

Line of Duty
Series 5 - Episode 6

Post Production Script - UK TX Version.
26th April 2019.

09:59:30 VT CLOCK (30 secs)
World Productions
Line of Duty
Series 5 - Episode 6
Prog no. DR11790P/01

09:59:57 CUT TO BLACK

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

Powell's office Police Services Building.

POWELL

It's called Operation Pear Tree.
Our brief was to embed an
undercover officer within an
organised crime group.

They use a bolt-cutter to open the lock and roll
up the shutter of the lorry.

Corbett pulls off his balaclava. We have a face
for Balaclava Man.

POWELL (CONT'D)

Detective Sergeant John Corbett.

10:00:10 CUT TO BLACK:

10:00:11 SUPER CAPTION: **MARTIN COMPSTON VICKY McCLURE**

CUT TO:

Corbett and Steve.

CORBETT

I'm just trying to get to the
truth. The top brass, they don't
want me to succeed. There's a bent
copper running organised crime, I'm
sure of it.

10:00:20 CUT TO BLACK:

10:00:21 SUPER CAPTION: **ADRIAN DUNBAR**

CUT TO:

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

ROISIN

The man that broke in I never saw
his face. He said you'd know why
he'd done it.

Music

10:00:00
DUR: 1'56".
Specially
composed by
Carly
Paradis.

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

Hastings and Kate in covert vehicle.

HASTINGS
(Into radio.)
One Zero to Four Five. The order is
Fahrenheit.

KATE
(Shocked.)
Sir, we'll lose all of Corbett's
Intel.

HASTINGS
We know that Corbett is a cold-
blooded killer.

10:00:39 CUT TO BLACK:

10:00:40 SUPER CAPTION: **ANNA MAXWELL MARTIN**

CUT TO:

Mexican stand off between Steve and Corbett.

STEVE
Give yourself up!

Corbett faces Steve.

CORBETT
You shoot me then the truth never
comes out.

10:00:46 CUT TO BLACK:

10:00:47 SUPER CAPTION: **LINE OF DUTY**

CUT TO:

Hastings visits Lee Banks in Prison.

HASTINGS
Lee Banks?

LEE
Who the hell are you?

HASTINGS
Superintendent Hastings.

Ryan appears from nowhere and slits his throat with a knife. Corbett drops to the floor. McQueen leans in.

MCQUEEN

You're a rat, John. A rat.

Kate and Steve look down at Hastings in reception.

STEVE

What if he did blow Corbett's cover?

KATE

Doesn't bear thinking about.

10:01:00

CUT TO BLACK:

10:01:01

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

MOFFATT (V.O.)

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

CUT TO:

Moffatt and Hastings 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 payday?

Hastings and Gill in a restaurant.

GILL

I don't want the fiasco of Operation Pear Tree, which was not of your making, add a disastrous coda to an otherwise distinguished career.

Hastings takes the laptop into a disposal centre.

10:01:18

CUT TO BLACK:

10:01:19 SUPER CAPTION: **ACE BHATTI ELIZABETH RIDER**

CUT TO:

A couple of OCG men and Miroslav are dumping a body bag in among the scrap.

MIROSLAV (O.S.)

Cover it up with all this stuff.
Come on.

McQueen and Ryan look on (not wearing balaclavas).

MCQUEEN

I never asked you how your exams went.

RYAN

Yes. I got a date for my interview.

10:01:26

CUT TO BLACK:

10:01:27 SUPER CAPTION: **SUSAN VIDLER TAJ ATWAL**

CUT TO:

Kate and Steve at the scrap yard.

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!

10:01:36

CUT TO BLACK:

10:01:37 S/CAPTION: **WRITTEN AND CREATED BY JED MERCURIO**

CUT TO:

CARMICHAEL

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

HASTINGS

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

10:01:44

CUT TO BLACK:

10:01:45 SUPER CAPTION: **PRODUCED BY KEN HORN**

CUT TO:

Carmichael with Steve and Kate.

CARMICHAEL

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

10:01:50 CUT TO BLACK:

10:01:51 SUPER CAPTION: **DIRECTED BY SUE TULLY**

CUT TO:

10:01:52 **INT. AC-12. OPEN-PLAN OFFICE. NEXT DAY.**

All office staff - Steve, Kate, Tatleen etc. --
wait at their desks tensely, some seated, some
perched on desks, some standing. Brandyce and
Tranter watch over them.

X
Music Ends
10:01:56

Enter Carmichael, carrying a file. Everyone
stands. She leaves them standing, casts her gaze
over them all.

CARMICHAEL

The inquiry into Superintendent
Hastings is not a matter over which
you're entitled to exercise choice.
Cooperation is your lawful duty as
police officers and failure to
comply is an offence under police
conduct regulations. Any of you
obstructing my officer's can and
will face arrest.

Carmichael lets that sink in.

CARMICHAEL (CONT'D)

But let's not fall out over this.
I'm sure we can all work together
nicely.

She turns to Steve and Kate.

CARMICHAEL (CONT'D)

DI Fleming, DS Arnott, can I borrow
you a minute?

The staff return to their desks.

Carmichael heads for the Meeting Room. Steve and

Kate follow.

Tatleen watches all this with an extremely worried expression.

CUT TO:

10:02:26 **INT. AC-12. MEETING ROOM. CONTINUOUS.**

Enter Carmichael followed by Steve and Kate. The evidence boards show the AC-12 investigation so far. Carmichael shuts the door.

CARMICHAEL

Seven years and counting -- no one's worked more closely with Ted Hastings than you two. You've better insights into the man than anyone else in AC-12. So what you know, I need to know, my team needs to know.

STEVE

Ma'am, I'm not comfortable kicking the gaffer when he's down.

CARMICHAEL

He recruited you.

STEVE

Yes, ma'am.

CARMICHAEL

Stuck by you when perhaps some others wouldn't have, shagging witnesses and suspects and the like...?

Steve glowers miserably.

CARMICHAEL (CONT'D)

I sympathise with your loyalty, DS Arnott, I really do. But on the other hand we have found fifty grand stashed in his hotel room.

Steve and Kate are shocked.

CARMICHAEL (CONT'D)

So if I were you I wouldn't go round professing too close a loyalty to Ted Hastings. Otherwise people might just start suspecting you of being an accessory to his offences.

From her file, Carmichael takes out a photo and puts it on the evidence board. It's Hastings' personnel photo, which she places under H.

CARMICHAEL (CONT'D)

H., a senior police officer sitting at the top of an institutionalised relationship between organised crime and corrupt police officers. AC-12 failed to bring him down. I won't.

Exit Carmichael.

Steve and Kate look very troubled. They gaze at Hastings' picture under H. They don't really know what to say to each other.

KATE

Wow!

Tatleen taps on the door nervously. Kate beckons her in.

STEVE

Fifty grand!

Enter Tatleen, wary.

TATLEEN

Ma'am, Sarge, can we talk please?

KATE

Sure. What's up?

TATLEEN

I've been looking into John Corbett's past like you asked me to. You said it was completely confidential and I couldn't share it with anyone.

KATE

What have you found?

Tatleen's about to answer then sees Brandyce approaching.

Everyone stiffens. Enter Brandyce.

BRANDYCE

May I ask what's going on in here?

KATE

Yes. A private conversation.

BRANDYCE

Didn't you hear DCS Carmichael? We need to know everything.

KATE

It's Michelle, isn't it?

BRANDYCE

Yes.

KATE

Yes. Listen, Michelle, we're AC-12. We do this to other units week in week out so don't try telling me how it works. We're witnesses not suspects now stop making a tit of yourself and piss off.

Brandyce looks extremely pissed off but hasn't a leg to stand on. Reluctantly she exits. Kate gives a nod to Tatleen to continue.

KATE (CONT'D)

Sorry. Go on.

TATLEEN

It goes back to Superintendent Hastings' service with the Royal Ulster Constabulary. When he was a PC in the 1980s, he was interviewed in connection with the disappearance of Anne-Marie McGillis.

STEVE

Corbett's mum?

TATLEEN

Yeah. The records aren't brilliant...

KATE

No. They never were in them days.

TATLEEN

... but they've been retained, as the disappearance remains unsolved.

Kate and Steve absorb this for a few beats.

STEVE

You've got this on file?

TATLEEN

Yes, Sarge, but I've kept it security-protected.

KATE

Well done, but I don't want you getting in trouble so you should share the file with DCS Carmichael's team.

Steve isn't happy -- shows it.

TATLEEN

Yes, ma'am. Thank you, ma'am.

Exit Tatleen back to her desk.

STEVE

Chrissake, Kate.

KATE

I'm just calling it as I see it, Steve. The truth comes first.

STEVE

What, we just help Carmichael hammer nails in the Gaffer's coffin?

KATE

Well. You heard Carmichael. If the Gaffer is found guilty, I can guarantee you it'll be us she'll be after next. "Oh we must have known Hastings was bent."

STEVE

What if the Gaffer's innocent? We'll have betrayed him. He'll come after us. And we'll deserve it.

KATE

Yes. Well. I don't know about you, Steve, but I'm not gonna sit around and wait for a kicking off the Gaffer or Carmichael when there's police work to be done.

Steve nods, he agrees. A common purpose forms. They move.

CUT TO:

10:05:36 INT. CUSTODY SUITE. CELL. LATER THAT DAY.

Hastings stews in his gloomy cell following a sleepless night -- unkempt, stubbly, hair a mess, red-eyed.

Music

10:05:27
DUR: 0'38".
Specially
composed by
Carly
Paradis.

The door slot snaps open.

CUSTODY OFFICER (O.S.)
Stand clear of the door!

Then the door swings open and Hastings blinks in the light. He pulls himself together, stands up, looks defiant. Then heads out to face his accusers.

GILL (V.O.)
Corbett's murder, Hastings' arrest...

CUT TO:

10:06:00 **INT. POLICE HQ. DCC'S OFFICE. LATER THAT DAY.**

Gill and Sindwhani are in discussion with Wise.

GILL (CONT'D)
... fortunately it will all be covered by our application for Public Interest Immunity. Nothing need ever come out.

X
Music Ends
10:06:05

SINDWHANI
Unless Carmichael proves a link between Hastings and organised crime. We have to go public with that.

GILL
There's pros and cons PR wise. Which makes me think we need to emphasise the wording.

SINDWHANI
Wording?

GILL
Operation Pear Tree's objective was to examine institutionalised links between corrupt police officers and organised criminals. Most people would prefer us spending that money reducing response times, putting more bobbies on the beat.

Sindwhani absorbs that, unsettled.

GILL (CONT'D)
(Exiting.)
Anyway, I'll leave that with you...

SINDWHANI
Where are you going?

GILL
The inquiry into Superintendent
Hastings' must be above reproach.
(Turns.)
Wouldn't hurt to make sure.

Exit Gill. Wise and Sindwhani look pensive.

CUT TO:

10:06:51 **EXT. CORBETT'S FAMILY HOME. LATER THAT DAY.**

Steve and Kate pull up outside the house in
Kate's car. They get out of the car, look
towards the house with some trepidation.

KATE
This is never easy.

STEVE
No.

Solemnly they head towards the house.

CUT TO:

10:07:11 **INT. CORBETT'S FAMILY HOME. MOMENTS LATER.**

Steph shows them through into the living room.
All her chippiness has gone. She's now the
grieving widow - melancholy, soft spoken, still
partly in shock.

STEVE
Sorry for your loss.

KATE
We're sorry to have to ask, but
we're making further inquiries into
John's undercover operation.

STEPH
I can't help you. Not sure I would
even if I could.

Steph sits on the sofa.

Kate and Steve continue to be sympathetic and
sensitive.

STEVE
I met John a few times. He was a
very brave man.

Steph takes a little time to pull herself back together.

KATE

Steph, from what Merseyside police have told us about your reaction to the news of your husband's death, it has made us question some of the things you said to us when we was last here...

Steph looks mistrustful.

STEVE

You're not in any trouble. We just want to do right by John.

STEPH

(Beats. Softens.)
Sit down if you like.

KATE

Thank you.

Kate and Steve sit.

STEPH

It was all an act before. John told me that was how to play it. To protect him.

KATE

Going back to our visit
(Checks notebook.)
-- on the 10th of March, we asked you about John's links to Northern Ireland.

STEPH

He grew up over there. When his mum died, he was took in by his auntie.

STEVE

Did John ever talk about his mum?

STEPH

Yeah.

KATE

We've got a name -
(Checks notebook.)
- Anne-Marie McGillis.

STEPH

Anne-Marie, yeah.

STEVE

What did John say about her?

STEPH

John never said much. To be honest, I don't know how much he ever knew. He was... He was only a kid when it all happened, about nine or ten.

STEVE

When what happened?

STEPH

The story was Anne-Marie was helping the police and then the police betrayed her, let on she was an informant, and that's why she got killed.

KATE

Did John ever say there was a particular officer involved?

STEPH

When he was older, his auntie said there was one that Anne-Marie had talked about, a young fella her age. I think he took a shine to her and she trusted him to look out for her. He should have but he didn't. Or worse.

STEVE

What do you mean, worse?

STEPH

Summat John said. This copper, he was married, and there was a bit of scandal about him spending so much time round Anne-Marie's, maybe it suited him for Anne-Marie to go missing.

Steve and Kate are shocked.

STEVE

Did John have any evidence of this?

STEPH

Not as I know of.

KATE

Was there a name for this officer?

STEPH

If there was, I never heard it, not from John.

STEVE

Did John ever connect this family history to the undercover operation he was involved in at the time of his death?

STEPH

John never told me what his jobs was about, for me own protection, and his. Why are you so interested in what happened in Northern Ireland? Is there a connection?

KATE

We don't know.

CUT TO:

10:10:37 **EXT. CORBETT'S FAMILY HOME. MOMENTS LATER.**

Kate and Steve return to Kate's car, both reflecting on what Steph's told them.

KATE

Corbett never mentioned Hastings' to Steph.

STEVE

He was only a kid when it happened. Maybe he never knew the name.

KATE

Still. The undercover officer recruited to investigate links between the OCG and corrupt officers, all the way up to H. -- just happens to be the son of a woman murdered on the Gaffer's patch?

STEVE

Well now we know why Corbett was so convinced the Gaffer's bent. What we don't know is if someone else knew about Corbett's past link to the Gaffer or if somehow Corbett managed to put himself forward for the job.

KATE

Exactly.

STEVE

Any chance of it being a coincidence?

KATE

Coincidence my arse.

Steve knows she's right. They look determined to find the answer.

They get back in the car.

CUT TO:

10:11:15 **INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.**

A couple of armed PCs lead Hastings in. He's surprised the office is completely empty apart from the people waiting in the Interview Room (Solicitor and Tranter). Brandyce greets him.

HASTINGS

I see you've cleared everybody out. That'll save the mutual embarrassment when I'm reinstated.

BRANDYCE

DCS Carmichael had concerns about security. AC-12 had a corrupt DI who shot his way out of here.

That takes the wind out of Hastings' sails. On cue, a couple more armed PCs appear and take up positions outside the Interview Room, while the original two move to cover the entrances/exits. Brandyce indicates for Hastings to go into the Interview Room. Grimly, he complies.

CUT TO:

10:11:35 **INT. AC-12. INTERVIEW ROOM/OPEN-PLAN OFFICE. CONTINUOUS.**

Hastings takes a seat beside his Solicitor.

HASTINGS' SOLICITOR

Did you manage to get any sleep?

HASTINGS

Not much.

Everyone waits. Enter Carmichael. Brandyce and Tranter stand, as does Hastings but reluctantly.

CARMICHAEL

Thank you, as you were.

Carmichael moves to her chair.

HASTINGS

(To Carmichael, re armed officers.)
Listen this Heavy Mob that you've
just parachuted in -- they look a
bit trigger happy to me. But our
man Police Sergeant Kyle Ferringham
- he knows this building inside
out, you will not find a safer pair
of hands.

CARMICHAEL

You just said it. He's your man.
I'll stick with mine, thank you.

Carmichael nods to Tranter. Tranter starts the
DIR as Carmichael takes her place and looks
through files.

Everyone waits for the monotone to come to an
end. Then:

CARMICHAEL (CONT'D)

Second interview of Edward Hastings
in the presence of his solicitor,
by DCS Carmichael, DI Brandyce and
PS Tranter. you remain under
caution. As you know, you may be
held for up to 24 hours at which
point you will either be released
or charged with conspiracy to
murder John Corbett.

Some movement catches Carmichael's eye.
Ferringham enters the office with Gill
following.

CARMICHAEL (CONT'D)

(Crosses to DIR.)
Pausing interview.

Ferringham and Gill are intercepted by the armed
PCs.

FERRINGHAM

(To Armed PCs.)
PS Ferringham, on official
business.

Hastings and the others observe as Carmichael
steps out of the Interview Room.

CARMICHAEL

What's going on?

GILL

Gill Biggeloe, Senior Legal Counsel
to the PCC, attending as an
official observer to ensure correct
procedures are followed.

CARMICHAEL

Why wasn't I informed?

GILL

You just were.
(To Ferringham.)
Thank you.

Gill doesn't wait -- heads towards the Interview
Room.

FERRINGHAM

(To Carmichael.)
Ma'am.

Carmichael steps aside.

CUT TO:

10:13:00 **INT. AC-12. INTERVIEW ROOM. CONTINUOUS.**

Gill enters.

GILL

Hi, Ted.

Carmichael re-enters.

A chair that's conveniently placed at the end of
one side of the table or against the wall is
placed by Gill at the end of the table so she
occupies a neutral position between the opposing
forces. Carmichael restarts the DIR.

CARMICHAEL

Resuming interview, now with PCC's
Senior Legal Counsel observing. Mr
Hastings how did you--

HASTINGS

I thought, ma'am, that we had
agreed that I would be addressed by
my rank?

CARMICHAEL

Given the gravity of the charge
against you, I know we'd both hate
to be accused of special treatment.
Best we treat you like any normal

regular person who's been accused of plotting to kill someone, don't you agree?

C/U Hastings.

CARMICHAEL (CONT'D)

When did you receive confirmation that John Corbett had assaulted your wife?

(Off Hastings's hesitation.)

I'm sorry to probe. I know this must be extremely upsetting for you.

HASTINGS

(Beat. Reluctant.)

On the 12th of March.

CARMICHAEL

When on the 12th of March?

HASTINGS

During the operation to apprehend him.

CARMICHAEL

Oh, I see. Talk about a pressure situation. My heart goes out to you. To have that trauma at that very same moment as being in command of armed officers surrounding John Corbett. Still, and I am sorry about this, I do need to ask you about the events that followed. DI Brandyce.

BRANDYCE

Document 53 in your folders. Document 53 is a copy of the report made by the Tactical Firearms Commander during said operation on the 12th of March, written on the 13th of March and received later that day by the Strategic Firearms Commander. Drawing your attention to page 3 of said report, paragraph 4: "Supt Hastings relayed a Fahrenheit order to DS Arnott."

CARMICHAEL

Did you give said order?

HASTINGS

Yes.

CARMICHAEL

What's your understanding of said order?

HASTINGS

The authority to deploy lethal force to prevent immediate loss of life or prevent immediate danger to the public.

CARMICHAEL

Responsibility for issuing said order lies with the Strategic Firearms Commander. For the order to be issued by any other officer is unlawful.

HASTINGS

Corbett had already drawn his firearm. DS Arnott, was facing an immediate threat to life. I was concerned that DS Arnott would hesitate and that Corbett would discharge his firearm. I gave the order to save my officer's life.

CARMICHAEL

In your mind, having just learned that Corbett had tortured your wife, no other motivations were at work?

HASTINGS

None.

CARMICHAEL

And that he was involved in the death of one of your officers, PC Maneet Bindra.

HASTINGS

Yes.

CARMICHAEL

You weren't vengeful towards Corbett?

HASTINGS

My first concern remained, as it should do for all police officers, the preservation of life.

CARMICHAEL

Clearly you weren't concerned with the preservation of John Corbett's life.

HASTINGS

I did not cause his death. He brought it upon himself when he went rouge. I take no pleasure in this but the man had it coming to him, in spades.

CARMICHAEL

I'd like to return to the remarks you made to DS Railston following the assault on your wife.

TRANTER

That's document 60 in your folders. Document 60 is a crime report by DS Samantha Railston detailing statements made by Edward Hastings on the 8th of March. Page 2 para 3: "Superintendent Hastings stated "whoever's responsible better start praying he's up in front of the judge before I get my hands on him".

CARMICHAEL

What did you mean by that?

HASTINGS

(Beat.)
It was rhetorical.

CARMICHAEL

And what would you have done if, as per your statement, you had "got your hands on him"?

HASTINGS

I would have done what any police officer would have done and arrested him for grievous bodily harm.

CARMICHAEL

Which sounds like what anyone law-abiding officer would do.

HASTINGS

Well I am a law-abiding officer.

CARMICHAEL

And yet on the 12th of March you ordered DS Arnott to shoot John Corbett in cold blood.

HASTINGS

To prevent an immediate loss of
life!

CARMICHAEL

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

HASTINGS

Yes. To harvest information on the
OCG.

CARMICHAEL

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

HASTINGS

No I did not!

CARMICHAEL

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

HASTINGS

No!

CARMICHAEL

I'm really sorry to labour
something that I know you find very
upsetting, but I'd like to return
to the injuries that John Corbett
inflicted on your wife.

HASTINGS

If you must.

CARMICHAEL

Thank you. The case was dealt with
by the Serious Crime Unit.

They all turn to document 60 in their folders.

TRANter

Document 60 in your folders.
Drawing your attention to page 2
para 2: "When questioned,
Superintendent Hastings denied
knowledge of any significance to
the pattern of injuries sustained
by the victim."

CARMICHAEL

Is that what you said to DS
Railston?

HASTINGS

Yes.

CARMICHAEL

Thank you for being truthful with
us. I can't tell you how much
easier that makes everything. Now
as part of our inquiry we've been
given access to your service
record.

BRANDYCE

The service record is summarised in
Document 2 in your folders. The
service record indicates Edward
Hastings joined the Royal Ulster
Constabulary in 1982 and served as
a police constable for seven years
till his promotion to police
sergeant and transfer in 1989.

CARMICHAEL

Sorry, I don't mean to put you on
the spot, but seven years' policing
in Northern Ireland in the 1980s
and you never came across a pattern
of injuries that involved the
wrists, knees and ankles?

HASTINGS

(Beat.)

Yes, but, look... You'll have to
remember that my team had only just
discovered that DS Railston's
Officer Commanding Detective Chief
Superintendent Lester Hargreaves,
was corrupt, having been an
accomplice with the OCG in the
armed robbery of Eastfield Depot.

CARMICHAEL

So you're offering by way of an
explanation that you withheld
information for fear of how it
would be misused by Railston?

HASTINGS

The assault on my wife appeared to
be the work of the organised crime
group that we were investigating --
a threat, or a warning, to me to

suppress the inquiry. I just didn't want to give them the satisfaction of knowing how upsetting I found the whole event.

CARMICHAEL

So you did appreciate the significance of the injuries...?

HASTINGS

Yes, all right, look, if you want me to state the obvious. Yes, a resemblance to punishment and or torture meted out by paramilitary and or terrorist organisations.

CARMICHAEL

Indeed, so now let's turn to your service with the Royal Ulster Constabulary in the period 1982-89 inclusive.

BRANDYCE

Document 62. PC Edward Hastings served in West Belfast. A periodic professional assessment submitted in the summer of 1988 by Police Sergeant Thomas Cranford notes the following: "Hastings appears to have a rapport with the Catholic community due to his own Catholic tendencies."

CARMICHAEL

Are you able to tell us a little bit about your background?

HASTINGS

I'd really rather not.

CARMICHAEL

A Catholic in the RUC, you were in the minority?

HASTINGS

I was, and am, a police officer. I do not discriminate against my fellow officers on grounds of creed and I would appreciate the same courtesy.

CARMICHAEL

Well, the Sergeant writing up that RUC periodic professional assessment didn't mind referring to it.

BRANDYCE

Document 62 continued "Hastings' family background is more complicated, which may prove valuable in future assignments."

CARMICHAEL

What did he mean by that?

HASTINGS

You'd have to ask him.

CARMICHAEL

We did.

BRANDYCE

Document 65 in your folders. Statement by former Police Sergeant now retired Thomas Cranford, submitted to Anticorruption Unit 3 on the 14th of March.

Hastings is now even more uneasy.

BRANDYCE (CONT'D)

"We all thought he was Protestant. 'Edward' and 'Hastings' -- what else is the fella going to be? Turned out that was a sensitive subject. His old man was a Protestant but he'd married a Catholic and when he went off his mum brought up young Ted that way."

CARMICHAEL

Why did you leave the RUC?

HASTINGS

The kind of talk we just heard being quoted didn't help.

CARMICHAEL

In 1989 you suffered serious injuries.

BRANDYCE

(Reading from file.)
On 29th of June 1989, an RUC patrol vehicle drove over a pipe bomb causing the death of PC Patrick O'Malley and serious injury to PC Edward Hastings.

CARMICHAEL

Two Catholic officers targeted?

HASTINGS

Yes. Well it doesn't take a genius to see why I put in for a transfer.

CARMICHAEL

Or were you targeted for another reason?

HASTINGS

(Very uneasy.)

I don't know what you're referring to.

CARMICHAEL

I'd like to examine events in the period 1988-89 and specifically a special assignment that you took part in. Do you recognise the name Anne-Marie McGillis?

Hastings looks ashen. Off a nod from Carmichael, Tranter brings up an image of Anne-Marie, a woman in her mid-to-late 20s styled as per the 1980s.

TRANTER

For the DIR, I'm showing the interviewee Image 41, an RUC file photograph of Anne-Marie McGillis.

Hastings looks at the image and experiences a surge of emotions he struggles to contain. He reaches for a glass of water. Everyone watches him, sees his discomfort.

CARMICHAEL

Mr Hastings?

HASTINGS

You're going back 30 years here, come on.

CARMICHAEL

Let's see if this can jog your memory.

TRANTER

Document 78 in your folders. Document 78 is a report entered into the Royal Ulster Constabulary files on Missing Persons dated the 23rd of May 1989. Anne-Marie McGillis was reported missing on the 19th April 1989. The night before, Tuesday the 18th April,

Music

10:20:36

DUR: 1'35".

Specially

composed by

Carly

Paradis.

Anne-Marie left her son with a neighbour, informing the neighbour that she was popping out for a couple of hours to visit a friend in hospital. Anne-Marie never returned to collect her son. No witnesses came forward to reveal Anne-Marie's movements on the night she disappeared. No one known to Anne-Marie was able to identify the family friend who's admitted in to hospital. The Missing Persons team concluded that this person didn't exist and that Anne-Marie had deceived her neighbour regarding her activities on the night she disappeared. A number of individuals known to Anne-Marie were interviewed in connection with the Missing Persons inquiry. And one such individual was Police Constable Edward Hastings.

CARMICHAEL

Do you recall these events, Mr Hastings?

HASTINGS

(Beats.)
Some.

CARMICHAEL

What do you recall?

HASTINGS

Well Anne-Marie's husband had been murdered a few years before. Apparently he was active during the Troubles. And one of those nasty little tit-for-tat killings. Anyway Anne-Marie, she blamed someone higher up the chain of command for her husband's death, you know, she felt that he was sacrificed. Needlessly, anyway grief, I think, later turned to passing information to the police about terrorist activities.

CARMICHAEL

She was a CHIS*, an informant?

*pr. "chizz" to rhyme with "fizz"

HASTINGS

Yes.

X
Music Ends
10:22:11

CARMICHAEL

And did you play a role in Anne-Marie serving as a CHIS?

HASTINGS

Yes, well she look, she lived on my patch. You know, in those days, it was very difficult for the RUC to enter certain areas, to er... to put it mildly. And I think some local women, found out my mother was a Catholic and that I was a Catholic too. And I think that bought a bit of trust.

CARMICHAEL

You were instrumental in Anne-Marie trusting the police with information she was disclosing about terrorist organisations?

HASTINGS

I helped, that's all.

CARMICHAEL

Did you have meetings with Mrs McGillis?

HASTINGS

Some.

CARMICHAEL

According to the file, you didn't always meet Anne-Marie in covert locations. You were seen entering and leaving her home.

HASTINGS

Yes, you know, I'd give her a hand. Little odd jobs - there was no man about the house...

CARMICHAEL

I'm no expert in RUC covert tactics in the 1980s but I would have thought that making it appear a young woman from a republican community has some kind of friendship with a police officer is only going to invite trouble. The sort of trouble that might get you targeted by a pipe bomb, or get your lady friend murdered.

Hastings shifts uncomfortably.

HASTINGS' SOLICITOR
I object to the term "lady friend".

CARMICHAEL
What level of friendship was it?

HASTINGS
What do you mean?

CARMICHAEL
She was an attractive young widow.

HASTINGS
Yes. And I was a married man!

CARMICHAEL
According to the file, there were rumours that the two of you were conducting an affair.

HASTINGS
Yes, but that's what they were. Rumours. Just gossip drummed up by a bunch of people who were no better than they should've been.

CARMICHAEL
Regardless I'm sure you can see how your intimacy could've put Anne-Marie in jeopardy.

HASTINGS
That's not what happened!

Hastings is irate and emotional, protesting too much at questions that have struck a nerve.

Carmichael studies him. Then Carmichael moves on.

Hastings is uneasy.

CARMICHAEL
Did she meet a police officer to pass information on the evening of Tuesday the 18th April 1989?

HASTINGS
Yes.

CARMICHAEL (O.S.)
You?

HASTINGS
Yes.

CARMICHAEL

What happened that night?

HASTINGS

Well she told me that she'd made up some story about going to visit a sick friend. She passed the information to me. And as far as I know she returned home.

CARMICHAEL

Were you involved in her disappearance?

HASTINGS

No, as God is my witness, I was not.

CARMICHAEL

According to the Missing Persons file, you were the last person to see Anne-Marie McGillis alive.

HASTINGS

That is an equivocation, Detective Chief Superintendent, as well you know!

CARMICHAEL

I'll rephrase. You were the last person to admit to police in an official statement to seeing Anne-Marie McGillis alive.

HASTINGS

I watched her walk down the street turn the corner.

CARMICHAEL

Anne-Marie McGillis trusted you implicitly?

HASTINGS

Yes I believe she did.

CARMICHAEL

One theory considered by the RUC is that you exploited that trust to lure Anne-Marie to her death.

Hastings reacts.

HASTINGS

Completely false!

CARMICHAEL

The theory being, that as a Catholic, you were susceptible to relationships with the very organisations that Anne-Marie was informing on.

HASTINGS

Look. You know, growing up back then in the 70's, in the City, they were everywhere. They were part of the culture.

Off a nod from Carmichael, Tranter brings up an image of young paramilitary men on a Belfast housing estate wearing black balaclavas and holding guns.

CARMICHAEL

This sort of organisation?

HASTINGS (O.S.)

Oh, come on now, I didn't want any part of that. I became a police officer.

CARMICHAEL

Anything familiar about their appearance?

HASTINGS

It was a different time, a different thing entirely.

CARMICHAEL

Nonetheless they're wearing the clothing associated with organised crime groups that AC-12 have been investigating for seven years or more.

HASTINGS

There's no direct connection!

CARMICHAEL

Anne-Marie McGillis' remains weren't found until 2001.

BRANDYCE

Document 72. Document 72 is the post-mortem report on Anne-Marie McGillis. The cause of death was a single gunshot wound to the head. Additional gunshot wounds were detected bilaterally on the victim's wrists, knees and ankles.

Lesions caused by haemorrhage indicate these gunshot wounds were inflicted when the victim was still alive.

Tranter reverts the image to Anne-Marie.

CARMICHAEL

Anne-Marie McGillis was tortured in the same pattern as that inflicted on your wife.

HASTINGS

Yes but that's how they did it back then. But this does not necessitate a direct connection.

CARMICHAEL

Her son. Did you ever meet him?

HASTINGS

No. She always left her son with some neighbours or a family friend, something like this. She never wanted him involved.

CARMICHAEL

When Anne-Marie disappeared, her son was orphaned at the age of 10. He was taken in by Anne-Marie's sister and her brother-in-law who resided in Liverpool. The boy was adopted and he took their surname. Corbett. John Corbett.

Hastings is shaken to his core. Unable to process this. Haunted by the memory of Anne-Marie.

HASTINGS

Corbett was Anne-Marie's wee fella?

The tragedy hits Hastings hard, fuelled by his memories of Anne-Marie.

HASTINGS (CONT'D)

No...

Tears roll down Hastings' cheeks. He fights to control his emotions. Everyone is shocked and embarrassed by this uncharacteristic display.

GILL (O.S.)

Would you like to take a break, Ted?

Music

10:26:37
DUR: 1'20".
Specially
composed by
Carly
Paradis.

CARMICHAEL (O.S.)
Yes, of course.

HASTINGS
Okay.

Trying to keep his composure, Hastings leaves as quickly as possible, followed by his Solicitor.

CUT TO:

10:27:21 **INT. AC-12. GENTS' TOILET. CONTINUOUS.**

Hastings heads into the loos, with the Solicitor and Armed PCs a few steps behind.

HASTINGS' SOLICITOR
Is there anything I can do to help?

HASTINGS
Just give me a minute.

Hastings goes inside alone and the PCs take up positions outside.

Inside, Hastings is deeply anguished, grief stricken and shocked. He stares down into the sink, trying not to weep (and failing) as the full tragedy hits him of the fact he caused the death of Anne-Marie's son.

Hastings is left shaken to his core, and struggling to pull himself back together.

CUT TO:

10:27:48 **INT. PROPERTY OFFICES/LOBBY. LATER THAT DAY.**

Moffatt comes downstairs. Kate and Steve wait tensely.

KATE
Mark Moffatt?
(Shows warrant card.)
DI Fleming.

STEVE
DS Arnott. Do you have a minute, sir?

MOFFATT
Sir's long gone. Mark's fine.

KATE
I don't know if you remember us from AC-12...

X
Music Ends
10:27:57

STEVE

(To Receptionist.)
Can you give us a minute?

RECEPTIONIST

Yes. Sure.

Steve returns.

MOFFATT

Water under the bridge, as far as I'm concerned. No hard feelings.

KATE

We'd like to ask you a couple of questions about your commercial relationship with Superintendent Hastings?

Moffatt is instantly on edge. Steve opens his pocketbook to take notes to cue Moffatt.

MOFFATT

Ted was a... an original investor in a development that went south about six years back. We've got it back on track so I offered Ted a buy-in to try and recoup his original losses.

STEVE

And did he?

MOFFATT

Unfortunately he couldn't come up with the funds.

KATE

According to Superintendent Hastings you loaned him fifty thousand pounds off book.

MOFFATT

(Puzzled.)
Fifty?

STEVE

(Double-checks in notebook.)
Yes, that's the figure we've been given.

MOFFATT

I don't know how Ted's got that idea.

KATE

Does the name John Corbett mean anything to you?

MOFFATT

No, sorry.

(Beat.)

If that's all...

KATE

Thanks for your time.

MOFFATT

Give Ted my best.

Exit Moffatt. Steve and Kate reflect.

STEVE

Well we drew a blank on Corbett.

KATE

Yes. You saw how his reaction when we mentioned the fifty grand.

Something's not right. We need to find out what.

Sharing a determined look, exit Steve and Kate.

CUT TO:

10:29:17 **INT. AC-12. INTERVIEW ROOM. LATER THAT DAY.**

Hastings approached the Interview room. Hastings sits back down. The Solicitor takes the neighbouring seat. Everyone else is as was, with the Armed PCs retaking their guard positions outside. And the DIR sounds.

CARMICHAEL

Resuming interview. You remain under caution. Now let's examine in more detail some evidence we found in your hotel room on the 14th of March.

BRANDYCE

Image 9.

Tranter brings up an image of the packet Moffatt gave Hastings. Gill observes closely. She makes a little "give me" gesture flexing her upturned fingers at Tranter and they oblige by shoving their folder towards her; Gill looks back over the documents relating to the search of Hastings' hotel room and the evidence found there.

BRANDYCE (CONT'D)

You'll recall Image 9 shows item reference MB-1. You'll recall item reference MB-1 is a brown envelope addressed to you containing item reference MB-2. MB-2 are banknotes in the sum of fifty thousand pounds.

Gill reacts again, this time to "fifty". It puzzles her.

HASTINGS' SOLICITOR

Superintendent Hastings has already given a full and clear explanation regarding this item. To summarise, it was an unsolicited advance on future profits; Superintendent Hastings was extremely uncomfortable about the loan and telephoned Mark Moffatt to return the money.

CARMICHAEL

DI Brandyce.

BRANDYCE

We took further steps to detect the source of said cash.

HASTINGS

I told you, it came from Mark Moffatt.

CARMICHAEL

DI Brandyce.

BRANDYCE

Document 40 in your folders. Forensic analysis of banknotes MB-2 detected microscopic pollen deposits. Pollen grains detected on MB-2 were subjected to chemical analysis. The chemical structure of pollen grains detected on MB-2 closely resembles the chemical structure of pollen grains detected on items of evidence gathered during AC-12's inquiry into Operation Pear Tree. Said evidence are item reference JLM-5 and item reference JD-5. Image 12, Tina.

Tranter brings up a photo of some banknotes.

BRANDYCE (CONT'D)

Image 12 shows a cache of banknotes in the sum of £25,000 detected under floorboards at 21 Cleric Way.

CARMICHAEL

Do you recognise the banknotes shown in the image, Superintendent Hastings?

HASTINGS

No, no, I do not.

CARMICHAEL

Said banknotes were detected at a property belonging to a Vihaan Malhotra.

Now Hastings is very uncomfortable.

BRANDYCE (O.S.)

Image 31.

Another set of banknotes, this time under a bed.

BRANDYCE (CONT'D)

Image 31 shows item reference JD-5. JD-5 is a cache of banknotes in the sum of £5,000 detected at 17 Hazelton Street.

CARMICHAEL

Said banknotes were detected at a property belonging to PS Jane Cafferty.

BRANDYCE

The similar pollen structures detected on items JD-5, JLM-5 and MB-2 indicate a 99.5 per cent probability the items derive from the same original source.

HASTINGS

I have not been bribed!

CARMICHAEL

The fifty grand found in your hotel room came from the same pot as that used to bribe Vihaan Malhotra and PS Jane Cafferty. And according to evidence obtained by your own unit, those individuals were in the pay of the same organised crime group in which John Corbett was embedded.

HASTINGS

I do not have a connection with Malhotra or Cafferty!

CARMICHAEL

This bribe proves you do.

HASTINGS

No.

CARMICHAEL

Was it an inducement or a reward for telling Lee Banks the identity of the undercover officer within the OCG?

HASTINGS

I disclosed nothing to Banks.

CARMICHAEL

A disclosure which brought about the murder of John Corbett?

HASTINGS

No.

CARMICHAEL

What was Corbett on to that you were so desperate to keep hidden?

Hastings doesn't know how to answer that.

CARMICHAEL (CONT'D)

I'll repeat the question. What was John Corbett on to that you were so desperate to keep hidden?

HASTINGS

Look. You have fabricated a motive where none existed.

CARMICHAEL

Who would want John Corbett dead?

HASTINGS

What do you mean...?

CARMICHAEL

If you didn't, who would?

HASTINGS

Well clearly any individual against whom John Corbett might be gathering evidence, including those members of the OCG with whom he was embedded.

CARMICHAEL

Were there any specific corrupt police officers targeted by Operation Pear Tree?

HASTINGS

Not that I'm aware of.

Carmichael takes a document out of her folder.

CARMICHAEL

Document 5 in your folders. This is a copy of a document seized by AC-12 on the 23rd of February from the offices of Operation Pear Tree. I direct you to page 6 paragraph 6. "It remains to be determined if police officers of senior and/or executive rank are actively complicit in organised criminal activities either as individuals or as a conspiracy. A hypothesis to be examined by the Operation is that said alleged complicity is orchestrated by a single police officer of senior or executive rank." Do you recognise those words?

HASTINGS

Yes. Yes. I've read the file. There's a hell of a lot of ifs and buts in that.

CARMICHAEL

Page 6 paragraph 8: "Detective Inspector Matthew Cottan, serving in Anticorruption Unit 12 from 2013 until his death, recorded a Dying Declaration on the 18th of July 2015." Thank you, Tina.

Tranter calls up the video. The video plays, showing Cottan's final moments from S3 not seen till S4.

Dot lies dying on the ground, with cuts and bleeding to the face, and a serious gunshot wound to the chest. Kate crouches over him with her phone to his mouth, recording audio. The video is from an AFO's body camera.

Graphics on the video give the AFO's name and time+date. A side bar has been added with a scrolling transcript. The heading of the

transcript remains stationary and present
throughout: DI MATTHEW COTTAN DYING DECLARATION:
TRANSCRIPT CONSTRUCTED FROM DC FLEMING'S AUDIO
RECORDING AND SGT BRIGGS' BODY CAMERA

There are sirens approaching, shouts off, and a
helicopter sound orbiting overhead.
Dot looks like he's about to lose consciousness.
Sounds of an ambulance arriving and paramedics
on foot.

KATE (O.S.)
Who's top dog, Dot?

DOT
Caddy.

KATE
No. You're the Caddy. We know.

DOT (O.S.)
Told.

KATE
Told! You told someone. Someone
very senior?

Dot can't make any sound, struggling to breathe
let alone speak.

DOT (O.S.)
Prom.

KATE
Prom... Promotion? Someone promoted
you? Who? Come on Dot.

Dot can't speak. Kate looks up to the body
camera (SGT BRIGGS).

KATE (CONT'D)
Come in, he can't talk.

SGT BRIGGS moves closer.

KATE (CONT'D)
Right blink with the first two
letters of his name. A. B. C. D. E.
F. G. H.

Dot blinks twice.

KATE (CONT'D)
H.? His name begins with H. Right
second letter? A. B. C. D. E.

We move around the table.

Dot loses consciousness.

PARAMEDIC 1 (O.S.)
That's it, out of the way! I'll
start bagging.

Kate's clear. She's distraught, devastated.

CARMICHAEL
(Just before end of video insert.)
Thank you, Tina.

Tranter stops the video.

CARMICHAEL (CONT'D)
In his dying declaration DI Cottan
declared that the name of the
senior officer commanding the
complicity with organised crime
began with H. Page 6 paragraph 8
continued: "An investigation by
Anticorruption Unit 12 concluded in
2017 that H. was Assistant Chief
Constable Derek Hilton. Hilton was
found dead on the 5th of May 2017.
However the hypothesis must be
examined that H. is an officer
other than Hilton." Do you recall
these words?

HASTINGS
Well the evidence against Hilton
was overwhelming. Clearly if any
new evidence came to light, AC-12
would gladly investigate.

CARMICHAEL
Has any other officer ever been
accused of being H.?

Hastings is very uneasy.

CARMICHAEL (CONT'D)
I'll repeat the question. Has any
other senior officer ever been
accused of being H.?

HASTINGS
(Beat.)
Yes.

CARMICHAEL
Who?

HASTINGS

The accusation was a calculated falsehood designed to sabotage a lawful anticorruption inquiry.

CARMICHAEL

Who was accused?

HASTINGS

In an effort to sabotage an AC-12 inquiry that was about to uncover his own offences, Assistant Chief Constable Derek Hilton falsely accused the Senior Investigating Officer, in order to discredit AC-12, discredit the inquiry, and to protect his own wrongdoing.

CARMICHAEL

The S.I.O. being who?

HASTINGS

(Beat.)
Myself.

CARMICHAEL

To be clear, you were served with a Regulation 15 Notice.

HASTINGS' SOLICITOR

The allegation against Superintendent Hastings was disproved.

CARMICHAEL

It wasn't disproved. There was insufficient evidence to prove it.

HASTINGS' SOLICITOR

I'd argue they're the same thing.

CARMICHAEL

They're not. They're really not.

GILL

Detective Chief Superintendent, better to save the commentary and stick to asking questions. Just saying.

Carmichael glares at Gill.

Gill just looks back coolly and then goes back to reading the file.

GILL (CONT'D)

Actually, while I've got your attention, I wonder if we can dig into this search of Superintendent Hastings' hotel room.

CARMICHAEL

This has all been covered.

GILL

Not by me. What were the grounds for the search?

BRANDYCE

Section 18(5).

GILL

Why then does Document 12 in your folders, the arresting officer's report, refer to Section 32 as the legal power used to carry out the search?

Carmichael is baffled.

Brandyce is very uncomfortable.

GILL (CONT'D)

DI Brandyce?

BRANDYCE

The correct search form was supplied.

GILL

Afterwards, yes, but initially it seems that the officers at the scene of Superintendent Hastings' arrest were under the impression that the search was being carried out under Section 32. You were there at that time, weren't you?

BRANDYCE

(Beat.)
Yes.

GILL

So under what power did you carry out the search at the time?

Carmichael reacts.

BRANDYCE

There was some confusion.

GILL

I see that, DI Brandyce. You carried out the search under Section 32. There's even the original search form in the file.

Gill passes the form across to Brandyce.

Carmichael snatches it first. She reads, aghast.

CARMICHAEL

Thank you.

GILL

As we all know, Section 32 permits the search of a premises the detainee was at either at the time of his arrest or immediately prior to that arrest. I refer to Document 13 in your folders, the statement given by Superintendent Hastings on the 14th of March. Superintendent Hastings states that he travelled from this office, Anticorruption Unit 12, to the Edge Park Hotel. Superintendent Hastings wasn't in his hotel room at the time of his arrest or immediately prior. Section 32 was the incorrect legal power. This mistake was detected and corrected only after the search.

Brandyce is embarrassed.

GILL (CONT'D)

As items MB-1 and MB-2 submitted in evidence were detected unlawfully, I can't see how the cache of fifty thousand pounds can be used in evidence against Superintendent Hastings.

CARMICHAEL

Well that is for a court to decide.

GILL

Given what I've heard, the judge will almost certainly exclude it. And it's the only evidence that you've got linking Superintendent Hastings to organised crime.

Carmichael knows Gill's right. She looks frustrated.

Music

10:38:27

DUR: 0'48".

Specially

composed by

Carly

Paradis.

|

Carmichael gives Brandyce a withering look.
Hastings looks very grateful to Gill.

CARMICHAEL

I think we should call a temporary
halt giving my team time to examine
further evidence. Mr Hastings,
you'll be returned to custody and
charged or released within 24 hours
of your original arrest.
Approximately 6 hours.

Carmichael stands and makes her way to the door.

CARMICHAEL (CONT'D)

Interview terminated.

Brandyce looks at Hastings and then follows
Carmichael and Tranter out leaving Hastings
alone with Gill and his Solicitor.

GILL

(To Hastings' Solicitor.)
May I?

HASTINGS' SOLICITOR

Yes, yes, of course.

Exit Hastings' Solicitor, who waits outside.

HASTINGS

Gill, I don't know what to say.

GILL

I am not gonna lie, Ted, it is a
good job that someone was paying
attention. God knows where your
solicitor's was during all that.
(Re file.)
Everything is in here in black and
white.

HASTINGS

I know, I don't know why I didn't
see it myself.

GILL

The idea that you are corrupt is
ridiculous. Clearly Mark Moffatt's
lying about the money. You don't
have a bent bone in your body.
This'll all go away, Ted. Trust me.

HASTINGS

Thanks, Gill. Thank you.

X
Music Ends
10:39:15

GILL

Yes.

HASTINGS

Yes.

Exit Gill. Hastings gathers his thoughts grimly, alone and vulnerable. Gill exits, supportive, but then as she turns away we see her face drop.

CUT TO:

10:39:50 **INT. POLICE SERVICES BUILDING. MOMENTS LATER.**

Steve and Kate approach the front desk and address the receptionist.

KATE

DI Fleming, DS Arnott to see DSU Powell.

Powell appears from her office.

POWELL

(To receptionist.)
It's fine. I've got this.

Powell holds the door open. Kate and Steve accept the invitation and head towards the office.

KATE

Ma'am.

STEVE

Ma'am.

They go in. Powell follows, shutting the door behind her.

CUT TO:

10:40:05 **INT. POWELL'S OFFICE. CONTINUOUS.**

Powell faces Steve and Kate.

Powell moves to her desk. She takes out a digital recording device. Powell starts the recording.

POWELL

(Into recorder.)
Detective Superintendent Alison Powell with DI Fleming, DS Arnott AC-12. Confirm that you grant permission for this recording.

KATE

DI Fleming, confirmed.

STEVE

DS Arnott, confirmed.

KATE

We'd like to fill in some background on how John Corbett was recruited.

STEVE

How was Corbett assigned as the UCO?

POWELL

John was one of a number of candidates considered for the role. He presented with a distinguished record of successful operations against organised crime.

KATE

Did he come to you first, ma'am? Did he volunteer?

POWELL

What are you getting at, DI Fleming?

KATE

It's a straight question, ma'am.

POWELL

There was a short list. The candidates were evaluated. Corbett was selected as the right officer for the job.

STEVE

Who selected him?

POWELL

Look, I made the recommendations on Corbett, this was my operation, but you can't put all of this on me, I wasn't the only person involved.

KATE

Who else was involved in selecting Corbett?

Powell looks very uneasy. Kate and Steve study her. Powell looks very conflicted. And then she turns off the recorder.

Music

10:41:16
DUR: 0'56".
Specially
composed by
Carly
Paradis.

POWELL

This is off the record...

Now Kate and Steve are really intrigued...

CUT TO:

10:41:21 **INT. POLICE SERVICES BUILDING. MOMENTS LATER.**

Kate and Steve step into the lift.

KATE

How long have we got?

STEVE

Just a few hours.

KATE

Gonna have to blue light it.

The lift closes on their determined expressions.

CUT TO:

10:41:33 **INT. AC-12. OPEN-PLAN OFFICE. MOMENTS LATER.**

Carmichael strides out, very purposeful.
Brandyce is just behind her, speaking into her
mobile phone, and Tranter following too.

BRANDYCE

(Into phone.)

We just got the email. I'm calling
for authentication.

(Listens.) (O.S.)

Thanks.

Carmichael reaches Hastings and his Solicitor.
Brandyce hangs back, on the phone.

CARMICHAEL

Edward Hastings, new evidence
against you has come to light.
This evidence will be submitted in
written form and you and your
Solicitor will have 4 hours to
consider this evidence.

HASTINGS

What new evidence?

BRANDYCE

(Receives confirmation. Into
phone.)

Great, thanks.

Carmichael gives Brandyce a questioning look.
Brandyce gives a thumb's up.

Brandyce hangs up.

CARMICHAEL

Pending further investigation, I'll
be seeking an extension of twelve
hours to your permitted custody
time.

HASTINGS

WHAT EVIDENCE?

CARMICHAEL

(To Armed PCs.)
Take him to the cells.

Hastings looks confused and anguished.

HASTINGS' SOLICITOR

Come on, Ted, we should do as they
say.

Reluctantly Hastings exits with his Solicitor,
escorted by the Armed PCs.

CARMICHAEL

(Dismissing Tranter.)
Thank you, Tina.

TRANTER

Ma'am.

Exit Tranter.

BRANDYCE

Looks like we've got him, ma'am.

CARMICHAEL

You nearly cost me this case. I'll
be expecting your transfer request
first thing in the morning.

Exit Carmichael. Brandyce is anguished.

CUT TO:

10:42:31 INT. CUSTODY SUITE. CELL. LATER THAT DAY.

Hastings returns to the cell, devastated, and
the door swings shut again.

CUT TO:

Music

10:42:22

DUR: 2'03".

Specially

composed by

Carly

Paradis.

10:42:55 **EXT. CORBETT'S FAMILY HOME. LATER THAT DAY.**

Kate's car pulls up on a blue light. Steve and Kate hurry out to the front door of the Corbett house. They wait impatiently. Eventually Steph answers the door.

KATE

Mrs Corbett. We've got a new line of inquiry we need your urgent help with it.

STEVE

May we come in please?

STEPH

Yes. Come in.

KATE

Thanks.

Steph lets them in. Kate and Steve head in quickly, impatient, and shut the door behind them.

CUT TO:

10:43:19 **EXT. AC-12. STREET/LOBBY. THAT NIGHT.**

AFOs guard the outside of the building. Liveried patrol cars, one in front, one behind, escort a prison van. Officers open the van and Hastings is hurried out surrounded by a phalanx of AFOs that escort him all the way into the building.

CUT TO:

10:43:42 **INT. AC-12. LOBBY. CONTINUOUS.**

Tranter waits by the desk. As AFOs escort Hastings in, she gives instructions to the reception staff.

The staff opens the gates and Hastings goes round to the lifts with the AFOs.

From a high vantage point, Ferringham watches all this, unreadable.

CUT TO:

10:44:00 **INT. AC-12. INTERVIEW ROOM. MOMENTS LATER.**

Gill waits in her neutral position with Hastings' Solicitor in her previous seat.

Hastings takes his place while the Armed PCs
take up their guard positions.

GILL

This must be awful for you, Ted.

Hastings nods glumly. Gill looks sympathetic.

Enter Carmichael and Tranter. Tranter restarts
the DIR as Carmichael takes her seat and looks
through her folder. When the monotone finishes,
Carmichael begins.

CARMICHAEL

Resuming interview of Edward
Hastings. You remain under caution.

Tranter distributes the document with the
authorisation on it.

CARMICHAEL (CONT'D)

Have you had an opportunity to
consider with your Solicitor the
new documents disclosed to you?

HASTINGS

I have.

CARMICHAEL

Edward Hastings, when was the last
time you were in contact with John
Corbett?

HASTINGS

Never.

CARMICHAEL

And have you ever been near enough
to make physical contact with John
Corbett?

HASTINGS

Never.

CARMICHAEL

I'll ask you again. When were you
last in physical contact with John
Corbett?

HASTINGS

I only ever saw the fella once. It
was across a very busy street
during an AC-12 surveillance
operation. It must have been a
hundred yards away.

X
Music Ends
10:44:25

CARMICHAEL

As you'd have seen in the Disclosure documents, specifically Document 106 in your folders, forensic examination of John Corbett's body has detected human hairs not belonging to him. Said hairs were attached to follicular cells which permitted DNA analysis. The DNA found in these follicular cells matches that of a person on the police database who is a police officer who has submitted a DNA sample for routine elimination from crime scene contamination. As you know from the documents disclosed to you, the DNA deposits detected on John Corbett's body match your elimination samples.

HASTINGS

I've never been within a hundred yards of John Corbett!

CARMICHAEL

Your DNA was found on his body. Can you explain this finding?

HASTINGS

I can't! It must have been planted!

CARMICHAEL

As a result of this evidence I have been in consultation with the Senior Prosecutor in the Complex Case Unit.

HASTINGS

I did not kill Corbett!

CARMICHAEL

She is satisfied that the evidence against you is sufficient to charge you with the murder of John Corbett.

HASTINGS

No! I'm being framed!

Hastings is deeply anguished, completely powerless.

CARMICHAEL

I'd now like to move on to examine your motive for murdering John Corbett.

HASTINGS

I did not murder Corbett!

GILL

May I ask, given the gravity of the murder charge, why are you continuing?

CARMICHAEL

I have been tasked with investigating the highest level of corruption between police officers and organised crime - the highest level.

HASTINGS

I am not corrupt! I'm the one who's leading the fight against corruption!

CARMICHAEL

The highest level is the individual code-named "H."

Everyone reacts. Even more tension. Carmichael lets it sink in for a few beats before moving on.

CARMICHAEL (CONT'D)

Significantly Cottan led AC-12's inquiry into the identity of the police officer believed to be the intermediary for organised crime, code-named The Caddy. The Caddy was identified as being Cottan himself. Superintendent Hastings was the Senior Investigating Officer on the inquiry into H. I see an interesting parallel there.

HASTINGS

No, no. There's no parallel there. I'm not H.

CARMICHAEL

Still, there was an allegation that you were. Why were you so reluctant to entrust the investigation to an independent anticorruption unit?

HASTINGS

I wasn't!

CARMICHAEL

Why did you shoot Robert Denmoor?

Music

10:46:18

DUR: 0'46".

Specially composed by Carly Paradis.

X

Music Ends

10:47:04

Tranter brings up Denmoor's file on screen. He's the Balaclava Man shot by Hastings at the end of S4.

TRANTER

Image 76 on screen. Image 76 shows Robert Denmoor, a violent criminal with known associations to Organised Crime. Denmoor was incriminated in the plot to tamper with evidence in Operation Trapdoor. Denmoor was shot dead by Superintendent Hastings on the ground floor of AC-12's headquarters on the 4th of May 2017.

HASTINGS

Yes. Denmoor posed an immediate threat to life and lethal force was required to stop him. Therefore the Coroner recorded a finding of "lawful killing".

TRANTER

The official report records there were a dozen AFOs on the scene. And none of them opened fire.

CARMICHAEL

In fact, according to the report, you snatched a firearm from a wounded AFO.

HASTINGS

Yes. I did.

CARMICHAEL

The fatal round discharged by you prevented questioning of Denmoor.

HASTINGS

Prevented the loss of life.

CARMICHAEL

Denmoor would have been a key witness who could have confirmed Hilton as H.

HASTINGS

Yes.

CARMICHAEL

Or excluded him.

HASTINGS

Yes also.

CARMICHAEL

You were prepared to lose that priceless evidence, the same judgement you demonstrated on the 12th of March when you ordered DS Arnott to deploy lethal force against John Corbett.

HASTINGS

Look. I told you. Corbett was armed he was responsible for the death of Maneet Bindra and Lester Hargreaves. I gave the order to safeguard my officer's life!

CARMICHAEL

Corbett was notifying DS Arnott of a meeting with a high-ranking nominal who could well have been H.

HASTINGS

Corbett was a liar. He was playing games with all of us.

CARMICHAEL

He was a decorated undercover officer whose courageous actions in the past had brought to justice hardened members of organised criminal groups. Corbett gave DS Arnott alone the details of the meeting with H.

HASTINGS

He did.

CARMICHAEL

You ordered DS Arnott to disclose those details?

HASTINGS

You're damn right I did! I was his commanding officer! For Chrissake! What the hell's going on here?

CARMICHAEL

And at said meeting, the same day, the 12th of March, at the Palisades Shopping Centre, what happened then?

HASTINGS

No meeting took place.

CARMICHAEL

Why do you think that was?

HASTINGS

Well Corbett was about to be apprehended by AC-12. I suspect that he, you know, lied about the meeting at the Palisades to secure his own escape.

CARMICHAEL

Or he was telling the truth and the information was leaked to H.

HASTINGS

We detected no evidence of a leak.

CARMICHAEL

We examined your personal communications records and found no suspicious calls. However I do need you to account for two unexplained findings. We've detected activity in the vicinity of AC-12 on unregistered mobile phones, so-called burner phones used for illicit communications. We've identified a specific burner phone. Tina, thank you.

TRANter

Document 92. Document 92 is a call history of an unregistered mobile 07700 900856. The device shows clusters of activity in the vicinity of AC-12 over the last six weeks and also engaged in communications with other burner phones. Cross checking with door entry download data reveals only one AC-12 officer was present in the building on every occasion 07700 900856 was detected. That officer is Superintendent Edward Hastings.

CARMICHAEL

Is 07700 900856 your phone?

HASTINGS

No. It is not.

CARMICHAEL

Did you dispose of the phone?

HASTINGS

There was never a phone.

CARMICHAEL

Have you ever disposed of a communications device?

Hastings becomes uneasy.

CARMICHAEL (CONT'D)

Tina.

TRANTER

Document 24.

Tranter brings this up on screen - a series of screenshots of McQueen's laptop used to communicate with H. showing the various text exchanges.

TRANTER (CONT'D)

Document 24 shows screenshots from a laptop forensically recovered from the Flicker nightclub used by Lisa McQueen and John Corbett to communicate with H. As we can see, H. issued his orders via text.

CARMICHAEL

I'll repeat the question: Have you ever disposed of a communications device?

HASTINGS

No.

CARMICHAEL

PS Tranter. Thank you.

TRANTER

As stated by DCS Carmichael, we examined the communications history of Edward Hastings. Document 28 in your folders is said communications history relating to your personal registered mobile telephone and your works registered mobile telephone. From these phones we've been able to harvest location data. We detected suspicious behaviour on the 5th of March. Location data places both phones at Edge Park Hotel around 15:00 hours that day. The user then switches off both phones for the rest of the day. When location data resumes the next

day, the 6th of March, the phones are back in the Edge Park Hotel.

CARMICHAEL

Why did you switch off your phones?

HASTINGS

(Shakes his head.)
I really don't recall.

CARMICHAEL

Do you recall the significance of that date, the 5th of March?

HASTINGS

No.

CARMICHAEL

That night, the OCG carried out an armed robbery at the Eastfield Depot, making away with seized goods with an estimated street value of 50 million pounds.

HASTINGS

Yes, okay, look, I'm sorry. I mean... The date must have slipped my mind.

CARMICHAEL

Where were you from 15:00 hours on the 5th of March?

HASTINGS

Well I remained... I remained in and around the Edge Park Hotel, on standby for developments for AC-12's surveillance operation on the Eastfield Depot.

CARMICHAEL

This was a hugely important operation. Wasn't it essential that you'd be contactable?

HASTINGS

Well I, we'd established a direct line of communication through Airwave radio. And I had a direct dial-access to my officers. My own works phone was redundant.

CARMICHAEL

Why didn't you attend the operation in person?

HASTINGS

To ensure operational independence.
DI Fleming she acted as the
Tactical Firearms Commander under
an independent Strategic Firearms
Commander.

CARMICHAEL

The result being that your
whereabouts were unknown until you
made contact via an Airwave radio
much later that night.

HASTINGS

That's neither here nor there.

CARMICHAEL

We attempted to trace your
movements on the 5th of March.
Tina, thank you.

Hastings gets very uneasy.

TRANTER

Starting from a radius of a 100
metres around the Edge Park Hotel,
we examined CCTV and traffic
cameras. Image 32.

Image 32 comes up on screen - a CCTV camera
spotting Hastings getting into a cab carrying a
package under his arm.

CARMICHAEL

Who's seen in this image?

HASTINGS

(Beat.)
Me.

CARMICHAEL

What's the package you're carrying?

HASTINGS

I'm reserving comment.

Carmichael throws a look to Tranter.

TRANTER

We were able to trace the taxi's
journey to a drop-off point in the
Moss Heath area. Again we examined
CCTV cameras in a 100 metre radius.
Image 33.

Image 33 is Hastings going into the Computer

Music

10:52:23
DUR: 1'36".
Specially
composed by
Carly
Paradis.

Disposal facility carrying the package. Hastings is very uneasy.

CARMICHAEL

Who's seen in this image?

HASTINGS

(Beat.)

Me.

CARMICHAEL

What are you doing in this image?

Hastings shifts awkwardly.

CARMICHAEL (CONT'D)

We know from the recovered laptop from the nightclub that the OCG communicated with H. via online messaging. Examination of the OCG laptop's hard drive revealed a sophisticated re-routing system via various VPNs to disguise H.'s IP address. And while we're still unable to determine H.'s location, we know for certain that the hard drive of the computer would contain metadata proving it was used to communicate with the OCG. Evidence that he would take great pains to dispose of.

Hastings shifts uneasily.

Carmichael lets him stew.

CARMICHAEL (CONT'D)

Okay... Well we shall come back to it.

Now Hastings is even more edgy.

Gill shoots him a worried look.

CARMICHAEL (CONT'D)

As we've established, the night of the 5th of March saw the OCG robbery at the Eastfield Depot. At 22:40 hours that night a Status Zero radio call was made by PC Kieran Bloom requesting urgent assistance to Farmer's Lane. How did you respond to that emergency call?

X
Music Ends
10:53:59

HASTINGS

The Authorised Firearms Officers who were giving assistance to the AC-12 surveillance of the Eastfield Depot were the nearest armed response unit. And so given our responsibility towards preserving life, I authorised the AFOs to render assistance.

CARMICHAEL

As a result of your actions the OCG were able to flee Eastfield with 50 million pounds' worth of seized goods.

HASTINGS

My decision was based on saving police officers lives - priceless, I would say!

CARMICHAEL

H. would have wanted the robbery to succeed, wouldn't he, so that he could have shared in the proceeds?

HASTINGS

That's hypothetical.

CARMICHAEL

You went to a nightclub known to be an OCG haunt, in the hope of effecting a meeting, without independent authorisation.

HASTINGS

Yes, well look. You know, they'd killed Maneet, they'd murdered Lester Hargreaves, they'd held up the Eastfield depot. Time was running out.

CARMICHAEL

You pretended to be H. successfully enough for the OCG to share with you the proceeds of the Eastfield Robbery.

HASTINGS

No. I was using them to find out where the proceeds were hidden.

CARMICHAEL

Who better to impersonate H. than H. himself?

HASTINGS

No. That is not what was happening!
It's like I told you. Look time was
running out. I was desperate.

CARMICHAEL

Well it's convenient to rationalise
all this as the desperation of a
failing S.I.O. But before we do,
let's consider the communications
made between Corbett and you via a
computer link. Tina...

Tranter brings up an image of Document 105 on
screen, a transcript of the messages on the
computer link.

TRANTER

Document 105 in your folders and on
screen. Document 105 is a
transcript of a written message
composed by you and transmitted on
the evening of the 12th of March.
Please look at line 3, which reads,
"I can definately pull the right
strings."

CARMICHAEL (O.S.)

Note the misspelling of
"definitely".

Tranter brings up an image of transcript of the
messaging.

TRANTER

Going back to earlier messages
believed to have been written by
H., please look at the message
transmitted on the 3rd of March:
"Eastfield Depot is definately high
risk" Again note the misspelling.

CARMICHAEL

How closely had you studied the
messages by H.?

HASTINGS

Oh yeah. Oh yeah. Quite closely.

CARMICHAEL

Closely enough to duplicate the
misspelling of this particular
word?

HASTINGS

Yes.

CARMICHAEL

You're the SIO on one of the biggest anticorruption operations this force has ever seen, and you have the headspace to learn to spell like H.?

HASTINGS

Yes.

CARMICHAEL

Isn't it more likely that you inadvertently misspelled this word?

HASTINGS

No.

CARMICHAEL

No? Isn't it more likely that you made the same mistake as H. because you are H.?

HASTINGS

I am not H.!

CARMICHAEL

Looking at another part of the impersonated message you compose, Line 4: "I need you to bring all this to a close." What did you mean by that?

HASTINGS

What H. meant was that the Eastfield goods were a liability and needed to be taken out of the country quickly.

CARMICHAEL

It could imply another meaning. That you were giving the order to execute John Corbett?

HASTINGS

No! Absolutely not!

CARMICHAEL

What private material was stored on the hard drive of the laptop computer that you erased on the 5th of March?

HASTINGS

No. It's not relevant to this inquiry.

CARMICHAEL

If we'd been able to find H.'s computer, we'd have the proof we needed. You disposed of your computer because you knew that. That it would prove beyond all reasonable doubt that you are H.

HASTINGS

No.

CARMICHAEL

Then why did you dispose of the computer?

HASTINGS

(Beats. Deeply ashamed.)
I was looking at pornography. Nothing illegal, nothing extreme. I just did not want it to be found. That's all.

CARMICHAEL

Nothing illegal or extreme but you went to the lengths of disposing of the computer?

HASTINGS

Look. It was private stuff! So, you know. My wife has left me, and Jesus Christ! Look, I really don't want to discuss it!

CARMICHAEL

And after you entered the nightclub as part of your unauthorised undercover operation, you were next located where the Eastfield goods were being concealed. It was pure chance, an active burner phone inadvertently left on by an OCG member that meant you were found. We could be forgiven for thinking that you didn't want to be found.

HASTINGS

No. That's simply not true.

CARMICHAEL

The net was closing in. Your identity was slowly being unmasked. You reunited with the OCG in order to share in the profits of the Eastfield robbery.

HASTINGS

Look, no. Look. Look. I had risked my life and my career in order to catch them! The two most precious things to me in the whole world, I've laid them on the line, because I was so determined and I was so desperate that AC-12 would not fail!

CARMICHAEL

Do you know one thing I keep going back to is that dying declaration by DI Cottan. Tina, thank you.

Tranter brings up a still image of Dot in his death throes. Importantly his hand is visible on the ground on the edge of frame. This image stays up for the rest of the scene.

CARMICHAEL (CONT'D)

Cottan, your own officer, named the top man as H. And now, finally, there's overwhelming evidence that H. is you.

HASTINGS

I'm not H.!

CARMICHAEL

John Corbett was proving the trail led to your door.

HASTINGS

No.

CARMICHAEL

That's why you had John Corbett murdered.

HASTINGS

No.

CARMICHAEL

You ordered DS Arnott to shoot him dead.

HASTINGS

No.

CARMICHAEL

And when that plan failed you visited Lee Banks in Blackthorn Prison and revealed to him that Corbett was an undercover police officer.

HASTINGS

No. No.

CARMICHAEL

But killing Corbett wasn't enough.
You needed to know what he had on
you. Didn't you?

HASTINGS

No.

CARMICHAEL

And that was the biggest mistake
that you made. Because in the final
meeting with Corbett, before you
slashed his throat and dumped him
at the breakers yard, one of your
hairs contaminated Corbett's body.

HASTINGS

NO!

CARMICHAEL

Edward Hastings, "H." I have been
in consultation with the Senior
Prosecutor at the Complex Case Unit
and I will now go back to her
seeking authority to charge you
with the murder of John Corbett,
conspiracy to commit armed robbery
and malfeasance in a public office.

Hastings is exhausted and looks like a condemned
man.

GILL

I think it might be helpful if Mr
Hastings is given some time with
his Solicitor?

CARMICHAEL

Fine by me.

Carmichael throws a look to Tranter.

CARMICHAEL (CONT'D)

Thank you, Tina, well done.

Exit Carmichael.

TRANTER

Ma'am.

We stay on Hastings. Hastings is desperate and
anguished.

Music

10:59:17
DUR: 0'47".
Specially
composed by
Carly
Paradis.

Tranter goes to the DIR.

TRANTER (O.S.) (CONT'D)
Interview terminated at 21:46

And switches it off.

CUT TO:

10:59:58 INT. AC-12. LOBBY. MOMENTS LATER.

Kate and Steve hurry in carrying a file each. They're immediately puzzled by the absence of armed officers.

STEVE
Where's the AFO's?

They see Ferringham.

KATE (O.S.)
Kyle?

FERRINGHAM
(To Kate.)
Ma'am.

KATE
I thought there was meant to be armed support while the Gaffer's being interviewed?

FERRINGHAM
(Shrugs.)
Looks like it's been scaled back. It'll be down to other operational commitments. Always is.

Steve and Kate exchange a puzzled look.

KATE
(Not convinced.)
Okay.

Kate and Steve head through to the lifts.

Unseen by everyone, Tranter has watched from a vantage point.

CUT TO:

11:00:25 INT. AC-12. INTERVIEW ROOM. MOMENTS LATER.

Hastings is desperate and anguished. Gill is calm and forthright, exploiting his

X
Music Ends
11:00:04

vulnerability.

GILL

You've got to hand it to Carmichael. There's a lot stacking up. And that's with setting aside the bundle of cash in your hotel room.

HASTINGS

Which I was about to return!

GILL

All of it?

Suddenly Hastings is very unsettled.

GILL (CONT'D)

Moffatt denies any knowledge of the money so nobody's put the exact sum to him. But according to the files the amount required to buy into the property development wasn't fifty grand, it was a hundred.

Now Hastings is extremely uneasy.

GILL (CONT'D)

Now if there is another fifty grand, somewhere? Eventually someone's going to find it. Now, I'm on your side, Ted. But if I was on a jury, I'd say this all looks damning! Now I'm confident I can talk the PCC into applying political pressure to suppress Carmichael's investigation. Much better to blow our trumpets about recovering the stolen goods and neutralising the OCG. You'll have to accept a misconduct charge for carrying out unauthorised operations and resign from the force. No doubt AC-12 will be disbanded.

Hastings is desperate and anguished.

CUT TO:

11:01:33 **INT. AC-12. LIFT/OPEN-PLAN OFFICE. MOMENTS LATER.**

The lift door opens. Steve and Kate step out carrying their files. (Unseen by us, they've gone and got themselves armed. They're

concealing pistols in holsters under their jackets.) They see only two armed PCs, outside the Interview Room.

CARMICHAEL (O.S.)

(Into phone.)

Thank you, Yes the threshold tests have been met definitely.

Tranter is nearby.

KATE

What's going on?

TRANTER

The DCS is onto the Crown Prosecutor.

Carmichael is still on the phone to the Prosecutor, making notes.

Steve and Kate proceed towards the Interview Room passing Carmichael.

STEVE

Ma'am.

KATE

Ma'am.

Carmichael reacts, still listening to the Prosecutor's long-winded pronouncements on the phone.

Kate and Steve show their warrant cards to the Armed PCs then go into the Interview Room.

STEVE

DS Arnott.

KATE

DI Fleming.

Tranter decides to follow them in.

CUT TO:

11:01:52 **INT. AC-12. INTERVIEW ROOM. CONTINUOUS.**

Enter Steve and Kate, followed by Tranter. Hastings and Gill are alone. The Solicitor is absent.

HASTINGS

Well the last thing I need right now is another knife in my back...

KATE

That was never our intention, sir.

The image of Dot is still up. It catches Steve's eye momentarily something intrigues him.

HASTINGS

Yes? Funny way of showing it.

STEVE

We've been making inquiries into some of the gaps in our understanding of Corbett's involvement in Operation Pear Tree.

HASTINGS

(Still sceptical.)
Yes. Under whose orders?
(Indicates Carmichael.)
Hers?

KATE

No, sir, on our own. We're just trying to find the truth.

Enter Carmichael.

CARMICHAEL

What's going on?

KATE

We've gathered further information that may be relevant to your inquiry.

CARMICHAEL

You can brief me in private.

They move to take a seat opposite Hastings.

KATE

If it's okay with you, ma'am, we intend to share our findings with Superintendent Hastings and his Solicitor.

Steve and Kate take seats and open their files.

CARMICHAEL

His Solicitor is making calls.

HASTINGS

Yes, well. They've come to talk to me and I'd like to hear what they've got to say.

GILL

Quite right.

(To Carmichael.)

It's up to you if you want to be in on it or not.

Pissed off, Carmichael stays put next to Tranter.

KATE

Operation Pear Tree was originally authorised following an instruction from Rohan Sindwhani, the Police and Crime Commissioner. Sindwhani had made an election promise to tackle police corruption. The specific remit of Pear Tree is to examine whether complicity between organised crime and police officers has been institutionalised in this force.

STEVE

Detective Superintendent Alison Powell, having no connection to Central Police, was brought in to lead Pear Tree. Powell identified suitable undercover officers from outside forces and submitted their CV's to Deputy Chief Constable Andrea Wise. Following a consultation process, John Corbett was selected to be the UCO.

KATE

Bear in mind, Corbett's background was available to be examined as part of the process. This was before his service record was erased from the database and large portions of the Pear Tree files were redacted.

STEVE

DSU Powell informed us that PCC Sindwhani took no part in the selection process but it was agreed his Senior Legal Counsel would act on his behalf.

Everyone looks toward Gill.

GILL

I don't need to remind everyone there's been controversies'

surrounding undercover operations;
the PCC required assurances that
Pear Tree was legally watertight.

KATE

According to DSU Powell, the Senior
Legal Counsel strongly favoured
Corbett and was instrumental in
selecting him.

GILL

Corbett had a distinguished record
handling the perils of being
embedded inside an organised crime
group. He was by far the best man
for the job.

KATE

Ms Biggeloe, when did you first
become aware of John Corbett?

GILL

When we looked at the files to
select an undercover officer.

KATE

Gill Biggeloe, 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.

Music

11:04:13
DUR: 0'37".
Specially
composed by
Carly
Paradis.

Hastings reacts -- sees Kate and Steve are here
to save him. Gill remains cool as a cucumber.

GILL

Okay. Well given that the DIR's
off, I'd like to make my own
personal recording. Any objections?

Gill reaches down into her bag and turns on her
phone which is hidden from everyone else. We see
that it's a burner phone and she's loading a
prewritten text that reads Urgent exit required.

This happens during Carmichael's exchange with
Kate.

CARMICHAEL (O.S.)

I think we need to take a step back
actually...

GILL (O.S.)

Recording on.

KATE (O.S.)
(To Carmichael.)
If you could kindly bear with us,
ma'am.

Kate turns to Gill.

KATE (CONT'D)
(To Gill.)
Ms Biggeloe did you ever-meet John
Corbett?

GILL
I refer you to my previous
response.

KATE
DS Arnott.

STEVE
As part of our inquiry, we
interviewed Corbett's widow,
Stephanie. On the first occasion,
she confirmed Corbett's upbringing
in Northern Ireland. Following our
interview with DSU Powell, we went
back to Mrs Corbett with some
specific questions regarding John
Corbett's recruitment to Operation
Pear Tree. We managed to convince
her to cooperate with our inquiry
and reveal hitherto undisclosed
evidence. Following a lawful search
of the family home under Mrs
Corbett's guidance, we recovered
items concealed by her husband.
Among the items was an audio
recording of a meeting between John
Corbett and Gill Biggeloe which
took place in January 2018, a full
month before the inception of
Operation Pear Tree.

Gill gets more nervous.

GILL
Well if such a recording exists,
it's inadmissible.

CARMICHAEL
That is correct that if acting on
official police business Corbett
would have required authorisation
from RIPA*.

*pr. "Ripper" as in "Jack the"

|
|
|
|
|
X
Music Ends
11:04:50

Music
11:05:21
DUR: 0'57".
Specially
composed by
Carly
Paradis.

Steve connects a flashdrive from his file to the AV system in the room.

HASTINGS

Yes. Well he wasn't acting on official police business, and I can assure you that my legal team and I will move heaven and earth so that this particular recording will be heard in court!

On Steve and Kate.

STEVE

Playing recording.

GILL (O.S.)

(Audio recording.)
The RUC officer who betrayed your mother, his name's Hastings. Superintendent Ted Hastings.

CORBETT (O.S.)

(Audio recording.)
He's a Super now. That's taking the piss. How do you know all this?

GILL (O.S.)

(Audio recording.)
From a private investigator who's been looking into Hastings' past. It's all in the file, chapter and verse. You read it and then tell me how you feel about my proposal.

Whist the recording plays Gill presses the send button on the prewritten text - Urgent exit required.

Phone reads Message sent.

CORBETT (O.S.)

(Audio recording.)
I'm in. Tell me now.

GILL (O.S.)

(Audio recording.)
We're setting up an undercover operation to prove he's bent. To finally bring down the man who had your mother killed.

CORBETT (O.S.)

(Audio recording.)
That's definitely him, Hastings?

X
Music Ends
11:06:18
Music
11:06:09
DUR: 1'01".
Specially
composed by
Carly
Paradis.

GILL (O.S.)
(Audio recording.)
Yes.

Steve stops the recording. Hastings is devastated, Carmichael not sure what to think yet.

KATE
Gill Biggeloe sought incriminating material on Superintendent Hastings and then used it to manipulate John Corbett into believing Superintendent Hastings is H.

HASTINGS
Why, Gill?

Long Beat.

GILL
It's complicated.

CARMICHAEL
We've got time.

GILL
Actually you don't.

Gill looks very on edge. Kate smells a rat. She shares a look with Steve. Steve makes a grab for Gill's phone.

Kate draws her pistol.

KATE
(Into Radio.)
I'm TFC!
(To Armed PCs.)
Guns down.
(Into Radio.)
Stand by!

He sees the text and shows it to the others:
Urgent exit required. Carmichael reads the text.

CARMICHAEL
Okay. We need to shut this building down right now!

Steve and Kate point their guns at the Armed PCs outside.

The Armed PCs are stunned.

X
Music Ends
11:07:10
Music
11:07:01
DUR: 0'42".
Specially
composed by
Carly
Paradis.

STEVE

Guns down now!

There's a stand-off.

CARMICHAEL

(Beat. To PCs.)

Do as he says.

The Armed PCs put their guns down.

Kate lifts the radio.

KATE

(Into Radio.)

TFC now.

AFO (O.S.)

(Out of Radio.)

Received, moving in.

And the AFO's enter.

AFO'S

Guns down. Hands where we can see
them. Hands above your head.

And Carmichaels PC's surrender their arms.

Carmichael turns to Kate.

CARMICHAEL

Who authorised this?

KATE

We detected apparent security
lapses on entering the building.
The SFC authorised us to deploy
firearms. All your AFO's are being
disarmed as a precaution.

The Armed PC's are led away in retreat with arms
raised towards the lift.

Everyone waits very anxiously. Hastings
indicates Gill's phone.

HASTINGS

This burner phone. It isn't the
same burner phone that I've been
accused of owning, by any chance,
Tina is it?

CARMICHAEL

Tina, number?

X
Music Ends
11:07:43
Music
11:07:31
DUR: 0'34".
Specially
composed by
Carly
Paradis.

Tranter looks quickly through the files and finds the number. Carmichael digs out her own phone. As Tranter reads out the number, Carmichael dials.

TRANTER
07700 900856.

Carmichael keys Call. Gill's phone vibrates on the desk.

HASTINGS (O.S.)
Oh yeah. There it is.

Carmichael hangs up.

HASTINGS (CONT'D)
(Generally.)
You see Gill only ever visited me when she came to AC-12. That's how you mistook this phone for mine.

X
Music Ends
11:08:05

Kate raises the radio.

KATE
(Into radio.)
TFC, Six Four, any obs on OCG?

CUT TO:

10:08:12 **INT. AC-12. LOBBY. CONTINUOUS.**

Ferringham responds. The place is deserted.

FERRINGHAM
(Into radio.)
Six Four, no contact yet, stand by.

CUT TO:

11:08:19 **INT. AC-12. INTERVIEW ROOM. CONTINUOUS.**

Everyone hears Ferringham's response. Gill looks very worried now.

KATE
Looks like the cavalry's not coming over the hill.

HASTINGS
Yes, the last time Dot Cottan sent that message out, he was busted out in a couple of seconds. Looks like you're not as valuable as him. Or as valuable as you thought you were.

Gill finds this hard to take. She's devastated.
Anguished. Holds back tears.

CARMICHAEL

As valuable to who exactly?

HASTINGS

Well Gill told me that she was a defence solicitor. You're gonna meet a load of shady types doing that job. So you get some major piece-of-work off a serious criminal charge, they put you on a retainer. But these retainers they come with strings attached don't they Gill. But I suspect that she was enticed by the glamour.

Still anguished, Gill continues to feel sorry for herself.

STEVE

(To Gill.)
Why frame the Gaffer?

Gill remains silent.

HASTINGS

It's always more palatable to offer up a rotten apple than to uncover institutionalised corruption. And as AC-12 have been a constant thorn in the side of the OCG. What better rotten apple than their commanding officer, right, Gill?

Gill remains silent.

KATE

(To Gill.)
The money in the hotel room where did that come from?

HASTINGS

(To Gill.)
I bet you asked some of your little criminal mates to slip that through to Moffatt am I right?

Gill maintains a steadfast silence.

CARMICHAEL

There's damning DNA evidence against Superintendent Hastings.

HASTINGS

Yes. Hardly damning a couple of hair follicles, come on.
(Off Gill's silence.)
Hang on, don't tell me, was that your doing Gill?

Gill breaks her silence.

GILL

Don't worry, Ted, I'll spare your blushes in front of everyone.

Hastings looks ashamed.

HASTINGS

Gill used the bathroom of my hotel room. She must have taken some hairs out of the comb. Passed them on to the OCG and they planted them on Corbett's body.

STEVE

Who killed Corbett? Did you give the order?

GILL

We all know confessing to Conspiracy to Murder will make me ineligible for immunity from prosecution.

CARMICHAEL

And the institutionalised complicity between organised crime and corrupt police officers?

GILL

Have you not been listening, love? There's no such thing. I'm just one rotten apple.

HASTINGS

Well never mind betraying me Gill. Never mind framing me. What about John Corbett? I mean you let him believe that he was chasing the truth. Justice for his mother. For Chrissake, for Anne-Marie. But instead he was chasing a lie. You set it running, then you sat around as you watched the dogs rip it apart. A tragic, senseless death.

Kate lifts the radio.

KATE

(Into radio.)
Three Seven, Six Four, sit rep.

FERRINGHAM (O.S.)

(Out of radio.)
Six Four, still no obs.

Gill reacts.

KATE

(Into radio.)
Received.
(To Carmichael.)
Ma'am, it appears we no longer need
to defend ourselves against a
threat in this building, I suggest
we make arrangements to transport
Ms. Biggeloe to custody asap.

CARMICHAEL

Agreed.

TRANTER

I'll take care of that, ma'am.

CARMICHAEL

Thank you, Tina.
(To Gill.)
Gill Biggeloe, you are under arrest
for Perverting the Course of
Justice and Misconduct in a Public
Office.

Gill accepts that. Carmichael exits.

KATE

(To Hastings.)
Sir, I'd advise you get out the
building too.

HASTINGS

Yes. Thank you, Kate.

Steve and Kate head out with Hastings.

Only Tranter and Gill remain.

TRANTER

I'm afraid I'm gonna have to cuff
you. Could be a trek to custody.
You might want to do a loo break
now.

GILL

Thank you.

Music

11:11:25
DUR: 1'01".
Specially
composed by
Carly
Paradis.

TRANTER

Gonna have to come with you, I'm
sorry.

Tranter escorts Gill to the loo.

KATE (O.S.)

(Into radio.)
Three Seven, Six Four.

CUT TO:

11:11:56 **INT. AC-12. OPEN-PLAN OFFICE/LIFT. CONTINUOUS.**

Kate, Steve, Hastings and Carmichael cross the
office. Though security to the lift.

FERRINGHAM (O.S.)

(Out of radio.)
Six Four receiving.

KATE

(Into radio.)
We're sending down DCS Carmichael
and the Gaffer. We'll keep Gill
Biggeloe up here until we can
provide escort.

FERRINGHAM (O.S.)

(Out of radio.)
Six Four received.

Carmichael and Hastings get in the lift.
Hastings looks back at Steve and Kate with deep
gratitude.

HASTINGS

Thanks, you two. I don't know what
to say.

STEVE

You're welcome, sir.

KATE

Just doing our job.

HASTINGS

It's a damn sight more than that.

There's an affectionate look between them all.
The lift door shuts.

Steve and Kate are left alone. They blow long
sighs of relief.

KATE
I could murder a cuppa.

CUT TO:

11:12:23 **INT. AC-12. LADIES' TOILET. CONTINUOUS.**

Gill heads into a cubicle.

Gill shuts the toilet door. She puts the lid down, sits and has a good (silent) weep.

Gill pulls some toilet paper off the roll and wipes her face. Then she pulls herself together, toughens up ready for the next phase of her life.

She bins the toilet paper in the bowl and flushes. She opens the cubicle door.

She looks up. Standing there. Tranter wields a knife, taking a slash at Gill.

Gill grabs at Tranter's hand to stop the blow - the knife blade impales Gill's hand and she screams.

Gill pushes back at Tranter pinning her against the wall.

GILL
HELP!

CUT TO:

11:13:11 **INT. AC-12. OPEN-PLAN OFFICE. SAME TIME.**

Making cups of tea, Steve and Kate hear Gill's scream for help. They race towards the loos.

CUT TO:

11:13:14 **INT. AC-12. BATHROOM. CONTINUOUS.**

Tranter pulls the knife free and takes another stab at Gill. Gill grabs her hand and they struggle and Gill is on her knees.

Kate and Steve burst in with their guns drawn. Gill is on the floor screaming for help with Tranter on top of her trying to stab her with a knife that Gill is struggling to defend herself against. Gill is bleeding from her hand.

STEVE
Drop it!

X
Music Ends
11:12:26

Music
11:13:02
DUR: 0'23".
Specially
composed by
Carly
Paradis.

Tranter doesn't comply. Steve shoots Tranter in the chest and Tranter is knocked off Gill.

|
|
X
Music Ends
11:13:25

KATE

(Into radio.)

Alpha Charlie Three Seven, request urgent cas-evac from AC-12 for two persons, one low-velocity GSW, one knife wounds.

(To Gill.)

Gill are you all right?

CONTROL (O.S.)

(Out of radio.)

Control, received, Three Seven.

GILL (OVERLAPPING)

Yes.

KATE

Steve?

Steve is shaken.

KATE (CONT'D)

Steve, are you all right?

STEVE

I've never shot anybody.

And we exit on Steve next to Tranter. Steve remains shaken.

CUT TO:

11:13:47 **INT. AC-12. OPEN-PLAN OFFICE. MOMENTS LATER.**

Gill is led away by Armed PCs. Her hand and arm wound are dressed and her arm is in a sling. Steve and Kate look on. As she enters the lift.

STEVE (O.S.)

Do you think she'll talk?

KATE (O.S.)

She'll want to make a deal. Too fond of the finer things to do a prison stretch.

The lift doors close and they look round.

Tranter is stretchered out by a Doctor and Paramedic, unconscious, on oxygen with a blood transfusion going in.

STEVE

The OCG didn't think Gill was worth saving, but someone gave the order to stop her talking.

KATE

Who?

Steve remembers something that intrigued him. He heads back into the Interview Room.

Music

11:14:33

DUR: 1'03".

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Paradis.

CUT TO:

11:14:43 **INT. AC-12. INTERVIEW ROOM. CONTINUOUS.**

Steve returns to the empty interview room. The image of Dot is still up on the screen. It intrigues and troubles Steve deeply. Enter Kate.

KATE

What is it?

Steve presses play and they look at the screen. We see Steve's reactions.

CUT TO:

11:15:12 **INT. DECKER AVENUE. CUSTODY VIEWING ROOM. SAME TIME.**

On a live video feed, Carmichael watches intently with Wise.

MCQUEEN

(I've talked it) all through with my solicitor and she's advised me to cooperate with your inquiry but it all depends if there's definitely immunity from prosecution and witness protection. I want to help. Maybe I could do something to stop others from making the same mistakes.

CUT TO:

X

Music Ends

11:15:36

11:15:31 **INT. DECKER AVENUE. CUSTODY INTERVIEW ROOM. A FEW DAYS LATER.**

Steve and Kate interview McQueen with her Solicitor. The DIR records.

KATE

(To solicitor.)

Immunity from prosecution and witness protection has been agreed.

Solicitor nods.

KATE (CONT'D)

There is one final gap we need to fill in. How did you know that John Clayton was an undercover officer, DS John Corbett?

MCQUEEN

I didn't. Just that he was a rat.

STEVE

How?

MCQUEEN

(Beat. Lying.)

The leak about the meeting at the Palisades. It could have only come from him.

KATE

How did that work?

MCQUEEN

John was told the top man wanted to meet at the shopping centre. We had a meeting point on one of the walkways. It was nice and public so if anyone spotted us they'd think twice about trying to take us out. No one else in the unit knew about the meet except for me and John. We had one of our blokes working the shopping centre in security. He said he'd seen the coppers waiting to ambush us. So we knew for certain the leak had to come from John.

STEVE

What did Lee Banks reveal to you about John Corbett?

MCQUEEN

Only that there was a rat in the unit.

Out on McQueen.

CUT TO:

11:16:31 INT. DECKER AVENUE. CUSTODY VIEWING ROOM. SAME TIME.

Carmichael looks frustrated.

CARMICHAEL

Hastings told Lee Banks about Corbett, I'm sure of it. She's lying to cover herself. She knows if she admits to killing Corbett then she forfeits immunity from prosecution.

WISE

What does Banks say?

CARMICHAEL

He's still not talking.

WISE

Then without his testimony you can't prove Hastings blew Corbett's cover. It's a dead end, Patricia. Close the case.

CARMICHAEL

Ma'am I think if I can just keep...

WISE

You had a bent officer on your team. Glass houses.

Exit Wise. Carmichael is dismayed.

KATE (O.S.)

Which OCG members were involved in the murder of John Corbett?

MCQUEEN (O.S.)

A few of them. Not me.

CUT TO:

10:17:18 INT. DECKER AVENUE. CUSTODY INTERVIEW ROOM.
CONTINUOUS.

Kate and Steve continue with McQueen.

MCQUEEN (CONT'D)

They're all dead now.

STEVE

Who inflicted the fatal knife wound that caused John Corbett to bleed to death?

MCQUEEN

(Beat.)
He's dead now too. Miroslav Minkowicz.

Music

11:16:57

DUR: 1'25".

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KATE
Are there any members of the OCG
still at large?

MCQUEEN
Not that I know of.

CUT TO:

11:17:39 **EXT. POLICE COLLEGE. A FEW DAYS LATER.**

In a suit and tie, Ryan gathers himself and goes
in.

Walks past a sign Police College Reception.

RYAN (V.O.)
Where I grew up, it was easy to
fall in with the wrong crowd.

CUT TO:

11:17:50 **INT. POLICE COLLEGE. INTERVIEW ROOM. MOMENTS
LATER.**

Ryan faces an interview panel of police
officers.

RYAN (CONT'D)
My mum, she was off her face on
drink and drugs a lot of the time.
The person who made me see that
there was another way, to be a
useful member of society, was a
police officer - PC Simon
Bannerjee. He's the reason why I
wanted to become a police officer
too. To help people.

The panel look impressed. Ryan looks humble and
sincere.

CUT TO:

11:18:11 **INT. AC-12. MEETING ROOM. A FEW DAYS LATER.**

Steve has Dot's dying declaration on a screen
ready to play. Enter Hastings.

KATE
Sir.

STEVE
Sir.

X
Music Ends
11:18:22

Kate and Hastings look on.

STEVE (CONT'D)

We've been re-examining Dot's dying declaration. Now the frame it was frozen on during your interview made me spot something we've all missed. Look at Dot's left hand.

Steve plays the video.

Kate is sat back and the paramedics are working on Dot. His thumb moves.

STEVE (CONT'D)

Watch again.

Steve replays the video this time with a zoom onto Dot's left hand. This time it's clear his finger is tapping out a beat four times, then stops, then taps four times again.

HASTINGS

Right so his fingers are tapping. So?

STEVE

Dot was trying to tell us something before he lost consciousness. He couldn't speak due to the gunshot wound to his chest but he could move his hand.

KATE

Tap tap tap tap. Tap tap tap tap. Morse code. Dot dot dot dot.

STEVE

The letter H in Morse Code is four dots.

Hastings is stunned.

STEVE (CONT'D)

H is not an initial. It's a clue. Four Dots. Four Caddies -- four police staff in league with organised crime.

KATE

Dot. Hilton. Gill. Plus one more.

STEVE

And they're still out there.

Hastings, Steve and Kate contemplate their

Music

11:19:18
DUR: 4'16".
Specially
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Paradis.

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|

never-ending task.

CUT TO:

11:19:40 **EXT. POLICE HQ. A FEW DAYS LATER.**

Sindwhani gives a statement to the press flanked by Wise.

SINDWHANI

(For performance only.)

The Deputy Chief Constable and I are pleased to report Operation Pear Tree has completed a thorough investigation into institutionalised complicity between organised criminals and corrupt police officers. Its robust findings couldn't be clearer. There is no institutionalised corruption in this police force.

WISE

(For performance only.)

This constabulary will work tirelessly to root out rotten apples in its ranks. Corrupt officers have no place in public service.

11:20:03 **CAPTION: Operation Pear Tree is now officially closed.**

CUT TO:

11:20:10 **INT. KATE'S HOUSE. THAT NIGHT.**

Kate returns home. Turns on the light in the hallway and hangs her bag on the newel post at the bottom of the stairs.

Silence.

11:20:17 **CAPTION: Detective Inspector Kate Fleming received a commendation for her inquiries into Operation Pear Tree.**

She finds a note on the kitchen table:

Waited as long as we could. Went to the pictures as promised. M.

Kate looks disappointed and sad.

CUT TO:

11:20:36 INT. STEVE'S FLAT. LATER THAT NIGHT.
Steve pops painkillers and contemplates his empty life.

11:20:37 CAPTION: **An independent investigation exonerated Detective Sergeant Steve Arnott in the shooting of Police Constable Martina Tranter.**

11:20:46 CAPTION: **He was awarded a commendation alongside DI Fleming.**
Steve puts his pills in the kitchen cabinet.
CUT TO:

11:20:57 INT. DECKER AVENUE. CUSTODY INTERVIEW ROOM. A FEW DAYS LATER.
McQueen reveals more information to Serious Crime detectives.

11:21:01 CAPTION: **In return for witness protection, Lisa McQueen disclosed information on organised criminal activities and personnel.**
CUT TO:

11:21:09 INT. SCHOOL ROOM. A FEW DAYS LATER.
McQueen gives a talk to teenage girls.

11:21:15 CAPTION: **Under an alias, Lisa educates teenagers to avoid crime.**
CUT TO:

11:21:27 EXT. POLICE COLLEGE. YARD. A FEW DAYS LATER.
In uniform, Ryan marches with other police students.

11:21:36 CAPTION: **Ryan Pilkington has been accepted for training as a Student Police Officer.**
CUT TO:

11:21:43 EXT. BLEAK COAST. A FEW DAYS LATER.
A cheap little car pulls up. At first we don't recognise the woman who gets out of the driver's door. Gill has a new look - much less glamorous. On a bleak coast she looks lost and alone.

11:22:04 CAPTION: **For assisting subsequent prosecutions, Gill Biggloe received a new identity.**

11:22:11 **CAPTION: Her current whereabouts are confidential.**

Gill goes into a bleak little terraced house.

CUT TO:

11:22:15 **INT. PROPERTY OFFICES/LOBBY. NEXT DAY.**

Moffatt comes out of a door from the car park.

11:22:16 **CAPTION: Thanks to Biggeloe's evidence, Mark Moffatt was convicted of bribery.**

Through a door into the lobby.

Uniformed officers led by Sam lie in wait. Sam moves towards him flanked by the uniforms.

Moffatt sees them coming and realises the game's up.

They handcuff Moffatt...

11:22:24 **CAPTION: At his trial, Moffatt claimed the money detected in Edward Hastings' hotel room was only half the sum.**

... And lead him out.

CUT TO:

11:22:37 **EXT. GRAVE YARD. NEXT DAY.**

Steph lays fresh flowers at Corbett's grave.

From a distance, unseen by all, Hastings observes, haunted, guilty, anguished. In his hand is a bulky envelope.

Hastings advances bearing the envelope.

11:22:59 **CAPTION: No evidence has been uncovered to account for a missing £50,000.**

CUT TO:

11:23:06 **INT. AC-12. HASTINGS' OFFICE. LATER THAT DAY.**

Hastings steps into his office and stares out of the window. We only see him from SIDE. But his guilt is palpable.

11:23:09 **CAPTION: A formal misconduct hearing into unauthorised undercover operations found**

Superintendent Hastings guilty of discreditable conduct.

CUT TO:

11:23:18 EXT. AC-12. HASTINGS' OFFICE. DAY.

We pan across the office glass wall. Hastings is still visible through the clear glass section.

And come to rest on the sign AC-12.

11:23:19 CAPTION: **Following a final written warning, Hastings continues to command Anticorruption Unit 12.**

11:23:31 CUT TO BLACK:

11:23:31 (credits - single cards)

CAST IN ORDER OF APPEARANCE

X
Music Ends
11:23:34
Music
11:23:25
DUR: 0'36".
Specially
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|
X
Music Ends
11:24:01

Steve MARTIN COMPSTON
Tranter NATALIE GAVIN
Brandyce LAURA ELPHINSTONE
Carmichael ANNA MAXWELL MARTIN
Tatleen TAJ ATWAL

-- --

Kate VICKY McCLURE
Hastings ADRIAN DUNBAR
Sindwhani ACE BHATTI
Gill POLLY WALKER
Wise ELIZABETH RIDER
Steph AMY DE BHRÚN

-- --

Rossport PETER DE JERSEY
Ferringham RICHARD PEPPLE
Moffatt PATRICK FITZSYMONS
Dot CRAIG PARKINSON
Powell SUSAN VIDLER

-- --

Corbett STEPHEN GRAHAM
McQueen ROCHENDA SANDALL
Ryan GREGORY PIPER
Sam AIYSHA HART

-- --

Production Accountants	JACQUELINE GRAHAM
	LIAM O'CONNOR
Accounts Cashier	MAEVE McADAM
Accounts Clerk	CLAIRE TOLAN
Production Manager	JESSICA HODGES
Production Co-ordinator	CLAIRE McKINLEY
Prod Co-ordinator for World	FREDDIE A'BRASSARD
Asst Production Co-ordinator	SARAH McCONVILLE
Production Secretary	CAOIMHE McNULTY
Production Runners	AARON HOLDEN
	AYRTON McGURGAN
Post Production Supervisor	SOPHIA McKEEVER
Assistant Editor	JENNY HOUSTON

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1st Assistant Director	DEAN BYFIELD
2nd Assistant Director	MARIA MULHALL
3rd Assistant Director	BREANDAN McKEEVER
Crowd Co-ordinator	JAMIE HEGARTY
Floor Runners	GARY WATSON-BOYD
	SHEENA KELLY
Script Supervisor	LOUISE GAFFNEY-FARRELL
Location Manager	DAVID COOKE
Assistant Location Manager	JOHN VAUGHAN
Unit Manager	ANTHONY QUINN
Location Assistant	CHARLIE CLEMENTS

-- --

Additional Photography	RUAIRÍ O'BRIEN
Camera Operator	JOHN HOWARD
Focus Pullers	NOAH DAVIS
	SAM DONAGHY BELL
Clapper Loaders	ANTHONY BREEN
	JENNY ATCHESON
Camera trainees	GERARD DONNELLY
	JACK GOURLEY
	PETER BROWN
Grips	NICK CHESTER
	DONAVAN GALLAGHER
Grip Trainee	JACOB PEScott
Standby Rigger	GARRETT MATTHEWS

-- --

Gaffer	CARLO McDONNELL
Best Boy	MARTIN CATTIGAN
Electricians	GASTON CURRIE
	LEE McFADDEN
Electrical Trainee	AILEEN DOYLE
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
Art Dept Assistant	JENNA MEALIFF
Boom Operator	LUKE MCGINLEY
Sound Assistant	ANDREW MCARTHUR
Action Vehicle Co-ordinator	JAMES MUCKLE
Transport Captain	REGGIE BLAIN
SFX Supervisor	TERRY PALMER
Stunts Co-ordinator	DONAL O'FARRELL
--	--
Titles	PETER ANDERSON
Costume Supervisor	CATHY YOUNG
Costume Standbys	SARAH McGOVERN
	AMY WALLACE
Costume Trainee	CATHERINE RAMSEY
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
Casting Associate	GORDON COWELL
Casting Assistant	COLE EDWARDS
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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
Neg Checks	TONIA COHEN
Police Advisors	DAVID ZINZAN
	TONY CALLAGHAN
Forensic Advisor	WILL McMULLAN
Asst Script Editor	JENNI HERZBERG

-- --

Line Producer BRIDGET GOODMAN
Composer CARLY PARADIS
Editor STEVE SINGLETON
Production Designer GILLIAN DEVENNEY
Director of Photography STEPHEN MURPHY

-- --

In Memory of
GRAEME LIVINGSTONE
1987 2017

-- --

Executive Producers SIMON HEATH
JED MERCURIO
PRISCILLA PARISH

Executive Producer for BBC TOMMY BULFIN

-- --

A World Production for BBC in association with
Kew Media Group and Northern Ireland Screen

Made on location in Northern Ireland
with funding from

Northern Ireland
Screen
[LOGO]

-- --

11:23:57 (final card)

World Productions
[LOGO]

for BBC
[BBC LOGO]

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Music Ends
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