

**LINE OF DUTY**  
**EP. 5**  
**POST PRODUCTION SCRIPT**



MUSIC IN 5M1 10:00:00

**RECAP IN**

**CAPTION: PREVIOUSLY (OVER BLACK)**

10:00:03

ARNOTT crying out in pain as RYAN tries to cut his finger off with the bolt cutters.

CUT TO:

10:00:05

GATES steps out of the disused building whilst talking on the mobile.

GATES  
This is Gates.

He can hear ARNOTT crying out from inside the building.

10:00:07

**CREDIT OVER BLACK: LENNIE JAMES**

GATES (CONT)  
What you wanted, it's happening, now you gotta give me Jackie's body.

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

10:00:14

**CREDITS OVER BLACK:**

**MARTIN COMPSTON      VICKI McCLURE**

CUT TO:

10:00:17

GATES talks to ARNOTT outside the derelict building.

GATES  
It isn't about me versus you anymore. I'm sorry.

10:00:22

**TITLE OVER BLACK: LINE OF DUTY**

CUT TO:

10:00:24

ARMED POLICE fire their weapons.

OSBORNE (V.O.)  
I take pride

CUT TO:

10:00:25

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

OSBORNE (CONT - V.O.)  
...in the courage ...

CUT TO:

10:00:26

BUCKLEY sits in silence in the back of the police car.

OSBORNE (CONT - V.O.)  
... and professionalism of my ...

CUT TO:

10:00:27 OSBORNE stands outside the courts, speaking to the PRESS.  
OSBORNE (CONT)  
... counterterrorism officers.

10:00:29 **CREDITS OVER BLACK:**  
**ADRIAN DUNBAR            CRAIG PARKINSON**  
CUT TO:

10:00:31 ARNOTT speaks with OSBORNE.  
ARNOTT  
Admit our mistake, apologise and get on with the job of finding the actual terrorists.  
OSBORNE  
Pointing the finger at your own?

10:00:37 **CREDITS OVER BLACK:**  
**KATE ASHFIELD            PAUL HIGGINS**  
GATES (V.O.)  
Greek Lane's...  
CUT TO:

10:00:39 GATES addresses his team and HILTON.  
GATES (CONT)  
...been under investigation as the scene of a double homicide.  
CUT TO:

10:00:42 Bags of evidence in the evidence room.  
GATES (CONT - V.O.)  
The evidence points very strongly to these men being involved ...  
CUT TO:

10:00:45 GATES looks thoughtful.  
GATES (CONT - V.O.)  
... in a terrorist operation.  
CUT TO:

10:00:46 COTTAN being interviewed by HASTINGS and ARNOTT.  
COTTAN  
It was Tony, he was the one that gave the order.

10:00:50 **CREDITS OVER BLACK:**  
**OWEN TEALE            BRIAN McCARDIE**  
CUT TO:

10:00:53 GATES runs up the street.  
CHIEF CONSTABLE (V.O.)  
Officer of the year  
CUT TO:

10:00:54 JACKIE and GATES kiss.  
JOOLS (V.O.)  
Is there...  
CUT TO:

10:00:56 JOOLS questions GATES.  
JOOLS (CONT)  
...something going on between you?  
GATES  
No.  
CUT TO:

10:00:57 GATES holds up his award at the ceremony.  
CHIEF CONSTABLE (V.O.)  
... Chief Inspector Anthony Gates.  
A flash as his photograph is taken.

10:01:00 **CREDITS OVER BLACK:**  
**AND NEIL MORRISSEY**  
CUT TO:

10:01:03 FLEMING looks over at MORTON, two mobiles in her hand.  
MORTON  
Two identical phones, don't bother saying there's an innocent explanation.

10:01:06 **CREDITS OVER BLACK:**  
**WRITTEN AND PRODUCED BY JED MERCURIO**  
CUT TO:

10:01:09 FLEMING throws a fire extinguisher through the door to GATES' office, everyone looks on in shock.  
CUT TO:

10:01:11 FLEMING tries to get into GATES' computer.  
FLEMING  
I'm AC-12, call IT now and get them to unlock this bloody computer!

10:01:14 **CREDITS OVER BLACK:**

**DIRECTED BY DOUGLAS MACKINNON**

MUSIC OUT 5M1 10:01:18  
MUSIC IN 5M2B 10:01:18

INT. DERELICT FIRE STATION. DAY

RYAN  
... now!!!

ARNOTT screams as RYAN squeezes the bolt cutters.

RYAN (CONT)  
Talk!

ARNOTT screams louder as the MASKED MEN hold him still.

RYAN (CONT)  
What's wrong with these things?

RYAN struggles with the bolt cutters, they seem to be stuck.

MIROSLAV  
What d'you know about our business?

10:01:27

INT. POLICE STATION. TO-20. DAY

FLEMING watches anxiously as the COMPUTER TECH sits at GATES' computer.

FLEMING  
Come on I need this information.

BUCKNELL and the rest of the squad stand around watching and waiting.

A dialogue box pops up on the screen, it reads:

Unable to reset user A.Gates

The COMPUTER TECH hits OK.

Everyone waits on baited breath.

10:01:43

INT. DERELICT FIRE STATION. DAY

ARNOTT struggles.

MIROSLAV  
Who've you told?

ARNOTT  
I don't know anything.

MIROSLAV  
Liar. Idiot.

He turns to RYAN still trying to work the bolt cutters.

MIROSLAV (CONT)  
Come on.

RYAN walks over to ARNOTT.

RYAN  
Get that finger in there.

ARNOTT's finger is held out, RYAN tries the bolt cutters, ARNOTT screams, but the bolt cutters have jammed again.

RYAN (CONT)  
Oh these don't work!

MIROSLAV pushes RYAN out of the way and takes the bolt cutters off him.

RYAN (CONT)  
I ain't a bloody kid!

MIROSLAV sets himself with the bolt cutters.

MIROSLAV  
Then we do him like Tommy says.

ARNOTT struggles madly to free his arm from the vice. He cries out in agony.

The MASKED MEN leap on the arm to secure it. He continues to struggle.

Suddenly the sound of police cars cut through from outside.

RYAN and the goons scramble for the exit, leaving ARNOTT crying with pain, his hand still held in place by the vice.

10:02:15

EXT. DERELICT FIRE STATION. DAY

An unmarked Police Car pulls up just as RYAN and the goons scramble out into the courtyard.

A car slams into them, knocking them all to the ground.

GATES leaps out of the car, the tyre iron in his hand and he manages to grab hold of RYAN before he escapes.

GATES  
Hey, where you going? Come here.

He tries to drag RYAN back inside, but RYAN struggles.

RYAN  
You bent bastard.

GATES slams the tyre lever into RYAN's leg. RYAN cries out and falls to the ground, rolling over clutching his leg and screaming.

RYAN (CONT)  
Ah, oh you bust me leg!

GATES handcuffs him to a fixture.

GATES  
Get down and shut up!

GATES goes inside.

MUSIC OUT 5M2B 10:02:49

INT. DERELICT FIRE STATION. DAY

ARNOTT struggles and finally manages to free his arm from the vice, he slumps to the ground, battered and defenceless.

MUSIC IN 5M3B 10:03:03

GATES enters and sees him. He walks over to ARNOTT, the tyre iron still in his hand.

ARNOTT looks at him and shakes his head in fear.

ARNOTT  
No ... Please ... Please...

He starts to cry.

GATES gazes at ARNOTT glassily. Then he looks around, turns and exits.

ARNOTT watches GATES disappear out of the door and out of sight.

10:03:47

EXT. OPEN ROAD. DAY

GATES car drives along.

10:03:49

INT. GATES' CAR. DAY

GATES drives, deep in thought.

He allows himself a small smile.

10:03:58

EXT. GATES' CAR. DAY

The car continues on its journey.

10:04:02

EXT. DERELICT FIRE STATION. DAY

FLEMING pulls up in her car. There's a police vehicle and an ambulance already in the courtyard.

She moves quickly to find ARNOTT.

MUSIC OUT 5M3B 10:04:15

FLEMING  
Steve?

ARNOTT  
I'm fine.

FLEMING  
You sure?

ARNOTT

Yeah, look you should go.

FLEMING  
It's ok, my cover's blown.

ARNOTT  
What?

FLEMING  
It doesn't matter, I lost Gates.

ARNOTT  
There's no sign of him here.

FLEMING  
Look I'll follow you to the hospital, alright?

ARNOTT climbs into the back of the ambulance.

FLEMING joins BANNERJEE and LARKIN where, RYAN kicks out at them, struggling against his handcuffs.

RYAN  
You bastard!

BANNERJEE  
Please calm down Ryan, you're only going to hurt yourself.

RYAN  
Bastard.

LARKIN  
Where's the water cannon when you need it?

FLEMING  
Who nicked him?

BANNERJEE  
DS Arnott said he did.

FLEMING looks doubtful, she looks at RYAN.

FLEMING  
Who arrested you Ryan?

RYAN gets struggling.

LARKIN  
DC Fleming asked you a question, Ryan.

RYAN  
I ain't saying nothing without a solicitor!

MUSIC IN 5M4B 10:05:15

FLEMING turns back and looks at ARNOTT sitting in the back of the ambulance. Then the doors are shut.

10:05:21

EXT. GATES'S HOUSE. DAY

GATES draws up in his car and climbs out.



10:05:38

INT. GATES'S HOUSE. DAY

GATES enters. All is quiet.

GATES  
Jools? Jools are you here?

He looks around, there is no reply.

GATES (CONT)  
Jools?

Still no reply.

He hears a noise and cautiously walks towards it.

He stops when he sees the back glass in the back door has been smashed in.

He looks worried.

GATES (CONT)  
Jools?

He throws open the door to the garage and sees the dog lying in a pool of blood on the floor.

10:06:32

INT. GATES'S HOUSE. GARAGE. DAY

GATES looks sickened as he kneels down by the dog, it whimpers. GATES strokes it's head.

GATES (CONT)  
It's okay boy.

The dog cries.

GATES (CONT)  
It's okay.

GATES takes off his jacket and carefully presses it over the dog's head.

GATES (CONT)  
Sssh. It's ok Sam, it's ok baby.

GATES looks distressed as he puts the dog out of it's misery.

10:07:19

INT. GATES'S HOUSE. KITCHEN. DAY

MUSIC OUT 5M4B 10:07:21

GATES reflects on the situation, anguished.

JOOLS arrives home.

He goes to intercept her.

10:07:29

INT. GATES'S HOUSE. HALLWAY. DAY

JOOLS  
Tony?

GATES  
Are the girls at school?

JOOLS  
What are you doing here?

GATES  
The girls, Jools.

JOOLS  
Yeah of course they are.

GATES  
Ok I need you to pack a couple of bags, pick them up early and then take them to your mum's.

JOOLS  
What's going on?

GATES  
Listen I'll pack the bags myself if I have to, but we have to get going.

JOOLS  
Tony talk to me!

GATES  
They killed Sammy.

She's appalled.

JOOLS  
Oh, my God.

She moves towards the entrance to the garage. He grabs her.

GATES  
Yeah. Don't. It's a warning. It's me they're after.

JOOLS  
Who are these people?

GATES  
It doesn't matter who they are, I just need to know that you and the girls are safe, that's all I care about right now.

JOOLS  
No I'm not going anywhere without you.

GATES  
Jools you'll be safe at your mum's.

JOOLS  
This is ridiculous. You're the Police!

GATES  
Jools.

JOOLS

I'm calling 999.

She marches to the phone. He grabs her and pulls her back. She tries to shake him loose.

GATES  
Hey! Listen! I am on my own.

JOOLS  
No you're not!

GATES  
This mess, it's mine. It's not yours and it's not the girls'. I just need you to do what I say.

JOOLS  
I'm calling Nigel.

She moves for the phone.

GATES  
Don't.

JOOLS  
There's not a bloke at the station that won't stand by you.

She picks up the phone, GATES grabs it.

GATES  
Jools. Stop it!

JOOLS  
Why're you behaving like this?

GATES  
This is about Jackie, alright, and the people that she was in business with.

JOOLS  
What are you saying? That they killed Sammy?

GATES  
Yeah.

JOOLS  
Well what's it got to do with Jackie?

GATES  
They killed her too.

JOOLS  
My God. When?

GATES  
A couple of weeks back.

JOOLS  
Why didn't you say anything?

GATES

Because I thought I'd, I was trying to fix everything.

JOOLS  
How? What's going on?

GATES  
It doesn't matter - alright, they're criminals. Now, I need you to pack those bags and I need you to pick up my girls.

JOOLS  
Why're you shutting me out?

GATES  
*Because I need to be able to handle this on my own.*

JOOLS  
I'm not going anywhere without you.

He takes a breath, then walks up to her.

GATES  
I was fucking her. Okay? I was *fucking* Jackie.

MUSIC IN 5M5 10:09:12

She glares at him. Then turns and goes.

GATES sobs, he sits down totally bereft.

10:09:52

INT. HOSPITAL ROOM. NIGHT

ARNOTT opens his eyes. His right hand is bandaged. FLEMING is at the bedside.

FLEMING  
Steve.

ARNOTT  
Y'alright?

MUSIC OUT 5M5 10:10:14

FLEMING  
You're okay. They operated on your hand. They saved your finger.

HASTINGS (O.S.)  
Yeah ... yeah ... I'll call you back... I'll call you back.

HASTINGS is at the end of the bed on his mobile, he hangs up and looks at ARNOTT.

HASTINGS (CONT)  
Hey Steve.

ARNOTT  
Any sign of Gates?

FLEMING  
No. The house is deserted. DI Buckells' team have put a trace on his phone but, it's switched off.

ARNOTT  
Right.

HASTINGS  
We're gonna take a statement from you when you're feeling a bit better, yeah.

FLEMING  
Since Gates went AWOL just before it happened, we're assuming he was involved in some capacity.

HASTINGS  
Quite a set of charges isn't it, for the Officer of the Year -- conspiracy, kidnapping, GBH, attempted murder ...

ARNOTT  
I'm not sure he was involved, sir.

HASTINGS  
We haven't got the evidence yet, you mean. But we will get it. Kate, we should debrief.

HASTINGS moves to exit. FLEMING follows.

ARNOTT  
Kate.

She halts. Awkward beat.

HASTINGS  
Alright Kate, I'll see you back at the office, yeah? I'm glad you're feeling better Steve.

ARNOTT  
Thank you, sir.

Exit HASTINGS.

ARNOTT (CONT)  
What's that about?

FLEMING  
Well now my cover's blown, it's a question of whether I'll stay on the case.

ARNOTT  
D'you want to carry on?

FLEMING  
I think you know the answer. The men who were holding you got away, but the kid's in custody. We won't be able to interview him till we've tracked down a responsible adult.

ARNOTT  
Okay ... I heard you trashed Gates' office.

FLEMING  
Yeah.

ARNOTT

There was a freezer, in the place they held me.  
Struck me as odd.

10:12:13

INT. DERELICT FIRE STATION. NIGHT

A tight sling holds ARNOTT's bandaged right hand to his chest. He and FLEMING enter to find BUCKELLS observing a couple of FORENSIC SCENE INVESTIGATORS examining the interior of the freezer.

BUCKELLS

Hiya. There are traces of body fluids, seepage from before a body was frozen. I don't think the seepage products will tell us much.

ARNOTT

It tells us they moved it in a hurry.

FLEMING

Yeah because they didn't clean up.

BUCKELLS

I'm surprised you've not been pulled out, DC Fleming. I say Fleming. Who knows?

BUCKELLS makes a hasty exit.

Awkward beat between ARNOTT and FLEMING.

FLEMING

The chances are her body's in another freezer somewhere else. It'll be Jackie alright -- they'll preserve the body as evidence against Gates.

ARNOTT

He didn't kill her.

FLEMING

No?

ARNOTT

I'm not sure he's capable.

She studies him. It makes him uneasy.

He throws her a look then exits.

10:13:07

INT. POLICE STATION. CID CORRIDOR/TO-20. DAY

ARNOTT and FLEMING enter. Immediately FLEMING receives dirty looks from all the officers.

ARNOTT

I'll come with you.

FLEMING

No. I'm alright.

FLEMING heads to her desk alone. ARNOTT loiters, somewhat rejected.

COTTAN looks up from his desk.

COTTAN  
Kate.

FLEMING  
Dot.

She walks over to her desk.

FLEMING  
I've just come to get my stuff.

MORTON  
No hard feelings.

She glances over at him then carries on packing up. Everyone in the bullpen stares at her.

MORTON walks behind FLEMING and spits in her hair.

COTTAN says nothing, neither do the rest of the team. FLEMING bites her tongue as ARNOTT watches from the doorway.

MORTON turns and walks off.

As he leaves, ARNOTT squares up to him.

MORTON  
Her cover isn't the only thing she blew, you know. Ask Tony.

MUSIC IN 5M6 10:13:59

ARNOTT is so surprised by MORTON's remark, he's momentarily paralysed. MORTON walks off.

In background, ARNOTT watches FLEMING, affected by the thought. COTTAN passes FLEMING a tissue.

COTTAN  
Here.

FLEMING  
Thanks.

FLEMING cleans the spit from her hair and bins the tissue.

COTTAN  
Which Force you really from?

She doesn't answer. She starts removing personal items from her desk into her bag.

COTTAN (CONT)  
Who was your target then, ey? Just Gates?

FLEMING  
I can't discuss my brief.

She keeps gathering stuff.

COTTAN

You must be pretty pissed off though ey, not getting the evidence you needed.

FLEMING

I got plenty.

COTTAN

Yeah? I don't see Tony Gates in custody. Do you?

She picks up her things and walks off.

COTTAN watches her go. He looks worried.

FLEMING reaches ARNOTT.

FLEMING

The last time I saw Gates, he was talking with Morton. If anyone's still loyal, it's him.

ARNOTT looks at her.

FLEMING (CONT)

What?

ARNOTT

Leave Morton to me.

ARNOTT exits, FLEMING looks worried and follows him out.

10:15:09

EXT. POLICE STATION. CAR PARK. DAY

MUSIC OUT 5M6 10:15:10

ARNOTT catches up with MORTON as he limps to his car.

MORTON

Here we go again.

ARNOTT

Has Gates called you yet?

MORTON

He knows there'll be a trace on his phone.

ARNOTT

He'll find a way. When he calls, give him a message. There's a subway between Borogrove Estate and Moss Heath Park. You tell him I'll be there, alone, at midnight.

MORTON

You must think I'm thick as pig shit.

ARNOTT

You don't know the situation between me and Gates, but he does.



MORTON  
What if I say, Screw you?

ARNOTT  
The only person you'd be screwing is your best mate.

Exit ARNOTT. MORTON reflects, torn, shuts the car door.

10:15:46

INT. POLICE STATION. BACK STAIRS/CID CORRIDOR. DAY

ARNOTT trudges back in.

HILTON (O.S.)  
Virtually all ...

HILTON and an entourage of SENIOR OFFICERS approach from the front entrance of the station.

HILTON (CONT)  
... my detectives have been seconded to the operation.

Through the phalanx of heads, ARNOTT sees CHIEF INSPECTOR OSBORNE.

OSBORNE  
You've responded decisively, sir.

MUSIC IN 5M7 10:15:56

Shocked, ARNOTT locks eyes with OSBORNE. Tense beat.

HILTON  
You two know each other?

ARNOTT  
What you doing here?

HILTON  
*Chief* Inspector Osborne is contributing his expertise to our Counter Terrorism operation.

ARNOTT  
You believe this?

OSBORNE  
The Greek Lane cell appeared exactly the same time as ours dropped off the radar. We can't exclude a direct connection.

ARNOTT looks aghast.

HILTON  
If you'll excuse us, *DS* Arnott.

OSBORNE and HILTON move on quickly, leading the entourage, all of whom eye ARNOTT with disapproval.

HILTON (CONT)  
I'm sorry about that, Philip.

COTTAN stands to attention waiting for HILTON to introduce him to OSBORNE.

HILTON (CONT)  
Ah, DS Cottan, our Acting Deputy SIO. CI Osborne.  
They shake hands.

OSBORNE  
Cottan.

COTTAN  
Very pleased to meet you, sir.

ARNOTT exits out the back way in dismay.

10:16:36

EXT/INT. POLICE STATION. PUBLIC ENTRANCE. DAY

JANE HARGREAVES, presents herself to an OFFICER just as FLEMING passes on her way out onto the street.

OFFICER (O.S.)  
Morning.

MUSIC OUT 5M7 10:16:38

JANE  
Hiya, I am Ryan Pilkington's social worker.

OFFICER (O.S.)  
Just a minute.

FLEMING does a subtle about-turn.

MUSIC IN 5M8 10:16:41

FLEMING  
Hi. Sorry. DC Fleming. Would you come with me, please?

FLEMING looks over at the OFFICER as she walk off with JANE.

FLEMING (CONT)  
Thanks.

10:16:53

INT. POLICE STATION. INTERVIEW ROOM 1. DAY

RYAN enters with a whole retinue of case workers -- all crammed round his side of the table.

FLEMING sits opposite him. She puts the tape in the machine and begins.

FLEMING  
Interview under caution with Ryan Pilkington by Detective Constable Fleming in the presence of Ryan's solicitor --

BURTON  
Louise Burton.

FLEMING  
-- social worker --

JANE  
Jane Hargreaves.

MUSIC OUT 5M8 10:18:04

FLEMING  
-- Community Liaison Officer, Community Juvenile Liaison Officer and Community Policing Case File Officer PC Bannerjee. I know things aren't great for you at home, Ryan. We've had to give up on your mum. She won't come in. She'd rather leave all this to your case workers. How d'you feel about that?

He shrugs.

FLEMING (CONT)  
My parents split up when I was a kid. You'll do anything to be out of the house. You don't care what it gets you into.

No reply.

FLEMING (CONT)  
You're right. Our lives doesn't compare. But I do want to help you, Ryan. You're on a bad road and you need to get off it.

10:18:30

INT. OUTSIDE INTERVIEW ROOM. DAY

ARNOTT arrives at the one-way glass. He observes the interview.

FLEMING (CONT - O.S.)  
Tell me what you know about the men who were holding DS Arnott. We know the same men were involved in a series of incidents.

10:18:40

INT. INTERVIEW ROOM. DAY

RYAN isn't forthcoming. FLEMING keeps going.

FLEMING (CONT)  
Two men were killed in Greek Lane. A drug dealer named Wesley Duke was hung up from a lamp post. And a woman named Jackie Laverty was snatched from her own home. Four murders, Ryan. I need to know you had nothing to do with them.

RYAN  
I didn't.

FLEMING  
And I believe you Ryan. But you know about them, don't you?

BURTON  
My client denies any knowledge of these offences.

FLEMING  
The person who ordered those murders is someone you work for though, isn't that right?

RYAN

I dunno.

FLEMING

Don't lie to me, Ryan. I can't help you if you do.

10:19:10

INT. OUTSIDE INTERVIEW ROOM. DAY

ARNOTT listens in, he looks distressed.

FLEMING (CONT - O.S.)

You were involved in holding and torturing DS Arnott.

10:19:14

INT. INTERVIEW ROOM. DAY

FLEMING (CONT)

You spoke to a man on the phone who was giving you the orders. Who's that man?

RYAN

I dunno.

FLEMING

Well does he have a name?

BURTON

Ryan's answered the question, DC Fleming.

FLEMING

Ryan?

RYAN

I don't know his name.

FLEMING

Does he use the name "Tommy"?

RYAN

Dunno.

FLEMING

That's the name DS Arnott heard. Let's call him Tommy.

RYAN

Whatever.

FLEMING

What do you do for Tommy, Ryan?

RYAN

Don't do nothin'.

FLEMING measures a pause. She shows a transparent evidence bag containing a mobile phone.

FLEMING

For the tape, I'm showing Ryan a mobile phone, evidence number G67389. Is that your phone?

RYAN

No.

FLEMING

Well it was recovered from the location where you were holding DS Arnott.

RYAN keeps quiet.

FLEMING (CONT)

You're a tough kid, Ryan. Or at least you think you are. Where did you get those injuries?

She looks at the bruising on his face.

RYAN shrugs.

FLEMING (CONT)

If you carry on like this, the place you're going has sixteen-year-olds, seventeen-year-olds. And they're built like brick sheds. How d'you think you'll fare against one of those lads?

RYAN shrugs.

FLEMING (CONT)

They knock your teeth out, Ryan. They do that so you give a better blow-job.

JANE

I don't think that's very helpful, DC Fleming.

She holds up the evidence bag again.

RYAN

It *ain't* my phone.

FLEMING

But you recognise it, don't you?

BURTON whispers in RYAN's ear.

RYAN

No comment.

FLEMING

What d'you do for Tommy, Ryan?

BURTON whispers again.

RYAN

No comment.

FLEMING

Four murders, Ryan. This is serious. I know you're innocent. You were just helping out with the phones, weren't you?

BURTON whispers again.

RYAN

Just did the phones.

FLEMING  
Did what exactly?

RYAN  
Nick phones for him. For the lot of 'em. They'd use 'em for a couple of days. Then I'd get rid of 'em.

FLEMING  
Right so you needed unregistered phones, like this one.

RYAN  
That's it. The phones.

BURTON  
My client has been very helpful. Can we leave it there please?

FLEMING  
Have you ever met Tommy?

RYAN  
No. He does it all on the phones.

FLEMING  
Did he ever ask you to do anything in relation to the woman that I mentioned earlier, Jackie Laverty?

RYAN  
Like what?

FLEMING  
Well we're still looking for her body, Ryan. Where is it?

RYAN  
I dunno.

FLEMING  
Are you sure, Ryan?

RYAN  
Yeah.

FLEMING  
We *can* protect you from Tommy.

RYAN  
Yeah, right.

FLEMING  
*Where's the body, Ryan?*

JANE  
DC Fleming -- please.

BURTON  
That's enough.

FLEMING pulls herself together.

FLEMING

There's a police officer, Ryan. Detective Chief Inspector Gates. Do you know who I mean?

RYAN says nothing.

MUSIC IN 5M9 10:21:44

FLEMING (CONT)

Well let's assume you do. Did Tommy ever give you instructions regarding DCI Gates?

RYAN says nothing.

FLEMING (CONT)

Ryan?

RYAN

I'd give him a phone. Tommy does all the talking.

10:21:54

INT. OUTSIDE INTERVIEW ROOM. DAY

ARNOTT continues to listen in.

BURTON (O.S.)

My client's already admitted to transporting ...

FLEMING (CONT)

What did he say to Gates?

10:21:57

INT. INTERVIEW ROOM. DAY

FLEMING (CONT)

What did Gates say to him?

RYAN

I can't remember.

FLEMING

Think carefully, please Ryan. Did Tommy and DCI Gates ever ...

10:22:03

INT. OUTSIDE INTERVIEW ROOM. DAY

FLEMING (CONT - V.O.)

... discuss kidnapping DS Arnott?

RYAN

I dunno.

BURTON (O.S.)

Ryan's answered your questions, DC Fleming.

10:22:09

INT. INTERVIEW ROOM. DAY

JANE

He's tired. Are you tired, Ryan?

RYAN rubs his face.

FLEMING

Ryan? Please. Think carefully. Did DCI Gates help kidnap DS Arnott?

RYAN  
No he was the one who rescued him.

FLEMING looks shocked.

10:22:27

INT. OUTSIDE INTERVIEW ROOM. DAY

On observing FLEMING's shock, ARNOTT moves quickly and bursts into the interview room.

10:22:31

INT. INTERVIEW ROOM. DAY

By the time he gets there, FLEMING has recomposed her professional demeanour.

FLEMING  
Well thank you Ryan. We'll leave it there for now. I hope you're being looked after. And if there's anything you need, just let me know.

She gets up and walks out past ARNOTT.

FLEMING (CONT)  
DS Arnott.

ARNOTT follows her out.

10:22:45

INT. OUTSIDE INTERVIEW ROOM. DAY

Just as the door opens, BUCKELLS appears, breathless.

BUCKELLS  
What the hell's going on here, Fleming?

FLEMING  
We got a responsible adult but you were busy.

BUCKELLS  
You're off TO-20. You were never bloody on it.

FLEMING  
Right you are, sir.

FLEMING exits. ARNOTT pursues her. BUCKELLS goes into the interview room.

BUCKELLS  
Ryan, sorry, I'm Detective Inspector Buckells.

RYAN  
Can I have a Big Mac now?

10:23:08

INT. INTERVIEW ROOM CORRIDOR. DAY

ARNOTT catches up with FLEMING.

ARNOTT  
Kate. Wait.



FLEMING

I knew something was going on. When were you going to tell me?

ARNOTT

I'm sorry.

FLEMING

What? And now you "owe" him? Gates' played us. All of us. And he's at it again.

ARNOTT

He saved my life!

FLEMING

He put you in danger in the first place!

ARNOTT

He was backed into a corner.

FLEMING

Yeah that we put him in, to crack the case!

ARNOTT

You're the one closer to Gates and you don't even understand him.

She gasps in dismay.

FLEMING

You know what you're screwing up an operation I've spent months on, Steve, undercover, worrying about my every move, bricking it in case I get caught, sleepless nights? Cheers, mate. Thanks a fucking million.

Exit FLEMING. ARNOTT reflects bitterly.

10:23:51

EXT. KINGSGATE. CITY STREET. DAY

An anonymous figure in a hood slips through a crowded pavement into a phone box - it's GATES.

He punches the numbers scrawled in a notebook:

"NIGE 07700900163"

The number rings. He waits on tenterhooks for it to be answered.

10:24:12

INT. AC-12. OPEN PLAN OFFICE. NIGHT

Alone in the big office, ARNOTT watches the clock tensely.

The CLEANING WOMAN is at work.

ARNOTT gets up and walks out.

10:24:32

EXT. THE BOG. SUBWAY. NIGHT

ARNOTT loiters in the gloom. He's very nervous.

A car appears and parks up.

He sees two feet step out, then a walking stick.  
MORTON steps towards ARNOTT.

MORTON  
Who else knows you're here?

ARNOTT  
No one. Now where's Gates...

MUSIC OUT 5M9 10:25:12

MORTON grabs ARNOTT across his wounded hand and squeezes. ARNOTT screeches in pain and drops to the ground, almost faint with agony.

MORTON  
Pillock!

MORTON limps back the way he came.

On the ground, ARNOTT looks very ill. He watches MORTON climb back into his car and drive off.

ARNOTT struggles to his feet and walks back to his own car.

MUSIC IN 5M10 10:25:52

He opens the door and is about to climb in when GATES jumps out from behind and grabs him.

GATES throws open the rear door, shoves ARNOTT in, shuts the door and jumps in the driver's seat and drives off.

10:26:04

INT. ARNOTT'S CAR. NIGHT

ARNOTT is on the back seat.

ARNOTT  
Gates? What the hell's going on?

GATES  
I need to flush out any back-up, make them come running.

ARNOTT  
There's no back-up - it's just me.

GATES  
Yeah? So you're looking after your own, that's not in the Anticorruption code, mate.

ARNOTT  
Well it's mine.

10:26:18

EXT. ARNOTT'S CAR. NIGHT

GATES throws a hard left.

10:26:20

INT. ARNOTT'S CAR. NIGHT

ARNOTT cries out in pain.

GATES

I was *never* on the take. And I was *never* in with criminals. That was all Jackie.

ARNOTT

You pulled the surveillance off Greek Lane so they could do the murder.

GATES

I never gave that order. Anyone tells you different is *lying*.

ARNOTT

All the dirty money Jackie was funnelling, you never suspected a thing?

GATES

Listen I was an idiot. And I never twigged who she was in with. But it was them who did the murder not me and it's them I'm hiding from, not you.

10:26:42

EXT. ARNOTT'S CAR. NIGHT

GATES throws another hard turn.

10:26:44

INT. ARNOTT'S CAR. NIGHT

ARNOTT

Turn yourself in. Give evidence against them. We can protect you.

GATES

That's a bunch of crap and you know it. I'm a dead man walking. And so are you son. We need to get them before they get us. For Jackie's murder, for the Greek Lane mob and for Wesley Duke. Because they're the real criminals, Arnott. Not me.

ARNOTT

What the hell am I supposed to do?

GATES

Just back off. You back off and you keep everybody else off of me until the job's done.

ARNOTT

How'd I know this isn't just another one of your games?

GATES

This is my only chance of holding on to any of the things I give a toss about. I'll give you Tommy and then you let me go. You got it? Arnott? Have you got it?

ARNOTT

Yes!

10:27:19

EXT. THE BOG. SUBWAY. NIGHT

Approaching the spot he picked up ARNOTT, GATES brakes hard.

10:27:23

INT/EXT. ARNOTT'S CAR. NIGHT

MUSIC OUT 5M10 10:27:24

ARNOTT flies off the seat into the well behind the front seats.

By the time he manages to get up, the driver's door is wide open and GATES has vanished into the night.

ARNOTT is in pain and in a quandary.

10:27:46

EXT. POLICE STATION. CAR PARK. DAY

HILTON's just parked his car. He sees COTTAN locking up his.

HILTON  
Er, Matthew.

COTTAN  
Sir.

HILTON  
CI Osborne's joined us on semi-permanent secondment. I'd be grateful if you could be his point of contact.

COTTAN  
I'd be very happy to, sir.

HILTON points COTTAN towards the station and they stroll.

HILTON  
I've been impressed, Matthew, and I wonder how you'd feel about sitting the inspectors exam?

COTTAN  
I don't know what to say, sir.

HILTON  
No one wants to step into dead man's shoes, but Tony Gates is finished. I meant to ask, what brought you into the Service, Matthew?

COTTAN  
Well where I grew up Sir, there wasn't much respect for law and order. You know, I could've fallen in with a bad crowd. Instead I made a few quid caddying at the local golf club. I met a bloke there sir, who opened my eyes.

HILTON  
Well think of this as an opportunity to help young people like that.

COTTAN

I want it, Sir.

HILTON  
Good man. Excellent.

They go in.

10:28:41

EXT. RYAN'S HOUSE. DAY

A police car pulls up outside.

LARKIN steps out, opens the back door for BANNERJEE and RYAN who they escort back towards the house.

LARKIN sees a YOUNG MAN in his underpants running off holding onto the rest of his clothes.

LARKIN  
Must've seen the vehicle. Remind me to check outstanding warrants back at the station.

BANNERJEE  
Is that your mum's boyfriend, Ryan?

RYAN doesn't answer.

LARKIN knocks at the front door.

KEELY answers the door -- half dressed, hung over.

KEELY  
You better of fed him.

RYAN goes in and KEELY shuts the door curtly.

LARKIN turns back to the car, doesn't bat an eye.

LARKIN  
Right, let's get round to the chippy.

BANNERJEE  
Just give me a minute, Kaz.

MUSIC IN 5M11 10:29:41

BANNERJEE goes back and bangs on the door.

RYAN answers it.

RYAN  
What now?

BANNERJEE  
Ryan, I er, I want you to know you can call me.

BANNERJEE offers a card.

RYAN  
I ain't no grass.

BANNERJEE

Yeah I know, it's just if there's stuff you want to talk about. Or you want someone to buy you a burger. That's all mate.

RYAN  
Okay.

BANNERJEE  
Promise?

RYAN nods, childlike again. He closes the door.

BANNERJEE turns back to the car.

BANNERJEE (CONT)  
Right, I'll have a cod and chips. See you there.

LARKIN  
Simon, what -- ?

BANNERJEE  
I know -- this is the Bog -- we never leave the vehicle.

BANNERJEE straightens up and strolls along the street. He acknowledges passers-by, saying hello, being part of the community and looking proud of being a POLICE OFFICER.

10:30:38

INT. AC-12. OPEN-PLAN OFFICE/HASTINGS' OFFICE. DAY

FLEMING is out in the open-plan area in discussion with another AC officer.

MUSIC OUT 5M11 10:30:40

HASTINGS  
Steve, fancy a cup of tea?

ARNOTT walks over to him.

HASTINGS (CONT)  
Ha, shall I be mother?

ARNOTT  
Thank you sir.

HASTINGS pours cups of tea from a pot, apparently all sweetness and light.

HASTINGS  
You know the date came through for your inquest. It's next week.

ARNOTT  
Right.

HASTINGS  
Yeah, suppose you could always argue that you're not fit to testify? Yeah? Kate?

ARNOTT doesn't answer, mulls it over. HASTINGS waves FLEMING in and she approaches.

HASTINGS (CONT)

The news came through yesterday but I decided to let it wait. There's no point ruining a good night's sleep. Did you sleep all right last night?

ARNOTT

Good, thank you, sir.

HASTINGS

Yeah I know, I know, I mean with the arm and all that.

ARNOTT

Just a quiet night in, sir.

HASTINGS

Quiet night? You cheeky wee shite, ya! Kate, you have a word with him. My doctor told me to watch my blood pressure.

He storms out.

FLEMING

The boss put an officer on your flat. For your protection. He saw you stumble in well after midnight.

ARNOTT

I had a meeting with Gates.

FLEMING

Jesus Christ, Steve. You're meant to be my partner.

ARNOTT

Well you were never Gates's partner, then?

FLEMING

What the hell are you talking about?

ARNOTT

If this is personal ...

FLEMING

"Personal"?

ARNOTT

If something happened between you two ...

FLEMING

Like what?

ARNOTT

Nothing. Forget it.

FLEMING

What d'you want to know?

ARNOTT

I shouldn't have asked. It's private.

FLEMING

Yeah. It is.

Enter HASTINGS in a burst of energy, throwing a knot of electronic equipment on his desk.

HASTINGS

Here. Now that you and Gates are bosom buddies, you'll know what to do with that

ARNOTT

A wire tap?

HASTINGS

Yes, Steven, a wire tap.

ARNOTT looks far from keen.

HASTINGS (CONT)

What is it with you? You think you owe Gates? Why don't you ask yourself who you really owe.

MUSIC IN 5M12 10:32:10

He walks off, FLEMING looks at ARNOTT then walks back to her desk.

ARNOTT stares at the wire tap.

10:32:15

EXT/INT. POLICE STATION. FRONT ENTRANCE. DAY

From the busy street, ARNOTT heads into the station. His movements are uneasy. His looks are edgy.

10:32:29

INT. POLICE STATION. CID CORRIDOR. DAY

ARNOTT heads towards the door and uses his fob to get in.

10:32:41

INT. POLICE STATION. TO-20. DAY

ARNOTT heads in, he stops and glances over at the briefing room where OSBORNE, MORTON, COTTON and JANSON are deep in discussion. They glance back at him and he turns and continues towards BUCKELL's office.

10:32:52

INT/EXT. POLICE STATION. BUCKELLS' OFFICE. DAY

BUCKELLS is on the phone when ARNOTT knocks.

BUCKELLS

Yeah, yeah I would, yeah ...

BUCKELLS looks up and waves him in and returns to his phone call.

MUSIC OUT 5M12 10:33:00

BUCKELLS (CONT)

Just a second, sorry.

He looks up at ARNOTT.

ARNOTT



You got a minute, sir? We're eager for an update.

BUCKELLS

The body fluids recovered from the freezer match the blood from Jackie Laverty's house. I've re-interviewed the ASBO Dodger but he's never gonna grass where they moved the body. Now we're looking at the phone data.

ARNOTT

When d'you make the tissue match?

BUCKELLS

Oh were you not on the distribution list? I do apologise.

BUCKELLS returns to his call tartly.

BUCKELLS (CONT)

Sorry, Alex, carry on ...

ARNOTT

Sir.

ARNOTT turns and exits sharply.

10:33:26

INT. POLICE STATION. CID OFFICE/TO-20. DAAY

ARNOTT exits the office and glances back at the briefing room where the investigation is continuing. MORTON and OSBORNE are looking at the incident board.

OSBORNE (O.S.)

So do we know how long the cell has been operating under cover as drug dealers?

COTTAN

Yeah well we interviewed a known dealer, Wesley Duke, before he died. He reckoned, a month, sir.

JANSON

Jermaine Duke, brother of the deceased, says Wesley remarked on the reliability he got from the Greek Lane suppliers. They were organised. Not smackheads. Professionals.

MORTON

Fits with them having a supply line running directly from Northern Pakistan.

They shut up when they see ARNOTT.

ARNOTT

Oh don't mind me. A supply line running directly from Northern Pakistan? Makes a change from nicking chavs on Moss Heath. You must be creaming yourselves.

OSBORNE

This is a private meeting, Arnott.

ARNOTT  
Fine. I'll wait.

ARNOTT steps out and sets himself up in TO-20,  
staring them out.

OSBORNE turns to the others.

OSBORNE  
Excuse me.

He marches out and past ARNOTT.

OSBORNE (CONT)  
Come on.

ARNOTT gets up and follows him.

COTTAN watches him suspiciously.

10:34:19

INT. INTERVIEW ROOM 2. DAY

ARNOTT and OSBORNE enter.

OSBORNE  
Right, you've got thirty seconds.

ARNOTT  
I'd like to explore the possibility the Greek Lane  
residents weren't terrorists.

OSBORNE  
Naturally I'm open to all possibilities.

ARNOTT  
I've been conducting an in-depth operation against  
DCI Tony Gates. And at no point in Gates's  
investigation did he ever develop a lead into a  
terror connection.

OSBORNE  
Not until he obtained evidence of the bomb-making  
activity.

ARNOTT  
Sir, it was household bleach and a chemistry book.  
Those lads were making crack, not IEDs. And Gates  
knows that. He only dressed it up as a CT op when he  
realised we were about to crucify him.

Tense beats.

MUSIC IN 5M14 10:35:00

OSBORNE  
Well is that it? Thanks, Arnott. Time's up.

OSBORNE moves to the door.

ARNOTT  
Don't act like this hasn't happened before. Our  
operation was botched. And you're trying to cover it  
up.

OSBORNE

The only person not telling the truth is you. You're out on a limb, Arnott. Not a great place to be when the inquest opens next week -- no wonder you're desperate.

ARNOTT

You asked me to lie, sir, to go along with it. At least have the common decency to admit that.

OSBORNE

I did no such thing.

OSBORNE opens the door. ARNOTT marches to it and shuts it.

ARNOTT

*I got shafted because of you.* Because I won't cover up our blokes busting into the wrong flat, shooting an innocent person.

OSBORNE glares calmly at ARNOTT. He pulls open the door.

OSBORNE

See you at the inquest.

Exit OSBORNE.

ARNOTT looks devastated.

He pulls off the wire.

10:35:44

INT. AC-12. HASTINGS' OFFICE. DAY

ARNOTT enters and plonks the wire on HASTINGS' desk.

ARNOTT

This isn't going to work. I can't use this on Gates.

MUSIC OUT 5M14 10:35:56

HASTINGS

Steve. You're off the case.

ARNOTT

Just wait! There's a bigger crime here. Gates believes he can bring in a high-value offender within organised crime.

HASTINGS

What? He told you that?

ARNOTT

He's desperate. He believes it's his only chance to save his career, his reputation, his family. Look DI Buckells' team's been checking phone records, right? I can feed the right information to Gates. He has a relationship with these people. They'll want to meet, if only to kill him. Gates can pick up an unregistered phone so he can make contact without being traced by Buckells. Now I know --

HASTINGS

Whoah, whoah, whoah. Hang on a second Steve. What are you saying here? You're going to cut this guy loose? Look after everything that's gone down, the only way I'm going to sanction an operation like this, son, is if you can promise me that you're going to deliver Gates. Right, into the palm of my hand.

ARNOTT reflects on this.

10:36:41

INT. AC-12. OPEN PLAN OFFICE. DAY

ARNOTT lays a print-out in front of FLEMING.

ARNOTT

This is the call history from Ryan's phone. It goes back only a couple of days, from when the handset was stolen. Now there's a pattern of incoming calls, always from different numbers. Having lost Ryan, there's a big chance right now Tommy doesn't know which of his numbers is secure.

FLEMING looks at the list.

ARNOTT (CONT)

All the numbers are currently inactive. Hastings is on standby to move as soon as one joins the network. So are we.

MUSIC IN 5M15 10:37:10

10:37:11

EXT. KINGSGATE. HIGH STREET. DAY

GATES walks up the road towards a phone shop.

10:37:21

INT. KINGSGATE. PHONE SHOP. DAY

GATES picks up a phone from the display and hands over the cash to the SHOP ASSISTANT and opens the packaging.

10:37:28

EXT. KINGSGATE. NEWS STAND. DAY

GATES exits the shop and melts into the crowd, slipping the phone in his pocket.

10:37:38

EXT/INT. JOOLS' MOTHER'S HOUSE. DAY

GATES waits nervously at the front door.

JOOLS comes to the door and opens it a crack.

MUSIC OUT 5M15 10:37:46

JOOLS

You're not coming in.

GATES

I can't be seen out here on the doorstep.

JOOLS

Then go.

She moves to shut the door. GATES stops her.

GATES

Hey, please, Jools. I'm doing everything to make us good again. I promise you, I'm doing everything. But work are calling me back in. Are my girls in there?

JOOLS

I don't want you upsetting them.

GATES

Just an hour. Just so it's like we're a family again. Just an hour please?

She shakes her head.

GATES (CONT)

Please?

MUSIC IN 5M16 10:38:13

EXT. JOOLS' MOTHER'S HOUSE. BACK GARDEN DAY

GATES plays 'what's the time Mr Wolf' with his girls.

GATES/CHLOE

What's the time Mr Wolf?

NATALIE

Three o'clock.

GATES/CHLOE

What's the time Mr Wolf?

NATALIE

Ten o'clock.

JOOLS sits on the steps watching him as her MOTHER brings her a hot drink.

GATES

What's the time Mr Wolf?

NATALIE

Dinner time.

She chases him.

10:38:28

INT. AC-12. OPEN PLAN OFFICE. DAY

FLEMING answers a ringing phone.

FLEMING

DC Fleming ...

She calls over to HASTINGS.

FLEMING (CONT)

One of the numbers from Ryan's phone just got activated. They're triangulating now.

HASTINGS takes the phone from her.

HASTINGS

Yeah, good, off you go, both of you, go on.

FLEMING and ARNOTT hurry out.

HASTINGS (CONT)  
Yes standing by. Positions everybody, come on.

Everyone jumps up.

10:38:47

EXT. JOOLS' MOTHER'S HOUSE. BACK GARDEN. DAY

GATES carries on playing with his daughters. They are all laughing and having fun.

GATES  
Go on.

NATALIE / CHLOE  
What's the time Mister Wolf?

His new phone rings.

A look of agony comes across his face. Then he takes the call.

GATES  
Yeah?

10:39:11

INT. AC-12. LIFT. DAY

ARNOTT and FLEMING; ARNOTT's on the phone.

ARNOTT  
It's on.

The lift door shuts.

10:39:14

EXT. JOOLS' MOTHER'S HOUSE. BACK GARDEN. DAY

GATES hears and reacts daunted.

10:39:16

INT. AC-12. LIFT. DAY

ARNOTT  
Gates?

10:39:18

EXT. JOOLS' MOTHER'S HOUSE. BACK GARDEN. DAY

GATES  
Received.

GATES hangs up. He turns and walks over to his daughters.

GATES (CONT)  
Guys?

They run over and hug him, JOOLS watches then turns and walks back inside.

GATES (CONT)  
I'm going to have to go.

NATALIE/CHLOE (O.S.)  
Why?

GATES  
I have got to go back to work.

They all head back into the house.

10:39:45

INT. GATES' CAR. DAY

Tears roll down GATES' cheeks as he drives. He fights to pull himself together.

MUSIC OUT 5M16 10:39:53  
MUSIC IN 5M17B 10:39:53

INT. UNDERPASS. DAY

FLEMING's car moves through at speed.

10:39:57

INT. FLEMING'S CAR. DAY

FLEMING drives. ARNOTT has set up one phone on speaker to HASTINGS.

ARNOTT  
Have they got the triangulation yet?

10:39:59

INT. AC-12. DAY

HASTINGS has set up a command post. HASTINGS is on the phone.

HASTINGS  
They've got a signal in the Kingsgate, heading west ...

10:40:01

INT. FLEMING'S CAR. DAY

HASTINGS (CONT - V.O.)  
... towards Edge Park. It's gotta be Tommy.

ARNOTT  
En route.

He talks into his police radio.

ARNOTT (CONT)  
We've got a signal in Kingsgate. Heading west towards Edge Park.

10:40:09

INT. GATES' CAR. DAY

GATES takes the message over his radio.

GATES  
This is Gates. I'm a minute away.

10:40:12

INT. FLEMING'S CAR. DAY

ARNOTT and FLEMING hear.

ARNOTT

What are we?

FLEMING  
Two. Shit.

ARNOTT  
What?

FLEMING  
I don't trust him, okay? I don't bloody trust him!

10:40:19

INT. UNDERPASS. DAY

FLEMING's car moves at speed.

10:40:21

INT. AC-12. OPEN PLAN OFFICE. DAY

HASTINGS studies the screens.

HASTINGS  
Tommy's travelling very fast. Now going west on Kingsgate Road.

10:40:25

INT. FLEMING'S CAR. DAY

ARNOTT  
Kingsgate Road, west.

10:40:27

INT. GATES' CAR. DAY

GATES  
Received.

10:40:30

EXT/INT. GATES' CAR. DAY

GATES speeds along.

10:40:38

INT. AC-12. OPEN PLAN OFFICE. DAY

HASTINGS  
He's already jumped to the next cell. He's going like the clappers.

10:40:43

INT. UNDERPASS. DAY

FLEMING's car moves at speed.

10:40:45

INT. FLEMING'S CAR. DAY

ARNOTT is alarmed.

ARNOTT  
God knows how, but he must be on to us.

FLEMING  
Gates. Bastard.

10:40:49

INT. AC-12. OPEN PLAN OFFICE. DAY

HASTINGS  
He's just taken a left, Edge Park Road, southbound.



10:40:56                    INT. FLEMING'S CAR. DAY

FLEMING  
Drop him. This is our op.

ARNOTT  
Drop him and he's gone. So's Tommy.

ARNOTT transmits into his radio.

ARNOTT (CONT)  
Left turn. Edge Park Road.

10:41:03                    INT/EXT. GATES' CAR. DAY

GATES receives ARNOTT's instruction.

GATES  
Received.

GATES makes a hard left down Edge Park Road.

10:41:11                    EXT. UNDERPASS. DAY

FLEMINGS car drives out from the underpass.

10:41:15                    INT. AC-12. OPEN PLAN OFFICE. DAY

HASTINGS  
The target's just turned west again.

10:41:21                    INT. FLEMING'S CAR. DAY

FLEMING  
He's leading us round the bloody houses.

10:41:23                    INT. GATES' CAR. DAY

GATES drives with determination.

10:41:25                    EXT. STREET. DAY

GATES' car speeds along the residential street.

10:41:26                    INT. FLEMING'S CAR. DAY

ARNOTT and FLEMING look out for the turning.

ARNOTT  
We're now southbound on Edge Park Road. Target *is*  
now heading west. Look for a right turn ahead.

10:41:32                    EXT. STREET. DAY

GATES' car speeds along the residential street

GATES hears just too late to make the right turn. He  
brakes hard, almost crashing into another car and  
then swings a U-turn to make the turn.

10:41:38                    INT. AC-12. OPEN PLAN OFFICE. DAY

HASTINGS is following it all on the tracker system.

HASTINGS

He's stationary! About two hundred yards from the turn.

10:41:49

INT. GATES' CAR. DAY

GATES searches for a stationary vehicle.

ARNOTT (V.O.)

He's gone off road.

10:41:51

EXT. GATES' CAR. DAY

GATES' car moves cautiously.

ARNOTT (CONT - V.O.)

Two hundred yards from the turn.

GATES turns and drives up the entrance to EDGE PARK GOLF CLUB.

10:41:59

INT. FLEMING'S CAR. DAY

ARNOTT talks into his radio.

ARNOTT (CONT)

He's reached wherever he's going.

FLEMING

Or he's dumped the phone.

ARNOTT looks frustrated.

10:42:04

EXT. EDGE PARK GOLF CLUB. DAY

GATES pulls up in the busy car park.

Stepping out of his car, GATES surveys parked cars and various golf types moving about the car park.

Eventually GATES's gaze settles on a GOLFING MAN on a phone and hurrying to hoist his golf bag out of the boot of his car.

Another GOLFER calls out to him from near the club house.

GOLFER (O.S.)

...Tom?

The GOLFING MAN turns to the Club House and calls out.

TOMMY

Sorry ...

GOLFER

Can you move your car.

GATES watches intently.

TOMMY

... can you get me a trolley handle? And a Kit-Kat?  
Or a Mars Bar or something?

He returns to his phone conversation.

TOMMY (CONT)

Yeah ... you cheeky bugger.

TOMMY smiles and switches off the phone and tosses  
it in the boot of his car, into a box that is filled  
with an assortment of mobile phones.

He closes the boot of the car.

10:42:40

INT. FLEMING'S CAR. DAY

ARNOTT talks into his radio.

ARNOTT

Gates report. Where are you, what's happening?

10:42:44

EXT. EDGE PARK GOLF CLUB. DAY

GATES watches TOMMY with incredulity.

ARNOTT (CONT - V.O.)

Gates!

GATES turns and drops his radio in the car.

10:42:48

INT. FLEMING'S CAR. DAY

ARNOTT (CONT)

Gates!

10:42:49

EXT. EDGE PARK GOLF CLUB. DAY

GATES pulls up his hood and slowly makes his way in  
TOMMY's direction.

He sees a couple of MEN practising.

Then he watches as another GOLFER walks over to a  
smiling TOMMY.

GOLFER

After the hammering you took last week, we thought  
you'd be a no-show.

TOMMY

Ha ha. I'll win my money back.

ANOTHER GOLFER comes out with a trolley handle and a  
Kit-Kat and hands them to TOMMY.

TOMMY (CONT)

Oh right, thank you. Good on you.

GATES continues to make his way towards them.

He stops and stares in amazement as he watches TOMMY getting set up for his game.

One of the GOLFERS notices GATES.

GOLFER  
What's your problem, mate?

GATES ignores him and continues to stare at TOMMY who looks up and sees him.

There is a look of recognition between the two of them.

Tense beats as TOMMY and GATES both size up the situation.

GATES gives no clue as to his next move.

TOMMY  
It's alright, we're fine. Let's go out onto the tee.  
He calmly starts to move off.

The group move off towards the first tee.

GATES steps towards TOMMY. TOMMY looks at him and raises his eyebrows and mutters.

TOMMY (CONT)  
What?

With no expression in his face, GATES punches TOMMY hard in the stomach.

TOMMY drops to the ground crying out in pain as GATES holds him in a half nelson.

MUSIC OUT 5M17B 10:43:44

GATES  
That's for my kids dog.

The other GOLFERS start to walk towards them, but GATES holds out his ID.

MUSIC IN 5M17C 10:43:50

GATES (CONT)  
Back off, now! Go!

He pulls TOMMY to his feet and marches him away as he gets out his hand cuffs.

GATES (CONT)  
Let's go.

10:43:57

EXT. RESIDENTIAL STREET. DAY

FLEMING'S car speeds along the road.

ARNOTT (O.S.)  
Right turn coming up.

Another car pulls out of the turning.

10:44:02

INT. FLEMING'S CAR. DAY

ARNOTT shouts out at it.

ARNOTT (CONT)  
*Move! Move!*

10:44:03

EXT. RESIDENTIAL STREET. DAY

FLEMING manages to swerve out of the way and takes the turning.

10:44:10

EXT. EDGE PARK GOLF CLUB. DAY

GATES marches TOMMY over to his car and forces him into the passenger seat.

10:44:21

EXT. NEAR EDGE PARK CLUB. DAY

MUSIC OUT 5M17C 10:44:24

GATES' car speeds up the road.

MUSIC IN 5M18 10:44:24

FLEMING's car approaches from another road, then she takes the turning and follows GATES.

10:44:28

INT/EXT. FLEMING'S CAR. DAY

ARNOTT keeps watch.

ARNOTT  
Now visual in pursuit.

ARNOTT opens the glove compartment and starts a recording device.

TOMMY (V.O.)  
Look, where are you taking me?

10:44:40

INT. GATES'S CAR. DAY

GATES drives grimly. TOMMY looks pretty calm.

TOMMY (CONT)  
D'you want to know the longest anyone's ever managed to hold me in a police station?

10:44:48

INT. FLEMING'S CAR. DAY

ARNOTT and FLEMING listen.

GATES (V.O.)  
I'm not arresting you. I didn't kill Jackie Laverty.

10:44:56

INT. GATES'S CAR. DAY

TOMMY  
The only evidence they'll find on her is from you, you and your dirty business, plus the knife with your prints all over it.

GATES  
When I was with her, she was still alive.

TOMMY  
I wouldn't know. I wasn't there.

GATES  
No but your boys were, weren't they. And did they make her *suffer*? Did they have their *fun* with her?

TOMMY  
You've got a dirty mind. My boys are professionals.

GATES  
Bullshit. Probably under orders not to tamper with the evidence.

TOMMY  
What orders would those be?

GATES  
Listen you used her to get to me, didn't you?

TOMMY  
It's an interesting story ey?

10:45:36

INT. FLEMING'S CAR. DAY

ARNOTT and FLEMING follow at a very discreet distance as they listen to the conversation.

TOMMY (CONT - V.O.)  
Unfortunately, I'm not in a position to either confirm or deny.

ARNOTT looks worried.

FLEMING  
Oh Christ.

10:45:44

EXT. GATES' CAR. DAY

GATES continues to drive along the road.

GATES (V.O.)  
Listen she was my girlfriend and I cared about her.

10:45:53

INT. GATES' CAR. DAY

GATES (CONT)  
I just want to know what you did to her.

TOMMY  
Spare yourself. Your life's miserable enough already.

GATES  
Oh you bloody didn't.

10:46:03

INT. FLEMING'S CAR. DAY

FLEMING and ARNOTT listen as they continue to follow GATES.

GATES (CONT - V.O.)  
You did Greek Lane and you did Wesley Duke. My squad is starting to put it together right now.

10:46:08

INT. GATES' CAR. DAY

GATES (CONT)  
And every piece of evidence, every piece is starting to point towards you.

TOMMY looks worried.

TOMMY  
What evidence?

10:46:18

INT. FLEMING'S CAR. DAY

GATES (V.O.)  
Well there's me for a start.

10:46:22

INT. GATES' CAR. DAY

TOMMY  
A copper inside is bad and bad enough. But you'll be a copper that grassed.

GATES  
That's why I want to stay out. I want that more than anything.

TOMMY  
What is this evidence you're talking about?

GATES  
Oh we're gonna get to that. First I want to make things straight between me and you.

TOMMY looks at him.

TOMMY  
Well, there has to be something in it for me.

GATES  
The kid. Ryan. He's young enough to turn.

TOMMY  
No one's daft enough to grass on me.

GATES  
Anticorruption can't make a case against me without informants.

TOMMY  
What with that DS you gave us?

10:47:09

INT. FLEMING'S CAR. DAY

GATES (V.O.)

You mean Arnott. I've fixed him. I fixed him my way.

FLEMING and ARNOTT both react to this remark. ARNOTT looks very uncomfortable.

10:47:21

EXT. GATES' CAR. DAY

GATES continues.

GATES (CONT - V.O.)  
I couldn't be a part of killing him, but all the rest is fine. Listen ...

MUSIC IN 5M19 10:47:26

INT. GATES' CAR. DAY

MUSIC OUT 5M18 10:47:27

GATES (CONT)  
... I can still be of use to you.

TOMMY  
You're dreaming.

GATES  
Am I? I dressed up Greek Lane as something else. And I'm gonna make Wesley Duke's murder look like a tear-up between some low-level drug dealers. So if Jackie's body's never found, well then there's no case to answer.

10:47:42

INT. FLEMING'S CAR. DAY

GATES (CONT - V.O.)  
For either of us.

FLEMING  
He's played us again! I'm calling in back-up. Let's get the pair of them while we can.

She reaches for her phone.

ARNOTT  
No. Wait.

FLEMING  
Steve --

ARNOTT  
*Wait.*

GATES (V.O.)  
The only problem is the fingers.

10:47:55

INT. GATES' CAR. DAY

TOMMY considers GATES' bargain.

TOMMY  
I don't know what you're talking about.

GATES  
Drop the act. The amputated fingers are the only link between Wesley Duke and Greek Lane.



10:48:05

INT. FLEMING'S CAR. DAY

GATES (CONT - V.O.)  
It was clumsy and ignorant. You said your boys are professionals. That means it was your bloody stupid idea.

TOMMY  
They got carried away. Bloody idiots.

ARNOTT  
Come on, Gates nail the bastard.

10:48:17

EXT. GATES'S CAR. DAY

GATES car driving along the road.

10:48:20

INT. GATES' CAR. DAY

GATES  
So I make Wesley Duke's murder look like a copycat.

10:48:24

INT. FLEMING'S CAR. DAY

GATES (CONT - V.O.)  
But there's no forensics, so they are gonna need a confession.

10:48:28

INT. GATES' CAR. DAY

GATES (CONT)  
Your boys screwed up -- make one of them cop for it.

TOMMY mulls this over.

GATES (CONT)  
Triple murder hanging ...

10:48:36

INT. FLEMING'S CAR. DAY

GATES (CONT - .VO.)  
... round your neck. And I need a decision.

TOMMY (V.O.)  
I know the toe rag that'll take the fall.

GATES (V.O.)  
He's gonna need to know chapter and verse.

TOMMY (V.O.)  
He will.

10:48:44

INT. GATES' CAR. DAY

GATES  
Tommy, I am risking my neck for you here, I'm gonna need more than that, mate.

TOMMY  
He was there. He did it.

GATES  
I can't carry this off if he's a nut job.

10:48:57

INT. FLEMING'S CAR. DAY

GATES (CONT - V.O.)  
He'd better be able to take orders?

TOMMY (V.O.)  
He will if ...

10:49:00

EXT/INT. GATES' CAR. DAY

TOMMY (CONT)  
... I give 'em.

GATES  
Hey stop pissing me around. I need a simple answer,  
to a simple...

10:49:03

INT. FLEMING'S CAR. DAY

GATES (CONT - V.O.)  
... question and we're running out of time.

10:49:05

INT. GATES' CAR. DAY

MUSIC OUT 5M19 10:49:09

TOMMY  
*For fuck's sake, he killed him, on my orders.*

10:49:10

INT. FLEMING'S CAR. DAY

ARNOTT and FLEMING can barely believe it.

TOMMY (CONT - V.O.)  
*Good enough for you?!*

MUSIC IN 5M20 10:49:13

ARNOTT  
*Yes!*

10:49:13

EXT. GATES' CAR. DAY

GATES drives on without batting an eye.

He speeds along the road.

10:49:17

INT. GATES' CAR. DAY

TOMMY ponders. Tension returns.

TOMMY  
Good, so what d'you want in return?

GATES  
I want Jackie's body up in smoke.

TOMMY  
Problem is, she's my leverage. How about this as  
Plan A? You do as you're told and if you ever choose  
to not play ball, my boys unload Jackie's body and  
you go down for her murder.

Slowly GATES's expression turns dark.

TOMMY (CONT)

Now, turn this thing around, there's a good lad. I can still make the second tee.

GATES ignores him.

TOMMY (CONT)

I said, turn it around!

GATES ignores him.

TOMMY (CONT)

You bent bastard.

GATES hears that expression again.

GATES looks at him.

TOMMY (CONT)

Yeah, you heard me. *You bent bastard.*

GATES slams on the brakes.

10:50:07

EXT. ROAD. DAY

The car comes to a sudden halt.

A row of traffic behind, everyone starts hooting.

10:50:10

INT. FLEMING'S CAR. DAY

FLEMING

What's happening? What are they doing?

ARNOTT

Gates. There's no way out for him.

10:50:15

INT. GATES' CAR. DAY

GATES turns to TOMMY.

GATES

You're under arrest for the double murder at Greek Lane.

He punches TOMMY in the stomach.

GATES (CONT)

For the murder of Wesley Duke.

He punches him again.

GATES (CONT)

For the murder of Jacqueline Laverty and you do not have to say anything but it may harm your defence if you do not mention when questioned something you later rely on in court. And anything that you do say may be given in evidence.

He punches him again.

TOMMY cries out in pain.

GATES gets out of the car.

10:50:38

EXT. ROAD. DAY

GATES gets out of the car and walks away whilst the drivers in the other cars hit their horns.

Rushing towards him, from their car, are ARNOTT and FLEMING. GATES hands the car keys to FLEMING.

FLEMING

I'll hold him. Back-up's seconds away.

She runs towards GATES' car.

ARNOTT reaches GATES.

ARNOTT

Just go, run.

GATES

Run where?

He hands ARNOTT the wire tap.

ARNOTT

Well it's over, we got him!

GATES grabs ARNOTT's left arm, pulls him close and whispers to him.

GATES

My wife and my girls get nothing unless this is in the line of duty.

ARNOTT looks shocked.

GATES (CONT)

That's what you owe me. This and nothing else. Do you understand? It's for my family. I was never bent. You know that don't ya?

He pushes ARNOTT out of the way and runs off towards the central reservation.

FLEMING turns and sees GATES, she runs towards him.

ARNOTT watches as GATES contemplates the oncoming traffic on the other side of the road.

ARNOTT

Gates! Gates!

GATES steps out into the road then turns to look at ARNOTT.

An oncoming lorry beeps its horn.

ARNOTT (CONT)  
*Gates!*

MUSIC OUT 5M20 10:51:26

The lorry hits GATES head on.

ARNOTT and FLEMING are shocked, horrified, numb.

10:51:40

EXT. ROAD. NIGHT

The area is sealed off by a police cordon.

An ambulance is at the site of GATES' death. His body lies sprawled on a stretcher, as the PARAMEDIC covers him over with a sheet.

ARNOTT and FLEMING look on in silence as his body is wheeled off into the waiting ambulance.

FLEMING and ARNOTT walk over to the side of the road and sit. They both look exhausted.

They stand as they see HASTINGS and HILTON walking towards them.

HILTON  
As you were.

FLEMING and ARNOTT sit back down.

HASTINGS  
How'd it happen?

An edgy look between FLEMING and ARNOTT.

ARNOTT  
DCI Gates was running through traffic to apprehend the suspect. Line of duty, sir.

MUSIC IN 5M21 10:52:43

HILTON and HASTINGS look over at FLEMING, she says nothing.

HILTON  
I should inform his wife.

ARNOTT  
Thank you, sir.

HILTON walks off.

HASTINGS  
Well done, you two. Well done.

ARNOTT  
Thank you, sir.

FLEMING  
Thank you, sir.

HASTINGS moves away.

ARNOTT looks at FLEMING and smiles. She smiles back then leans in and hugs him.

He hugs her back. Then they both pull away and continue to sit in silence.

COTTAN walks over and approaches BUCKELLS who is leading a TOMMY over to the car with a couple of OFFICERS.

COTTAN

Sir, do you mind if I get a minute with him? Just a couple of things that might help us with the Greek Lane op, non-evidential, obviously.

BUCKELLS

Yeah no problem.

COTTAN walks over to TOMMY and starts to move him towards the back up van.

COTTAN

Come on.

BUCKELLS

I hear you won't be calling me Sir for much longer. Congratulations, Dot.

COTTAN

Thanks.

COTTAN addresses an OFFICER standing by the backup van.

COTTAN (CONT)

Er DS Cottan. Do you mind if I use the back of your van for a minute?

The OFFICER steps down as COTTAN ushers TOMMY up the steps.

COTTAN (CONT)

This way please sir.

They step inside and the OFFICER closes the door behind them.

10:54:02

INT. BACK-UP VAN. NIGHT

COTTAN faces TOMMY, TOMMY looks nervous.

TOMMY

I hope you've got some good advice on how to play this hole.

COTTAN

Well the top brass think the Greek Lane lads were involved with Al Qaeda. So you just play along with it, in return for immunity.

TOMMY considers the value of this advice.

TOMMY  
Huh, huh, best caddy I've ever had, son.

He smiles at COTTAN who grins back at him.

10:54:44

EXT. ROAD. NIGHT

COTTAN steps out of the back of the van where BUCKELLS is waiting.

COTTAN  
I owe you a pint, Sir.

MUSIC OUT 5M21 10:54:53

He walks off, TOMMY watches him go as the OFFICERS step in and escort him back out.

MUSIC IN 5M22 10:54:53

10:54:59

INT. FLEMING'S CAR. NIGHT

FLEMING drives out of town. She wears a wistful look.

10:55:13

INT. ARNOTT'S CAR. NIGHT

ARNOTT driving.

10:55:23

EXT. FLEMING'S HOUSE. DAY

FLEMING pulls up in her car and climbs out. She opens the back door then leans in to get something out, then looks up to see her husband and son looking out the window at her.

She steps around the car just as they run out of the house towards her. She smiles as her son runs over to her and she picks him up and hugs him.

FLEMING  
Hello.

Then hugs her husband and they all walk into the house together.

10:55:58

INT. INTERVIEW ROOM 1. DAY

TOMMY, spinning a yarn to HILTON: ending with smiles and handshakes all round.

**CAPTION: DCI Gates' evidence against Tommy was never used.**

**The murders at Greek Lane and of Wesley Duke and Jackie Laverty remain officially unsolved.**

COTTAN, in the windows reflection, observing.

TOMMY stops and looks up in COTTAN's direction before he exits.

10:56:18

INT. CORONER'S COURT. DAY

ARNOTT waiting.

He sees OSBORNE enter and take his seat.

ARNOTT gets up and walks towards the stand: AALIYAH locks eyes with him as he passes by her.

HASTINGS, enters and nods over at ARNOTT then takes his seat.

ARNOTT takes the stand and raises his hand to take the oath; but not before glancing back at OSBORNE watching him like a hawk.

ARNOTT  
I swear to tell the truth ...

AALIYAH watches him.

ARNOTT (CONT)  
... the whole truth ...

BRACKLEY watches ARNOTT.

ARNOTT (CONT)  
... and nothing but the truth.

10:57:03

EXT. GRAVEYARD. DAY

GATES's funeral: JOOLS, NATALIE, CHLOE and MORTON stand tearfully as the coffin is lowered.

**CAPTION: Tony Gates' family received a death-in-service benefit of £107,000 plus pension for life.**

The VICAR takes the service as people pay their respects. JOOLS holds onto NATALIE and CHLOE.

**CAPTION: The anti-corruption case against Gates was "not proven" and has been closed.**

10:57:22

INT. CORONER'S COURT. CORRIDOR. DAY

ARNOTT marches out, head held high.

**CAPTION: Despite DS Arnott's testimony, no police officers have been prosecuted for their actions before, during or after the fatal shooting of Karim Ali.**

FADE TO BLACK.

10:57:35

END CREDITS ...

MUSIC OUT 5M22 10:58:06