

Line of Duty  
Series 5 - Episode 5

Post Production Script - UK TX Version.  
16th April 2019.

09:59:30 VT CLOCK (30 secs)  
World Productions  
Line of Duty  
Series 5 - Episode 5  
Prog no. DR11789W/01

09:59:57 CUT TO BLACK

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

On screen a photo id of John Corbett.

KATE

Operation Pear Tree files show that DS Corbett has been out of contact with his COM and Cover Officer for nearly three months. In that time, he's believed to have actively participated in criminal offences, namely the hijack of Seized Goods Transport ED-905, the murder of three AFOs, the attempted murder of a fourth, and possibly even the death of Maneet Bindra.

McQueen and Corbett on the laptop to Unknown.

STEVE

Corbett relayed intel on a lap-top being used to communicate with higher levels of the OCG.

A computer is set up showing the same screen with Unknown's text. Hastings takes over the keyboard and starts typing.

KATE

Have you harvested enough information for us to impersonate the unknown user online?

AMANDA

Yes, given time, we can simulate all the metadata.

Hastings typing.

CORBETT (V.O.)

Hargreaves crossed us. So who's he gonna have crossed us to? So who do you think's the best man for the job?

McQueen with Corbett.

**Music**

10:00:00  
DUR: 2'22".  
Specially  
composed by  
Carly  
Paradis.

CORBETT

H. is a senior police officer. Tell  
me I'm wrong.

10:00:39

CUT TO BLACK:

10:00:40 SUPER CAPTION: **MARTIN COMPSTON VICKY McCLURE**

CUT TO:

GILL

The PCC is anxious for a  
breakthrough.

HASTINGS

Not to worry. We're gonna get our  
man.

10:00:45

CUT TO BLACK:

10:00:46 SUPER CAPTION: **ADRIAN DUNBAR**

MOFFATT (V.O.)

This is a once-in-a-lifetime  
opportunity...

CUT TO:

Hastings and Moffatt in a bar.

HASTINGS

How much?

MOFFATT

Hundred grand.

Hastings regards the package Moffatt gave him.  
Instead of documents, it contains neatly  
arranged banknotes, tens of thousands of pounds.  
The money draws Hastings like a siren.

MOFFATT (V.O.)

Haven't we earned a pay day?

10:00:51

CUT TO BLACK:

10:00:52 SUPER CAPTION: **ANNA MAXWELL MARTIN**

CUT TO:

Steve and Corbett.

STEVE

John Corbett, I'm arresting you for  
the murder of Lester Hargreaves.

With a lightning move, Corbett draws an illegal pistol and fires it past Steve's head.

Corbett fires at Hargreaves legs.

CORBETT

I didn't mean to kill Hargreaves  
but now I have -- I've crossed the  
line.

10:01:02

CUT TO BLACK:

10:01:03 SUPER CAPTION: **LINE OF DUTY**

CUT TO:

Corbett shows his warrant card to the crack in the door - the one he was forging -- an AC-12 ID with his photo in the same of DETECTIVE SERGEANT STEVEN ARNOTT.

CORBETT

Mrs Hastings. I'm Detective  
Sergeant Steve Arnott.

Corbett pulls a balaclava. and he uses bolt-cutters to sever the chain.

The last thing we see before he shuts the door very quietly behind him is the sinister as the look in Corbett's eyes.

Starts on scene before and then we move to the Hospital with Roisin and Hastings.

ROISIN

A man broke in wearing a balaclava  
over his face. He said you'd know  
why he did it.

Steve and Kate at Tatleen's computer.

TATLEEN

John Corbett is the name he was  
given when he was adopted by the  
Corbett family. His adoptive  
mother's maiden name was McGillis.  
He was born in Belfast.

Kate and Steve at Steph's house.

STEVE

Does your husband have any  
connection to Northern Ireland?

Step on the phone to Corbett.

STEPH

(Into phone.)

John, they was here again, them two  
from anticorruption.

CORBETT

(Into phone.)

What did they want?

STEPH

(Into phone.)

They was asking about Northern  
Ireland and that. They was even  
asking about family over there.

10:01:34

CUT TO BLACK:

10:01:35

SUPER CAPTION: **POLLY WALKER**     **ROCHENDA SANDALL**

CUT TO:

Steve and Sam in Steve's car.

SAM

It'd be nice to catch up.

STEVE

Yes.

They kiss.

10:01:40

CUT TO BLACK:

10:01:41

SUPER CAPTION: **AIYSHA HART**     **ACE BHATTI**

CUT TO:

McQueen in Terry's flat.

MCQUEEN

Maybe you could help us by  
describing any of the police that  
raided the print shop?

TERRY

I take photos.

On Terry's phone. See photo of Steve.

In the kitchen Miroslav opens the freezer to see  
body parts in storage (Jackie Laverty).

MIROSLAV

Christ, how long she been there?

They laugh.

10:01:52

CUT TO BLACK:

10:01:53 SUPER CAPTION: **ELIZABETH RIDER TAJ ATWAL**

CUT TO:

Steve and Corbett.

CORBETT

I assaulted your gaffers wife.  
He'll make sure I go down there's  
no two ways about it.

Hastings hears Corbett's confession. Shocked and  
anguished, he doesn't know how to deal with his  
emotions.

Hastings visits Banks in prison.

HASTINGS

Lee Banks?

LEE

Who the hell are you?

HASTINGS

Superintendent Hastings. Trust me,  
you'll be glad you did.

10:02:05

CUT TO BLACK:

10:02:06 S/CAPTION: **WRITTEN AND CREATED BY JED MERCURIO**

CUT TO:

Corbett holding gun kicks the door open. Women  
on the floor scream.

10:02:09

CUT TO BLACK:

10:02:10 SUPER CAPTION: **PRODUCED BY KEN HORN**

CUT TO:

Corbett has a split second of puzzlement before  
Ryan appears from nowhere and slits his throat  
with a knife. Corbett drops to the floor.

MCQUEEN

You're a rat, John. A rat.

10:02:15

CUT TO BLACK:

10:02:16 SUPER CAPTION: **DIRECTED BY SUE TULLY**

CUT TO:

10:02:18 **EXT. BREAKERS YARD. LATER THAT NIGHT.**

The area is lit by the headlights of a 4WD. Wearing balaclavas, a couple of OCG men and Miroslav are dumping a body bag in among the scrap.

X  
Music Ends  
10:02:22

MIROSLAV

Okay now cover it up with all this stuff. Come on.

McQueen and Ryan look on (not wearing balaclavas).

MCQUEEN

I feel terrible ... I never asked you how your exams went.

RYAN

Yeah, fine.

MCQUEEN

Great.

RYAN

Yeah. I've got a date for my interview.

McQueen absorbs that.

Miroslav and the others finish piling scrap over the body bag.

They head back to join McQueen and Ryan, in the 4WD.

First back is Miroslav. He takes off his balaclava.

MCQUEEN

(To Miroslav.)  
Ryan here's got a date for his interview.

MIROSLAV

Yeah... Smart boy.

MCQUEEN

(To Ryan.)  
Guess you're gonna have to lie low from now on.

RYAN

Shit.

They all get in the 4WD.

RYAN (CONT'D)

I'm gonna miss all this fun.

The 4WD pulls away.

CUT TO:

10:03:07 **INT. AC-12. MEETING ROOM. NEXT DAY.**

Enter Kate and Steve. Tatleen are waiting for them with a file.

Steve shuts the door.

KATE

Cheers, Tatleen.

TATLEEN

Ma'am. Sarge.

(Refers to file.)

I've traced details of John Corbett's parents. Corbett's birth name was John McGillis. His father, Anthony Patrick McGillis was the victim of a paramilitary murder in 1984 when John was five years old. His mother, Anne-Marie McGillis, continued to live with John in Belfast. In 1989, Anne-Marie disappeared, believed to have been kidnapped. Her remains weren't found until 2001. There was a forensic investigation of the scene and body but the case is unsolved.

KATE

Do we know why she was kidnapped?

TATLEEN

According to files held at the time by the Royal Ulster Constabulary, Anne-Marie was accused of being a police informant.

Kate and Steve look through the file. Steve looks at some classified reports and a photo of the body discovery site.

Tatleen shows them a postmortem report on Anne-Marie McGillis from 2001.

**Music**

10:03:47

DUR: 1'19".

Specially composed by Carly Paradis.

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TATLEEN (CONT'D)

This is the post-mortem report from 2001. Before she was executed with a single gunshot to the head, Anne-Marie McGillis had been tortured. The post-mortem detected gunshot wounds to the wrists, knees and ankles.

Steve and Kate are shocked.

TATLEEN (CONT'D)

The same injuries as Roisin...

KATE

(Cutting her off, taking file.)  
Cheers, Tatleen, we'll take it from here -- strictly Ten Eight on this.

TATLEEN

(Intimidated.)  
Ma'am. Sarge.

Exit Tatleen. Steve shuts the door behind her.

Gravely, Steve and Kate glance towards Hastings' office. It's empty.

CUT TO:

10:04:24 **INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.**

Steve and Kate study Hastings' personnel record on Kate's computer. They're both wary of any other staff seeing what they're up to. They talk in whispers.

KATE

In 1989 Hastings was a PC in the RUC. When he passed the sergeants' exam he chose to transfer over here on promotion. There's nothing in his record refers to him investigating the disappearance of Anne-Marie McGillis.

STEVE

There's a reference to prolonged sick leave. The only story the Gaffer ever told me about those days was about getting seriously injured by a pipe bomb. Significant that should happen shortly after Anne-Marie McGillis disappeared.

KATE

Yeah.

They both reflect, worried.

CUT TO:

10:04:59 INT. POLICE HQ. OUTSIDE DCC'S OFFICE. LATER THAT DAY.

Hastings sits waiting, contemplating his various anxieties and conflicts. Eventually the door opens and Wise appears.

WISE

Ted.

HASTINGS

Ma'am.

Hastings follows Wise into the office.

CUT TO:

10:05:07 INT. POLICE HQ. DCC'S OFFICE. CONTINUOUS.

Hastings enters to find himself facing not only Wise but Gill and Sindwhani. Gill barely makes eye contact with him, concentrating on taking notes.

SINDWHANI

Superintendent Hastings, I was very sorry to hear about the assault on your wife. I hope she's making a speedy recovery.

HASTINGS

Yes she is. Thank you.

SINDWHANI

I want to be transparent on police corruption. The public needs to know we're investigating institutionalised complicity between the police and organised crime...

GILL

(Without looking up.)  
Alleged complicity.

SINDWHANI

... and the lack of progress puts me in an invidious position.

X  
Music Ends  
10:05:06

GILL

It's better anticorruption doesn't exist than it's seen to fail.

SINDWHANI

I'm being strongly advised to suppress the truth.

HASTINGS

The truth?

SINDWHANI

That corrupt officers are winning.

HASTINGS

Hang on a minute. It's hard enough catching criminals never mind bent coppers...

SINDWHANI

Andrea.

Sindwhani takes a step away, distancing himself. Instantly Hastings fears the worst.

WISE

Ted, you'll receive written notification AC-12's authority to investigate Operation Pear Tree has been rescinded.

HASTINGS

You're taking us off the case, Ma'am?

WISE

I've asked Detective Chief Superintendent Carmichael to drop in later. I haven't told her the reason yet.

HASTINGS

My team just need a little bit more time, Ma'am.

WISE

You've had your time. Thank you, Ted.

Hastings is devastated. He takes a few beats to compose himself, then nods. His last look is to Gill. She gazes back sympathetically.

HASTINGS

Ma'am.

Exit Hastings.

Sindwhani is very uneasy.

SINDWHANI

This is a complete mess.

GILL

Of your own making. Rohan, no one wants to lie. But part of our duty is to uphold public trust. And sometimes that means having a non-exclusive relationship with the truth.

Sindwhani looks conflicted and unhappy.

CUT TO:

10:06:37 **EXT. POLICE HQ. MOMENTS LATER.**

Hastings comes out onto the street. He looks like a man at the crossroads of his life. Then he moves on.

**Music**

10:06:37  
DUR: 0'31".  
Specially  
composed by  
Carly  
Paradis.

CUT TO:

10:06:54 **INT. AC-12. HASTINGS' OFFICE. LATER THAT DAY.**

Hastings steps into shot. From the security access control where he swipes his fob, he spies Steve and Kate in the Meeting Room with Tatleen and Amanda, all his insecurities playing on his face as he heads for his office.

CUT TO:

10:07:02 **INT. AC-12. MEETING ROOM. LATER THAT DAY.**

Steve and Kate are updated by Tatleen and Amanda.

AMANDA

We've made repeated attempts to contact the OCG using text communication to their laptop. So far our messages haven't been returned.

X  
Music Ends  
10:07:08

KATE

Maybe they've rumbled the impersonation.

AMANDA

Yes, that's possible.

TATLEEN

As you know, we've been able to identify Corbett's burner phone on the targeted surveillance of his wife's communications. We've been making good progress in harvesting the metadata from his service provider.

Tatleen shows them a map with clusters or hot spots in certain locations.

TATLEEN (CONT'D)

Here's a map created from historical metadata on the phone's positions. The hot spots represent habitual locations we already detected such as his apartment and Kingsgate Printing Services.

Hastings picks up a copy of the file and looks over towards the office.

TATLEEN (CONT'D)

We've been moving on to analyse lukewarm spots and some have been reconnoitred. We identified a nightclub in the Kingsgate area.

**Music**

10:07:34  
DUR: 0'16".  
Specially  
composed by  
Carly  
Paradis.  
X  
Music Ends  
10:07:50

Enter Hastings.

TATLEEN (CONT'D)

Sir.

STEVE / KATE

Sir.

HASTINGS

I've been thinking about this nightclub...

Steve and Kate are puzzled.

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

Well, I do read the reports.

On Hastings.

HASTINGS (CONT'D)

Meet me downstairs. I've got a plan of how we are going to proceed.

Exit Hastings.

Steve and Kate are wrong-footed.

KATE

Thanks.

TATLEEN

Ma'am.

Then they follow.

Tatleen and Amanda aren't sure what to make of what just happened - it puts them on edge.

CUT TO:

10:08:13 **INT. AC-12. CYBERCRIME BUNKER. MOMENTS LATER.**

Steve and Kate watch, uneasy, as Hastings studies Amanda's sheet of planned responses.

Hastings moves to the keyboard.

HASTINGS

(Types.)

Messages unanswered.

KATE

Sir... Sir, with respect, we need to consider exactly what it is we're trying to achieve here...

HASTINGS

(Types.)

Worried about compromise/security.

HASTINGS

I'm banking that Corbett is going to attempt some kind of authentication at this point. This nightclub seems to be their current hideaway. If we look at burner phone activity here at this location and the second that Corbett or one of his wee mates tries to contact the nominals further up the chain, then we'll have a trail to the top man.

Hastings is proud of his proposal. Steve and Kate are uneasy about his maverick behaviour.

Awkward beats. Interrupted by a text response appearing on screen.

HASTINGS (CONT'D)

Oh, here we go.

Everyone reacts with surprise and energy.

UNKNOWN

(Text.)  
We had a meeting arranged. Where?

STEVE

They're challenging us to name the meeting at the Palisades Shopping Centre.

KATE

They normally use audio. What's going on?

STEVE

We don't even know if this is Corbett at the other end.

AMANDA

It's an unknown user with a new I.P. address. But they can achieve that using a new dongle on their computer.

HASTINGS

Right. Okay.

And he starts typing.

HASTINGS

(Types.)  
Who's this? Clayton?

A tense wait. Then.

UNKNOWN

(Text.)  
Waiting for your answer.

AMANDA

Referencing the Palisades meeting is an approved element of our pre-agreed responses.

Amanda shows him the line on the screen.

Hastings ponders.

HASTINGS

Okay.

Then types.

HASTINGS

(Types.)  
No idea what you're talking about.

**Music**

10:09:46

DUR: 0'32".

Specially

composed by

Carly

Paradis.

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Steve, Kate and Amanda are taken aback by Hastings' maverick response.

HASTINGS (CONT'D)

Okay, so H. was a no-show at the meeting. He may have spotted our surveillance but I'm backing us to be too clever to allow that to happen. I'm going to take a gamble that he was in the dark about it.

Tense beats.

HASTINGS (CONT'D)

Here we go.

All eyes on the screen.

UNKNOWN

(Text.)  
What next?

HASTINGS

Bang! Now we're cooking with gas!

Turns to Amanda.

HASTINGS (CONT'D)

What next?

AMANDA

(Refers to flow chart.)  
Our preferred option is to request information on the whereabouts of the stolen goods.

Hastings ponders. Steve and Kate are uneasy about his unpredictability.

HASTINGS

(Types.)  
I'll come to the night club

Steve and Kate are stunned and very uncomfortable.

CUT TO:

10:10:40 INT. NIGHT CLUB. BACK OFFICE. SAME TIME.

McQueen stares at her laptop screen, bearing Hastings' message:

UNKNOWN: I'll come to the night club

X

Music Ends  
10:10:18

**Music**

10:10:12

DUR: 0'44".

Specially

composed by

Carly

Paradis.



She looks worried and conflicted.

CUT TO:

10:10:48 INT. AC-12. LOBBY. VANTAGE POINT. MOMENTS LATER.

Steve and Kate come out to talk in private, in whispers.

STEVE

Chrissake. The Gaffer can't authorise an undercover op and be the UCO at the same time. There's no independent decision making. Is he even trained in undercover?

KATE

God knows. I'm gonna have to report this.

Suddenly the reality of the situation hits Steve. Kate gives him a beat to express it. He doesn't. She starts typing into her phone. Then Steve blurts.

STEVE

Kate, wait.

KATE

Steve, regs are regs. We don't get to decide which ones we like and which ones we don't.

STEVE

The Gaffer knows that. When my undercover was questioned, he backed me.

Kate absorbs that.

KATE

Look I know he's going through a lot... I'll talk to him.

STEVE

I'll come with you.

KATE

No. I'm the DI.

Exit Kate. Steve is left behind, pensive.

SFX: Knocking on door.

CUT TO:

X  
Music Ends  
10:10:56

10:11:39 INT. AC-12. HASTINGS' OFFICE. MOMENTS LATER.

Kate taps on the door.

HASTINGS

Yes.

Enter Kate. She shuts the door behind.

KATE

Sir.

HASTINGS

Kate.

KATE

Sir, I honestly don't believe it's lawful for the same senior officer to sanction an undercover operation and carry it out without consulting the head of the Covert Unit or some other independent officer. I also believe that whoever's TFC on this will not be able to guarantee your safety. I recommend we commence a covert surveillance operation on the nightclub with a view to apprehending Corbett, McQueen and any other OCG nominal detected.  
Sir.

Hastings absorbs all that. Tense beats.

HASTINGS

(Flat.)  
Okay.

KATE

(Puzzled.)  
Sir?

HASTINGS

Okay. Start the surveillance.

She's thrown by his manner.

KATE

Sir, is there something you're not telling us?

HASTINGS

No.

KATE

Thank you, sir.

**Music**

10:12:24  
DUR: 0'57".  
Specially  
composed by  
Carly  
Paradis.

|  
|  
|  
|  
|  
|  
|

Exit Kate reluctantly, thrown by his flat affect.

Hastings shows anguish.

CUT TO:

10:12:47 **INT. HOTEL ROOM. LATER THAT DAY.**

Hastings gazes at the packet containing the banknotes. All his conflicts play out on his face.

He reaches for his personal mobile phone, finds Mark Moffatt in his contacts, keys the call.

AUTOMATED GREETING (O.S.)  
Welcome to the messaging service  
for Mark Moffatt, Kettle Bell  
Property Partners. No one is  
available.

Hastings hangs up. But he continues to look highly conflicted.

CUT TO:

10:13:07 **EXT. NIGHT CLUB. AC-12 BASE. THAT NIGHT.**

A surveillance team has concealed themselves in a flat/office building overlooking the night club. Officers spy on entrances and exits via scopes +/- night vision. A squad of AFOs are on standby commanded by Ferringham.

Steve joins them, speaking with Ferringham.

STEVE  
All right, Kyle.

FERRINGHAM  
Steve. No sign yet of Corbett.  
Looking like a quiet night so far.

STEVE  
Ideally we want to strike when they're all there -- Corbett, McQueen, Minkowicz and the rest. But Corbett's the priority. All right? Call me up when he's sighted.  
(Moves to go.)

FERRINGHAM  
Off somewhere nice?

X  
Music Ends  
10:13:21

STEVE

Might be.

FERRINGHAM

Cheeky bastard. Bring pizza next time.

STEVE

See you.

Steve grins. Exit Steve. Out on Ferringham.

CUT TO:

10:13:46 **INT. BAR. LATER THAT NIGHT.**

An upmarket bar. Steve and Sam are at a table, drinking. Sam has a glass of wine. Steve is on mineral water.

SAM

I'm glad you called. I was worried you'd still be pissed off with me.

STEVE

(Joking.)  
Who says I'm not?

SAM

Just 'cause you've got bumfluff all over your face doesn't mean you have to be an arse.

STEVE

(Laughs.)  
You can borrow my razor any time.

SAM

(Laughs.)  
Oi!

They laugh.

STEVE

How's it going at work?

SAM

Weird is how it's going. We've got an Acting DCS, and she's great, but everyone's still talking about Hargreaves.

STEVE

(Carefully.)  
Looking back ...

**Music**

10:13:46  
DUR: 1'34".  
Specially  
composed by  
Carly  
Paradis.

SAM  
"Were there any signs?"

STEVE  
Yeah.

SAM  
Are AC-12 opening an investigation  
into the whole of Serious Crime,  
seeing if we were all in on it?

STEVE  
We haven't got the manpower.

The joke falls flat. She's still bothered by  
Hargreaves' corruption.

STEVE (CONT'D)  
Sorry.

SAM  
No. There weren't any signs. I wish  
there were. I guess they're never  
are. Till it's too late.

Steve absorbs that, reflecting on the situation  
with Hastings.

Sam finishes her wine.

STEVE  
Want another?

SAM  
It's up to you.

STEVE  
I'm fine...

She doesn't answer, wants to keep the situation  
undecided. A beat or two of warmth between them.

STEVE (CONT'D)  
I'm not, by the way. Pissed off  
with you any more.

SAM  
(Flirting.)  
Good.

STEVE  
(Flirting.)  
Good.

Sam stands and crosses to Steve her hand on his  
shoulder.

SAM  
(Flirting.)  
You coming?

CUT TO: X

Music Ends  
10:15:20

10:15:20 **INT. STEVE'S FLAT. BEDROOM/EN-SUITE. LATER THAT NIGHT.**

Steve and Sam fall into bed, snogging hard and pulling at each other's clothes. Steve pulls his T-shirt off. It's all very passionate and intense.

Sam reaches down to feel if Steve's hard, he's not, she does a slight reaction and withdraws her hand and they keep up the foreplay. In Steve's eyes there's anxiety.

SAM  
Something wrong?

STEVE  
It's fine.

They carry on with foreplay. Sam mounts Steve again Steve's not hard. She unbuttons her blouse. Steve shows greater anxiety.

STEVE (CONT'D)  
Stop...

Sam doesn't know what to say to help the situation.

STEVE (CONT'D)  
Stop.

Steve gets more anxious.

STEVE (CONT'D)  
Give me a minute.

Steve leaves the bed and goes into a bathroom and locks the door.

SAM (O.S.)  
Steve, don't worry it's not a problem.

Sam waits, very awkward.

SAM (CONT'D)  
Steve...

STEVE (O.S.)  
I won't be a minute.

SAM  
Maybe there's just too much going  
on with work or something?

Silence.

SAM (O.S.) (CONT'D)  
Or maybe it's something to do with  
your back? You hurt it really  
badly. ...

Steve is upset. Sam is upset.

She goes to the bathroom door.

They hide their hurt from each other on either  
side of the bathroom door.

Steve gently cries. Sam reacts.

Sam gathers her stuff quickly and exits.

The door unlocks and Steve steps out. He looks  
low and ashamed. He doesn't quite know how to  
deal with this. He rubs his lower back in pain.  
He starts to become very sad. He sobs.

CUT TO:

10:17:18 **INT. STEVE'S FLAT. KITCHEN AREA. THAT NIGHT.**

Steve pours a glass of water. Grabs his pills  
from the cupboards and takes them.

He looks reflective.

CUT TO:

10:17:33 **EXT. NIGHT CLUB. AC-12 BASE. LATER THAT NIGHT.**

A figure approaches an entrance to the  
nightclub.

The surveillance officers try to see him through  
their scopes. Ferringham does the same. He's  
shocked to glimpse its Hastings.

FERRINGHAM  
Shit.

Ferringham snatches up his phone, dials.

CUT TO:

**Music**

10:16:50  
DUR: 0'55".  
Specially  
composed by  
Carly  
Paradis.

X

Music Ends  
10:17:45

**Music**

10:17:31  
DUR: 0'33".  
Specially  
composed by  
Carly  
Paradis.

X

Music Ends  
10:18:04

10:17:58 INT. NIGHT CLUB. MAIN BAR. MOMENTS LATER.

The place is fairly quiet. Hastings sits at the bar, sipping a Scotch. He's nervous as hell but doing his best to contain it. The barman keeps an eye on him while cleaning glasses. From a back entrance, Miroslav approaches Hastings.

MIROSLAV  
Can I help you, sir?

HASTINGS  
Quiet night. Business on the slide?

MIROSLAV  
Our business is fine. What's yours?

Hastings shows his warrant card discreetly.

HASTINGS  
John Clayton, about? I'd like to speak to him.

MIROSLAV  
Wait here, sir.

HASTINGS  
Clayton mind. I don't want to talk to anybody else.

Exit Miroslav. Hastings' nerves crank up a few notches.

CUT TO:

10:19:01 INT. NIGHT CLUB. BACK OFFICE. CONTINUOUS.

Enter Miroslav to find McQueen.

MIROSLAV  
Hey Lise, Copper. Looking for John.

MCQUEEN  
Who?

Miroslav digs out his phone and finds the images Terry Boyle took. He picks out a shot of Hastings.

MIROSLAV  
This one.

MCQUEEN  
Did he show ID?

**Music**

10:17:58  
DUR: 1'35".  
Specially  
composed by  
Carly  
Paradis.





McQueen is unnerved by his knowledge of her.

MCQUEEN

We need to take some precautions.

The OCG Man puts pats Hastings down for weapons and recording devices during the following dialogue.

HASTINGS

I was just talking to Miroslav here, Where's Clayton?

The OCG Man confiscates Hastings' mobile, lays it down.

MCQUEEN

John's lying low. The situation got too hot for him.

HASTINGS

(Oh right.) Well look, I need to talk to him. Cos this is a business.

MCQUEEN

Talk to me.

HASTINGS

Well these Eastfield goods are going to be difficult to get out the country, you know. We all looking for a payday, right? Every cop in three counties are going to be looking for the goods so we've got to find a way of throwing them off the scent. What better way to grease the wheels to get the head of anticorruption, who knows every bent cop going.

MIROSLAV

You need to be more than that.

HASTINGS

What about H. If you want to use that term.

McQueen and Miroslav exchange a look, still unsure.

MCQUEEN

How come you're showing your face? How come you're here on your own, no crew backing you up?

X  
Music Ends  
10:21:43  
**Music**  
10:21:10  
DUR: 0'54".  
Specially  
composed by  
Carly  
Paradis.

HASTINGS

There's no time. This needs to happen fast. And this is between us. We're doing things my way.

MCQUEEN

We'll take no chances.

Off a nod from McQueen, the OCG Man hands Miroslav a hood.

HASTINGS

I'd really rather you didn't.

MCQUEEN

Don't make this harder. No disrespect intended.

Hastings looks anxious as Miroslav puts a hood over Hastings' head. Hastings' level of fear jumps up as they lead him away.

CUT TO:

10:21:31 **INT. NIGHT CLUB. MAIN BAR. MOMENTS LATER.**

AFOs led by Ferringham burst in.

FERRINGHAM

ARMED POLICE!  
DO NOT MOVE!  
DO NOT MOVE!

Most punters do as they're ordered, with a few panicking and not doing as they've told.

AFO FEMALE

STAY WHERE YOU ARE.

AFO MALE

GET DOWN! GET DOWN!

FERRINGHAM

DON'T MOVE! DON'T MOVE!  
SHOW ME YOUR HANDS!

AFO MALE

STAY THERE!

FERRINGHAM

DON'T MOVE! STAY THERE!

Ferringham starts moving through the main bar area. Hastings is nowhere to be seen. He's not at the bar where we saw him last.

INTERCUT:

10:21:46 **EXT. NIGHT CLUB. AC-12 BASE. SAME TIME.**

Steve waits.

FERRINGHAM (O.S.)  
(Out of radio.)  
Six Four, urgent message.

Steve responds.

STEVE  
(Into radio.)  
Four Five.

FERRINGHAM  
(Into radio.)  
No visual with the Gaffer.  
Searching premises. Unarmed stay  
out till secure.

STEVE  
(Into radio.)  
Received.

Steve looks very worried. So does Ferringham.

CUT TO:

10:22:00 **EXT. LANE/DERELICT SHED. LATER THAT NIGHT.**

The 4WD drives down a dark lane. At the sound of an approaching vehicle an OCG man emerge from inside with a rifle. They recognise the 4WD and wave it in. The 4WD parks up and Miroslav and McQueen get out.

MCQUEEN (O.S.)  
(To guards.)  
All right.

Miroslav moves to open the back door of the 4WD.

MCQUEEN (CONT'D)  
No. Keep him in the car for a while, let's wait and see if he's being followed. Yeah.

CUT TO:

10:22:33 **INT. 4WD. SAME TIME.**

With the hood on, Hastings strains to listen, but can barely hear.

X  
Music Ends  
10:22:04  
**Music**  
10:21:58  
DUR: 1'15".  
Specially  
composed by  
Carly  
Paradis.

MIROSLAV  
Well what if he is?

CUT TO:

10:22:35 EXT. DERELICT SHED. CONTINUOUS.

Miroslav and McQueen watch the road, very edgy.  
In the car, Hastings gets more anxious, his  
breathing louder, inside the hood.

CUT TO:

10:22:45 INT. NIGHT CLUB. BACK OFFICE. MOMENTS LATER.

Kate enters in a white suit.  
FIs in white suits are bagging up a laptop.  
Steve waves her over.

STEVE  
Boss.

KATE  
What happened?

STEVE  
There's a door into the adjoining  
building, leading to an exit we  
didn't have under surveillance.

Kate sighs.

STEVE (CONT'D)  
I'm sorry, boss.

KATE  
It's not your fault mate. This is  
why I told the Gaffer not to do  
this.  
(Drops voice, more private.)  
Now I know why - the paperwork came  
through from the DCC's office. We  
got taken off the case this  
morning.

STEVE  
Shit.

KATE  
Is there any other leads on where  
they're taking him?

X  
Music Ends  
10:23:13

STEVE

An all-units bulletin's been on the air for half an hour already - circulated to neighbouring forces - - no obs reported.

KATE

Christ.

Steve and Kate look very worried.

CUT TO:

10:23:38 **INT. DERELICT SHED. LATER THAT NIGHT.**

Miroslav rips off Hastings' hood. Hastings blinks. There's a little living space for the guards -- folding chairs, a gas heater, sleeping bags. McQueen is the only other person in here - the other OCG men are all outside.

Hastings' gaze falls on the loot from the Eastfield robbery. He doesn't bat an eye. He examines it all while addressing McQueen and Miroslav in a confident, convincing way.

HASTINGS

(Laughs.)

Well... Clayton wasn't lying this really is some haul. Is he here?

MCQUEEN

Told you. He's lying low.

HASTINGS

I need him on the inside. I don't need him banging around like some loose cannon ready to blow the gaff.

MCQUEEN

What's your plan?

HASTINGS

Well notices will have been sent out to the port authorities and the border agencies so I think our best option is to fly this stuff out through some private airport with slack security. There's a hell of a lot of cargo here, it's going to take a couple of flights. I think we should start with the drugs, cos they'll be the easiest got rid of, and we can use the Spanish connection.

MCQUEEN

(Takes that in, nods.)  
What airfield?

HASTINGS

Well that'd be Green Hill  
Aerodrome. At the minute we're  
investigating a number of drug  
squad officers who are under  
suspicion for smuggling contraband  
and it seems that Green Hill  
aerodrome is their preferred route  
out. So that's why we have to move  
fast - because there's only a small  
window of opportunity before the  
surveillance op starts on Monday.  
So first flight tomorrow night, two  
or three after that, we get the  
whole thing wrapped up by the  
weekend. What do you say?

McQueen and Miroslav absorb all this. They don't  
know whether to trust Hastings.

Hastings has found his feet and appears utterly  
confident and convincing.

MCQUEEN

I just... I don't believe that H.  
would show up on his own.

McQueen throws a look to Miroslav. Miroslav  
draws his pistol.

HASTINGS

Oh, right. Okay. So now I get why  
Clayton ended up bossing this unit.  
Because he would not have the  
temerity to piss me off.

McQueen wavers, not sure. Miroslav isn't sure  
either.

HASTINGS (CONT'D)

Now you find out where Clayton is.  
Get him in here so I can have a  
proper conversation.

MIROSLAV

What are you going to do, Lisa?

McQueen really doesn't know what to do.

MIROSLAV (CONT'D)

Lisa?

**Music**

10:25:27

DUR: 0'24".

Specially

composed by

Carly

Paradis.

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OCG MEMBER (O.S.)  
It's the cops!

Suddenly there's automatic gunfire outside, an exchange lasting a few seconds during which Hastings, McQueen and Miroslav take cover.

AFO'S (O.S.)  
(Shouting under music.)

Then AFOs burst in led by Ferringham.

FERRINGHAM  
ARMED POLICE!

Miroslav returns fire with his pistol and is shot dead by Ferringham.

McQueen surrenders.

FERRINGHAM (CONT'D)  
Stay where you are.

MCQUEEN  
Don't shoot! Don't shoot!

FERRINGHAM (OVERLAPPING)  
Hands where I can see them! Hands  
where I can see them!

Hastings raises his hands.

HASTINGS  
Its all right we're all  
cooperating, fella.

FERRINGHAM  
(Into radio.)  
Six Four, scene secured, two under  
control, unarmed clear to enter.

McQueen glares accusingly at Hastings.

MCQUEEN  
You crossed us.

HASTINGS  
Not me. Not me.

FERRINGHAM  
Shut up!

Ferringham receives message from Control over the airwaves.

|  
X  
Music Ends  
10:25:51  
**Music**  
10:25:44  
DUR: 0'42".  
Specially  
composed by  
Carly  
Paradis.



CONTROL (O.S.)  
(Out of Radio.)  
Control to unarmed Bronze. All  
unarmed to move forward. Repeat all  
unarmed to move forward.

Enter Kate and Steve.

Steve points at McQueen.

STEVE  
Search her.

AFO searches McQueen.

FERRINGHAM (O.S.)  
(Into Radio.)  
Six Four, One GSW ambulance  
required.

CONTROL (O.S.)  
(Out of Radio.)  
Control received. One subject down  
with GSW...  
(Continues under.)

Then Kate goes to McQueen and an AFO starts  
handcuffing her.

KATE  
I'm arresting you on suspicion of  
Conspiracy to Commit Armed Robbery.  
You do not have to say anything but  
it may harm your defence if you do  
not mention when questioned  
something you later rely on in  
court. Anything you do say may be  
used in evidence.

Steve goes to Hastings and an AFO handcuffs him.

STEVE (OVERLAPPING)  
I'm arresting you on suspicion of  
Conspiracy to Commit Armed Robbery.  
You do not have to say anything but  
it may harm your defence if you do  
not mention when questioned  
something you later rely on in  
court. Anything you do say may be  
used in evidence.

Steve and Kate push Hastings and McQueen out.

CUT TO:

X  
Music Ends  
10:26:26  
**Music**  
10:26:13  
DUR: 1'24".  
Specially  
composed by  
Carly  
Paradis.

10:26:39 **EXT. DERELICT SHED. CONTINUOUS.**

Steve and Kate emerge with Hastings and McQueen. Police vehicles arrive on blue lights. There are no other vehicles apart from the OCG 4WD. The bodies of dead OCG men litter the area. Police officers do futile CPR.

Uniformed officers, two to each, escort McQueen and Hastings to separate vehicles. Steve and Kate are very troubled by all this.

KATE

There's no keeping this quiet.

Steve nods, realises they can't keep a lid on it.

STEVE

(Into radio.)

Alpha Charlie Four Five, two in custody.

Hastings, his face lit by the blue lights, is unreadable as he is put into the back of a police car.

CUT TO:

10:27:20 **INT. AC-12. INTERVIEW ROOM. LATER THAT NIGHT.**

AFOs guard the interview room. Inside, Hastings waits calmly. Steve and Kate approach. Hastings watches them all the way in, calm, in control.

Enter Kate and Steve.

KATE

Sir.

STEVE

Sir.

HASTINGS

I was hoping you two guys would save my bacon. How did you manage it?

STEVE

We exploited the contact numbers from Corbett's burner. One of these was pinged at the nightclub and a live trace led us out of town. The phone was found on Miroslav Minkowicz's body.

X  
Music Ends  
10:27:37



Exit Steve and Kate. Hastings looks very shifty and worried (about the hundred grand still in his hotel room).

CUT TO:

10:29:15 INT. KATE'S HOME. LATER THAT NIGHT.

Kate pulls up on the drive.

CUT TO:

X  
Music Ends  
10:29:23

10:29:22 INT. KATE'S HOME. MOMENTS LATER

Kate lets herself in, quiet as a mouse not to wake the house. She hangs her bag on the newel post. Mark appears from a downstairs room.

KATE

Ah, I thought you'd be in bed.

MARK

I was worried sick.

KATE

I didn't get a chance to call...

MARK

You said your promotion meant better hours. You could be a mum as well as a police officer...

Mark glares at her and goes upstairs.

KATE

Thanks for making me feel like shit. Nice one.

Kate looks very pissed off.

CUT TO:

**Music**  
10:29:57  
DUR: 0'37".  
Specially  
composed by  
Carly  
Paradis.

10:30:30 EXT. DECKER AVENUE POLICE STATION. NEXT DAY.

AF01 and their team secure the exterior of the building.

AF01

(Into radio.)  
Alpha Charlie Six One, corridor  
secure, clear to approach.

A police vehicle pulls up sharply. AFOs greet the vehicle and surround McQueen as she's bundled out. They run her into the station.

STEVE (V.O.)

Did you participate in or are you able to provide any information on the following offences?

CUT TO:

10:30:26 INT. DECKER AVENUE. CUSTODY INTERVIEW ROOM.  
MOMENTS LATER.

Steve and Kate interview McQueen accompanied by her Solicitor.

STEVE (CONT'D)

The hijack of Transport ED-905 on the 15th of February 2019, the hijack of ballistics transport BC-556 on the 27th of February 2019 and the armed robbery of the Eastfield Depot on the 5th of March 2019?

X  
Music Ends  
10:30:34

MCQUEEN

No comment.

KATE

The murders of PC Ray Randhawa, PC Kevin Greysham and PC Carl Waldhouse on the 15th of February 2019 and the attempted murder of PS Jane Cafferty on the same date?

MCQUEEN

No comment.

KATE

The murder of PC Maneet Bindra on or before the 23rd of February 2019?

MCQUEEN

No comment.

KATE

The murder of Detective Chief Superintendent Lester Hargreaves on the 5th of March 2019?

MCQUEEN

No comment.

STEVE

Lisa, we've got a mass of evidence on the organised crime group you're a member of. From the nightclub

office forensic investigators recovered a laptop computer with your fingerprints all over the keyboard. If convicted you'll spend the best years of your life in prison.

KATE (O.S.)

But there is an alternative.

STEVE

Our side of the inquiry is the corrupt police officers who've colluded in these offences. We need your help with that.

MCQUEEN

Witness protection. Immunity.

STEVE

Provided you're not ineligible due to committing the most serious offences. Did you participate in any of the murders listed by DI Fleming?

MCQUEEN

No.

KATE

We'll still need to look into that of course.

STEVE

We require information on the higher echelons of the organised crime group.

MCQUEEN

You're asking a lot. I need to think about that.

KATE

There is one individual we're particularly interested in. Do you recognise the code name "H."?

McQueen looks towards the CCTV camera.

MCQUEEN

Is your boss watching all this?

KATE

Superintendent Hastings is in custody, under investigation for his links with the OCG.

**Music**

10:32:25  
DUR: 0'29".  
Specially  
composed by  
Carly  
Paradis.

|

McQueen takes that in, looks like she finds it plausible.

STEVE

Is he H.?

Agonising beats as McQueen weighs up her options. Steve and Kate are on tenterhooks.

MCQUEEN

Sorry. No comment.

Steve and Kate are disappointed but also relieved.

STEVE

Lisa, it'd be great to have something to prove you're assisting the inquiry, to get the ball rolling with witness protection and immunity. One piece of information we require urgently is the whereabouts of John Clayton.

X  
Music Ends  
10:32:54

MCQUEEN

I ain't seen him for at least a couple of days.

KATE

Why not?

McQueen figures out what her best lie is. It takes a couple of beats.

MCQUEEN

We got a tip off that there was a rat in the unit. He must have lost his bottle.

KATE

Where'd the tip off come from?

MCQUEEN

(Decides.)  
No names. You'll have to find that out for yourselves. But, it came from out of Blackthorn.

Out on McQueen.

CUT TO:

10:33:24 **INT. AC-12. MEETING ROOM. LATER THAT DAY.**

Steve and Kate stand, on edge, waiting tensely.

STEVE

Maybe someone inside Blackthorn knew about Corbett from another inmate.

KATE

Well that's a long shot. Corbett was brought in from Merseyside.

They only get tenser. Knock-knock. Enter Tatleen with a file.

TATLEEN

Ma'am, Sarge, Governor-authorized police visits to Blackthorn Prison.

STEVE

Cheers, Tatleen.

Exit Tatleen. Steve and Kate open the file and start looking at the information. They find a visit authorised for Supt. Hastings.

STEVE (CONT'D)

The Gaffer made a visit on the 12th of March.

They look for who Hastings visited -- Lee Banks.

KATE

To Lee Banks, the only current OCG member inside.

They're both devastated.

STEVE

Christ.

Kate shuts the file. Steve wrestles with his natural loyalty towards Hastings.

KATE

Well it's there in black and white. The Gaffer found out that Corbett was the one responsible for assaulting his wife. He goes to visit Lee Banks. Lee Banks passes on a message to the OCG that there's an undercover officer in their ranks. I mean, obviously we don't know that's exactly how it happened but...

STEVE

No. We don't.



KATE

Well. You know what I've got to do.

STEVE

You've got no choice mate.

KATE

Thanks, Steve. Well. As for Corbett  
... let's hope he went to ground in  
time.

Exit Kate. When she's gone, Steve looks deeply  
conflicted. He takes up his phone, keys a stored  
number for Corbett. The phone rings. Steve gets  
his hopes up. Then it goes to voicemail and his  
heart sinks.

AUTOMATED VOICEMAIL (O.S.)

(Out of Phone.)

The number you have dialled is not  
available. Please record your  
message after the tone.

STEVE

(Into phone.)

John... if you get this... you're  
in danger ... I think your cover's  
been compromised... you've gotta  
come in ... I promise you, you'll  
be treated fairly, I'll do  
everything I can so you can give  
your side of the story... just come  
in, mate, before it's too late...

Steve hangs up, anguished. Exit Steve.

CUT TO:

10:35:25 **INT. POLICE HQ. DCC'S OFFICE. LATER THAT DAY.**

Kate and Steve troop into the office, let in by  
the PA, who shuts the door as she exits. Wise  
stands behind her desk. A middle-aged  
plainclothes officer takes notes.

KATE

DI Fleming, ma'am.

STEVE

DS Arnott, ma'am.

WISE

I've asked DI Randall to take  
notes.

**Music**

10:34:21

DUR: 1'10".

Specially

composed by

Carly

Paradis.

X

Music Ends

10:35:31

Steve brings out his pocket book.

WISE (CONT'D)

I've been advised you want to discuss a sensitive matter relating to AC-12's investigation into Operation Pear Tree...

KATE

I don't do this lightly, ma'am.

Kate looks reluctant, hating herself for this.

KATE (CONT'D)

It relates to Superintendent Hastings, ma'am. I've a number of concerns regarding his recent professional conduct. Specifically there was a potentially unlawful Fahrenheit order given to DS Arnott and the recovery of the stolen goods involved an unauthorised undercover operation.

WISE

God's sake.

KATE

Ma'am we've also detected circumstantial evidence that Superintendent Hastings may have deliberately blown John Corbett's cover.

WISE

My God. Has Corbett been able to reach a place of safety?

KATE

We don't know yet, ma'am.

STEVE

We're conducting urgent inquiries, ma'am, in an effort to locate him.

WISE

Given what you've disclosed I've got no choice but to order an outside investigation into Superintendent Hastings.

KATE

Yes, ma'am. We understand.

WISE (O.S.)

Where is he now?

**Music**

10:36:25  
DUR: 0'25".  
Specially  
composed by  
Carly  
Paradis.

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KATE  
We're housing him ma'am. At AC-12.

CUT TO:

10:36:36 **INT. AC-12. SOFT INTERVIEW ROOM. LATER THAT DAY.**

Knock - knock - knock.

Enter Tatleen to find Hastings half asleep on a sofa. He's got all the accoutrements of a little nest - sleeping bag, toiletries, refreshments etc.

TATLEEN  
Very sorry, sir.

HASTINGS  
Oh...

Enter Gill carrying a briefcase as Hastings blinks awake.

GILL  
(To Tatleen.)  
Thank you.

Exit Tatleen.

HASTINGS  
Ah, Gill.

GILL  
What are you doing in here?

HASTINGS  
Yes, well. This is my gambit to get the OCG nominal talking. Meanwhile I'm cooped up in here going off my trolley. So good news I think, yes? You know, we manage to neutralise the OCG. Get the loot back from the Eastfield job so should be back in the DCC's good books I'd say...

GILL  
(Shakes her head.)  
I'm sorry, Ted. The opposite. There've been some extremely serious allegations which need to be thoroughly investigated.

HASTINGS  
What kind of allegations?

X  
Music Ends  
10:36:50

GILL

I'm not at liberty to say.

HASTINGS

I know I'm playing a bit fast and loose at the moment but my team'll back me up. They always do.

GILL

Not always.

HASTINGS

No. I don't believe you. Name them.

GILL

The officer or officers concerned have the right for their allegations to be handled in strictest confidence.

HASTINGS

(Finally accepts he's been betrayed.)  
Mother of God. My own team?

GILL

I'm here as a concerned colleague to offer my sincere advice on how to avoid an embarrassing finish to a distinguished career. Now we need to move fast. Retirement will put you out of reach of disciplinary procedures.

HASTINGS

There's such a thing as reputation you know. What are these allegations, I'll fight them, just you watch. Who's leading the investigation?

GILL

An outside unit with an anticorruption SIO at least one rank senior to you.

HASTINGS

Oh Jesus Christ! Not Patricia bloody Carmichael.  
(Gill's poker faced.)  
That one has been fast-tracked from day one, she hasn't put in the same years as the rest of us mere mortals. I tell you she'll see my scalp as a step up the ladder, believe you me...

GILL

Look, Ted, I can help you. I used to be a defence solicitor, a bloody good one.

HASTINGS

It's all right, Gill, I'll make my own arrangements. Thank you.

GILL

Well. You're your own man, Ted, you always have been. But don't say that I didn't try. Which is why I wanted to be the one to notify you.

HASTINGS

Notify me?

From the briefcase, Gill produces an envelope.

GILL

This is a standard letter which will accompany the Regulation 15 Notice. You're being suspended from duty. I'm really sorry, Ted.

Exit Gill. Hastings is devastated. He gazes at the envelope addressed to him. Then he becomes agitated throws it on the sofa.

He grabs his coat and heads out.

CUT TO:

10:39:05 INT. AC-12. LOBBY. MOMENTS LATER.

Tatleen hurries to catch up

TATLEEN

Sir?

As Hastings heads out of the building.

TATLEEN (CONT'D)

Sir, You're not meant to leave the building without DI Fleming's permission.

HASTINGS

Kate and Steve aren't in the building otherwise they'd have to answer to me. You tell them to get their stories straight by the time I get back.

**Music**

10:38:41

DUR: 0'59".

Specially composed by Carly Paradis.

TATLEEN  
But, sir, I'm under orders to stop  
you leaving AC-12.

HASTINGS  
Am I under arrest?

TATLEEN  
Uh, no, sir.

HASTINGS  
Precisely.

Hastings goes out of the doors.

Tatleen is left looking like a lemon.

CUT TO:

10:39:31 **INT. HOTEL CORRIDOR. MOMENTS LATER.**

Hastings turns a corner in a hurry only to find  
a couple of uniformed PCs blocking the route to  
his room.

BRANDYCE  
(Into phone.)  
No there's no sign of him.  
(Looks up.)  
Ma'am, he's just arrived.  
(Listens briefly.)  
Ma'am.

HASTINGS  
What the hell's going on here?

No answer from PCs.

A plainclothes detective, DI Michelle Brandyce,  
moves straight towards Hastings.

BRANDYCE  
Superintendent Hastings?

HASTINGS  
Yes.

BRANDYCE  
(Shows warrant card.)  
DI Michelle Brandyce, AC-3.

HASTINGS  
Are you going to tell me what's  
going on?

X  
Music Ends  
10:39:40

BRANDYCE

Sir, Detective Chief Superintendent Carmichael asked me to keep track of your movements. I was informed you'd absconded from AC-12.

HASTINGS

"Absconded"? Well that's rich now I'd just like to get up to my room if it's all the same to you.

BRANDYCE

Sir, may I ask what's the purpose of your visit here?

HASTINGS

A hot bath and a change of clothes. For Chrissake.

Hastings wants to continue along the corridor. His path is obstructed by a PC.

HASTINGS (CONT'D)

(To PC.)  
Right Constable. Stand aside,

BRANDYCE

Sir, we've made arrangements to question you. Could I please ask you to accompany me to Decker Avenue Police Station?

HASTINGS

Between you and me and the gatepost, DI Brandyce, my patience is wearing a bit thin.

(To PC.)  
Right Constable. Stand aside, that's an order.

BRANDYCE

Sir, I've asked you politely to come to Decker Avenue.

HASTINGS

Yes. And I politely declined.

BRANDYCE

In that case, sir, you give me no choice but to arrest you.

HASTINGS

On what grounds?

BRANDYCE

As I'm sure you know, sir, under the Police and Criminal Evidence Act 1984 Code G Subsection 2.9 (e) I have the lawful power to arrest you to further the prompt and effective investigation of an offence.

HASTINGS

What offence? Wanting to get in to my room to get a clean set of clothes?

BRANDYCE

Sir, I strongly recommend you cooperate.

HASTINGS

Yes, well, state the offence.

BRANDYCE

Edward Hastings, you are under arrest on suspicion of misconduct in a public office. You do not have to say anything but it may harm your defence if you do not mention when questioned something you later rely on in court. Anything you do say may be used in evidence.

Hastings reacts.

CUT TO:

10:40:56 **INT. HOTEL ROOM. MOMENTS LATER.**

The PC opens the door, revealing two white suited forensic investigators. They troop into the room. From the landing, Brandyce watches the FIs begin their work taking pictures as the PC puts up some tape to cordon off the entrance to the room.

The FI takes a picture of the brown envelope addressed to Hastings from Moffatt.

CUT TO:

10:41:12 **EXT. BREAKERS YARD. MOMENTS LATER.**

Steve's car parked up to the police outer cordon.

He shows his warrant card to the Scene Log officer.

**Music**

10:40:38

DUR: 0'45".

Specially  
composed by  
Carly  
Paradis.



|  
|  
X  
Music Ends  
10:41:23

STEVE

DS Arnott.

Kate's waiting for him. Steve signs the log.

STEVE (CONT'D)

Thanks.

The officer lets him through.

KATE

You all right?

STEVE

All right.

They start to walk towards the inner cordon.

KATE

It's usually you Sam calls.  
Everything all right with you two?

STEVE

Not really.

KATE

That's a shame, I thought you were  
getting back together.

STEVE

We're not.

KATE

Sorry, mate.

Steve and Kate head down towards the inner cordon which is a large square surrounding the area the OCG were in. Sam sees them coming (outside the inner cordon herself) and the three of them remain outside the inner cordon as only forensic investigators in white suits are permitted inside.

KATE (CONT'D)

Thanks for the call.

Steve and Sam make awkward eye contact.

SAM

You all right?

STEVE

All right.

Then look away sheepishly. It's painfully



concerned, tempted to move to him but reticent.  
Kate sees.

KATE (CONT'D)

No it's okay. You carry on.

Kate moves away to join Steve. This has been  
another devastating blow for him.

KATE (CONT'D)

You okay, mate?

STEVE

No.

KATE

I'm sorry...

STEVE

No way he deserved that.

Steve reflects sadly, heads out. Kate shows  
sympathy and follows.

CUT TO:

10:42:53 **INT. AC-12. LOBBY. LATER THAT DAY.**

Hastings is escorted in by a couple of PCs. He's  
accompanied by his Solicitor. From a vantage  
point Steve and Kate look down as Hastings and  
the Solicitor sign in.

STEVE

What if he did blow Corbett's  
cover?

KATE

Doesn't bear thinking about.

Steve and Kate are conflicted and very troubled.  
Brandyce joins them.

BRANDYCE

DCS Carmichael asked me to pass on  
a message.

KATE

Yes?

BRANDYCE

Given the possible conflict of  
interest, it protects all parties  
for you both to stay out of the  
building. If she needs you, we'll  
call you in.

X

Music Ends  
10:43:14  
**Music**  
10:42:58  
DUR: 1'16".  
Specially  
composed by  
Carly  
Paradis.

Steve and Kate take that in. Exit Brandyce.

Steve and Kate watch Hastings finish signing in. Hastings happens to look up. He sees Steve and Kate. He glares coldly.

That makes Steve and Kate feel worse.

Hastings is led into the building, out of sight.

KATE

Come on, mate, there's nothing we can do here.

Exit Steve and Kate.

CUT TO:

10:43:41 **INT. AC-12. INTERVIEW ROOM. MOMENTS LATER.**

Hastings and his Solicitor take their seats. Brandyce takes hers, opposite. A uniformed Sgt, PS Tina Tranter, has 5 sets of document folders on the "interviewers" side of the table.

The seat in the middle is empty. Everyone waits. And then Det Chief Superintendent Patricia Carmichael makes her entrance. She enters the Interview Room.

CARMICHAEL

Thank you, as you were.

Tranter starts the DIR. The monotone rings out.

Hastings and Carmichael size each other up.

Tranter hands out the document folders. The monotone finishes.

CARMICHAEL (CONT'D)

Anticorruption Unit 3 interview of Edward Hastings in the presence of his solicitor by Detective Chief Superintendent Carmichael, Detective Inspector Brandyce and Police Sergeant Tranter, at 17.30 on the 14th of March 2019. For the DIR can you please identify yourself.

HASTINGS

Superintendent Hastings.

X  
Music Ends  
10:44:14

CARMICHAEL

You remain under caution. Mr Hastings, what's your current permanent residence?

HASTINGS

My rank is Superintendent and you will address me as such.

CARMICHAEL

I'm very happy to address you as Superintendent, and in respect of your responses "ma'am" will suffice.

Hastings glares at Carmichael. Carmichael is cool as a cucumber.

HASTINGS

(Beats.)

I do not have a permanent residence. Ma'am.

CARMICHAEL

Why is that, Superintendent?

HASTINGS

Well because my wife and I sold the house. I am temporarily holed up in a hotel whilst seeking a more permanent accommodation.

CARMICHAEL

And this would be the Edge Park Hotel room...?

HASTINGS

Yes. Room 336.

CARMICHAEL

Document 4 in your folders. Document 4 relates to a search of Room 336 at the Edge Park Hotel today on the 14th of March. PS Tranter will show you Image 9 on screen, if you prefer you can refer to your folder.

Tranter brings up on screen an image of the packet Moffatt gave Hastings. Instant tension for Hastings.

CARMICHAEL (CONT'D)

Image 9 shows item reference MB-1. Superintendent Hastings, do you recognise item MB-1?

HASTINGS

I do, ma'am.

CARMICHAEL

Image 10 on screen please.

Tranter brings up an image of the contents -  
£50K in banknotes. Hastings is very uneasy.

CARMICHAEL (CONT'D)

Image 10 shows item reference MB-2.  
Item reference MB-2 is a collection  
of banknotes in the value of fifty  
thousand pounds. Do you recognise  
item MB-2, Superintendent Hastings?

HASTINGS

I do, ma'am.

CARMICHAEL

Can you account for this  
substantial sum of cash?

HASTINGS

I was in the process of returning  
this cash to Retired Detective  
Chief Inspector Mark Moffatt.  
Moffatt forwarded the cash to me  
using false pretences.

CARMICHAEL

DI Brandyce.

BRANDYCE

(Refers to statement in folder.)  
Document 24 in your folders,  
statement given to PS Tranter by  
Mark Moffatt today the 14th of  
March.

TRANTER

In his statement, Mr Moffatt claims  
he only provided further documents  
relating to the Kettle Bell project  
and nothing else.

HASTINGS

Well the man is a barefaced liar!

CARMICHAEL

I can't bear shouting.

(Beat.)

You really ought to try and be more  
calm.

HASTINGS

Yes. Well I'll be more calm when I'm not listening to a pack of lies! Did you even manage to check the bank notes for finger prints?

CARMICHAEL

Funnily enough I have run an investigation before. Moffatt provided elimination prints. They weren't detected on the bank notes.

HASTINGS

He's too smart for that. What about the envelope?

CARMICHAEL

Prints were detected but he doesn't deny handling the envelope.

Hastings makes a sound of frustration.

CARMICHAEL (CONT'D)

Said cash. Why did you hold on to it?

HASTINGS

As I said, I intended to return it.

CARMICHAEL

"Intended"?

HASTINGS

Yes, well I didn't open the package immediately, ma'am. But the minute I spotted the cash, I called Moffatt straight away.

CARMICHAEL

How would you describe receiving fifty grand in a brown envelope when you're the head of an anticorruption unit?

HASTINGS

(Beats.)  
Suspicious.

CARMICHAEL

Mhmm. There you see. We're agreeing. This is much better, isn't it? "Suspicious." Mhmm.

Hastings reacts.

HASTINGS

Look it was a complicated arrangement. It was an advance on funds that was due to me further down the line.

CARMICHAEL

And the fact that it was in cash - what did that make you think?

HASTINGS

Like I said, it didn't sit right.

CARMICHAEL

Possibly someone was trying to hide the payment?

HASTINGS

That's possible.

CARMICHAEL

DI Brandyce.

BRANDYCE

Document 17 in your folders. We've been given access to the accounts of Kettle Bell Property Partners. We are unable to detect the sum of fifty thousand pounds credited to Edward Hastings.

HASTINGS

Yes, well, uhm... Moffatt must have been keeping it off the books.

CARMICHAEL

Well bearing in mind that's your version of events, Superintendent. Moffatt denies furnishing you with the cash.

HASTINGS

Yes and I told you the man's a liar!

ROSSPORT

My client is telling the truth. He strenuously denies Mr Moffatt's account.

CARMICHAEL

Alternatively, hiding financial transactions on that scale, is that something you would normally do?



HASTINGS

Absolutely not.

CARMICHAEL

DI Brandyce.

BRANDYCE

As part of our inquiry under police developed vetting procedures we've been able to inspect Superintendent Hastings' financial records. Documents 32 to 38 in your folders.

Everyone looks at them. Hastings is very tense.

BRANDYCE (CONT'D)

Now In 2014 an allegation was made by an officer under investigation by AC-12, DI Lindsay Denton, who had fraudulently obtained access to Superintendent Hastings' financial records. At the time, Superintendent Hastings answered the allegations in writing and the inquiry was closed as Denton's evidence had been obtained unlawfully.

HASTINGS

No, no, no. It was because there was no case to answer!

CARMICHAEL

Our examination of your accounts since 2014 shows a pattern of increasing debts, each time rectified by the sale of assets. Is that why you sold the family home, Superintendent?

HASTINGS

I don't have to answer that question.

CARMICHAEL

You don't really need to answer any of these questions, but that's not going to help you is it? So far we have fifty thousand pounds hidden in your hotel room and a history of insolvency. I think it's in your best interest to account for this otherwise my imagination might start running away with me.  
(Off Hastings' silence.)  
I mean there's lots of reasons why

a bloke can get into debt. I hardly dare mention them. Gambling. Drink. Drugs. Sex.

HASTINGS

Look it was a bad investment. You trust somebody... All I was trying to do was to secure a comfortable retirement for myself and my wife.

CARMICHAEL

I'm sorry to hear that. But it is your duty to declare these losses. In your position, as head of an anticorruption unit, you are uniquely vulnerable to attempts of bribery and/or blackmail. Agreed?

HASTINGS

(Beat.)  
Yes.

CARMICHAEL

There you see. We're agreeing again. This is how I like to work. These proceedings were initially triggered by allegations of professional misconduct. Let's move on to examine those.

HASTINGS

I'd be most grateful if you would.

CARMICHAEL

I'd like to look at your professional activities on the 12th of March. Have you had an opportunity to review your diary for that day?

HASTINGS

I have, ma'am.

CARMICHAEL

Please feel free to refer to it.

HASTINGS

Thank you.

Hastings pulls a print out from his folder that's his diary for that day.

CARMICHAEL

Did you make a visit to Blackthorn Prison?

HASTINGS

I did.

CARMICHAEL

What was the purpose of that visit?

HASTINGS

To gather and harvest information on the organised crime group that we were in the process of investigating.

Carmichael takes a sheet from her folder. Off a nod from Carmichael, Tranter passes copies to Hastings and his Solicitor.

CARMICHAEL

We have a copy of a Governor-authorized police visit to Blackthorn Prison on the 12th of March. Is that your name recorded at 17 hundred hours?

HASTINGS

Yes, ma'am, it is.

CARMICHAEL

And who is recorded as being the prisoner you visited?

HASTINGS

That would be Lee Banks.

CARMICHAEL

Did you speak with Banks on the 12th?

HASTINGS

I did, ma'am.

CARMICHAEL

What was the content of that conversation?

HASTINGS

Well I questioned Banks on the personnel of the OCG and other details that might be useful to our inquiry.

CARMICHAEL

Was the conversation recorded?

HASTINGS

No, ma'am.

CARMICHAEL  
Was it witnessed?

HASTINGS  
No, ma'am.

Long beat. Carmichael continues.

CARMICHAEL  
PS Tranter interviewed Lee Banks.

TRANTER  
Lee Banks refused to cooperate with our inquiry and answered "No comment" to all the questions put to him.

CARMICHAEL  
There's no corroboration of your statement, Superintendent Hastings, is there?

HASTINGS  
No, look. Lee Banks is a hardened criminal. It's like getting blood out of a stone.

CARMICHAEL  
He talked to you?

HASTINGS  
A little.

CARMICHAEL (O.S.)  
Why?

HASTINGS  
What do you mean?

CARMICHAEL  
You just stated that Banks isn't very forthcoming. What induced him to speak to you?

HASTINGS  
I am the Superintendent of the team that got him banged up and put behind bars. So if he helps me with my inquiry, I'll put a word in to the court so they can take into account his cooperation when it comes to sentencing. There really isn't anything very clever about that.

CARMICHAEL

But visiting a prisoner, with no witness, no recording, that is less clever.

Hastings has no comeback.

BRANDYCE (O.S.)

For the DIR, the interviewee is not responding.

CARMICHAEL

What specifically did Banks reveal to you about the OCG that helped you with your inquiry?

HASTINGS

Only that the shots were being called by John Clayton aka John Corbett and one Lisa McQueen.

CARMICHAEL

Let's turn to Corbett and McQueen. Your unit has been attempting, without much success it has to be said -- to apprehend Corbett. When was the last confirmed contact with Corbett?

HASTINGS

Well I'm sorry, ma'am I'd have to check.

CARMICHAEL

We've checked. It was the 12th of March, a few hours before you visited Lee Banks in Blackthorn Prison.

Hastings absorbs that, getting tense.

CARMICHAEL (CONT'D)

Now turning to Lisa McQueen. She was interviewed by your leading investigators into Operation Pear Tree, DI Fleming and DS Arnott. We've been able to listen to the DIR of that interview.

BRANDYCE

(Consulting transcript in her folder.)  
Reading from the transcript.  
"McQueen: We got a tip off there was a rat in the unit. He must have lost his bottle." He being Corbett.

**Music**

10:53:06  
DUR: 1'07".  
Specially  
composed by  
Carly  
Paradis.

"DI Fleming: Where did the tip off come from? McQueen: It came from out of Blackthorn."

CARMICHAEL

Superintendent Hastings, did you reveal sensitive information to Lee Banks regarding DS John Corbett's undercover operation with the OCG?

HASTINGS

No, I did not.

CARMICHAEL

What would have been the consequences, if you had?

HASTINGS

Well I think Corbett would have considered his position and sought refuge in the nearest police station.

CARMICHAEL

Unless the OCG got to him first.

Hastings doesn't have a comeback to that. Reacts.

BRANDYCE

For the DIR, the interviewee is not responding.

Hastings is very uneasy.

CARMICHAEL

I'd now like to present evidence from a forensic recovery at McDade and Company Breakers Yard.

X  
Music Ends  
10:54:13

Tranter brings up images of the body bag being uncovered from the scrap at the Breakers Yard.

TRANTER

Images 67 to 72 show us a body bag being forensically recovered from McDade and Company Breakers Yard.

CARMICHAEL (O.S.)

The body bag contained body parts relating to a property developer who's been a missing person since 2012.

Tranter brings up an image of Jackie from her missing persons file.

Hastings is stunned.

CARMICHAEL

Miss Jacqueline Lavery. Do you recognise Miss Lavery?

HASTINGS

Hmm, yes I do. She was the mistress of a police officer who was under investigation, DCI Tony Gates.

Tranter brings up an image of Gates.

CARMICHAEL

Gates stated that he was present when Miss Lavery was murdered by members of the OCG. So it's highly likely, wouldn't you agree, that this body bag was dumped by the OCG?

HASTINGS

Yeah... Yes.

CARMICHAEL

Also present in the body bag were the remains relating to an IC1 male aged approximately 40 years. A post-mortem has revealed that the victim died of exsanguination following a knife wound to the neck. Fingerprints and DNA match IDENT1 elimination samples of a serving police officer...

Tranter brings up an image of Corbett.

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

... Detective Sergeant John Corbett.

Hastings is devastated.

CARMICHAEL (CONT'D)

Superintendent Edward Hastings, I believe we've demonstrated you had motive to want Corbett dead --

HASTINGS

No!

CARMICHAEL

-- and the opportunity and means to disclose to Lee Banks that he was an undercover police officer.

**Music**

10:55:31  
DUR: 0'59".  
Specially  
composed by  
Carly  
Paradis.

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|

HASTINGS

No! Never!

CARMICHAEL

It is clear to me that the threshold test has been passed and therefore it is my lawful right to arrest you on suspicion of Conspiracy to Murder John Corbett.

HASTINGS

No! No! No!

CARMICHAEL

You will be held in custody while we gather further evidence against you.

HASTINGS

No! What is happening here? I am being framed!

CARMICHAEL

Interview terminated.

HASTINGS

LOOK. I AM NOT BENT!

Exit Carmichael, Brandyce and Tranter.

Hastings is anguished beyond measure.

CUT TO:

10:56:22 **INT. AC-12. OPEN-PLAN OFFICE. THAT NIGHT.**

Steve and Kate are back. Lift door opens.

Tranter escorts Steve and Kate to meet Carmichael.

Steve and Kate are extremely grave.

CARMICHAEL (O.S.)

Thanks you, Tina.

TRANTER (O.S.)

Ma'am.

CARMICHAEL

I assume you've been informed?

KATE

Yes, ma'am.

X  
Music Ends  
10:56:30



CARMICHAEL  
 You did the right thing, pointing  
 the finger at your own Gaffer. It  
 takes guts. Integrity. It tells me  
 that I can count on the two of you.

STEVE  
 Count on us for what, ma'am?

CARMICHAEL  
 Today was just for starters. I'm  
 going to prove that Hastings is  
 "H."

Exit Carmichael. Steve and Kate are shocked and  
 conflicted.

**Music**  
 10:56:50  
 DUR: 0'38".  
 Specially  
 composed by  
 Carly  
 Paradis.

CUT TO:

10:57:04 **INT. CUSTODY CELL. LATER THAT NIGHT.**

In custody clothing, deeply morose, Hastings  
 steps into a cell.

The custody officer swings the door shut and it  
 closes on Hastings' tortured expression.

10:57:28

CUT TO BLACK:

10:57:28 (credits - single cards)

CAST IN ORDER OF APPEARANCE

|  
 |  
 |  
 |  
 X  
 Music Ends  
 10:57:28  
**Music**  
 10:57:28  
 DUR: 0'30".  
 Specially  
 composed by  
 Carly  
 Paradis.  
 |  
 X  
 Music Ends  
 10:57:58

McQueen	ROCHENDA SANDALL
Miroslav	TOMI MAY
Ryan	GREGORY PIPER
Steve	MARTIN COMPSTON
Kate	VICKY McCLURE

-- --

Tatleen	TAJ ATWAL
Hastings	ADRIAN DUNBAR
Wise	ELIZABETH RIDER
Sindwhani	ACE BHATTI

-- --

Gill	POLLY WALKER
Amanda	ROSA ESCODA
Ferringham	RICHARD PEPPLER
Sam	AIYSHA HART

	--	--
Mark		MAX DOWLER
Brandyce		LAURA ELPHINSTONE
Rosspport		PETER DE JERSEY
Tranter		NATALIE GAVIN
Carmichael		ANNA MAXWELL MARTIN
	--	--
Production Accountants		JACQUELINE GRAHAM
		LIAM O'CONNOR
Production Co-ordinator		CLAIRE McKINLEY
Asst Production Co-ordinator		SARAH McCONVILLE
Post Production Supervisor		SOPHIA McKEEVER
Assistant Editor		JENNY HOUSTON
	--	--
1st Assistant Director		DEAN BYFIELD
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Crowd Co-ordinator		JAMIE HEGARTY
Script Supervisor		LOUISE GAFFNEY-FARRELL
Location Managers		DAVID COOKE
		JOHN VAUGHAN
	--	--
Additional Photography		RUAIRÍ O'BRIEN
Camera Operator		JOHN HOWARD
Focus Pullers		NOAH DAVIS
		SAM DONAGHY BELL
Clapper Loaders		ANTHONY BREEN
		JENNY ATCHESON
Grips		NICK CHESTER
		DONAVAN GALLAGHER
Standby Rigger		GARRETT MATTHEWS
	--	--
Gaffer		CARLO McDONNELL
Best Boy		MARTIN CATTIGAN
Electricians		GASTON CURRIE
		LEE McFADDEN
Art Director		OWEN BLACK
Set Decorator		ÁINE McGUINNESS
Production Buyer		GEORGENA ROSS
Standby Carpenter		SHAUN O'CONNOR
	--	--
Graphics		ADAM BROWN
Props Master		JOE DUFFY
Dressing Props		RIK BRADY
		FINN CULLEN
Standby Art Director		NOEL AHERN

Standby Props	ANNIE McCREDIE
	OLLIE McDONALD
Boom Operator	LUKE MCGINLEY
Action Vehicle Co-ordinator	JAMES MUCKLE
SFX Supervisor	TERRY PALMER
Stunts Co-ordinator	DONAL O'FARRELL
	--
	--
Titles	PETER ANDERSON
Costume Supervisor	CATHY YOUNG
Costume Standbys	SARAH McGOVERN
	AMY WALLACE
Make-up & Hair Supervisor	CAT COOGAN
Make-up Assistant	JENN BOWMAN
Visual Effects	YELLOWMOON POST PRODUCTION
	DARREN R. NASH
	MAXIMILIAN TUCUDEAN
	--
	--
Dubbing Mixer	PAUL MAYNES
Dialogue Editor	IAN WILKINSON
Sound Effects Editor	PIETRO DALMASSO
Colourist	SCOTT FERGUSON
Online Editor	JONATHAN FETHERSTON
Casting Director Northern Ireland	GEORGIA SIMPSON CDG
	--
	--
Head of Production	ELIZABETH BINNS
Sound Recordist	KEN CAMPBELL
Costume Designer	MAGGIE DONNELLY
Make-up & Hair Designer	LAURA HILL
Casting Directors	KATE RHODES JAMES CDG
	DANIEL EDWARDS CDG
Police Advisors	DAVID ZINZAN
	TONY CALLAGHAN
Forensic Advisor	WILL McMULLAN
Asst Script Editor	JENNI HERZBERG
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	--
Line Producer	BRIDGET GOODMAN
Composer	CARLY PARADIS
Editor	STEVE SINGLETON
Production Designer	GILLIAN DEVENNEY
Director of Photography	STEPHEN MURPHY
	--
	--
Executive Producers	SIMON HEATH
	JED MERCURIO
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