

Line of Duty
Series 4 - Ep 1

Post Production Script - UK TX Version.
10th March 2017.

09:59:30 VT CLOCK (30 secs)
World Productions
Line of Duty
Series 4 - Episode 1
Prog no. DRIC151J/03 Dur 57:20

09:59:57 CUT TO BLACK

10:00:00 **EXT. BUS STOP. NIGHT.**

A Bus pulls up to the bus stop. Standing at the bus stop, Hana Reznikova with two of her workmates.

HANA

My stop's right over there.

Her workmates, two women of similar age, hug and kiss her cheek. Hana wears prominent earrings.

HANA (CONT'D)

Don't miss this one.

And say goodbye and then board the bus.

WORKMATE 1

Bye.

Hana moves off.

HANA

Bye.

WORKMATE 2

Ciao.

CUT TO:

10:00:14 **EXT. CAR PARK/BUS STOP 2/PUB. CONTINUOUS.**

Hana crosses a near empty car park towards a bus stop.

A bus pulls up at the stop.

Hana raises her arm and calls out.

HANA

Wait!

She starts to run towards the stop.

HANA (O.S.) (CONT'D)

Wait!

Music

10:00:00
DUR: 4'59".
Specially
composed by
Carly
Paradis.

As she runs towards the bus a car rams her, knocking her to the ground. Hana rolls around in pain, groaning and disorientated.

The driver, Hana's Attacker (balaclava, dark jacket, gloves), leaps out, crosses to Hana and pulls her up and bundles her in to the passenger seat.

Drinkers in a nearby pub have witnessed the abduction. And one of them reaches for his mobile.

WITNESS

(To drinkers.)
Christ...

He pulls out his phone hurriedly and dials 999.

The car speeds away.

WITNESS (CONT'D)

(Call answered. Into phone.)
Police.

CUT TO BLACK:

10:00:39 SUPER CAPTION: **THANDIE NEWTON**

CUT TO:

10:00:42 **INT. ATTACKER'S CAR. CONTINUOUS.**

Hana starts to come round. The car speeds away.

Hana comes round more and starts to struggle with the passenger door.

HANA

Let me go.

She manages to open the door. The Attacker turns the wheel.

CUT TO:

10:00:47 **EXT. SIDE STREET. CONTINUOUS.**

The Attacker makes a sharp turn into a side street.

The car mounts the kerb to get close to a wall so the door can't fully open.

CUT TO:

10:00:48 **INT. ATTACKER'S CAR. CONTINUOUS.**

Hana struggles with the Attacker.

HANA

No. No. Let me go.

She tries to open the door

CUT TO:

10:00:52 **EXT. SIDE STREET. CONTINUOUS.**

The car hurtles down the deserted side street with Hana pushing the door but the wall is too close.

Sparks fly off the wall.

CUT TO:

10:00:54 **INT. ATTACKER'S CAR. CONTINUOUS.**

Hana tries to push the door open but it hits the wall.

HANA

Let me go. Let me go!

The Attacker grapples with her with one hand to try and keep her in the car.

CUT TO:

10:00:56 **EXT. SIDE STREET. CONTINUOUS.**

The car reaches the end of the wall and the door flies open.

As the driver turns into the next street, Hana pulls free and falls out of the car.

Hana hits the ground, rolls over and then lays motionless.

The Attacker brakes and leaps out of the car.

Jump cut - opens the boot.

Jump cut - The Attacker has bound Hana's hands and throws her into the boot of the car.

The Attacker slams the boot lid shut. Moves to the driver's seat. The car vanishes into the

night.

CUT TO BLACK:

10:01:11 SUPER CAPTION: **MARTIN COMPSTON VICKY McCLURE**

CUT TO:

10:01:13 INT. POLK AVENUE POLICE STATION. INCIDENT ROOM/SQUAD ROOM. SAME TIME.

Pan down from case board, OPERATION TRAPDOOR.

DC Jodie Taylor makes the call from her mobile.

CUT TO:

10:01:15 INT. ROZ'S HOME. MOMENTS LATER.

Roz Huntley, is loading the dishwasher. The landline on the ground floor of a pleasant suburban home starts ringing. A large kitchen/diner frames Ollie Huntley, a young teenager on his phone, earphones in, who doesn't react.

ROZ

I'll get that, shall I?

(Reaching phone.)

Have you even done your homework yet, Ollie?

Roz snatches up the phone.

ROZ (CONT'D)

(Into phone.)

Hello.

INTERCUT:

10:01:29 INT. POLK AVENUE POLICE STATION. INCIDENT ROOM/SQUAD ROOM. SAME TIME.

DC Jodie Taylor as before.

JODIE

(Into phone.)

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.

Cut to: Roz, on the phone, closing the door to where Ollie is sitting.

In background DS Neil Twyler is visible in the Squad Room is joined by uniformed officers.

ROZ (O.S.)
(Instantly grave; into phone.)
They've got all-patrols obs?

JODIE
(Into phone.)
Yes, ma'am, they're definitely doing that.

Cut to: Roz, on the phone.

ROZ
Make sure obs go out to surrounding forces. I'll patch in en route. I'm coming in.

JODIE
(Into phone.)
Sorry to have called you at home ma'am.

Cut to: Roz, on the phone.

ROZ
(Into phone.)
No, this is what we needed.

Roz hangs up, starts moving rapidly.

And we are back in the squad room where Jodie joins Neil and the other officers.

NEIL
We've been looking for him for months...

Cut to a blown-up CCTV video capture of a figure of average height and build wearing a balaclava and a dark jacket. It's taken from a high angle, the figure's right at the edge of the camera's field of view.

NEIL (CONT'D)
...We're gonna get this bastard, yeah!

CUT TO BLACK:

10:01:50 SUPER CAPTION: **ADRIAN DUNBAR JASON WATKINS**

NEIL (V.O.)
Come on. Let's go...

CUT TO:

10:01:52 **EXT. ROZ'S HOME. CONTINUOUS.**

Roz hurries out of the house holding her mobile.

ROZ
(Into phone.)
Nick, where are you?

NICK (O.S.)
(Out of phone.)
Sorry, last meeting over ran.

ROZ
(Into phone.)
I've just got the call and you're
not home!

NICK (O.S.)
(Out of phone.)
I'm literally ten minutes away.

Roz gets in the car.

ROZ
(Into phone.)
Okay, the kids are waiting for you.
And I put the bins out.

She hangs up and starts the engine. She turns on
the blue lights and speeds away.

CUT TO BLACK:

10:02:08 SUPER CAPTION: **LINE OF DUTY**

CUT TO:

10:02:10 **EXT. BOROGROVE ESTATE. LATER THAT NIGHT.**

Roz's car approaches a police cordon still in
the process of being set up. Roz pulls in
amongst the other vehicles. Roz gets out of her
car and gets her stab vest out of the rear seats
as Jodie (also in stab vest) hurries over to her
and together they head towards the inner cordon.

JODIE
Ma'am.

As Roz passes a uniformed officer she flashes
her ID.

ROZ
DCI Huntley.

They move on towards the inner cordon.

ROZ (CONT'D)

Is it the vehicle?

JODIE

Yes, ma'am. Reported stolen this morning. The bystander that witnessed the abduction described a suspect of average height and build wearing a dark balaclava.

ROZ

(Triggered by "balaclava".)
It's him, he could be right here.

JODIE

Yes, ma'am.

The stakes rack up a notch for them both.

ROZ

Okay, let's get a Decision Log up and running?

Jodie pulls her notebook -- the Decision Log.

ROZ (CONT'D)

(Dictates for Jodie to record.)
Cordons established, with time. SIO
DCI Huntley arrives, takes command
of initial scene management, with
time.

We see the inner cordon, surrounding the car used to abduct Hana, abandoned on rough ground, boot open, a short distance from a row of houses on a rundown estate.

NEIL (O.S.)

Sorry boss...

Neil joins Roz and Jodie.

ROZ

Anyone see the driver or a passenger?

NEIL

Just done a sweep, boss. No witnesses as yet.

ROZ

Missed him by minutes.

Roz phone rings.

Roz's POV of mobile. ACC HILTON calling.

ROZ (CONT'D)
Christ! News travels.

CUT TO BLACK:

10:03:02 SUPER CAPTION: **LEE INGLEBY PAUL HIGGINS**

CUT TO:

10:03:04 **EXT. BOROGROVE ESTATE. CONTINUOUS.**

Another police car arrives at the inner cordon.
On Roz.

ROZ
(Generally.)
Come on - come on. Let's start
house-to-house.

JODIE
Ma'am.
(Writes in Decision Log.)

ROZ
(To JODIE.)
Get a pair of GPDs.

JODIE
(Grabs some uniforms.)
Okay. Guys, you're with me.
(To PC, to write down.)
House-to-house and GPDs, note start
time.

Neil on his radio.

NEIL
Delta X-ray 8912. Dog Unit
please... Borogrove Estate.

Out on Roz.

CUT TO BLACK:

10:03:15 SUPER CAPTION: **MAYA SONDHI GAITE JANSEN**

CUT TO:

10:03:17 **EXT. BOROGROVE ESTATE. MOMENTS LATER.**

A pair of GPDs (General Purpose Dogs -
Alsatisans) enter the inner cordon. Barking.

Jodie is questioning a resident.

JODIE

Have you seen a young woman
accompanied by a man who might've
been wearing a balaclava?

Roz moves towards a house holding up her ID.

ROZ

(Flashes ID.)
Detective Chief Inspector Huntley,
sorry to disturb your evening.

The dogs are sniffing the abandoned vehicle.

ROZ (CONT'D) (O.S.)

We're conducting house-to-house
inquiries relating to a vehicle
found abandoned on the estate that
may have been involved in the
abduction of a young woman.

Neil is running over the rough ground to Roz.

NEIL

Boss! Boss! The dogs are onto
something!

Roz leaves her position and moves quickly to
join Neil.

CUT TO BLACK:

10:03:36 S. CAPTION: **WRITTEN AND CREATED BY JED MERCURIO**

CUT TO:

10:03:37 **EXT. BOROGROVE ESTATE. CONTINUOUS.**

The dogs are going wild having picked up the
scent. Another Police Car arrives. Blues and
twos.

The dogs follow the scent. They strain at their
leashes, as Dog Unit Officers move with them
over rough ground towards a nearby row of
houses, and we pick out Roz.

CUT TO BLACK:

10:03:50 SUPER CAPTION: **PRODUCED BY CÁIT COLLINS**

CUT TO:

10:03:52 **EXT. BOROGROVE ESTATE. CONTINUOUS.**

Officers move towards a house the lights on. The Dog Handlers restrain the dogs and try to quieten them.

ROZ
Pull the dogs back.
(to Neil)
Neil, take control.

Neil gets on the radio.

NEIL
Delta X-ray stand by for an active message from Delta X-ray Zero Two.

Neil hands the radio to Roz.

DELTA X-RAY (VOICE)
Delta X-ray received.

ROZ
(Into police radio)
This is SIO on the Trapdoor search currently ongoing on the Borogrove Estate.

Suddenly Orange light flares in a downstairs window, flames burst out and everyone ducks.

CUT TO BLACK:

10:04:10 SUPER CAPTION: **DIRECTED BY JED MERCURIO**

NEIL (V.O.)
Get back! Are you all right?

CUT TO:

10:04:12 **EXT. FARMER HOUSE. FRONT ENTRANCE. MOMENTS LATER.**

Shards of glass rain down. Officers retreat from the flames.

ROZ
Round the back!

CUT TO:

10:04:17 **EXT. FARMER HOUSE. REAR. CONTINUOUS.**

Roz and Neil and a couple of PCs hurry round the back down a back alley.

ROZ
We can't lose him! He was right
here! Neil, get the dogs down
there, he could have made a run for
it!

Neil turns to the Dog Unit Officers.

NEIL (O.S.)
(Get the dogs down there.)

Roz is anxious they've missed their chance. We
hear a scream.

HANA (O.S.)
(HELP!)

Roz kicks the back door open.

The PCs and Roz hurry inside.

CUT TO:

10:04:27 **INT. FARMER HOUSE. REAR ENTRANCE. CONTINUOUS.**

Here they find Hana Reznikova cable-tied to a
radiator. She's tearing at the handcuff madly to
escape.

HANA
HELP!!!

Roz has reached Hana.

ROZ
(To PC.)
(GET CUTTERS!)

PC (O.S.)
(Ma'am.)

The PC exits sharply;

ROZ
Listen to me. We're going to get
you free, what's your name?

HANA
Hana.

Over Hana's shoulder, Roz can see the fire
getting bigger. Roz moves round to protect Hana.

ROZ
Come on.

The PC races back with a pair of cutters.

UNIFORMED PC
Cutters, ma'am.

And quickly the cable-tie till it's snapped open.

Roz helps Hana out of the back of the house. The flames lick higher.

CUT TO:

10:04:54 **EXT. BOROGROVE ESTATE. CONTINUOUS.**

Roz helps get Hana clear of the house as a fire engine pulls up on blue lights. Fire fighters douse the flames.

X
Music Ends
10:04:59

JODIE
The ambulance will be here in a minute.

ROZ
Perfect.

A police officer wraps Hana in a foil blanket.

ROZ (CONT'D)
(To PC.)
Constable, will you record this on your body-cam.

A PC steps close and points his body-camera at Hana.

ROZ (CONT'D)
Hana, can you give us a description of your attacker?

Body-cam POV. Footage stamped with officer name, rank, time and date.

HANA
No I never saw his face. He wore a...
(Doesn't know the word in English.)

JODIE
Balacla - [balaclava]

Roz silences Jodie.

ROZ
Something covering his face?

HANA

Yes. Like, dark, with two holes for the eyes.

ROZ

What did his voice sound like? Accent et cetera?

HANA

Uhm... He never spoke.

Hana's earrings are missing and there's blood on her ears where they were torn out.

ROZ

What happened to your ears?

HANA

He tore out my earrings.

ROZ

(To Hana.)
All right. Thank you, Hana. The paramedics are going to take very good care of you.
(To paramedic.)
Thanks (boys).

PARAMEDIC

(to Hana)
C'mon.

And the Paramedic takes Hana away.

Neil hurries to join them, out of breath.

NEIL

Boss. No sign of him in the back alley. Dogs are still out there.

ROZ

Right.

Roz POV a Police vehicle arrives at the scene. Out steps a Forensic Coordinator, Tim Ifield,

ROZ (CONT'D) (O.S.)

Let's lock down all exit roads in a one-mile radius, put out all-patrols obs on our suspect.

Back with Roz.

ROZ (CONT'D)

And find out whose house this is.

As they exit.

JODIE

Yes Ma'am...

Jodie and Neil exit.

CUT TO:

10:05:52 **EXT. BOROGROVE ESTATE. MOMENTS LATER.**

Tim Ifield signs the Scene Log. He sees the large number of names on the sheet.

TIM

Tim Ifield. Forensic coordinator.

He heads off to join his forensic team.

As Roz passes him.

ROZ

Hey, Tim.

TIM

Listen. I'm not being funny but... that Scene Log has got every Tom, Dick and Harry going. Your officers, they're traipsing all over every blade of grass before my team's had a chance to secure evidence.

ROZ

(Instant irritation.)
This is a live search for a suspect and that takes priority. I'll send you in to do an initial survey the moment the FARS OIC declare the building safe.

TIM

(Equal irritation.)
Fine, yeah. Ready when you are.

ROZ

And I'll need one of your FIs to process the witness.

TIM

Yeah. That's what we're here for.

Annoyed, Roz moves on. Jodie coming towards Roz with some information in her pocket book.

JODIE

Ma'am, Electoral roll gives residents as Eileen Farmer, born 1946, and Michael Farmer, born 1993. Neighbours say they haven't seen Eileen for ages. And Michael, the grandson, they describe him as a loner, rarely seen out on the estate.

Tim in a white suit passes by.

JODIE (CONT'D)

PNC'd Michael Farmer. He's on the Sex Offenders Register.

ROZ

Bingo.

Music
10:06:46
DUR: 0'26".
Specially composed by Carly Paradis.

10:06:47 INT. FARMER HOUSE. GROUND FLOOR. CONTINUOUS.

Tim plugs a lamp into a generator. He steps through the scene using a torch to scan the debris.

Tim moves into the next room.

His gaze settles on a shelf or cabinet on which are laid out as if on display: a necklace, earrings and a hairgrip. He reacts with intrigue.

X
CUT TO: Music Ends
10:07:12

10:07:07 EXT. BOROGROVE ESTATE. MOMENTS LATER.

Meanwhile Jodie listens to a manager at the package-handling depot on the other end of her call.

Music
10:07:06
DUR: 1'15".
Specially composed by Carly Paradis.

JODIE

(Into phone.)
Hold the line please.
(To Roz.)
Michael Farmer just clocked on for the night shift.

ROZ

Just too late for an alibi.

JODIE

(Moving off.)
Right, well we can take my car, ma'am.

ROZ

No. No one who's been at the crime scene can have any contact with Michael Farmer until he's been fully forensically processed. No way is some smart-arse defence barrister going to get to confuse a jury about cross-contamination of forensic evidence.

Roz takes the phone off Jodie.

ROZ (CONT'D)

(Into phone.)
Please do nothing to alert Mr Farmer. Police officers will be arriving in the next few minutes.

CUT TO:

10:07:31 **EXT. PACKING HANDLING DEPOT. MOMENTS LATER.**

A patrol car pulls up at high speed and two officers get out.

CUT TO:

10:07:34 **INT. PACKAGE HANDLING DEPOT. CONTINUOUS**

Michael Farmer is loading a box onto a shelf. He starts up the ladder.

The PCs enter. A manager in a hi viz jacket, plus cap and name badge, comes to meet them.

ARRESTING PC

Which one's Michael?

The manager points out Michael to the PCs.

MANAGER

He's down there.

The PCs start towards.

Michael sees the police approaching him. He's instantly nervous.

ARRESTING PC

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

In panic, Michael bolts.

ARRESTING PC (CONT'D)

(into radio)

In pursuit. Delta Charlie Two Zero Control, we have a male making off from us...

The PCs react instantly and pursue him. The Arrest PC continues straight down an aisle while the other diverges down a parallel aisle.

OTHER PC (O.S.) (OVERLAPPING)

Stop! Stop!!!

CONTROL (ON RADIO)

Received Delta Charlie Two Zero.

As he's chased down to the end of the aisle, Michael turns into the parallel one, but the other PC has reached the end too.

ARRESTING PC (CONT'D)

Hold it mate! Hold it! Calm down, calm down.

The arresting PCs have Michael cornered. There's nowhere for him to go. Michael gives in. They cuff him. Michael looks bewildered and afraid.

POLICE RADIO (V.O.)

Delta Charlie Two-zero, are you in position for an update on the suspect?

ARRESTING PC

(Into radio.)

Delta Charlie Two-Zero, one under arrest identified as Michael Farmer.

CUT TO:

10:08:07 **EXT. PACKAGE HANDLING DEPOT. CONTINUOUS**

The PCs bring Michael out to hold him by the car.

POLICE RADIO (V.O.)

Confirmed. One under arrest identified as Michael Farmer. Forensic deployment on route. Suspect is co-operating.

CUT TO:

10:08:15 **INT. POLK AVENUE INTERVIEW ROOM/VIEWING ROOM. LATER**

Roz watches on a live video feed as an interview

takes place.

NEIL (O.S.)

Why did you run from our arresting officers?

|
|
|
X
Music Ends
10:08:21

MICHAEL (O.S.)

I was frightened.

Michael sits next to his court-appointed solicitor, Rob Morganstaff. Rob shows little interaction with Michael and doesn't appear committed to defending his client. Also on the side is the Appropriate Adult. On the other side of the table are Neil and Jodie. A Digital Interview Recorder records everything.

NEIL (O.S)

Please can you help us with where you were between 8 pm and 10 pm last night?

MICHAEL

I went to visit my nan.

NEIL

Which would be where, please, Michael?

MICHAEL

At the nursing home.

JODIE

How long did you stay at the nursing home, please, Michael?

MICHAEL (O.S)

Half past seven till half past eight. Visiting time.

NEIL

And then where did you go, Michael?

MICHAEL

Nowhere.

JODIE (O.S)

Can you help us with what you mean by "nowhere", please, Michael?

MICHAEL

After visiting nan, I go and eat me sandwiches and have me drink.

JODIE

Where did you do that, Michael?

MICHAEL
Sat on a wall.

NEIL
Why didn't you stay with your nan
instead?

MICHAEL
You're not allowed, after half past
eight.

JODIE (O.S.)
If you had your phone with you,
that could help prove your
whereabouts.

ROB
Unfortunately Mr Farmer's phone
isn't a smart phone.

JODIE
(To Rob.)
But surely, Mr Morganstaff, you
realise that you can locate any
mobile SIM via triangulation of
relative signal strength.

ROB
(Beat. Embarrassed.)
...Yeah.

Michael has leaned down onto the table as if
he's taking a nap.

JODIE (O.S.)
Would you like to take a break
Michael?

CUT TO:

10:09:41 INT. POLK AVENUE POLICE STATION. SQUAD ROOM
CORRIDOR. CONTINUOUS.

Tim waits nervously, like a patient in a
doctor's waiting room, with his laptop tucked
under his arm.

Enter Roz from the Squad Room, having dumped her
coat and bag. Tim moves to intercept her.

TIM
Ha Roz, I'm glad I caught you ...

Tim opens his laptop/activates his tablet. On
screen are images of the necklace and hairgrip.

Music

10:09:14
DUR: 0'31".
Specially
composed by
Carly
Paradis.

X
Music Ends
10:09:45

Roz is irritated by the intrusion.

ROZ

Tim, they're about to go back in with the suspect.

TIM

About to, now...

Tim shows Roz a crime scene photo of the necklace, hairgrip and earrings.

TIM (CONT'D)

These appear to have been the most significant find at the crime scene.

ROZ

I'm up to speed on the forensics.

TIM

There's a very subtle point you've probably missed.

ROZ

(Irritated.)
Trust me. I haven't.

Tense standoff, only brief, broken by Neil appearing from the double doors up towards the viewing room.

NEIL

Boss. The Duty Solicitor says Farmer's ready to carry on.

ROZ

Great. Thanks, Neil.
(Moves to follow.)
Tim, email me your concerns.

TIM

I know my place.

ROZ

(As in don't be a jerk)
Tim. I will read them. Absolutely.

Roz walks towards Neil.

Tim looks bitter and frustrated. Snaps shut the laptop. Roz reaches Neil.

NEIL

What was all that about, boss?

Music

10:10:15
DUR: 0'52".
Specially
composed by
Carly
Paradis.

|

They exit. Tim exits.

CUT TO:

10:10:24 **EXT. POLK AVENUE POLICE STATION. CONTINUOUS.**

A chauffeured car pulls up. Hilton gets out and heads into the station.

Uniformed officer comes to attention as he passes.

HILTON

As you were.

CUT TO:

10:10:43 **INT. POLK AVENUE POLICE STATION. VIEWING ROOM CORRIDOR. CONTINUOUS.**

Farida leads Hilton from the lobby end. Farida is nervous as hell in the presence of such a senior officer.

FARIDA

Is, uh, DCI Huntley, uhm?

HILTON

Expecting me? No.

A uniformed officer comes smartly to attention.

HILTON (CONT'D)

As you were.

They reach the interview room. Farida enters the code.

HILTON (CONT'D)

That'll be all.

Hilton goes in.

CUT TO:

10:11:01 **INT. POLK AVENUE POLICE STATION. VIEWING ROOM. CONTINUOUS.**

Enter Hilton. Roz watching the interview which continues.

NEIL (O.S.)

So from half past eight to a quarter to ten, you were just sitting on a wall?

X
Music Ends
10:11:07

MICHAEL (O.S.)

Yes.

JODIE (O.S.)

Where was the wall?

ROZ

Sir.

MICHAEL (O.S.)

I can't remember.

NEIL (O.S.)

Did anybody see you while you were sitting on this wall?

MICHAEL

I don't think so.

HILTON

Anything?

ROZ

Convicted sex offender. Just hearing now he has nothing in the way of an alibi.

JODIE (O.S.) (OVERLAPPING)

...Think very carefully...

HILTON

Good.

They watch the video for a couple of beats.

JODIE

You were on this wall for over an hour but you can't remember where it was?

MICHAEL (O.S.)

No.

NEIL (O.S.)

Right. Okay. Going back to when you were at home ... was there anybody there with you?

HILTON (OVERLAPPING)

Do you think we'll be able to charge him within the 36 hours?

ROZ

There's a lot of evidence to go through.

MICHAEL (O.S.)

(No.)

HILTON

You're right to be meticulous. But we need a breakthrough. They've been killing us on Twitter.

JODIE (O.S.) (BACKGROUND)

There's no one that can say you didn't go home after visiting your nan?

Roz reacts. Hilton looks deadly serious.

HILTON

There hasn't been a single moment I've regretted my choice of S.I.O.

NEIL (O.S.)

Think very carefully please, Michael.

ROZ

Thank you, sir.

HILTON

But I've stuck my neck out. Plenty would have taken you off this case by now.

Back to the video.

JODIE (O.S.)

There wasn't a young woman there?

MICHAEL

(Suddenly very nervous.)
No.

JODIE

You sure?

MICHAEL

Yes.

Hilton gives her a strong look.

HILTON

I have every confidence in you.

NEIL (O.S.)

There's something else we want to talk about, a fire. What can you tell us about that?

Music

10:11:53

DUR: 2'04".

Specially
composed by
Carly
Paradis.

Hilton exits. Roz feels the pressure.

JODIE (O.S.)

A fire, in your house, Michael. A big fire.

Roz watches more of the video.

MICHAEL (O.S.)

I don't know.

NEIL (O.S.)

So you're saying you had nothing to do with this fire?

MICHAEL

No.

NEIL

I'm going to show you some photographs now.

JODIE (O.S.)

Baswinder Kaur. Her dismembered body was found on the 11th of November.

NEIL

A hairgrip. Ever seen either of these before, Michael?

Michael looks at the photographs.

MICHAEL

I'm not sure.

JODIE produces the next photograph.

JODIE

Leonie Collersdale, last seen 25th of January. No one's seen her since.

NEIL

A necklace. Seen this or Leonie before?

She watches more of the video. (On screen Neil and Jodie show Michael the photos of the victims and the trophies found in his house.)

Her phone pings. Roz opens her email inbox and sees a message from Tim: *Subject: [82-836] (Michael Farmer) Forensic Concerns* It bothers her. She feels the pressure even more.

MICHAEL (O.S.)
I'm not sure.

JODIE
Hana Reznikova abducted last night.

Roz opens the email from Tim.

NEIL (O.S.)
Her earrings. Have you seen them
before?

MICHAEL (O.S.)
I'm not sure.

Michael is shown the Balaclava Man photo.

NEIL (O.S.)
Is this you, Michael?

JODIE (O.S.)
This is very important Michael.
Please think carefully.
(beat)
This is a photo of a man captured
on the evening of the 25th of
January when Leonie disappeared.
(On Screen)
Could this be you at all?

MICHAEL
I'm not sure.

Off Roz's reaction.

CUT TO:

10:13:53 **INT. POLK AVENUE POLICE STATION. SQUAD ROOM.**
NEXT DAY.

Neil cracks open a bottle of cheap champagne.
Jodie, Farida and other members of the team
celebrate. Roz watches from her office.

X
Music Ends
10:13:57

TV ROLLING NEWS. Assistant Chief Constable Derek
Hilton addresses a gaggle of press and TV
cameras on the steps of Police HQ.

HILTON
A 24-year-old man has been charged
in connection with the murder of
Baswinder Kaur, the disappearance
of Leonie Collersdale and the
abduction and attempted murder of a
third woman. The third victim was
rescued from an address...

Music
10:14:07
DUR: 0'55".
Specially
composed by
Carly
Paradis.

CUT TO:

10:14:08 **INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.**

An AC-12 has the coverage playing live on a computer screen. Steve comes into the open plan office.

HILTON (O.S.)

...in the Moss heath area late last night. She's currently safe and well and assisting our inquiry.

Kate turns to view the coverage. The news plays on a computer screen. Steve pauses.

TV REPORTER (ON TV)

Baswinder Kaur's dismembered body was found in November last year; with Leonie Collersdale's disappearance also in the Moss Heath area 10 weeks later...

Hastings joins those watching the screen.

CUT TO:

10:14:23 **INT. POLK AVENUE POLICE STATION. SQUAD ROOM.**
SAME TIME

Jodie points at the TV as footage of Farida questioning witnesses appears. They all laugh

TV REPORTER (ON TV)

... Police quickly suspected there was a connection. The hunt for the suspect, code-named Operation Trapdoor, had made scant progress until now.

NEIL (OVERLAPPING)

"Until now"!

Officers clap and congratulate each other. Roz smiles and nods but in her eyes there's only weariness. Enter Tim, seen through the double doors on the edge of it all.

HILTON (ON TV)

I want to thank members of (the public for their vigilance) and my officers for their courageous actions in rescuing this young woman from a terrifying ordeal. (continues playing in B.G.)

Roz jumps off the fence and decides it's time to publicly own this charge. She steps forward.

ROZ

Well done everyone. Great work.
Well done.

NEIL

Thanks boss.

JODIE (OVERLAPPING)

Thanks, ma'am.

Tim reacts with dismay.

HILTON (ON TV VOICE ONLY)

I would also like to pay tribute to officers from Operation Trapdoor who've worked tirelessly during these dark months to crack this most challenging case.

Tim exits.

HILTON (ON TV)

And finally at this time our thoughts are with the families of the two young women who are the tragic victims...

CUT TO:

10:15:00 **INT. AC-12. OPEN-PLAN OFFICE. CONTINUOUS.**

HILTON (ON TV)

...Of these senseless crimes.
(Thank you.)

STEVE

They should throw away the key.

HASTINGS

Full marks to the ACC for his Crimewatch audition.

(turns)

All right everybody. Come on.

(claps his hands)

Back to work.

The staffer closes the feed on their computer.
The viewers disperse.

Hastings, Steve and Kate, separately, resume their work; life goes on as normal at AC-12.

X
Music Ends
10:15:02

Music
10:15:05
DUR: 1'32".
Specially
composed by
Carly
Paradis.

Hastings returns to his office. Phone rings.

HASTINGS (CONT'D)

(On phone)

Hello, Superintendent Hastings, AC-12.

CUT TO:

10:15:14 **EXT. ROZ'S HOME. LATER THAT DAY.**

Nick's car pulls up. He gets out.

He sees Roz's car and reacts with a twinge of concern that she's home early. He grabs his suitcase from the boot and he heads indoors.

CUT TO:

10:15:30 **INT. ROZ'S HOME. BEDROOM. LATER THAT DAY.**

Nick climbs the stairs to find Roz sitting on the edge of the bed, drained.

NICK

Roz?... Roz?... Hey.

Silence.

NICK (CONT'D)

I heard the news. Sorry about last night. If I'd known... Hey. Hey, hey, hey, hey.

Roz's shoulders heave gently.

NICK (CONT'D)

Hey, what's wrong?

ROZ

Nothing. The opposite. It's over. Finally. It's over.

Roz tries to smile, tries to look like this is closure after the most testing year of her life as a police officer.

CUT TO:

10:16:31 **INT. AC-12. OPEN-PLAN OFFICE. THAT NIGHT.**

The office is less than half full and the remaining staff are leaving in dribs and drabs -
- picking up coats and bags, calling on their phones to say their on their way home.

X
Music Ends
10:16:37

Steve takes his cue to switch off his computer and start gathering his things. Enter Maneet.

MANEET

Sorry, Sarge, I know you're just heading out the door...

STEVE

What's up?

MANEET

There's someone down in reception wants to talk to you.

STEVE

To AC-12?

MANEET

No, he said only DS Arnott. Won't give a name, won't say what it's about.

Steve ponders his reaction. Kate, having overheard, approaches from her desk. Steve and Kate share a look of what shall we do?

Music
10:16:49
DUR: 0'30".
Specially
composed by
Carly
Paradis.

10:16:55 **INT. AC-12. INTERVIEW ROOM. MOMENTS LATER.**

Kate logs onto the computer that provides a live video link to the meeting room. On the monitor we see a man get his laptop out of a laptop bag. We don't see his face.

Out on Kate.

CUT TO:

10:17:07 **EXT/INT. AC-12. MEETING ROOM. SAME TIME.**

Steve approaches the meeting room. Pulls the door to and reveal its Tim sat at the table.

CUT TO:

10:17:16 **INT. AC-12. INTERVIEW ROOM. MOMENTS LATER.**

Kate watches the video link footage. Kate's POV.

TIM

Ok, the case against Michael Farmer. The crucial finding at the crime scene was a collection of three items.

X
Music Ends
10:17:19

CUT TO:

10:17:22 **INT. AC-12. MEETING ROOM. SAME TIME.**

Tim brings up a forensic photograph showing the necklace, hairgrip and earrings.

TIM

Now the third victim, the one who was rescued, told officers that the suspect forcibly removed her earrings. Now these earrings were identified by the victim as belonging to her and the blood matched hers.

STEVE

That seems pretty sound to me.

TIM

It does, DS Arnott. Significantly, highly significantly, these earrings were supposedly kept with items belonging to the previous victims.

STEVE

Why supposedly?

CUT TO:

10:17:48 **INT. AC-12. INTERVIEW ROOM. SAME TIME.**

Kate watches on a live video link; she grins.

TIM

How forensically minded are you?

STEVE (O.S.)

I manage okay.

Kate smiles. Starts to take notes.

TIM

Because some officers, honestly they think the forensics are cut and dry. But let me tell you, that is not always the case. Forensics have to be interpreted carefully.

CUT TO:

10:18:01 **INT. AC-12. MEETING ROOM. CONTINUOUS.**

Tim continues to explain to Steve.

TIM

I mean, in court, a so-called expert pops up and the jury stops listening to the rest of the evidence.

STEVE

Look, Tim, it's late...

TIM

So I asked the Submissions Team at the laboratory to carry out a simple environmental profile on these items. Other items recovered from the crime scene.

(photo on laptop)

A hairgrip belonging to Baswinder Kaur. And a necklace belonging to Leonie Collersdale bore a characteristic pattern of carpet fibre deposits. Now as residents walk around...

STEVE

Tiny amounts of carpet fibres are thrown into the air and settle on objects in the immediate vicinity. This gives an indication of how long the objects have been in said location.

TIM

Exactly. No carpet fibre deposits were found on any of the items connecting the crime scene to the previous victims. None of the suspect's DNA either. Now I'm worried, well, you know what I'm worried about... that they were planted there.

Steve absorbs Tim's point.

CUT TO:

10:18:54 **INT. AC-12. INTERVIEW ROOM. SAME TIME.**

Kate absorbs Tim's point too.

Tim continues.

TIM

One more thing. All shoe prints in the house matched footwear seized from the resident...

Music

10:18:38
DUR: 1'05".
Specially
composed by
Carly
Paradis.

CUT TO: |

10:19:02 INT. AC-12. MEETING ROOM. CONTINUOUS.

As before.

TIM (CONT'D)
...of the house, apart from this
one.

Tim pulls up another image.

TIM (CONT'D)
It's a boot print that doesn't
relate to him or to anyone who
attended the crime scene after the
scene was cordoned off for forensic
deployment. Someone else was in the
house around the time of the
offence.

Steve absorbs everything Tim has said.

STEVE
Why haven't you taken all this to
the SIO on Trapdoor?

TIM
DCI Huntley. I tried. God knows I
tried.

Steve doesn't appear moved by that.

TIM (CONT'D)
Evidence may have been planted.
Evidence may have been suppressed.
The man they've charged could well
be innocent. And I've come to you
because, well, you're AC-12, this
is what you do.

CUT TO: |

10:19:36 INT. AC-12. INTERVIEW ROOM. SAME TIME.

Kate studies Tim on the video link.

His anxious body language elicits her sympathy.

CUT TO: |

10:19:38 INT. AC-12. HASTINGS' OFFICE. NEXT DAY.

Kate lays a personnel file in front of Hastings
with Steve looking on.

KATE
Timothy Ifield, Forensic
Coordinator, fifteen years'
experience as an FI, promoted to
Grade G two years ago on the back
of first-class performance reviews.
He came to us to report concerns
about an investigation led by DCI
Roz Huntley.

|
X
Music Ends
10:19:43

HASTINGS
Operation Trapdoor.

STEVE
He came to me actually, sir.

Kate lets that slide.

STEVE (CONT'D)
Huntley's got no history of
misconduct or corruption
allegations. None of her team do
either. And on the database none of
them show any previous link to the
suspect.

HASTINGS
Michael Farmer?

STEVE
Yes, sir. Farmer's a convicted sex
offender who allegedly abducted a
young woman in Moss Heath and left
her to die in a burning house; and
at his home trophies were found
linking to the previous victims.

KATE
Tim Ifield claims that DCI Huntley
disregarded forensic evidence that
casts doubt on Michael Farmer's
guilt.

STEVE
Bearing in mind, sir, Huntley must
have discussed the evidence with
other officers, must have presented
it to the Crown Prosecutor.

KATE
Well we can't know details until we
start digging, sir.

HASTINGS
Right...

KATE

Sir, how we treat Tim Ifield's claims speaks volumes about anyone that witnesses corruption or is in two minds about coming forward.

STEVE

(To Hastings, joking.)
See what happens when you become a DS. You start worrying how things look.

But there's a little dig in Steve's joke and Kate knows it.

HASTINGS

Hang the finer points. A young lad might go to prison for a crime he didn't commit. And if police wrongdoing is part of it, I want to know.

KATE

Sir.

Steve and Kate are chastened. They go to leave.

CUT TO:

10:20:52 **INT. AC-12. OPEN-PLAN OFFICE. MOMENTS LATER.**

Steve and Kate exit Hastings' office.

STEVE

That could've gone better.

KATE

My promotion shouldn't be an issue Steve.

STEVE

All I mean is next time let's get our ducks in a row before we talk to the gaffer.

KATE

You're not getting any argument from me.

They go to their respective desks with an awkward tension hanging between them.

CUT TO:

10:21:09 **INT. POLK AVENUE POLICE STATION. ROZ'S OFFICE. NEXT DAY.**

Roz works on her computer. Jodie taps on the door and pokes her head in.

JODIE

Sorry, ma'am. There's a DS here from East Mids, says you should know all about it.

ROZ

All about what?

Jodie makes a non-verbal gesture of "I'm in the dark too".

JODIE

Sorry, ma'am.

ROZ

Where?

JODIE

Incident Room.

CUT TO:

10:21:29 **INT. POLK AVENUE POLICE STATION. INCIDENT ROOM.**
CONTINUOUS.

Jodie heads back to her desk.

Roz on her way to the incident room.

Neil arrives just ahead of her with a clutch of crime-scene photos.

ROZ

Neil, I'll take those.

Roz takes the photos off Neil.

ROZ (CONT'D)

Thank you.

And continues into the room. Where Kate is waiting.

ROZ (CONT'D)

DCI Huntley.

KATE

DS Kate Flynn. Congratulations on closing the case, ma'am. Great job.

ROZ

Thank you.

Roz moves to the evidence board. Roz placing the photos on the evidence boards, giving us a quick tour of Leonie, Baswinder and other background info on Operation Trapdoor.

ROZ (CONT'D)

I'm afraid you've caught me unawares.

KATE

Oh, sorry, ma'am. I thought the liaison had been agreed.

ROZ

This is news to me.

KATE

I'm Missing Persons over at East Mids looking into a disappearance with similarities with the first two victims in your case. Like yours she's got juvenile offences and an on-off history of prostitution.

Roz keeps on mounting evidence on the boards.

ROZ

Everything we've put out to the public has played down those girls' difficult upbringings, at my insistence. Prostitution is not a factor in these cases. The victims could have been any woman. No one at this station calls those girls prostitutes; we call them Baswinder and Leonie.

KATE

Yes, ma'am. I didn't mean to cause any offence.

ROZ

Hana Reznikova works two jobs, all hours, cleaner and waitress.

KATE

Yes, ma'am. Still my gaffer's asked me to rule out any connection. He said he'd sent you an email.

ROZ

It's all been a bit hectic here.

Roz finishes putting photos on the boards and

approaches Kate. Roz looks at the file Kate's been holding.

KATE

Rikki Neville, 21-year-old last seen just before Christmas.

ROZ

What do you need from us?

KATE

Thank you, ma'am. We've arranged a post-charge interview with Michael Farmer, just to put some questions about my case.

ROZ

Fine.

Roz heads for the door.

KATE

I'll just wait here until one of your team's available, ma'am.

Roz doesn't exit.

ROZ

You know what, interviewing Farmer -- perhaps it would help if I was there?

KATE

Yes. Very good, ma'am.

Roz steps out, looking very uncomfortable. Kate knows she's hooked her prey already.

CUT TO:

10:23:09 **EXT. HMP BLACKTHORN. LATER THAT DAY.**

Kate and Roz approach the steel gates, a guard stops them, they show ID to a guard and enter through an electronic steel gate on foot.

CUT TO:

10:23:26 **INT. HMP BLACKTHORN. VISITOR SUITE. MOMENTS LATER.**

Roz and Kate wait patiently on one side of a desk. Also in the interview visitor suite is Rob, looking dishevelled -- unshaven, tie loose.

Enter Michael, limping, helped by an Offender

Music

10:22:45

DUR: 0'57".

Specially composed by Carly Paradis.

Management Officer. As he takes a seat, we see that Michael has a very swollen black eye and a badly cut lip.

Michael is cuffed to the desk. Rob takes a seat beside Michael, troubled by Michael's injuries but awkwardly tongue-tied for something to say.

ROB

Right, uh...

Roz is also troubled by Michael's appearance.

KATE

Michael, my name's Kate Flynn, I'm a Detective Sergeant on the East Midlands Constabulary. You remember DCI Huntley from Polk Avenue Police Station?

Michael looks at Roz. Roz forces herself to acknowledge him.

ROZ

Hello, Michael. Thank you for speaking to us today.

KATE

How are you, Michael? Been in a fight?

MICHAEL

I had one of my falls.

KATE

It can be tough in prison if you're in for certain kinds of offences, even if you're only on remand. We can speak to the offender management officers. Explain that you're helping us. And maybe that way they can do more to protect you?

MICHAEL

Thank you.

KATE

Right now first I need to remind that you remain under caution.

Michael looks blank.

Kate studies Rob.

Rob doesn't contribute so Roz cuts in.

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X
Music Ends
10:23:42

KATE

Here's a photo. This is the girl I'm asking you about. She looks a bit like Hana Reznikova, doesn't she? Similar age, same sort of hair I mean.

MICHAEL

I...

KATE

Michael, did you steal anything from her?

MICHAEL

I... uh...

KATE

DCI Huntley's explained to me that Hana Reznikova was wearing a set of earrings that were found in your house.

Michael just looks very confused and frightened.

KATE (CONT'D)

And this girl, someone reckons they saw her getting into a car with a stranger. Which is what's alleged to have happened with Hana Reznikova.

MICHAEL

I don't want to get in more trouble.

ROZ

Michael, you can answer however you like. If you want to change your story, you can, but it's important that you know that changing answers may harm your defence in court.

ROB

That's correct, Michael.

Michael looks confused and intimidated.

KATE

(To Michael.)
The reason I'm asking you about the car Michael is because this is what is alleged to have happened with Hana Reznikova...

Michael looks confused and uncomfortable.

MICHAEL

I don't want to get things wrong. I get... I get muddled sometimes.

KATE (O.S.)

What do you get muddled about, Michael?

Michael can't compose an answer. Kate falls silent. She's realised that Michael has a limited grasp of the charges against him. Roz shifts uncomfortably.

ROZ

Do you want to stop the interview, Michael?

MICHAEL

Yes, please.

ROB

Okay. We'll leave it there.

ROZ

Is that all right, DS Flynn?

KATE

Yes, of course, ma'am. No problem.

Rob gathers his things, can't wait to leave. Enter the Offender Management Officer to take Michael away. Rob stands to leave.

ROB

Thanks, everyone.

Exit Rob. Kate watches him go, processing his low level of commitment to Michael's cause. As Michael is escorted out Roz and Kate stand.

Michael turns and looks through the security grill.

MICHAEL

Did I do all right?

KATE

In what way?

MICHAEL

You said if I did well, you'd... you'd tell them to look after me better.

KATE

Yes. I will.

Roz looks troubled by Michael's situation.
Michael is led away, limping, sorrowful.

CUT TO:

10:27:15 **EXT. HMP BLACKTHORN. MOMENTS LATER.**

Kate and Roz walk out of the main gate to their cars. Roz is silent and pensive.

X
Music Ends
10:27:21

KATE

Sorry about that, ma'am. I hope I haven't wasted your time.

ROZ

No, not at all...

KATE

Do you mind if I ask you some questions now? It would be good to beat the traffic home.

ROZ

Look, I don't mean to be presumptuous, but you're barking up the wrong tree.

KATE

Why would you say that, ma'am?

ROZ

Farmer took trophies from each of his victims. We did a thorough search of the house, the FARS Investigator found no evidence of similar items incinerated in the fire. Three trophies, three victims. Whatever happened to your missing girl, she was not the fourth. I'm sorry if you've had a wasted journey.

KATE

No. Not at all, ma'am. I really appreciate the time you've given me.

ROZ

You're welcome, Goodbye.

KATE

Bye.

Roz moves on to her car and drives off watched by Kate.

Roz's car speeds down the dual carriageway.

CUT TO:

10:28:17 **EXT. SUBWAY/ALLEY. THAT NIGHT.**

Steve heads into a deserted location. Kate is waiting for him.

STEVE

All right.

They get their pocket books out to share notes.

KATE

I interviewed Farmer. One uncontrolled crime of passion that I can imagine. But two or three? Leaving no clues for months?

STEVE

According to his medical records he was diagnosed with learning difficulties when he was eleven. That doesn't necessarily mean he was incapable of committing the offences.

KATE

True, but he was meant to have stolen the car used to abduct Hana Reznikova. I'm not even convinced he can drive.

STEVE

His solicitor bring that up?

KATE

Don't even get me started on the solicitor...

STEVE

You pressed Huntley on the driving?

KATE

I know how to run an undercover.

STEVE

Never said you didn't.

KATE

(Joking.)
Well, we could leave it to you but

Music

10:28:00

DUR: 0'25".

Specially

composed by

Carly

Paradis.

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X

Music Ends

10:28:25

I don't want us to all end up in court again.

Steve attempts to take the remark with good humour, but it bothers him.

KATE (CONT'D)

Don't worry mate. We'll get there.

Awkward beat.

STEVE

Right.

KATE

Night, mate.

Steve exits.

CUT TO:

10:29:07 INT. AC-12. HASTINGS' OFFICE. LATER THAT DAY.

Enter Hastings, closes the door. Kate, Steve and Hastings confer on the case.

HASTINGS

Yep?

STEVE

Tim Ifield's raised legitimate questions, don't get me wrong, sir. I've looked at the electronic submissions to the CPS. The MG3, MG5 and all the MG11's are by the book. The MG6 initial disclosure is what I'd expect at this stage.

KATE

But signal strength triangulation places Michael's mobile phone in the vicinity of his grandmother's nursing home and not the abduction of Hana Reznikova.

HASTINGS

Right. Well we all know how this works. There's a chain of evidence, it starts with the investigating team, goes on to the Senior Investigating Officer who presents it to the Crown Prosecutor.

KATE

The Prosecutor can only consider the evidence put in front of her.

Hastings points at Kate. You got it.

KATE (CONT'D)

What we don't know is how Huntley presented it all when she made the case for charging Farmer.

HASTINGS

Exactly.

STEVE

Nothing in Huntley's record suggests she's ever done anything like this before. And she can't have a grudge against Farmer -- she's got no connection to him. Maybe on the balance of evidence she believes Michael Farmer's guilty. She's just an honest copper getting on with the job.

HASTINGS

Yes. The job she's been given.

STEVE

Sir?

HASTINGS

Well... Huntley's superiors they won't have been kept in the dark about such a high profile case. I mean one girl dead, one presumed. One by the grace of God. No progress for months.

KATE

Senior officers only get told what they want to hear, sir.

HASTINGS

Yes, well I must be the exception.
(Laughs.)

Kate force herself to laugh along with Hastings.

KATE

Sir, I managed to check the electronic door entry download to Polk Avenue the night of Michael Farmer's questioning. And it shows access via the warrant card registered to the Assistant Chief Constable Hilton.

Hastings absorbs that.

HASTINGS
Right. Okay... Thanks, you two.

KATE
Sir.

Kate moves to exit. Steve stays.

STEVE
(To Kate.)
I'll be right out.

Exit Kate.

STEVE (CONT'D)
I don't know if this is a good
time, sir, but I've been a DS for
over five years now and I hope I've
proved myself.

Outside Kate looks back towards the office.

STEVE (O.S.)
I've recently passed the National
Inspectors' Exam....

HASTINGS (O.S.)
Yes, I was aware.

STEVE
Well I feel I'm right for a
promotion, sir, if you'll back me?

HASTINGS
Full marks for ambition, son.

Hastings ponders, keeping Steve on tenterhooks.

HASTINGS (CONT'D)
Rest assured, I will give it due
consideration.

Steve isn't sure how to take that.

STEVE
Sir.

Exit Steve, somewhat deflated. On Hastings.

CUT TO:

10:31:14 **INT. AC-12. OPEN-PLAN OFFICE. SAME TIME.**

Kate has sneaked peeks from outside at the
preceding Hastings-Steve scene. When Steve comes

out, she pretends not to have. He pretends like the scene never happened.

They go their separate ways, with an awkward dynamic.

CUT TO:

10:31:20 INT. RESTAURANT. NEXT DAY.

Hastings has a posh lunch with Hilton. A waiter takes their order.

HILTON (O.S)

The sea bass for me.

HASTINGS

And I'll have the sirloin steak, medium-rare, no sauce.

The waiter takes their menu and exits.

HILTON

You didn't fancy some vino, did you, Ted?

HASTINGS

Oh no, no, no. A bit too early for me, sir, although you might consider that recent successes merit a glass of bubbly?

HILTON

It's a bit early for me too, but certainly a cloud's been lifted.

HASTINGS

Yes, well, I mean expectations are so high from the public these days, I mean, they think that forensic science is gonna lead us directly to the door of the offender.

HILTON

Public trust has been restored, the Chief Constable and the PCC have dialled down their rabid anxiety. So, we can relax and enjoy a pleasant lunch.

HASTINGS

But I mean, it is a very trying situation, you know, and that level of anxiety starts to filter down through the ranks...

HILTON

How so?

HASTINGS

Well, you said yourself, sir, public trust, expectation of getting a result can sometimes lead to undue pressure on a detective to close a case.

HILTON

Well, I don't think that's always such a bad thing. Sometimes you've got to light a fire.

HASTINGS

Indeed, sir. Indeed.

Hastings measures his next line.

HASTINGS (CONT'D)

However a detective under that kind of undue pressure can sometimes bend the facts to suit the expectations of his, or her, superiors.

HILTON

I've got better antennae than that. You know we can't be micro-managers, Ted. We trust our officers to conduct themselves with professionalism and integrity.
(mobile ringing)
Sorry.
(stands)
ACC Hilton.

Hasting has got what he wanted.

Music
10:32:49
DUR: 1'06".
Specially
composed by
Carly
Paradis.

10:32:54 **INT. AC-12. OPEN-PLAN OFFICE/HASTINGS' OFFICE.**
LATER THAT DAY.

Hastings marches in from the lift/security gate with a determined expression.

HASTINGS

Steve.

Steve gets in step with Hastings.

HASTINGS (CONT'D)

How do you know when an Executive Officer's telling lies?

STEVE
His lips move.

HASTINGS
There may be something in this, I sincerely hope not, but I'm relying on you and Kate to get to the bottom of it. As of now, we are investigating Roz Huntley's charging of Michael Farmer.

STEVE
Sir.

HASTINGS
Good.

Hastings shuts himself in his office. Steve absorbs his task and then moves off with purpose. Hastings writes on the case board, Trapdoor and Huntley.

CUT TO:

10:33:37 **EXT. JADE HOPKIRK'S HOUSE. LATER THAT DAY.**

Steve pulls up in his car outside a row of cheap houses. He rings the doorbell and eventually Jade Hopkirk answers the door.

STEVE
(Shows ID.)
Jade Hopkirk?

JADE
What's he done now?

STEVE
No one's in any trouble, miss.
Would it be possible to talk to you inside please?

JADE
(Shrugs.)
Free country.

Jade lets Steve in.

CUT TO:

10:34:04 **INT. JADE HOPKIRK'S HOUSE. CONTINUOUS.**

The interior is pretty messy. Steve sits and takes out his pocket book.

X
Music Ends
10:33:55

STEVE

I appreciate this may be a difficult subject for you, Jade, but I'm here to talk to you about Michael Farmer.

JADE

(Suddenly deflated.)
Right.

STEVE

Do you mind if I ask, how did you know Mr Farmer?

JADE

Just from the estate.

STEVE

I don't mean to push, could you tell me a bit more please?

JADE

We used to walk the same way home, from school. That's how it started, I suppose.

STEVE

According to records I've accessed in relation to my inquiry. A complaint about Michael Farmer was made on the 18th June 2009 by your mother alleging Michael Farmer raped you.

JADE

Why you asking me all this now?

STEVE

This relates to a new inquiry. I'm not at liberty to say more. I am sorry for bringing up a traumatic experience, Jade.

Jade looks uncomfortable then shrugs for him to carry on.

STEVE (CONT'D)

Thank you. At the time you were fifteen years old?

JADE

Yeah.

STEVE

And Mr Farmer he was sixteen?

JADE

Yeah.

STEVE

And this offence took place in Michael Farmer's home?

JADE

His grandma was out. We were alone, listening to music and that.

STEVE

Was there a friendship of some sort before the attack took place?

JADE

I thought he just wanted to be friends.

STEVE

But you made clear to Michael Farmer you didn't want to have intercourse with him?

JADE

(Less convincing.)
Yeah.

Steve reacts to Jade's unconvincing answer, making him slightly more sceptical. In the background we hear a baby cry.

STEVE

In his initial statement, Michael claimed you went along?

JADE

Yeah and then he said he done it so what's the problem?

Jade shrugs and gives nothing more away. She stands and sets off to see to the baby. We can hear her footsteps padding upstairs. Steve studies her but can't work out if she's being economical with the truth.

Music

10:35:37
DUR: 0'33".
Specially
composed by
Carly
Paradis.

CUT TO:

10:35:43 **EXT/INT. POLK AVENUE POLICE STATION. LOBBY.**
MOMENTS LATER.

Roz comes in from the car park at the start of her shift, carrying a bag. She swipes her ID and steps inside. Neil just happens to be coming out of the Squad Room Corridor.

NEIL (O.S.)
Morning, boss.

ROZ
Hey, Neil, how's it going?

They cross then a beat later Neil stops, just catching Roz before she goes into the Squad Room Corridor.

NEIL
Sorry, boss, the DS from East Mids.
How long do you want to give her?

ROZ
You've lost me.

NEIL
To go through the interviews with
Farmer and the witness statements.

Roz twigs and heads straight into the Squad Room Corridor. Neil realises there's been a fuck-up and looks sheepish.

CUT TO:

10:36:09 **INT. POLK AVENUE POLICE STATION. TRAPDOOR
INCIDENT ROOM. CONTINUOUS.**

Roz enters. Kate has various file boxes open in front of her while on a large computer screen

Farmer's interview plays as she listens via earphones.

ROZ
Do you mind telling me what's going on here?

KATE
My gaffer wasn't happy with what I got out of Farmer. He said 'there was holes in his statement. He wants more before we can rule him out. Sorry, ma'am, I... your team seemed fine with it. I didn't want to disturb you at home.

ROZ
I'm the SIO. You ask me.

KATE
Yes ma'am I'm sorry. I meant no disrespect.

X
Music Ends
10:36:10
Music
10:36:05
DUR: 0'18".
Specially
composed by
Carly
Paradis.

X
Music Ends
10:36:23

ROZ
I'd like you to desist, please,
while I take this up with your
senior officer.

KATE
Yes. As you wish, ma'am.

Kate starts putting the files back in the boxes.

ROZ
I'll get someone to do that.

KATE
Very good, ma'am.

Kate moves to exit. Roz seems satisfied.

KATE (CONT'D)
As you know, ma'am, I'm only here
to solve a crime. We're both on the
same side.

ROZ
Of course.

KATE
I'm very sorry, ma'am.

ROZ
Okay.

Exit Kate. The pressure shows on Roz's face.

CUT TO:

10:37:07 INT. POLK AVENUE POLICE STATION. ROZ'S OFFICE.
MOMENTS LATER.

Roz makes a call.

SWITCHBOARD OPERATOR (O.S.)
Hello, switch.

ROZ
DCI Huntley. Can you put me through
to Missing Persons at the East
Midlands Constabulary...

CUT TO:

10:37:31 INT. AC-12. MEETING ROOM. LATER THAT DAY/THAT
NIGHT.

Steve, Kate and Hastings listen to a recording.

Music

10:36:59
DUR: 0'51".
Specially
composed by
Carly
Paradis.

STEVE

A courtesy call. Just passing.

Steve makes it clear he's lying and this only makes Roz edgier.

STEVE (CONT'D)

I'll see you again, DCI Huntley.

Steve makes a discreet exit, zero eye contact between him and Kate who is waiting in the squad room.

Kate approaches Roz. Roz is getting pretty frazzled.

ROZ

May I ask what you're doing here?

KATE

We haven't been able to rule out Michael Farmer's involvement in a number of unsolved crimes within the jurisdiction of the East Midlands Constabulary, so we're creating a bilateral task force. I've been placed on temporary secondment to your team ma'am.

Roz is speechless.

Exit Kate.

CUT TO:

10:39:41 INT. POLK AVENUE POLICE STATION. LOBBY.
CONTINUOUS.

Kate comes out of the Squad Room Corridor. Steve is buying a bottle of water from the vending machine. Kate passes close by, with no one eavesdropping.

STEVE

(Quiet, not looking at her.)
You push from the inside, I'll push from the outside. She'll crack.

Kate continues through the lobby. Steve picks up his bottle of water and strides out.

CUT TO:

10:39:54 INT./EXT. POLK AVENUE POLICE STATION. ROZ'S
OFFICE[OR MEETING ROOM]/CAR PARK. MOMENTS LATER.

Roz peers out of the office window watching Steve take a swig from his water and get in his car. She's looks very very worried.

CUT TO:

10:40:08 INT. POLICE HEADQUARTERS. HILTON'S OFFICE. LATER THAT DAY.

Roz is let in by his PA Jan. She's edgy, nervous. Hilton relaxes behind a desk in a lovely big office.

X
Music Ends
10:40:13

ROZ

Thank you for seeing me, sir.

HILTON

My pleasure.

(To PA.)

Thanks, Jan.

Exit PA, shutting the door.

HILTON (CONT'D)

How can I help?

ROZ

I wonder if you have any idea why AC-12 are examining Operation Trapdoor?

Hilton feigns mild surprise.

HILTON

Uh...

ROZ

I'm not corrupt, sir. Nor are my team. All procedures were followed. The evidence met the threshold test. Met and surpassed it.

HILTON

(Moving from behind desk.)

I stuck with you on this because you're better than your record. Your career break, I mean. All those years out being a full-time mum. Some would worry that'd cost you your edge. But I have the advantage of knowing first-hand how good you are.

ROZ

Thank you very much, sir.

HILTON

There's a lot of evidence, pro and con, a lot of facts. You've got what it takes to cut through all that. There's facts and then there's the truth. I know you won't let me down.

ROZ

(Hesitant, under pressure.)
Yes, sir...

Hilton regards her warmly. Roz is now even more pressured and insecure than when she entered.

CUT TO:

10:41:17 INT. POLK AVENUE POLICE STATION. CORRIDOR TO FORENSIC LABORATORY. LATER THAT DAY.

Tim enters the corridor. He looks nervous as he walks down the corridor to the Forensic Submissions dept.

He keys in a code and enters.

CUT TO:

10:41:27 INT. POLK AVENUE POLICE STATION. FORENSIC LABORATORY. LATER THAT DAY.

Tim goes to the lab and approaches one of the staff. He gives her a sheet of paper with handwritten item references for pieces of evidence.

TIM

Hi Jane, can I take a look at the forensic reports on these particular items of evidence? I've lost track of the emails. All the reference numbers are down there.

FORENSIC STAFF

No problem, coming right up.

As the staffer goes to do his bidding, Tim looks nervous.

CUT TO:

10:41:51 INT. POLK AVENUE POLICE STATION. VIEWING ROOM CORRIDOR. MOMENTS LATER.

Roz comes into the corridor from the Squad Room

Music

10:41:08
DUR: 1'13".
Specially
composed by
Carly
Paradis.

end, pensive, and is about to go into the Viewing Room with Neil and another plain-clothes officer.

Tim comes out of a door about halfway along the corridor. They see each other.

Awkward beats.

ROZ
Everything all right, Tim?

TIM (O.S)
Hi, Roz.

Roz turns to Neil and the officer.

ROZ
Why don't you guys go in.

TIM
Yeah. Yeah. All good.

Another couple of awkward beats. Pan down to Tim's laptop.

TIM (CONT'D)
Right, then. Have a good day.

ROZ
You too.

Roz reflects, not wholly convinced, before exiting into the Viewing Room. Tim makes an awkward exit up towards the lobby end.

CUT TO:

10:42:11 **INT. AC-12. OPEN-PLAN OFFICE. LATER THAT DAY.**

Steve arrives for work, scans him self through the security gate.

Maneet approaches.

STEVE
Morning.

MANEET
Morning.
(beat)
Your friend's been here a couple of hours already.

STEVE
Friend?

X
Music Ends
10:42:21

MANEET

I put him in the Meeting Room.

The penny drops for Steve as he sees Tim peering through the glass. He looks irritated. He crosses to the meeting room.

CUT TO:

10:42:36 **INT. AC-12. MEETING ROOM. MOMENTS LATER.**

Tim waiting for him. Steve enters.

STEVE

Tim.

TIM

PC Bindra said I could wait till you arrived.

STEVE

Or you can make an appointment.

TIM

I'd rather people didn't know I was coming here. So what have you discovered so far?

STEVE

Well the inquiry's ongoing so it would be inappropriate to...

TIM

So you're investigating. Great. Well, this'll help.

Tim opens his laptop.

Steve shuts the door wearily.

TIM (CONT'D)

Now. I was only responsible for coordinating the forensic deployment in Michael Farmer's house. But I've been able to access reports into the evidence obtained from Hana Reznikova, the alleged victim, and Michael Farmer himself. If Michael Farmer had bundled Hana Reznikova into his car and dragged her into his house, you'd imagine that some of his clothes fibres would have been detected on her clothing, wouldn't you?

STEVE

Yeah. Of course.

TIM

The clothing worn by Hana Reznikova shows no fibres detected that match the clothing worn by Michael Farmer, only black fibres from a cotton and polyester blend that could have come from a black jacket like her abductor was wearing.

STEVE

Farmer was wearing different clothing when he was arrested. He could have disposed of the black jacket.

TIM

No black fibres were found on Michael Farmer's clothing or in his house. No fibres from a balaclava were found in his hair.

STEVE starting to be persuaded. That could be significant.

TIM (CONT'D)

Now Roz Huntley is too clever for all this to have been missed. I feel like I'm alone, like no one else at Polk Avenue realises what's really going on. Of all people you know what that feels like.

STEVE

Sorry?

TIM

You were a whistle-blower. You know, you refused to go along with the cover-up into the shooting of Karim Ali and you testified against your colleagues at the inquest. That is why I insisted on meeting only you. Because you'd understand.

Steve is shaken up by Tim's inside knowledge.

TIM (CONT'D)

You understand what I'm thinking? Now, either the forensic investigators were silenced by Roz Huntley... or they're in on the conspiracy too.

STEVE
"Conspiracy?" To do what?

TIM
To ignore evidence pointing at another suspect. You've seen the balaclava photo?

STEVE
Of course. It's been released to the press so it's in the public domain.

Tim brings up the CCTV photo of Balaclava Man.

TIM
Right. Well this is the CCTV image of a suspicious figure wearing a balaclava and black jacket seen in the vicinity of the disappearance of the second victim.

STEVE
Leonie Collersdale. Last seen 25th of January.

TIM
Now I've got some software that can analyse his biometrics.

STEVE
This has all been tried. Because of the high angle, the figure's height can't be estimated without a wide margin of error.

TIM
Correct. Now vertical measurements are highly unreliable. Horizontal ones aren't. Such as foot size.

In the photo, one foot is visible. Tim does some graphics and is able to produce a computer generated measurement of the shoe: 27.5 cm.

TIM (CONT'D)
This is 27.5 centimetres...

Tim opens a window that's a conversion chart to shoe sizes.

TIM (CONT'D)
...the equivalent to a UK size 10. Now the footwear seized from Michael Farmer's home and belonging to him was all a UK size 8.

Music
10:44:58
DUR: 0'56".
Specially
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Carly
Paradis.

STEVE (O.S)
(Of CCTV image.)
You believe this can't be Michael
Farmer?

TIM
... Not only that. The boot print
captured from the kitchen floor of
Michael Farmer's home was also a UK
size 10.

Steve considers this new evidence gravely. He
wants to shoot it down but he can't.

TIM (CONT'D)
(Indicating Balaclava Man.)
This is the man I'm convinced
killed Baswinder Kaur, Leonie
Collersdale, and abducted Hana
Reznikova, and framed Michael
Farmer for everything. And Roz
Huntley has stopped everyone
looking for him.

Close up of the image of the man in a balaclava.

CUT TO:

10:45:49 **INT. POLK AVENUE POLICE STATION. ROZ'S
OFFICE/SQUAD ROOM. LATER THAT DAY.**

Roz contemplates her situation darkly. She steps
up to the door and calls out into the Squad
Room.

X
Music Ends
10:45:54

ROZ
Jodie.

Jodie comes into Roz's office.

JODIE
Anything I can do, ma'am?

ROZ
Yes. Some of the forensics in the
Michael Farmer case. I'd like them
reprocessed.

JODIE
(Beat. Puzzled.)
Sure...

ROZ
I'll email a list of which ones.

Music
10:46:17
DUR: 0'54".
Specially
composed by
Carly
Paradis.

JODIE
Okay, no problem.

Jodie returns to her desk.

Roz writes and sends the email. Top of the list is "Michael Farmer's clothing ? black fibres".

Roz looks very pressured.

CUT TO:

10:46:38 **EXT. CAFE. NEXT DAY.**

Tim trudges along a quiet street, reaching a cafe. Through the window he sees a waitress stacking cakes. A waitress behind her we only seen from behind.

As the waitress turns we see it's Hana Reznikova. Tim seems to recognise her. He hesitates then makes his mind up to go in.

CUT TO:

10:46:58 **INT. CAFE. CONTINUOUS.**

Tim goes up to the counter. The waitress turns to face him -- its Hana Reznikova. (She never saw Tim at Michael Farmer's house so doesn't recognise him at all.)

TIM
(Expecting to be recognised.)
Hello.

HANA
Would you like to order from the
breakfast menu?

TIM
(Realises she doesn't recognise
him.)
Uh, right, uh, uh no. I'll just...
just have a cup of tea, please.

HANA
Okay we have Earl Grey, English
Breakfast, a peppermint tea?

TIM
Yes, Earl Grey.

HANA
Earl Grey. Okay take a seat, sir,
I'll bring it over.

X
Music Ends
10:47:11

TIM

(Thanks).

Tim takes a seat at an empty table.

Hana turns away and gets to work on his order. She has her back to him and his eyes follow her movements in minute detail - small wounds lie where her ear-rings were torn out, hairs and fibres on the back of her clothing. Her fingers leave a visible print on a glass mug. His forensic eye computes all these potential samples of DNA.

Tim's gaze falls on a collection of business cards displayed on the table. Tim studies the cards. The first advertises the services of a home decorator. He sets that aside. The second is a cleaner, with a phone number and email. The name is Hana. Tim handles the card as Hana places his tea in front of him.

HANA

That's me, sir, if you're interested.

TIM

Uh, yeah, maybe we should fix a time for you to come round and size up my flat?

HANA

Great! I'll check my diary. Just don't leave before we make an appointment!

TIM

I won't!

Hana goes to her work. Tim studies the glass mug Hana has placed on the table. Close up of her fingerprint.

CUT TO:

10:48:31 INT. POLK AVENUE POLICE STATION. VIEWING ROOM CORRIDOR. NEXT DAY.

Looking shifty, Tim slips out of the Forensic Submissions door.

Jodie has seen him. Curious, what's he doing? Tim heads away.

Music

10:47:32
DUR: 0'28".
Specially
composed by
Carly
Paradis.

X

Music Ends
10:48:00

Music

10:47:53
DUR: 0'59".
Specially
composed by
Carly
Paradis.

Jodie heads towards the door to investigate.

CUT TO:

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

Roz is working, trying to keep her insecurities under control.

X
Music Ends
10:48:52

Jodie enters.

JODIE

Sorry, ma'am, but I thought you should know about this. When I looked at the forensic reports on Michael Farmer's and Hana Reznikova's clothing...

ROZ

Yes?

JODIE

Last one to tell tales, but Tim Ifield signed out the reports. He's been looking at them too.

Roz takes a beat to absorb that, not sure what's going on.

Music
10:49:03
DUR: 1'10".
Specially
composed by
Carly
Paradis.

ROZ

Thanks, Jodie.

JODIE

Okay.

And she turns to exit but stops at the door.

JODIE (CONT'D)

Are you okay, ma'am? Fancy a cuppa?

Roz shakes her head, preoccupied.

ROZ

No, thank you.

JODIE

Okay.

Jodie sees the pressure on Roz, looks sympathetic, exits.

Roz contemplates what she's just been told. It torments her like a dripping tap. Drip. Drip. Drip.

TV NEWS REPORTER (V.O.)
Having come under fierce criticism...

CUT TO:

10:49:28 **INT. ROZ'S HOME. LATER THAT DAY.**

Ollie and Sophie lounge on the sofa's doing their homework.

A news report plays in the background on the TV.

TV NEWS REPORTER (V.O.)
...for failing to capture the murderer, central police are now being praised for their breakthrough. Police and Crime Commissioner Paula Reid...

Roz enters the kitchen area, picks up the remote and turns off the TV.

On her phone, Roz looks again at Tim's email about forensic anomalies and it causes her turmoil to grow. Drip, drip, drip.

Roz makes up her mind. She switches off her phone and leaves it behind as she heads out.

Nick is just coming downstairs and they intersect. He sees the look on her face.

NICK
(You all right?)

ROZ
I need to go back to work.

She exits. He's struck by her odd manner and single-mindedness.

Still troubled, Nick moves to the lounge/kitchen.

NICK
What's wrong with mum?

The kids shrug and barely react.

Then Nick sees Roz's phone. He ponders for a few beats then picks it up.

CUT TO:

10:50:26 **INT. TIM'S FLAT. THAT NIGHT.**

X
Music Ends
10:50:13

Music
10:50:21
DUR: 1'13".
Specially
composed by
Carly
Paradis.

Tim is cooking a stir-fry. He pours oil into a frying pan and turns up the heat.

He takes a sharp knife from a block of equally sharp knives and uses it to chop vegetables.

He hears a pinging noise. He looks at his smart watch.

He goes through to his study.

CUT TO:

10:50:49 **INT. TIM'S FLAT. STUDY. CONTINUOUS.**

Tim enters. On the wall pictures of the items found at the Michael Farmer's house hang prominently.

His laptop is making the pinging noise. A graphic reads: DOORBELL ACTIVATED.

Tim selects a drop-down list of options one of which is CAMERA VIEW.

A window opens showing Roz waiting moodily.

Tim hesitates over what to do. Two buttons at the bottom of the screen UNLOCK or IGNORE.

He presses the keyboard.

CUT TO:

10:51:05 **INT. FOYER. CONTINUOUS.**

Buzzer sounds and there's a sound of electronic catches moving and the door lock is released. Roz pushes the door open and steps in.

A light flicks on and Roz looks up the stairs.

CUT TO:

10:51:15 **INT. TIM'S FLAT. STUDY/HALLWAY CONTINUOUS.**

Tim exits the study and pauses.

The window behind him looks out to the road and a dark Mercedes E Class (Nick's car) pulls up on the far side of the road.

A knock at the door. Rap-rap-rap.

He closes the study door.

Another impatient knock. Rap-rap.

Tim opens the door to face Roz.

TIM

Oh, Roz?

ROZ

I was ringing that bell for ages.
You need to get it fixed.

TIM

It's silent. It's all controlled by
my computer.

ROZ

(Irritated by his nerdiness.)
For Godsake.

Tim doesn't know how to react. Roz steps into
the hallway.

ROZ (CONT'D)

Can I come in?

TIM

Uh. Yeah. Of course.

CUT TO:

10:51:48 **INT. TIM'S FLAT. HALLWAY/KITCHEN CONTINUOUS.**

Tim lets her in and shuts the door.

TIM

Is everything okay?

ROZ

No. That's what I want to talk
about.

TIM

Okay.

Tim is nervous and so is Roz.

TIM (CONT'D)

Can I get you a tea or a coffee?

Roz glances into the kitchen, sees the pans and
the prepared food.

ROZ

I'm not staying. I'm just gonna ask
you, straight up, what the hell is
going on?

|
|
X
Music Ends
10:51:34

TIM

They were hardly minor.

ROZ

Cases of this complexity create mountains of evidence. It takes the experience of a good S.I.O. to cut through all that and recognise the truth.

TIM

The evidence is the truth!

ROZ

You think Michael Farmer's innocent, I know that he is guilty.

TIM

There's a pattern of institutional blindness, led by you, into the possibility of another suspect.

ROZ

What other suspect? There is no other suspect!

TIM

Balaclava Man! He committed the previous murders and he planted evidence in Michael Farmer's house!

ROZ

Michael Farmer is Balaclava Man, and those items were trophies. Of course they would have appeared different to other household items. And the boot print. So what? It's a house on a busy estate, who knows who coming and going. You are taking your narrow view of your own specialism, writing off all other parts of the case that I, as SIO, am in a better position to evaluate.

Tim taking deep breaths.

TIM

Listen I can see you're angry, but I think you should leave.

Tim raises his arm and Roz shoves him.

ROZ

Who the hell do you think you are?

TIM

Don't you push me.

ROZ

I'm not the one pushing. Can't you see I'm right about Michael Farmer?

TIM

No, actually what I see is someone who can't admit that she's wrong.

ROZ

This is my life, my career, and I will not have some sad little wanker mess that up.

TIM

Is that how you see Michael Farmer -- some "sad little wanker" that you can frame and lock him up.

ROZ

I did not frame him.

TIM

You made sure an innocent man is charged!

ROZ

What do you know about anything? What gives you the right to say that he's innocent?

TIM

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

Furious, Roz shoves Tim again. He takes a stumble back and to stop himself falling his sticks out his hand behind him onto the hot frying pan. Tim squeals in pain.

Roz comes to her senses, realises this is getting out of hand. Tim cradles his hand in agony.

She moves to go but in his pain and fury he takes a swing at her, slapping her hard round the head. Roz reacts.

ROZ

You just assaulted a police officer.

TIM

Ah, no, no, no... You're staying

He reaches out and grabs her arms.

ROZ

I'm leaving.

TIM

No, no. Let's talk about this. Just stay.

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.

Apprehensively Tim bends close to examine Roz. She's pale and lifeless. He looks up at the edge of the work-top and sees a smudge of her fresh blood.

He's devastated. He reaches down to feel for a pulse. Nothing. He's reaction. She's dead? Tim's mind is racing.

He crosses to the sink. He runs the cold tap and sticks his injured hand under it.

Tim's mind works overtime. Trembling and panicking, he quickly hatches a plan.

CUT TO:

10:55:19 **INT. TIM'S FLAT. STUDY. CONTINUOUS.**

Tim opens the rucksack. In it is an evidence bag -- visible through the plastic window of which are strands of Hana's hair, cigarette butts with lipstick markings, a used tampon, a used Q-tip, a toothbrush.

Next to the evidence bag is a shop bag, inside of which is a dark balaclava which Tim pulls out. It still bears the price tag.

He pulls out another shopping bag that contains dark jacket.

Tim stands and heads for the kitchen looking down a Roz's body. He closes the door. Fear in his eyes.

CUT TO:

10:55:45 **INT. TIM'S FLAT. CONTINUOUS.**

X
Music Ends
10:55:21
Music
10:55:09
DUR: 1'44".
Specially
composed by
Carly
Paradis.

Tim gazes at Roz's pale lifeless body. Then he makes up his mind and exits quickly.

We pan down to Roz's body. Blood spreading across the floor.

CUT TO:

10:55:51 EXT./INT. DIY STORE CAR PARK. MOMENTS LATER.

Tim steps into the car park wearing a black jacket and the balaclava to avoid a security camera overlooking the car park.

Out of sight of the camera he pulls off the balaclava and puts on a black baseball cap and heads into the store.

He pulls on and walks under the camera towards the store.

CUT TO:

10:56:10 INT. TIM'S FLAT. HALL. LATER.

Tim returns, lugging a big bag of new tools and a tubular package of plastic sheeting.

CUT TO:

10:56:20 INT. TIM'S FLAT. MOMENTS LATER.

Wearing a forensic white suit and blue medical gloves, Tim lays out a large plastic sheet.

He moves Roz's body on to the plastic sheet.

He lays out an array of tools - cutters, handsaw and a reciprocating power saw.

His hands are trembling. He's not sure he can go through with this he powers up the electric saw.

He steps over Roz's body and lowers the blade over her head. He'll cut her into pieces.

And then... Roz's eyes snap open.

10:56:50 (credits - single cards)

CAST IN ORDER OF APPEARANCE

X

Music Ends
10:56:53

Music

10:56:50
DUR: 0'30".
Specially
composed by
Carly
Paradis.

|

X

Music Ends
10:57:20

Hana	GAITE JANSEN
Witness	RHODRI LEWIS
Jodie	CLAUDIA JESSIE
Roz	THANDIE NEWTON
Ollie	KWAME KANDEKORE
--	--
Neil	MARK STOBART
Tim	JASON WATKINS
Arresting PC	SEAMUS O'HARA
Michael	SCOTT REID
Morganstaff	HENRY MILLER
--	--
Hilton	PAUL HIGGINS
Farida	ANNEIKA ROSE
Steve	MARTIN COMPSTON
Kate	VICKY McCLURE
Hastings	ADRIAN DUNBAR
--	--
Maneet	MAYA SONDHI
Nick	LEE INGLEBY
Jade	HARRIET CAINS
Sophie	INDIA RIA AMARTEIFIO
--	--
Production Accountant	TOM MAGUIRE
	MICHELE VINEY
Production Supervisor	KATRINA McBRIARTY
Asst Production Co-ordinator	KATIE GIBSON
Post Production Supervisor	BEEWAN ATHWAL
Script Supervisor	SUSANNAH BINDING
--	--
1st Assistant Director	SEÁN GRIFFIN
2nd Assistant Director	STEPHEN DARRAGH
3rd Assistant Director	RICHARD WILSON
Location Managers	DAVID COOKE
	LEANNE O'HAGAN
--	--
Camera Operator	RYAN KERNAGHAN
Focus Pullers	IVAN MEAGHER
	CONOR ROTHERHAM
Clapper Loaders	ANTHONY BREEN
	CHARLIE FLEETWOOD
Additional Photography	TONY KAY
Digital Imaging Technician	DARREN CHESNEY

Grip	GLYNN HARRISON
--	--
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
--	--
Props Master	DAVY CARSON
Dressing Props	JOSEPH DUFFY IVAN NESBITT
Standby Props	PAT McKANE GRAEME LIVINGSTONE
Boom operator	PETE WALKER
Stunt Coordinator	DONAL O' FARRELL
--	--
Assembly Editor	HELEN SHERIDAN
Titles	PETER ANDERSON
Costume Supervisor	CATHY PRIOR
Costume Standby	CARLA BARROW
Make-Up Assistants	ANGELA WILLIAMS JENN BOWMAN
Visual Effects	YELLOW MOON POST PRODUCTION
On Set Police Advisor	DAVID ZINZAN
--	--
Dubbing Mixer	PAUL MAYNES
Dialogue Editor	IAN WILKINSON
Sound Effects Editor	PIETRO DALMASSO
Colourist	JET OMSHEBI
Online Editor	JONATHAN FETHERSTON
Northern Ireland Casting	GEORGIA SIMPSON
Additional Editing	MARY FINLAY
--	--
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 STEVE SINGLETON
Production Designer GILLIAN DEVENNEY
Director of Photography ANNA VALDEZ HANKS

-- --

Executive Producer for BBC STEPHEN WRIGHT

-- --

Executive Producers SIMON HEATH
JED MERCURIO

-- --

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

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

Northern Ireland Screen ERDF Fund
[LOGO] [LOGO]

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10:57:16 (final card)

World Productions
[LOGO]



for BBC

BBC Northern Ireland
[LOGO]



NORTHERN IRELAND

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Music Ends
10:57:20