

Line of Duty  
Series 5 - Episode 3

Post Production Script - UK TX Version.  
5th April 2019.

09:59:30 VT CLOCK (30 secs)  
World Productions  
Line of Duty  
Series 5 - Episode 3  
Prog no. DR11787H/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.

Powell turns her computer towards them.

POWELL (CONT'D)

Detective Sergeant John Corbett.

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

10:00:10

CUT TO BLACK:

10:00:11 SUPER CAPTION: **STEPHEN GRAHAM**

CUT TO:

The convoy approaches. The lead police vehicle  
strikes the Stinger. Its tyres get blown out.

CORBETT

Go, go, go!

The second lead vehicle tries to react but can't  
do so in time and strikes the lead vehicle. The  
lorry tries to brake and comes to a halt.

Corbett and the OCG men swarm towards the  
vehicles opening fire with their automatic  
weapons.

Inside the crate is a cache of automatic rifles.

Everyone looks very pleased.

CORBETT

Drinks are on me, lads.

Corbett at the Laptop. McQueen watches.

**Music**

10:00:00  
DUR: 2'29".  
Specially  
composed by  
Carly  
Paradis.

CORBETT  
Who am I talking to?

MCQUEEN  
Just answer.

Corbett off the screen message from Unknown.

CORBETT  
We're tooled ready for a raid. I  
want to plan it.

10:00:28 CUT TO BLACK:

10:00:29 SUPER CAPTION: **MARTIN COMPSTON VICKY McCLURE**

CUT TO:

Steve with Cameron.

CAMERON  
He believed he was on to the top  
man.

STEVE  
Who?

CAMERON  
Just a code name. "H."

Steve reacts.

HASTINGS (V.O.)  
Hilton...

Tatleen pins a photo of Hilton on the evidence  
board.

HASTINGS (CONT'D)  
He was the senior police officer  
who was running the show for  
Organised Crime. "H" finally. Well  
done everybody.

Kate and Steve react. A look...

10:00:46 CUT TO BLACK:

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

CUT TO:

Hastings is put on edge.

SINDWHANI

My senior legal counsel, Gill Biggeloe. You don't mind if she sits in?

Hastings with his wife.

ROISIN

I'm here to ask you one more time to sign the papers.

Hotel Room. Hastings faces the *decrece nisior absolute* application.

10:01:00

CUT TO BLACK:

10:01:01

SUPER CAPTION: **LINE OF DUTY**

CUT TO:

Hotel Lobby.

MOFFATT

Since retiring I've joined a mate's property development business. And one of our new projects is the Kettle Bell Complex.

Hastings eyes the business card.

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

Our terms of business include compensating the original investors.

10:01:13

CUT TO BLACK:

10:01:14

SUPER CAPTION: **POLLY WALKER    ROCHENDA SANDALL**

CUT TO:

HARGREAVES (O.S.)

(To DIR.)  
Detective Chief Superintendent Hargreaves.

Steve and Sam watch the Interview.

SAM

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

STEVE

Don't they all.

Steve has driven Sam home. Sam looks at Steve.

STEVE  
I'll call you.

She tugs his beard playfully.

SAM  
By the hairs of your chinny-chin-  
chin.

And they kiss.

10:01:28 CUT TO BLACK:

10:01:28 SUPER CAPTION: **AIYSHA HART TONY PITTS**

CUT TO:

Corbett holds a gun to Steve's head.

CORBETT (V.O.)  
I'm just trying to get to the  
truth.

Steve and Corbett in Steve's car.

CORBETT (CONT'D)  
The top brass, they don't want me  
to succeed. There's a bent copper  
running organised crime, I'm sure  
of it.

10:01:39 CUT TO BLACK:

10:01:39 SUPER CAPTION: **TAJ ATWAL RICHARD PEPPLER**

CUT TO:

Steve handcuffed to door and Corbett.

CORBETT  
Everything I've said is the God's  
honest truth. And I'll prove it.  
But that depends if you've got the  
guts to listen, or are you just  
another lap dog for Hastings and  
the rest of them

10:01:49 CUT TO BLACK:

10:01:50 S/CAPTION: **WRITTEN AND CREATED BY JED MERCURIO**

CUT TO:

Steve and Kate in AC-12 Office.

STEVE

I've been developing a CHIS who  
hears things about the OCG.

*\*Pr. "chizz" to rhyme with "fizz"*

KATE

Someone I should know about?

STEVE

No. Definitely not something to  
bother a D.I. about.

Steve and Corbett in dark alley.

CORBETT

We'll go after the bent bastards.  
Whatever it takes. But once you're  
in, there's no turning back. Are  
you in?

10:02:05

CUT TO BLACK:

10:02:05

SUPER CAPTION: **PRODUCED BY KEN HORN**

CUT TO:

Kate takes down all the images of the key  
corrupt officers - Hilton, Dot etc. Kate re-  
lays out the images in front of Cafferty.

KATE (V.O.)

KF-1 to KF-6 are a series of images  
of individuals known to be part of  
a clandestine network of corrupt  
police officers.

Looks at Cafferty.

KATE (CONT'D)

PS Cafferty, do you see the person  
who recruited you?

From Hastings' POV, we see Cafferty nervously  
point at an image.

10:02:23

CUT TO BLACK:

10:02:24

SUPER CAPTION: **DIRECTED BY JOHN STRICKLAND**

CUT TO:

10:02:25

**EXT. PRINT SHOP. BACK OFFICE. LATER THAT DAY.**

Establisher.

X  
Music Ends  
10:02:29

CORBETT (V.O.)  
Right lads.

CUT TO:

10:02:29 INT. PRINT SHOP. BACK OFFICE. LATER THAT DAY.

Corbett uses a computer to show a slideshow of long-lens reconnaissance photos of the site.

Ryan lays out a plan of the Eastfield Depot site. McQueen, Miroslav and other OCG members gather round.

CORBETT (CONT'D)  
The Eastfield Depot used by three police forces to store all the good stuff they use in evidence. Drugs. Cash. Jewels. Precious metals. Proceeds of robberies. It's one of the most securely guarded facilities in the area. But since we acquired a couple of dozen automatic assault rifles from the Ballistics job, well then we've got the firepower to get inside.

MCQUEEN  
This is a complicated job. No disrespect.

CORBETT  
None taken. After I came out of Altcourse, I knocked up some false documents to help me brother out with a security job in Iraq. We were guarding high security facilities. I've seen what it takes to defend them. So I know what it takes to raid them.

Corbett exudes confidence. McQueen keeps quiet. Corbett continues.

CORBETT (CONT'D)  
We've got these plans plus some basic information from the AFOS we've been using.

RYAN  
There's a routine pickup, we've got the driver. Instead of the planned pickup, we hijack the empty lorry to do our job.

CORBETT

And higher levels of our organisation have bent coppers in their pocket.

MCQUEEN

You just said we had the firepower.

CORBETT

Yeah but hopefully that's just for show. A big shoot out'll bring every copper in the area out on a blue light. We need time to load the lorry. Best way to do that is to get in quietly. That means inside men. You make the necessary contacts. Bent coppers.

**Music**

10:03:48  
DUR: 0'21".  
Specially composed by Carly Paradis.

CUT TO:

10:03:55 INT. AC-12. MEETING ROOM. NEXT DAY.

Kate and Steve consider the main conspiracy evidence board, still with Hilton and Dot prominent.

KATE

We could call her back in, show her a range of images and try and make it evidential...

Enter Hastings.

KATE

Sir.

STEVE

Sir.

HASTINGS

Yes. You were saying?

KATE

We've been following up on a possible ID made by PS Jane Cafferty.

HASTINGS

(Edge.)  
Yes. I'm glad you're getting around to that. The last time I looked I was still in charge around here.

KATE

(Chastened.)  
Sir.

X  
Music Ends  
10:04:09



STEVE

(Chastened.)  
Sir.

KATE

To be fair, sir, the ID wasn't  
evidential.

STEVE

Cafferty claims she was recruited  
by a corrupt police officer with  
established links to organised  
crime.

Hastings flicks his fingers to request the file.  
Kate hands Hastings the file.

KATE

I was pursuing a lead, covering all  
the possibilities --

STEVE

Some possibilities being Cafferty's  
mistaken, or she's bargaining for  
immunity.

Hastings opens the file, revealing an image of  
Dot labelled as KF-something. Hastings reacts --  
it's visibly a painful reminder of a betrayal  
that still haunts him deeply.

HASTINGS

(Jesus Christ!)

STEVE

Sorry, sir. That's why we held  
back.

KATE

Look. Dot's a stick for everyone to  
beat us with. They know he  
undermines our credibility.

HASTINGS

Yes, well. No more skulking around,  
okay. There's no secrets in AC-12.

KATE

Sir.

STEVE

(Sir.)

Exit Hastings. Hastings shows a beat of the  
pressure on him, then exits frame

**Music**

10:04:24  
DUR: 0'36".  
Specially  
composed by  
Carly  
Paradis.

Kate and Steve feel they've had their cards marked. Steve looks particularly chastened (because of his secret contact with Corbett).

CUT TO:

10:04:56 INT. PUB. THAT NIGHT.

Hastings contemplates a glass of whisky at the bar. Enter Mark Moffatt carrying his briefcase.

X  
Music Ends  
10:05:00

MOFFATT  
Sorry I'm late.

HASTINGS  
You're all right. I'm early.

MOFFATT  
(Re drink.)  
Another?

HASTINGS  
Well. Let's wait and see if we've something to celebrate first.

BARMAN (O.S.)  
Yes, sir.

MOFFATT (O.S.)  
(To barman.)  
Two more of those please.

Hastings reacts -- this sounds promising.

MOFFATT (CONT'D)  
We can secure your investment with a deposit payment. I've got all the paperwork.

HASTINGS  
What's the deposit?

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

HASTINGS  
Yes. I know. How much?

MOFFATT  
Hundred grand.

Hastings is stunned. And angry.

He moves to go.

MOFFATT (CONT'D)

Ted. Wait, wait, wait. There's a way around it. Part of the deal is to recoup your original losses. We can set up a loan facility against the credit you'll receive when those losses are paid back.

(Off Hastings' hesitation.)

Look, you've told me your situation. You've sold the family home, you're living out of a hotel room, your missus is in a poky little flat. This'll put all that in reverse. We're both seasoned coppers, we've risked our lives then stood all the crap they rain down. Haven't we earned a payday?

Hastings looks extremely tempted.

CUT TO:

**Music**

10:06:16  
DUR: 0'55".  
Specially composed by Carly Paradis.

10:06:31 **INT. PRINT SHOP. CONTINUOUS.**

Enter McQueen. The workers are hard at it. Corbett is working on a fake police ID. We only glimpse that the police unit on the ID is AC-12 before Corbett hides it away.

CORBETT (O.S.)

Any news?

MCQUEEN

Yes. Things are falling into place. I'm on to a bent copper that can get us into Eastfield.

McQueen continues into the back.

Corbett gathers himself and follows.

CUT TO:

10:06:54 **INT. BACK OFFICE. MOMENTS LATER.**

McQueen keys the laptop. Corbett watches intently, studying her actions, but can't see the screen. Eventually McQueen has set up the link.

MCQUEEN

Okay.

McQueen spins the laptop round and beckons Corbett. Corbett sees the text conversation has

X  
Music Ends  
10:07:11

been initiated.  
USER: Unknown

CORBETT  
It's me. It's John Clayton. Can you  
hear me?

Unknown  
(Text.)  
Eastfield Depot is definately high  
risk.

*note spelling is meant.*

UNKNOWN  
(Composing.)  
...

UNKNOWN  
(Text.)  
... What I need to know is if it's  
high enough reward.

CORBETT  
Yeah, definitely. There's drugs  
probably double figures. Cash,  
bullion, jewellery, another set of  
double figures. Look we're talking  
millions.

No response from Unknown. Time passes. Corbett  
gets a little edgy.

CORBETT (CONT'D)  
As far as the risk goes, we can  
minimise that by using your assets  
- bent coppers.

Still no response from Unknown.

Corbett waits tensely. McQueen is edgy too.

CORBETT (CONT'D)  
Obviously if you need anything more  
from our end... well then...

UNKNOWN  
(Text.)  
It's on.

Corbett's relieved and happy. McQueen remains  
edgy, much less sold on the idea.

CORBETT  
Great. Thanks.

MCQUEEN  
Any new orders for me?

UNKNOWN  
(Text.)  
You know what to do.

The link is cut by Unknown. Call Disconnected.

CORBETT  
Who is it Lise? Who am I giving all  
this info to? H.?

MCQUEEN  
Truth is I don't know, John. For my  
own good I plan to keep it that  
way.

CORBETT  
I've had enough of this game.

MCQUEEN  
This is how he operates. He's one  
of us.

CORBETT  
Is he? Or is he one of them?

MCQUEEN  
Same thing, if you're bent enough.

Corbett absorbs that. She closes the application  
and shuts the laptop. She carries it to a safe.

CORBETT  
This other copper you've got on the  
Eastfield job, he best be there on  
the night.

MCQUEEN  
He's never gonna go for that.

Corbett watches as McQueen locks it in the safe.

CORBETT  
He's got to be there, in the same  
trench. For our security. I'm not  
having this bent bastard cross us.

MCQUEEN  
(Under pressure.)  
Okay.  
(Not happy.)  
Shit.

Exit McQueen.

**Music**

10:08:46  
DUR: 1'21".  
Specially  
composed by  
Carly  
Paradis.

CUT TO: |

10:09:35 INT. HOTEL ROOM. SAME TIME. |

A laptop sits out on a surface. Hastings closes it before we can see the screen. He moves away, agitated. He prowls the room. He struggles with his agitation. |

He gazes at the closed laptop. Seemingly agonising over deep conflicts. |

CUT TO: |

10:10:00 EXT. ALLEY. LATER THAT NIGHT. |

Steve enters a deserted alley. Corbett appears. |

CORBETT |

Hi, mate. |

STEVE |

All right. |

CORBETT |

It's a bit brass monkeys tonight, isn't it. |

Steve pulls out his pocket book. |

CORBETT (CONT'D) |

Right, no time for small talk. There's a girl on the unit. Name's Lisa McQueen. |

Steve makes a note. |

CORBETT (CONT'D) |

I've got her reaching out to bent coppers... She's also the one that makes contact with the higher levels of the organisation. |

STEVE |

How? |

CORBETT |

Laptop. We talk via a, an audio link; the replies come up as text. |

STEVE |

Any username or I.P. address? |

Corbett reaches into his pocket. |

X  
Music Ends  
10:10:07

CORBETT

No, sorry, mate. This is McQueen's burner number.

Corbett passes him a slip of paper bearing a phone number.

CORBETT (CONT'D)

It's for surveillance only. Don't go making any kind of moves without clearing it with me first.

Steve studies Corbett for a beat or two, still gauging whether he can trust him. Then:

STEVE

Got it.  
(Moves to go.)  
Look, John, the stuff you've done, we're after you. Easiest would be for you to come in and work with all of us.

CORBETT

No, no, no way. Look the deal we made, mate -- it's for keeps. Like we go after the bent bastards no matter how high, no matter what it takes. Look. We're in this together.

Steve sees Corbett's intensity. It makes him wonder how unhinged he could be.

Steve looks very pensive about his divided loyalties. Steve turns and exits.

CUT TO:

10:11:20 **INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.**

Steve is at his desk, doing background research on Lisa McQueen -- looking at her original arrest report, some social services stuff from when she was a teenager.

Tatleen crosses the office.

TATLEEN

Sarge.

STEVE (O.S.)

Yes?

Tatleen lays a file in front of him.

**Music**

10:10:50  
DUR: 0'45".  
Specially  
composed by  
Carly  
Paradis.

X  
Music Ends  
10:11:35

TATLEEN

We've been provided with the metadata on the phone number you gave me for Lisa McQueen. All the numbers the user's called recently are of the same type -- unregistered, pay-as-you-go devices.

STEVE

Burner phones.

TATLEEN

And some have already gone out of service, suggesting they use them for only a few days at a time before disposing of them. But while she remains on this device, we can identify her calls and track her location. I've had signal strength triangulation authorised by the Gaffer -- the user's current movements place her in the Moss Heath area.

STEVE

Good work.

TATLEEN

Sarge.

Exit Tatleen. Steve signals to a few AC-12 staff.

STEVE

Liz, James... Surveillance op, let's go.

Steve moves followed by James and Liz.

CUT TO:

10:12:10 **EXT. BOROGROVE ESTATE. OCG HOUSE. LATER THAT DAY.**

A sink estate. McQueen gets out of the 4WD driven by Miroslav.

MCQUEEN

Don't know how long I'll be.

McQueen approaches a small block of flats and Miroslav gets out and stands by the 4WD looking at his phone. We pan down and see Steve observing through a compact telescope.

**Music**

10:11:59

DUR: 1'08".

Specially composed by Carly Paradis.



CUT TO: |

10:12:34 **EXT. BOROGROVE ESTATE. VANTAGE POINT. SAME TIME.** |

Steve observes from a safe distance from inside a van. He's accompanied by a driver and two other AC-12 staff, all in street clothes, taking photographs. |

Miroslav is flicking through his phone. Steve studies him through his 'scope. He recognises him - troubled by the memory. |

He sees McQueen knock on the door of the small block of flats and be let in by someone. Steve makes some notes in his pocketbook about the address. |

CUT TO: |

10:13:00 **INT. AC-12. MEETING ROOM. NEXT DAY.** |

To Hastings, Kate, Ferringham and AC-12 staff including the ones who accompanied him on the surveillance, Steve presents a summary, referring to maps and images. He starts with a long-lens photo of Miroslav when he was waiting by the 4WD and getting the kids to polish it. |

STEVE |

This is a surveillance image captured on the Borogrove Estate that appears to show an OCG Nominal I encountered in 2012 during our inquiry into DCI Tony Gates. |

X  
Music Ends  
10:13:07

Steve brings up a image of Miroslav. |

STEVE (CONT'D) |

Recognition software gives a 99.5 per cent probability the image represents Miroslav Minkowicz as he is today. Minkowicz is a violent offender considered extremely dangerous. |

Steve brings up a mug-shot image of Miroslav. |

STEVE (CONT'D) |

Surveillance of Lisa McQueen, the female OCG nominal, has identified two locations of interest to our inquiry. Pulton House on the Borogrove Estate, where McQueen spent over an hour. And Kingsgate Printing Services. |

HASTINGS

So what do we know about this block on the 'Grove?

STEVE

Six flats, all were a cash purchase four months ago. Now we're trying to trace the owners. But there's every chance they're a front for the OCG. Surveillance images ...

Steve brings up a series of long lens photos of the house. They show visitors, all male, entering the property.

STEVE (CONT'D)

Various visitors. Recognition software indicates a number of them are on the sex offenders' register. Now we were particularly interested in the period McQueen was there. This image shows a figure leaving via a back exit.

Steve brings up an image - a man, his back to camera, glimpsed in the back alley behind the house. Hastings shows a particular interest.

HASTINGS

Any recognition data?

STEVE

Unfortunately not, sir. We've blown it up but can't visualise any features. But we're keeping the image on file in case biometrics match a suspect down the line.

HASTINGS

Good.

KATE

There only two reasons an OCG would use that house. Drugs and prostitution. All the visitors were male with the exception of McQueen no females seen entering or exiting the property?

STEVE

Correct.

Kate throws a meaningful look to Hastings. Steve sees it and reacts quickly.

STEVE (CONT'D)

Sir, DI Fleming's right but we haven't determined for certain the nature of what occurs at these premises. McQueen's still carrying out contacts, possibly with corrupt police officers. If we go in we risk missing out on future leads. Same applies to raiding the print shop to arrest the UCO. We might miss out on apprehending every member of the OCG.

HASTINGS

(Beats.)

Look, Steve. I know this Minkowicz guy is the guy that tortured you, and we all want him behind bars -- but Kate has raised a Vulnerability issue here we cannot ignore. There's a strong suggestion women in that block are being kept in Modern-Day Slavery to provide sexual services. Our duty is to protect them. So we will carry out that duty.

(Stands.)

And we will raid the house and raid the print shop.

STEVE

(Grudging.)

Sir.

FERRINGHAM

Sir.

HASTINGS (O.S.)

Good. Now we're sucking diesel.

Exit Hastings.

Steve looks deeply uneasy about his divided loyalties.

CUT TO:

10:15:24 **INT. PRINT SHOP. BACK OFFICE. SAME TIME.**

Corbett, McQueen, Miroslav and a couple of the OCG work on planning the Eastfield raid. Miroslav shows photos of the lorries.

MIROSLAV

This is the lorry. Payload 3 and a half tonne.

**Music**

10:15:13

DUR: 0'17".

Specially

composed by

Carly

Paradis.

X

Music Ends

10:15:30

CORBETT

We can't take everything. We've got to be selective. What about the security guards?

McQueen shows some long lens images of guards on duty behind the main gates. She indicates two of them, in separate images.

MCQUEEN

These are our guys. They've already organised their shifts so they'll be on when the lorries arrive.

Corbett's burner vibrates. He checks it.

CORBETT

Bird's been on my case for days.

MIROSLAV

Best just give her what's she's gagging for, huh?

CORBETT

That'd take all of us. Including her.

Laughter as Corbett steps away only a few feet away to take the call brazenly. He plays up to the boys who enjoy his raunchy conversation, whooping and gesturing. But McQueen studies him, not joining him.

CORBETT (CONT'D)

(Into phone.)

Hi, love. What are you wearing?

INTERCUT:

10:15:55 **EXT. AC-12. SAME TIME.**

Steve has found a nook outside of the building that ensures he's not being overlooked, On his phone.

STEVE

(Into phone.)

We're going to hit Pulton House and Kingsgate Printing Services.

CORBETT

(Into phone.)

You sound a bit overdressed to me...

**Music**

10:15:52

DUR: 0'28".

Specially

composed by

Carly

Paradis.

	STEVE	
	(Into phone.)	
	This was out of my hands, mate,	
	you've got to understand.	
	MCQUEEN	
	Do you think you could sort your	
	sex life out another time?	
	CORBETT	
	Yes, all right. All right.	
	(Into phone.)	
	Look, I'm in work. I've got to go.	X
	I'll er... I'll bell you later. All	Music Ends
	right. Ta-ra.	10:16:20
		<b>Music</b>
		10:16:15
	Corbett hangs up.	DUR: 1'15".
		Specially
		composed by
		Carly
		Paradis.
		CUT TO:
10:16:17	<b><u>EXT. AC-12. SAME TIME.</u></b>	
	Steve hangs up. He looks like he's regretting	
	his Faustian pact.	
		CUT TO:
10:16:24	<b><u>INT. PRINT SHOP. BACK OFFICE. CONTINUOUS.</u></b>	
	McQueen looks pissed off as they get back to	
	business.	
	MCQUEEN	
	Okay so we're getting an inventory	
	of what's in there. Cash in there	
	from the Nottingham bank job,	
	bullion from the A5 security van	
	hold-up and jewels off of the safe	
	deposit job in Wolverhampton ...	
		CUT TO:
10:16:36	<b><u>INT. BOROGROVE ESTATE. OCG HOUSE. LATER THAT DAY.</u></b>	
	Armed officers carrying an Enforcer make their	
	way to the front door.	
	Stop outside. Ready.	
		CUT TO:
10:16:44	<b><u>EXT./INT. PRINT SHOP. SAME TIME.</u></b>	
	Armed officers make their way to the entrance.	
		CUT TO:

10:16:50 INT. BOROGROVE ESTATE. OCG HOUSE. SAME TIME.

BANG! The front door gets smashed in with an Enforcer. A couple of AFOs with carbines come through first, then Ferringham with more AFOs.

FERRINGHAM  
ARMED POLICE!

AFO  
ARMED POLICE!

The police pour into the house.

FERRINGHAM  
ARMED POLICE! DO NOT MOVE!

CUT TO:

10:16:55 EXT./INT. PRINT SHOP. SAME TIME.

The AFOs charge in.

AFO (FEMALE)  
ARMED POLICE! DON'T MOVE!

AFO (1)  
DON'T MOVE!

AFO  
HANDS ABOVE YOUR HEAD!

AFO's enter the back room.

AFO TEAM LEADER  
ARMED POLICE!

AFO  
ARMED POLICE! DON'T MOVE!

AFO  
HANDS ON YOUR HEAD! HANDS ON YOUR  
HEAD!

The workers are terrified, hold their hands up in surrender.

AFO TEAM LEADER  
OVER HERE!

CUT TO:

10:17:02 INT. BOROGROVE ESTATE. OCG HOUSE. CONTINUOUS.

AFO makes his way into side room. A young girl

sitting on the bed. Older John with his hands raised.

AFO  
KEEP STILL!

FERRINGHAM  
PUT YOUR HANDS BEHIND YOUR BACK!

Outside Ferringham heads up the stairs.

FERRINGHAM  
FACE THE WALL!

CUT TO:

10:17:07 **EXT./INT. PRINT SHOP. SAME TIME.**

AS before.

AFO  
On your knees! NOW!!

4 Asians kneel with hands on their heads. Forged documents on the wall behind them.

AFO (CONT'D)  
Keep your hands on your head!

We glimpse the open safe.

And the empty office.

AFO  
All clear.

CUT TO:

10:17:15 **INT. BOROGROVE ESTATE. OCG HOUSE. CONTINUOUS.**

The AFO's have rounded up a heavy.

AFO  
FACE THE WALL!

Who turns and faces the wall.

Steve and Kate enter the premises. They wear ballistic vests and carry holstered pistols. They bring up the rear as Ferringham and the AFOs move deeper into the house.

AFO (O.S.)  
HANDS BEHIND YOUR BACK!

Through an open door, they see a fat middle-aged

X  
Music Ends  
10:17:30  
**Music**  
10:17:20  
DUR: 0'52".  
Specially  
composed by  
Carly  
Paradis.

John struggling and a young woman sitting on the bed.

KATE

Shit.

Steve moves along the hall.

Points to man.

STEVE

Cuff him. Get them out.

Along the corridor to a young woman.

STEVE (CONT'D)

You're okay, miss, all right, no one's going to hurt you.

Kate sets off upstairs.

Moving on through the house, they come to other doors. All have padlocks on the outside, crudely DIY'd over existing door frames.

KATE

Christ, these have all got locks on the outside.

Steve and Kate exchange a look. They know what this means.

Women's voices coming from the rooms.

A couple of officers who were using the Enforcer come through the house.

STEVE

(Through door, kindly.)  
Armed Police. Whoever's in there, please stand clear of the door. We've going to break in. No one's going to hurt you.

The Enforcer arrives.

KATE

Do it.

They smash the door in.

AFO (FEMALE)

CLEAR!

Kate and Steve turn to the doorway. POV.



Inside is a terrified girl, Mariana, barely 16,  
trafficked as a sex slave.

KATE

Oh Christ, how old is she?

Steve moves towards the young girl.

STEVE

(To Mariana.)

It's all right you're safe now.

It's okay. Take care of her.

Exit Steve. Mariana still looks terrified.

CUT TO:

10:18:16 **EXT. PRINT SHOP. LATER THAT DAY.**

AFOs have secured the building. Forensic  
investigators in white suits go in and out via  
the inner cordon which control access to the  
interior.

In white suits, Steve and Hastings log in.

STEVE

(To Head of Scene Officer)

DS Arnott. Superintendent Hastings.

Pull wide and see them head to the door.

CUT TO:

10:18:21 **INT. PRINT SHOP. BACK OFFICE. MOMENTS LATER.**

Steve and Hastings walk through the print shop  
to join Kate, already inside in a white suit.

HASTINGS

Carry on.

They continue through the print shop, through  
the print room to the back office.

Kate looks up as they near.

They survey the room.

KATE

The OCG had vacated the premises,  
only the workers left.

Their gaze comes to rest on the safe. It's wide  
open, empty. They're defeated again.

X  
Music Ends  
10:18:12

**Music**  
10:18:16  
DUR: 0'30".  
Specially  
composed by  
Carly  
Paradis.

X  
Music Ends  
10:18:46

HASTINGS

How the hell did they know! Any other notable findings in the safe?

Steve shows his guilt, his expression hidden from the others.

KATE (O.S.)

No. Not yet, sir.

Steve's gaze turns to the empty office.

CUT TO:

10:18:59 EXT. STEVE'S FLAT. THAT NIGHT.

Steve's car drives down into the underground car park.

Corbett is there waiting. Pacing.

CUT TO:

10:19:14 EXT. STEVE'S FLAT. UNDERGROUND CAR PARK.

Steve gets out of his car.

Corbett is livid, intense, dangerous, right in Steve's face.

CORBETT

What are you playing at? We had an agreement.

STEVE

I know.

CORBETT

Hitting the print shop, like that, I couldn't let that happen. Have you any idea how many potential leads have gone up the spout. The risks I take.

STEVE

John, I know you do. But you're right to be pissed off --

CORBETT

Look. You "know"? You're Anticorruption but yet you go on like you haven't got the first clue about the damage bent coppers cause. Look I'm the last one to defend what they do to the

**Music**

10:18:54  
DUR: 0'24".  
Specially  
composed by  
Carly  
Paradis.

X  
Music Ends  
10:19:18

Livestock. Right and if them girls are free then, good luck to them. It all comes down to politics, no one wants it coming out that organised crime depends on bent coppers and for all I know there could be a bent copper at the top of the tree pulling all the strings. Powell lost her bottle. Maybe you have too?

STEVE

No. I'm in. Whatever it takes. I'm in.

Corbett glares at Steve. Steve glares back.

CORBETT

Who gave the order?  
(Leaps on Steve's hesitation.)  
Hastings?

Steve looks troubled by Corbett's insinuation.

CORBETT (CONT'D)

Look there's a reason we had to pull out of the print shop -- there's a big job Thursday night.

STEVE

What's the plan? Who's involved?

CORBETT

After last time? You get the bare bones. There's a routine transport. We've paid the driver off. And the Security guards as well. But they're just small fry, there's gonna be a big fish. A senior police officer who's been pulling strings to make sure that we don't have half the force descending on us.

STEVE

(Beginning to twig, daunted.)  
Wait, what place are you on about?

CORBETT

Eastfield Depot.

STEVE

You're kidding.

CORBETT

No.

**Music**

10:20:49

DUR: 0'54".

Specially

composed by

Carly

Paradis.

|

STEVE  
I need more info than that.

CORBETT  
Look, you'll get the OCG but most importantly you'll get to nick a high-ranking corrupt police officer.

STEVE  
H.?

CORBETT  
Just make sure you're in place with the surveillance and the firepower to take them on.

STEVE  
Look John. I need the name of the corrupt officer?

CORBETT  
Like I'd take the risk of telling you. There's people in high places who don't want this coming out.

STEVE  
Come on mate, I need more.

Corbett melts in the shadows.

Steve absorbs their conversation. The dilemma weighs heavily on him. He heads towards the access lift/stairs to the flats.

CUT TO: X  
Music Ends  
10:21:43

10:21:37 **INT. NIGHTCLUB. MAIN BAR. LATER THAT DAY.**

The place is closed. Staff are preparing for opening time. Corbett sits alone at the main bar having a quiet drink. Enter McQueen with an air of suspicion.

MCQUEEN  
All right.

CORBETT  
All right.

MCQUEEN  
How'd you know?

CORBETT  
Know what?

**Music**  
10:21:37  
DUR: 0'58".  
Specially composed by  
Carly  
Paradis.

MCQUEEN

To clear out the print shop.

CORBETT

I didn't. It's common sense, when you're planning a big job. You keep moving on. I wish I had known - then I could've warned about the brothel as well.

MCQUEEN

Just lucky then?

CORBETT

Yeah. Yeah that's me, Lise. I've always been a lucky lad.

McQueen absorbs that, looks satisfied. She moves on. Away from Corbett, she doesn't look so convinced.

Corbett drinks, looks worried she might be on to him.

CUT TO: X

Music Ends  
10:22:35

10:22:35 **INT. AC-12. OPEN-PLAN OFFICE/HASTINGS' OFFICE.**  
**LATER THAT DAY.**

Gill is escorted through the security gate. Cross to Hastings' office. She walks right in. Hastings is taken aback to see her.

HASTINGS

Gill. I wasn't expecting you.

She shuts the door.

GILL

I had a meeting with the PCC this morning.

HASTINGS

Oh?

GILL

What can I say? We're throwing a lot of resources at the problem but Corbett's still at large. The PCC's anxious for a breakthrough.

HASTINGS

You know. Don't worry. We're close. We're gonna get our man.

GILL

I also had to talk Rohan down after we found out that Deputy Chief Constable Wise had agreed to suppress the red notice against Maneet Bindra.

HASTINGS

DCC Wise accepted the evidence that Maneet Bindra was acting undercover.

GILL

(Deadpan.)  
Andrea was only appointed because she's a woman.

Hastings shows a surprised reaction. Gill pauses for effect.

GILL (CONT'D)

The DCC oversees Anticorruption; being female she can't be a Mason.

Hastings is uneasy about the mention of Masons.

GILL (CONT'D)

Speaking of which, I understand that you have finally promoted a female Inspector, DI Fleming?

HASTINGS

Kate, yeah, yeah, great wee girl, doing a bang-up job.

GILL

Mind you that is exactly what a sexist would do to cover his tracks.

HASTINGS

What?

GILL

(Off his unease.)  
I'm just pulling your leg.

She crosses to the door.

GILL (CONT'D)

Find Corbett, Ted. And then all this other bullshit will vanish like the bullshit it is.

Exit Gill.

**Music**

10:23:51  
DUR: 0'30".  
Specially  
composed by  
Carly  
Paradis.

|

Hastings looks both cowed and resentful.

CUT TO:

10:23:57 **INT. AC-12. CORRIDOR/ INTERVIEW SUITE/VIEWING ROOM. NEXT DAY.**

Accompanied by an Appropriate Adult, the young girl from the brothel, Mariana, makes her way to the Interview Suite.

Steve follows and enters the viewing room.

CUT TO:

10:24:10 **INT. AC-12. INTERVIEW SUITE/VIEWING ROOM. NEXT DAY.**

In the viewing room, Steve watches a live video feed. The interview suite is as comfortable as possible. Mariana, answers questions from a Female Detective in Romanian (or other East European language) via an interpreter.

DETECTIVE

Mariana, can you tell me about anyone who came to the house yesterday? We're particularly interested in a woman who visited...

X  
Music Ends  
10:24:21

INTERPRETER

[Question translated.]

MARIANA

(In native language.)

INTERPRETER

[Answer translated.]  
Normally they only bring men into the house. But there was a woman. And she spoke with one of the men...

Steve watches, intrigued.

DETECTIVE (O.S.)

Can you tell us more about this man?

CUT TO:

10:24:49 **INT. AC-12. OPEN-PLAN OFFICE. MOMENTS LATER.**

Steve comes to Kate's desk.

STEVE

Boss, might have got something out of the brothel.

KATE

Great.

STEVE

Through the interpreter one of the girls said she glimpsed a woman matching Lisa McQueen's description around the time we know McQueen was in there. She -- McQueen -- was seen taking one of the Johns into a bedroom.

KATE

She wasn't providing sexual services?

STEVE

The girl said the John appeared surprised by McQueen maybe even intimidated. About what, she doesn't know.

KATE

Description?

STEVE

Middle aged. Average height or just above, heavyish build. Light hair.

Steve refers to the surveillance image of the figure leaving via a back exit.

STEVE (CONT'D)

She believes this could be him.

KATE

Any distinguishing features?

STEVE

The girl doesn't know enough English to identify a specific region but she thinks he had a strong accent, definitely not local.

Kate and Steve reflect. They gaze at the surveillance image of the mystery man. It taunts them.

KATE

Okay.



Kate's about to move off.

STEVE

Kate, we need to talk.

Steve moves to a more private space the Interview Room. Kate follows. She sees his grave expression. They talk in whispers.

KATE

What's up, mate?

STEVE

The CHIS who's been giving me intel on the OCG. It's Corbett.

Kate is stunned. And then visibly angry.

STEVE (CONT'D)

Look, I should have told you earlier...

KATE

(Very sarcastic.)  
No, really?

STEVE

...I didn't know how it was going to play out. I was protecting you.

KATE

What? Because I'm a DI? That's bullshit, Steve. You'd have never have held out on me when we was both DS's.

STEVE

It's the truth.

KATE

Chrissake, Steve.

STEVE

Corbett's insisted we met on the DL because he's convinced there's a high-level conspiracy to suppress his investigation.

KATE

Who? Who at high level?

STEVE

He reckoned DSU Powell sabotaged his efforts to gather intelligence on senior police officers colluding with organised crime.

Beat. Kate reacts.

STEVE (CONT'D)

(Reluctant.)

He also expressed suspicions about the Gaffer.

KATE

(Worried.)

Right. What's he got to back it up?

STEVE

The raids on the print shop and the brothel...

KATE

There is no way in this day and age the Gaffer would have ignored the Vulnerability of the women in that brothel.

Steve nods in agreement.

STEVE

Yes.

KATE

Yes.

He indicates to Kate a file.

STEVE

This is the reason I had to tell you about Corbett.

He opens a file.

Kate reads. We glimpse Steve's report on Corbett's intelligence: *PLANNED ARMED ROBBERY OF EASTFIELD DEPOT.*

KATE

Oh, Jesus.

She only takes a few seconds to scan all the info (there isn't much). Then she snaps the file shut.

KATE (CONT'D)

Let's go.

Kate heads towards Hastings' office.

Steve follows Kate.

**Music**

10:26:57  
DUR: 0'39".  
Specially  
composed by  
Carly  
Paradis.

|  
|  
|  
|  
|  
|  
|  
|  
|  
|  
|  
|  
|  
|  
|  
|

CUT TO: |

10:27:17 INT. AC-12. HASTINGS' OFFICE. CONTINUOUS. |

Kate taps on Hastings' door. Hastings beckons them in. |

HASTINGS |

Yes. |

Enter Steve and Kate. While Hastings waits expectantly, they shut the door. Then Kate hesitates over the file and the Corbett revelation, conflicted over whether to drop Steve in it or not. |

HASTINGS (CONT'D) |

What's going on? You look like a couple of kids who've been caught robbing an orchard. |

X  
Music Ends  
10:27:36

STEVE |

(Off Kate's hesitation.)  
Sir, I've made contact with DS John Corbett. |

HASTINGS |

Dear God, how? |

KATE |

Corbett reached out to Steve directly, sir. |

HASTINGS |

Well, that's the ticket. Do you think we can lure him to a meeting? |

KATE |

Steve's already had one, sir. |

HASTINGS |

(Taken aback. Put out.)  
You have? |

STEVE |

Four. |

HASTINGS |

(Angry.)  
And who was with you? |

STEVE |

No one. |

Hastings stands. |

HASTINGS

Oh for Chrissake, son, you've just broken every rule in the book!

STEVE

Sir, it's not what you might think. A couple of times he ambushed me. The others wouldn't have happened if I wasn't on my own.

HASTINGS

Yes. For good reason! For your own safety! And for proper authorisation!

STEVE

I thought it best not to jeopardise the contact, to try and develop a supply line of intelligence.

HASTINGS

(Angry. To Kate.)  
Did you know about this?

KATE

Yes I did.

STEVE

Sir, I didn't tell Kate at first. Soon as I did, she took the decision to include you.

HASTINGS

I should report you DS Arnott, if it wouldn't cause a bigger stink than we have already! Did you think of reporting to your seniors? What about arresting John Corbett did that occur to you?

STEVE

Corbett claims he was forced to commit the offences to maintain his cover.

KATE

Sir, Steve's built a rapport. Corbett's the CHIS he's been using.

STEVE

He's enabled us to detect Jane Cafferty's corruption, apprehend Lee Banks, identify Miroslav Minkowicz and Lisa McQueen and break up an important element of their sex trafficking operation.

KATE

It does appear Corbett's still carrying out an undercover operation.

HASTINGS

Appear.

STEVE

And now he's relayed intelligence on a planned armed robbery of the Eastfield Depot.

HASTINGS

(Shocked by the audacity.)  
Eastfield? What's he got backing him up there, a Panzer Division?

STEVE

Communication with the higher levels of the OCG have been carried out via a computer link. Corbett's disclosed the robbery's been planned with the collusion of a corrupt senior police officer.

HASTINGS

Any details on this officer?

STEVE

No, sir, I've not been provided with an ID.

KATE

Sir, this is a chance to crack the highest level link between corrupt officers and organised crime, possibly even the top man.

Hastings absorbs that with a certain level of discomfort. Kate and Steve study him, noting his unease. Hastings realises he's got to say something or else they'll be suspicious.

HASTINGS

Look. If we are contemplating collaborating with John Corbett -- and that's a big if -- we cannot allow this to blow up in our faces. He will go to jail come what may, I can promise you that. I'm gonna have to run this past the DCC. But look, you're my best team. If this is how you want to call it, I will back you to the hilt.

KATE  
Thank you, sir.

STEVE  
Thank you, sir.

HASTINGS  
Off you go.

Exit Kate and Steve. Once they've gone, Hastings looks extremely worried.

CUT TO:

10:30:07 **INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.**

Steve and Kate walk away from Hastings' office.

KATE  
One thing.

STEVE  
Yes?

KATE  
The raid on the print shop. Any reason they knew to clear out?

STEVE  
No.

KATE  
(Doesn't believe him.)  
Chrissake, Steve.

Kate moves on. Steve looks chastened.

CUT TO:

10:30:26 **INT. AC-12. HASTINGS' OFFICE. CONTINUOUS.**

Hastings looks extremely worried.

CUT TO:

10:30:29 **INT. HASTINGS' HOTEL. LATER THAT DAY.**

Hastings hurries to his laptop carrying a roll of bubble-wrap and starts to wrap it.

He looks shifty.

CUT TO:

10:30:46 **EXT. COMMERCIAL UNITS. LATER THAT DAY.**

**Music**

10:30:13  
DUR: 0'50".  
Specially composed by  
Carly  
Paradis.

Keeping his head down, Hastings goes into a Commercial Unit carrying the bubble-wrapped laptop. He enters a building bearing the sign ELECTRONIC DISPOSAL CENTRE.

CUT TO: X

10:30:57 EXT. EASTFIELD DEPOT. THAT NIGHT.

Prominent signage, high security gates and fencing. Security guards patrol the perimeter fences. CCTV cameras cover the compound.

CUT TO:

10:31:01 EXT. EASTFIELD DEPOT. VANTAGE POINT. SAME TIME.

From a concealed position, Steve, Kate, AC-12 staff and AFOs led by Ferringham observe via night-vision scopes. All are dressed for an operation - stab vests, utility belts. The AFOs are fully armed wearing Kevlar helmets and TAC vests.

AC-12 CAR ONE  
(Out of Radio.)  
Alpha Charlie Eight Two, sit rep,  
no obs.

Move to AC-12 Car One and their POV of the Gates.

Move to AC-12 Car Two.

AC-12 CAR TWO  
(Into Radio.)  
Alpha Charlie Nine Six, sit rep, no  
obs.

And their POV of the Security block and the Gate.

We move back to Kate.

CUT TO:

10:31:25 EXT. COUNTRYSIDE NEAR EASTFIELD DEPOT.  
CONTINUOUS.

Off road, on a dirt track with tree cover all round, we find the 4WDs of the OCG and all the unit - Corbett, McQueen, Miroslav, Ryan and the others.

Corbett is hard faced, tense. His eyes show the

Music Ends  
10:31:03  
Music  
10:30:56  
DUR: 0'36".  
Specially  
composed by  
Carly  
Paradis.

X  
Music Ends  
10:31:32

worry of things going wrong. He is looking out for a vehicle.

He paces and checks another entry point.

More tension. Then a message comes through over their radios.

TRANSPORT DRIVER (O.S.)  
(Out of radio.)  
Eastfield from Transport, ETA 5  
minutes.

EASTFIELD CONTROLLER (O.S.)  
(Out of radio.)  
Copy that.

MIROSLAV  
JOHN.

Corbett marches over to McQueen.

CORBETT  
Where's your man? I thought you  
said promises had been made!

MCQUEEN  
They have.

CORBETT  
I want that bent bastard here with  
us taking the same risk we are, How  
do we know he's not gonna set us  
up...

MCQUEEN  
You wanna call it off?

Corbett looks very tense. All eyes on him.

RYAN  
No way. How's it gonna look when we  
say we bottled it?

Corbett realises he's in a bind. No way out.

CORBETT  
Right. Come on, let's go. Let's go.  
Let's get these cars going.

Corbett musters the troops. The unit put on  
their balaclavas, pile into the vehicles.

CORBETT (CONT'D)  
Come on, let's move. (Let's go.)

**Music**

10:31:48  
DUR: 1'23".  
Specially  
composed by  
Carly  
Paradis.



The vehicles pull away.

CUT TO:

10:32:25 **EXT. EASTFIELD DEPOT. MAIN GATE. MOMENTS LATER.**

Two security men man the gatehouse.

One transport lorry appear from one direction.  
The security gates open. Security guards wave  
the lorry in.

CUT TO:

10:32:40 **EXT. EASTFIELD DEPOT. VANTAGE POINT. SAME TIME.**

Steve sees the lorry through binoculars from the  
concealed position.

STEVE

That's the planned transport.

CUT TO:

10:32:43 **EXT. EASTFIELD DEPOT. MAIN GATE. CONTINUOUS.**

The lorry rolled through the entrance into the  
compound.

CUT TO:

10:32:46 **EXT. EASTFIELD DEPOT. VANTAGE POINT. SAME TIME.**

AC-12 CAR TWO

(Into Radio.)

Alpha Charlie Nine Six, obs on LGV.

CUT TO:

10:32:50 **EXT. EASTFIELD DEPOT. VANTAGE POINT. SAME TIME.**

Kate receives the radio call. Watching the  
monitor.

AC-12 CAR TWO

(Out of Radio.)

Bravo Echo Six Five India...

CUT TO:

10:32:53 **EXT. EASTFIELD DEPOT. MAIN GATE. CONTINUOUS.**

The OCG 4WDs appear from another direction.

CUT TO:

10:32:57 INT. 4WD. CONTINUOUS.

Corbett and McQueen look very tense as they approach the gates, seeing the lorries going through the gates. Corbett looks very anxious. Miroslav drives.

CORBETT

(To Ryan.)

One of these security guards looks at us the wrong way, no beating around the bush -- we're straight out of here. Eh? Yes?

MIROSLAV

Got it.

Everyone's tension cranks up.

CUT TO:

10:33:03 EXT. EASTFIELD DEPOT. MAIN GATE. CONTINUOUS.

The Security Guards see the 4WDs approaching. They're the ones from the photos who have been paid off. They tense up.

From a vantage point.

AC-12 CAR ONE

(Out of Radio.)

Alpha Charlie Eight Two, obs on 3 SUV's entering main gate.

CUT TO:

10:33:06 EXT. EASTFIELD DEPOT. VANTAGE POINT. SAME TIME.

AC-12 see the 4WDs approach. Steve joins Kate.

CUT TO:

10:33:09 INT. 4WD. CONTINUOUS.

The unit tense up.

Miroslav puts his hand on the gearstick ready to change down.

The security guards wave the 4WDs in.

CUT TO:

10:33:11 INT. 4WD. CONTINUOUS.

Corbett reacts.

X  
Music Ends  
10:33:11  
**Music**  
10:32:59  
DUR: 3'02".  
Specially  
composed by  
Carly  
Paradis.

CORBETT

Right. Game on.

Miroslav drives in through the gate. Corbett gazes at the security guards.

CUT TO:

10:33:13 **EXT. HIDDEN VANTAGE POINT. SAME TIME.**

Observing on the monitor, Steve and Kate react.

STEVE

Corbett was right. Security's definitely in on it.

KATE

(To AC-12 staffer 1.)  
Sharon snap those security guards.

AC-12 Staffer 1 uses a long-lens camera to take photos of the security guards.

Kate picks up the radio.

Move to CAR 1 vantage point.

KATE

(Out of Radio.)  
Three Seven, Eight Two, snap those security guards.

AC-12 CAR ONE

(Out of Radio.)  
Eight Two, received.

Hidden vehicle takes photos.

CUT TO:

10:33:25 **EXT. EASTFIELD DEPOT. COMPOUND. CONTINUOUS.**

The 4WDs pull up sharply.

The OCG jump out with their rifles. The Security Guards throw their hands in the air. The OCG swarm round them.

CUT TO:

10:33:33 **EXT. HIDDEN VANTAGE POINT. SAME TIME.**

Kate watches this on a feed from the CCTV Cameras.

CCTV cameras record the Security Guards  
surrendering at gunpoint and being tied up with  
cable ties.

CUT TO:

10:33:38 **EXT. EASTFIELD DEPOT. COMPOUND. CONTINUOUS.**

The OCG bang on the warehouse doors.

And the raise the automatic weapons.

CUT TO:

10:33:41 **EXT. EASTFIELD DEPOT. VANTAGE POINT. SAME TIME.**

Ferringham crosses to the window with his scope.

FERRINGHAM

Right, weapons. I've got Four times  
M4's. Four times SA80.

His POV as the warehouse door opens.

CUT TO:

10:33:45 **EXT. EASTFIELD DEPOT. COMPOUND. CONTINUOUS.**

Continuous.

CORBETT

Right everyone stay calm, and no  
one gets hurt, it's just for show.

He throws a glance up at the CCTV cameras.

CUT TO:

10:33:49 **INT. EASTFIELD DEPOT. COMPOUND. CONTINUOUS.**

The OCG head inside the main warehouse,  
revealing the loading bay inside. Staff inside  
react. The OCG point their guns at them.

MIROSLAV

Hands above your heads!

CORBETT

Don't even think about it dickhead!

CUT TO:

10:33:53 **EXT. EASTFIELD DEPOT. COMPOUND. CONTINUOUS.**

The camera shows a guard being manhandled.

RYAN

Move! Hands behind your back.

The security guard is cable tied up.

CUT TO:

10:33:57 INT. EASTFIELD DEPOT. LOADING BAY. CONTINUOUS.

McQueen opens the warehouse doors.

As the doors open we see a ladder pass.

CUT TO:

10:33:59 EXT. EASTFIELD DEPOT. VANTAGE POINT. SAME TIME.

Kate watched the ladder heading set against the warehouse. They put it up to the CCTV camera..

KATE

They're going for the CCTV.

CUT TO:

10:34:06 EXT. EASTFIELD DEPOT. COMPOUND. CONTINUOUS.

The camera shows the guards being manhandled away.

CORBETT

Go, go, go, go, go, go, go.

CUT TO:

10:34:08 INT. EASTFIELD DEPOT. LOADING BAY. CONTINUOUS.

The vehicles are backed into the loading bay.

CORBETT

Back it up!

CUT TO:

10:34:10 EXT. EASTFIELD DEPOT. COMPOUND. CONTINUOUS.

Corbett guides the vehicle into the loading bay.

CORBETT

Keep coming. Come on.

A masked man climbs the ladder outside the warehouse.

Two other men carrying a ladder head for the main gate security point.

And set the ladder up for access to the CCTV camera.

Meanwhile the masked man disables camera 1

CUT TO:

10:34:20 EXT. EASTFIELD DEPOT. VANTAGE POINT. SAME TIME.

Kate watches the Screens as the cameras are disabled.

Sharon is taking pictures.

KATE  
(To AC-12 Staffer 1.)  
Sharon, get as much as you can.

More photos are taken.

CUT TO:

10:34:32 EXT. EASTFIELD DEPOT. COMPOUND. CONTINUOUS.

As before. Corbett is very tense as he watches the action.

CORBETT  
Get the cars turned round.

The vehicles finish backing in.

CORBETT (CONT'D)  
Keep going. Come on.

The 4WD are turned around.

CUT TO:

10:34:38 EXT. EASTFIELD DEPOT. VANTAGE POINT. SAME TIME.

Kate and Steve watch the monitor.

STEVE  
We can't tell if there's a corrupt officer in among them.

Kate looks at the scene through night-vision telescope.

CUT TO:

10:34:49 INT. EASTFIELD DEPOT. LOADING BAY. CONTINUOUS.

The OCG begin loading Seized Goods onto the

lorry and into the backs of the 4WDS bullion.

CORBETT

Good lad. Good Lad. Well done.

(To others.)

Come on. Everybody keep moving.

The OCG load up more goods. Drugs, firearms, jewellery. Miroslav shouts something. Keep moving

CUT TO:

10:34:57 **EXT. EASTFIELD DEPOT. COMPOUND. CONTINUOUS.**

Corbett looks towards the Entry Gate.

CUT TO:

10:35:11 **EXT. EASTFIELD DEPOT. VANTAGE POINT. SAME TIME.**

Steve and Kate observe through a laptop.

KATE

We got a signal?

STEVE

Yes.

Steve moves to have a look at a laptop computer operated by AC-12 Staffer 2. On a map of the area, multiple tracker markers are flashing in the location of the depot.

STEVE (CONT'D)

All trackers active.

CUT TO:

10:35:18 **EXT. EASTFIELD DEPOT. COMPOUND. CONTINUOUS.**

McQueen loads up a 4x4. McQueen comes over to Corbett.

MCQUEEN

The bent copper's a no-show. We've got a good haul. I say we get the hell out.

Corbett hesitates in the face of his dilemma, to wait for the bent cop or to cut and run.

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

John. Let's not push our luck.

Corbett turns to McQueen.

CORBETT  
No. Let's keep going.

Corbett moves Loading Bay.

CORBETT (CONT'D)  
(To OCG.)  
Keep loading!

McQueen reacts.

CORBETT (CONT'D)  
(To OCG.)  
Keep loading!

CUT TO:

10:35:42 **EXT. EASTFIELD DEPOT. VANTAGE POINT. SAME TIME.**

Kate picks up the radio.

KATE  
(Into Radio.)  
Alpha Charlie Three Seven, sit rep.

HASTINGS (O.S.)  
(Out of radio.)  
Alpha Charlie One Zero, receiving.

Kate looks at the monitor.

KATE  
(Into Radio.)  
Sir, OCG's entered the depot.  
Currently all going as planned.

HASTINGS (O.S.)  
(Out of radio.)  
Received. Standing by.

Kate looks at the tracker monitor.

CUT TO:

10:35:53 **EXT. EASTFIELD DEPOT. COMPOUND. CONTINUOUS.**

As the loading continues.

Suddenly sirens are heard approaching.

MIROSLAV  
Ah, Shit!

RYAN  
The bent bastard's crossed us!

X  
Music Ends  
10:36:01



Everyone freezes. No one knows what to do. All eyes on Corbett.

CUT TO:

10:36:06 **EXT. EASTFIELD DEPOT. VANTAGE POINT. SAME TIME.**

Kate and Steve react to the sirens.

STEVE  
What the hell's going on?

KATE  
Turn your radios up.

Everyone turns up the volume on the radio sets.

CUT TO:

10:36:10 **EXT. EASTFIELD DEPOT. COMPOUND. CONTINUOUS.**

Corbett responds.

CORBETT  
Who's got the pool radio? Come on.

CUT TO:

10:36:13 **EXT. EASTFIELD DEPOT. VANTAGE POINT. SAME TIME.**

As before.

BLOOM (O.S.)  
(Out of radio.)  
Charlie Yankee Three Five, Status  
Zero, Farmers Lane, Status Zero,  
Farmers Lane.

STEVE  
Farmers Lane - that's only a few  
minutes from here.

CONTROL (O.S.) (OVERLAPPING)  
(Out of radio.)  
Charlie Yankee Three Five, local  
units State 5, stand by.

Kate and Steve check monitor.

CUT TO:

10:36:28 **EXT. EASTFIELD DEPOT. COMPOUND. CONTINUOUS.**

The OCG listen to the radio.

CONTROL (O.S.)

(Out of radio.)

Charlie Yankee Three Five, request  
sit rep.

BLOOM (O.S.)

(Out of radio.)

Control, Three Five, suspect we've  
been targeted for ambush, status  
zero!

CUT TO:

10:36:38 **EXT. EASTFIELD DEPOT. VANTAGE POINT. SAME TIME.**

As before.

HASTINGS (O.S.)

(Out of radio.)

Alpha Charlie One Zero, I'm picking  
up a Status Zero call -- you've got  
a whole firearms unit there.

KATE

(Into radio.)

Sir, this could be a deliberate  
diversion.

HASTINGS (O.S.)

(Out of radio.)

That's as may be, Kate, but regs  
are regs -- first duty:  
preservation of life. Divert the  
AFOs to respond to the Status Zero.

KATE

(Beat. Reluctant. Into radio.)

Three Seven, received.

But Kate is still reluctant.

CONTROL (O.S.)

(Out of radio.)

All units, Status Zero, Farmers  
Lane, Status Zero.

STEVE (OVERLAPPING)

H. hasn't showed. And we've got  
trackers on the goods.

POLICE PATROL 1 (O.S.)

(Out of radio.)

Lima Oscar Three Six, State 5 to  
Farmers Lane.

More beats of reluctance.

The sound of the siren getting closer.

KATE

Shit. You go. Be as quick as you can.

STEVE

Ma'am.  
(To Ferringham.)  
Kyle. Let's go.

FERRINGHAM

(To AFOs.)  
Deploy with me.

Steve, Ferringham and the AFOs exit.

Kate reacts.

POLICE PATROL 2 (O.S.)

(Out of radio.)  
Sierra Zulu Five Two...

CUT TO:

10:37:24 **INT. EASTFIELD DEPOT. LOADING BAY. CONTINUOUS.**

C/U radio in Corbett's hand. The sound of the siren getting closer.

POLICE PATROL 2 (O.S.) (CONT'D)

(Out of radio.)  
... State 5 to Farmers Lane.

CORBETT

Every copper and his dogs on his way!

MCQUEEN

We've got to clear out!

Corbett hesitates, figuring out his options.

MIROSLAV

We can't stay here!

CORBETT

Now come on. Keep loading! Keep going!

The OCG hesitate.

CORBETT (CONT'D)

Keep going!

They go back to loading the lorries. McQueen,

**Music**

10:37:10  
DUR: 1'09".  
Specially  
composed by  
Carly  
Paradis.

Miroslav and Ryan look very worried.

MCQUEEN

GO!! GO!! Get moving. MOVE! FASTER!

Meanwhile Corbett grabs the plans of the site (part of their kit they took in) and starts studying them intently.

MCQUEEN (CONT'D)

Come on lads. Let's go! Let's go.

Corbett looks at the gate.

MIROSLAV (O.S.)

Move! Move! Move! Move! Faster!

CUT TO:

10:37:46 **EXT. FARMERS LANE. CONTINUOUS.**

A couple of AC-12 vehicles pull up. Steve, Ferringham and the AFOs jump out. There are a couple of liveried patrol cars already on the scene. Uniformed officers are heading down into a ditch where a liveried patrol car has crashed. Inside the car are two PCs.

STEVE

(Generally.)

DS Arnott, AC-12. We've got firearms cover. Secure the officers!

FERRINGHAM

(To AFOs.)

Fan out. Secure the area!

The AFOs form a ring round the scene with rifles pointing outwards. Steve joins the uniformed officers going down into the ditch.

STEVE

(Into radio.)

Control, Alpha Charlie Four Five, Status Six Farmers Lane, stand by for sit rep.

Insert Kate reactions.

CONTROL (O.S.)

(Out of radio.)

Received, Four Five, standing by.

Steve and the uniformed officers open the car doors. The officers inside, PC Kieran Bloom plus

one other, are shaken up. The airbags have deployed. Bloom has a bloody nose.

Steve and the other officers help the two patrol car PCs out.

STEVE  
What happened?

BLOOM  
We skidded off the road, Sarge.  
They must've put oil down or something.

STEVE  
"They"?

BLOOM  
We saw OCG in the trees - guns and balaclavas.

Steve reacts with alarm.

STEVE  
Move! Everyone take cover!

Everyone gets behind the vehicles with guns pointing out.

STEVE (CONT'D)  
(Into radio.)  
Alpha Charlie Four Five. Armed OCG reported Farmers Lane!"

Steve looks very edgy.

CONTROL (O.S.)  
(Out of radio.)  
Received, Four Five.

STEVE  
(To Bloom.)  
All right.

Bloom nods.

BLOOM  
Yeah.

CUT TO:

10:38:30 **EXT. EASTFIELD DEPORT. MAIN GATE/VANTAGE POINT. CONTINUOUS.**

An unmarked vehicle speeds past the open main gate then comes to a halt.

X  
Music Ends  
10:38:19  
**Music**  
10:38:10  
DUR: 1'31".  
Specially  
composed by  
Carly  
Paradis.

AC12 CAR (O.S.)  
(Into radio)  
Alpha Charlie Eight Two, obs on  
Vehicle approaching gatehouse.

KATE  
Take a reg.

Kate moves closer to the monitor. The car backs  
up sharply.

KATE (CONT'D)  
This could be him.

MIROSLAV  
Hey John.

They look up and see the car. McQueen sees the  
car.

The car drives in through the gate.

The unmarked car drives into the loading bay.  
OCG men immediately train their rifles on the  
car.

MCQUEEN  
(Generally.)  
Hold your fire!  
(To Corbett.)  
Here he is.

From the Vantage point POV.

AC-12 STAFFER  
It's a friendly. It's a job car.

Kate reacts.

KATE  
Shit!

The driver's door opens and a man gets out  
wearing a balaclava. Corbett stares at  
Balaclava Man intently as he walks towards them.

CORBETT  
You took your time.

AC-12 CAR (O.S.)  
(Out of Radio.)  
Alpha Charlie Nine Six, obs on male  
subject wearing dark clothing and  
balaclava.

X  
Music Ends  
10:39:41  
**Music**  
10:39:31  
DUR: 1'16".  
Specially  
composed by  
Carly  
Paradis.

Through her scope, Kate tries to see the figure who got out of the car. One of the staffers snaps off long-lens photos.

KATE

What the hell is he doing?

AC-12 CAR (O.S.)

(Out of Radio.)

Alpha Charlie Nine Six, male subject engaged with OCG, appears to have passed them something, could be an electronic device.

Observing through her scope, Kate sees Balaclava Man showing McQueen something on a tablet. McQueen directs the OCG to look through the Seized Goods on the lorries, and one of them quickly finds a tracker.

KATE

Chrissake he's telling them about our trackers!

Watching a tracker being disposed of, Kate radios Steve.

KATE (CONT'D)

(Into radio.)

Three Seven to Four Five, state 12 on 3.

INTERCUT:

10:40:07 **EXT. FARMERS LANE. SAME TIME.**

STEVE

(Into radio.)

Four Five, receiving, State 12.

KATE

(Into radio.)

We have obs on high-ranking nominal having joined the OCG operation. I need the AFOs State 6 asap.

STEVE

(Into radio.)

Ma'am, we're in a lockdown here, possible firearms threat.

KATE

(Into radio.)

I'm sorry, mate, I'm pulling rank, I'm making the decision as TFC.

Kate looking at monitor.

KATE (CONT'D)

Deploy me one vehicle and three  
AFOs asap.

STEVE

(Beat. Into radio.)  
Received.  
(Generally.)  
We're moving out, one vehicle,  
three AFOs with me. Kyle, stay here  
with them.

FERRINGHAM

Got it.

BLOOM

You can't leave us here, Sarge!

STEVE

Sorry, mate.

FERRINGHAM

(Picking AFOs to go with Steve.)  
Paul, Adam, Andy, deploy with DS  
Arnott.

The AFOs responds with "Sarge" and follow Steve.

CUT TO:

10:40:40 **INT. EASTFIELD DEPOT. LOADING BAY. CONTINUOUS.**

Three trackers are thrown onto the tarmac.

MCQUEEN

Right, that's all the trackers.  
Let's go.

Corbett steps up into McQueen's face.

CORBETT

What if this bent bastard still  
does the dirty on us?

CUT TO:

10:40:47 **EXT. EASTFIELD DEPOT. VANTAGE POINT. SAME TIME.**

Kate watches through her scope.

KATE

(To herself.)  
Come on, Steve.

X  
Music Ends  
10:40:47  
**Music**  
10:40:39  
DUR: 0'37".  
Specially  
composed by  
Carly  
Paradis.



CUT TO:

10:40:50 INT. EASTFIELD DEPOT. LOADING BAY. CONTINUOUS.

We start on Kate's POV through the scope.

The OCG getting ready to leave.

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

Come on.

McQueen hands Balaclava man a device.

And the OCG go towards the vehicles. Except Corbett.

McQueen crosses to the 4WD driven by Miroslav.

MIROSLAV (O.S.)

What you waiting for?

Corbett is caught in a dilemma.

MCQUEEN

John!

Balaclava Man starts to exit the loading bay on foot.

Corbett starts towards the 4WDs

And then he stops before getting in. He turns his rifle on Balaclava Man as Balaclava Man is just about to go out of sight. Corbett shoots low, into Balaclava Man's legs, cutting him down.

BALACLAVA MAN

(Cries out. Argh).

CUT TO:

10:41:13 EXT. EASTFIELD DEPOT. VANTAGE POINT. SAME TIME.

Kate sees the shooting.

KATE

Shit.

CUT TO:

10:41:15 INT. EASTFIELD DEPOT. LOADING BAY. CONTINUOUS.

MCQUEEN (O.S.)

What the hell, John?

X  
Music Ends  
10:41:16  
**Music**  
10:41:11  
DUR: 1'11".  
Specially  
composed by  
Carly  
Paradis.

CORBETT

He crossed us. Come on. Let's go.

Corbett and McQueen jump into the 4WD.

Miroslav hits the accelerator and the 4WD leads the convoy out.

CUT TO:

10:41:21 **EXT. EASTFIELD DEPOT. VANTAGE POINT. SAME TIME.**

As before.

KATE

(Into radio.)

Control, Alpha Charlie Three Seven,  
Status Zero at Eastfield Depot,  
urgent ambulance required, serious  
casualty, gunshot wounds.

CONTROL (O.S.)

(Out of radio.)

Received, Three Seven.

Kate watches the OCG 4WDs and a lorry make their escape.

KATE

Shit.

CUT TO:

10:41:32 **EXT. GATES. CONTINUOUS.**

The OCG 4WDs race for the gates.

Then they hear a vehicle fast approaching, sees the AC-12 vehicle accelerating up the road towards the main gate.

CUT TO:

10:41:36 **INT. 4WD. CONTINUOUS.**

Corbett, McQueen and Miroslav see the AC-12 vehicle enter.

MCQUEEN

Shit!

CORBETT

There's a disused service road  
round the back!

The 4WDs lead the lorry through the site towards

the rear of the compound.

CUT TO:

10:41:41 **INT. AC-12 VEHICLE. CONTINUOUS.**

The driver goes at extreme speed with Steve and the AFOs in the vehicle.

STEVE  
(Into radio.)  
Three Seven, Four Five, Status Six.

CUT TO:

10:41:43 **EXT. EASTFIELD DEPOT. VANTAGE POINT. CONTINUOUS.**

Kate responds.

KATE  
(Into radio.)  
Nominal's down. We're moving in.

CUT TO:

10:41:45 **EXT. EASTFIELD DEPOT. CONTINUOUS.**

The driver goes at extreme speed with Steve and the AFOs in the vehicle.

They pass Balaclava man.

CUT TO:

10:41:48 **EXT. EASTFIELD DEPOT. VANTAGE POINT. CONTINUOUS.**

As before.

KATE  
(Into radio.)  
On Zero, Three Seven, active message.

No response.

KATE (CONT'D)  
(Into radio.)  
Alpha Charlie One Zero, do you copy?

She heads out passing A young male officer.

KATE (CONT'D)  
(Into radio.)  
One Zero, do you copy?

CUT TO: |  
|  
10:41:59 INT. 4WD. CONTINUOUS. |

Miroslav steers sharply to follow the new route. |

CORBETT |  
Follow us. Keep following us. I |  
told you, that bent bastard grassed |  
us up to cover his own arse. I know |  
a rat when I see one. |

CUT TO: |  
|  
10:42:07 INT. AC-12 VEHICLE. CONTINUOUS. |

The vehicle gives chase. |

STEVE |  
Keep on him! Keep on him! |

CUT TO: |  
|  
10:42:13 EXT. EASTFIELD DEPOT. MAIN GATE. CONTINUOUS. |

In a car, Kate and the AC-12 staff enter and |  
drive fast towards Balaclava Man, on the ground. |  
They run over to Balaclava Man. Kate makes |  
another radio call. |

KATE |  
(Into radio.) |  
One Zero, are you receiving? |

Her radio calls come out of a radio concealed in |  
Balaclava Man's clothing. |

KATE (CONT'D) |  
Christ! |

One of the staffers has a first aid kit and |  
breaks out tourniquets to put on the injured |  
man's legs. Balaclava man is bleeding profusely |  
from leg wounds. |

While that happens, She digs through his clothes |  
and finds the radio. She looks very worried. |

KATE (CONT'D) |  
(Shit!) |

Kate pulls off the balaclava revealing |  
Hargreaves. |

KATE (CONT'D) |  
(Shit!) |

X  
Music Ends  
10:42:22  
**Music**  
10:42:11  
DUR: 2'05".  
Specially  
composed by  
Carly  
Paradis.

HASTINGS (O.S.)  
(Out of radio.)  
One Zero, what's your sit rep?

Hargreaves is in a bad way, pale and sweaty from massive blood loss.

KATE  
Hold on, there's an ambulance coming. DCS Hargreaves, sir. Can you hear me?

Hargreaves can't get any words out, slipping into unconsciousness.

HASTINGS (O.S.)  
(Out of radio.)  
Kate, what's going on?

KATE  
(Into radio.)  
One Zero, Three Seven, one in custody, severe gunshot wounds...

Kate looks at the wound.

KATE (CONT'D)  
He's bleeding out.

CUT TO:

10:43:17 **INT. 4WD. CONTINUOUS.**

Miroslav driving fast.

CORBETT  
Keep going straight.

MIROSLAV  
Okay.

CUT TO:

10:43:19 **EXT. EASTFIELD DEPOT. REAR GATE. CONTINUOUS.**

The OCG vehicles reach the disused exit, a rusty old gate locked up with multiple large padlocks. Corbett holds his nerve.

CORBETT (O.S.)  
Go on! Go on!

Miroslav accelerates.

CORBETT (O.S.) (CONT'D)  
GO ON!

The convoy smashes out of a rear gate and out into the countryside. The AC-12 vehicle follows.

The lead 4WD pulls off the derelict track. The rest of the convoy continues by. Corbett jumps out of the 4WD with an automatic rifle.

Corbett aims the rifle.

We move inside the vehicle.

STEVE

Shit!

Corbett opens fire into the tyres and engine block of the AC-12 vehicle.

Hit by gunfire, Steve and the AFOs duck and the vehicle goes off the road.

CUT TO:

10:43:41 **EXT. EASTFIELD DEPOT. SERVICE ROAD. CONTINUOUS.**

Corbett jumps back in the 4WD and it drives off after the convoy.

Steve gets out of the AC-12 vehicle. He sees the OCG convoy disappear into the night. He's gutted.

CUT TO:

10:43:51 **EXT. EASTFIELD DEPOT. COMPOUND. CONTINUOUS.**

Kate and the AC-12 attend to Hargreaves. He's now unconscious, blood still seeping from his legs despite the tourniquet.

An ambulance arrives. The paramedics hurry towards Hargreaves.

PARAMEDIS 1

Gunshot wounds to the lower limbs, severe haemorrhaging.

PARAMEDIC 2

Tourniquets are only giving partial control, looks like major arterial bleeds.

Kate reacts.

See tourniquets bleeding out.

PARAMEDIC 1  
Patient has weak pulse with  
tachycardia, needs 100% oxygen and  
rapid IVI.

They put an oxygen mask on Hargreaves.

CUT TO:

10:44:10 **EXT. ROADSIDE LAY-BY. NEXT DAY.**

Inside the inner cordon forensic investigators  
in white suits examine the lorry from the  
Eastfield raid which have been dumped and all  
the goods removed.

Inside the inner cordon are Steve and Kate.

Kate sees Hastings coming towards the inner  
cordon.

KATE

Sir.

HASTINGS

All right.

STEVE

Sir.

HASTINGS

This is a right mess? What did they  
get?

STEVE

We're estimating they got away with  
Seized Goods worth in the region of  
fifty million quid. That's before  
you throw in the evidential losses  
to on-going inquiries.

HASTINGS

Mother of God.

KATE

We had trackers concealed in every  
single consignment of value.  
Hargreaves tipped them off.

STEVE

They detected and disposed of them  
all. We don't know how he knew.

HASTINGS

(Beat. Poker face.)  
Right. Who's in charge here?

X  
Music Ends  
10:44:16

KATE

Serious Crime. DCI Patel over there  
with DS Railston.

HASTINGS

All right.

Hastings heads over. Sam is in a huddle with  
some officers and a female Asian DCI.

The huddle breaks up so Hastings and Patel can  
be alone. Sam heads towards Steve and Kate  
briefing one of the huddle en route and then  
reaches Kate and Steve.

SAM

We've got AFOs out searching but as  
yet there's no sign of them.

KATE

Thanks.

SAM

Everyone's talking about DCS  
Hargreaves going missing. What's  
the story?

HASTINGS

Kate.

Hastings beckons Kate over to join him and  
Patel, leaving Steve and Sam momentarily alone.

SAM

Steve...?

STEVE

You know I can't say a word, Sam.

SAM

Look, its probably not the place  
but...

STEVE

Yeah, I'm sorry, I meant to call...

SAM

Well if you were investigating  
Hargreaves, I'm guessing that's why  
you didn't want to complicate  
things.

STEVE

(Beat. Lying.)  
Yeah.



Awkward beats. They see Hastings and Kate heading back.

SAM

Sorry, Steve.

Sam goes to join Patel.

Steve looks very awkward and conflicted about lying to her.

Hastings and Kate now re-join Steve.

HASTINGS

I'm telling you this Corbett fellas playing us for a bunch of mugs. But that's okay. Cos we can play that game as well.

And they all head off for their cars.

CUT TO:

10:45:41 **INT. AC-12. INTERVIEW ROOM. SAME TIME.**

Steve interviews PC Kieran Bloom. Bloom is accompanied by his Police Federation Rep.

Steve is accompanied by Tatleen who looks after the slides.

STEVE

PC Bloom, in the early hours of this morning March 7th, your police patrol vehicle left the road and crashed into a ditch alongside Farmers Lane.

BLOOM

Correct, Sarge.

STEVE

In a remark made to me at the scene, you suggested oil had been put on the road.

BLOOM

That's right.

STEVE

You also claimed to have observed suspects wearing balaclavas equipped with firearms, as a result of which you made a Status Zero call.

BLOOM

Yes.

STEVE

A search of the area found no suspects.

BLOOM

They must have fled when the cavalry arrived.

STEVE

(Nods. Playing along.)  
Okay, makes sense. And we did find oil on the road.

TATLEEN

Document 14 in your folder, forensic chemical report.

BLOOM

Great, so everything checks out then.

STEVE

Please refer to Document 15 in your folder.

TATLEEN

This is a forensic report on chemical samples taken from PC Bloom's hands. You'll see from Document 15 that minute traces of oil were detected on PC Bloom's hands.

Bloom looks very uneasy.

STEVE

Document 16. Chemical comparison of the oil detected on the road and the oil detected on PC Bloom.

Bloom is getting edgy.

TATLEEN

"Spectrographic analysis gives a 99.5 per cent probability that the oil detected on the road and the oil detected on PC Bloom's hands came from the same original source."

Bloom's face drops.

**Music**

10:46:47

DUR: 1'02".

Specially

composed by

Carly

Paradis.

|

STEVE

You crashed the patrol car and then put oil on the road to make it look like an ambush. PC Bloom, I've been in consultation with the Crown Prosecutor regarding a charge of Conspiracy to Commit Armed Robbery. Your best option right now is to tell us who put you up to it.

Anguished, Bloom has a whispered exchange with his rep.

BLOOM

DCS Hargreaves.

STEVE

What was the purpose of the fake Status Zero call?

BLOOM

Hargreaves said that he had to be in the area at a certain time. The Status Zero call gave him an excuse.

Steve absorbs that.

CUT TO:

10:47:43 **INT. AC-12. INTERVIEW SUITE. NEXT DAY.**

Via an interpreter Kate interviews Mariana.

KATE

Mariana, our forensic investigators carried out a search of the house where you were being kept in and they detected a small freezer in the back. Inside the freezer they found used condoms. Can you tell me why that might be?

INTERPRETER

[Translates Kate's dialogue into Mariana's language.]

MARIANA

[Answers in her language.]

INTERPRETER

(Translating.)

Some of the men they made me have sex with, they told us always keep the condoms.

X  
Music Ends  
10:47:49

KATE

Did this order apply to the man you told me you saw with Lisa McQueen on the 4th of March?

INTERPRETER

[Translation of Kate's dialogue.]

MARIANA

[Answers in her own language.]

INTERPRETER

(Translating.)

Yes.

CUT TO:

10:48:46 **INT. AC-12. OPEN-PLAN OFFICE. MOMENTS LATER.**

Steve is on the phone. In the background, Bloom is held in the Interview Room under guard by uniformed AC-12 officers.

STEVE

(Into phone.)

DS Arnott, AC-12. I need a custody cell for a police constable at a station he isn't known at.

(Listens.)

Decker Avenue.

(Listens.)

Great. Thanks.

Steve holds. He sees Kate enter, looking like she's made a breakthrough.

STEVE (CONT'D)

(Into phone.)

You call me back when you've got confirmation?

(Listens.)

Yes, thanks.

Steve hangs up. Kate joins him.

KATE

(Indicating Bloom.)

I heard. Nice one. Any explanation on where the leak came from about the trackers?

STEVE

No.

They exchange a tense beat.

STEVE (CONT'D)

Looks like Hargreaves made an educated guess. How's yours gone?

KATE

Well the trafficked girl alleges they were under orders to harvest DNA with certain clients; used condoms kept in cold storage.

STEVE

Same blackmail MO they've used before - capturing DNA to plant at a crime scene.

KATE

Possibly Hargreaves was being blackmailed into conspiring in the robbery and he was forced to be there as security against double-crossing the OCG.

STEVE

Hence the Status Zero call. A cover story in case he was spotted and had to explain what he was doing in vicinity of the robbery.

KATE

The only problem with the Status Zero call meant we couldn't apprehend the OCG.

STEVE

The Gaffer had no choice. Preservation of life.

Steve doesn't look a hundred per cent convinced.

KATE

Yeah, he had no choice.

Neither does Kate.

Hastings comes off a phone call in his office and approaches Steve and Kate.

KATE (CONT'D)

Sir, we've reached threshold on Hargreaves. We need the trafficked girl to ID him as soon as he's well enough.

Hastings shakes his head.

Looks very grave.

**Music**

10:49:49  
DUR: 0'42".  
Specially  
composed by  
Carly  
Paradis.

|  
|  
|  
|  
|  
|  
|  
|  
|  
|  
|

STEVE

Sir?

HASTINGS

The hospital just called. Detective Chief Superintendent Hargreaves was pronounced dead a short while ago.

They're devastated. Out on Steve.

CUT TO: Music Ends  
10:50:31

10:50:28 **INT. RESTAURANT. THAT NIGHT.**

**Music**  
10:50:24  
DUR: 3'01".  
Specially composed by  
Carly  
Paradis.

In a posh restaurant, Gill waits, sipping from a glass of wine. Enter Hastings, late, in a hurry.

HASTINGS

Hi, Gill...

GILL

I was worried I was being stood up.

HASTINGS

Yes. No I'm sorry about that.  
Sorry...

Hastings takes a seat. She raises her wine glass.

GILL

I found a way to pass the time.  
Join me?

Hastings doesn't need asking twice. He speaks to a passing waiter.

HASTINGS

Yes.  
(To waitress.)  
Oh thanks. Can I have a Whiskey please? One piece of ice.

WAITRESS

Yes of course, sir.

Gill studies him.

HASTINGS

Yeah.

GILL

How would you characterise AC-12's endeavours to apprehend a dangerously unpredictable UCO?

HASTINGS

I would say that we've been  
unlucky.

GILL

Yes.

HASTINGS

And we're failing.

GILL

Well not everyone agrees.

HASTINGS

No?

GILL

Some say it's just you that's  
failing.  
(Beat to let the blow land.)  
I'm not one of them, obviously.

HASTINGS

Right.

GILL

Ted, I'm on your side. I don't want  
this to end badly for you. 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

What are you saying?

GILL

You've always put your team, your  
department, your principles first.  
Maybe the time's come to look after  
number one.

HASTINGS

How come I've got the sneaking  
suspicion that we're talking about  
early retirement here.

GILL

You're flattering yourself using  
the adjective "early".

Hastings doesn't know how to react.

The waiter drops off his Scotch.

TED  
(To Waitress.)  
Thank you.

He drinks it, contemplating the situation.

GILL  
I'm glad you said yes to this. But  
also a teeny bit surprised.

HASTINGS  
Yes, well... It's like you said,  
we're both on the same side.

GILL  
I meant your, uh, personal  
situation.

HASTINGS  
Yes, well, that's, personal, isn't  
it.

GILL  
So nothing's changed? Honestly?

Hastings is busted. He knows he's been caught in  
a lie.

GILL (CONT'D)  
Hence you said yes to tonight.

HASTINGS  
Yes, well it's only dinner.

GILL  
Yes. It's only dinner.

He can't read her, doesn't know where it's  
going.

CUT TO: X

10:53:25 INT. STEVE'S FLAT. UNDERGROUND CAR PARK. LATER  
THAT NIGHT.

Music Ends  
10:53:25

Steve locks the car up. As he approaches his  
building, Corbett appears.

CORBETT  
You screwed me over. I trusted you.  
You were meant to be there, to nick  
the bent bastards!

STEVE  
Is that why you murdered him?



CORBETT

(Wrong footed, anguished.)  
He's dead?

STEVE

What do you expect when you unload  
an automatic rifle at someone?

CORBETT

I aimed low, to wound ... so he  
wouldn't get away ... so you'd have  
him for questioning... Where were  
you all when I needed you?

STEVE

The Status Zero gave us no choice.  
First duty - preserve life.

CORBETT

What kind of mug wouldn't realise  
that, that was a diversion, eh?

Steve bites his tongue, looks sheepish. Corbett  
twigs.

CORBETT (CONT'D)

Hastings? Look Steve. Don't you get  
it? He pulled you out of there so  
we could get away with the gear.  
He's the one calling all the shots.  
He's H.

**Music**

10:54:01  
DUR: 2'03".  
Specially  
composed by  
Carly  
Paradis.

Steve snaps.

STEVE

Look I've had it with your  
bullshit. John Corbett, I'm  
arresting you for the murder of  
Lester Har-

With a lightning move, Corbett draws an illegal  
pistol and fires it past Steve's head. Steve  
ducks in fear, a reflex action, but then faces  
up to Corbett uncowed.

CORBETT

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

STEVE

John, you crossed the line a long  
while back.

Steve spots a man.

STEVE  
Police. Get back!

Back on Steve and Corbett.

CORBETT  
No, that was always to keep my cover and it was always someone else who pulled the trigger, it wasn't me it was their choice. But this time it was me, it was my choice. I'm on my own. And there's no way back.

For a moment it looks like Corbett might shoot himself.

CORBETT (CONT'D)  
I couldn't give myself up even if I wanted to. No. I'll get this job done my way. My rules. We had a deal. And you sold me out. I trusted you. This is on you. It's all on you.

Corbett retreats, aiming the gun at Steve. Steve has to hold back.

STEVE  
What is? John wait. What is? JOHN!

But Corbett just keeps on going. Steve looks very worried.

CUT TO:

10:55:59 INT. HOTEL ROOM. LATER THAT NIGHT.

Hastings enters followed by Gill.

HASTINGS  
So it's only... It's only temporary obviously. (Temporary you know.)

Hastings is very edgy, Gill totally relaxed.

GILL  
I'm just going to use your bathroom?

Gill locks herself in the bathroom. Hastings looks very guilty and conflicted. He turns a picture of him and his wife down.

CUT TO:

X  
Music Ends  
10:56:04

10:56:25 **EXT. ROISIN'S FLAT. LATER THAT NIGHT.**

A poky little flat Roisin's downsized to. Roisin opens the door a crack, secured by a chain. Corbett takes up a position so his face isn't fully visible and uses Steve's southern accent.

ROISIN

Hello?

CORBETT (O.S.)

(Same accent as Steve.)  
Mrs Hastings?

ROISIN

Yes.

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

CORBETT

I'm sorry to bother you at such a late hour, Mrs Hastings. I'm Detective Sergeant Steve Arnott, AC-12. Have we... Have we met before?

ROISIN

I think once. It was a fair while ago. Sorry. How can I help you, Sergeant?

CORBETT

It's a... It's a sensitive matter. Would it be possible to talk inside?

ROISIN

Maybe I should phone my husband first?

CORBETT

Of course, ma'am. Yeah. I'll wait.

ROISIN

Okay.

Roisin leaves the door on the chain.

Very quietly, Corbett pulls on gloves and a balaclava and reaches into a tool bag he kept out of sight. He uses bolt-cutters to sever the chain.

**Music**

10:56:22  
DUR: 0'38".  
Specially composed by  
Carly  
Paradis.

X

Music Ends  
10:57:00

**Music**

10:56:59  
DUR: 0'46".  
Specially composed by  
Carly  
Paradis.

Corbett slips through the doorway. The last thing we see before he shuts the door very quietly behind him is the sinister looking tool bag in his hand, as sinister as the look in Corbett's eyes.

10:57:15

CUT TO BLACK:

10:57:15 (credits - single cards)

X  
Music Ends  
10:57:45

CAST IN ORDER OF APPEARANCE

McQueen	ROCHENDA SANDALL
Corbett	STEPHEN GRAHAM
Ryan	GREGORY PIPER
Miroslav	TOMI MAY

-- --

Steve	MARTIN COMPSTON
Kate	VICKY McCLURE
Hastings	ADRIAN DUNBAR
Moffatt	PATRICK FITZSYMONS
Tatleen	TAJ ATWAL

-- --

Ferringham	RICHARD PEPPL
Mariana	CAROLINE LUMIERE KOZIOL
Gill	POLLY WALKER
Interpreter	NATALIA KOSTRZEWA
Detective	ORLA MULLEN

-- --

Bloom	RICHARD SUTTON
Hargreaves	TONY PITTS
Sam	AIYSHA HART
Roisin	ANDREA IRVINE

-- --

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	ADAM BROWN
Props Master	JOE DUFFY
Dressing Props	RIK BRADY FINN CULLEN
Standby Art Director	NOEL AHERN
Standby Props	ANNIE McCREDIE OLLIE McDONALD
Boom Operator	GARY DOIG
SFX Supervisor	TERRY PALMER
Stunts Co-ordinator	DONAL O'FARRELL
--	--
Titles	PETER ANDERSON
Costume Supervisor	CATHY YOUNG
Costume Standbys	SARAH McGOVERN AMY WALLACE
Make-up & Hair Supervisor	CAT COOGAN
Make-up Assistant	JENN BOWMAN
Visual Effects	YELLOWMOON POST PRODUCTION EDWARD QUIN DARREN R. NASH
--	--
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

-- --

10:57:40 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]

-- --

10:57:42 (final card)

World Productions  
[LOGO]

for BBC  
[BBC LOGO]

X  
Music Ends  
10:57:45

©WPL0D5 Ltd. MMXIX