

Line of Duty
Series 4 - Ep 4

Post Production Script - UK TX Version.
10th April 2017.

09:59:30 VT CLOCK (30 secs)
World Productions
Line of Duty
Series 4 - Episode 4
Prog no. DRIC154R/01 Dur 58:23

09:59:57 CUT TO BLACK

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

Hana is bundled into the boot of a car. The car speeds away. Jodie is on the phone to Roz. Roz arrives at the outer cordon.

JODIE

Sorry to trouble you at home, ma'am, but we've picked up a bystander triple-9 on an active abduction of a young female in the Moss Heath area.

Neil rallies the officers.

NEIL

We've been looking for him for months. We're gonna get this bastard, yeah!

Close up of Balaclava Man.

CUT TO BLACK:

10:00:12 SUPER CAPTION: **THANDIE NEWTON**

CUT TO:

Hilton on TV news.

HILTON

A 24-year-old man has been charged

Michael is escorted to his cell.

KATE

Huntley's definitely hiding something about how the case against Farmer, was handled. What I don't know.

Steve pulls up an image of Balaclava Man.

Roz is being interviewed the image on a TV monitor.

Music

10:00:00
DUR: 2'11".
Specially
composed by
Carly
Paradis.

HASTINGS
(Points at screen.)
There's the man you should be
looking for up there. Not Michael
Farmer.

CUT TO BLACK:

10:00:26 SUPER CAPTION: **MARTIN COMPSTON VICKY McCLURE**

CUT TO:

Roz and Nick.

NICK
You all right?

ROZ
I need to go back to work.

Roz has forgotten her mobile.

TIM
What have you got against Michael
Farmer? -- Except him being
retarded enough for you to frame!

Roz on Tim's intercom.

Roz and Tim in the kitchen.

Tim throws Roz off him and she falls back and
cracks her head on the edge of a work-top. It's
a sickening crack, her eyes go blank and she
falls limp to the floor.

CUT TO BLACK:

10:00:40 SUPER CAPTION: **ADRIAN DUNBAR**

CUT TO:

Tim's body on the kitchen floor. Three of his
fingers have been removed.

ROZ
He was one of our own. I'm going to
get on with finding the bastard
that did this.

HASTINGS
I'm the senior ranking officer
here, darling.

Roz with Hilton.

HILTON

I'm only putting you back where you belong. What are friends for? Hmmm.

He touches her hand.

CUT TO BLACK:

10:00:54 SUPER CAPTION: **LINE OF DUTY**

CUT TO:

Roz goes up to the board and taps Hana's photo.

ROZ

Hana Reznikova was the last person known to have had contact with the victim.

Jodie arrests Hana.

JODIE

Hana Reznikova, I am arresting you in connection with the murder of Timothy Ifield.

Roz steps out of the interview room.

CUT TO BLACK:

10:01:06 SUPER CAPTION: **LEE INGLEBY PAUL HIGGINS**

CUT TO:

Steve with Hastings. Photograph of Tim's hand.

STEVE

His fingertips were amputated post-mortem.

HASTINGS

So we're surmising that Tim tried to grab a handful of his assailant.

Roz cleans her wound.

STEVE (V.O.)

To get some skin cells under his fingernails.

Kevin takes a swab from the worktop.

KEVIN

A swab of worktop Blood Splatter

Roz takes a swab from Tim Ifields blood stained

white suit.

KEVIN (V.O.)
Item reference KRG - 13

Roz changes the evidence bag to read 13 not 30.
Crossing out 30.

CUT TO BLACK:

10:01:24 SUPER CAPTION:

MAYA SONDHI PATRICK BALADI

KATE (O.S.)
I'm just after some background info
on an item of evidence from Tim
Ifield's flat

CUT TO:

Kate in the Forensic Office.

KATE
KRG -13

Kate watched by Sophie.

Sophie with Roz.

SOPHIE
She went to the forensic office.

ROZ
What is she up to?

Roz discovers a post it on her computer screen.

Someone is watching you. Her eyes rest on Kate.

CUT TO BLACK:

10:01:39 S. CAPTION: **WRITTEN AND CREATED BY JED MERCURIO**

CUT TO:

A black car pulls up across the street from
Tim's flat

JAMIE
You witnessed a cab outside the
flats around 11 pm on the night of
the 17th?

GEMMA
I think it was a cab.

JAMIE

Can you describe the driver?

Maneet shows Steve a CCTV picture of a dark car.

MANEET

Image enhancement got a reg number
on the vehicle seen near Tim's
flat.

Maneet leaves a message for Steve.

MANEET

It belongs to a Nicholas Huntley.

Nick disappears.

Steve knocks on the door to get the attention of
the security guard.

CUT TO BLACK:

10:01:55 SUPER CAPTION: **PRODUCED BY CÁIT COLLINS**

CUT TO:

Hastings leaves a message for Steve.

HASTINGS

Nick Huntley could be dangerous.
Call in.

Balaclava man attacks Steve with a baseball bat.

And throws him over the stair rails.

Steve unconscious three floors below.

CUT TO BLACK:

10:02:07 SUPER CAPTION: **DIRECTED BY JOHN STRICKLAND**

CUT TO:

10:02:09 **EXT. STREET/PAY PHONE. MOMENTS LATER.**

Roz's car pulls up to where Nick is waiting, by
a pay phone. Nick is struggling to control his
panic and doing his best to keep out of sight on
a city street.

X
Music Ends
10:02:11

Nick gets in the car.

CUT TO:

10:02:17 INT. ROZ'S CAR. CONTINUOUS.

Nick's bum has barely touched the seat before Roz pulls away sharply. She talks rapidly as she steers through traffic.

NICK

I didn't know what else to do.

ROZ

Just tell me what happened.

NICK

DS Arnold came to see me.

ROZ (OVERLAPPING)

Arnott.

NICK

Arnott, came to see me, and well... he ended up falling down the stairs...

ROZ

Oh my God. Jesus Christ. He's still alive?

NICK

I don't know.

ROZ

At least you had the presence of mind to go out and use a pay phone to call me.

NICK

Yes. I thought maybe I should, because he mentioned telephone calls, DS Arnott, between us that he was investigating.

ROZ

What calls?

NICK

On the night you told me you were working and you left your phone at home.

He glares at her, probing.

NICK (CONT'D)

He called me, Roz, and so I called Jimmy Lakewell straight away; and he said not to make any further comment to him.

ROZ

About what? Come on, Nick!

NICK

He wanted to know your whereabouts on the night that you said that you were working.

ROZ

Why?

NICK

I don't know, I can't remember, he was... He was pressuring me, and he was coming up and then I thought maybe he'd gone to the old floor. I don't know.

ROZ

Pressuring you how?

NICK

Well, he was saying stuff. He was pushing me.

ROZ

(Mocking.)
"He was saying stuff."

NICK

DON'T START, ROZ!

ROZ

You're the one who's started, and I'm left with the mess to clear up.

She pulls over sharply, braking hard.

ROZ (CONT'D)

Is there a way to get into your building avoiding CCTV?

NICK

Yes. That's the one I've just used.

ROZ

Good. Get up to whatever floor you're meant to be on. Phone security, tell them to go and look for DS Arnott, you're worried he's got lost somewhere in the building.

NICK

What if somebody sees us?

ROZ

This is not an abstruse point of corporate law, Nick. This is real crime and I do this for a living. Go on.

He looks overwhelmed, he hesitates.

ROZ (CONT'D)

GO!

He gets out.

Music

10:03:59

DUR: 1'54".

Specially

composed by

Carly

Paradis.

CUT TO:

10:04:01 **EXT. NICK'S OFFICE. CONTINUOUS.**

Nick looks overwhelmed, out of his depth, everything whirling round him. He tries to pull himself together before darting round the back of the building.

CUT TO:

10:04:09 **INT. ROZ'S CAR. CONTINUOUS.**

Roz fishes a bottle of antibiotic pills out of her bag and a bottle of water. She swallows the pills with a swig of water. [The antibiotic is flucloxacillin 500 milligrams qds.] She looks ill.

CUT TO:

10:04:22 **EXT/INT. NICK'S OFFICE. MOMENTS LATER.**

Steve is being loaded into the back of the ambulance by two paramedics. He's on a trolley, unconscious, with both his legs covered by big inflatable splints, head blocks and neck collar with a non-rebreathing oxygen mask and an iv cannula in situ. He has a small gash in his hairline and dried blood on his forehead.

Jamie's car pulls up sharply. The ambulance and police squad car have been there for some time already with 2 PCs in attendance. Hastings hurries to the ambulance.

HASTINGS

I'm his gaffer. How is he?

PARAMEDIC

Too early to say for certain. He's in a bad way.

HASTINGS

Yes. So what happened?

PARAMEDIC

Security guard found him at the bottom of the stairs. Didn't see anyone else around. Injuries are consistent with a fall.

HASTINGS

Mother of God.

Hastings is very worried. Jamie spots Nick skulking in the foyer with a couple of PCs and the Security Guard.

JAMIE

That's him, sir, that's her husband.

HASTINGS

(Generally, on the move.)
Right. This is no accident until proven otherwise! Okay I want this place locked down as a crime scene! Full forensic deployment!

Hastings marches over; Jamie hurries to keep up.

HASTINGS (CONT'D)

Nicholas Huntley?

NICK

Yes.

HASTINGS

You're a material witness to the events surrounding the serious injury of a serving police officer going about his lawful duty.

NICK

I don't know anything.

HASTINGS

Save it, fella. Look, you know, you can do this voluntarily or we can do it the hard way.

(To Jamie.)

Right. I want him detained for forensics. And James, you're in charge.

(to Ambulance crew)

Right you lot. I'm with you.

And Hastings crosses to the ambulance.

JAMIE (O.S.)
We'll need your clothes, Mr
Huntley.

Hastings gets in the ambulance. Cut to Hastings
inside the ambulance as the doors shut.

Nick looks very, very anxious. Jamie takes
command.

JAMIE (CONT'D)
(To Nick)
Come with me...

James leads Nick to the Police Car.

The ambulance speeds away on a blue light and
siren.

CUT TO:

10:05:29 INT. AMBULANCE. CONTINUOUS.

Hastings rides, deeply concerned for Steve's
condition. One paramedic surveys the various
monitors while the other drives and makes a
radio call.

X
Music Ends
10:05:53

AMBULANCE DRIVER
(Into radio.)
En route with P1, GCS 9. ETA 5
minutes.

CUT TO:

10:05:43 INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.

Hastings and Jamie sit in the AC-12 interview
room, side by side, waiting. Hasting's face
still shows concern. We follow his gaze.

A uniformed officer leads Nick and his
solicitor, Jimmy Lakewell (same age, old
colleagues) towards the interview room where
Hastings and Jamie are waiting. The uniformed
officer brings them through the security gate.

NICK.
Thank you.

And they make their way to the interview room.

AC-12 staff including Maneet glare at them,
blaming Nick for Steve's accident.

NICK (CONT'D) (O.S.)
Jimmy, thanks for the change of
clothes, mate.

JIMMY
There's no way am I letting you go
round looking like you're already
convicted.

Nick appreciates Jimmy's expertise -- a warm
look between them.

Maneet glares at them as they pass.

NICK (V.O.)
Detective Sergeant...

CUT TO:

10:06:03 **INT. AC-12. INTERVIEW ROOM. MOMENTS LATER.**

Hastings and Jamie face Nick and Jimmy with the
DIR running.

NICK
...Arnott phoned me to arrange a
follow-up interview. He informed me
that he was outside my firm's
building, and that he was on his
way to up to my office, and then he
hung up. And when he didn't arrive,
it was at that moment that I
realised that he must have gone to
to our old floor. As soon as I
realised DS Arnott's mistake...

Hastings cuts in.

HASTINGS
My officer made no mistake. He was
on to you. You were the only person
who knew where he was. We weren't
born yesterday, fella!

JIMMY
We all appreciate that you're
concerned for your officer's
condition, but, come on, let's dial
down the Ian Paisley.

HASTINGS
You fancy yourself as a bit of a
comedian do you? I have a man in
the hospital. That's no laughing
matter?

JIMMY

Nick and I are old colleagues, so I've got more than a professional interest in my client's fair treatment, so no one would be happier than me if your whole department stopped looking like they want to blame Nick and started realising that your officer's fall resulted from an unfortunate accident.

HASTINGS

My officer was highly trained. He's a former counter-terrorism team leader. He did not slip and fall down three flights of stairs by "accident".

JAMIE

He was pushed.

HASTINGS

And you were the only person who knew he was there, Mr Huntley.

NICK

Coincidence. A complete coincidence.

JAMIE

The security guard, he's got no idea how DS Arnott's attacker could have accessed the building without him knowing.

HASTINGS

Unless he was in there already.

Nick reacts.

JIMMY

You can't be suggesting that Nick was responsible for your officer's fall. He was two flights up in an office full of colleagues.

JAMIE

The office manager told us Mr Huntley left the office for approximately 15 minutes around the time DS Arnott sustained his injuries.

NICK

I went to the toilet.

HASTINGS

Yeah. I thought you were waiting
for DS Arnott?

NICK

He didn't appear. I got
butterflies.

JIMMY

Do you have any evidence to the
contrary?

HASTINGS

We're looking at the whole picture,
the whole picture. DC Desford.

Jamie takes his cue, but isn't as slick as
Steve, and has to look through his file first,
to Hastings' chagrin.

JAMIE

Uh, yeah... errmm...

Jimmy shares a knowing look with Nick. They feel
they've got the upper hand.

JAMIE (CONT'D)

Traffic camera video capture...

Jamie brings up the relevant image on screen,
the traffic camera capture of Nick's car.

JAMIE (CONT'D)

...March 17th.

HASTINGS

Good. You recognize this vehicle?
Mr Huntley...
(Off Nick's silence.)
Help him, DC Desford.

Nick is ashen. He trembles. Jimmy whispers in
his ear to stay calm.

Jamie brings up the enhanced image of the reg,
which also has a clear graphic of the reg
alongside.

HASTINGS (CONT'D)

For the tape, the interviewee is
being shown a vehicle registration
number.

NICK

That's my car.

HASTINGS

So we have this vehicle crossing this junction and then coming back a few hours later. Now the reason we're interested in this particular junction is because it serves an address just a few hundred yards away where on the night in question a member of the police forensic staff was murdered.

Nick is rocked. Speechless.

JAMIE

(Lays out Tim's mugshot.)
Timothy Ifield.

NICK

(Nervous, unconvincing.)
I -- I've got nothing to do with any murder.

HASTINGS

We also have a witness saying a vehicle matching this description and a driver matching your description were seen outside the address where the murder took place.

Nick is badly rattled. Jimmy is cool, an old hand at this.

JIMMY

Are you seriously suggesting that Nick is a suspect?

HASTINGS

No. One step at a time. I'd just like to know if Mr Huntley saw anything on the night in question that might help us with our inquiries?

NICK

No I didn't. No. Sorry.

HASTINGS

You see normally in a situation like this someone's mobile phone would give us their location every second of the night. However you conveniently left yours at home.

Nick is rattled. Jimmy's still cool.

Music

10:08:36

DUR: 1'02".

Specially composed by

Carly Paradis.

JAMIE

Yeah... Uhm...

A little clumsily, Jamie goes about bringing an image up on the TV monitor -- the CCTV vidcap of Balaclava Man linked to Leonie's disappearance.

JAMIE (CONT'D)

Image 47. This is a frame of CCTV captured on the evening of January 25th in the Moss Heath area.

HASTINGS

You wouldn't happen to be able to help us identify this particular individual? Mr Huntley?

Tense beats as Nick opens the calendar in his phone. His hand's shaking. He sees an entry for that date and reads it out, to his immense relief.

JIMMY

Take your time, Nick.

NICK

The 25th ... Yes. Yes. I was at a work function in Northampton that evening. So I can't help you.

JIMMY

And I bet there are loads of witnesses to corroborate that?

NICK

Yes.

Nick and Jimmy look confident.

Hastings shows he's a bit disappointed.

JIMMY

Great thanks, I hope that's covered. Anything else? Do you have any of your officer's DNA on my client? Any of his clothes fibres? I can ask the same regarding the murder of this Timothy Ifield.

HASTINGS

Inquiries are ongoing.

JIMMY (O.S.)

(To Nick.)
They've got no witnesses. No CCTV.
No forensics.

Music

10:11:25
DUR: 0'08".
Specially
composed by
Carly
Paradis.
X
Music Ends
10:11:33

Nick reacts.

JIMMY (CONT'D)

(To Hastings.)

My client's given full cooperation.
Either you arrest him under Code G
or he's free to go.

Jimmy starts to gather up his things.

HASTINGS

This inquiry isn't finished, not by
a long chalk. Don't you kid
yourself fella's. DC Desford.

Jamie switches off the DIR as Nick and Jimmy
move to exit.

HASTINGS (CONT'D)

When my officer wakes up, he'll
have a tale to tell. Then we'll see
what's what.

Nick looks worried. Jimmy escorts him away.
Hastings glares after them. Then he turns to
Jamie.

HASTINGS (CONT'D)

You want to sharpen up your act
there, James.

JAMIE

Sir.

Exit Hastings leaving Jamie to reflect.

CUT TO:

10:12:10 **INT. ITU. LATER THAT NIGHT.**

Kate walks along the unit corridor, showing her
badge to the uniformed officer stationed outside
Steve's room. She enters.

Steve is post-op. He lies with dressings on his
legs, intubated and ventilated, on various
monitors with blood infusing via a central line.
The forehead wound has also been dressed.
[NB Steve's injuries are as follows: midshaft
fractures of tibia and fibula treated with
intramedullary nail; linear frontal temporal
fracture with no displacement and no underlying
brain contusion; pubic rami fracture superior
and inferior and right iliac undisplaced crest
fracture; vertebral fracture (<30% anterior loss

Music

10:11:27
DUR: 0'50".
Specially
composed by
Carly
Paradis.

X
Music Ends
10:12:17

of height) with transverse fracture of T4-5; multiple rib fractures on the right.]

Hastings stands by, worried.

HASTINGS

Kate, what are you doing here? You could be seen.

KATE

I had to come, sir. How is he?

HASTINGS

He's got fractures of his right leg legs, pelvis, vertebra. Fractured skull, some busted ribs. I mean, they've operated but the nurse says it's too early to say anything, so... You can never find a bloody doctor when you want one.

Exit Hastings.

Kate remains alone, watching over Steve, deeply worried about him.

CUT TO:

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

Maneet leads Jamie to her desk.

MANEET

You ought to look at this. CCTV from Steve's fall.

JAMIE

I thought we'd drawn a blank?

MANEET

I got this from neighbouring premises overlooking an alleyway.

Maneet reopens a window on her computer. On screen is a new image of a figure in balaclava, dark jacket and gloves -- Balaclava Man. This time he's moving away from the camera but turning his head in profile to reveal the balaclava face. Jamie is stunned.

CUT TO:

10:13:01 **INT. AC-12. HASTINGS' OFFICE. LATER THAT NIGHT.**

Jamie shows Hastings the new Balaclava Man image from the alley.

Music

10:12:33

DUR: 0'17".

Specially

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Carly

Paradis.

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X

Music Ends

10:12:50

HASTINGS

Good God.

JAMIE

Timing fits with Steve's fall, sir.
This was just a few minutes after.

HASTINGS

Well, there you have it. Balaclava
Man -- he can't be Michael Farmer,
he can't be Tim Ifield. It's
looking like he could be Nick
Huntley.

JAMIE

No traces of Steve's blood or DNA
were found on Nick Huntley. No
clothes fibres either. Nor any
fibres that might relate to the
Balaclava Man outfit.

Hastings burns with frustration.

HASTINGS

Yeah, but this is no coincidence.
Huntley's definitely involved. He's
the only person who knew where
Steve was. What? Do you think he
tipped somebody off?

JAMIE

No. Huntley only made one phone
call after he Steve's initial
voicemail, which was to his
solicitor, seeking legal advice.

HASTINGS

Right so it's all down to Steve
identifying Huntley as his
assailant.

JAMIE

Sir.

HASTINGS

What about the Tim Ifield murder?
Any more connections with Nick
Huntley there?

JAMIE

Maneet's studied all the traffic
cameras in the vicinity of Tim
Ifield's flat. There are no other
sightings of Nick Huntley's vehicle
for the night of Tim's murder.

HASTINGS

Come on, son. Steve Arnott's up in intensive care and you've gone into full steam reverse!

Jamie looks under pressure to get a result.

CUT TO:

10:13:54 EXT/INT. ROZ'S HOME/CAR. FRONT DRIVE.
CONTINUOUS.

Roz and Nick's voices are low but their emotions are high. Roz maintains outwardly calm body language but Nick is less in control.

ROZ

If they had anything, they'd've held you. Trust me. It's fine.

She moves to go inside.

NICK

Hey, hey! They showed me a CCTV picture of some scary bloke in a balaclava. It's to do with this death. This murder.

ROZ

(Halts.)
Why were they asking you questions about Timothy Ifield's murder? What haven't you told me?

NICK

Jesus Christ, Roz, you've got a nerve. You're the one that's doing all the lying, not me.

ROZ

I'm gonna ask you again: why were they asking you questions about Timothy Ifield's murder?

NICK

Because I was there.

That hits her. She can't quite believe what he's said. He reacts to her hesitation/confusion.

NICK (CONT'D)

That night. They've got my car on a traffic camera a few hundred yards away from his flat.

Music

10:14:28
DUR: 3'16".
Specially
composed by
Carly
Paradis.

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She's caught out for once, struggling to figure him out.

NICK (CONT'D)

You still don't get it, do you? The late nights. The excuses. The brush-off in bed. I knew that you had to be with someone.

ROZ

You followed me?

NICK

I didn't intend to. But you left your phone at home when you said that you were going to work. So I picked it up and I tried to catch you. I saw you take a different turn. To some dodgy mini-cab firm.

ROZ

(Realises she's caught out.)
Jesus Christ, Nick.

NICK

So I followed that cab until you got out. I realise now it was to avoid the traffic camera that captured my car. And I saw you walk down a side street and I got to the end just in time to see you go into those flats. And every minute I wanted to bang on that door, and catch the pair of you at it. But I didn't, I gave up and I came here, I came home. To our house. To our kids. To the life that we've built.

ROZ

(With dread.)
For God sake, Nick. I had this under control. Instead... My husband was prowling the area that night -- and now they're wondering if you set up one of their officers to be killed. That's conspiracy to murder. Okay, so, what did you tell AC-12?

NICK

Give me some credit, Roz, I didn't say that my wife was with another man, okay. I covered for you. I said that you were at home. Unwell, like you'd told them.

ROZ

(Relief)
Good.

NICK

What happened in those flats that night? Was it him?

ROZ

Him?

NICK

Was it him? Him? Him? The one that was... that was killed?

She hesitates, trying to figure out the best lie.

NICK (CONT'D)

No. No more lies, Roz. I want the truth.

ROZ

I was with someone that night.

NICK

(Burst of emotion, relief as well as dread.)
And?

ROZ

And what?

NICK

And what happened?

ROZ

(Utterly convincing.)
We had feelings for each other. And we spent the night together.

Nick reacts.

ROZ (CONT'D)

A crime took place nearby, we had nothing to do with it, we weren't even witnesses, but neither of us can admit to work that we were in the area that night.

NICK

So he's a policeman?
(beat)
Married?

Off Roz' silence.

NICK (CONT'D)

Who?

ROZ

No one you know. And it's over.

He struggles to cope with his emotions -- grief, anger, jealousy, insecurity.

Nick takes all that in. He finds his conflicting emotions too painful to bear, and heads in.

Alone, Roz bears the burden of holding her story together.

CUT TO:

10:17:39 **INT. AC-12. HASTINGS' OFFICE. NEXT DAY.**

Jamie taps nervously on the outside of the door.

HASTINGS

Yeah, come in. Come in.

JAMIE

Sorry to bother you, sir. I've been looking at finding a way to place a suspect inside of Tim's flat.

HASTINGS

Good.

JAMIE

There was an item of evidence, sir, KRG-13, the isolated blood spatter from Tim Ifield's flat.

HASTINGS

Yes, there was some question about the label being overwritten, but Steve and Kate didn't think it was significant.

JAMIE

Meaning no disrespect, sir, but that was before we knew Nick Huntley was in the neighbourhood that night. That raises a distinct possibility DCI Huntley could've been deliberately misleading the inquiry away from her husband. Look, I was thinking of sequestering the original sample to be re-examined by an independent lab.

X
Music Ends
10:17:44

HASTINGS

Great. That's more like it, good.

Maneet taps on the door and enters hastily.

MANEET

Sir, hospital just called. Steve's regained consciousness.

HASTINGS

(Relieved.)

Thank you, Maneet. Meet me at the lift, James.

Jamie reacts to the name. Hastings starts switching off his computer and getting his hat and coat. Exit Jamie and Maneet.

CUT TO:

10:18:22 **INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.**

Jamie comes out of Hastings' office with Maneet.

JAMIE

Hey, Maneet, there's a couple of things the gaffer wants me to look into.

MANEET

Yeah, no probs.

JAMIE

And could you please find a way of telling him my name's not James?

MANEET

Easier to turn an oil tanker.

CUT TO:

10:18:30 **INT. OUTSIDE HOSPITAL HDU ROOM. LATER THAT DAY.**

Hastings and Jamie proceed to Steve's room. An armed PC is on guard duty outside. The Trauma Consultant in scrubs is outside talking to a man and woman in their late 50s -- Steve's parents.

TRAUMA CONSULTANT

Your son showed signs of coming round of his own accord. We lightened the sedation, he was appropriate so we removed the tube from Steven's throat. It's a good sign.

HASTINGS

Mr and Mrs Arnott? Superintendent
Hastings.

They shake hands.

HASTINGS (CONT'D)

Look, I'm very sorry, this must be
a very difficult time for you. But
I've got to crack on and talk to
your son but we'll speak later, all
right?

They nod gratefully. Hastings heads in --
followed by Jamie.

CUT TO:

10:18:52 **INT. HOSPITAL HDU ROOM. CONTINUOUS.**

Enter Hastings and Jamie. Steve is propped up in
bed, as he was before except no oxygen, no ET
tube and only a saline infusion.

HASTINGS

How are you, son? How are you
feeling?

STEVE

Awful.

HASTINGS

That's the spirit.

JAMIE

All right.

STEVE

All right.

HASTINGS

They looking after you, anybody
needing shaking up?

STEVE

I'm in good hands, sir.

HASTINGS

Good. Now, if you don't mind we'll
just get straight to it?

Hastings gives Jamie a nod.

Jamie gets his pocket book out.

STEVE

I'll do my best.

HASTINGS

Good man. Do you remember much at all about what happened to you?

STEVE

Talking on the phone to Nick Huntley, going up in the lift ... someone jumped me, hit me over the head ... after that it's all hazy...

HASTINGS

Right. Okay. Well we have a CCTV image here that we'd like you to look at.

Jamie passes it to Hastings from a folder and Hastings shows it to Steve -- Balaclava Man outside Nick's offices. Steve is shocked, confused.

HASTINGS (CONT'D)

Now do you think that could be your attacker?

Steve studies the image, trying to process his fragmented memories.

STEVE

A lot of it's blank, sir...

(long beat)

I'm not sure if he's the one attacked me or... or I'm getting mixed up with the images of Balaclava Man. I thought there was a baseball bat but he doesn't have one, maybe I'm remembering an old case.

HASTINGS

Is there any chance that this could be Nick Huntley?

STEVE

I don't know.

HASTINGS

(Beat. Very frustrated.)

Well. Full marks for honesty, son.

Awkward silence. Hastings can't conceal his disappointment.

comfort zone. Hilton, dressed smart casual, sips a vodka-tonic, apparently in his.

HILTON

I realise this wasn't purely a social invitation...

ROZ

I'm aware of the pitfalls of making an official complaint. But you ought to know what AC-12 are up to. They're trying to discredit my inquiry. I cannot imagine a more damaging climb-down for this force.

That worries Hilton greatly. Seeing she's drawn him in, Roz presses her case.

ROZ (CONT'D)

There is a solution.

HILTON

There is?

ROZ

Closing the case against Michael Farmer, securing a conviction for his awful crimes -- and keeping Timothy Ifield's offences an internal matter. He's dead -- there won't be a trial, only a coroner's inquest -- why give AC-12 reign to destroy public trust?

Hilton takes a beat or two but he likes the sound of that. He smiles, nods.

ROZ (CONT'D)

All I need is your backing, sir.

HILTON

AC-12 have a habit of using underhand tactics. It's never a fair fight. There are one or two things I could tell you that would even things up...

ROZ

(A little surprised.)
Thank you very much, sir.

HILTON

(Of the "sir".)
We're off duty. There's no need for 'sir.

An awkward beat.

ROZ

This is a nice place. Are you a regular, sir?
(Smiles at nearly saying "sir".)
Are you a regular?

HILTON

It's a convenient pit stop. I live out of town. When it's a late finish, the rooms aren't too shabby. I'm booked in for tonight.

Now she knows what he's been driving at. She shows a beat of surprise/unease.

HILTON (CONT'D)

Am I keeping you from something?

ROZ

No... No. The kids help themselves to a ready meal on a school night when I'm on duty. And Nick's often late too. My husband, Nick.

HILTON

Yes. Lucky Nick.

She shows a beat of embarrassment.

HILTON (CONT'D)

Would you like another drink?

ROZ

No I shouldn't.

HILTON

We're just two old friends having a drink.

Hilton places his hand on Roz's thigh.

ROZ

Tonight's just too difficult. It's boring domestic reasons. But we.. We could pick this up another evening.

Roz places her hand on top of his. She makes steady eye contact. He likes it.

ROZ (CONT'D)

(Gets her phone out of her bag.)
I'll look at my diary.

X
Music Ends
10:24:34
Music
10:23:33
DUR: 1'04".
Specially
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HILTON

Let me give you a different phone number. Just to be discreet.

Hilton writes it down on a paper napkin that their drinks were served on. Roz looks like she knows she's hooked him personally as well as professionally.

CUT TO:

10:24:35 **INT. POLK AVENUE POLICE STATION. SQUAD ROOM.**
NEXT DAY.

Kate works at her desk, Jodie nearby at hers. Roz crosses from her office.

X
Music Ends
10:24:37

ROZ

This piece of evidence that AC-12 want to pull from forensics...

Kate's ears prick up.

JODIE

(Nervous. Drops voice.)
KRG-13.

Kate eavesdrops casually.

ROZ

Which FI's initials are those?

JODIE

(Looks it up quickly on the computer.)
Kevin R. Gill.

ROZ

Ta.

Roz heads out purposefully.

Kate watches her go.

CUT TO:

10:25:14 **EXT. POLK AVENUE POLICE STATION. MOMENTS LATER.**

Kevin Gill walks out into the car park with Roz. He lights a cigarette.

KEVIN

I know it's a bit parky out here...

He offers her one. She shakes her head.

ROZ

No, thanks. It's easier to talk outside the office. Listen, AC-12 have been poking their noses in about one of your forensic samples. The label was overwritten. It looks like you wrote KRG-30 and then corrected it to KRG-13.

Kevin doesn't say anything, just takes that in, looking nervous.

ROZ (CONT'D)

Look, Kevin, I'm the last person to point the finger. But AC-12, they're a different story.

KEVIN

Look, I'm not saying I'm hundred per cent sure, but I don't remember overwriting any label.

ROZ

Well, percentages help -- what would you say? -- 75... 50...?

KEVIN

80. 90.

ROZ

Then how was it overwritten?

He shifts nervously.

ROZ (CONT'D)

Look, I've got no angle here, Kev.

KEVIN

Kevin.

ROZ

I'm the SIO, Kevin, And I want to catch the bastard who killed Timothy Ifield. If there's a question mark hanging over a crucial piece of forensic evidence, I need to know.

KEVIN

Yeah, right. I've got to work with you lot. No way am I going to turn round and say that somebody's been tampering with evidence. Cos that'll make me a whistle-blower. And we all know what happens to them.

ROZ

Kevin --

KEVIN

This is my fag break.

Roz gives a reluctant beat then heads in.

Music
10:26:26
DUR: 0'29".
Specially
composed by
Carly
Paradis.

CUT TO:

10:26:30 INT. POLK AVENUE POLICE STATION. VANTAGE POINT.
CONTINUOUS.

Kate has secretly observed the preceding scene.
Her gaze moves from Roz to Kevin. She moves.

CUT TO:

10:26:43 EXT. POLK AVENUE POLICE STATION. CAR PARK.
MOMENTS LATER.

Kate heads out towards where Kevin's still
smoking his fag.

KATE

(background)
(You all right. I'm Kate Flynn on
secondment from East Mids...)

CUT TO:

10:26:51 INT. GP SURGERY. NEXT DAY.

Wearing gloves, Roz's GP, Dr Patel, reveals the
wound - wet, red and oozing pus. A nurse
prepares to take a swab of the wound.

DR PATEL

You should have come to see me
sooner.

ROZ

Yeah, sorry I... work.

DR PATEL

We're going to take a swab.

Roz looks nervous.

ROZ

Is that necessary?

The nurse takes the swab, Roz winces from the
pain.

X
Music Ends
10:26:55

DR PATEL

It won't delay anything. I'll give you a painkiller, start you on some antibiotics.

Dr Patel reads Roz's temperature.

DR PATEL (CONT'D)

You should see a specialist. You're running a fever. I think I should sign you off on sick leave till the specialist sees you.

ROZ

There's no way I can take time off work, I'm sorry. I just can't.

Roz looks very upset, on the verge of cracking.

CUT TO:

10:27:29 INT. ROZ'S HOME. THAT NIGHT.

Nick nursing a bottle of scotch. Roz lets herself in.

ROZ

Where are the kids?

NICK

The high street youth club with a tenner between them.
(Off her blank look.)
Nando's.

ROZ

On a school night?

NICK

You don't want to talk to me, Roz?

ROZ

Of course I do. I've had a crap day, I've got another bloody fever, I just want to take a couple of paracetamol and zonk out.

NICK

What really happened that night, Roz? The night of the murder?
(stands)

Because the more I think about it, the more holes there are in your story. Would you really risk so much to hide a fling?

ROZ

I know I hurt you, Nick. And I am sorry.

NICK

You don't seem "sorry", Roz.

ROZ

What do I seem?

NICK

Like you're still hiding something.

He moves towards her, the scotch working like fighting juice.

NICK (CONT'D)

I've stopped believing a word you say.

ROZ

Look at what I do, Nick, not what I say, what I actually do. Everything is for us, for this family.

NICK

No, it's all for yourself. And you had better start treating me better. I know you were in those flats where the murder happened.

ROZ

What are you trying to say?

NICK

I'm saying I've had it with being taken for a fool.

He gives her his best shot at a strong, defiant, threatening look.

She slaps him hard across the face. It shocks the shit out of him.

ROZ

Were you not listening? Look at what I do. You're linked to the near-death of an anticorruption detective. And You were hanging around outside a crime scene. You are the fool.

She slaps him again.

ROZ (CONT'D)

I'm the one protecting you.

Music

10:28:52

DUR: 1'26".

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ROZ
That's okay.

MARK
I'm afraid it's bad news, Roz.

Roz looks concerned. She turns and re-enters her office, followed by Mark. She shuts the door.

MARK (CONT'D)
AC-12 have issued you with a second Reg 15.

ROZ
(Stunned.)
On what grounds?

MARK
If they're issuing a second one, it means they're citing a substantively different offence from last time.

ROZ
(Devastated.)
Okay.

MARK
I'll be honest, Roz. They're coming after you. It's not just taking you off the case this time -- it could be suspension, dismissal from the service, maybe even criminal charges.

Roz, devastated.

MARK (CONT'D)
Sorry.

Exit Mark. Roz rubs her painful wrist.

CUT TO:

10:31:39 **INT. AC-12. OPEN-PLAN OFFICE/INTERVIEW ROOM. TEN DAYS LATER.**

Maneet turns on the lights in the interview room and powers up the IT screens; a civvie lays out a jug of water and glasses.

CUT TO:

10:31:48 **INT. AC-12. LOBBY. CONTINUOUS.**

Music

10:31:11
DUR: 1'01".
Specially
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Carly
Paradis.

Roz waits as Mark signs them both in at the desk. She looks nervous as hell. She cradles her poorly wrist.

CUT TO:

10:31:56 **INT. AC-12. HASTINGS' OFFICE/OPEN-PLAN OFFICE.**
CONTINUOUS.

Maneet waits outside Hastings' office holding two files. Hastings comes out. Maneet hands him the first file.

HASTINGS

Thanks, Maneet.

Jamie shows nerves as he rises from his desk. Maneet passes him the second file.

JAMIE

Thanks, Maneet.

Maneet watches them go.

Intercut: Roz and Mark in the lift. Silent.

Pre-lap DIR monotone.

CUT TO:

10:32:06 **INT. AC-12. INTERVIEW ROOM. MOMENTS LATER.**

Under the table, Roz nervously rubs her wounded wrist and draws her sleeve down over it. Mark sits beside her. Hastings and Jamie confront her across the table with poker faces. The monotone finishes.

X
Music Ends
10:32:12

JAMIE

Anticorruption Unit 12 interview by Superintendent Hastings and DC Desford of Detective Chief Inspector Roseanne Huntley in the presence of her Police Federation Representative DCI Mark Moffatt. Please identify yourselves for the DIR.

Intercut: Kate observing a live video feed.

HASTINGS

Hastings.

ROZ

Huntley.

MARK

Moffatt.

JAMIE

Desford. DCI Huntley, you do not have to say anything but it may harm your defence if you do not mention when questioned something you later rely on in court. Anything you do say may be used in evidence. Questions will be put to you by Superintendent Hastings as it's your right to be questioned by an officer at least one rank senior. I will furnish factual information only, starting with Image 47, from a CCTV camera captured on the night of January 25th in the vicinity of the last confirmed sighting of Leonie Collersdale before she disappeared.

HASTINGS

Now, this man is wearing a black jacket of the type worn by Hana Reznikova's abductor. What steps have you taken to find him?

ROZ

We believe this is Michael Farmer.

Jamie brings up another image, the one showing Tim in a DIY store car park also wearing a balaclava and a black jacket.

JAMIE

Image 136, from a CCTV camera overlooking the car park of a DIY Superstore captured on the night of March 17th.

HASTINGS

And we believe this is Timothy Ifield.

ROZ

(Weakly.)
Well clearly there are some similarities.

HASTINGS

Clearly.

ROZ

However Timothy Ifield was aware of Image 47...

CUT TO:

10:33:30 **INT. AC-12. INTERVIEW ROOM. CONTINUOUS.**

Kate watching the live feed.

ROZ

...He could have deliberately styled himself in order to simulate the suspect seen on January 25th.

Kate types quickly on a tablet: Roz unaware of Steve's attacker photo.

CUT TO:

10:33:41 **INT. AC-12. INTERVIEW ROOM. CONTINUOUS.**

The message comes through surreptitiously on Hastings' tablet: Roz unaware of Steve's attacker photo. Hastings acts casual.

HASTINGS

Right. Well let's see what you have to say about this... DC Desford.

Jamie takes his cue, and brings up on screen the image of Steve's attacker. Roz is stunned.

JAMIE

From a CCTV camera captured on the 6th of April in an alley adjacent to your husband's office building.

HASTINGS

Now, Timothy Ifield bless him is six foot under, so it can't be him 'styling himself' to simulate Balaclava Man. And Michael Farmer has been in custody for nearly a month.

ROZ

Why haven't you shared this evidence? This is my investigation!

HASTINGS

Clearly, DCI Huntley, I would have reservations, regarding the connection to your husband.

MARK

DCI Huntley's spouse was released without charge by AC-12. You're presuming guilt before innocence.

Hastings gives Mark a withering look. Roz looks shaken. Hastings lets her stew for a few tense awkward beats.

HASTINGS

Document 7, DC Desford.

JAMIE

Document 7 in your folders, a photocopy made by this unit on April 7th of a form MG-6 submitted electronically by you on April 5th to the Senior Prosecutor in the Complex Case Unit in respect of evidence against Hana Reznikova.

HASTINGS

Do you recognise the form, DCI Huntley?

ROZ

Yes.

JAMIE

Timothy Ifield's killer left not a single strand of DNA or a single fingerprint at the crime scene.

HASTINGS

Now you are saying that Hana Reznikova had the knowledge and the skills to do that?

ROZ

She is a cleaner, sir.

JAMIE

Timothy Ifield's killer amputated the second, third and fourth digits of the victim's right hand post mortem.

HASTINGS

And what? You think she's up to that too?

ROZ

Yes I do, sir, to remove her DNA lodged under Timothy Ifield's fingernails.

HASTINGS

Right. Well tell me this were there any corresponding wounds found anywhere on Hana Reznikova body?

ROZ

The wounds could have been superficial enough to have healed by the time we charged her, or she might have mistakenly assumed her DNA had contaminated the body.

HASTINGS

Kindly answer the question, DCI Huntley. Were there any corresponding wounds found on Hana Reznikova's body, yes or no?

ROZ

No.

HASTINGS

No. You have not got the evidence to pass the threshold test for charging and yet you seriously believe that that wee girl Hana Reznikova murdered Timothy Ifield?

ROZ

Yes I do, sir,

HASTINGS

(Points at screen, still showing 6 April image.)
What and not this man?

ROZ

Like I said, this needs to be investigated.

It's another massive blow for Roz. She looks edgy and anxious. Mark looks very worried for her.

HASTINGS

Yes, our point entirely.
(turns to Jamie)
DC Desford.

JAMIE

Document 9. Forensic evidence log from the examination of Timothy's Ifield's flat on the 23rd of March.

HASTINGS

Do you recognise said log?

ROZ

Yes, sir.

JAMIE

Item Reference KRG-13 is recorded in said log. We would draw your attention to the labelling of said item KRG-13.

Roz and Mark look for it in their folders. Hastings realises Jamie's mistake.

HASTINGS

(Whispers to Jamie, indicating the monitor screen.)
James.

JAMIE

I'm sorry.

Jamie goes through images on the tablet and brings it up on the monitor screen. It's the overwritten evidence label.

JAMIE (CONT'D)

On screen, image 12. Image 12 is a photograph taken by this department of the label on the evidence bag.

HASTINGS

And what can you tell us about this label, DCI Huntley?

ROZ

It's been overwritten.

HASTINGS

Indeed it has. Indeed it has.

JAMIE

We interviewed the Forensic Investigator corresponding to the designation K-R-G -- Kevin R. Gill. Mr Gill was unable to account for the overwriting.

MARK

That doesn't mean there's anything suspicious here.

HASTINGS

Yeah, but we also sequestered the original sample.

Roz looks very nervous now.

Jamie scrolls back to a crime scene photo of the bloodstain on the kitchen work top in Tim's flat.

Music

10:36:51
DUR: 1'20".
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JAMIE

Image 22 on screen. Image 22 is a crime scene photograph captured on 23rd March of the blood spatter detected in Timothy Ifield's flat. Turn to Document 15 in your folders.

(They do.)

I quote from the report made by the independent forensic scientist.

"Swab sample shows staining with human blood. Analysis of the blood sample detected DNA matching the control sample for Timothy Ifield. The probability that this sample contains Timothy Ifield's blood is greater than 99.9 per cent."

HASTINGS

So far so expected, wouldn't you say, DCI Huntley?

ROZ

(Even more nervous.)

Yes, sir.

HASTINGS

Yes, but our independent analysis does not end there. We've been informed of an anomaly.

JAMIE

I quote: "Present within the blood sample are a number of clothing fibres. All fibres are of the same type, suggesting they originate from the same source. Comparison with the reference database reveals a match with the white high-density polythene of over-suits worn by forensic investigators. The probability of this match is greater than 99.9 per cent."

HASTINGS

What do you make of that, DCI Huntley?

ROZ

It's possible the FI taking the sample inadvertently made contact with the swab or blood with his own white over-suit.

X
Music Ends
10:38:11

HASTINGS

I mean really, do you seriously believe that an experienced FI is gonna be that clumsy? I mean... who are you kidding? Besides those suits are specifically designed not to shed fibres. But of course you would know this, wouldn't you, DCI Huntley, being an experienced and I'm told highly skilled senior detective.

MARK

Superintendent Hastings, your tone is oppressive.

Hastings fixes Mark with a withering look.

HASTINGS

She's an SIO twenty years on the force, fella. If she can't take it, God help us all.

All eyes on Roz.

HASTINGS (CONT'D)

DCI Huntley?

JAMIE

For the DIR, the interviewee is not answering.

HASTINGS

That swab had to be taken from the blood-stained over-suit that Timothy Ifield was wearing at the time of his death. And as said over-suit was not found at the scene of the crime, it leads me to believe that the person who took the swab was very closely connected to the killer himself, or herself. That sample, KRG-13, was tampered with! DCI Huntley?

ROZ

Possibly.

HASTINGS

"Possibly." Look. We all know under modern policing methods it's extremely difficult. It's nigh on impossible to plant evidence once a crime scene has been opened, however it is conceivably possible to replace evidence once it's in

Music

10:39:15
DUR: 1'30".
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storage if one has access to said storage facility.

JAMIE

Unfortunately there's no CCTV covering the evidence room where the samples were stored, as it's a staff area.

MARK

Security cameras only cover areas where officers are come into contact with members of the public, for the protection of all parties. Police officers have a right to go about their personal business in private.

HASTINGS

I beg to differ. We're public servants. Everything we do, everything, should stand up to public scrutiny. So let's see what we have. We have the possibility of planting evidence in the case against Michael Farmer and we have interference in forensic evidence in the murder of Timothy Ifield.

ROZ

It's a complex case, sir. In fact, two cases.

HASTINGS

It sure is. Did you investigate who had access to Michael Farmer's home prior to his arrest?

ROZ

Of course we have, sir.
(Consults her own document.)
Document 33, a copy of my Decision Log recorded on the night of March 9th regarding operations at Michael Farmer's home. "21.25 FARS OIC clears property for entry. DCI Huntley clears FARS Investigator and FC to enter property." The FC in this case being Timothy Ifield. And Timothy Ifield's DNA was detected on Leonie Collersdale's body. Hence we are pursuing...

X
Music Ends
10:40:45

Roz looks like she's gained the upper hand.

CUT TO:

10:41:10 INT. AC-12. MEETING ROOM. CONTINUOUS.

Kate types quickly: She's got no evidence!

ROZ (O.S.)
...complicity between Timothy
Ifield and Michael Farmer.

CUT TO:

10:41:15 INT. AC-12. INTERVIEW ROOM. CONTINUOUS.

Hastings reads Kate's message.

HASTINGS
Do you have any evidence connecting
Michael Farmer to Timothy Ifield?

ROZ
Not yet, sir.

HASTINGS
No. No, so this complicity between
them is just wild speculation on
your part, DCI Huntley! Now, from
what we know of Timothy Ifield he
was probably trying to do the exact
opposite. He was probably trying to
prove Michael Farmer's innocence.
You see, Timothy Ifield stumbled
upon a conspiracy to protect a
person or persons unknown, possibly
the person in the CCTV footage on
the 25th January, for which he was
murdered for his silence. Now have
you or your inquiry, made any
effort whatsoever to explore this
possibility?

ROZ
We...
(pause)
No we haven't, sir.

HASTINGS
No, DCI Huntley. You haven't. You
alone.

Roz looks utterly defeated.

MARK
DCI Huntley's been suffering from
illness recently. Perhaps we could
take a break for a few minutes.

Roz nods.

HASTINGS

No... I really wish that it all ended there, but sadly Timothy Ifield was murdered, and in respect of a prime suspect, we're looking very close to home, very close to home indeed. DC Desford.

Jamie brings up an image on screen -- the traffic camera shot of Nick's car.

JAMIE

Image 36. Image 36 is a frame taken from traffic camera video recorded at 11 pm on the night of March 17th. Image 36 captures a vehicle registered to your husband, Nicholas Huntley, in the vicinity of Timothy Ifield's flat.

HASTINGS

The night of March the 17th been identified as the most likely time for that murder to take place.

Roz's denial is strong. It hangs in the air. Hastings takes a defiant breath.

HASTINGS (CONT'D)

DCI Huntley, in my view there is a clear conflict of interest regarding your position and the possible involvement of your husband in these offences; also now, it is extremely difficult to exclude you as a suspect in tampering with evidence that might implicate your husband in said murder. Therefore I will be recommending to the Executive Officer in the strongest possible terms that you be suspended from duty, effective immediately. Now you are not under arrest however our inquiries are ongoing and you may subsequently be arrested in connection with these offences. Do you understand what I'm saying to you?

Roz looks beaten.

ROZ

I do.

Music

10:42:36

DUR: 1'39".

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HASTINGS

And have you anything further to add?

CUT TO:

10:43:56 INT. AC-12. MEETING ROOM. SAME TIME.

Kate looks triumphant, starts removing her earphones.

CUT TO:

10:43:59 INT. AC-12. INTERVIEW ROOM. CONTINUOUS.

Roz looks determined.

ROZ

I do.

HASTINGS

(Surprised.)

Well look... Your Federation Rep said you might want a break now.

Intercut: Kate putting her earphones back in, looking concerned.

ROZ

You said it yourself, Superintendent. I'm an SIO twenty years in, the tape's running, let's proceed.

X
Music Ends
10:44:15

Like Hastings and Jamie at the start of the interview, Roz comes flying out of the blocks, opening her own document folder.

ROZ (CONT'D)

How many detectives of the rank of inspector or above have you investigated in the last five years?

HASTINGS

I really don't see how that's relevant.

ROZ

Do you have an answer?

HASTINGS

Not to hand. No.

ROZ

You've investigated three, myself included. Two of the three were female, that's 67 per cent, when the proportion of females in those ranks is ten per cent.

HASTINGS

Who's giving you this information?

ROZ

Am I wrong?

HASTINGS

Well that's a very small sample to be quoting percentages out of. We've charged a Deputy Chief Constable and a retired Chief Superintendent, both male. We're only interested in one thing here and one thing only, and that's bent coppers, irrespective of race, creed, colour, or gender.

ROZ

You're blind to gender?

HASTINGS

Absolutely.

ROZ

On the 23rd of March in a conversation at the scene of Timothy Ifield's murder, did you address me as "darling"?

A noticeable reaction around the room.

HASTINGS

Once again I really don't see how this is relevant.

ROZ

Yes or no, Superintendent, did you address me using a non-gender-neutral term?

HASTINGS

(Beat.)
Yes.

ROZ

How many female officers within AC-12 have been promoted to the rank of inspector or above in the last five years?

ROZ

Masons are the mafia of the mediocre. A network of officers linked to corruption, and an organisation that traditionally excludes women.

Hastings gets up.

ROZ (CONT'D)

For the DIR, Superintendent Hastings has risen from his seat. You have a record of excluding women from positions of authority and what better way than to conduct witch hunts against senior female officers?

HASTINGS

You're just trying to wriggle off the hook. This won't wash.

MARK

DCI Huntley has raised valid concerns regarding the treatment of female Police Federation members by your department. She's laid a foundation to explain why in our view the investigation against her is malicious. Please sit down, Superintendent, or it would seem you're denying my colleague her lawful rights as a serving police officer.

Very, very reluctantly, Hastings retakes his seat.

MARK (CONT'D)

Thank you. For the DIR, Superintendent Hastings has retaken his seat. The matter before us, Superintendent, is whether DCI Huntley's carried out her duties and responsibilities under police regulations.

HASTINGS

The matter is whether she has been complicit in a criminal offence.

Ignoring Hastings, from her folder Roz takes out three photocopies of a witness statement and slides them to Hastings, Jamie and Mark.

X
Music Ends
10:47:25

ROZ

These are photocopies of a statement given to my team by Forensic Investigator Kevin R. Gill after the statement he made to AC-12. You'll see that Mr Gill accepts responsibility for overwriting the label item reference KRG-13, the isolated blood spatter found at the scene of Timothy Ifield's murder.

HASTINGS

Now wait a minute...

JAMIE

(Overlapping)

Hold on, hold on. Now FIs depend on good relations with police officers. Come on, he'd change his story if he thought it would help.

ROZ

That's a very interesting remark, DC Desford. You're claiming the FI says whatever the investigating police officer wants to hear?

JAMIE

(Flustered.)

No, no-no-no... That's not...

ROZ

So that would mean the FI told AC-12 what you wanted to hear? And in order to make the case against me you wanted to hear that he didn't overwrite the label.

JAMIE

(Very flustered.)

That's not what I meant, okay...
That's not what I meant.

ROZ

I note your agitated tone, DC Desford. Why are you agitated?

JAMIE

Because you're putting words in my mouth.

ROZ

Say that again, DC Desford.

JAMIE

You're put...

CUT TO:

10:49:32 **INT. AC-12. INTERVIEW ROOM. SAME TIME.**

ROZ

... The validity of which you challenged earlier in this interview.

Hastings looks very, very uncomfortable.

Roz produces and distributes another photo print.

ROZ (CONT'D)

This is a print of a digital photograph captured by DC Jodie Taylor on the 4th of April. Who is the officer in the photograph?

Hastings and Jamie just look like rabbits in headlights.

The picture shows Kate at the Forensic Office at Polk Avenue in Ep 3.

Intercut: Kate watching.

ROZ (CONT'D)

For the DIR, Superintendent Hastings and DC Desford look extremely uneasy. According to DC Taylor, this detective, DS Kate Flynn, made an inquiry at Polk Avenue Forensic Office regarding item reference KRG-13.

Roz produces and distributes a second photo -- of Kate having a quiet chat in the car park in Ep 4 with Kevin Gill.

Hastings shakes his head in disbelief.

ROZ (CONT'D)

This is a print of a digital photograph captured by DC Taylor on the 7th of April showing DS Flynn...

CUT TO:

10:50:20 **INT. AC-12. MEETING ROOM. SAME TIME.**

Kate is devastated.

ROZ
...having an off-the-record
conversation with Forensic
Investigator Kevin Gill. Is DS
Flynn an undercover AC-12
officer?

HASTINGS (O.S.)
In respect of undercover
operations, I can neither confirm
nor deny, as well you know.

CUT TO:

10:50:35 **INT. AC-12. MEETING ROOM. CONTINUOUS.**

MARK
What we do know, Superintendent is
if an undercover AC-12 officer is
coaching witnesses against DCI
Huntley, it would substantially
undermine your case.

HASTINGS
My officers do not coach witnesses!

ROZ
So she is your officer?

Exasperated, Hastings shuts up. Intercut: Kate,
in shock.

ROZ (CONT'D)
We have Kevin Gill telling AC-12
one thing and my team another, and
here we have an undercover AC-12
officer talking to Gill. Let's go
back to Gill's statement to me. He
took a swab sample from the blood
spatter in Timothy Ifield's flat.
He sealed the sample in an evidence
bag. He labelled the bag
overwriting a slip of the pen, KRG-
13. And despite all your theories,
you have got zero evidence KRG-13
was tampered with thereafter. If it
was tampered with, who could have
done it?
(Indicates first photo.)
Here we have DS Flynn raising a
query about KRG-13 at the forensic
office days before anyone else. And
then as if by magic AC-12 request
the sample to carry out your own
analysis. As soon as AC-12 seized
that sample, the chain of evidence

X
Music Ends
10:51:15

was broken. It raises the question who had access to it after you seized it.

HASTINGS

AC-12 do not tamper with evidence!

ROZ

No? A jury acquitted a female DI called Lindsay Denton of conspiracy to murder at retrial because they were sure that one of your officers had engaged in an inappropriately intimate relationship in order to plant evidence in her home.

HASTINGS

My officers do not plant evidence!

ROZ

You see the pattern here? Sexism. Undercover operations, and questionable evidence.

HASTINGS

All right. This circus is over.

ROZ

Superintendent Hastings, did you authorise DS Flynn to engineer charges against Hana Reznikova?

HASTINGS

I did not.

Intercut: Kate, deep breaths.

ROZ

Did you authorise DS Flynn to tamper with evidence in regard to the investigation into the murder of Timothy Ifield from the 23rd of March to today's date?

HASTINGS

I did not.

ROZ

Did you induce Forensic Investigator Kevin Gill to alter his testimony in regard to the handling of evidence item reference KRG-13?

HASTINGS

I did not.

Music

10:52:18

DUR: 1'37".

Specially

composed by

Carly

Paradis.



ROZ

Superintendent Hastings, at this time I'm unable to exclude you, DC Desford, DS Arnott and DS Flynn from a conspiracy to pervert the course of justice in the actions you've brought against me which I believe are unfounded... vexatious and intended to obstruct my lawful inquiries into the murders of Baswinder Kaur, Leonie Collersdale and Timothy Ifield.

From her folder Roz produces the coup de gras, and distributes it to Hastings, Jamie and Mark.

ROZ (CONT'D)

This is a signed authority from Assistant Chief Constable Hilton recusing AC-12 from your inquiry into me, my team and the above offences.

Hastings and Jamie are utterly shattered.

ROZ (CONT'D)

(To DIR.)
DCI Huntley and DCI Moffatt are leaving the room.

Roz throws Hastings a triumphant look then exits with Mark.

Hastings' gaze turns to the DIR.

HASTINGS

Switch that bloody thing off,
James.

Roz and Mark exit closing the door behind them.

Hastings screws up the letter from Hilton.

CUT TO:

10:53:47 **INT. AC-12. MEETING ROOM. CONTINUOUS.**

Her shame and embarrassment turns to anger and Kate rips out her earphones.

CUT TO:

10:53:52 **INT. AC-12. INTERVIEW ROOM. CONTINUOUS.**

Jamie switches off the DIR.

X
Music Ends
10:53:55

JAMIE

Sorry, sir, I have to say. It's
"Jamie" not "James".

HASTINGS

Frankly son. Right now, I couldn't
give a shit.

CUT TO:

10:53:57 **INT. AC-12. OPEN-PLAN OFFICE/LIFT. CONTINUOUS.**

Kate comes out of the meeting room to confront
Roz.

KATE

I never planted evidence. I never
coached any witness. And you know
it. Hilton might have fallen for
your crap but no one else will.

ROZ

How old are you, Kate?

KATE

31.

ROZ

I'll tell you about my road to 31.
I'd been a DI two years already.
Then I made life choices in the
best interests of others. Not in my
best interests at all, as it turned
out. And from what I know, you
won't make that mistake. You'd give
up anything to get to the top. But
despite all your ambition, you find
yourself on the wrong side of the
line.

KATE

What do you know?

ROZ

That you've got a son you barely
see. Hardly holier than thou.

Kate is shocked, but tries to look defiant.

Roz heads for the lift.

10:54:46 **INT. HOTEL BAR. THAT NIGHT.**

CUT TO:

Music

10:54:46

DUR: 1'06".

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|

Roz drinks with Hilton.

ROZ

You should have seen his face. He had no idea where I was getting the ammunition.

HILTON

Happy to help. AC-12 aren't fit for purpose. You could go so far as to say corrupt. It's high time someone shut them down.

ROZ

I let their case play out. I thought it was worth hearing everything they had, just in case there were any surprises.

HILTON

(Edge of nerves.)
And were there?

ROZ

None I couldn't handle.

HILTON

(Edge of nerves.)
My name didn't come up at all?

ROZ

No, they've stopped accusing me of succumbing to executive pressure.

HILTON

This is the most agreeable solution. Tim Ifield's peccadilloes out of the public eye. Michael Farmer's crimes punished. You've done a great job, Roz.

He raises his glass and finishes what's left of his.

ROZ

Thank you, sir, for backing me.

HILTON

What are friends for?

He strokes her hand.

HILTON (CONT'D)

Let's go up.

He gets up.

X
Music Ends
10:55:52
Music
10:55:32
DUR: 0'44".
Specially
composed by
Carly
Paradis.

HILTON (CONT'D)
Bring that with you.

Roz doesn't budge.

ROZ
(Kind.)
I'm sorry. I love my husband and I
love my children. I won't betray
their trust. It's a moral question.
I'm sorry.

She holds a steady look, then leaves. He doesn't
know what to say.

CUT TO:

10:56:08 **EXT. HOTEL. LATER THAT NIGHT.**

Hilton comes out into the night.

He walks the street. And turns a corner.

He approaches a figure with their back to us
standing in the shadows.

The figure steps out of the darkness -- Maneet.

Maneet passes Hilton a folder.

HILTON
Well done.

Maneet looks reluctant and conflicted. She heads
away.

Out on Hilton

CUT TO:

10:56:44 **INT. ROZ'S HOME. LATER THAT NIGHT.**

Roz lets herself in quietly. The house is dead.
She moves through to the kitchen and pops the
light on.

Seen from the hall, she moves to a work top.
From behind the kitchen threshold, Nick appears
in shot with the shock value of a stalker.

Roz takes some pills with slugs of water.

She turns. She seems unfazed by Nick hanging out
behind her.

X
Music Ends
10:56:16
Music
10:56:03
DUR: 0'46".
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composed by
Carly
Paradis.

X
Music Ends
10:56:49

Music
10:56:59
DUR: 0'47".
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ROZ
Good news. No one thinks you're a
murderer any more.

Roz walks past him and upstairs. He looks deeply
relieved. But is that the relief of an innocent
man, or a guilty one?

(credits - single cards)

10:57:44 CAST IN ORDER OF APPEARANCE

Nick	LEE INGLEBY
Roz	THANDIE NEWTON
Steve	MARTIN COMPSTON

-- --

Hastings	ADRIAN DUNBAR
Paramedic	CAROLYN BRACKEN
Jamie	ROYCE PIERRESON
Jimmy	PATRICK BALADI

-- --

Maneet	MAYA SONDHI
Kate	VICKY McCLURE
Trauma Consultant	SYREETA KUMAR
Jodie	CLAUDIA JESSIE

-- --

Hilton	PAUL HIGGINS
Kevin	CHRISTOPHER COGHILL
Dr Patel	SAKUNTALA RAMANEE
Moffatt	PATRICK FITZSYMONS

-- --

Production Accountant	TOM MAGUIRE
	MICHELE VINEY
Production Supervisor	KATRINA McBRIARTY
Asst Production Co-ordinator	KATIE GIBSON
Post Production Supervisor	BEEWAN ATHWAL
Script Supervisor	JELENA GRISINA

-- --

1st Assistant Director	JAMIE MacDERMOTT
2nd Assistant Director	STEPHEN DARRAGH
3rd Assistant Director	RICHARD WILSON
Extras Co-ordinator	JJ McCULLOUGH

|
X
Music Ends
10:57:46
Music
10:57:37
DUR: 0'42".
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X
Music Ends
10:58:19

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--	--
Camera Operator	RYAN KERNAGHAN
Focus Pullers	NOAH DAVIS CONOR ROTHERHAM
Clapper Loaders	ANTHONY BREEN CHARLIE FLEETWOOD
Additional Photography	STEPHEN MURPHY TONY KAY
Digital Imaging Technician	DARREN CHESNEY
Grip	GLYNN HARRISON
--	--
Gaffer	CARLO McDONNELL
Best Boy	MARTIN CATTIGAN
Electricians	GASTON CURRIE STEPHEN CATNEY
Art Director	RORY BRUEN
Standby Art Director	CARA LYNCH
Graphics	HELEN TUBRIDY
Set Decorator	LYNN WILSON
Production Buyer	ÁINE MCGUINNESS
Standby Carpenter	PADDY MCGARRITY
Standby Rigger	PAUL GIRVAN
--	--
Props Master	DAVY CARSON
Dressing Props	JOSEPH DUFFY IVAN NESBITT
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Stunt Coordinator	DONAL O'FARRELL
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Director of Photography STEPHEN MURPHY

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Executive Producer for BBC STEPHEN WRIGHT

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Executive Producers SIMON HEATH
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-- --

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[LOGO] [LOGO]

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10:58:11 (final card)

World Productions
[LOGO]



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BBC Northern Ireland
[LOGO]



NORTHERN IRELAND

X
Music Ends
10:58:14

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