

Line of Duty
Series 4 - Ep 5

Post Production Script - UK TX Version.
13th April 2017.

09:59:30 VT CLOCK (30 secs)
World Productions
Line of Duty
Series 4 - Episode 5
Prog no. DRIC155K/02 Dur 58:35

09:59:57 CUT TO BLACK

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

Lift opens. Balaclava Man.

Hits Steve with a baseball bat. Throws him over the stairs. Steve falls 3 floors.

Hastings and Jamie interview Roz.

HASTINGS

He did not slip and fall down three flights of stairs by "accident". And you were the only person who knew he was there, Mr Huntley.

CUT TO BLACK:

10:00:14 SUPER CAPTION: **THANDIE NEWTON**

CUT TO:

ROZ

You're linked to the near-death of an anticorruption detective. And You were hanging around outside a crime scene.

She slaps him.

Steve and Hastings. Off picture of balaclava man.

HASTINGS

Is there any chance that this could be Nick Huntley?

STEVE

I'm not sure if he's the one attacked me or... maybe I'm remembering an old case.

Roz arrives home. Nick in doorway.

STEVE (V.O.)

I'm sorry, sir.

Music

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

CUT TO BLACK:

10:00:35 SUPER CAPTION: **MARTIN COMPSTON VICKY McCLURE**

TIM (V.O.)
What have you got against Michael
Farmer?

CUT TO:

Roz at Tim's flat on security camera.

TIM
Except him being retarded enough
for you to frame!

Tim throws Roz off him and she falls back and
cracks her head on the edge of a work-top. C/U
blood splatter.

Hastings interviews Roz.

HASTINGS
That sample, KRG-13, was tampered
with!

Roz changes the number on the evidence bag from
30 to 13. Roz takes a swab from Tim's white
oversuit.

CUT TO BLACK:

10:00:48 SUPER CAPTION: **ADRIAN DUNBAR**

CUT TO:

Tim's body on kitchen floor.

ROZ (V.O.)
He was one of our own.

Roz with Hastings.

ROZ
I'm going to get on with finding
the bastard who did this.

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:

10:01:04 SUPER CAPTION: **LINE OF DUTY**

CUT TO:

Nick and Roz.

NICK

You cut yourself?

ROZ

It's fine. I just caught it on some
brickwork.

Roz at hospital.

DR PATEL

We're going to take a swab.

ROZ

Is that necessary?

Roz sprays the wound.

DR PATEL (V.O)

You should see a specialist.

CUT TO BLACK:

10:01:18 SUPER CAPTION: **LEE INGLEBY PAUL HIGGINS**

CUT TO:

Roz charges Michael.

ROZ

I have the authority to charge you
with the following offences. Namely
for the murder of Baswinder Kaur,
the murder of Leonie Collersdale,
the kidnapping and attempted murder
of Hana Reznikova.

ROB

Michael. The charges against you
are going to be hard to fight. Or
we can consider the best way to
reduce the overall time you end up

serving in prison.

CUT TO BLACK:

10:01:39 SUPER CAPTION: **MAYA SONDHI PATRICK BALADI**

CUT TO:

Roz's interview.

JAMIE

Come on, he'd change his story if
he thought it'd help.

ROZ

You're claiming the FI says
whatever the investigating police
officer wants to hear?

JAMIE

You're putting words in my mouth.

ROZ

Say that again, DC Desford.

JAMIE

You're put...

Hastings puts up a hand telling Jamie to shut
the fuck up.

CUT TO BLACK:

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

CUT TO:

Kate watches the interview on a monitor.

ROZ

Is DS Flynn an undercover AC-12
officer?

Back in the interview room.

ROZ

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

CUT TO BLACK:

10:02:02 SUPER CAPTION: **PRODUCED BY CÁIT COLLINS**

CUT TO:

Maneet hands Hilton a file. And then Roz with Hilton.

ROZ

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

Back to the interview room.

ROZ

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

CUT TO BLACK:

10:02:18 SUPER CAPTION: **DIRECTED BY JOHN STRICKLAND**

CUT TO:

X
Music Ends
10:02:22

10:02:20 **EXT. POLICE HQ. MOMENTS LATER.**

Hastings waits by the steps, hat on. A dark saloon pulls up and out comes Hilton, putting his hat on. Hilton becomes passive-aggressive when he sees Hastings door-stepping him.

HILTON

Ted.

HASTINGS

Sir.

Hastings follows Hilton up the steps past the PCs guarding the entrance.

HASTINGS (CONT'D)

There's an institutional failure to admit error here, sir. Actually its a wilful effort to bury allegations of wrongdoing, and to cap it all the only department that's trying to get to the truth, mine, is the one that's been recused!

CUT TO:

10:02:45 **INT. POLICE HQ. LOBBY/STAIRS. CONTINUOUS.**

Hilton and Hastings come through the revolving doors, both head up the stairs.

HILTON

You're right, Ted. There has been a failure -- to provide sufficient evidence against Roz Huntley. Plus she's levelled credible accusations against your undercover officer of entrapment, of coaching witnesses, possibly even of manipulating charges.

HASTINGS

My officers conduct themselves to the letter of the law, sir, the letter!

HILTON

So you didn't have a deeply corrupt officer embedded in your department for 2 years?

HASTINGS

No one regrets more than me, sir, not seeing through Matthew Cottan's deception.

HILTON

Cottan's dying declaration. I want the full recording handed over to me.

Hastings is shocked. Hilton continues up the stairs.

CUT TO:

10:03:19 INT. POLICE HQ. HILTON'S OFFICE. CONTINUOUS.

Hilton enters. Hastings follows behind.

HILTON

Morning, Jan.

JAN

Morning, sir.

HASTINGS

Sir, my department operates under the protection of no reciprocity, as you well know. That part of the recording was released because it pertained to court proceedings. The rest was withheld, and will continue to be withheld, in case it alerts those officers who are subject to our ongoing lines of inquiry!

HILTON

You've had a year to pursue the claims made in Cottan's dying declaration. Where are all the suspects, Hm? This alleged clandestine network of corrupt police officers in league with organised crime? Arrests -- none. Charges -- none.

HASTINGS

Yes, well it's not without the want of trying, sir, believe you me! It's clear to me sir that there are officers, and possibly some senior officers, still active who were aware of and/or complicit with Matthew Cottan's offences, who were aware of and/or complicit with an institutional cover-up. AC-12 is being met with a conspiracy of silence. We're not in on it. We're trying to break it!

HILTON

Failing to break it. Roz Huntley's proved you're an ineffectual organisation. A corrupt organisation.

HASTINGS

(Apoplectic anger.)
Sir, I must protest.

HILTON

D'you know, Ted, my guess is that we don't know the half of Matthew Cottan's activities and the real reason you're keeping that full recording secret is because of the ammunition it'll give AC-12's critics.

HASTINGS

Untrue, categorically untrue!

HILTON

(Heads for the door.)
Now, you can't say I didn't give you a chance, Ted. I'll be reporting to the DCC and the Chief Constable that AC-12 is more damaging to the Police Service than the officers you're meant to be investigating.

Music
10:04:42
DUR: 1'05".
Specially
composed by
Carly
Paradis.
|

(Throws door open.)

Fuming, Hastings.

CUT TO:

10:04:44 **INT. HOSPITAL PHYSIO/REHAB DEPT. NEXT DAY.**

A physiotherapist helps Steve attempt to walk. Steve struggles to take a step. His legs barely move. He gasps with effort. The physio moves to help him.

PHYSIOTHERAPIST

Just hold your back straight. Okay. Keep your head up. Good. You're doing great. Take it nice and slowly. That's it. Keep the back straight. Keep it going.

STEVE

I'm all right.

He struggles on, gasping spit with the effort, fighting a losing battle but not giving in.

TRAUMA CONSULTANT (V.O.)

Your injuries were extremely serious.

CUT TO:

10:05:14 **INT. HOSPITAL HDU ROOM. THAT NIGHT.**

Steve is now in a wheelchair, faced by the Trauma Consultant and the physio.

TRAUMA CONSULTANT (CONT'D)

The X-rays showed that we've done a good job with your legs and pelvis, but your MRI show that there's still significant swelling at the site of your vertebral fracture.

STEVE

I'll be walking, though?

TRAUMA CONSULTANT

At this stage it's not possible to rule out long-term mobility problems. I wish we could be more positive. Thank you.

Steve looks devastated.

CUT TO:

10:05:43 INT. POLK AVENUE POLICE STATION. INCIDENT ROOM.
NEXT DAY.

Out front, Neil indicates the evidence board, which shows two images of Balaclava Man -- the original, and from the alley near the attack on Steve. Seated/standing are Roz, Jodie, Farida and others.

NEIL

DS Arnott's attacker. The thing is, boss, the lab's put the images through the software and there's a decent chance Arnott's attacker is the same person captured in the original sighting --

|
|
|
|
|
|
|
|
|
X
Music Ends
10:05:47

Neil indicates the Balaclava Man image from 25th January.

NEIL (CONT'D)

-- the night of Leonie
Collersdale's disappearance.

Everyone absorbs that. Roz does too.

ROZ

Thanks, Neil.

Then she approaches the boards. Neil gives way to Roz.

ROZ (CONT'D)

Well it's possible. Of course it is. But it calls into question Michael Farmer's guilt. And what we're hearing is that Farmer's on the verge of changing his plea to guilty.

Neil looks frustrated but under Roz's look he's forced to nod in acceptance. Roz indicates the section of evidence board relating to Tim's murder.

ROZ (CONT'D)

And regarding Timothy Ifield's murder. Still the only person we can actually place at Tim's murder is Hana Reznikova.

Roz turns to Hana's mug shot in the SUSPECTS column.

ROZ (CONT'D)

Thank you, everyone.

Neil looks distinctly uncomfortable. Farida sees. She waits for the room to clear.

FARIDA

Sarge?

NEIL

The boss is so keen to pin Tim's murder on Hana, whilst Balaclava Man's still out there. You know AC-12 interviewed her husband over Arnott's fall. And who's seen in the vicinity? Balaclava Man.

Looks at the image on the board.

CUT TO:

10:06:53 INT. AC-12. LIFT/WAITING AREA. NEXT DAY.

Waiting very nervously is Buckells. Maneet buzzes him through the security gate. Buckells makes his way to Hastings' office.

Hastings and Kate are waiting for Buckells. He enters.

BUCKELLS

Sir.

CUT TO:

10:07:03 INT. AC-12. HASTINGS' OFFICE/OPEN-PLAN OFFICE. CONTINUOUS.

HASTINGS

Remain at attention.

Buckells is edgy but tries to look innocent.

HASTINGS (CONT'D)

DS Fleming here, someone blew her cover.

KATE

Thanks to whoever that was, Huntley entrapped me into discrediting the investigation.

HASTINGS

Now I told you, fella. If ever there was ever a leak, we'd know it was you.

BUCKELLS

Do you have any evidence?

HASTINGS

You've got a bloody nerve.

Buckells realises they don't have evidence, and relaxes.

BUCKELLS

(To Kate.)

See, undercover officers have a life span. There comes a time when you've been deployed once too often, they get recognised, or they lose their touch.

KATE

She knew stuff about my personal life. She got that from someone.

BUCKELLS

How the hell would I know anything about your personal life?

(To Hastings.)

Wasn't me, sir.

HASTINGS

Get out! Get out of my sight. Go on!

Buckells is now totally cocky. With a swagger, he moves to exit. From the door he gives his parting shot to Kate.

BUCKELLS

You lot treat everyone like mugs. Who's the mug now?

HASTINGS

Get out.

Buckells exits. Hastings shuts the door.

KATE

It's worse than I thought, sir.

HASTINGS

How?

KATE

They're not scared of us anymore. Not only that. Buckells is right. Fat chance he knew anything about my personal life.

Music

10:08:04

DUR: 0'23".

Specially

composed by

Carly

Paradis.

|

HASTINGS

(Penny drops.)

What? Somebody in here? No. Never.

They gaze out into the office and see all the staff -- Maneet and Jamie included -- going about their business, oblivious.

CUT TO:

10:08:23 **INT. POLK AVENUE POLICE STATION. SQUAD ROOM/ROZ'S OFFICE. LATER THAT DAY.**

A phone rings. Farida answers it.

FARIDA

(Into phone.)

Polk Avenue, Major Violent Crime Unit, PC Jatri.

Farida listens and becomes concerned. Neil reacts.

FARIDA (CONT'D)

(Into phone.)

Could you hold the line please?

She looks up and sees Roz in her office chatting to Jodie -- they seem to be having a lighter moment. A beat or two later Jodie comes out.

From her office Roz's gaze lands on Farida, who's looking right back with a very worried expression.

Roz comes out of her office suddenly looking worried too.

ROZ

What is it?

FARIDA

A woman's remains have been found.

Suddenly Roz looks worried as hell.

ROZ

(into phone)

DCI Huntley.

CUT TO:

10:08:54 **EXT. WOODS. LATER THAT DAY.**

Roz and Neil troop to the edge of the inner

X
Music Ends
10:08:27

Music
10:08:46
DUR: 1'04".
Specially
composed by
Carly
Paradis.

cordon.

The inner cordon surrounds a small clearing in which excavation is under way. Forensic investigators in white over-suits, gloves, masks and hoods are painstakingly uncovering body parts wrapped tightly in black bin liners. Rupal notices her.

RUPAL

Hi, Roz.

ROZ

So what have we got so far?

RUPAL

Body parts wrapped in plastic bin-liners.

ROZ

We're only a quarter of a mile away from where the body parts of Leonie Collersdale were found.

(Edgy.)

So this must be the rest of her, right?

RUPAL

Except these remains are nowhere near as decomposed as Leonie's. The wrapping in bin-liners is also a contrasting feature. Most likely this is someone else.

Roz looks like this isn't what she wants to hear at all.

RUPAL (CONT'D)

So far we appear to have a leg split in two sections, an arm similarly disarticulated, possibly more to come as we extend the dig.

ROZ

First priority is to get an ID.

RUPAL

Sure.

Roz takes a few steps away.

Neil whispers to Rupal.

NEIL

Less decomposition -- more recent. And how long's Michael Farmer been in custody?

Rupal takes that in. Neil looks troubled. Alone for a moment, Roz watches the continuing excavation and looks even more troubled.

CUT TO:

10:09:44 **INT. AC-12. OPEN-PLAN OFFICE. NEXT DAY.**

Hastings enters from the area beyond the interview room, near Maneet's station.

MANEET

Sir, someone to see you, in your office with Kate if that's okay?

HASTINGS

Yeah. Who?

MANEET

He wanted to introduce himself, sir.

HASTINGS

Oh, right.

Hastings absorbs that, sets his face hard and marches towards his office.

CUT TO:

10:09:59 **INT. AC-12. HASTINGS' OFFICE. CONTINUOUS.**

Hastings marches in, ready for a row, and then he sees Kate with Steve, in a wheelchair.

HASTINGS

Steve!

STEVE

I hope you'll forgive me if I don't get up, sir.

HASTINGS

It's great to see you, but you know, you really shouldn't have put yourself out like this.

STEVE

This isn't a social call, sir. I'm returning to work.

KATE

I've tried to tell him it's too soon, sir.

X
Music Ends
10:09:50

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 I was at a work function in Northampton that evening.

JIMMY

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

NICK (O.S.)

Yes.

Steve takes a note.

JIMMY (O.S.)

Great. Thanks. I hope that's covered. Anything else? Do you have any of your officers DNA on my client?

CUT TO:

10:11:21 **INT. AC-12. MEETING ROOM. CONTINUOUS.**

Enter Kate. Steve pauses the recording. One of the monitors shows a freeze-frame of Roz's interview (sc436L). Steve has been catching up before watching Nick's interview.

KATE

You all right. Do you want a tea or coffee?

STEVE

No I'm fine. Thanks for asking.

KATE

All right. Well if you need anything just call me on the mobile, save you having to... you know.

Awkward beat. Kate smiles and moves to go.

STEVE

Kate... Nick Huntley's alibi. Has someone actually checked that out?

X
Music Ends
10:11:24

KATE

No, while you was away we stopped being capable of basic police work.

STEVE

Sorry.

KATE

Actually with all the files being recalled, it could've fallen through the cracks. I'll double check.

STEVE

Cheers, appreciate it.

KATE

There's no evidence he's the man who attacked you.

STEVE

I know.

KATE

Okay.

Steve isn't entirely convincing, and Kate isn't entirely convinced. Exit Kate. Steve is unsettled by Kate's doubt.

MANEET (V.O.)

Nick Huntley...

CUT TO:

10:11:57 **INT. AC-12. OPEN-PLAN OFFICE. THAT NIGHT.**

At Maneet's station, Steve, Kate and Jamie receive Maneet's findings.

MANEET (CONT'D)

...claimed via his solicitor that he attended the legal conference's closing drinks reception and didn't leave till around 8 pm. However no records were kept of attendance at the drinks function so there's no independent corroboration of Nick Huntley's whereabouts at that time.

Steve and Kate look disappointed.

MANEET (CONT'D)

But...

Maneet brings up a motorway traffic camera image.

MANEET (CONT'D)

ANPR detected the car registered to Nick Huntley on the M6 at 18.15.

STEVE

He's been lying.

MANEET

And the motorways were clear that evening. He had plenty of time to carry out the offence.

STEVE

Great, great, cheers, Maneet.

KATE

That's great. Thanks, Maneet.

JAMIE

Great work.

Maneet's reaction is muted. She holds on to her uncomfortable demeanour as Steve, Jamie and Kate move away.

JAMIE (CONT'D)

So he was under pressure to come up with an alibi and he took a risk. All we've actually got though is he's been caught out in a lie.

KATE

Cheers, Jamie, we've got this.

Jamie takes another hit of rejection from Kate. He glares at her bitterly but gives in and backs off. Maneet's watched the whole thing uneasily.

STEVE

That wasn't his fault the Roz Huntley interview went pear shaped.

KATE

The gaffer brought him in while I was undercover. I'm back now. And so are you.

Kate looks over to Jamie sat at his desk.

10:13:03 INT. ROZ'S HOME. BEDROOM/HALLWAY. NEXT DAY.

Music

10:13:01

DUR: 0'52".

Specially

composed by

Carly

Paradis.

|

CUT TO:

Roz's eyes snap open. She realises she's in her own bed. But it's Nick looming over her. Her arm is out of the bedclothes and the dressing on her wrist is visible -- it's stained with the ooze of blood and pus. Roz moves quickly out of bed.

ROZ
I need to get ready for work.

NICK
Have you been to the doctor?

ROZ
Yes, and I'm fine.

Roz pulls on a dressing gown and leaves the bedroom.

Roz heads into the bathroom. Nick emerges from the bedroom.

NICK
It's starting to stink, you know.
That thing on your wrist.

ROZ
That thing is just a graze and it's fine.

She goes in and shuts the door behind. He looks very troubled -- jealous and suspicious and maybe ready to be confrontational.

CUT TO:

10:13:48 **INT. AC-12. OPEN-PLAN OFFICE. NEXT DAY.**

Jamie making a coffee chatting with a colleague. Maneet is very on edge. Eventually she makes a decision. She approaches Jamie.

MANEET
Jamie, sorry, just had a message from IT. We need to reset usernames and passwords --
(As if this is a commonplace tedious occurrence.)
-- again.

JAMIE
Yeah, sure...

Maneet hangs around whilst Jamie writes down his username and password on a yellow post it. Jamiednotjamiet pacemakers

X
Music Ends
10:13:53

Music
10:14:14
DUR: 0'39".
Specially
composed by
Carly
Paradis.

CUT TO: |

10:14:18 INT. AC-12. OPEN-PLAN OFFICE. NEXT DAY.

Early morning, the department is deserted. Maneet looks round to ensure no one's overlooking her. She refers to information written on a post-it note and enters the first as the username and the second as the password. She opens a folder on the computer entitled AC-12 Classified Files

CUT TO: |

10:14:48 INT. POLK AVENUE POLICE STATION. ROZ'S OFFICE/SQUAD ROOM. NEXT DAY.

Roz remains in her state of deep anxiety. She cradles her wounded wrist.

Then her mobile rings/vibrates, the caller ID is STARBROOK ROAD SURGERY.

Neil taps on her door and comes in. Roz doesn't answer the call.

NEIL

The FC's on her way down. Looks like she's got the first results on the new remains.

ROZ

Good. Just give me a minute.

NEIL

All right, boss.

Neil is suspicious of Roz's lukewarm reaction. It adds to his concerns about her. He shows all this as he leaves slowly.

NEIL (CONT'D)

Everyone in the incident room.

Roz's anxiety cranks up a few gears. She watches Neil, Jodie, Farida and others troop into the Incident Room. Then she sees Rupal arrive, with a folder, and head in there too.

Roz pulls herself together and leaves her office.

CUT TO: |

X
Music Ends
10:14:53

Music
10:15:21
DUR: 1'06".
Specially
composed by
Carly
Paradis.

10:15:43 INT. POLK AVENUE POLICE STATION. INCIDENT ROOM.
CONTINUOUS.

Roz enters, putting on a brave face. Rupal, Neil, Jodie, Farida and others are waiting, getting into their seats. Neil in particular studies Roz's every move.

ROZ
(Indicating front of room.)
Go ahead, Rupal.

RUPAL
Thank you, DCI Huntley.

Roz hangs back while Rupal takes up her position to address the room. She cracks open the file.

To signal her anticipation that her world is about to implode, Roz braces herself. Neil watches her intently. Roz is not taking in all Rupal's saying and the sound lowers.

RUPAL (CONT'D)
Forensic report regarding human remains detected on the Queen's Chase woodland on the 23rd of April. Remains have been examined by the pathologist (and constitute dismembered sections of upper and lower limbs and pelvic area of an adult female aged approximately 20-25 years. DNA was harvested from the remains) and matched control samples relating to Leonie Collersdale.

It takes a beat for the news to hit Roz. She can barely believe her luck.

ROZ
It's Leonie?

RUPAL (O.S.)
Yes.

ROZ
Well that's... That's great news.
Thank you.

Roz still doesn't appear out of the woods though. Neil keeps his eyes on her.

Rupal starts to gather her things. Roz fully recovers but remains sombre.

X
Music Ends
10:16:27

ROZ (CONT'D)

(Generally.)

This is not a new victim. So another family hasn't had to deal with the terrible tragedy. And also we do not need to consider another suspect. Okay. Thanks.

Neil is concerned and speaks out.

NEIL

(To Roz.)

Sorry, boss.

(To Rupal.)

Rupal question. At the crime scene you said the degree of decomposition was different from the rest of Leonie's body parts?

RUPAL

DS Twyler's correct. The pathologist found evidence of deep-freezing of the remains. The body parts must've been kept in cold storage before being buried.

NEIL

And weren't there other differences?

RUPAL

Yes, the remains were wrapped in paper and then sealed inside of plastic bin-liners. We've taken samples and studies are ongoing to see if these materials can provide any leads on who might have handled them or where.

ROZ

Okay. Thank you.

RUPAL

Thanks, everyone.

Exit Rupal.

Exit Roz, Jodie and the others. Remaining, Neil looks very troubled.

CUT TO:

10:17:32 INT. POLK AVENUE POLICE STATION. ROZ'S OFFICE.
CONTINUOUS.

Roz returns to her office.

CUT TO:

10:17:37 **INT. AC-12. HASTINGS' OFFICE. LATER THAT DAY.**

Hastings breaks the news to Steve and Kate.

HASTINGS

Michael Farmer's legal team have made an application to change his plea to guilty.

STEVE

For Christ sake.

KATE

From his viewpoint the evidence just keeps stacking up.

HASTINGS

I know. I know. His Solicitor must have told him to cut his losses and go for a reduced sentence. But one of you have got to visit that prison and tell Michael Farmer that we are fighting his corner.

STEVE

Sir, sorry, after everything that's happened, why would Farmer trust a word either of us say? The word of any police officer.

That hits Hastings hard. It goes to the core of what he believes is the role of a policeman in society. It's chastening for them all. He nods ruefully.

CUT TO:

10:18:08 **INT. HMP BLACKTHORN. INTERVIEW SUITE. NEXT DAY.**

Steve waits. Michael is led in by OMO's and takes a seat.

STEVE

We're just waiting on your solicitor.

Michael is blank, not sure what's happening.

STEVE (CONT'D)

(Hesitant.)

You know, Michael, there are other solicitors. Better ones.

MICHAEL

The first time, about Jade, I liked him.

STEVE

Your solicitor for your first conviction? Okay... He may not be the best person, but I can check him out for you, if you'd like to see him?

Enter Rob, flustered.

ROB

Sorry. Sorry.

Rob sorts out his files.

Michael looks at Steve not sure what to say.

STEVE

Michael, I've arranged for you to have a visitor.

An elderly woman enters. Eileen Farmer, Michael's grandmother.

MICHAEL

Nana!

Rob vacates his seat and he and the OMO help Eileen sit down.

EILEEN

Hello Michael. It's lovely to see you.

MICHAEL (O.S.)

I've missed you, nana.

Rob stands.

ROB

Michael, I'll see you after.

STEVE

I'll leave you all to catch up.

Exit Rob and Steve. Michael and Eileen continue to be emotional.

EILEEN

How are you managing, Michael?

MICHAEL

It's horrible in here, nana.

Music

10:19:19

DUR: 1'17".

Specially
composed by
Carly
Paradis.

|
|
|
|
|
|
|
|
|
|
|
|

EILEEN

(Upset.)
I've always cared for you. That won't change, no matter what. You can tell me the truth. You can tell me and I won't stop loving you.

MICHAEL

I know.

EILEEN

(Scared of answer.)
Did you do it, Michael? Did you?

MICHAEL

No, nana, no.

EILEEN

(Tears of relief.)
Then tell the truth, Michael. Don't say you're guilty if you're not.

MICHAEL

Okay, nana.

EILEEN

Say it, Michael.

MICHAEL

Not guilty, nana, not guilty.

Eileen and Michael weep with joy.

CUT TO:

10:20:29 INT. POLK AVENUE POLICE STATION. ROZ'S OFFICE/SQUAD ROOM. NEXT DAY.

Roz mobile rings, the caller ID is STARBROOK ROAD SURGERY. Missed call & voicemail.

Outside Farida answers a call.

FARIDA

Hello. PC Jatri.

Roz listens to the voicemail.

DR PATEL VOICEMAIL

(beep - phone)
Roz, this is Doctor Patel from Starbrook Road Surgery. I need you to call me back urgently regarding the swab I took from the wound on your arm.

X
Music Ends
10:20:36

We move to the outer office and see Farida cross to her door. She knocks on the door.

Now we're back in Roz office.

DR PATEL VOICEMAIL (CONT'D)

(phone)

Please go straight to your nearest
A and E immediately.

Enter Farida. Roz hangs up.

FARIDA

I'm sorry to interrupt, ma'am. The
application from Michael Farmer
hasn't gone to the court.

ROZ

What's the delay?

FARIDA

They're saying he's not planning to
change to a guilty plea.

ROZ

Okay. Thanks, Farida.

FARIDA

Ma'am.

Exit Farida. Out on Roz.

CUT TO:

10:21:07 **EXT. STEVE'S FLAT. THAT NIGHT.**

Kate's car pulls up.

CUT TO:

10:21:12 **INT. KATE'S CAR. CONTINUOUS.**

Steve looks like he's been lost in thought.

STEVE

Framing Michael Farmer couldn't
have been random. It was no
coincidence Michael had been on the
sex offenders' register. A loner
with no one to provide an alibi,
who follows a predictable routine -
- out every night to visit his
grandma then clocks in on the night
shift.

KATE

Yeah but we went through the records way back. Roz Huntley never had anything to do with Michael's prior conviction; she never even worked with anyone who did, so how could she have picked Michael?

Steve doesn't have an answer. He looks frustrated.

KATE (CONT'D)

You know what they're gonna say, don't you. Because we couldn't pin your fall on Nick Huntley, we're going after the pair of them for something else.

STEVE

Yeah.

That takes the wind out of his sails. She gets out, leaving him to reflect.

CUT TO:

10:21:52 **EXT. STEVE'S FLAT. CONTINUOUS.**

Kate gets his wheelchair out of her boot and unfolds it. Steve uses the door and the handhold on the car interior to hoist himself athletically into the wheelchair.

STEVE

Thanks mate.

KATE

All right.
(helps him into the wheelchair)
Getting good at this.

STEVE

Cheers.

Kate shuts the boot and the passenger door.

KATE

I'll come up.

STEVE

No. You're all right. My building's got a lift.

KATE

You sure?

Music

10:21:52
DUR: 0'45".
Specially
composed by
Carly
Paradis.

STEVE
Yeah. I'm fine. Night, Kate.

KATE
Night, Steve.

Steve heads into the building.

Kate watches him go, accepting him at his word.

She gets into her car.

MANEET (V.O.)
Sarge...

CUT TO:

10:22:33 **INT. AC-12. OPEN-PLAN OFFICE/HASTINGS' OFFICE.**
NEXT DAY.

Maneet approaches Steve.

MANEET (CONT'D)
...You asked me to track down
Michael Farmer's solicitor from his
conviction when he was sixteen...

STEVE
Yeah, for whatever reason Michael
seemed to like him.

MANEET
You'll never guess who it was...

Maneet hands a file to Steve. Steve is shocked.

STEVE
Kate.

Kate crosses to Steve. He lays the file in front
of her.

STEVE (CONT'D)
What did I say about there being no
such thing as a coincidence?

Kate looks at the report and she's stunned too.
Represented by Mr James Lakewell.

STEVE (V.O.)
Mr Lakewell...

CUT TO:

10:22:58 **INT. JIMMY LAKEWELL'S OFFICE. THAT NIGHT.**

X
Music Ends
10:22:37

In plush offices, Steve and Kate face Jimmy Lakewell.

STEVE (CONT'D)

...you're Nick Huntley's solicitor,
is that correct?

JIMMY

No, I just provided him with a bit
of legal advice, as a favour.

KATE

How would you describe your
relationship with Nick Huntley?

JIMMY

We were at law school together. Old
mates.

STEVE

You socialised?

JIMMY

Yes.

STEVE

Your wives socialise with you?

JIMMY

I'm divorced, but, yes, we mix
socially. What's behind this line
of inquiry?

STEVE

Do you know the name Jade Hopkirk?

JIMMY

Nope. Doesn't ring a bell.

Kate makes a note in her pocketbook.

KATE

(Writes aloud, to be audible to
Jimmy.)
"Mister Lakewell denies knowing
Jade Hopkirk."

JIMMY

"Detective attempts rudimentary
interview technique on seasoned
criminal solicitor; makes a bit of
a tit of herself."

Kate looks embarrassed.

KATE

We're looking into who knew about Michael Farmer's past, who might have considered him a likely suspect for offences against young women...

STEVE

Jade Hopkirk was the alleged victim when Michael Farmer was convicted of rape in 2009.

JIMMY

Yes of course now I recall exactly who you mean. I represented Michael.

KATE

He pleaded guilty.

JIMMY

He had sex with a 15-year-old girl without her consent. That's rape. He pleaded guilty because he was guilty.

STEVE

Was it your idea not to test that out on a jury?

JIMMY

What went on between myself and my client is privileged.

STEVE

So you never discussed the case with Nick Huntley?

KATE

Or Roz Huntley?

JIMMY

Exactly.

STEVE

As you'll recall, sir, at his interview with AC-12 Mr Huntley declined to answer questions regarding his whereabouts for parts of the evening of the 18th of March. The night of Timothy Ifield's murder. Can you vouch for his whereabouts?

Jimmy reacts.

JIMMY

Listen, Ironside. You've got no evidence against Nick so I don't have to.

KATE

Fine. Come on, Steve.

Steve glares at Jimmy. Jimmy doesn't bat an eye.

Steve and Kate leave with their tails between their legs.

Jimmy's facade drops. He looks seriously worried.

CUT TO:

10:25:07 **INT. POLK AVENUE POLICE STATION. ROZ'S OFFICE/SQUAD ROOM. MOMENTS LATER**

Roz looks very frustrated. She pops an antibiotic pill and takes it down with a swig of water. Roz feels her mobile phone vibrate. She looks at the caller ID: Jimmy Lakewell. She answers, troubled.

ROZ

(Into phone.)
Jimmy?

INTERCUT:

10:25:27 **INT. JIMMY LAKEWELL'S OFFICE. SAME TIME.**

Jimmy is on the balcony, out of earshot, on his mobile phone.

JIMMY

(Into phone.)
I've just had AC-12 turn up at my office, asking questions about Nick's whereabouts on the night of Timothy Ifield's murder.

Roz is extremely worried.

ROZ

(Into phone.)
What did you tell them?

JIMMY

(Into phone.)
Nothing, obviously. I thought you and Nick should know.

Music

10:24:47
DUR: 0'29".
Specially composed by Carly Paradis.

X
Music Ends
10:25:16

Music

10:25:33
DUR: 1'37".
Specially composed by Carly Paradis.

ROZ
(Into phone.)
Good. Thank you, Jimmy. And no need
to tell Nick. I'll let him know.

JIMMY
(Into phone.)
I've already sent him a voicemail.
(beat)
Should I not have?

Roz looks worried.

ROZ
(Into phone.)
No, that's fine. Thanks. Thanks
again, Jimmy.

Jimmy hangs up.

Roz hangs up.

The pressure on Roz cranks up again.

CUT TO:

10:26:02 **EXT. STREET. SAME TIME.**

Hilton's phone buzzes as he walks. He sees it's
Roz calling and declines the call.

HILTON (V.O.)
(Voicemail greeting.)
You've reached the personal...

CUT TO:

10:26:18 **EXT. ROZ'S HOME. BACK GARDEN. SAME TIME.**

To Roz's frustration the call goes to voicemail.

HILTON (O.S.) (CONT'D)
(Voicemail greeting.)
...voicemail of Assistant Chief
Constable Derek Hilton.

ROZ
(Into phone, strung out.)
You said AC-12 were finished. You
said their witch-hunt was finished.
But they're still after me! My
husband, his solicitor, any
backdoor route they can find. You
don't know what this is doing to my
marriage...

Roz hangs up, strung out, at her wits' end.

CUT TO:

10:26:35 INT. ROZ'S HOME. SAME TIME.

From an upstairs window, Nick spies on her through a gap in curtains. His tensions are rising.

CUT TO:

10:26:39 EXT. STREET. SAME TIME.

Hilton waits at his regular meeting place with Maneet.

Then she approaches.

Maneet hands Hilton a small jiffy bag. He opens it. Inside is a flash.

Hilton regards the flash drive approvingly.

HILTON

Well done.

MANEET

I'm finished.

Exit Maneet. Hilton pockets the flash drive and exits.

MANEET (V.O.)

I feel drained, sir...

CUT TO:

10:27:03 INT. AC-12. HASTINGS' OFFICE. NEXT DAY.

Maneet faces Hastings.

MANEET (CONT'D)

...It's not long till the start of my maternity leave ...

HASTINGS

I see.

MANEET

Things are beginning to get on top of me.

Hastings is visibly disappointed in Maneet's news.

X
Music Ends
10:27:10

HASTINGS

And the timing couldn't be worse. I really need all my best people, you know.

MANEET

The last thing I want to do is let you and the department down...

HASTINGS

I see. Well. If your mind's made up. I wish you all the best, darling.

MANEET

Thank you, sir.

HASTINGS

Yes.

As she exits.

MANEET

I'd appreciate if you don't say too much to the team. I don't want anyone making a fuss.

Hastings nods. Exit Maneet.

Hastings looks like this is another set back he doesn't need.

Music

10:27:41
DUR: 0'22".
Specially
composed by
Carly
Paradis.

CUT TO:

10:27:47 **INT. AC-12. LIFT/LOBBY. LATER THAT DAY.**

Maneet goes down in the lift with the city behind her. Tears roll down her cheeks.

CUT TO:

10:27:59 **EXT/INT. COFFEE SHOP. LATER THAT NIGHT.**

Nick and Jimmy have a coffee at a table by the window.

X

Music Ends
10:28:03

NICK

Listen. Thanks for meeting me outside the office.

JIMMY

Yes. Any time, mate.

NICK

Oh and thank you for the voicemail last night.

Nick continues to be anguished and torn, realising the enormity of it all.

JIMMY (CONT'D)

That was the solicitor talking. As your friend, I'd warn you, that even if your concerns turn out to be baseless, this could mean the end of your marriage. The end of your family. No happy ending.

Nick looks even more anguished and torn. He sobs quietly. Jimmy showing sympathy, but he's uncomfortable with this.

CUT TO:

10:29:50 INT. AC-12. HASTINGS' OFFICE/OPEN-PLAN OFFICE.
THAT NIGHT

Kate knocks on Hastings door.

HASTINGS

Come in.

Kate enters.

HASTINGS (CONT'D)

Ah, Kate.

Kate hands Hastings a report.

KATE

Sir, this is an IT report. I asked them to detail any searches or downloads of any sensitive case material carried out by AC-12 staff in relation to undercover operations in the last two weeks. If you go to the entry on page 6, sir... I found this instead.

Hastings turns to the sixth page. On it is a report of a username (jamiednotjamiet), a date and time, and the download of Dot's dying declaration. Hastings is aghast.

KATE (CONT'D)

I'm very sorry, sir.

Kate's POV of Jamie at his desk.

HASTINGS

No, no, no, no you did the right thing. Absolutely. Thank you, Kate.

X
Music Ends
10:29:54

Music
10:30:13
DUR: 0'52".
Specially
composed by
Carly
Paradis.

KATE

Sir.

HASTINGS

Thank you.

Exit Kate.

Hastings ponders, shocked that one of his own would be a traitor. Eventually he gathers himself and leans out of his door.

HASTINGS (CONT'D)

DC Desford.

Jamie approaches Hastings' office, apprehensive. He enters.

JAMIE

Sir?

HASTINGS

Yeah. Come in. Shut the door.

JAMIE

Sir.

(Shuts door.)

X
Music Ends
10:31:05

Kate glances up from her desk.

HASTINGS

Now tell me for what reason have you been accessing highly sensitive AC-12 files, namely DI Matthew Cottan's Dying Declaration?

JAMIE

I haven't, sir.

HASTINGS

No?

Hastings jabs the report under Jamie's nose. Jamie reads it, aghast.

JAMIE

No sir. This wasn't me, sir.

HASTINGS

For years the security in this department has been watertight, fella. Absolutely watertight. Then you come along suddenly we're leaking like a colander.

JAMIE

I know what this is about. First I'm scapegoated over the Huntley interview, now this. I could fight this... but I don't want to be somewhere I'm not wanted. So I'll take a transfer, sir - It's definitely the smartest move right now. And I hope you'll approve my request, sir, so I won't need to lodge a complaint.

HASTINGS

Are you threatening me?

JAMIE

No. I've been treated unfairly, sir. And just for the record I had absolutely nothing to do with any security breach.

Jamie exits as quickly as he can. Kate watches him, taking no pleasure.

CUT TO:

10:32:26 **INT. POLK AVENUE POLICE STATION. ROZ'S OFFICE/SQUAD ROOM. LATER THAT NIGHT.**

Roz watches her team go about their business in the Squad Room -- Neil, Jodie, Farida and the others. She shows the pressure of worrying what they think of her, rubs her painful wrist.

Enter Rupal, suddenly right at Roz's door, her rap on the glass jolting Roz out of her reverie.

RUPAL

Sorry, I didn't mean to startle you.

ROZ

No. Miles away. Come on in.

Rupal shuts the door behind her.

RUPAL

I thought you should see this first.

Rupal snaps open a folder. It contains images of the second set of body parts. There are specific photos of the material found wrapped around the remains. Already Roz is worried what she's going to hear.

Music

10:32:03

DUR: 0'33".

Specially

composed by

Carly

Paradis.

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

X

Music Ends

10:32:36

RUPAL (CONT'D)

The material wrapped round the body parts was newspaper.

ROZ

Mm-hm.

RUPAL

Some fragments survived sufficiently for the print to be legible.

There are photos of scraps of paper with just about legible print.

RUPAL (CONT'D)

We were able to run sections of text through a search engine to find matches with online editions.

Turns the page.

RUPAL (CONT'D)

All were nationals so there's no localising information. However the dates are significant. Some text related to news reports that only went to press at the end of March.

This hits Roz like a bomb.

RUPAL (CONT'D)

As you know, Michael Farmer was remanded in custody and Tim Ifield was already dead.

ROZ

Right.

RUPAL

Shall we go through all this in a team briefing?

ROZ

We've got something else on just now. Will you leave it with me?

RUPAL

Sure, no problem.

Rupal can see Roz is massively distracted.

Rupal shows a twinge of suspicion, probes a bit with her next line.

Music

10:33:02

DUR: 1'40".

Specially composed by Carly Paradis.



RUPAL (CONT'D)

Let me know if there's anything
else I can do?

ROZ

Right.

Still not 100% sure of Roz, Rupal exits.

Roz handles the file. She drops into her chair
and hangs her head. Her forearm throbs and she
rubs it.

CUT TO:

10:33:59 **INT. ROZ'S HOME. BATHROOM. LATER THAT NIGHT.**

Roz removes the bandage to reveal the wound
looking angrier than ever -- inflamed and
discharging pus. It runs deep, exposing muscles.
Redness and swelling track up the forearm. The
sight disgusts Roz. Her head swims. She stumbles
to the toilet and retches up a small amount.

Still light headed, Roz stays by the toilet,
taking breaths to revive herself.

There's a knock at the door.

NICK (O.S.)

Roz? You okay?

Roz continues to look faint.

ROZ

Nick?

Roz struggles to the door, tottering, light
headed.

NICK (O.S.)

Lying on a beach?

ROZ

(Confused.)

Lying on a beach?

Roz opens the door.

Tim faces her. He speaks in Nick's voice.

TIM

(Nick's voice.)

Lying bitch.

Roz's eyes roll to the whites. She drops and her

X
Music Ends
10:34:42

head strikes the floor hard. Then blackness.

CUT TO:

10:34:38 INT. POLK AVENUE POLICE STATION. SQUAD ROOM.
NEXT DAY.

Roz' desk empty.

Neil working at his desk.

Rupal comes in. She sees Roz's office is empty.

Enter Farida with a mug of tea.

FARIDA

Hi, Rupal, anything I help you
with?

RUPAL

Roz not in?

FARIDA

Not seen her yet.

RUPAL

Well, I'm only around this morning.
I didn't want to miss the team
briefing.

Neil has been eavesdropping and decides to join
in.

NEIL

What team briefing?

RUPAL

About the new findings. Leonie
Collersdale's remains having been
disposed of after Michael Farmer
was remanded.

From Neil and Farida's blank expressions, Rupal
realises Roz hasn't passed on the information.

RUPAL (CONT'D)

I see.

Awkward, embarrassed beats. Neil is very
troubled. Exit Rupal.

Neil looks and doesn't know what to say. Exit
Neil.

CUT TO:

Music

10:35:25
DUR: 1'10".
Specially
composed by
Carly
Paradis.

|

|

|

|

10:35:43 **EXT. STREET OUTSIDE AC-12. THAT NIGHT.**

Kate emerges from the building. In the shadows, Neil is waiting. He steps forward so she sees him. Surprised, she walks towards him. They talk in whispers.

KATE

Neil?

NEIL

I've got one thing to say and we don't ever meet again. And no one, no one, ever hears my name.

CUT TO:

10:36:21 **EXT/INT. AC-12. LOBBY. LATER THAT NIGHT.**

Hastings enters. Kate waits with Steve.

KATE

Sorry to call you back in so late, sir. I've got a source at Polk Avenue.

HASTINGS

Now we're sucking diesel. Go on.

KATE

Okay, so, he, or she, insists on anonymity. They won't go on record and they won't cooperate with any inquiry. But what they did say is they've received new forensic evidence showing Leonie's remains were buried after Michael Farmer was arrested.

STEVE

There's no way Hilton can still back Huntley after this.

HASTINGS

(Dodges Hilton reference.)
Yeah and erm... Yes what else do we know about these new forensics, Kate?

Kate and Steve note Hastings' change of tack.

KATE

Well it appears they've been held in cold storage, probably a deep freeze, for some time before being buried.

X
Music Ends
10:36:35

Steve and Hastings absorb that. It sets off a train of thought for Steve -- he goes quiet, looks haunted. The others continue not noticing.

KATE (CONT'D)

But this new evidence gives us a clear reason to reopen the inquiry into Huntley and get the charges against Michael Farmer dropped.

Then they notice Steve's expression.

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

Steve? Steve, are you okay?

STEVE

Body parts held in cold storage.

CUT TO:

10:37:16 INT. AC-12. MEETING ROOM. MOMENTS LATER.

The place is empty save for Steve, Kate and Hastings. On the big screen, Steve brings up a missing persons file, still unsolved, with a prominent photograph of Jackie Laverty.

STEVE

Jackie Laverty, a property developer with ties to organised crime, last seen 2012.

HASTINGS

Yeah. The piece of work that Tony Gates was hanging out with.

KATE

According to Gates, Jackie's body was kept in cold storage, with incriminating DNA. A means of blackmailing an officer into manipulating criminal investigations.

STEVE

Exactly what's been done with Leonie Collersdale's body.

HASTINGS

What, you think they're connected?

STEVE

Well there's more, sir. The man who attacked me, he was wearing a balaclava and he struck me over the

head with a baseball bat. Now, I wasn't sure if that was a real memory or I was confused with an old case. That old case was the men involved with Jackie Lavery's murder. If you remember I was attacked by some of them. They wore balaclavas and they used baseball bats. And Tony Gates, the only witness to Jackie Lavery's murder, told me men wearing balaclavas broke into Jackie's house and knocked him out cold with a baseball bat.

KATE

The M.O.'s the same, sir. It raises the question as to whether these organised criminals are involved in the murders or are manipulating the investigation somehow. Whether or not they're protecting guilty parties...

HASTINGS

That's what we don't know.

They all look like they've reached another dead end.

HASTINGS (CONT'D)

Anyway, thanks, Steve. And Kate, you better get home and get some kip.

Steve has a sudden insight.

STEVE

Look, wait, sir. Jackie's disappearance -- this was our case and it remains unsolved. We've got every right to reopen it. And as they may be connected, that might give us leeway to examine the forensics on Leonie Collersdale's body.

Hastings reacts.

STEVE (CONT'D)

It's your call, sir. Hilton may use this to shut us down.

HASTINGS

He may. And if we go down.
(beat)

Music

10:38:19
DUR: 0'42".
Specially
composed by
Carly
Paradis.

|
|
|
|
|
|

We go down fighting.

STEVE

Sir.

KATE

Sir.

Exit Hastings. Steve and Kate feel encouraged.

CUT TO:

10:38:56 **INT. HOSPITAL ROOM. NEXT DAY.**

Roz comes round. She finds herself in bed wearing a hospital gown. An intravenous cannula feeds a bag of saline into her good arm. A pulse oximeter is attached to a finger of her good hand and she's wearing a nasal oxygen feed in her nose. A Surgical Staff Nurse is in the process of measuring Roz's blood pressure.

X
Music Ends
10:39:01

ROZ

What are you doing?

SURGICAL STAFF NURSE

Just making sure everything's as it should be.

Roz looks baffled and light headed. The Nurse reads the blood pressure and removes the cuff.

ROZ

Why am I here?

SURGICAL STAFF NURSE

Your husband wants to explain everything. I'll be back with an antibiotic injection.

Exit Nurse. Nick steps up to the bedside.

NICK

How are you feeling?

ROZ

What's going on?

NICK

Roz, they had to operate.

ROZ

I just want to go home.

NICK

Hey, listen. Listen. Come on.

ROZ (OVERLAPPING)

I just want to go home.

She tries to move, fails. He takes her good hand.

NICK

You're going to hurt yourself, Roz. Just listen to me. The wound was very deep, the tissue was dead and the infection had gotten into your bloodstream. They call it septic shock. If they didn't operate, you could've died. There was no choice.

Roz regards her hand for the first time. Her forearm's elevated in a sling-type arrangement suspended off a drip stand, bandaged from the elbow to the hidden stump of her forearm. Roz is still woozy, not taking it in properly, almost dream like.

Roz looks at the stump of her arm incredulously.

ROZ

NO!!!

NICK

Shhh.

Roz is distraught.

NICK (CONT'D)

Hey, Hey. Shhh.

ROZ

Why didn't you stop them?

NICK

They had to operate, to save your life, Roz.

ROZ

Why didn't you stop them?

The nurse enters with the iv antibiotic bottle. Nick appears the caring, worried husband.

NICK

(To nurse.)
She's still very woozy, poor thing.

SURGICAL STAFF NURSE

It's a lot to take in, no wonder.

Music

10:39:59

DUR: 0'46".

Specially

composed by

Carly

Paradis.

Roz is stunned. The nurse draws up an iv antibiotic.

CUT TO:

10:40:39 **INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.**

Steve at this desk. A staffer hands him a file.

STAFFER

Steve.

STEVE

Cheers.

Steve cracks it open and starts reading. Quickly he realises he's hit on something big.

STEVE (CONT'D)

Jesus Christ. Kate! Kate!!

Kate sees his expression and heads over sharply.

CUT TO:

10:40:54 **INT. AC-12. HASTINGS' OFFICE. MOMENTS LATER.**

Steve lays the file in front of Hastings, with Kate by his side.

STEVE

Our independent forensic scientist's confirm the second set of body parts relating to Leonie Collersdale shows cellular freeze-thaw damage similar to what we believe was done to Jackie Laverty's body and also that the newspaper found wrapping the body parts has been dated to after Michael Farmer was remanded and Tim Ifield was killed.

HASTINGS

Great. That's in the bag. Confirmation.

STEVE

But what's even more significant, sir, is he was also able to examine the deposit of Timothy Ifield's blood supposedly detected on the first set of Leonie Collersdale's remains. An item of evidence we've not had direct access to before now.

X
Music Ends
10:40:45

HASTINGS

And?

With a nod, Steve indicates the section of the file.

STEVE

That blood deposit's contaminated with the same high-density polythene fibres from a forensic over suit as the blood found at Tim Ifield's flat, despite the samples being obtained weeks apart by different investigators.

Hastings reads it -- and reacts like Steve did.

HASTINGS

Mother of God. They've both been falsified.

STEVE

In my view, sir, there's a very real possibility Roz Huntley's been misleading the inquiry to protect her husband...

They all share a look like they've hit the mother lode.

HASTINGS

Right. Well to hell with ACC Hilton. This is our vindication. This puts us back in business. Steve, you run things from here. Kate, take a couple of uniforms. Get out and pick up Roz and Nick Huntley.

KATE

Sir.

Exit Steve and Kate.

CUT TO:

10:42:02 **INT. AC-12. OPEN-PLAN OFFICE. MOMENTS LATER.**

Kate to staffer.

KATE

Diane, get me a car out front immediately.

Steve to staff.

Music

10:41:48

DUR: 1'31".

Specially composed by Carly Paradis.

STEVE

Everyone. We need to find Nick and Roz Huntley, now. Get on the phones.

Kate runs to the lift.

Steve is at his desk on the phone.

STEVE (CONT'D)

(into phone)
Get me Polk Avenue Station.

CUT TO:

10:42:15 **EXT. STREET OUTSIDE AC-12. MOMENTS LATER.**

Kate exits AC-12 looking up the street when her phone rings. She recognises the caller ID.

KATE

(Into phone.)
Steve?

CUT TO:

10:42:20 **INT. AC-12. OPEN-PLAN OFFICE. SAME TIME.**

Steve runs the operation from his desk. He's on the landline. A bunch of staffers crowd round him, some on other landlines.

STEVE

(Into phone.)
Roz Huntley hasn't reported for work. She was admitted to City General two nights ago.

CUT TO:

10:42:24 **EXT. STREET OUTSIDE AC-12. CONTINUOUS.**

Kate walking up the street.

KATE

(Into phone.)
What's wrong with her?

CUT TO:

10:42:26 **INT. AC-12. OPEN-PLAN OFFICE. SAME TIME.**

As before.

STEVE

(Into phone.)

They won't disclose the reason for
her admission, patient
confidentiality.

CUT TO:

10:42:29 EXT. STREET OUTSIDE AC-12/PATROL CAR.
CONTINUOUS.

Kate spots the police car.

KATE

(Into phone.)

Received.

A squad car on blue lights pulls up.

KATE (CONT'D)

(To driver.)

City General Hospital.

The driver pulls away sharply. Blues and Twos.

CUT TO:

10:42:39 INT. HOSPITAL ROOM. SAME TIME.

Nick enters. He pulls back the curtain around
Roz' bed. Roz's bed is empty. He's stunned.

A moment later the Surgical Staff Nurse enters.

SURGICAL STAFF NURSE (O.S.)

Mr Huntley.

Nick turns.

NICK

Where's my wife?

SURGICAL STAFF NURSE

She discharged herself against
medical advice.

NICK

But why didn't you stop her?

SURGICAL STAFF NURSE

We did our best. We made sure she
waited for antibiotics and
painkillers.

NICK

You should have called me.

SURGICAL STAFF NURSE
Mrs Huntley was very clear that you
shouldn't be called.

That alarms Nick. He heads out sharply.

CUT TO:

10:43:14 EXT./INT. JUNCTION/PULL-IN LANE/JODIE'S CAR.
SAME TIME.

Roz looks frail, with her operated arm bandaged
and strapped against her upper chest in a sling
that keeps the stump elevated.

Jodie pays the driver.

JODIE
Keep the change. Thanks.

And joins Roz.

JODIE (CONT'D)
You must be in a lot of pain.

ROZ
I won't lie.

JODIE
Come on.

And they cross the road to Jodie's car.

Jodie helps Roz into the passenger seat, shuts
the door and goes round and gets in on the
driver's side.

JODIE (CONT'D)
Let's just get you straight home to
bed, ma'am.

ROZ
No, just fill me in on everything.

Jodie looks nervous.

ROZ (CONT'D)
Tell me.

Beat.

JODIE
This is strictly off the record,
ma'am, I don't want to get anyone
in any trouble.

X
Music Ends
10:43:19

ROZ
It's okay. Tell me.

JODIE
A solicitor has requested an appointment for his anonymous client to give a voluntary interview to an independent team of detectives.

ROZ
What about?

JODIE
The murder of Timothy Ifield. Apparently the solicitor's seeking immunity for whatever his client's going to disclose.

ROZ
(Very concerned.)
Who's the solicitor?

JODIE
James Lakewell.

Roz is shocked to her core, doesn't know what to do. Then she does.

ROZ
Drive.

CUT TO:

10:44:21 EXT./INT. HOSPITAL/SQUAD CAR. MOMENTS LATER.

The squad car approaches the hospital. Kate's mobile rings.

KATE
(Into phone.)
Fleming.

CUT TO:

10:44:26 INT. AC-12. OPEN-PLAN OFFICE. SAME TIME.

STEVE
(Into phone.)
I managed to get through to the ward. Huntley's discharged herself. Nick Huntley came looking for her and left separately just a few minutes ago. The nurse reckoned he was going to their home address.

Music
10:43:59
DUR: 0'47".
Specially
composed by
Carly
Paradis.

KATE
(Into phone.)
Received.
(Hangs up.)
Right. Turn around, go, go, I'll
direct you.

The squad car performs another rapid change of
direction.

CUT TO:

10:44:38 INT. ROZ'S HOME. MOMENTS LATER.

Nick lets himself in.

NICK
Roz!

He moves through the ground floor.

NICK (CONT'D)
Roz?

Roz comes downstairs.

ROZ
Hi, Nick.

NICK
Roz, come on. Let's be sensible.
Let's get you back to hospital.
Come on.

ROZ
I'm not going anywhere with you.

NICK
Right, okay.
(Sudden anxiety.)
Where are the kids?

ROZ
They're fine.

NICK
Where are the kids?

ROZ
It's being taken care of.

NICK
Roz, you're worrying me.

Nick crosses to Roz.

X
Music Ends
10:44:46

ROZ

You don't have a right to know where they are. We're getting a divorce.

Roz crosses to the laundry basket.

NICK

Look, Roz. Okay you're angry and you're upset, and I get that. And we're gonna talk about this when you're feeling better. But right now I just need to know that the kids are safe.

ROZ

Of course they're safe! They're walking round to Claire's.

NICK

I'm just gonna call them.

Nick moves to the landline.

ROZ

Don't think that you stand a chance of gaining custody? Amputating my hand without my consent, that's grievous bodily harm.

NICK

Look Roz, it wasn't me. It was the surgeons. You were gonna lose more than your hand. You were gonna lose your arm, or your life.

ROZ

You did this to me, because you thought I'd had an affair.

NICK

No. You did this to yourself. All your lies.

ROZ

And it was you. Outside the bathroom. You were the one calling me a lying bitch.

He reacts with a guilty look. Roz knows that she is right.

Nick looks away starts tapping in a number on the landline.

ROZ (CONT'D)

And you think doing this to me makes me less, means no man will ever look at me? Is this my punishment for being a "lying bitch"?

NICK

You've lied so much Roz. I've lost track of the truth. You always said that you grazed your hand on some brickwork. The infection they found was MRSA. That's why it was so serious. And it could never have happened the way that you said that it did. I can just about live with you covering up your infidelity. I can't live with you covering up a murder.

ROZ

Is that what you're gonna say to the detectives at Fourth Street Station?

NICK

(Stunned.)

How did... How did you know about that?

ROZ

All this, to punish me. Well now it's your turn.

NICK

What?

ROZ

You lied about where you were when Leonie Collersdale disappeared. You were at the building when Steve Arnott was attacked.

NICK

I explained all of that!

ROZ

And you were at the crime scene the night Tim Ifield was murdered.

NICK

Outside!

ROZ

The only male suspect to be placed at the crime scene.

Music

10:47:01

DUR: 2'51".

Specially

composed by

Carly

Paradis.



NICK
No, no, wait. No!

ROZ
And you've lied about it to every
police officer you've spoken to.

NICK
To protect you.

ROZ
No. To protect yourself.

NICK
What are you talking about?

ROZ
Nicholas Huntley, I'm arresting you
on suspicion of the murder of
Timothy Ifield. You do not have to
say anything --

NICK
This is insane!

ROZ
You do not have to say anything...

NICK
I'm gonna get the kids.

Nick marches out of the house. Roz follows him.

ROZ
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.

Nick flings open the front door and plunges out.

CUT TO:

10:47:56 **EXT. ROZ'S HOME. CONTINUOUS.**

Nick steps out to run straight into Jodie and a
couple of male PCs.

JODIE
Mr Huntley, please don't make this
any harder than it is already.

The two uniforms take Nick. Nick tries to shake
them off.

NICK
She's lying! She's lying!!

JODIE
Sir, please just calm down and let
us take you to the station.

The officers try again and Nick tries to shake
them off.

NICK
No! No!!

JODIE (O.S.)
Right. Cuff him.

PC
Calm down, sir.

In an instant, the two PCs turn violent,
wrestling Nick to the ground as he screams in
pain, they wrench his arms behind his back.

NICK
You're hurting me!

JODIE
Stop resisting then it won't hurt.

NICK
You're breaking my arm!

JODIE
Stop resisting!

Neighbours come out to see the commotion.

JODIE (CONT'D)
(To neighbours.)
Polk Avenue Police; please move
along!

The PCs wrestle the cuffs onto Nick's wrists.

JODIE (CONT'D)
(Calls into house.)
Ma'am, it's done.

Roz emerges from the house, appearing
appropriately tearful and anguished.

JODIE (CONT'D)
Sorry, ma'am. Do you want a minute
with him?

Roz shakes her head in anguish.

ROZ
Just take him.

The PCs manhandle Nick towards a squad car.

JODIE
There's no need to make a scene.
Look at your poor wife.

As they bundle him into the back of the car.

NICK
I'm not saying anything until I
speak to my solicitor.

JODIE (O.S.)
Well, fair enough.

NICK
It's Jimmy Lakewell. L-A-K-E...

Just then, Kate draws up with a couple of
uniforms. She jumps out of her car.

KATE (OVERLAPPING)
What's going on?

JODIE
It's all under control. It's all
sorted,

Kate sees Nick being manhandled into the back of
the squad car and then the door shuts to confine
him.

Kate sees Roz's condition -- she's shocked and
curious.

She rushes back to the police car pulling out
her mobile.

CUT TO:

10:49:01 **INT. ROZ'S HOME. BEDROOM. MOMENTS LATER.**

Roz alone in the house.

Roz pulls on a blue glove.

Roz opens a set of drawers that contain Nick's
clothing. She takes out a navy jumper and lays
it on the bed next to an evidence bag with a
man's hairbrush. She brushes and pushes into the
weave of the jumper, then replaces the brush and

puts the jumper back in the drawer. She pulls
off the blue glove with her teeth.

CUT TO:

10:49:46 **INT. POLICE HQ. HILTON'S OFFICE. LATER THAT DAY.**

The PA lets in Hastings, Steve and Kate. Hilton
observes them coolly from behind his desk.

HILTON

A delegation. I'm honoured.

Hilton nods to the PA. She shuts the door.

HASTINGS

My two investigators, sir. DS
Arnott and DS Fleming.

Hilton puts his pen down.

HILTON

I cannot believe I failed to make
myself crystal clear. AC-12 is
recused from the Huntley case. Yet
you still attempted to make
arrests.

HASTINGS

Yes sir, but some new evidence has
come to light, which we think is
vitally important to the inquiry.
DS Fleming.

KATE

We've learned Mr Huntley shares a
solicitor with Michael Farmer and
it's possible Mr Huntley was aware
of Michael Farmer's prior sexual
offences via this relationship.

HILTON

(Surprised.)
Right...

STEVE

We also found that a deposit
supposedly of Tim Ifield's blood
found at his flat was contaminated
with fibres from a forensic
investigator's over suit. And that
the blood deposit supposedly found
on Leonie Collersdale's body was
contaminated in exactly the same
way.

X
Music Ends
10:49:52

HASTINGS

Clear indication of evidence
tampering, sir, pure and simple.

STEVE

Our interpretation is that someone
planted Timothy Ifield's blood on
Leonie Collersdale's body in order
to falsely implicate Tim in her
murder.

KATE

Tim was onto a conspiracy, sir, the
framing of Michael Farmer to
protect the real murderer.

STEVE

And obviously the person with the
opportunity and means to frame both
Michael Farmer and Timothy Ifield
is DCI Roz Huntley.

KATE

By arresting him, she's acting as
if she's been the one to ID her
husband as the murderer, while in
reality she's been protecting him
all this time. Also she's just had
surgery on her arm -- no one knew
she had a problem with it, and
she's refusing access to her
medical records. So we've had to
seek a court order.

HASTINGS

Naturally, sir, we'd like to put
things right straight away. We'd
like to arrest her on suspicion of
perverting the course of justice.

Hilton looks overwhelmed by all this.

HILTON

But Leonie Collersdale's and Tim
Ifield's murders are DCI Huntley's
cases and to reiterate you've been
expressly forbidden from looking
into it.

HASTINGS

Yes sir but my team were
investigating another case and our
inquiries led us unexpectedly to
these findings, which I'm sure
you'll agree, sir, put a completely
new complexion on everything.

HILTON

What other case?

HASTINGS

That would be the disappearance of Jackie Laverty, sir. A property developer not seen since 2012.

Suddenly Hilton looks very shifty. Hastings, Steve and Kate all exchange looks.

HASTINGS (CONT'D)

Something troubling you, sir?

HILTON

Uh, you'll recall I was station chief at that time. It's a difficult experience for us all.

HASTINGS

Sir.

But Hastings, Kate and Steve exchange another look -- are they convinced by that explanation?

HILTON

But this is great work, all of you, great work. But Roz Huntley had you recused and you accused Nick Huntley of involvement in DS Arnott's injuries. I can't risk your investigation being tainted by accusations of bias. In my view your files should be handed over to a new more impartial authority and they can decide the best way to take these inquiries forward.

Hastings, Steve and Kate are outraged.

HASTINGS

Sir, I must protest in the strongest possible terms.

HILTON

(To Steve and Kate.)
Leave us.

Steve and Kate hesitate.

HASTINGS

Very well.

Steve and Kate exit. While they do that Hilton goes to his safe. By the time Steve and Kate

have gone, Hilton has brought out and placed a tablet, to Hastings' curiosity.

Hilton plays a video file on the tablet. As soon as he recognises the footage, Hastings reacts.

Dot lies dying on the ground, with cuts and bleeding to the face, and a serious gunshot wound to the chest. Kate crouches over him with her phone to his mouth, recording audio. The video is from an AFO's body camera.

There are sirens approaching, shouts off, and a helicopter sound orbiting overhead.

Dot looks like he's about to lose consciousness. Sounds of an ambulance arriving and paramedics on foot.

AFO (RECORDING)

Paramedics are here. Let them at him.

KATE (RECORDING)

(To Briggs.)

Just give me a second!

(To Dot.)

Dot, stay with me. There's a network of corrupt police officers doing the bidding of organised crime.

PARAMEDIC 1 (RECORDING)

Move clear so we can help him!

HASTINGS

This is an unsustainable breach of protocol, sir.

The paramedics move in close to Dot but Kate keeps going.

PARAMEDIC 1 (RECORDING)

Start an i.v.!

KATE (RECORDING)

Who's in charge Dot? That's who we want, the most senior officer in this corrupt network.

(beat)

Whose top dog, Dot?

Beat.

DOT (RECORDING)

Caddy.

Music

10:52:57

DUR: 2'08".

Specially

composed by

Carly

Paradis.

KATE (RECORDING)
You're the Caddy. We know that.
Come on Dot.

DOT (RECORDING)
Told.

KATE (RECORDING)
"Told". You told someone? Someone
very senior?

Dot can't make any sound, struggling to breathe
let alone speak.

DOT (RECORDING)
Prom.

KATE (RECORDING)
Promotion? Someone promoted you?
Who? Come on Dot.

Dot can't speak.

KATE (RECORDING)
Come in he can't talk. Blink twice
with the first letter of his name.
A. B. C. D. E. F. G. H. I.

Dot blinks twice.

KATE (RECORDING)
H.? His name begins with H. Right.

Dot loses consciousness.

PARAMEDIC 1 (RECORDING)
That's it, out of the way! I'll
start bagging.

The paramedic pushes Kate clear. She's
distraught, devastated.

PARAMEDIC 1 (RECORDING)
Respiratory arrest.

Paramedic 1 slips a Guedel airway in Dot's mouth
then starts bagging him with oxygen via an
Ambubag.

PARAMEDIC 1 (RECORDING)
We're losing him.

Hilton freezes the image on Dot's dying moments.
Hastings burns with righteous anger.

HILTON

I see why you didn't want anyone sharing -- H.

HASTINGS

Sir, there are currently eight officers serving above the rank of inspector whose surnames begin with an H -- including yourself, sir - Others if you consider those who have relocated or retired.

HILTON

There's only one who was Matthew Cottan's commanding officer for two years, who recruited him and turned a blind eye to his offending.

HASTINGS

(Furious.)
Yes I recruited him but I did not promote him.

HILTON

Superintendent Hastings, you will be served with a Regulation 15 notice. You will have ten working days to answer these allegations and should the review board remain unsatisfied with your answers you will face a disciplinary hearing. That is all. Dismissed.

Hastings burns with fury.

HASTINGS

Sir.

Exit Hastings, angry and bitter. Hilton closes the tablet and takes it back into his safe.

And then shuts the safe door.

CUT TO:

10:54:59 **EXT. STEVE'S FLAT. LATER THAT DAY.**

Kate pulls up outside Steve flats. They're both very sombre.

KATE

I'm coming up.

STEVE

No. There's no need, honestly. I'm fine..

X
Music Ends
10:55:05

KATE (INTERRUPTING)
No, no. I just want to make sure
you're doing all right.

Kate looks determined. Steve visibly backs down.

CUT TO:

10:55:19 INT. STEVE'S FLAT. MOMENTS LATER.

Steve and Kate enter.

The place is a complete tip -- washing up left
out, discarded clothes, an armchair tipped over.
Kate looks shocked. Steve is ashamed.

STEVE
I didn't want Occupational Health
to know. If I can't even look after
myself, how can I do my job?

KATE
Steve, why don't you just... Just
take a few weeks off, till you're
stronger.

STEVE
Michael Farmer doesn't have weeks.
It's his whole future on the line.

Quietly Kate rights the armchair.

She quietly goes about collecting the plates and
cups for the dishwasher.

KATE
I'll put the kettle on.

Steve manoeuvres to the righted armchair. He
struggles to transfer himself across.

Kate sees him struggling. It stops her dead.

KATE (CONT'D)
You are going to get better aren't
you Steve?

STEVE
(Beat. Voice cracks.)
I don't know, Kate.

Suddenly Steve looks lost and emotional. Kate
goes to him and gives him a hug. It all gets too
much for Steve and he weeps. He holds onto her.

Music
10:56:29
DUR: 0'42".
Specially
composed by
Carly
Paradis.

|
|
|
|
|
|
|

CUT TO: |

10:57:07 INT. POLK AVENUE POLICE STATION. VIEWING ROOM.
SAME TIME.

The preceding scene plays on a live video feed.
Roz watches with Jodie. Roz keeps up the
anguished act.

X
Music Ends
10:57:11
Music
10:57:05
DUR: 1'05".
Specially
composed by
Carly
Paradis.

JODIE
You should sit down, ma'am. I can
get you some more of your
painkillers.

ROZ
No. I'll be all right.

CUT TO: |

10:57:17 INT. POLK AVENUE POLICE STATION. INTERVIEW ROOM.
LATER THAT NIGHT.

Nick sits in the interview room, scared,
anxious. Neil faces him across the table,
equally edgy. Tense silence. Enter Jimmy.

NICK
Jimmy. Thank God.

JIMMY
(To Neil.)
I want some time with my client
before we go through Disclosure --
in a private room.

NEIL
I'll see what I can do.

JIMMY
You'll do better than that,
detective.

Exit Neil.

NICK
I'm glad to see you, mate.

Jimmy puts his fingers to his own lips to shush
Nick, and points directly up at the camera. Nick
looks up at the camera.

CUT TO: |

10:57:30 INT. POLK AVENUE POLICE STATION. VIEWING ROOM.
SAME TIME.

Enter Buckells. The video feed plays in the background.

We don't see the video but we can hear Nick talking to jimmy.

JIMMY (VOICE FROM VIDEO)
Have you eaten? Do you need something to drink?

NICK (VOICE FROM VIDEO)
No, no, no, I'm fine.

BUCKELLS
All right, Roz. I'll take it from here.

Roz nods. She takes a step back as Buckells takes over watching the feed. Jodie edges towards Roz.

NICK (VOICE FROM VIDEO)
Jimmy, this is insane. I have nothing to do with it.

JODIE
I don't know many that would have had the guts. That was incredibly brave and honest of you, ma'am.

Roz continues to play the anguished wife.

NICK (VOICE FROM VIDEO)
I've got no idea how this could be happening to me. It was Roz, she's lying about everything, everything.

As Nick's Voice rings out of the monitor. But in her eyes there's still a glint of steel.

CUT TO BLACK:

(credits - single cards)

10:58:05 CAST IN ORDER OF APPEARANCE

Hastings	ADRIAN DUNBAR
Hilton	PAUL HIGGINS
Steve	MARTIN COMPSTON
Trauma Consultant	SYREETA KUMAR

-- --

X
Music Ends
10:58:10
Music
10:58:01
DUR: 0'34".
Specially
composed by
Carly
Paradis.
|
X
Music Ends
10:58:35

Neil	MARK STOBART
Roz	THANDIE NEWTON
Jodie	CLAUDIA JESSIE
Farida	ANNEIKA ROSE
Buckells	NIGEL BOYLE
--	--
Maneet	MAYA SONDHI
Kate	VICKY McCLURE
Jamie	ROYCE PIERRESO
Rupal	VINEETA RISHI
Jimmy	PATRICK BALADI
Nick	LEE INGLEBY
--	--
Michael	SCOTT REID
Morganstaff	HENRY MILLER
Eileen	MARY HEALEY
Tim	JASON WATKINS
Surgical Staff Nurse	PANDORA COLIN
Cottan	CRAIG PARKINSON
--	--
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
Location Managers	DAVID COOKE
	LEANNE O'HAGAN
--	--
Camera Operator	RYAN KERNAGHAN
Focus Pullers	NOAH DAVIS
	CONOR ROTHERHAM
Clapper Loaders	ANTHONY BREEN
	CHARLIE FLEETWOOD
Digital Imaging Technician	DARREN CHESNEY
Grip	GLYNN HARRISON
--	--
Gaffer	CARLO McDONNELL

Best Boy	MARTIN CATTIGAN
Electricians	GASTON CURRIE
	CONOR DUNN
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	JOSEPH DUFFY
Dressing Props	IVAN NESBITT
	EAMON BEAGON
Standby Props	PAT McKANE
	GRAEME LIVINGSTONE
Boom Operator	ROBERT JOHNSTON
Stunt Coordinator	DONAL O' FARRELL
--	--
Assembly Editor	HELEN SHERIDAN
Titles	PETER ANDERSON
Costume Supervisor	CATHY PRIOR
Costume Standby	CARLA BARROW
Make-Up Assistants	ANGELA WILLIAMS
	JENN BOWMAN
Visual Effects	YELLOWMOON POST PRODUCTION
--	--
Dubbing Mixer	PAUL MAYNES
Dialogue Editor	IAN WILKINSON
Sound Effects Editor	PIETRO DALMASSO
Colourist	JET OMOŠEBI
Online Editor	JONATHAN FETHERSTON
Northern Ireland Casting	GEORGIA SIMPSON
--	--
Sound Recordist	BARRY O' SULLIVAN
Costume Designer	MAGGIE DONNELLY
Make-Up & Hair Designer	LAURA HILL
Production Manager	AISLINN NÍ CHUINNEAGÁIN
Casting Directors	KATE RHODES JAMES CDG
	DANIEL EDWARDS CDG
--	--
Associate Producer	PRISCILLA PARISH
Composer	CARLY PARADIS
Editor	ANDREW JOHN McCLELLAND
Production Designer	GILLIAN DEVENNEY
Director of Photography	STEPHEN MURPHY

