

Line of Duty  
Series 5 - Episode 2

Post Production Script - UK TX Version.  
27th March 2019.

09:59:30 VT CLOCK (30 secs)  
World Productions  
Line of Duty  
Series 5 - Episode 2  
Prog no. DR11786N/01

09:59:57 CUT TO BLACK

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

Lisa McQueen screaming for help and banging on  
the back door car window.

MCQUEEN

My baby!

Cafferty looks back at the car on fire.

CAFFERTY

(To Driver AFO 1.)

Back up, back up!

Cafferty peers into the rear seat.

The baby is a doll in a child seat.

Gunfire from the bushes.

Cafferty takes a shot through the abdomen and  
drops.

10:00:08 CUT TO BLACK:

10:00:08 SUPER CAPTION: **STEPHEN GRAHAM**

CUT TO:

McQueen wearing a balaclava is holding a gun  
pointing at McQueen who looks up to McQueen.

On Corbett wearing a balaclava.

CORBETT

If she's alive, finish her!

C/U Cafferty.

MCQUEEN (O.S.)

She's a goner.

10:00:16 CUT TO BLACK:

10:00:17 SUPER CAPTION: **MARTIN COMPSTON VICKY McCLURE**

**Music**

10:00:00  
DUR: 2'16".  
Specially  
composed by  
Carly  
Paradis.

CUT TO: |

Miroslav pulls open the lorry shutter. |

STEVE |

The transport contained heroin with |  
a street value of ten million. |

AC-12. Hastings, Kate and Steve. |

Miroslav pulls out a bundle of Heroin from the |  
crate ED-905 and sniffs it. |

STEVE (V.O.) (CONT'D) |

ED-905's back in the hands of |  
organised crime. |

Corbett pulls off his balaclava. |

CORBETT |

Nice work lads. |

On Kate. |

KATE |

The hijack required inside |  
information. |

10:00:27 |

CUT TO BLACK: |

10:00:27 SUPER CAPTION: **ADRIAN DUNBAR** |

CUT TO: |

AC-12 Tatleen hands Steve a file. |

TATLEEN |

Vihaan Malhotra... |

Steve brings down Malhotra with a rugby tackle. |

TATLEEN (V.O.) (CONT'D) |

...Civilian Administrator. |

Kate joins Steve. |

STEVE |

Down. Stay down. |

Malhotra interview. |

MALHOTRA |

I know what you'm up to. |

KATE |

What are we up to, Vihaan? |

MALHOTRA  
Protecting one of your own.

10:00:39 CUT TO BLACK:

10:00:40 SUPER CAPTION: **LINE OF DUTY**

CUT TO:

Maneet's interview.

KATE  
What is your relationship with  
Vihaan Malhotra?

MANEET  
He's my cousin, ma'am.  
(Off Hastings)  
I never knew it was so bad, what  
Vihaan was doing. Otherwise I'd  
never have gone along with it.

Hastings shakes his head.

10:00:51 CUT TO BLACK:

10:00:51 SUPER CAPTION: **POLLY WALKER      ROCHENDA SANDALL**

CUT TO:

Back into the interview.

HASTINGS  
(To Maneet, of Steve and Kate.)  
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.

Kate and Steve watch Maneet leave the building.

10:01:03 CUT TO BLACK:

10:01:03 SUPER CAPTION: **SIAN-REESE WILLIAMS      AIYSHA HART**

CUT TO:

Dark Alleyway. Maneet with McQueen.

MANEET  
I passed information to ACC Hilton.

Tatleen pins a photo of Hilton onto the evidence  
board under the heading "H".

HASTINGS

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.

10:01:18

CUT TO BLACK:

10:01:18 SUPER CAPTION: **ACE BHATTI ELIZABETH RIDER**

CUT TO:

Hastings with Roisin (his wife).

HASTINGS

I am deeply sorry for having not  
consulted you about the finances.

Hastings and Gill.

HASTINGS

I'm a married man.

GILL

Separated.

Hastings picks up some papers and sits on the  
bed.

He sighs and throws the papers on the side and  
we can see the heading. Application for divorce.

10:01:34

CUT TO BLACK:

10:01:34 SUPER CAPTION: **ANDREA IRVINE TAJ ATWAL**

CUT TO:

Steve's POV of the computer screen.

ACCESS DENIED  
MOPI C-1601

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.	
10:01:48	CUT TO BLACK:	
10:01:49	S/CAPTION: <b>WRITTEN AND CREATED BY JED MERCURIO</b>	
	CUT TO:	
	Maneet and Lee following the crash.	
	MANEET I'm in a rush, let's just swap insurance details.	
	Ryan looms behind Maneet and snaps a hood over her head. Ryan and Lee drag her screaming into their van.	
10:01:56	CUT TO BLACK:	
10:01:56	SUPER CAPTION: <b>PRODUCED BY KEN HORN</b>	
	CUT TO:	
	C/U Corbett standing over Maneet.	
	CORBETT (Into listening device.) There's only one thing worse than a bent copper. That's a bent copper who pretends she isn't.	
	C/U Maneet. Maneet gets very nervous, trembling, breathing hard.	
	Maneet is pushed down the Jetty. She protests loudly via moans.	
	LEE Shut up, this ain't helping.	
	On the jetty, they set her down on her knees.	
	Lee cuts Maneet's throat. She topples over.	
10:02:09	CUT TO BLACK:	X Music Ends 10:02:16
10:02:10	SUPER CAPTION: <b>DIRECTED BY JOHN STRICKLAND</b>	<b>Music</b> 10:02:11 DUR: 1'10".
	CUT TO:	Specially composed by Carly Paradis.
10:02:12	<b><u>EXT. JETTY. NEXT DAY.</u></b>	
	A Forensics officer takes pictures of the crime	

scene.

Clad in white suits, Steve and Kate walk along the wooden walkway towards the body. Sam also in a white suit meets them at the end of the walkway. As soon as Steve and Kate see its Maneet, they react with anguish.

STEVE

That's her.

KATE

Yeah.

SAM

Sorry. It can't have been easy.

Sam moves towards the Forensic Coordinator.

SAM (CONT'D)

I'll stick around for forensic examination and report back to the boss.

FORENSIC CO-ORDINATOR

Okay.

Sombre beats. On Kate.

KATE

You recognise this place, yeah?

STEVE

Yeah.

CUT TO:

10:03:15 **INT. AC-12. MEETING ROOM. LATER THAT DAY.**

With the Evidence Board as a backdrop, Hilton is in prime position under "H.", Steve and Kate review images of Hilton's body that show the jetty juxtaposed with images of Maneet's body in the same location. Shotgun against his chest.

KATE

Assistant Chief Constable Hilton's body as found in 2017, assumed to be suicide. Now looking more possible he was killed.

X  
Music Ends  
10:03:21

STEVE

Maneet was complicit in Hilton's corruption, killed in the same location. Maybe she knew something and had to be silenced.

KATE

I really wanted to give her the benefit of the doubt. I hate to say it I think she was more involved than we thought. I mean, you work right beside someone...

Kate trails off, bitter.

Enter Hastings, anguished.

KATE (CONT'D)

Sir.

STEVE

Sir.

HASTINGS

It's an awful business. Awful business. Does the family know yet?

STEVE

Yes, sir. They're rallying round.

HASTINGS

What's gonna happen to those poor wee children.

Hastings' gaze turns to the board. He sees the juxtaposed images of Maneet's body and Hilton's. And then deliberately changes the subject.

HASTINGS (CONT'D)

Do we know anything of Maneet's movements prior to this?

Steve shows Hastings to a computer, where a file is open.

STEVE

Shot by a bystander on his smartphone.

Steve plays it for Hastings with Kate watch the recording.

*Video insert: ext. traffic lights. The day before. BYSTANDER PHONE VIDEO OF SC. 165*

BYSTANDER PHONE RECORDING

(Out of phone recording. Male, low)  
It just went straight into the back of it.

(Out of phone recording. Female)  
Oh my God!



HASTINGS (OVERLAPPING)

Oh my God!

BYSTANDER PHONE RECORDING

(Male voice, playback)

What's going on? What are they  
doing to her?

(female voice, playback)

Are you getting this?

(Male voice, playback)

Yeah. Yeah. Yeah.

(Female voice, playback)

Keep filming. Keep filming.

During the playback we see: Maneet's car shunted  
from behind; Lee and Ryan grapple Maneet into  
their van.

Only Lee is seen clearly. Ryan wearing a  
balaclava.

The van drives off. Steve, Kate and Hastings  
watch grimly.

Steve stops the recording. Camera on Hastings.

STEVE

Serious Crime are running ID on the  
suspects. They're running ANPR on  
the vehicle to try and track its  
movements.

HASTINGS

And, what, we're gonna sit on our  
hands while Serious Crime run the  
whole shooting match? I don't think  
so.

Hastings looks determined to take charge.

CUT TO:

10:04:40 **EXT. POLICE HQ. LATER THAT DAY.**

Hastings goes up the steps into the building  
signed POLICE HEADQUARTERS.

UNIFORMED OFFICER

(Salutes.)

Sir.

CUT TO:

10:04:48 **INT. POLICE HQ. DCC'S OFFICE. CONTINUOUS.**

Enter Hastings shown in by a PA. Deputy Chief Constable Andrea Wise stands by her desk with Rohan Sindwhani, the Police and Crime Commissioner. Hastings does a double take.

HASTINGS

Ma'am?

WISE

PCC's asked to be in on this meeting.

SINDWHANI

We've not met, have we, Superintendent Hastings?  
(Shakes hands.)  
Rohan Sindwhani.

HASTINGS

I know who you are, Mr Sindwhani.

SINDWHANI

Then you'll know I was elected to shake things up. Deputy Chief Constable Wise knows my feelings on this subject. For too long the extent of police corruption has been covered up for fear of losing public trust.

HASTINGS

Absolutely. Absolutely, and that is why my department, AC-12, we're determined to get to the bottom of it. We're the best in the business.

A side door opens.

Enter Gill Biggeloe.

Immediately Hastings is put on edge.

SINDWHANI

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

HASTINGS

No.

Gill ignores Hastings, takes a seat and pulls out a notepad.

WISE

You were intending to brief me on your inquiry's findings regarding the hijack?

HASTINGS

Yes ma'am that's correct. But it's even more complex, and more troubling, than we first thought. The OCG --

(To Sindwhani.)

-- That's the Organised Crime Group may be implicated in the death of a former AC-12 officer, PC Maneet Bindra. And we're also investigating an undercover operation, Operation Pear Tree.

WISE

Pear Tree?

HASTINGS

Yes. We require access to all the files pertaining to Operation Pear Tree in order to investigate the possibility that a serving undercover officer may be participating in criminal activities.

SINDWHANI

(My God).

Sindwhani is extremely troubled by that (to be revealed). Gill keeps her cool, making notes without even looking up.

HASTINGS

I'm also here to ask the DCC for access to Serious Crime's investigation of the suspicious death of PC Bindra...

GILL

(Not looking up.)

There's a point of principle with respect to a police unit investigating an offence in which one of your former officers is the victim.

HASTINGS

(Beat. To Wise.)

Granted, ma'am, granted, but unless my officers have access to all the lines of inquiry we simply cannot do our job.

Wise reflects. Sindwhani exchanges a look with Gill. Hastings waits tensely. Gill gives a small

nod to Sindwhani.

SINDWHANI

Andrea, I'd be grateful if you'd take the pragmatic view.

WISE

(Beat.)  
AC-12 will have access to Operation Pear Tree and to Serious Crime's investigation.

HASTINGS

Thank you, ma'am, you won't regret it.

Exit Hastings.

Wise and Sindwhani wait for him to shut the door. They look worried.

GILL

That's the problem with corruption inquiries. There's always the danger you'll find some.

Gill closes up her notebook.

Wise isn't reassured.

CUT TO:

10:07:16 INT. OUTSIDE POWELL'S OFFICE/POWELL'S OFFICE.  
SAME TIME.

Enter Kate, Tatleen and AC-12 staff. All the staff in the office react.

KATE

DI Fleming, AC-12. We have the lawful authority to investigate Operation Pear Tree. All officers to your desks. You'll each be questioned by an AC-12 caseworker. You'll each be obliged to surrender all materials relating to Operation Pear Tree to said case worker. Failure to comply will be a breach of your Duties and Responsibilities under Police Conduct Regulations and may lead to a misconduct charge under said regulations.

Having overheard the commotion, Powell emerges from her office.

**Music**

10:07:11  
DUR: 1'06".  
Specially  
composed by  
Carly  
Paradis.

POWELL

What the hell's going on? Our work here is confidential.

The AC-12 staff approach Powell's staff.

AC-12 STAFFER 1

DC Eldwick. Is this your desk?

POWELL

No files will be surrendered without my say so.

KATE

Ma'am, you're obstructing police officers in their lawful duty, which as you know is a criminal offence, rendering you subject to arrest.

Kate gives her the Don't Fuck with Fleming look. Powell looks very resentful but has no choice but to do as she's told. Kate calls one of the AC-12 Officers.

KATE

Phillip.

He follows her into an office.

FEMALE OFFICER

PC Yacoob. Take me to your desk, please.

CUT TO:

10:08:01 **INT. AC-12. MEETING ROOM. THAT NIGHT.**

With all the box activity going on outside (bringing them in, logging them)

UNIFORMED OFFICER

Box 23-219.

Steve brings Kate up to speed on audio files found on Maneet's home computer. He's uploaded them onto a tablet. (AC-12's, not Maneet's).

STEVE

These are the most significant items that have been shared from Serious Crime's search of Maneet's address -- audio files on a home computer. I think you need to hear this one first.

X  
Music Ends  
10:08:17

Sombrely (he knows the content), Steve hits play.

MANEET (O.S.)

(Audio file.)

I'm making this audio file via a miniature recording device. My plan is to carry out undercover surveillance on the OCG. I let AC-12 down. I betrayed Superintendent Hastings' trust. This is how I'm going to make up for it.

(Emotional beats.)

End of recording.

KATE

(Very sombre.)

My God. I feel awful now.

STEVE

Me too.

Kate and Steve reflect sombrely on Maneet's emotions for a couple of beats.

KATE

(Pulling herself together.)

OK. So what else have we got?

STEVE

Then there was this...

Steve plays the next audio file. It begins with rustling/movement sounds. Then:

MCQUEEN (O.S.)

(Audio file)

You checked her over?

Kate reacts instantly to hearing a female voice.

MIROSLAV (O.S.)

(Audio file)

No weapons, no recording devices.

She's clean.

MCQUEEN (O.S.)

(Audio file)

So what's all this about?

Steve pauses the audio.

STEVE

No other female voices on the recordings, only Maneet's and hers.

KATE

So where's DS John Corbett in all this?

STEVE

Nowhere. He's still a mystery.

Kate and Steve reflect, intrigued and frustrated.

CUT TO:

10:09:36 **EXT. PRINT SHOP. LATER THAT NIGHT.**

McQueen enters the print shop.

CUT TO:

10:09:41 **INT. PRINT SHOP. LATER THAT NIGHT.**

McQueen locks the door behind her and walks through to the print room. A few workers - silent, oppressed, East/South Asian -- operate printing machines.

Corbett takes up a magnifying glass and studies the fruits of their labour - driving licences, passports, and birth certificates -- laid out on a table. He studies them in minute detail.

MCQUEEN

Was it really necessary to leave her body down at the harbour? Could have just dumped it in the landfill. The police had've been none the wiser.

Over the course of the dialogue, he slides the documents into two groups on the table.

CORBETT

Now here's what I don't understand. We've netted gear worth ten million quid. We've put a rival unit out of business. And no bastard's even picked up the phone.

Corbett turns to one of the workers.

CORBETT (CONT'D)

Oi, you. No good.

And throws a bunch of passports down.

He turns back to McQueen.

CORBETT (CONT'D)

Now, we've got a good thing going on here with this unit, Lise. With a bit more support from above, we could do some serious business.

MCQUEEN

The boys have fallen for all this 'cause you've got brains. But you're what? Less than a year in. I've earned my place. I follow orders. That's the way you do business.

CORBETT

In case you haven't noticed, Lise, we don't do a nine to five, and we don't work in some shitty little office waiting for some idiot boss to tell you what to do. Hoping you get thrown a crumb every now and again. I've had my fill of that. Money. Power. Respect. That's what I'm in this for... And I reckon you are too.

Exit Corbett. He crosses to another worker.

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

You very good. But quicker.  
(Clicks his fingers)  
Faster. Money - money - money - money.

McQueen has been given food for thought.

CUT TO:

10:10:56 **INT. AC-12. HASTINGS' OFFICE. LATER THAT NIGHT.**

Sombrely Steve and Kate play Hastings one of Maneet's audio files.

MANEET (O.S.)

(Audio recording)  
My plan is to carry out undercover surveillance on the OCG. I let AC-12 down. I betrayed Superintendent Hastings' trust. This is how I'm going to make up for it.  
(Emotional beats.)  
End of recording.

All the box activity continues in the open-plan office.

**Music**

10:10:42  
DUR: 2'05".  
Specially  
composed by  
Carly  
Paradis.



Maneet's shame and guilt affect Hastings. He takes a few beats to process his feelings.

HASTINGS

Thank you. Thank you.

Hastings steps out. Steve and Kate follow.

CUT TO:

10:11:28 INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.

Hastings steps out.

HASTINGS

Can I have your attention please?

The staff stops work and give Hastings their full attention.

HASTINGS (CONT'D)

We've lost one of our own. PC Maneet Bindra. A young officer, a mother with two young children. If you've ever asked yourself the reason why we do this job. This is it. Carry on.

Hastings' emotions radiate out towards the staff. They respond sombrely.

STEVE

Sir.

KATE

Sir.

Hastings moves quietly towards Tatleen.

HASTINGS

Tatleen, the er... The Red Notice that we served on Maneet Bindra. Has it been actioned yet?

TATLEEN

No, sir, her Fed Rep launched an appeal and we were just (trying to)...

HASTINGS (OVERLAPPING)

Yes. Yes. Rescind it. I shall talk to DCC Wise and remind her that Maneet Bindra was still a serving AC-12 officer at the time of her murder. She died in the line of duty.

Hastings returns to his office. Tatleen is moved.

Hastings shuts himself in his office. He looks very anguished.

CUT TO:

10:12:39 **INT. HOTEL LOBBY. THAT NIGHT.**

Hastings enters having finished his working day. A man sitting in the lobby spots him and snatches up a briefcase and approaches quickly -  
- DCI Mark Moffatt (ret'd) -- Roz Huntley's Rep from S4.

MOFFATT

Superintendent Hastings?  
(Off Hastings' double take.)  
DCI Mark Moffatt. Well, retired  
DCI. Sorry to ambush you like this.  
You're not an easy man to find.

X  
Music Ends  
10:12:47

HASTINGS

Oh yeah, Roz Huntley's Fed Rep.  
Listen, mate, it's been a long  
day...

MOFFATT

Yeah. Let me just spit it out and  
then you can tell me to sling my  
hook. Since retiring I've joined a  
mate's property development  
business and one of our new  
projects is in the Republic of  
Ireland. The Kettle Bell Complex.

Hastings knows the name and looks ashen.

HASTINGS

I'd rather not discuss that.

Hastings moves to go.

MOFFATT

We've taken over redevelopment and  
our terms of business include  
compensating the original  
investors.

Hastings reacts.

MOFFATT (CONT'D)

I've got the right man? You were  
one of the unlucky ones?

HASTINGS

Yes.

MOFFATT

Maybe I can take you for a drink?

HASTINGS

Yes. Wait there. I'll be right back.

MOFFATT

Sure.

Hastings looks like this is too good to be true.  
Exit. Mark waits patiently.

CUT TO:

10:13:31 **INT. AC-12. OPEN-PLAN OFFICE. NEXT DAY.**

There's a book of condolence to Maneet, a collection for the family, a mini shrine to Maneet's death. Two staff quickly sign the book or make a donation before joining their colleagues gathering for a mass briefing, led by Kate and Steve in front of a slide projector. Hastings looks on with the staff including Tatleen and Ferringham, all of whom take notes. Steve brings up the first slide, Powell's personnel file and photo.

HASTINGS

Thank you, Steve.

STEVE

Thank you, sir. Operation Pear Tree commenced on the 22nd of January 2018 under the command of Detective Superintendent Alison Powell with authority to embed an undercover officer in an organised crime group. What we've now learned is the objective of Operation Pear Tree was to investigate institutionalised links between corrupt police officers and organised crime.

This is a big revelation. Everyone reacts.

HASTINGS

An operation on our patch and no one told us a dickybird, eh!

Steve brings up the file and photo of Corbett.

**Music**

10:13:26

DUR: 0'26".

Specially  
composed by  
Carly  
Paradis.

X

Music Ends

10:13:52

STEVE

DS John Corbett. One year ago, John Corbett left his desk and never went back. His colleagues were never told where he went and ordered never to disclose he'd worked with them. His files were erased from the police database, his phone number and email deleted, his name removed from the payroll. What we now know from these files is that Corbett was given a new identity.

Steve brings up a new image from the Pear Tree files, a sorry-looking mug shot of Corbett with a charge sheet relating to John Clayton.

STEVE (CONT'D)

"John Clayton." A forger with multiple convictions. DS Corbett had been a printer before he joined the Force. As Clayton, he offered his services to the highest bidder. Files seized yesterday reveal Clayton succeeded in convincing an OCG to recruit him and he soon became a trusted member of the OCG, responsible for overseeing the production of lucrative forgeries of identity documents, legal documents, invoices, receipts, certificates, you name it.  
(Looks to Kate)  
Ma'am.

Kate stands.

KATE

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

Kate lets the last sink in with everyone.

Steve brings up the next slide, a smartphone image of the car involved in Maneet's abduction.

STEVE

This is an image of the vehicle used to abduct Maneet captured by a member of the public who witnessed the incident. Now using ANPR, we've been able to track the vehicle heading towards Edge Park but the trail ran out leaving us unable to determine the vehicle's destination.

Steve brings up a blown up smartphone image of Lee from the abduction of Maneet.

STEVE (CONT'D)

But from the same set of images we were able to capture a clear image of one of Maneet's abductors.

Steve brings up the next slide - Lee's criminal record and mugshot.

STEVE (CONT'D)

Recognition software gives a 90 per cent likelihood the subject is Lee Banks, a career criminal with numerous convictions for violence. One of Banks's known associates is Robert Denmoor.

Steve brings up a slide that shows dead Balaclava Man from the end of S4 and his living mug shot.

STEVE (CONT'D)

Forensic evidence linked Denmoor to OCG interference into Operation Trapdoor led by DCI Roz Huntley in 2017. You'll all recall that Denmoor was shot dead in this building by the Gaffer.

Hastings remains poker faced about that.

KATE

What all this means is there's a proven association between Corbett's OCG and the network of corrupt officers we've been investigating all these years.

HASTINGS

And is there anything in the files that might suggest why Corbett's gone rogue?

**Music**

10:16:04

DUR: 0'33".

Specially composed by Carly Paradis.

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

X

Music Ends

10:16:37

KATE

We've been looking specifically at the time leading up to the point where Corbett ceased contact with his COM. The entries have been redacted from the files.

Hastings stands.

HASTINGS

Thank you, Steve... Kate. So your orders are to establish the whereabouts of John Corbett and to apprehend him without delay.

VARIOUS AC-12 STAFF

Sir.

Exit Hastings to his office. Staff disperse.

Kate and Steve collect up their materials.

STEVE

Ma'am, about those redacted entries. The current COM on Operation Pear Tree was appointed after Corbett stopped responding. I've got a name for the original COM and Tatleen's trying to track her down.

KATE

Good.

Steve doesn't move, looks thoughtful.

STEVE

Look, Kate. Corbett's embedded in a group of hardened criminals who'd execute him if they discover his true identity.

KATE

I've been there. It's not nice.

STEVE

All I'm saying is he's anticorruption, same as us. Should we consider the lengths he might be forced to, to maintain his cover?

KATE

Sure. For about two seconds.

Kate reacts. Steve isn't so certain.

CUT TO:

10:17:40 **EXT. CORBETT'S FAMILY HOME. LATER THAT DAY.**

Steve's car pulls up outside a suburban semi.

KATE

Long way north. I'm surprised it  
hasn't given you a nosebleed.

Steve grins wryly as he gets out of the car

CUT TO:

10:17:55 **INT. CORBETT'S FAMILY HOME. MOMENTS LATER.**

Steve's gaze roams the house and settles on the  
three police commendations on a shelf. His POV.  
Steph Corbett (Scouse accent) makes cups of tea  
for Kate and Steve.

STEPH (O.S.)

I didn't get no biscuits in.

KATE (O.S.)

We're fine, thanks.

STEVE

As I explained over the phone, Mrs  
Corbett, we're a specialist  
anticorruption unit making  
inquiries into serious criminal  
offences.

STEPH

I've been a copper's wife long  
enough to know what anticorruption  
means - you reckon John's involved.

STEVE

(Lying.)  
We're keeping an open mind.

KATE

Steph -- is it okay if I call you  
Steph?

Steph nods.

KATE (CONT'D)

I've been an undercover officer  
myself. So I do understand the  
stresses your husband's under. We  
need to form a picture of his  
current state of mind.

STEPH

I can't help you. I haven't heard from him. Don't expect to neither.

STEVE

Why do you say that?

STEPH

(Re Kate.)

Ask her. She was undercover. Perfect job for a selfish asshole that don't give a toss about his own family.

Kate reacts with sympathy, and shame - it's a fair cop.

STEVE

John's done undercover operations before. What's different about this one, do you think?

STEPH

I'll tell you what's different. Nothing. He gets to run around like he's single again. And I'm left with a house to run and two kids to bring up. You've come hoping I can help you find him? I don't want to find him.

Steph plonks the tea in front of Steve and Kate.

They look frustrated.

CUT TO:

10:19:07 **EXT./INT. KATE'S HOUSE/STEVE'S CAR. LATER THAT NIGHT.**

Steve's car pulls up.

STEVE

Not too late?

KATE

No. Just right, ta.

Kate opens the passenger door.

STEVE

Look. What Corbett's missus said about undercover work -- that was never you.



KATE

Thanks, Steve, but she was right. I mean, getting promoted and working new hours, it's given me a chance to make up for all that, I'm just glad me and Mark are making a go of things again and I can be a proper mum.

STEVE

I'm glad for you, Mate.

KATE

Thanks. Your turn next, to settle down!

Steve laughs.

STEVE

Yeah, right.

KATE

Night, mate.

STEVE

Night.

Kate exits the car and hurries inside.

Steve watches with a tinge of envy, a tinge of self-pity about his own situation.

CUT TO:

10:19:56 **INT. KATE'S HOUSE. CONTINUOUS.**

Kate looks up the stairs to the landing. Mark, her partner, looks out from a boy's bedroom.

MARK

(Whispers.)  
Hey... Perfect timing.

KATE

Oh, great.

Pleased, Kate goes upstairs into the bedroom. Their son, Josh, is tucked up in bed, already half dozing.

KATE (CONT'D)

Hey, you all right.

JOSH

Yeah.

**Music**

10:19:43

DUR: 0'43".

Specially  
composed by

Carly

Paradis.

Kate gives him a kiss.

KATE  
Good night.

JOSH  
Good night.

KATE  
Love you.

Kate tucks him in.

KATE (CONT'D)  
I'll see you in the morning.

JOSH (O.S.)  
(Night).

KATE  
Night, night.

Josh closes his eyes. Kate spends a moment with Mark watching Josh doze off, glad she make it home in time. Mark takes her hand. It all looks like domestic bliss. They exit, turning off the light.

CUT TO: X

10:20:18 **INT. AC-12. OFFICE. NEXT DAY.**

Steve presses play on the tablet and we hear Maneet's voice.

MANEET (V.O.)  
(Audio recording)  
Vihaan explained to me how he made contact with the OCG. There's a phone box in Moss Heath...

INTERCUT:

10:20:25 **EXT. MOSS HEATH STREET 3. PHONE BOX 3. DAY.**

Steve enters the phone box.

MANEET (V.O) (CONT'D)  
(Audio recording)  
... on the corner of Tates Avenue. They put a business card in there that looks like it's for sexual services. The number keeps changing but the names always the same. Nikki 9.

Music Ends  
10:20:26  
**Music**  
10:20:18  
DUR: 0'39".  
Specially  
composed by  
Carly  
Paradis.

Steve makes a note.

MANEET (V.O) (CONT'D)

(Audio recording)

You go through a series of set phrases. You start with "Got a tip for you" like you're talking to a gambler. Then you quote the odds as "A hundred to thirty". No matter what they say back you stick with those odds.

The Nikki 9 business card is on display. Steve flicks through his pocket book to the notes on Maneet's audio file, finding the protocol for contacting the OCG.

MANEET (V.O) (CONT'D)

(Audio recording)

Then either they give you instructions for a meeting or drop off a burner phone.

Steve dials the number.

Eventually the call's answered but no one speaks.

X  
Music Ends  
10:20:57

STEVE

(Into phone.)  
Hello?

RYAN (O.S.)

(Out of phone.)  
What do you want?

STEVE

(Into phone.)  
Got a tip for you.

RYAN (O.S.)

(Out of phone.)  
Not interested.

STEVE

(Into phone.)  
Decent odds. Hundred to thirty.

RYAN (O.S.)

(Out of phone.)  
You taking the piss or what?

STEVE

(Into phone.)  
Hundred to thirty.

**Music**  
10:21:07  
DUR: 1'07".  
Specially  
composed by  
Carly  
Paradis.

RYAN (O.S.)  
(Out of phone.)  
Wait there.

Ryan hangs up.

Steve waits...

CUT TO:

10:21:32 EXT. MOSS HEATH STREET 3. PHONE BOX 3. LATER  
THAT DAY.

... and waits ...

A kid goes by on a BMX with a rucksack. And  
keeps going by. Steve waits...

CUT TO:

10:21:47 INT. BACK OFFICE. THAT NIGHT.

The BMX Kid opens his rucksack and takes out a  
Go-Pro.

Ryan and Miroslav are playing table football.

One of them scores.

MIROSLAV (O.S.)  
Yes.

The BMX Kid hands it over to Ryan and exits.

Corbett and McQueen are in the back office.

Miroslav watches Ryan's playback with Ryan.

It shows a journey towards the phone box. Steve  
is seen waiting. Ryan pauses the video.

Miroslav knocks on the door.

MIROSLAV  
Hey, guys. Come and have a look at  
this.

Corbett and McQueen join them.

Ryan rewinds to the best shot of Steve. Hands it  
to Corbett.

MCQUEEN (O.S.)  
You know him?

X  
Music Ends  
10:22:14

MIROSLAV  
Copper. Steve something.

RYAN  
Arnold. Dunno.

CORBETT  
Is he bent?

RYAN  
Far as I can remember, couldn't be straighter.

Corbett reacts to that - food for thought.

CORBETT  
You did the right thing, lads. We already fell for it once with Maneet. We're not the mugs they think we are. Nice one.

RYAN  
Cheers, John.

MIROSLAV (OVERLAPPING)  
No worries.

Exit Ryan and Miroslav leaving the Go-Pro.  
McQueen follows Corbett back into the office.

MCQUEEN  
(Re Steve.)  
For Christ sake, John. He's investigating Maneet's murder.

CORBETT  
Let's get a move on then.

MCQUEEN  
What do you mean?

CORBETT  
I've got a plan. Something big.  
Let's make use of our assets before this muppet gets to them.

McQueen exits, isn't sure what he's up to.

Corbett glares at the image of Steve with dark intensity.

CUT TO:

10:23:19 **EXT./INT. CAFFERTY'S HOME. NEXT DAY.**

The front door opens to reveal McQueen standing

**Music**

10:22:27  
DUR: 0'17".  
Specially  
composed by  
Carly  
Paradis.

|

|

|

|

|

|

|

|

|

X

Music Ends  
10:22:44

**Music**

10:23:04  
DUR: 0'22".  
Specially  
composed by  
Carly  
Paradis.

|

|

|

|

|

|

on the doorstep wearing a nurse's uniform. An unarmed PC on guard duty has moved out of earshot and is speaking into his radio.

MCQUEEN

Hi. District Nurse here to see --  
(Looks at referral letter.)  
-- Jane Cafferty.

|  
|  
|  
|  
|  
X  
Music Ends  
10:23:26

CAFFERTY'S HUSBAND

(Surprised.)  
Oh, Uh...

MCQUEEN

Sorry, the hospital's rubbish at notifying people.  
(Indicates PC.)  
He's checking. I just need to carry out an assessment to make sure everything's in place with her mobility, dressings, medication et cetera.

CAFFERTY'S HUSBAND

That's fine ... Jane's still in a bit of pain -- it'd be good if you could see her.

MCQUEEN

(Yeah).

They both look to the PC.

PC

(Into radio.)  
Standing by.

PC waiting to hear back on the radio.

MCQUEEN

Maybe I should try again tomorrow.

McQueen starts to leave.

PC

(Coming off radio, heading back.)  
It's all good. Go in.

Relieved, Cafferty's husband lets McQueen in.

MCQUEEN

(Thanks).

CUT TO:

10:23:54 INT. CAFFERTY'S HOME. MOMENTS LATER.

McQueen steps inside.

Cafferty's son is playing in a plastic little tikes type car. Daughter reading a book.

CAFFERTY'S HUSBAND

This way.

Cafferty's Husband leads McQueen upstairs.

He opens the bedroom door and McQueen steps into the doorway blocking him.

MCQUEEN

(To Husband.)

Sorry, are you all right to give us bit of...

CAFFERTY'S HUSBAND

Yes, of course, some privacy.

MCQUEEN

Thanks.

McQueen shuts the door behind her. Cafferty lies in bed, tired and drained, not looking her way.

Cafferty slowly turns her gaze. Recognising McQueen, she looks terrified.

MCQUEEN

(Puts finger to lips. Loudly, to be overheard by husband.)

Hello, Jane, I'm Alice. I need to start by asking you a few questions if that's all right.

(Move to husband outside)

Am I okay to call you Jane?

Cafferty's husband hears this and heads downstairs.

Cafferty is furious.

CAFFERTY

(Whispers.)

You shot me, you killed my team. I sweat to God if I wasn't in this bed I'd...

She gives Cafferty time to regain her composure.

MCQUEEN

We crossed you, Jane. But it weren't my idea.

**Music**

10:24:15

DUR: 1'07".

Specially composed by Carly Paradis.



CAFFERTY  
My family --

MCQUEEN  
They're safe. No one's planning to finish the job on you. I'm here to talk business.

CAFFERTY  
No. No. I've done my bit.

MCQUEEN  
Lovely husband, lovely kids. Their safety was your first thought. But there's other ways that you could lose them, Jane... as we both know...

Cafferty looks bitter and pressured.

CUT TO:

10:25:14 EXT./INT. BACK STREET/4WD. MOMENTS LATER.

Corbett waits in a black 4WD.

McQueen, still in her uniform, gets in Corbett's 4WD.

X  
Music Ends  
10:25:22

CORBETT  
Did you get what we need?

MCQUEEN  
Yeah.

McQueen looks daunted. Corbett looks determined.

CORBETT  
Good girl. This is good.

MCQUEEN  
Maybe.

They drive off.

CUT TO:

10:25:36 EXT. BALLISTICS FACILITY. NIGHT.

Gate swinging open and vehicles coming out. The gate bears signage: MIDLANDS FORENSIC BALLISTICS LABORATORY. The facility is run by a private company with their logos prominent.

A convoy comprises five vehicles - two unmarked

**Music**  
10:25:31  
DUR: 1'36".  
Specially  
composed by  
Carly  
Paradis.



police vehicles leading, a lorry, and two unmarked police vehicles trailing. In each police vehicle are three armed AFOs one of whom is an AFO Driver.

McQueen and a couple of the OCG lurk in a hidden vantage point. McQueen is on a burner phone.

MCQUEEN

(Into phone.)

They're on the move, John, but they've upped security...

INTERCUT:

10:25:56 **EXT. INDUSTRIAL AREA. NEXT NIGHT.**

On Corbett, that same determined look, bringing a vibrating burner phone up to his ear and taking the call.

CORBETT

(Into phone.)

How much?

The convoy turns onto a wide empty road.

McQueen sees the armed police in the escort vehicles.

MCQUEEN

(Into phone.)

Four escort vehicles; 12 AFOs.

We're outnumbered. Maybe we should call it off?

Corbett contemplates.

CORBETT

(Into phone.)

No. We'll just have to cope.

Corbett hangs up, looks very daunted.

As the convoy vanishes up the road, McQueen looks very worried.

CUT TO:

10:26:11 **EXT. INDUSTRIAL AREA. CONTINUOUS.**

CORBETT

(Generally.)

Right lads. They're on their way. So remember do exactly as I told you. Yeah?

Corbett, Miroslav, Lee, Ryan and half a dozen or so other OCG men pull on thier balaclavas.

OCG

Yeah. Yeah.

CORBETT

All right. Let's go. Let's go.

Corbett is last to pull on his balaclava.

CORBETT (CONT'D)

Come on, let's go. Let's move.  
Let's go.

The OCG members take their positions in the street. It's lit by a streetlight.

Three cross the road. They remove the panel from the streetlight.

Another OCG member takes a higher position on a metal staircase.

An OCG member is in the process of laying out a Stinger and two other OCG open the panel of another streetlight.

The OCG member cuts wires inside the panels and the street light goes out. The road becomes dark, the Stinger invisible.

CORBETT (CONT'D)

Go-go-go-go-go. Come on.

And they take up their positions.

The convoy appears in view.

The convoy approaches.

Tension builds on everyone's face not least Corbett's.

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

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

(Generally.)  
Go. Go-go-go-go-go-go...

X  
Music Ends  
10:27:07  
**Music**  
10:26:59  
DUR: 2'07".  
Specially  
composed by  
Carly  
Paradis.

From out of hiding, Corbett and the OCG men swarm towards the vehicles opening fire with their automatic weapons. Bullets spray across the convoy but importantly they're aimed to miss the police and lorry driver, instead laying a hail of fire that concentrates on striking the bodywork of the cars and keeping the police inside the vehicles.

AFO  
Stay down. Get down.

The AFOs are forced to duck down inside their vehicles and then attempt to emerge out of the far side using the vehicles as cover.

The OCG marches forward shooting out the tyres. Inside an AFO ducks down.

Over radios the AFOs are calling for assistance.

CONVOY AFO  
(Into radio.)  
Multiple gunmen firing on us.

CONVOY AFO 2  
(Into radio.)  
OFC, TFC, where is that back...

Corbett has led Lee and another OCG member (the OCG HGV Driver) to the lorry.

CORBETT  
Get out! Get out now.

The terrified driver drops out of the lorry.

Not needing asking twice, the lorry driver runs away. The OCG HGV Driver clambers up into the cab and takes the controls.

Throughout this action, the other OCG members have maintained fire towards the police vehicles to suppress the AFOs.

CONTROL (O.S.)  
(Out of radio.)  
TFC we have ARV's en route. They'll be with you soon.

Inside one of the police vehicles.

AFO (OVERLAPPING)  
I'm getting out.

One Lone AFO has managed to get out of a vehicle

and into a position of cover where he can take aim at the OCG members.

Lee sees Lone AFO just a split second before Corbett does and brings up his rifle to shoot Lone AFO. Corbett slams Lee out of the way -- making Lee miss his shot.

LEE

What the hell are you doing?

Corbett fires a few shots close to Lone AFO but missing him and Lone AFO scrambles back inside the vehicle for cover.

Lee is shocked and puzzled by what just happened.

CORBETT

He was gonna shoot you.

Lee looks sceptical.

CORBETT (O.S.)

Come on Lee, let's go.

The OCG HGV Driver pulls the lorry out and starts to drive away slowly.

CORBETT (CONT'D)

(Generally.)

Go! move! Move! Go-go-go.

Corbett and all the OCG men run alongside the lorry using it for cover and occasionally firing back towards the police to keep them back.

Then from an industrial unit, three black 4WDs speed out onto the road and Corbett, Lee and the other OCG men jump aboard.

CORBETT (CONT'D)

Go-go-go.

The lorry and 4WDs leave the scene in convoy gathering speed.

CUT TO:

10:28:18 **INT. WAREHOUSE. MOMENTS LATER.**

The convoy of 4WDs and lorry pulls into a warehouse and then metal shutters come down sealing all the vehicles in.

Corbett jumps out of a 4WD and rips off his

balaclava. Along with other OCG men, they go to the back of the lorry.

Miroslav, Ryan and others open up the back of the lorry. They pull down crates, crow-bar one open. Inside is a cache of automatic rifles.

MIROSLAV

Very nice.

Everyone looks very pleased. Miroslav hands Corbett one of the automatic rifles.

CORBETT

Drinks are on me, lads.

Corbett catches Lee looking at him sideways. Lee looks away again but looks troubled. Now Corbett looks troubled too.

CUT TO:

10:29:00 **EXT. INDUSTRIAL AREA. LATER THAT NIGHT.**

Steve drives up. He sees Sam with some uniforms.

SAM

Keep me updated on traffic reports and Air Ops -- a convoy of vehicles can't just vanish into thin air.

The uniforms exit and Steve joins Sam. They look towards the inner cordon inside which are the police vehicles and white-suited FIs gathering bullet casings etc. They cross to the inner cordon.

STEVE

Thanks for the call.

SAM

(Edge of sarcasm.)  
I thought you lot were meant to be leading this inquiry.

STEVE

(Indicating FIs at work.)  
We won't know for sure it's them unless the ballistics match the heroin hijack.

SAM

Oh yeah... Wanna bet against it?

Steve looks grave, knows how bad this is.

X  
Music Ends  
10:29:06

STEVE  
What they get this time?

SAM  
Central Ballistic Lab's five  
minutes down the road. A cache of  
automatic rifles en route to be  
destroyed.

Now Steve looks even grimmer.

Steve's POV FIs gathering bullet casings etc.

STEVE  
How many casualties?

SAM  
None.

STEVE  
None?

Sam nods.

CUT TO:

10:29:48 **EXT./INT. STEVE'S CAR. LATER THAT NIGHT.**

Steve gives Sam a lift home. Steve pulls in to  
the kerb, expects Sam to get out. She lingers.

SAM  
Look, I erm... I screwed up. I got  
it wrong and you were right to  
react the way you did.

STEVE (OVERLAPPING)  
Sam, it's fine, water under the  
bridge.

SAM  
I know, I just, I wanted to say it,  
you know... Sorry.

Pregnant beat.

SAM (CONT'D)  
Anyway... be nice to catch up. It's  
been too long.

STEVE  
Yes. Sure.

SAM  
Do you want to come up?

STEVE

I need to get everything together  
for the Gaffer and Kate first  
thing. I'll call you.

She tugs his beard playfully.

SAM

By the hairs on your chinny-chin-  
chin.

He laughs. She kisses him impulsively, very  
quick, then exits.

Steve watches Sam go into her building. He looks  
pensive about something.

CUT TO:

10:31:24 **INT. CORBETT'S APARTMENT. THAT NIGHT.**

Corbett crosses to the balcony. Goes outside. He  
moves a stone under the doors and pulls out a  
burner phone his hand shaking. He makes a call,

INTERCUT:

10:31:47 **INT. CORBETT'S FAMILY HOME. SAME TIME.**

Steph pulls a ringing burner phone out of a  
drawer, hidden under the drawer, all fingers and  
thumbs as she hurries to answer the call.

STEPH

John?

Corbett is emotional to hear her voice.

CORBETT

Steph, Steph, it's me, love. I'm  
okay, I'm safe.

STEPH

I worry when I don't hear from you.

CORBETT

I'm sorry I can't call more.

STEPH

John, there were coppers here  
asking about you. I got their  
names. DI Kate Fleming and DS Steve  
Arnott.

STEVE

Arnott...

**Music**

10:30:50

DUR: 0'40".

Specially  
composed by  
Carly  
Paradis.

|

|

|

|

|

|

|

|

|

X

Music Ends

10:31:30

STEPH

I just said exactly what you told me to say.

CORBETT

No. I know you would, hey, you did the right thing.

STEPH

It's good to hear your voice.

Steph starts sobbing.

CORBETT

I love you.

STEPH (O.S.)

I miss you so much.

Corbett is overcome with emotion, struggling to hold it together.

CORBETT

Are the girls all right?

STEPH

They're sleeping.

CORBETT

Can I listen?

Steph makes her way to the kids' bedroom - two girls, 3 and 1.

STEPH

I'll put the phone next to Gemma.

Corbett is anguished he's missed it and happy at the same time.

Corbett listens intently. He hears the sound of a toddler breathing, a tiny snuffle occasionally. He misses his family so much. Tears roll down his cheeks.

CUT TO:

10:33:00 **INT. AC-12. OPEN-PLAN OFFICE. NEXT DAY.**

A TV plays watched by staff.

*Video insert. Ext. Police hq. same time. Sindwhani on the steps with the Chief Constable and DCC Wise in front of a gaggle of press.*

**Music**

10:32:21  
DUR: 0'45".  
Specially  
composed by  
Carly  
Paradis.



SINDWHANI

The Chief Constable has assured me that all necessary security was in place. This Force is committed to bringing these criminals to justice.

|  
|  
|  
X  
Music Ends  
10:33:06

Kate and Steve work on their computers looking at Pear Tree files which have now been uploaded. Tatleen hands Steve a document bearing the COM's details.

TATLEEN

Sarge, I've located Corbett's former Covert Ops Manager.

STEVE

Good work, thanks, Tatleen.  
(To Kate, grabbing his jacket.)  
Ma'am, we've got the COM.

Kate gets her stuff and exits with Steve.

SINDWHANI

Deputy Chief Constable Wise will answer any further questions.

Hastings marches out of his office.

TV Background.

WISE

I want to reiterate this Force's gratitude to the officers involved. And at this stage it's not possible to rule out links to previous...

HASTINGS (OVERLAPPING)

Turn that bloody thing off.

A staffer turns off the TV sheepishly.

Hastings sees Kate and Steve heading out purposefully, looks curious and uneasy.

CUT TO:

10:33:38 **INT. ADMINISTRATION OFFICE. LATER THAT DAY.**

Steve is escorted by a PC into an open-plan office containing a mixture of plainclothes and uniforms. It all looks and feels very drab. The PC leads Steve to Inspector Denise Cameron (in uniform). As soon as Steve recognises Cameron en route (from her file photo), he dismisses the PC.

STEVE

(To PC.)  
Cheers.  
(Exit PC.)  
(Approaches Cameron.)  
Inspector Cameron?

CAMERON

Yeah.

STEVE

(Shows warrant card.)  
DS Arnott, AC-12. My DI and I need  
to speak to you about Operation  
Pear Tree. Can we talk outside  
please, ma'am?

CAMERON

I don't have anything to say to AC-  
12.

STEVE

Inspector, we can do this the easy  
way or the hard way. It's your  
choice, ma'am.

Cameron considers her options. Reluctantly, she  
follows Steve picking up her vape kit.

CUT TO:

10:34:15 **EXT. ADMINISTRATION OFFICE. MOMENTS LATER.**

Steve walks Cameron out to meet with Kate. Steve  
gets his notebook out.

KATE

DI Kate Fleming.

CAMERON

What do you want to know?

Cameron reaches in her pocket for her vape kit.

KATE

You were John Corbett's Covert Ops  
Manager?

CAMERON

I was.

KATE

Communications between yourself and  
Corbett dried up about three months  
ago. Why was that?

CAMERON

John does things his own way. He wasn't too happy how the operation was being led.

STEVE

What specifically was he unhappy about?

CAMERON

Why you asking? It's all in the files.

STEVE

That's the point, ma'am. It isn't.

CAMERON

(Tense.)

Maybe we shouldn't be having this conversation.

(Moves to exit.)

KATE

Inspector, this is a lawful inquiry it's your duty to cooperate.

Cameron hesitates.

STEVE

Why were you reassigned?

CAMERON

Powell's version - I'd mismanaged John, failed to keep him onside.

KATE

This is your chance to put the record straight.

Cameron weighs it up. Then decides.

CAMERON

John thought Pear Tree was showing signs of mission drift. I agreed with him.

KATE

Drifting how?

CAMERON

Our brief was to identify high-level links between organised crime and corrupt police officers. Instead Powell was pushing us in the direction of low-level targets.

STEVE

What was discussed in your last communications with Corbett?

CAMERON

John planned to climb up through the ranks of the OCG. He's a bright bloke, a natural leader. He reckoned that was the only way of making contact with the highest echelon of corrupt officers.

KATE

And then Powell vetoed the plan?

CAMERON

That's when John threw his toys and we lost contact.

KATE

Right so was there ever any intel from Corbett on high-ranking corrupt officers?

CAMERON

He believed he was on to the top man.

STEVE

Who?

CAMERON

It was just a code name. Didn't even think it was real. "H."

Kate and Steve are stunned.

KATE

Thanks Inspector.

CUT TO:

10:36:09 **INT. PRINT SHOP. LATER THAT DAY.**

Corbett examines various new forged documents.  
Enter McQueen.

MCQUEEN

You got a minute, John?

CORBETT

Sure. Yeah.

Corbett follows McQueen.

**Music**

10:35:55  
DUR: 0'22".  
Specially  
composed by  
Carly  
Paradis.

|

|

|

|

|

|

|

|

X

Music Ends  
10:36:17

CUT TO:

10:36:26 INT. BACK OFFICE. CONTINUOUS.

McQueen leads Corbett in. Lee is waiting.

CORBETT

All right.

LEE

All right.

Corbett senses the tension.

MCQUEEN

(Indicates laptop.)

You wanted attention. You've got it.

Corbett reacts with puzzlement.

He approaches the laptop equipped with a dongle to provide internet connectivity.

On screen an audio only link is active for Skype or similar. It clearly says VIDEO OFF.

MCQUEEN (CONT'D)

(Into computer.)

He's here.

The person on the other end of the link communicates via text appearing on screen.

USER: UNKNOWN Online

UNKNOWN

(Text.)

Why did you carry out an unauthorised hijack?

CORBETT

Who am I talking to?

MCQUEEN

Just answer.

CORBETT

(Into computer.)

We've seized automatic rifles from the police. They've already been processed through ballistics. So, If they're used, they'll just be traced straight back to the police lab, nowhere else.

UNKNOWN

(Text.)

They're too hot to handle. Maybe you are too. You should get out of town.

CORBETT

(Into computer.)

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

Corbett waits tensely for a reply.

UNKNOWN

(Text.)

What is it?

Corbett blurts it.

CORBETT

(Into computer.)

It's the Eastfield Depot. It's where all the police forces in the region store seized contraband. Drugs. Cash. Jewels. Precious metals. We don't just want to wait for the transport and do it in dribs and drabs. We want to raid the place, take all the best gear in one go. This could be bigger than the Brinks-Mat.

He looks at the screen. Silence.

CORBETT (CONT'D)

(Into computer.)

Like you said, maybe it's too hot to handle...

The link closes.

ON SCREEN: **Call Disconnected**

Corbett doesn't know how to react. He looks worried. He looks to McQueen and Lee.

MCQUEEN

Guess he's gonna have a think about it.

McQueen closes the lap-top and locks it away in a safe.

CUT TO:

10:38:20 **INT. CORBETT'S APARTMENT. LATER THAT NIGHT.**

**Music**

10:37:32  
DUR: 1'26".  
Specially  
composed by  
Carly  
Paradis.

On a tablet, Corbett studies Steve's personnel file, looking at his history. He sees Steve was originally Counter Terror but refused to go along with a cover-up in the mistaken shooting of Karim Ali and then was recruited to Anticorruption, with an outstanding track record.

Pan Across: DS Steven Arnott was prepared to testify regarding the errors contributing to Mr Ali's death.

His bravery and integrity made him a suitable candidate for transfer to Anti-corruption unit 12.

Again Corbett glares with dark intensity. Maybe he's going to kill Steve?

CUT TO:

10:38:53 INT. STEVE'S FLAT. UNDERGROUND CAR PARK. LATER THAT NIGHT.

Steve pulls up. He opens the driver door and gets out. At that very moment a figure in a balaclava sticks a gun to his head.

CORBETT

Take the cuffs. Take them.

Steve takes the cuffs and balaclava man moves him back to the rear door.

CORBETT (CONT'D)

Open the door. Open the door.

Steve opens the driver's side rear door.

CORBETT (CONT'D)

Get in.

Steve gets in.

CORBETT (CONT'D)

Put the cuffs on. Put the cuffs on.

Steve puts the handcuffs on. Corbett points the gun at the inside door handle.

CORBETT (CONT'D)

Tie them to that... go on.

Steve attaches the other end of the cuffs to the inside door handle above the rear door.

X  
Music Ends  
10:38:58

**Music**  
10:39:04  
DUR: 0'38".  
Specially  
composed by  
Carly  
Paradis.

Balaclava Man shuts the door.

CUT TO:

10:39:31 **INT. STEVE'S CAR. CONTINUOUS.**

Corbett drives at high speed out of the car park and then through dark streets. The driver rips off his balaclava, revealing to Steve he's Corbett.

CORBETT

DS John Corbett. You tried to make contact with the OCG.

He talks fast as Steve tries to take it all in, never looking back at Steve.

CORBETT (CONT'D)

The boys ID'd you. They reckon you're straight as an arrow.

STEVE

I am.

CORBETT

Yeah. Me too, I'm doing my job.  
(tiny beat.)  
I'm investigating high-level connections between organised crime and corrupt police officers. These stunts, they've just been to get attention and I've finally got access to the top man.

STEVE

H.?

CORBETT

I dunno yet. Contacts via a computer link, no voice, just text. But if I can get hold of that computer, we stand a chance of tracing him.

STEVE

Why are you telling me all this?

CORBETT

I'm carrying all this on my own here, mate. I need support. I get nothing off Powell - she's so scared about what I'll find out she just wants me chasing small fry.

X  
Music Ends  
10:39:42  
**Music**  
10:39:35  
DUR: 2'20".  
Specially  
composed by  
Carly  
Paradis.



STEVE

Small fry like Malhotra? Keeping that to yourself got three coppers killed.

CORBETT

Look. If I'd of given up Malhotra, the OCG would've known straight off the bat they had a rat. I'm after the big fish.

STEVE

Then come back in, work with us.

CORBETT

Look. Don't you get it? That's what they want. If I come in, they'll charge me or pension me off, before I get a chance to crack the case.

STEVE

What "they" want? Who's "they"?

CORBETT

The people who don't want the truth coming out. They give you a job and then the first thing they do is cut your balls off.

STEVE

You've got people killed, coppers among 'em.

CORBETT

I've got to keep my cover. I'm embedded with hardened criminals. How else do you expect me to convince them I'm one of their own?

STEVE

You've crossed a line, you've gone rogue.

CORBETT

That's what they want you to believe!

STEVE

"They" again. Who's "they"?

CORBETT

Powell. The Chiefs. Your boss.

STEVE

Hastings?

CORBETT

Open your eyes mate. Hastings shot dead one of the OCG. A dozen AFOs had weapons on him -- you seriously telling me they couldn't have brought him in for questioning? And Hastings, he doesn't get reprimanded. The Chief gives him a pat on the back. What the hell's going on there?

Steve is very troubled as he thinks that through.

CORBETT (CONT'D)

Look. Listen to me mate. I'm just trying to get to the truth. The top brass, they don't want me to succeed. There's a bent copper running organised crime, I'm sure of it. Pull me in and he'll slip through the net. Steve, if you're as straight as you say you are, lad, you'll help me.

STEVE

Help you how?

CORBETT

Investigate the intel I pass to you.

STEVE

You killed Maneet and three AFOs.

CORBETT

Not me, mate. They got themselves killed.

STEVE

You could have stopped it.

CORBETT

The AFOs in the last hijack. They were all straight. Fellas like you and me just trying to get the job done. The first lot, Cafferty's team, they were all bent.

STEVE

We checked out Cafferty. She was clean.

Corbett brakes sharply. They're back in the car park. Corbett turns to face Steve for the first time.

X  
Music Ends  
10:41:55  
**Music**  
10:41:42  
DUR: 0'40".  
Specially  
composed by  
Carly  
Paradis.

CORBETT

Everything I've said's 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...

Corbett throws the keys to the cuffs into the back of the car and exits.

CUT TO:

10:42:14 **INT. RESTAURANT. THAT NIGHT.**

Hastings enters the restaurant nervously. He spots his wife, Roisin, alone at the bar. His POV.

He approaches her nervously.

HASTINGS

Thanks for coming. I was worried that you might...

ROISIN

Looking you in the eye. Least I could do.

HASTINGS

(More desperate.)  
Right. Well. Let's get a wee drink, here, settle the nerves, you know...

ROISIN

Ted, can we just talk calmly like grownups.

HASTINGS

Yes. Yes. Yes. Of course. Of course. I mean. That's why we're here. Just to talk things through. I mean that solicitor, you know. It's her fault, you know, this thing got out of hand...

ROISIN

Ted, it's no one's fault but ours.

HASTINGS

Mine.

She maintains a diplomatic silence.

X  
Music Ends  
10:42:22



As she exits, tears roll down her cheeks.

Hastings looks anguished beyond repair.

CUT TO:

10:44:32 **INT. HOTEL ROOM. LATER THAT NIGHT.**

Hastings faces the *decreed nisior absolute* application. His pen hovers. He can't sign. He pushes the document away, and it bumps into a glossy brochure relating to the Kettle Bell Complex with Mark Moffatt's business card clipped on. Hastings gazes it with all his conflicts playing out.

In the background a lap-top sits open. It's too far away for us to see the screen clearly but text is appearing on it via the same type of Skype link that Corbett had with Unknown.

CUT TO:

10:45:11 **INT. AC-12 OPEN PLAN. DAY**

AS Kate enters Steve jumps up from his desk and joins her.

STEVE

Boss. I've been thinking. Maybe we should put surveillance on Cafferty's place.

KATE

Any particular reason?

STEVE

The OCG will be worried she can ID the female Nominal. Maybe they'll try and finish the job.

KATE

Okay. I'll think about it.

Kate exits.

STEVE

Cheers.

Kate crosses to the tea bar.

CUT TO:

10:45:42 **EXT. STREET NEAR CAFFERTY'S HOUSE. NEXT DAY.**

A black 4WD pulls up. Corbett drives. Lee's the

X  
Music Ends  
10:45:21

passenger.

CORBETT

I need you to drop this to Cafferty  
for me.

CUT TO:

10:45:50 INT. 4WD. CONTINUOUS.

Corbett passes Lee a jiffy bag.

CORBETT (CONT'D)

She came through for us on the  
hijack. I want to keep her sweet.

LEE

What about the copper on the door?

CORBETT

He's all right. He's one of ours.  
(Off Lee's hesitation.)  
Come on, lad, places to go.

LEE

No... This don't feel right.

CORBETT

I know what you mean, mate. I trust  
Cafferty as far as I could throw  
her. This is to flush her out. If  
you smell a rat, do anything  
necessary.

That appeals to Lee's sadism.

LEE

Anything?

CORBETT

Fill your boots.

Lee likes the sound of this. He gets out.  
Corbett drives off.

Lee heads towards Cafferty's house.

CUT TO:

10:46:51 EXT. OUTSIDE CAFFERTY'S HOME. SAME TIME.

Steve watches through a scope.

The PC on the door knocks on the door and steps  
aside.

**Music**

10:46:28  
DUR: 2'12".  
Specially  
composed by  
Carly  
Paradis.

He sees Cafferty's husband answer the door, Lee shows him the jiffy bag, then Lee goes inside.

Steve is accompanied by AC-12 officers and in another position some AFOs led by PS Kyle Ferringham. Steve wears a stab-proof vest.

STEVE  
(Into radio.)  
Four Five, Six Four, go.

FERRINGHAM  
(Into radio.)  
Six Four, received.  
(To AFOs.)  
Go.

Ferringham and the AFOs scuttle towards the house.

FERRINGHAM (CONT'D)  
Armed Police!

CUT TO:

10:47:22 **INT. CAFFERTY'S HOME. BEDROOM. CONTINUOUS.**

Lee and Cafferty react.

They can hear the shouting.

FERRINGHAM (O.S.)  
(Muffled.)  
Armed Police. Don't resist. Turn  
around and face the wall.

CUT TO:

10:47:23 **EXT. OUTSIDE CAFFERTY'S HOME. CONTINUOUS.**

Steve leads the staff in a group behind.

Ferringham and team detain the PC on the door.

CUT TO:

10:47:25 **INT. CAFFERTY'S HOME. BEDROOM. CONTINUOUS.**

Lee and Cafferty react to the commotion. He grabs her neck.

LEE  
What you done? You grassed on us!

CAFFERTY  
No.

CUT TO:

10:47:28 EXT. OUTSIDE CAFFERTY'S HOME. CONTINUOUS.

Steve runs towards the house.

Ferringham and the other AFO's enter the house.

Cafferty's husband hands raised.

FEMALE AFO  
Move back! Back!

CUT TO:

10:47:21 INT. CAFFERTY'S HOME. BEDROOM. CONTINUOUS.

Lee panics. Looks out of the window.

CUT TO:

10:47:32 INT. CAFFERTY'S HOME. DOWNSTAIRS. CONTINUOUS.

Lead AFO enters the house. Cafferty's husband reacts to the police charging in. Hands raised.

FEMALE AFO  
Face the wall!

Cafferty's husband backs up.

MALE AFO.  
Okay. Clear.

FEMALE AFO (O.S.)  
On your knees.

Cafferty's husband drops to his knees.

CUT TO:

10:47:34 EXT. OUTSIDE CAFFERTY'S HOME. CONTINUOUS.

Steve signals the team to enter.

FEMALE AFO (CONT'D) (O.S.)  
Do not move.

Steve heads inside.

CUT TO:

10:47:35 INT. CAFFERTY'S HOME. DOWNSTAIRS/UPSTAIRS. CONTINUOUS.



FERRINGHAM  
Upstairs. On me.

Ferringham and the AFO's head upstairs. Watched  
by Steve.

FERRINGHAM (O.S.)  
Armed Police!

STEVE  
Armed Police!

Lee bolts out of the bedroom onto the landing.  
He doesn't know where to go, tries to run  
towards a window.

MALE AFO (O.S.)  
Do not move. Hands where I can see  
them.

CUT TO:

10:47:41 INT. CAFFERTY'S HOME. BEDROOM. CONTINUOUS.

AFO's charge into the bedroom.

AFO  
Armed Police

CUT TO:

10:47:42 INT. CAFFERTY'S HOME. UPSTAIRS. CONTINUOUS.

Two AFOs detain Lee.

We hear Ferringham from the bedroom.

FERRINGHAM (O.S.)  
Do not move! Hands where I can see  
them !

CAFFERTY (O.S.,)  
(Complying.)  
I am a police officer!

CUT TO:

10:47:45 INT. CAFFERTY'S HOME. BEDROOM. CONTINUOUS.

Cafferty arms raised.

CAFFERTY (CONT'D)  
(Complying.)  
I am cooperating!

CUT TO:

10:47:47 INT. CAFFERTY'S HOME. DOWNSTAIRS/UPSTAIRS.  
CONTINUOUS.

Steve waiting downstairs.

FERRINGHAM (O.S.)  
Clear for entry!

Steve charges upstairs.

STEVE  
Cuff him and get him out of here.

Steve crosses to the bedroom.

CUT TO:

10:47:51 INT. CAFFERTY'S HOME. BEDROOM. CONTINUOUS.

Enter Steve with AC-12 staff. Cafferty protests her innocence but Steve doesn't engage with it.

CAFFERTY  
The man who was just in here, I  
have never seen him before.

STEVE  
(To AC-12 staff.)  
Look around.

A couple of female AC-12 staff search the room. They pull open a bedside drawer revealing the jiffy bag.

Steve pulls on some blue gloves. He opens the jiffy bag. It's stuffed full of £50 notes.

STEVE (CONT'D)  
Jane Cafferty, I'm arresting you on suspicion of misconduct in a public office. You do not have to say anything but it may harm your defence if you do not mention when questioned something you later rely on in court.

Cafferty looks defiant.

CUT TO:

10:48:30 INT. PRINT SHOP. BACK OFFICE. LATER THAT DAY.

Ryan and Miroslav are waiting, on edge. Enter McQueen.

MCQUEEN  
What the hell happened?

MIROSLAV  
Lee just said he had to go out.

MCQUEEN  
Who with?

MIROSLAV  
He didn't say.

MCQUEEN  
Where's John?

To their surprise, Corbett enters, in a fury.

CORBETT  
Your boy Lee, he best know the  
score.

RYAN  
He won't talk, John.

CORBETT  
He'd better not. So how come the  
police knew he was there in the  
first place?

MCQUEEN  
(Testing Corbett's reaction.)  
Maybe they still had their  
suspicions about Cafferty. They  
must have kept surveillance on the  
house...

CORBETT  
Bollocks. No. We've got a rat. Get  
out there and find out who's  
grassed.

MIROSLAV  
Okay, John, yeah, sure.

CORBETT  
Come on then, move!

MIROSLAV  
Okay, mate. No worries. Yeah.

Ryan and Miroslav starts to go.

Corbett heads into the back office.

McQueen follows him. Stops in the doorway.

|  
|  
|  
|  
|  
X  
Music Ends  
10:48:40



CORBETT (CONT'D)

Look if it wasn't for me, they'd all go free, H. included. Think mate. Maneet didn't reach out to you or anyone else, She never told you what she was up to. And why was that? Because Hastings forced her out. And you lot backed him. Look she's dead just as much because of you.

That hits Steve hard, plays on his guilt.

CORBETT (CONT'D)

Now put it right, mate. Yeah? Do this for her.

Daunted, Steve considers it.

CORBETT (CONT'D)

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

Eventually Steve nods in agreement. He's in.

STEVE

All right.

On Corbett and Steve, glaring at each other with intense mistrust. Corbett exits. Steve turns and exits.

CUT TO:

10:50:57 **INT. AC-12. RECEPTION. LATER.**

Armed officers escort Cafferty into reception.

ARMED OFFICER

(To Cafferty.)  
Wait there, please.

Steve and Kate watch from the balcony.

KATE

I never would have guessed we'd get so much out of watching Cafferty.

STEVE

Yeah. I've been developing a CHIS who hears things about the OCG. I wasn't sure if it was going to pan out or not.

**Music**

10:50:17  
DUR: 0'56".  
Specially  
composed by  
Carly  
Paradis.

X  
Music Ends  
10:51:13

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

KATE

Someone I should know about?

STEVE

No. Low level. Definitely not something to bother a DI about.

KATE.

Mm. just the way I like it.

CUT TO:

10:51:36 **INT. AC-12. INTERVIEW ROOM. LATER THAT NIGHT.**

Steve and Kate face Cafferty and her solicitor with the tape running. Cafferty is still fragile, in a change of clothing.

KATE

PS Cafferty, you remain under caution.

Steve brings up an image of Lee, a new custody mugshot following his arrest earlier today.

STEVE

For the DIR, I'm showing the interview Image 19. At the time of your arrest you were in the company of the person shown in Image 19 identified as Lee Banks, a known criminal with a history of violent offences and a longstanding association with an organised crime group. How do you know Banks?

Cafferty glances at her solicitor and then launches into a rehearsed denial.

CAFFERTY

I have never met Lee Banks before today. He gained entry to my home by false pretences.

Steve brings up the next image - the jiffy bag and the wad of fifties.

STEVE

Image 31 on screen, shows Item JD-5 detected at your address. JD-5 is an envelope containing £5000 in £50 notes. How do you account for JD-5 being in your home?

CAFFERTY

That was Banks again. He must have placed the item there without my knowledge.

STEVE

In 2015, were you engaged in an extramarital affair you were determined to keep secret?

Cafferty looks very uneasy now. They're getting to her secret.

SOLICITOR

DS Arnott, this line of questioning is irrelevant and oppressive.

STEVE

Were you contacted by a representative of an Organised Crime Group in connection with your extramarital affair?

SOLICITOR

Jane, you don't have to say anything.

KATE

Sergeant, assist with our inquiry and it will be taken into account.

Cafferty looks anguished. Eventually she nods.

CAFFERTY

(Beats.)  
They even had photos.

STEVE

Photos of you and your lover?

CAFFERTY

CCTV from a pub car park. God knows how they got them. They were going to show my husband, everyone in my phone contacts, the parents at my kids' school...

STEVE

And to stop them distributing the photos...?

CAFFERTY

They wanted information. On police operations. Little things at first. And then... it got bigger.

**Music**

10:52:22

DUR: 1'32".

Specially  
composed by  
Carly  
Paradis.

STEVE  
Bigger as in the transport of  
Seized Goods ED-905?

CAFFERTY  
Yes.

KATE  
So how did that work then?

CAFFERTY  
They already knew about the  
shipment from another source, a  
civilian administrator who  
organised the transport. And then  
they put pressure on me to  
rearrange the work schedules so  
that it would be my team  
responsible for escorting the  
transport lorry.

KATE  
Yeah. Which got three innocent  
members of your team killed?

CAFFERTY  
They weren't innocent.

KATE  
What? They were in on it too?

CAFFERTY  
Kevin and Ray were on the take.  
Carl had a taste for prostitutes.

Steve reacts.

CAFFERTY (CONT'D)  
We thought we were just gonna get  
minor injuries, tied up. The OCG  
crossed us. They obviously didn't  
trust us to keep quiet during the  
investigation that was bound to  
follow.

STEVE  
And the recent hijack, the  
firearms, what can you tell us  
about that?

CAFFERTY  
While I was off sick, I was still  
talking to other AFOs. Everyone was  
rattled after ED-905 so there was a  
lot of talk. I found out about the

X  
Music Ends  
10:53:54



transport. And the OCG sent someone masquerading as a nurse to blackmail me into revealing the details. They didn't just have the affair to threaten me with, they had the fact I'd been complicit in the first hijack.

STEVE

Who did the blackmailing?

CAFFERTY

A woman - 20s, mixed race.

Steve and Kate react.

KATE

The person who first recruited you, the one who brought you into this network of corrupt officers assisting organised crime - was it this woman you've just described or this man Lee Banks?

CAFFERTY

Neither.

Kate looks at Steve.

KATE

A police officer?

CAFFERTY

I think so.

On a mission, Kate gets up.

KATE

(To Steve and Cafferty.)

Stay here.

(To DIR.)

DI Fleming is temporarily leaving the room.

Exit Kate.

CUT TO:

10:55:16 INT. AC-12. OPEN-PLAN OFFICE/HASTINGS' OFFICE.  
CONTINUOUS.

Kate hurries across the office to the Meeting Room. Seeing Kate moving quickly, Hastings looks up from his desk and watches curiously.

CUT TO:

**Music**

10:54:58

DUR: 0'59".

Specially

composed by

Carly

Paradis.

10:55:25 INT. AC-12. MEETING ROOM. CONTINUOUS.

Kate comes to the evidence board. She takes down all the images of the key corrupt officers - Hilton, Dot etc.

CUT TO:

10:55:41 INT. AC-12. HASTINGS' OFFICE/OPEN-PLAN OFFICE. CONTINUOUS.

Hastings sees Kate cross back towards the Interview Room. He sees the clutch of images in her hand. He looks pensive.

CUT TO:

10:55:57 INT. AC-12. INTERVIEW ROOM. CONTINUOUS.

Kate re-enters and lays out the images one by one during the following dialogue. She labels each one, KF-1, KF-2 etc.

KATE

For the DIR, I am showing PS Cafferty a series of images KF-1... KF-2... KF-3...

Here we briefly cut to Hastings POV so no sound.

Back in the room. Kate finishes laying them all out.

KATE (CONT'D)

... KF-5... KF-6. KF-1 to KF-6 are a series of images of individuals known to be part of a clandestine network of corrupt police officers. I'm doing so in the full knowledge that any photo-ID would not be evidential at this stage. DS Arnott, agreed?

STEVE

Agreed, ma'am.

KATE

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

Cafferty is nervous as hell as she studies the images.

CUT TO:

X  
Music Ends  
10:55:57  
Music  
10:55:42  
DUR: 1'38".  
Specially  
composed by  
Carly  
Paradis.

10:56:55 INT. AC-12. HASTINGS' OFFICE/INTERVIEW ROOM.  
CONTINUOUS.

From Hastings' POV, we see Cafferty nervously point at an image. From this distance, it's impossible to know who she pointed at.

Kate and Steve react - puzzled, shocked.

Hastings watches the whole thing with great unease.

10:57:15

CUT TO BLACK:

(credits - single cards)

CAST IN ORDER OF APPEARANCE

Steve	MARTIN COMPSTON
Kate	VICKY McCLURE
Maneet	MAYA SONDHI
Sam	AIYSHA HART
Hastings	ADRIAN DUNBAR

-- --

Lee	ALASTAIR NATKIEL
Ryan	GREGORY PIPER
Sindwhani	ACE BHATTI
Wise	ELIZABETH RIDER
Gill	POLLY WALKER

-- --

Powell	SUSAN VIDLER
McQueen	ROCHENDA SANDALL
Corbett	STEPHEN GRAHAM
Tatleen	TAJ ATWAL
Moffatt	PATRICK FITZSYMONS

-- --

Ferringham	RICHARD PEPPE
Steph	AMY DE BHRÚN
Mark	MAX DOWLER
Miroslav	TOMI MAY
Cafferty's Husband	SHANE MORGAN

-- --

|  
|  
|  
|  
|  
|  
X  
Music Ends  
10:57:20  
**Music**  
10:57:10  
DUR: 0'35".  
Specially  
composed by  
Carly  
Paradis.  
|  
|  
|  
|  
X  
Music Ends  
10:57:45

Cafferty	SIAN REESE-WILLIAMS
Cameron	JASMIN M. STEWART
Roisin	ANDREA IRVINE
Solicitor	COLIN ASH
--	--
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	PAUL DALE
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 McCREIDIE
	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
	PAUL BARRETT
	MAXIMILIAN TUCUDEAN
--	--
Dubbing Mixer	PAUL MAYNES
Dialogue Editor	IAN WILKINSON
Sound Effects Editor	PIETRO DALMASSO
Colourist	SCOTT FERGUSON
Online Editor	JONATHAN FETHERSTON
Casting Director Northern Ireland	GEORGIA SIMPSON CDG
--	--
Head of Production	ELIZABETH BINNS
Sound Recordist	KEN CAMPBELL
Costume Designer	MAGGIE DONNELLY
Make-up & Hair Designer	LAURA HILL
Casting Directors	KATE RHODES JAMES CDG
	DANIEL EDWARDS CDG
Police Advisors	DAVID ZINZAN
	TONY CALLAGHAN
Forensic Advisor	WILL McMULLAN
--	--
Line Producer	BRIDGET GOODMAN
Composer	CARLY PARADIS
Editor	HELEN SHERIDAN
Production Designer	GILLIAN DEVENNEY
Director of Photography	STEPHEN MURPHY
--	--
Executive Producers	SIMON HEATH
	JED MERCURIO
	PRISCILLA PARISH
Executive Producer for BBC	TOMMY BULFIN
--	--

