

Line of Duty  
Series 5 - Episode 6

Post Production Script - UK TX Version.  
26th April 2019.

09:59:30

09:59:57

10:00:00

10:00:10

10:00:11

10:00:20

10:00:21

CORBETT  
I assaulted your gaffer's wife.  
He'll make sure I go down there's  
no two ways about it.

Hastings and Kate in covert vehicle.

HASTINGS  
(Into radio.)  
One Zero to Four Five. The order is  
Fahrenheit.

KATE  
(Shocked.)  
Sir, we'll lose all of Corbett's  
Intel.

HASTINGS  
We know that Corbett is a cold-  
blooded killer.

10:00:39 CUT TO BLACK:

10:00:40 SUPER CAPTION: **ANNA MAXWELL MARTIN**

CUT TO:

Mexican stand off between Steve and Corbett.

STEVE  
Give yourself up!

Corbett faces Steve.

CORBETT  
You shoot me then the truth never  
comes out.

10:00:46 CUT TO BLACK:

10:00:47 SUPER CAPTION: **LINE OF DUTY**

CUT TO:

Hastings visits Lee Banks in Prison.

HASTINGS  
Lee Banks?

LEE  
Who the hell are you?

HASTINGS  
Superintendent Hastings.

Ryan appears from nowhere and slits his throat with a knife. Corbett drops to the floor. McQueen leans in.

MCQUEEN

You're a rat, John. A rat.

Kate and Steve look down at Hastings in reception.

STEVE

What if he did blow Corbett's cover?

KATE

Doesn't bear thinking about.

10:01:00

10:01:01

10:01:18

10:01:19 SUPER CAPTION: **ACE BHATTI**

10:01:26

10:01:27

10:01:36

10:01:37

10:01:44

10:01:45 SUPER CAPTION: **PRODUCED BY KEN HORN**

CUT TO:

10:01:50

10:01:51

10:01:52

10:02:26

From her file, Carmichael takes out a photo and puts it on the evidence board. It's Hastings' personnel photo, which she places under H.

CARMICHAEL (CONT'D)

H., a senior police officer sitting at the top of an institutionalised relationship between organised crime and corrupt police officers. AC-12 failed to bring him down. I won't.

Exit Carmichael.

Steve and Kate look very troubled. They gaze at Hastings' picture under H. They don't really know what to say to each other.

KATE

Wow!

Tatleen taps on the door nervously. Kate beckons her in.

STEVE

Fifty grand!

Enter Tatleen, wary.

TATLEEN

Ma'am, Sarge, can we talk please?

KATE

Sure. What's up?

TATLEEN

I've been looking into John Corbett's past like you asked me to. You said it was completely confidential and I couldn't share it with anyone.

KATE

What have you found?

Tatleen's about to answer then sees Brandyce approaching.

Everyone stiffens. Enter Brandyce.

BRANDYCE

May I ask what's going on in here?

KATE

Yes. A private conversation.



BRANDYCE

Didn't you hear DCS Carmichael? We need to know everything.

KATE

It's Michelle, isn't it?

BRANDYCE

Yes.

KATE

Yes. Listen, Michelle, we're AC-12. We do this to other units week in week out so don't try telling me how it works. We're witnesses not suspects now stop making a tit of yourself and piss off.

Brandyce looks extremely pissed off but hasn't a leg to stand on. Reluctantly she exits. Kate gives a nod to Tatleen to continue.

KATE (CONT'D)

Sorry. Go on.

TATLEEN

---

KATE

Well done, but I don't want you getting in trouble so you should share the file with DCS Carmichael's team.

Steve isn't happy -- shows it.

TATLEEN

Yes, ma'am. Thank you, ma'am.

Exit Tatleen back to her desk.

STEVE

Chrissake, Kate.

KATE

I'm just calling it as I see it, Steve. The truth comes first.

STEVE

What, we just help Carmichael hammer nails in the Gaffer's coffin?

KATE

Well. You heard Carmichael. If the Gaffer is found guilty, I can guarantee you it'll be us she'll be after next. "Oh we must have known Hastings was bent."

STEVE

What if the Gaffer's innocent? We'll have betrayed him. He'll come after us. And we'll deserve it.

KATE

Yes. Well. I don't know about you, Steve, but I'm not gonna sit around and wait for a kicking off the Gaffer or Carmichael when there's police work to be done.

Steve nods, he agrees. A common purpose forms. They move.

CUT TO:

10:05:36 INT. CUSTODY SUITE. CELL. LATER THAT DAY.

Hastings stews in his gloomy cell following a sleepless night -- unkempt, stubbly, hair a mess, red-eyed.

**Music**

10:05:27

DUR: 0'38".

Specially

composed by

Carly

Paradis.

The door slot snaps open.

CUSTODY OFFICER (O.S.)  
Stand clear of the door!

Then the door swings open and Hastings blinks in the light. He pulls himself together, stands up,

10:06:00

SINDWHANI  
Where are you going?

GILL  
The inquiry into Superintendent  
Hastings' must be above reproach.  
(Turns.)  
Wouldn't hurt to make sure.

Exit Gill. Wise and Sindwhani look pensive.

CUT TO:

10:06:51

10:07:11

Steph takes a little time to pull herself back together.

KATE

Steph, from what Merseyside police have told us about your reaction to the news of your husband's death, it has made us question some of the things you said to us when we was last here...

Steph looks mistrustful.

STEVE

You're not in any trouble. We just want to do right by John.

STEPH

(Beats. Softens.)  
Sit down if you like.

KATE

Thank you.

Kate and Steve sit.

STEVE

What did John say about her?

STEPH

John never said much. To be honest,  
I don't know how much he ever knew.  
He was... He was

STEPH

If there was, I never heard it, not from John.

STEVE

Did John ever connect this family history to the undercover operation he was involved in at the time of his death?

STEPH

John never told me what his jobs was about, for me own protection, and his. Why are you so interested in what happened in Northern Ireland? Is there a connection?

KATE

We don't know.

CUT TO:

10:10:37 **EXT. CORBETT'S FAMILY HOME. MOMENTS LATER.**

Kate and Steve return to Kate's car, both reflecting on what Steph's told them.

KATE

Corbett never mentioned Hastings' to Steph.

STEVE

He was only a kid when it happened. Maybe he never knew the name.

KATE

Still. The undercover officer recruited to investigate links between the OCG and corrupt officers, all the way up to H. -- just happens to be the son of a woman murdered on the Gaffer's patch?

STEVE

STEVE

Any chance of it being a  
coincidence?

KATE

Coincidence my arse.

Steve knows she's right. They look determined to  
find the answer.

They get back in the car.

CUT TO:

10:11:15 **INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.**

A couple of armed PCs lead Hastings in. He's  
surprised the office is completely empty apart  
from the people waiting in the Interview Room  
(Solicitor and Tranter). Brandyce greets him.

HASTINGS

I see you've cleared everybody out.  
That'll save the mutual

10:11:35



Carmichael moves to her chair.

HASTINGS

(To Carmichael, re armed officers.)  
Listen this Heavy Mob that you've  
just parachuted in -- they look a  
bit trigger happy to me. But our  
man Police

GILL

Gill Biggeloe, Senior Legal Counsel  
to the PCC, attending as an  
official observer to ensure correc

10:13:00

regular person who's been accused  
of plotting to kill someone, don't  
you agree?

C/U Hastings.

CARMICHAEL (CONT'D)

When did you receive confirmation  
that John Corbett had assaulted  
your wife?

(Off Hastings's hesitation.)

I'm sorry to probe. I know this  
must be extremely upsetting for  
you.

HASTINGS

(Beat. Reluctant.)

On the 12th of March.

CARMICHAEL

When on the 12th of March?

HASTINGS

During the operation to apprehend  
him.

CARMICHAEL

CARMICHAEL

What's your understanding of said order?

HASTINGS

The authority to deploy lethal force to prevent immediate loss of life or prevent immediate danger to the public.

CARMICHAEL

Responsibility for issuing said order lies with the Strategic



HASTINGS

To prevent an immediate loss of  
life!

CARMICHAEL

And later that same day you visited

CARMICHAEL

Is that what you said to DS  
Railston?

HASTINGS

Yes.

CARMICHAEL

Thank you for being truthful with  
us. I can't tell you how much  
easier that makes everything. Now  
as part of our inquiry we've been  
given access to your service  
record.

BRANDYCE

The service record is summarised in  
Document 2 in your folders. The  
service record indicates Edward  
Hastings joined the Royal Ulster  
Constabulary in 1982 and served as  
a police constable for seven years  
till his promotion to police  
sergeant and transfer in 1989.

CARMICHAEL

Sorry, I don't mean to put you on  
the spot, but seven years' policing  
in Northern Ireland in the 1980s  
and you never came across a pattern  
of injuries that involved the  
wrists, knees and ankles?

HASTINGS

(Beat.)

Yes, but, look... You'll have to  
remember that my team had only just  
discovered that DS Railston's  
Officer Commanding Detective Chief  
Superintendent Lester Hargreaves,  
was corrupt, having been an  
accomplice with the OCG in the  
armed robbery of Eastfield Depot.

CARMICHAEL

So you're offering by way of an  
explanation that you withheld  
information for fear of how it  
would be misused by Railston?

HASTINGS

The assault on my wife appeared to  
be the work of the organised crime  
group that we were investigating --  
a threat, or a warning, to me to

suppress the inquiry. I just didn't want to give them the satisfaction of knowing how upsetting I found the whole event.

CARMICHAEL

So you did appreciate the



BRANDYCE

Document 62 continued "Hastings' family background is more complicated, which may prove valuable in future assignments."

CARMICHAEL

What did he mean by that?

HASTINGS

You'd have to ask him.

CARMICHAEL

We did.

BRANDYCE

Document 65 in your folders. Statement by former Police Sergeant now retired Thomas Cranford, submitted to Anticorruption Unit 3 on the 14th of March.

Hastings is now even more uneasy.

BRANDYCE (CONT'D)

"We all thought he was Protestant. 'Edward' and 'Hastings' -- what else is the fella going to be? Turned out that was a sensitive subject. His old man was a Protestant but he'd married a Catholic and when he went off his mum brought up young Ted that way."

CARMICHAEL

Why did you leave the RUC?

HASTINGS

The kind of talk we just heard being quoted didn't help.

CARMICHAEL

In 1989 you suffered serious injuries.

BRANDYCE

(Reading from fim6 0 0 0.24 315.0085 188.96)

HASTINGS

Yes. Well it doesn't take a genius to see why I put in for a transfer.

CARMICHAEL

Or were you targeted for another reason?

HASTINGS

(Very uneasy.)  
I don't know what you're referring to.

CARMICHAEL

I'd like to examine events in the period 1988-89 and specifically a special assignment that you took part in. Do you recognise the name Anne-Marie McGillis?

Hastings looks ashen. Off a nod from Carmichael, Tranter brings up an image of Anne-Marie, a woman in her mid-to-late 20s styled as per the 1980s.

TRANTER

For the DIR, I'm showing the interviewee Image 41, an RUC file photograph of Anne-Marie McGillis.

Hastings looks at the image and experiences a





HASTINGS' SOLICITOR  
I object to the term "lady friend".

CARMICHAEL  
What level of friendship was it?

HASTINGS  
What do you mean?

CARMICHAEL  
She was an attractive young widow.

HASTINGS  
Yes. And I was a married man!

CARMICHAEL  
According to the file, there were rumours that the two of you were conducting an affair.

HASTINGS  
Yes, but that's what they were. Rumours. Just gossip drummed up by a bunch of people who were no better than they should've been.

CARMICHAEL  
Regardless I'm sure you can see how your intimacy could've put Anne-Marie in jeopardy.

HASTINGS  
That's not what happened!

Hastings is irate and emotional, protesting too much at questions that have struck a nerve.

Carmichael studies him. Then Carmichael moves on.

Hastings is uneasy.

CARMICHAEL  
Did she meet a police officer to pass information on the evening of Tuesday the 18th April 1989?

HASTINGS  
Yes.

CARMICHAEL (O.S.)  
You?

HASTINGS  
Yes.

CARMICHAEL

What happened that night?

HASTINGS

Well she told me that she'd made up some story about going to visit a sick friend. She passed the information to me. And as far as I know she returned home.

CARMICHAEL

Were you involved in her disappearance?

HASTINGS

No, as God is my witness, I was not.

CARMICHAEL

According to the Missing Persons file, you were the last person to see Anne-Marie McGillis alive.

HASTINGS

That is an equivocation, Detective Chief Superintendent, as well you know!

CARMICHAEL

I'll rephrase. You were the last person to admit to police in an official statement to seeing Anne-Marie McGillis alive.

HASTINGS

I watched her walk down the street turn the corner.

CARMICHAEL

Anne-Marie McGillis trusted you implicitly?

HASTINGS

Yes I believe she did.

CARMICHAEL

One theory considered by the RUC is that you exploited that trust to lure Anne-Marie to her death.

Hastings reacts.

HASTINGS

Completely false!

CARMICHAEL

The theory being, that as a Catholic, you were susceptible to relationships with the very organisations that Anne-Marie was informing on.

HASTINGS

Look. You know, growing up back then in the 70's, in the City, they were everywhere. They were part of the culture.

Off a nod from Carmichael, Tranter brings up an image of young paramilitary men on a Belfast housing estate wearing black balaclavas and holding guns.

CARMICHAEL

This sort of organisation?

HASTINGS (O.S.)

Oh, come on now, I didn't want any part of that. I became a police officer.

CARMICHAEL

Anything familiar about their appearance?

HASTINGS

It was a different time, a different thing entirely.

CARMICHAEL

Nonetheless they're wearing 1 Ttm /TT1 1 T:





CARMICHAEL (O.S.)  
Yes, of course.

HASTINGS  
Okay.

Trying to keep his composure, Hastings leaves as quickly as possible, followed by his Solicitor.

CUT TO:

10:27:21 INT. AC-12. GENTS' TOILET. CONTINUOUS.

Hastings heads into the loos, with the Solicitor and Armed PCs a few steps behind.

HASTINGS' SOLICITOR  
Is there anything I can do to help?

HASTINGS  
Just give me a minute.

Hastings goes inside alone and the PCs take up positions outside.

Inside, Hastings is deeply anguished, grief stricken and shocked. He stares down into the sink, trying not to weep (and failing) as the full tragedy hits him of the fact he caused the death of Anne-Marie's son.

Hastings is left shaken to his core, and struggling to pull himself back together.

CUT TO:

10:27:48 INT. PROPERTY OFFICES/LOBBY. LATER THAT DAY.

Moffatt comes downstairs. Kate and Steve wait tensely.

KATE  
Mark Moffatt?  
(Shows warrant card.)  
DI Fleming.

STEVE  
DS Arnott. Do you have a minute, sir?

MOFFATT  
Sir's long gone. Mark's fine.

KATE  
I don't know if you remember us from AC-12...

X  
Music Ends  
10:27:57



KATE

Does the name John Corbett mean  
anything to you?

MOFFATT

No, sorry.

(Beat.)

If that's all...

KATE

Thanks for your time.

MOFFATT

Give Ted my best.

Exit Moffatt. Steve and Kate reflect.

STEVE

Well we drew a blan

10:29:17





HASTINGS

I do not have a connection with  
Malhotra or Cafferty!

CARMICHAEL

CARMICHAEL

Were there any specific corrupt police officers targeted by Operation Pear Tree?

HASTINGS

Not that I'm aware of.

Carmichael takes a document out of her folder.

CARMICHAEL

Document 5 in your folders. This is a copy of a document seized by AC-12 on the 23rd of February from the offices of Operation Pear Tree. I direct you to page 6 paragraph 6. "It remains to be determined if police officers of senior and/or executive rank are actively complicit in organised criminal activities either as individuals or as a conspiracy. A hypothesis to be examined by the Operation is that said alleged complicity is orchestrated by a single police officer of senior or executive rank." Do you recognise those words?

HASTINGS

Yes. Yes. I've read the file. There's a hell of a lot of ifs and buts in that.

CARMICHAEL

Page 6 paragraph 8: "Detective Inspector Matthew Cottan, serving in Anticorruption Unit 12 from 2013 until his death, recorded a Dying Declaration on the 18th of July





We move around the table.



GILL (CONT'D)

Actually, while I've got your attention, I wonder if we can dig into this search of Superintendent Hastings' hotel room.

CARMICHAEL

This has all been covered.

GILL

Not by me. What were the grounds for the search?

BRANDYCE

Section 18(5).

GILL

Why then does Document 12 in your folders, the arresting officer's report, refer to Section 32 as the legal power used to carry out the search?

Carmichael is baffled.

Brandyce is very uncomfortable.

GILL (CONT'D)

DI Brandyce?

BRANDYCE

T.956n.8 ct32 c CT QYow hach

GILL

thg offichasts, thch

BRANDYCE

GILL

BRANDYCE

GILL

I see that, DI Brandyce. You carried out the search under Section 32. There's even the original search form in the file.

Gill passes the form across to Brandyce.

Carmichael snatches it first. She reads, aghast.

CARMICHAEL

Thank you.

GILL

As we all know, Section 32 permits the search of a premises the detainee was at either at the time of his arrest or immediately prior to that arrest. I refer to Document 13 in your folders, the statement given by Superintendent Hastings on the 14th of March. Superintendent Hastings states that he travelled from this office, Anticorruption Unit 12, to the Edge Park Hotel. Superintendent Hastings wasn't in his hotel room at the time of his arrest or immediately prior. Section 32 was the incorrect legal power. This mistake was detected and corrected only after the search.

Brandyce is embarrassed.

GILL (CONT'D)

As items MB-1 and MB-2 submitted in evidence were detected unlawfully, I can't see how the cache of fifty thousand pounds can be used in evidence against Superintendent Hastings.

CARMICHAEL

Well that is for a court to decide.

GILL

Given what I've heard, the judge will almost certainly exclude it. And it's the only evidence that you've got linking Superintendent Hastings to organised crime.

Carmichael knows Gill's right. She looks

Carmichael gives Brandyce a withering look.  
Hastings looks very grateful to Gill.

CARMICHAEL

I think we should call a temporary  
halt giving my team time to examine  
further evidence. Mr Hastings,  
you'll be returned to custody and  
charged or released within 24 hours  
of your original arrest.  
Approximately 6 hours.

Carmichael stands and makes her way to the door.

CARMICHAEL (CONT'D)

Interview terminated.

Brandyce looks at Hastings and then follows  
Carmichael and Tranter out leaving Hastings  
alone with Gill and his Solicitor.

GILL

(To Hastings' Solicitor.)  
May I?

HASTINGS' SOLICITOR

Yes, yes, of course.

Exit Hastings' Solicitor, who waits outside.

HASTINGS

Gill, I don't know what to say.

GILL

I am not gonna lie, Ted, it is a  
good job that someone was paying  
attention. God knows where your  
solicitor's was during all that.  
(Re file.)  
Everything is in here in black and  
white.

HASTINGS

I know, I don't know why I didn't  
see it myself.

GILL

The idea that you are corrupt is  
ridiculous. Clearly Mark Moffatt's  
lying about the money. You don't  
have a bent bone in your body.  
This'll all go away, Ted. Trust me.

HASTINGS

Thanks, Gill. Thank you.

X  
Music Ends  
10:39:15

GILL

Yes.

HASTINGS

Yes.

Exit Gill. Hastings gathers his thoughts grimly, alone and vulnerable. Gill exits, supportive, but then as she turns away we see her face drop.

CUT TO:

10:39:50 **INT. POLICE SERVICES BUILDING. MOMENTS LATER.**

Steve and Kate approach the front desk and address the receptionist.

KATE

DI Fleming, DS Arnott to see DSU Powell.

Powell appears from her office.

POWELL

(To receptionist.)  
It's fine.

10:40:05

KATE

DI Fleming, confirmed.

STEVE

DS Arnott, confirmed.

KATE

We'd like to fill in some background on how John Corbett was recruited.

STEVE

How was Corbett assigned as the UCO?

POWELL

John was one of a number of candidates considered for the role. He presented with a distinguished record of successful operations against organised crime.

KATE

Did he come to you first, ma'am? Did he volunteer?

POWELL

What are you getting at, DI Fleming?

KATE

It's a straight question, ma'am.

POWELL

There was a short list. The candidates were evaluated. Corbett was selected as the right officer for the job.

STEVE

Who selected him?

POWELL

Look, I made the recommendations on Corbett, this was my operation, but you can't put all of this on me, I wasn't the only person involved.

KATE

Who else was involved in selecting Corbett?

Powell looks very uneasy. Kate and Steve study her. Powell looks very conflicted. And then she turns off the recorder.

10:41:21



Carmichael gives Brandyce a questioning look.  
Brandyce gives a thumb's up.

Brandyce hangs up.

CARMICHAEL

Pending further investigation, I'll  
be seeking an extension of twelve  
hours to your permitted custody  
time.

HASTINGS

WHAT EVIDENCE?

CARMICHAEL

(To Armed PCs.)  
Take him to the cells.

Hastings looks confused and anguished.

HASTINGS' SOLICITOR

Come on, Ted, we should do as they  
say.

Reluctantly Hastings exits with his Solicitor,  
escorted by the Armed PCs.

CARMICHAEL

(Dismissing Tranter.)  
Thank you, Tina.

TRANTER

Ma'am.

Exit Tranter.

BRANDYCE

Looks like we've got him, ma'am.

CARMICHAEL

You nearly cost me this case. I'll  
be expecting your transfer request  
first thing in the morning.

Exit Carmichael. Brandyce is anguished.

CUT TO:

10:42:31 INT. CUSTODY SUITE. CELL. LATER THAT DAY.

Hastings returns to the cell, devastated, and  
the door swings shut again.

CUT TO:

10:42:55 **EXT. CORBETT'S FAMILY HOME. LATER THAT DAY.**

Kate's car pulls up on a blue light. Steve and Kate hurry out to the front door of the Corbett house. They wait impatiently. Eventually Steph answers the door.

KATE

Mrs Corbett. We've got a new line of inquiry we need your urgent help with it.

STEVE

May we come in please?

STEPH

Yes. Come in.

KATE

Thanks.

Steph lets them in. Kate and Steve head in quickly, impatient, and shut the door behind them.

CUT TO:

10:43:19 **EXT. AC-12. STREET/LOBBY. THAT NIGHT.**

AFOs guard the outside of the building. Liveried patrol cars, one in front, one behind, escort a prison van. Officers open the van and Hastings is hurried out surrounded by a phalanx of AFOs that escort him all the way into the building.

CUT TO:

10:43:42 **INT. AC-12. LOBBY. CONTINUOUS.**

Tranter waits by the desk. As AFOs escort Hastings in, she gives instructions to the reception staff.

The staff opens the gates and Hastings goes round to the lifts with the AFOs.

From a high vantage point, Ferringham watches all this, unreadable.

CUT TO:

10:44:00 **INT. AC-12. INTERVIEW ROOM.**

Hastings takes his place while the Armed PCs take up their guard positions.

GILL

This must be awful for you, Ted.

Hastings nods glumly. Gill looks sympathetic.

Enter Carmichael and Tranter. Tranter restarts the DIR as Carmichael takes her seat and looks through her folder. When the monotone finishes, Carmichael begins.

CARMICHAEL

Resuming interview of Edward Hastings. You remain under caution.

Tranter distributes the document with the authorisation on it.

CARMICHAEL (CONT'D)

Have you had an opportunity to consider with your Solicitor the new documents

CARMICHAEL

As you'd have seen in the Disclosure documents, specifically Document 106 in your folders, forensic examination of John Corbett's body has detected human hairs not belonging to him. Said hairs were attached to follicular cells which permitted DNA analysis. The DNA found in these follicular cells matches

HASTINGS

I did not murder Corbett!

GILL

May I ask, given the gravity of the  
murder charge, why are you  
continuing?

CARMICHAEL

I have been tasked with  
investigatinhl2 Tc 45 0 0 45dhQ qr2dw:elTj

Tranter brings up Denmoor's file on screen. He's the Balaclava Man shot by Hastings at the end of S4.

TRANTER

Image 76 on screen. Image 76 shows Robert Denmoor, a violent criminal with known associations to Organised Crime. Denmoor was incriminated in the plot to tamper with evidence in Operation Trapdoor. Denmoor was shot dead by Superintendent Hastings on the ground floor of AC-12's headquarters on the 4th of May 2017.

HASTINGS

Yes. Denmoor posed an immediate threat to life and lethal force was required to stop him. Therefore the Coroner recorded a finding of "lawful killing".

TRANTER

The official report records there were a dozen AFOs on the scene. And none of them opened fire.

CARMICHAEL

In fact, according to the report, you snatched a firearm from a wounded AFO.

HASTINGS

Yes. I did.

CARMICHAEL

The fatal round discharged by you prevented questioning of Denmoor.

HASTINGS

Prevented the loss of life.

CARMICHAEL

Denmoor would have been a key witness who could have confirmed Hilton as H.

HASTINGS

Yes.

CARMICHAEL

Or excluded him.

HASTINGS

Yes also.

CARMICHAEL

You were prepared to lose that priceless evidence, the same judgement you demonstrated on the 12th of March when you ordered DS Arnott to deploy lethal force against John Corbett.

HASTINGS

Look. I told you. Corbett was armed he was responsible for the death of

CARMICHAEL

Why do you think that was?

HASTINGS

Well Corbett was about to be apprehended by AC-12. I suspect that he, you know, lied about the meeting at the Palisades to secure his own escape.

CARMICHAEL

Or he was telling the truth and the information was leaked to H.

HASTINGS

We detected no evidence of a leak.

CARMICHAEL

We examined your personal communications records and found no suspicious calls. However I do need you to account for two unexplained findings. We've detected activity in the vicinity of AC-12 on unregistered mobile phones, so-called burner phones used for illicit communications. We've identified a specific burner phone. Tina, thank you.



HASTINGS

There was never a phone.

CARMICHAEL

Have you ever disposed of a  
communications device?

Hastings becomes uneasy.

CARMICHAEL (CONT'D)

Tina.

TRANTER

Document 24.

Tranter brings this up on screen - a series of  
screenshots of McQueen's laptop used to  
communicate with H. showing the various text  
exchanges.

TRANTER (CONT'D)

Document 24 shows screenshots from  
a laptop forensically recovered  
from the Flicker nightclub used by  
Lisa McQueen and John Corbett to  
communicate with H. As we can see,  
H. issued his orders via text.

CARMICHAEL

I'll repeat the question: Have you  
ever disposed of a communications





Disposal facility carrying the package. Hastings is very uneasy.

CARMICHAEL

Who's seen in this image?

HASTINGS

(Beat.)

Me.

CARMICHAEL

What are you doing in this image?

Hastings shifts awkwardly.

HASTINGS

The Authorised Firearms Officers who were giving assistance to the AC-12 surveillance of the Eastfield Depot were the nearest armed response unit. And so given our responsibility towards preserving life, I authorised the AFOs to render assistance.

CARMICHAEL

As a result of your actions the OCG were able to flee Eastfield with 50 million pounds' worth of seized goods.

HASTINGS

My decision was based on saving police officers lives - priceless, I would say!

CARMICHAEL

H. would have wanted the robbery to succeed, wouldn't he, so that he could have shared in the proceeds?

HASTINGS

That's hypothetical.

CARMICHAEL

You went to a nightclub known to be an OCG haunt, in the hope of effecting a meeting, without independent authorisation.

HASTINGS

Yes, well look. You know, they'd killed Maneet, they'd murdered Lester Hargreaves, they'd held up the Eastfield depot. Time was running out.

CARMICHAEL

You pretended to be H. successfully enough for the OCG to share with you the proceeds of the Eastfield Robbery.

HASTINGS

No. I was using them to find out where the proceeds were hidden.

CARMICHAEL

Who better to impersonate H. than H. himself?

HASTINGS

No. That is not what was happening!  
It's like I told you. Look time was  
running out. I was desperate.

CARMICHAEL

Well it's convenient to rationalise  
all this as the desperation of a  
failing S.I.O. But before we do,  
let's consider the communications  
made between Corbett and you via a  
computer link. Tina...

Tranter brings up an image of Document 105 on  
screen, a transcript of the messages on the  
computer link.

TRANTER

Document 105 in your folders and on  
screen. Document 105 is a  
transcript of a written message  
composed by you and transmitted on  
the evening of the 12th of March.  
Please look at line 3, which reads,  
"I can definately pull the right  
strings."

CARMICHAEL (O.S.)

Note the misspelling of  
"definitely".

Tranter brings up an image of transcript of the  
messaging.

TRANTER

Going back to earlier messages  
believed to have been written by  
H., please look at the message  
transmitted on the 3rd of March:  
"Eastfield Depot is definately high  
risk" Again note the misspelling.

CARMICHAEL

How closely had you studied the  
messages by H.?

HASTINGS

Oh yeah. Oh yeah. Quite closely.

CARMICHAEL

Closely enough to duplicate the  
misspelling of this particular  
word?

HASTINGS

Yes.









HASTINGS

10:59:58

vulnerability.

GILL

You've got to hand it to Carmichael. There's a lot stacking up. And that's with setting aside the bundle of cash in your hotel room.

HASTINGS

Which I was about to return!

GILL

All of it?

Suddenly Hastings is very unsettled.

GILL (CONT'D)

Moffatt denies any knowledge of the money so nobody's put the exact sum to him. But according to the files the amount required to buy into the property development wasn't fifty grand, it was a hundred.

Now Hastings is extremely uneasy.

GILL (CONT'D)

Now if there is another fifty grand, somewhere? Eventually someone's going to find it. Now, I'm on your side, Ted. But if I was on a jury, I'd say this all looks damning! Now I'm confident I can talk the PCC into applying political pressure to suppress Carmichael's investigation. Much better to blow our trumpets about recovering the stolen goods and neutralising the OCG. You'll have to accept a misconduct charge for carrying out unauthorised operations and resign from the force. No doubt AC-12 will be disbanded.

Hastings is desperate and anguished.

CUT TO:

11:01:33 INT. AC-12. LIFT/OPEN-PLAN OFFICE. MOMENTS  
LATER.

The lift door opens. Steve and Kate step out carrying their files. (Unseen by us, they've gone and got themselves armed. They're

concealing pistols in holsters under their jackets.) They see only two armed PCs, outside the Interview Room.

CARMICHAEL (O.S.)

(Into phone.)

Thank you, Yes the threshold tests have been met definitely.

Tranter is nearby.

KATE

What's going on?

TRANTER

The DCS is onto the Crown Prosecutor.

Carmichael is still on the phone to the Prosecutor, making notes.

Steve and Kate proceed towards the Interview Room passing Carmichael.

STEVE

Ma'am.

KATE

Ma'am.

Carmichael reacts, still listening to the Prosecutor's long-winded pronouncements on the phone.

Kate and Steve show their warrant cards to the Armed PCs then go into the Interview Room.

STEVE

DS Arnott.

KATE

DI Fleming.

Tranter decides to follow them in.

CUT TO:

11:01:52 **INT. AC-12. INTERVIEW ROOM. CONTINUOUS.**

Enter Steve and Kate, followed by Tranter. Hastings and Gill are alone. The Solicitor is absent.

HASTINGS

Well the last thing I need right now is another knife in my back...

KATE

That was never our intention, sir.

The image of Dot is still up. It catches Steve's eye momentarily something intrigues him.

HASTINGS

Yes? Funny way of showing it.

STEVE

We've been making inquiries into some of the gaps in our understanding of Corbett's involvement in Operation Pear Tree.

HASTINGS

(Still sceptical.)  
Yes. Under whose orders?  
(Indicates Carmichael.)  
Hers?

KATE

No, sir, on our own. We're just trying to find the truth.

Enter Carmichael.

CARMICHAEL

What's going on?

KATE

We've gathered further information that may be relevant to your inquiry.

CARMICHAEL

You can brief me in private.

They move to take a seat opposite Hastings.

KATE

If it's okay with you, ma'am, we intend to share our findings with Superintendent Hastings and his Solicitor.

Steve and Kate take seats and open their files.

CARMICHAEL

His Solicitor is making calls.

HASTINGS

Yes, well. They've come to talk to me and I'd like to hear what they've got to say.

GILL

Quite right.

(To Carmichael.)

It's up to you if you want to be in on it or not.

Pissed off, Carmichael stays put next to Tranter.

KATE

Operation Pear Tree was originally authorised following an instruction from Rohan Sindwhani, the Police and Crime Commissioner. Sindwhani had made an election promise to tackle police corruption. The specific remit of Pear Tree is to examine whether complicity between organised crime and police officers has been institutionalised in this force.

STEVE

Detective Superintendent Alison Powell, having no connection to Central Police, was brought in to lead Pear Tree. Powell identified suitable undercover officers from outside forces and submitted their CV's to Deputy Chief Constable Andrea Wise. Following a consultation process, John Corbett was selected to be the UCO.

KATE

Bear in mind, Corbett's background was available to be examined as part of the process. This was before his service record was erased from the database and large portions of the Pear Tree files were redacted.

STEVE

DSU Powell informed us that PCC Sindwhani took no part in the selection process but it was agreed his Senior Legal Counsel would act on his behalf.

Everyone looks toward Gill.

GILL





KATE (O.S.)  
(To Carmichael.)  
If you could kindly bear with us,  
ma'am.

Kate turns to Gill.

KATE (CONT'D)  
(To Gill.)  
Ms Biggeloe did you ever-meet John  
Corbett?

GILL  
I refer you to my previous  
response.

KATE  
DS Arnott.

STEVE  
As part of our inquiry, we  
interviewed Corbett's widow,  
Stephanie. On the first occasion,  
she confirmed Corbett's upbringing  
in Northern Ireland. Following our  
interview with DSU Powell, we went  
back to Mrs Corbett with some  
specific questions regarding John  
Corbett's recruitment to Operation  
Pear Tree. We managed to convince  
her to cooperate with our inquiry  
and reveal hitherto undisclosed  
evidence. Following a lawful search  
of the family home under Mrs  
Corbett's guidance, we recovered  
items concealed by her husband.  
Among the items was an audio  
recording of a meeting between John  
Corbett and Gill Biggeloe which  
took place in January 2018, a full  
month before the inception of  
Operation Pear Tree.

Gill gets more nervous.

GILL  
Well if such a recording exists,  
it's inadmissible.

CARMICHAEL  
That is correct that if acting on  
official police business Corbett  
would have required authorisation  
from RIPA\*.

\*pr. "Ripper" as in "Jack the"

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|  
|  
|  
|  
|  
|  
X  
Music Ends  
11:04:50

**Music**  
11:05:21  
DUR: 0'57".  
Specially  
composed by  
Carly  
Paradis.



GILL (O.S.)  
(Audio recording.)  
Yes.

Steve stops the recording. Hastings is





Gill finds this hard to take. She's devastated.  
Anguished. Holds back tears.

CARMICHAEL

As valuable to who exactly?

HASTINGS

Well Gill told me that she was a  
defence solicitor. You're gonna  
meet a load of shady types doing  
that job. So you get some major  
piece-of-work off a serious  
criminal charge, they put you on a  
retainer. But these retainers they  
come with strings attached don't  
they Gill. But I suspect that she  
was enticed by the glamour.

Still anguished, Gill continues to feel sorry  
for herself.

STEVE

(To Gill.)

Why frame the Gaffer?

Gill remains silent.

HASTINGS

It's always more palatable to offer

HASTINGS

Yes. Hardly damning a couple of  
hair follicles, come on.  
(Off Gill's silence.)  
Hang on, don't tell me, was that  
your doing Gill?

KATE

(Into radio.)

Three Seven, Six Four, sit rep.



11:11:56

11:12:23

11:13:11

11:13:14





Solicitor nods.

KATE (CONT'D)

There is one final gap we need to fill in. How did you know that John Clayton was an undercover officer, DS John Corbett?

MCQUEEN

I didn't. Just that he was a rat.

STEVE

How?

MCQUEEN

11:16:31

CARMICHAEL

Hastings told Lee Banks about Corbett, I'm sure of it. She's lying to cover herself. She knows if she admits to killing Corbett then she forfeits immunity from prosecution.

WISE

What does Banks say?

CARMICHAEL

He's still not talking.

WISE

Then without his testimony you can't prove Hastings blew Corbett's cover. It's a dead end, Patricia.  
C

10:17:18

11:17:39

11:17:50





never-ending task.

CUT TO:

11:19:40

11:20:03

11:20:10

11:20:17

11:20:36 INT. STEVE'S FLAT. LATER THAT NIGHT.

Steve pops painkillers and contemplates his empty life.

11:20:37 CAPTION: **An independent investigation exonerated Detective Sergeant Steve Arnott in the shooting of Police Constable Martina Tranter.**

11:20:46 CAPTION: **He was awarded a commendation alongside DI Fleming.**

Steve puts his pills in the kitchen cabinet.

CUT TO:

11:20:57 INT. DECKER AVENUE. CUSTODY INTERVIEW ROOM. A FEW DAYS LATER.

McQueen reveals more information to Serious Crime detectives.

11:21:01 CAPTION: **In return for witness protection, Lisa McQueen disclosed information on organised criminal activities and personnel.**

CUT TO:

11:21:09 INT. SCHOOL ROOM. A FEW DAYS LATER.

McQueen gives a talk to teenage girls.

11:21:15 CAPTION: **Under an alias, Lisa educates teenagers to avoid crime.**

CUT TO:

11:21:27 EXT. POLICE COLLEGE.

11:21:36

11:21:43

11:22:04

11:22:11 **CAPTION: Her current whereabouts are confidential.**

Gill goes into a bleak little terraced house.

CUT TO:

11:22:15 **INT. PROPERTY OFFICES/LOBBY. NEXT DAY.**

Moffatt comes out of a door from the car park.

11:22:16 **CAPTION: Thanks to Biggeloe's evidence, Mark Moffatt was convicted of bribery.**

Through a door into the lobby.

Uniformed officers led by Sam lie in wait. Sam moves towards him flanked by the uniforms.

Moffatt sees them coming and realises the game's up.

They handcuff Moffatt...

11:22:24 **CAPTION: At his trial, Moffatt claimed the money detected in Edward Hastings' hotel room was only half the sum.**

... And lead him out.

CUT TO:

11:22:37 **EXT. GRAVE YARD. NEXT DAY.**

Steph lays fresh flowers at Corbett's grave.

From a distance, unseen by all, Hastings observes, haunted, guilty, anguished. In his hand is a bulky envelope.

Hastings advances bearing the envelope.

11:22:59 **CAPTION: No evidence has been uncovered to account for a missing £50,000.**

CUT TO:

11:23:06 **INT. AC-12. HASTINGS' OFFICE. LATER THAT DAY.**

Hastings steps into his office and stares out of the window. We only see him from SIDE. But his guilt is palpable.

11:23:09 **CAPTION: A formal misconduct hearing into unauthorised undercover operations found**

**Superintendent Hastings guilty of discreditable  
conduct.**

CUT TO:

11:23:18 **EXT. AC-12. HASTINGS' OFFICE. DAY.**

We pan across the office glass wall. Hastings is  
still visible through the clear glass section.

And come to rest on the sign AC-12.

11:23:19 **CAPTION: Following a final written warning,  
Hastings continues to command Anticorruption**

11:23:31

11:23:31



Standby Carpenter	SHAUN O'CONNOR
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Graphics	ADAM BROWN
Props Master	JOE DUFFY
Dressing Props	RIK BRADY
	FINN CULLEN
Standby Art Director	NOEL AHERN
Standby Props	ANNIE McCREIDIE
	OLLIE McDONALD
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Titles	PETER ANDERSON
Costume Supervisor	CATHY YOUNG
Costume Standbys	SARAH McGOVERN
	AMY WALLACE
Costume Trainee	CATHERINE RAMSEY
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Production Designer GILLIAN DEVENNEY  
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