

Line of Duty
Series 4 - Ep 2

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

09:59:30

09:59:57

10:00:00

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-year0.9565 150.96 cm BT 45 0 0 1 0.0

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:

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.

10:02:14

10:02:16

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...

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.

10:04:02

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

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.

ROZ

(Into phone.)

Yes.

(tiny beat)

10:07:04

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 unda45 t9 499.mTc 45 0

10:07:51

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...

10:09:18

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 smed2002 333.12 697.92 re W n /Cs1 cs0 0

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

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

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

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

STEVE

Document 17 in your folders.

Transcript of in0 in your folders.

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.

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,

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

10:24:23

10:24:28

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

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

10:25:54

10:25:59

10:26:01

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

10:26:20

10:26:49

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

10:27:56

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.

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

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.

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

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.

CUT TO:

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.**

10:34:16

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.

4 148.8 409.24 0.24 409.1855 350.s4cm 0.24 1

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.

10:35:05

Roz pops open the boot holding a clutch of

10:36:23

10:36:31

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

Tupperware BT 45 0 0 45 0 0Tm /TT1 1 0 0.24 8.w80C

10:38:21

10:38:42

10:39:20 INT. POLK AVENUE POLICE STATION. MEETING ROOM.
NEXT DAY.

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 ... "

10:40:48

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?

/Caf1 ca0 0 0 a95.2053 537.36 cm BT 45 0 0 45 0 0Th /T4 262.1999 387.84 cm BT 5 0 0 45 0 0Th /T11 1 y-vin To45 0 0 487TA9 /T11 1 TE () T3 BT 0 q 0.24 0 0.24 6480 0Th

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

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 Hana is shocked.

10:42:19

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.

10:43:25

10:43:45

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 -

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

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

STEVE

Yes, sir. Tim might've realised his wound was fatal and he probably did his best to contaminate the killer with his blood and to get some skin cells under his fingernails. Unfortunately for us the killer was wise to it.

HASTINGS

He disposed of the clothes and then he disposed of the fingers.

STEVE

There are no witnesses to anyone entering or leaving the premises.

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

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.

10:50:07

10:50:52

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.

Music
10:52:22

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...

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

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 POL

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. by DCI Huntley.

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.

10:55:26

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

10:56:01

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

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

10:58:08

10:58:29

| | | |
|------------------------------|----|-------------------------------------|
| | -- | -- |
| 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 |
| | -- | -- |
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| Production Supervisor | | KATRINA McBRIARTY |
| Asst Production Co-ordinator | | KATIE GIBSON |
| Post Production Supervisor | | BEEWAN ATHWAL |
| Script Supervisor | | SUSANNAH BINDING |
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| 3rd Assistant Director | | |
| Location Managers | | |
| | -- | -- |
| Camera Operator | | |
| Focus Pullers | | |
| Clapper Loaders | | |
| Additional Photography | | |
| Digital Imaging Technician | | |
| Grip | | |
| | -- | -- |

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10:58:56 (final card)

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[LOGO]



X
Music Ends
10:58:59

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