

Line of Duty
Series 4 - Ep 6

Post Production Script

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

09:59:57 CUT TO BLACK

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

10:00:10

10:00:22

CUT TO:

DC Desford makes his way to Hastings office

HASTINGS

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

Jamie looks at the print out.

JAMIE

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

CUT TO BLACK:

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

CUT TO:

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

STEVE

And obviously the person with the
opportunity and means to frame both
Michael Farmer and Timothy Ifield2.48cm BT)

10:00:57

Recording of Dots dying declaration.

KATE (RECORDING)

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

Hastings is not happy.

KATE (RECORDING)

H.? His name begins with H.

Hilton and Hastings.

HILTON

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

CUT TO BLACK:

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

CUT TO:

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

NICK

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

Roz looks at the stump of her arm incredulously.

ROZ

NO!!!

NICK (O.S.)

Shhh.

CUT TO BLACK:

10:01:25

As Nick's Voice rings out of the monitor. But in her eyes there's still a glint of steel.

CUT TO BLACK:

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

CUT TO:

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

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

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

ROZ

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

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

ROZ (CONT'D)

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

SOPHIE

Is dad gonna come here too?

ROZ

These things take time.

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

SOPHIE

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

ROZ

It's complicated.

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

SOPHIE

I want the other room!

Sophie grabs her bags and heads out.

Roz examines her own conscience and it's very

X

Music Ends
10:02:13

Music

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

Specially
composed by
Carly
Paradis.

uncomfortable.

CUT TO:

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

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

NEIL

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

Before Farida can answer, her radio sounds.

PC (O.S.)

(Out of radio.)

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

Neil gives Farida a nod.

FARIDA

(Into radio.)

10:03:19

NEIL

10:03:44

CUT TO:

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

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

SAM

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

10:04:28

10:04:38

NICK

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

HARGREAVES

Was she?

NICK

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

SAM

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

HARGREAVES

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

NICK

No. I don't know...

HARGREAVES

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

Nick tries to keep silent, sensing the trap.

SAM

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

HARGREAVES

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

NICK

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

HARGREAVES

We look at three things.

SAM

Opportunity.

HARGREAVES (O.S.)

You were there.

10:06:14

Exit Jamie smugly. Sam is embarrassed.

SAM

I'm sorry...

KATE

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

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

STEVE

10:07:25

Kate pauses the video, referring to the transcript.

KATE

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

Kate fast-forwards a short distance.

NICK

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

Steve stops the tape.

STEVE

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

Hits play.

NICK

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

HARGREAVES

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

NICK

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

Kate stops the video.

KATE

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

STEVE

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

KATE

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

STEVE

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

Beat.

KATE

I'll check it out.

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

CUT TO:

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

Kate updates Steve and Hastings, referring to her pocketbook.

KATE

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

HASTINGS

Yeah, well, s

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

And they return to their stations.

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

CUT TO:

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

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

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

ROZ

HILTON
Of course you are.

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

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

ROZ
Jimmy Lakewell and me? How?

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

Roz is shocked and confused.

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

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

CUT TO:

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

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

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

10:13:31

NICK

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

|
X
Music Ends
10:13:36

SAM

Why was she trying to hide it?

NICK

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

Hastings stops the video.

KATE

What is it, sir?

HASTINGS

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

(Referring to transcript.)

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

(points at transcript)

The day after Tim Ifield's murder.

Kate looks. Energy levels jump up again.

SURGICAL STAFF NURSE (V.O.)

It's not possible to...

CUT TO:

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

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

SURGICAL STAFF NURSE (CONT'D)

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

KATE

How specific can you get about the infection?

SURGICAL STAFF NURSE

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

At this point they move on.

KATE

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

SURGICAL STAFF NURSE

How old's the body?

KATE

He died seven weeks ago.

SURGICAL STAFF NURSE

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

The Surgical Staff Nurse gives Kate a

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

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

SURGICAL STAFF NURSE
Yes.

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

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

Kate dials her phone.

CUT TO:

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

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

HASTINGS
(Into phone.)
Yeah.

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

CUT TO:

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

Kate hurries out of the hospital towards her car.

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

Music

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

HASTINGS (O.S.)

(Into phone.)

Yes, that's right.

KATE

(Into phone.)

Right, well the fibres were sampled
just a few days after his death.

There is a chance its still
infected with the MRSA bacteria if
Tim was a carrier of.

10:16:08

10:16:15

Roz leans in. Jodie drops her voice further.

JODIE (CONT'D)

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

Roz is shocked, speechless, struggling to
process this.

JODIE (CONT'D)

What? What

10:17:23

HASTINGS

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

CUT TO:

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

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

ROZ

(Into phone.)

Jodie

CUT TO:

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

Jodie makes a quiet call from the corridor.

JODIE

(Into phone.)

They're still after you, ma'am.

CUT TO:

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

Now Roz is seriously worried.

JODIE (O.S.)

(Roz phone)

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

CUT TO:

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

JODIE (CONT'D)

(into phone)

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

CUT TO:

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

ROZ

(Into phone.)

Thank you, Jodie.

Roz hangs up, reflects on what to do.

HASTINGS (V.O.)

Right...

CUT TO:

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

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

HASTINGS (CONT'D)

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

Looks through the folder of crime scene
photographs.

HASTINGS (CONT'D)

Here. The isolated blood spot...

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

KATE

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

HASTINGS

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

KATE

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

HASTINGS

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

KATE

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

CUT TO:

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

Hastings on his phone.

HASTINGS

(Into phone.)
Yeah, Steve.

STEVE (PHONE)

(Out of phone.)
Sir.

HASTINGS

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

STEVE

(Into phone.)
The 23rd.

HASTINGS

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

They hang up. Steve addresses the room.

STEVE

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

CUT TO:

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

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

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

Kate enters excitedly and comes straight to Steve.

KATE

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

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

CUT TO:

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

Kate and Steve react.

HASTINGS (CONT'D)

(Listens)

Yes. Thank you.

(Listens.)

Thank you.

Hastings hangs up, looks determined.

KATE

What is it, sir?

HASTINGS

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

Kate exits. Sound of door opening.

STEVE (O.S.)

Sir.

CUT TO:

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

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

JIMMY

10:22:00

10:22:32

HASTINGS

Yeah.

Kate enters.

KATE

Sir?

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

HASTINGS

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

She switches on the room light.

HASTINGS (CONT'D)

What is it?

KATE

We've got something else, sir.

HASTINGS

All right.

Hastings stands.

CUT TO:

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

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

STEVE

Sir.

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

STEVE (CONT'D)

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

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

driving and her getting out and heading into the station.

STEVE (CONT'D)

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

Hastings absorbs it all.

KATE

Sir, you remember we impounded Roz Huntley's phone to look for GPS data the night of Tim Ifield's murder? She switched off her phone at a crucial period so we couldn't place her at Tim's flat.

STEVE

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

HASTINGS

Good work.

Hastings addresses the staff.

HASTINGS (CONT'D)

(Generally.)

All right every q 0.24 f5 0 0Tm .444T1 1 Tf

10:24:21

10:24:38

NICK

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

SAM (O.S.)

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

CUT TO:

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

As before.

NICK

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

SAM

I'm going to read from a report
just received from our forensic
scientist. "In addition by eH8/tir

10:25:27

strength to hold herself together.

CUT TO:

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

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

STEVE
Gate please.

The gate swings open.

STEVE (CONT'D)

10:28:38

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

KATE
(Generally.)

10:28:59

The kids troop in silently. Roz looks pained.

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

ROZ (CONT'D)

(To Jodie.)

They still love their dad.

JODIE

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

Jodie offers Roz the file.

ROZ

10:30:00

HASTINGS

(Generally.)

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

KATE

Sir.

Kate hands Hastings the file.

10:30:24

HILTON

Round up your team and leave this
to Murder Squad.

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

KATE (O.S.)

Sir!

They look up and standing there is Kate.

KATE (CONT'D)

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

HASTINGS

Put a cordon around it.

SAM (OVERLAPPING)

Establish an inner cordon.

Hastings and Sam both look to Hilton.

HILTON

(Hesitant beats. To Sam.)
Carry on.

SAM

10:31:47

A knock at the door.

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

Roz becomes calm and then opens the door to Sam

10:32:28

JIMMY

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

ROZ

Please, Jimmy, just for a few

10:33:21

10:33:29

quantity of blood deposited

AC-12 let that hang. Roz shifts uncomfortably.

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

STEVE (CONT'D)

MRT-3, a balaclava, MRT-4, a jacket, MRT-5, gloves. All these items bear traces of Timothy

Kate brings up image -- amputated fingertips.

KATE

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

STEVE

Biological material detected under the nails of the amputated fingers matches the DNA of the same person

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

ROZ
I confess to accidentally killing
Timothy Ifield.

The confession stuns everyone. Especially Jimmy.

CUT TO:

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

Jamie and Sam react to Roz' confession.

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

ROZ
His blood's all over my clothes.

CUT TO:

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

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

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

Roz weeps. Hastings gives Roz space.

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

Roz takes a breath to further compose herself.

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

X
Music Ends
10:38:54

ROZ

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

At the memory, Roz starts to become emotional.

HASTINGS

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

ROZ

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

Music

Anguished and upset, Roz takes a moment.

ROZ (CONT'D)

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

HASTINGS

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

ROZ

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

HASTINGS

So you cleaned up the crime scene?

HASTINGS

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

ROZ

Yes, sir, I do.

JIMMY

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

ROZ

I do... And so did Nick.

Jimmy reacts.

ROZ (CONT'D)

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

HASTINGS

Yes. For the moment.

ROZ

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

Music

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

JIMMY
Now... Wait a minute...

CUT TO:

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

Jamie and Sam reactions. Watching monitor.

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

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

CUT TO:

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

ROZ (CONT'D)
The day that DS Arnott was assaulted at my husband's office building. Nick received an incoming

ROZ

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

JIMMY

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

HASTINGS

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

ROZ

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

Everyone realises the significance.

ROZ (CONT'D)

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

Jimmy looks very worried.

(CONT'D)

Jimmy stares at Roz.

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

HASTINGS (CONT'D)
Secure these exits.

UNIFORMED OFFICERS
Sir.

CUT TO:

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

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

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

HASTINGS
Yeah.

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

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

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

CUT TO:

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

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

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

|
X
Music Ends
10:47:06

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

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

JIMMY
No one needed me to point that out.

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

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

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

Roz takes the hit.

CUT TO:

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

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

HASTINGS
Remain seated.

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

ARMED OFFICER
Four go.

In another room.

ARMED OFFICER 2 (O.S.)
(walkie talkie) 1tW 56 0 0.21 1 Tf () Tj)
Six go.

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

CUT TO:

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

Hastings marches in.

The office is empty.

Kate and Hastings react with frustration.

CUT TO:

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

Steve, Roz and Jimmy.

STEVE
So who's Balaclava Man?

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

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

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

Enter Jamie.

JAMIE
Thanks for holding them. We're taking

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

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

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

Steve hangs up.

CUT TO:

10:48:58

10:49:00

ROZ
What about me?

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

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

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

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

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

No lift. Jamie hits the lift button again.

JAMIE
What's wrong 0 0 0.24 148.8 512.4 cm BT 4at

STEVE (INTERRUPTING)

The lifts have been disabled.

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

STEVE (CONT'D)

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

Jamie looks vulnerable. We see Steve's right.

STEVE (CONT'D)

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

CUT TO:

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

Hastings, Kate and a number of Armed officers
make their way towards the lobb1.310.24 294.0237 4

10:50:35

Roz has joined Steve.

ROZ
That's exactly what he said to

10:50:50

10:50:58

ROZ

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

Jamie is seriously wavering now, totally
conflicted.

CUT TO:

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

From the shadows in the back of the lobby a

10:51:20

10:51:25

CUT TO:

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

Steve negotiating with Jamie who's holding Jimmy hostage.

STEVE

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

CUT TO:

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

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

HASTINGS (TO HALF THE GROUP.)

Right. Secure the exits.

(To the other half.)

You three with me up the stairs.

XX

Music Ends
10:51:38

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

HASTINGS (CONT'D)

Get the medics to that man.

CUT TO:

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

As before.

STEVE

Just give me the firearm.

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

OFFICERS

Armed Police. Armed Police.

Jamie tenses up again. Jimmy is terrified.

JIMMY

DON'T SHOOT!

Hastings appears.

HASTINGS

Armed police.

Jamie is scared.

KATE

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

HASTINGS (O.S.)

Suicide.

KATE

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

Hastings takes in the scene and reflects.

KATE (CONT'D)

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

HASTINGS

Or he knew the game was up.

Hastings moves on to talk to the forensics team.

HASTINGS (CONT'D)

Right. Who's in charge here?

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

CUT TO:

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

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

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

STEVE

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

Music

10:53:28

DUR: 0'35".

Specially

composed by

Carly

Paradis.

X

Music Ends

10:54:03

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

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

KATE

His biometrics are an exact match
to the images of Balaclava Man

STEVE

Sir.

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

HASTINGS

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

Kate removes Hastings' photo from the board.

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

HASTINGS (CONT'D)

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

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

CUT TO:

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

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

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

Eileen and Michael head for their transport.

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

CUT TO:

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

Jimmy is led along a corridor.

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

OFFICER

Left

Turns left into a cell.

OFFICER (CONT'D)

Stop.

His cuffs removed.

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

The door swings shut and he's locked inside.

CUT TO:

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

10:56:03

10:56:15

10:56:19

10:56:26

10:56:30

10:56:33

CUT TO:

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

With Kate Steve on crutches moves through the security gate.

Hastings looks out from his office.

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

Hastings POV - Kate and Steve enter the lift.

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

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

10:56:56

CUT TO BLACK:

10:56:56 (credits - single cards)

Jodie
Eileen
Michael

--

-- --

Assembly Editor	HELEN SHERIDAN
Titles	PETER ANDERSON
Costume Supervisor	CATHY PRIOR
Costume Standby	CARLA BARROW
Make-Up Assistants	ANGELA WILLIAMS
	JENN BOWMAN
Visual Effects	YELLOWMOON POST PRODUCTION
Microbiology Advisor	DR BRUCE STEWART MRCP FRC PATH

-- --

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

-- --

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

-- --

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

-- --

Executive Producer for BBC	STEPHEN WRIGHT
----------------------------	----------------

-- --

Executive Producers	SIMON HEATH
	JED MERCURIO

A World Production for BBC in association with

