

Line of Duty
Series 4 - Ep 2

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

09:59:30 VT CLOCK (30 secs)
World Productions
Line of Duty
Series 4 - Episode 2
Prog no. DRIC152D/01 Dur 58:59

09:59:57 CUT TO BLACK

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

Roz's car approaches a police cordon 'blues and twos' pulls into the police cordon on the Borogrove Estate... She grabs her stab vest from the car. And pulls it on.

JODIE

The bystander that witnessed the abduction described a suspect of average height and build wearing a dark balaclava.

See the image of Balaclava Man.

CUT TO BLACK:

10:00:11 SUPER CAPTION: **THANDIE NEWTON**

CUT TO:

Suddenly Orange light flares in a downstairs window, the window shatters, flames burst out and everyone ducks.

Roz kicks open the back door.

HANA (O.S)

HELP!!!

Here they find Hana Reznikova cable-tied to a radiator.

An officer cuts her free.

Roz interviews Hana. Hana's earrings are missing and there's blood on her ears where they were torn out.

HANA

He tore out my earrings.

Tim searches Farmer's House by torchlight.

Tim shows Roz a crime scene photo of the necklace, hairgrip and earrings.

Music

10:00:00
DUR: 2'18".
Specially
composed by
Carly
Paradis.

TIM (O.S)

These appear to be the most significant find at the crime scene.

Tim with Roz.

TIM

There's a very subtle point you've probably missed.

ROZ

(Irritated.)
Trust me -- I haven't.

CUT TO BLACK:

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

CUT TO:

Roz with Hilton.

ROZ

There's a lot of evidence to go through.

HILTON

But we need a breakthrough.

Police arrest Michael Farmer.

ARRESTING PC

Michael Farmer, I'm arresting you on suspicion of abduction and attempted murder.

CUT TO BLACK:

10:00:38 SUPER CAPTION: **ADRIAN DUNBAR JASON WATKINS**

CUT TO:

ACC 12 news plays out on a monitor. Hilton addresses a gaggle of press and tv cameras watched by Steve, Kate and Hastings.

HILTON

The 24-year-old man has been charged in connection with the murder of Baswinder Kaur, the disappearance of Leonie Collersdale and the abduction and attempted murder of a third woman.

Tim and Steve in the interview room.

TIM

Evidence may have been planted.
Evidence may have been suppressed.
The man they've charged could well
be innocent.

Roz with Hilton.

HILTON

There's facts... and then there's
the truth.

CUT TO BLACK:

10:01:00 SUPER CAPTION: **LINE OF DUTY**

CUT TO:

Hastings and Hilton having lunch.

HASTINGS

A detective under that kind of
undue pressure can sometimes bend
the facts to suit the expectations
of his, or her, superiors.

HILTON

We trust our officers to conduct
themselves with professionalism and
integrity.

Hastings with Steve.

HASTINGS

As of now, we are investigating Roz
Huntley's charging of Michael
Farmer.

STEVE

Sir.

CUT TO BLACK:

10:01:20 SUPER CAPTION: **LEE INGLEBY PAUL HIGGINS**

CUT TO:

Steve with Roz.

STEVE

AC-12. I'll see you again, DCI
Huntley.

Kate goes undercover.

KATE

DS Kate Flynn. I've been placed on temporary secondment to your team, ma'am.

CUT TO BLACK:

10:01:34 SUPER CAPTION: **MAYA SONDHI GAITE JANSEN**

CUT TO:

Roz and Kate interview Michael Farmer.

MICHAEL

I get muddled sometimes.

ROZ

Do you want to stop the interview, Michael?

Roz is not happy Kate has been through the Farmer file.

ROZ

I'd like you to desist, please, while I take this up with your senior officer.

KATE

As you wish, ma'am.

Kate with Hastings and Steve.

KATE

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

CUT TO BLACK:

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

CUT TO:

Tim shows Steve the image of Balaclava Man.

TIM

(indicating Balaclava Man)
This is the man that I'm convinced killed Baswinder Kaur, Leonie Collersdale, and abducted Hana Reznikova and framed Michael Farmer for everything. And Roz Huntley has stopped everyone looking for him.

And we see Balaclava Man cross a car park.

Take of the balaclava. It's Tim.

CUT TO BLACK:

10:02:03 SUPER CAPTION: **PRODUCED BY CÁIT COLLINS**

CUT TO:

Roz and Tim arguing in the kitchen.

TIM

What have you got against Michael Farmer? 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 worktop. It's a sickening crack, her eyes go blank and she falls limp to the floor.

His hands are trembling. He's not sure he can go through with this he powers up the electric saw.

He steps over Roz's body and lowers the blade over her head. He'll cut her into pieces.

And then... Roz's eyes snap open.

CUT TO BLACK:

10:02:14 SUPER CAPTION: **DIRECTED BY JED MERCURIO**

CUT TO:

10:02:16 **EXT. HMP BLACKTHORN. NEXT DAY**

Establisher sign on Building - BLACKTHORN.

Neil hurries towards the prison, on his mobile phone.

NEIL

(Into phone.)

I'm at Blackthorn. The DS from East Mids, she's with Farmer again.

CALLER (O.S.)

(phone)
Godsake.

NEIL

Yeah. I'm trying to get hold of DCI Huntley.

X
Music Ends
10:02:18
Music
10:02:15
DUR: 0'23".
Specially
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Paradis.

CALLER (O.S.)

(phone)
Right.

NEIL

She didn't come into work this morning.

PRISON GUARD (O.S)

ID please.

Neil flashes his ID. And heads inside.

CALLER (O.S.)

(phone)
Okay. I'll get back to you.

CUT TO:

10:02:31 **INT. HMP BLACKTHORN. VISITOR SUITE. MOMENTS LATER.**

Kate sits across from Michael and Rob, his solicitor, and the Appropriate Adult, with a recorder playing. Kate shows Michael a photo of Rikki Neville.

X
Music Ends
10:02:38

KATE

Michael, I need to ask you some questions about Rikki Neville. I've learned that she had a boyfriend that lived in Moss Heath. That's where she went the night she disappeared. Moss Heath, isn't that where you live, Michael?

ROB

Michael, you don't have to stay and talk to DS Flynn. You can leave at any time. Or if you do speak to her, you're still under caution. Anything you say can be used in evidence, don't forget that.

MICHAEL

I want to help.

CUT TO:

10:03:03 **INT. HMP BLACKTHORN. RECEPTION. MOMENTS LATER.**

Enter Neil. Neil's on his phone, getting anxious.

NEIL

(Into phone.)

Yes. DS Twyler. Have you got DCI Huntley there with you, by any chance?

(Listens, frustrated.)

PHONE VOICE (O.S.)

Uh, no, not seen her, she's not here. She's probably at home"

NEIL

(Into phone.)

I've already tried her home number. Nothing.

PHONE VOICE (O.S.)

Sorry.

NEIL

(Into phone.)

All right, cheers anyway.

And he drops his phone into a box as he passes through security.

On the other side.

NEIL (CONT'D)

Ta.

And we see him escorted down a corridor towards D Wing.

KATE (V.O.)

For the tape, I'm showing...

Music

10:03:20

DUR: 1'06".

Specially

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Carly

Paradis.

CUT TO:

10:03:24 **INT. HMP BLACKTHORN. VISITOR SUITE. MOMENTS LATER.**

Kate shows Michael the CCTV image of Balaclava Man.

KATE

... the interviewee a CCTV image. This image was also taken in Moss Heath, the night another girl went missing, Leonie Collersdale. Maybe this man knows something about what happened to Rikki Neville?

Michael looks bemused and uncomfortable. He doesn't respond.

KATE (CONT'D)

What I'm wondering, Michael, is if you might know who this man is?

Michael stares at the photo like he's genuinely trying to recall who Balaclava Man is.

The gate lock clicks. Enter Neil, into the area behind the grill behind Kate. Rob looks up; Kate follows the look over her shoulder to Neil. Neil, looking very pissed off, makes a neck-cutting gesture (silent because of the tape).

KATE (CONT'D)

Okay, we'll leave it there.

Kate pulls her things together. She stands to exit.

MICHAEL

I've remembered the name of the hospital.

KATE

What's that, Michael?

MICHAEL

I said I want to help and I've remembered the name of the hospital.

Suddenly Neil looks uneasy.

CUT TO:

10:04:02 **INT. AC-12. MEETING ROOM. LATER THAT DAY.**

Steve watches the video recording of Michael Farmer's initial police interview, listening via earphones.

Jodie and Neil face Michael, Rob and the Appropriate Adult across the table, with the DIR recording.

The questioning is calm and sensitive.

JODIE (O.S)

You told your employer it was a hospital... St. Anthony's.

MICHAEL

(As if providing answer.)
St. Anthony's.

Steve reacts.

NEIL (O.S.)

But we checked St. Anthony's and they've got no record that you were there that night.

JODIE

We want to get to the truth, Michael, but it's very difficult if you can't provide us with the right information.

Steve studies Michael's helpless, bemused look. Enter Hastings. Steve hits pause and takes out his earphones, moving to stand.

HASTINGS

As you were.

STEVE

Sir, I got a tip-off from Kate about a possible alibi.

(Indicates video.)

Under the pressure of interview, Farmer gave the wrong hospital. Michael Farmer was actually admitted to City General Hospital on the night Leonie Collersdale disappeared. He wasn't discharged till two days later.

Hastings absorbs that.

HASTINGS

Well let's see what DCI Huntley has to say about that. Start drafting a Reg 15.

STEVE

Sir.

Exit Hastings.

Steve glances again at the final freeze frame of Michael Farmer. Steve looks like he believes he's looking at an innocent man framed for a crime he didn't commit -- and then he moves.

CUT TO:

10:04:45 EXT. WOODS. LATER THAT DAY.

A liveried police 4WD is marshalled by a PC to a parking area off a dirt track. Kate and Neil get out and head to the outer police cordon near a clutch of trees.

X
Music Ends
10:04:26

Music
10:04:40
DUR: 0'59".
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Kate and Neil identify themselves for the Scene Log controlled by a PC at the outer cordon.

NEIL

DS Twyler.

KATE

DS Flynn.

Neil greets Rupal. She's stepped out of the inner cordon and is wearing her forensic suit.

NEIL

Hi Rupal.

RUPAL (O.S)

Hiya.

(On screen)

A body's been found. A woman.

Kate and Neil follow Rupal to the inner cordon.

KATE

Where's Tim Ifield?

RUPAL

He's not on shift. Stuck with me, I'm afraid.

Inside the inner cordon, forensic investigators in white suits carry out a careful excavation in two or three sites spaced only a few feet apart.

NEIL

Any idea who she is?

RUPAL

From what there is, we've done pretty well to identify her as female. She's been dismembered.

Neil and Rupal move along the scene to two forensic officers. We stay on Kate.

RUPAL

Is Roz on her way?

NEIL

Haven't got hold of her yet.

RUPAL

Okay, well, the first body parts were found there and there, (now we've started digging here and here).

CUT TO:

10:05:32 INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.

At his desk, Steve works on his computer. Enter Maneet.

MANEET

DCI Huntley's not answering any of her numbers. Her Federation Rep's had a go too. Sorry, Sarge.

STEVE

(All right).

Exit Maneet. Steve looks frustrated. He taps out a text to Kate quickly.

CUT TO:

10:05:52 INT. POLK AVENUE POLICE STATION. SQUAD ROOM/ROZ'S OFFICE. LATER THAT DAY.

Kate and Neil return to the station.

Kate looks into Roz Office as she passes. Empty.

Kate receives a text from Steve: What's happened to Huntley?

Kate takes off her jacket.

As she absorbs the text's meaning, Kate starts to show worry.

KATE

Has anyone checked with Resources if Roz has been given last-minute leave or time off in lieu?

NEIL

It'll be summat with her kids. No one dobs in the boss.

Farida intervenes.

FARIDA

What are you talking about?

Farida turns and points towards the meeting room.

And the door opens and out steps Roz on the phone.

Music

10:06:22

DUR: 0'55".

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Carly

Paradis.

ROZ
(Into phone.)
Yes.
(tiny beat)
Thanks, Rupal. I'll talk to you
later.

Roz hangs up and comes out. She seems distracted
and under the weather.

ROZ (CONT'D)
Right. Sum total of the find is the
torso divided into two sections
plus one arm. I've asked Rupal to
fast-track DNA - see if we can
match the body to Leonie
Collersdale or to Kate's missing
girl Rikki Neville. Jodie, you okay
to liaise with Rupal?

JODIE
Yes, ma'am.

ROZ
Right and Neil, best to let the
Collersdales' FLO know that we've
found a body but absolutely not to
say anything to the family till we
know more.

NEIL
Boss.

KATE
Everything all right, ma'am?

ROZ
Sorry, I really wasn't up to coming
in earlier. I think I've picked up
some kind of bug. Grim night.

Roz gives them all a sharp nod and forced smile
and then withdraws to her office and shuts the
door.

CUT TO:

10:07:04 **EXT. POLICE HQ. NEXT DAY.**

Roz walking down the street towards Police HQ.

She looks ill and haunted, reaches for her
wrist.

Roz goes up the steps into the building.

X
Music Ends
10:07:17
Music
10:07:01
DUR: 0'17".
Specially
composed by
Carly
Paradis.

X
Music Ends
10:07:18

CUT TO:

10:07:14 **INT. POLICE HQ. HILTON'S OFFICE. MOMENTS LATER.**

Hilton's secretary lets in Roz and shuts the door behind her.

HILTON

Sorry to bring you in. This can't wait.

ROZ

Sir.

HILTON

I got an email earlier. AC-12 are going to serve you with a Regulation 15 Notice.

Roz is surprised, confused and frightened.

HILTON (CONT'D)

Ted Hastings, usual story, he's got a bee in his bonnet. As good as told me you've been under disproportionate pressure to secure charges against Farmer. Executive pressure.

Roz measures a subordinate silence.

HILTON (CONT'D)

I'm the one who's been shielding you from all the flak over Trapdoor. We're in this together, shoulder to shoulder. Huh?

Hilton fixes her with an imperious look. Realising her weak position, Roz can only nod glumly.

Roz looks very troubled.

CUT TO:

10:07:51 **INT. ROZ'S HOUSE. THAT NIGHT.**

Haunted and pensive, Roz sits lost in thought at the dining table. Her supper goes cold on the plate.

Nick eats his in silence, while the kids lounge in the next room, Ollie on one device with his earphones in and Sophie on another.

Nick looks up from his meal.

Roz' mind is elsewhere.

NICK

It's bad enough the kids being on another planet...

ROZ

Sorry.

NICK

We eat later so we can sit down together.

ROZ

I've lost my appetite.

NICK

(Troubled, fishing.)
Anything to do with last night?
You'd just gone when I realised
you'd left your phone at home...

ROZ

Yeah, I checked my messages this morning. The kids called. Why weren't you in?

NICK

I was having a drink with Jimmy.

ROZ

So it's okay for you to have a drink with your mate but it's a problem if I'm at work?

NICK

The kids were fine. Couldn't you have borrowed someone's phone, to let us know where you were?

ROZ

We were chasing a lead, the body that was still missing, Leonie Collersdale.

NICK

You've found her?

ROZ

Some of her.

Nick reacts, realises the toll his wife's job can take. It takes the sting out of the row.

Beat.

ROZ (CONT'D)

I should have borrowed someone else's phone. It got late and I just didn't want to wake up the whole house. Sorry.

Roz tears up a bit. It only makes Nick more sympathetic.

NICK (OVERLAPPING)

Hey, now, hey, don't be daft. I'm just worried about you, that's all ...

From under her sleeve, the edge of a dressing pokes out.

NICK (CONT'D)

You cut yourself?

ROZ

It's fine. I just caught it on some brickwork.
(Changes subject.)
I'll be fine.

NICK

I'll warm that up for you.

He picks up her plate and heads to the kitchen.

Roz looks far from fine.

DIR puts out a monotone. From next scene.
Continuous monotone.

CUT TO:

10:09:18 **INT. AC-12. INTERVIEW ROOM. LATER THAT DAY.**

Putting on a calm facade, Roz takes her seat beside DCI Mark Moffatt, her Police Federation Rep, facing Steve and Hastings across the table as the DIR puts out a monotone. She realises the edge of her dressing is poking out from under her sleeve; she pulls the sleeve down to conceal it and moves it under the table out of sight. The monotone finishes.

STEVE

AC-12 interview of Detective Chief Inspector Roseanne Huntley in the presence of her Police Federation Representative.

Music

10:08:55

DUR: 0'28".

Specially composed by
Carly
Paradis.

X

Music Ends
10:09:23

MARK
DCI Mark Moffatt.

STEVE
Interview by Superintendent
Hastings, Detective Sergeant
Arnott.

Steve brings up a mugshot of Michael Farmer.

STEVE (CONT'D)
For the DIR, the screen shows
Michael Farmer, currently remanded
in custody charged with the murder
of Baswinder Kaur, the murder of
Leonie Collersdale and the
kidnapping and attempted murder of
Hana Reznikova. In respect of
evidence against Mr Farmer, our
first consideration is Item
Reference AP-5, Hana Reznikova's
clothing, Document 5 in your
folders.

Steve brings up on screen a forensic photo of
Hana's clothes labelled with the item reference.

ROZ
Hana's clothing yielded Item
Reference HLA-8, that's Document 6
in your folders. HLA-8 also matched
fibres found on Michael Farmer's
clothing. It appears Farmer managed
to dispose of the jacket but fibres
were still left on the clothes he
was wearing at the time of his
arrest.

STEVE
Fibres?

MARK
DCI Huntley has the right to be
questioned by an officer at least
one rank senior.

HASTINGS
Yes if you take DS Arnott's point,
don't you, DCI Huntley? Only one
fibre was found. I mean that's
pretty meagre, wouldn't you say,
given that our man's meant to have
bundled that wee girl into his car,
transferred her across town and
then locked her up in his house?

ROZ

(Uncomfortable.)
Nonetheless it's still evidence proving Farmer was in physical contact with Hana on the night of the abduction.

STEVE

Actually it's evidence he might have been in contact with a black item of clothing, and as the jacket was never found, we haven't got a definitive match to the one used in the abduction, added to which a single fibre is more consistent with cross-contamination.

HASTINGS

That's correct, isn't it, DCI Huntley? It's more likely that a stray fibre contaminated Michael Farmer's clothing during his arrest, transfer or custody?

ROZ

Sir, I took scrupulous measures to prevent cross-contamination of forensic evidence. That's why I'm certain this fibre is proof of physical contact between Farmer and Hana.

STEVE

Well Hana described her attacker as wearing a balaclava. No fibres consistent with a balaclava were detected in Michael Farmer's hair.

ROZ

That doesn't mean he wasn't wearing one, just that we didn't find any fibres.

STEVE

Absence of evidence isn't the same as evidence of absence.

ROZ

Yes.

HASTINGS

There you go. It couldn't be more clearer in respect of the forgoing... You just admitted to an "absence of evidence."

Roz realises she walked straight into a trap. Suddenly she looks very vulnerable. Steve and Hastings smell blood. Steve brings up a mobile phone triangulation map showing a cell that covers Michael Farmer's home address and also marked on the map is the location of Hana's abduction, well outside the cell.

STEVE

Document 9. Document 9 is a signal-strength triangulation map carried out on Michael Farmer's phone in respect of 9th of March from 20.30 to 22.00. Said triangulation shows the phone remained within the mobile phone cell covering Michael Farmer's grandmother's nursing home until he went to start his shift at 22.00. The map also shows the location of Hana Reznikova's abduction.

HASTINGS

Seems like your man wasn't in the right place at the right time.

ROZ

Just because the phone was there doesn't mean Farmer was. And there are no witnesses to Farmer loitering near his grandmother's nursing home for an hour and forty-five minutes.

HASTINGS

He left it there the whole time?

ROZ

We really don't know what he did with his phone, sir; no calls were made in those hours.

HASTINGS

And yet the phone was back on his person by the time he was arrested?

ROZ

Yes, sir.

Roz looks weakened by this. Steve comes in rapidly.

STEVE

Hana Reznikova was abducted using a vehicle found in the vicinity of Michael Farmer's home.

ROZ

Yes.

STEVE

Michael Farmer doesn't hold a driving licence. He's never held a driving licence. He's never owned a car; neither has his grandmother.

ROZ

I'm familiar with those findings, and naturally I gave them consideration. Farmer's had ample opportunity to learn to drive informally. In his neighbourhood it's not uncommon for motorists to drive illegally, without a licence or insurance.

HASTINGS

Come on, that's an assumption, and a pretty big one if you ask me. I mean, have you witnesses to Michael Farmer being able to drive?

ROZ

Inquiries are ongoing, sir.

HASTINGS

"Ongoing."

Roz looks very uncomfortable and Hastings' sarcasm only adds more. Steve jumps in again.

STEVE

Document 11 in your folders. Item Reference TJI-1.

Steve calls up on screen a photo of Hana's blood-stained ear-rings.

STEVE (CONT'D)

Item TJI-1 is a pair of bloodstained earrings.

ROZ

They were found in Michael Farmer's home. The bloodstains were swabbed. The blood matched a control sample taken from Hana Reznikova. They were Hana's earrings. Farmer ripped them out before leaving Hana to die in the fire. And she would have if I hadn't have gone into the burning house and saved her.

Music

10:13:03

DUR: 1'34".

Specially

composed by

Carly

Paradis.

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Roz feels more confident again.

HASTINGS

DS Arnott.

STEVE

Item Reference TJI-2 is a hairgrip.

Steve brings up an image on screen of a hairgrip.

ROZ

At Michael Farmer's home we also found said hair grip bearing DNA matching Baswinder Kaur and a necklace bearing DNA matching Leonie Collersdale.

STEVE

Tests indicated carpet fibre deposits present on other items recovered from Michael Farmer's home address were absent on the items specifically linking Farmer to the previous victims.

ROZ

Those items were trophies. I took the view that Michael Farmer took special care of them, keeping them in a safe place, keeping them clean and for that reason I discounted the carpet fibre profile.

STEVE

There was also a boot print relating to a person unknown.

ROZ

There was nothing that connected the boot print to the personal items. Like the carpet fibres, on the balance of evidence I discounted it, in favour of the compelling evidence against Michael Farmer.

Roz has gained confidence. Steve brings up an image on screen, the Balaclava Man photo.

STEVE

On screen, image 47. Image 47 is a CCTV capture made on the 25th of January showing a figure known informally as Balaclava Man.

HASTINGS

Now have you determined that this suspect is Michael Farmer?

ROZ

He's a sufficient match in terms of body size and shape. Most likely this is Michael Farmer.

HASTINGS

And can you tell me how you went about determining whether or not to charge Michael Farmer?

ROZ

Standard protocol, sir. I spoke on the telephone to the Senior Prosecutor in the Complex Case Unit. I outlined the evidence and she authorised me to charge the offender.

HASTINGS

And was there any other evidence that you brought to the attention of the Senior Prosecutor?

ROZ

What evidence?

HASTINGS

Contrary evidence.

Now Roz looks extremely uncomfortable.

MARK

As the phone call wasn't recorded.

HASTINGS

Yeah, I know that, fella. That's why I'm asking the organ grinder and not her monkey.

ROZ

(Very uncomfortable.)
I believe I've presented all the evidence.

STEVE

Believe?

MARK

DCI Huntley strenuously denies tampering with evidence.

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X
Music Ends
10:14:37

HASTINGS

No one's suggesting anything of the sort. More a matter of presentation.

STEVE

We viewed the MG5 and MG6 you submitted electronically to the CPS. The MG6 didn't refer to any solid evidence that would undermine the Prosecution case.

Roz looks uncomfortable.

STEVE (CONT'D)

Basically you sold the Prosecutor on the evidence in favour of Farmer's guilt, played down the evidence against.

ROZ

Are you proposing that I should have disregarded the powerful evidence against Michael Farmer and released a potentially dangerous offender back into the community?

HASTINGS

No, no. That is not what we are talking about here, Detective Chief Inspector Huntley, as well you know. We're not mind readers. We don't know whether Michael Farmer is guilty or not. All that's expected of us as police officers is that we do our duty to the letter of the law, the letter.

Roz feels knocked back. Hastings changes to a harder tack.

HASTINGS (CONT'D)

Now, you were a bit of a high flier in your time, Roseanne, weren't you?

ROZ wrong footed.

STEVE

Graduate entrant. Fast-tracked for promotion. DI before you were 30.

HASTINGS

Then you hit the wall.

Roz reacts.

Music

10:15:52

DUR: 1'13".

Specially

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Carly

Paradis.

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ROZ

I started a family, sir.

HASTINGS

You stood still while other people kept climbing the ladder.

STEVE

Operation Trapdoor is an extremely high-profile inquiry. Get a result it puts your stalled career back on track.

HASTINGS

You were under pressure weren't you Roseanne, to get a result?

ROZ

No, sir.

HASTINGS

Pressure from the top?

ROZ

No, sir.

HASTINGS

Come on. No movement for months. The press telling women the streets aren't safe. Come off it.

ROZ

I discharged my duty correctly and the matter is now in the hands of the courts.

HASTINGS

The matter, DCI Huntley, is whether or not you knowingly and willingly hoodwinked the Crown Prosecutor into authorising charges against Michael Farmer despite there being good reason to doubt his guilt.

ROZ

(Weak, unconvincing.)
I've got no doubt about Michael Farmer's guilt.

HASTINGS

No? DS Arnott.

Steve pulls up on screen Document 17. A transcript of Michael Farmer's interview.

X
Music Ends
10:17:05

STEVE

Document 17 in your folders.
Transcript of interview with
Michael Farmer. When asked to
account for his whereabouts around
the time of Leonie Collersdale's
disappearance, Mr Farmer referred
to a hospital admission.

ROZ

He misled my detectives.

STEVE

He's an emotionally and
intellectually vulnerable suspect
who got a detail wrong. Follow-up
by AC-12 proves Michael Farmer was
a hospital in-patient at the time
of Leonie Collersdale's
disappearance.

ROZ

DS Neil Twyler, reported to me that
Michael Farmer had given this new
information in a post-charge
interview.

Roz takes out her pocket book and refers to it.

ROZ (CONT'D)

Michael Farmer's routine is that he
visits his grandmother between
seven-thirty pm and eighty-thirty
pm every night and starts work at
ten pm. Farmer visited City General
Hospital at eleven-thirty pm on the
25th of January. Leonie Collersdale
was last seen just after nine pm.
This gave Farmer sufficient time to
carry out the offence and
subsequently to attend the hospital
in the effort to fabricate an
alibi. Furthermore the hospital
found nothing wrong with Farmer and
he was discharged, which fits with
the whole thing being a deliberate
deception.

HASTINGS

No-no-no-no-no. Look this is
information you should have known
earlier, DCI Huntley, far-far
earlier, and in my view the reason
you didn't know it is because you
were itching to charge this suspect
come what may.

MARK

That's an inflammatory accusation.

HASTINGS

(To Mark.)

Federation Rep or not, you will address me as Sir.

(To Roz.)

And as far as I'm concerned, DCI Huntley, two hours is an extremely narrow margin for our fella to abduct that wee girl, transport her across town, do away with her and then get himself up to the hospital. DS Arnott.

Steve returns to the Balaclava Man photo.

STEVE

Image 47 again.

HASTINGS

The man you say is Michael Farmer despite his partial alibi.

Steve brings up the next image, Tim's biometric analysis of the suspect.

STEVE

Biometric analysis of the suspect...

Roz sees the graphics on screen and is taken by surprise.

STEVE (CONT'D)

Estimation of the suspect's height is limited by large error margins. However the camera angle permits accurate estimation of the suspect's shoe size.

Roz reacts.

ROZ

I haven't seen this before. Where did you get this?

STEVE

The suspect wears Size 10s. Michael Farmer wears Size 8s.

ROZ

Is someone going to tell me where this came from?

Music

10:18:47

DUR: 1'47".

Specially composed by Carly Paradis.

HASTINGS

Our source is confidential information.

Roz is very nervous now. Quickly Steve brings up a photo in coloured light of a boot print.

STEVE

Item Reference TJI-9, the previously mentioned boot print detected at Michael Farmer's home. Size 10... No match to any footwear belonging to Michael Farmer.

HASTINGS

(Points at screen.)
There is the man you should be looking for up there.

Roz looks well beaten. Hastings and Steve look like they've won. Roz seeks mercy.

ROZ

(Very contrite.)
Sir, I am very grateful for this new information and I will order my team to look into it without delay.

HASTINGS

Ah well that's great but the issue here, DCI Huntley, is whether you're fit to be the one giving those orders. Now in my opinion you have failed in your lawful duty to consider exculpatory evidence and I am fearful that this young fella Michael Farmer may suffer a miscarriage of justice. Therefore I'm gonna recommend to your senior officer that a new Senior Investigating Officer be appointed to Operation Trapdoor, and that you be reassigned. This interview is terminated.

Roz is devastated. Mark and Hastings exits and Steve switches off the DIR. Roz eyes Steve.

ROZ

How many ops as big as Trapdoor have you ever run?
(Off Steve's silence.)
Thought so.

Exit Roz. Steve is chastened.

10:20:29 **EXT/INT. ROZ'S HOUSE. GARAGE. THAT NIGHT.**

Roz makes her way to the garage.

Roz pops open the boot of her car. Inside is Tim's rucksack. She opens the second largest of its compartment, which contains a black plastic bag, which she opens to reveal Tim's mobile phone and laptop. She takes the laptop out.

Roz opens the lid of the laptop and the user is TIM. She enters a password and his start page appears. She opens Search this computer and enters biometrics. One file is highlighted with a cryptic mix of letters and numbers as a title and the keywords "biometric analysis".

She opens the file. It contains Tim's biometric analysis of the CCTV image. Roz is anguished.

She scrolls down through the file and sees code-words jump out at her, encrypted in Tim's idiosyncratic style:

H*U'N^T*L^E'Y
A^C*1^2

The words are repeated over and over again. Roz is devastated.

CUT TO: X

Music Ends
10:20:34
Music
10:20:28
DUR: 1'29".
Specially
composed by
Carly
Paradis.

10:21:52 **INT. AC-12. MEETING ROOM. LATER THAT NIGHT.**

Kate watches back Roz's interview. ON SCREEN:

HASTINGS (O.S.)

You were a bit of a high flier in
your time, Roseanne, weren't you?

STEVE (O.S.)

Graduate entrant. Fast-tracked for
promotion. DI before you were 30.

HASTINGS (O.S.)

Then you hit the wall.

ROZ (O.S.)

I started a family, sir.

Kate's reaction.

CUT TO:

X
Music Ends
10:21:57

HASTINGS

Yeah. You stood still while other people kept climbing the ladder.

STEVE

Operation Trapdoor is an extremely high-profile inquiry. Get a result it puts your stalled career back on track.

Kate looks annoyed at the sexist abuse.

CUT TO:

10:22:13 **INT. AC-12. OPEN-PLAN OFFICE. MOMENTS LATER.**

Steve heading back to his desk, Steve leaves a message on Tim's phone.

TIM (O.S.)

(Voicemail greeting.)

This is Tim Ifield. Please leave a message after the beep.

STEVE

(Into phone.)

Tim, Steve Arnott. I know you're on days off but I need you to return my calls. We're looking deeper into the evidence in the Farmer case and I need your input. Thanks again for the biometrics -- they worked a treat, mate. Call me, okay?

Steve hangs up. To his surprise, Kate appears from out of the meeting room.

STEVE (CONT'D)

All right.

KATE (O.S.)

All right.

STEVE

I didn't know you were in.

KATE

I just listened to the DIR of your interview with Huntley. She isn't the first SIO to buff evidence...

Steve is embarrassed the interview was harsh on Roz and Kate knows it.

STEVE

She took it badly.

KATE

Is that how it seemed to you?

The awkward talking over each other only makes the awkwardness worse. Enter Maneet to break the moment.

MANEET

[Indistinct 'ooh' sound]
congratulations!

KATE

Ah, thanks, Maneet.

STEVE

What's that?

MANEET

Only gone and passed the National Inspectors' Exam.

Maneet moves on. Steve is pleased for Kate.

STEVE

Congratulations.

KATE

Cheers, mate.

STEVE

I didn't know you'd entered...

KATE

Well, I kept shtum in case I went down in flames. I know it's a bit soon but I took so long getting my act together to make DS. I'm not going to let things slide.

STEVE

You're coming up on the rails.

KATE

Yeah. You better watch out.

STEVE (OVERLAPPING)

I better watch out.

Laughter.

STEVE (CONT'D)

Well done, mate.

Kate smiles. Door opens. Kate looks up.

CUT TO:

10:23:13 INT. AC-12. OPEN-PLAN OFFICE/HASTINGS' OFFICE.
CONTINUOUS.

To see Hastings.

HASTINGS

Kate.

She enters.

HASTINGS (CONT'D)

Well. This is great news.
Congratulations. Well done.

KATE

Thank you very much, sir.

HASTINGS

I mean, you know, it's great for
you. Reflects well on the
department. And er... I shall be
taking my fair share of the credit,
don't you worry!

Laughter.

Steve happens to look up and see. And now he
wonders what this might mean for his position
within the department.

HASTINGS (CONT'D)

But, you know. Anyway, I think we
should find a bit of time and maybe
you know, we could discuss your
future.

KATE

Yeah. I'd like that, sir, thank
you. I'm following the shift
pattern of my undercover but I
could do a drink one night...?

HASTINGS

(Beat. Awkward.)
Uhm...

KATE

Or in the office next week.

HASTINGS

Yeah. That's the ticket.
(Awkward beat.)
Anyway, look. Well done again!

KATE
Thanks again, sir!

HASTINGS
Yeah, really well done.

Exit Kate awkwardly. Hastings looks awkward too.

Out on Steve.

CUT TO:

10:24:08 INT. POLK AVENUE POLICE STATION. SQUAD ROOM.
NEXT DAY.

Kate occupies a desk in among the other detectives. Jodie and the others work on their computers. Neil pops his head out of the incident room.

NEIL
Look lively. New gaffer's ready.

Kate and others gather their things and head into the Incident Room. Only Jodie of our known faces stays put.

CUT TO:

10:24:23 INT. POLK AVENUE POLICE STATION. ROZ'S OFFICE.
CONTINUOUS.

Roz looks up from her desk glumly to see "her" team troop into the Incident Room.

CUT TO:

10:24:28 INT. POLK AVENUE POLICE STATION. INCIDENT ROOM.
CONTINUOUS.

DCI Ian Buckells scans the case information on the boards for OPERATION TRAPDOOR, as Kate, Neil and others enter.

BUCKELLS
Morning.

ALL
Morning sir.

BUCKELLS
For those who don't know me, I'm DCI Ian Buckells, and for those who don't read the Chief Super's emails, I'm now running Operation Trapdoor...

Music

10:24:17
DUR: 1'01".
Specially
composed by
Carly
Paradis.

Buckells' gaze lands on Kate as she edges behind a colleague. Kate keeps her face out of Buckells' sight, worried.

BUCKELLS (CONT'D)

First order of business, a possible alibi for Michael Farmer and some biometrics relating to Balaclava Man...

Buckells points to the Balaclava Man photo that dominates the case board.

CUT TO:

10:24:50 **EXT. POLK AVENUE POLICE STATION. CAR PARK/ALLEY. THAT NIGHT**

Buckells leaves via the main entrance and walks to his car.

Steve steps out of the shadows.

STEVE

DCI Buckells? DS Arnott. Come with me, please, sir.

Buckells looks very edgy. Steve leads him round the corner into an alley where Hastings is waiting. Buckells is immediately bricking it. Steve watches the alley from the end while Hastings deals with Buckells.

HASTINGS

Now you know who I am, don't you son?

BUCKELLS

(Bricking it.)
Yes, sir.

HASTINGS

You were a DI at Kingsgate nick during an undercover operation that was carried out by one of my team in 2012. The officers she's working with at present have all been vetted but none of us could anticipate that the new senior investigating officer was going to be you. Now I do not want to pull my officer off this job and I'm sure you don't want to see all that time and money and effort to go up the spout, do you son?

X
Music Ends
10:25:18

BUCKELLS
(Bricking it even more.)
No, sir.

HASTINGS
Because if it did, the world and
his wife would know who's to blame.

BUCKELLS
(Gulps.)
Yes, sir.

HASTINGS
Yes, sir. That's the spirit.

Hastings pats Buckells on the shoulder and exits
with Steve. Buckells looks shaken.

Phone rings.

CUT TO:

10:25:54 INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.

On the move, Steve listens to Tim's voicemail on
his mobile.

TIM (O.S.)
(Voicemail greeting)
This is Tim Ifield. Please leave a
message after the beep.

Steve hangs up and quickly calls Kate.

CUT TO:

10:25:59 INT. POLK AVENUE POLICE STATION. SQUAD ROOM.
CONTINUOUS.

Kate listens to Steve's call surreptitiously.

KATE
(into phone)
Hi.

CUT TO:

10:26:01 INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS

STEVE
(Into phone.)
Has Tim Ifield come back to work
yet? He hasn't been returning my
calls.

CUT TO:

10:26:05 INT. POLK AVENUE POLICE STATION. SQUAD ROOM.
CONTINUOUS.

KATE
(Into phone.)
Negative.

CUT TO:

10:26:07 INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS

STEVE into phone.

STEVE
Received.

CUT TO:

10:26:09 INT. POLK AVENUE POLICE STATION. SQUAD ROOM.
CONTINUOUS.

Buckells is in his office and glances at her through the glass, making her uncomfortable (he's just learned she's undercover).

Kate hangs up, glares at Buckells. Buckells visibly backs down.

CUT TO:

10:26:20 EXT. TIM'S BUILDING. LATER THAT DAY.

Steve buzzes impatiently on the Flat C buzzer next to Tim's name card. After a couple of goes, he tries the buzzer to Flat B and gets an answer.

GEMMA (O.S.)
(Out of intercom.)
Hello?

Steve shows his ID into the camera.

STEVE
(Into intercom.)
Police officer. I'm sorry to trouble you. Could you let me into the building, please?

The locks release. Steve goes in.

CUT TO:

10:26:49 INT. TIM'S BUILDING. CONTINUOUS.

Tim's neighbour, Gemma Riley, emerges from the

Music
10:26:08
DUR: 1'51".
Specially
composed by
Carly
Paradis.

rear ground floor flat. Steve steps into the hall.

STEVE

Thanks, miss. Stay where you are, please.

Steve heads up the stairs. He approaches the door to Tim's flat. He bangs on the door. No answer.

Gemma creeps up the stairs.

STEVE (CONT'D)

Tim? Steve Arnott!

No answer. He bangs on the door again.

STEVE (CONT'D)

Tim? Steve!

He turns to Gemma.

STEVE (CONT'D)

When'd you see him last?

GEMMA

Not for a few days.

That concerns Steve. He looks through the letterbox.

CUT TO:

10:27:24 **INT. TIM'S FLAT. LATER THAT DAY.**

An Enforcer smashes open the door. A pair of PCs stand by.

STEVE

(To PC 1.)

Stay out and control access.

(To PC 2.)

In with me.

While PC 1 stands guard, Steve goes into the flat with PC 2.

Steve's looks into the kitchen.

Steve is devastated, anguished. It takes him a few beats to regain his composure.

CUT TO:

10:27:56 **EXT. TIM'S BUILDING. LATER THAT DAY.**

A PC guards the entrance to the building, which has been taped off as the Inner Cordon. A pair of squad cars block access to the street and uniformed officers hold members of the public back behind an Outer Cordon of police tape.

|
|
|
|
X
Music Ends
10:27:59

An unmarked car and a marked-up forensic vehicle are marshalled past the road block.

STEVE

(To Kate)
You're not getting anywhere near this.

KATE

Calm down, mate, what do you expect? Crime's up on the Box and it's one of their own.

JODIE

What's it look like up there?

STEVE

You've got an interest and I get that. This should be handled by an external team if only for welfare issues.

KATE

We're three DS's and one DC. Who put you in charge?

STEVE

This has all gone through my gaffer. You want to take it up with him, be my guest.

An unmarked car approaches.

Out of the car gets Roz. Steve reacts with surprise.

NEIL

What did you expect, mate? We had to tell our gaffer.

ROZ

Who's in charge here?

STEVE

I am.

ROZ

You're relieved.

STEVE

Wait. What authority do you have?

ROZ

This isn't Operation Trapdoor. I'm
Duty DCI on Major Violent Crime.

(To Jodie.)

Jodie, can you get a Decision Log
up and running.

JODIE

Yes, ma'am.

ROZ

(To Neil.)

Neil, scene Log.

STEVE

I've already got a Scene Log going.

ROZ

(Ignoring Steve, to Rupal.)

Once we've got the Scene Log up and
running, you can sign in, we'll go
up for a recce.

STEVE

No way! No. No. You're not going
in.

ROZ

(to Rupal)

Great.

(to Steve)

Please stand down.

KATE

You've been given a lawful order.
If DCI Huntley doesn't put you on
paper, I will.

Burning with resentment, Steve steps aside.

Rupal finishes putting on her forensic clothing
-- oversuit, overshoes, mask, gloves.

Roz joins her and starts putting hers on too.

Steve glares at Roz.

CUT TO:

10:29:18 INT. TIM'S FLAT. MOMENTS LATER.

Roz and Rupal enter. Rupal videos the front
door.

Music

10:28:57

DUR: 3'07".

Specially

composed by

Carly

Paradis.

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RUPAL

Principal point of entry. Damage due to forced entry by police officers this afternoon under Section 17, Preservation of Life.

Rupal films as she proceeds into the flat. Glimpses of the camera viewer provide glimpses of the crime scene -- the dismemberment tools, a man's body.

Roz hangs back, very obviously not looking in the direction of the body.

RUPAL (CONT'D)

Looks like the offender did a pretty decent job of cleaning up after himself.

Roz doesn't look well at all.

RUPAL (CONT'D)

You okay?

ROZ

Go ahead.

Rupal continues her survey.

RUPAL

These tools, whatever they were for, haven't been used.

Roz looks at the crime scene pictures in Tim's den.

RUPAL (CONT'D)

Cause of death looks like the neck laceration.

Roz forces herself to look at the wound. For the first time we see that the body is Tim's. Importantly he's not wearing the white forensic suit from the end of Ep 1. Even from a distance, it affects Roz.

RUPAL (CONT'D)

Nicked the jugular vein.

Roz reacts.

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

Not much blood on his clothing considering.

Rupal considers the scene.

RUPAL (CONT'D)

He'll have taken a while to die.
From the signs of a clean-up, he
could've been moving around.

Roz forces herself to look less haunted.

Rupal's survey moves to Tim's outstretched hand.
She's shocked. The tips of his second, third and
fourth digits on his right hand have been
removed.

RUPAL (CONT'D)

Distal portions of second, third
and fourth digits of right hand
have been amputated.

Roz ensures the cuff of her forensic suit over
her wrist wound is sealed by her glove.

RUPAL (CONT'D)

I'll just have a look round the
other rooms quickly and then I want
to get the team in, if that's okay?

ROZ

Fine.

RUPAL

(Into radio.)
FC. You're good to come up.

FORENSIC INVESTIGATOR (O.S.)

(Out of radio.)
Received.

Rupal takes in Roz's sick look for the first
time.

RUPAL

You're taking it worse than me. I
didn't realise you were so close.

ROZ

Just, when it's someone you know
... senseless ...

RUPAL

Yes.

Rupal moves off to survey the other rooms. She
goes into the bedroom. The drawer containing the
shop bag and evidence bag has been emptied.

Roz is struggling to get a grip on her emotions.

White-suited Forensic Investigator enters. Kevin Gill.

RUPAL (CONT'D)

Action area seems to be round the body. Not much in the way of spatter but swab what you can, plus all potential points of entry.

Roz watches the FIs go to work.

That's when she spots what she missed: a blood stain on the edge of a work-top.

Roz feels a healing wound at the back of her head, hidden by her hair. She's horrified, alone in a nightmare that's going on around her.

FI Kevin Gill moves towards the bloodstain.

Roz sees this, startled.

Kevin is looking at something else, hasn't seen the stain yet.

Roz struggles to contain her panic, trying to figure out a distraction.

HASTINGS (O.S.)

DCI Huntley.

Hastings stands in the doorway, hanging back, despite wearing forensic overgarments.

HASTINGS (CONT'D)

We should talk outside and let the forensics crack on, yeah.

Roz stares at the blood stain, paralysed. Kevin spots it. Rupal sees.

KEVIN

Blood splatter.

RUPAL

Brilliant, Kevin. Let's get this spatter photographed, marked and swabbed.

KEVIN (O.S.)

On it.

Roz is devastated.

HASTINGS

DCI Huntley.

She takes a beat to compose herself.

ROZ

Very good, sir.

(Generally.)

Well done, everyone, I'll be on the radio outside if you need me.

Roz exits with Hastings.

CUT TO:

10:31:59 **EXT. TIM'S BUILDING. CONTINUOUS.**

Hastings and Roz come out.

Immediately Steve, who's been waiting for Hastings to come back out of the crime scene, migrates towards Hastings and Roz.

X
Music Ends
10:32:04

HASTINGS

Yeah, it's okay. I've got this, DS Arnott. Thank you,

Bitter, Steve backs off.

Hastings has noticed Roz's demeanour (without knowing the reason of course).

HASTINGS (CONT'D)

Are you feeling unwell, DCI Huntley?

ROZ

He was one of our own and it's already been a stressful week.

HASTINGS

Yes. In which case, DS Arnott's point about the value of an outside investigation is well made.

ROZ

With respect, sir, I disagree. This is our patch, our victim, our specialisation. In my considered opinion we're best qualified to handle this.

HASTINGS

Hang on a second. I'm the senior ranking officer here, darling.

ROZ

Yes you are, and I thank you to use gender neutral language, and remind you that this is a fresh investigation bearing no relation to Operation Trapdoor.

Tense beat. He doesn't back down. She continues regardless.

ROZ (CONT'D)

You're at liberty to take this up with my supervision team. But in the meantime, I'm going to get on with finding the bastard who did this. Sir.

Roz moves off and addresses the forensics officers.

ROZ (CONT'D)

Look, we all knew Tim Ifield but it's important we don't let our emotions get on top of us. We still need to do everything by the book.

Hastings looks pissed off. Steve is straight on him.

HASTINGS

That wee girl has just turned the corner with me.

STEVE

No way can she run this, sir.

ROZ

All right, back to work.

STEVE

Tim Ifield was our best asset in clearing Michael Farmer. We've just lost him.

Steve looks anguished by the situation. Hastings has stripped off his forensic suit and bagging it up to an FI.

HASTINGS

(To FI, for record.)

Superintendent Hastings.

(to Steve.)

Look, why don't you take yourself off home. Yeah.

(exits)

Move to Kate.

KATE

(To Roz.)

Nice one, ma'am. AC-12 leaving with their tail between their legs.

Roz she hurries back into the building.

Having overheard the remark, Steve glares at Kate, then gets in his car and goes.

Kate watches Steve leave, unreadable.

Music
10:33:23
DUR: 1'05".
Specially
composed by
Carly
Paradis.

10:33:31 **INT. TIM'S FLAT. CONTINUOUS.**

Roz enters and observes the forensic evidence gathering. She watches the swab being taken from the bloodstain on the work-top, being placed in a plastic tube and then put in an evidence bag. Kevin labels the bag and hands it to the Exhibits Officer who is keeping a record.

KEVIN

Swab of worktop blood spatter. Item Reference KRG-13.

We see the label on the evidence bag and the Exhibits Officer write the reference into the log.

Roz haunted and utterly anguished. Eventually she exits.

CUT TO:

10:34:02 **EXT. TIM'S FLAT. CONTINUOUS.**

Roz comes out and writes KRG-30 on her glove.

CUT TO:

10:34:16 **INT. STEVE'S CAR. MOMENTS LATER.**

Steve pulls over. His concern about Roz keeps nagging at him. He keys his phone.

KATE (O.S.)

(phone.)
Yeah?

X
Music Ends
10:34:28

INTERCUT:

10:34:29 **INT. TIM'S BUILDING. CONTINUOUS.**

Kate moves down to level A, ground floor.

Intercut with Steve as required.

STEVE

(Into phone.)

Tim was convinced there was a conspiracy to protect a suspect in the offences Michael Farmer's been charged with.

KATE

(Into phone.)

Sounds like a motive to kill him.

STEVE

(Into phone.)

Or another suspect wouldn't be the only person to benefit.

KATE

(Into phone.)

What do you mean?

STEVE

(Into phone.)

Is there any way Huntley could have known about Tim coming to us?

KATE

(Into phone.)

Not that I know of. And you said in her interview she was repeatedly caught out by evidence supplied by Tim. I don't think she had any idea Tim was talking to us. Can't talk now, I'm at work.

A forensics officer passes Kate.

FORENSIC OFFICER

See you.

KATE

Cheers. See you.

Kate hangs up, senses Steve's anxieties.

Steve hangs up. He looks troubled, though, like he isn't convinced.

Music

10:35:01

DUR: 1'57".

Specially

composed by

Carly

Paradis.

CUT TO:

10:35:05 **INT. ROZ'S HOUSE. GARAGE. THAT NIGHT.**

Roz pops open the boot holding a clutch of evidence bags and the forensic glove. Inside the boot is Tim's rucksack.

Wearing a fresh pair of gloves, she unzips the largest compartment of the rucksack. Inside is a bulky plastic bin bag which she opens, revealing heavily blood-stained clothes -- Tim's white oversuit.

Roz swabs Tim's blood off the white oversuit, seals the swab in the plastic tube and puts it all in the evidence bag. Then, referring to her forensic glove with the item reference number on it, she labels the evidence bag with that item reference number: KRG-30.

She pops it into a Tupperware container and places it in the boot. She goes to shut the boot but hesitates.

She looks frazzled, struggling to concentrate and moments later we see Roz take a second sample. Seals the swab in the plastic tube and puts it all in the evidence bag. Puts that in the Tupperware container.

And closes the boot.

Exit Roz.

CUT TO:

10:36:23 INT. POLK AVENUE POLICE STATION. FORENSIC ROOM.
MOMENTS LATER

Roz enters a code into the keypad. She opens the door and enters. Closing the door behind her.

CUT TO:

10:36:31 INT. POLK AVENUE POLICE STATION. FORENSIC ROOM.
MOMENTS LATER

Kevin is inside.

This wrong-foots Roz. She's suddenly even edgier.

ROZ

Is all the evidence back from the crime scene?

KEVIN

Yeah.

ROZ
Would you do me a huge favour and
see if they found a laptop or
mobile phone?

KEVIN
Yeah, okay.

Exit Kevin with a heavy sigh.

Roz moves quickly to the freezer, pulling on a
pair of gloves, and opens it. It's full of
evidence bags. From her bag she produces the
replacement evidence bag, KRG-30.

She searches frantically for KRG-30 in the
freezer but it isn't there.

Tries another shelf. It isn't there.

She realises she must have made a mistake. She
forces herself to continue her plan.

Roz searches again.

She finds KRG-13. She looks unsure of what to
do.

She hears footsteps. Someone coming. Then
voices.

FORENSIC INVESTIGATOR (O.S.)
Hey Kev.

KEVIN (O.S.)
All right mate. (Her majesty's only
got me running all over the shop
running errands for her).

FORENSIC INVESTIGATOR (O.S.)
Yeah, but don't tell me you
couldn't use the exercise.

Panicking and hurrying, Roz over-writes the
label of the replacement bag KRG-30 to read KRG-
13.

KEVIN (O.S.)
Cheeky bugger. You can talk, a bit
of running around wouldn't do you
any harm.
(laughter)

She puts the bag in the freezer. She takes out
the original KRG-13 and puts it in the

X

Music Ends
10:36:58

Music

10:36:54

DUR: 1'20".

Specially
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Paradis.

Tupperware container and hides it in her bag.

KEVIN (O.S.) (CONT'D)
Night, night, mate.

FORENSIC INVESTIGATOR (O.S.)
Good night.

Roz takes off her gloves and hides them in her bag as Kevin returns.

KEVIN
Sorry... No mobile or laptop found.

Roz forces a disappointed reaction.

ROZ
Oh, well. Thanks anyway. Long night.

Exit Roz.

KEVIN
No worries. Night, night.

CUT TO:

10:38:21 **INT. POLK AVENUE POLICE STATION. LOCKER ROOM. MOMENTS LATER.**

Roz slips into the locker room and hides the Tupperware container containing the evidence bags in a locker.

She takes a deep breath and exits.

CUT TO:

10:38:42 **INT. ROZ'S HOUSE. BEDROOM. LATER THAT NIGHT.**

Roz slips into bed beside Nick. He stirs, still half asleep.

NICK
I thought I heard your car ages ago.

ROZ
I got called out again straight away. I didn't want to wake you.

Nick dozes but Roz is wide awake.

She closes her eyes.

CUT TO:

X
Music Ends
10:38:14

Music
10:38:18
DUR: 1'08".
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10:39:20 INT. POLK AVENUE POLICE STATION. MEETING ROOM.
NEXT DAY.

Crammed into a small meeting room with not enough space, a board displays material relating to MURDER OF TIM IFIELD -- a photo ID shot of Tim, crime scene photos, a floor plan of his flat etc.

Roz leads a case conference attended by Jodie, Farida and a couple of other detectives. Roz looks tired and drawn.

Roz stares at a photo of the blood spatter on the kitchen worktop.

JODIE

(Referring to file.)

Fingerprints and DNA detected at Tim's flat all matched Tim Ifield, no one else unfortunately.

X
Music Ends
10:39:26

ROZ

What about the blood spatter found on the worktop?

JODIE

(Referring to file.)

KRG-13. Sorry, ma'am, that matched to Tim Ifield's blood as well.

ROZ

(Feigns disappointment.)
Okay.

JODIE

(Referring to file.)

A thorough search of the flat failed to recover Tim Ifield's mobile phone and laptop computer.

Kate watches from her desk.

ROZ

So we can assume that the killer stole the phone and the laptop. Is there a track on the phone?

JODIE

The last recorded position was Tim's flat so who ever took it was smart enough to switch it off.

Looking at the crime scene board.

ROZ

That's frustrating. Maybe Tim had been in communication with the killer?

JODIE (O.S.)

I've been in touch with his service providers...

ROZ

Yes?

Jodie glances down at the file nervously.

JODIE (O.S.)

Someone's come up in his contacts.

ROZ

Who?

Jodie looks uncomfortable. Roz shuts the door.

Kate, at her desk, sees the blinds drop. She's frustrated.

Back in the meeting room.

ROZ (CONT'D)

Who?

Out on Roz.

CUT TO:

10:40:19 **INT. POLK AVENUE POLICE STATION. VIEWING ROOM.**
LATER THAT DAY.

Roz watches a live video feed from an Interview Suite.

JODIE (O.S.)

We're going to record this, Hana. Is that okay?

HANA

Yes, of course.

JODIE (O.S.)

Thank you.

She feels a stab of pain in her injured wrist (dressed and concealed under her sleeve) and cradles it till the feeling passes.

FARIDA (O.S.)

Would you like a tea or a coffee?

Music

10:40:03
DUR: 0'27".
Specially
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HANA (O.S.)
I'm fine, thank you.

CUT TO:

10:40:26 **INT. POLK AVENUE POLICE STATION. VIEWING ROOM.**
CONTINUOUS.

During the preceding action that plays on the video link, Kate enters. Roz pulls a weary expression of "here we go again ... "

JODIE (O.S.) (BACKGROUND)
Okay, Hana. I'm DC Jodie Taylor.
(We met before).

HANA (O.S.) (BACKGROUND)
(I remember).

ROZ
The limitations of your secondment have been agreed. Timothy Ifield's murder is nothing to do with you.

KATE
With respect, ma'am, Hana Reznikova was supposedly the intended third victim. If anything's a link to my case, this is.

They observe the interview.

JODIE (O.S.)
We'd like to ask you some questions about a man named Timothy Ifield. Do you know the name?

HANA (O.S.)
Yes.

JODIE (O.S.)
How do you know him?

INTERCUT:

10:40:48 **INT. POLK AVENUE POLICE STATION. INTERVIEW**
SUITE/VIEWING ROOM. CONTINUOUS.

Jodie and Farida question Hana sensitively.

HANA
He was a customer at the cafe where I work. And I leave out business cards for my cleaning work. And he told me he needed a cleaner.

X
Music Ends
10:40:30

JODIE

And how many times did you go to his flat?

HANA

Only once. He told me to come when he was home so he could explain to me what work he needed me to do and we could agree the price.

JODIE

And did you see Timothy Ifield that day?

HANA

No.

JODIE

Why not?

HANA

He texted me.

Roz watches the interview completely on edge.

FARIDA

We have a text message from Tim's phone to yours: Ill. Don't come in.

HANA

Yes.

FARIDA (O.S.)

A few seconds later there was a second message: Sorry! Will call later to fix new appointment.

HANA (O.S.)

Yes.

JODIE (O.S.)

And did he call?

Roz looks very tense.

HANA

No. I suppose I thought he'd changed his mind about the cleaning.

JODIE

Did you know Tim Ifield in any other way? Did you know what work he did? Anything else he was involved in?

Music

10:41:10

DUR: 1'13".

Specially
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Carly
Paradis.

HANA

No.

JODIE

Tim was on site the night you were rescued from Michael Farmer's house.

Hana is shocked.

JODIE (O.S.)

Do you remember him at all, Hana?

HANA

No.

We now move to Roz and Kate the interview carries on in the background.

KATE

Whatever Hana knew, Tim definitely knew who Hana was.

ROZ

Yes.

KATE

What was he doing, getting her round his flat?

ROZ

This has come as a shock for all of us.

They both ponder.

KATE

Thanks for letting me in on this, ma'am.

Roz barely reacts, preoccupied with her own problems.

KATE (CONT'D)

Look. I know we've had our differences, but for what it's worth I don't think they'd have replaced you as SIO if you were a bloke.

Roz gives Kate a small acknowledgment. Exit Kate.

Roz looks edgy.

Interview plays in B.G. as we stay with Roz.

Background only.

JODIE (O.S)

(No signs the doors or) locks had
been tampered with?

HANA (O.S.)

No, I don't think so.

JODIE (O.S.)

Have you received any unusual calls
or emails since then?

HANA (O.S.)

No.

CUT TO:

10:42:19 **EXT. SUBWAY/ALLEY. THAT NIGHT.**

In a hidden location, Steve and Kate confer,
using their pocket books for reference.

X
Music Ends
10:42:23

KATE

Huntley's relented a bit as far as
I'm concerned and I've managed to
get eyes on Tim's communication
history. Fortunately nothing
connecting him to us. Turns out
that Tim was a bit of a security
nut so there was nothing backed-up
online either according to his ISP.
There's nothing suggesting he
alerted anyone but us about the
possibility of another suspect in
Michael Farmer's offences. Also
zero communication between Tim and
Huntley in the time before his
death. Their last communication was
professional, emails about
forensics sent on the night of
Farmer's arrest. Since then,
nothing.

STEVE

(Disappointed.)
Right.

Steve reacts.

STEVE (CONT'D)

Is there any clues as to what Tim
was doing getting Hana to come to
his flat?

KATE

No. It's a blank. We're running background checks on Hana but she still appears to be an innocent party. Her explanation holds up as to why she was the last person contacted by Tim.

STEVE

Either Tim sent the text himself, or if he was dead already, the killer did.

KATE

Well that fits with the phone being stolen by the killer.

STEVE

Tim had a high-tech security system installed in his flat, and the cameras fed direct to his computer. There's no images stored anywhere else.

KATE

It's another reason we need to find his phone and computer.

STEVE

Yeah... We do.

Kate exits.

KATE

Night, mate.

STEVE

Night.

CUT TO:

10:43:25 EXT. POLK AVENUE POLICE STATION. CAR PARK. NEXT DAY.

Roz pulls in. She opens the boot of her car to take out a bag.

The boot is empty, Tim's rucksack nowhere to be seen.

She heads into the station.

CUT TO:

10:43:45 INT. POLK AVENUE POLICE STATION. SQUAD ROOM.

Music

10:43:19

DUR: 0'33".

Specially composed by Carly Paradis.

LATER THAT DAY.

Busy hum of an office with background chatter.

Roz at her desk. Kate, Neil and Jodie, other detectives are all busy some on the phones.

JODIE (O.S.)

Hi, it's DC Taylor again. I have an ISP address. It's Timothy dot, J dot, Ifield. Ifield is I-F-I-E-L-D.

NEIL

L-E-O-N-I-E. Collersdale. C-O-L-L-E (Hilton enters)
(Oh!) I'll phone you back.

A uniformed Chief Superintendent escorts Hilton into the Squad Room. Seeing the sudden appearance of top brass, the detectives come to attention -- Kate, Neil and Jodie, other detectives and Farida.

HILTON

No. Please, as you were. Firstly the Chief Superintendent and I would like to express our condolences for the loss of one of your forensic coordinators.

Seeing the activity, Roz stops reading reports on her computer and emerges from her office. Hilton, hoping to avoid her, is instantly evasive, eager to move on.

HILTON (CONT'D)

(The opposite.)
DCI Huntley, good to see you.

ROZ

We're going to do everything in our power to find his killer.

NEIL

We're delving into his personal life, sir, explore that angle.

JODIE

Also looking at the possibility this is some kind of revenge attack, sir. Recently released offenders Tim might've helped put away.

ROZ

He was such a decent, hard-working

X
Music Ends
10:43:52

bloke, sir. It's so hard to fathom
a grudge.

Buckells emerges from his office. Hilton is
eager to move on.

HILTON

Of course.
(Generally.)
Right, well, carry on...

ROZ

(Intercepting/approaching Hilton.)
We'll find the culprit, sir.
(Drops voice, gets closer.)
I wonder if I could have a moment
in private, sir? You've not
responded to any of my calls
regarding the decision to replace
me...

HILTON

You need clarity, But it's AC12.
It's out of my hands. I'm on a
tight schedule. I'm Sorry.
(Louder)
Moving on. Operation Trapdoor.

BUCKELLS

Sir.

Hilton heads towards the Incident Room, with
Buckells joining and the Chief Superintendent
close behind. Roz looks forlorn.

HILTON

Ah. Any new leads, Buckells?

BUCKELLS

The body parts we found are the
partial remains of Leonie
Collersdale, the second prostitute
that went missing. Unfortunately
they were clean of anyone else's
DNA.

The Chief Super shuts the door behind him,
Hilton and Buckells, blocking Roz off from the
rest of their discussion.

HILTON

Small mercies -- at least we're
allowed to call them prostitutes
again.

Roz watches with mounting resentment. Glumly she

returns to her office and shuts herself in. Kate watches.

CUT TO:

10:45:11 INT. PUB. THAT NIGHT.

Steve enters. He sees Hastings at the bar. Hastings cradles a whisky.

STEVE

(Sir).

HASTINGS

(Gotcha) a big pint of that cats' piss that you young fellas seem to like so much.

Steve takes the pint with good humour. He nods at Hastings' whisky.

STEVE

That whisky's probably older than me.

They raise glasses and clink.

HASTINGS

Aye. And all the better for it.

They drink.

HASTINGS (CONT'D)

No I just thought this would be a... a better way for us to discuss your ambitions. I know that if I put you on a case, you'll see it through to the bitter end, come what may.

STEVE

Thank you, sir.

HASTINGS

And stepping up to inspector, it's a... same proposition. There's no half measures.

STEVE

I'm ready and able, sir. Whatever it takes.

Hastings reflects for a couple of beats. Steve feels suddenly on edge, not sure why Hastings is pausing like he is. After a few beats, Steve feels compelled to break the silence.

STEVE (CONT'D)

Do you mind if I ask if you're having a meeting with Kate too?

HASTINGS

I can hardly meet her for a drink, can I? An attractive young woman like that. How would it look? I might as well be seen running around with one of Pan's People.

Steve isn't sure where this is going at all. Hastings just takes another sip of whisky.

STEVE

Anyway, it's good to talk, sir.

HASTINGS

Oh, yeah.

STEVE

(Raises his glass.)
Your health.

HASTINGS

Yeah.

Steve drinks his pint.

CUT TO:

10:46:15 **INT. ROZ'S HOUSE. BATHROOM. LATER THAT NIGHT.**

Roz lifts the edge of the dressing on her wrist. She winces even to do that.

She goes to the bathroom cabinet and gets a new dressing and a spray.

She removes the old dressing. We glimpse the end of three claw marks, raw and scabbing.

She sprays the wound and replaces the dressing flushing the old one away.

Roz looks at herself in the bathroom mirror.

CUT TO:

10:47:05 **INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.**

Steve passes through reception scanning his ID.

Steve crosses the office and taps on Hastings' door.

Music

10:46:14

DUR: 0'52".

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X

Music Ends

10:47:06

CUT TO:

10:47:12 INT. AC-12. HASTINGS' OFFICE. CONTINUOUS.

Enter Steve, with a file.

STEVE

Tim Ifield's post mortem report.

HASTINGS

Great.

Steve closes the door behind him.

STEVE

(Cracks open file.)

Cause of death was exsanguination following a wound to the neck that severed his jugular vein. Now it's a shallow wound so possibly there's a question mark over the level of intent. Also a partial thickness burn on the left hand with traces of cooking oil -- the shallowness of the burn though suggests this was accidental and related to a frying pan found at the scene. Furthermore defensive wounds on the hands support a struggle of some kind. Bloodstaining of Tim's clothing was disproportionately low suggesting an outer layer of clothing was removed; and white, high-density polythene fibres detected on Tim's clothing suggest he was wearing a forensic oversuit at the time of death. As you know, sir, they're designed not to lint, which suggests he was involved in a struggle.

HASTINGS

It sounds like the killer was worried that the suit was contaminated with his DNA.

STEVE

Most likely, sir. His fingertips were amputated post-mortem, presumably as part of the killer's forensic clean-up.

HASTINGS

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

HASTINGS

We are in no position to consider
Roz Huntley as a suspect, not
without cause.

STEVE

I think we should keep an open
mind, sir.

HASTINGS

Well... That's a given.

STEVE

We should run a parallel
investigation, sir, into Huntley
and into Tim's murder, with zero
reciprocity. Kill two birds with
one stone.

HASTINGS

Kate's close to her. Let's see what
she brings back first, all right.

Steve exits disappointed.

CUT TO:

10:49:33 INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.

Steve at lift. Doors open. Enter Steve.

He's rankled and insecure. Doors close.

CUT TO:

10:49:44 INT. POLK AVENUE POLICE STATION. SQUAD ROOM.
LATER THAT DAY.

Kate works at her desk in among the other
detectives -- Neil, Jodie et al.

NEIL

(Into phone.)

DS Twyler from Polk Avenue Station.
I'm chasing up an admission on 25th
of January.

(beat)

Michael Farmer.

X
Music Ends
10:49:49

Enter Steve. Kate watches him.

STEVE

Ma'am, I need to follow up on a
couple of points from your
interview.

ROZ

Put them in writing. You'll get an answer in 10 working days.

STEVE

The longer our inquiry takes, the longer you're out in the cold.

Ros goes to her office followed by Steve. Kate and Buckells watch from their desks.

CUT TO:

10:50:07 INT. POLK AVENUE POLICE STATION. ROZ'S OFFICE.
CONTINUOUS.

Steve raps on Roz's door. She's not pleased to see him. He enters anyway.

ROZ

What do you want?

STEVE

How'd you describe your relationship with Tim Ifield?

Roz is very edgy very quickly.

ROZ

We were colleagues. Not close. But we respected each other. Certainly from my side that's how it seemed.

STEVE

You think he thought different?

ROZ

Who knows what people think of each other?

STEVE

That your answer?

ROZ

We didn't talk much, didn't socialise.

STEVE

So you've never been to his flat?

ROZ

Yes. To investigate his murder.

STEVE

I mean while he was alive.

Music

10:50:36

DUR: 1'15".

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ROZ

No.

STEVE

(Beat.)

Okay. Thanks, ma'am, that's been very helpful.

Steve turns to exit.

CUT TO:

10:50:52 INT. POLK AVENUE POLICE STATION. SQUAD ROOM.
CONTINUOUS.

Steve exits. Kate pretends not to even notice.

NEIL

(Into phone.)

Ideally I'd like to come up to the hospital and talk to anyone who can account for the whereabouts of Mr Farmer on the night of the 25th...

A few beats later, Roz exits her office. Watched by Kate.

CUT TO:

10:51:20 INT. POLK AVENUE POLICE STATION. LOCKER ROOM.
MOMENTS LATER.

Enter Roz. Walked down the row of lockers. Roz opens her locker. Inside is the Tupperware container. She gazes at it, her mind in overdrive, desperate for a way out. She stashes the Tupperware container in her bag. She looks like she's crossed the Rubicon.

CUT TO:

10:51:38 INT. POLK AVENUE POLICE STATION. FORENSIC LAB.
MOMENTS LATER.

Roz enters a key code to unlock the door. She makes sure she wasn't followed. Enters.

CUT TO:

10:51:46 INT. POLK AVENUE POLICE STATION. SQUAD ROOM
CORRIDOR. MOMENTS LATER.

Carrying all her pent up fears with her, Roz finds Rupal in discussion with a colleague. She has her bag with her.

X
Music Ends
10:51:51

RUPAL
Oh, okay, that's a pain.

Roz moves closer.

ROZ
Rupal. Sorry, is this a good time?

RUPAL
(To colleague.)
Email me when you've got it,

UNIFORMED PC
Okay.

RUPAL
Thanks.

Exit colleague. Rupal turns to Roz.

RUPAL (CONT'D)
(To Roz.)
What's up?

ROZ
I heard we didn't find any foreign
DNA on Leonie Collersdale's body.

RUPAL
Pisser. We did a thorough job.

ROZ
Would you mind having another go?

RUPAL
(Beat. Awkward.)
DCI Buckells is SIO now. Sorry.

Rupal moves off, but Roz stops her.

ROZ
Rupal, I'm not broadcasting this,
but I'm asking for it in relation
to Tim's murder.

RUPAL
I don't see the connection.

ROZ
At this stage of the inquiry, it's
highly confidential. I'm sorry.
Would you mind?

RUPAL
Uh, sure, okay...

Music
10:52:22
DUR: 0'36".
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ROZ
Thanks, Rupal.

Exit Rupal. Leaving Roz, she clutches the bag, looking very edgy and exits in the opposite direction.

CUT TO:

10:52:45 INT. AC-12. OPEN-PLAN OFFICE/HASTINGS OFFICE.
NEXT DAY.

Kate enters from the lift.

Steve at his desk. They acknowledge each other.

She taps on Hastings' door.

HASTINGS
Come in.

And goes in.

HASTINGS (CONT'D)
Ah, Kate. Yes, thanks for coming in.

Kate closes the door. Steve watching from his desk.

HASTINGS (CONT'D)
Hmm. I've considered your application. And you really are a tremendous asset to this department but I just think you need to develop your leadership qualities a bit more before I can support you for Inspector. I'm sorry.

KATE
(Glum. Beat.)
Right. I see, sir.
(Beat.)
Will it be Steve?

HASTINGS
Well, look, in my view, he just has those extra years under his belt. You know what I mean. It was a close-run thing, Kate, very close indeed.

KATE
(Still glum.)
Thank you, sir.

X
Music Ends
10:52:58

Music
10:53:22
DUR: 0'30".
Specially
composed by
Carly
Paradis.

Kate emerges from Hastings' office.

Steve looks up from his desk but she exits sharply, head down, without looking in his direction.

Steve feels bad for her.

Hastings looks like he feels bad too.

CUT TO:

10:53:47 **INT. POLK AVENUE POLICE STATION. SQUAD ROOM/INCIDENT ROOM/ROZ OFFICE. NEXT DAY.**

Jodie and the team on Tim's murder are at their stations. Roz enters, looking stressed and drawn.

X
Music Ends
10:53:52

Meanwhile in the Incident Room, Buckells conducts a TRAPDOOR meeting involving Kate, Neil, Rupal and others. He indicates the Balaclava Man photo.

BUCKELLS (O.S.)

That raises the possibility that this person...

ROZ (OVERLAPPING)

Morning.

BUCKELLS (O.S.)

...is involved in the murders of the two prostitutes and Tim Ifield.

Buckells glances out as Roz passes.

She sees him and he looks away, pretending he wasn't looking.

BUCKELLS (CONT'D)

Any further progress on finding the rest of Leonie Collersdale's body?

NEIL

Sorry, boss, no more biological material was found at the scene.

Roz has one eye on the Incident Room and one eye on the squad.

The OPERATION TRAPDOOR conference goes on, with Buckells out front and Neil, Kate, Rupal and others in the seats.

RUPAL

Although no more biological material was found at the site of Leonie Collersdale's body parts, there has been a significant new finding...

BUCKELLS

Yes?

RUPAL

I'm not sure I should say it in front of everyone.

All heads turn to Rupal.

RUPAL (CONT'D)

This was from further tests ordered by DCI Huntley.

At this point Buckells sees Roz peering in through the glass. He feels usurped but tries to keep his cool. He opens the door.

BUCKELLS

What are you doing interfering with my operation?

ROZ

I'm not.

Buckells isn't sure how to take the blanket denial. He turns back to Rupal.

BUCKELLS

So what is this "significant new finding"?

Roz steps in.

ROZ

(Off her hesitation.)
Everyone needs to be across this.
Come on.

Jodie and the rest of the team join the meeting.

Roz closes the door and stands next to Buckells.

ROZ (CONT'D)

Go ahead, Rupal.

RUPAL

A trace of foreign DNA was found on Leonie Collersdale's partial torso.

Now everyone is very interested.

Roz is very nervous now.

BUCKELLS

ID?

RUPAL

Yes. It matches to Tim Ifield.

Everyone is stunned, including Roz.

Reactions/whispers spread round the room. Roz cuts through.

ROZ

What we just heard does not leave this room.

NEIL

Jesus Christ!

Kate struggles to process what she's just heard.

Exit Roz.

CUT TO:

10:55:23 INT. POLK AVENUE POLICE STATION. SQUAD ROOM CORRIDOR. CONTINUOUS.

Roz comes out into the corridor. Only now can she allow herself to look gratified by how everything went. But also frightened.

CUT TO:

10:55:26 INT. PRISON. VPU CORRIDOR. MOMENTS LATER.

Michael Farmer keeps his head down as he's escorted along the corridor by his pair of Offender Management Officers (OMO)

OFFENDER MANAGEMENT OFFICER

Stop.

They unlock his cell door.

OMO (CONT'D)

Move.

Michael steps in followed by the Offender Management Officers.

Michael's POV revealing the cell has been trashed. Smear of faeces on the wall is the

Music

10:55:03

DUR: 1'03".

Specially

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Paradis.

word BEAST.

OMO (CONT'D)

Beast's made a right mess for himself.

MICHAEL

I didn't do it. Someone else must have...

OFFENDER MANAGEMENT OFFICER

Beast makes a mess. Beast gets to live in it.

Michael trails off in the face of their unsympathetic glares.

MICHAEL

I didn't do it. I didn't do it.

And the cell door is slammed shut.

CUT TO:

10:56:01 INT. POLICE HQ. HILTON'S OFFICE. LATER THAT DAY.

Roz presents the findings to Hilton. Hilton is stunned.

ROZ

We're all in shock. That's why I wanted to include you, sir, before someone makes a rash move.

X
Music Ends
10:56:06

HILTON

Thank you, Roz. Do you have a hypothesis yet?

ROZ

Naturally we're asking ourselves questions about Tim Ifield's private life but frankly, sir, I'm struggling to make sense of it all myself.

HILTON

Understood. Absolutely. Well done for keeping a lid on this.

ROZ

Sir.

Hilton comes out from behind his desk.

HILTON

Thank you, Roz...

ROZ

If I may, sir? There's also the question of who was the source of AC-12's case against me. In my interview they said it was confidential but we found Tim's flat full of conspiracy theories and it occurs to me the most likely informant was Tim Ifield.

HILTON

In which case his credibility is completely undermined.

ROZ

I'm worried Tim Ifield was deliberately confounding the investigation to cover his tracks. And now AC-12 are doing his work for him.

HILTON

Between you and me, I was never happy with AC-12's recommendation to replace you...

ROZ

Thank you, sir. Still, Operation Trapdoor belongs to Ian Buckells now, and he's looking at evidence exculpating Michael Farmer.

HILTON

(Worried.)
Will he find any, do you think?

Roz seizes on Hilton's anxiety, going on the front foot convincingly.

ROZ

The best he's got is a boot print from Farmer's home, and that in itself, does nothing to overturn the weight of inculpatory evidence against Michael Farmer, even if we do now have to examine Tim Ifield's role in all this. AC-12's inquiry seriously threatens the Force's credibility.

HILTON

And if I were to go against their recommendations ... if I were to reinstate you...?

Music

10:57:28

DUR: 1'05".

Specially

composed by

Carly

Paradis.

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ROZ

I'm convinced Tim Ifield's murder and Michael Farmer's crimes are connected. I believe I've demonstrated complete discretion. No one looks good if it comes out one of our forensic staff tampered with evidence, no one looks good if it comes out we've charged the wrong man.

Hilton mulls that over, and sees all the advantages. Roz does her best to hide her internal conflicts and only partly succeeds.

CUT TO:

10:57:56 **INT. PRISON. MICHAEL'S CELL. CONTINUOUS.**

Distressed at the condition of his cell, Michael stands powerlessly inside the cell. He looks around at the devastation.

Pull wide to see the full extent of the damage. Michael falls to the floor sobbing.

CUT TO:

10:58:08 **EXT. POLICE HQ. CONTINUOUS.**

Roz emerges into the daylight. She wears a troubled expression, aware of her Faustian pact. Then she moves off.

The camera pans up to the Central Police sign etched in the doors.

CUT TO:

(credits - single cards)

10:58:29 CAST IN ORDER OF APPEARANCE

X
Music Ends
10:58:33
Music
10:58:26
DUR: 0'33".
Specially
composed by
Carly
Paradis.
|
|
X
Music Ends
10:58:59

Neil MARK STOBART
Prison Officer ANDY KELLEGER
Michael SCOTT REID
Kate VICKY McCLURE
Morganstaff HENRY MILLER
Steve MARTIN COMPSTON

	--	--
Hastings		ADRIAN DUNBAR
Rupal		VINEETA RISHI
Maneet		MAYA SONDHI
Jodie		CLAUDIA JESSIE
Farida		ANNEIKA ROSE
Roz		THANDIE NEWTON
	--	--
Hilton		PAUL HIGGINS
Nick		LEE INGLEBY
Sophie		INDIA RIA AMARTEIFIO
Ollie		KWAME KANDEKORE
Moffatt		PATRICK FITZSYMONS
	--	--
Buckells		NIGEL BOYLE
Gemma		ELVA TRILL
Tim		JASON WATKINS
Kevin		CHRISTOPHER COGHILL
Hana		GAITE JANSEN
	--	--
Production Accountant		TOM MAGUIRE
		MICHELE VINEY
Production Supervisor		KATRINA McBRIARTY
Asst Production Co-ordinator		KATIE GIBSON
Post Production Supervisor		BEEWAN ATHWAL
Script Supervisor		SUSANNAH BINDING
	--	--
1st Assistant Director		SEÁN GRIFFIN
2nd Assistant Director		STEPHEN DARRAGH
3rd Assistant Director		RICHARD WILSON
Location Managers		DAVID COOKE
		LEANNE O'HAGAN
	--	--
Camera Operator		RYAN KERNAGHAN
Focus Pullers		NOAH DAVIS
		CONOR ROTHERHAM
Clapper Loaders		ANTHONY BREEN
		CHARLIE FLEETWOOD
Additional Photography		TONY KAY
		JJ ROLFE
Digital Imaging Technician		DARREN CHESNEY
Grip		GLYNN HARRISON
	--	--

Gaffer	CARLO McDONNELL
Best Boy	MARTIN CATTIGAN
Electricians	GASTON CURRIE
	STEPHEN CATNEY
Graphics	HELEN TUBRIDY
Set Decorator	LYNN WILSON
Production Buyer	ÁINE McGUINNESS
Standby Carpenter	GARY STEWART
Standby Rigger	PAUL GIRVAN
--	--
Props Master	DAVY CARSON
Dressing Props	JOSEPH DUFFY
	IVAN NESBITT
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 OMO SHEBI
Online Editor	JONATHAN FETHERSTON
Northern Ireland Casting	GEORGIA SIMPSON
Additional Editing	MARY FINLAY
--	--
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 ANNA VALDEZ HANKS

-- --

Executive Producer for BBC STEPHEN WRIGHT

-- --

Executive Producers SIMON HEATH
JED MERCURIO

-- --

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Northern Ireland Screen
[LOGO]

ERDF Fund
[LOGO]

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10:58:56 (final card)

World Productions
[LOGO]



for BBC

BBC Northern Ireland
[LOGO]



BBC
NORTHERN IRELAND

X
Music Ends
10:58:59

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