

09:59:30 VT CLOCK (30 secs)
World Productions
Line of Duty
Series 5 - Episode 5
Prog no. DR11789W/01

09:59:57 CUT TO BLACK

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

On screen a photo id of John Corbett.

KATE

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

McQueen and Corbett on the laptop to Unknown.

STEVE

Corbett relayed intel on a lap-top being used to communicate with higher levels of the OCG.

A computer is set up showing the same screen with Unknown's text. Hastings takes over the keyboard and starts typing.

KATE

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

AMANDA

Yes, given time, we can simulate all the metadata.

Hastings typing.

CORBETT (V.O.)

Hargreaves crossed us. So who's he gonna have crossed us to? So who do you think's the best man for the job?

McQueen with Corbett.

Music

10:00:00
DUR: 2'22".
Specially
composed by
Carly
Paradis.

CORBETT

H. is a senior police officer. Tell
me I'm wrong.

10:00:39

CUT TO BLACK:

10:00:40 SUPER CAPTION: **MARTIN COMPSTON** **VICKY McCLURE**

CUT TO:

GILL

The PCC is anxious for a
breakthrough.

HASTINGS

Not to worry. We're gonna get our
man.

10:00:45

CUT TO BLACK:

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

MOFFATT

10:00:51

10:00:52

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

Corbett fires at Hargreaves legs.

CORBETT

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

10:01:02

CUT TO BLACK:

10:01:03 SUPER CAPTION: **LINE OF DUTY**

CUT TO:

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

CORBETT

Mrs Hastings. I'm Detective
Sergeant Steve Arnott.

Corbett pulls a balaclava. and 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.

Starts on scene before and then we move to the Hospital with Roisin and Hastings.

ROISIN

A man broke in wearing a balaclava
over his face. He said you'd know
why he did it.

Steve and Kate at Tatleen's computer.

TATLEEN

John Corbett is the name he was
given when he was adopted by the
Corbett family. His adoptive
mother's maiden name was McGillis.
He was born in Belfast.

Kate and Steve at Steph's house.

STEVE

Does your husband have any
connection to Northern Ireland?

10:01:34

10:01:35

10:01:40

10:01:41

They laugh.

10:01:52

CUT TO BLACK:

10:01:53 SUPER CAPTION: **ELIZABETH RIDER TAJ ATWAL**

CUT TO:

Steve and Corbett.

CORBETT

10:02:05

10:02:06

10:02:09

10:02:10

10:02:15

10:02:16 SUPER CAPTION: DIRECTED BY SUE TULLY

CUT TO:

10:02:18 EXT. BREAKERS YARD. LATER THAT NIGHT.

The area is lit by the headlights of a 4WD. Wearing balaclavas, a couple of OCG men and Miroslav are dumping a body bag in among the scrap.

MIROSLAV

Okay now cover it up with all this stuff. Come on.

McQueen and Ryan look on (not wearing balaclavas).

MCQUEEN

I feel terrible ... I never asked you how your exams went.

RYAN

Yeah, fine.

MCQUEEN

Great.

RYAN

Yeah. I've got a date for my interview.

McQueen absorbs that.

RYAN

Shit.

They all get in the 4WD.

RYAN (CONT'D)

I'm gonna miss all this fun.

The 4WD pulls away.

CUT TO:

10:03:07 INT. AC-12. MEETING ROOM. NEXT DAY.

TATLEEN (CONT'D)

This is the post-mortem report from 2001. Before she was executed with a single gunshot to the head, Anne-Marie McGillis had been tortured. The post-mortem detected gunshot wounds to the wrists, knees and ankles.

Steve and Kate are shocked.

TATLEEN (CONT'D)

The same injuries as Roisin...

10:04:24

KATE

Yeah.

They both reflect, worried.

CUT TO:

10:04:59 INT. POLICE HQ. OUTSIDE DCC'S OFFICE. LATER THAT DAY.

Hastings sits waiting, contemplating his various anxieties and conflicts. Eventually the door opens and Wise appears.

WISE

Ted.

HASTINGS

Ma'am.

10:05:07

GILL

It's better anticorruption doesn't exist than it's seen to fail.

SINDWHANI

I'm being strongly advised to suppress the truth.

HASTINGS

The truth?

SINDWHANI

That corrupt officers are winning.

HASTINGS

Hang on a minute. It's hard enough catching criminals never mind bent coppers...

SINDWHANI

Andrea.

Sindwhani takes a step away, distancing himself. Instantly Hastings fears the worst.

WISE

Ted, you'll receive written notification AC-12's authority to investigate Operation Pear Tree has been rescinded.

HASTINGS

You're taking us off the case, Ma'am?

WISE

I've asked Detective Chief Superintendent Carmichael to drop in later. I haven't told her the reason yet.

HASTINGS

My team just need a little bit more time, Ma'am.

WISE

You've had your time. Thank you, Ted.

Hastings is devastated. He takes a few beats to compose himself, then nods. His last look is to Gill. She gazes back sympathetically.

HASTINGS

Exit Hastings.

Sindwhani is very uneasy.

SINDWHANI

This is a complete mess.

GILL

Of your own making. Rohan, no one wants to lie. But part of our duty is to uphold public trust. And sometimes that means having a non-exclusive relationship with the truth.

Sindwhani looks conflicted and unhappy.

CUT TO:

10:06:37

10:06:54

10:07:02

KATE

10:08:13

Steve, Kate and Amanda are taken aback by
Hastings' maverick response.

HASTINGS (CONT'D)

Okay, so H. was a no-show at the
meeting. HBT 45 0 0 45 0 0 Tm /TT1 1 0 0 0.

10:10:40

10:11:39 INT. AC-12. HASTINGS' OFFICE. MOMENTS LATER.

Kate taps on the door.

HASTINGS

Yes.

Enter Kate. She shuts the door behind.

KATE

Sir.

HASTINGS

Kate.

KATE

Sir, I honestly don't believe it's
lawful for the same senior officer
to sanction an undercover operation
and carry it out without consulting

STEVE

Might be.

FERRINGHAM

Cheeky bastard. Bring pizza next time.

STEVE

See you.

Steve grins. Exit Steve. Out on Ferringham.

CUT TO:

10:13:46 **INT. BAR. LATER THAT NIGHT.**

An upmarket bar. Steve and Sam are at a table, drinking. Sam has a glass of wine. Steve is on mineral water.

SAM

I'm glad you called. I was worried you'd still be pissed off with me.

STEVE

(Joking.)
Who says I'm not?

SAM

Just 'cause you've got bumfluff all over your face doesn't mean you have to be an arse.

STEVE

(Laughs.)
You can borrow my razor any time.

SAM

(Laughs.)
Oi!

They laugh.

STEVE

How's it going at work?

SAM

Weird is how it's going. We've got an Acting DCS, and she's great, but everyone's still talking about Hargreaves.

STEVE

(Carefully.)
Looking back ...

SAM
"Were there any signs?"

STEVE

10:15:20

STEVE (O.S.)
I won't be a minute.

SAM
Maybe there's just too much going
on with work or something?

Silence.

SAM (O.S.)(CONT'D)
Or maybe it's something to do with
your back? You hurt it really
badly. ...

Steve is upset. Sam is upset.

She goes to the bathroom door.

Music

They hide their hurt from each other on either
side of the bathroom door.

Steve gently cries. Sam reacts.

Sam gathers her stuff quickly and exits.

The door unlocks and Steve steps out. He looks
low and ashamed. He doesn't quite know how to
deal with this. He rubs his lower back in pain.
He starts to become very sad. He sobs.

CUT TO:

10:17:18 **INT. STEVE'S FLAT. KITCHEN AREA. THAT NIGHT.**

Steve pours a glass of water. Grabs his pills
from the cupboards and takes them.

He looks reflective.

CUT TO:

10:17:33 **EXT. NIGHT CLUB. AC-12 BASE. LATER THAT NIGHT.**

A figure approaches an entrance to the
nightclub.

The surveillance officers try to see him through
their scopes. Ferringham does the same. He's
shocked to glimpse its Hastings.

FERRINGHAM
Shit.

Ferringham snatches up his phone, dials.

CUT TO:

10:17:58 INT. NIGHT CLUB. MAIN BAR. MOMENTS LATER.

The place is fairly quiet. Hastings sits at the bar, sipping a Scotch. He's nervous as hell but doing his best to contain it. The barman keeps an eye on him while cleaning glasses. From a back entrance, Miroslav approaches Hastings.

MIROSLAV
Can I help you, sir?

HASTINGS
Quiet night. Business on the slide?

MIROSLAV
Our business is fine. What's yours?

Hastings shows his warrant card discreetly.

HASTINGS
John Clayton, about? I'd like to speak to him.

MIROSLAV
Wait here, sir.

HASTINGS
Clayton mind. I don't want to talk to anybody else.

Exit Miroslav. Hastings' nerves crank up a few notches.

CUT TO:

10:19:01 INT. NIGHT CLUB. BACK OFFICE. CONTINUOUS.

Enter Miroslav to find McQueen.

MIROSLAV
Hey Lise, Copper. Looking for John.

MCQUEEN
Who?

Miroslav digs out his phone and finds the images Terry Boyle took. He picks out a shot of Hastings.

MIROSLAV
This one.

MCQUEEN
Did he show ID?

Music

10:17:58
DUR: 1'35".
Specially
composed by
Carly
Paradis.

MIROSLAV
Superintendent. Hastings.

MCQUEEN
(Unsure, questioning.)
Hastings. "H."? He said he'd come.

They exchange a look, not sure what to do next.

CUT TO:

10:19:32 EXT. NIGHT CLUB. AC-12 BASE. MOMENTS LATER.

Steve arrives. Ferringham immediately gives him a report.

FERRINGHAM
The Gaffer went in about half an hour ago. No sign of him coming out.

STEVE
Corbett?

FERRINGHAM
Still unsighted, but McQueen and Minkowicz entered earlier tonight.

STEVE
God knows what the Gaffer's playing at.

Steve and Ferringham are both conflicted about what's going to happen next.

CUT TO:

10:19:49 INT. NIGHT CLUB. CORRIDOR/BACK OFFICE. MOMENTS LATER.

Miroslav leads Hastings along a dark corridor. Hastings is very tense. So is Miroslav.

HASTINGS
So this Eastfield job, that was Clayton's bright idea wasn't it -- where is he?

Miroslav doesn't answer. The tension builds. They reach the Back Office where McQueen is waiting with one of the burlier OCG men.

HASTINGS (CONT'D)
Lisa.

X
Music Ends
10:19:33
Music
10:19:20
DUR: 0'46".
Specially
composed by
Carly
Paradis.

X
Music Ends
10:20:06
Music
10:19:49
DUR: 1'54".
Specially
composed by
Carly
Paradis.

HASTINGS

There's no time. This needs to happen fast. And this is between us. We're doing things my way.

MCQUEEN

We'll take no chances.

Off a nod from McQueen, the OCG Man hands Miroslav a hood.

HASTINGS

I'd really rather you didn't.

MCQUEEN

Don't make this harder. No disrespect intended.

Hastings looks anxious as Miroslav puts a hood over Hastings' head. Hastings' level of fear jumps up as they lead him away.

CUT TO:

10:21:31 **INT. NIGHT CLUB. MAIN BAR. MOMENTS LATER.**

AFOs led by Ferringham burst in.

FERRINGHAM

ARMED POLICE!
DO NOT MOVE!
DO NOT MOVE!

Most punters do as they're ordered, with a few panicking and not doing as they've told.

AFO FEMALE

INTERCUT:

10:21:46 **EXT. NIGHT CLUB. AC-12 BASE. SAME TIME.**

Steve waits.

FERRINGHAM (O.S.)
(Out of radio.)
Six Four, urgent message.

Steve responds.

STEVE
(Into radio.)
Four Five.

FERRINGHAM
(Into radio.)
No visual with the Gaffer.
Searching premises. Unarmed stay
out till secure.

STEVE
(Into radio.)
Received.

Steve looks very worried. So does Ferringham.

CUT TO:

10:22:00 **EXT. LANE/DERELICT SHED. LATER THAT NIGHT.**

The 4WD drives down a dark lane. At the sound of an approaching vehicle an OCG man emerge from inside with a rifle. They recognise the 4WD and wave it in. The 4WD parks up and Miroslav and McQueen get out.

MCQUEEN (O.S.)
(To guards.)
All right.

Miroslav moves to open the back door of the 4WD.

MCQUEEN (CONT'D)
No. Keep him in the car for a
while, let's wait and see if he's
being followed. Yeah.

CUT TO:

10:22:33 **INT. 4WD. SAME TIME.**

With the hood on, Hastings strains to listen, but can barely hear.

X

Music Ends

10:22:04

Music

10:21:58

DUR: 1'15".

Specially

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MIROSLAV
Well what if he is?

CUT TO:

10:22:35 EXT. DERELICT SHED. CONTINUOUS.

Miroslav and McQueen watch the road, very edgy.
In the car, Hastings gets more anxious, his
breathing louder, inside the hood.

CUT TO:

10:22:45 INT. NIGHT CLUB. BACK OFFICE. MOMENTS LATER.

Kate enters in a white suit.
FIs in white suits are bagging up a laptop.
Steve waves her over.

STEVE
Boss.

KATE
What happened?

STEVE
There's a door into the adjoining
building, leading to an exit we
didn't have under surveillance.

Kate sighs.

STEVE (CONT'D)
I'm sorry, boss.

KATE
It's not your fault mate. This is
why I told the Gaffer not to do
this.
(Drops voice, more private.)
Now I know why - the paperwork came
through from the DCC's office. We
got taken off the case this
morning.

STEVE
Shit.

KATE
Is there any other leads on where
they're taking him?

X
Music Ends
10:23:13

STEVE

An all-units bulletin's been on the
air for half an hour already -
circulated to neighbouring forces -
- no obs reported.

KATE

Christ.

Steve and Kate look very worried.

CUT TO:

10:23:38 INT. DERELICT SHED. LATER THAT NIGHT.

Miroslav rips off Hastings' hood. Hastings

MCQUEEN
(Takes that in, nods.)
What airfield?

HASTINGS

OCG MEMBER (O.S.)

It's the cops!

Suddenly there's automatic gunfire outside, an exchange lasting a few seconds during which Hastings, McQueen and Miroslav take cover.

AFO'S (O.S.)

(Shouting under music.)

Then AFOs burst in led by Ferringham.

FERRINGHAM

ARMED POLICE!

Miroslav returns fire with his pistol and is shot dead by Ferringham.

McQueen surrenders.c 45 0 0 45 0 0 Tm /TT1 1 ,d24

10:26:39

10:27:20

HASTINGS

Great work. And thanks for keeping up the pretence in front of McQueen. She is our best chance of bringing Corbett in.

KATE

You'll appreciate, sir, we do need to ask you a few questions.

HASTINGS

Yes. Well. Let me save you the trouble. DCC Wise, she took us off the case. It could have been the end for AC-12. Look I'm sorry that I didn't bring you in on what I was planning, but it was the only way. Unfortunately Corbett has gone to ground. But my hunch is he will be back sooner rather than later with his tail between his legs. But right now, you know what, I'll give you a statement in the morning. I just want to get home...?

STEVE

Sir, you should remain here for your own protection.

HASTINGS

I just want... I just want to get home. Stick a couple of AFO's outside the door.

KATE

Sir, if the OCG finds out you're not in custody, it poses a serious and credible threat to an investigation we've all worked so hard for. We need to maintain the pretence.

Hastings sees Kate doesn't look willing to back down.

HASTINGS

Yes. Yes, okay. Yes. Okay

Hastings capitulates, accepts his fate with a nod.

KATE

Sir.

STEVE

Sir.

Music

10:28:41

DUR: 0'42".

Specially

composed by

Carly

Paradis.

Exit Steve and Kate. Hastings looks very shifty and worried (about the hundred grand still in his hotel room).

CUT TO:

10:29:15 INT. KATE'S HOME. LATER THAT NIGHT.

Kate pulls up on the drive.

CUT TO:

10:29:22 INT. KATE'S HOME. MOMENTS LATER

10:30:30

10:30:26

office forensic investigators recovered a laptop computer with your fingerprints all over the keyboard. If convicted you'll spend the best years of your life in prison.

KATE (O.S.)

But there is an alternative.

STEVE

Our side of the inquiry is the corrupt police officers who've colluded in these offences. We need your help with that.

MCQUEEN

Witness protection. Immunity.

STEVE

Provided you're not ineligible due to committing the most serious offences. Did you participate in any of the murders listed by DI Fleming?

MCQUEEN

No.

KATE

We'll still need to look into that of course.

STEVE

We require information on the higher echelons of the organised crime group.

MCQUEEN

You're asking a lot. I need to think about that.

KATE

There is one individual we're particularly interested in. Do you recognise the code name "H."?

McQueen looks towards the CCTV camera.

MCQUEEN

Is your boss watching all this?

KATE

Superintendent Hastings is in custody, under investigation for his links with the OCG.

Music

10:32:25

DUR: 0'29".

Specially

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Carly

Paradis.

|

McQueen takes that in, looks like she finds it plausible.

STEVE

Is he H.?

Agonising beats as McQueen weighs up her options. Steve and Kate are on tenterhooks.

MCQUEEN

Sorry. No comment.

Steve and Kate are disappointed but also relieved.

STEVE

Lisa, it'd be great to have something to prove you're assisting the inquiry, to get the ball rolling with witness protection and immunity. One piece of information we require urgently is the whereabouts of John Clayton.

X
Music Ends
10:32:54

MCQUEEN

I ain't seen him for at least a couple of days.

KATE

Why not?

McQueen figures out what her best lie is. It takes a couple of beats.

MCQUEEN

We got a tip off that there was a rat in the unit. He must have lost his bottle.

KATE

Where'd the tip off come from?

MCQUEEN

(Decides.)

No names. You'll have to find that out for yourselves. But, it came from out of Blackthorn.

Out on McQueen.

CUT TO:

10:33:24 INT. AC-12. MEETING ROOM. LATER THAT DAY.

Steve and Kate stand, on edge, waiting tensely.

KATE

Well. You know what I've got to do.

STEVE

You've got no choice mate.

KATE

Thanks, Steve. Well. As for Corbett ... let's hope he went to ground in time.

Exit Kate. When she's gone, Steve looks deeply conflicted. He takes up his phone, keys a stored number for Corbett. The phone rings. Steve gets his hopes up. Then it goes to voicemail and his heart sinks.

AUTOMATED VOICEMAIL (O.S.)

(Out of Phone.)

The number you have dialled is not available. Please record your message after the tone.

STEVE

(Into phone.)

John... if you get this... you're in danger ... I think your cover's been compromised... you've gotta come in ... I promise you, you'll be treated fairly, I'll do everything I can so you can give your side of the story... just come in, mate, before it's too late...

10:35:25

KATE
We're housing him ma'am. At AC-12.

CUT TO:

10:36:36 INT. AC-12. SOFT INTERVIEW ROOM. LATER THAT DAY.

Knock - knock - knock.

Enter Tatleen to find Hastings half asleep on a sofa. He's got all the accoutrements of a little nest - sleeping bag, toiletries, refreshments etc.

TATLEEN
Very sorry, sir.

HASTINGS
Oh...

Enter Gill carrying a briefcase as Hastings blinks awake.

GILL
(To Tatleen.)
Thank you.

Exit Tatleen.

HASTINGS
Ah, Gill.

GILL
What are you doing in here?

HASTINGS
Yes, well. This is my gambit to get the OCG nominal talking. Meanwhile I'm cooped up in here going off my trolley. So good news I think, yes? You know, we manage to neutralise the OCG. Get the loot back from the Eastfield job so should be back in the DCC's good books I'd say...

GILL
(Shakes her head.)
I'm sorry, Ted. The opposite. There've been some extremely serious allegations which need to be thoroughly investigated.

HASTINGS
What kind of allegations?

X
Music Ends
10:36:50

GILL

I'm not at liberty to say.

HASTINGS

I know I'm playing a bit fast and loose at the moment but my team'll back me up. They always do.

GILL

Not always.

HASTINGS

No. I don't believe you. Name them.

GILL

The officer or officers concerned have the right for their allegations to be handled in strictest confidence.

HASTINGS

(Finally accepts he's been betrayed.)
Mother of God. My own team?

GILL

I'm here as a concerned colleague to offer my sincere advice on how to avoid an embarrassing finish to a distinguished career. Now we need to move fast. Retirement will put you out of reach of disciplinary procedures.

HASTINGS

There's such a thing as reputation you know. What are these allegations, I'll fight them, just

GILL

Look, Ted, I can help you. I used to be a defence solicitor, a bloody good one.

HASTINGS

It's all right, Gill, I'll make my own arrangements. Thank you.

GILL

10:39:05

TATLEEN

But, sir, I'm under orders to stop
you leaving AC-12.

HASTINGS

Am I under arrest?

TATLEEN

Uh, no, sir.

HASTINGS

Precisely.

Hastings goes out of the doors.

Tatleen is left looking like a lemon.

CUT TO: _

10:39:31

BRANDYCE

Sir, Detective Chief Superintendent Carmichael asked me to keep track of your movements. I was informed you'd absconded from AC-12.

HASTINGS

"Absconded"? Well that's rich now I'd just like to get up to my room if it's all the same to you.

BRANDYCE

Sir, may I ask what's the purpose of your visit here? 0 45 0 0 Tm /TT1 1 Tf (

HASTINGS

A hot bath and a change of clothes. For Chrissake.

Hastings wants to continue along the corridor. His path is obstructed by a PC.

HASTINGS (CONT'D)

(To PC.)
Right Constable. Stand aside,

BRANDYCE

Sir, we've made arrangements to question you. Could I please ask you to accompany me to Decker Avenue Police Station?

HASTINGS

|
|
X
Music Ends
10:41:23

STEVE

DS Arnott.

Kate's waiting for him. Steve signs the log.

STEVE (CONT'D)

Thanks.

The officer lets him through.

KATE

You all right?

STEVE

All right.

They start to walk towards the inner cordon.

KATE

It's usually you Sam calls.
Everything all right with you two?

STEVE

Not really.

KATE

That's a shame, I thought you were
getting back together.

STEVE

We're not.

KATE

Sorry, mate.

Steve and Kate head down towards the inner cordon which is a large square surrounding the area the OCG were in. Sam sees them coming (outside the inner cordon herself) and the three of them remain outside the inner cordon as only forensic investigators in white suits are permitted inside.

KATE (CONT'D)

Thanks for the call.

Steve and Sam make awkward eye contact.

SAM

You all right?

STEVE

All right.

Then look away sheepishly. It's painfully

awkward between them.

Everyone peers into the inner cordon where the FIs are examining the find.

SAM

Workmen were processing this scrap when they accidentally disturbed the body bag. We've examined CCTV and an OCG vehicle was seen in the immediate vicinity.

The forensic investigators carefully clear scrap to reveal the body bag.

Enough of the body bag is revealed now. An FI is ready to open it, looks towards Sam.

SAM (CONT'D)

Open it up.

The FI begins to open the body bag.

FORENSIC OFFICER (O.S.)

I'm going to cut into the seal of the bag.

We don't see what's inside.

Steve and Kate look on gravely.

KATE

If this is Corbett...

STEVE

(Low.)
Yeah.

FORENSIC OFFICER (O.S.)

Take picture of each stage of the process. There is a strong smell from inside the bag.

Sam, Steve and Kate react to something very gruesome.

FORENSIC OFFICER (CONT'D)

I can see various evidence of dismemberment.

We don't see what's inside.

KATE

Jesus Christ.

Steve takes a few steps away, devastated. Sam is

Music

10:42:06

DUR: 1'08".

Specially
composed by
Carly
Paradis.

concerned, tempted to move to him but reticent.
Kate sees.

KATE (CONT'D)

No it's okay. You carry on.

Kate moves away to join Steve. This has been
another devastating blow for him.

KATE (CONT'D)

You okay, mate?

STEVE

No.

KATE

I'm sorry...

STEVE

No way he deserved that.

Steve reflects sadly, heads out. Kate shows
sympathy and follows.

CUT TO:

10:42:53 **INT. AC-12. LOBBY. LATER THAT DAY.**

Hastings is escorted in by a couple of PCs. He's
accompanied by his Solicitor. From a vantage
point Steve and Kate look down as Hastings and
the Solicitor sign in.

STEVE

What if he did blow Corbett's
cover?

KATE

Doesn't bear thinking about.

Steve and Kate are conflicted and very troubled.
Brandyce joins them.

BRANDYCE

DCS Carmichael asked me to pass on
a message.

KATE

Yes?

BRANDYCE

Given the possible conflict of
interest, it protects all parties
for you both to stay out of the
building. If she needs you, we'll
call you in.

X

Music Ends
10:43:14
Music
10:42:58
DUR: 1'16".
Specially
composed by
Carly
Paradis.

10:43:41

CARMICHAEL

You remain under caution. Mr Hastings, what's your current permanent residence?

HASTINGS

My rank is Superintendent and you will address me as such.

CARMICHAEL

I'm very happy to address you as Superintendent, and in respect of your responses "ma'am" will suffice.

Hastings glares at Carmichael. Carmichael is cool as a cucumber.

HASTINGS

(Beats.)

I do not have a permanent residence. Ma'am.

CARMICHAEL

Why is that, Superintendent?

HASTINGS

Well because my wife and I sold the house. I am temporarily holed up in a hotel whilst seeking a more permanent accommodation.

CARMICHAEL

And this would be the Edge Park Hotel room...?

HASTINGS

Yes. Room 336.

CARMICHAEL

Document 4 in your folders. Document 4 relates to a search of Room 336 at the Edge Park Hotel today on the 14th of March. PS Tranter will show you Image 9 on screen, if you prefer you can refer to your folder.

Tranter brings up on screen an image of the packet Moffatt gave Hastings. Instant tension for Hastings.

CARMICHAEL (CONT'D)

Image 9 shows item reference MB-1. Superintendent Hastings, do you recognise item MB-1?

HASTINGS

I do, ma'am.

CARMICHAEL

HASTINGS

Look it was a complicated arrangement. It was an advance on funds that was due to me further down the line. It was

HASTINGS

Absolutely not.

CARMICHAEL

DI Brandyce.

BRANDYCE

As part of our inquiry under police developed vetting procedures we've been able to inspect Superintendent Hastings' financial records. Documents 32 to 38 in your folders.

Everyone looks at them. Hastings is very tense.

BRANDYCE

a bloke can get into debt. I hardly dare mention them. Gambling. Drink. Drugs. Sex.

HASTINGS

Look it was a bad investment. You trust somebody... All I was trying to do was to secure a comfortable retirement for myself and my wife.

CARMICHAEL

I'm sorry to hear that. But it is

HASTINGS

I did.

CARMICHAEL

What was the purpose of that visit?

HASTINGS

To gather and harvest information on the organised crime group that we were in the process of investigating.

Carmichael takes a sheet from her folder. Off a nod from Carmichael, Tranter passes copies to Hastings and his Solicitor.

CARMICHAEL

We have a copy of a Governor-
authorised police visit to
Blackthorn Prison on the 12th of
March. Is that your name recorded
at 17 hundred hours?

HASTINGS

Yes, ma'am, it is.

CARMICHAEL

And who is recorded as being the
prisoner you visited?

HASTINGS

CARMICHAEL

Was it witnessed?

HASTINGS

No, ma'am.

Long beat. Carmichael continues.

CARMICHAEL

PS Tranter interviewed Lee Banks.

TRANTER

Lee Banks refused to cooperate with our inquiry and answered "No comment" to all the questions put to him.

CARMICHAEL

There's no corroboration of your statement, Superintendent Hastings, is there?

HASTINGS

"DI Fleming: Where did the tip off
come from? McQueen: It came from
out of Blackthorn."

CARMICHAEL
Superintendent Hastings, did you

Hastings is stunned.

CARMICHAEL

Miss Jacqueline Laverty. Do you recognise Miss Laverty?

HASTINGS

Hmm, yes I do. She was the mistress of a police officer who was under investigation, DCI Tony Gates.

Tranter brings up an image of Gates.

CARMICHAEL

Gates stated that he was present when Miss Laverty was murdered by members of the OCG. So it's highly likely, wouldn't you agree, that this body bag was dumped by the OCG?

HASTINGS

Yeah... Yes.

CARMICHAEL

Also present in the body bag were the remains relating to an IC1 male aged approximately 40 years. A post-mortem has revealed that the victim died of exsanguination following a knife wound to the neck. Fingerprints and DNA match IDENT1 elimination samples of a serving police officer...

Tranter brings up an image of Corbett.

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

... Detective Sergeant John Corbett.

Hastings is devastated.

CARMICHAEL (CONT'D)

Superintendent Edward Hastings, I believe we've demonstrated you had motive to want Corbett dead --

HASTINGS

No!

CARMICHAEL

-- and the opportunity and means to disclose to Lee Banks that he was an undercover police officer.

Music

10:55:31

DUR: 0'59".

Specially composed by Carly Paradis.

--

Standby Props	ANNIE McCREDIE
	OLLIE McDONALD
Boom Operator	LUKE MCGINLEY
Action Vehicle Co-ordinator	JAMES MUCKLE
SFX Supervisor	TERRY PALMER
Stunts Co-ordinator	DONAL O'FARRELL

-- --

Titles	PETER ANDERSON
Costume Supervisor	CATHY YOUNG
Costume Standbys	
Make-up & Hair Supervisor	
Make-up Assistant	
Visual Effects	

--

Dubbing Mixer
Dialogue Editor
Sound Effects Editor
Colourist
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Casting Directors

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Asst Script Editor

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Line Producer
Composer
Editor
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Executive Producers

Executive Producer for BBC TOMMY BULFIN

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Made on location in Northern Ireland
with funding from

Northern Ireland
Screen
[LOGO]

-- --

10:57:55 (final card)

World Productions
[LOGO]

for BBC
[BBC LOGO]

X
Music Ends
10:57:58

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