

09:59:30 VT CLOCK (30 secs)
World Productions
Line of Duty
Series 5 - Episode 3
Prog no. DR11787H/01

09:59:57 CUT TO BLACK

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

Powell's office Police Services Building.

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

Powell turns her computer towards them.

POWELL (CONT'D)
Detective Sergeant John Corbett.

A personnel file: DETECTIVE SERGEANT JOHN

10:00:10

10:00:11

CORBETT
Who am I talking to?

MCQUEEN
Just answer.

Corbett off the screen message from Unknown.

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

10:00:28

CUT TO BLACK:

10:00:29 SUPER CAPTION:

10:00:46

10:00:46

SINDWHANI

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

Hastings with his wife.

ROISIN

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

Hotel Room. Hastings faces the application. or

10:01:00

10:01:01

10:01:13

10:01:14

STEVE
I'll call you.

She tugs his beard playfully.

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

And they kiss.

10:01:28 CUT TO BLACK:

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

CUT TO:

Corbett holds a gun to Steve's head.

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

Steve and Corbett in Steve's car.

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

10:01:39 CUT TO BLACK:

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

CUT TO:

Steve handcuffed to door and Corbett.

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

10:01:49 CUT TO BLACK:

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

CUT TO:

STEVE

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

KATE

Someone I should know about?

STEVE

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

Steve and Corbett in dark alley.

CORBETT

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

10:02:05

CUT TO BLACK:

10:02:05

SUPER CAPTION: **PRODUCED BY KEN HORN**

CUT TO:

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

KATE (V.O.)

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

Looks at Cafferty.

KATE (CONT'D)

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

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

10:02:23

CUT TO BLACK:

10:02:24

SUPER CAPTION: **DIRECTED BY JOHN STRICKLAND**

CUT TO:

10:02:25

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

Establisher.

X
Music Ends
10:02:29

CORBETT (V.O.)
Right lads.

CUT TO:

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

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

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

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

MCQUEEN
This is a complicated job. No disrespect.

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

Corbett exudes confidence. McQueen keeps quiet. Corbett continues.

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

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

CORBETT

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

MCQUEEN

You just said we had the firepower.

CORBETT

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

CUT TO:

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

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

KATE

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

Enter Hastings.

KATE

Sir.

STEVE

Sir.

HASTINGS

Yes. You were saying?

KATE

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

HASTINGS

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

KATE

(Chastened.)
Sir.

STEVE

(Chastened.)
Sir.

KATE

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

STEVE

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

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

KATE

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

STEVE

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

CUT TO:

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

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

MOFFATT
Sorry I'm late.

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

MOFFATT
(Re drink.)
Another?

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

BARMAN (O.S.)
Yes, sir.

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

Hastings reacts -- this sounds promising.

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

HASTINGS
What's the deposit?

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

HASTINGS
Yes. I know. How much?

MOFFATT
Hundred grand.

Hastings is stunned. And angry.

He moves to go.

MOFFATT (CONT'D)

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

(Off Hastings' hesitation.)

Look, you've told me your situation. You've sold the family home, you're living out of a hotel room, your missus is in a poky little flat. This'll put all that in reverse. We're both seasoned coppers, we've

10:06:31

10:06:54

CUT TO:

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

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

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

CUT TO:

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

Steve enters a deserted alley. Corbett appears.

CORBETT

Hi, mate.

STEVE

All right.

CORBETT

It's a bit brass monkeys tonight,
isn't

10:11:20

4
4

CUT TO:

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

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

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

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

CUT TO:

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

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

STEVE

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

X
Music Ends
10:13:07

Steve brings up a image of Miroslav.

STEVE (CONT'D)

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

Steve brings up a mug-shot image of Miroslav.

STEVE (CONT'D)

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

HASTINGS

So

STEVE (CONT'D)

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

10:15:24

CORBETT

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

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

MCQUEEN

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

Corbett's burner vibrates. He checks it.

CORBETT

Bird's been on my case for days.

MIROSLAV

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

CORBETT

That'd take all of us. Including her.

Laughter as Corbett steps away only a few feet away to take the call brazenly. He plays up to the boys who enjoy his raunchy conversation,

10:15:55

STEVE

(Into phone.)

This was out of my hands, mate,
you've got to understand.

MCQUEEN

Do you think you could sort your
sex life out another time?

CORBETT

Yes, all right. All right.

(Into phone.)

Look, I'm in work. I've got to go.
I'll er... I'll bell you later. All
right. Ta-ra.

Corbett hangs up.

CUT TO:

10:16:17 **EXT. AC-12. SAME TIME.**

Steve hangs up. He looks like he's regretting
his H /Dsta l 294522 8ta l 294522 8ta l 294522 8ta

10:16:24

10:16:36

10:16:44

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

BANG!

10:16:55

10:17:02

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

AFO
KEEP STILL!

FERRINGHAM
PUT YOUR HANDS BEHIND YOUR BACK!

Outside Ferringham heads up the stairs.

FERRINGHAM
FACE THE WALL!

CUT TO:

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

AS before.

AFO
On your knees! NOW!!

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

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

We glimpse the open safe.

And the empty office.

AFO
All clear.

CUT TO:

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

The AFO's have rounded up a heavy.

AFO
FACE THE WALL!

Who turns and faces the wall.

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

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

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

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

John struggling and a young woman sitting on the bed.

KATE

Shit.

Steve moves along the hall.

Points to man.

STEVE

Cuff him. Get them out.

Along the corridor to a young woman.

STEVE (CONT'D)

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

Kate sets off upstairs.

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

KATE

Christ, these have all got locks on the outside.

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

Women's voices coming from the rooms.

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

STEVE

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

The Enforcer arrives.

KATE

Do it.

They smash the door in.

AFO (FEMALE)

CLEAR!

Kate and Steve turn to the doorway. POV.

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

KATE

Oh Christ, how old is she?

Steve moves towards the young girl.

STEVE

(To Mariana.)

It's all right you're safe now.

It's okay. Take care of her.

Exit Steve. Mariana still looks terrified.

CUT TO:

10:18:16

10:18:21

HASTINGS

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

Look.

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

KATE (O.S.)

No. Not yet, sir.

Steve's gaze turns to the empty office.

CUT TO:

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

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

Corbett is there waiting. Pacing.

CUT TO:

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

Steve gets out of his car.

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

CORBETT

What are you playing at? We had an
agreement.

STEVE

I know.

CORBETT

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

STEVE

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

CORBETT

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

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

STEVE

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

Corbett glares at Steve. Steve glares back.

CORBETT

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

Steve looks troubled by Corbett's insinuation.

CORBETT (CONT'D)

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

STEVE

What's the plan? Who's involved?

CORBETT

After last time? You get the bare bones. There's a routine transport. We've paid the driver off. And the Security guards as well. But they're just small fry, there's gonna be a big fish. A senior police officer who's been pulling strings to make sure that we don't have half the force descending on
make sure 0 0 0.24 224.45 0 0cm BT 45 0 45 0 0 TmdonÖt

STEVE

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

STEVE

I need more info than that.

CORBETT

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

STEVE

H.?

CORBETT

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

STEVE

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

CORBETT

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

STEVE

Come on mate, I need more.

Corbett melts in the shadows.

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

CUT TO:

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

The place is closed. Staff are preparing for opening time. Corbett sits alone at the main bar

MCQUEEN

To clear out the print shop.

CORBETT

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

MCQUEEN

Just lucky then?

CORBETT

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

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

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

CUT TO: X

Music Ends
10:22:35

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

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

HASTINGS

Gill. I wasn't expecting you.

She shuts the door.

GILL

I had a meeting with the PCC this morning.

HASTINGS

Oh?

GILL

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

HASTINGS

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

Hastings looks both cowed and resentful.

10:23:57

10:24:10

10:24:49

STEVE
Boss, might ha

Kate's about to move off.

STEVE

Kate, we need to talk.

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

KATE

What's up, mate?

STEVE

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

Kate is stunned. And then visibly angry.

STEVE (CONT'D)

Beat. Kate reacts.

STEVE (CONT'D)

(Reluctant.)

He also expressed suspicions about
the Gaffer.

KATE

(Worried.)

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

STEVE

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

KATE

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

HASTINGS

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

STEVE

Sir, it's not what you might think.
A couple of times he ambushed me.

KATE

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

HASTINGS

Appear.

STEVE

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

HASTINGS

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

STEVE

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

HASTINGS

Any details on this officer?

STEVE

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

KATE

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

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

HASTINGS

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

KATE
Thank you, sir.

STEVE
Thank you, sir.

HASTINGS
Off you go.

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

CUT TO:

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

Steve and Kate walk away from Hastings' office.

KATE
One thing.

STEVE
Yes?

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

STEVE
No.

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

Kate moves on. Steve looks chast0 chast0 cf0:46

10:30:26

10:30:29

10:30:46

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

He paces and checks another entry point.

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

TRANSPORT DRIVE comes through over.

The vehicles pull away.

CUT TO:

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

Two security men man the gatehouse.

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

CUT TO:

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

Steve sees the lorry through binoculars from the
concealed position.

STEVE

10:32:43

10:32:46

10:32:50

10:32:53

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

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

CORBETT

10:33:03

10:33:06

10:33:09

10:33:11

CORBETT

Right. Game on.

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

CUT TO:

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

Observing on the monitor, Steve and Kate react.

STEVE

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

KATE

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

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

Kate picks up the radio.

Move to CAR 1 vantage point.

KATE

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

AC-12 CAR ONE

(Out of Radio.)
Eight Two, received.

Hidden vehicle takes photos.

CUT TO:

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

The 4WDs pull up sharply.

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

CUT TO:

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

Kate watches this on a feed from the CCTV Cameras.

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

CUT TO:

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

The OCG bang on the warehouse doors.

And the raise the automatic weapons.

CUT TO:

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

Ferringham crosses to the window with his scope.

FERRINGHAM

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

His POV as the warehouse door opens.

CUT TO:

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

Continuous.

CORBETT

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

He throws a glance up at the CCTV cameras.

CUT TO:

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

10:33:53

RYAN

Move! Hands behind your back.

The security guard is cable tied up.

CUT TO:

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

McQueen opens the warehouse doors.

As the doors open we see a ladder pass.

10:33:59

10:34:06

10:34:08

10:34:10

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

Meanwhile the masked man disables camera 1

CUT TO:

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

Kate watches the Screens as the cameras are disabled.

Sharon is taking pictures.

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

More photos are taken.

CUT TO:

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

10:34:38

10:34:49

lorry and into the backs of the 4WDS bullion.

CORBETT

Good lad. Good Lad. Well done.
(To others.)
Come on. Everybody keep moving.

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

CUT TO:

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

Corbett looks towards the Entry Gate.

CUT TO:

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

Steve and Kate observe through a laptop.

KATE

We got a signal?

STEVE

Yes.

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

STEVE (CONT'D)

All trackers active.

CUT TO:

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

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

MCQUEEN

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

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

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

John. Let's not push our luck.

Corbett turns to McQueen.

CORBETT
No. Let's keep going.

Corbett moves Loading Bay.

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

McQueen reacts.

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

CUT TO:

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

Kate picks up the radio.

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

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

Kate looks at the monitor.

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

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

Kate looks at the tracker monitor.

CUT TO:

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

As the loading continues.

Suddenly sirens are heard approaching.

MIROSLAV
Ah, Shit!

RYAN
The bent bastard's crossed us!

X
Music Ends
10:36:01

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

CUT TO:

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

Kate and Steve react to the sirens.

STEVE
What the hell's going on?

KATE
Turn your radios up.

Everyone turns up the volume on the radio sets.

CUT TO:

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

Corbett responds.

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

CUT TO:

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

As before.

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

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

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

Kate and Steve check monitor.

CUT TO:

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

The OCG listen to the radio.

CONTROL (O.S.)
(Out of radio.)
Charlie Yankee Three Five, request
sit rep.

BLOOM (O.S.)
(Out of radio.)
Control, Three Five, suspect we've
been targeted for ambush, status
zero!

CUT TO:

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

As before.

HASTINGS (O.S.)
(Out of radio.)
Alpha Charlie One Zero, I'm picking
up a Status Zero call -- you've got
a whole firearms unit there.

KATE
(Into radio.)
Sir, this could be a deliberate
diversion.

HASTINGS (O.S.)
(Out of radio.)
That's as may be, Kate, but regs
are regs -- first duty:
preservation of life. Divert the
AFOs to respond to the Status Zero.

KATE
(Beat. Reluctant. Into radio.)
Three Seven, received.

But Kate is still reluctant.

CONTROL (O.S.)
(Out of radio.)
All units, Status Zero, Farmers
Lane, Status Zero.

STEVE (OVERLAPPING)
H. hasn't showed. And we've got
trackers on the goods.

POLICE PATROL 1 (O.S.)
(Out of radio.)
Lima Oscar Three Six, State 5 to
Farmers Lane.

More beats of reluctance.

The sound of the siren getting closer.

KATE

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

STEVE

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

FERRINGHAM

(To AFOs.)
Deploy with me.

Steve, Ferringham and the AFOs exit.

Kate reacts.

POLICE PATROL 2 (O.S.)

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

CUT TO:

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

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

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

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

CORBETT

Every copper and his dogs on his way!

MCQUEEN

We've got to clear out!

Corbett hesitates, figuring out his options.

MIROSLAV

We can't stay here!

CORBETT

Now come on. Keep loading! Keep going!

The OCG hesitate.

CORBETT (CONT'D)

Keep going!

They go back to loading the lorries. McQueen,

Music

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

Miroslav and Ryan look very worried.

MCQUEEN

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

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

MCQUEEN (CONT'D)

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

Corbett looks at the gate.

MIROSLAV (O.S.)

Move! Move! Move! Move! Faster!

CUT TO:

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

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

STEVE

(Generally.)

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

FERRINGHAM

(To AFOs.)

Fan out. Secure the area!

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

STEVE

(Into radio.)

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

Insert Kate reactions.

CONTROL (O.S.)

(Out of radio.)

Received, Four Five, standing by.

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

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

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

STEVE

What happened?

BLOOM

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

STEVE

"They"?

BLOOM

We saw OCG in the trees - guns and balaclavas.

Steve reacts with alarm.

STEVE

Move! Everyone take cover!

Everyone gets behind the vehicles with guns pointing out.

STEVE

10:38:30

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

KATE
Take a reg.

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

KATE (CONT'D)
This could be him.

MIROSLAV
Hey John.

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

The car drives in through the gate.

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

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

From the Vantage point POV.

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

Kate reacts.

KATE
Shit!

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

CORBETT
You took your time.

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

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

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

KATE

What the hell is he doing?

AC-12 CAR (O.S.)

(Out of Radio.)

10:40:07

Kate looking at monitor.

10:40:40

10:40:47

CUT TO:

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

We start on Kate's POV through the scope.
The OCG getting ready to leave.

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

McQueen hands Balaclava man a device.

And the OCG go towards the vehicles. Except Corbett.

McQueen crosses to the 4WD driven by Miroslav.

MIROSLAV (O.S.)
What you waiting for?

Corbett is caught in a dilemma.

MCQUEEN
John!

Balaclava Man starts to exit the loading bay on foot.

Corbett starts towards the 4WDs

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

BALACLAVA MAN
(Cries out. Argh).

CUT TO:

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

Kate sees the shooting.

KATE
Shit.

CUT TO:

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

MCQUEEN (O.S.)
What the hell, John?

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

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

Corbett and McQueen jump

10:41:21

10:41:32

10:41:36

the rear of the compound.

CUT TO:

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

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

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

CUT TO:

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

Kate responds.

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

CUT TO:

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

The driver goes at extreme speed with Steve

10:41:48

CUT TO:

10:41:59 INT. 4WD. CONTINUOUS.

Miroslav steers sharply to follow the new route.

CORBETT

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

CUT TO:

10:42:07 INT. AC-12 VEHICLE. CONTINUOUS.

The vehicle gives chase.

STEVE

Keep on him! Keep on him!

CUT TO:

10:42:13 EXT. EASTFIELD DEPOT. MAIN GATE. CONTINUOUS.

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

KATE

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

They put an oxygen mask on Hargreaves.

CUT TO:

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

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

Inside the inner cordon are Steve and Kate.

Kate sees Hastings coming towards the inner
cordon.

KATE

Sir.

HASTINGS

All right.

STEVE

Sir.

HASTINGS

This is a right mess? What did they
get?

STEVE

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

HASTINGS

Mother of God.

KATE

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

STEVE

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

HASTINGS

KATE

Serious Crime. DCI Patel over there
with DS Railston.

HASTINGS

All right.

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

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

SAM

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

KATE

Thanks.

SAM

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

HASTINGS

Kate.

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

SAM

Steve...?

STEVE

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

SAM

Look, its probably not the place
but...

STEVE

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

SAM

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

Awkward beats. They see Hastings and Kate heading back.

SAM
Sorry, Steve.

Sam goes to join Patel.

Steve looks very awkward and conflicted about lying to her.

Hastings and Kate now re-join Steve.

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

And they all head off for their cars.

CUT TO:

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

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

Steve is accompanied by Tatleen who looks after the slides.

STEVE
PC Bloom, in the early hours of this morning March 7th, your police

STEVE

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

Anguished, Bloom has a whispered exchange with his rep.

BLOOM

DCS Hargreaves.

STEVE

What was the purpose of the fake Status Zero call?

BLOOM

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

Steve absorbs that.

CUT TO:

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

Via an interpreter Kate interviews Mariana.

KATE

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

INTERPRETER

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

MARIANA

[Answers in her language.]

INTERPRETER

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

X
Music Ends
10:47:49

KATE

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

INTERPRETER

[Translation of Kate's dialogue.]

MARIANA

[Answers in her own language.]

INTERPRETER

(Translating.)

Yes.

CUT TO:

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

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

STEVE

(Into phone.)

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

(Listens.)

Decker Avenue.

(Listens.)

Great. Thanks.

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

STEVE (CONT'D)

(Into phone.)

You call me back when you've got confirmation?

(Listens.)

Yes, thanks.

Steve hangs up. Kate joins him.

KATE

(Indicating Bloom.)

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

STEVE

No.

They exchange a tense beat.

STEVE (CONT'D)

L

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

KATE

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

STEVE

Saw ET Q q 0s1 cs 0 s 0 0 45 0 0 Tm /TT1 1 '

STEVE

Sir?

HASTINGS

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

They're devastated. Out on Steve.

CUT TO:

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

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

HASTINGS

Hi, Gill...

GILL

HASTINGS

I would say that we've been unlucky.

GILL

Yes.

HASTINGS

And we're failing.

GILL

Well not everyone agrees.

HASTINGS

No?

GILL

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

HASTINGS

Right.

GILL

Ted, I'm on your side. I don't want this to end badly for you. I don't want the fiasco of Operation Pear Tree, which was not of your making, add a disastrous coda to an otherwise distinguished career.

HASTINGS

What are you saying?

GILL

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

HASTINGS

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

GILL

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

Hastings doesn't know how to react.

The waiter drops off his Scotch.

TED
(To Waitress.)
Thank you.

He drinks it, contemplating the situation.

10:53:25

CORBETT

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

STEVE

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

CORBETT

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

STEVE

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

CORBETT

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

Steve bites his tongue, looks sheepish. Corbett
twigs.

CORBETT (CONT'D)

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

Steve snaps.

STEVE

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

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

CORBETT

I didn't mean to kill Hargreaves
but now2dIORBETT

STEVE
Police. Get back!

73

10:55:59

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

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

ROISIN

Hello?

CORBETT

10:57:15

10:57:15

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10:57:40

10:57:42

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