

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: **PREVIOUSLY**

Hana screaming as she is bundled into the boot of a car. The car speeds away. Jodie is on the phone to Roz. Roz arrives at the outer cordon.

JODIE

Sorry to trouble you at home, ma'am, but we've just picked up a bystander triple-9 on an active abduction of a young female in the Moss Heath area.

Neil rallies the officers.

NEIL

We've been looking for him for months. We're gonna get this bastard, yeah!

Close up of Balaclava Man.

CUT TO BLACK:

10:00:13 SUPER CAPTION: **THANDIE NEWTON**

CUT TO:

Warehouse. Officers arrest Michael Farmer.

ARREST PC

Michael Farmer, I'm arresting you on suspicion of abduction and attempted murder.

Michael is shown an image of Balaclava Man.

NEIL (O.S.)

Is this you, Michael?

Hilton on TV news.

HILTON

The 24-year-old man has been charged.

Music

10:00:00
DUR: 2'01".
Specially
composed by
Carly
Paradis.

CUT TO BLACK:

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

CUT TO:

Hastings Office. Hastings with Kate and Steve.

HASTINGS

There's a young boy might go to
prison because of a crime he didn't
commit.

Michael is escorted to his cell.

KATE

Huntley's definitely hiding
something about how the case
against Farmer was handled. What? I
don't know.

Steve pulls up an image of Balaclava Man. Roz is
being interviewed the image on a TV monitor.

HASTINGS

(Points at screen.)
No. There's the man you should be
looking for up there.

CUT TO BLACK:

10:00:35 SUPER CAPTION: **ADRIAN DUNBAR**

CUT TO:

Neil pops his head out of the incident room.

NEIL

New gaffer's ready.

BUCKELLS

For those who don't know me, I'm
DCI Ian Buckells. I'm now running
Operation Trapdoor.

Hastings with Buckells.

HASTINGS

I do not want to pull my officer
off this job. The world and his
wife would know who's to blame.

CUT TO BLACK:

10:00:48 SUPER CAPTION: **LINE OF DUTY**

CUT TO: |

Tim at the coffee bar.

HANA

That's me sir if you're interested.
Don't leave before you make an
appointment.

CUT TO BLACK: |

10:00:56 SUPER CAPTION: **LEE INGLEBY** **PAUL HIGGINS**

CUT TO: |

Roz and Nick.

NICK

You all right?

ROZ

I need to go back to work.

Roz has forgotten her mobile.

Roz on Tim's intercom.

In Tim's kitchen.

TIM

What have you got against Michael
Farmer? Except him being retarded
enough for you to frame!

Tim throws Roz off him and she falls back and
cracks her head on the edge of a work-top. It's
a sickening crack, her eyes go blank and she
falls limp to the floor.

CUT TO BLACK: |

10:01:14 SUPER CAPTION: **MAYA SONDHI** **GAITE JANSEN**

CUT TO: |

Tim wearing a black jacket and balaclava walks
past the CCTV camera.

He takes off the balaclava. Reveal its Tim
dressed as Balaclava Man.

Tim in White Forensic suit and gloves lowers the
power tool towards Roz's head. Her eyes snap
open.

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 STRICKLAND**

CUT TO:

10:01:57 **EXT./INT. POLK AVENUE POLICE STATION. LOBBY. A FEW DAYS LATER.**

Roz enters from the car park with an upbeat air. Neil and Jodie happen to be chatting inside, drinking coffee from styrofoam cups.

ROZ
Team briefing, one minute.

|
X
Music Ends
10:02:01

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 forward...

Irked, Buckells comes out.

JODIE
(Yes).

BUCKELLS
Uhm ... sorry ... ?

ROZ
Ah, Ian, join us. Joint team
briefing. Operation Trapdoor and
Tim Ifield's Murder.

Buckells and Roz to converse privately.

BUCKELLS
I'm not being funny, Roz, but what
you up to?

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.

Roz shows the pressure. Awkward beats for everyone. Jodie helps out.

JODIE

Ma'am, I've been running a check on the tools found in the flat. May I?
(looks at Buckells)
Sorry.

ROZ

No, please, thank you, Jodie.

JODIE

They appeared brand-new. The tools. So I've been looking into recent purchases in the local area ...

Jodie stands up and takes a photo out of the file to put up on the board, deliberately standing right next to the blown-up CCTV image of Balaclava Man.

JODIE (CONT'D)

... and I found this on CCTV from the night of Tim's murder.

Music

10:03:47
DUR: 0'24".
Specially
composed by
Carly
Paradis.

|
|

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

Sir.

BUCKELLS

Godsake I'm busting.

KATE

Tie a knot in it. What went on in there?

BUCKELLS

Since when's it my job to do yours?

Buckells sees someone coming by.

BUCKELLS (CONT'D)

(Stilted and loud.)

Put the report on my desk, DS
Flynn, I'll be sure to look at it.

The passerby clears.

KATE

Don't do that, sir. You sound like a dick.

BUCKELLS

Yeah. Well this dick's no grass for AC-12; he's a DCI and I didn't get there by sticking my neck out. I got there by letting the other buggers. Maybe that's why you're still a DS.

Exit Buckells into the loo. Kate looks furious.

CUT TO:

10:04:32 INT. AC-12. HASTINGS' OFFICE. LATER THAT DAY.

Steve, Kate and Hastings discuss the situation.

X
Music Ends
10:04:11

KATE

Well, I wish I could shed more light, but I'm a bit stuck at the moment. I don't want to push Huntley too hard and make her suspicious.

STEVE

No disrespect to Kate, sir, it's no fault of hers, we can't sit on our hands. Tim Ifield was police staff, was implicated in a murder, and got murdered himself. Roz Huntley's reinstatement puts her in the box seat to manipulate the inquiry just like she did with Michael Farmer. We've got to get in the game.

KATE

Which will put Huntley on her guard. My undercover's a much more subtle approach, sir.

STEVE

I've never disputed I'm the blunt instrument. But this is bigger now than just being about Huntley.

HASTINGS

I'm sorry, Kate, but Steve's right. We can't exist off the crumbs off Huntley's table. Our informant has been killed. I won't rest until I find out the who, the how and the why.

KATE

Sir.

STEVE

Opening a wider inquiry will give us access to all the evidence Huntley's team's been gathering.

Hastings moves to put on his overcoat.

HASTINGS

Right. Go back to the coal face, the pair of you, unless you've got more egg-sucking tips for your granny?

KATE

Sir.

Exit Steve and Kate. Hastings throws on his coat

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.

|
|
|

Steve pulls up to the security gate followed by another vehicle. Shows his ID.

STEVE
AC-12. Open the gate.

POLICEMAN ON THE GATE
Right. Thank you.

In the lobby, having a natter with Farida, Jodie sees a convoy of vehicles enter the car park.

The security barrier opens and Steve drives in followed by a large vehicle.

Alarmed, Jodie hurries away. Farida looks out as the convoy rolls in.

Roz comes to the window and looks out.

The vehicles pull up in the car park. Steve gets out of the lead vehicle.

Roz looks worried.

Steve is handed a file and he heads inside followed by the others.

ROZ'S POV OF THE AC-12 staff delegation striding past.

CUT TO:

10:07:04 INT. POLK AVENUE POLICE STATION. SQUAD ROOM
CORRIDOR. CONTINUOUS.

Jodie hurries along the corridor.

She bumps into an officer.

JODIE
Sorry.

She heads to the Squad Room taps in the key code a beat before Steve, Maneet and the others stride through the side door to the exterior.

CUT TO:

10:07:11 INT. POLK AVENUE POLICE STATION. SQUAD ROOM.
CONTINUOUS.

Jodie hurries just as Roz comes out of her office.

CUT TO: |

10:08:02 INT. AC-12. OPEN-PLAN OFFICE. THAT NIGHT. |

SA Staff we saw at Polk Avenue bring in boxes of |
files. Maneet logs the records. |

MANEET |

T-ten. Cheers. |

OFFICER 1 |

Okay. |

MANEET (O.S.) |

T-eleven. On you go. |

OFFICER 2 (O.S.) |

Thanks. |

Steve shows Hastings and Kate photos of the case |
board from the Incident Room at Polk Avenue. |

STEVE |

Right. You're all familiar with |
this image. |

Steve displays the Balaclava Man CCTV picture. |

STEVE (CONT'D) |

(To Kate.) |

This is what Huntley's team's been |
keeping from you... |

X
Music Ends
10:08:21

Next Steve shows them a photo of a CCTV vidcap |
of a figure in a balaclava in the car park of a |
DIY Superstore. |

STEVE (CONT'D) |

CCTV vidcap of the car park of a |
DIY Superstore at 19.33 on the 17th |
of March. That's the night before |
Tim Ifield sent his final text |
message. |

Next Steve shows a shot from inside the store |
and the figure has his head down, wears a |
baseball cap with power tools in his trolley. |

STEVE (CONT'D) |

Inside the store 19.49 the same |
evening. He's got rid of the |
balaclava so as not to arouse |
suspicion but he keeps his head |
down at all times, he's put on a |
baseball cap. Unfortunately this is |
the best image they've got. |

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

He was wearing the balaclava?

STEVE

Unfortunately none of these items of clothing -- the balaclava, the jacket or gloves -- were found in the search of Tim's flat, so we can't link them to Tim with hundred per cent certainty.

KATE

(Indicates CCTV figure.)
What's our level of certainty regarding this person's ID?

STEVE

His head's down in all the images so facial recognition software hasn't been able to provide us with a match, but body matching gives a 90% probability it's Tim Ifield.

HASTINGS

So Balaclava Man could be Tim Ifield.

STEVE

Yes, sir, that's what we now have to consider.

They all take a few beats to absorb the significance. It troubles them greatly.

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 Farmer.

Neil looks troubled. Awkward beat. Jodie
intervenes.

JODIE
It's mad to think Farmer's not
guilty.

ROZ
Yes.

Neil isn't so easily convinced.

NEIL
There is one thing we can be sure
of.

ROZ
What's that, Neil?

NEIL
Whoever killed Tim Ifield, it
wasn't Michael Farmer. He was in
prison. We find Tim Ifield's
murderer. We crack this case.

ROZ
Absolutely. Thanks, Neil, Jodie.

Exit Neil and Jodie. Roz feels the pressure on
her crank up.

Roz scrunches up the post it.

CUT TO:

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

Steve studies the Tim CCTV images, now uploaded
to his computer. He looks up and sees that only
Kate is left in the office. Everyone else has

Music
10:10:55
DUR: 0'26".
Specially
composed by
Carly
Paradis.

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 came to us worried Huntley got the wrong man.

KATE

More than that he accused her of deliberately protecting the real offender.

They both reflect on how it doesn't fit at all. Something rings a bell for Steve and he starts looking back through his pocket book.

KATE (CONT'D)

What?

STEVE

This CCTV gives us Tim's murder time-line.
(Indicates date-time on CCTV image.)
Tim's alive and kicking out and about on the night of the 17th. The following morning was when Hana Reznikova called round the flat for cleaning and wasn't let in.

KATE

Correct.

|
|
|
X
Music Ends
10:11:21

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

(Referring to pocket book.)

That was the morning of the 18th. The morning after the last time Tim was seen alive. It's a bit of a coincidence Huntley goes AWOL right on the murder time-line.

Steve looks convinced. Kate isn't so sure.

KATE

What are you saying exactly?

STEVE

That it makes no sense for Tim to be Balaclava Man. That his accusation that Huntley was protecting the real offender could still be true. That Huntley's conduct was suspicious around the time of Tim's murder.

Kate still doesn't look at all persuaded.

STEVE (CONT'D)

Look. I don't know how it all fits. But the timing does. So maybe we should start thinking the unthinkable. Roz Huntley isn't just involved in framing Michael Farmer. She's also somehow involved in Tim's murder.

KATE

Well you're right about one thing. That is the unthinkable.

Steve's accusation is so serious that however lacking the evidence it's still very disturbing to them both.

CUT TO:

10:12:50 EXT. POLK AVENUE POLICE STATION. CAR PARK. NEXT DAY.

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 Arnott.

STEVE

Harassment; anticorruption inquiry. Tomayto; tomahto. PC Bindra?

MANEET

Ma'am, if we may, we're taking your mobile phone in evidence.

JODIE

You can't do that without an authority.

ROZ

(Mollifying.)

Jodie. It's a police-issue device, not my own personal property. They're at liberty to examine it without authority.

STEVE

Thank you, ma'am.

Maneet wearing rubber gloves opens an evidence bag. But Roz makes a point of holding back.

Tense beats.

ROZ

I've got nothing to hide.

Roz hands over her phone. Maneet seals it in the evidence bag.

STEVE

Thank you very much, ma'am. You're at liberty to collect a replacement device at your convenience.

Steve and Maneet exit to Steve's car, with Maneet labelling the evidence bag.

Roz reflects tensely on their intervention. Jodie looks embarrassed for her.

Kate looking down from the offices. Her POV.

CUT TO:

Music

10:13:35

DUR: 0'31".

Specially

composed by

Carly

Paradis.

|

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?

MELANIE

This happened a while ago.

KATE

That's okay. What happened?

MELANIE

I was walking home from college through the estate.

KATE (O.S.)

What happened to you, Melanie?

MELANIE

A weird guy started talking to me.

KATE

Weird how?

MELANIE

He kept talking even though I wasn't answering. I just kept walking faster. Then he grabbed hold of me.

Melanie starts to look upset. Kate gives her space, but continues gently.

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 really difficult for you. You've been a big help. What we need next from you is to help identify who this man was.

MELANIE

I've told you, I don't know who he is.

KATE

We'd set up an identity parade where we can show you video footage. We need a positive ID that can stand up in court.

MELANIE

I'd have to go to court?!
(off their look)
No. No way.

Roz looks concerned that they're losing their witness. She writes a text to Farida quickly.

Music

10:16:10
DUR: 0'48".
Specially
composed by
Carly
Paradis.

|

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 entries in DCI Huntley's call history or any suspicious texts or emails during the murder timeline. All the calls from when she left Polk Avenue Station are from family members in her contact list.

STEVE

What about GPS data?

MANEET

Unfortunately the phone was switched off for a large chunk of time. But the last GPS location on the 17th and first on the 18th are DCI Huntley's home address, consistent with her story of being off sick.

Steve absorbs that, frustrated.

MANEET (CONT'D)

Sorry, Sarge.

STEVE

Every piece of evidence that Roz Huntley's got on Tim Ifield's murder we go through it. Every piece no matter how small.

MANEET

Funnily enough, that's what we've all been doing, Sarge.

Exit Steve glumly.

Music

10:17:43
DUR: 1'07".
Specially
composed by
Carly
Paradis.

CUT TO:

10:17:49 INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.

Steve gets back to his desk and looks very bitter. He wants to bang the desk in frustration.

CUT TO:

10:18:06 INT. POLK AVENUE POLICE STATION.
CORRIDOR/INTERVIEW SUITE. NEXT DAY.

Melanie makes her way down the corridor with a

uniformed officer.

Kate and Roz greet her outside the Interview suite.

KATE

Hi Melanie. This way please. Thanks for coming in again.

And they head into the Interview suite.

CUT TO:

10:18:15 **INT. POLK AVENUE POLICE STATION. INTERVIEW SUITE. NEXT DAY.**

Final adjustments are being made to a TV screen in the comfortable witness interview room. Melanie waits tensely, accompanied by Kate and Roz, and an Asian female VIDEO ID PC we haven't seen before.

KATE

(Of Video ID PC.)

PC Nayar's going to take you through the video identification process. You'll see 9 unrelated men of a similar age and appearance. All the videos are pre-recorded. And none of the men are in the police station, they can't see you, can't hear you, none of them know about who's going to watch the videos. Any resemble the man that attacked you, tell PC Nayar.

MELANIE

Okay.

ROZ

Ready to start?

A confirmation. Ahmmm.

ROZ (CONT'D)

Melanie, as we explained earlier, we're not allowed to stay in the room with you it has to be an officer unfamiliar with the suspect.

Melanie nods.

MELANIE

Okay.

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

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.

|
X
Music Ends
10:18:50
Music
10:18:47
DUR: 1'43".
Specially
composed by
Carly
Paradis.

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 SUITE. CONTINUOUS.**

Roz and Kate step in. On screen, frame frozen, Michael Farmer's blank, confused expression peers out at them. Roz is pleased, Kate guilty.

ROZ
It's really great work, Kate, you delivered. If there's one reason why we do this job, that is it. We protect life.

Roz heads off leaving Kate to contemplate what's happened. With Roz gone, Kate shows all her internal conflicts.

KATE (V.O.)
I have to inform you Michael...

CUT TO:

10:20:26 **INT. PRISON. NEXT DAY.**

Kate and Roz face Michael alongside Rob with a recorder running.

KATE
...that the witness was able to positively identify you from the video.

Michael looks forlorn. Roz takes over.

X
Music Ends
10:20:30

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 was lonely.

Michael continues looking scared.

ROZ

Following a conversation with the
Senior Prosecutor, I have the
authority to charge you with the
following offence: attempting to
cause a person to engage in sexual
activity without consent. This
charge will be included in the
charges against you when you appear
in court, namely for the murder of
Baswinder Kaur, the murder of
Leonie Collersdale, the kidnapping
and attempted murder of Hana
Reznikova. Do you understand these
charges against you?

Michael nods, broken and anguished.

Music

10:20:51

DUR: 1'35".

Specially
composed by
Carly
Paradis.

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.

They laugh.

Enter Buckells, through a door. He moves through the pub. Unseen, behind him, out of sight of the Polk Avenue crowd and O.S. Steve sips a pint and gazes over it broodingly.

Buckells brings us back to Kate and Roz.

BUCKELLS
All right. What've I missed?

ROZ/JODIE
Getting a round in.

Laughter.

BUCKELLS
(Beat. Reluctant.)
Great.
(To Roz.)
Fancy another?

ROZ
No. I'm driving.

BUCKELLS
(Unconvincing.)
Shame.

Buckells scans the other glasses, noting many are still full, and uses that as an excuse.

BUCKELLS (CONT'D)
I'll just get mine then. Give us a shout if anyone wants one.

JODIE
(finishing her drink)
I would.

Jodie steps forward but Buckells slips quickly to the bar.

NEIL
Now Kate, could I ask you a deeply personal question? Do you like curry?

KATE
Yes. Of course I like curry.

NEIL
I'm gonna book the Dilshad. Are you in?

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.

STEVE

(To Roz.)

No. Just your own. Night, ma'am.
You sleeping well while an innocent
man rots in jail?

That hits Roz hard, reaching the small doubts
she's kept deeply hidden. Exit Steve. Somewhat
uneasy. Kate hides a tiny emotional reaction
from Roz -- sympathy for Steve.

KATE

(Of Steve, to Roz.)

Wanker. Who does he think he is?

ROZ

A tosser. That's who.

(laughs)

Buckells at the bar has observed the whole thing
coldly. He sees Kate and Roz talking cordially
to each other, sharing a laugh, and it pisses
him off to see Kate's undercover back on track.

CUT TO:

10:25:48 **INT. AC-12. OPEN-PLAN OFFICE. LATER THAT NIGHT.**

Alone, Steve burns the midnight oil looking over
every file they've got so far on Roz.

Exit colleague.

COLLEAGUE (O.S.)

Night, Sarge.

Enter Kate, carrying a plain plastic bag.

KATE

(to Steve)

All right.

STEVE

All right.

KATE

Roz didn't come for the curry so I
did an early swerve.

Kate holds up a takeaway bag.

KATE (CONT'D)

Got you your favourite though, lamb
madras.

(Moving off.)

I'll get the plates.

X
Music Ends
10:25:53

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.**

Steve and Kate work their way through their takeaways while going through Roz's call history on the computer.

STEVE

What's the state of Huntley's marriage?

KATE

I get the impression she's a boring suburban mum.

STEVE

(Re call history.)
All the calls to Huntley's phone on the night of the 17th, morning of the 18th, were from family members. Her phone was off and they eventually came through as voicemails. On the 17th there's a call from the home landline at 18.06 to her mobile.

KATE

Only lasts a few seconds. A misdial maybe?

STEVE

Yeah, but then they try again a couple of hours later. One of her kids asking if it's okay to order in a Domino's. If she's telling the truth, by then her family should've known her whereabouts.

KATE

The phone's home. She isn't.

They both realise the enormous significance of this find.

CUT TO:

10:27:04 **INT. ROZ'S HOME. BATHROOM. MOMENTS LATER.**

Roz locks herself in. She feels the net closing in on her, all her lies stacking up like a house

Music

10:26:47
DUR: 1'01".
Specially
composed by
Carly
Paradis.

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 going okay?

ROZ

I just got to keep it protected while it heals.

Nick accepts that. He closes his book.

ROZ (CONT'D)

Keep reading if you like.

NICK

No, no it's fine.

He gets under the covers too.

NICK (CONT'D)

I saw the Italian's reopened.

ROZ

That's good.

He gets closer to her, puts his arm round.

NICK

(Yeah). We could go there on Friday or Saturday night if you fancied.

He kisses her cheek. She kisses him back.

ROZ

I'm working Friday. I think Soph's got something Saturday.

X
Music Ends
10:27:48

NICK

Saturday, then, just me and you.

With his hand under the covers, he rubs her.

ROZ

Sounds great. I haven't been there for ages.

He's been rubbing her the whole time and she hasn't responded.

ROZ (CONT'D)

Sorry, I'm shattered.

NICK

No, I'm sorry. You've been under so much pressure at work. Do you want to talk about it?

ROZ

Thanks. I just want to nod off.

NICK

Okay.

He turns off the lamp.

Music
10:28:47
DUR: 0'40".
Specially
composed by
Carly
Paradis.

10:28:51 **INT. POLK AVENUE POLICE STATION. ROZ'S OFFICE/SQUAD ROOM. NEXT DAY.**

Just another day at Polk Avenue. Buckells on the phone.

BUCKELLS

(into phone)
Yes. DCI Buckells.

We hear a Door closing and we see Roz enter the squad room.

She looks tired, uncomfortable.

She rubs her wrist. Enters her office.

She moves towards her desk. She spots a post-it note on her computer screen. She reads it:
Someone is watching you

Roz becomes anxious. She scans the Squad Room. In his office, Buckells is on the phone, animated, oblivious. We don't hear what he's saying.

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
Right. How can I help you?

STEVE
Legal advice.

X
Music Ends
10:29:27

NICK

Well you've come to the right place.

STEVE

Suppose a man was found dead and a suspect in the murder inquiry deliberately left their phone at home to avoid GPS tracking. What would you advise the suspect?

NICK

(Taken aback.)
We practise corporate law.

STEVE

Hypothetically. What would you advise the suspect?

NICK

I can refer you to a colleague at a criminal law firm.

STEVE

It's not me I'm talking about. It's your wife.

Nick stops dead, totally taken aback. Steve shows his ID.

STEVE (CONT'D)

DS Arnott. Where was your wife on the night of the 17th through to the morning of the 18th of March?

Steve gets out his pocketbook while Nick struggles for an answer.

NICK

Uh ... right ... Presumably you are aware of the law regarding the compellability of a spouse?

STEVE

Normally the spouse is the one corroborating the alibi, not undermining it.

NICK

Right.

STEVE

I mean. You are disputing your wife's alibi?

Steve makes a note in his pocketbook,

Music

10:30:09
DUR: 1'33".
Specially
composed by
Carly
Paradis.

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 Huntley unable to confirm wife's whereabouts on the 17th slash 18th."

NICK

(Suddenly nervous.)
No. I didn't say that.

STEVE

(Writes in pocketbook.)
"Mr Huntley denies the above."

NICK

(Even more nervous.)
I need to talk to Roz.

STEVE

I need you to talk to me, sir. Within 48 hours. Better it's voluntary than I have to come looking.

Exit Steve. Nick is shattered.

Nick pulls out his mobile phone. In RECENT CALLS he selects ROZ. Then he changes his mind. He scrolls down to JIMMY LAKEWELL, and dials.

NICK (V.O.)

This DS Arnold...

CUT TO:

10:31:37 **INT. ROZ'S HOME. THAT NIGHT.**

Nick confronts Roz.

NICK
... why is he asking these
questions?

ROZ
Arnott. It's a work thing. It's
routine.

NICK
Well...He said somebody had died.
It didn't seem like routine.

ROZ
This is my work, Nick.

NICK
So we're not discussing it? Hmm?
Since when?

ROZ
There are certain sensitive aspects
of my work that are inappropriate
to share outside the service
communications loop. You know that.

NICK
It didn't stop him interviewing me.

ROZ
They're anticorruption. They make a
mountain out of every molehill.

NICK
Anticorruption? What have you done?

ROZ
Nothing.

He's not having it. Tense beats. She brazens
them out. He almost daren't ask.

NICK
Why... Why didn't you let me know
where you were?

ROZ
I told you. I left my phone at home
and I couldn't call.

NICK
You were at work?

ROZ
It was a specialist op. Not many
people knew about it.

|
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|
|
|
X
Music Ends
10:31:42

Music
10:32:18
DUR: 2'57".
Specially
composed by
Carly
Paradis.

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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 politics, one hundred per cent total bollocks. I'm sorry they involved you but that is their kind of mind game. And the bastards get away with it 'cause they claim they're enforcing professional standards.

NICK

You still haven't answered my question.

ROZ

(Beat.)
I, was, working.

That's very clearly Roz's final answer. Nick is forced to accept it.

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.**

Roz enters the bathroom. She winces.

She runs the bath. Sits on the edge and rubs her
arm.

HASTINGS (V.O.)

Steve.

CUT TO:

10:35:10 **INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.**

Steve works at his desk. Hastings approaches
with Jamie.

STEVE

(Into phone)
I'll call you back.

HASTINGS

DS Steve Arnott, DC James Desford.

Steve and Jamie shake hands.

HASTINGS

I'm putting you two together on the
Huntley inquiry. Is that okay? Any
questions? No. Good. Carry on.

Exit Hastings to his office.

JAMIE

Actually, it's Jamie, not James.

STEVE

(Flatly.)
Great.

JAMIE

Well, uh, it's good to be working
with you, Steve. All right to call
you Steve?

X
Music Ends
10:35:15

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 one of my inspectors gallivanting all over town chasing every last lead that's going, go on.

Steve nods and exits.

CUT TO:

10:36:05 **INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.**

Jamie crosses to Maneet at her station to introduce himself.

JAMIE

Jamie.

MANEET

Hi. Maneet.

JAMIE

Nice to meet you.

MANEET

Nice to meet you.

They shake hands.

JAMIE

First day.

MANEET

Yeah, how you getting on?

JAMIE

Yeah. Good.

Looks at her stomach.

JAMIE

So when's it due?

MANEET

What? You're saying I look pregnant?

JAMIE

No, no I was...

MANEET

Of course I am!

She laughs. He laughs nervously.

MANEET (CONT'D)

End of June.

Jamie relieved.

CUT TO:

10:36:25 **INT. POLK AVENUE POLICE STATION. SQUAD ROOM.**
LATER THAT DAY.

Enter Roz, along the corridor to the squad room.
Pulls down her sleeve. Taps in the access code.

CUT TO:

10:36:34 **INT. POLK AVENUE POLICE STATION. INCIDENT ROOM.**
CONTINUOUS.

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 they haven't been in touch since, so...

STEVE

Okay.

JAMIE

As we were saying, we're now focussing our inquiry on the night of the 17th, morning of the 18th. We're hoping the fact we can be more precise will help focus your memory.

GEMMA

(Referring to her phone.)
Hmm the 17th I was on a late. So I would have got home around 11 if we didn't go on somewhere. We do Malibu a couple of times a month.

JAMIE

That's a cool club.

GEMMA

I got in around 11.

STEVE

And when did you next leave your flat?

GEMMA

(Referring to phone.)
The next day I had a late so I would have had a lie-in maybe till lunchtime.

STEVE

Did you hear any kind of disturbance that night?

GEMMA

No.

STEVE

(Disappointed.)
Right.

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

Can you describe the driver?

GEMMA

(Beat.)
Hmm no. It was dark and I didn't
really look, I'm sorry.

JAMIE

Come on, you're kidding? You've
been a star.

Steve reaches into his inside pocket for his
card but Jamie effortlessly beats him to it,
getting up.

JAMIE (CONT'D)

Look, anything else jogs your
memory you give me a call, okay.
Anytime.

GEMMA

Sure.

JAMIE (O.S.)

I'll show you out.

Gemma takes the card and gets up. Jamie shows
her out, followed by Steve.

CUT TO:

10:39:59 **INT. AC-12. SECURITY GATE/LIFT. CONTINUOUS.**

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 I thought all cabbies had to be black.

STEVE
That's fine. Thank you.

Gemma exits to the lift. Steve heads into the open-plan office.

CUT TO:

10:40:25 **INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.**

Steve walks past Jamie's desk and beckons him with a flick of his hand. Jamie gets up from his desk and joins Steve at his desk.

JAMIE
It's a bit crap Huntley's team never re-interviewed Gemma.

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

Am I in trouble?

FARIDA

Thank you for coming in to talk to us again, Hana. This is a voluntary interview, you're free to leave at any time.

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

According to your witness
statement, on the evening of the
9th of March you were set upon by a
man wearing a balaclava who forced
you into his vehicle and
transported you to an address on
the Borogrove Estate belonging to
Michael Farmer.

CUT TO:

10:41:39 INT. POLK AVENUE POLICE STATION. VIEWING ROOM.

HANA

Yes. Michael Farmer.

JODIE

(Off CCTV vidcap.)
We know this can't be Michael
Farmer. He was in custody at the
time.

CUT TO:

10:41:45 INT. POLK AVENUE POLICE STATION. INTERVIEW ROOM.

JODIE

We believe this must be Timothy
Ifield.

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 (CONT'D)

I wonder if a woman went to Tim's flat, she entered, Tim appeared as I've described. This woman would quite rightly be in fear for her life. This man clearly intended to assault her, kill her, dismember her body. If she put up a fight, she would not have committed a crime. This woman was already traumatised by a recent abduction. It was self-defence.

Roz's emotion affects Hana. She's seduced by the power of the story.

HANA

(Wavering.)
I didn't do what you say.

ROZ

(Sympathetic, sincere.)
This woman was terrified. If she confessed, would a court believe her? She didn't have long to make up her mind. She could lose her job, her family. She might be deported. But she knows how to clean.

HANA

(Emotional.)
I didn't do it.

Music

10:44:45
DUR: 1'34".
Specially
composed by
Carly
Paradis.

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 of an offence, permitting a lawful search of your address as part of our inquiry...

CUT TO: |

10:46:14 **INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.**

X
Music Ends
10:46:19

Steve works at his desk. He's looking through scans of various reports relating to the inquiry into Tim's murder. He clicks the next scan and it's an evidence log created by the Forensic Submissions Team. Items are checked out from Polk Avenue Station for transport to the lab. Against Item Reference KRG-13, there's a tick for transport but also an asterisk. Looking down the scan, Steve reads a handwritten entry:

Music
10:46:24
DUR: 1'18".
Specially composed by Carly Paradis.

? overwritten.

Steve is intrigued. Reaches for his mobile and taps out a text.

CUT TO: |

10:46:52 **INT. POLK AVENUE POLICE STATION. SQUAD ROOM/OPEN PLAN OFFICE. MOMENTS LATER.**

Kate reviewing the case boards with Jodie

KATE

(In)terview them, asked them what they saw. One sec.

Kate's mobile sounds as a text arrives.

She reaches for her mobile then exits.

She reads it: KRG-13 ? tampering.

And heads out watched by Buckells and Roz from their offices.

CUT TO: |

10:47:18 **INT. POLK AVENUE POLICE STATION. FORENSIC OFFICE. MOMENTS LATER.**

Kate refers to her pocket book as she speaks to a Forensic Investigator.

KATE

I'm just after some background info on an item of evidence from Tim Ifield's flat. KRG-13...Forensic samples were taken on the 23rd March. Stored overnight and then sent to the lab the following morning.

In a vantage point out of Kate's sight, Jodie arrives.

Jodie turns and exits.

JODIE (V.O.)
She went to the Forensic Office.

CUT TO:

10:47:38 **EXT. POLK AVENUE POLICE STATION. SIDE ALLEY.**
THAT EVENING.

Jodie and Roz in the alley. Roz, carrying her bag for home. Jodie is eager to please.

ROZ
What's she up to?

JODIE
I spoke to an FI after she'd gone.
Kate was asking for details about
(looks in pocketbook)
item reference KRG-13.

Roz tenses up immediately but tries to play it down.

JODIE (CONT'D)
(Off Roz's reaction.)
You know what that is?

ROZ
It's the isolated blood spatter
deposit found at Tim's flat.

JODIE
The FI who had handled it had
mistakenly wrote KRG-30 and then
corrected it to KRG-13.

ROZ
(Concerned.)
And what did they make of that?

JODIE
Oh, it was noted but no concerns
have been raised.

ROZ
(Relaxes.)
Sounds like a slip of the pen.

JODIE
Yeah. What do you reckon she's up
to, ma'am?

X
Music Ends
10:47:42

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.

Kate has one tiny thought of whether she's been played or not.

Out on Roz.

KATE (V.O.)
The overwriting was...

CUT TO:

10:49:18 **EXT. SUBWAY/ALLEY. LATER THAT NIGHT.**

Kate and Steve compare notes, pocket books out.

KATE
...noted at every stage of the evidence being handled. It doesn't appear anyone was trying to cover it up.

STEVE
Still, we should make a confidential request to examine the original samples ourselves. It's a crucial item and any irregularity...

KATE
Is something to throw in Huntley's face?

STEVE
This isn't personal. She's at the centre of everything. I just want to get to the truth.

KATE
Me too, mate. See you soon.

They both look like they've fully made up.

CUT TO:

10:49:49 INT. POLK AVENUE POLICE STATION. SQUAD ROOM.
NEXT DAY.

Kate is at her desk. Enter Jodie excitedly.

JODIE
Kate, Roz is asking for you.

Kate gathers her things and follows Jodie.

KATE
What's going on?

JODIE
Just got the report on the search
of Hana Reznikova's flat...

CUT TO:

10:50:03 INT. POLK AVENUE POLICE STATION. INTERVIEW ROOM.
MOMENTS LATER DAY.

Kate and Jodie face Hana and her Solicitor
across the table. Hana is already quite tearful.
On the table is a photograph of a bundle of
cash, labelled as evidence.

JODIE
Item Reference AS-9. The search of
your flat detected banknotes in the
sum of five thousand nine hundred
pounds concealed in a kitchen
cupboard.

The next photo shows a rubbish bag containing
used condoms wrapped in toilet paper.

JODIE (CONT'D)
Item Reference MHM-27. Search of
your household waste detected
multiple used condoms containing
semen from multiple males.

CUT TO:

10:50:23 INT. POLK AVENUE POLICE STATION. VIEWING ROOM.
SAME TIME.

Roz watches, darkly gratified.

KATE
How do you account for these
findings?

The Solicitor whispers in Hana's ear: "No

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.

X
Music Ends
10:52:41

ROZ
Great. It's good work guys.

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

ROZ
True. But he invited her back to
his flat. She hadn't been there
before. We know that because we
didn't detect her DNA or
fingerprints in his flat. He gained
her trust, lured her there to kill
her. She killed him in self-
defence. We're a whisker away from
finding the evidence we'll need to
charge her. It's all falling into
place. The only hole is proving
that Michael Farmer and Tim Ifield
were accomplices and then we've
cracked the whole damn case.

JODIE
(Keen as mustard.)
Yes, ma'am.

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.)

(Voicemail message.)

Mr Huntley, DS Arnott. AC-12. We need to talk.

Nick looks very worried. He opens his phone contacts and finds Jimmy Lakewell.

CUT TO:

10:55:44 **INT. AC-12. OPEN-PLAN OFFICE. SAME TIME.**

Maneet comes back to Steve's desk with a new file, but Steve isn't there.

JAMIE (O.S.)

He's gone to see Huntley's husband.

Jamie takes an interest.

JAMIE (CONT'D)

Anything I can do?

MANEET

Image enhancement got a reg number on the vehicle seen near Tim's flat. I need to tell Steve right away.

Maneet uses her mobile to dial.

CUT TO:

10:55:56 **EXT. NICK'S OFFICE. MOMENTS LATER.**

Steve parked up at the office building and calls Nick again.

Music

10:55:30

DUR: 1'38".

Specially composed by Carly Paradis.

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.)
This is DS Arnott, please leave a
message.

CUT TO:

10:56:30 EXT/INT. NICK'S OFFICE. CONTINUOUS.

STEVE
(Into phone.)
I'm outside your office. Wouldn't
it be better to discuss all this
face to face?

Intercut - Now Nick looks seriously intimidated
and very, very worried.

CUT TO:

10:56:36 EXT. NICK'S OFFICE. CONTINUOUS.

Steve continues the call with Nick.

STEVE
(Into phone.)
Listen Mr Huntley, with respect to
the 17th of March, we've got strong
circumstantial evidence your wife
wasn't at home as she claims.

CUT TO:

10:56:42 INT. NICK'S NEW OFFICE. SAME TIME.

Nick looks very anxious.

NICK
(Into phone.)
Er... I've got no comment to make.

CUT TO:

10:56:46 EXT. NICK'S OFFICE. CONTINUOUS.

Steve has reached Nick's building.

STEVE
(Into phone.)
I'm giving you the opportunity to
say something now before this gets
extremely serious not just for your
wife...
(insert Nick looking worried)

X
Music Ends
10:57:08
Music
10:56:46
DUR: 1'08".
Specially
composed by
Carly
Paradis.

...but for you too, sir.

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

CUT TO:

10:56:54 **INT. AC-12. OPEN-PLAN OFFICE. SAME TIME.**

Hastings and Jamie look worried. Hasting on the phone. He hears the beep to leave a message.

HASTINGS

(Into phone.)

Steve, we need you to call in. Nick
Huntley could be dangerous, okay.
Nick Huntley could be dangerous.
Call in.

CUT TO:

10:57:01 **EXT. NICK'S OFFICE. CONTINUOUS.**

Steve flashes his badge to a lone security guard manning a desk inside. The security guard comes to let him in.

CUT TO:

10:57:03 **INT. NICK'S NEW OFFICE. SAME TIME.**

Nick is on the other end of the line, getting increasingly worried, his location still unclear.

NICK

(Very nervous. Into phone.)
Please, you should talk to my
solicitor.

CUT TO:

10:57:06 **EXT. NICK'S BUILDING LOBBY. CONTINUOUS.**

The security guard opens the door. Steve steps in.

STEVE

(To security guard)
I'm going up to the 5th floor.

NICK

(Very nervous. phone.)
L-A-K-E-W-E- double L.

Steve crosses to the lift and presses the button.

CUT TO: |

10:57:11 INT. NICK'S NEW OFFICE. SAME TIME.

Nick panicking.

CUT TO: |

10:57:13 EXT. NICK'S BUILDING LOBBY. CONTINUOUS.

STEVE

(Into phone.)

Where did she claim she was that night? That night your kids left a voicemail on your wife's phone asking permission to order a takeaway. If they're calling her, where were you?

CUT TO: |

10:57:20 INT. NICK'S NEW OFFICE. SAME TIME.

Now Nick looks very worried. Tension.

STEVE (OUT OF NICK'S PHONE)

I'm thinking you weren't where you said you were.

(silence)

Mr Huntley?

He exits frame sharply.

CUT TO: |

10:57:26 EXT. NICK'S BUILDING LOBBY. CONTINUOUS.

STEVE

(Into phone.)

Think about your answer. You've got one minute. I'm on my way up.

Steve hangs up.

Steve steps in the lift. He presses the 5th floor illuminated.

LIFT RECORDING

Doors closing.

And his phone voicemail rings.

VOICEMAIL

You have five new messages. Message

Roz	THANDIE NEWTON
Neil	MARK STOBART
Jodie	CLAUDIA JESSIE
Kate	VICKY McCLURE
Buckells	NIGEL BOYLE
--	--
Rupal	VINEETA RISHI
Farida	ANNEIKA ROSE
Steve	MARTIN COMPSTON
Hastings	ADRIAN DUNBAR
Hilton	PAUL HIGGINS
--	--
Maneet	MAYA SONDHI
Michael	SCOTT REID
Morganstaff	HENRY MILLER
Melanie	LUCIE SHORTHOUSE
Nayar	ASHA KINGSLEY
--	--
Nick	LEE INGLEBY
Jamie	ROYCE PIERRESON
Gemma	ELVA TRILL
Hana	GAITE JANSEN
--	--
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	MICHELE VINEY
Production Supervisor	KATRINA McBRIARTY
Asst Production Co-ordinator	KATIE GIBSON
Post Production Supervisor	BEEWAN ATHWAL
Script Supervisor	SUSANNAH BINDING
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3rd Assistant Director	RICHARD WILSON
Extras Co-ordinator	JJ McCULLOUGH
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Focus Pullers	NOAH DAVIS
	CONOR ROTHERHAM
Clapper Loaders	ANTHONY BREEN

Additional Photography	CHARLIE FLEETWOOD
Digital Imaging Technician	STEPHEN MURPHY
Grip	TONY KAY
	DARREN CHESNEY
	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	ÁINE MCGUINNESS
Standby Carpenter	GARY STEWART
Standby Rigger	PAUL GIRVAN
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Props Master	DAVY CARSON
Dressing Props	JOSEPH DUFFY
	IVAN NESBITT
Standby Props	PAT MCKANE
	GRAEME LIVINGSTONE
Boom Operators	ROBERT JOHNSTON
	THAYNA McLAUGHLIN
Stunt Coordinator	DONAL O' FARRELL
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Costume Supervisor	CATHY PRIOR
Costume Standby	CARLA BARROW
Make-Up Assistants	ANGELA WILLIAMS
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Casting Directors	KATE RHODES JAMES CDG
	DANIEL EDWARDS CDG



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