

Line of Duty
Series 4 - Ep 4

09:59:30 VT CLOCK (30 secs)
World Productions
Line of Duty
Series 4 -

09:59:57

10:00:00

10:00:12

HILTON

I'm only putting you back where you
belong. What are friends for? Hmm.

He touches her hand.

10:00:54

10:01:06

white suit.

KEVIN (V.O.)
Item reference KRG - 13

Roz changes the evidence bag to read 13 not 30.
Crossing out 30.

CUT TO BLACK:

10:01:24 SUPER CAPTION:

MAYA SONDHI PATRICK BALADI

KATE (O.S.)
I'm just after some background info
on an item of evidence from Tim

10:01:39

JAMIE

Can you describe the driver?

Maneet shows Steve a CCTV picture of a dark car.

MANEET

Image enhancement got a reg number
on the vehicle seen near Tim's
flat.

Maneet leaves a message for Steve.

MANEET

It belongs to a Nicholas Huntley.

Nick disappears.

10:01:55

10:02:07

10:02:09

10:02:17 INT. ROZ'S CAR. CONTINUOUS.

Nick's bum has barely touched the seat before Roz pulls away sharply. She talks rapidly as she steers through traffic.

NICK

I didn't know what else to do.

ROZ

Just tell me what happened.

NICK

DS Arnold came to see me.

ROZ (OVERLAPPING)

Arnott.

NICK

Arnott, came to see me, and well...

0 0 0.24 191.3501 524.88cm BT 0.0112 Tc 45

ROZ

About what? Come on, Nick!

NICK

He wanted to know your whereabouts on the night that you said that you were working.

ROZ

Why?

NICK

I don't know, I can't remember, he was... He was pressuring me, and he was coming up and then I thought maybe he'd gone to the old floor. I don't know.

ROZ

Pressuring you how?

NICK

Well, he was saying stuff. He was pushing me.

ROZ

(Mocking.)

"He was saying stuff."

NICK

DON'T START, ROZ!

ROZ

You're the one who's started, and I'm left with the mess to clear up.

She pulls over sharply, braking hard.

ROZ (CONT'D)

Is there a way to get into your building avoiding CCTV?

NICK

Yes. That's the one I've just used.

ROZ

Good. Get up to whatever floor you're meant to be on. Phone security, tell them to go and look for DS

ROZ

This is not an abstruse point of corporate law, Nick. This is real crime and I do this for a living. Go on.

He looks overwhelmed, he hesitates.

ROZ (CONT'D)

GO!

He gets out.

CUT TO:

10:04:01 **EXT. NICK'S OFFICE. CONTINUOUS.**

Nick looks overwhelmed, out of his depth, everything whirling round him. He tries to pull himself together before darting round the back of the building.

CUT TO:

10:04:09 **INT. ROZ'S CAR. CONTINUOUS.**

Roz fishes a bottle of antibiotic pills out of her bag and a bottle of water. She swallows the pills with a swig of water. [The antibiotic is flucloxacillin 500 milligrams qds.] She looks ill.

CUT TO:

10:04:22 **EXT/INT. NICK'S OFFICE. MOMENTS LATER.**

Steve is being loaded into the back of the ambulance by two paramedics. He's on a trolley, unconscious, with both his legs covered by big inflatable splints, head blocks and neck collar with a non-rebreathing oxygen mask and an iv cannula in situ. He has a small gash in his hairline and dried blood on his forehead.

Jamie's car pulls up sharply0452 238.32c41T1 .1012

HASTINGS

Yes. So what happened?

PARAMEDIC

Security guard found him at the bottom of the stairs. Didn't see anyone else around. Injuries are consistent with a fall.

HASTINGS

Mother of God.

Hastings is very worried. Jamie spots Nick skulking in the foyer with a couple of PCs and the Security Guard.

JAMIE

That's him, sir, that's her husband.

HASTINGS

(Generally, on the move.)
Right. This is no accident until proven otherwise! Okay I want this place locked down as a crime scene! Full forensic deployment!

JAMIE (O.S.)
We'll need your clothes, Mr
Huntley.

Hastings gets in the ambulance. Cut to Hastings
inside the ambulance as the doors shut.

Nick looks very, very anxious. Jamie takes
command.

JAMIE (CONT'D)
(To Nick)
Come with me...

James leads Nick to the Police Car.

The ambulance speeds away on a blue light and
siren.

CUT TO:

10:05:29 INT. AMBULANCE. CONT

10:05:43

NICK (CONT'D)(O.S.)
Jimmy, thanks for the change of
clothes, mate.

JIMMY
There's no way am I letting you go
round looking like you're already
convicted.

Nick appreciates Jimmy's expertise -- a warm
look between them.

Maneet glares at them as they pass.

NICK (V.O.)
Detective Sergeant...

10:06:03

JIMMY

Nick and I are old colleagues, so I've got more than a professional interest in my client's fair treatment, so no one would be happier than me if your whole department stopped looking like they want to blame Nick and started realising that your officer's fall resulted from an unfortunate accident.

HASTINGS

My officer was highly trained. He's a former counter-terrorism team leader. He did not slip and fall down three flights of stairs by "accident".

JAMIE

He was pushed.

HASTINGS

And you were the only person who knew he was there, Mr Huntley.

NICK

Coincidence. A complete coincidence.

JAMIE

The security guard, he's got no idea how DS Arnott's attacker could have accessed the building without him knowing.

HASTINGS

Unless he was in there already.

Nick reacts.

JIMMY

You can't be suggesting that Nick was responsible for your officer's fall. He was two flights up in an office full of colleagues.

JAMIE

The office manager told us Mr Huntley left the office for approximately 15 minutes around the time DS Arnott sustained his injuries.

NICK

I went to the toilet.

HASTINGS

Yeah. I thought you were

JIMMY

The man forgot his phone. It's simple as that, nothing sinister.

HASTINGS

Right. Well perhaps Mr Huntley can tell us where he was, exactly, on that night?

JIMMY

Nick isn't obliged to give you that information.

HASTINGS

Very well. Let's move on to your wife -- Detective Chief Inspector Huntley.

Nick looks rattled again.

HASTINGS

JAMIE

Yeah... Uhm...

A little clumsily, Jamie goes about bringing an image up on the TV monitor -- the CCTV vidcap of Balaclava Man linked to Leonie's disappearance.

JAMIE (CONT'D)

Image 47. This is a frame of CCTV captured on the evening of January 25th in the Moss Heath area.

HASTINGS

You wouldn't happen to be able to help us identify this particular individual? Mr Huntley?

Tense beats as Nick opens the calendar in his phone. His hand's shaking. He sees an entry for that date and reads it out, to his immense relief.

JIMMY

Take your time, Nick.

NICK

The 25th ... Yes. Yes. I was at a work function in Northampton that evening. So I can't help you.

JIMMY

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

NICK

Yes.

Nick and Jimmy look confident.

Hastings shows he's a bit disappointed.

JIMMY

Great thanks, I hope that's covered. Anything else? Do you have any of your officer's DNA on my client? Any of his clothes fibres? I can ask the same regarding the murder of this Timothy Ifield.

HASTINGS

Inquiries are ongoing.

JIMMY (O.S.)

(To Nick.)
They've got no witnesses. No CCTV.
No forensics.

Music

10:11:25

DUR: 0'08".

Specially

composed by

Carly

Paradis.

X

Music Ends

10:11:33

Nick reacts.

JIMMY (CONT'D)

(To Hastings.)

My client's given full cooperation.

10:12:10

of height) with transverse fracture of T4-5; multiple rib fractures on the right.]

Hastings stands by, worried.

HASTINGS

Kate, what are you doing here? You could be seen.

KATE

I had to come, sir. How is he?

HASTINGS

He's got fractures of his right leg legs, pelvis, vertebra. Fractured skull, some busted ribs. I mean, they've operated but the nurse says it's too early to say anything, so... You can never find a bloody doctor when you want one.

Exit Hastings.

Kate remains alone, watching over Steve, deeply worried about him.

CUT TO:

10:12:45 **INT. AC-12. OPEN-PLAN OFFICE. LATER THAT NIGHT.**

Maneet leads Jamie to her desk.

MANEET

You ought to look at this. CCTV from Steve's fall.

JAMIE

I thought we'd drawn a blank?

MANEET

I got this from neighbouring premises overlooking an alleyway.

Maneet reopens a window on her computer. On screen is a new image of a figure in balaclava, dark jacket and gloves -- Balaclava Man. This time he's moving away from the camera but turning his head in profile to reveal the balaclava face. Jamie is stunned.

CUT TO:

10:13:01 **INT. AC-12. HASTINGS' OFFICE. LATER THAT NIGHT.**

Jamie shows Hastings the new Balaclava Man image from the alley.

Music

10:12:33
DUR: 0'17".
Specially
composed by
Carly
Paradis.

X
Music Ends
10:12:50

HASTINGS

Good God.

HASTINGS

Come on, son. Steve Arnott's up in intensive care and you've gone into full steam reverse!

Jamie looks under pressure to get a result.

CUT TO:

10:13:54 EXT/INT. ROZ'S HOME/CAR. FRONT DRIVE.
CONTINUOUS.

Roz and Nick's voices are low but their emotions are high. Roz maintains outwardly calm body language but Nick is less in control.

ROZ

If they had anything, they'd've held you. Trust me. It's fine.

She moves to go inside.

NICK

Hey, hey! They showed me a CCTV picture of some scary bloke in a balaclava. It's to do with this death. This murder.

ROZ

(Halts.)
Why were they asking you questions about Timothy Ifield's murder? What haven't you told me?

NICK

Jesus Christ, Roz, you've got a nerve. You're the one that's doing all the lying, not me.

ROZ

I'm gonna ask you again: why were they asking you questions about Timothy Ifield's murder?

NICK

Because I was there.

That hits her. She can't quite believe what he's said. He reacts to her hesitation/confusion.

NICK (CONT'D)

That night. They've got my car on a traffic camera a few hundred yards away from his flat.

Music

10:14:28
DUR: 3'16".
Specially
composed by
Carly
Paradis.

ROZ

(Relief)
Good.

NICK

What happened in those flats that night? Was it him?

ROZ

Him?

NICK

Was it him? Him? Him? The one that was... that was killed?

She hesitates, trying to figure out the best lie.

NICK (CONT'D)

No. No more lies, Roz. I want the truth.

ROZ

I was with someone that night.

NICK

(Burst of emotion, relief as well as dread.)
And?

ROZ

And what?

NICK

And what happened?

ROZ

(Utterly convincing.)
We had feelings for each other. And we spent the night together.

Nick reacts.

ROZ (CONT'D)

A crime took place nearby, we had nothing to do with it, we weren't even witnesses, but neither of us can admit to work that we were in the area that night.

NICK

So he's a policeman?even witnesses, but neit

NICK (CONT'D)

Who?

10:17:39

10:18:22

10:18:30

HASTINGS

Mr and Mrs Arnott? Superintendent
Hastings.

They shake hands.

HASTINGS (CONT'D)

Look, I'm very sorry, this must be
a very difficult time for you. But
I've got to crack on and talk to
your son but we'll speak later, all
right?

They nod gratefully. Hastings heads in --
followed by Jamie.

CUT TO:

10:18:52 INT. HOSPITAL HDU ROOM. CONTINUOUS.

Enter Hastings and Jamie. Steve is propped up in
bed, as he was before except no oxygen, no ET
tube and only a saline infusion.

HASTINGS

How are you, son? How are you
feeling?

STEVE

Awful.

HASTINGS

That's the spirit.

JAMIE

All right.

STEVE

All right.

HASTINGS

They looking after you, anybody
needing shaking up?

STEVE

I'm in good hands, sir.

HASTINGS

Good. Now, if you don't mind we'll
just get straight to it?

Hastings gives Jamie a nod.

Jamie gets his pocket book out.

CUT TO:

10:20:40 INT. POLK AVENUE POLICE STATION. ROZ'S OFFICE.
THAT NIGHT.

Roz pops some more antibiotic pills with a swig of water. She rubs her painful wrist.

Jodie appears outside the door. Roz waves her in.

JODIE

Ma'am.

ROZ

Something up?

JODIE

I just heard something from a mate in Forensics. AC-12 are asking to examine evidence from Tim's flat.

ROZ

(Suddenly very nervous.)
What evidence?

JODIE

KRG-13, the blood spatter that --
(lowers voice)
-- Kate was interested in.

Roz looks very pensive.

JODIE (CONT'D)

I'm sorry,

10:21:45

comfort zone. Hilton, dressed smart casual, sips a vodka-tonic, apparently in his.

HILTON

I realise this wasn't purely a social invitation...

ROZ

I'm aware of the pitfalls of making an official complaint. But you ought to know what AC-12 are up to. They're trying to discredit my inquiry. I cannot imagine a more damaging climb-down for this force.

That worries Hilton greatly. Seeing she's drawn him in, Roz presses her case.

ROZ (CONT'D)

There is a solution.

HILTON

There is?

ROZ

Closing the case against Michael Farmer, securing a conviction for his awful crimes -- and keeping Timothy Ifield's offences an internal matter. He's dead -- there won't be a trial, only a coroner's inquest -- why give AC-12 reign to destroy public trust?

Hilton takes a beat or two but he likes the sound of that. He smiles, nods.

ROZ (CONT'D)

All I need is your backing, sir.

HILTON

AC-12 have a habit of using underhand tactics. It's never a fair fight. There are one or two things I could tell you that would even things up...

ROZ

(A little surprised.)
Thank you very much, sir.

HILTON

(Of the "sir".)
We're off duty. There's no need for 'sir.

An awkward beat.

ROZ

This is a nice place. Are you a regular, sir?
(Smiles at nearly saying "sir".)
Are you a regular?

HILTON

It's a convenient pit stop. I live out of town. When it's a late finish, the rooms aren't too shabby. I'm booked in for tonight.

Now she knows what he's been driving at. She shows a beat of surprise/unease.

HILTON (CONT'D)

Am I keeping you from something?

ROZ

No... No. The kids help themselves to a ready meal on a school night when I'm on duty. And Nick's often late too. My husband, Nick.

HILTON

Yes. Lucky Nick.

She shows a beat of embarrassment.

HILTON (CONT'D)

Would you like another drink?

ROZ

No I shouldn't.

HILTON

We're just two old friends having a drink.

Hilton places his hand on Roz's thigh.

ROZ

Tonight's just too difficult. It's boring domestic reasons. But we.. We could pick this up another evening.

Roz places her hand on top of his. She makes steady eye contact. He likes it.

ROZ (CONT'D)

(Gets her phone out of her bag.)
I'll look at my diary.

X
Music Ends
10:24:34
Music
10:23:33
DUR: 1'04".
Specially
composed by
Carly
Paradis.

HILTON

Let me give you a different phone
number. Just to be discreet.

Hilton writes it down on a paper napkin that
their drinks were served on. Roz looks like she

10:24:35

10:25:14

ROZ

Kevin --

KEVIN

This is my fag break.

Roz gives a reluctant beat then heads in.

10:26:30

10:26:43

10:26:51

DR PATEL

It won't delay anything. I'll give
you a painkiller, start you on some
antibiotics.

Dr Patel reads Roz's temperature.

DR PATEL (CONTeTm5 /TT1 1 Tf ()]

10:27:29

ROZ

I know I hurt you, Nick. And I am sorry.

NICK

You don't seem "sorry", Roz.

ROZ

What do I seem?

NICK

Like you're still hiding something.

He moves towards her, the scotch working like fighting juice.

NICK (CONT'D)

I've stopped believing a word you say.

ROZ

Look at what I do, Nick, not what I say, what I actually do. Everything is for us, for this family.

NICK

No, it's all for yourself. And you had better start treating me better. I know you were in those flats where the murder happened.

ROZ

What are you trying to say?

NICK

I'm saying I've had it with being taken for a fool.

He gives her his best shot at a strong, defiant, threatening look.

She slaps him hard across the face. It shocks the shit out of him.

ROZ

Were you not listening? Look at what I do. You're linked to the near-death of an anticorruption detective. And You were hanging around

She glares at him. He sobs. She hugs him.

ROZ (CONT'D)

It's okay. It's okay.

He only sobs harder.

CUT TO:

10:30:11 INT. AC-12. HASTINGS' OFFICE. NEXT DAY.

Maneet knocks and enters.

HASTINGS

Come in.

MANEET

Sir, the lab's analysed the original sample reference KRG-13. They've found an anomaly.

HASTINGS

Great. This gets better and better. Come in.

Maneet comes deeper into the office. Hastings shuts the door behind her.

From outside the office we see Maneet show Hastings the file, and Hastings react with pleasure.

MANEET

(Dialogue for performance only, not to be heard.)

The forensic scientist examined the sample and he agreed that the blood matched Tim's. The anomaly relates to contamination of the sample by clothes fibres, high-density polythene, as used in forensic over-clothing.

CUT TO:

10:30:33 INT. POLK AVENUE POLICE STATION. MAIN OFFICE/ROZ'S OFFICE. THAT EVENING.

Roz is about to leave.

Enter Mark, her Police Federation Rep.

MARK (O.S.)

Sorry.

Roz waits as Mark signs them both in at the

10:31:56

10:32:06

MARK

Moffatt.

JAMIE

Desford. DCI Huntley, you do not

CUT TO:

10:33:30 INT. AC-12. INTERVIEW ROOM.

10:33:41

Hastings gives Mark a withering look. Roz looks shaken. Hastings lets her stew for a few tense awkward beats.

HASTINGS

Document 7, DC Desford.

JAMIE

Document 7 in your folders, a photocopy made by this unit on April 7th of a form MG-6 submitted electronically by you on April 5th to the Senior Prosecutor in the Complex Case Unit in respect of evidence against Hana Reznikova.

HASTINGS

Do you recognise the form, DCI Huntley?

ROZ

Yes.

JAMIE

Timothy Ifield's killer left not a single strand of DNA or a single fingerprint at the crime scene.

HASTINGS

Now you are saying that Hana Reznikova had the knowledge and the skills to do that?

ROZ

She is a cleaner, sir.

JAMIE

Timothy Ifield's killer amputated the second, third and fourth digits of the victim's right hand post mortem.

HASTINGS

And what? You think she's up to that too?

ROZ

Yes I do, sir, to remove her DNA lodged under Timothy Ifield's fingernails.

HASTINGS

Right. Well tell me this were there any corresponding wounds found anywhere on Hana Reznikova body?

ROZ

The wounds could have been superficial enough to have healed by the time we charged her, or she might have mistakenly assumed her DNA had contaminated the body.

HASTINGS

Kindly answer the question, DCI Huntley. Were there any corresponding wounds found on Hana Reznikova's body, yes or no?

ROZ

No.

HASTINGS

No. You have not got the evidence to pass the threshold test for charging and yet you seriously believe that that wee girl Hana Reznikova murdered Timothy Ifield?

ROZ

Yes I do, sir,

HASTINGS

(Points at screen, still showing 6 April image.)
What and not this man?

ROZ

Like I said, this needs to be investigated.

It's another massive blow for Roz. She looks edgy and anxious. Mark looks very worried for her.

HASTINGS

Yes, our point entirely.
(turns to Jamie)
DC Desford.

JAMIE

Document 9. Forensic evidence log from the examination of Timothy's Ifield's flat on the 23rd of March.

HASTINGS

Do you recognise said log?

ROZ

Yes, sir.

JAMIE

Item Reference KRG-13 is recorded
in said log. We would draw your
attention to the labelling of said
item KRG-13.

Roz and Mark look for it in their folders.
Hastings realises Jamie's mistake.

HASTINGS

(Whispers to Jamie, indicating the
monitor screen.)
James.

JAMIE

Image 22 on screen. Image 22 is a crime scene photograph captured on 23rd March of the blood spatter detected in Timothy Ifield's flat. Turn to Document 15 in your folders.

(They do.)

I quote from the report made by the independent forensic scientist.

"Swab sample shows staining with human blood. Analysis of the blood sample detected DNA matching the control sample for Timothy Ifield. The probability that this sample contains Timothy Ifield's blood is greater than 99.9 per cent."

HASTINGS

So far so expected, wouldn't you say, DCI Huntley?

HASTINGS

I mean really, do you seriously believe that an experienced FI is gonna be that clumsy? I mean... who are you kidding? Besides those suits are specifically designed not to shed fibres. But of course you would know this

storage if one has access to said storage facility.

JAMIE

Unfortunately there's no CCTV covering the evidence room where the samples were stored, as it's a staff area.

MARK

Security cameras only cover areas where officers are come into contact with members of the public, for the protection of all parties. Police officers have a right to go about their personal business in private.

HASTINGS

I beg to differ. We're public servants. Everything we do, everything, should stand up to public scrutiny. So let's see what we have. We have the possibility of planting evidence in the case against Michael Farmer and we have interference in forensic evidence in the murder of Timothy Ifield.

10:41:10 INT. AC-12. MEETING ROOM. CO

10:41:15

HASTINGS

And have you anything further to add?

CUT TO:

10:43:56 INT. AC-12. MEETING ROOM. SAME TIME.

Kate looks triumphant, starts removing her earphones.

CUT TO:

10:43:59 INT. AC-12. INTERVIEW ROOM. CONTINUOUS.

Roz looks determined.

ROZ

I do.

HASTINGS

(Surprised.)

Well look... Your Federation Rep said you might want a break now.

Intercut: Kate putting her earphones back in, looking concerned.

ROZ

You said it yourself, Superintendent. I'm an SIO twenty years in, the tape's running, let's proceed.

X
Music Ends
10:44:15

Like Hastings and Jamie at the start of the interview, Roz comes flying out of the blocks, opening her own document folder.

ROZ (CONT'D)

How many detectives of the rank of inspector or above have you investigated in the last five years?

HASTINGS

I really don't see how that's relevant.

ROZ

Do you have an answer?

HASTINGS

Not to hand. No.

ROZ

You've investigated three, myself included. Two of the three were female, that's 67 per cent, when the proportion of females in those ranks is ten per cent.

HASTINGS

Who's giving you this information?

ROZ

Am I wrong?

HASTINGS

Well that's a very small sample to be quoting percentages out of. We've charged a Deputy Chief Constable and a retired Chief Superintendent, both male. We're only interested in one thing here and one thing only, and that's bent coppers, irrespective of race, creed, colour, or gender.

ROZ

You're blind to gender?

HASTINGS

Absolutely.

ROZ

On the 23rd of March in a conversation at the scene of Timothy Ifield's murder, did you address me as "darling"?

A noticeable reaction around the room.

HASTINGS

Once again I really don't see how this is relevant.

ROZ

Yes or no, Superintendent, did you address me using a non-gender-neutral term?

HASTINGS

(Beat.)
Yes.

ROZ

How many female officers within AC-12 have been promoted to the rank of inspector or above in the last five years?

HASTINGS

10:49:17

CUT TO:

10:49:32 INT. AC-12. INTERVIEW ROOM. SAME TIME.

ROZ

... The validity of which you
challenged earlier in this
interview.

10:50:20

ROZ

...having an off-the-record conversation with Forensic Investigator Kevin Gill. Is DS Flynn an undercover AC-12 officer?

HASTINGS (O.S.)

In respect of undercover operations, I can neither confirm nor deny, as well you know.

CUT TO:

10:50:35 INT. AC-12. MEETING ROOM. CONTINUOUS.

MARK

What we do know, Superintendent is if an undercover AC-12 officer is coaching witnesses against DCI Huntley, it would substantially undermine your case.

HASTINGS

My officers do not coach witnesses!

ROZ

So she is your officer?

Exasperated, Hastings shuts up. Intercut: Kate, in shock.

ROZ (CONT'D)

We have Kevin Gill telling AC-12 one thing and my team another, and here we have an undercover AC-12 officer talking to Gill. Let's go back to Gill's statement to me. He took a swab sample from the blood spatter in Timothy Ifield's flat. He sealed the sample in an evidence bag. He labelled the bag overwriting a slip of the pen, KRG-13. And despite all your theories, you have got zero evidence KRG-13 was tampered with thereafter. If it was tampered with, who could have done it?

(Indicates first photo.)

Here we have DS Flynn raising a query about KRG-13 at the forensic office days before anyone else. And then as if by magic AC-12 request the sample to carry out your own analysis. As soon as AC-12 seized that sample, the chain of evidence

X
Music Ends
10:51:15

was broken. It raises the question who had access to it after you seized it.

HASTINGS

AC-12 do not tamper with evidence!

ROZ

No? A jury acquitted a female DI called Lindsay Denton of conspiracy to murder at retrial because they were sure that one of your officers had engaged in an inappropriately intimate relationship in order to plant evidence in her home.

HASTINGS

My officers do not plant evidence!

ROZ

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

HASTINGS

All right. This circus is over.

ROZ

Superintendent Hastings, did you

10:53:57

Roz drinks with Hilton.

ROZ

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

HILTON

Happy to help. AC-12 aren't fit for purpose. You could go so far as to say corrupt. It's high time someone shut them down.

ROZ

I let their case play out. I thought it was worth hearing everything they had, just in case there were any surprises.

HILTON

(Edge of nerves.)
And were there?

ROZ

None I couldn't handle.

HILTON

(Edge of nerves.)
My name didn't come up at all?

ROZ

No, they've stopped accusing me of succumbing to executive pressure.

HILTON

This is the most agreeable solution. Tim Ifield's peccadilloes out of the public eye. Michael Farmer's crimes punished. You've done a great job, Roz.

He raises his glass and finishes what's left of his.

ROZ

Thank you, sir, for backing me.

HILTON

What are friends for?

He strokes her hand.

HILTON (CONT'D)

Let's go up.

He

ROZ
Good news. No one thinks you're a
murderer any more.

Roz walks past him and upstairs. He looks deeply
relieved. But is that the relief of an innocent
man, or a guilty one?

(credits - single cards)

10:57:44 CAST IN ORDER OF APPEARANCE

Nick
Roz
Steve

--

Hastings
Paramedic
Jamie
Jimmy

--

Maneet
Kate
Trauma Consultant
Jodie

--

Hilton
Kevin
Dr Patel
Moffatt

--

Production Accountant

Production Supervisor
Asst Production Co-

|
X
Music Ends
10:57:46
Music
10:57:37
DUR: 0'42".
Specially
composed by
Carly
Paradis.
|
X
Music Ends
10:58:19

Location Managers

--

Camera Operator
Focus Pullers

Clapper Loaders

Additional Photography

Digital Imaging Technician
Grip

--

Gaffer
Best Boy
Electricians

Art Director
Standby Art Director
Graphics
Set Decorator

Sound Effects Editor PIETRO DALMASSO
Colourist JET OMOSHEBI
Online Editor JONATHAN FETHERSTON
Northern Ireland Casting GEORGIA SIMPSON

-- --

Sound Recordist BARRY O'SULLIVAN
Costume Designer MAGGIE DONNELLY
Make-Up & Hair Designer LAURA HILL
Production Manager AISLINN NÍ CHUINNEAGÁIN
Casting Directors KATE RHODES JAMES CDG
DANIEL EDWARDS CDG

-- --

Associate Producer PRISCILLA PARISH
Composer CARLY PARADIS
Editor ANDREW JOHN McCLELLAND
Production Designer GILLIAN DEVENNEY
Director of Photography STEPHEN MURPHY

-- --

Executive Producer for BBC STEPHEN WRIGHT

-- --

Executive Producers SIMON HEATH
JED MERCURIO

-- --

A World Production for BBC in association with
Content Media Corporation and Northern Ireland Screen

Made on location in Northern Ireland with the
partial assistance of the European Regional
Development Fund through

Northern Ireland Screen
[LOGO]

ERDF Fund
[LOGO]

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10:58:11 (final card)

World Productions
[LOGO]

for BBC

BBC Northern Ireland
[LOGO]

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