

Line of Duty
Series 4 - Ep 6

Post Production Script - UK TX Version.
21st April 2017.

09:59:50 VT CLOCK (10 secs)
World Productions
Line of Duty
Series 4 - Episode 6
Prog no. DRIC156E/01 Dur 57:26

09:59:57 CUT TO BLACK

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

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

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.

Tim picks up the power saw, powers it up and
stands over Roz her eyes snap open.

CUT TO BLACK:

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

CUT TO:

Lift opens. Balaclava Man.

Hits Steve with a baseball bat.

Throws him over the stairs. Steve falls 3
floors.

NEIL
Is this you Michael?

Neil pushes an image of Balaclava Man towards
Michael.

Roz watches on a monitor.

MICHAEL
I'm not sure

CUT TO BLACK:

10:00:22 SUPER CAPTION: **MARTIN COMPSTON VICKY McCLURE**

Music

10:00:00
DUR: 2'13".
Specially
composed by
Carly
Paradis.

CUT TO:

DC Desford makes his way to Hastings office

HASTINGS

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

Jamie looks at the print out.

JAMIE

This wasn't me, sir. But I don't want to be somewhere I'm not wanted. So I'll take a transfer

CUT TO BLACK:

10:00:37 SUPER CAPTION: **ADRIAN DUNBAR**

CUT TO:

Roz changes the number on the evidence bag. Roz taking a swab from Tim's white over suit.

STEVE

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

Steve with ACC Hilton. Also Hastings and Kate.

HILTON

Your files should be handed over to a new more impartial authority.

Hilton with Roz.

HILTON

What are friends for?

He writes down a mobile number on a paper napkin.

HILTON

Let me give you a different phone number.

CUT TO BLACK:

10:00:57 SUPER CAPTION: **LINE OF DUTY**

CUT TO:

Recording of Dots dying declaration.

KATE (RECORDING)

There's a network of corrupt police officers doing the bidding of organised crime.

Hastings is not happy.

KATE (RECORDING)

H.? His name begins with H.

Hilton and Hastings.

HILTON

H. Superintendent Hastings, you will be served with a Regulation 15 notice.

CUT TO BLACK:

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

CUT TO:

Roz sprays the wound. Roz in hospital bed. Nick beside her.

NICK

The wound was very deep. If they didn't operate, you could've died.

Roz looks at the stump of her arm incredulously.

ROZ

NO!!!

NICK (O.S.)

Shhh.

CUT TO BLACK:

10:01:25 SUPER CAPTION: **PATRICK BALADI AIYSHA HART**

CUT TO:

Kate to Hilton.

KATE

We've learned Mr Huntley shares a solicitor with Michael Farmer

JIMMY (V.O.)

I represented Michael.

Steve and Kate interview Jimmy.

JIMMY

What went on between myself and my client is privileged.

CUT TO BLACK:

10:01:36 S. CAPTION: **WRITTEN AND CREATED BY JED MERCURIO**

CUT TO:

Nick and Jimmy meet in a café.

NICK

I've got tangible concerns that she's involved in a serious crime.

Nick and Roz.

ROZ

You were at the crime scene the night Tim Ifield was murdered.

CUT TO BLACK:

10:01:45 SUPER CAPTION: **PRODUCED BY CÁIT COLLINS**

CUT TO:

Roz contaminates Nick's jumper with Tim's DNA.

ROZ

Nicholas Huntley, I'm arresting you on suspicion of the murder of Timothy Ifield.

Nick is handcuffed.

NICK

You're hurting me.

Jodie with Roz.

JODIE

That was incredibly brave and honest of you, ma'am.

Jimmy points to the cameras in the interview suite. Nick looks up.

Roz watches on the monitor.

NICK

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:

10:02:08 SUPER CAPTION: **DIRECTED BY JOHN STRICKLAND**

CUT TO:

10:02:09 **INT. HOTEL HALLWAY/ROOM. LATER THAT NIGHT.**

A 4-star business hotel. Roz, Sophie and Ollie escorted by a female police officer.

Roz swipes a key card and Roz, Ollie and Sophie enter the room.

ROZ

The hotel wasn't able to provide an adjoining room at, on such short notice but the other one's just down the hall.

The kids slump on the bed/chairs. They look shattered and traumatised.

ROZ (CONT'D)

I know it's difficult. It's just while the officers are at the house.

SOPHIE

Is dad gonna come here too?

ROZ

These things take time.

Roz looks anguished. That kicks the kids into an even more emotionally fragile state.

SOPHIE

Why aren't you doing anything, why aren't you helping him?

ROZ

It's complicated.

Angry and hurt, Sophie snatches a room key/card.

SOPHIE

I want the other room!

Sophie grabs her bags and heads out.

Roz examines her own conscience and it's very

X

Music Ends
10:02:13

Music

10:02:08
DUR: 1'02".

Specially
composed by
Carly
Paradis.

uncomfortable.

CUT TO:

10:03:01 INT./EXT. ROZ'S HOME/BACK GARDEN. THAT NIGHT.

Forensic investigators in white suits comb the house for evidence. Neil goes to the back window, joins Farida; both wear white suits. He peers out into the garden. Work lights illuminate the whole back garden, showing a search team at work, digging etc.

X
Music Ends
10:03:10

NEIL

You think Nick Huntley would've risked leaving evidence here, his missus a copper?

Before Farida can answer, her radio sounds.

PC (O.S.)

(Out of radio.)

Message for DS Twyler. There's a DS out here to see him.

Neil gives Farida a nod.

FARIDA

(Into radio.)

Received.

Farida follows Neil.

CUT TO:

10:03:19 EXT. ROZ'S HOME. BACK. CONTINUOUS.

Neil comes out to the inner cordon across the entrance to the back garden. PCs man it. Waiting with the Scene Log PC is DS Sam Railston, flanked by a DC.

SAM

DS Twyler? DS Railston, DC Antonioni, Murder Squad.

NEIL

What can I do for you?

SAM

Nick Huntley's Solicitor's kicking up a stink. He's accusing Polk Avenue officers of favouring their own DCI's story over his. Your Chief Super's worried the defence could use it in court.

NEIL
You're taking over.

SAM
Sorry.

Neil accepts that wearily and heads out.

CUT TO:

10:03:44 **INT. AC-12. HASTINGS' OFFICE/OPEN-PLAN
OFFICE/LIFT. LATER THAT NIGHT.**

The lift door opens -- Kate strides out.

In his office, Hastings prowls, on edge.

At his desk, in his wheelchair, Steve can't concentrate on his computer, edgy too.

Hastings immediately comes out of his office.

HASTINGS
Kate.

And the triangle intersects at Steve's desk.

KATE
Polk Avenue is starting the first round of interviews. There's no news yet.

HASTINGS
Damn it. She's done it again. We had that case in the palm of our hands, and she's thrown everyone off the scent! Who's on it?

KATE
Murder Squad plus AC-9 observing -- Jamie Desford.

HASTINGS
AC-9 -- Desford -- God give me strength. The whole thing's kicking off we're not even in the game!

Hastings bangs the desk in frustration. Staffers look round. He storms off into his office. Steve and Kate react.

STEVE
(To Kate.)
Kate. Who from Murder Squad?

CUT TO:

10:04:17 INT. POLK AVENUE POLICE STATION. INTERVIEW ROOM.
LATER THAT NIGHT.

Jimmy sits coolly alongside Nick. Nick looks very anguished. Across the table, with the DIR running, sit Sam and DCS Les Hargreaves.

SAM

Mr Huntley, I'm Detective Sergeant Railston, this is my boss, Detective Chief Superintendent Hargreaves.

(To Jimmy.)

We're Murder Squad out of Fourth Street Station. None of us have any previous work connection with DCI Huntley.

CUT TO:

10:04:28 INT. POLK AVENUE POLICE STATION. VIEWING ROOM.
SAME TIME.

Jamie watches a live video feed with a plainclothes female AC-9 DC.

SAM

However detectives from AC-9 will be observing, in connection with ongoing anticorruption inquiries.

JIMMY (O.S.)

Noted.

HARGREAVES (O.S.)

What you were doing at Tim Ifield's flat?

CUT TO:

10:04:38 INT. POLK AVENUE POLICE STATION. INTERVIEW ROOM.
CONTINUOUS.

Nick Huntley, takes a breath.

NICK

My wife, Roz, DCI Huntley, she ...
(beat)

I was following her.

HARGREAVES

All right. Why was that, then?

NICK

I suspected that she was seeing someone else, an affair.

HARGREAVES

Was she?

NICK

I believe so -- that's what she told me - with another police officer, a married man...

SAM

Mrs Huntley denies an affair and our inquiries find there was no other officer present that night.

HARGREAVES

So you thought Tim Ifield was having sex with your wife?

NICK

No. I don't know...

HARGREAVES

How would you describe your emotional state that evening, Mr Huntley?

Nick tries to keep silent, sensing the trap.

SAM

Were you in a frame of mind to control your wife's behaviour, Mr Huntley, to coerce her?

NICK (OVERLAPPING)

No, no, no... She was the one that went to the flat. She went inside.

SAM

There are no witnesses to your wife entering Timothy Ifield's flat. No CCTV. No traffic cameras. No mobile phone GPS data.

NICK

Well, She'd left her mobile phone at home!

HARGREAVES

So did you, pal.

NICK

I was in a rush - I'd forgotten it...

HARGREAVES

So this fella, this Timothy Ifield, who you may or may not have thought was having sex with your wife. What did you plan to do to the pair of them?

NICK

Nothing. Nothing! Why would I kill Timothy Ifield? How would I?

HARGREAVES

We look at three things.

SAM

Opportunity.

HARGREAVES (O.S.)

You were there.

SAM

Means.

HARGREAVES

Tim's not a big fella, not a fighter; there were knives in the flat.

SAM

Motive.

HARGREAVES

You believed he was having an affair with your wife.

NICK

No. No. Look. No! This is all Roz. She's trying to frame me!

HARGREAVES

"So it wasn't me, it was the one-armed woman."

Hargreaves laughs. Nick knows he's in trouble and he's desperate and frightened.

CUT TO:

10:06:14 INT. POLK AVENUE POLICE STATION. VIEWING ROOM.
SAME TIME.

Jamie watches thoughtfully.

HARGREAVES (CONT'D)

Eh? Is that it?

Music

10:05:52

DUR: 0'30".

Specially

composed by

Carly

Paradis.

SAM (V.O.)
My gaffer wants...

CUT TO:

10:06:19 EXT. POLK AVENUE POLICE STATION. LATER THAT NIGHT.

Sam comes out of the front with Jamie.

SAM
... the 18-search of Huntley's home
completed by first thing in the
morning.

X
Music Ends
10:06:22

Sam halts when she sees Steve and Kate waiting.
She's shocked to see Steve in a wheelchair.
Jamie adopts a defiant posture.

STEVE
Hi.

SAM
Hi.

STEVE
How's it going?

SAM
All right. I heard about your
accident. How are you doing?

STEVE
I'm fine.

KATE
So what's Nick Huntley been saying?

JAMIE
She's not at liberty to disclose.

STEVE
And this was our case.

JAMIE
Not according to Assistant Chief
Constable Hilton.

KATE
He assigned you?

JAMIE
Hastings didn't appreciate my
ability. Hilton does.

Exit Jamie smugly. Sam is embarrassed.

SAM

I'm sorry...

KATE

You know what, you dumped Steve at the first sign of trouble. I think it's a bit late for apologies.

Kate heads away. There's a lingering awkward look between Steve and Sam.

STEVE

Night.

And then he turns his wheelchair to follow Kate. Watching him struggling gets to Sam, pricks her guilt over their break-up.

SAM

Wait. This has to be totally off the record.

STEVE

Yeah, yeah of course.

CUT TO:

10:07:25 **INT. AC-12. MEETING ROOM. LATER THAT NIGHT.**

Steve and Kate watch the video of Nick's interview. They also refer to the transcript, one copy each.

Hargreaves and Sam question Nick and Jimmy. Nick looks tired, strung out, while Jimmy is cool.

NICK

And then I saw her stop off at a minicab office. So she took a minicab part of the way and then she carried on on foot.

SAM

To Tim's flat?

NICK

Yes.

SAM

She went inside?

NICK

Yes.

Music

10:06:56

DUR: 0'46".

Specially

composed by

Carly

Paradis.

Kate pauses the video, referring to the transcript.

KATE

Roz got out of the cab to avoid the traffic cameras. She was inside Tim's flat while Nick was waiting outside in his car like Marion and Geoff. And then he sees something.

|
|
|
|
X
Music Ends
10:07:42

Kate fast-forwards a short distance.

NICK

Around seven, a man came out of the flat. And then an hour later he came back with a couple of shopping bags.

HARGREAVES

All right, what was in these bags?

NICK

I don't know. All I remember is there was a big tube sticking out of one of them, like a...
(gestures with his hands)
Like a roll of something.

Steve reacts to that. He pauses the video and searches through a file to find the DIY Store CCTV of Tim in Balaclava gear -- his trolley contains a roll of sheeting that Steve points out.

STEVE

That fits with the security cameras at the DIY store that evening. A large roll of plastic sheeting.

Steve hits play again.

SAM

Can you describe this man?

NICK

Medium height, medium build.
Receding hair. Fair hair.

STEVE

Tim Ifield. And then there's this.

Steve fast-forwards the video.

SAM

When did you leave Tim's flat?

NICK

About eleven. A woman came out of the flat, and she was looking at my car. She'd arrived a few minutes earlier, in a nurse's uniform.

Steve stops the tape.

STEVE

Tim's downstairs neighbour, who told us she mistook Nick's car for a minicab.

Hits play.

NICK

I thought she might get suspicious so I left. I drove home.

HARGREAVES

Your wife says different. She was home, off sick from work. You didn't come rolling in till nine the following morning.

NICK

No! No! That was her! She was the one that was out all night!

Kate stops the video.

KATE

It's hard to know who to believe, Nick or Roz.

STEVE

A traffic camera spotted Nick's car leaving the area at just after eleven, exactly as he's stated in his interview. Maybe he's telling the truth -- he went home.

KATE

Roz hired a minicab to avoid the traffic cameras. According to Nick, she was still in the flat when he left. Unfortunately no one saw her leave.

STEVE

But we know she was on foot. That's a hell of a distance to walk all the way home. Her car was at the minicab firm, that's much nearer.

Beat.

KATE

I'll check it out.

Kate leaves to gather her things. Steve shows a pang of hating being confined to his wheelchair.

CUT TO:

10:09:52 **INT. AC-12. HASTINGS' OFFICE. LATER THAT DAY.**

Kate updates Steve and Hastings, referring to her pocketbook.

KATE

Roz Huntley pitched up at the minicab firm, there's a walk-in. No name given, no contact information. And the place doesn't have security cameras.

HASTINGS

Yeah, well, she knew the one to pick, all right.

KATE

One of the drivers recalled a woman as being dark skinned, but that was all. And no one saw her return the next day for her car. Sorry, sir.

HASTINGS

That's it. We've lost her. The trail's gone cold.

Steve ponders.

STEVE

No. It hasn't.
(Off their questioning looks.)
Tim Ifield died of severe blood loss. There's no way anyone managed to kill him and clear up the whole crime scene without getting bloodstains on their clothing. A search of the crime scene uncovered spare hangers in Tim's wardrobe that bore grey synthetic fibres probably from a tracksuit. This item of clothing has never been found. The killer took the tracksuit. It'd be a perfect choice. It's loose fitting and its also unisex. It could've been worn by Roz just as easily by Nick.

Music

10:10:15
DUR: 1'22".
Specially
composed by
Carly
Paradis.

HASTINGS

Yeah, well that's all very good, but it doesn't really tell us what either of them were doing next.

STEVE

Actually, it does, sir. Tim's murderer couldn't risk being seen in a new outfit. By wearing it the tracksuit could've become contaminated with his or her DNA. So he or she had to dispose of it. Their next move had to be to return home to pick up another change of clothes.

Hastings absorbs this.

STEVE (CONT'D)

Roz Huntley knows inside out all the mistakes offenders make in the hours following a crime. And as SIO, she was aware that nobody even knew Tim was dead yet. And she knows when his body's found those 24 hours around the time of death are going to be the main focus of efforts to pick up the evidence trail.

KATE

If they have had the guts, they'd have sat tight on that evidence before finally disposing of it as far away as possible from their known haunts.

HASTINGS

Right. Well let's see what they were up to on the days following Tim Ifield's murder.

Jump cut. Steve is now in the open plan office area.

Steve wheels out and staff gather round him. Kate and Hastings share a look of this is going to be tough before she joins Steve.

STEVE

Listen up. We're to conduct a citywide security camera survey for the period beginning the 19th of March. The suspects are Nicholas Huntley and DCI Roseanne Huntley. ANPR survey targets their

X
Music Ends
10:11:37
Music
10:11:20
DUR: 0'35".
Specially
composed by
Carly
Paradis.

registered vehicles. If either of them made a false move, we need to find it. Let's go.

And they return to their stations.

HILTON (V.O.)
On the medical side...

CUT TO:

10:11:50 **INT. POLICE HQ. HILTON'S OFFICE. LATER THAT DAY.**

Hilton with Roz. Hilton pours himself a cup of tea.

HILTON (CONT'D) (O.S.)
... we'll make sure you get the best treatment, no matter what.

ROZ
Thank you very much, sir.

HILTON
Now I wish they could be, particularly in the circumstances, but certain things can't be ignored...

ROZ
My husband, I understand, sir. Hence I've recused myself from leading the inquiry.

HILTON
I wish it were enough.

Roz reacts.

HILTON (CONT'D)
There are unresolved allegations against you. I'm sure I can persuade everyone to conclude proceedings quietly if you intend to resign. It's the only way you take back control. And it's the only way to avoid further challenges to the charging of Michael Farmer.

ROZ
I've given everything to this job, everything. No. I'm not bent, sir. I'm a diligent, dedicated officer. A loyal officer.

X
Music Ends
10:11:55

HILTON
Of course you are.

ROZ (OVERLAPPING)
Why aren't you backing me, sir?

HILTON
I am. But AC-12's findings extend further. To your husband's solicitor and you.

ROZ
Jimmy Lakewell and me? How?

HILTON
They claim between you you had prior knowledge of Michael Farmer's criminal record.

Roz is shocked and confused.

HILTON (CONT'D)
It's going to be such an uphill struggle to fight. Resign and it'll all be behind you.

Roz doesn't know how to respond. Hilton is sympathetic but just a bit too desperate sounding/looking.

CUT TO:

10:13:11 **INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.**

Every desk is filled by a member of staff. Every computer screen shows security camera footage of traffic.

Two large TV monitors are wheeled into place in front of the Meeting Room facing the Open-Plan Office.

Steve is doing his bit, watching his own screen intently. He's bleary eyed, drinking yet another coffee. Energy levels are low.

CUT TO:

10:13:31 **INT. POLK AVENUE POLICE STATION. INTERVIEW ROOM. SAME TIME.**

Hastings and Kate play back Nick's interview.

Kate looks as dead on her feet as Steve did. Energy levels are very low.

Music

10:13:06
DUR: 0'31".
Specially composed by Carly Paradis.

X

Music Ends
10:13:37

Music

10:13:10
DUR: 0'26".
Specially composed by Carly Paradis.

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

NICK

She blames me for the operation on her arm. The doctors tried to save it but it was already dead. The infection had spread into her bloodstream. She was the one that was trying to hide all of this. She was the one that was avoiding seeing our GP.

|
X
Music Ends
10:13:36

SAM

Why was she trying to hide it?

NICK

She said that she'd grazed her hand on some brickwork. Now I was doubting that and so was the doctor because... Because they found that it was infected with MRSA which must have come from another person...

Hastings stops the video.

KATE

What is it, sir?

HASTINGS

Well the hospital was forced to disclose the details of Roz Huntley's medical condition and er... Apparently it started with a cut on her arm that then became infected.

(Referring to transcript.)

But look at the date that Nick Huntley says he first noticed his wife was wearing a plaster on her arm.

(points at transcript)

The day after Tim Ifield's murder.

Kate looks. Energy levels jump up again.

SURGICAL STAFF NURSE (V.O.)

It's not possible to...

CUT TO:

10:14:33 INT. HOSPITAL. LATER THAT DAY.

Kate walks and talks with the Surgical Staff Nurse. She's busy -- writing up obs (pulse, BP, sats) on the chart at the end of a patient's bed and then going to the nurse's station with the chart.

SURGICAL STAFF NURSE (CONT'D)

... examine the patient's amputated hand. It was incinerated. Standard practice. But the samples that the surgeons took, the infection swabs and tissue biopsy and stuff, they'd still have those.

KATE

How specific can you get about the infection?

SURGICAL STAFF NURSE

Well erm, Caroline...
(hands Caroline the patients notes)
The laboratory can do Whole Genome Sequencing of the bacteria. I think it's about as specific as DNA profiling a person.

At this point they move on.

KATE

From the victim's body, could the bacteria be matched to the bacteria that came from him?

SURGICAL STAFF NURSE

How old's the body?

KATE

He died seven weeks ago.

SURGICAL STAFF NURSE

I'm no expert but I imagine by now he'll be like a garden overrun with weeds. Sorry.

The Surgical Staff Nurse gives Kate a commiserating look and moves on to see another patient to take their obs. Kate looks frustrated. Beats. She won't give in.

SURGICAL STAFF NURSE

(CONT'D) (O.S.)

(to patient)

I'll just get your medication.

She catches up with the Surgical Staff Nurse.

KATE

Sorry. Can you just explain how MRSA from one person can get into the wound of another person?

SURGICAL STAFF NURSE
MRSA is a commensal organism -- it lives naturally and harmlessly on the carrier, usually inside their nose. You can imagine how easily the bacteria can transfer to the carrier's own hands and then infect a wound or...

KATE
Sorry. It lives in the carrier's nose?

SURGICAL STAFF NURSE
Yes.

KATE
(Exiting.)
Okay. You've been a great help.
Thank you.

Kate hurries out. The Nurse isn't sure how she helped.

Kate dials her phone.

CUT TO:

10:15:50 **INT. AC-12. HASTINGS' OFFICE. CONTINUOUS.**

Hastings hurries into his office. He snatches up the phone.

HASTINGS
(Into phone.)
Yeah.

KATE (OUT OF PHONE)
Hi sir, it's Kate.

CUT TO:

10:15:54 **EXT. HOSPITAL CAR PARK. SAME TIME.**

Kate hurries out of the hospital towards her car.

KATE
(Into phone.)
Weren't there fibres removed at post mortem from Tim Ifield's nose? They were believed to be from a balaclava he wore shortly before his death.

Music

10:15:40
DUR: 0'41".
Specially
composed by
Carly
Paradis.

HASTINGS (O.S.)
(Into phone.)
Yes, that's right.

KATE
(Into phone.)
Right, well the fibres were sampled
just a few days after his death.
There is a chance its still
infected with the MRSA bacteria if
Tim was a carrier of.

CUT TO:

10:16:08 **INT. AC-12. HASTINGS' OFFICE. CONTINUOUS.**

HASTINGS
(Into phone.)
Right, okay, leave that with me,
I'll get onto the labs. I'll make
it a matter of priority.

Out on Hastings.

CUT TO:

10:16:15 **EXT/INT. CAFE. LATER THAT DAY.**

Roz sits in a cafe. She looks edgy, deeply
worried. Jodie joins her, placing two coffees on
the table in front of them.

X
Music Ends
10:16:21

ROZ
Thanks so much for this, Jodie.

JODIE
I'm happy to help, ma'am.

Roz drops her voice, business like.

ROZ
You said you found something?

JODIE
(Taking out pocketbook.)
Oh, yes, ma'am. I, erm, I ran a
database check, to see why AC-12
might question a link between you
and Mr Lakewell. Nothing turned up
regarding a professional
connection. As you've said, you
only know him socially, through
your husband. So I ran Mr
Lakewell's name as a cross-check
with other case keywords ...

Roz leans in. Jodie drops her voice further.

JODIE (CONT'D)

Lakewell was Michael Farmer's
solicitor when Farmer was convicted
of rape as a sixteen-year-old.

Roz is shocked, speechless, struggling to
process this.

JODIE (CONT'D)

What? What does that mean exactly?

ROZ

I'm not sure, Jodie. I need you to
do one more thing for me.

JODIE

Yeah, sure, no problem.

ROZ

I need you to carry out some
telecoms inquiries. Will you do
that for me please?

Jodie looks daunted, then nods.

JODIE

Yeah.

CUT TO:

10:17:23 **INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.**

Hastings crosses to Steve.

HASTINGS

How are you getting on, son?

STEVE

Both Roz and Nick Huntley's cars
have shown up all over town, but
both their movements check out only
with their known haunts -- home,
work. I reckon Roz knows the
locations of the ANPR cameras.

They look at the two big monitors

HASTINGS

Yeah. And avoided them all, the wee
witch.

STEVE

We're now going through all the
CCTV and traffic cameras ourselves.

Music

10:16:52

DUR: 0'33".

Specially

composed by

Carly

Paradis.

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

|

HASTINGS

A bit of a tall order given the
time we've got.

CUT TO:

10:17:48 INT. HOTEL ROOM. LATER THAT DAY.

Roz's phone rings -- Jodie on the caller ID.

ROZ

(Into phone.)

Jodie

CUT TO:

10:17:59 INT. POLK AVENUE POLICE STATION. SQUAD ROOM
CORRIDOR. SAME TIME.

Jodie makes a quiet call from the corridor.

JODIE

(Into phone.)

They're still after you, ma'am.

CUT TO:

10:18:01 INT. HOTEL ROOM. SAME TIME.

Now Roz is seriously worried.

JODIE (O.S.)

(Roz phone)

I thought you should know that AC-
12...

CUT TO:

10:18:04 INT. POLK AVENUE POLICE STATION. SQUAD ROOM
CORRIDOR. SAME TIME.

JODIE (CONT'D)

(into phone)

... have just requested access to
Tim's flat.

CUT TO:

10:18:09 INT. HOTEL ROOM. SAME TIME.

ROZ

(Into phone.)

Thank you, Jodie.

Roz hangs up, reflects on what to do.

HASTINGS (V.O.)

Right...

CUT TO:

10:18:14 **INT. TIM'S FLAT. LATER THAT DAY.**

Kate and Hastings survey the now pristine flat.
Hastings turns to the photo of KRG-13.

HASTINGS (CONT'D)

... This is where Tim's body was
found. There was that one
interesting piece of forensics the
er...

Looks through the folder of crime scene
photographs.

HASTINGS (CONT'D)

Here. The isolated blood spot...

Hastings holds the photograph to the worktop
where it was found.

KATE

Someone went to a lot of trouble to
make that appear it was Tim's
blood. I mean, why not just wipe it
up like the rest?

HASTINGS

Yeah. It's a tiny speck of blood. I
mean, on the night of the murder
the killer he mops up all these
pools of blood but mind you this is
easily missed.

KATE

Yeah. Then maybe Huntley spotted it
when she returned to the crime
scene a few days later to
investigate the murder. When she
saw it she got scared that it could
have been her husband's blood, or
hers.

HASTINGS

I was here on the day. The place
was crawling with FIs and coppers.
The only way she could have
tampered with this particular
evidence is when it got back to the
station.

KATE

Yeah. And she needed access to the evidence that she'd disposed of, because that is the only source of Tim's blood.

CUT TO:

10:19:03 EXT. TIM'S FLAT. STAIRCASE/AC-12 OPEN PLAN OFFICE/ OUTSIDE TIM'S FLAT. MOMENTS LATER.

Hastings on his phone.

HASTINGS

(Into phone.)
Yeah, Steve.

STEVE (PHONE)

(Out of phone.)
Sir.

HASTINGS

(Into phone.)
Roz Huntley's movements.
Concentrate on the day you found Tim Ifield's body.

STEVE

(Into phone.)
The 23rd.

HASTINGS

(Into phone.)
Yeah the 23rd straight through to the early hours of the morning of the 24th, that's the window, that's when she had to play her hand.

They hang up. Steve addresses the room.

STEVE

The 23rd of March, 1500 onwards, through to the early hours of the 24th. Roz Huntley's car, Tim Ifield's flat, find it.

CUT TO:

10:19:25 EXT. TIM'S FLAT. CONTINUOUS.

Kate and Hastings drive off in Kate's car. From a hidden vantage point, Roz observes. She looks very troubled. Then she develops a determined expression and moves off sharply.

Music

10:19:14
DUR: 0'26".
Specially
composed by
Carly
Paradis.

CUT TO: |
|
|
X

10:19:35 INT. HOTEL ROOM. LATER THAT DAY.

Music Ends
10:19:40

Roz lets in Sam and Rachel.

ROZ

Come in. Thank you for coming to me.

SAM

There are restrictions on you visiting Polk Avenue while inquiries are ongoing. I hope you're not too uncomfortable here, ma'am. The searches are nearly done so you should be able to go home soon.

Beat of tension between them. Roz sits down.

ROZ

You told me to contact you if I remembered anything unusual about my husband's behaviour the night of Tim's murder.

SAM

Yes.

ROZ

The following morning he was unloading the washing machine. But there was only one item, as I could make out, a navy jumper.

Sam and Rachel make a note in their pocket books.

SAM

We've seized all your husband's clothing from your address so we'll see if we can track down this navy jumper.

ROZ

Thank you. That's all.

Sam and Rachel make further notes, head down. Roz tries to look cool but in her eyes guilty conflicts play out.

SAM (O.S.)

Thanks, ma'am.

CUT TO:

10:20:33 **INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.**

Kate enters excitedly and comes straight to Steve.

KATE

Steve, you're gonna wanna hear this -- we've got the results from the lab.

Kate continues to Hastings' office, while Steve wheels to join her.

CUT TO:

10:20:42 **INT. AC-12. HASTINGS' OFFICE. CONTINUOUS.**

Kate hands a print-out of an email to Hastings.

KATE

Examination of the wool fibres detected post mortem in Tim Ifield's nose found they were overgrown with MRSA. Whole genome sequencing proves the organism is indistinguishable from the strain of MRSA swabbed from Roz Huntley's infected wound.

Hastings hands it to Steve.

STEVE

Sorry, but this only provides evidence that Roz Huntley was involved in a struggle with Tim on some occasion before he died. What if Nick Huntley walked in on their struggle? (I mean) He could still be the killer. We're closer but we're not there yet.

Kate absorbs that wearily, realises he's right.

KATE

Yeah.

Hastings phone rings.

HASTINGS

(Into phone.)
Hello.
(Listens)
Yes, Superintendent Hastings.
(Listens.)

Kate and Steve react.

HASTINGS (CONT'D)

(Listens)
Yes. Thank you.
(Listens.)
Thank you.

Hastings hangs up, looks determined.

KATE
What is it, sir?

HASTINGS
Murder Squad have just sent a piece
of Nick Huntley's clothing in for
urgent forensic analysis. They've
got another 12 hours to hold him.
This is it guys, make or break.

Kate exits. Sound of door opening.

STEVE (O.S.)
Sir.

CUT TO:

10:21:29 **INT. POLK AVENUE POLICE STATION. CUSTODY SUITE.**
LATER THAT NIGHT.

PCs lead Nick and Jimmy out of the interview
room. Nick is devastated.

JIMMY
They don't need to be able to fully
prove you're guilty, that's for
trial; they just need to cross a
threshold of credible evidence. And
in their eyes Roz is a credible
witness.

NICK
They're all on her side, the lot of
them.

JIMMY
I got them to bring in an
independent team, Nick...

NICK
There were anticorruption officers
-- Roz was scared of them -- they
kept coming after her --

JIMMY
AC-12?

Music

10:21:15
DUR: 0'18".
Specially
composed by
Carly
Paradis.

X
Music Ends
10:21:33

NICK
Yeah. Get them involved, please,
Jimmy, get them on the case.

JIMMY
Okay.

NICK
I'm going to lose everything... I'm
going to lose everything, my
kids...

Nick can't keep his emotions in any longer. He
starts to sob. The PCs move back.

JIMMY (OVERLAPPING)
Nick. Nick! I'll do my best.

Nick sobbing.

NICK
Sorry.

Jimmy nods to the guard. Sound of security
gates.

CUT TO:

10:22:00 INT. POLK AVENUE POLICE STATION. CUSTODY DESK.
MOMENTS LATER.

Jimmy completes some paperwork at the Custody
Desk. Enter Sam.

SAM
Re impartiality, I can speak to my
Chief Super if you think there's
anything else we could be doing?

JIMMY
No. We're all good. Thank you.

SAM
Great.

Exit Sam. Jimmy looks very troubled and
conflicted.

CUT TO:

10:22:32 INT. AC-12. HASTINGS' OFFICE. THAT NIGHT.

Night has fallen. Time having crept up on him,
Hastings is working on his computer with the
room lights off. Kate taps on the door.

HASTINGS

Yeah.

Kate enters.

KATE

Sir?

Hastings realises that time's passed. He points toward the light switch.

HASTINGS

Switch the light on there. I lost track of time there.

She switches on the room light.

HASTINGS (CONT'D)

What is it?

KATE

We've got something else, sir.

HASTINGS

All right.

Hastings stands.

CUT TO:

10:22:45 **INT. AC-12. OPEN-PLAN OFFICE/SCREENS.**
CONTINUOUS.

Kate and Hastings come out of his office. The office staff continue studying CCTV footage on all their computer screens. Steve is ready by the two big monitors.

STEVE

Sir.

Steve keys a remote to play the footage. First is a traffic camera showing Roz's car passing through a junction.

STEVE (CONT'D)

Roz Huntley's car on the afternoon of the 23rd of March. This is after she'd left the crime scene when Tim Ifield's body was first discovered. And she's heading in the direction of home.

Steve jumps to the next clip. It's the Polk Avenue Station car park, at night, Roz's car

driving and her getting out and heading into the station.

STEVE (CONT'D)

That's Roz Huntley at Polk Avenue. For some reason she's decided to come in to the station late that night.

Hastings absorbs it all.

KATE

Sir, you remember we impounded Roz Huntley's phone to look for GPS data the night of Tim Ifield's murder? She switched off her phone at a crucial period so we couldn't place her at Tim's flat. Fortunately we got access to the phone after the 24th, so the movements we've just seen here are stored in the phone.

HASTINGS

And?

KATE

(Shows file.)
And GPS data confirms that she went home after leaving Tim's flat. It also confirms that she travelled from home to Polk Avenue as seen here.
(Indicates the CCTV of the Polk Avenue car park.)
However Huntley switched off her phone at 01.00 on the 24th to around 04.00 when she set off from home to Polk Avenue.

STEVE

That's the exact same precaution she took to cover her tracks when she went to Tim's flat on the night of the murder.

HASTINGS

Right. A body's been found. You're the SIO. You wouldn't switch off your phone, not in a million years. She was definitely up to something.

KATE

Yeah. And whatever it was was between 01.00 and 04.00.

STEVE

Sir, we've got a window of only three hours to look at. There's a chance we'll spot where she went to in that time.

HASTINGS

Good work.

Hastings addresses the staff.

HASTINGS (CONT'D)

(Generally.)

All right everybody. Listen up. We've got a new window between 01.00 to 04.00 hours on the 24th. We're looking for any sightings of DCI Huntley's vehicle. What she did, where she went. This is the final push. Come on.

Claps his hands. Clap, clap, clap.

HASTINGS (CONT'D)

We cannot fail.

He heads back to his office, with Steve and Kate watching.

CUT TO:

10:24:21 INT. POLK AVENUE POLICE STATION. INTERVIEW ROOM.
LATER THAT NIGHT.

Dead beat, Nick faces Sam and her DC (Rachel), with Jimmy by his side.

SAM

For the DIR, DC Antonioni is showing the interviewee item reference TRH-7. TRH-7 is a man's navy blue jumper.

Rachel pushes a photo across the table -- a navy jumper.

SAM (CONT'D)

Whose clothing is this, Mr Huntley?

CUT TO:

10:24:38 INT. POLK AVENUE POLICE STATION. VIEWING ROOM.
SAME TIME.

Jamie and the AC-9DC watch the live video feed.

Music

10:24:03

DUR: 1'29".

Specially
composed by
Carly
Paradis.

NICK

It could be mine, I don't know, it could be someone else's.

SAM (O.S.)

Sweat deposits and skin cells detected on the collar match your DNA.

CUT TO:

10:24:47 INT. POLK AVENUE POLICE STATION. INTERVIEW ROOM.
SAME TIME.

As before.

NICK

Look. Like I said, it could be... It could be mine...

SAM

I'm going to read from a report just received from our forensic scientist. "In addition human hair bearing follicular cells was detected on TRH-7. DNA matched the control sample relating to Timothy Ifield.

NICK

No, no!

SAM

With greater than 99.9 per cent probability."

NICK

I never met Timothy Ifield! I've never been anywhere near him!

SAM

So you're admitting it's your clothing?

Nick is deeply anguished. He starts sobbing.

JIMMY

I'd like some time in private to confer with my client.

SAM

(Checks watch.)
2125, stopping the tape.

Rachel switches off the machine; Sam and Rachel

exit.

CUT TO:

10:25:27 INT. AC-12. OPEN-PLAN OFFICE/SCREENS. MOMENTS
LATER.

Hastings enters. Steve and Kate are waiting with grim expressions.

X
Music Ends
10:25:32

HASTINGS

What is it?

STEVE

We've found Roz Huntley's car in the early hours of the 24th.

Steve shows a traffic camera of Roz's car going through a traffic light or round a roundabout in a rural area.

STEVE (CONT'D)

2.45 am. She's coming off the A38 heading north on the A51. Out towards the Chase. No cameras out there.

KATE

No cameras, and a huge radius for the search area.

STEVE

It's an impossibly large area, sir. If she disposed of evidence, we can't prove it.

KATE

And without that evidence, we don't know if Roz really was the killer.

Hastings is devastated. Steve and Kate look broken by the defeat.

STEVE

Sorry, sir.

HASTINGS

Don't be daft. I'm proud of both of you. Thank you. Thank you, everybody.

There's a lingering moment of awkwardness, and then Hastings exits and shuts himself in his office, devastated. Exhausted both physically and emotionally, Steve and Kate are anguished. The final image of Roz's car on screen torments

Music
10:26:11
DUR: 1'37".
Specially
composed by
Carly
Paradis.

them both. Eventually Kate keys the remote to switch off the monitor.

KATE

Right everyone. Time to go home.

And they start to leave.

Kate looks at the image of Roz' car.

CUT TO:

10:26:32 INT/EXT. HOTEL ROOM/POLK AVENUE. SAME TIME.

Roz lies in bed, unable to sleep, staring at the ceiling. Her phone vibrates -- she sees Jodie's caller ID.

Intercut between Roz and Jodie.

ROZ

(Into phone.)
Jodie?

JODIE

(Into phone.)
I'm afraid so, ma'am. The CPS agreed that the threshold test had been met. Your husband's been charged with Tim Ifield's murder and he's going to be remanded.

Roz is anguished, conflicted, thrown into turmoil.

JODIE (CONT'D)

(Into phone.)
And they're also looking at him in connection with Leonie Collersdale's disappearance and Hana Reznikova's abduction.

Roz struggles to find a reply.

JODIE (CONT'D)

(out of phone.)
You still there, ma'am?

ROZ

(Into phone.)
Thank you, Jodie. I have to be strong, for my children.

Roz hangs up. Jodie looks worried for her.

Roz is left to contemplate her actions. Her conscience is in turmoil, but she finds the

strength to hold herself together.

CUT TO:

10:27:41 **INT. AC-12. LOBBY. MOMENTS LATER.**

The lift door opens. Steve and Kate emerge. Other staff are heading home sombrely from the other lift and from the stairs. Steve and Kate head out in grim silence, then Steve slows to a halt at the disabled exit.

STEVE

Gate please.

The gate swings open.

STEVE (CONT'D)

Kate.

KATE

Yeah?

STEVE

Roz Huntley ventured miles from home but we know she still made it back by four am. That's massive travel time. She only gave herself a few minutes to actually dispose of the evidence. And it's three a.m. It's pitch dark.

Kate starts to follow his logic.

KATE

Yeah. She's not going to risk dumping it somewhere random only for the evidence to be an easy find in broad daylight.

STEVE

Exactly. The only reason she'd risk travelling so far is if she knows precisely where she's going.

KATE

I doubt she's ever dumped evidence before.

STEVE

But she's searched for it.

CUT TO:

10:28:38 **INT. AC-12. HASTINGS' OFFICE/OPEN-PLAN OFFICE. MOMENTS LATER.**

X
Music Ends
10:27:48

Music
10:28:32
DUR: 0'34".
Specially
composed by
Carly
Paradis.

Hastings is broken and ashamed. Then he sees the office filling up again -- Steve and Kate and others from the lift, others trickling in from the far end.

KATE

(Generally.)

We're looking for a search Roz Huntley's team carried out where the evidence was so well hidden it took a very long time to find.

STEVE

(Generally.)

But concentrate in and around the Chase, within a 20-mile radius of Roz Huntley's last known position at 03.00 on the 24th.

The staff return to the desks and switch their computers back on.

STEVE (CONT'D)

(Generally.)

Find Huntley's destination.

Hastings wells up with pride in his team.

CUT TO:

10:28:59 **EXT/INT. ROZ'S HOME. NEXT DAY.**

Jodie's car pulls up on the drive. Roz, Ollie and Sophie get out. The kids are tired and quiet. Roz is trying to put on a brave face.

JODIE

(To kids.)

So the searches are all complete -- you can have your own rooms again. That's better, isn't it?

X
Music Ends
10:29:06

The kids' responses are muted.

JODIE (CONT'D)

Right, that's yours.

Gets Ollie's bags out of the boot.

Roz unlocks the front door.

ROZ

I'll make us a nice breakfast, yeah?

The kids troop in silently. Roz looks pained.

Jodie looks sympathetic. She follow with Roz's bags.

ROZ (CONT'D)

(To Jodie.)

They still love their dad.

JODIE

Ma'am ... I found the information you were requesting. The telecoms activity around the time of the attack on DS Arnott.

Jodie offers Roz the file.

ROZ

I doubt it matters any more.

JODIE

Is there anything else I can do?

ROS

Thanks, Jodie

She gives Jodie a last brave look and then goes inside. Jodie reacts, troubled, and then leaves the file on Roz's bag.

CUT TO:

10:30:00 **EXT. WOODS. MOMENTS LATER.**

Using Night Searcher work lights and torches where necessary, Kate, Hastings and various AC-12 staff explore the area. All their vehicles are parked nearby and some staff are using them to create an outer cordon of tape.

Kate has a file in hand which she refers to with Hastings.

KATE

Two years ago, Roz Huntley's team investigated a domestic murder. The boyfriend always denied involvement and it was looking like he was going to get away with it due to lack of evidence, until his blood-stained clothing was found in this area. All POLSA searches had failed. It was a chance finding by a member of the public. The murderer confessed to dumping the evidence in this area.

HASTINGS

(Generally.)

Right. Okay everybody we start from here and fan out! Okay.

KATE

Sir.

Kate hands Hastings the file.

KATE (CONT'D)

Diane, you're with me up top.

The search begins.

CUT TO:

10:30:24 **EXT. WOODS. MOMENTS LATER.**

Hastings views the file. He looks up.

Vehicles approach -- a squad car with blue lights on leads an unmarked saloon.

Kate and Hastings react.

HASTINGS

Oh right. Leave this to me. You keep at it! Go on.

Kate heads up to Diane.

Hastings trudges towards the vehicles.

Hastings reaches a dirt track. The vehicles draw up. From the first saloon, Sam and Jamie get out.

JAMIE

I have to remind you, sir, you've been served a Regulation 15 notice.

HASTINGS

I was aware of that. We're following a legitimate lead.

From the second saloon Hilton steps out. Everyone comes to attention.

Hilton approaches Hastings.

HASTINGS (CONT'D)

Sir, if I've been insubordinate, I've acted alone. My officers are simply following orders.

Music

10:30:49

DUR: 1'42".

Specially composed by Carly Paradis.

|

|

|

HILTON

Round up your team and leave this
to Murder Squad.

Hastings looks like he's reached the end of the
line. Agonising beats.

KATE (O.S.)

Sir!

They look up and standing there is Kate.

KATE (CONT'D)

There's a patch of ground, it looks
like it's recently been dug up.

HASTINGS

Put a cordon around it.

SAM (OVERLAPPING)

Establish an inner cordon.

Hastings and Sam both look to Hilton.

HILTON

(Hesitant beats. To Sam.)
Carry on.

SAM

Sir.

Kate heads away. Followed by Sam and Jamie.

Hastings remains behind with Hilton. Tense eye
contact between them. Hastings doesn't blink.

Hilton looks very conflicted, very troubled, by
the fact AC-12 have made a find. But there's
nothing he can do to stop it being investigated.

HILTON

I'll see you at the hearing. Don't
expect it to go well. 'H'.

Irritated, he heads back to his saloon.

As his saloon drives away, his expression out of
sight, Hilton betrays a very worried look.

CUT TO:

10:31:47 INT./EXT. ROZ'S HOME. NEXT DAY.

Roz is reading the telecoms report Jodie left on
her bag.

A knock at the door.

Suddenly Roz is on edge. Then she sees Sam and Jamie at the front door. She suspects what this means -- and glances again at the telecoms report before going to the front door.

Roz becomes calm and then opens the door to Sam and Jamie.

SAM

Roseanne Huntley, you're under arrest. You do not have to say anything but it may harm your defence if you do not mention..

ROZ

Stop.

Sam pauses. Roz reflects. Jamie and Sam wonder what's happening. Eventually Roz speaks.

ROZ (CONT'D)

Anything I say I say to AC-12.

Roz fixes them with an inarguable look.

CUT TO:

X
Music Ends
10:32:31

10:32:28 **EXT. AC-12. LATER THAT DAY.**

Jimmy hangs about nervously outside of the lobby. Enter Roz, flanked by a couple of PCs. He's shocked to see her.

ROZ

Are you expecting someone else?

JIMMY

Uh...

ROZ

DC Jodie Taylor. I asked her to call you. I was worried that if you knew it was me, you would have turned me down.

(Indicates PCs.)

I'm under arrest.

JIMMY

Oh, my God.

ROZ

I want you to represent me.

JIMMY

I would have turned you down, Roz.
There's a clear conflict of
interest with Nick.

ROZ

Please, Jimmy, just for a few
hours. You're the only person I
trust right now.

Jimmy falls for it.

CUT TO:

10:33:21 **INT. AC-12. MEETING ROOM. SAME TIME.**

Via a live video feed, Sam and Jamie follow the
interview.

Roz and Jimmy sit on one side of the table,
Steve, Kate and Hastings on the other.

KATE

We'll be referring to evidence
uncovered on the Queen's Chase
Woodland, in a remote area
excavated in conjunction with
Murder Squad.

CUT TO:

10:33:29 **INT. AC-12. INTERVIEW ROOM. SAME TIME.**

Kate brings up a photo of the dig, showing Tim's
rucksack buried in an excavated hole.

KATE (CONT'D)

Item reference YLM-1. YLM-1 is a
rucksack found buried in a shallow
pit. Skin cells detected on the zip
fasteners of YLM-1 and follicular
hair cells found in the front
compartment both matched control
samples relating to Timothy Ifield.
We believe YLM-1 belonged to
Timothy Ifield.

Kate brings up a photo.

KATE (CONT'D)

Image 25 shows item reference YLM-5
to YLM-8, items of blood stained
female clothing found in a rucksack
buried on the Chase. The
bloodstains match control samples
relating to Timothy Ifield. The

quantity of blood deposited indicates these items of clothing were in close contact with Timothy Ifield as he bled to death.

The images haunt Roz. She tries to keep her composure but it's difficult.

STEVE

These items of clothing bear DNA deposits matching an individual whose DNA profile is held on the police database.

HASTINGS

Do you have anything to say at this point, DCI Huntley?

Jimmy looks at Roz whispers something.

ROZ

No comment.

Hastings, Steve and Kate note that and move on. Steve brings up the next image, showing a baggy grey tracksuit.

STEVE

Image 32. Image 32 shows item reference YLM-9. YLM-9 and -10, a grey tracksuit composed of fibres matching those detected on a hanger found at Tim Ifield's flat. It also bears traces of DNA matching the same individual as the set of blood stained clothing.

HASTINGS

And this grey tracksuit was stolen by the killer at the scene of the crime and then worn to dump the bloodstained clothing that would have connected him or her to the murder.

Steve brings up the next image on screen, the blood-stained forensic over-suit. Roz reacts.

STEVE

On screen, image 19, showing item reference MRT-6. MRT-6 is a forensic over-suit. Blood deposited on MRT-6 matches control samples relating to Timothy Ifield. Only one other person's DNA was detected on this item.

AC-12 let that hang. Roz shifts uncomfortably.

Steve brings up images of a balaclava, jacket and gloves.

STEVE (CONT'D)

MRT-3, a balaclava, MRT-4, a jacket, MRT-5, gloves. All these items bear traces of Timothy Ifield's DNA. It would appear Ifield was also equipping himself to simulate the appearance of Balaclava Man.

JIMMY

Or Occam's Razor -- he was Balaclava Man.

Again they ignore Jimmy. Quickly Kate brings up the next image, Tim's mobile phone, followed by Tim's laptop, both corroded by acid.

KATE

Image 51 and 52, items BTW-1 and BTW-2, a mobile phone and a laptop computer. Both match models registered to Timothy Ifield. Both severely corroded by acid, rendering their hard drives unreadable. Skin cells matching to Timothy Ifield were detected on the phone's Touch ID sensor. Some of these cells show a chemical profile suggesting they'd been deposited after his death. It seems the murderer used the amputated fingers to work the phone.

Steve brings up the next image, the power saw from Tim's flat, with a blood-stained blade.

STEVE

Image 88. RN-1. RN-1 was recovered from the cache of evidence found buried on Queen's Chase. RN-1 is a power saw. Deposits of Timothy Ifield's blood were detected on the blade.

HASTINGS

So the killer did not go armed to Tim's flat. That saw was already there. We know that because Tim had bought some power tools at a DIY store.

Kate brings up image -- amputated fingertips.

KATE

Image 93. CED-2. CED-2 are amputated fingertips of the second, third and fourth digits of the right hand. They're a DNA match to Timothy Ifield. The saw blade bears cells matching these fingers. It was used to amputate the fingers shortly after Timothy Ifield's death.

STEVE

Biological material detected under the nails of the amputated fingers matches the DNA of the same person whose DNA was found on the blood-stained female clothing.

KATE

Tim was dying. His last act was to claw at the murderer's hand to capture their DNA under his fingernails.

HASTINGS

So not only do we have the murderer's DNA, but we have the exact strain of bacteria detected on Tim that was grown from the wound that he inflicted on his killer.

That all sinks in. Roz looks defeated.

HASTINGS (CONT'D)

Now do you have anything to say now, DCI Huntley?

JIMMY

(Off her silence, quickly.)
At this point, I have to declare a conflict of interest. As Mrs Huntley is likely to state she was present, possibly unwillingly, and that the actual murder was committed by my client, Nicholas Huntley, in which case Mrs Huntley requires alternative legal representation. I'm afraid you'll have to pause the interview there.

Roz doesn't move. She's reflecting deeply, her anguish visible.

Music

10:36:28

DUR: 1'39".

Specially

composed by

Carly

Paradis.

Roz composes herself, finding the inner strength to be calm.

ROZ
I confess to accidentally killing
Timothy Ifield.

The confession stuns everyone. Especially Jimmy.

CUT TO:

10:38:00 **INT. AC-12. MEETING ROOM. SAME TIME.**

Jamie and Sam react to Roz' confession.

JIMMY (O.S.)
Roz, you don't have to say
anything.

ROZ
His blood's all over my clothes.

CUT TO:

10:38:06 **INT. AC-12. INTERVIEW ROOM. SAME TIME.**

During Roz next dialogue we move briefly to the meeting room where Jamie and Sam watch the confession.

ROZ (CONT'D)
My DNA in his fingernails. Our children will need a parent. I acted alone. My husband took no part. My witness testimony was false and I withdraw it. Tim's DNA found on my husband's clothes was planted by me a few minutes after my husband's arrest using a hair brush that I stole from Tim Ifield's flat the morning after his death. All proceedings against Nick Huntley should be stopped.

Roz weeps. Hastings gives Roz space.

HASTINGS
So Tim Ifield blew the whistle on you. But you concealed your movements that night. Was it your pre-meditated intention to harm Timothy Ifield?

Roz takes a breath to further compose herself.

|
|
|
X
Music Ends
10:38:07
Music
10:37:50
DUR: 1'04".
Specially
composed by
Carly
Paradis.

|
|
|
X
Music Ends
10:38:54

ROZ

I went to Tim's flat to challenge him, that's all. I covered my tracks purely in case he decided to raise an official complaint. Things became heated. There was a struggle. I hit my head. Blacked out. And when I came round, he was in his forensic over suit. I was laid out on plastic sheeting, and he had tools to dismember my body...

At the memory, Roz starts to become emotional.

HASTINGS

Are you telling me that one of our most experienced FI's didn't know that you weren't dead...?

ROZ

He must have tried to find a pulse and, when he failed, he jumped to the conclusion that it wasn't there. And when I came round he panicked, and when I tried to fight back, he panicked even more. He knew I'd be able to accuse him of attempted murder. And we struggled over the saw. It was an accident. I was trying to wrestle it free. When it nicked his neck. It was like slow motion ... that first trickle of blood, and then a surge. He bled out all over himself. All over me.

Anguished and upset, Roz takes a moment.

ROZ (CONT'D)

He clawed at my hand. And then he was dead.

HASTINGS

As a police officer it was your lawful duty to report that death.

ROZ

I honestly did think about calling it in and telling the truth. But I know the law. How hard it is to prove self-defence. I've seen a thousand crime scenes and no one, no one leaves that with their life intact. Tim was gone. I couldn't save his life. But I could try to save mine.

Music

10:39:41
DUR: 1'31".
Specially
composed by
Carly
Paradis.

HASTINGS
So you cleaned up the crime scene?

ROZ
Yes.

KATE
But you were disturbed the next
morning by Hana Reznikova?

ROZ
I saw her on Tim's computer. He had
that stupid surveillance system of
his.

STEVE
How could you access the computer?

ROZ
There was just an automatic feed.
The image it came up.

STEVE
So you used his finger to activate
the fingerprint ID on his phone?

ROZ
One of the amputated fingers. That
enabled me to text, Hana. Tell her
to go away. I found a notes file on
his phone, with passwords, and that
meant that I could use those to
take control of his phone and
computer.

HASTINGS
You waited before disposing of the
evidence?

ROZ
Rash actions in the first few hours
are the downfall of most offenders.
I thought I could think of
everything.

KATE
What you did think of was blaming
everybody else but yourself,
including your own husband.

STEVE
You've tried to frame Michael
Farmer, an innocent vulnerable
suspect, not to mention Hana
Reznikova.

|
|
|
|
|
|
|
|
|
X
Music Ends
10:41:12

HASTINGS

And you've cast unwarranted aspersions on the integrity of AC-12 and myself. Justice could not have been further from your thoughts. Well, here's justice ... Roseanne Huntley, I shall now be seeking the authority of the Crown Prosecutor to charge you with these offences: the murder of Timothy Ifield and perverting the course of justice. Do you understand?

ROZ

Yes, sir, I do.

JIMMY

At this point I'd like to stress that on the night of Timothy Ifield's death Mrs Huntley was in a state of shock and fear and experienced a momentary loss of control. I'll be recommending a plea of manslaughter based on those grounds.
(Grips Roz's shoulder.)
Trust me, Roz.

ROZ

I do... And so did Nick.

Jimmy reacts.

ROZ (CONT'D)

In fact when DS Arnott informed Nick that he was going to interview him in connection with Tim's death, who was the first person that Nick called? Not me.
(To Hastings.)
Am I still a police officer?

HASTINGS

Yes. For the moment.

ROZ

Thank you, sir.
(To Jimmy.)
James Lakewell, you do not have to say anything but it may harm your defence if you fail to mention when questioned something you later rely on in court. Anything you do say may be used in evidence.

Music

10:43:12
DUR: 0'44".
Specially
composed by
Carly
Paradis.

|
|
|
|
|
|
|
|
|
|

JIMMY
Now... Wait a minute...

CUT TO:

10:43:39 INT. AC-12. MEETING ROOM. SAME TIME.

Jamie and Sam reactions. Watching monitor.

Roz takes out a file from under her folder. Jimmy looks very anxious. Steve, Kate and Hastings are spectators -- but they let the scene play out.

ROZ
My colleague, DC Taylor, sourced telecommunications records from the 6th of April.

CUT TO:

10:43:45 INT. AC-12. INTERVIEW ROOM. SAME TIME.

ROZ (CONT'D)
The day that DS Arnott was assaulted at my husband's office building. Nick received an incoming call to his registered mobile from DS Arnott. Immediately afterwards he made a call to Mr Lakewell's registered phone. This call lasted approximately five minutes.

X
Music Ends
10:43:56

JIMMY
Nick was seeking my legal advice.

ROZ
I asked DC Taylor to look into calls made between unregistered mobiles -- burner phones of the type used for illicit activity -- in the vicinity of your office. She identified the following call, made from this unregistered mobile, just a few minutes after the call between you and Nick.

Roz distributes copies of the page to everyone, indicating the highlighted entry relating to the burner phone.

JIMMY
I'm afraid I don't see the relevance.

ROZ

I'm sure you will once AC-12 have had a chance to analyse the calls and movements made by the burner phone detected at your office. It's going to match your known movements and activities.

JIMMY

I think I should leave.
(Starts to get up.)

HASTINGS

I think you should it down, fella. Or I'll handcuff you to that desk. Sit down.

ROZ

The call James Lakewell made was received by another burner phone. This second burner phone made a call immediately after to a third burner phone. Please let's look at this third burner phone. Said phone is no longer active, but using historical triangulation data we were able to track the phones movements. The call was received in the Moss Heath area and the phone proceeded directly to the location where DS Arnott was assaulted a few minutes later.

Everyone realises the significance.

ROZ (CONT'D)

The third phone belonged to the man who abducted Hana. Who planted evidence in Michael Farmer's house. And who assaulted DS Arnott. Balaclava Man.

Jimmy looks very worried.

ROZ (CONT'D)

James Lakewell defended Michael Farmer at his first offence. I knew nothing about it, you've got to believe me. It was Jimmy who served up Michael Farmer to be framed, not by me, but by the people who are really behind this cover-up. Which brings us to the second burner phone, the one that received Jimmy Lakewell's call on the 6th of April and contacted Balaclava Man.

Music

10:45:17
DUR: 1'22".
Specially
composed by
Carly
Paradis.

Roz places an evidence bag on the table. Through the clear envelope is visible a paper napkin with the phone number hand-written on it.

ROZ (CONT'D)

Item reference RH-1. This is a napkin from the Kingsgate Hotel. The man who gave it to me used the number for what I believed at the time was limited to illicit sexual activity. This is the number that got the call from James Lakewell and passed the information to Balaclava Man. It belongs to Assistant Chief Constable Derek Hilton.

Everyone is completely shocked.

CUT TO:

10:46:17 INT. AC-12. MEETING ROOM. SAME TIME.

Jamie and Sam are shocked.

JAMIE

Jesus Christ.

Exit Jamie. Sam reacts but then returns to the video feed, enthralled.

CUT TO:

10:46:20 INT. AC-12. INTERVIEW ROOM. CONTINUOUS.

Everyone absorbs the revelation.

In deep background, Jamie is seen going through the security gate making a call on his mobile before heading into the lift.

Sam also exits.

Hastings recovers from the bombshell.

HASTINGS

James Lakewell, you are under arrest for perverting the course of justice. This interview is now terminated. Steve, hold him until we can arrange custody. Kate you're with me.

Hastings jumps to his feet and heads for the door.

X

Music Ends
10:46:39

Music

10:46:33

DUR: 0'33".

Specially
composed by
Carly
Paradis.

Jimmy stares at Roz.

Exit Hastings and Kate, crossing with a couple of unarmed PCs who take up guard positions outside the interview room.

HASTINGS (CONT'D)
Secure these exits.

UNIFORMED OFFICERS
Sir.

CUT TO:

10:46:46 **EXT. POLICE HQ. THAT NIGHT.**

Like a military operation, patrol cars pull up and a platoon forms up on the pavement: Hastings at the front, Kate just behind him, then a bunch of burly PCs. All officers carry firearms and wear ballistic jackets, though Hastings and Kate don't have firearms. Kate concludes a call on her mobile.

KATE
(Into phone.)
All right. Got that, thanks.
(Hangs up. To Hastings.)
Hilton's in his office, alone, door shut. His PA says she'll hold him there if he tries to leave.

HASTINGS
Yeah.

Hastings puts his hat on, sets his face hard and marches up the steps followed by Kate and the team. He flashes ID at the two HQ PCs guarding the front.

HASTINGS (CONT'D)
AC-12, stand down.

The HQ PCs give way and the raiding party go in, with two AC-12 PCs peeling off to take over guarding the front entrance.

CUT TO:

10:47:01 **INT. AC-12. INTERVIEW ROOM. SAME TIME.**

Steve sits with Roz and Jimmy. A couple of unarmed PCs guard the room. Awkward silence for everyone.

ROZ
There was a conspiracy. I was never
in on it. I thought I was playing
them but I was the one being
played.

|
X
Music Ends
10:47:06

STEVE
That's half the story. Hilton
counted on you putting your career
ahead of the truth.

ROZ
Jimmy set me up with Hilton. He
knew how desperate I was to close
the case, and how open I was to
being pressurised.

JIMMY
No one needed me to point that out.

STEVE
Tim Ifield dead, Michael Farmer and
Hana Reznikova in prison. From
where I'm sitting it looked like
you made those choices all by
yourself.

ROZ
I'm not a bad person. Maybe you
would have done the same if you'd
been in my situation.

STEVE
I'd have stopped sooner. I'd be
able to walk and you'd have two
hands.

Roz takes the hit.

CUT TO:

10:47:49 **INT. POLICE HQ. OUTSIDE HILTON'S OFFICE.**
CONTINUOUS.

Hastings, Kate and the remaining members of the
party enter the PA's area. She starts to get to
her feet.

HASTINGS
Remain seated.

An armed officer leads them to Hastings office.
Speaks into his walkie talkie.

ARMED OFFICER
Four go.

In another room.

ARMED OFFICER 2 (O.S.)
(walkie talkie)
Six go.

The armed officer opens the door to Hilton's office, Hastings goes in followed by Kate, and the AFO stands guard.

CUT TO:

10:47:58 INT. POLICE HQ. HILTON'S OFFICE. CONTINUOUS.

Hastings marches in.

The office is empty.

Kate and Hastings react with frustration.

CUT TO:

10:48:05 INT. AC-12. OPEN-PLAN OFFICE/INTERVIEW ROOM. CONTINUOUS.

Steve, Roz and Jimmy.

STEVE
So who's Balaclava Man?

JIMMY
Balaclava Men, plural. If you don't do their bidding, a body gets taken out of cold storage with your DNA all over it. You think Hilton's top dog? How come he bricks it every time a new body's found?

STEVE
Then tell us who is. We'll give you immunity.

JIMMY
There are some people there's no immunity from.

Enter Jamie.

JAMIE
Thanks for holding them. We're taking it from here.

STEVE
Taking him where?

Music
10:48:30
DUR: 2'03".
Specially
composed by
Carly
Paradis.
|

Jamie gets out his phone. Tapping in a number.

JAMIE

Protective custody. Assumed name.
Undisclosed location.

STEVE

I'll need to run that by the
gaffer.

JAMIE

Yeah. Sure.

Steve exits.

JAMIE (CONT'D)

(Call answered. Into phone.
Yeah, good-to-go up here. You set
downstairs?

CUT TO:

10:48:42 INT. AC-12. OPEN-PLAN OFFICE/INTERVIEW ROOM.
SAME TIME.

Steve is just outside the interview room. Jamie
is in the interview room with Jimmy.

CUT TO:

10:48:47 INT. POLICE HQ. HILTON'S OFFICE. SAME TIME

HASTINGS

Steve.

CUT TO:

10:48:49 INT. AC-12. OPEN-PLAN OFFICE/INTERVIEW ROOM.
SAME TIME.

STEVE

(Into phone, casual.)
Sir, just to let you know AC-9 are
here to take Lakewell into
protective custody.

CUT TO:

10:48:53 INT. POLICE HQ. HILTON'S OFFICE. SAME TIME

HASTINGS

(Into phone, alarmed.)
Hilton's been tipped off. Do not
comply.

CUT TO:

10:48:55 INT. AC-12. OPEN-PLAN OFFICE/INTERVIEW ROOM.
SAME TIME.

Jamie appears nonchalant, fiddling with his phone, sitting on the edge of the interview table.

STEVE
(Into phone, casual.)
Will do, thanks, sir.

Steve hangs up.

CUT TO:

10:48:58 INT. POLICE HQ. HILTON'S OFFICE. SAME TIME

Hastings instantly gets what just happened.

HASTINGS
AC-12. Urgent lockdown!

Hastings rushes out followed by Kate.

CUT TO:

10:49:00 INT. AC-12. OPEN-PLAN OFFICE/INTERVIEW ROOM.
SAME TIME.

Steve addresses Jamie casually. Jamie is hanging on his phone. Roz and Jimmy watch tensely.

STEVE
Yeah. All good.

JAMIE
Good.
(Into phone.)
Yeah. On our way down.

Jamie hangs up.

JAMIE (CONT'D)
(To Jimmy.)
Turn around please.

Jamie handcuffs Jimmy.

JIMMY (O.S.)
(Edge of nerves.)
Where am I going exactly?

JAMIE
I am not at liberty to disclose.

ROZ
What about me?

JAMIE
Different custody location. Another
team's coming for you.

STEVE
You'll want the DIR disk. I'll run
off a copy.

JAMIE
No. No. You're all right, mate, I
don't want to hang about. Standby
for further instructions yeah.

Jamie leads Jimmy out. They go to the lift.
Steve watches, beginning to show real tension.
Jamie hits the lift button.

Steve watches, his anxiety mounting. Roz watches
too, beginning to become concerned.

No lift. Jamie hits the lift button again.

JAMIE
What's wrong with this thing, mate?

STEVE
Slow this time of night.

Jimmy looks scared.

Jamie looks increasingly anxious.

Steve's tension racks up. So does Roz's.

Jamie's anxiety reaches breaking point.

JAMIE
(To Steve.)
What the hell are you trying to do?

STEVE
(Icy calm.)
Listen to me, Jamie. We know
someone tipped off Hilton. He sent
you, didn't he?

JAMIE
I just need this lift working,
mate, and then we'll all be all
right.

STEVE (INTERRUPTING)

The lifts have been disabled.

That hits Jamie. He needs time to think of a plan and Steve carries on quickly.

STEVE (CONT'D)

And you need to wake up, mate.
Lakewell isn't going into custody.
Hilton's never going to let that happen. I bet you he even told you what route to take, didn't he?

Jamie looks vulnerable. We see Steve's right.

STEVE (CONT'D)

No prizes for guessing what's going to happen in transit. You'll just be collateral damage.

CUT TO:

X
Music Ends
10:50:33
Music
10:50:27
DUR: 1'38".
Specially composed by
Carly
Paradis.

10:50:30 EXT. AC-12. LOBBY. SAME TIME.

Hastings, Kate and a number of Armed officers make their way towards the lobby.

Armed officers have their guns raised.

They move forward slowly.

From outside the lobby looks empty.

POV from inside the lobby as officers approach.

CUT TO:

10:50:35 INT. AC-12. OPEN-PLAN OFFICE/LIFT. SAME TIME.

Jimmy's made a decision.

JIMMY

I'm not going anywhere.

Jamie grabs hold of Jimmy harder.

JAMIE

Come on, we're taking the stairs.

Jamie hauls Jimmy out through the security gate.

JAMIE (CONT'D)

And you're talking bollocks. Right, Hilton's got my back, one hundred and ten per cent.

Roz has joined Steve.

ROZ

That's exactly what he said to me.

Jamie pauses, conflicted now, doubts setting in.

STEVE

You walk out of here, you're a dead man.

Jamie reacts.

CUT TO:

10:50:50 **INT. AC-12. LOBBY. SAME TIME.**

Armed officers burst through the doors into the lobby, with Hastings and Kate among them. The lobby is empty.

HASTINGS

Hello?

KATE (O.S.)

Something's not right, sir.

HASTINGS

(Calls out.)
Armed Police.

CUT TO:

10:50:58 **INT. AC-12. OPEN-PLAN OFFICE/LIFT. SAME TIME.**

Jamie has heard and panics. He hauls Jimmy past the meeting room towards the back exit.

JAMIE

Come on!

JIMMY

(Wait! No way!)

Jimmy tries to hold back. Jamie hauls him harder.

STEVE

(To PCs.)
Stop him! Stop him!

Jamie draws a pistol from a shoulder holster and the PCs fall back with their arms raised.

STEVE (CONT'D)

Don't do this, Jamie!

ROZ

Jamie don't... Jamie, there's still a way out for you. Don't trust the wrong man, don't make the same mistake I did.

Jamie is seriously wavering now, totally conflicted.

CUT TO:

10:51:13 **INT. AC-12. LOBBY. SAME TIME.**

From the shadows in the back of the lobby a Balaclava Man appears, with a PC as a hostage, holding a gun to the PC's head.

BALACLAVA MAN

Back! Back off!

From an AFO's carbine, a red laser dot appears on the hostage and jumps towards Balaclava Man. Balaclava Man sees it and opens fire. The AFO drops.

CUT TO:

10:51:20 **INT. AC-12. OPEN-PLAN OFFICE/STAIRS. SAME TIME.**

Jamie has heard the gunfire panic in his eyes.

STEVE

Cooperate with our inquiry into Hilton and you're in the clear... But that's only if no one gets hurt.

CUT TO:

10:51:25 **INT. AC-12. LOBBY. SAME TIME.**

KATE

There's no way out! Drop the gun!

Hastings rips the wounded AFO's pistol out of his holster and points it at Balaclava Man.

BALACLAVA MAN

Drop it!

Hastings takes out the Balaclava Man with a sharp shot to the head that drops him to the ground and shoots through the glass covering it and the PC in blood.

X

Music Ends

10:52:05

Music

10:51:20

DUR: 0'18".

Specially

composed by

Carly

Paradis.

CUT TO: |

10:51:33 INT. AC-12. OPEN-PLAN OFFICE/STAIRS. SAME TIME. |

Steve negotiating with Jamie who's holding Jimmy |
hostage. |

STEVE |

All you've got to do is give me the |
firearm. |

CUT TO: |

10:51:37 INT. AC-12. LOBBY. SAME TIME. |

PC sits on the floor. His shirt covered in |
blood. |

HASTINGS (TO HALF THE GROUP.) |

Right. Secure the exits. |
(To the other half.) |

You three with me up the stairs. |

Hastings, Kate and a few others charge up the |
stairs. |

HASTINGS (CONT'D) |

Get the medics to that man. |

CUT TO: |

10:51:42 INT. AC-12. OPEN-PLAN OFFICE/STAIRS. SAME TIME. |

As before. |

STEVE |

Just give me the firearm. |

Enter Hastings, Kate and the armed officers. The |
AFOs point their guns. |

OFFICERS |

Armed Police. Armed Police. |

Jamie tenses up again. Jimmy is terrified. |

JIMMY |

DON'T SHOOT! |

Hastings appears. |

HASTINGS |

Armed police. |

Jamie is scared. |

XX

Music Ends
10:51:38

HASTINGS (CONT'D)
Drop the firearm, Jamie.

STEVE
Do as he says, Jamie. Listen to
him, Jamie.

HASTINGS
There's a fella lying dead
downstairs cos he didn't cooperate.
Don't test us, Jamie.

Steve moves and reaches out for the gun.

STEVE
Mate, give me the gun. Just give me
the gun.

Jamie hands it over.

Everyone is massively relieved.

HASTINGS
(To PCs, of Jamie.)
Cuff him.

Jamie looks to Steve with immense gratitude.

Jamie is cuffed. Roz and Jimmy are escorted back
to the interview room

Officers remove their Kevlar jackets.

Steve, Kate and Hastings exchange looks. It's
over.

Out on Roz sitting close to the AD-12 logo.

CUT TO:

10:53:02 **EXT. JETTY. NEXT DAY.**

(This is where Oliver Stephens-Lloyd's body was
found near the airport.)

Hastings carries on through. Kate is waiting for
him outside of the inner cordon that seals off
the jetty. Forensic investigators in white suits
work within the cordon.

Hilton's body is in a frozen pose, seated on the
jetty with a shotgun rested on his lap still
pointing at himself and with blood splattered
over his upper body. Kate and Hastings gaze at
it grimly.

|
|
X
Music Ends
10:52:05
Music
10:51:56
DUR: 0'34".
Specially
composed by
Carly
Paradis.
|
|
|
|
|
X
Music Ends
10:52:30
Music
10:52:17
DUR: 0'22".
Specially
composed by
Carly
Paradis.
|
X
Music Ends
10:52:34
Music
10:52:27
DUR: 0'46".
Specially
composed by
Carly
Paradis.
|
|
|
|
|
|
|
|
|
|
X
Music Ends
10:53:13

KATE

No sign of a struggle, no evidence
any one else was here, sir.

HASTINGS (O.S.)

Suicide.

KATE

Well you might not recognise this
location. But a body was found
here, Oliver Stephens-Lloyd, a
social worker trying to blow the
whistle on child sexual
exploitation. His death was made to
look like suicide too.

Hastings takes in the scene and reflects.

KATE (CONT'D)

We know Hilton had been tipped off.
He could have easily of made a run
for it.

HASTINGS

Or he knew the game was up.

Hastings moves on to talk to the forensics team.

HASTINGS (CONT'D)

Right. Who's in charge here?

While Kate reflects, troubled by the too-easy
explanation.

CUT TO:

10:53:54 **INT. AC-12. MEETING ROOM. A FEW DAYS LATER.**

An evidence board displays years of information
-- Tony Gates, Lindsay Denton, Danny Waldron,
Jackie Laverty, Dot Cottan, Tommy Hunter,
Dryden, Gates, Cole, Fairbank and Prasad. Kate
adds an ID photo of Hilton under the heading
"H." alongside personnel photos of other senior
officers with that initial including Hargreaves
and Hastings. Steve stands on crutches next to
Hastings.

Steve shows Hastings a file. In it is a photo of
the dead Balaclava Man in the AC-12 lobby.

STEVE

The man you shot in the lobby, sir,
he's been identified as a known
violent criminal with long-term
associations going all the way back

Music

10:53:28

DUR: 0'35".

Specially
composed by

Carly

Paradis.

X

Music Ends

10:54:03

to Tommy Hunter. Activity on
Balaclava Man's burner phone
matches all his known haunts.

Kate shows a file of old images of Balaclava Man
CCTV, Tim's biometric analysis and the boot-
print from Michael Farmer's house.

KATE

His biometrics are an exact match
to the images of Balaclava Man
captured on the night of Leonie
Collersdale's disappearance and the
day of the attack on Steve. Even
down to his boot-print.

STEVE

You got him, sir.

HASTINGS

(Beat.)

I got one of them. There may be
others still at large, God knows
what they're up to.

Kate indicates another section of the board, the
missing/murdered women - Baswinder Kaur, Leonie
Collersdale, Hana Reznikova, Rikki Neville and
Carly Kirk.

KATE

And the consistent method has been
to exploit vulnerable young women
to blackmail officers into fearing
they'd be incriminated in serious
offences.

STEVE

They had that hold over Hilton too.
Whether or not he was 'H'.

KATE

Meaning he wasn't top dog.

HASTINGS

Top in the police.

STEVE

But not among the real criminals.

Hastings reacts.

HASTINGS

What bent coppers not criminal
enough for you, son?

STEVE

Sir.

To Kate, Hastings indicates the officers under the H. heading.

HASTINGS

I'm satisfied 'H' was ACC Hilton.
Take my photograph down off that
board, Kate.

Kate removes Hastings' photo from the board.

Hastings, Steve and Kate gaze at the evidence board sombrely -- all the faces from over the years.

HASTINGS (CONT'D)

This is beginning to feel like a
life's work.

Hastings exits. As, she and Steve don't quite know what to make of Hastings' narrow-minded conclusions. Steve exits.

CUT TO:

10:55:26 EXT. HMP BLACKTHORN. VPU CORRIDOR. A FEW DAYS
LATER.

Michael crosses to Eileen his Nana. Eileen hugs Michael tearfully.

10:55:27 CAPTION: **All proceedings against Michael Farmer
have been discontinued.**

Eileen and Michael head for their transport.

10:55:32 CAPTION: **Michael still lives with his
grandmother at an undisclosed location.**

CUT TO:

10:55:36 INT. HMP BLACKTHORN. CELL. A FEW DAYS LATER.

Jimmy is led along a corridor.

10:55:38 CAPTION: **James Lakewell pleaded guilty to
perverting the course of justice.**

OFFICER

Left

Turns left into a cell.

Music

10:54:52

DUR: 2'09".

Specially

composed by

Carly

Paradis.

OFFICER (CONT'D)

Stop.

His cuffs removed.

10:55:49 **CAPTION: He declined to enter a witness protection programme and has refused to give a statement to police.**

The door swings shut and he's locked inside.

CUT TO:

10:55:54 **INT. HMP BRENTISS. VISITOR SUITE. A FEW WEEKS LATER.**

A transparent partition waiting on the other side are Nick, Ollie and Sophie.

Enter Roz who takes a seat behind a transparent partition. She's no longer got a dressing on her arm. She reaches for the glass with her good hand, anguished.

10:56:03 **CAPTION: Roseanne Huntley pleaded guilty to the manslaughter of Timothy Ifield and perverting the course of justice.**

10:56:15 **CAPTION: Roseanne and Nicholas Huntley remain legally married.**

Nick shows forgiveness.

CUT TO:

10:56:19 **INT. HMP BRENTISS. CELL. LATER THAT DAY.**

Roz is returned to her cell by OMOs. Her back to us. She turns and we see her stump.

10:56:26 **CAPTION: Roseanne Huntley is currently serving a sentence of ten years.**

The door closes on Roz.

CUT TO:

10:56:30 **INT. AC-12. OPEN PLAN> PHOTO BOARD**

See all the photographs under section H.

C/U ACC HILTON.

10:56:33 **CAPTION: The Coroner recorded Derek Hilton's death as Suicide.**

CUT TO: |

10:56:37 **INT. AC-12 EXIT/HASTINGS OFFICE. DAY** |

With Kate Steve on crutches moves through the |
security gate. |

Hastings looks out from his office. |

10:56:41 **CAPTION: Superintendent Hastings' Regulation 15** |
Notice was rescinded. |

Hastings POV - Kate and Steve enter the lift. |

10:56:51 **CAPTION: He remains in command of Anti-** |
Corruption Unit 12. |

The lift doors close. On Steve and Kate and on |
Hastings. |

10:56:56 CUT TO BLACK: |

10:56:56 (credits - single cards) |

CAST IN ORDER OF APPEARANCE

|

|

|

|

|

|

|

|

X

Music Ends

10:57:01

Music

10:56:52

DUR: 0'00".

Specially

composed by

Carly

Paradis.

|

|

|

|

X

Music Ends

10:57:26

| | |
|----------------------|----------------------|
| Roz | THANDIE NEWTON |
| Sophie | INDIA RIA AMARTEIFIO |
| Ollie | KWAME KANDEKORE |
| Neil | MARK STOBART |
| -- | -- |
| Farida | ANNEIKA ROSE |
| Sam | AIYSHA HART |
| Kate | VICKY McCLURE |
| Hastings | ADRIAN DUNBAR |
| -- | -- |
| Steve | MARTIN COMPSTON |
| Nick | LEE INGLEBY |
| Hargreaves | TONY PITTS |
| Jimmy | PATRICK BALADI |
| Jamie | ROYCE PIERRESO |
| -- | -- |
| Hilton | PAUL HIGGINS |
| Surgical Staff Nurse | PANDORA COLIN |

| | |
|------------------------------|--------------------|
| Jodie | CLAUDIA JESSIE |
| Eileen | MARY HEALEY |
| Michael | SCOTT REID |
| -- | -- |
| 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 |
| 2nd Unit Director | PRISCILLA PARISH |
| -- | -- |
| Gaffer | CARLO McDONNELL |
| Best Boy | MARTIN CATTIGAN |
| Electricians | STEPHEN CATNEY |
| | 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
Microbiology Advisor DR BRUCE STEWART MRCP FRC PATH

-- --

Dubbing Mixer PAUL MAYNES
Dialogue Editor IAN WILKINSON
Sound Effects Editor PIETRO DALMASSO
Colourist JET OMOSEBI
Online Editor JONATHAN FETHERSTON
Northern Ireland Casting GEORGIA SIMPSON
Drama Coordinator World
Productions FREDDIE À BRASSARD

-- --

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

-- --

Executive Producer for BBC STEPHEN WRIGHT

-- --

Executive Producers SIMON HEATH
JED MERCURIO

Content Media Corporation and Northern Ireland Screen

Made on location in Northern Ireland
with funding from

Northern Ireland
Screen
[LOGO]

Invest Northern
Ireland
[LOGO]

-- --

10:57:23 (final card)

World Productions
[LOGO]



for BBC

BBC Northern Ireland
[LOGO]



X
Music Ends
10:57:26

© World Productions (Northern Ireland) Ltd MMXVII