

Line of Duty  
Series 6 -

09:59:30 VT CLOCK (30 secs)  
World Productions  
Line of Duty  
Series 6 - Episode 3  
Programme no. DR11793X/03

09:59:57 CUT TO BLACK

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

Evidence boards display images relating to the murder of Gail Vella - various photos of her including professional headshots in reporter mode, newspaper headlines about her murder ("Journalist Murdered", "Murder Inquiry Probes 'Stalker' Theory'", "Police Seek 'Hitman'"), the crime scene with dates etc.

JO  
Operation Lighthouse ...  
(Indicates evidence board.)  
... Re the unsolved murder of Gail Vella on September 10th, 2019.

10:00:08 CUT TO BLACK:

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

CUT TO:

Jo shows Terry an evidence sleeve of photos of the cuttings of Gail found at Terry's flat,

JO  
Mr Boyle, did you shoot Gail Vella?

10:00:14 CUT TO BLACK:

10:00:15 SUPER CAPTION: **MARTIN COMPSTON VICKY McCLURE**

LOMAX (V.O.)  
(To Terry's Solicitor.)  
A significant number of other fingerprints...

CUT TO:

Kate see's image of Karl Banks and Terry Boyle.

LOMAX (O.S.) (CONT'D)  
...match an individual identified by the Police National Computer as Carl Banks.

**Music**

10:00:00  
DUR: 2'02".  
Specially composed by Carly Paradis.

Kate reacts.

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

STEVE

Carl Banks has an extensive history of violence.

10:00:24

10:00:25

10:00:36

10:00:37

10:00:45

10:00:45

10:00:52

STEPH

(Whispered.)

You promised you'd call me back.  
It's HMRC.

Steve looks down into the lobby.

HASTINGS

(Whispered.)

Not here, not here, let's go  
somewhere private.

Steve at Steph's home.

STEVE

It's good you were able to keep the

10:01:25

10:01:26

10:01:37

CUT TO BLACK:

10:01:38 S/CAPTION: **WRITTEN AND CREATED BY JED MERCURIO**

CUT TO:

Jo tells Farida It's over.

JO  
It's over.

FARIDA  
(Crying.)  
Don't go.

Kate and Jo.

KATE  
Is everything okay?

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

JO  
I should, uh...

KATE  
Yeah...

10:01:47

CUT TO BLACK:

10:01:48 SUPER CAPTION: **PRODUCED BY KEN HORN**

CHLOE (V.O.)  
How do you account for...

CUT TO:

Farida's interview.

CHLOE (CONT'D)  
...these devices being found hidden

10:01:56

10:01:57 SUPER CAPTION: DIRECTED BY GARETH BRYN

CUT TO:

10:02:00 INT. HILLSIDE LANE POLICE STATION. MIT SQUAD ROOM. NEXT DAY.

Lomax is on his desk phone, making notes. Kate's at her desk.

LOMAX

(Listens, writes.)

Right. Is she be prepared to give a statement?

(Listens, brightens.)

Brilliant. Yeah. Sooner the better.

(Listens.)

Cheers, mate.

Lomax hangs up, carries his notes past Kate.

LOMAX (CONT'D)

(To Kate.)

Bingo.

Lomax continues to Jo's office. Kate realises this sounds like a breakthrough; follows. To Jo's office.

CUT TO:

10:02:14 INT. HILLSIDE LANE POLICE STATION. JO'S OFFICE. CONTINUOUS.

LOMAX

One of our uniforms has got a --  
(Refers to notes.)  
-- Deborah Devereux - which I'm  
bound to be pronouncing wrong --  
claims she witnessed an argument on  
the night of the 26th involving a  
man matching Alastair Oldroyd's  
description.

JO

And she saw who Oldroyd was arguing  
with?

LOMAX

That's what she's claiming, ma'am.

Suddenly everyone looks pleased.

CUT TO:

10:02:47 INT. HILLSIDE LANE POLICE STATION. VIEWING ROOM.  
LATER THAT DAY.

Jo and Kate step up to screens streaming the  
Interview Room.

10:03:11



INTERVIEW ROOM. SAME TIME.

LOMAX



10:04:38 INT. HILLSIDE LANE POLICE STATION. LOBBY.  
CONTINUOUS.

Ryan escorts Terry up to the front desk, manned  
by a PC.

RYAN

Terry Boyle, in for interview. Need  
to sign him in and allocate a room.

PC

Wait there.

10:05:03

JO

We have a witness in this inquiry we're calling Witness A. Witness A described seeing Alastair Oldroyd in the company of a young white male with dark hair. Earlier today Witness A completed a video identification parade. In the presence of your solicitor, Witness A was shown videos of nine men of similar appearance. Your solicitor will confirm that Witness A identified you as the person she states was in the company of Alastair Oldroyd at the Red Lion



JO  
Stay calm. Take your time.

KATE  
Terry this other man, did he talk  
about how Gail Vella was killed?

Terry becomes agitated, letting out a constant  
sound of someone under great stress.

KATE (CONT'D)  
Who was this other man, Terry?

Terry's agitation continues.

JO  
(To Solicitor.)  
I'm concerned about your client's  
welfare.

KATE  
Terry did this man threaten you,  
because if he did, we can protect  
you. You just need to tell us who  
this other man is.

Terry's agitation crescendos.

JO  
We have to stop.

KATE  
We're getting somewhere, ma'am --

JO  
(Silencing.)  
Kate.  
(To Terry, Solicitor, AA.)  
Let's leave it there for today.  
We'll continue another time. Terry,  
you should get some rest.

Terry looks agitated, shaking, his head in his  
hands. Kate looks frustrated.

JO (CONT'D) (O.S.)  
Interview terminated at 3.38 pm.

Jo and Kate pick up their files. Kate switches  
off the recording device and they head out.

We stay on Terry.

CUT TO:

10:08:57 INT. HILLSIDE LANE POLICE STATION. MIT CORRIDOR.  
MOMENTS LATER.

Jo and Kate come out from a door/side corridor signed INTERVIEW ROOMS.

KATE

Terry was claiming there was someone else involved. That fits with him being substituted for Carl Banks.

X  
Music Ends  
10:09:05

JO

We've got a witness saying it's Terry with Oldroyd -- no mention of Banks at all.

KATE

He was just about to say who's behind the swap.

JO

Kate, you've got used to nicking coppers. They know the system. You can get tough as you like on them, pretty much. If we go to court, I guarantee you the defence will claim we oppressed and intimidated a vulnerable suspect into incriminating himself. Show a jury the video of us carrying on at Terry Boyle and that could be the whole trial collapsing right there. I know what I'm doing. And I got you in the room because I thought you did too.

KATE

(Beat.)  
Sorry, boss.

Music  
10:09:36  
DUR: 0'51".  
Specially  
composed by  
Carly  
Paradis.

Jo gives a curt nod. Exits. Kate is left with doubts though.

CUT TO:

10:09:48 INT. HILLSIDE LANE POLICE STATION. VIEWING ROOM  
MOMENTS LATER.

As Jo enters the room we see a monitor with images (headshots) of Carl Banks and Terry Boyle side by side.

Jo goes into the viewing room and turns on the interview tape. And winds forward to:

JO

When you say "Not me," we don't understand what you mean. Can you help us with that please?

TERRY

The other man. He did it.

Rewinds. Close up on Terry.

TERRY (REPEAT)

The other man. He did it.

JO

There was another man with you and Alastair Oldroyd?

Jo stops the recording. Exits. We stay on monitor with the headshots as we entered.

CUT TO:

10:10:21 EXT. HILLSIDE LANE POLICE STATION. REAR COMPOUND. THAT NIGHT.

Ryan leads Terry to a patrol car. The Driver (Asian female PC, Lisa Patel) stands by. Ryan eases Terry into the nearside rear seat ensuring he doesn't bump his head.

RYAN

Careful, Terry, mind your head.

Kate (O.S.) watches Ryan getting Terry into the patrol car.

Then the Driver get in the front.

INTERCUT:

10:10:29 INT. HILLSIDE LANE POLICE STATION. WINDOW/REAR COMPOUND. SAME TIME.

Kate watches Ryan get in the back seat beside Terry. Engine starts.

CUT TO:

10:10:36 EXT./INT. HILLSIDE LANE POLICE STATION. MAIN GATE/CAR PARK/KATE'S CAR. CONTINUOUS.

The Patrol Car is let out of the Main Gate as Kate now in her car and starts her engine. She waits till the Patrol Car goes out of sight, then pulls away sharply.

X  
Music Ends  
10:10:27

Music  
10:10:29  
DUR: 2'11".  
Specially  
composed by  
Carly  
Paradis.





10:11:52

10:11:58

10:12:05

road. Ryan appears calm and relaxed.

Snoring from Terry.

RYAN

Terry's nodded off, bless him. Okay  
to open my window?

DRIVER

No probs.

The Driver presses the button to wind Ryan's  
window down.

CUT TO:

10:12:13

10:12:20

10:12:25

10:12:31

The vehicle goes into the water.

LISA (CONT'D)  
(Scream.)

CUT TO:

10:12:33 EXT. RESERVOIR. CONTINUOUS.

Car hits the water.

CUT TO:

10:12:39 INT. KATE'S CAR. CONTINUOUS.

Kate comes round a bend. The road ahead is empty.

CUT TO:

10:12:43 EXT. RESERVOIR. CONTINUOUS.

The patrol car ltilts sideways.

Ryan surfaces gasping for air.

Ryan swims ashore.

Ryan wades ashore. Coldly he watches the Patrol Car sinking out of sight. He looks calm and in control.

Then the Driver Lisa surfaces, gasping for air.

RYAN  
Shit.

Ryan wades towards her.

LISA  
Help! Help!

CUT TO:

10:13:05 INT. KATE'S CAR. CONTINUOUS.

Kate drives down the dark lane. No sign of the Patrol car

CUT TO:

10:13:07 EXT. RESERVOIR. CONTINUOUS.

Ryan grabs Lisa and pushes her under the water.

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

for her.

CUT TO:

10:13:20 **INT. KATE'S CAR. CONTINUOUS.**

Kate on the lookout for the patrol car pulls up. Through trees from afar Kate sees the officers in the water.

KATE

Shit.

The figures in the water are too far away and it's too dark for Ryan's actions to be visible to Kate.

KATE (CONT'D)

(Into radio.)

Status Zero, Mike India Three Seven, Edge Park Reservoir, officers in water.

CUT TO:

10:13:32 **EXT. RESERVOIR. CONTINUOUS.**

The Driver ceases struggling.

Ryan releases her and she sinks.

Then a short distance away Terry surfaces gasping for air.

CUT TO:

10:13:47 **INT. KATE'S CAR. CONTINUOUS.**

Driving towards the reservoir.

CUT TO:

10:13:49 **EXT. RESERVOIR. CONTINUOUS.**

Ryan lunges for Terry. He pushes Terry under the water. Then he sees the headlights from Kate's car.

Shocked, Ryan sees Kate getting out of her car and running down a dirt track towards him.

KATE

Helps coming. It's DI Fleming! I've called for backup.

Ryan starts grappling to pull Terry out of the

water.

RYAN

(To Kate.)

Help, ma'am, help!

Kate scrambles down the bank to the water's edge.

RYAN (CONT'D)

(To Terry.)

10:14:41

Police vehicles and ambulances shine blue lights. AFOs carrying powerful torches patrol the nearby woods. Work lights have been erected to light up the water as divers search. A crane raises the Patrol Car. Kate watches this scene grimly with Lomax. She sees the offside rear window is open. Enter Jo.

JO

Oh, my God. Kate, are you alright?

KATE

Yes, I'm in one piece, boss.

Divers recover the Driver's body from the water.

JO

Oh, no. Lisa.

Jo, Kate and Lomax watch gravely as white-suited Forensic Investigators move the body to the water's edge.

KATE

(Long beats. To Lomax.)  
Have you got everything you need,  
Chris?

LOMAX

I've got your first account, ma'am,  
that should be fine.

KATE

All right if I go and look at the  
car?

Jo nods gravely. Kate starts to move off.

JO

Thank God you were passing.

KATE

Yeah. Pure coincidence.

Kate completes her exit. Jo watches her go, not fully buying Kate's story. Then she looks very sad again.

A crane lowers the Patrol Car. Kate watches this scene grimly.

Kate passes the ambulance where Ryan has received treatment.

Ryan looks anxious.

X  
Music Ends  
10:15:07

**Music**  
10:15:43  
DUR: 1'06".  
Specially  
composed by  
Carly  
Paradis.





KATE

Sir.

HASTINGS

Go on.

KATE

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

Hastings reacts.

KATE (CONT'D)

It could only have happened with leaks from and/or collusion with members of DCI Davidson's team. My first duty as a police officer is preservation of life, sir. That's why I'm here.

HASTINGS

In that case, DI Fleming, this department is grateful for your cooperation.

KATE

Sir.

HASTINGS

Steve, I want you to put Terry Boyle's Approved Accommodation under surveillance it's the least we can do to protect the lad.

STEVE

Thank you, sir.

KATE

Thank you, sir.

Exit Steve and Kate. Hastings remains tense, bitter.

CUT TO:

10:17:48 **INT. AC-12. OPEN-PLAN OFFICE. MOMENTS LATER.**

Steve and Kate work at his desk, sotto voce. Chloe and other staff glance their way repeatedly.

KATE

The officer that saved Terry from drowning, there's something about him. I'm sure I've met him before.

**Music**

10:17:15  
DUR: 0'42".  
Specially  
composed by  
Carly  
Paradis.

X  
Music Ends  
10:17:57

STEVE  
Who's the officer?

KATE  
Ryan Pilkington.

STEVE

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

They both ponder the worrying significance.

KATE

10:19:16

10:19:25

10:19:34

HASTINGS

(Into phone.)

Look, Steph, I've told you have to be careful about calling me at work.

INTERCUT:

10:19:53 INT. CORBETT HOUSE. SAME TIME.

Steph is on the other end of the line.

STEPH

(Into phone)

I tried your mobile.

HASTINGS (O.S.)

(Out of phone.)

Yes, I know I was in a meeting, I must have forgot to switch it back on.

STEPH

(Into phone.)

It's about Steve. He's got me worried.

HASTINGS

(Into phone.)

Steve Arnott? Why? What's Steve been up to?

STEPH

(Into phone.)

He called in.

HASTINGS

(Alarmed. Into phone.)

What do you mean, he called in?

STEPH

(Into phone.)

He said he was just dropping by for a cuppa, like, you know when he's on this case up here.

Hastings is now very concerned. He hides it.

HASTINGS

(Into phone.)

But look. We really shouldn't be discussing this on my work phone. I'll er... I'll give you a call on the mobile when I'm outside the building. Okay?

**Music**

10:20:14

DUR: 0'50".

Specially

composed by

Carly

Paradis.

STEPH

(Into phone.)  
Okay.

Hastings hangs up. He looks extremely concerned.  
Exit Hastings.

CUT TO:

10:20:41 INT. HILLSIDE LANE POLICE STATION. MIT/REAR  
COMPOUND. DAY.

Jo comes to an MIT window and peers out. She looks like she's carrying the weight of the world. She watches Kate getting out of a patrol car passenger seat.

KATE (O.S.)

(To Driver.)  
Cheers, Tom.

Kate heads towards the Covered Walkway. Jo watches.

CUT TO:

10:20:58 INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.

Steve enters and goes straight to Chloe's desk where she's talking with Amanda.

AMANDA (O.S.)

(Indistinct.)

CHLOE

Thanks, Amanda.

Exit Amanda.

CHLOE (CONT'D)

Sir, you remember Gail's producer reported there was material she'd recorded that was never broadcast? He's sent it all through.

Intrigued, Steve follows Chloe towards the Meeting Room.

CUT TO:

10:21:17 INT. AC-12. MEETING ROOM. LATER THAT DAY.

Hastings, Steve and Chloe, video plays.

CUT TO:

X  
Music Ends  
10:21:04

VIDEO INSERT. EXT. POLICE HQ. DAY.

Chief Constable Osborne gets out of an unmarked saloon, puts on his hat and hurries towards HQ pursued by a news camera.

exploitation?

SINDWHANI (O.S.)

Chief Constable Osborne has assured me there's insufficient evidence to support a public inquiry.

GAIL VELLA

It doesn't concern you that officers who may have colluded in child sexual exploitation have been allowed to retire without facing justice? Some may even still be serving?

SINDWHANI

The Dale Roach scandal was before my term of office.

GAIL VELLA

It was during your term, Mr Sindwhani, that instead of pursuing the guilty police officers, your constabulary investigated celebrities and VIPs, all without charge; officers arguably colluded with the BBC in enabling a news helicopter to film the search of an elderly pop star's home, again without charge...

SINDWHANI

I'm afraid we've got to leave it there.

Hastings reacts. Move to Steve.

GAIL VELLA (O.S.)

You don't feel it's your place as the PCC to comment on that?

SINDWHANI packing up.

GAIL VELLA (CONT'D)

Do you feel that the public are losing trust in your constabulary?

And he exits.

CUT TO:

10:22:55 INT. AC-12. MEETING ROOM/OPEN-PLAN OFFICE.  
CONTINUOUS.





Descending in the lift, Steve looks anxious at  
the near miss.

10:23:56

10:24:14

SINDWHANI

The proper course of action would have been determined through consultation. So we'd have time to consider all the ramifications.

WISE

We all share the same goal here, Ted -- justice for Gail Vella.

SINDWHANI

Lovely person. Terrible loss.

HASTINGS

My actions, and the actions of my officers, are determined by one thing and one thing only and that is the letter of the law, the letter.

SINDWHANI

I don't think that's the only thing your actions are determined by.  
(Off Hastings' glare.)  
Operation Pear Tree concluded there is no institutional corruption in this force.

HASTINGS

AC-12's inquiry remains open regarding the existence of a putative figure, once codenamed "H", now the 4th man still at large, orchestrating a clandestine network of organised criminals and corrupt police officers.

SINDWHANI

We want to work with you, Superintendent, not against you. You're making this quite difficult for me.

Sindwhani lets that hang, then exits. Hastings glowers bitterly. Wise speaks in a kindly tone.

WISE

You were issued a final written warning, Ted. Don't waste your last roll of the dice chasing a phantom. Your enquiry into "H" should close. This isn't about old battles.

HASTINGS

The name's Hastings, ma'am. I'm the epitome of an old battle. Ma'am.

**Music**

10:25:58  
DUR: 0'50".  
Specially  
composed by  
Carly  
Paradis.

|

10:26:15

10:27:04

Steve looks worried, realises Hastings knows his lie.

STEVE (OVERLAPS.)

He knows. Fortunately he made sure they missed me out. But it's a warning, a nudge for me to sort myself out.

STEPH

Then he's done the right thing by you, hasn't he?

(beat.)

John, he did some jobs in the early days, and had to mess with drugs. They can take over your life, Steve. You spend every minute of the day lying to every poor sap

10:29:18

STEVE

Chloe.

10:29:34 Chloe leaves her desk to join him; Steve writes  
JOHN CORBETT STEPHANIE CORBETT JOINT ACCOUNT on  
a Post-It note; he hands it to Chloe.

10:30:07

10:30:12

KATE

Now you and Lisa Patel were  
travelling with Terry Boyle along





RYAN

Those injuries suggest that she was  
hurt in the crash or in trying to  
escape the patrol car, ma'am.

Pregnant beats. Silence from Ryan. Kate makes a  
note.

KATE

(Eventually.)  
All done.

RYAN

Ma'am.  
(Stands.)

Exit Ryan. Kate reflects on her lingering  
suspicions.

10:32:53

CHLOE (CONT'D)

According to council records, the freezer is the exact same make and model that was installed at Terry Boyle's flat. The appliance appeared overnight on the 27th, which fits with the exact window for Terry Boyle to be substituted for Carl Banks. They only had a few hours which explains why Tjm30 46 1159.859

10:33:41

from day one DCI Davidson has done her best to steer her inquiry away from any OCG involvement in Gail Vella's murder.

STEVE

So far, sir, that's the missing link - Now we know about Ryan Pilkington, is there a connection between Jo Davidson and an OCG? PS Farida Jatri's in Brentiss for having leaked information; if anyone knows about Davidson, it's

10:34:31

She cries out in pain.

CUT TO:

10:34:53 **EXT. BRENTISS PRISON. LATER THAT DAY.**

10:35:09

Kate watches. Listens.

STEVE

The delayed access to your files  
that you orchestrated with the DCC  
- that would've given you time to  
remove any files.

JO

Why would I remove files?

STEVE

DCI Davidson, did you remove files?

JO

If you have any evidence to back up  
that allegation, put your questions  
in writing to my Police Federation  
Rep and we'll get back to you  
within ten working days.

Steve glares at Jo. Jo holds her gaze calmly.  
Then gets up/moves for the door.

JO (CONT'D)

Now if you'll excuse me, I've got a  
case review.

Boyle watches.

STEVE

AC-12's inquiry's detected evidence  
we'd like to put to Terry Boyle.

STEVE

As you know, ma'am, PS Farida Jatri made a number of allegations against you. I wonder if you can explain why she might have stopped cooperating with our inquiry.

JO

(No.)  
Sorry.

STEVE

No idea how she came to be assaulted in Brentiss Prison?

JO

(Shocked.)  
Uh. No.

Jo looks momentarily upset. Kate sees this.

JO (CONT'D)

How is she? Is she badly hurt?

STEVE

Ma'am, only OCG have the power to reach inside prisons and silence witnesses. Or did the order come from someone else who'd benefit from Farida not testifying?

JO

You should investigate.

STEVE

Believe me. I will.

Glares. Exit Steve. Buckells watches, on edge.

STEVE (CONT'D)

(To Chloe, exiting.)  
Get a statement from every officer on those missing files.

CHLOE

Sir.

Kate does too, looking uncomfortable and guilty.  
Jo looks upset (about Farida).

CUT TO:

10:37:26 EXT. HILLSIDE LANE POLICE STATION. CAR PARK.  
LATER THAT DAY.

**Music**

10:36:59

DUR: 0'38".

Specially  
composed by  
Carly  
Paradis.

Steve waits by his car. Chloe comes out.

CHLOE

No one admitted anything about missing files.

STEVE

No, I didn't think they would. But they know we're on to them. The burner phones recovered from Farida's house: any joy yet tracing contacts?

CHLOE

Only one contact, the burner she called the night of the attempted arrest. That number went out of service a few hours later and didn't call any other phones.

STEVE

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

CHLOE

But the place was full of her prints and DNA.

STEVE

I mean expand the search to find someone else's prints or DNA.

Steve opens his door; Steve gets into the car.

STEVE (CONT'D)

In case Farida had contact with a criminal conspirator.

Chloe opens hers. Chloe gets into the car.

CUT TO:

10:37:58 **INT. STEVE'S CAR. CONTINUOUS.**

Chloe drops into the passenger's seat next to Steve.

CHLOE

(Twigs; wryly.)  
And it would just be a wild coincidence if Jo Davidson's DNA, shows up.

Steve starts the engine.

X  
Music Ends  
10:37:37

STEVE

(Wryly.)

Thought never crossed my mind.

Steve's pulls away.

CUT TO:

10:38:09 INT./EXT. HILLSIDE LANE POLICE STATION.  
STAIRWELL/CAR PARK. CONTINUOUS.

Jo watches Steve leave. She looks worried.

CUT TO:

10:38:16

10:39:33



KATE  
You've been back to the pub, right?  
Any corroborating witnesses?

LOMAX  
(Beat.)  
No.

KATE  
CCTV?

LOMAX  
(Beat.)  
No.

KATE  
You ran a background check on the  
witness?

LOMAX  
No.

KATE  
Run one.

LOMAX  
(Chastened.)  
Ma'am.

Exit Lomax. Kate's got the bit between her  
teeth.

CUT TO:

10:40:15 INT. HILLSIDE LANE POLICE STATION. JO'S OFFICE.  
SAME TIME.

Jo sees Lomax exiting, Kate's expression. Jo  
looks edgy.

CUT TO:

10:40:27 INT. AC-12. OPEN-PLAN OFFICE/HASTINGS' OFFICE.  
LATER THAT DAY.

Chloe backs off, feeling she can't do right for doing wrong.

Steve studies the file, with one eye on Hastings in his office, who's oblivious.

CUT TO:

10:40:52 EXT. CORBETT HOUSE. THAT NIGHT.

Steve taps lightly on the door. Waits. Steph opens the door, a little tipsy.

~~Steve~~ STEPH

~~Sorry~~ STEVE  
~~it's~~ sorry it's so late. And sorry about  
~~the~~ the other day.

~~You're~~ STEPH  
~~all~~ you're all right. Come on in 46 297.0001 -1!

10:41:08

STEPH (CONT'D)

Mate of mine runs a hairdresser's.  
I bought into a share of the  
business and I work there part  
time. So I get a percentage of the  
profits and a wage to keep me and  
the girls ticking over.

STEVE

Smart move. Sounds like a good  
mate.

Awkward beats.

STEPH

You've come all this way. Are you  
sure I can't tempt you?

STEVE

Maybe a small one.

Steph's pleased. She heads into the living room,  
to the drinks cabinet. Steve drifts into the  
living room. Steph pours him a single malt, a  
large one. .

STEVE.(CO(T'D)) Tj ET Q q 0.24 0

STEPH

orray. Wheno the girl

STEPH

Yo9 r mid ome oftims.

STEVE

STEPH

STEVE

No.

STEPH

No one at all?

STEVE

No one at all.

He looks as lonely as her. Neither backs off, needing each other equally. Eventually she exits to the bedroom.

STEPH

You can bring the drink with you.

Steve gazes at the photos of John and Steph. They play on his conscience.

Then slowly he turns and follows Steph.

CUT TO:

10:43:27 **EXT. BIERGARTEN. THAT NIGHT.**

Kate sits at a table, in thought. Jo places two glasses down.

KATE

Ah, thanks, Jo.

JO

Nice to get out of the station.

They take sips of their drinks.

JO (CONT'D)

Easier to talk here. About Terry.

KATE

Yes. Well he's being well looked after, that's not the issue. He's... well he's frightened.

Jo absorbs that.

JO

AC-12 have put in a request to interview him.

KATE

Why do they want to interview Terry?

(Beat.)

X

Music Ends  
10:43:36

**Music**

10:43:27

DUR: 1'35".

Specially  
composed by  
Carly  
Paradis.

JO

They keep banging on about organised crime. They must get a pound every time someone says "OCG".

KATE

But we believe that's who the leak went to, don't we? The leak from Farida, I mean.

JO

All we actually know is Farida was responsible for a leak.

Kate working up to asking the next question.

KATE

Lood



STEVE

Then they'd know my back's still  
not right. My job's pretty much the  
only thing I've got left.

They hold on to each other.

CUT TO:

10:46:46

10:47:13

10:47:28

10:47:47



Things could've been far, far worse  
if it hadn't been for an officer  
still only serving his probation.  
I'm going to be putting forward  
that officer for a commendation. PC  
Ryan Pilkington.

Buckells beckons Ryan to step forward. A  
photographer is on hand.

BUCKELLS (O.S.)(CONT'D)  
Let's get a photo, mate. Ryan.

Given they've lost an officer, no one knows

KATE

I hope he's going to give credit where it's due.

JO

How do you mean?

KATE

You brought Ryan onto the team, boss.

JO

Not me. That was Buckells' idea. Family friend or something, probably got a nudge down at the Masonic Lodge.

Exit Jo to her office. Kate has been given food for thought. Her gaze drifts to Buckells, in his office making some lame call about fixing up a golf game.

BUCKELLS

(Into phone.)  
Yeah. 4 o'clock fine.  
(Listens)  
Yeah, tee off's, yeah.  
(listens.)  
Okay I'll do an early swerve. All right, mate. I'll see you later.

On Kate. Kate exits.

CUT TO:

10:49:47 **EXT. FARIDA'S HOUSE. NEXT DAY.**

Jo pulls up in her car, observes from a distance. She's shocked to see a forensic van parked outside, the house cordoned off, white-suited forensic investigators coming and going. She uses her hands-free phone to contact Lomax.

LOMAX (O.S.)

(Out of phone.)  
Boss.

JO

(Into phone.)  
Chris, sorry to bother you. I just happened to be driving past Farida Jatri's place and there's a new forensic search going on.

**Music**

10:49:31  
DUR: 1'43".  
Specially  
composed by  
Carly  
Paradis.

LOMAX (O.S.)  
(Out of phone.)  
News to me boss, let me check.

Tense beats as Jo watching the search

LOMAX (O.S.)(CONT'D)  
(Out of phone.)  
Nothing to do with us, ma'am. Gotta  
be AC-12. Is there anything you  
want me to do or?

Interrupted by Jo.

JO (O.S.)  
(Into phone.)  
No. No.

Camera on Jo.

JO (CONT'D)  
(Into phone.)  
Thanks, Chris.

LOMAX (O.S.)  
(Out of phone.)  
Ma'am.

Call ends. She looks extremely worried watching  
the search.

CUT TO:

10:50:31 **INT. JO'S FLAT. LATER THAT NIGHT.**

Jo lets herself in. She does all the locks.  
As she steps inside.

She turns and looks very worried.

She switches on the lights.

She sits at the dining table.

Jo looks trapped, under pressure. Upset.

CUT TO:

10:51:04 **INT. BT 60062802412 276 ch Tf (CUT TO)Tj/1024000241**



HASTINGS

Well if this is true, I mean this is it. This is the whole damn thing!

STEVE

Yes, sir. The organised criminals involved in Jackie Laverty's murder were somehow involved in the murder of Gail Vella.

HASTINGS

And this little fella Terry Boyle, I mean, he must have a tale to tell, or three.

STEVE

Hence the reason Davidson shut down his interview and possibly colluded in the attempt on Terry's life. All to stop him testifying. We really need to interview him, sir.

HASTINGS

(Beats.)

Aye -- and woe betide anybody gets in our way.

STEVE

Sir.

CHLOE

Sir.

Exit Steve and Chloe. Hastings looks nervous. Hesitantly he lifts the phone, dials zero for switchboard.

HASTINGS

(Into phone.)

Superintendent Hastings. Yes. Put me through to the Hill.

(Beat.)

Detective Superintendent Ian Buckells.

CUT TO:

10:52:51 INT. AC-12. OPEN-PLAN OFFICE/HASTINGS' OFFICE.  
CONTINUOUS.

Steve and Chloe head out of Hastings' office. Steve sees the AC-9 officers returning.

STEVE

They're back?

CHLOE

Classic tactic. Do the tests in two stages. Gives the druggies enough time to get clean.

Exit Chloe. Steve makes a fast move too but AC-9 spot him.

AC-9 OFFICER

10:53:15



Jo nods gravely.

KATE (CONT'D)

Shit. What now, Jo?

JO

You're ex-AC-12. You tell me.

End on Jo and Kate's dilemma.

CUT TO:

10:55:01 INT. AC-12. LIFT/OPEN-PLAN OFFICE. LATER THAT DAY.



JO  
No, sir. This is AC-12's area of  
expertise. I'm just glad the guilty  
party's been found. Sir. Kate.

Exit Jo to the lift.

STEVE (V.O.)  
Take a seat please, sir.

CUT TO:

10:55:41 INT. AC-12.

10:55:45

10:55:56

10:56:01

10:56:12

10:56:35

10:56:35

Kate VICKY McCLURE  
Lomax PERRY FITZPATRICK  
Jo KELLY MACDONALD  
Deborah KERRI McLEAN  
Ryan GREGORY PIPER  
Terry TOMMY JESSOP

-- --

Terry's Solicitor SARA DYLAN  
Lisa TARA DIVINA  
Steve MARTIN COMPSTON  
Hastings ADRIAN DUNBAR  
Chloë SHALOM BRUNE-FRANKLIN  
Steph AMY DE BHR  
Amanda

--

Gail  
Osbourne  
Sindwhani  
Wise  
Merchant  
Farida  
Buckells

--

Production Accountant  
Assistant Accountant  
Accounts Clerk  
Production Manager  
Assistant Co-ordinator  
Prod Co-ordinator for World  
Production Secretary  
Production Runner

--

1st Assistant Director  
2nd Assistant Director  
3rd Assistant Director  
Covid Supervisor  
Crowd Co-ordinator  
Floor Runners

Script Supervisor  
Location Manager  
Assistant Location Manager  
Unit Manager  
Location Assistant

	--	--
A Camera Operator		JOHN PIGGOTT
Additional Photography		RAY CARLIN
		RYAN KERNAGHAN
Focus Pullers		NOAH DAVIS
		JAMIE JACKSON
Clapper Loaders		JENNY ATCHESON
		GERARD DONNELLY
Camera Trainees		JACK GOURLEY
		LEAH MORRIS
		MARK FERRIS
Grips		GLYNN HARRISON
		RILEY GARRETT
Assistant Grip		JACOB PESCOTT
Electrical Rigger		THOMAS O'NEILL
	--	--
Gaffer		CARLO McDONNELL
Best Boy		MARTIN CATTIGAN
Electricians		LEE McFADDEN
		AILEEN DOYLE
Generator Operator		ANDREW BROWN
Art Directors		PATRICK CREIGHTON
		VANESSA O'CONNOR
Set Decorator		ÁINE McGUINNESS
Standby Art Director		ANNIE McCREIDIE
Prop Buyer		GEORGENA ROSS
Props Master		JOE DUFFY
	--	--
Graphics		NICK SMITH
Graphics Assistant		REBECCA CURREN-HUGHES
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
SFX Supervisor		TERRY PALMER
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

Costume Trainee  
Make-up & Hair Supervisor  
Make-up Assistant  
Casting Director Northern  
Ireland  
Casting Associates

--

Dubbing Mixer  
Dialogue Editor  
Sound Effects Editor  
Colourist  
Online Editor

-- --

Made on location in Northern Ireland  
with funding from

Northern Ireland  
Screen  
[LOGO]

-- --

10:57:02 (final card)

World Productions  
[LOGO]

for BBC  
[BBC LOGO]