

Line of Duty
Series 5 - Episode 4

Post Production Script - UK TX Version.
12th April 2019.

09:59:30 VT CLOCK (30 secs)
World Productions
Line of Duty
Series 5 - Episode 4
Prog no. DR11788B/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.

Steve brings up the file and photo of Corbett.

STEVE

His files were erased from the
police database, his phone number
and email deleted. Corbett was
given a new identity.

CUT TO BLACK:

10:00:17 SUPER CAPTION: **STEPHEN GRAHAM**

CUT TO:

Corbett looking at the laptop message from
unknown.

UNKNOWN

(Text.)
What is it?

Corbett blurts it.

CORBETT

It's the Eastfield Depot. It's
where all the police forces in the
region store seized contraband.
Drugs. Cash. Jewels. Precious
metals. This could be bigger than
Brinks-Mat.

Music

10:00:00
DUR: 2'37".
Specially
composed by
Carly
Paradis.

10:00:28

CUT TO BLACK:

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

HASTINGS (V.O.)
There's a strong suggestion...

CUT TO:

Steve looking through a scope. McQueen outside Cafferty's house.

HASTINGS (CONT'D)
... women in that block are being kept in modern day slavery to provide sexual services. Our duty is to protect them. And we will raid the house and raid the print shop.

See AFO's raid house and forensic investigators in white suits outside the print shop.

Kate and Steve outside the brothel. The Enforcer arrives.

KATE
Do it.

They smash the door in.

Kate and Steve turn to the doorway. POV.

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

KATE (O.S.)
Christ, how old is she?

10:00:46

CUT TO BLACK:

10:00:47 SUPER CAPTION: **ADRIAN DUNBAR**

CUT TO:

The link is cut by Unknown. Call Disconnected.

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

10:00:55

CUT TO BLACK:

10:00:56 SUPER CAPTION: **LINE OF DUTY**

CORBETT (V.O.)
There's a girl on the unit. Name's
Lisa McQueen...

CUT TO BLACK:

Steve makes a note.

CORBETT (CONT'D)
...and she's also the one that
makes contact with the higher
levels of the organisation.

STEVE
How?

CORBETT
Laptop. We talk via an audio
link...

10:01:05

CUT TO BLACK:

10:01:06 SUPER CAPTION: **POLLY WALKER** **ROCHENDA SANDALL**

CORBETT (V.O.) (CONT'D)
...the replies come up as text.

CUT TO:

Corbett on the laptop to Unknown.

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

Hastings closes the laptop.

10:01:15

CUT TO BLACK:

10:01:16 SUPER CAPTION: **AIYSHA HART** **ELIZABETH RIDER**

STEVE (V.O.)
The CHIS who's been giving me
intel...

CUT TO:

Steve with Kate.

STEVE (CONT'D)
...on the OCG. It's Corbett.

Kate reacts.

Move to Hastings office.

STEVE

He's relayed intelligence on a planned armed robbery of the Eastfield Depot.

The OCG bang on the warehouse doors.

HASTINGS (O.S.)

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

Corbett shoots low, into Balaclava Man's legs, cutting him down.

Kate pulls off the balaclava revealing Hargreaves.

HASTINGS

Detective Chief Superintendent Hargreaves was pronounced dead a short while ago.

Kate and Steve reactions.

10:01:36

CUT TO BLACK:

10:01:37

SUPER CAPTION: **ANDREA IRVINE** **TAJ ATWAL**

CUT TO:

Kate holding radio. Message from Hastings.

HASTINGS (O.S.)

(Out of radio.)
First duty: preservation of life.
Divert the AFOs to respond to the Status Zero.

Corbett and Steve in the car park.

CORBETT

Hastings? 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.

Steve snaps.

STEVE

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

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

ducks in fear, a reflex action.

10:01:54

CUT TO BLACK:

10:01:55 S/CAPTION: **WRITTEN AND CREATED BY JED MERCURIO**

CUT TO:

Hastings in a bar with Moffat.

MOFFATT

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

HASTINGS

Yes. I know. How much?

MOFFATT

Hundred grand.

Gill waiting for Hastings in a restaurant.

GILL

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

Later at Hastings' hotel.

HASTINGS

It's only temporary. Obviously.

Gill touches Hastings.

Hastings turns facedown the bedside picture of
his wife in happier days.

10:02:16

CUT TO BLACK:

10:02:17 SUPER CAPTION: **PRODUCED BY KEN HORN**

CUT TO:

Corbett shows his warrant card to Roisin - 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.

Corbett pulls a balaclava. He uses bolt-cutters

to sever the chain.

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

10:02:30

CUT TO BLACK:

10:02:31

SUPER CAPTION: **DIRECTED BY JOHN STRICKLAND**

CUT TO: X

10:02:32

INT. HOSPITAL. TRIAGE AREA. NEXT DAY.

Music Ends
10:02:37

Hastings enters hurriedly and makes his way towards a room guarded by armed officers with Steve and Kate trailing.

PC on the door lets them through.

UNIFORMED PC

Sir.

Sam, with a plainclothes DC and a couple of PCs, sees him coming.

SAM

The doctors say she'll be fine, sir. She'll make a good recovery...

HASTINGS

Thank you I just need to see my wife.

Hastings brandishes his warrant card at the guards and barely pauses before proceeding into the private room.

Steve and Kate hang back with Sam.

SAM

Between us, Mrs Hastings didn't want your gaffer involved, that's why it came to us...

CUT TO:

10:02:59

INT. HOSPITAL. PRIVATE ROOM. CONTINUOUS.

Hastings enters to see Roisin in a hospital bed with dressings on her wrists, knees and ankles. (She wears a hospital gown.) Instantly Hastings looks anguished and haunted.

HASTINGS

All right Love...

ROISIN

Ted.

HASTINGS

Jesus Christ.

He looks at the bruises and marks on her feet and hands.

HASTINGS (CONT'D)

Are you in any pain?

ROISIN

Not any more. They've doped me up to the eyeballs.

HASTINGS

How did it happen?

ROISIN

A man called at the house saying he was from AC-12 so of course I told him I'd better ask you first. Before I could make the phone call, a man broke in wearing a balaclava over his face.

Hastings finds this very upsetting.

HASTINGS

You think there were two men?

ROISIN

The man at the door gave the name Steve Arnott.

HASTINGS

But you've met Steve Arnott?

ROISIN

I've been through all this with the other detective.

HASTINGS

I know darling, I know, but...

ROISIN

The man that broke in, I never saw his face, and he was from back home.

HASTINGS

(Very uneasy.)
What do you mean?

Music

10:04:09

DUR: 1'15".

Specially

composed by

Carly

Paradis.

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ROISIN

They haven't told you? He spoke
with a Belfast accent.

Hastings is rocked.

ROISIN (CONT'D)

(Sees Hastings looks even more
haunted than before.)
He said you'd know why he done it,
he said you'd know what you've cost
him.

HASTINGS

No. These people they're just
thugs. You don't believe a word
that comes out of their mouth.
They're just trying to get to me
with all this. And trying to stop
my team from beating a path to
their door...

ROISIN

Who?

HASTINGS

There's any number of on-going
inquiries of course. But you know
I'm not allowed to disclose.

ROISIN

You and your precious regulations.
He's only been in my home, only
tortured me and put me in hospital.

HASTINGS

I'm sorry darling, I'm sorry. If I
had been there. I'd have been able
to protect you, you see.

ROISIN

So now you're trying to make out
it's my fault?

HASTINGS

No, no, no.

ROISIN

If we'd still been together, this
wouldn't have happened?

HASTINGS

Course not.

ROISIN

Is that your game, Ted?

HASTINGS

No.

ROISIN (O.S.)

Get out.

Hastings doesn't know what to do to save the situation, haunted as he gazes at the dressings on Roisin's body. He backs off.

CUT TO:

10:05:15 **INT. HOSPITAL. CORRIDOR. CONTINUOUS.**

Steve and Kate are being brought up to speed by Sam.

HASTINGS

She's in a terrible state. A terrible state.

(To Sam.)

Look. Anything you need for your investigation, you just ask. You understand. Just ask.

SAM

Thank you, sir. Given the victim is your wife, sir, I'm sure you appreciate why Serious Crime needs to handle this independently.

HASTINGS

Yes, well it's just as well I'm out of it. Because I can tell you whoever is responsible for this he'd better pray he's up in front of a judge before I get my hands on him.

(Moves to exit.)

SAM

Sorry, sir. For my report, any significance you know of regarding the pattern of injuries to your wife's wrists, knees and ankles?

HASTINGS

(Beat.)

No.

Exit Hastings.

Sam doesn't believe him. Neither do Steve and Kate.

X
Music Ends
10:05:24

STEVE
Cheers, Sam.

SAM
Any new leads on Hargreaves?

STEVE
We're working on it.

SAM
I'm learning the hard way how people react when they find out you've had a bent boss. The insinuation you must have known.

Steve and Kate absorb that.

SAM (CONT'D)
(To Kate.)
Ma'am.
(To Steve.)
Call me, yeah?

Steve nods.

Awkward beat. Exit Sam. Steve and Kate move somewhere more private.

CUT TO:

10:06:24 **EXT. HOSPITAL. A+E ENTRANCE. CONTINUOUS.**

Hastings comes out. He's emotional, anguished, haunted. Is it Roisin or something else?

Exit Hastings.

STEVE (V.O.)
Sam told us Mrs Hastings...

CUT TO:

10:06:41 **INT. HOSPITAL. WAITING ROOM. CONTINUOUS.**

They talk in whispers.

STEVE (CONT'D)
... claimed her attacker had a Northern Irish accent. And we all know her injuries are classic paramilitary punishment wounds.

KATE
Look. The Gaffer's had the shock of his life. Your family, that's a whole 'nother level.

Music

10:06:11
DUR: 0'34".
Specially
composed by
Carly
Paradis.

X
Music Ends
10:06:45

STEVE

Let's hope the Gaffer opens up.
Before we have to start asking.

They both look troubled by that prospect. Exit
Steve, Kate follows.

CUT TO:

10:07:01 **INT. NIGHTCLUB. BACK OFFICE. LATER THAT DAY.**

McQueen lifts the lid of the laptop with Corbett
beside her. UNKNOWN calls through. McQueen hits
ACCEPT.

MCQUEEN

This is Lisa, on with Clayton.

UNKNOWN

(Text.)
The job netted £50 mil.

CORBETT

About that, yeah.

UNKNOWN

(Text.)
You're wasted as a forger.

CORBETT

I have my moments.

UNKNOWN

(Text.)
But now I hear you've bitten off
more than you can chew.

MCQUEEN

We've just hit a few bumps trying
to fence the Eastfield gear, that's
all.

CORBETT

Yes, but nothing we can't get over
in time but maybe it'd help speed
things along by fencing the gear
via other units...

UNKNOWN

(Text.)
...

McQueen and Corbett share a tense look.

Music

10:07:01
DUR: 1'49".
Specially
composed by
Carly
Paradis.

CORBETT

We just need a bit of a leg-up,
that's all, you know, that way we
all get to reap the rewards.

UNKNOWN

(TEXT)

...

McQueen and Corbett get tenser.

Unknown cuts the link. Call Disconnected

CORBETT (O.S.)

Shit.

McQueen and Corbett know they're in a hole as
they stare at the screen.

MCQUEEN

This job it was meant to make us.

CORBETT

Call him back.

MCQUEEN

That's not how this works.

CORBETT

Well you tell me, then, how's it
works? What is he some kind of
mind-reader or what?

MCQUEEN

No. I talk to someone who talks to
someone who talks to someone.

CORBETT

Tell me who and I'll get the
message through. Time me and this
prick had words.

MCQUEEN

Yeah. That's what I'm worried
about, mate.

CORBETT

Why you protecting him?

MCQUEEN

Protecting him? Jesus, John, it
ain't that way round.

CORBETT

No? Hargreaves crossed us. So who's
he gonna have crossed us to?

Corbett's logic works on McQueen. She looks worried.

CORBETT (CONT'D)

Hey. Now we've got one load of coppers on our tail and another load on a payroll. Someone's orchestrating all that. So who do you think's the best man for the job?

(Indicates laptop.)

Hey. This prick's a copper. I can feel it in me water.

MCQUEEN

You're talking shite, John, you can't know if he's a copper.

CORBETT

I've met enough in my time, more than enough, more than you, Lise. Look. H. is a senior police officer. Tell me I'm wrong.

She can't. She looks even more worried.

CUT TO:

10:08:50 **INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.**

Enter Kate, crosses to Steve.

KATE

What's happening?

STEVE

We're rounding up officers identified by semen deposits that were being kept in cold storage at the Borogrove Estate brothel. Some have already confessed to being blackmailed into assisting the OCG. One of the semen deposits matched Hargreaves' DNA. It was recent, as well.

KATE

Suggesting the blackmail was also recent?

STEVE

It's looking that way, boss. I've re-interviewed all the officers known to have assisted the OCG -- Jane Cafferty, Kieran Bloom and so

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X
Music Ends
10:08:50
Music
10:08:28
DUR: 0'29".
Specially
composed by
Carly
Paradis.
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X
Music Ends
10:08:57
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on. None of them claim to have had contact with Hargreaves before a few months ago.

KATE

There's no way he could have been H. H goes back much further.

Steve and Kate reflect on where this leaves them.

Tatleen approaches Steve and Kate accompanied by Amanda Yao, a civilian cybercrime specialist.

TATLEEN

Sorry, ma'am, is this a bad time?

KATE

No it's fine. Thanks, Tatleen.

TATLEEN

Ma'am, Sarge, we've had a breakthrough at Kingsgate Printing Services. The search of the premises yielded some findings we've passed on to Cyber Crime.

AMANDA

Amanda Yao.

KATE

Kate Fleming,

They shake hands.

STEVE

DS Arnott.
(Shakes her hand.)
Corbett relayed intel on a laptop being used to communicate with the higher levels of the OCG.

AMANDA

Most likely the laptop accessed mobile data services via an encrypted dongle, unfortunately that means we can't access the conversions.

TATLEEN

Inquiries to service providers covering that location led to a mobile data account registered at Kingsgate Printing Services.

AMANDA

We've analysed the account using various tools and been able to access the metadata. And tracing the communication between the device at Kingsgate Printing Services reveals another user with internet protocol address located in Spain.

STEVE

That doesn't necessarily mean the users in Spain.

AMANDA

Correct. The user could have concealed their true location connecting via multiple VPNs. They may be in Spain. They may be next door. There's no way of knowing.

KATE

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

AMANDA

Yes, given time, we can simulate all the metadata. We'd also need to formulate some characteristic statements in advance so users on the other end don't think it's an impersonation. This would all take a few days.

KATE

Do it.

AMANDA

Yes, ma'am.

Exit Tatleen and Amanda.

CUT TO:

10:10:34 **INT. POLICE HQ. DCC'S OFFICE. NEXT DAY.**

Gill is already in the room.

Hastings is led in by Wise. They're both very sympathetic towards him.

WISE

How is she doing, Ted? Anything I can do, anything.

HASTINGS

Thank you, ma'am.

WISE

We sent some flowers.

GILL

Hospitals don't allow flowers any more. Infection control.

Wise looks at Hastings.

WISE

Oh.

HASTINGS

Still it's a very generous thought, ma'am, we're very grateful.

GILL

Poor woman. At her age.

Hastings doesn't know how to take the catty remark. Gill acts like she didn't make it. Wise moves it along.

WISE

I hate to turn the conversation back to operational concerns at a time like this...

HASTINGS

Not at all, ma'am. Not at all.

GILL

Fifty million quid's worth of Seized Goods stolen from a police facility that was supposed to be under AC-12 surveillance.

HASTINGS

Yes. But we did succeed in apprehending the senior officer who was in cahoots with the organised crime group. The head of Serious Crime no less, and we will round up his accomplices, Corbett included, believe you me.

WISE

There's now a personal dimension to your inquiry following the assault on your wife.

On Hastings.

HASTINGS

Indeed, Ma'am, but serious Crime are handling that investigation. I am taking no part. The reason they did it, Ma'am, was to pull me away from the bigger inquiry. I would ask you not to give them the satisfaction.

WISE

But its only natural people will question how it affects your judgement.

GILL

I can vouch for Superintendent Hastings' personal integrity. He won't mind me saying no one's a bigger stickler for regulations. He's still the best man for the job.

Wise considers this.

WISE

Fine. But let me put this as plainly as possible. Last chance, Ted. Clear?

HASTINGS

Completely, ma'am. Thank you, ma'am.
(Acknowledges Gill.)
Thank you.

Hastings exits. Wise moves for the intercom on her desk.

WISE

(Into intercom.)
We need to cancel those flowers.
I'm veering towards muffins.

Gill exits sharply.

CUT TO:

10:12:30 INT. POLICE HQ. LANDING/STAIRS. CONTINUOUS.

Gill catches up with Hastings.

He's instantly tense.

GILL (O.S.)

Ted.

HASTINGS

Oh, look. Thanks for backing me up
in there. Yes.

GILL

Well. What are friends for?

She touches his hand lightly.

He pulls away tactfully.

HASTINGS

Oh, Gill. I can't, I can't, I
can't. I'm sorry.

GILL

What's wrong?

HASTINGS

Well, my wife was attacked exactly
the same time as I was with you. If
that's not a sign I don't know what
is.

He looks very anguished, then exits. Gill
reflects, pensive.

CUT TO:

10:13:06 **INT. HOTEL LOBBY. THAT NIGHT.**

Enter Hastings. Moffatt is waiting for him.

MOFFATT

Ted.

HASTINGS

Uh, look, I'm really sorry I
haven't had a chance to look
through any thing and my wife's in
hospital so...

MOFFATT

I'm sorry to hear. Listen, I won't
take up any more of your time.

Moffatt produces a package that looks like it
might contain a thick bundle of documents.

MOFFATT (CONT'D)

Just a little more background on
the proposal.

HASTINGS

All right.

MOFFATT

Just when you get a moment.

HASTINGS

Yes. Thanks.

Hastings takes the package and exits. Moffatt watches for a beat then exits too.

CUT TO:

10:13:35 **EXT. BUILDING NEAR PRINT SHOP. LATER THAT NIGHT.**

A 4WD pulls up. McQueen, Miroslav and Ryan get out and head into the building. In the background the Print Shop has all the shutters down and is emblazoned with police crime scene notices.

CUT TO:

10:13:50 **INT. LIFT / TERRY BOYLE'S FLAT. CONTINUOUS.**

The lift door opens.

Ryan knocks on the door with a wink to McQueen and Miroslav. Terry Boyle (Series 1, Down's Syndrome) answers the door. Ryan barges in, acting like he's Terry's best mate while being his tormentor. Terry is anxious the whole time.

RYAN

You all right, Terry, mate, how you doing?

McQueen and Miroslav follow into the flat. They're not interested in tormenting Terry but don't bat an eye when Ryan does. Ryan lounges on the settee like he owns the place.

RYAN (CONT'D)

We're best mates, aren't we, Terry?

Terry sits in an armchair. Ryan leans forward.

RYAN (CONT'D)

Then how come you never warned us about the coppers breaking into our print shop?

TERRY

I was scared.

RYAN

That's why I'm your best mate, Terry. To protect you.

TERRY

Sorry, Ryan.

RYAN

(To Miroslav.)

Beers in the fridge.

Miroslav likes the idea. He goes into the kitchen.

MCQUEEN

Terry, maybe you could help us by describing any of the police that raided the print shop?

McQueen looks through the blind at the Print shop opposite.

TERRY

I don't remember. Sorry. I forget things.

MIROSLAV

(From kitchen.)

No beers in fridge.

RYAN

Freezer then.

Ryan gets up off the sofa and clouts Terry with a casual swipe.

RYAN (CONT'D)

Sorry, mate. There was a fly on you.

Ryan continues into the kitchen and joins Miroslav.

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

MIROSLAV

Christ, I forgot. How long she been there?

RYAN

At least Terry ain't mistook her for a leg of lamb.

MIROSLAV

Little sheep.

They laugh.

We move back to the living room.

MCQUEEN

Who was in charge of the police,
Terry? Can you remember that for
me?

TERRY

No.

Ryan and Miroslav come back.

TERRY (CONT'D)

I forget things.

MCQUEEN

Yes. You said.
(Turns to go.)

TERRY

That's why I take photos.

McQueen turns back.

MCQUEEN

Where are they?

Terry looks at his mobile.

CUT TO:

10:15:40 **INT. 4WD. MOMENTS LATER.**

In the car, McQueen, Ryan and Miroslav look at images on a simple phone (Terry's) showing the police search of the print shop. McQueen goes through images of forensic investigators and officers outside the cordoned off building. She sees an image of Hastings arriving. She looks at it briefly then moves on till she settles on an image of Steve putting on a white suit. She shows it to Ryan and Miroslav.

MCQUEEN

This is the copper we've seen
before?

MIROSLAV

Yes.

MCQUEEN

Works for the same outfit as Maneet
Bindra.

RYAN

Yeah.

Music

10:15:28
DUR: 1'08".
Specially
composed by
Carly
Paradis.

MCQUEEN

They've been onto us since well
before we put Hargreaves on the
Eastfield job. We never told
Hargreaves about the Print Shop.
The leak came from somewhere else.
(Beat for effect.)
We've got a rat.

Everyone looks very grave. McQueen ponders her
next move.

CUT TO:

10:16:22 **EXT. STEVE'S FLAT. LATER THAT NIGHT.**

From the shadows, Corbett appears, with

He's about to take a step towards the
underground car park when he sees a Black car
park up with a couple of blokes in it.

He spots a new camera mounted on a nearby wall.

Corbett reconsiders. And we see he has a jiffy
bag in his hand addressed to DS STEVE ARNOTT.
He disappears into the night. The camera pulls
up to the camera.

CUT TO:

10:16:59 **INT. STEVE'S FLAT. LATER THAT NIGHT.**

Steve's phone rings. He picks it up.

INTERCUT:

10:17:05 **EXT. LAY-BY. CONTINUOUS.**

Parked up in one of the 4WDs, Corbett makes the
call on his burner phone.

CORBETT

(Into phone.)
You're risking your life trying to
nick bent coppers, you make a deal
with a fella that's meant to be
straight up after the same things
you are, you don't expect the lying
bastard to start laying traps.

Steve signals to an AC-12 Staffer who activates
recording equipment linked to Steve's phone.

A live audio feed of the call comes via a

X

Music Ends
10:16:36

Music

10:16:24

DUR: 0'44".

Specially

composed by

Carly

Paradis.

X

Music Ends
10:17:08

computer to Tatleen. She makes notes while listening on headphones.

Steve converses with Corbett.

STEVE

(Into phone.)
What you on about, John?

CORBETT

(Into phone.)
I saw the new camera and the targeted surveillance.

STEVE

(Into phone.)
Following a recent incident, we've stepped up security on all AC-12 staff and their families. Any idea what incident I might be referring to?

CORBETT

(Into phone.)
Last time I checked you were anticorruption. You haven't got the budget to provide that level of protection. Never kid a kidder, son.

Kate enters hurriedly, having been notified of the call. Tatleen takes off her headphones and turns the audio on.

STEVE

(Into phone.)
There was an assault on Roisin Hastings. Superintendent Hastings' wife. Someone impersonating me with a forged warrant card. You're a forger. They wore a balaclava. The OCG wear balaclavas.

CORBETT (O.S.)

(Into phone.)
You're meant to caution me before you ask me them kind of things.

STEVE

(Into phone.)
Well come into AC-12 we'll go on the record.

CORBETT

(Into phone.)

Yes one day I will. The day I've got enough evidence that puts the top brass bang to rights.

STEVE

(Into phone.)

By assaulting their wives? Did the OCG do it, yes or no? To put the frighteners on Hastings?

CORBETT

(Into phone.)

No comment. Right listen carefully. This is why I came round to yours tonight.

From the jiffy bag, Corbett removes a mini-recorder. He hits play.

CORBETT (O.S.)

(Out of recorder, NI accent.)

Now I'm gonna ask you some questions, Mrs Hastings. I'm afraid there's gonna be a bit of suffering on your part. I'm sorry about that but it can't be helped.

ROISIN (O.S.)

(Out of recorder, terrified.)

I don't know what you want! I can't help you! Oh my God.

There's a sound of a power tool like a drill, a sickening noise, Roisin crying out in pain.

Steve, Kate, Tatleen and the AC-12 Staffer are all shocked and sickened.

CORBETT (O.S.)

(Out of recorder, NI accent.)

Superintendent Hastings not at home this evening?

ROISIN (O.S.)

(Out of recorder, pained, anguished.)

No. Ted hasn't lived here for a while.

Steve waves the AC-12 Staffer away -- exit. Kate does the same to Tatleen.

KATE

Right, everybody out. Out please.

They exit. Corbett pauses the recording.

CORBETT (OVERLAPPING)

(Into phone.)

Got to give it to your gaffer. He's got his missus well trained. Or should I say ex-missus.

That's a shock for Steve and Kate.

STEVE

(Into phone.)

Is that your voice on the recording? Did you carry out the assault?

CORBETT

(Into phone.)

No comment. And there's more, it gets interesting...

Corbett fast-forwards then plays.

ROISIN (O.S.)

(Out of recorder.)

(Breathy, tearful, in pain.)

-- money. Our life savings. More. Invested it in some crackpot scheme. I've told you now. Now stop, please stop. Let me go!

CORBETT (O.S.)

(Out of recorder, NI accent.)

Believe me, it could be much worse. Ask your husband. And back to these money problems. When was it your husband got into debt?

ROISIN (O.S.)

(Out of recorder.)

(Breaths, sobs.)

Five years.

Corbett stops the recording.

CORBETT

(Into phone.)

You get the idea. Mrs H. wasn't too keen to hear your gaffer's been spreading a pack of lies for years, kidding on he was still happily married.

STEVE

(Into phone.)

What it's no surprise the gaffer doesn't want us all knowing his private affairs.

CORBETT

(Into phone.)

"Private affairs" He's bang up to his eyes in debt.

STEVE

(Into phone.)

This came up ages ago. It was all sorted.

CORBETT

(Into phone.)

That's what he wants everyone to think. Except they've sold up to make ends meet. Look they've got him by the balls.

STEVE

(Into phone.)

Who has?

CORBETT

(Into phone.)

Look. You know how the OCG works -- Hargreaves was a perv into young girls -- Hastings is drowning in debt.

STEVE

(Into phone.)

That doesn't make him bent.

CORBETT

(Into phone. Emotional.)

Look. Open your eyes will you! You of all people should know the damage bent coppers do, they don't care who they use, who they hurt...

STEVE

(Senses Corbett's emotions. Into phone.)

John!

CORBETT

(Into phone.)

They don't care what they do to people's families.

STEVE

(Into phone.)

John... There were other ways you could have got this information. Why the assault on his wife, why the injuries to her wrists, knees and ankles?

CORBETT

(Into phone.)

No. No, it's not gonna come from me. Then it'll just be wrote off as a lie same as it always was. No it's gotta come from him.

Corbett hangs up, very emotional. Steve and Kate are extremely disturbed by what they've heard.

Exit Steve.

CUT TO:

10:21:01 INT. HOTEL ROOM. THAT NIGHT.

Hastings pours himself a Whiskey.

Hastings regards the package Moffatt gave him. Instead of documents, it contains neatly arranged banknotes, tens of thousands of pounds.

He drinks the Whiskey. The money draws Hastings like a siren.

CUT TO:

10:21:40 INT. AC-12. LOBBY. LATER THAT NIGHT.

Steve enters the AC-12 building. Kate waits in the lobby alone.

KATE

All right. I think its best we discuss this between ourselves. I dismissed everyone, they didn't hear much.

STEVE

I did the same at mine.

KATE

Look. The Gaffer's always been a very private bloke. He's kept his marriage problems to himself out of embarrassment, shame, whatever.

Music

10:20:31

DUR: 1'16".

Specially

composed by

Carly

Paradis.

X

Music Ends

10:21:47

STEVE

Well if we need a reason not to tell the Gaffer, Corbett never actually admitted assaulting Roisin. And he didn't offer any evidence to back up his allegations either.

KATE

Corbett's talked bollocks before. If the Gaffer's was having such massive money problems it would have been picked up by Developed Vetting.

STEVE

Unless he's found a way of hiding it. He's done his thirty years. He could have sailed off into the sunset on his pension.

KATE

We just found out his marriage broke up. There's all kinds of reasons aside of money that he might want to stay on. You know he feels he's got a job to finish.

STEVE

Then what if we're wrong, Kate? The assault on Roisin might be a reminder from the OCG that they've got the Gaffer in their pocket. And Corbett's Northern Irish accent -- that was no amateur -- he sounded like a native. Hastings has had a chance to give us a clue what this is all about. And he hasn't said a word, not one. How's it going to look for us, anticorruption officers, if we served a bent boss?

KATE

He could take us off the case. There's no way am I authorising us digging into the Gaffer's past.

STEVE

But no one's gonna raise an eyebrow if we look deeper into Corbett's.

She knows he's right.

KATE

True.

CUT TO:

10:23:06 INT. CORBETT'S FAMILY HOME. LATER THAT DAY.

Kate and Steve face Steph. They are firm and business-like. Steph is very convincing as the abandoned wife.

STEVE

Mrs Corbett, we're seeking information on John's past which may be significant to our inquiry.

STEPH

What kinds of information?

STEVE

Does your husband have any connection to Northern Ireland?

STEPH

Like what?

KATE

To the best of your knowledge, did John ever served with the Royal Ulster Constabulary as it was called until 2001 or the Police Service of Northern Ireland?

STEPH

I don't think so.

STEVE

Ever lived over there? Any family connections?

STEPH

This is John to a tee, this is. Lying bastard's always said he was Liverpool born and bred.

KATE

We'd appreciate if you could provide us with some documents, Mrs Corbett. Your husband's driving licence, birth certificate...

STEPH

John'd have them.

STEVE

Do you have a marriage certificate by any chance?

STEPH

We got wed all right, and there's not a day goes where it ain't the biggest mistake I ever made.

KATE

Could you find that for us please? We're happy to wait.

CUT TO:

10:24:03 **INT. AC-12. MEETING ROOM. THAT NIGHT.**

With the evidence boards nearby, Kate and Steve sit at the table reviewing all the information they've got so far on Corbett -- his service record, images of the offences etc. Steve pins up a photocopy of his marriage certificate that shows full names, ages, addresses and father's names and occupations.

STEVE

The marriage certificate checks out as genuine. So it would appear John Corbett was the name he was using at the time.

KATE

Still no link to Northern Ireland.

Enter Tatleen. Knocks on partition.

TATLEEN

Just to let you know, the surveillance on Corbett's wife's home went live tonight. We're monitoring her movements and any phone numbers she uses. So far nothing suspicious.

KATE

Cheers, Tatleen.

Exit Tatleen. Steve pins the marriage certificate on the evidence board.

CUT TO:

10:24:32 **EXT. EMPTY OFFICE BUILDING. THAT NIGHT.**

MIROSLAV

Ryan, stay here watch the car. Here's the keys.

Miroslav, Corbett and McQueen head towards a vacant office building.

Music

10:24:26
DUR: 0'44".
Specially
composed by
Carly
Paradis.

|
|
|
|
|
|
|

Corbett presses the entry pad it buzzes and then
a click as it opens and they head inside.

CUT TO:

10:24:46 **INT. EMPTY OFFICE BUILDING. THAT NIGHT.**

Corbett, McQueen and Miroslav make their way
inside to meet a rival OCG - a few Asian guys
led by Khan.

KHAN

They're coming now. So when they
get here yes, pay attention.

ASIAN GUY

Yes.

KHAN

Yes?

Nods all round. Yes.

As Corbett, McQueen and Miroslav enter. His
initial references are to the Eastfield Depot
robbery.

KHAN (CONT'D)

Like celebrities, innit. Love
Island.

X
Music Ends
10:25:10

Corbett, McQueen and Miroslav don't know how to
take it.

KHAN (CONT'D)

No disrespect. Great Train Robbery
or whatever.

CORBETT

We just want to talk business,
mate.

KHAN

Definitely. When things have calmed
down. What you've got its too hot
right now.

MIROSLAV

We've come here and you're wasting
our time. Idiot!

KHAN

You're wrong, there's still a way
we can help each other out.

CORBETT
And what way's that?

KHAN
Heard you lost your pop-up on the
Bog innit. No good for livestock no
more.

MCQUEEN
We still got our supply lines.

KHAN
But you got no place to work them.
Maybe we can work something out.

CORBETT
We're fine, covered.

KHAN
You wanna save face, I get it, but
this ain't face, this is just
business. Everybody wins.

CORBETT
We're not interested.

Corbett moves to go. But McQueen holds her
ground.

MCQUEEN
John. Business is business.

Corbett is silent.

KHAN
(To McQueen.)
See, I knew you was the brains.

MCQUEEN
Yeah, let's talk.

Corbett looks very pissed off.

KHAN (O.S.)
So... How many girls?

MCQUEEN (O.S.)
Six to ten.

KHAN (O.S.)
Right.

CUT TO:

10:26:34 **EXT. EMPTY OFFICE BUILDING. MOMENTS LATER.**

Music

10:26:05
DUR: 0'36".
Specially
composed by
Carly
Paradis.

Ryan waits by the vehicle. Corbett, McQueen and
Miroslav approach, glum faced.

RYAN
What happened?

MIROSLAV
The Eastfield job, that's what
happened.

CORBETT
Get in lads. Give us a minute.

Miroslav and Ryan get in the 4WD. Corbett and
McQueen talk between themselves.

CORBETT (CONT'D)
I get it, okay? I screwed up. The
Eastfield goods are too hot. But
the brothel got raided so maybe we
should avoid the Livestock trade.

MCQUEEN
Look I'm not a fan either. As I
said business is business. Like it
or not, this is what we do.

CORBETT
Do you?

MCQUEEN
Do I what?

CORBETT
Like it.

Beat.

MCQUEEN
Don't ask yourself that. It don't
lead anywhere helpful. I'm in,
that's all.

McQueen looks wistful. Corbett senses she's
having second thoughts.

CORBETT
No matter what?

MCQUEEN
(Beats - hesitant, conflicted.)
I just do what's expected.

The moment plays out between them, Corbett
sensing her conflicts.

X
Music Ends
10:26:41

Music
10:27:05
DUR: 0'57".
Specially
composed by
Carly
Paradis.

CUT TO: |

10:27:27 **INT. 4WD. SAME TIME.** |

Ryan and Miroslav's POV of Corbett and McQueen.
They can't hear their conversation, but see the
body language. It makes them curious. |

MIROSLAV (O.S.)
Them two shagging or what? |

RYAN
How should I know? |

MIROSLAV
Mmm. |

CUT TO: |

10:27:32 **EXT. DERELICT BUILDING. CONTINUOUS.** |

Corbett and McQueen see Miroslav and Ryan
looking at them and start moving back towards
the 4WD. |

CORBETT
No. What matters is the Eastfield
job. We've got to pull together to
make it pay off. |

MCQUEEN
"We"?

CORBETT
You've got to go right to the top.
Only the top man can get enough
coppers looking the other way so we
can move the goods on. |

MCQUEEN
(Beat. Lying but doesn't show it.)
I've already set up a meet. |

CORBETT
Nice one, Lise. That's just what we
need. |

Corbett gets in the car. McQueen jumps in too. |

CUT TO: |

10:27:54 **INT. CORBETT'S HOME/ CORBETT'S FLAT. SAME TIME.** |

Phone rings. Steph runs to grab the phone. |

X
Music Ends
10:28:02

STEPH

(Into phone.)
John?

CORBETT

(Into phone.)
Yes it's me, Steph. I'm okay, love,
I'm safe.

STEPH

(Into phone.)
Thank God. I've been worried sick.
John, they was here again, them two
from anticorruption.

CORBETT

(Into Phone.)
Eh?

STEPH

(Into Phone.)
I wanted to call you straight after
but I knew I shouldn't.

CORBETT

(Into phone.)
That's all right you did the right
thing.
(Out of Phone.)
What did they want?

STEPH

(Into phone.)
Its scary, John. They was asking
about Northern Ireland and that.
(Out of phone.)
They was even asking about family
over there.

CORBETT

(Into phone.)
Did they know anything? Anything of
my mum or anything?

STEPH

(Into phone.)
No, nothing.

CORBETT

(Into phone.)
So what did you say?

STEPH

(Into phone.)
You know I'd never say nothing.

CORBETT

(Into phone.)

It's all right. I know you
wouldn't.

STEPH

(Into phone.)

What's this all about? Do they know
about Anne-Marie?

CORBETT

(Emotional. Into phone.)

No. You know I can't talk about the
job...

STEPH

(Senses his emotion. Into phone.)

John, what's wrong?

He's torn about letting her in.

STEPH (CONT'D)

(Out of phone.)

John?

CORBETT

(Into phone.)

I'm... I'm just... I'm just missing
you and the girls loads, that's
all.

STEPH

(Out of phone.)

We're missing you loads an' all.

CORBETT

(Into phone.)

I can't wait for this job to be
done and I can come home.

In his eyes we see Corbett's worry: he might not
make it home. Tears well.

CUT TO:

10:29:19 **INT. AC-12. HASTINGS' OFFICE. NEXT DAY.**

Hastings watches as Steve and Kate approach
through the Open-Plan Office. Hastings stands
opens the door. Enter Kate and Steve.

KATE

Sir.

STEVE

Sir.

Music

10:28:41

DUR: 0'45".

Specially

composed by

Carly

Paradis.

X

Music Ends

10:29:26

HASTINGS

Right... So... What have we got?

STEVE

We've had a breakthrough thanks to our cybercrime team. Corbett's been communicating with the command level of the organised crime group via a computer link.

HASTINGS

Great. Have we traced the link?

STEVE

Not conclusively, sir, but we're aiming to be in a position to simulate it. That'll enable us to exploit Corbett's desire to fence the Seized Goods by luring him to a meeting.

Hastings absorbs that.

HASTINGS

Good.

KATE

We've got targeted surveillance in place at Corbett's family home on Merseyside. Last night an incoming call was made by a burner phone that we've triangulated to premises in the Edge Park area. A development of apartments one of which may be Corbett's covert residence.

HASTINGS

Great. We've got his location. We've got him.

STEVE

Sir, Corbett's crossed a line, nobody's arguing he hasn't, but he's also our best chance of apprehending other corrupt officers. Corbett's convinced he's in contact with the top man.

HASTINGS

Yes. Well that's as may be, son, but we cannot have him out there for another day longer. What if he commits another crime? What if God forbid takes another life?

KATE

Sir, there is a threat-to-life risk
if Corbett won't come quietly.

HASTINGS

Well that's his lookout.
(Beat.)
Thank you.

Tense beats. Hastings is adamant. Steve and Kate
know they've got no choice.

KATE

Sir.

STEVE

Sir.

Exit Steve and Kate.

Once they're gone, Hastings looks on edge.

CUT TO:

10:30:47 **EXT. CORBETT'S APARTMENT. NEXT DAY.**

All AC-12 personnel are in covert positions.
Spotters equipped with binoculars/small
telescopes survey all approaches. A group of
AFOs in full kit stand ready led by Ferringham.
A few snipers take up positions with high-
velocity rifles and telescopic sights.

Hastings and Kate are unarmed but wear ballistic
vests. Steve is being helped by an AC-12 Staffer
to conceal a recording wire under his regular
clothing (no ballistic vest). Kate hands Steve
an earpiece.

Steve removes his pistol from its holster and
puts it inside the vehicle.

STEVE

I'll do everything I can to make
him give himself up peacefully.

Hastings picks it up and hands it back to Steve.

HASTINGS

No, no, son. You hang on to that.
We're not gonna take any chances
here.

Steve puts it back in the holster.

Music

10:30:30
DUR: 1'01".
Specially
composed by
Carly
Paradis.

Hastings nods and moves away. Steve and Kate exchange a look.

KATE

It won't come to that.

Neither Steve nor Kate is 100% convinced, both on edge.

Steve conceals the pistol under his jacket.

CUT TO:

10:31:31 **EXT. CORBETT'S APARTMENT. SNIPER POSITION. SAME TIME.**

Corbett appears in a sniper's telescopic sight. He radios.

AC-12 SNIPER

(Into radio.)

Sierra Zulu Two Five. Contact.

Standing by for confirmation of ID.

We see the sniper on the rooftop.

KATE (O.S.)

(Out of Radio.)

Received, Two Five.

CUT TO:

10:31:39 **EXT. CORBETT'S APARTMENT. AC-12 BASE. CONTINUOUS.**

In a covert position from inside a Black Van. Hastings and Kate.

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

(Out of Radio.)

TFC, visual,

(Into Radio.)

Confirming target ID.

TELESCOPIC POV: Kate (Tactical Firearms Commander) scans with her telescopic sight, frames up on a figure and pulls focus, visualising Corbett.

Kate turns to the surveillance Pro.

KATE (CONT'D)

(into Radio.)

Heading west on Harnest street. TFC do you copy Six Four?

|
X
Music Ends
10:31:31
Music
10:31:22
DUR: 1'07".
Specially
composed by
Carly
Paradis.

CUT TO: |

10:31:53 EXT. CORBETT'S APARTMENT. AFO POSITION.
CONTINUOUS.

Ferringham and his AFOs receive the call.

FERRINGHAM
(Into radio.)
Six Four, standing by.

CUT TO: |

10:31:55 EXT. CORBETT'S APARTMENT. AC-12 BASE.
CONTINUOUS.

Kate's POV through scope.

KATE
(Into radio.)
TFC, Four Five clear to approach.

CUT TO: |

10:32:04 EXT. CORBETT'S APARTMENT. CONTINUOUS.

Hiding in a nook, Steve receives Kate's radio call via his concealed wire and earpiece.

STEVE
(Into Radio.)
Four Five, received.

Steve moves out from cover heads out to intercept Corbett.

CUT TO: |

10:32:11 EXT. CORBETT'S APARTMENT. SNIPER POSITION. SAME TIME.

The sniper tracks Corbett.

CUT TO: |

10:32:15 EXT. CORBETT'S APARTMENT. CONTINUOUS.

Steve moves out from cover heads out to intercept Corbett. Now in his sight.

CUT TO: |

10:32:22 EXT. CORBETT'S APARTMENT. AC-12 BASE. SAME TIME.

Hastings and Kate view Steve through their binoculars/mini-telescopes. They can also hear

10:32:54 EXT. CORBETT'S APARTMENT. AC-12 BASE.
CONTINUOUS.

Hastings grabs a radio. He looks like a man possessed.

HASTINGS
(Into radio.)
Four Five, this is One Zero:
apprehend the subject...

Kate is concerned by Hastings' manner.

CUT TO:

10:32:59 EXT. CORBETT'S APARTMENT. CONTINUOUS.

Steve receives the instruction via his concealed earpiece. Hastings' tone worries him.

HASTINGS (CONT'D)
(Out of radio.)
... right now!

He plays for time.

STEVE
Where's the meeting taking place?

CORBETT
No, no way. I know your game. I
give you that, and this gets taken
out my hands. And you know why I
can't let that happen. This corrupt
network goes right to the top...

CUT TO:

10:33:11 EXT. CORBETT'S APARTMENT. AC-12 BASE.
CONTINUOUS.

Intercut.

CORBETT (O.S.) (CONT'D)
(Out of Radio.)
... and today I'll prove how close
to home.

Hastings looks through his scope.

STEVE
(Out of Radio.)
Come and work with us not against
us.

CORBETT

Is that the best you can come up with? I assaulted your gaffer's wife. He'll make sure I go down there's no two ways about it.

Music

10:33:19
DUR: 1'12".
Specially
composed by
Carly
Paradis.

CUT TO:

10:33:21 **EXT. CORBETT'S APARTMENT. AC-12 BASE. SAME TIME.**

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

HASTINGS

Mother of god.

Kate looks worried by his reaction.

CUT TO:

10:33:25 **EXT. CORBETT'S APARTMENT. CONTINUOUS.**

Steve hears the order and feels deeply conflicted.

STEVE

Let's work together, John. We want the same thing.

CORBETT

I believe you, mate, I honestly do. But only one of us is prepared to go the distance on this job. You've got blind loyalty which stops you seeing what's plain as day, the person this trail leads to.

INTERCUT:

10:33:39 **EXT. CORBETT'S APARTMENT. AC-12 BASE. SAME TIME.**

Listening, Hastings becomes impatient.

HASTINGS

(Into radio.)
One Zero, Four Five, apprehend the subject at once.

Kate tries to persuade Hastings.

KATE

Sir, is it not worth letting this play out another 24 hours?

HASTINGS

Look, Kate we do not trust Corbett
one inch, he's already battered a
defenceless woman in her own home.
For Chrissake Kate! What are you
waiting for?

KATE

Sir.
(Into radio.)
TFC. Four Five, arrest the subject.

Steve reacts. Intercut.

HASTINGS

(Into radio.)
DS Arnott, you are in receipt of a
lawful order from your commanding
officer and you will carry it out
at once.

CUT TO:

10:34:03 EXT. CORBETT'S APARTMENT. CONTINUOUS.

Steve has no choice, to his dismay.

STEVE

John, I need you to accompany me to
AC-12.

CORBETT

You need you to back off and let me
finish this job.

Corbett moves to go. Steve pulls his pistol.

STEVE

DS John Corbett, you're under
arrest.

CUT TO:

10:34:17 EXT. CORBETT'S APARTMENT. AC-12 BASE.
CONTINUOUS.

KATE

(Into radio)
Snipers maintain cover. Six Four,
prepare to move forward.

AC-12c Sniper on the rooftop receives the call.

CUT TO:

10:34:20 EXT. CORBETT'S APARTMENT. CONTINUOUS.

CORBETT
Yes. Sure I am.

STEVE
John.

With a sneer, Corbett backs away. Steve follows,
gun drawn, but extremely reluctant to use it.

STEVE (CONT'D)
John.

Corbett draws his pistol from inside his coat,
points it at Steve. Mexican stand off.

CUT TO:

10:34:28 **EXT. CORBETT'S APARTMENT. SNIPER POSITION.**
CONTINUOUS.

SNIPER POV: Corbett is obscured either by Steve
or part of the building.

AC-12 SNIPER
(Into radio.)
Seven Five, target blocked, no
visual on subject.

CUT TO:

10:34:33 **EXT. CORBETT'S APARTMENT. AC-12 BASE.**
CONTINUOUS.

Hastings hears over the radio, reacts.

HASTINGS
(Into radio.)
Four Five, One Zero, active
message. Critical shot blocked.

CUT TO:

10:34:34 **EXT. CORBETT'S APARTMENT. CONTINUOUS.**

Following Corbett, Steve receives the call with
trepidation.

STEVE
Put the gun down. John, put the gun
down.

CUT TO:

10:34:43 **EXT. CORBETT'S APARTMENT. AC-12 BASE. CONT.**

X
Music Ends
10:34:31
Music
10:34:24
DUR: 2'24".
Specially
composed by
Carly
Paradis.

On Hastings.

HASTINGS

(Into radio.)

One Zero to Four Five. The order is Fahrenheit.

INTERCUT.

KATE

(Shocked.)

Sir, we'll lose all of Corbett's intel.

HASTINGS

Lethal force is authorised where there's an immediate threat to life. We know that Corbett is a cold-blooded killer.

(Into radio.)

The order is Fahrenheit.

CUT TO:

10:34:58 **EXT. CORBETT'S APARTMENT. CONTINUOUS.**

Steve hears it in his earpiece.

STEVE

Give yourself up.

INTERCUT.

HASTINGS

(Into radio.)

Repeat - the order is Fahrenheit.

Steve takes aim at Corbett, steps forward.

STEVE

Give yourself up!

Corbett faces Steve.

CORBETT

You shoot me and the truth never comes out.

Corbett moves towards Steve, facing him down; Steve's hand trembles on the gun.

CORBETT (CONT'D)

What kind of copper are you, eh?
One who cares about orders, or one
who cares about justice?

Corbett looks straight at Steve, straight down the barrel. Steve can't pull the trigger.

Corbett confronts Steve.

CORBETT (CONT'D)

You wearing a wire?

STEVE

Yes.

CORBETT

Take it out. And I'll tell you the where and when for this meeting.

Steve hesitates, then starts to remove the wire.

CUT TO:

10:35:34 **EXT. CORBETT'S APARTMENT. AC-12 BASE. SAME TIME.**

Hastings and Kate can hear the rustling sounds of the wire being removed.

HASTINGS

(Into radio.)

Steve, do not comply. That's an order.

CUT TO:

10:35:37 **EXT. CORBETT'S APARTMENT. CONTINUOUS.**

Steve hears but unplugs the earpiece. And pulls the wire.

CUT TO:

10:35:42 **EXT. CORBETT'S APARTMENT. AC-12 BASE. SAME TIME.**

Hastings and Kate hear the connection go dead, to Hastings' fury.

HASTINGS

What the hell is he playing at?

CUT TO:

10:35:44 **EXT. CORBETT'S APARTMENT. CONTINUOUS.**

Steve hears but unplugs the wire from the transmitter.

CUT TO:

10:35:49 EXT. CORBETT'S APARTMENT. AC-12 BASE. SAME TIME.

As before.

KATE

Shit!

HASTINGS

The wee gobshite.

(To Kate.)

Get the AFOs down there on the double!

KATE

Sir.

(Into radio.)

Six Four, move in urgently.

CUT TO:

10:35:58 EXT. CORBETT'S APARTMENT. AFO BASE. CONTINUOUS.

The AFOs break into a run.

CUT TO:

10:36:02 EXT. CORBETT'S APARTMENT. AC-12 BASE. SAME TIME.

Corbett tells Steve.

CORBETT

The Palisades - the shopping centre. This afternoon four o'clock. Be careful who you tell. Because if it doesn't happen, you know you've got a leak.

Steve nods.

CORBETT (CONT'D)

Thanks mate.

CUT TO:

10:36:16 EXT. CORBETT'S APARTMENT. ROUTE FROM AFO BASE. SAME TIME.

The AFOs run.

FERRINGHAM

(Into radio.)

Six Four, not yet visual with target.

CUT TO:

10:36:20 **EXT. CORBETT'S APARTMENT. AC-12 BASE.**
CONTINUOUS.

Hastings and Kate receive the update.

FERRINGHAM (O.S.) (CONT'D)
(Out of radio.)
ETA 10 seconds.

KATE
(Into radio.)
TFC, received.

CUT TO:

10:36:23 **EXT. CORBETT'S APARTMENT. SAME TIME.**

Corbett runs away using the buildings as cover.

The sniper loses him.

Steve catches his breath, slowly regains his composure.

The AFOs come charging through.

FERRINGHAM
Where is he?

Steve doesn't answer.

Ferringham leads the AFOs past Steve and round the corner into a passageway.

There's no sign of Corbett.

AFO
(Under music.)
Christ! Anyone see him?

FERRINGHAM
Shit.

The AFO's check the doors.

AFO (FEMALE)
(Under music.)
Where'd he go?

FERRINGHAM (V.O.)
A thorough search of the location detected a service door in the passageway where the target was last observed.

CUT TO:

10:36:44 INT. AC-12. MEETING ROOM. CONTINUOUS.

Kate briefs Hastings on the aftermath of the operation, with Ferringham. All are grave following the failure.

FERRINGHAM (CONT'D)

The service corridor leads to an underground car park.

Kate lays out a CCTV vid-cap that shows Corbett running through an underground car park.

KATE

CCTV captured the subject making his escape via the underground car park. There's a locked service door which opens onto the far side of the apartment block which we didn't have covered.

FERRINGHAM

By the time my team got round the back, he was long gone. I'm very sorry, sir.

HASTINGS

Okay, thank you. Kyle.

FERRINGHAM

Sir.

Exit Ferringham. They wait for him to go.

KATE

As a UCO, he will have identified all the escape routes at his residence. The service door was locked. Probably he found a means of acquiring the key codes.

HASTINGS

Yes.

KATE

On the plus side, sir, we have been able to identify Corbett's apartment. Search team and forensics have been deployed.

HASTINGS

Good.

Hastings glances over towards Steve.

X
Music Ends
10:36:48

HASTINGS

I think I've let him stew long enough don't you.

KATE

Sir, I'd appreciate your guidance on my report for the SFC. Your Fahrenheit order was irregular.

HASTINGS

Now listen. The SFC authorised the use of firearms for this morning's operation. The suspect was a known armed criminal with a history of violence who was an immediate and credible threat to the public therefore lethal force is justified according to Common Law Section 3 of the Criminal Law Act of 1967 and Section 117 of the Police and Criminal Evidence Act of 1984. Now are we're done dotting the i's and crossing the t's here?

KATE

(Sympathetic, diplomatic.)
Sir. Are you all right?

HASTINGS

Yes. I am fine, Kate. I am fine.

KATE

It's just now Corbett's confessed to assaulting your wife...

HASTINGS

Look the guy is responsible for killing five police officers. Maneet Bindra being one of them. This is the monster we're dealing with, for Chrissake Kate.

Exit Hastings.

Kate watches him go, worried. She observes the following scene.

CUT TO:

10:38:44 INT. AC-12. INTERVIEW ROOM. CONTINUOUS.

Hastings crosses the office and enters the Interview Room to confront Steve.

HASTINGS

Remain standing.

Hastings shuts the door. Lots of the staff are surreptitiously watching, including Kate from the Meeting Room, Tatleen and Ferringham.

STEVE

Sir, can we do this somewhere more private?

HASTINGS

Absolutely not. I'll hear your report.

STEVE

My operational assessment was that Corbett had acquired high value intelligence which overrode the necessity for arrest.

HASTINGS

My order was clear and lawful.

STEVE

I'm not an assassin. If loss of life can be avoided, it should be avoided. And with respect, sir, I'd dispute the lawfulness of your order. You'd just learned Corbett had been responsible for a vicious attack on your wife.

HASTINGS

What was the intelligence that Corbett divulged?

Steve hesitates, in a real dilemma.

HASTINGS (CONT'D)

Was that intelligence related to the senior police officer complicit with the OCG, am I right?

Steve silent.

HASTINGS (CONT'D)

Or person or persons who were at the end of that computer link, yes? (Off Steve's hesitation.)
Yes?

STEVE

Yes.

HASTINGS

So what was the intelligence?

STEVE

Corbett advised me to limit my disclosure as he fears there may be a leak.

HASTINGS

Well I am looking round this room son, and I can only see me and you, so I do not know where this leak is gonna come from!

Steve continues to withhold the information, an excruciating dilemma for him.

HASTINGS (CONT'D)

You're skating on thin ice with me, DS Arnott, wafer thin. So what was the bloody intelligence, son?

STEVE

(Gives in.)
A meeting at 4 pm today between the OCG and the top man. Palisades Shopping Mall.

HASTINGS

Thank you. As you were.

Exit Hastings.

Steve is left to contemplate the awful possibilities that now exist of a leak coming from Hastings.

CUT TO:

10:40:46 INT. AC-12. INTERVIEW ROOM/MEETING ROOM/HASTINGS' OFFICE. CONTINUES.

Hastings heads to his office passing Kate.

Steve sinks into a chair.

Kate turns to Steve. Her eyes meet Steve's. They both look very troubled and worried.

Hastings shuts himself in his office. Then shuts the blind.

CUT TO:

10:41:10 INT. SHOPPING CENTRE. LATER THAT DAY.

Corbett waits very nervously. McQueen and Miroslav hang around. Ordinary shoppers intermingle.

Music

10:40:33
DUR: 0'43".
Specially composed by Carly Paradis.

X
Music Ends
10:41:16

Music

10:41:09
DUR: 2'26".
Specially composed by Carly Paradis.

INTERCUT:

10:41:20 INT. SHOPPING CENTRE. VANTAGE POINT. SAME TIME.

In a covert position with other AFOs, Ferringham observes Corbett, McQueen and Miroslav via a mini-telescope.

On Corbett.

INTERCUT:

10:41:32 INT. SHOPPING CENTRE. SECURITY CONTROL ROOM.
CONTINUOUS.

Steve and Kate watch screens showing live CCTV of the mall. A shopping centre security man sits in.

Steve looks at a clock 4:30pm

Steve and Kate watch screens showing live CCTV of the mall. A shopping centre security man sits in.

CORBETT

What's the time?

Miroslav raises his watch.

Corbett crosses to McQueen.

CORBETT (CONT'D)

He hasn't shown up. For Chrissake!

They see Corbett leaving.

STEVE

Corbett's leaving.

Corbett's body language is defeated and angry.

STEVE (CONT'D)

Looks like it's going to be a no-show.

KATE

Shit.

Steve and Kate exchange a look, both very worried by this development.

McQueen gives Miroslav a nod and they follow Corbett.

FERRINGHAM (O.S.)

(Out of radio.)
Three Seven, Six Four, priority
message.

KATE

(Into radio.)
Three Seven.

FERRINGHAM

(Into radio.)
Ma'am, we believe the suspects are
armed. I'm concerned about the risk
assessment RE threat to members of
the public if we go in.

Lots of members of the public are very close to
Corbett, McQueen and Miroslav. Kate and Steve
study the CCTV images. The security man looks
shifty as he waits for their decision.

KATE

(Into radio.)
Stand by.
(To Steve.)
We can't risk it.

Steve agrees.

KATE (CONT'D)

(Into radio.)
Three Seven, Six Four, Risk
assessment's negative. Do not
approach, repeat do not approach.

FERRINGHAM

(Out of radio.)
Received.
(To himself.)
Shit.
(Into radio.)
Sierra Zulu Three Five. Stand down.

The sniper stands down.

FERRINGHAM (CONT'D)

(To armed officers.)
Stand down.

On screen, Corbett, Miroslav and McQueen
disperse. Steve and Kate are philosophical.

CUT TO:

10:43:09 EXT. STREET/CAR PARK NEAR SHOPPING CENTRE.
CONTINUOUS.

Corbett, McQueen and Miroslav return to a waiting 4WD. Ryan waits for them beside the 4WD.

RYAN

How'd it go?

CORBETT

Don't ask.

They all get in, Corbett into the front passenger seat.

Corbett turns away from Ryan, towards camera, showing his worry and dismay about a possible AC-12 leak, hidden from the others, and then the vehicle pulls away sharply.

CUT TO:

10:43:26 **INT. AC-12. HASTINGS' OFFICE. MOMENTS LATER.**

Tatleen taps on the door. Hastings waves her in.

HASTINGS

Yes.

TATLEEN

Sit rep from the Palisades surveillance, sir. They're saying "H" is a no-show.

HASTINGS

Damn. Any arrests?

TATLEEN

No. They reported too many members of the public at risk.

HASTINGS

Chrissake!

TATLEEN (O.S.)

Sorry, sir.

Exit Tatleen to escape his wrath. Hastings looks extremely frustrated. Deeply anguished. Corbett being out there torments him greatly.

CUT TO:

10:43:56 **INT. BLACKTHORN PRISON. VISITOR SUITE. LATER THAT DAY.**

Hastings waits extremely tensely on the visitor

X
Music Ends
10:43:35

Music
10:43:38
DUR: 1'36".
Specially
composed by
Carly
Paradis.

side of the glass partition. After a few beats,
an Offender Management Officer escorts a
prisoner to the other side - Lee Banks.

HASTINGS

Lee Banks?

LEE

Who the hell are you?

HASTINGS

Superintendent Hastings. My
department, we're the ones who put
you inside.

LEE

(To O.M.O.)
I ain't saying a word to this
bastard.

HASTINGS

Sit down, fella. This bastard's got
a thing or two to say to you.

Tense eye contact between Hastings and Lee,
neither about to back down.

HASTINGS (CONT'D)

Trust me, you'll be glad you did.

Lee decides there's nothing to lose. He sits.

CUT TO:

10:44:42 **EXT. BLACKTHORN PRISON. LATER.**

Hastings comes out towards his car. He gets in.

A look of deep concern on his face.

CUT TO:

10:45:05 **INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.**

Tatleen comes to Steve's desk.

TATLEEN

Sarge.

STEVE

Yes.

TATLEEN

Forensics were able to detect DNA
and fingerprints at Corbett's
apartment.

X
Music Ends
10:45:14

STEVE

(Knows what it means.)

Great.

(Moves. To Kate.)

Boss. We've got Corbett's prints.

Kate immediately realises what this means too.
She and Steve follow Tatleen to her computer.

TATLEEN

As you've both deduced, like everyone else joining the police, Corbett had to provide elimination prints to exclude crime scene contamination. These haven't been erased from the IDENT1 system, which gives us access to identity records he submitted when he first joined the force in 1999.

On Tatleen's computer screen are Corbett's joining records - plus birth certificate and adoption certificate.

TATLEEN (CONT'D)

John Corbett is the name he was given when he was adopted by the Corbett family in 1989 at the age of 10. His adoptive mother's maiden name was McGillis. I believe she was a close relative, as Corbett's birth name was John McGillis. He was born in Belfast. His father was Anthony Patrick McGillis, deceased 1984, and his mother Anne-Marie McGillis, deceased 1989, hence Corbett's move to Liverpool and the adoption.

STEVE

Good work.

Kate turns to Tatleen.

KATE

This is completely confidential. You don't discuss with anybody except myself and DS Arnott. Find out as much as you can on the McGillis family, however long it takes.

TATLEEN

Ma'am.

Kate and Steve realise they've made a significant breakthrough.

CUT TO:

10:46:39 **INT. NIGHTCLUB. MAIN BAR. THAT NIGHT.**

Corbett drinks a short. He looks very sombre. Enter McQueen from the back.

MCQUEEN
We've got contact.

Curious, Corbett follows her out. She pauses.

MCQUEEN (CONT'D)
It doesn't normally happen this way.

CORBETT
What are you saying?

MCQUEEN
I'm saying let's be careful. Things are getting, uhm, strained.

He takes that in. They both look worried. They continue through to the back.

CUT TO:

10:47:10 **INT. NIGHTCLUB. BACK OFFICE. CONTINUOUS.**

Enter Corbett and McQueen. The laptop is connected to a new dongle. She lifts the lid, revealing an active text conversation with Unknown.

UNKNOWN
(Text)
We need to talk. Set it up for 6 pm.

Gaps where McQueen responded verbally.

UNKNOWN
(Text.)
I'm here waiting.

Corbett's wary of this conversation (because of the possible AC-12 leak). So's McQueen for a different reason (to be revealed later).

INTERCUT:

Music

10:46:38
DUR: 0'49".
Specially
composed by
Carly
Paradis.

X
Music Ends
10:47:27

10:47:27 **INT. AC-12. CYBERCRIME UNIT. SAME TIME.**

This is a bunker deep inside the building. A computer is set up showing the same screen with Unknown's text. There's an audio link through which Corbett and McQueen can be heard. Amanda operates the keyboard with Kate, Steve and Hastings looking on.

MCQUEEN (O.S.)
We're both here now.

CORBETT (O.S.)
Can you hear us?

STEVE
It's him. It's Corbett.

UNKNOWN
(Text.)
I'm worried we're being watched.

CORBETT
Is that why you didn't make the meeting?

McQueen studies Corbett and the screen carefully. Corbett remains very wary.

CORBETT (CONT'D)
Did you get a tip-off?

Amanda studies a file/flow chart she's prepared of Unknown's previous responses and some pre-composed new responses to possible questions. Time ticks by.

HASTINGS
Are you going to acknowledge that the meeting was arranged?

AMANDA
It's one of the pre-composed responses we've constructed to convince them they're talking to the right person.

HASTINGS
(Beckons Amanda to leave keyboard.)
Yeah. Okay. Come on. Get up. That's it. Up - up - up. Thank you.

Hastings glares at Amanda.

Amanda's got no choice but to give way.

Music

10:47:39
DUR: 0'05".
Specially
composed by
Carly
Paradis.
|
X
Music Ends
10:47:44

HASTINGS (CONT'D)

You're making a meal of this. We all know what Corbett's wants. So let's just cut to the chase, shall we?

Kate reacts.

KATE

Sir, are you sure?

Hastings takes over the keyboard and starts typing. Send

UNKNOWN

(TEXT)

We pulled off the biggest robbery in years. We all want to see a profit from it.

McQueen at the laptop.

CORBETT (O.S.)

Yeah, definitely.

MCQUEEN

Are you proposing a plan?

AC-12. Hastings types.

HASTINGS

Yes.

UNKNOWN

(TEXT)

We need to get the goods out of the country. Safe passage to a port.

McQueen and Corbett over the laptop.

CORBETT

Well that'd be great ... if it's possible...

Hastings types.

UNKNOWN

(TEXT)

I can definately [sic] pull the right strings. We have to rely on help from our friends in blue.

McQueen and Corbett over the laptop.

CORBETT

Okay.

Music

10:48:23
DUR: 0'06".
Specially composed by Carly Paradis.
XX
Music Ends
10:48:29

Music

10:48:30
DUR: 1'29".
Specially composed by Carly Paradis.

Music

10:48:42
DUR: 0'03".
Specially composed by Carly Paradis.
XX
Music Ends
10:48:45

AC-12 Hastings types.

UNKNOWN

(Text)

I need you to bring all this to a close.

McQueen reacts to that, narrows her eyes. Is it a coded instruction?

CORBETT

What do you mean?

Ac-12

HASTINGS

What do I mean?

Quickly Hastings cuts the link. Call Disconnected.

Steve and Kate are very tense, unsure what just happened.

CUT TO:

10:49:37 **INT. NIGHTCLUB. BACK OFFICE. SAME TIME.**

Corbett and McQueen see the link has been cut from Unknown's end. Both of them are silent and wary, trying to process what just happened. McQueen thinks they're in trouble; Corbett is worried about the AC-12 leak.

McQueen shuts the lid.

CUT TO:

10:49:46 **INT. AC-12. CYBERCRIME UNIT. SAME TIME.**

Hastings gets up and exits.

Kate and Steve look at one another.

CUT TO:

10:49:54 **EXT. EMPTY OFFICE BUILDING. LATER THAT NIGHT.**

Corbett watches a luxury minibus approach, driven by Miroslav, wearing a jacket and tie. McQueen rides shotgun, also smartly dressed in business attire. She and Miroslav get out and open the doors, revealing a group of young East European women.

Music

10:49:26

DUR: 0'06".

Specially

composed by

Carly

Paradis.

X

Music Ends

10:49:32

Music

10:49:37

DUR: 0'09".

Specially

composed by

Carly

Paradis.

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X

Music Ends

10:49:59

MCQUEEN

Okay ladies.

McQueen gets out and opens the sliding door.

MCQUEEN (CONT'D)

We need to make a stop here. It's a good place to make sure everyone's documents are in order for the Employment Agency before we carry on to the hostel.

The women get out of the minibus. Many look unimpressed by the building.

MCQUEEN (CONT'D)

Sorry, it's not very nice, but we won't be here for very long. Miroslav will look after you. Yes.

MIROSLAV

This way please, ladies.

Miroslav points the way and the women head inside.

Corbett watches.

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

This way please.

Corbett watches Ryan enter the building.

Outside the final females head inside.

MIROSLAV (CONT'D)

Thank you.

Followed by Miroslav.

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

Hold there, please.

McQueen and Corbett head inside.

Miroslav leads the way.

MIROSLAV (CONT'D)

One second. Okay follow me please ladies. This way.

And he leads them along a corridor.

RYAN (O.S.)

Come on. Keep Moving. Won't be long.

McQueen and Corbett follow

MIROSLAV (O.S.)

Come on. This way please. Hurry up.

Corbett and McQueen are momentarily alone. They talk in whispers.

CORBETT

You know we don't have to stay.

MCQUEEN

We're the ones made the deal. It'll look suspicious if we ain't here for the trade.

MIROSLAV

Okay, down here please. Come on this way, please.

And we see 2 men from a different OCG Group.

The lead girl sees them...

TRAFFICKED WOMAN

NO!

And tries to turn back.

MIROSLAV (O.S.)

Get them in! Get them in!

Screams from the trafficked women. Shouts, struggles and intimidation.

More sounds of shouts, struggles and intimidation as the girls are pushed into a room.

MIROSLAV (CONT'D)

Get them in there.

RYAN

Do as you're told.

On Corbett and McQueen.

CORBETT

Lise. Let's go.

MCQUEEN

There's no way out.

CORBETT

There is a way.

Music

10:51:01
DUR: 0'33".
Specially
composed by
Carly
Paradis.

The last of the women are thrown into the room.

MIROSLAV
Get that bitch in here. Get in the room.

TRAFFICKED WOMAN
NO!

Back on Corbett and McQueen.

MCQUEEN
Not from people like this.

They look down the corridor.

MIROSLAV (O.S.)
Shut up!

See Miroslav and the other OCG members go into the room where the women are being held.

Screams turn to tears. Crying.

CORBETT
Lisa. I can help. We can go together. You just have to trust me.

She absorbs his offer, nods, deeply grateful.

MCQUEEN
I trust you.

McQueen heads down the corridor followed by Corbett.

CUT TO:

10:51:54 **INT. EMPTY OFFICE BUILDING. MOMENTS LATER.**

Corbett is in his own separate space, trying to shut out the sounds of whimpering and sobbing coming from the rooms in which the girls are being held.

Miroslav has taken off his jacket and tie and plays poker with Ryan and a couple of others.

MIROSLAV
So Ryan this is how you spend your student loan huh? Come on lets see your cards.

Miroslav lays out his winning hand. The others are pissed off. Miroslav laughs as he scoops up

X
Music Ends
10:51:34
Music
10:51:22
DUR: 0'36".
Specially
composed by
Carly
Paradis.

X
Music Ends
10:51:58

his winnings.

MIROSLAV (CONT'D)

Hey John. Come over here. Join us.
I want to win your money too.

CORBETT

You're all right, mate.

MIROSLAV

You're a smart guy, John, not like
these other mugs, huh.

Laughter from the poker players. Miroslav deals
the next hand.

McQueen comes into the room.

Briefly we hear the sobbing and crying louder
then it goes quieter as Lisa shuts the door.

MCQUEEN

(Unconvincing.)
It'll be fine. It'll be fine. Not
long till the trade.

TRAFFICKED GIRL (O.S.)

Help! Help!

MIROSLAV

You've tried talking sense to them.
Now it's time to do things our way.

Miroslav takes a pistol out of his jacket
pocket.

RYAN

(Getting up from poker table.)
I've got this.

Miroslav offers the pistol to Ryan.

MIROSLAV

Take.

RYAN

(Holds his crotch.)
I got this pistol.

Miroslav and the others laugh.

MCQUEEN

Ryan.

RYAN

Chill, Lise.

Ryan shrugs her off, heads out of sight.
Miroslav puts the pistol on the poker table.

Corbett's gaze alights on the pistol.

There are screams and wails of protest from the women as Ryan goes through the process of carrying out a punishment rape.

RYAN (O.S.)
Shut up! Take your clothes off!

The sounds of torment ramp up.

RYAN (O.S.) (CONT'D)
Do as you're told!

Miroslav shuffles the cards.

MIROSLAV
Okay. So.

Corbett stands and approaches the table.

CORBETT
All right. Deal me in.

MIROSLAV (O.S.)
Hey. Now we're Playing Poker.

Miroslav deals the cards.

RYAN (O.S.)
Take it all off.

Corbett looks at McQueen. Sits.

Corbett looks at the door. McQueen looks at the door.

The rape sounds continue.

RYAN (O.S.)
Bend Over!

TRAFFICKED GIRL (O.S.)
Leave her alone. Leave her alone.

Corbett studies his cards.

CORBETT (OVERLAPPING)
Two.

The rape sounds continue.

Music

10:52:59
DUR: 0'31".
Specially
composed by
Carly
Paradis.

X
Music Ends
10:53:30

Music

10:53:23
DUR: 1'06".
Specially
composed by
Carly
Paradis.

Corbett puts money into the pot.

Corbett and McQueen share shameful looks. An understanding is beginning to pass between them, a plan forming.

MIROSLAV (O.S.)

Okay.

Corbett looks at the gun, back at McQueen.

The rape sounds continue.

Corbett looks at the gun, at Miroslav. The players putting money into the pot. He gives her a tiny nod. He's going to do it. He's going to go for the gun.

Then suddenly Corbett grabs the pistol off the table and stands up wielding it in one smooth move.

CORBETT

Everyone stay calm. You two over there. Move!

The two OCG members move to the other side of the room. Corbett moves slowly towards the door.

CORBETT (CONT'D)

I'm going to let the girls go.

MIROSLAV

What are you talking about? They're not girls. They're Livestock. We're here to make a trade.

CORBETT

I'm going to let them go and you're gonna let me.

MIROSLAV

John, let's talk about this...

Miroslav stands. Miroslav and the others hold their arms out, palms open, to try and keep everything as calm as possible.

CORBETT

Lisa, get the door.

McQueen opens the door. We hear grunts and groans.

Corbett edges to the door. He turns and backs out followed by McQueen.

X
Music Ends
10:54:29
Music
10:54:10
DUR: 1'29".
Specially
composed by
Carly
Paradis.

The moans are louder.

McQueen locks the door.

Corbett and McQueen edge towards the rape room. We hear the sound of girls sobbing and a man making grunting/thrusting sounds.

Corbett kicks the door open. We get a glimpse of lots of women on the floor sobbing but there's no rape. An OCG (not Ryan) is simulating sex sounds.

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

Corbett falls back on the floor drastically at the sudden huge blood loss from his neck.

The girls scream.

OCG MEMBER (O.S.)

Shut your mouth.

Ryan stands over Corbett. McQueen opens the card room door.

Miroslav steps out.

Ryan, Miroslav and the others who've come to stand round and watch him die. They all stand over Corbett as he bleeds out choking.

CUT TO:

10:55:45 **INT. CORBETT'S FAMILY HOME. SAME TIME.**

Steph reads girls a bedtime story. Pink room, Pink lamp.

STEPH

Once upon a time there was a little chicken called Chicken Licken who went to the woods, where an acorn fell upon her poor bald pate, and she thought the sky had fallen.

CUT TO:

10:55:57 **INT. EMPTY OFFICE BUILDING. CONTINUOUS.**

As before. There's more blood around Corbett's head as he bleeds out. McQueen kneels and looks at Corbett with pure hate.

X
Music Ends
10:55:39
Music
10:55:25
DUR: 1'57".
Specially
composed by
Carly
Paradis.

MCQUEEN

You're a rat, John. A rat.

Corbett struggles to raise the gun he pulls the trigger. The gun goes off but it's pointing down and the shot doesn't hit anyone. They don't even flinch.

Corbett gasps and chokes and then he loses consciousness. Dead.

CUT TO:

10:56:09 **INT. CORBETT'S FAMILY HOME. SAME TIME.**

Steph finishes the story.

STEPH

"I will take you to see the king,"
said Fox Lox, but Fox Lox took
Chicken Licken and ate her all up,
and Chicken Licken never did see
the king and tell him the sky had
fallen."

CUT TO:

10:56:24 **INT. EMPTY OFFICE BUILDING. CONTINUOUS.**

Miroslav takes his pistol back, pulling open Corbett's dead grip.

MIROSLAV

Good work, Ryan.

RYAN

Nice one.

Ryan, Miroslav and the others look to McQueen.

MCQUEEN

Let's get this mess cleaned up
before we trade the Livestock.

McQueen looks calm and in control. And then as Ryan, Miroslav and the others get to work moving Corbett's corpse, leaving a trail of blood.

McQueen steps away and only we see she's not calm or in control -- tears fill her eyes, she's deeply anguished.

She covers her mouth the stifles the sound as she weeps.

CUT TO: |

10:57:01 INT. CORBETT'S FAMILY HOME. CONTINUOUS. |

Steph's at the door. She turns to the girls. |

STEPH |

Mummy loves you. Daddy loves you. |

Steph leaves the room and turns off the light. |

It goes to dark the room lit by a pink lamp. |

Exit Steph. |

Camera pans back |

10:57:16 CUT TO BLACK: |

10:57:16 (credits - single cards) |

CAST IN ORDER OF APPEARANCE |

X
 Music Ends
 10:57:22
Music
 10:57:08
 DUR: 0'38".
 Specially
 composed by
 Carly
 Paradis.
 |
 X
 Music Ends
 10:57:46

Hastings	ADRIAN DUNBAR
Steve	MARTIN COMPSTON
Kate	VICKY McCLURE
Sam	AIYSHA HART
--	--
Roisin	ANDREA IRVINE
Corbett	STEPHEN GRAHAM
McQueen	ROCHENDA SANDALL
Amanda	ROSA ESCODA
Tatleen	TAJ ATWAL
--	--
Gill	POLLY WALKER
Wise	ELIZABETH RIDER
Moffatt	PATRICK FITZSYMONS
Miroslav	TOMI MAY
Ryan	GREGORY PIPER
--	--
Terry	TOMMY JESSOP
Steph	AMY DE BHRÚN
Khan	RYAN McKEN
Ferringham	RICHARD PEPPLÉ
Lee	ALASTAIR NATKIEL
--	--

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

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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

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Executive Producers	SIMON HEATH
	JED MERCURIO
	PRISCILLA PARISH

Executive Producer for BBC	TOMMY BULFIN
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