

**LINE OF DUTY**  
**EP. 4**  
**POST PRODUCTION SCRIPT**



MUSIC IN 4M1 10:00:00

**RECAP IN**

**CAPTION: PREVIOUSLY (OVER BLACK)**

10:00:03

ARMED POLICE fire their weapons.

CUT TO:

10:00:04

KARIM ALI lies dead on the ground, his BABY crying and still strapped to him.

ARNOTT looks on in horror.

**CREDIT OVER BLACK: LENNIE JAMES**

CUT TO:

10:00:08

GATES walks up to the MASKED MEN holding JACKIE down.

GATES

Oy, I'm a police officer!

One of the MASKED MEN hits him over the head with a baseball bat and he collapses.

JACKIE looks on in horror.

CUT TO:

10:00:10

GATES lies semi conscious on the floor as the knife is placed in his hand.

**CREDITS OVER BLACK:**

**MARTIN COMPSTON      VICKI McCLURE**

FLEMING (V.O.)

I've been up all night...

CUT TO:

10:00:16

FLEMING has a go at GATES.

FLEMING (CONT)

...weighing up my career against helping you out.

GATES

No, Kate, that's not what I ...

FLEMING

You bastard sir!

She walks off.

**TITLE OVER BLACK: LINE OF DUTY**

CUT TO:

10:00:22

GATES glares at DEEPAK.

DEEPAK

So you're going to take all of us down with you?

COTTAN and MORTON look over from their desks.

DEEPAK (CONT)  
Are you sir?

**CREDITS OVER BLACK:**

**ADRIAN DUNBAR            CRAIG PARKINSON**

GATES  
Sorry what was that about something going...

CUT TO:

10:00:29            GATES faces ARNOTT and HASTINGS outside JACKIE's house.

GATES (CONT)  
...down the drain?

ARNOTT lashes out at him, HASTINGS holds him back.

HASTINGS  
Y'alright.

CUT TO:

10:00:31            ARNOTT driving.

GATES (CONT - V.O.)  
That'll be your investigation.

CUT TO:

10:00:32            The text from ARNOTT to FLEMING's phone reads:  
I'm the wrong man for this job. Gates has won.  
FLEMING looks up in horror.

**CREDITS OVER BLACK:**

**KATE ASHFIELD            PAUL HIGGINS**

GATES (V.O.)  
Our focus shifts completely...

CUT TO:

10:00:41            GATES looks at the BODY in the house in Greek Lane,  
while FLEMING and COTTAN look on.

GATES (V.O. - CONT)  
...to the double murder on ...

CUT TO:

10:00:42            GATES addresses his team.

GATES (CONT)  
...Greek Lane and the killing of Wesley Duke.

**CREDITS OVER BLACK:**

**AND NEIL MORRISSEY**

HILTON (V.O.)  
Tony, you know DI Buckells has taken over...

CUT TO:

10:00:47

HILTON with GATES as BUCKELLS enters.

HILTON (CONT)  
...the Lavery disappearance?

GATES  
Yeah.

BUCKELLS  
We're developing her money laundering as a lead.

CUT TO:

10:00:51

GATES runs along the street.

HILTON (V.O.)  
If Gates had...

CUT TO:

10:00:52

HASTINGS and HILTON at lunch.

HILTON (CONT)  
...solved the triple murder, he could have shaken off these allegations. Now, he's a dead man walking, why keep digging?

HASTINGS doesn't answer.

**CREDITS OVER BLACK:**

**WRITTEN AND PRODUCED BY JED MERCURIO**

CUT TO:

10:01:03

GATES is held in place by the MASKED MEN and forced to look into the freezer where he sees JACKIE's body and the knife placed by her side.

CUT TO:

10:01:06

RYAN talks on the phone.

RYAN  
He's here.

RYAN holds the phone so GATES can hear.

TOMMY (V.O.)  
Do you want her body to be found with your dirty business all over her?

**CREDITS OVER BLACK:**

**DIRECTED BY DOUGLAS MACKINNON**

10:01:14

INT. TO-20/BRIEFING ROOM. DAY

BUCKELLS summarises the state of the investigation into JACKIE's disappearance.

MUSIC OUT 4M1 10:01:17

BUCKELLS  
Right, er, Aidan, Kelvin, I want you to focus on Jackie's links to organized crime. Tina, Richie, we need to expand the search for the body, yeah.

GATES arrives on the outside of the glass door; he eavesdrops.

MUSIC IN 4M2 10:01:23

BUCKELLS (CONT)  
Whoever we can connect to that body is our prime suspect.

GATES enters.

GATES  
DI Buckells, a word please.

BUCKELLS looks at him.

GATES (CONT)  
Now.

BUCKELLS steps out as GATES turns to the team.

GATES (CONT)  
Richie, you looked crap at the weekend.

They all laugh.

GATES (CONT)  
You need a new centre half mate.

He sniggers with them as he walks over to BUCKELLS waiting for him.

GATES (CONT)  
How's the erm, money laundering investigation coming?

BUCKELLS  
Still early days, sir.

GATES  
What d'you know about financial irregularities?

BUCKELLS  
Enough.

GATES  
Well it's a very specialized area, you know?

BUCKELLS  
Nervous about something, sir?

GATES  
AC-12 have been trying to stick me for weeks, son. If you think you can do better, be my guest. You go after a fellow officer, you'll see how those lot

feel about ya. My advice is dump it on Fraud Squad.  
Yeah?

Exit GATES confidently. BUCKELLS looks edgy.

10:02:27

EXT. MOSS HEATH. DERELICT BUILDING. DAY

RYAN cycles over to GATES waiting by a pillar.

RYAN  
Phone.

GATES hands over the pink mobile; RYAN gives him a blue one and rides off.

RYAN (CONT)  
Bent bastard.

He cycles off as the blue phone rings.

GATES answers.

MUSIC OUT 4M2 10:02:54

GATES  
Hello.

TOMMY (V.O.)  
What news?

GATES  
The money laundering part of the investigation is being transferred to the Fraud Squad.

TOMMY (V.O.)  
*I told you to shut it down.*

GATES  
Yeah, I am being watched -- I can't do that - *nobody could do that!* I've done the next best thing -- it's a complicated white-collar crime with the offender missing presumed dead. The CPS won't touch it with a barge-pole.

TOMMY (V.O.)  
They better not. For your sake.

MUSIC IN 4M3 10:03:26

GATES  
I've held up my side. I want Jackie's body and the murder weapon disposed of now.

TOMMY (V.O.)  
Osh, away.

GATES  
Hey!

TOMMY hangs up on him.

GATES (CONT)  
Hey!

GATES looks anguished, on the edge as he walks off.

Line of Duty - Ep.4

10:03:50 INT. DERELICT FIRE STATION. DAY (FLASHBACK)  
JACKIE'S BODY lies inside the freezer.  
GATES struggles as the MASKED MEN hold him back.

10:03:53 INT. GATES' CAR. DAY  
GATES drives, deep in thought.

10:03:54 INT. DERELICT FIRE STATION. DAY (FLASHBACK)  
GATES looks around and sees the huge red doors.

10:03:57 INT. GATES' CAR. DAY  
GATES drives, a look of resolution on his face.

10:03:59 EXT. STREET. DAY  
GATES swings his car around in the road and drives off.

10:04:04 INT. GATES' OFFICE/GATES HOUSE. DAY  
GATES looks pensive as he sits in front of the computer and waits for the 'CITY RECONNAISSANCE DATABASE' to load.  
He looks around nervously as various images appear on screen. The sound of his children can be heard playing outside.

10:04:30 EXT. AC-12. UNDERGROUND CAR PARK. DAY  
FLEMINGS waits around, looking at her phone.

MUSIC OUT 4M3 10:04:39 HASTINGS walks over to her.  
HASTINGS  
Glad you could make it.  
FLEMING  
Sir, I want to call him.  
HASTINGS  
I'm winding down the operation.  
FLEMING  
Sir, please --  
HASTINGS  
I had a word with Hilton. He said he was willing to side line Gates so long as we back off. But that was before we lost Steve.  
FLEMING  
Assign another officer.  
HASTINGS

I haven't got the manpower, Kate. I'm 10% down already re-budgeted to Counterterrorism. Why throw good money after bad? Listen we've got him for what we wanted originally -- professional conduct and general duties.

FLEMING

Laddering? We don't have him for perverting the course of justice, for complicity in murder and manslaughter.

HASTINGS

Listen, his career's over. Job done. Right?

FLEMING

I've spent months on this operation, sir.

MUSIC IN 4M4B 10:05:14

HASTINGS

I'm calling you in, Kate.

FLEMING

No way, sir. I can nail him myself.

She marches off.

10:05:25

INT. POLICE STATION. TO-20. DAY

The team are at their desks busy at work.

MUSIC OUT 4M4B 10:05:46

FLEMING enters and walks over to BUCKELLS' office and knocks.

BUCKELLS looks up from his desk.

BUCKELLS

Yeah?

10:05:52

INT. GATES'S OFFICE. DAY

FLEMING enters, closes the door.

FLEMING

You wanted a statement from me. About the text message from Jackie Laverty's phone to DCI Gates' phone.

BUCKELLS

It's a dead end.

FLEMING

Any other leads?

BUCKELLS

I know what you're up to, Fleming. If DCI Gates wants any of this he can put a request in writing, via the Chief Super.

FLEMING

Yes, sir. Sorry, sir.

Exit FLEMING.



10:06:16

INT. POLICE STATION. TO-20. DAY

She exits the office and walks off, not looking happy.

MORTON and COTTAN studies her mistrustfully as she crosses to GATES' office.

She knocks on the door.

GATES (O.S.)  
Yeah?

She enters.

10:06:31

INT. GATES'S OFFICE. DAY

FLEMING enters, shutting the door behind her, GATES is at his desk.

FLEMING  
DI Buckells might be looking into Jackie's money laundering.

GATES  
I know.

FLEMING  
Well I'm worried it might connect to you, sir.

GATES  
But it doesn't. Arnott was the problem. And now he's bottled it, I can get back to doing my job.

He walks over to the door.

FLEMING  
Well that's great, sir.

She doesn't look convinced. But he throws open the door.

10:06:55

INT. POLICE STATION. TO-20. DAY

And calls out to MORTON and COTTAN.

GATES  
Nige, Dot, back to Greek Lane, work to do.

10:07:01

INT. GATES'S OFFICE. DAY

He steps back into his office and turns to FLEMING as he closes the door again.

GATES (CONT)  
I take it this means, I'm forgiven, Kate?

FLEMING  
Not quite, sir. I reckon you're still short by a box of Milk Tray.

They both giggle and FLEMING exits.

10:07:11

INT. POLICE STATION. TO-20. DAY

FLEMING walks out of the office smiling. MORTON doesn't look impressed as he reaches for his walking stick and walks off.

10:07:19

EXT. MOSS HEATH. GREEK LANE HOUSE. DAY

GATES and COTTAN head into the house a POLICEMAN stands guard outside.

POLICEMAN  
Morning sir.

GATES nods.

COTTAN  
The search team's completed operations.

10:07:24

INT. GREEK LANE HOUSE. DAY

GATES and COTTAN enter, they find FLEMING and MORTON making their way down the stairs.

GATES  
Fleming, Nige? What was the final forensic report on the chemical residues?

FLEMING  
Traces of hydrogen peroxide in the kitchen, in areas consistent with household bleach.

GATES looks around with concern.

GATES  
What about those Arabic books we found?

MORTON  
I'll chase up the translators boss.

GATES  
Thanks Nige.

GATES and COTTAN walk off.

MORTON hobbles down the rickety stairs and nearly falls against his stick.

FLEMING  
Steady Nige.

She walks off, he looks on with contempt.

MUSIC IN 4M5B 10:08:00

EXT. MUSLIM CEMETARY. DAY

The FUNERAL PROCESSION makes its way along the path.

ARNOTT watches from a distance as HASTINGS walks over to him.

HASTINGS  
So this is where you are.

ARNOTT  
Poor bastard's been in the morgue for weeks, three post mortems.

HASTINGS  
Wasn't your fault, Steve.

ARNOTT  
I should have done more to challenge the Fahrenheit order. He'd still be alive.

HASTINGS  
Fleming's still out there you know? She's not given up.

ARNOTT  
Yeah well she can sit in judgement on Gates, who am I too?

HASTINGS  
Well that's a matter for your own conscience Steve. All I know is because of you, Kate's been left high and dry.

ARNOTT looks at HASTINGS who hangs his head and walks off.

ARNOTT is left deep in thought.

10:09:09

INT. TO-20. DAY

COTTAN and MORTON work on their computers.

MUSIC OUT 4M5B 10:09:21

FLEMING arrives at her desk. There's a box of chocolates on it.

FLEMING looks over towards GATES' office, but he doesn't notice, absorbed in work.

FLEMING opens the box. COTTAN swings by and helps himself to a choc.

COTTAN  
Boss never bought me choccies.

FLEMING  
Yeah you look more like a flowers man, Dot.

They both laugh. MORTON glowers and exit.

FLEMING turns back to GATES, still absorbed in his work.

10:09:36

INT. KINGSGATE. PUB. DAY

GATES and FLEMING have a drink.

FLEMING  
How long have you been married, sir?

GATES  
Just over ten years.

FLEMING  
And Jackie ... ?

He sips his drink but says nothing.

FLEMING (CONT)  
Sorry.

GATES  
No, it's just, not going to sound very good.

FLEMING  
Well I'm not going to sit in judgement, sir, if that's what you mean.

GATES  
Oh Sir? Come on Kate, we're off duty.

FLEMING  
It'd feel weird calling you Tony.

GATES  
Why?

FLEMING  
Because you don't look like a Tony.

He laughs, she laughs, it's a silly moment that breaks the tension.

GATES  
Well only my mum gets to call me Anthony.

They laugh again.

FLEMING  
You're right, we don't have to talk about difficult stuff.

GATES  
No, it's alright, it's ... I knew her from years back.

FLEMING  
I didn't realise.

GATES  
Yeah I was a DC. She was the estate agent that showed me round my first flat.

FLEMING  
You're kidding.

GATES  
And when I moved in, I made this joke that now she knows my address. And erm ...

PASSING TO-20 OFFICER (O.S.)  
Afternoon sir.

GATES looks up.

GATES  
How are you?

The OFFICER walks past and GATES turns back to FLEMING.

GATES (CONT)  
A couple of nights later she knocked on my door. Then six months down the line, I'm doing the whole thing, I bought a ring, I'm down on one knee in a restaurant like a mug. Then ... she pissed off with a millionaire; I spent a couple of years feeling sorry for myself and then I met my Jools.

FLEMING  
Mrs. Gates?

GATES  
Yeah, and then out of the blue Jackie's back in town, newly divorced.

FLEMING  
What happened?

GATES  
It was like before. It was like that night when I was alone in a *bare* flat and she came knocking. And now she's dead and it's probably because of me.

FLEMING  
Don't torture yourself.

GATES  
Look I wanted to apologise. I should never have used you to help flush out the rat in the squad. But I was backed into a corner ...

FLEMING  
I was just pissed off for being manipulated, sir. If you need my help, just ask.

He studies her.

FLEMING (CONT)  
As Buckells goes through Jackie's finances, there's going to be a link to you, isn't there?

GATES  
No there's not.

FLEMING  
I could make it disappear.

He looks at her, then leans in.

GATES  
How?

FLEMING  
Get to it before Buckells.

GATES  
No sorry, Kate. Paranoid.

He smiles at her then gets up and walks off towards the toilets.

She looks down and sees that he has left his phone on the table.

GATES reaches over and picks it up, they exchange a look and he walks back towards the toilets. FLEMING takes a sip of her wine.

10:12:50

EXT. SUBWAY. NIGHT

FLEMING enters and waits. Eventually ARNOTT steps out from the shadows.

ARNOTT  
I was missing the glamour.

FLEMING  
And the operation's been missing a blunt instrument.

They exchange wry grins.

FLEMING (CONT)  
Gates has hinted there was a financial connection from Jackie to him.

ARNOTT  
Well I studied his personal finances. There was never anything. No exotic holidays, no house in the country. If she cut him in on the money laundering, God knows what he's spending it on.

MUSIC IN 4M6B 10:13:19

FLEMING  
Same as anyone. The thing he cares about most.

10:13:23

INT. GATES'S HOUSE. LIVING ROOM. NIGHT

GATES reads to NATALIE and CHLOE on the sofa.

GATES  
... she had no time to think about it when it was happening. But now she wondered if she hadn't just been worried about the expedition losing it's leader. Holding him in her flippers, she found herself imagining what it would be like if Scott wasn't around ...

SFX: doorbell rings.

JOOLS (O.S.)  
I'll get it!

GATES

Ok.

He can see JOOLS opening the front door.

JOOLE  
Nige! Come in.

MORTON steps in.

MORTON  
Hi Jools, how you doing?

He gives her a kiss on the cheek, GATES look upset to be disturbed.

MORTON (CONT - O.S.)  
I'm not interrupting anything am I?

10:13:43

INT. GATES' HOUSE. LIVING ROOM. NIGHT

GATES comes down the stairs and walks into the living room where MORTON is waiting.

MUSIC OUT 4M6B 10:13:46

MORTON  
Alright, mate.

GATES  
Is there something wrong?

MORTON  
No I was just passing by and wondered if you fancied coming down the Arms for a swift pint?

GATES  
I would love to, mate. But, snowed under.

MORTON  
Well that's why I thought you could do with a night off.

GATES  
Any other night.

MORTON moves to go but then he doesn't. He drops his voice to a whisper.

MORTON  
You're in the middle of a shit storm, Tone. Why've you stopped talking to me?

GATES  
Of course I haven't. You're my best mate.

MORTON  
Am I?

GATES  
Friday night. You, Mel, Me, Jools, we'll get a baby-sitter. We'll have a balti.

MORTON  
Great.

GATES  
Yeah, I appreciate this Nige.

MORTON  
Right good night Jools.

JOOLS (O.S.)  
Night night.

MORTON  
Night Natalie, night, Chloe!

NATALIE+CHLOE (O.S.)  
Night!

GATES  
Good night man.

MORTON (O.S.)  
Yeah.

Exit MORTON.

MUSIC IN 4M7 10:14:57

GATES looks worried.

10:15:00

EXT. EDGE PARK PREP. DAY

Sat in his car and out of sight, ARNOTT watches GATES drop off his daughters, kiss them goodbye.

10:15:19

INT. EDGE PARK PREP. BURSAR'S OFFICE. DAY

ARNOTT looks out of the window across the playing fields. SCHOOLGIRLS file past heading into school.

JEREMY CHURCH draws a file out of a filing cabinet.

MUSIC OUT 4M7 10:15:21

ARNOTT  
What are the fees here, if you don't mind me asking?

CHURCH  
Three thousand five hundred pounds.

ARNOTT  
Per year?

CHURCH  
Per term. For new pupils, we also require a deposit of one thousand pounds per pupil to secure a place, with the first term paid in advance.

ARNOTT  
And the Gates's had no trouble meeting the cost?

CHURCH  
There was nothing improper.

ARNOTT  
That's not what I asked.



ARNOTT moves closer to look at the file; CHURCH snaps it shut.

CHURCH  
You'll understand our parents' financial records are confidential.

SFX: the bell goes.

ARNOTT  
I'll be back with a court order.

CHURCH  
I'll have to inform the Head.

ARNOTT  
You don't tell anyone. Ok?

10:15:52

INT. EDGE PARK. ARNOTT'S CAR. DAY

On a residential street near the school, ARNOTT sees FLEMING's car coming in the opposite direction. They both drop their windows, just a few feet apart.

ARNOTT  
You were right. There's something. I push from the outside, you push from the inside.

MUSIC IN 4M8 10:16:09

FLEMING  
Welcome back, Steve.

He smiles.

10:16:12

INT. GATES' OFFICE. POLICE STATION. DAY

GATES is at his computer searching for recognisable places again.

SFX: knock at the door.

GATES  
Yep.

MUSIC OUT 4M8 10:16:29

FLEMING enters.

FLEMING  
Buckells isn't the problem.

He looks at her.

FLEMING (CONT)  
Arnott's on the case again.

GATES' face drops.

FLEMING (CONT)  
He was at your daughters' school.

GATES looks shocked and furious. He gets up and storms out.

FLEMING (CONT)  
Sir. Sir.

FLEMING chases after him.

10:16:51

INT. TO-20, POLICE STATION. DAY

GATES looks furious as he marches through, FLEMING not far behind him.

FLEMING (CONT)  
Stop. Sir!

BUCKELLS glances up and watches them pass.

10:17:00

INT. CID CORRIDOR. DAY

FLEMING  
This is what he wants you to do.

GATES  
*I'm not having it! I'm not having it Kate!*

FLEMING  
As soon as I heard he was back, I got worried. I had uniform drive past your house and your daughters' school. I'm sorry, I shouldn't've said anything.

GATES  
No, no, I ...

MUSIC IN 4M9 10:17:20

A POLICE OFFICER runs past them and he drops the conversation.

10:17:25

EXT/INT. LAY-BY/GATES' CAR. DAY

Parked up alongside a busy road, GATES looks anguished as he confides in FLEMING.

GATES  
It's my girls, when they erm, got into their school, I got slapped with a nine grand bill. I was trying to get a loan to cover it cause they were in danger of losing their places. Jackie paid it without telling me. She said it was a gift. I should've said no, I should ... My old man never did anything for his kids. And I swore I was gonna be different.

She touches his arm comfortingly.

FLEMING  
I'll keep tabs on Arnott. Whatever he finds, you'll know about it.

GATES  
Thank you.

10:18:34

INT. UNDERGROUND CAR PARK. NIGHT

ARNOTT walks over to FLEMING waiting for him in the shadows.

ARNOTT  
Alright?

MUSIC OUT 4M9 10:18:43

FLEMING  
Jackie Lavery paid the deposit and first-term advance fees for Gates' daughters at Edge Park Prep.

ARNOTT  
Gates opened up to you? How did you -- ?

FLEMING  
You do your side, I'll do mine.

ARNOTT  
Well once we've gone through all the records, we'll have a financial trail leading from organized crime to Gates via Jackie.

FLEMING  
The same crew that killed Jackie Lavery carried out the Greek Lane murders.

ARNOTT  
Could Gates be involved with them too?

FLEMING  
Well we should target Cottan -- he was pulled off surveillance the night of the murders.

ARNOTT  
Well isn't Cottan too tight with Gates to give him up?

FLEMING  
I overheard a row between Cottan and Morton about loyalty to Gates. Cottan was wavering. Morton made a dig at Dot about "ticking boxes". Sounded like a sensitive subject.

ARNOTT  
Right, well for appearances, we should bring in the whole squad and make the interviews focus on laddering.

FLEMING  
Makes sense. You going to leave me in the lurch again?

ARNOTT  
I had a wobble.

FLEMING  
No more wobbles?

ARNOTT  
No more wobbles.

FLEMING  
Good.

She exits. He's left to reflect.

10:19:54

INT. AC-12. INTERVIEW ROOM. DAY

ARNOTT and HASTINGS face MORTON and his rep.

MORTON  
No comment, sir.

HASTINGS  
Oh come on. DCI Gates ladders offences, doesn't he, Morton, hmm? I mean that's how he's returned the best performance indicators for the last three years, right?

MORTON  
No comment sir.

HASTINGS  
On the night that Wesley Duke was murdered, DCI Gates failed to report for duty. Where was he?

MORTON  
No comment, sir.

HASTINGS  
Oh come on, you're his mate, don't tell me you didn't try and contact him.

MORTON  
No comment, sir.

ARNOTT  
You'd just got yourself a triple murder. I mean you can't seriously defend Gates' conduct, can you, DC Morton?

MORTON  
No comment, sir.

HASTINGS  
We've built a very damning case against him, Morton.

MORTON  
Then you won't need to turn me, sir.

ARNOTT  
When the bomb goes off, there'll be a hell of a lot of collateral damage.

MORTON  
I've been a DC for twenty years. I'll still be one when I retire. Ambitious blokes like you, get buffeted by every little wind of change. Me, just keep sailing on.

MORTON makes a sail on his head with his hand.

HASTINGS switches off the tape angrily.

HASTINGS  
Interview terminated. Go on piss off.

MORTON  
Thank you, sir, pissing off, sir. Welcome back, DS  
Arnott.

He gets up and exits.

10:21:21

INT. AC-12. LOBBY. DAY

COTTAN loiters with his REP as MORTON limps out and  
gives COTTAN a thumbs-up. COTTAN smiles.

FLEMING sits watching them.

COTTAN  
That's one down.

Suddenly HILTON enters from the lifts, appearing at  
the outside door in uniform. They're all surprised  
to see him. A receptionist lets him in.

COTTAN (CONT)  
Sir?

Ignoring COTTAN, HILTON goes into the interview  
room and shuts the door on them.

10:21:36

EXT/ INT. AC-12. INTERVIEW ROOM. DAY

As HILTON enters, HASTINGS rises.

HASTINGS  
Sir.

HILTON  
I thought we had a deal, Ted.

HASTINGS  
No we had a discussion sir.

HILTON  
I had the whole thing planned. Restructuring of  
Tactical Ops, TO-20 disbanded, Gates sidelined. My  
email is sitting in the Chief Constable's inbox.

HASTINGS  
The charge against Gates sir, that we discussed, is  
in respect of laddering. Now I have got to  
substantiate that allegation with some pretty hard  
evidence, otherwise Gates is at liberty to sue us  
for constructive dismissal.

HILTON  
I appear to have misunderstood.

HASTINGS

Well if that is my fault I apologise sir. But I have to interview all of Gates' team, to ascertain if he was working alone.

HILTON

Yes. Of course. And was he?

HASTINGS

Well I'm not at liberty to say as yet, sir.

HILTON

I thought we were working together on this, Ted.

HASTINGS

Yes well we are, sir, we are. But I think we'd both be gratified to know that Gates were a lone gunman and not the product of institutionalised malpractice. Sir.

HILTON considers his options and exits sharply.

10:22:48

INT. GATES' CAR. DAY

GATES' phone rings. He recognises the caller ID and answers it.

GATES

Fleming?

10:22:52

EXT. AC-12. DAY

FLEMING makes the call from outside an office building.

FLEMING

Sir I thought you should know, we've all just been called in by AC-12.

10:22:56

INT. GATES' CAR. DAY

FLEMING (CONT - V.O.)  
Me, Dot and Nige.

GATES

What for?

10:23:01

EXT. AC-12. DAY

FLEMING

They're not saying, but they've pulled in copies of all recent cases, including the Greek Lane murders.

10:23:08

INT. GATES' CAR. DAY

GATES looks very uneasy.

10:23:10

EXT. AC-12. DAY

An AC-12 OFFICER comes out of the building.

AC-12 OFFICER (O.S.)  
DC Fleming.

FLEMING  
Sorry, sir --

She hangs up and goes into the building.

MUSIC IN 4M10 10:23:14

INT. GATES' CAR. DAY

GATES  
Fleming? *Fleming?*

He hangs up looking very anxious. Thinks for a bit then reluctantly starts up his engine.

10:23:39

EXT. STREET. DAY

GATES pulls out of the side alley and speeds off up the road.

10:23:47

INT. AC-12. INTERVIEW ROOM. DAY

HASTINGS interviews FLEMING in the presence of a MALE DC - her Federation rep.

HASTINGS  
What's your understanding of the term "laddering"?

MUSIC OUT 4M10 10:23:50

FLEMING  
I'll be guided by you, sir.

HASTINGS  
Well laddering is the amplification indeed the multiplication of charges against the offender for the purpose of securing administrative detections; in short, it's the buffing up of our figures to make it look like more crimes are being solved. Does it ring any bells?

FLEMING  
You've got a nerve, sir. DCI Gates is the best detective in this city. Why don't you do everyone a favour and go after some proper criminals?

HASTINGS  
That your statement, Fleming?

FLEMING  
It is, sir.

HASTINGS  
Interview terminated.

HASTINGS switches off the tape recorder with a jab.

HASTINGS (CONT)  
Off you go.

FLEMING and her REP get up and leave.

HASTINGS smiles to himself.

10:24:41

INT. AC-12. INTERVIEW ROOM. NIGHT

COTTAN takes a seat, with his rep, facing ARNOTT and HASTINGS.

HASTINGS  
DS Cottan. Is it alright if I call you Matthew?

COTTAN  
Fine by me, sir.

HASTINGS  
I know you also go by "Dot". Matthew it is. Appearances can be deceptive, Matthew can't they? I mean you look at DCI Gates as a very admirable individual. Devoted family man. Officer of the Year. I mean *you* admire him, don't you, Matthew?

COTTAN  
I respect him, sir. I like the bloke a lot, yeah.

HASTINGS  
And does he respect you I mean, does he like you?

COTTAN  
I don't really go round thinking like that, sir.

HASTINGS  
No that's it. Emotional security. I look at you and that's what I see. Yeah a confident copper. Someone who can handle himself. But like I said, you know, appearances can be deceptive. You're the last person I'd look at and think, Mental Health Issue.

COTTAN tenses right up.

HASTINGS (CONT)  
Hear you like the horses.

COTTAN  
I used to.

ARNOTT  
In 2009 you were given a final written warning for dereliction of duty. Why was that, Dot?

COTTAN  
It's all in the file.

ARNOTT  
You couldn't go past a bookies without dropping in. All-nighters at the casino. Up to your eyes in debt. Your missus walked out. You had a breakdown.

COTTAN  
Yeah well, I was an addict.

HASTINGS  
Don't they say, once an addict, always an addict?



COTTAN  
No not everyone says that.

ARNOTT  
DCI Gates doesn't. He scraped you off the bottom of the barrel and put you on his squad. All that overtime you soon worked off those debts.

COTTAN  
That's right, yeah.

ARNOTT  
Yeah well there's one debt you'll never work off. To Gates. And he knows it.

HASTINGS  
And that's why he counted on you Matthew, to abandon the surveillance operation in Greek Lane.

MUSIC IN 4M11B 10:26:33

Suddenly COTTAN looks very uneasy. He glances at his rep.

HASTINGS (CONT)  
Anything you say in here Matthew, will be treated with the strictest confidence.

He indicates the REP.

HASTINGS (CONT)  
DS Raser says anything, it's his career, I can assure you.

ARNOTT  
We only want the truth.

HASTINGS  
You were supposed to be watching the house. Instead of waiting for the next turn, you took an early swerve, come on now Matthew. Hmm? That's when the murders took place.

COTTAN  
Look we got a call saying the next turn was on their way. We'd had notices about unnecessary overtime. So we decided to go.

HASTINGS  
Oh 'we' decided, 'we' decided. Who decided? Matthew?

COTTAN hesitates. He looks very uneasy now. HASTINGS and ARNOTT play good cop, bad cop.

HASTINGS (CONT)  
Huh? Did *you* decide, Matthew? A breach of procedure that resulted in the untimely deaths of these two young men? What?

ARNOTT  
Or did Gates order you to go; knowing whatever happened you'd stick by him?

COTTAN wavers.

HASTINGS

There's two yellow notices against your card already, son. One more strike and you're out. No job. No pension.

ARNOTT

You owe Gates for giving you a second chance. But you don't owe him your future.

HASTINGS

The red notice is only the start, son. I'll go for the criminal conviction. You know I will.

ARNOTT

You don't owe him a cover-up for a double-murder.

Agonising beats for COTTAN, ARNOTT and HASTINGS.

COTTAN

It was Tony. He was the one that gave the order.

HASTINGS turns off the tape recorder.

HASTINGS

Interview terminated. Thank you Matthew. We'll be in touch. Thank you.

10:28:03

INT. AC-12. WALKWAY. NIGHT

COTTAN, MORTON and FLEMING head into the lift.

HASTINGS and ARNOTT watch them go.

ARNOTT looks smug and claps his hands together

MUSIC OUT 4M11B 10:28:22

ARNOTT (O.S.)  
It all fits.

10:28:23

INT/EXT. AC-12. INTERVIEW ROOM. NIGHT

HASTINGS and ARNOTT.

ARNOTT (CONT)

The gang that committed the Greek Lane murders was laundering money via Jackie, money that was paying for Gates' daughters' education. He facilitated the hit to protect his income.

HASTINGS

I think we got the bastard!

ARNOTT grins.

HASTINGS slaps him on the back as he walks out.

HASTINGS

I'll see you in the pub for a pint.

ARNOTT grins like a Cheshire Cat.

Line of Duty - Ep.4

MUSIC IN 4M12 10:28:42

Through the window we see ARNOTT, delighted.

10:28:45

INT. POLICE STATION. EVIDENCE ROOM. NIGHT

COTTAN enters. BANNERJEE is in the middle of checking off an evidence bag against a crime number off a clipboard.

MORTON

Well do yourself a favour, mate.

BANNERJEE thinks about arguing but a nod of COTTAN's head persuades him to exit.

MUSIC OUT 4M12 10:29:11

A beat later MORTON and GATES enter, followed by FLEMING. COTTAN keeps look-out.

GATES

What's the story?

MORTON

They're going after us for laddering.

GATES

They're coming after me, you mean.

MORTON

We're in this together, mate.

FLEMING

The laddering could be a smokescreen.

MORTON

You'd know, would you?

GATES

There's something else they have on me.

MORTON

What?

GATES

It doesn't matter.

MORTON

She knows about it?

MUSIC IN 4M13B 10:29:48

GATES

Nige --

MORTON

Everyone knows she's been stuck for a complaint, but AC-12 don't seem to give a toss. What's all that about?

FLEMING

With all due modesty they've got bigger fish to fry.

MORTON

Their case against you started with the free breakfast at the cafe. Who was the one wrote up the arrest report?

FLEMING

Yeah that's right. It was me. We all know the complaint came from the muggers.

MORTON

Do we?

FLEMING

Yes.

GATES

*Cut it out! Cut it out!* Do you not see? Christ they're into me for *everything!* The laddering, the breakfast, Jackie. *Fucking everything!!*

MORTON

Who are those *bastards* to come after you, boss? They've forgotten what the Job used to be. All the crap you took at Hendon.

GATES

Jesus, Nige, what the hell did you tell 'em?

MORTON

Boss, mate, what d'you think? No comment to everything.

GATES

Kate?

FLEMING

I told 'em where to stick it.

GATES

Dot?

COTTAN

No comment. You know me, Tone.

GATES

Right. Nigel, I'm sorry.

MORTON smiles reassuringly.

GATES (CONT)

It's just, I got to think.

COTTAN looks very edgy.

GATES' mind is clearly working overtime.

GATES (CONT)

It's late. Go home. Go home!

COTTAN and FLEMING exit.

MORTON

Boss --

GATES  
All of you. Please.

He follows the others out. GATES hangs back, on edge, cornered.

His eyes happen to rest on the evidence bags from Greek Lane -- all marked up prominently -- various possessions of the murder victims, including books in Arabic. GATES considers.

10:31:59

EXT. THE BOG. PARADE OF SHOPS. DAY

ARNOTT raps hard on the closed shutter outside the hairdressers.

MIROSLAV lifts the shutter.

MIROSLAV  
We're not open. What do you want?

ARNOTT shows his ID.

ARNOTT  
Remember me? I'm here to search the premises.

He walks inside.

10:32:17

EXT. TOWER BLOCK. DAY

Establishing shot.

10:32:20

INT. TOWER BLOCK. CORRIDOR/WALKWAY. DAY

RYAN plus two other ASBO dodgers - DEAN and CARLY, scramble out.

RYAN  
The lift stunk, blood.

DEAN  
Yeah, of your farts, cuz.

RYAN  
That's your mum. Every time I do her, she gives me a kebab.

10:32:26

INT. TERRY BOYLE'S FLAT. DAY

TERRY walks over to the front door as he hears someone knocking.

10:32:28

INT. TOWER BLOCK. OUTSIDE TERRY BOYLE'S FLAT. DAY

RYAN bangs on the front door.

TERRY opens it and RYAN, DEAN and CARLY pile inside.

RYAN

We was freezing our nuts off out there, waste man.

TERRY  
Sorry, Ryan.

TERRY shuts the door.

10:32:36

INT. TERRY BOYLE'S FLAT. DAY

TERRY walks in with a tray of drinks and crisps.

RYAN  
You don't mind us popping in, do you, Terry?

TERRY  
No.

DEAN  
Home away from home, this is.

DEAN swaggers into the corner of the living room and pisses against a plant.

TERRY looks distressed.

CARLY  
You got a problem?

TERRY shakes his head.

CARLY (CONT)  
I said, have you got a problem?

She slaps his face and giggles.

TERRY doesn't react.

RYAN gets up and walks out of the room.

DEAN  
Soz mate ...

10:33:00

INT. TERRY BOYLE'S FLAT. KITCHEN. DAY

DEAN (CONT - O.S.)  
Couldn't remember where the bog was, innit?

RYAN enters and looks around.

DEAN (CONT - O.S.)  
I'm only messing about.

TERRY (O.S.)  
Get off.

RYAN looks at the fridge/freezer and opens the door.

CARLY (O.S.)  
He's looking at my tits.

TERRY (O.S.)  
I wasn't.

RYAN shuts the door and walks back into the living room.

RYAN  
Oy, look what the council's give him! Wish I was spasticated.

10:33:26

INT. GATES' HOUSE. LIVING ROOM. DAY

JOOLS stares out of the window with a mug of coffee in her hand.

She turns as she hears the front door open.

10:33:28

INT. GATES' HOUSE. HALLWAY. DAY

MUSIC OUT 4M13B 10:33:29

The front door opens and GATES enters.

JOOLS  
Hey Sammy, how are you.

10:33:32

INT. GATES' HOUSE. LIVING ROOM. DAY

Through the open doorway, JOOLS sees the dog with GATES.

GATES pats the dog then looks over at JOOLS.

10:33:37

INT. GATES' HOUSE. HALLWAY. DAY

JOOLS looks over at GATES.

JOOLS  
Hiya.

GATES  
Hey.

10:33:42

INT. GATES' HOUSE. LIVING ROOM. DAY

JOOLS  
The way you sounded on the phone, I didn't know what state to expect you in.

GATES  
This trouble at work, Jools. It's pretty serious.

JOOLS  
How serious?

GATES  
There was a woman. Jackie and she offered to help with the girls' schooling.

JOOLS  
What? What woman?

GATES  
She's just somebody I met at work. She's a  
businesswoman.

JOOLS  
Why would she want to do that?

GATES  
She ...

JOOLS  
Was there something going on between you?

GATES  
No.

JOOLS  
Tony?

GATES  
Hey, I would never do that. You know that. She just  
let on that she could pull strings to get the girls  
into their school.

JOOLS  
But that all worked out fine.

GATES  
She paid the first set of fees.

JOOLS  
What?

She tries to move away, upset.

GATES  
Listen, no listen, the girls would've lost their  
places. And I couldn't have that. We didn't have  
the money, so, she offered.

JOOLS  
I still don't get why would she want to do that?

GATES  
To get me in her pocket.

MUSIC IN 4M14 10:34:48

JOOLS looks very concerned.

JOOLS  
Is this why the Anticorruption officer was round  
here.

GATES  
Yeah.

JOOLS  
Well you said you could fix it?

GATES  
I've tried.

JOOLS



No...

GATES  
I've...

JOOLS  
There's gotta be something.

10:35:12

INT. CID CORRIDOR/TO-20. DAY

ARNOTT enters looking smug.

HILTON rushes in behind.

HILTON  
Quickly, everyone, gather round.

ARNOTT follows the crowd.

The whole area is crammed with detectives and uniformed officers, among them FLEMING, MORTON, COTTAN, JANSON, LARKIN, BANNERJEE.

HILTON (CONT)  
The Chief Constable has ordered me to take personal charge of the operation as Senior Investigating Officer. Owing to his familiarity with the investigation, Deputy SIO will be DCI Gates. DCI Gates?

ARNOTT listens in. FLEMING catches his eye. She looks like she doesn't know what's happening either.

MUSIC OUT 4M14 10:35:45

GATES  
Thank you, sir. Greek Lane's been under investigation as the scene of a double homicide. The IP's were two IC6 males in their twenties. There were Arabic books found at the scene. They've been translated. They were chemistry manuals. Forensics also found evidence of hydrogen peroxide use at the scene, and that's a well-recognised chemical constituent of IEDs. Look, the evidence points very strongly to these men being involved in a terrorist operation. Now at this point, we have no clear understanding of why these men were murdered or who by. But their involvement in terrorist planning raises the possibility that they were killed for their silence, and the wider terror group of which these men formed a part poses an ongoing threat to the public. So the objectives of our investigation are to work with counterterrorism officers and the Security Services to uncover the infrastructure that supported this cell and to prevent the remaining elements from executing their plan. I want all inspectors and sergeants to attend an operational overview in the Briefing Room with me. That's it sir.

HILTON  
Thank you, DCI Gates. Thank you, everybody.

The officers disperse. GATES goes into the Briefing Room; sergeants and inspectors follow.

ARNOTT pushes through to GATES.

ARNOTT  
This is bollocks and you know it.

GATES  
You screwed up the op, you killed an innocent man and now the real terrorists are at large. I'm just tidying up your mess, son. And if you're too emotionally involved, remove yourself.

GATES walks off. ARNOTT looks furious. Then notices HILTON talking to one of the officers and then walking off.

ARNOTT moves purposefully after HILTON.

10:37:15

INT. POLICE STATION. CORRIDOR. DAY

ARNOTT catches up with HILTON just before he enters his office.

ARNOTT  
Sir, sir do you have a minute?

HILTON hesitates in the threshold of his office and turns to see HASTINGS waiting for him in the office then turns back to ARNOTT.

HILTON  
Er, DS Arnott.

HASTINGS  
Erm, sir do you mind if we talk through here.

10:37:24

INT. POLICE STATION. HILTON'S OUTER OFFICE. DAY

HILTON joins HASTINGS in the office, ARNOTT follows him inside.

HILTON  
Er coffee, tea? Ted? Steve?

HASTINGS  
Er yes sir, that'll be great.

ARNOTT still looks surprised as HASTINGS turns to his RECEPTIONIST.

HILTON  
Er coffee for three, please, Sheila.

10:37:34

INT. POLICE STATION. HILTON'S OUTER OFFICE. DAY

ARNOTT and HASTINGS with HILTON.

ARNOTT

Gates is playing you. Those lads were using chemistry to make crack, not bombs, and bleach to scrub their sink.

HILTON

They were selling drugs to finance terrorist activity -- a recognised AQ modus operandi.

ARNOTT

"AQ"? Al Qaida, Jesus Christ. You're loving this. And if you get a promotion out of it ...

HASTINGS

A little decorum, please, DS Arnott.

He turns back to HILTON.

HASTINGS (CONT)

Sir.

HILTON

Terrorism is the single greatest challenge in modern policing. Not to take this matter seriously could be catastrophic.

ARNOTT

Who for? You?

HASTINGS

Steve!?

He looks at HILTON.

HASTINGS (CONT)

Sir, we have reason to believe, sir, that DCI Gates suspended a surveillance operation, thereby facilitating the double homicide at Greek Lane.

HILTON

I'd like to hear the tape of Gates' call.

HASTINGS

He didn't make it through Despatch sir.

ARNOTT

We've got a witness.

HILTON

So it's his word against Gates'?

ARNOTT

Look we have concrete evidence of an improper financial relationship between DCI Gates and Jackie Laverty.

HILTON

When he brought me the evidence against the terrorist cell, DCI Gates was at *pains* to point out the sensitivity of his position regarding your investigation. He declared that Ms. Laverty had made a one-off payment to secure his daughters' places at Edge Park Prep School, a payment that was

made without his consent or knowledge, and that the money was paid back. I have authorised all available resources and DCI Gates, with his intimate knowledge of the case history, is essential to the success of this operation.

10:39:07

EXT. POLICE STATION. DAY

HASTINGS and ARNOTT exit.

HASTINGS

Well at least we have the laddering.

ARNOTT

Oh come on that's a drop in the ocean, boss!

HASTINGS

Look we've been round the houses, Steve. Round the houses and down the bloody drains.

ARNOTT

So what you're throwing in the towel.

HASTINGS

That's rich.

ARNOTT

Look, Hilton blows with the wind. I thought you were better than that.

HASTINGS

Now listen, I would have thought that if anybody understood that counter terrorism can get you off, it would have been you, Steve.

ARNOTT

What's that supposed to mean?

HASTINGS

You were involved in an operation where an innocent man got killed. And you're running round, free as a bird. And that's all because all of our senior officers and politicians would rather see ten innocents die than let one terrorist succeed.

ARNOTT

So why'd you recruit me then?

HASTINGS

Well lately I've been asking myself the same bloody question.

ARNOTT throws him a look then storms off.

HASTINGS watches him go. His dismay softens.

HASTINGS (CONT)

Go on, my son. Go on.

He walks away.

MUSIC IN 4M15 10:39:50

10:39:55

INT. KINGSGATE. SUBWAY. DAY

GATES hangs about in the shadows. Eventually he sees a bike approaching. RYAN holds out his hand.

RYAN  
Phone.

GATES hands over the blue phone. RYAN passes him a new one.

RYAN (CONT)  
You bent bastard.

MUSIC OUT 4M15 10:40:14

RYAN rides on, then circles in deep background.

After a few beats the phone rings. GATES answers it.

GATES  
Yeah?

TOMMY (V.O.)  
There's a copper poking his nose into one of Jackie's old salons.

GATES  
What copper?

TOMMY (V.O.)  
Some DS Arnott.

GATES looks aghast.

TOMMY (CONT - V.O.)  
You were meant to have this sorted, you bent bastard.

GATES  
Hey it, it was sorted. I ...

TOMMY (V.O.)  
I've got to shut the place down and clear it out by tonight. D'you know how many of these I've got? Every place he knows about, I've got to close. Do you know how much that's gonna cost? You should've done what you were bloody told.

GATES  
He's Anticorruption. That means he's after me, not you. All I have to do ...

TOMMY (V.O.)  
*He's all over my business!*

GATES  
Alright!

TOMMY (V.O.)  
*D'you think he'll turn a blind eye, you stupid twat?* If it's one bloke, he can be fixed.

GATES  
Hey, hey could we, could we maybe take a breath?

TOMMY (V.O.)  
With him gone you'll be free to do what I tell you.  
We'll say when and where. You're job is to get him  
there.

MUSIC IN 4M16 10:41:40

GATES  
I can't ... I'm out. Alright.

TOMMY (V.O.)  
Gates ...

GATES hangs up.

RYAN rides back.

GATES  
Hey! And you, you little shit. I see you again, I'm  
gonna arrest you.

GATES walks away.

RYAN  
Are you fucking mental?

GATES keeps walking.

RYAN (CONT)  
Tommy's got your bird. Your business all up her.  
Your prints are on the knife. You're fucked, waste  
man.

GATES still keeps walking.

10:42:07

INT. TO-20. DAY

GATES returns in a daze. MORTON intercepts him.

MORTON  
Any luck with the babysitter? Friday night curry  
with the girls?

From GATES' reaction it's clear the whole thing's  
completely slipped his mind.

MUSIC OUT 4M16 10:42:29

GATES  
I'm sorry Nigel.

He turns and goes into his office.

MORTON's face drops.

10:42:33

INT. GATES'S OFFICE. DAY

MUSIC IN 4M17 10:42:44

GATES enters then stands still and thinks.

10:42:45

INT. GATES'S OFFICE. NIGHT

He's running on nervous energy as he continues his search of the satellite pictures of the local area again.

10:43:11

INT. GATES' OFFICE. DAY

GATES still searching.

A view of a building next to a flyover. It has big red doors.

10:43:29

INT. DERELICT FIRE STATION. DAY (FLASHBACK)

GATES turns and notices the red doors.

10:43:32

INT. GATES' OFFICE. DAY

MUSIC OUT 4M17 10:43:39

GATES studies the image on his screen. He looks up and sees JANSON watching him from the other office.

Then he notices TO-20 is filled with busy staff members.

He looks around shocked and confused.

There is a knock at his door.

GATES  
Yeah?

Enter JANSON.

JANSON  
Sir, everybody's ready in the briefing room.

GATES  
Right.

He picks up his belongings from the desk and walks out.

10:44:03

INT. POLICE STATION. 10-20. DAY

GATES steps out into the main office and locks his office door behind him then turns to JANSON.

GATES (CONT)  
Could you erm, put it back a couple of hours please?

He puts on his jacket and rushes off passing the briefing room where FLEMING, MORTON and COTTAN are waiting.

Through the open door in the Briefing Room, MORTON, COTTAN and FLEMING all notice. MORTON looks concerned and pursues GATES.

FLEMING and COTTAN stay put.

10:44:23 EXT. POLICE STATION. CAR PARK. DAY  
MUSIC IN 4M18 10:44:24 GATES crosses the car park.  
MORTON's stick clatters over the tarmac as he hurries to catch him.  
MORTON  
Boss!  
GATES is deep in thought.  
MORTON (CONT)  
Boss.  
GATES is about to get in his car, but turns to MORTON.  
FLEMING watches from the walkway window.

10:44:48 INT. POLICE STATION. VANTAGE POINT. DAY  
FLEMING stands at the window overlooking the car park.  
She watches GATES and MORTON deep in conversation. Then she turns away and walks back inside.

10:44:55 INT. CAR PARK. DAY  
GATES drives away sharply.  
MORTON walks off looking vindicated.

10:45:06 EXT. CITY. DAY  
Establishing shot from above.

10:45:10 INT/EXT. GATES' CAR. DAY  
GATES drives, looking determined. He sees the Fire Station just ahead.

10:45:45 EXT. DERELICT FIRE STATION. DAY  
GATES' car crawls past.

10:45:56 EXT. DERELICT FIRE STATION COURTYARD. DAY  
GATES closes the car door and cautiously walks over to the building.  
He tries the door but it is locked. So he goes back to his car and takes out a crow-bar.  
GATES struggles desperately with the crow-bar to break open the door which he finally achieves.  
He goes inside.



10:46:21 INT. DERELICT FIRE STATION. DAY  
GATES enters the gloomy building.  
The freezer is still there.  
He approaches it with trepidation.  
He reluctantly lifts the lid.  
It's empty.  
GATES is furious and devastated.

10:47:22 INT. TERRY BOYLE'S FLAT. WALKWAY. DAY  
A couple of BURLY BLOKES wheel a couple of heavy suitcase over to TERRY BOYLE's flat. They knock loudly on the front door.

10:47:37 INT. TERRY BOYLE'S FLAT. DAY  
TERRY peers out of a spy-hole in the door, they knock again, so he opens the door and lets them inside.

10:47:52 INT. TERRY BOYLE'S FLAT. KITCHEN. DAY  
The BURLY MEN unzip the suitcases. In one is a frozen pair of legs and in the other is the rest of JACKIE'S BODY all wrapped up.  
TERRY looks on disgusted as the men pack the disfigured body into the freezer and place the knife on top.  
TERRY looks on, scared and confused as the BURLY MEN exit.

10:48:23 EXT. DERELICT FIRE STATION. DAY  
GATES trudges back to his car.  
He looks lost.  
He slumps down on the ground and hangs his head.

MUSIC OUT 4M18 10:48:42 His phone rings, he answers.  
GATES  
Yes?

TOMMY (V.O.)  
I am giving you one last chance, you bent bastard.

MUSIC IN 4M19 10:49:01 TOMMY hangs up.

10:49:02 EXT. FRUIT MARKET. DAY  
ARNOTT marches through. He sees the sign reading:

LAVERTY HOLDINGS LTD

And he surveys the scene spotting a skinny Balkan type hand over a roll of bank notes in return for a punnet of fruit. An understanding passes between the man and the server.

MUSIC OUT 4M19 10:49:39

ARNOTT's phone rings. He answers.

ARNOTT  
Hello ...

MIROSLAV (V.O.)  
You came to the salon.

ARNOTT  
How did you get this number?

MIROSLAV (V.O.)  
I know about the money. I can give you the information you want.

ARNOTT  
Yeah well how do I know this isn't a load of crap?

MIROSLAV (V.O.)  
There was a woman, Jackie. She got her throat slashed in the hall of her house. There was a policeman with her. Gates. He's in on all of it. Only information. No police station. No police. No one but you.

ARNOTT  
Where?

10:50:12

INT. TO-20. DAY

FLEMING is at her desk. Her phone beeps with a text message.

MORTON is on an office phone nearby.

MORTON  
Yeah ... great ... We'll come right now.

FLEMING picks up her 'official phone' and pretends to read it.

MORTON hangs up and calls across to COTTAN.

MORTON (CONT)  
We've got Wesley's step-brother in Interview Room 1.

FLEMING looks unsure.

COTTAN  
What?

FLEMING  
Well shouldn't we wait for the boss to get back?

COTTAN  
No.

COTTAN and MORTON exit.

MUSIC IN 4M20 10:50:32

FLEMING doesn't budge, instead she pulls out her 'secret phone' from her back pocket and looks at the text message from ARNOTT, it reads:

Call me

MORTON is in the doorway, he turns back to her.

MORTON  
Kate?

FLEMING  
Yeah I'll be right there.

10:50:41

INT. TERRY'S BOYLE'S FLAT/WALKWAY. DAY

LARKIN and BANNERJEE walk over to the flat, LARKIN raps on the front door.

She waits and sighs.

LARKIN  
Mr. Boyle? It's the Police.

MUSIC OUT 4M20 10:50:56

INT. TERRY'S BOYLE'S FLAT. DAY

TERRY stands nervously by the front door.

LARKIN (CONT - O.S.)  
You called us, sir.

TERRY opens the door.

LARKIN  
Can we come in, Terry?

TERRY  
Yes. Come in.

TERRY lets them in.

BANNERJEE  
You said there'd been a break-in?

TERRY  
Yes. I called 999 and they said they wrote it all down.

LARKIN  
Well how'd they get in?

TERRY  
I let them in.

LARKIN

Right.

BANNERJEE  
Er, what did they take, Terry?

TERRY  
Crisps. Fi...fizzy drinks.

BANNERJEE  
They stole them?

TERRY  
No, I gave them to them.

LARKIN  
Right.

BANNERJEE  
Well what did they look like?

LARKIN  
Just a moment, please.

LARKIN turns away and clicks her radio so it hisses.

BANNERJEE and TERRY wait awkwardly.

LARKIN turns back to TERRY.

LARKIN (CONT)  
I'm very sorry, but that's the secret signal that we've got a very, very serious emergency to go to. If they come back, get their names and contact the station. Thanks for your call.

BANNERJEE looks embarrassed and reluctantly follows LARKIN out.

TERRY closes the door.

10:52:10

INT. WALKWAY. DAY

LARKIN and BANNERJEE walk towards the lift.

MUSIC IN 4M21 10:52:13

LARKIN (CONT)  
That's not a crime, for Chrissake. It's a social problem.

10:52:19

INT. OUTSIDE INTERVIEW ROOM DAY

FLEMING and MORTON peer through the one-way glass as COTTAN interviews JERMAINE DUKE, with JERMAINE'S SOLICITOR present.

COTTAN  
Wesley was receiving a supply from two men who resided at Greek Lane.

JERMAINE

No comment.

COTTAN

Look we're not trying to pin anything on Wesley. We're trying to find out who killed him. Did he ever say there was anything unusual about these two blokes?

FLEMING

Sorry, Nige, I'm busting. I'll be back in a minute.

Exit FLEMING sharply. MORTON looks with concern.

COTTAN

Look those lads that were found dead in that flat, did they have any other mates, Arabs maybe, Pakistanis?

10:52:43

INT. ARNOTT'S CAR. DAY

ARNOTT speeds through urban streets. He takes a call on his Bluetooth headset.

ARNOTT

That you?

FLEMING (V.O.)

What's happening?

ARNOTT

I've seen how Jackie's business laundered drug money.

10:52:47

EXT. POLICE STATION. CAR PARK. DAY

FLEMING hangs behind the building talking on her mobile.

ARNOTT (CONT - V.O.)

five hundred quid for a bunch of bananas. Look I'm on my way to meet an informant to Gates being in on it.

FLEMING

No, Steve. Wait Gates has gone AWOL. I saw him setting something up with Morton earlier, I don't know what it was but ...

10:52:56

INT. ARNOTT'S CAR. DAY

ARNOTT

Look I need to move right now, Kate. No more wobbles.

ARNOTT hangs up and speeds on.

10:53:02

EXT. POLICE STATION. CAR PARK. DAY

FLEMING hangs up. She looks worried. She switches to her official, identical phone.

MUSIC OUT 4M21 10:53:10

At that exact moment, MORTON looms behind her.

MORTON

Two identical phones. Don't bother saying there's an innocent explanation.

FLEMING puts the phones away.

FLEMING

Where's Gates? What's he up to?

MORTON

Tony's shut me out. Because of you. D'you have any idea how that's felt?

FLEMING

I couldn't give a shit.

MORTON cracks her across the side of the head with his stick. She staggers and then drops to the ground, clutching her head, crying out in pain.

LARKIN and another OFFICER are nearby, they look over with surprise.

MORTON glares at FLEMING and hobbles off.

MUSIC IN 4M22 10:53:41

LARKIN runs over to FLEMING and helps her up.

LARKIN

DC Fleming, are you alright?

FLEMING

Don't worry about me! Get him!

FLEMING goes after MORTON who is already in his car and starting up the engine.

MORTON speeds off.

10:53:57

EXT. DERELICT FIRE STATION. DAY

ARNOTT parks up by GATES' car. He goes to the boot of his car and lifts out a tyre lever.

He turns and sees GATES walk over to him.

ARNOTT is shocked. He firms up his grip on the tyre lever.

GATES

I wouldn't.

ARNOTT is very edgy.

ARNOTT

This is pointless, Gates.

GATES

It isn't about me versus you anymore. The people that Jackie was involved with. They're all over me.

ARNOTT

Then get in the car. Turn yourself in.

ARNOTT moves back towards his car.

GATES

I wish it was that simple.

A group of MASKED MEN armed with baseball bats, step out and surround ARNOTT. He looks at them with fear.

GATES (CONT)

I'm sorry.

10:55:20

INT. TO-20/GATES' OFFICE. DAY

FLEMING hurries to GATES's office. It's locked. She picks up a fire extinguisher and throws it through the glass window.

JANSON

For Chrhisake, what are you playing at?

FLEMING is at GATES' computer trying to find information.

JANSON (CONT)

Bloody hell!

FLEMING ignores her.

JANSON (CONT)

Fleming?

FLEMING looks up at her.

FLEMING

I'm AC-12. Call IT now and get them to unlock this bloody computer.

Everyone's staring at her, gobsmacked.

FLEMING (CONT)

Now!

MUSIC IN 4M23 10:55:51

INT. DERELICT FIRE STATION. DAY

MUSIC OUT 4M22 10:55:54

ARNOTT sits slumped in a chair, his right hand held in a vice on the table next to him. As the MASKED MEN pace around him, as well as GATES who looks vary anguished.

A hard slap across the face rouses him.

Groggily, he comes round.

He sees:

-- the tools

-- the freezer.

He immediately looks very scared.

RYAN walks over and holds a mobile phone to ARNOTT's ear.

TOMMY (V.O.)

You were poking your nose in to my business. This is how it's going to work. You tell my lads what you know. I'll be listening.

RYAN takes the phone away and lays it down, with TOMMY still on the line.

ARNOTT glares at RYAN.

ARNOTT mumbles.

ARNOTT  
I can't.

RYAN  
Speak up you div.

ARNOTT mumbles again.

ARNOTT  
I don't.

RYAN  
What?

RYAN leans close.

ARNOTT head-butts him.

RYAN stumbles back, clutching his head.

ARNOTT tries to wrestle his arm free but it's held fast.

The MASKED MEN run over to ARNOTT and hold him down.

GATES looks terrified, he walks over, picks up the phone and rushes out with it holding it to his ear.

10:57:09

EXT. DERELICT FIRE STATION. DAY

GATES comes out, speaking into the phone.

SFX: ARNOTT screaming out in pain.

GATES



This is Gates. It's happening. What you wanted, it's happening, now you've got to give me Jackie's body.

TOMMY (V.O.)  
What and ruin our relationship?

GATES  
Just give ...

He hangs up.

10:57:24

INT. DERELICT FIRE STATION. DAY

The MASKED MEN hold ARNOTT in place, one of them picks up the bolt cutters and is about to go for one of ARNOTT's fingers when RYAN walks over.

RYAN  
Give it! Give it!

He grabs them.

RYAN (CONT)  
Open his hand out! Get me that fucking finger!

MIROSLAV  
Who knows about our business? More police?

He holds out one of ARNOTT's fingers from the hand held tight in the vice.

10:57:34

EXT. DERELICT FIRE STATION. DAY

Whilst ARNOTT continues to scream from inside, GATES turns to see one of the MASKED MEN exit and walk over to him.

MASKED MAN  
Phone.

In utter anguish, GATES slings the phone at him, and jumps in his car. GATES looks like a man drowning in sewage.

10:57:55

INT. DERELICT FIRE STATION. DAY

RYAN manoeuvres the bolt cutters onto ARNOTT's fingers.

MIROSLAV (CONT)  
Who knows about our business? Who? Who knows?

RYAN is having problems with the cutters. RYAN shouts at him, ARNOTT cries out.

RYAN (O.S.)  
What's wrong with these things.

10:58:02

EXT. DERELICT FIRE STATION. DAY

GATES drives off at speed.

10:58:09

INT. GATES' CAR. DAY

GATES drives the car, deep in thought.

10:58:13

INT. DERELICT FIRE STATION. DAY

RYAN screams at ARNOTT.

RYAN  
Bastard.

RYAN squeezes the bolt cutter.

ARNOTT cries out.

RYAN  
You big bastard what you got to say now?

ARNOTT  
I'm arresting you for grievous bodily harm and false imprisonment.

RYAN isn't quite strong enough to operate the bolt cutters. His face screws up with effort as he squeezes the handles with all his might.

ARNOTT screams.

10:58:26

TO BLACK.

10:58:27

**END CREDITS**