

Line of Duty
Series 6 - Episode 5

09:59:30 VT CLOCK (30 secs)
World Productions
Line of Duty

09:59:57

10:00:00

10:00:08

10:00:13

10:00:20

CUT TO:

Buckells interview at AC - 12.

BUCKELLS

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

HASTINGS

'scapegoated' ... Charge him.

CUT TO BLACK:

10:00:29 SUPER CAPTION: ANNA MAXWELLMARTIN

CUT TO:

An OMO lets Lakewell into his cell. Buckells
makes tea.

LAKEWELL

What's this

10:00:37

CUT TO:

CHLOE and STEVE.

CHLOE

And what about you , do you still
believe there's a fourth man out
there? H?

CUT TO BLACK:

10:01:30 S/CAPTION: WRITTEN AND CREATED BY JED MERCURIO

CUT TO:

Jo's car pulls into a lay-by beside an already -
parked blue van. The van drives off, revealing a
package on the ground . Jo puts on a pair of
latex gloves and opens the package, removing a
brand - new burner phone.

CUT TO BLACK:

10:01:41 SUPER CAPTION: PRODUCED BY KEN HORN

CUT TO:

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

STEVE (O.S.)

The analysis detected partial
matches to a nominal whose DNA is
stored on other police databases.

Hastings turns the page. The photos remain out
of focus/barely visible. Hastings is aghast.

STEVE

There's only one credible
explanation for Jo Davidson's DNA
matching this individual. They're
blood relatives.

~~CUT~~ TO BLACK:

10:01:59 SUPER CAPTION: DIRECTED BY JENNIE DARNELL

CUT TO:

10:02:00

DAY.

s

photos.

CHLOE

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

STEVE

Christ sake.

CHLOE

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

STEVE

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

CHLOE

I'll get right on to it, sir.

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

LOMAX (V.O.)

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

X
Music Ends
10:02:46

CUT TO:

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

On Kate.

LOMAX (CONT'D)

... between Gail Vella's murder

On Jo.

LOMAX (CONT'D)

... and the bookies robbery

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

LOMAX (CONT'D)

We've established there was a

10:03:27

CHLOE

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

HASTINGS

(To Chloe.)

Right.

(To Steve.)

Steve.

(To Kate.)

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

KATE

Understood, sir.

HASTINGS

Did the SFC authorised you to carry a concealed firearm.

Kate opens her jacket to show a holstered pistol.

HASTINGS (CONT'D)

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

KATE

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

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

HASTINGS

Carry on, Chloe.

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

CHLOE

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

KATE

Y

On Hastings.

HASTINGS

Yeah, well that's why we've called
you in today, Kate.

CHLOE

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

STEVE

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

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

STEVE (CONT'D)

10:05:07

10:05:20

Jo looks extremely tense.

CUT TO:

10:05:34

INT. AC -

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

X
Music Ends
10:05:46

HASTINGS

Yes.

CHLOE

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

HASTINGS

Oh, right .

Hastings follows Chloe out.

CUT TO:

10:06:03

INT. AC - 12. OPEN - PLAN OFFICE. CONTINUOUS.

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

OSBORNE

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

CUT TO:

10:06:06

VIDEO INSERT. EXT. POLICE HQ. EARLIER THAT DAY.

From the steps, Osborne addresses a bank of reporters.

OSBORNE(CONT'D)

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

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

CUT TO:

10:06:34 INT. AC - 12. OPEN PEAŃ OFFICE 25338/MSUDUS Lang02C>n3(y)ch.

Hastings turns the computer off.

HASTINGS

Right, everybody back to work. Come on.

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

CUT TO:

10:06:50

SINDWHANI

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

Hastings looks daunted.

HASTINGS

Sir.

CUT TO:

10:07:43

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

CUT TO:

10:07:51

INT. AC - 12. OPEN -
THAT NIGHT.

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

STAFFER

Sir.

STEVE

Cheers, Fletch.

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

He glances toward Hastings' Office. Hastings is
oblivious. Ste143.3 73.0k25 333.4 697.95 re W* n BT /F1 11 Tf 1

10:09:01

10:09:10

STEVE

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

KATE

(Exhales.)
Ah s hit.

STEVE

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

KATE

Unt il now.

They're both devastated.

CUT TO:

10:10:32 EXT/

Steve drives through city streets. He listens to a

10:1 1: 00

JO

That's great.

KATE

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

JO

(Beat.)

Sure.

KATE

Thanks, boss.

Kate heads to the Squad Room. Jo remains.

KATE (CONT'D)

Right, can everybody report to the Incident Room for a briefing please.

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

CUT TO:

10:13:45

INT. HILLSIDE LANE POLICE STATION. MIT INCIDENT ROOM. MOMENTS LATER.

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

JO

(Generally.)

Thank you.

(To Kate.)

DI Fleming.

KATE

Boss.

(Generally.)

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

The team make notes. Ryan looks edgy.

KATE (CONT'D)

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

Murmurs of disquiet. 'What? What? Seriously .

LOMAX

Come on, ma'am, seriously?

KATE

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

Everyone looks to Jo. Pressure on Jo.

KATE (CONT'D)

Phones. . .

JO

(Beats.)
Please do as DI Fleming says.

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

LOMAX

Bullshit...

JO

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

Jo moves towards her office .

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

Carry on.

LOMAX

Boss .

VARIOUS

Boss. Etc .

RYAN

(Resentful.)

Ma'am.

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

KATE

Right.

10:15:29

10:15:34

10:15:51

10:16:09

CUT TO:

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

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

CUT TO:

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

The convoy follows the service road to the unit on the right . They pull up to a unit on the left.

10:17:10

10:17:33

10:17:54

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

Chloe inside the surveillance vehicle.

10:18: 26

10:18:41

KATE

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

LOMAX

(Pissed off.)
Right. Good sake.

KATE

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

JO

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

LOMAX

Ma'am.

KATE

Chris, you come with me.

LOMAX

I'm going with the Boss.

Lomax shoots Kate a bitter look then follows Jo.

KATE

(Loud, general.)
Right. One ARV, one M(t)9(.)-1TJ ET Q ET Q ET Q E

(Into radio.) STEVE

10:20:19

10:21:19

STEVE (CONT'D)

(Into radio.)

... Require urgent paramedic
support, location White Rock Park,
repeat two casualties White Rock

10:22:16

CONTROL (O.S.)

(Out of radio.)

Control, Alpha Charlie Four Five,
ambulance is TA .

STEVE

(Into radio.)

Four Five, received.

(To Jo.)

Ma'am...

JO

Ambulance? Chris t sake!

STEVE

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

JO

It gets worse. You still haven't

PARAMEDIC(O.S.)

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

STEVE

(To AFOs.)

Alright, guys, stand down. You'll
need to surrender yourself for full
forensic recovery.

AFO'S

Sir.

The AC - 12 AFOs back off.

KATE
(Beat. Reluctant.)
Sir.

So HASTINGS

Hastings absorbs all this. Enter Chloe.

CHLOE

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

STEVE

Great work, Chloe.

HASTINGS

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

CHLOE

(Surprised.)
Course, sir.

Exit Chloe. Steve and Kate share a puzzled look.

HASTINGS

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

STEVE

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

HASTINGS

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

On Steve and Kate.

Music

10:26:31

DUR: 1'28".

Specially
composed by
Carly
Paradis.

STEVE

Sir.

KATE

Sir.

HASTINGS

Now we're sucking diesel.

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

STEVE

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

KATE

Looks like he's changed his mind.

Steve and Kate share looks of puzzlement.

CUT TO:

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

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

CUT TO:

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

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

KATE

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

Kate indicates photos of the cartridge and bullet.

KATE (CONT'D)

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

X
Music Ends
10: 27: 59

youths all clean shaven with close cropped hair.

CHLOE (CONT'D)

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

Everyone absorbs the information.

HASTINGS

It's a shameful episode, and no mistake. [TJ ET Q q 143.3 73.025 333.4 697.95 re \

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

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

STEVE

Chloe.

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

STEVE (CONT'D)

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

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

CHLOE

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

STEVE

That's the one.

Steve brings up an image of Oliver Stephens Lloyd. -

STEVE (CONT'D)

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

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

X
Music Ends
10: 32: 50

KATE

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

Jo's got no comeback. Jo exits back into the0Ã A

10:35:34

10:35:59

Fairbank searches for his glasses.
his glasses on.

Fairbank puts

STEVE (CONT'D)

He worked under you on the Sands
View case. He w

STEVE

10:38:27

10:39:01

10:39:12

10:39:21

10:39:26

10:39:37

10:39:45

10:39:51

10:39:58

10:40:11

10:40:24

STEVE

What you got?

CHLOE

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

STEVE

Yeah, we know. She talked to Jimmy Lakewell.

CHLOE

That was always over the phone. She requested face - to - face interviews with a number of inmates.

10:41:46

Lee moves to go.

STEVE

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

LEE

You want to talk about rats? Ask
your boss.

STEVE

Superintendent Hastings? You've
lost me.

LEE

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

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

CUT TO:

10:43:35

LATER.

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

INTERCUT:

10:44:02

EXT. HILLSIDE LANE POLICE STATION. COVERED
WALKWAY. SAME TIME.

Kate steps out the exit door to take the call.

KATE

(Into phone.)
All right.

STEVE

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

KATE

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

STEVE

(Into phone.)

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

Kate's shocked and worried.

KATE

(Into phone.)

Go on, I'm listening . . .

Steve goes to answer bu(t)9(o)-13bu(t)9(o)-13bu(t)9(o)-13bu(t)9(o)-

10:44:31

10:45:20

HASTINGS
Mother of God.

MALE (

10:47:46

HASTINGS

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

Carmichael cracks open the file e.

CARMICHAEL

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

HASTINGS

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

CARMICHAEL

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

HASTINGS

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

CARMICHAEL

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

HASTINGS

Yes. For his own protection!

CARMICHAEL

What needs protecting is the anticorruption budget which you're going through like there's no tomorrow, which in your cas 73.02 Tm 0 g 0 G [()] T

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

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

HASTINGS

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

CUT TO:

10:50:53 INT. AC - 12. OPEN -
SAME TIME.

The team look towards Hastings office.

CARMICHAEL

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

HASTINGS

(low.)
(Indistinct.)

CHLOE

What's going on?

STEVE

Nothing good.

HASTINGS

(low.)
Indistinct.

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

CUT TO: Music

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

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

10: 51:0 8
DUR: 0'37".
Specially
composed by
Carly
Paradis.
|

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

INTERCUT:

10:51:13

Parked somewhere secluded, Jo looks very edgy.

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

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

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

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

10:52:02

10:52:30

10:52:58

10:53:05

KATE

What is going on ?

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

RYAN

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

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

KATE

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

RYAN

Try asking John Corbett. Try asking Maneet Bindra.

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

KATE

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

RYAN

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

Scared shitless, Kate gambles on a bluff.

KATE

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

Suddenly Ryan's wrong footed.

KATE

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

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

Music

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

--

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