

Line of Duty
Series 5 - Episode 1

Post Production Script - UK TX Version.
18th March 2019.

09:59:30 VT CLOCK (30 secs)
World Productions
Line of Duty
Series 5 - Episode 1
Prog no. DR11785T/01

09:59:57 CUT TO BLACK

10:00:00 **EXT. EASTFIELD DEPOT. DAY.**

Establisher Entrance Security Gates to Eastfield
Police Storage Facility.

CONTROL (O.S.)

(Out of radio.)

Control to all patrols involved in
this operation. I can confirm that
this is a covert channel at this
time.

From out of a secure warehouse, a fork-lift
truck loads crates onto an unmarked lorry.

The crates bear a code-number ED-905.

Observing, 4 AFOs wait by a pair of unmarked
Armed Response Vehicles (ARVs), led by PS Jane
Cafferty. AFO 1, 2 and 3 are male - PC Kevin
Greysam, PC Ray Randhawa, PC Carl Waldhouse.

Cafferty eyes the crates tensely as they go into
the lorry.

CONTROL (O.S.)

(Out of radio. Male)

Charlie Zulu Five Five, sit rep.

CAFFERTY

(Into radio.)

Charlie Zulu Five Five, loading up,
five minutes to depart.

CONTROL (O.S.)

(Out of radio.)

Received, Five Five.

Fully loaded, the lorry shutter is pulled down.

10:00:23 CUT TO BLACK:

10:00:23 SUPER CAPTION: **STEPHEN GRAHAM**

CUT TO:

Music

10:00:00
DUR: 4'33".
Specially
composed by
Carly
Paradis.

10:00:25 **EXT. EASTFIELD DEPOT. MOMENTS LATER.**

CONTROL (O.S.)

(Out of radio.)

Control, Charlie Zulu Five Five.
Please confirm enclosure secured
and you're ready to go to State 5.

Cafferty gives the Lorry Driver (in his cabin) a nod.

AFOs 2 and 3 man the Leading ARV with one of them driving.

Cafferty turns and makes her way to the 2nd ARV.

She gets in the Trailing vehicle with AFO 1 who functions as the driver.

CAFFERTY

(Into radio.)

Charlie Zulu Five Five, en route
with Transport Echo Delta Nine Zero
Five.

The convoy pulls away, the Leading ARV followed by the Lorry followed by the Trailing ARV.

Security guard lifts the barrier. And the convoy drives through the security gates.

CONTROL (O.S.)

(Out of radio.)

Control, Charlie Zulu Five Five,
from Duty Officer. All clear on
primary route.

And down the connecting road and turns right.

10:00:52 CUT TO BLACK:

10:00:53 SUPER CAPTION: **MARTIN COMPSTON VICKY McCLURE**

CUT TO:

10:00:55 **EXT./INT. A-ROAD/TRAILING ARV. MOMENTS LATER.**

Cafferty's POV in passenger wing mirror a car keeps up with them behind.

Cafferty studies the car. Her tension builds.

CAFFERTY

(Into radio.)

Control from Five Five, possible
contact. Stand by for sit rep.

CONTROL (O.S.)
(Out of radio.)
Control standing by, Five Five.

The car turns off. Cafferty relaxes.

CAFFERTY
(Into radio.)
All clear.

CONTROL (O.S.)
(Out of radio.)
Received.

10:01:15 CUT TO BLACK:

10:01:16 SUPER CAPTION: **ADRIAN DUNBAR**

AFO3 (V.O.)
(Out of radio.)
Seven Five, Five Five...

CUT TO:

10:01:18 **EXT. COUNTRY LANE. MOMENTS LATER.**

Deeper into the countryside, the convoy makes a turn down a winding lane. Cafferty's POV of the lorry.

AFO3 (O.S.) (CONT'D)
(Out of radio.)
... active message on 2...

CUT TO:

10:01:20 **EXT./INT. COUNTRY LANE/TRAILING ARV. CONTINUOUS.**

Receives a message over the radio.

AFO3 (O.S.) (CONT'D)
(Out of radio.)
... RTC up ahead.

CAFFERTY
(Into radio.)
Keep going.
(Changes channel. Into radio.)
Charlie Zulu Five Five, Control,
road traffic collision on Brown
Lane, request local units attend.

Cafferty sees an oldish family car run off the road, crashed with smoke coming from the engine.

MCQUEEN

Help! My baby!

CONTROL (O.S.) (OVERLAPPING)

Control received, Charlie Zulu Five
Five. Standing by.

As they go by, Cafferty sees a woman in the car,
panicking as she struggles to release her seat
belt.

Cafferty looks back at the accident with a tinge
of worry and regret.

MCQUEEN (OVERLAPPING)

My baby!

The crashed car ignites just as the woman
manages to exit the vehicle.

Cafferty looks back at the car on fire. The
female driver, Lisa McQueen, stumbles out and
screams for help as she tears at the back door.

CAFFERTY

(To Driver AFO 1.)
Back up, back up!

Driver AFO 1 hits the brakes and then
accelerates backwards towards the accident.

CAFFERTY (CONT'D)

(Changes channel, into radio.)
Seven Five, STOP.

AFO3 (O.S.)

(Out of radio.)
Copy.

The lorry and lead vehicle stop.

CAFFERTY

(into radio.)
Cover target vehicle. We're giving
assistance until locals attend then
we'll TL.

AFO3 (O.S.)

(Out of radio.)
Copy all, Skip.

MCQUEEN

My baby!

10:01:50

CUT TO BLACK:

10:01:51 SUPER CAPTION: **LINE OF DUTY**

MCQUEEN (V.O.)
I can't get her out!

CUT TO:

10:01:52 EXT./INT. COUNTRY LANE/TRAILING ARV. CONTINUOUS.

Driver AFO 1 accelerates backwards towards the accident.

CAFFERTY
(Back to Channel 1, into radio.)
Control, Charlie Zulu Five Five,
request I.R. to Brown Lane RTC.

MCQUEEN (O.S.)
My Baby!

CUT TO:

10:02:01 EXT. COUNTRY LANE. CONTINUOUS.

Cafferty sprints towards McQueen and tries to open the rear passenger door.

MCQUEEN
Please... Please, can you help my
baby!

AFO 1 runs towards the accident with a fire extinguisher to put out the flames.

AFO 2 and 3 get out of the Leading ARV and take up positions either side of the back of the lorry, their carbines up and ready as they carry out lookout of the surroundings.

Cafferty succeeds in opening the back door of the car.

Cafferty peers into the rear seat.

The baby is a doll in a child seat.

Cafferty's reaction of shock and horror is too late. McQueen has already jumped clear.

Gunfire from the bushes. Cafferty takes a shot through the abdomen and drops.

Another masked gunman appears and opens fire. AFOs 1 drops.

They turn the gunfire on AFO's 2 and 3 are hit

and drop.

CONTROL (O.S.)
(Out of radio.)
Control to Delta Zulu One Five.

10:02:21 CUT TO BLACK:

10:02:22 SUPER CAPTION: **MAYA SONDHI ROCHENDA SANDALL**

CONTROL (O.S.)
(Out of radio.)
(Control to Delta Zulu) One
Five. Please make towards Brown
Lane. Re report of RTC.

CUT TO:

10:02:24 **EXT. COUNTRY LANE. CONTINUOUS.**

The Lorry Driver jumps out of the cab and makes
a run for it.

From out of hiding comes a group of armed men
whose faces are covered by balaclavas. The
Balaclava Men run towards the lorry.

Their leader is John Corbett.

McQueen takes a balaclava out of her pocket and
puts it on quickly.

Bleeding from an abdominal wound, Cafferty looks
up at McQueen.

Corbett runs over to one of the dead AFOs. He
kicks him to make sure they're dead. He listens
to the police radio.

CONTROL (O.S.)
(Out of radio.)
Echo Delta Six Four, State Five to
Brown Lane RTC. ETA 2 minutes.

CORBETT
2 minutes! Take the lorry!

One of the armed men raises his sight at the
Lorry Driver who runs off down the road.

CORBETT (CONT'D)
No time for that! Soft lad, let him
go!

Corbett runs back towards the waiting vehicles
waving his arms.

CORBETT (CONT'D)

Come on. Come on, let's go. We need
to get the gear out of here.

McQueen opens the gate and two Black 4WDs arrive
quickly.

CORBETT (CONT'D)

Move the lorry.

MIROSLAV

Let's move! Let's move!

McQueen grabs Cafferty's firearm as she lies on
the ground.

Points it at her.

10:02:57

CUT TO BLACK:

10:02:58 SUPER CAPTION: **AIYSHA HART TONY PITTS**

CONTROL (O.S.)

(Out of radio.)

Control, Charlie Zulu Five Five,
are you receiving?

CUT TO:

10:03:00 **EXT. COUNTRY LANE. CONTINUOUS.**

On Corbett: his build, his exact clothing of
balaclava, black jacket, gloves, black trousers
and boots, remind us of the iconic Balaclava Man
image from S4.

CORBETT

If she's alive, finish her!

Cafferty's at McQueen's mercy.

CONTROL (O.S.)

(Out of radio.)

Can I slow patrols down? Five Five,
receiving?

McQueen shows a glimmer of uncertainty.

MCQUEEN

(Calls out.)

She's a goner.

CORBETT

Come on. Let's go.

McQueen moves off sharply. Cafferty is stunned and relieved.

CONTROL (O.S.)

(Out of radio.)

Control Charlie Zulu Five Five,
request sit rep?

10:03:16 CUT TO BLACK:

10:03:16 SUPER CAPTION: **SIAN REESE-WILLIAMS SUSAN VIDLER**

CUT TO:

10:03:18 **EXT. COUNTRY LANE. CONTINUOUS.**

Corbett, McQueen and the Balaclava Men jump aboard.

The Lorry pulls away past the abandoned Leading ARV followed by the 4WDs.

Cafferty keys her radio.

CAFFERTY

(Into radio.)

Control Charlie Zulu Five Five,
Status Zero, Brown Lane, ED-905
hijacked by armed suspects.

CONTROL (O.S.)

(Out of radio.)

All units transport ED-905 has been
hijacked. Request units to Brown
Lane to assist with officers...

Cafferty's last glimpse is the vehicles disappearing down the road, then she loses consciousness.

10:03:35 CUT TO BLACK:

10:03:36 S/CAPTION: **WRITTEN AND CREATED BY JED MERCURIO**

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

(Out of radio.)

...State Zero and all units obs
on...

CUT TO:

10:03:38 **INT. BARN. MOMENTS LATER.**

Two men wearing balaclavas open the barn doors.
The lorry pulls in.

Miroslav enters and grabs a bolt cutter.

MIROSLAV

Give.

Waiting Balaclava Men quickly shut the barn doors.

Miroslav now not wearing his balaclava turns to Corbett.

MIROSLAV (CONT'D)

My favourite.

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

10:03:57 CUT TO BLACK:

10:03:58 SUPER CAPTION: **PRODUCED BY KEN HORN**

CUT TO:

10:04:00 **INT. BARN. MOMENTS LATER.**

They open a crate bearing the ED-905 code number.

Corbett looks on, McQueen does the same from a different vantage point, as from the crate Miroslav, pulls out a bundle of heroin.

Ryan takes off his balaclava. Corbett looks very pleased with the haul.

CORBETT

Job done.

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

CORBETT (CONT'D)

Nice work lads. Now let's get this lot shifted.

They unload the heroin. McQueen Takes off her balaclava and goes along with looking pleased, then hides a conflicted look.

10:04:28 CUT TO BLACK:

10:04:29 SUPER CAPTION: **DIRECTED BY JOHN STRICKLAND**

CUT TO:

10:04:31 INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.

Hastings hurries into the office, passing the AC-12 sign. Kate joins him.

|
|
X
Music Ends
10:04:33

KATE

Sir.

HASTINGS

What have we got?

Hastings takes off his coat.

KATE

Hijack of a transport by armed men wearing dark balaclavas. Three AFOs pronounced dead at the scene. Fourth critically wounded.

HASTINGS

Mother of God.

Hastings hangs his coat.

KATE

The convoy was transporting drugs from Eastfield Depot to the incineration facility. The firearms and balaclavas all fit with the established OCG activity.

They reach Steve seated at his desk.

HASTINGS

(To Steve, not to stand.)
As you were.

STEVE

The transport contained heroin with a street value of ten million. Now the drugs themselves were --
(Refers to pocketbook.)
-- code number ED-905 originally seized about 18 months ago. So the chances are the OCG that paid for it in the first place wanted it back, or maybe a rival OCG did. Either way ED-905's back in the hands of organised crime.

HASTINGS

Yes well one thing's for sure they certainly had access to inside information. Okay. Steve, Kate, consider yourselves assigned. Find that leak.

KATE

Sir.

STEVE

Sir.

Hastings continues into his office.

KATE

Steve, are you okay to open a case number?

STEVE

Ma'am.

Kate moves on. Steve takes a beat, completely unreadable about having to call Kate "ma'am", and then he stands. He walks across the office, fully recovered, to ask Maneet to open a case number.

Music

10:05:25
DUR: 0'26".
Specially composed by Carly Paradis.

STEVE (CONT'D)

Maneet...

MANEET

Sarge.

STEVE

We need to open a case file on the Eastfield hijack...

CUT TO:

10:05:35 INT. HOSPITAL. TRIAGE AREA. THAT NIGHT.

Kate and Steve pass through a triage area and approach armed officers standing guard outside a private room.

KATE

Evening.

They show their ID. The guards nods and lets them through.

CUT TO:

10:05:44 INT. HOSPITAL. PRIVATE ROOM. CONTINUOUS.

Enter Steve and Kate.

Kate dismisses the armed guard.

KATE

Cheers, (mate).

And he exits. Cafferty lies in a hospital bed with lots of monitors attached plus a blood transfusion going into a central line and a nil-by-mouth sign. Steve pulls the curtains.

|
|
|
|
|
X
Music Ends
10:05:51

KATE (CONT'D)

(Shows ID.)

PS Cafferty, DI Fleming, AC-12.

STEVE

(Shows ID.)

DS Arnott. We're sorry about what happened to your team this morning.

KATE

The doctor said you might be up for answering some questions about the hijack...

CAFFERTY

No one said AC-12 were on this.

STEVE

We've just opened our inquiry.

KATE

We've listened to recordings of your RT with Control.

STEVE

(Hands transcript to Cafferty.)
This is the transcript.

KATE

Now initially you decided to follow procedure and continue the convoy, and then you changed your mind and attended the alleged road traffic collision.

CAFFERTY

There's no "alleged", ma'am. I saw a mother fighting to save her baby. I've got kids of my own. What else was I gonna do?

STEVE

It must've been very distressing for you.

CAFFERTY

(Looks. To Kate.)

There was immediate threat to life, ma'am, I did my duty as a police officer.

STEVE

No one's accusing you of anything,
Jane.

CAFFERTY

Yet.

KATE

The OCG didn't look into a crystal
ball. The hijack required inside
information. Anyone spared
immediately becomes a person of
interest. And I'm not telling you
anything you don't already know,
Sarge.

CAFFERTY

The Lorry Driver got away without
so much as a scratch.

STEVE

We've learned he didn't get told
the itinerary till a few minutes
before you all set off and there's
no activity on his phone.

Cafferty realises the finger's now pointing at
her.

CAFFERTY

I never said a word to anyone
outside the chain of command about
ED-905. I was lucky, that's all.

KATE

You were the only female officer.

CAFFERTY

(Defensive.)
So?

STEVE

The only parent.

CAFFERTY

(Intrigued.)
Yeah.

KATE

It wasn't just knowing the
itinerary. The hijackers needed the
convoy to stop. They were counting
on someone ordering your team back
to the burning car to rescue a
child.

STEVE

Whoever was leaking information to the OCG, they knew about you.

That's given Cafferty food for thought. She looks troubled.

KATE

What is it?

CAFFERTY

I haven't told you the whole truth, ma'am.

Kate throws Steve a look. Steve gets out his pocketbook to take notes.

KATE (O.S.)

Go on.

CAFFERTY

I was spared. I didn't say 'cause I knew you'd be suspicious.

(Off their reaction)

The woman in the car, the woman who set the trap. Maybe she didn't want to leave my kids without a mum. I don't know. Whatever the reason, she told the others that I was dead. She saved my life.

A look between Kate and Steve.

STEVE

Can you describe this woman?

CUT TO:

10:08:09 **EXT. PRINT SHOP. BACK OFFICE. LATER THAT DAY.**

McQueen enters the print shop.

CUT TO:

10:08:11 **INT. PRINT SHOP. BACK OFFICE. LATER THAT DAY.**

She walks through the shop front to the back office.

She walks though an adjacent room but don't know what's going on.

We can hear the sound of machines [*They're actually printing machines*] coming from the back room where a TV is playing.

Music

10:07:28

DUR: 0'50".

Specially composed by Carly Paradis.

X

Music Ends

10:08:18

Music

10:08:10

DUR: 0'41".

Specially composed by Carly Paradis.

This is the back office of a business that's a front that functions as a de-facto HQ for the OCG.

McQueen is very pensive as she watches a news report on TV.

SINDWHANI (FROM TV) (O.S.)
The three officers were PC Kevin Greysham, PC Ray Randhawa and PC Carl Waldhouse...

10:08:25 **SCREEN INSERT: EXT. POLICE HQ. SAME TIME.**

PCC Rohan Sindwhani makes a press statement. The chyron makes clear he's the POLICE AND CRIME COMMISSIONER.

SINDWHANI (CONT'D)
... all highly trained authorised firearms officers. Our thoughts are with their families at this very difficult time. The fourth officer, whose name and location we're withholding for her own protection, is expected to make a complete...

McQueen turns off the TV. She sees Corbett in another office, having a laugh with Miroslav. We cannot hear what they say.

McQueen moves towards the office. Inaudible.

CORBETT
I ended up in a lap-dancing bar.

MIROSLAV
Sparkles.

CORBETT
Yes. I met this worldly.

MIROSLAV
Oh yeah.

CORBETT
She had some bangers on her (Big breasts gesture.) Proper. She's jumping up and down and that and the room's shaking and everything -- (Breasts gesture.) -- but they didn't move!

McQueen joins them.

X
Music Ends
10:08:51

MCQUEEN
Sorry. John. You got a minute?

CORBETT
Yes. Go ahead.

MIROSLAV
(As he exits.)
Lise.

MCQUEEN
I need to tell you something so
that it comes from me first. The
fourth copper, she survived.

CORBETT
(Alarmed, angry.)
But you said she was a goner!

MCQUEEN
I'm not a doctor.

CORBETT
She can ID you.

Corbett looks angry enough to hit her but stops
himself.

MCQUEEN
I'll make it up. Tell me how.

Corbett reflects.

CUT TO:

10:09:41 **INT. AC-12. OPEN-PLAN OFFICE. NEXT DAY.**

Steve works on his computer.

The file is headed ORGANISED CRIME GROUPS (OCGs)
then there are multiple pages of mugshots.

From a set of search filters, Steve chooses
FEMALE. That reduces the number of mugshots
markedly but there are still a few pages.

Steve glances up. Enter Maneet, looking a bit
stressed out.

MANEET
Not late am I, Sarge?

STEVE
I'm early. Any leads yet?

Music

10:09:21
DUR: 0'35".
Specially
composed by
Carly
Paradis.

X
Music Ends
10:09:56

MANEET

Sorry, Sarge. We're looking at everyone with knowledge of ED-905. Nothing yet. We'll keep working on it.

STEVE

(Frustrated.)
All right. Cheers.

Maneet heads to her desk. At a nearby desk, Tatleen Sohota overhears, and looks troubled.

Kate comes by.

KATE (O.S.)

All right, Maneet,
(Enter Kate.)
How's the little 'un?

MANEET

He's talking all the time now. He never shuts up.

KATE

Let's have a look.

Maneet shows Kate a video on her phone of her son talking. Maneet and Kate watch the video happily.

MANEET'S SON

(phone)
(Squeals.)

KATE

Awww. Bless him.

MANEET

(phone)
What's wrong, baby.

MANEET'S SON

(phone)
Mummy.

MANEET

(phone)
Yeah. Mummy's here. What? What?

KATE

Ah, bless him.

MANEET'S SON

(phone)
No, Mummy.

MANEET

(phone)
No, Mummy. What?

MANEET'S SON

(phone)
No, Mummy....

MANEET

(phone)
Your feet are so sticky. I think
it's bath time.
(Is it bath time?)

Tatleen picks up a file and approaches.

TATLEEN

Sarge, re the Nominal, I think I
might've got something.

She shows him the file. Kate overhears and
disengages from Maneet.

KATE

Sorry, Maneet.

TATLEEN

A betting shop robbery three months
ago. Armed men wearing dark
balaclavas. A female accomplice
diverted staff by claiming her baby
had stopped breathing. The baby
turned out to be a doll.

Steve and Kate are stunned.

STEVE

Is there a description of the
Nominal?

KATE

CCTV?

TATLEEN

That's the thing, ma'am. The CCTV's
been sequestered. I tried to access
the details and I was blocked.

KATE

(Incredulous.)
Blocked?

STEVE

What's the case number?

Tatleen shows Steve the case number and he enters it into his computer. The basic information that Tatleen's shown him comes up, basically the first page. He hits the prompt to view the next page and instead a message comes up:

ACCESS DENIED
MOPI C-1601

KATE (O.S.)
Thanks Tatleen.

Steve and Kate stare at the code, troubled by it.

Out on Hasting's watching from his office.

CUT TO:

10:11:16 **EXT. POLICE SERVICES BUILDING. LATER THAT DAY.**

Kate drives into a small car park of an anonymous looking office building. Steve is waiting by his car, already parked up.

Kate gets out of her car and joins Steve.

KATE
You all right?

STEVE
All right.

And they head towards the building.

STEVE (CONT'D)
There was a code associated with the MOPI Notice - C-1601. C-1601 blocks access to aspects of a number of cases and one name kept coming up as the authorising officer. Detective Superintendent Alison Powell.

KATE
Never heard of her.

STEVE
No. Me neither.

KATE
What is this place?

STEVE
I thought you might know.

Music

10:11:05
DUR: 0'25".
Specially composed by
Carly Paradis.

X
Music Ends
10:11:30

Music

10:11:43
DUR: 0'32".
Specially composed by
Carly Paradis.

They head into the building. We stay on a sign -
POLICE SERVICES. All visitors must report to
reception

CUT TO:

10:11:48 **INT. POLICE SERVICES BUILDING. MOMENTS LATER.**

Kate and Steve approach a desk manned by a
plainclothes member of staff. They show their
warrant cards.

STEVE

DI Fleming, DS Arnott, AC-12. We've
got an appointment with DSU Powell.

The staffer nods and doesn't give much away.
They key an intercom on the desk that buzzes
through to an office.

RECEPTIONIST (O.S.)

They're here.

Steve and Kate wait tensely. Something's a bit
weird about all this.

A door opens. Det. Supt. Alison Powell appears.

POWELL

Alison Powell.

She beckons them.

They go into Powell's office.

CUT TO: X

10:12:15 **INT. POWELL'S OFFICE. CONTINUOUS.**

Music Ends
10:12:15

Enter Kate and Steve.

Hastings is in the office. Powell shuts the
door.

Steve and Kate are shocked.

STEVE

Sir?

KATE

Sir?

HASTINGS

Kate... Steve...

POWELL

Management of Police Information exists for a reason. When you encountered the MOPI Notice, you set off an electronic tripwire. I was prepared to overlook that. And then when your office requested a meeting, I thought it best to consult with Superintendent Hastings.

HASTINGS

(To Powell.)

They are my best team. They'll get to the root of anything.

KATE

The root being what, sir?

POWELL

Access to certain case files has been restricted due to their sensitivity. I'm not at liberty to disclose the details, not even to Superintendent Hastings. He's here to assure you that there is nothing unlawful going on. AC-12 have stumbled on an extremely sensitive undercover operation.

Kate and Steve absorb that.

KATE

Is there a UCO embedded in the OCG that carried out the heroin hijack?

POWELL

As a former UCO yourself, DI Fleming, you know I can't confirm or deny.

KATE

I'm a bit baffled here. Because I've no idea what this place is or what you do.

POWELL

I've been brought in from an outside Force to lead on a specific operation authorised at the highest level and we've done a good job of keeping it hidden.

STEVE

Till now.

HASTINGS

Three police officers were killed in that hijack.

POWELL

I can assure you our UCO has not been authorised to encourage, enable or commit criminal offences.

HASTINGS

Nonetheless you might want to extract your officer and submit some evidence against the murderers.

POWELL

Our operations at a critical stage best served by leaving our asset in place.

KATE

Ma'am, did your UCO provide intelligence that facilitated arrests following the betting shop robbery?

The answer being No, Powell moves to the door.

POWELL

As I said, AC-12 have stumbled on an undercover operation.

She opens the door.

POWELL (CONT'D)

And now I need you all to stumble away.

Hastings gives Steve and Kate a nod for them to exit. Exit Steve and Kate.

POWELL (CONT'D)

Ted.

HASTINGS

Alison.

Exit Hastings. Powell shuts the door and looks extremely uneasy.

CUT TO:

10:14:30 **EXT. POLICE SERVICES BUILDING. MOMENTS LATER.**

Steve and Kate head towards their cars, from Powell's POV.

Music
10:14:02
DUR: 0'46".
Specially
composed by
Carly
Paradis.

CUT TO:

10:14:33 INT. POWELL'S OFFICE. SAME TIME.

Powell looks out and watches Kate and Steve. She looks very uneasy.

CUT TO:

10:14:36 EXT. POLICE SERVICES BUILDING. SAME TIME.

Exit Hastings, he crosses to Kate and Steve.

Hastings approaches with a face like thunder.

HASTINGS

What the hell are you playing at, not keeping me informed?

KATE

Sir, it's my job as DI to take on responsibility. I wanted to know we were definitely onto something before I came knocking at your door.

Hastings backs down a little but doesn't entirely lose his concern.

KATE (CONT'D)

Sir, an undercover officer involved in the hijack had a duty to warn their Covert Ops Manager officers were in danger. Same goes for identifying the betting-shop robber.

STEVE

Maybe she couldn't make contact without breaking cover.

HASTINGS

She? You think the UCO's the Nominal, the one that saved Cafferty's life?

STEVE

Makes sense, sir. She couldn't stop the hijack but the best she could do was limit the loss of life.

KATE

Christ. I've been there. The lies. The fear. God only knows what she's going through.

X
Music Ends
10:14:48

Music
10:15:01
DUR: 0'47".
Specially
composed by
Carly
Paradis.

		. CUT TO:	
10:15:15	<u>EXT. NIGHTCLUB. THAT NIGHT.</u>		
	Establisher. Black 4WD parked out side the Nightclub.		
		CUT TO:	X
			Music Ends
			10:15:48
10:15:21	<u>INT. NIGHTCLUB. TOILET. THAT NIGHT.</u>		Music
	McQueen looking in the mirror. Ryan enters.		10:15:21
			DUR: 0'19".
			Specially composed by Carly Paradis.
	RYAN		
	Sorry, Lise, we're loading up.		
	MCQUEEN		
	I'll be right out.		
	Exit Ryan. McQueen looks at her own reflection, shows doubts and fears. Her hand trembles slightly as she applies lipstick.		
		CUT TO:	X
			Music Ends
			10:15:40
10:15:40	<u>EXT. DERELICT BUILDING. LATER THAT NIGHT.</u>		
	Two big black 4WDs pull up outside a derelict industrial building. Corbett and McQueen get out of one of the vehicles, three other OCG members get out of the other - Ryan Pilkington, Lee Banks and Miroslav Minkowicz. The drivers stay inside and keep the engines running.		
	CORBETT		
	(To driver.)		
	Right. Don't move, lights off, keep the engine running.		
	The driver turns off the lights. The other car follows suit.		
	Corbett, McQueen, Lee, Miroslav and Ryan head into the building.		
	Henchmen guard the entrance.		
	Corbett opens his jacket so they can see he's unarmed. They pat him down.		
	They do the same with Miroslav, Lee and Ryan but hesitate with McQueen.		
	MCQUEEN		
	Just do it.		

They pat her down. She and Corbett exchange a wry look.

The henchmen give them all the nod to go in.

CORBETT
You made his night there, Lise.

CUT TO:

10:16:21 **INT. DERELICT BUILDING. CONTINUOUS.**

Corbett, McQueen, Miroslav, Lee and Ryan enter. It's a room full of members of another OCG. One of them is taking a piss in the corner but not doing much to conceal it. He turns round - this is their boss, Slater.

SLATER
Be right with you.

CORBETT
You're all right, Slater. You take your time. Shake off all the drips.

Slater finishes his piss, zips up and then saunters back into the middle of the room.

SLATER
You the guys?

CORBETT
Yes. Yes we're the guys.

SLATER
(Of McQueen.)
This your bird?

CORBETT
Bit personal.
(Throws a look to one of Slater's men.)
Is he yours?

Tension. Then Slater shrugs it off.

CORBETT (CONT'D)
Now the pissing contests over with maybe we could talk business.

SLATER
No business to talk. You got our merchandise. Ours, bought and paid for.

CORBETT

Except you lost it and we ventured
some resources into recovering it.

SLATER

You want a finder's fee.

CORBETT

Call it what you want, mate. I'd
call it "half".

On McQueen. Move to Slater.

SLATER

What you got is ours. The filth
seizing it way back when don't make
no difference. Are you gonna try
putting it on the street? Our gear?

CORBETT

That's why we should make a deal.
Avoid any conflict of ownership.

SLATER

I got no problem with conflicts.

CORBETT

Me neither.
(Crosses to Slater.)
Three dead coppers tell you that.

Tense stand off.

CORBETT (CONT'D)

Fight over the merchandise we both
lose. Make a deal, we both win.

SLATER

She your bird or what?

MCQUEEN

This is a professional meeting. I'm
here in a professional capacity.

Slater studies McQueen. McQueen looks nervous.

MCQUEEN (CONT'D)

(Indicates Corbett.)
Look at him, not me. He's talking
sense.

CORBETT

50-50. Half the merchandise or half
the street value.
(Shrugs.)
Makes no difference to us.

SLATER

50-50 ain't gonna happen. 10 per cent.

CORBETT

No. We're facing life for murdering three coppers, Slater. That ain't ten per cent.

Slater doesn't walk away.

CORBETT (CONT'D)

We both know you can shift that gear for ten times what you paid for it. The numbers work. Everyone wins.

Slater mulls it over. Corbett looks confident.

CUT TO:

10:18:46 INT. NIGHTCLUB. MAIN BAR. LATER THAT NIGHT.

Music, flashing lights. McQueen at the private bar. Her POV as Corbett moves through the crowd, wipes his nose, sniffs, and already a little high.

A bouncer guards a roped-off bar. He opens the rope to allow Corbett through.

CORBETT

Cheers lad. Ta.

Corbett goes up a few steps to the private bar, which overlooks the whole club. McQueen's POV she stands.

Miroslav, Lee and Ryan and other members of the OCG are nearby, celebrating.

MCQUEEN

I thought we'd lost you for the night.

CORBETT

Just needed a minute in private, that's all.

Corbett wipes his nose and sniffs. Concealing it from those around, Corbett offers McQueen a little wrap of cocaine.

CORBETT (CONT'D)

Ere y'are.

Music

10:18:46
DUR: 1'01".
Specially
composed by
Carly
Paradis.

McQueen shakes her head, looks nervous.

MCQUEEN

Not in the mood, mate.

CORBETT

Come on, Lise. Don't be stupid.
Have a little bump.

MCQUEEN

Celebrations are a bit premature,
aren't they?

CORBETT

I'll be fine.

MCQUEEN

We can't trust them, John. We don't
know them.

CORBETT

Look. You don't need to know
someone to play a game.

MCQUEEN

There's no point talking to you
when you're off your face. We're
getting into business with bad
people.

CORBETT

We're bad people.

Corbett looks defiant. Then the moment is broken
by two Love Island type girls, entering the
private bar.

MIROSLAV (O.S.)

Whoa... Look at this.

Corbett sees the girls.

CORBETT

Now. Ere we go. Now the
celebrations can really begin!

The men in the OCG make leering noises. The
women are on hire and play up to it. McQueen
watches poker-faced.

CORBETT (CONT'D)

A pair of crackers. Look at them...
I'll have the two of you...

Corbett pushes a fifty-pound note down the

cleavage of the busty girl. He puts his arms around them.

MIROSLAV (O.S.)

Hey.

RYAN (O.S.)

Oi Oi!

CORBETT

(To McQueen.)

Chill out.

Corbett leads the girls away.

RYAN (O.S.)

What about me?

CORBETT

Get your own.

McQueen watches tensely, conflicted.

CUT TO: X

Music Ends
10:19:47

10:19:47 **INT. AC-12. OPEN-PLAN OFFICE. NEXT DAY.**

Maneet is in the far corner of the office preoccupied. Tatleen looks round at Maneet. The lift door opens. Enter Steve. Seeing him, Tatleen picks up a file and approaches Steve.

TATLEEN

Sorry, Sarge, have you got a minute...?

STEVE

Yeah.

Tatleen continues towards the Meeting Room. Curious, Steve follows.

CUT TO:

10:20:05 **INT. AC-12. MEETING ROOM. CONTINUOUS.**

Tatleen steps into the Meeting Room carrying the file followed by Steve, Tatleen shuts the door behind.

TATLEEN

We've been checking out officers that were aware of Transport ED-905. As per instructions I've been searching for officers with any kind of disciplinary record.

Tatleen hands Steve the file, a personnel file on Vihaan Malhotra, a civilian administrator.

TATLEEN (CONT'D)

Vihaan Malhotra. Civilian Administrator. He's one of the staff involved in organising the processing and disposal of Controlled Substances. Repeated minor disciplinary offences mainly for poor time keeping and irregularities with expenses.

STEVE

So what's the problem?

TATLEEN

His name came up early on. I showed the file to Maneet. I'm not sure why she didn't think it was worth investigating...?

STEVE

(Shrugs.)
She knows what she's doing.

TATLEEN

Sorry. You're right.

Exit Tatleen.

Steve studies the file, becoming troubled.

In the background behind Steve, Maneet moves through the open-plan office, oblivious.

CUT TO:

10:21:00 **INT. POLICE ADMINISTRATION BUILDING. OFFICE.**
MOMENTS LATER.

Steve and Kate wait in an office. A PC shows in Malhotra.

KATE

Sit down, Vihaan.

Malhotra complies, trying to look casual and failing badly.

STEVE

DS Arnott, DI Fleming... Like to ask you some questions about the hijack of Seized Goods Transport ED-905.

Music

10:20:45

DUR: 0'20".

Specially
composed by
Carly
Paradis.

X

Music Ends

10:21:05

MALHOTRA

Uh, sure, yeah...

Already Malhotra looks nervous as hell.

KATE

Your job here is to sign off on Seized Goods when they are no longer required in evidence...

STEVE

Our inquiries show you were responsible for some of the paperwork on ED-905.

MALHOTRA

Not just that one. I'm across lots of, uh...

KATE

You seem nervous, Vihaan. Why are you nervous?

MALHOTRA

Has someone been talking about me?

Steve and Kate sense Malhotra's about to crack, he's such a nervous character.

STEVE

We did some basic background checks on you, Vihaan, that's all. Anything you want to confide?

MALHOTRA

(Shitting himself.)
No...

They wait.

KATE

Vihaan?

They don't say a word. For quite a long time. And that just winds Malhotra's clock. He gets more and more nervous.

MALHOTRA

I, uh... I need a glass of water.

Malhotra tries to appear casual as he opens the door and then as soon as he's in the threshold he makes a bolt for it.

Steve reacts first. Kate follows. Along the corridor and down the stairs towards the exit.

CUT TO:

10:22:22 **EXT. POLICE ADMINISTRATION BUILDING. CONTINUOUS.**

Malhotra runs out of the building.

Steve sprints after him and brings him down with a rugby tackle.

STEVE
Down! Stay down! Down! Down! Stay
down!

People at the bus stop stare.

Steve handcuffs Malhotra.

STEVE (CONT'D)
Vihaan Malhotra, you're under
arrest for Conspiracy to Commit
Robbery. You do not have to say
anything but it may harm your
defence if you do not mention when
questioned something you later rely
on in court. Anything you do say
may be used in evidence.

Steve stands. Looks in pain.

KATE
Steve, are you all right?

Steve rubs the base of his back.

KATE (CONT'D)
(Worried.)
Steve? You all right?

Steve realises he's fine - just a twinge that's gone.

STEVE
Yeah, yeah.

KATE
Do you need your back looking at?

STEVE
(Honestly, I'm fine).

KATE
Are you sure?

STEVE
I'm fine.

Music

10:22:34
DUR: 0'21".
Specially
composed by
Carly
Paradis.

Steve and Kate haul Malhotra to his feet.

STEVE
Come on, up. Move.

CUT TO:

10:22:50 **EXT. KATE'S HOUSE. THAT NIGHT.**

Kate pulls up outside the house and goes in.

CUT TO:

10:23:01 **INT. KATE'S HOUSE. MOMENTS LATER.**

Kate enters.

KATE
Hi-ya.

MARK
Hey. Look who's back. How are you
doing?

Kate son sitting at the kitchen table. Her
partner, Mark, dishes out their tea.

Kate crosses to the kitchen.

KATE
Something smells good. Proper
treat.

Kate kisses her son. Stands.

KATE (CONT'D)
You all right?

And kisses her partner.

CUT TO:

10:23:09 **INT. STEVE'S FLAT. LATER THAT NIGHT.**

Steve opens a cupboard filled with packets of
painkillers and muscle relaxants. He fills a
glass of water and gulps down a few pills. He
rubs his back again, looks pained.

Nearby his phone pings with a notification. He
sees it relates to a dating site. He opens the
app, sees the woman's profile and the message
about a potential date.

X
Music Ends
10:22:55

Music
10:22:58
DUR: 0'48".
Specially
composed by
Carly
Paradis.

Steve closes the app, looks troubled.

CUT TO:

10:23:35 **INT. AC-12. INTERVIEW ROOM. NEXT DAY.**

Malhotra sits anguished beside his Solicitor. A burly PC stands inside the room. Malhotra is nervous as hell.

CUT TO:

10:23:43 **INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.**

Steve gathers together documents on his desk relating to Malhotra, organising them into one file.

STEVE

Good to go, boss?

Kate pulls her own documents together into a file.

KATE

Yes. Let's do this.

Tatleen goes by.

KATE (CONT'D)

Tatleen, is Maneet around?

TATLEEN

No, ma'am, called in sick today. Stomach bug.

KATE

Okay, thanks.

Kate doesn't read anything into it but Steve does. There's something odd. He shares a look with Tatleen. Tatleen slips away in embarrassment.

Kate pulls the last document into her file and is ready to go. Steve follows her towards the interview room. Tatleen at her desk.

CUT TO:

10:23:59 **INT. AC-12. INTERVIEW ROOM. MOMENTS LATER.**

Steve and Kate face Malhotra and Solicitor. The PC has stepped outside and stands guard with another police officer.

X
Music Ends
10:23:46

STEVE

Document 9 in your folders.

Everyone turns to Doc 9. Steve also brings it up on screen - phone records.

STEVE (CONT'D)

Document 9 shows calls made from an unregistered pay-as-you-go phone, a so-called burner phone, to contact other burner phones. Location triangulation places your phone near your home address at the time of the calls. One of the phones you were contacting has been retrospectively placed at the hijack of Transport ED-905.

KATE

Did you make this call, Mr Malhotra?

MALHOTRA

No comment.

STEVE

At your home our search team made a discovery under your floorboards, submitted in evidence as Item JLM-5. JLM-5 can be viewed in Image 11. And Image 12.

They turn to Image 12 in the folders; Steve also brings it up on screen - cash stashed under floorboards.

STEVE (CONT'D)

Used banknotes in the sum of £25,000.

KATE

How do you account for this finding, Mr Malhotra?

MALHOTRA

No comment.

STEVE

Mr Malhotra, have you been receiving bribes from an Organised Crime Group as an inducement to disclose sensitive information regarding police operations specifically with respect to Transport ED-905?

MALHOTRA

No comment.

KATE

Okay, Mr Malhotra, whichever way you want to play this it makes no odds to me. I've consulted with the Crown Prosecutor in respect of Conspiracy to Commit Robbery and Malfeasance in a Public Office and I'm satisfied she'll agree that the threshold has been reached to charge you with these offences. Also, given the loss of life, I will be seeking authority to charge you with Conspiracy to Murder.

STEVE

And as you may know if convicted 'Conspiracy to Murder' carries a life sentence.

MALHOTRA

(Shell-shocked, tearful.)
No. No wait...

KATE

Come on, Vihaan?

MALHOTRA

They never said people'd get killed.

STEVE

Who did?

KATE

Who contacted you, Vihaan?

MALHOTRA

Her said her was from the betting company.

STEVE

A woman?

MALHOTRA

Her said they had a policy of offering people with big debts a structured repayment programme. Her took details off me. Everything. Her used the personal information I'd given her to find out all about my private life. And if I don't do what her say, her tell my whole family.

STEVE

Can you describe this woman,
Vihaan?

MALHOTRA

Young. Dark hair. Mixed race.

Steve and Kate react, shocked. Beats.

KATE

Pausing interview.

Surprised, Kate gets up and goes to the DIR.
Pauses the DIR. And looks at Steve. Steve
follows her out.

Malhotra's left hanging, his agitation building.

CUT TO:

10:26:25 INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.

Steve joins Kate.

KATE

(Outraged.)

The UCO recruited him? And then she
never told anyone!

STEVE

Maybe she had to find an informant
as part of ingratiating herself
into the OCG. Giving up Malhotra
risked blowing her cover.

KATE

If she'd reported Malhotra, three
coppers wouldn't be in the morgue
right now. No, this UCO, she's
crossed the line.

Steve absorbs that, sees she's right.

KATE (CONT'D)

Powell stonewalled us. Let's see if
Malhotra's more forthcoming.

Kate heads back. Steve follows.

CUT TO:

10:26:46 INT. AC-12. INTERVIEW ROOM. CONTINUOUS.

Kate enters and retakes her seat, while Steve
restarts the DIR.

Music

10:26:06

DUR: 0'48".

Specially
composed by
Carly
Paradis.

STEVE

Resuming interview.

Steve turns on the DIR. And takes a seat beside Kate.

KATE

Right. This woman, how many times did you meet her?

MALHOTRA

Just a couple of times, first when her pretended to be from the betting company and then when her blackmailed me.

STEVE

So after that how did you maintain contact with this woman?

MALHOTRA

No way.

STEVE

Any leads you can give us tracing this woman, Vihaan -- that would allow us to show the court you've assisted our inquiry.

MALHOTRA

Shorten my sentence yeah?

Kate and Steve don't reply (they're not allowed to offer an inducement).

MALHOTRA (CONT'D)

(To Steve and Kate.)
More like shorten my life expectancy.

KATE

Vihaan, this is an urgent investigation seeking hardened criminals.

STEVE

Three police officers murdered in cold blood.

KATE

We need to find these criminals and put them behind bars.

Pressure on Malhotra but he resists.

|
|
|
|
|
X
Music Ends
10:26:54

Music
10:27:15
DUR: 0'48".
Specially
composed by
Carly
Paradis.

STEVE

If you know names and you aren't giving them to us, this is only going to get worse for you, Vihaan. We're throwing you a lifeline here, mate.

MALHOTRA

(Tormented by their mindgames.)
I know what you'm up to. Don't act like I don't.

KATE

What are we up to, Vihaan?

MALHOTRA

Protecting one of your own. Her's the one pointed the finger at me. And everyone's acting like her never done nothing.

Kate and Steve exchange a puzzled look.

STEVE

We really don't know what you're talking about, Vihaan.

MALHOTRA

Bollocks. Her's as much to blame as me.

Kate and Steve are puzzled and intrigued.

KATE

Who? Who's as much to blame?

CUT TO:

10:27:56 **INT. NIGHTCLUB. MAIN BAR. LATER THAT NIGHT.**

Music, flashing lights. McQueen sat at the bar.

Enter Corbett. He crosses to McQueen.

CORBETT

We're good to go with Slater for a trade.

MCQUEEN

When?

CORBETT

Tonight.

MCQUEEN

Nice one.

X

Music Ends
10:28:03

Music

10:27:56
DUR: 1'06".
Specially
composed by
Carly
Paradis.

CORBETT

Is it?

MCQUEEN

What do you mean?

CORBETT

I look at you... there's a little voice telling me "she's soft... She's a bottler... She'll drag us all down"

MCQUEEN

That's bollocks, John.

CORBETT

Then prove it. I want to put Slater out of business. Show me you're still worth some value. Or that little voice is gonna start telling me that "I've give you enough second chances"

Exit Corbett. Out on McQueen.

CUT TO: X

Music Ends
10:29:02

10:29:02 **EXT. DERELICT BUILDING. THAT NIGHT.**

A dark 4WD pulls up outside the building with a large van behind and behind the van is another 4WD, all three vehicles in convoy. McQueen gets out the lead vehicle with Ryan. Corbett, from the passenger seat, addresses her through an open window.

CORBETT

Right it's all yours. I won't be far.

The lead vehicle pulls away.

McQueen looks very daunted. She crosses to the entrance and bangs on the door.

CUT TO:

10:29:30 **INT. DERELICT BUILDING. MOMENTS LATER.**

McQueen inside with Lee, Ryan and Miroslav. Miroslav carries a bundle of heroin. Slater and his henchmen are waiting.

SLATER

Where's your boss?

MCQUEEN

Tonight I'm the boss.

SLATER

Bullshit. At most, you take care of
the Livestock.

MCQUEEN

We're not selling Livestock. We're
selling Gear. Half the street
value. Here's proof of our end. The
rest's in the van outside.

Off a nod from McQueen, Miroslav offers the
bundle. Slater gives a nod to one of his
henchmen. The henchman takes the bundle.
McQueen is very nervous. Her hands, hidden from
everyone else's view, are trembling.

Using a knife, the henchman cuts into the bundle
and samples the powder. He gives Slater an
indication it's the real Gear.

SLATER

Half was what I agreed with your
boss. Me and You, we need to make a
new deal. Twenty-five per cent.

McQueen is very nervous. Miroslav, Lee, Ryan and
the others sense her nerves. She feels very
exposed.

MCQUEEN

Twenty-five per cent,
(beat.)
that works.
(beat.)
What's in the van's all yours.

Slater looks triumphant.

MCQUEEN (CONT'D)

But what's in the van's half the
Gear. My boss delivers the rest
once you stump up the other twenty-
five per cent.

Slater looks confused now.

MCQUEEN (CONT'D)

Or we could just piss around all
night playing games, Slater. You
seem to like that.

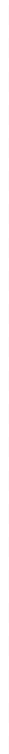
McQueen puts on a confident front.

Music

10:30:18

DUR: 0'46".

Specially
composed by
Carly
Paradis.



Slater isn't happy how this has gone.

CUT TO: Music Ends
10:31:04

10:30:56 INT. NIGHTCLUB. MAIN BAR. MOMENTS LATER.

Exuding false confidence, McQueen slips through the crowds to the roped-off bar, let through by the bouncer.

Corbett grins at her, wielding a magnum of champagne he's using to fill the OCG's glasses - Ryan, Lee, Miroslav and the others getting sozzled.

MIROSLAV
Hey, we are minted.

Lee raises his glass.

LEE
Lise.

MCQUEEN
Never in doubt, eh.

CORBETT
One last thing before we're even.
Mark Malhotra's card. Make sure
he's a hundred per cent acquainted
with the consequences if he talks
about the hijack.

MCQUEEN
He's already shitting bricks, John.

CORBETT
Now let's not go falling out again
eh, Lise.

Corbett fixes her with a glare.

Corbett gives McQueen a glass of Champagne. They clink glasses.

CORBETT (CONT'D)
Cheers.

Then Corbett joins the girls.

Out on McQueen looking nervous.

CUT TO:

10:31:39 INT. AC-12. LOBBY. NEXT DAY.

|
|
X
Music Ends
10:31:04
Music
10:30:56
DUR: 0'43".
Specially
composed by
Carly
Paradis.

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|
|
|
X
Music Ends
10:31:39
Music
10:31:22
DUR: 0'54".
Specially
composed by
Carly
Paradis.

From a vantage point, Steve and Kate watch
Maneet sign in with her police federation rep.
Maneet looks very nervous.

MANEET'S REP

PC Paul Harris and PC Bindra.

RECEPTIONIST (O.S.)

Could you just sign in, please.

KATE

I can't bear this.

STEVE

Me neither.

They both look very uncomfortable. Hastings
joins them.

HASTINGS

Get set up.

KATE

Sir.

STEVE

Sir.

Exit Kate and Steve. Hastings looks down at
Maneet with utter contempt.

CUT TO:

10:32:10 **INT. AC-12. INTERVIEW ROOM. MOMENTS LATER.**

Steve starts the DIR and it puts out a monotone
while he takes his seat beside Hastings and Kate
and everyone looks at their files.

Beside her Rep, Maneet glances towards Hastings.
He looks back coldly. She's only more nervous.
The monotone finishes.

STEVE

AC-12 interview of Police Constable
Maneet Bindra in the presence of
her Police Federation Rep by
Superintendent Hastings, DI
Fleming, DS Arnott. PC Bindra, 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. Document 8.

X
Music Ends
10:32:16

They all look and Steve brings it up on screen -
Malhotra's statement/confession.

STEVE (CONT'D)

Document 8 is a statement by a
member of civilian staff, Vihaan
Malhotra, confessing to disclosing
confidential information about
police operations to an Organised
Crime Group.

KATE

What is your relationship with
Vihaan Malhotra?

MANEET

He's my cousin, ma'am.

STEVE

Did you deliberately suppress a
lead that would have led us to
Malhotra?

HASTINGS

A person instrumental in the
hijacking of dangerous narcotics.

MANEET

I'm sorry.

KATE

So you were aware of Malhotra's
offences?

Maneet looks very uneasy.

HASTINGS

PC Bindra?

MANEET

No, sir, I wasn't aware Vihaan was
passing information to an OCG.

HASTINGS

Information that put three officers
in the morgue and one but for the
Grace of God.

Maneet reacts.

STEVE

Document 2 in your folders.

Everyone looks and Steve brings it up on screen.

STEVE (CONT'D)

Document 2 is a summary of an internal investigation into information leakage that occurred following the disciplinary proceedings against DC Jamie Desford. On screen, Video 1, an AV recording of PC Bindra's statement in respect of the foregoing.

Steve calls up a video on screen.

Video insert: int. ac-12. Interview room. 18 months earlier.

Maneet, pregnant, sits next to her Rep (with a different hairstyle) as she's interviewed by Hastings and Kate.

HASTINGS (VIDEO)

Desford's already been served a red notice for his activities in collusion with Assistant Chief Constable Derek Hilton.

KATE (VIDEO)

Yet Desford denies disclosing sensitive AC-12 files to Hilton. Desford claims to have been deceived in disclosing his username and password by you.

MANEET'S REP (VIDEO)

You've got no evidence to put her fingers on that keyboard.

HASTINGS (VIDEO)

Look. Let's stop beating about the bush PC Bindra, did you use Desford's log-in information to download confidential files which you then passed on to Assistant Chief Constable Hilton? Yes or no?

MANEET (VIDEO)

No, sir, absolutely not.

Steve stops the video. Hastings looks with disgust.

HASTINGS

You work with someone, you take them at their word. More fool me.

Awkward beats.

STEVE

Continuing with Document 8. Vihaan Malhotra alleges you supplied confidential AC-12 files to Assistant Chief Constable Hilton in return for Hilton's silence regarding Malhotra's offences.

Maneet gets more upset.

MANEET

No.

HASTINGS

No?

MANEET

I never knew it was so bad, what Vihaan was doing. Otherwise I'd never have gone along with it.

STEVE

Along with what?

MANEET

It's true ACC Hilton used Vihaan to blackmail me...

HASTINGS

Jesus and Mary and Joseph.

MANEET

You've got to believe me, sir, when I tell you Hilton never said anything about Vihaan leaking information to an OCG. He only told me Vihaan was in danger of dismissal over his personal problems. I wanted Vihaan to have a chance of kicking his gambling addiction. Hilton said that he'd pull strings for Vihaan if I agreed to keep him in the loop on AC-12 operations.

HASTINGS

You were spying on us!

MANEET

Sir, he was the ACC! I honestly believed it was lawful. Then he put more pressure on me, to reveal more and more sensitive material.

HASTINGS

You could've come to me!

Hastings looks utterly disgusted with her.

MANEET

I stopped, sir. I took early maternity leave. I couldn't bear what I was doing. Nothing I can say can make up for what I did.

HASTINGS

Yes. You're not wrong there.

Looks at her with disgust. Maneet is anguished.

STEVE

(Aside to Hastings.)
Sir, there's no evidence Maneet knew Malhotra was leaking information to an OCG.

KATE

(Aside to Hastings.)
And apart from this, sir, she has got a spotless service history.

HASTINGS

(To Maneet, of Steve and Kate.)
Do you hear that do you? Do you hear that? That's good people. Honest people. Sticking up for one of their own.
(Fixes her with a look.)
But you have made a mockery of that. You are finished here, Constable, you are finished with the force and that's only the start of it. Christ knows what criminal charges you're gonna end up facing. Superintendent Hastings leaving the room before I say something I'm gonna regret.

Hastings gets up in disgust and walks out.

Maneet is distraught.

Steve and Kate are sympathetic, upset for her.

CUT TO:

10:37:06 EXT. AC-12. LOBBY. MOMENTS LATER.

A distraught Maneet is led out by her Rep.

CUT TO:

Music

10:36:10

DUR: 1'21".

Specially

composed by

Carly

Paradis.

10:37:15 INT. AC-12. LOBBY. MOMENTS LATER.

Steve and Kate look on, anguished.

HASTING'S (V.O.)

Thank you everybody can I have
your...

CUT TO:

10:37:25 INT. AC-12. OPEN-PLAN OFFICE/HASTINGS'
OFFICE/LIFT. LATER THAT DAY.

Hastings addresses Kate, Steve and the rest of
the AC-12 Staff alongside the big evidence
boards with all the photos from across the
series. Tatleen pins up a photo of Hilton under
the heading "H". And joins the others.

HASTINGS (CONT'D)

... attention please. Thank you.
Well it's been one hell of a
journey to this point, hasn't it.
And it's been a right few ups and
downs along the way. We've even had
to suffer corrupt police officers
in our midst. But small mercies,
Maneet's confession has put the
final nail in Hilton's coffin.
Hilton knew about Malhotra. Oh yes,
he was the one. He was the senior
police officer who was running the
show for Organised Crime. Killing
himself was the only decent thing
that man ever did.

(beat)

H. finally. Well done everybody,
well done. And to celebrate I am
gonna put a few bob behind the bar
in the Red Lion tonight so you can
all have a drink on the Gaffer. And
that is something that does not
happen every day, correct. So carry
on. Thank you very much. Thank you.

Lots of warm reactions from the staff "cheers,
sir" etc.

STAFFERS

Sir, Sir.

Applause. Hastings enjoys the moment before
slipping into his office.

Steve and Kate talk in whispers.

X
Music Ends
10:37:31

KATE

Maneet links to Hilton. Hilton to Malhotra. Malhotra to the OCG.

STEVE

And now there's a UCO inside the OCG. If anyone can prove the Gaffer right, that Hilton was the one pulling the strings, it's her.

KATE

Or prove him wrong.

They both acknowledge the delicacy of the situation.

KATE (CONT'D)

We need to find her.

Exit Kate towards the lift.

Steve reflects. After a few beats, he goes to his desk.

From his office, Hastings watches Kate exit.

Kate looks towards Hastings. Hastings gives her a smile and a nod. She returns the smile and nod.

Kate enters the lift.

Hastings looks pensive once he knows Kate isn't looking.

Steve has watched it all and it makes him pensive.

CUT TO:

10:39:14 **EXT. BLACKTHORN PRISON. VISITOR CENTRE. NEXT DAY.**

Maneet makes her way to the entrance and heads inside.

CUT TO:

10:39:20 **INT. BLACKTHORN PRISON. VISITOR SUITE. NEXT DAY.**

Malhotra's escorted into the suite by OMOs. He's in a bad way -- bashed-up face, broken arm in plaster, limping heavily. He's surprised to see the visitor on the other side of the transparent partition is Maneet. She's shocked by his appearance.

Music

10:38:43

DUR: 0'48".

Specially

composed by

Carly

Paradis.

MANEET

Oh my God.

MALHOTRA

(Beat. Lying.)
I fell down the stairs.

MANEET

(Distraught.)
Vihaan.

They both sit down.

MALHOTRA

You shouldn't be here.

MANEET

It's okay, I used a false name on
the V.O. Prison Liaison don't know
I'm a police officer.

MALHOTRA

You can't do nothing.

MANEET

I can talk some sense into you.

MALHOTRA

(Contrite.)
Why'd you even wanna help me? I
dobbed you in.

MANEET

You did the right thing. I've been
living a lie, keeping secrets from
people that I care about.

MALHOTRA

I'm sorry, Maneet, for all of it.

MANEET

I know you are. Vihaan, come clean
to AC-12. Tell them everything you
know and you'll be out of here
sooner.

MALHOTRA

(Re his injuries, anguished.)
Look at me. This is when I don't
say nothing.

Maneet feels anguished and powerless.

MALHOTRA (CONT'D)

I won't talk. I'd never talk.

|
|
|
|
|
X
Music Ends
10:39:31

Maneet's heartbroken to see him this way.

MALHOTRA (CONT'D)

You always looked after me...

MANEET

I know...

He reaches forward and their hands touch.

GUARD (O.S.)

Hands!

MALHOTRA

Help me, Maneet, I ain't up to this.

Malhotra weeps. Maneet looks very sad for him. She leans close.

MANEET

Tell me how I can help.

Out on Maneet.

CUT TO:

10:41:07 **EXT. MOSS HEATH. PHONE BOX. LATER THAT DAY.**

Maneet enters a phone box. She looks at her palm where she's written N9 100/30.

She scans various business cards on the inside advertising all kinds of services, many of them sexual. She spots one from "Nikki 9", a silhouette of a woman, advertising "Personal Services".

Maneet dials the number.

MIROSLAV (O.S.)

(Out of phone.)
Nikki's phone.

MANEET

(Into phone. Nervous.)
I've got a betting tip.

MIROSLAV (O.S.)

(Out of phone.)
Wrong number.

MANEET

(Beats. Into phone. Nervous.)
Odds at a hundred to thirty.

Music

10:40:50
DUR: 0'56".
Specially
composed by
Carly
Paradis.

X
Music Ends
10:41:46

MIROSLAV (O.S.)
(Out of phone.)
You sure?

Maneet looks at her hand that reads 100/30.

MANEET
(Beat. Nervous. Into phone.)
A hundred to thirty.

MIROSLAV (O.S.)
(Out of phone.)
Okay, don't move.
(Hangs up.)

Maneet looks edgy. She hangs up. Puts the card back. She looks around. Waits.

Music
10:42:09
DUR: 0'51".
Specially composed by Carly Paradis.

CUT TO:

10:42:26 **EXT. PHONE BOX. LATER THAT DAY.**

A kid on a BMX drops a package by the phone box and cycles on. Maneet approaches the package picks it up. Goes back into the telephone box and opens it nervously. Inside is a burner phone.

CUT TO:

10:42:54 **INT. SUBWAY TUNNEL. THAT NIGHT.**

McQueen waits in a tunnel. She sees two figures approaching -- Miroslav leads a woman who's got a hood over her head (Maneet).

X
Music Ends
10:43:00

MCQUEEN
You checked her over?

MIROSLAV
No weapons, no recording devices.
She's clean.

Miroslav removes the hood.

MCQUEEN
So what's all this about?

MANEET
Vihaan Malhotra. He won't talk.

MCQUEEN
He did talk. Told you how to get hold of us.

MANEET

And that's all. I want a guarantee
he's safe inside. This is family.

MCQUEEN

No, this is business.

MANEET

In return for information.

MCQUEEN

About what?

MANEET

Police operations. Investigations
that could damage your business. I
passed information to ACC Hilton.
(beat.)

I could do the same for you.

McQueen takes that in. Maneet's nervous. Then
McQueen steps closer to Maneet.

MCQUEEN

I've got an idea how we could help
each other out.

CUT TO:

10:44:08 **EXT. STREETS. MCQUEEN'S CAR. NIGHT.**

McQueen driving through the City. She looks out
at the nightlife.

Suddenly her mobile rings. She looks down,
caller UNKNOWN.

She ignores it.

CUT TO:

10:44:34 **EXT. STREET OPP HOTEL. NIGHT.**

Hasting's on his mobile. We hear it calling. No
answer. He ends the call and walks towards the
Edge Park Hotel.

We see him walk into the entrance.

CUT TO:

10:44:46 **INT. HOTEL LOBBY. THAT NIGHT.**

Hastings enters.

The receptionist greets him.

Music

10:43:49
DUR: 1'03".
Specially
composed by
Carly
Paradis.



RECEPTIONIST
Evening Mr Hastings.

|
X
Music Ends
10:44:52

HASTINGS.
Yeah. Evening.

And continues towards the stairs. He pauses.

HASTINGS (CONT'D)
Hmmm. I just wanted to ask is that
problem with the toilet fixed.

He taps his computer.

RECEPTIONIST
All sorted, Sir.

HASTINGS
Good. Good.

And he heads towards the stairs.

RECEPTIONIST
(Off the screen.)
Sorry Sir. There's a reminder on
your account.

HASTINGS
Oh, yeah, yeah. I think there was
some issue with that. I mean...
I'll make sure it gets paid next
week. You know, banks! Screw
everything up.

Hastings heads upstairs and the receptionist
taps into the computer. Mr Hastings has been
asked about his overdue payment.

Music
10:45:05
DUR: 0'55".
Specially
composed by
Carly
Paradis.

CUT TO: |

10:45:18 **INT. HOTEL ROOM NIGHT.**

Hastings enters and switches on the light in a
dingy hotel room.

A photo of him and his wife beside the bed.

He goes into the bathroom and sees the handle
for flushing the toilet is hanging down so it's
still not working.

He goes back into the open picks up some papers
and sits on the bed.

He sighs and throws the papers on the side and

|
X
Music Ends
10:46:00

we can see the heading. Application for divorce.

Music

10:45:49
DUR: 1'21".
Specially
composed by
Carly
Paradis.

CUT TO:

10:45:51 **INT. DERELICT BUILDING. NEXT NIGHT.**

Slater and his gang loiter, waiting. They've got a pile of cash on standby for the payment. Slater looks at his watch, getting pissed off.

SLATER

Christ sake, this gonna happen or what...?

CUT TO:

10:46:05 **EXT. DERELICT BUILDING. MOMENTS LATER.**

A convoy of police vehicles arrive without lights or sirens. Armed officers leap out of the vehicles bearing their carbines and charge into the building as quietly as possible.

CUT TO:

10:46:27 **INT. DERELICT BUILDING. CONTINUOUS.**

The armed officers burst in.

THE OCG sitting around. Slater is among them. He looks surprised.

VARIOUS ARMED OFFICERS
ARMED POLICE! ARMED POLICE! ARMED
POLICE! ON YOUR KNEES! ON YOUR
KNEES! ON THE GROUND! HANDS ABOVE
YOUR HEAD!

Slater and his team do as they're told.

CUT TO:

10:46:36 **EXT. DERELICT BUILDING. MOMENTS LATER.**

Slater and his OCG are bundled in handcuffs towards waiting police vans. Slater wears a grim expression.

Slater sees a van parked up nearby. It's the drugs van used by Corbett and McQueen's OCG.

SLATER

Where'd that come from? That weren't there before! What's the game man, What's the game. Bastards.

Without responding, the police bundle him into a van.

Access has been closed off by patrol cars on blue lights and cordons are going up.

Getting out of a patrol car, Det. Ch. Supt. Les Hargreaves wearing on his ballistic vest that shows his rank on the epaulettes.

DS Sam Railston is standing by his car.

SAM
Sir, this way.

Sam leads him to the drugs van. It's cordoned off so Sam and Hargreaves can't get close. Forensic investigators in white suits.

SAM (CONT'D)
Open it.

They open the back of the van revealing drug bundles.

HARGREAVES
Jackpot.

CUT TO:

X
Music Ends
10:47:10

10:47:06 **INT. SERIOUS CRIME. INTERVIEW SUITE. LATER THAT NIGHT.**

Sam watches a live video feed from the interview room where Slater sits calmly with his Solicitor.

A DC enters the interview room and switches on the DIR.

A knock at the door. Steve is shown into the interview suite. Enter Steve.

STEVE
All right.

SAM
All right.

Looks at Steve.

SAM (CONT'D)
What's AC-12's interest in this?

STEVE

(Can't say.)
Sorry, Sam.

Sam accepts that.

Door opens. On screen Hargreaves enters the room.

HARGREAVES (O.S.)

(To DIR.)
Detective Chief Superintendent
Hargreaves.

Hargreaves takes a seat beside the DC.

SAM

Gaffer thinks he knows the magic words to make them talk.

STEVE

Don't they all.

Sam and Steve share a wry look.

HARGREAVES (O.S.)

(To Slater.)
What were you all up to tonight?

SLATER

No comment.

We move into the room.

HARGREAVES

That van full of H. Bit careless,
to leave it there for us to catch
you red handed.

SLATER

Not us.

HARGREAVES

Are you trying to tell me you
didn't hijack the transport?

SLATER

Not us.

Move back to Steve and the screen.

HARGREAVES (O.S.)

Who then?

SLATER

Ask the bitch.

Music
10:47:51
DUR: 0'27".
Specially
composed by
Carly
Paradis.

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Steve reacts.

HARGREAVES (O.S.)

A woman?

SLATER (O.S.)

One that set us up.

HARGREAVES (O.S.)

Set you up how?

Steve watches with intense interest.

STEVE (V.O.)

Following the arrests made last night...

CUT TO:

10:48:14 INT. AC-12. HASTINGS' OFFICE/OPEN-PLAN
OFFICE/LIFT. MOMENTS LATER.

Steve and Kate are dressed to leave the office. Hastings is grabbing his hat and coat from his office, then during the dialogue they all cross from Hastings' office to the lift.

X
Music Ends
10:48:18

STEVE

... the first round of interviews have been completed by Serious Crime. The following allegations have been made relating to Controlled Drugs seized by an OCG in the hijack of Transport ED-905. (Refers to pocketbook.)

A portion of the heroin was traded to a rival OCG for an extremely large amount of cash. A further trade was arranged and the heroin planted at the scene in a van to incriminate the rival OCG.

Kate at the door.

KATE

Sir.

And makes her way to the lift. Hastings follows with Steve behind.

STEVE

It's been alleged the whole thing was orchestrated by a female OCG member matching the description of the Nominal.

HASTINGS

Well. It sounds like the UCO is finally getting some dangerous drugs off the street and some hardened criminals behind bars.

STEVE

Except, sir, I looked into the tip-off and the caller used none of the code words issued to Undercover Officers.

KATE

We don't believe it was her, sir.

The lift door opens and they go in.

HASTINGS

Right. Well, let's see what Detective Superintendent Powell has to say for herself this time.

The lift door closes.

CUT TO:

10:49:04 **INT. PRINT SHOP. BACK OFFICE. NEXT DAY.**

Enter McQueen. She walks through to the back office.

Corbett is waiting, pensive.

MCQUEEN

All right.

CORBETT

All right.

She senses he's pensive. It puts her on edge. Tense beats.

MCQUEEN

What's up?

CORBETT

You tell me.

MCQUEEN

All went as planned. We set up the exchange for the rest of the Gear. The copper did her part, made a call. They're out of business. You've got what you wanted.

Music

10:48:54

DUR: 0'21".

Specially

composed by

Carly

Paradis.

X

Music Ends

10:49:15

CORBETT
And this copper? Apart from make a
call, what's she done?

MCQUEEN
She's working on it.

CORBETT (O.S.)
Working on it.

MCQUEEN
Let's give her time to pan out, one
way or another.

CORBETT
(Darkly.)
"One way...

He crosses to her. Tense beats.

CORBETT (CONT'D)
... or another."

And he exits. McQueen looks worried.

CUT TO:

10:50:01 **EXT./INT. TRAFFIC LIGHTS/MANEET'S CAR. MOMENTS
LATER.**

Maneet pulls up at a red traffic light at a
quiet junction. The white van behind shunts her.
A bystander pays attention (O.S.).

From the van, Lee steps out apologetically.
Maneet gets out of her car.

LEE
Sorry, sorry, no idea where my head
was...

MANEET
I'm in a rush, let's just swap
insurance details.

Ryan wearing a balaclava looms behind Maneet and
snaps a hood over her head. Ryan and Lee drag
her screaming into their van. Lee jumps back
into the van.

The bystander reacts.

BYSTANDER'S PHONE
(Keys phone: 999.)
("Emergency, which service do you
require?")

Music

10:49:47
DUR: 0'22".
Specially
composed by
Carly
Paradis.

X
Music Ends
10:50:09

Music

10:50:18
DUR: 0'23".
Specially
composed by
Carly
Paradis.

From the bystanders POV. Lee reverses and then speeds away

CUT TO:

10:50:34 INT. PRINT SHOP. BACK OFFICE. LATER THAT DAY.

Maneet in a chair, her hands cable tied behind her back. Lee pulls off the hood.

She looks round. Corbett, McQueen, Lee and Ryan stand there.

X
Music Ends
10:50:41

CORBETT

What have you got for us?

MANEET

I haven't had time to work with my contacts.

CORBETT

What contacts are these?

MANEET

They don't want anyone knowing.

CORBETT

You're full of shit.

Maneet starts to get very scared.

MCQUEEN

John.

Corbett raises a hand to shut her up.

CORBETT

My men were following you. You were on your way to AC-12.

MANEET

No, that's not true.

CORBETT

(To McQueen, Lee and Ryan.)
Every one of you is so keen to believe this is all about protecting her idiot cousin.

MANEET (O.S.)

It's the truth!

CORBETT

(To Lee & Ryan.)
She got her burner on her?

Ryan fishes the burner phone out of Maneet's clothing.

Maneet gets very nervous, trembling, breathing hard.

Corbett studies the phone in his palm, angling it one way then another.

MCQUEEN

It's the one we gave her.

CORBETT

Get me a screwdriver.

Exit Ryan. McQueen looks very tense. So does Lee. Maneet is trembling. Corbett's ice cold.

McQueen worries for Maneet's fate.

CUT TO:

10:51:53 INT. PRINT SHOP. BACK OFFICE. CONTINUOUS.

Ryan fetches a small screwdriver from the print room and hands it to Corbett.

Corbett opens up the back of the phone. He discovers a tiny listening device.

McQueen, Lee and Ryan react.

LEE

Christ.

Corbett glares at McQueen.

MCQUEEN

You've got to believe me. It wasn't there when we gave it to her, John.

CORBETT

I'll deal with you later. Get out of my sight.

McQueen looks like she wants to argue.

MANEET

What's gonna happen?

CORBETT

(Into listening device.)
There's only one thing worse than a bent copper. That's a bent copper who pretends she isn't.

Music

10:52:06
DUR: 1'29".
Specially
composed by
Carly
Paradis.

Corbett snaps the listening device and throws it in her face.

Off a nod from Corbett, Lee puts the hood over Maneet's head.

MANEET

NO! NO!

Lee and Ryan haul Maneet out of the chair.

Screaming, Maneet's dragged out.

MANEET (CONT'D)

No! Please!

Corbett looks defiant.

CUT TO:

10:53:15 INT. NIGHTCLUB. TOILETS. LATER THAT NIGHT.

McQueen sits in a cubicle, shaking with nerves, hyperventilating, struggling to pull herself together.

CUT TO:

10:53:28 INT. POLICE SERVICES BUILDING. POWELL'S OFFICE. CONTINUOUS.

Powell leads Hastings, Steve and Kate into her office and Hastings closes the door and doesn't wait to launch into his dialogue.

X
Music Ends
10:53:35

HASTINGS

Right. So we have a betting shop robbery, we have the recruitment and blackmail of a civilian administrator, we have a hijack, we have narcotics traded, we have a rival Organised Crime Gang framed. We have three police officers murdered, one seriously injured, And the whole time, your UCO has failed to pass on any intelligence that would have prevented these offences!

POWELL

I've already told you, I'm not at liberty to discuss any on-going undercover operation.

Hastings reacts.

HASTINGS

I'll give you "at liberty",
Detective Superintendent Powell. If
a UCO is committing crimes, that's
the business of AC-12, and if you
have any doubts you just watch how
fast I'm gonna shut down this
operation and serve you, your COM*
and your UCO with Reg 15s!

**Pr. "com" as in ".com".*

Powell has been given the hair-drier. Tense
beats. Eventually she nods.

POWELL

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

HASTINGS

Now we're getting somewhere. So
here's a simple question: are you
in contact with your UCO or aren't
you?

(Off Powell's hesitation.)

Now listen Alison. I didn't float
up the Lagan on a bubble. Are you
or aren't you?

POWELL

(Beats.)

No.

KATE

Right. So your COM's lost contact,
your Cover Officers too?

POWELL

We're trying our best.

KATE

Christ.

STEVE

How long?

HASTINGS

(Off Powell's hesitation.)

How long has your Covert Operations
Manager not been in contact with
your UCO? Days? Weeks?

(Off Powell's silence.)

Mother of God, don't tell me it's
months!

Music

10:55:11

DUR: 1'07".

Specially

composed by

Carly

Paradis.

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Powell doesn't answer, looks embarrassed.
Everyone realises the answer must be months.

POWELL

We can't be certain what's
happened. It's a deep cover
operation. He may still be
acquiring intelligence on organised
criminal activity.

A shocked beat between Hastings, Kate and Steve.

KATE

He?

Powell opens a folder: OPERATION PEAR TREE.
turns her computer towards them.

POWELL

Detective Sergeant John Corbett.

A personnel file: DETECTIVE SERGEANT JOHN
CORBETT with a photo of Corbett.

CUT TO:

10:55:57 **INT. NIGHTCLUB. MOMENTS LATER.**

In an empty club before opening, Corbett is
served a short, he picks the glass up, his eyes
like rocks.

CUT TO:

10:56:07 **EXT. JETTY. THAT NIGHT.**

Ryan and Lee bundle Maneet out of the boot of a
car wearing balaclavas. Her hands are still
cable-tied behind her back. Maneet's got a gag
in place of a hood. She tries to cry out but she
can only make muffled sounds as they drag her
down onto the jetty.

LEE

Come on. Shut up.

They push her towards jetty.

MANEET

Please! No please!

LEE

Come on. (Get down here).

On the jetty, they set her down on her knees.

X
Music Ends
10:56:18
Music
10:56:03
DUR: 1'35".
Specially
composed by
Carly
Paradis.

She protests loudly via moans. Maneet screams.

MANEET

Please! No! No!

LEE

Shut up, this ain't helping.

Swoosh... Lee cuts Maneet's throat. And she topples over.

They head back up to the car as Maneet's eyes go blank. Blood gushes from the fatal wound.

We see them walking away down the jetty.

Maneet's blood pouring into the water under the jetty.

CUT TO:

10:56:59 INT. NIGHTCLUB. MOMENTS LATER.

C/U Corbett and hold.

CUT TO BLACK:

10:57:08 (credits - single cards)

CAST IN ORDER OF APPEARANCE

Cafferty	SIAN REESE-WILLIAMS
McQueen	ROCHENDA SANDALL
Lee	ALASTAIR NATKIEL
Miroslav	TOMI MAY
Corbett	STEPHEN GRAHAM

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Ryan	GREGORY PIPER
Hastings	ADRIAN DUNBAR
Kate	VICKY McCLURE
Steve	MARTIN COMPSTON
Maneet	MAYA SONDHI

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Sindwhani	ACE BHATTI
Tatleen	TAJ ATWAL
Powell	SUSAN VIDLER
Slater	BARRY AIRD
Malhotra	MAANUV THIARA

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Music Ends
10:57:38

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Mark		MAX DOWLER
Maneet's Rep		JO DOW
Hotel Receptionist		THOMAS FINNEGAN
Sam		AIYSHA HART
Hargreaves		TONY PITTS
	--	--
Production Accountants		JACQUELINE GRAHAM
		LIAM O'CONNOR
Production Co-ordinator		CLAIRE McKINLEY
Asst Production Co-ordinator		SARAH McCONVILLE
Post Production Supervisor		SOPHIA McKEEVER
Assistant Editor		JENNY HOUSTON
	--	--
1st Assistant Director		JONATHAN ECKERSLEY
2nd Assistant Director		MARIA MULHALL
3rd Assistant Director		BREANDAN McKEEVER
Crowd Co-ordinator		JAMIE HEGARTY
Script Supervisor		LOUISE GAFFNEY-FARRELL
Location Managers		DAVID COOKE
		JOHN VAUGHAN
	--	--
Camera Operator		JOHN HOWARD
Focus Pullers		NOAH DAVIS
		JASON CUDDY
Clapper Loaders		ANTHONY BREEN
		JENNY ATCHESON
Grips		NICK CHESTER
		DONAVAN GALLAGHER
Standby Rigger		GARRETT MATTHEWS
	--	--
Gaffer		CARLO McDONNELL
Best Boy		MARTIN CATTIGAN
Electricians		GASTON CURRIE
		LEE McFADDEN
Art Director		OWEN BLACK
Set Decorator		ÁINE McGUINNESS
Production Buyer		GEORGENA ROSS
Standby Carpenter		SHAUN O'CONNOR
	--	--
Graphics		SIMON BAXTER
Props Master		JOE DUFFY
Dressing Props		RIK BRADY
		FINN CULLEN
Standby Art Director		NOEL AHERN
Standby Props		ANNIE McCREIDIE

Boom Operator	OLLIE McDONALD
SFX Supervisor	GARY DOIG
Stunts Co-ordinator	TERRY PALMER
	DONAL O'FARRELL
--	--
Titles	PETER ANDERSON
Costume Supervisor	CATHY YOUNG
Costume Standbys	SARAH McGOVERN
Make-up & Hair Supervisor	AMY WALLACE
Make-up Assistant	CAT COOGAN
Visual Effects	JENN BOWMAN
	YELLOWMOON POST PRODUCTION
	DARREN R. NASH
	RYAN PATRICK YATES
--	--
Dubbing Mixer	PAUL MAYNES
Dialogue Editor	IAN WILKINSON
Sound Effects Editor	PIETRO DALMASSO
Colourist	SCOTT FERGUSON
Online Editor	JONATHAN FETHERSTON
Casting Director Northern Ireland	GEORGIA SIMPSON CDG
--	--
Head of Production	ELIZABETH BINNS
Sound Recordist	KEN CAMPBELL
Costume Designer	MAGGIE DONNELLY
Make-up & Hair Designer	LAURA HILL
Casting Directors	KATE RHODES JAMES CDG
	DANIEL EDWARDS CDG
Police Advisors	DAVID ZINZAN
	TONY CALLAGHAN
Forensic Advisor	WILL McMULLAN
--	--
Line Producer	BRIDGET GOODMAN
Composer	CARLY PARADIS
Editor	ANDREW JOHN McCLELLAND
Production Designer	GILLIAN DEVENNEY
Director of Photography	STEPHEN MURPHY
--	--
Executive Producers	SIMON HEATH
	JED MERCURIO
	PRISCILLA PARISH
Executive Producer for BBC	TOMMY BULFIN
--	--

10:57:33 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]

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10:57:35 (final card)

World Productions
[LOGO]

for BBC
[BBC LOGO]

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