# <u>Line of Duty</u> Series 6 - Episode 1

Post-Production Script - UK TX Version. 12th January 2021. 09: 59: 30

09: 59: 57

10: 00: 00

#### LOWAX

Sorry to ruin your evening, boss. We just had a call from a CHIS\* Handler submitting information relevant to Vella.

JO What did they say?

#### LOWAX

Possible suspect -- a person so far unknown to the inquiry, alleged to have made a confession. Intel's graded the info 1A on the matrix.

JO

Okay, continue developing the intel, let's bring the suspect in.

LOMAX Nice one. Right on it, boss.

Exit Lomax. Jo watches him

## LOMAX (CONT'D)

(into radio) Five Three, the boss has given the go ahead (on the 2 ARVs fully crewed with AFOs and TL within the hour).(Fades)

Jo heads inside, looks uneasy.

10:01:14

CUT TO BLACK:

10:01:14 SUPER CAPTION: KELLY MACDONALD

JO (V.O.) Sorry to call you in, sir.

BUCKELLS (V. O.)

Right...

CUT TO:

## 10:01:17 EXT. HILLSIDE LANE POLICE STATION. CAR PARK/FRONT STEPS. LATER THAT NIGHT.

On Jo and Detective Superintendent Ian Buckells as they climb the stairs to the entrance signed HILLSIDE LANE POLICE STATION.

#### BUCKELLS (CONT'D)

...any progress since we spoke on the phone?

They continue as they go up the steps.

JO

We've a possible location for the Suspect. You okay to sign off the Directed Surveillance Authority? I need a team on watch while we pull everything together to raid the premises.

BUCKELLS How reliable is the intel?

1A from an established CHIS. (Bait.) Casual sex worker. He supplied the Suspect's address...

BUCKELLS

(Halts.) Hold on, Jo. A rent boy?

JO I don't know if it's a commercial thing with the CHIS --(Bait.) -- or even what his drugs history

-- or even what his drugs history is.

### BUCKELLS

Christ sake, Jo, he was probably off his face. Look, just let me get a coffee inside me first.

JO This is our first lead in months.

#### BUCKELLS

Bloody hell, Jo.

Buckells looks weak and indecisive having to make the call.

10:01:50

CUT TO BLACK:

10:01:51 SUPER CAPTION: MARTIN COMPSTON VICKY MCCLURE

CUT TO:

10:01:53 INT./EXT. HILLSIDE LANE POLICE STATION. REAR COMPOUND. CONTINUOUS.

JO

Jo comes into the rear compound which is full of uniformed officers and patrol cars on blue lights ready to go. Lomax steps into frame.

LOWAX

We're good to go, boss?

JO

Sorry, Chris, the Super's not buying the intel.

LOWAX

What?

JO He needs more time.

LOWAX

God sake. (Turns to Crew) Stand down guys, it's not happening.

Lomax goes into the Rear Compound.

LOMAX (CONT'D) Super's pulling the plug. Says he wants more work upon the intel.

Bathed in the blue lights, Jo is unreadable.

10: 02: 21

10: 02: 22

10:02:24

OPERATI ON LI GHTHOUSE 27 OCTOBER 2020

JO

And don't think I didn't notice DI Fleming skulking in last minute like the dirty stopout.

Laught er.

KATE Don't go there, boss - glass houses.

Laughter including Jo.

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

All right, Operation Lighthouse ... (Indicates evidence board.) ... re the unsolved murder of Gail Vella on September 10th, 2019. Apologies to those of you who were gearing up for the op last night -following the Super's conflab with the SFC, it was decided to await Executive Level sign-off.

Jo pulls a disrespectful face causing knowing headshakes and eye-rolls. A few officers glance towards Buckells in his office, on the phone and sipping a coffee from his own personal mug, oblivious. Jo brings up a new slide showing the name ROSS TURNER with a blank face image.

#### JO (CONT'D)

The name we've been given is Ross Turner. Yesterday evening Turner allegedly boasted to a CHIS he'd been involved in Gail's murder. Turner's name is negative on the PNC and the National Database plus local intel checks are drawing blanks. Hence, we're treating "Ross Turner" as most likely an alias.

Jo brings up the next slide, a map of the vicinity of Turner's address: FLAT 4F BEECHWOOD HOUSE.

## JO (CONT'D)

We've been given an address: Flat 4F, Beechwood House. In-situ surveillance was established last night -- the team captured this image... Enhanced here.

Jo brings up a long-lens photo of a figure at a high window drawing a curtain or pulling down a blind. The figure is not clearly seen but appears male, dark and stocky.

> JO (CONT'D) Turner is likely to be armed and is considered extremely dangerous.

Kate studies the image intently. So does Jo.

10: 03: 42

CUT TO BLACK:

10:03:43 SUPER CAPTION: LINE OF DUTY

CUT TO:

10:03:44 INT. HILLSIDE LANE POLICE SOt6192.979 jET Q

10:03:58

Kate reacts.

M T CONTROLLER (O.S.) (Out of radio.) M ke India Control, received.

CUT TO:

10:04:16 EXT. CITY STREETS. MOMENTS LATER.

The convoy rolls out of the compound.

10: 04: 27

CUT TO BLACK:

10:04:28 SUPER CAPTION: ANNEIKA ROSE NIGEL BOYLE

CUT TO:

## 10:04:30 INT. ARVS. CONTINUOUS.

The convoy speeds along the motorway at high speed.

Coverage AFOs looking tense and focussed.

Side view mirror as convoy moves along through the streets.

CUT TO:

### 10:04:37 EXT. PARADE OF SHOPS. MOMENTS LATER.

The convoy passes a parade of low-value shops.

CUT TO:

### 10:04:40 INT. MIT VEHICLE 1. CONTINUOUS.

Something catches Jo's eye.

She peers out intently at it.

JO Did anyone see that?

## KATE

What?

JO (To Driver.) Take us round the back.

KATE What did you see, boss?

## ĴΟ

(To Driver.) Take us round.

The driver makes a sharp left turn off the main road. Kate looks concerned by this change of plan.

## JO (CONT'D)

(Into radio.) M ke India Two Zero, Control, rerouting, State Five to possible armed robbery.

10: 04: 52

CUT TO BLACK:

10:04:53 S/ CAP: shalom brune-franklin perry fitzpatrick

## CONTROL (V.O.) (Out of radio.) Control, Two Zero, received, standing by for sit rep.

CUT TO:

10:04:55 INT. MIT VEHICLE 1. CONTINUOUS.

As before.

## KATE Boss, maybe just call it in?

Jo ignores Kate, determined. Kate's surprised.

CUT TO:

## 10:04:57 INT. MIT VEHICLE 2. SAME TIME.

MT vehicle POV as the car in front takes a sharp left.

Lomax and Farida react.

LOWAX What the hell?

10: 05: 02

10: 05: 03

10: 05: 05

CUT TO BLACK:

JO

Stop at the end, no further.

The driver brakes to a halt at the junction with a perpendicular street that leads left to the parade of shops.

Behind the parade of shops is a bookmaker's. On a line of sight from the MT vehicle is a van parked up short of the bookmakers.

> JO (CONT'D) See, Kate -- the van.

Fumes come out the exhaust - the engine's running. Kate gets Jo's point immediately.

KATE

(Into radio.) M ke India Control, M ke India Three Seven, vehicle PNC check.

M T CONTROLLER (O.S.) (Out of radio.) Control, Three Seven, go ahead.

KATE (Into radio.) Three Seven, Sierra, Hotel, one, three, Golf, Echo, Kilo.

Everyone waits.

They wait, following on the radio. Lomax is anxious. Farida is troubled and suspicious about this.

#### LOWAX

God sake.

FARIDA What the hell are they playing at?

Lomax doesn't know or doesn't want to say.

Jo and Kate get an answer.

M T CONTROLLER (O.S.) (Out of radio.) Control, Three Seven, vehicle is a red BMW 3-series, no markers...

10:05:44

CUT TO BLACK:

10:05:44 S/ CAPTI ON: WRITTEN AND CREATED BY JED MERCURIO

X Music Ends 10:05:25 Music 10:05:14 DUR: 1'44". Specially

DRI VER (Into radio.) Two Zero, received. 10:06:19 CUT TO BLACK: 10:06:19 SUPER CAPTION: DIRECTED BY DANIEL NETTHEIM JO (V. O.) (Into radio.) M ke India Two Zero... CUT TO: 10:06:21 EXT. PARADE OF SHOPS/BOOKIES/SIDE STREET. MOMENTS LATER. From MT Vehicle 1, Jo and Kate observe the Getaway Van and bookmakers. No sign of movement. JO (CONT'D) (Into radio.) ... Go, Six Five. DRI VER (O.S.) (Out of radio.) Two Zero, received. The ARVs rolls to a stop at the top of the road blocking the getaway vehicles exit. The getaway van starts to reverse. JO (Into radio.) Mke India Two Zero, intercept vehi cl e. The other ARV has lain in wait by the MT vehicles. It lurches out into the side street to block the Getaway Van. DRI VER (Into radio.) Two Zero, received. AFO's jump out of the first vehicle running towards the getaway vehicle. AFO ARMED POLICE!

One of the ARVs pulls out fast and speeds around

the corner.

11

AFOs surround it, guns pointed at the Driver.

## SI DE STREET AFO ARMED POLICE! HANDS ON THE WINDOW!

More AFO's arrive.

The AFOs jump out of the second ARV.

## AFO

## ARMED POLICE!

The Driver surrenders. Hands raised to the screen.

Meanwhile all the other AFOs converge on the bookmakers in a pincer movement.

### AFO (O.S.) Out of the vehicle NOW

The AFOs haul him out of the van and onto the ground.

#### AFO

Down on your knees.

AFO's surround the driver.

The Armed Robbers run out of the bookmakers towards where the Getaway Van had

KATE

(Into radio.) Control, Three Seven, active message -- shot fired, request urgent ambulance -- one non-police casualty, severe GSW

Two AFO's. One stands over the robber and one runs towards him with an advanced trauma kit.

Outside the Bookies the Armed Robbers are on their knees. Some AFOs keep their guns trained on the Armed Robbers, others pull the Armed Robbers' hands down behind their backs and handcuff them

At the top of the street a few people have gathered to rubberneck. The AFOs signal them to back off.

#### BRI GGS

(To AFO) Move them back.

AFO (To Rubberneckers.) Clear the street.

Meanwhile. Jo into radio.

JO

(Into radio.) I need replacement AFOs urgently to continue operation to arrest Vella Suspect, repeat, urgently.

M T CONTROLLER (O.S.) (Out of radio.) Control, received, stand by.

AFO stands over two robbers.

AFO (OERLAPPING) Get down. Don't move.

On Briggs. He glances around.

BRI GGS

Shit!

He raises his radio.

BRIGGS (CONT'D) (Into radio.) Six Five, unarmed clear to approach.

## M T CONTROLLER ( O. S. )

10: 08: 14

## CHLOE

Sorry, Sarge. We've made a request for Officer K. to provide receipts or equivalent supporting his expenses claims. It's been 10 working days and we've got nothing.

### STEVE

Call the Rep and say unless they deliver, we're moving to a Yellow Notice.

## CHLOE

Will do. Officer S. She's been calling in sick, but colleagues allege she's been skiving off to help run her husband's haulage business.

#### STEVE

I suppose we'd better start by asking OCC Health to request a doctor's letter ...

## CHLOE

Sarge.

Exits. Steve sinks into his chair, despondent.

CUT TO:

## 10:08:54 EXT. SIDE STREET. LATER THAT DAY.

Kate watches as Forensic officers in white suits work on

10: 09: 27

10: 09: 32

10: 09: 38

JO

10:09:48 EXT./INT. SURVEILLANCE TEAM VANTAGE POINT. CONTINUOUS. From a location with a view towards Turner's flat in a high-rise block, the Surveillance Team observe Turner's flat (curtains drawn/blinds down) through an extremely high-powered zoom l ens. The Team Leader responds. SURVEI LLANCE TEAM LEADER Х (Into radio.) Music Ends 10:10:08 Sierra Lima One Five, receiving. No Music change. Subject believed still in 10:09:52 property. DUR: 3'31". Specially composed by Jo responds. Carlv Paradis. JO ( O. S. ) (Out of radio.) Two Zero, received. Surveillance Cameras focus on windows drawn curtains and then the block BEECHWOOD HOUSE si gn. CUT TO: 10:10:02 INT. MIT VEHICLE 1. CONTINUOUS. The convoys nears Turner's flat. JO (Into radio.) Mke India Two Zero, Control, TA Beechwood House. сил то 10:10:07 EXT. TURNER'S BLOCK. CONTINUOUS. Approaching via the housing estate. M T CONTROLLER ( O. S. ) (Out of radio.) Control, Two Zero, received. The ARVs peel off into the grounds of Turner's block while the MT vehicles park up behind the neighbouring block (which houses the Surveillance Team) out of sight of Turner's

Block.

Jo, Farida, Lomax and others get out of the MT vehi cl es. The ARVs continue round the car park pulling up behind the Refuse Shed adjacent to Turner's Block. JO (Into Radio.) Mke India Two Zero, State Six. CUT TO: 10:10:27 INT./EXT. SURVEILLANCE TEAM VANTAGE POINT/TURNER'S BLOCK. CONTINUOUS. Surveillance Team POV of the ARVs pulling up behind the Shed. SURVEI LLANCE TEAM LEADER (Into radio.) Sierra Lima One Five, visual with ARVs. CUT TO: 10:10:35 EXT. SURVEILLANCE TEAM BLOCK. GROUND LEVEL. CONTINUOUS. As before. JO (Into radio.) Two Zero Six Nine, no further intel, suspect is believed to be armed and dangerous. An ambulance arrives and parks up by the MT vehi cl es. FEMALE OFC (O.S.) (Out of radio.) Six Nine, received. JO (Into radio.) Two Zero Six Nine. Ambulance now on standby. Over to you. CUT TO. 10:10:48 EXT. TURNER'S BLOCK. REFUSE SHED. CONTINUOUS. The AFOs get out of the ARVs and form up.

## FEMALE OFC

(Into radio.) Zero Foxtrot Six Nine, received. We're Go.

Off a signal from the FEMALE OFC, the AFOs scurry along the side of the Refuse Shed. Her group goes into the Refuse Shed. A second group continues to the main entrance, signed BEECHWOOD HOUSE.

CUT TO:

## 10:10:54 INT. SURVEILLANCE TEAM VANTAGE POINT. CONTINUOUS.

Surveillance Team POV of the AFOs going in.

CUT TO:

## 10:10:59 EXT. SURVEILLANCE TEAM BLOCK. CONTINUOUS.

Jo uses a monocular to peek out at the entrance to the Refuse Shed.

Jo's POV of the AFOs going in.

CUT TO:

## 10:11:08 INT. TURNER'S BLOCK. STAIRWELL. CONTINUOUS.

The AFOs scurry upstairs carrying an Enforcer.

FEMALE OFC (Into radio.) Six Nine, going up.

M T CONTROLLER (O.S.) (Out of Radio.) Control, Six Nine, received.

CUT TO:

## 10:11:14 INT./EXT. SURVEILLANCE TEAM VANTAGE POINT/TURNER'S FLAT. CONTINUOUS.

The Surveillance Team maintain obs on the flat.

No sign of any movement.

SURVEI LLANCE TEAM LEADER (Intoradio.) One Five, no movement seen in Flat 4F.

CUT TO:

10:11:17 INT. TURNER'S BLOCK. STAIRWELL. CONTINUOUS.

10: 11: 21

10: 11: 34

10: 11: 47

SURVEI LLANCE TEAM LEADER (V. O.) (Out of radio.)

One Five...

CUT TO:

10:12:00 INT./EXT. SURVEILLANCE TEAM VANTAGE POINT/TURNER'S FLAT. CONTINUOUS.

The Surveillance Team observe the flat.

SURV. TEAM LEADER (CONT'D) (Into radio.) ... still no obs on subject's dwelling. It's your call.

CUT TO:

#### 10:12:07 EXT. TURNER'S BLOCK. CONTINUOUS.

The MT team all hear. Tension cranks up even higher.

JO (Into radio.) Two Zero, received. Enter the property.

CUT TO:

#### 10:12:12 INT. OUTSIDE TURNER'S FLAT. CONTINUOUS.

The Female OFC surveys the team gets a nod from all her officers.

### FEMALE OFC

(Into radio, whispers.) Received. (To team, whispers.) Weapons free.

Fingers move deliberately from off the trigger guards onto the triggers.

Another look from the Female OFC. Nods all ar ound.

The Female OFC gives a signal to the officer deploying the Enforcer.

> FEMALE OFC (CONT'D) ARMED POLI CE!

The Enforcer smashes in the front door.

## MALE OFC ARMED POLICE! SHOW YOURSELF! HANDS WHERE WE CAN SEE THEM

The AFOs pour into the flat.

## FEMALE OFC ARMED POLI CE!

CUT TO:

10: 12: 25

10: 12: 31

10: 12: 45

10: 12: 50

## 10:12:56 INT./EXT. SURVEILLANCE TEAM VANTAGE POINT/TURNER'S FLAT. CONTINUOUS.

The Surveillance Team can't see into the flat.

SURVEILLANCE TEAM LEADER (Into radio.) One Five, still no obs.

CUT TO:

10:13:02 EXT. SURVEILLANCE TEAM BLOCK. GROUND LEVEL. CONTINUOUS.

> Jo and the others show worry and impatience. An aching silence. Then:

> > FEMALE OFC (O.S.) (Out of radio.) Sierra Foxtrot Six Nine, all officers secure. One in custody.

Everyone breathes a massive sigh of relief.

M T CONTROLLER (O.S.) (Out of Radio.) Control, Six Nine, received.

Jo cuts through it, still focussing on the job.

JO With me, let's go.

Jo heads on foot across the grounds towards the

10: 13: 38

JO Good point, Kate. LOMAX The name was put to himfirst. KATE / JO The ID from the CHIS --Jo and Kate smile at their great minds moment. KATE Sorry, boss, great minds. JO So,

10: 16: 57

He sees DCC Wise and approaches her.

WISE (CONT'D) With any luck they'll stop reporting them, the figures will look better. (Sees Hastings.) Ted.

## HASTI NGS

Ma'am

 $\label{eq:sense} \begin{array}{c} {\sf SENI} \mbox{ OFFI CERS ( O. S. )} \\ {\sf Ted.} \ \ {\sf Ted.} \end{array}$ 

HASTINGS Apologies, ma'am

10: 18: 22

#### STEVE

Last night I took a statement from Officer J. who was working at Polk Avenue in 2017 when we investigated DCI Roz Huntley.

#### HASTI NGS

Mh-hm

Steve refers to his pocketbook.

#### STEVE

Officer J. expressed concerns regarding the professional conduct of DCI Joanne Davidson, an SIO on the Murder Investigation Team based at Hillside Lane.

Hastings reacts. He knows this is Kate's unit. But he holds his tongue for the moment.

## HASTI NGS

Hillside Lane, yeah everyone's talking about this breakthrough they've made -- a suspect in custody for Vella.

#### STEVE

Yes, sir. DCI Davidson was posted to the Hill a year ago, one month after Gail Vella's murder. She took over from the original SIO leading the inquiry. As you know, sir, Gail Vella drove home late on the evening of September 10th in a dark grey Peugeot 108 which she parked outside her house in Kingsgate and was shot dead as she got out of the vehicle.

Steve shows Hastings crime scene photos from the murder scene which strongly feature Gail Vella's dark grey Peugeot 108 plus images relating to all the subsequent forensics.

#### STEVE (CONT'D)

At postmortem, the pathologist concluded the muzzle of the firearm had been pressed against the back of the skull at the moment of discharge.

#### HASTI NGS

Hard-contact technique to minimise the spread of sound, powder and blood.

#### STEVE

According to Officer J, the suspect appears to lack the capacity to carry out a murder that's still unsolved after over a year. She also alleges DCI Davidson unnecessarily diverted and delayed the operation to arrest the suspect.

#### HASTI NGS

And any previous criticisms of Davidson on record?

#### STEVE None l've found so far, sir.

Steve opens the file and hands it to Hastings open at a page showing MT officers' names, ranks and photos.

> STEVE (CONT'D) I'd like to covertly approach current members of her team

Hastings' look lingers on Kate.

#### HASTI NGS

(Re Chloe, still visible in the Open Plan Office.) Wee Chloe, she's seems to be getting on really well out there, doesn't she, what do you say son?

STEVE

She's good, sir.

Steve holds his look, forcing Hastings to engage with the image of Kate.

#### HASTI NGS

We really can't be sure about the loyalty of some of these people. They could banjax the whole thing.

Steve frustrated by Hastings' attitude to Kate.

### STEVE

Sir, regardless of the personnel involved, Vella's still the highest-profile inquiry engaging this force. And Officer J. didn't go to AC-3 or AC-9. She came to AC-12 because she believes we'll do right by her.

## STEVE

No, great, I appreciate you making the time. I should be calling you "ma'am".

#### NI CKY

Strictly speaking but I'll let you off. So, how can I help you, Steve?

#### STEVE

Strictly off the record, l've reached the end of the line in anticorruption.

#### NI CKY

About time.

#### STEVE

It's no disrespect to the Gaffer, I've stuck it out, I'm bored, mate. I'm ready for a new challenge.

NICKY Well, we can always use good people.

STEVE Cheers, I appreciate it.

Nicky's phone buzzes.

NICKY Sorry, I should get back... but maybe do a drink one night?

#### STEVE

(Hesitant.) Uhmm...

NICKY Luke and I have split up.

#### STEVE

No. it's just... If we're gonna be working together...

### NI CKY

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

Music 10:21

She cheek-kisses him, exits with her coffee.

NICKY (CONT'D) Good to see you. Steve reflects.

CUT TO:

## 10:22:11 EXT. TURNER'S BLOCK. NEXT DAY.

Kate approaches the bin shed entrance, guarded by a PC with a clipboard. Kate shows her warrant card. A forensic van is parked nearby with a couple of Fls (not in white suits) getting out materials.

> KATE DI Fleming, M.T.

10: 22: 28

JO

Okay.

LOWAX

The search team detected signs of forced entry.

Lomax indicates the front door.

JO

Our AFOs smashed the front door in.

LOMAX The damage is on the inside of the door. (Indicates wooden chair.) The markings match the damage to the back of this chair.

JO Any estimate on when this alleged forced entry happened?

Lomax's phone rings.

LOWAX

No.

He glances at the caller ID.

LOWAX (CONT'D) It's Farida. Okay if I take this?

# JO

Sure.

Lomax steps out to take the call.

#### LOMAX

(Into phone.) Hey, Farida...

Kate studies the door and chair.

#### KATE

Possibly the chair was jammed up against the front door to prevent someone breaking in.

JO

Like Chris said, that could have happened anytime.

Kate looks around the room

## KATE

Well, the place is well maintained. It's unlikely the damage would have gone unrepaired for long.

JO

Unlikely but not impossible.

Kate considers that. Jo is uneasy. Enter Lomax, hanging up.

# LOMAX

Good news. (Beat.) HCP has okayed the suspect for interview.

## JO

Great.

Jo exits. Kate follows.

CUT TO:

# 10:23:43 INT. HILLSIDE LANE POLICE STATION. MIT INTERVIEW ROOM. LATER THAT NIGHT.

A PC leads in Terry Boyle, his Solicitor and Appropriate Adult then stands guard by the door.

10:24:06

It unsettles Terry.

TERRY'S SOLICITOR (O.S.) That's just the tape recorder starting -- it won't last long.

The monotone finishes.

LOWAX

Murder Inves

ĴŌ .

Okay. We'll look into that. Moving on.

LOWAX

The property where you were arrested - Flat 4F, Beechwood House - is that where you live?

Terry can't formulate an answer.

LOMAX (CONT'D) Do you live in the property or were you just visiting?

TERRY

No.

JO No, you don't live there or no you weren't visiting?

Terry's lost for words.

TERRY'S SOLICITOR Mr Boyle has provided me with his address. He does not reside at Beechwood House. (Consults notes.) He resides in the Kingsgate area -Flat B, Dorton Villas.

Jo and Lomax make notes. So does Kate.

JO Okay, we'll look into that as well. Interestingly, the Kingsgate area is where a journalist called Gail Vella lived. Do you know who l'm talking about?

Terry looks embarrassed/ashamed. Then he nods.

JO (CONT'D) (For DIR.) Suspect nodded. (To Terry.) Thank you.

Jo opens a file.

Inside are press cuttings featuring pictures of Gail.

# JO (CONT'D)

For the DIR, I'm showing the suspect item reference RCG-6. RCG-6 is a press cutting featuring an image of Gail Vella. I'm also showing the suspect item reference RCG-7, another press cutting featuring an image of Gail Vella, and item reference RCG-8, also a press cutting featuring an image of Gail Vella. Do you recognise these press cuttings?

Terry hesitates.

JO (CONT'D) For the DIR, the suspect is not responding. Do you recognise this woman?

Terry nods.

LOMAX For the DIR, the suspect is nodding.

JO What's your relationship to this woman?

#### TERRY

Nice lady.

Jo and Lomax let that reply sink in.

The Solicitor looks worried, makes a note.

JO Suspect answered, nice lady.

Watching, Kate isn't sure what to think.

CUT TO:

10:27:18 INT. AC-12. MEETING ROOM. LATER THAT DAY.

and their criminal records - He reacts with puzzlement.

## STEVE

This it?

## CHLOE

Exactly. Between them these guys have never robbed anything bigger than their local Greggs.

#### STEVE

And they just happen to be on the exact route and time of an op to bring in a suspect in an unsolved murder ...

Steve ponders the possibilities.

# CHLOE (V. O.)

Based on Officer...

CUT TO:

## 10:27:58 EXT. PARADE OF SHOPS. LATER THAT DAY.

On the pavement across from the parade of shops, Chloe refers to a file of Farida's statement.

#### CHLOE (CONT'D)

... J.'s statement, the MT convoy was travelling up hill, past this parade of shops.

#### STEVE

Well, where's the bookies?

#### CHLOE

It's around the corner.

Chloe leads Steve along the pavement till they can see round the corner. POV view towards bookie's.

#### STEVE

It's already a narrow line of sight. You add in Davidson's convoy travelling at high speed.

Steve looks up and sees a security camera.

Music 10:28:20 DUR: 0'32".

STEVE (CONT'D) I'll call in for the footage off the security camera. You go and check out the camera in the bookies.

# CHLOE

Sarge.

Chloe crosses the street. Steve continues to study the location, his suspicions aroused.

CUT TO:

# 10:28:37 EXT. PRINT SHOP. LATER THAT DAY.

Kate pulls up by a couple of liveried patrol cars,

10: 28: 56

Kate ponders what that might signify.

KATE

Ta.

Kate has a little look round. She peers into the kitchen. There's an empty space where the fridge-freezer used to be. (She doesn't know this is significant.)

Kate turns and on the wall is a large number of newspaper images of Gail Vella.

KATE So, the Suspect's alleged... Music 10:29:38 DUR: 0'24". Specially composed by Carly Paradis.

Х

Music Ends

10:30:02

CUT TO:

## 10:29:52 INT. HILLSIDE LANE POLICE STATION. MIT INCIDENT ROOM. LATER THAT DAY.

The evidence boards show images, diagrams and maps relating to Gail's murder.

KATE (CONT'D) ... address contained even more Gail Vella images. And neighbours positively ID'd his picture.

Jo stands.

# KATE (CONT'D)

Meanwhile we've interviewed a number of residents at Beechwood House. Whoever lived in Flat F kept himself to himself. And the few that did notice a resident describe him as dark-haired and stocky.

JO

Like Terry Boyle.

## KATE

What we really need is the CHIS to confirm whether Terry Boyle was the man that confessed to an involvement in Gail Vella's murder, or it was someone else entirely.

JO Tell me about it. My patience is all used up. Set up an urgent meet with the CHIS's Handler.

# KATE

Cheers, Boss.

Exit Kate. Jo goes back to studying the image of the man in the flat window.

CUT TO:

# 10:30:35 EXT. POLICE HANDLER'S BUILDING. LATER THAT DAY.

Kate leads The Handler out of a door to where Jo is waiting.

KATE

Boss, this is the CHIS's Handler. I've brought him up to speed on our inquiry.

### HANDLER

DS Marks.

JO

DCI Davidson. You'll have heard from Kate how important it is for us to acquire your CHIS's intel.

HANDLER

I'm doing everything I can. I don't know what more you expect.

Jo reacts to the lack of "ma'am'.

JO

For a start you could help us locate your CHIS.

HANDLER

I've been trying to make contact with him He's gone to ground.

KATE

Then no disrespect, mate, but we've got the resources to find him

HANDLER

You're asking me to disclose his identity? You know I can't do that.

JO Is the word "ma'am' in your vocabulary?

The Handler just glares at her.

Crosses his arms.

10: 31: 49

10: 32: 12

At her desk, Kate writes a text message: Kate's desk phone rings. KATE (Into phone.) M T, DI Fleming. Kate starts listening, making notes. KATE (CONT'D) (O.S.) (Into phone.) Thanks for calling me back Sarge

(Into phone.) Thanks for calling me back Sarge. (Listens.) How do you spell that?

Enter Jo. Walks towards her office.

From his office

strong look. He knows what she's driving at.

JO (CONT'D)

If this is going to go the way we want, we need to find out who he is.

We jump to outside the office and observe the confidential exchange between Buckells and Jo from Kate and Farida's POVs.

## BUCKLELLS

(Not heard, for performance only.) (Indistinct.)

JO (Not heard, for performance only.) We've got a job to do.

#### BUCKELLS

(Not heard, for performance only.) The Handler's within his rights not to.

JO (Not heard, for performance only.) Fuck the Handler. And fuck the CHIS.

Buckells looks intimidated. Jo heads out. Buckells reflects, burdened.

Kate is still on the phone.

KATE (Into phone.) Okay. Any chance you could scan over the paperwork?

Jo approaches Farida edgily, keeps her voice low.

JO Suspect's been bedded down for a rest period. Not much more happening tonight. I might leave soon.

FARIDA I was thinking the same.

This isn't what Jo wants to hear. Farida holds her gaze, forcing Jo to escalate or back down.

Jo decides to back down, heads to her office.

Х

KATE (O.S.) (Into phone.) No worries you've been a big help. Okay. Thanks. Bye.

Kate hangs up.

She gathers her notes and file and heads into Jo's office.

We stay on Farida.

KATE (CONT'D) (O.S.) Sorry, boss.

Farida watches furtively.

JO ( 0. S. )

What's up?

Kate closes the door behind her.

KATE

I've taken reports from the Surveillance Teams in situ at Beechwood House where Terry Boyle was arrested. When we were diverted to the Armed Robbery, there was some confusion over the Surveillance Authority...

JO

What confusion?

KATE

Well, the team was only in place under Directed Authority, and it got queried as requiring Intrusive Authority because they were using extreme high-power lenses to view inside the property.

JO

Shit.

#### KATE

Yeah. Which means they had to pull out until it was sorted.

Kate drops her voice and throws a glance towards Buckells' office.

> KATE (CONT'D) (O.S.) Looks like the Super messed up the paper work.

Buckells has pulled on his coat and exits under a cloud of worry.

JO How long was Beechwood House not under surveillance?

KATE Three and a half hours.

Buckells passes Farida.

KATE (CONT'D) Which means we don't know if Terry Boyle is this person...

Kate shows in her file the surveillance image of the flat showing a figure by the window.

KATE (CONT'D)

... or this person was able to flee the property during the absence of surveillance.

JO I see. We'll have to factor that into our thinking.

KATE I haven't shared this with anyone else, boss.

JO

Thanks, Kate. Someone comes from Anticorruption; you worry they're not going to be a team player.

KATE

I got fed up of nicking coppers. I'd rather go after the psycho that murdered Gail.

They exchange a warm smile.

KATE (CONT'D)

Cheers, boss.

Exit Kate.

Farida watches jealously.

CUT TO:

10: 35: 44

CUT TO:

# 10:37:50 INT. KATE'S FLAT. SAME TIME.

Kate's phone pings as it receives a text message. Kate reads the text from MARK:

The cold brevity upsets her. She looks very alone.

CUT TO:

# 10:38:08 INT. STEVE'S FLAT. SAME TIME.

Steve looks equally alone. He sits down swigging a beer. Takeaway trays on the table.

10: 38: 20

10: 39: 02

Exit Kate. Jo develops a dark expression. Farida's mobile vibrates. She rejects the call. Then after a few beats she slips out.

CUT TO:

# 10:40:01 EXT. HILLSIDE LANE POLICE STATION. COVERED WALKWAY. MOMENTS LATER.

Farida steps out of the MT Corridor. She returns Steve's call and throughout remains on the lookout for eavesdroppers.

I NTERCUT:

10:40:08 INT. AC-12. INTERVIEW ROOM/HASTINGS' OFFICE.

Very upset, Farida hangs up and tries to pull herself together.

Steve is left deeply worried and frustrated. He looks out towards Hastings' office. Hastings is talking to some AC-12 officers, oblivious. Steve appears to make up his mind about something. Exit.

CUT TO:

## 10:40:53 INT. HILLSIDE LANE POLICE STATION. / INTERVIEW ROOM / MIT VIEWING ROOM. LATER THAT DAY.

Jo and Lomax interviewing Terry in the company of his Solicitor and Appropriate Adult.

JO

Second M T interview of Terry Boyle by DCI Davidson and DS Lomax. Mr Boyle, you remain under caution.

## LOMAX

(To Terry's Solicitor.) Please refer to Document 36 submitted in Disclosure. Document 36 is a report regarding fingerprints detected at Flat 4F Beechwood House during a lawful search on 27th October. A number of said prints match the fingerprints obtained from Mr Boyle following

### LOMAX

You sure that's how you want to answer?

Terry looks hesitant.

LOMAX (CONT'D) (O.S.) Can you tell us who is Carl Banks?

Terry hesitates over the answer. The Solicitor jumps in.

TERRY'S SOLICITOR I suggest you arrest Mr Banks and put that question to him rather than to my client.

JO

So far we've been unable to trace Carl Banks. Perhaps your client will provide information that will help us locate him

Terry doesn't know how to answer.

LOWAX (O.S.)

JO

(To Terry's Solicitor.) Image 27 submitted for Disclosure. Image 27 is a crime scene photograph captured during a lawful search of Flat B Dorton Villas on 28th October showing the kitchen area. Markings on the floor suggest a large appliance had been present for some time. Please crossreference with Document 42: chemical traces detected resembling refrigerator cool ant. Our assumption is the removal of a refrigerator or freezer. (To Terry.) What happened to this appliance?

#### TERRY

I don't know.

Jo and Lomax absorb that. So does Kate.

JO

(To Solicitor.) Document 42 again. Further chemical traces were detected which have been identified as two substances listed under the M suse of Drugs Act in Class A: cocaine and diamorphine.

## LOWAX

(To Terry.) Diamorphine is commonly known as "heroin".

JO

(To Terry.) Have you ever used these substances? Do you have an explanation for why these substances were detected in your flat?

Terry is too frightened to say. So he says:

## TERRY

No comment.

JO

These are powerful substances. Even in small quantities, they can affect mood and memory. They can cause unpredictable, violent behaviour. JO I'm showing the suspect an image of an article of clothing, BC-9, recovered from Flat B Dorton Villas on 28th October. (To Terry's Solicitor.) Document 60 submitted in Disclosure. Document 60 is a report of particles of gunshot residue detected on BC-9.

Terry has no idea what to say, frightened and confused.

JO (CONT'D) Mr. Boyle, did you shoot Gail Vella?

Nothing from Terry but confusion and fear and he makes groaning noises. Kate looks very worried for him

CUT TO:

## 10:45:54 EXT. HILLSIDE LANE POLICE STATION. FRONT STEPS. THAT NIGHT.

Kate comes out for a breath of fresh air. She receives a test - I'm on The Hill.

She sees a car outside the perimeter fence, parked up. The car's headlights flash four times.

Kate looks around to ensure no one has seen. No one else has. She hesitates, then she moves.

CUT TO:

## 10:46:13 INT. STEVE'S CAR. MOMENTS LATER.

Kate crosses to the car and drops into the 8-0.6 0

Steve drives.

## KATE

There's a nice little balti up the road but l'm guessing that's not why you're here though.

#### STEVE

I wish. Sorry, mate.

## KATE

Right.

### STEVE

I can't share any details, but we might be looking into Vella.

#### KATE

Oh shit. Great so when Buckells and Davidson find out they're gonna think...

#### STEVE

They'll think either you're our CHIS or you've been embedded as a UCO. That's why I'm giving you a heads-up, Kate.

#### KATE

Steve, you know what it's like being ex-anticorruption. I've had to work my bollocks off for them lot. Is this the Gaffer's way of getting his own back?

#### STEVE

No, of course not.

#### KATE

Why am I still calling him 'Gaffer!

#### STEVE

He knows why you moved on.

#### KATE

Yes, that's what worries me.

## STEVE

AC-12 was tainted when the Gaffer got investigated. Look, you've done your time, made DI. You wanted to move on. He knows it was nothing personal.

Kate reacts.

Steve shows Hastings a file, open at a page showing Carl Banks's mugshot and extensive criminal record.

#### STEVE (CONT'D)

According to my informant on the Hill, Operation Lighthouse has detected forensic evidence linking to this suspect -- Carl Banks. Carl Banks has an extensive history of violence including firearms offences and a long association with organised crime.

#### HASTI NGS

It's much more likely to be the gunman than the local oddball. That's for sure.

#### STEVE

Yes, sir. It would appear that if DCI Davidson deliberately delayed the operation to arrest the suspect, it's possible this was instrumental in enabling Banks, the real killer, to flee. If we want to get to the truth, there's no choice, sir -- we've got to start formally investigating Davidson.

#### HASTI NGS

Well, that's what we do, son. We hunt the truth. Inquiry authorised.

STEVE

Thank you, sir.

#### HASTI NGS

(Wryly.) What are you waiting on, a puff of white smoke?

#### STEVE

(Pleased.) Sir.

Exit Steve. Hastings looks pleased to be in action.

CUT TO:

# 10:49:20 INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.

Music 10:49:30 Out on Hastings. DUR: 0'43". Specially CUT TO: composed by Carly Paradis. 10:49:33 EXT. FARIDA'S HOUSE. LATER THAT NIGHT. Jo parks up and gets an empty suitcase from the rear of the car. Jo steps up to the door carrying the empty suitcase. She turns the key, lets herself in. CUT TO: 10:50:02 INT. FARIDA'S HOUSE. CONTINUOUS. Jolets herself in. The place seems empty. She breathes a sigh of relief. As she steps in Farida appears. Х Music Ends JO 10:50:13 I thought we agreed you'd be out? FARI DA You don't even want to talk about it? JO We've talked enough. I just want to get the last of my things. Jo heads upstairs with the suitcase. Farida starts to follow. JO (CONT'D) I don't want a row, Farida. It's over. Jo goes into a bedroom Jo opens the case. Enter Farida. JO (CONT'D) Farida. Please. From the dressing room Jo takes clothes and drops them into the suitcase. FARI DA You moving in with her now? JO

"Her"?

FARIDA Smart money's on Kate Fleming.

## JO

Kate and I have been shagging on the sly for months even though she's straight and I never cheated on you -- now I see why you never made detective.

### FARI DA

DON'T PATRONI SE ME! YOU THI NK YOU'RE SO FANTASTI C! YOU THI NK YOU'RE SO POWERFUL!

JO

No, but at work I'm your boss, and I've still treated you with respect the whole time you've destroyed our relationship with your paranoia.

#### FARI DA

And out of work, what am I to you? You still act like we're just friends. You're ashamed of me!

JO

No, of course not.

#### Fari da

How come I've never met your family?

JO

I don't have one.

#### FARI DA

You're lying! Everyone has a family!

#### 10:51:48 EXT. FARIDA'S HOUSE. CONTINUOUS.

Jo steps out with the case. She shuts the door behind her.

She goes to throw her keys into the house then changes her mind.

She heads off.

CUT TO:

## 10:52:00 INT. JO'S APARTMENT. THAT NIGHT.

From inside the door, we shear a lock turn. Jo steps in and dumps her case. She turns all the locks quickly behind her, then deploys a bolt for added security.

Walking through the apartment, we see it's extremely stylish and expensive looking with a striking view over the city.

She goes straight to a fridge. She pours herself a glass of white wine. She brings it to the living room table area. She drinks, looks very low.

On a shelf is a photo of a young Jo with her mum It starts to bother her more and more till the feeling becomes overpowering. Jo throws the empty glass shattering it. In her big apartment she sobs.

CUT TO:

## 10:53:31 INT. HILLSIDE LANE POLICE STATION. MIT SQUAD ROOM/ INCIDENT ROOM. LATER THAT NIGHT.

Enter Kate. She immediately clocks everyone

BUCKELLS (O.S.) No, this isn't good enough. This isn't good enough. (On screen.) This is your gig, Jo.

10: 54: 18

KATE

Right.

JO

Don't look so surprised, Kate. I wasn't born yesterday. The gun... (Waits for PC to pass.) The gunshot particles aren't enough without spatter of Gail Vella's blood or tissues. And the CHIS, Carl Banks, Terry Boyle's flat. Something doesn't add up.

#### KATE

Yes. I agree, boss.

## JO

I just want to catch the bastard who killed Gail Vella. She's what this is all about. No way am I going after someone like Terry Boyle because he's the easy way out.

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Jo looks very troubled.

#### KATE

Boss, is everything okay?

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

## JO

Thanks, Kate.

They maintain eye contact for a few intense beats, then awkwardness kicks in.

#### JO (CONT'D)

I should, uh...

## KATE

Yeah...

Exit Jo away from the building. Kate watches her go, wrong-footed by their unexpected intimacy.

CUT TO:

## 10:55:36 EXT. HILLSIDE LANE POLICE STATION. REAR COMPOUND. LATER THAT NIGHT.

Terry's Solicitor walks Terry out, escorted by uniformed PC.

Jo steps up to a window and peers out at Terry

being put in the patrol of	car.	ļ
TERRY'S The police need to are at all times, still a crime scen arranged for you t they call Approved be safe there, Ter	and your flat's e, so they've o stay in what Premises. You'll	
TERRY Thank you.		
They reach a patrol car, front and PC in the back. the back door.		
Terry gets in the backsea shut the door.	at. The escorting PCs	
Jo's POV as the car pulls	s away.	
	CUT TO.	
INT./EXT. HILLSIDE LANE POLICE STATION. WINDOW/REAR COMPOUND. SAME TIME. Jo watches the patrol car leave, her expression unreadable.		Music Ends 10:56:39 Music 10:56:06
	CUT TO BLACK:	DUR: 0'35". Specially composed by
CAST IN ORDER OF APPEARAN	NCE	Carly Paradis.   X Music Ends 10:56:41
Farida Lomax Jo Buckells Kate Briggs	ANNEI KA ROSE PERRY FI TZPATRI CK KELLY MACDONALD NI GEL BOYLE VI CKY McCLURE PATRI CK BUCHANAN	
Jake Steve Hastings Chloë Surveillance Officer OFC	BEN ROSE MARTI N COMPSTON ADRI AN DUNBAR SHALOM BRUNE- FRANKLI N DI ARMUI D NOYES LOREECE HARRI SON	

10: 56: 03

For ensi c Co- or di nat or TI M LOANE Terry TOMMY JESSOP ₩ise ELI ZABETH RI DER Nicky CHRI STI NA CHONG Terry's Solicitor SARA DYLAN Marks KVAKU FORTUNE - -- -Production Accountant KAREN HI NTON Assistant Accountant TONY RICE Accounts Clerk CLARE TOLAN CLAIRE MCKINLEY Production Manager Assistant Co-ordinator SARAH MCCONVILLE Prod Co-ordinator for World FREDDIE A' BRASSARD Production Secretary LAUREN DALLAS Production Runner LEAH MCNI CHOLAS WILL JASPER 1st Assistant Director 2nd Assistant Director PAUL TI GHE 3rd Assistant Director BREANDAN MCKEEVER Crowd Co-ordinator JJ McCULLOUGH Floor Runners CILLEAN CAMPBELL CHLOE FINLAY Script Supervisor LOUI SE GAFFNEY-FARRELL Location Manager DAVI D COOKE GARETH HOGAN Assistant Location Manager ANTHONY QUI NN Unit Manager Location Assistant M CHAEL MCALINDEN - -A Camera Operator & Additional Phot ogr aphy RAY CARLIN Additional Photography RYAN KERNAGHAN Focus Pullers NOAH DAVIS JAM E JACKSON ANTHONY BREEN Clapper Loaders JENNY ATCHESON Camera Trainees GERARD DONNELLY JACK GOURLEY PETER BROWN Grips GLYNN HARRI SON DONAVAN GALLAGHER Assistant Grip JACOB PESCOTT GARRETT MATTHEWS Electrical Rigger

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Gaffer CARLO McDONNELL Best Boy MARTIN CATTIGAN Electricians LEE LOVETT

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Generator Operator Art Director Set Decorator Standby Art Director Prop Buyer Props Master

- -

Graphics Titles Dressing Props

Standby Props Boom Operator Sound Assistant Sound Trainee Action Vehicle Co-ordinator Transport Captain Facilities Manager

- -