |
|
They exit down a corridor together. |

CUT TO: X
Music Ends
10:45:36
Music
10:45:28
DUR: 1'57".
Specially
composed by
Carly
Paradis.
|
10:45:28 **EXT. BIERGARTEN. THAT NIGHT.** |
|
Kate brings drinks from the bar, joins Steve. |
|
STEVE |
Nice one, mate. |
|
KATE |
Nice one, mate. |
|
They clink glasses. They reflect for a few |
beats. Then: |

KATE (CONT'D) |
Well this is weird, ain't it, |
wrapping everything up. Do you |
think Buckells will talk? |

STEVE |
I hope so. The Gaffer wants him |
protected round the clock, in case |
the OCG come after him. |

KATE |
What we gonna do? About the Gaffer. |

STEVE |
I believe him. |

KATE |
Yeah, me too. But if Carmichael |
takes over, that's him out anyway. |

STEVE |
Yeah. Probably me too. |

KATE |
And me, if I decide to come back. |

STEVE |
Will you? |

KATE |
Someone's got to keep you lot in |

line.
(Steve grins. Kate becomes more serious.)
You don't realise what you've got until it's gone.

Steve takes that in, realises what she means.

STEVE
Likewise.

They look pleased to be back together.

KATE
So, do you want to talk about stuff? You don't have to, just when you're ready.

STEVE
I've been seeing the M.O.

KATE
About the painkillers?

STEVE
Yeah.

KATE
I had no idea, mate.

STEVE
I should've told you. But if people knew, I might have been taken off active duty. Still might.

KATE
I'm sorry.

More silent contemplation.

KATE (CONT'D)
(Fishing.)
You just gonna stick to the one drink?

STEVE
Why d'you ask?

KATE
It's still early enough to drive up to Liverpool.

STEVE
I'm not sure it's a good idea to keep seeing Steph.

KATE
But you want to?

STEVE
Yeah. But what chance has it got?

KATE
You wanna be careful, mate. You're gonna end up on your own.

STEVE
I'm not on my own. I've got you, mate.

Kate grins. They drink together, at ease with each other.

CUT TO:

10:47:25 **INT. OCCUPATIONAL HEALTH. NEXT DAY.**

The Medical Officer begins their consultation.

MEDICAL OFFICER
We recognise police officers experience stress and pain in their work. They can take many forms. Particularly when an officer's witnessed lethal violence or taken part in it. Now that's when the support of friends, family, colleagues can make all the difference.

REVEAL: He's addressing Kate, not Steve.

KATE
Me and my partner are separated. I've got a son, Josh. He keeps me going.

MEDICAL OFFICER
And colleagues ... ?

KATE
Yeah, I'm lucky. I'm working with one of the best. To be honest, I don't know what I'd do without him.

Kate looks happy and sad at the same time.

CUT TO:

10:48:06 **INT. AC-12. HASTINGS' OFFICE. A FEW DAYS LATER.**

Steve and Kate brief Carmichael. Carmichael has

X
Music Ends
10:47:25
Music
10:47:20
DUR: 0'53".
Specially
composed by
Carly
Paradis.

an eye on her computer streaming live news with muted sound.

KATE

Darren Hunter's involvement in Lawrence Christopher's murder was deliberately suppressed at the time due to Hunter being Tommy's son. I've asked MIT to open a cold-case inquiry. Try and get a conviction this time.

|
|
|
|
|
X
Music Ends
10:48:13

CARMICHAEL

(Flat.)
Hmmm. Well Good luck with that.

STEVE

Ma'am, I'd like us to consider opening a parallel inquiry. Thurwell gave the orders, no doubt at the behest of Tommy Hunter, but it can't only have been Thurwell who realised the investigation was being sabotaged. Some of Thurwell's subordinates are still serving police officers.

CARMICHAEL

(Uneasy beat.)
Historic corruption cases aren't a priority.

Steve looks frustrated. The lift door opens, Carmichael looks to see Hastings appear. Steve and Kate turn to look too.

CUT TO:

10:48:49 **INT. AC-12. LIFT/WAITING AREA/MEETING ROOM.**
CONTINUOUS.

An AC-12 staffer escorts Hastings out of the lift. He's wearing smart civvies. They go through the gate. Hastings glances into the Meeting Room and sees staff taking down all the photos from the evidence boards. Buckells' photo is now top of the OCG-CO Board alongside Dot, Hilton and Gill. Jo's photo has been placed on the series leads board after Corbett. It's a bittersweet moment as Hastings sees the photos coming down. Then he continues towards Hastings' office.

He knocks on the door.

CUT TO:

10:49:02 **INT. AC-12. HASTINGS' OFFICE. CONTINUOUS.**

CARMICHAEL

Come in.

Carmichael dismisses Steve and Kate.

CARMICHAEL (CONT'D)

Thank you.

Exit Steve and Kate as Hastings enters.

HASTINGS

Steve, Kate.

STEVE

Sir.

KATE

Sir.

Hastings shuts the door behind him.

CARMICHAEL

Ted.

HASTINGS

Ma'am. I thought I should inform you that I have lodged an appeal against my enforced retirement.

CARMICHAEL

(Unreadable beats.)

The Chief Constable's about to make a statement. Do you mind?

HASTINGS

No, go ahead.

Carmichael turns up the volume.

CUT TO:

10:49:23 **VIDEO INSERT. EXT. POLICE HQ. SAME TIME.**

On the steps, Osborne addresses the press.

OSBORNE

(I'd like) to pay tribute to the tireless dedication of my officers who have gained justice for Gail Vella. I give you my personal assurance that any failings in the original enquiry will be thoroughly investigated. Lessons will be

learned. Throughout my career, whenever I've encountered wrongdoing, I've acted. But let me be clear: these are the misdeeds of a few rotten apples. And to invoke institutionalised police corruption is an outrageous lie, and an insult to my officers. The public don't want police officers to be held to account for every little thing they're meant to have done. They want us to get on with the job. And that's what we will do. Thank you.

Osborne heads back into the building.

CUT TO:

10:50:16 **INT. AC-12. HASTINGS' OFFICE. CONTINUOUS.**

Carmichael closes the streaming link. Hastings is furious.

HASTINGS

AC-12, my team, my officers, have just closed the biggest anticorruption operation that this force has ever seen. Just caught the last ring-leader in a clandestine network of corrupt police officers. And the Chief Constable hasn't a blind word to say about it!

CARMICHAEL

Look, proceedings against Ian Buckells are now with the Crown Prosecutor. It would be premature to draw conclusions about how much was institutionalised and how much was Ian Buckells working alone.

HASTINGS

If I may Ma'am. Ian Buckells was an incompetent officer who was repeatedly promoted through the ranks. The more influence that he gained over police operations, the more valuable he became to the OCGs. Till eventually this incompetent officer became the linchpin in sinister enterprises. However, none of this, none of this could have happened without the wilful blindness of those in power. And those in power should be held

to account. It devastates me that we've stopped standing up for accountability, and we've stopped caring about truth and integrity. Because it is these institutional failures that enable the likes of Ian Buckells to be corrupt.

Carmichael absorbs that coldly.

HASTINGS (CONT'D)

Ma'am.

Exit Hastings. Out on Carmichael.

CUT TO:

10:51:41 **INT. AC-12. OPEN-PLAN OFFICE/HASTINGS' OFFICE.**
CONTINUOUS.

Hastings comes out. Steve and Kate leave Chloe.

KATE

Thanks, Chloe.

CHLOE

Ma'am.

-- and head towards the lift.

STEVE

(to Hastings).

I'll let you out, sir.

Steve uses his pass to swipe out, followed by Hastings and Kate. Briefly see Carmichael in B/G.

Hastings, Steve and Kate walking towards the lift, Steve calls for the lift. As they wait, Hastings meets their eyes. He pauses, reflects, about-turns. Steve and Kate watch as Hastings re-enters to address Carmichael.

HASTINGS

Ma'am.

He closes the door.

HASTINGS (CONT'D)

I'd like to make a statement about my involvement in the leak of information that led to the unlawful killing of a serving police officer, Detective Sergeant John Corbett...

Music

10:52:05
DUR: 1'08".
Specially
composed by
Carly
Paradis.

Carmichael looks stunned.

HASTINGS (CONT'D)

In an interview conducted by me on a convicted OCG member, Lee Banks, in Blackthorn Prison on the 12th of March 2019, I disclosed that there was an informant in the OCG. I believe that this information was passed on and whether or not it was deduced that Corbett was a UCO, he was murdered because of the consequence of my actions.

Carmichael looks stunned.

CARMICHAEL

What do you expect me to do with that information?

HASTINGS

Well. That's entirely up to you, ma'am. But whatever you do, you do it because you care about truth and accountability. You do it because you carry the fire.

Exit Hastings. Carmichael looks conflicted.

CUT TO:

10:53:45 **INT. AC-12. LIFT. CONTINUOUS.**

Without a word Hastings joins Steve and Kate in the lift area. The lift doors open and they all step inside.

The lift door closes on the three of them.

CUT TO:

10:53:56 **EXT. AC-12. LIFT. CONTINUOUS.**

DRONE SHOT at Invest NI, descending with the lift as Steve, Kate and Hastings look out, then we lose them as the lift drops below the glass exterior into solid wall.

CUT TO:

10:54:10 **EXT. TERRY'S NEW ACCOMMODATION. A FEW DAYS LATER.**

A car pulls up outside a detached house. A shared house in a nice neighbourhood. Outside

X
Music Ends
10:53:13
Music
10:53:02
DUR: 4'16".
Specially
composed by
Carly
Paradis.

are other friendly faces with learning difficulties.

We see bunting - WELCOME TERRY.

The driver, a social worker opens the passenger door for Terry, he gets out.

Close up on Terry's friend.

10:54:25 CAPTION: *Criminal proceedings against Terry Boyle have been discontinued.*

Terry's friend gives Terry a big hug.

10:54:33 CAPTION: *He has been rehoused by Social Services.*

Terry looks happy.

10:54:41 CAPTION: *An inquiry will examine systemic failings to protect his welfare.*

Terry is very happy. They all head inside.

CUT TO:

10:54:53 **EXT. HILLSIDE LANE POLICE STATION. FRONT STEPS.**
A FEW NIGHTS LATER.

Farida walks up the front steps.

10:54:54 CAPTION: *Charges against PS Farida Jatri were withdrawn.*

Puts her hat on and heads into the station with her head held high.

10:55:00 CAPTION: *She has been reinstated to active service.*

CUT TO:

10:55:11 **INT. HILLSIDE LANE POLICE STATION. MIT CORRIDOR.**
A FEW DAYS LATER.

Uniformed officers lead a resisting Darren Hunter in handcuffs towards the Interview Rooms.

10:55:13 CAPTION: *Darren Hunter is under investigation for the murder of Lawrence Christopher.*

Lomax steps out of the Squad Room to watch them go by.

10:55:20 CAPTION: *A cold-case inquiry has yet to be*

opened officially.

Then Lomax follows the group.

CUT TO:

10:55:24 **EXT. PICTURESQUE COTTAGE. A FEW MONTHS LATER.**

We move towards A picturesque cottage.

10:55:26 CAPTION: *Joanne Davidson was enrolled in a Witness Protection programme.*

Jo comes out of the cottage, breathes in the fresh air, regards her picturesque surroundings happily.

A dog bounds out of the cottage. Jo makes a fuss of her.

A few seconds later a woman comes out, Jo puts the lead on the dog, and then they set off to walk the dog together happy, smiling, holding hands.

10:55:57 CAPTION: *Her present whereabouts are classified.*

CUT TO:

10:56:04 **INT. HIGH SECURITY PRISON. BUCKELLS' CELL. A FEW DAYS LATER.**

Buckells wearing prisoner uniform is escorted by an officer to his cell.

10:56:13 CAPTION: *Ian Buckells has been confined to the Vulnerable Prisoners Unit of an undisclosed maximum security prison.*

Clank of keys he stands facing the cell.

CUT TO:

10:56:20 **INT. AC-12. OPEN PLAN OFFICES. CONTINUOUS.**

Carmichael stands at the front addressing staff.

10:56:22 CAPTION: *Systematic restructuring of anticorruption units continues, with close colleagues of the Chief Constable appointed to senior positions.*

CUT TO:

10:56:28 **INT. HIGH SECURITY PRISON. BUCKELLS' CELL. A FEW DAYS LATER.**

Buckells enters the cell. He takes in his surroundings looking dismayed.

10:56:31 CAPTION: *Central Police have submitted an application for public-interest immunity in legal proceedings against Ian Buckells.*

He turns around and faces the cell door.

The cell door starts to swing shut.

Just as the door closes, Buckells allows himself a small, sly grin. The viewing flap comes down.

10:56:42 CAPTION: *If successful, no evidence relating to institutionalised corruption will be heard in court.*

CUT TO:

10:56:45 **INT. AC-12. MEETING ROOM. EVIDENCE BOARDS. CONTINUOUS.**

Staff are taking down all the photos from the series leads board one by one and packing them into a cardboard box.

It's a bittersweet moment.

The lid is placed on the box.

10:57:09 CAPTION: *Currently AC-12's powers to curb wrongdoing in public office have never been weaker.*

10:57:15 CUT TO BLACK:

CAST IN ORDER OF APPEARANCE

X
 Music Ends
 10:57:18
Music
 10:57:10
 DUR: 0'35".
 Specially
 composed by
 Carly
 Paradis.
 |
 |
 X
 Music Ends
 10:57:45

Steve	MARTIN COMPSTON
Rosspart	PETER DE JERSEY
Brandyce	LAURA ELPHINSTONE
Hastings	ADRIAN DUNBAR
Kate	VICKY McCLURE
Lomax	PERRY FITZPATRICK

-- --

Medical Counsellor	STEVE ORAM
Jo	KELLY MACDONALD
Carmichael	ANNA MAXWELL MARTIN

Steph	AMY DE BHRÚN
Chloë	SHALOM BRUNE-FRANKLIN
Amanda	ROSA ESCODA
--	--
Merchant	MARIA CONNOLLY
Leland	CLAIRE - LOUISE CORDWELL
Fairbank	GEORGE COSTIGAN
Buckells	NIGEL BOYLE
Osborne	OWEN TEALE
Terry	TOMMY JESSOP
Terry's Friend	KATHLEEN HUMBERSTONE
Farida	ANNEIKA ROSE
--	--
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

Assistant Grip	RILEY GARRETT
Electrical Rigger	DUALTA DONNELLY
	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
--	--
Drone Filming	CINECOPTERS and KABOOM
Dubbing Mixer	PAUL MAYNES
Dialogue Editor	IAN WILKINSON

Sound Effects Editor	PIETRO DALMASSO
Foley Artist	ROWENA WILKINSON
ADR Coordinator	ELIAS MILWARD
Colourist	SCOTT FERGUSON
Online Editor	JONATHAN FETHERSTON
Visual Effects	YELLOWMOON POST PRODUCTION
VFX Supervisor	DARREN R. NASH
VFX Compositor	COLIN McCUSKER
Post Production Supervisor	SOFIA McKEEVER
Assistant Editor	KATE MCAULEY

-- --

Head of Production	ELIZABETH BINNS
Executive Producer for World	RODERICK SELIGMAN
Finance Manager	KIMBERLEY HALLIDAY
Business Affairs Consultant	VIRGINIA KELLY
Police Advisors	DAVID ZINZAN
	IAN GOULD
	TONY CALLAGHAN
Script Editor	LUCY ROCH
Assistant Script Editor	RUBY DAY
Neg Checks	TONIA COHEN

-- --

Line Producer	DEREK DONOHOE
Stunt Co-ordinator	DONAL O' FARRELL
Casting Directors	KATE RHODES JAMES CDG
	DANIEL EDWARDS CDG
Production Sound Mixer	RONAN HILL CAS

-- --

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

-- --

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

-- --

Made on location in Northern Ireland
with funding from

Northern Ireland
Screen
[LOGO]

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10:57:42 (final card)

-- --

World Productions
[LOGO]

for BBC
[BBC LOGO]

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X
Music Ends
10:57:45