

Line of Duty  
Series 4 - Ep 3

Post Production Script - UK TX Version.  
14th March 2017.

09:59:30 VT CLOCK (30 secs)  
World Productions  
Line of Duty  
Series 4 - Episode 3  
Prog no. DRIC153X/01 Dur 58:52

09:59:57 CUT TO BLACK

10:00:00 SUPER CAPTION:

10:00:13

10:00:22

10:00:56

CUT TO BLACK:

10:01:24 S. CAPTION: **WRITTEN AND CREATED BY JED MERCURIO**

CUT TO:

Tim's body. Amputated fingers.

Steve with Hastings.

STEVE

Fingertips were amputated post-mortem.

Roz changes her dressing. See claw marks on her wrist.

HASTINGS (V.O.)

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

Roz stares at the worktop.

KEVIN

A swab of worktop blood spatter. Item Reference KRG-13.

Roz swaps the evidence bags. Changes 30 to 13.

CUT TO BLACK:

10:01:44 SUPER CAPTION: **PRODUCED BY CÁIT COLLINS**

CUT TO:

Roz takes a sample of Tim's blood from his white suit.

RUPAL

A trace of foreign DNA was found on Leonie Collersdale's partial torso. It matches to Tim Ifield.

CUT TO BLACK:

10:01:56 SUPER CAPTION: **DIRECTED BY JOHN uR.24000242542 20**

10:01:57

ROZ  
Team briefing, one minute.

Roz continues towards the Squad Room Corridor.  
Neil and Jodie follow.

CUT TO:

10:02:03 INT. POLK AVENUE POLICE STATION. SQUAD ROOM.  
CONTINUOUS.

Enter Roz followed closely by Jodie and Neil.  
From his office, Buckells observes disdainfully.

ROZ  
(Generally.)  
Team briefing.

Kate, Farida and others react.

NEIL  
Office or meeting room, boss?

ROZ  
Incident Room.

Everyone reacts, but goes along with it. They  
start to troop into the Incident Room. Kate  
looks up.

ROZ  
(Generally.)  
I've been thinking we should appeal  
for more witnesses in the Michael  
Farmer case. As he's been charged,  
perhaps they've decided it's not  
necessary coming

ROZ  
I've cleared this with Assistant  
Chief Constable Hilton.

He stands his ground.

BUCKELLS  
Well, no one's said a word to me.

ROZ  
Sorry.

Roz goes in regardless. The other detectives  
follow awkwardly, including Kate.

ROZ (CONT'D)  
Kate. I've promised ACC Hilton  
complete discretion. I don't want  
him being embarrassed by any of  
this getting back to East Mids.

Kate is forced to hang back. Buckells gives her  
a knowingly amused look (amused at her  
frustration). Kate is left alone and frustrated.

ROZ (V.O.)  
Op Trapdoor...

CUT TO:

10:02:48 **INT. POLK AVENUE POLICE STATION. INCIDENT ROOM.**  
**MOMENTS LATER.**

Roz leads the joint team briefing. The board  
showing information relating to OPERATION  
TRAPDOOR is already in situ.

ROZ (CONT'D)  
...although Michael Farmer's been  
charged, we're still dealing with  
recent developments.  
(to uniformed officers)  
Just there guys.

A couple of uniforms wheel in the board relating  
to TIMOTHY IFIELD MURDER.

Buckells fidgets, not happy with Roz's take-  
over.

ROZ (CONT'D)  
Namely the finding of body parts  
that have been matched to our  
second victim, Leonie Collersdale.

She shuts the door behind them.

ROZ (CONT'D)

I cannot emphasise confidentiality enough. You are not to discuss outside of this inquiry that Leonie Collersdale's body parts bore traces of Tim Ifield's DNA.

BUCKELLS

We've never found any connection in the phone records between Tim Ifield and Leonie Collersdale.

ROZ

So we're looking for one between Tim and Michael Farmer.  
(Generally.)  
Maybe they were accomplices.

Her loyal team make a note. Buckells sneers.

BUCKELLS

Or maybe Farmer had nothing to do with Leonie Collersdale's murder. Despite being charged with it.

ROZ

Ian, there's mountains of evidence.



Jodie puts up a new image showing a figure in the same clothing -- everyone's stunned.

CUT TO:

10:04:06 INT. POLK AVENUE POLICE STATION. SQUAD ROOM  
CORRIDOR. CONTINUOUS.

Buckells is about to go through a door signed with a male figure representing a gents' toilet. Kate catches up with him. They talk in whispers both on the lookout for anyone eavesdropping.

KATE

10:04:32



and heads out.

CUT TO:

10:05:22 INT. POLICE HQ. HILTON'S OFFICE. LATER THAT DAY.

Hastings enters and comes to attention before Hilton.

HILTON

Really, Ted, there's no need. As you were.

HASTINGS

(Goes to at ease.)

Thank you, sir. I'll come straight to the point if I may. I'm opening a full-spectrum inquiry into the murder of Timothy Ifield and as per protocol there will be no reciprocity regarding DCI Huntley's investigation. I also register that my considered counsel in respect of DCI Roseanne Huntley has been disregarded.

HILTON

Now I see why you're upping the ante. Challenge AC-12 at your peril.

HASTINGS

What! You didn't reinstate Huntley because you were worried that Michael Farmer's Defence would make capital of the fact that the Senior Investigating Officer was replaced?

HILTON

It was thanks to Roz Huntley's diligence we detected Ifield's involvement in one of the prostitute murders. I'd say she's earned a second chance.

HASTINGS

And my team is intent to give Michael Farmer a second chance. And we shall see which one of us is right, sir, when we have access to all the evidence, all.

**Music**

10:06:16  
DUR: 1'00".  
Specially  
composed by  
Carly  
Paradis.

CUT TO:

10:06:25 EXT/INT. POLK AVENUE POLICE STATION. LOBBY/CAR PARK/ROZ'S OFFICE. LATER THAT DAY.



JODIE

Ma'am...

ROZ

It's okay, Jodie.  
(Generally.)  
Keep calm, everyone.

Enter Steve, Maneet and the rest of the AC-12 delegation. Neil, Farida and the rest react with trepidation.

STEVE

All officers go to your desks. You'll each be questioned by an AC-12 case worker. You'll each be obliged to surrender all materials relating to Operation Trapdoor and the investigation into the murder of Timothy Ifield. Failure to comply will be a breach of your Duties and Responsibilities under Police Conduct Regulations and may lead to a misconduct charge under said regulations.



Steve shows the next image, showing power tools.

STEVE (CONT'D)

Crime scene photograph from Timothy Ifield's flat showing tools resemble those being purchased on the evening of 17th of March. (Indicating DIY car park images.) This DIY store's located less than half a mile from Tim's flat.

HASTINGS

So this is Tim Ifield's murderer.

STEVE

Or ... one detail from Tim's post mortem that was overlooked, I reckoned at the time it was an incidental find, is a number of dark wool fibres were detected in Tim's hair and nose.

KATE

CUT TO:

10:09:35 INT. PRISON. NEXT DAY.

Neil interviews Michael in the presence of Rob Morganstaff. Neil shows a photo of Tim Ifield.

NEIL

For the DIR, I am showing Michael Farmer a photograph of Timothy Ifield. Michael, do you recognise this gentleman?

Michael looks blank.

NEIL (CONT'D)

For the DIR, the interviewee is not responding. Michael, are you sure?

Michael continues to look confused. He shakes his head.

Neil looks deeply pissed off.

CUT TO:

10:10:07 INT. POLK AVENUE POLICE STATION. INCIDENT ROOM.  
LATER THAT DAY.

On the case board, Neil adds a double question mark on a link between Michael Farmer and Tim Ifield on a yellow post it. Jodie looks on. Enter Roz. She sees the question marks.

NEIL

Farmer denied any connection with Tim Ifield.

JODIE

Also we looked through all of Farmer's phone records and there's never been any contact between the two of them.

Roz looks disappointed.

NEIL

Sorry, boss.

Roz removes the post it with the question marks.

NEIL (CONT'D)

I was wondering could there be another explanation, a simpler one.



ROZ

What could that be?

NEIL

That Tim was framing Michael  
Farmer.

Roz becomes instantly edgy.

ROZ

It's a valid thought, Neil, don't  
get me wrong. I just think it's  
asking a bit much to ask us to  
discount the mass of evidence  
against Michael

10:11:13

gone.

STEVE

You're on shift at Polk Avenue in the morning. You need to get some kip, mate.

KATE

I could say the same.

Steve looks at the Tim CCTV images.

STEVE

If Tim's Balaclava Man, why'd he come to us saying Michael Farmer's not guilty?

KATE

He wouldn't.

Kate crosses to join Steve at his desk.

KATE (CONT'D)

He'd be content to let Roz Huntley send down Michael Farmer for the crimes he was committing.

STEVE

Instead he ca

STEVE

(Still looking through pocket  
book.)

Didn't you report Huntley called in  
sick one morning? That no one could  
get hold of her...

KATE

Yeah.

STEVE

10:12:50

Roz parks up and she and Jodie get out of the car. Steve and Maneet are waiting for her.

ROZ

This is starting to feel like harassment, DS

10:13:47 INT. POLK AVENUE POLICE STATION. INCIDENT ROOM.  
LATER THAT DAY.

Roz stares at the boards. Balaclava Man. Tim Ifield. Baswinder Kaur. Leonie Collersdale. Hana Reznikova.

Her gaze rests on Hana's photo. Dark conflicts play out. Roz is tempted by something, but she resists.

Roz feels the pressure. Her hand hurts.

Kate eyes Roz. Enter Farida.

FARIDA

Sorry, ma'am.

ROZ

No. No problem, Farida.

FARIDA

Someone's come forward. From the appeal you asked us to put out. She didn't at the time 'cause she didn't realise the significance. She's got a story that fits Michael Farmer's offences for location and date.

ROZ

(Beat. Surprised.)  
Great.  
(More convincing.)  
Brilliant.

They head out.

ROZ (CONT'D)

Is Jodie still here?

FARIDA

She's finished for the day, ma'am.  
Shall I get Neil?

ROZ

It needs to be a female detective.

Kate steps up.

KATE

Sorry, ma'am. I couldn't help overhearing but I'm PIP level 2 and video interview trained re vulnerable victims of crime.

X  
Music Ends  
10:14:06

ROZ

Okay. Let's see what you're made of.

And they head out.

CUT TO:

10:14:39 INT. POLK AVENUE POLICE STATION. INTERVIEW SUITE/VIEWING ROOM. THAT NIGHT.

The interview takes place in the cosier interview room with soft furnishings and potted plants. Kate and Farida face the new witness, Melanie Wilson. Farida makes notes.

Via a live video feed, Roz observes from another room.

KATE

Melanie, my name's Detective Sergeant Kate Flynn, I'm one of the detectives looking into the attacks on a number of local women. Farida says you might have some new information that can help with our inquiries?

KATE

I'm sorry we have to keep asking you these questions. But what else did he do to you?

MELANIE

He said I was pretty and he wanted to kiss me and he wanted me to come back to his house.

KATE

What did you do?

MELANIE

I just ran as fast as I could. And then when I looked back, he wasn't there any more.

KATE

Did he give a name?

MELANIE

I don't remember any name.

KATE

Why didn't you report this at the time?

MELANIE

I suppose I just wanted to put it all behind me.

KATE

I know this has been

KATE

I know it's a really big thing for you to have to do.

MELANIE

I'm not doing it. No way.

KATE (O.S.)

Listen. We'll start with an identity parade.

MELANIE (O.S.)

I can't. No way. I can't.

KATE (O.S.)

It's all done by video. He can't see you.

Roz completes the text: I'm coming in.

MELANIE (O.S.)

I never would have come in if anyone had told me.

Roz's finger hovers over the SEND button.

KATE

He could do this to someone else. We... We need your help.

MELANIE (O.S.)

I wasn't expecting all this

KATE

Melanie, he's a very dangerous man. He has to be stopped. And the only way is for a court to put him behind bars. Please can you help us do that, Melanie?

Kate's persuasion succeeds. Melanie nods.

KATE (CONT'D)

Brave girl. Well done.

Roz doesn't send the text, looks pleased.

CUT TO: X

10:16:58 INT. AC-12. MEETING ROOM. LATER THAT DAY.

Music Ends  
10:16:58

Steve crosses to Maneet. Using a computer screen, Maneet reports her findings to Steve. The screen shows Roz's call history for 15-17 March.



STEVE

Maneet.

MANEET

Sarge. There are no suspicious

10:17:49

10:18:06



Kate and Roz exit, leaving Melanie with the Video ID PC.

|  
X  
Music Ends

PC NAYAR

Each suspect is numbered and you'll be shown each suspect twice. At the end I'll ask you if you can make a positive identification. Please take a seat.

The Video ID PC starts the video.

On screen a man in his 20s appears on screen (subtitled Suspect 1). He faces the camera. Then the next man, suspect 2. He turns to the left

Melanie studies the screen carefully, nervously. Out on PC Nayar.

CUT TO:

10:19:12 INT. POLK AVENUE POLICE STATION. OUTSIDE INTERVIEW SUITE. CONTINUOUS.

Roz and Kate wait nervously.

CUT TO:

10:19:20 INT. POLK AVENUE POLICE STATION. INTERVIEW SUITE. MOMENTS LATER.

A young man in his 20s appears on screen (Suspect 8) he looks towards the camera, then suspect 9, he looks left.

MELANIE

This one seems dead nervous.

The Video ID PC gives Melanie a reassuring look. Melanie looks eager to please her.

CUT TO:

10:19:34 INT. POLK AVENUE POLICE STATION. OUTSIDE INTERVIEW SUITE. MOMENTS LATER.

Roz and Kate wait tensely.

The door of the interview suite opens. The Video ID PC brings Melanie out.

PC NAYAR

Melanie was able to make a positive ID.

ROZ  
That's brilliant Melanie. Well  
done.

KATE  
Well done.

Melanie has the look of someone who's done her  
best to please teacher.

PC NAYAR  
(To Roz.)  
Ma'am.  
(To Melanie.)  
Melanie.

The Video ID PC leads Melanie away to complete  
paperwork.

Roz and Kate step into the Interview Suite.

CUT TO:

10:19:59 INT. POLK AVENUE POLICE STATION. INTERVIEW

10:20:26

ROZ

Prior to the video identification,  
you denied the witness's  
allegations.

MICHAEL

(Beats.)  
I didn't mean to upset her.

Roz is pleased, Kate not.

ROZ

You're now admitting the  
allegations?

Michael nods.

ROB

Michael.

MICHAEL

Sorry. Yes. I'm sorry. Will you  
tell her I'm sorry?

KATE

Yes, we can do that, Michael, but  
first I need to ask you what you  
intended to do to this woman.

ROZ

Why did you want her to come back  
to your house?

MICHAEL

I

ROZ (CONT'D)  
Please answer.

MICHAEL  
Yes.

Roz throws a look to Kate's watch.

ROZ  
Time is now 10.20 and we are  
switching off the machine.

Kate stops the DIR. Roz, Kate and Rob look  
extremely sombre.

ROB  
I'd like some time alone with my  
client. I think we need to discuss  
the best way forward.

ROZ  
Yes, of course.

Exit Roz and Kate.

ROB  
Michael.

Michael struggles to compose himself.

Michael tries to listen to Rob.

ROB (CONT'D)  
The charges against you are going  
to be hard to fight. We can try and  
fight them. Or we can consider the  
best way to reduce the overall time  
you end up serving in prison.

CUT TO:

10:22:21 **INT. AC-12. HASTINGS' OFFICE. THAT NIGHT.**

Kate and Steve in Hastings' office. Steve looks  
very pissed off.

STEVE  
For Christ sake.

HASTINGS  
All right everybody. Look, just  
calm down. Okay.

Steve gets a grip. Kate is contrite where  
necessary but stands her ground too.

X  
Music Ends  
10:22:26

KATE

Steve, I get why you're pissed off, but the ID process was by the book.

STEVE

Witnesses are eager to please. Nonverbal cues from the officers involved led the witness to identify Michael Farmer whether she recognised him or not.

KATE

Yeah, well she did recognise him.

STEVE

Throw an accusation at someone like Michael, the poor bastard starts to believe he's guilty!

HASTINGS

All right, you've made your point.

STEVE

But we're supposed to be exonerating Farmer not sending him down for longer!

KATE

No we're meant to be investigating Roz Huntley, Operation Trapdoor and the murder of Tim Ifield.

STEVE

No. Huntley shut you out so you played up to her to get your undercover back.

KATE

What! That's not what happened at all!

HASTINGS

All right. Enough, the both of you.

They shut up.

HASTINGS (CONT'D)

Now look. If there are concerns regarding the accuracy of this identification, legitimate concerns, Kate, I might add, then we can take you out. Reveal you as an undercover officer and can make them repeat the ID parade.

KATE

Sir, what's happened's happened.  
The fact is I've finally gained  
Huntley's trust.

STEVE

By colluding in the framing of an  
innocent man!

HASTINGS

DS Arnott, whether this undercover  
continues or not is a matter  
entirely between DS Fleming and  
myself. Therefore you are  
dismissed.

STEVE

(Very reluctant.)  
Sir.

Exit Steve very reluctantly.

HASTINGS

Kate.

KATE

Sir, I don't know if Michael  
Farmer's guilty or innocent; none  
of us do; my job is to find out if  
Roz Huntley has committed process  
corruption and I've just had a  
massive breakthrough. I was shut  
out and now I'm in.

Hastings ponders for a few beats.

HASTINGS

All right. Very good. Carry on.

KATE

Thank you, sir.

Exit Kate.

Hastings reflects on whether that's the right  
decision.

CUT TO:

10:23:44 INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.

Kate emerges from Hastings' office.  
She grabs her things and heads out.

As she passes Steve.



KATE

See you.

She exits. He watches her go, wondering where this is going to lead.

CUT TO:

10:24:00 INT. PUB. THAT NIGHT.

The Polk Avenue detectives are out celebrating, gathered in one area of the pub -- Roz, Neil, Jodie, Farida and other recognisable SAs. The team drink, in a good mood.

JODIE

How long we reckon before Farmer changes his plea to guilty?  
(Brandishes tenner.)  
I've got a tenner says within the week.

ROZ (O.S.)

(Grave, cross.)  
Ooh. Don't count your chickens.

NEIL

She's counting.

Enter Kate.

KATE

Hi. I hope you don't mind, ma'am  
... I was on the email.

ROZ

You're very welcome. And thanks for your contribution, Kate.

They raise their glasses.

NEIL/OTHERS

Kate.

Glasses chink.

KATE

I'm glad I could help.  
(Awkward beats.)  
And listen, ma'am I just want to apologise again for how things started with us. I was a bit of a bull in a china shop.

ROZ

I'm not quite that delicate.



KATE  
Yeah. Definitely.

ROZ  
Unfortunately this means you're  
going back....

KATE  
Sorry, ma'am?

ROZ  
Despite all the leads we've shared,  
there's no link to your East Mids  
missing person. I don't see much  
point in you continuing your  
secondment.

Kate absorbs that.

KATE  
Yeah, but...

Steve cuts in. Kate reacts.

STEVE (O.S)  
Enjoying the party?

Enter Steve. Kate reacts.

ROZ  
How can I help you, DS Arnott?

STEVE  
Tim Ifield's DNA was found on  
Leonie Collersdale's body. You  
disclosed that to Farmer's  
solicitor yet?

ROZ  
As you know, DS Arnott, we're only  
obliged to carry out full  
disclosure prior to the trial.

STEVE  
Meaning you're counting on there  
not being one.

KATE  
What are we doing the defence's job  
now?

ROZ  
(Admonishing.)  
Kate.

**Music**

10:25:06  
DUR: 0'47".  
Specially  
composed by  
Carly  
Paradis.



Kate goes to the little tea station by the interview room. Steve watches her go, deeply touched.

CUT TO:

10:26:17 INT. AC-12. OPEN-PLAN OFFICE. MOMENTS LATER.

10:27:04

of cards. She rubs her wounded wrist, haunted, frightened.

She pulls back the dressing. The wound looks wet, red and oozing pus.

She puts the dressing down the toilet.

Runs water over the wound.

Sprays antiseptic on the wound.

CUT TO:

10:27:36 **INT. ROZ'S HOME. MOMENTS LATER.**

Nick sits up in bed reading a non-fiction book. Roz slips into bed. Tired, she gets straight under the covers. She pulls the sleeve of her nightdress down over the dressing on her wrist, but Nick sees it.

NICK

Is that



Jodie at her desk, Neil looking through papers,  
Kate at her desk.

Roz's suspicious gaze rests on Kate. Kate is  
oblivious. Roz's eyes narrow.

CUT TO:

10:29:21 INT. NICK'S OLD OFFICE. LIFT LOBBY. LATER THAT  
DAY.

Webber & Barratt Offices.

LIFT ANNOUCEMENT

Doors opening.

Staff remove crates and boxes to the lift. Steve  
waits in a reception area. It's sparsely  
furnished. Enter Nick.

NICK

Mr Arnold. Nick Huntley.

They shake hands.

NICK (CONT'D)

Come on through.

(They go.)

Have you been offered a tea or  
coffee?

STEVE

I'm fine, thank you.

As the lift closes. "Doors closing".

Nick leads Steve either into an office. Lots of  
desks have been cleared or half cleared and  
staff are packing items into removals boxes.

NICK

Excuse the state, we're in the  
process of moving floors.

STEVE

No worries.

They sit.

NICK





deliberately panicking Nick.

NICK

Wait... No...

STEVE

Your wife claims she was home the  
17th and 18th recovering from  
illness.

NICK

(Flustered.)

Before I talk to you anymore I  
would like to have a chat with my  
wife. Is there anything else I can  
help you with today, officer?

STEVE

(Writes in pocketbook)

"Mr

10:31:37

NICK

... why is he asking these  
questions?

NICK

Seems like no one knew about it.

Roz knows she's failing to convince. She gives in. She looks guilty.

NICK (CONT'D)

He had the impression that you were home, ill.

She just looks more uncomfortable. He's almost too scared to ask the question that bothers him most.

NICK (CONT'D)

Roz ... were you with someone?

Now she can't meet his eyes. She looks on the verge of tears. Turns to Nick.

NICK (CONT'D)

I love you, and I've always trusted you, but for the sake of our marriage, and for the sake of our kids ... I need the truth.

She faces having to answer, teetering on the edge of a precipice.

ROZ

Okay.

Roz girds herself to compose the answer. Nick's on tenterhooks.

ROZ (CONT'D)

AC-12 are investigating one of my cases. Looking for an angle to discredit me. Internal po Tj ETQq 0.24180.0

ROZ (CONT'D)

And there ends this crappy day. I  
need a bath.

(Kisses him.)

I love you.

She exits. Nick looks very, very troubled,  
appearing highly suspicious she's lying.

CUT TO:

10:34:40 INT. ROZ'S HOME. BATHROOM. LATER THAT NIGHT.

10:35:10

STEVE

We'll see.

Jamie drifts away awkwardly.

Steve reflects for a beat or two, then gets up sharply and crosses to Hastings' office.

JAMIE

(to female officer)

Hi.

Steve knock on Hastings door.

CUT TO:

10:35:46 INT. AC-12. HASTINGS' OFFICE. CONTINUOUS.

And goes in to face Hastings.

HASTINGS

Yeah.

STEVE

I thought me and Kate were doing fine, sir.

HASTINGS

Well of course you are, but there's just so much more ground to cover now. And you know, the less Kate is here the safer it is for her.

STEVE

Sir.

HASTINGS

Besides, if you're going to step up, I'm going to need you to train up a new investigator. I can't have

END OF SCENE

10:36:05

10:36:25

10:36:34

Enter Roz. She sees none of her regular team are at their desks. They're in the Incident Room. Suddenly worried, she goes into the Incident Room. Buckells, Jodie, Neil, Farida, Kate and others are in discussion.

NEIL

Tim's downstairs neighbour, the nurse, we ought to have another go at finding out if she saw anyone suspicious...

ROZ

What's going on here?

BUCKELLS

Just getting on with things while you were out.

ROZ

(Tense, uncomfortable.)  
Great.

Awkward beats. Jodie fills the gap.

JODIE

Ma'am, we've looked right back over all cases Tim was involved in, convictions that hinged on forensic evidence, where maybe the offender held a grudge.

NEIL

A violent offender, recently released.

ROZ

And?

NEIL

Nothing.

JODIE

Nothing.

Roz looks deeply disappointed. Jodie looks disappointed too.

A text pings audibly into Buckell's phone and he reads it and stifles a laugh.

ROZ

Can you stop that!

Roz looks flustered, angry with herself for losing her cool. She looks very pensive. All



eyes are on her.

BUCKELLS

See, there's a lot of theories kicking around here, and a lack of basic coppering. Tim's killer had to get in that flat and he had to get out. Who was in the area? Who was in that street? Who was hanging around outside that flat? Find him, and that's the whole case. It's not bleeding rocket science.

Buckells exits.

BUCKELLS (O.S.) (BACKGROUND)

Jez. How are you?  
(laughs)  
Hilarious, mate.

Meanwhile real pressure on Roz now. All eyes on her. She has to find an answer.

ROZ

We already know who was there.

Confused reactions.

KATE

Who?

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

ROZ

Hana Reznikova was the last person known to have had contact with the victim. We need to talk to her again.  
(Off their hesitation.)  
Please, do it.

JODIE

Ma'am.

NEIL

Boss.

Exit Kate, Jodie, Farida and Neil (troubled).  
Roz reflects darkly on what she's done.

CUT TO:

10:37:56 **INT. AC-12. LIFT/MEETING ROOM. LATER THAT DAY.**

Steve comes out of the lift. As he nears the security gate, he sees through into the Meeting

**Music**

10:37:49  
DUR: 0'18".  
Specially  
composed by  
Carly  
Paradis.



STEVE

Right.

Steve takes a seat at the table. Jamie reacts.

JAMIE

Polk Avenue interviewed Gemma  
immediately after Tim's body was  
found but she said

JAMIE

Go back to when you got in, 11 pm  
the night of the 17th.

GEMMA

(Still looking at phone.)  
No, actually, I did go out. But I  
came home first because I forgot to  
bring a change of clothes. And I  
called a taxi and I thought he was  
already there, but they normally  
send a text, so I realised that it  
couldn't be mine.

JAMIE

Great. Great. So you witnessed a  
cab outside the flats around 11 pm  
on the night of the 17th?

GEMMA

I think it was a cab.

JAMIE    E            M            M            A

Jamie escorts Gemma to the security gate. She twirls his business card.

JAMIE  
Just down there.

GEMMA  
Maybe I'll see you in Malibu.

JAMIE  
(Laughs.)  
If this lead pans out, I'll buy you a drink.

Jamie drifts away nonchalantly.

JAMIE (CONT'D)  
Cheers, Gemma.

Steve comes out of the meeting room.

GEMMA  
(To Steve.)  
Do you have a second?

STEVE  
Yeah.

GEMMA  
(Whispers.)  
The cab driver, he was white.  
That's all I could tell. I just  
didn't want to say it in front of  
Jamie just in case it sounded like  
641 Tf ( ) Tj ET 0 0 0.24 191.3501 325.44cm

10:40:25

STEVE

Huntley's deliberately leading the inquiry in the wrong direction. If Tim Ifield isn't Balaclava Man, there's another suspect and he's still out there.

JAMIE

So let's be the ones to find him.

STEVE

(Warming to Jamie.)  
Good. Gemma said the driver was white.

JAMIE

(Doesn't bat an eye.)  
I'll get Maneet to run cab companies for bookings round that time and rule out ME-sounding names.

STEVE

Here's hoping you'll owe her a drink.

JAMIE

That's an interview technique. I'd never mess about with a witness. I know some of the blokes do but it's a bit desperate, do you know what I mean.  
(Beat.)  
Cheers, Sarge.

Jamie exits. Steve wonders if that was a deliberate dig. He reflects.

CUT TO:

10:41:04 INT. POLK AVENUE POLICE STATION. VIEWING ROOM.  
LATER THAT DAY.

Roz's POV of the monitor in the viewing room - Jodie and Farida face Hana across the table. The DIR records.

HANA  
(Only more uneasy.)  
But I've told you everything I  
know.

JODIE  
Since your previous interview,  
we've uncovered some new evidence  
we'd like to put to you.

CUT TO:

10:41:17 INT. POLK AVENUE POLICE STATION. INTERVIEW ROOM.

Farida shows Hana print-outs of CCTV vidcaps.

FARIDA  
For the DIR, I'm showing Ms.  
Reznikova Item Reference JHF-9  
showing a DIY store car park and a  
figure wearing a balaclava.

HANA  
Yes. He looks like the man who  
attacked me.

JODIE

10:41:39

10:41:45

Hana is confused and deeply unsettled.

Jodie and Farida continue. Farida shows another image, this time from inside the DIY Superstore.

FARIDA

For the DIR, I'm showing Ms Reznikova Item Reference JHF-10 showing the same man purchasing a number of power tools.

HANA

No, I don't know anything about this at all.

JODIE

Hana, we wonder if you have any idea at all why Timothy Ifield would be dressed exactly as you've described the man who abducted you five nights earlier?

HANA

I don't know.

CUT TO:

10:42:10 INT. POLK AVENUE POLICE STATION. VIEWING ROOM.

Roz watches the live feed, only edgier.

FARIDA

Tim Ifield was the Police Forensic Coordinator present on the scene when you were rescued from Michael Farmer's house.

CUT TO:

10:42:16 INT. POLK AVENUE POLICE STATION. INTERVIEW ROOM.

Jodie and Farida press Hana harder.

JODIE

You told us he came into the cafe where you work and asked you to become his cleaner. Are you certain you didn't recognise him?

HANA

I had never seen him before.

JODIE

He'd seen you. He knew exactly who you were. No alarm bells rang?



HANA

No.

JODIE

"No."

Jodie measured repetition of Hana's answer has the desired effect of making Hana more flustered.

CUT TO:

10:42:33 INT. POLK AVENUE POLICE STATION. VIEWING ROOM.

Via a live video feed, Roz watches the interview. She's on edge, desperate for a breakthrough

ROZ

Come on.

FARIDA

When you do go into the flat you get a weird text telling you not to come in.

CUT TO:

10:42:40 INT. POLK AVENUE POLICE STATION. INTERVIEW ROOM.

JODIE

Still you don't think there's something funny going on?

HANA

No.

JODIE

"No."

HANA

I am telling the truth.

Hana starts to look upset.

CUT TO:

10:42:46 INT. POLK AVENUE POLICE STATION. VIEWING ROOM.

Roz watches.

JODIE (O.S.)

Would you like to take a break, Hana?

**Music**

10:42:33

DUR: 1'05".

Specially  
composed by  
Carly  
Paradis.

Roz POV.

HANA

No. I'm not a criminal.

JODIE

No one's saying you are, Hana.

FARIDA

A waitress doesn't earn very much. Neither does a cleaner. You needed the job. So maybe you set your suspicions aside?

HANA

No.

CUT TO:

10:43:02 INT. POLK AVENUE POLICE STATION. INTERVIEW ROOM.

As before.

FARIDA

But you needed the job?

HANA

Yes.

JODIE

Hana, our inquiries say you didn't chase him up at all. Not one call or text from you to Timothy Ifield's registered mobile phone after the 18th. Why were you so happy to lose his business?

HANA

I just didn't know what to do, okay. I didn't know what was happening.

JODIE

You were the last person we know of to visit Tim's flat.

CUT TO:

10:43:21 INT. POLK AVENUE POLICE STATION. VIEWING ROOM.

As before.

FARIDA (O.S.)

Maybe that's when you recognised him?

HANA

No.

Hana looks very upset. Jodie and Farida give her space.

Roz looks more desperate.

JODIE

Hana, are you sure you wouldn't prefer to take break? We don't mind.

Roz exits sharply. We stay on the monitors.

JODIE (CONT'D)

We're just confused.

CUT TO:

10:43:31 INT. POLK AVENUE POLICE STATION. VIEWING ROOM.

Roz steps out of the viewing room and crosses the corridor.

CUT TO:

10:43:33 INT. POLK AVENUE POLICE STATION. INTERVIEW ROOM.

Enter Roz, to the surprise of Jodie and Farida.

FARIDA

For the DIR, DCI Huntley has entered the room.

ROZ

(Toss of the head.)  
Farida.

FARIDA

Ma'am.

Exit Farida sheepishly. Roz takes her seat.

ROZ

For the DIR, DCI Huntley, I've taken PC Jatri's seat. The interviewee does not appear oppressed by my arrival. Hana?

HANA

Yes, I'm fine.

X  
Music Ends  
10:43:38

ROZ

Thank you, Hana. Let me explain. Since we first interviewed you, certain things have become part of our working hypothesis regarding how Timothy Ifield met his death. Forensic evidence very strongly suggests he was wearing a white forensic oversuit at the time of his death. Fibres in his hair and nose suggest he'd been wearing a balaclava. He was in possession of not only a number of power tools but also a set of kitchen knives. As a woman, I can well imagine the level of terror if I were to encounter that situation.

Roz delivers the next dialogue with emotion and sincerity, as if she's lived this experience herself.

ROZ

Help us to help you, Hana. Let us search your home. Let us rule you out as a suspect.

HANA

(Very worried.)  
You want to search my flat?

JODIE

It's done by a specialist team. They won't damage anything. Anything they need to take away will be returned to you.

HANA

No.

ROZ

You're refusing to permit us entry to your flat?

HANA

I haven't done anything wrong.

Roz ponders for a few beats, then toughens up.

ROZ

I'm sorry, Hana, we really need to search your flat.  
(Grave, forceful.)  
Jodie. Section 18. Do it.  
(To DIR.)  
DCI Huntley, leaving the room.

Roz heads for the door, catching the beginning of Jodie's dialogue.

JODIE

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

Hana looks aghast. Roz looks dark and edgy as she exits.

JODIE (CONT'D)

(Continuing regardless.)  
This arrest meets the necessity test under Code G of the Police and Criminal Evidence Act, namely the prompt and effective investigation

10:46:14

10:46:52

10:47



ROZ

Ambitious DS, that's all, wants to impress her gaffer back at East Mids. Not that there's anything wrong with ambition.

JODIE

No, ma'am.

ROZ

We should do a drink soon. It'd be good to have a natter about your plans for the future.

JODIE

I'd really appreciate that, ma'am, thank you. Bye, ma'am.

ROZ

Bye, Jodie.

Exit Jodie very pleased with having impressed her boss. Roz looks reflective for a few beats. Then she changes her mind and heads back into the station.

CUT TO:

10:48:43 INT. POLK AVENUE POLICE STATION. CORRIDOR/SQUAD ROOM. MOMENTS LATER.

Kate is on her way out.

ROZ (O.S.)

Kate.

KATE

Ma'am?

ROZ

Relax, Kate, it's good news, I hope. I've been reviewing your secondment here. We need manpower, you're a fully trained detective, I think I can make a case for extending your stay with us. Assuming that appeals?

KATE

Yes, absolutely, ma'am. Thank you

ROZ

It's great working with you.

Kate reacts.



KATE  
Likewise, ma'am.

ROZ  
(As she exits.)  
Night.

KATE  
Night.

Roz looks like her little deception has worked a treat. She's got Kate where she wants her.

10:49:18



comment".

HANA

No comment.

JODIE (O.S.)

Items reference JF-3 to JF-7.

CUT TO:

10:50:36 INT. POLK AVENUE POLICE STATION. INTERVIEW ROOM.  
CONTINUOUS.

Kate and Jodie continue. Hana tries to control her anguish. Jodie lays out more photos.

JODIE (CONT'D)

Examination of bed linen and bath towels detected DNA from multiple males one of which matched control samples held in the police database. Said DNA belonged to Timothy Ifield.

KATE

What was Timothy Ifield doing in your bed, Hana?

The Solicitor whispers in Hana's ear again.

HANA

No comment.

Jodie lays out a photo of a burner phone.

JODIE

Item reference AS-24. The search detected an unregistered mobile phone. Unlocking of said phone provided a call history containing four calls between you and a number whose user we've been unable to identify, the first call occurring on the 16th March and the last on the 18th March.

KATE

What was the nature of these calls?

The Solicitor whispers again.

HANA

No comment.

CUT TO:

10:51:23 INT. POLK AVENUE POLICE STATION. VIEWING ROOM.  
SAME TIME.

Roz watches.

KATE

Hana, we've got evidence strongly suggesting that you've been engaging in sexual activity for commercial gain. We've got calls on an unregistered phone that presumably you used to arrange these encounters. We've got evidence Timothy Ifield was present in your flat, presumably for sexual services.

**Music**

10:51:24  
DUR: 1'17".  
Specially  
composed by  
Carly  
Paradis.

CUT TO:

10:51:41 INT. POLK AVENUE POLICE STATION. INTERVIEW ROOM.  
CONTINUOUS.

KATE (CONT'D)

Now this unidentified unregistered phone that you had calls with on four occasions. Were these calls to and from Timothy Ifield?

The Solicitor whispers again, but Kate cuts in quickly.

KATE (CONT'D)

Hana. Wake up. We're carrying out an investigation into an unsolved murder. Now if you didn't kill Timothy Ifield, telling us that this was a phone of his that we know nothing about yet, that would really help us.

CUT TO:

10:52:05 INT. POLK AVENUE POLICE STATION. VIEWING ROOM.  
SAME TIME.

Roz watches.

KATE

And it may help prove that you weren't his murderer. Hana, frankly right now for you this is a lifeline.

That gets through to Hana.

HANA  
It was Timothy's phone.

KATE (O.S.)  
Brilliant. Thank you.

For a moment we're back in the interview room  
and then back to the viewing room.

HANA  
But I wasn't harming anyone. You  
have ruined my life.

Kate is caught out, doesn't have a response.  
Jodie cuts in.

JODIE  
No. We protect life.

Roz watches the whole thing with great  
satisfaction.

CUT TO:

10:52:38 **INT. POLK AVENUE POLICE STATION. INCIDENT ROOM.**  
**LATER THAT DAY.**

Jodie moves Hana's photo from the WITNESSES  
column to SUSPECTS. Roz and Kate look on.

ROZ  
Great. It's good work guys.

KATE  
Just because they had sex doesn't  
mean Hana killed Tim.

Jodie is pleased, Kate more cautious. Roz moves to go. Kate aims her dialogue directly at Roz.

KATE

We've got this lead now on Tim's burner phone.

That makes Roz pause.

KATE (CONT'D)

Chances are we're going to open up a whole new can of worms about what he was up to in the time round his death.

NEIL

Hopefully.

KATE

Yeah.

Exit Roz, fighting to suppress her new worry. Kate is left alone. The photo of Balaclava Man still dominates the boards.

CUT TO:

10:53:26 **INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.**

Steve works at his desk. Maneet comes over to him with a file.

MANEET

I'm afraid I've drawn a blank on taxis picking up from Tim Ifield's street on the night of the 17th.

STEVE

(Disappointed.)  
Right.

MANEET

But...

Maneet opens the file and shows him traffic camera images.

MANEET (CONT'D)

I've been looking at traffic camera footage from that night. This is a junction a quarter of a mile from Tim's flat. I didn't spot a taxi but I looked for vehicles resembling a minicab.

Maneet shows a photo of a car passing through the junction -- a dark Mercedes saloon.

MANEET (CONT'D)

And this dark Mercedes E-class saloon passes through at 23.31 heading in the direction away from Tim's flat.

She shows him another image, the car travelling in the opposite direction.

MANEET (CONT'D)

And here it is earlier that evening at 18.36 heading towards Tim's flat.

Unfortunately the registration plate is hard to read.

STEVE

Any chance we'll be able to read the reg?

MANEET

I've sent the images for enhancement. I'll let you know the moment I hear back.

STEVE

Cheers, Maneet. Well done.

Maneet returns to her desk.

Steve crosses to Jamie who's on the phone.

JAMIE

(into phone)  
Holding.

STEVE

Anyone had further contact from Huntley's husband?

JAMIE

Not that I know of.

Steve absorbs that.

STEVE

He can't say I didn't give him a chance.

Steve grabs his jacket and heads out, dialling his phone.

CUT TO:

10:54:26 **INT. AC-12. WAITING AREA/LIFT. CONTINUOUS.**

As he goes through the security gate and calls the lift, Steve's call goes to voicemail.

NICK (O.S.)  
(Voicemail greeting.)  
You've reached Nicholas Huntley of  
Webber and Barratt Partners LLP.  
Please leave a message.

The lift door opens. Steve steps in.

STEVE  
(Into phone.)  
Mr Huntley, DS Arnott. AC-12. We  
need to talk.

Steve hits the button and the door shuts on his determined expression.

CUT TO:

10:54:43 **INT. POLICE HQ. HILTON'S OFFICE. LATER THAT DAY.**

Roz reports to Hilton, sharing the file on Hana. Hilton looks at the evidence photos used in Hana's interview.

HILTON  
You've excelled yourself, Roz.

ROZ  
Thank you, sir. Trapdoor's been the toughest months of my life. I appreciate the backing you've given me, sir.

HILTON  
You were a star in training college, then you put your family first. I'm only putting you back where you belong. What are friends for? Hmm?

Hilton lays a hand on her arm. There's a warmth between them we haven't seen before.

ROZ  
(Touched, sincere.)  
Thank you very much, sir.

His mobile rings. He throws his head to suggest



kindly that she should go.

HILTON

Sorry.

Exit Roz.

He watches Roz go, a glint of desire in his eyes.

CUT TO:

10:55:22 **INT. NICK'S NEW OFFICE. MOMENTS LATER.**

Nick at a window with packing boxes stacked on desks, but the frame is sufficiently limited not to be able to place him on either his old or new floor. He listens to Steve's voicemail.

STEVE (O.S.)

10:55:44

10:55:56

STEVE

(Into phone.)

Mr Huntley, DS Arnott again. I was hoping you'd have come back to me by now on the matter we discussed.

INTERCUT:

10:56:02 INT. NICK'S NEW OFFICE. SAME TIME.

Nick is still covered close so his exact location isn't revealed.

NICK

(Into phone.)

I've spoken to a colleague of mine, a criminal solicitor, called Jimmy Lakewell. I think it's best that you go through him. L-A-K-E-

STEVE

(Into phone.)

Mr Huntley, are you refusing to cooperate with a lawful police investigation?

CUT TO:

10:56:13 INT. AC-12. OPEN-PLAN OFFICE. SAME TIME.

Hastings comes into the main area where Maneet is trying to get hold of Steve.

Maneet reacts with frustration to the phone going to voicemail.

STEVE (VOICEMAIL)

(Voicemail greeting.)

This is DS Arnott, please leave a message.

Hastings sees her body language and drifts out of his office.

MANEET

(Into phone.)

Sarge, we got a reg on the car. It belongs to a Nicholas Huntley -- Roz's husband.

Hastings reacts with alarm.

HASTINGS

Maneet, just call him again.

Maneet dials. It goes to answerphone.

STEVE (VOICEMAIL)  
(Voicemail greeting.)

10:56:30

10:56:36

10:56:42

10:56:46

...but for you too, sir.

Steve's patience runs out. He taps on the glass.

10:56:54

10:57:01

10:57:03

10:57:06

10:57:11

10:57:13

10:57:20

10:57:26

one.

Maneet's voicemail comes through on his phone. He plays it. Unfortunately the signal is terrible.

MANEET (O.S.)  
(Voicemail message, distorted.)  
Sarge we got a reg on the car. It belongs to a Nicholas Huntley.

The lift stops on the 3rd floor.

LIFT RECORDING  
Third floor. Doors opening.

The lift door opens, Steve has a flash of panic but no time to do anything before Balaclava Man strikes Steve hard with a baseball bat. Drags him out of the lift and throws him to the ground.

CUT TO:

10:57:54 INT. NICK'S OLD OFFICE. LIFT LOBBY/STAIRWELL.  
CONTINUOUS.

Balaclava Man lifts Steve and strikes Steve hard across in the face with the baseball bat. Semi-conscious and bleeding, Steve is dragged across the landing.

LIFT RECORDING  
Doors closing.

Balaclava Man heaves Steve against the banister. Steve claws at him, claws at his balaclava, desperate and weakening. They struggle and Steve hits his head on the banister. Steve is unconscious. Balaclava Man tips Steve over the banister. Steve plummets out of sight with gruesome finality.

Balaclava man looks down into the stairwell. He then starts running down the stairs

And we see Steve's body slumped on the stairs below.

As Balaclava man escapes. Out on Steve

CUT TO BLACK:

(credits - single cards)

10:58:21 CAST IN ORDER OF APPEARANCE

X  
Music Ends  
10:57:54  
**Music**  
10:57:48  
DUR: 0'37".  
Specially  
composed by  
Carly  
Paradis.

X  
Music Ends  
10:58:25  
**Music**  
10:58:18  
DUR: 0'34".  
Specially  
composed by  
Carly  
Paradis.

X  
Music Ends  
10:58:52

Roz  
Neil  
Jodie  
Kate  
Buckells

--

Rupal  
Farida  
Steve  
Hastings  
Hiltoo

Additional Photography	CHARLIE FLEETWOOD
Digital Imaging Technician	STEPHEN MURPHY
Grip	TONY KAY
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	GLYNN HARRISON
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Gaffer	CARLO McDONNELL
Best Boy	MARTIN CATTIGAN
Electricians	GASTON CURRIE
	STEPHEN CATNEY
Graphics	HELEN TUBRIDY
Set Decorator	LYNN WILSON
Production Buyer	
Standby Carpenter	
Standby Rigger	
--	
Props Master	
Dressing Props	
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Assembly Editor	
Titles	
Costume Supervisor	
Costume Standby	
Make-Up Assistants	
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--	
Dubbing Mixer	
Dialogue Editor	
Sound Effects Editor	
Colourist	
Online Editor	
Northern Ireland Casting	
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Sound Recordist	
Costume Designer	
Make-Up & Hair Designer	
Production Manager	
Casting Directors	



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Associate Producer PRISCILLA PARISH  
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Editor ANDREW JOHN McCLELLAND  
Production Designer GILLIAN DEVENNEY  
Director of Photography ANNA VALDEZ HANKS

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Executive Producer for BBC STEPHEN WRIGHT

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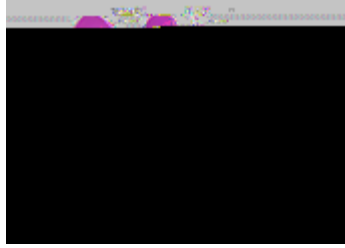
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Development Fund through

Northern Ireland Screen ERDF Fund  
[LOGO] [LOGO]

-- --

10:58:45 (final card)



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