

LINE OF DUTY

EP.1

POST PRODUCTION SCRIPT



Line of Duty - Ep.1

MUSIC IN 1M1 10:00:00

INT. CAR PARK. DAY

Police vehicles rolling into place.

10:00:03

INT. POLICE CAR. DAY

OFFICERS getting ready in the cars.

DESPATCHER(V.O.)
Units en route.

10:00:07

INT. TOWER BLOCK. DAY

KARIM ALI getting dressed.

DESPATCHER(CONT - V.O.)
Flat 56, Regal Court.

10:00:10

CREDIT OVER BLACK: LENNIE JAMES

OSBORNE(V.O.)
Silver Command, copy.

10:00:12

EXT. STREET. DAY

Back up cars on the way. Lights flashing.

10:00:14

INT POLICE CAR DAY

OFFICERS get themselves ready. Rifled loaded.

DESPATCHER(V.O.)
Bronze Command same Southern 156?

ARNOTT (V.O.)
Southern ...

10:00:18

EXT. TOWER BLOCK. DAY

ARNOTT talks into his walkie talkie.

ARNOTT (CONT)
... 156, copy.

He signals to his men.

10:00:20

INT. TOWER BLOCK. DAY

KARIM ALI putting a ruck sack on his back.

DESPATCHER (V.O.)
Forward units on foot.

10:00:22

CREDIT OVER BLACK: MARTIN COMPSTON VICKY McCLURE

ARNOTT(V.O.)
Southern 156, copy.

10:00:25

EXT. TOWER BLOCK. DAY

A barrage of OFFICERS coming towards the building.

10:00:28

INT. TOWER BLOCK. DAY

KARIM ALI does up the straps around his body.

OSBORNE(V.O.)

I have Alpha team coming in low, Bravo team high.

10:00:30

TITLE OVER BLACK: LINE OF DUTY

10:00:32

INT. TOWER BLOCK. DAY

The straps are tightened.

ARNOTT(V.O.)

Southern 156 ...

10:00:33

EXT. TOWER BLOCK. ROOF TOP. DAY

A fire door bursts open.

ARNOTT(CONT - V.O.)

... copy that.

SNIPERS scramble up onto the roof. They take their position and point their rifles to the target window opposite.

10:00:39

CREDIT OVER BLACK: GINA MCKEE

ARNOTT (V.O.)

Bravo over ...

10:00:41

EXT. TOWER BLOCK. LOCK-UP GARAGES. DAY.

DETECTIVE SERGEANT STEVE ARNOTT talks into his walkie talkie.

He leans against the squad car looking at photos and maps planning the tactics.

ARNOTT (CONT)

... looking, moving into position.

10:00:44

CREDITS CONTINUE OVER BLACK:

ADRIAN DUNBAR

CRAIG PARKINSON

OSBORNE(V.O.)

Waiting on Gold. Order imminent.

10:00:46

EXT. TOWER BLOCK. ROOF TOP. DAY

Snipers get ready.

ARNOTT (V.O.)

Southern 156 ...

10:00:49

EXT. TOWER BLOCK. LOCK-UP GARAGES. DAY.

ARNOTT (CONT)

... standing by. Bravo seconds away.

10:00:51

OPENING CREDITS CONTINUE OVER BLACK:

KATE ASHFIELD PAUL HIGGINS

OSBORNE(O.S)
Alpha sit rep.

10:00:53

INT. TOWER BLOCK. STAIRWELL. DAY.

SERGEANT COLIN BRACKLEY wearing an earpiece and microphone leads his team through.

BRACKLEY
We're in; going up.

THE SQUAD charge upstairs.

They pass a door that reads FLOOR 1 and keep on sprinting up the stairs.

10:00:57

EXT. TOWER BLOCK. LOCK-UP GARAGES. DAY.

ARNOTT
Alpha in the building.

10:00:58

INT. TOWER BLOCK. DAY

The straps are tightened.

BRACKLEY (V.O.)
ETA less than a minute.

10:01:00

INT. TOWER BLOCK. STAIRWELL. DAY.

BRACKLEY (CONT)
We need a decision.

The Firearms Squad keep on going up another flight.

10:01:02

OPENING CREDITS CONTINUE OVER BLACK:

AND NEIL MORRISSEY

ARNOTT (V.O.)
Southern 156 ...

10:01:04

EXT. TOWER BLOCK. LOCK-UP GARAGES. DAY.

ARNOTT (CONT)
... still waiting on the order.

10:01:05

EXT. TOWER BLOCK. ROOF TOP. DAY

SNIPERS in position.

ARNOTT(CONT - O.S)
Fifth floor.

10:01:09 INT. TOWER BLOCK. STAIRWELL. CONTINUOUS. DAY.

The squad get up to the next level - FLOOR 3.

ARNOTT (CONT - V.O.)
Southern 156 ...

10:01:13 EXT. TOWER BLOCK. LOCK-UP GARAGES. DAY.

ARNOTT studies surveillance photos.

ARNOTT (CONT)
... Bravo, are you visual?

10:01:15 EXT. TOWER BLOCK. ROOF TOP. DAY.

SNIPER
Negative.

The SNIPER struggle to get a clear view; the flat interior is partially obscured by curtains and washing, and by the occupant's movements out of view.

BRACKLEY (V.O.)
Where's...

10:01:20 INT. TOWER BLOCK. STAIRWELL. DAY.

The squad reach the fourth floor.

BRACKLEY (CONT)
...that bloody order?

10:01:22 INT. TOWER BLOCK. FLAT. DAY.

KARIM ALI faces the window.

OSBORNE (V.O.)
Southern 156, Gold has signed off ...

10:01:24 **CREDITS CONTINUE OVER BLACK:**

WRITTEN AND PRODUCED BY JED MERCURIO

OSBORNE (CONT - V.O.)
... on Health and Safety. We need you to complete the...

10:01:27 EXT. TOWER BLOCK. LOCK-UP GARAGES. DAY.

An officer with ARNOTT, brandishing a form on a clipboard. He wears a high-viz vest with a police emblem plus "Health and Safety". ARNOTT signs the paperwork.

OSBORNE (CONT - V.O.)
...Risk Assessment. We need that paperwork.

ARNOTT talks into his walkie talkie.

ARNOTT
It's done.

OSBORNE (V.O.)
Fahrenheit.

ARNOTT looks concerned.

10:01:34

CREDITS CONTINUE OVER BLACK:

DIRECTED BY DAVID CAFFREY

10:01:36

EXT. TOWER BLOCK. LOCK-UP GARAGES. DAY.

ARNOTT talks into his walkie talkie.

ARNOTT
Could you repeat Fahrenheit.

ARNOTT talks into his walkie talkie.

OSBORNE (V.O.)
Fahrenheit.

ARNOTT looks uneasy.

10:01:55

INT. TOWER BLOCK. STAIRWELL. DAY.

The squad reach the next landing, BRACKLEY whispers into his radio.

BRACKLEY
What the hell, where's the ...

ARNOTT (V.O.)
Just go, flat ...

10:02:01

EXT. TOWER BLOCK. LOCK-UP GARAGES. DAY.

ARNOTT seems agitated.

ARNOTT (CONT)
...56. Flat 56.

10:02:03

EXT. TOWER BLOCK. STAIRWELL. DAY.

BRACKLEY turns to his men and whispers.

BRACKLEY
Go, go, go ...

10:02:05

EXT. TOWER BLOCK. WALKWAY. DAY.

The SQUAD quietly and carefully approach the flat.

10:02:08

INT. TOWER BLOCK. DAY

KARIM ALI puts a plastic bottle filled with liquid into his trouser pocket.

10:02:12

EXT. TOWER BLOCK. WALKWAY. DAY.

They reach a flat door signed 56. BRACKLEY quickly peaks through the window in the door and sees KARIM ALI in another room with his back to him, the black straps over his shoulders clearly visible.

He turns to his men.

BRACKLEY (CONT)
He's in there -- he's armed.

An OFFICER holds up his hand and is handed some plastic explosives, which are carefully lined up on the front door.

They detonate the plastic explosives. The door blows off its hinges.

10:02:33

INT. TOWER BLOCK. DAY.

BRACKLEY leads the squad through. All weapons aimed and ready.

Red laser dots mottle KARIM's head. The squad squeeze their triggers just as KARIM turns in terror revealing a baby strapped to his front the straps are a baby sling.

But it's too late for BRACKLEY -- he's already pulled the trigger. KARIM drops, blood spatters against the back window and the glass shatters.

SFX: baby crying.

10:02:45

EXT. TOWER BLOCK. LOCK-UP GARAGES. DAY.

ARNOTT shouts.

ARNOTT
All units, shots fired, shots fired.

He runs towards the building.

10:02:47

INT. TOWER BLOCK. DAY.

AALIYAH runs in and sees the mess, she starts to cry out and scream but one of the OFFICERS pushes her onto the sofa and starts to cable-tie her hands behind her back.

POLICE OFFICER
Get down, don't move!

BRACKLEY looks around in stunned horror.

AALIYAH is screaming. The BABY crying, still in the pouch, strapped to KARIM's dead body lying on the ground.

FIREARMS OFFICER
Jesus Christ! There's no bomb, Col! There's no bloody bomb!

BRACKLEY stands aghast.

10:03:05

EXT. TOWER BLOCK. DAY.

ARNOTT racing to the scene.

10:03:09

INT. TOWER BLOCK. FLAT 56. DAY.

AALIYAH is crouched over the body, sobbing. BRACKLEY removes his helmet and stares in shock.

10:03:15

INT. STAIRWELL TOWER BLOCK. DAY.

ARNOTT races up the stairs.

10:03:22

INT. TOWER BLOCK. FLAT 56. DAY.

AALIYAH picks up her crying baby as BRACKLEY watches in stunned silence.

ARNOTT enters to see the baby being comforted disbelief at what he sees.

He looks at the door of the flat lying on the floor.

He bends down and reaches for the 6 of the 56. It is loose.

ARNOTT rotates the number upright. It sits next to the 5 in it's correct position.

This is Flat 59.

10:03:54

INT. TOWER BLOCK. EXT OF FLAT 56. DAY.

BRACKLEY is in a state hunched over the railings.

ARNOTT (O.S.)
With me, now!

10:04:02

EXT. TOWER BLOCK. WALKWAY. DAY.

ARNOTT sprints to the real Flat 56 with some of the other officers. They break the door down.

BRACKLEY watches from the railings.

One of the OFFICERS walks out of the flat and over to ARNOTT waiting by the front door.

OFFICER
It's clear Sarge.

ARNOTT enters the flat.

10:04:17

INT. FLAT 56. DAY.

ARNOTT enters.

On a wall is daubed Muslimic Jihadist script. He stands trying to take it all in.

SFX: Police car siren.

10:04:40

EXT. TOWER BLOCK. DAY.

MUSIC IN 1M2 10:04:44

A sirened car arrives, CHIEF INSPECTOR OSBORNE steps out.

MUSIC OUT 1M1 10:04:46

BRACKLEY is mortified. An OFFICER comes up to him.

OFFICER
Come on.

RESIDENTS and PRESS being held back by a police cordon.

FORENSICS heading up to the flats, a body bag being taken to an ambulance

AALIYAH, clutching her BABY, being led to a police car by two WPCs

BRACKLEY and his squad clambering numbly into the back of a police van OSBORNE joins them.

10:05:09

INT. POLICE VAN. DAY.

BRACKLEY and his squad sit in mortified silence. OSBORNE turns to them.

OSBORNE
You got to the flat. You shouted, "Armed police." You heard something going on inside, a struggle, a fight or something. Southern 156 gave you the order to go in. The suspect's there, he's acting aggressive. You shout, "Surrender, armed police." The suspect doesn't comply. He comes for you. You've got no choice.

BRACKLEY
I've got kids of my own, sir. If I could do anything different --

OSBORNE
I want those statements copper-plated by noon. Got it?

ALL
Yes sir.

ARNOTT is reflective of the events.

10:05:39

EXT. BACKSTREET. DAY

An identical van is let through a police cordon and speeds to a halt outside the rear entrance of a large building.

The van doors fly open. BRACKLEY and his squad leap out.

They're wearing smart suits, clean shaven, hair combed.

They make their way into the SOUTH CENTRAL CORONER'S COURT as the PRESS harass them on their way.

OSBORNE(O.S.)
I take pride in the courage and professionalism of my ...

10:05:52

EXT. CORONER'S COURT. DAY

PHOTOGRAPHERS snap pictures openly. OSBORNE gives a short statement to the Press.

OSBORNE (CONT)
... counterterrorism officers. To say any more risks prejudicing the inquest. Thank you.

ARNOTT watches in silence. PRESS shout out questions.

OSBORNE goes inside as OFFICIALS, SOLICITORS and WITNESSES also make their way into the building.

ARNOTT hangs back, alone.

He looks up to see AALIYAH. Next to her, her SOLICITOR addresses the PRESS.

AALIYAH'S SOLICITOR
When Karim Ali came to this country, he told his wife that here it would be different. The police don't break into your house and hurt innocent people. He told her that in England the police are good men.

They turn and walk inside, ARNOTT bows his head and follows.

10:06:15

INT. CORONER'S COURT. COURT ROOM. DAY

The CORONER addresses a packed court from his bench. OSBORNE, BRACKLEY and the squad sit in a row, granite faced. ARNOTT sits alone. He exchanges a look with BRACKLEY.

CORONER
This is a complex and emotive case. Following depositions from legal representatives, I grant a period of six weeks to gather all relevant evidence and statements.

ARNOTT glances over to AALIYAH, in mourning.

CORONER (CONT)

This inquest is hereby adjourned.

USHER

All rise for Her Majesty's Coroner.

The court rises. ARNOTT is alone.

10:06:38

INT. CORONER'S COURT. HALL. DAY

MUSIC OUT 1M2 10:06:39

OSBORNE is with ARNOTT.

OSBORNE hooks his arm and pulls him into an alcove.
He waves a statement in his face.

OSBORNE

What the bloody hell is this?

ARNOTT

They misread the number on the door. They mistook a
baby sling for a bomb harness.

OSBORNE

I ordered a statement corroborating that the firearms
squad observed threatening behaviour.

ARNOTT

Surveillance watched the flat for two weeks, then we
got scrambled with an hour's notice.

OSBORNE

The op was well planned and executed.

ARNOTT

It was a runaway train. Admit our mistake, apologize
and get on with the job of finding the actual
terrorists.

OSBORNE

You're pointing the finger at your own.

ARNOTT

It took guts for our blokes to go in there thinking a
suicide bomber was going to blow them to pieces.

OSBORNE

Then write the same bloody statement they did.

ARNOTT

An innocent man was killed sir, I won't lie.

OSBORNE grabs ARNOTT.

OSBORNE

You passed on the order. Where were your reservations
when it mattered? You're finished.

MUSIC IN 1M3 10:07:23

Exit OSBORNE. ARNOTT glowers with bitter resentment.

10:07:27

EXT. MOTORWAY. DAY

Establishing shot of the sky.

10:07:31

INT. ARNOTT'S CAR. DAY

ARNOTT drives deep in thought.

OSBORNE (V.O.)
You passed on the order ...

10:07:42

INT. TOWER BLOCK. DAY (FLASHBACK)

KARIM ALI lies dead on the floor with the crying BABY still strapped to him.

10:07:45

INT. LIFT. DAY

Changing light/shade of passing floors plays on ARNOTT'S face as he stands in deep thought.

OSBORNE (CONT - V.O.)
Where were your reservations when it mattered?

10:07:52

EXT. TOWER BLOCK. DAY (FLASHBACK)

AAILYAH walks out carrying the crying BABY, escorted by a POLICE OFFICER.

10:07:55

INT. LIFT. DAY

ARNOTT'S stands in deep thought.

OSBORNE (CONT - V.O.)
You're finished.

10:08:00

INT. AC-12. WALKWAY. DAY

The lift comes to a stop and ARNOTT steps out onto a high walkway. Glass fronted offices surround him. UNIFORMED OFFICERS visible in key positions suggest this is a Headquarters Building.

Coming out of a security door ahead of him is SUPERINTENDANT TED HASTINGS. He puts out his hand in welcome.

MUSIC OUT 1M3 10:08:14

HASTINGS
Is it Steven or Steve?

ARNOTT
Steve.

They shake hands.

HASTINGS
Thanks for accepting the offer Steve.

10:08:19

INT. AC-12. OPEN-PLAN OFFICE. DAY

HASTINGS leads ARNOTT into a plush open-plan office. POLICE and CIVILIANS work at desks.

HASTINGS
Welcome to Anticorruption.

ARNOTT surveys a number of empty desks.

HASTINGS (CONT)
As you can see, we've got a number of active investigations at present.

ARNOTT
Why are there empty desks?

HASTINGS
You should look at this as a promotion Steve. If you want to get anywhere in the Job these days, Anticorruption's a big tick on the old c.v.

ARNOTT
This will be good for me.

HASTINGS
That's the ticket.

ARNOTT tries to look convinced. Not entirely successfully.

HASTINGS (CONT)
Your shooting ... have you any idea how many people have died as a direct result of police action in the last ten years Steve?

ARNOTT
No I don't.

HASTINGS
Well as with all firearms incidents, it's gone upstairs to the IPCC. But Karim Ali, the man who was accidentally killed, he's an illegal immigrant. So is his Mrs.

HASTINGS sees this tug at ARNOTT's conscience. He softens.

HASTINGS (CONT)
It wasn't your fault son. A clean break. Pastures new. Come on. I've a very special case for you.

He walks off.

MUSIC IN "MY FRIEND" 10:09:16 EXT. KINGSGATE. DAY

A high-spec car glides through city centre streets.

SFX - phone ringing.

JACKIE (V.O.)
Hello.

10:09:19 INT. GATES' CAR. DAY

MUSIC OUT 10:09:21 TONY GATES switches off the music.

GATES

Hey it's me. I'm on my way. I will be there in *five* minutes I promise.

JACKIE (V.O.)

Ok.

He spots a police car ahead and slows down instantly.

GATES

Woah. Plod. Better make that ten.

MUSIC IN 10:09:39

They both giggle.

10:09:36

EXT. GATE'S CAR. DAY

GATES speeds off.

10:09:39

INT. KINGSGATE. CAFE. DAY

JACKIE LAVERTY and GATES sit together. They hold hands.

JACKIE

I brought my business trip forward to today.

GATES

I'm sorry about tonight.

JACKIE

No ...

The Waitress, NADZIA, places a platter bearing the bill onto the table and moves on.

JACKIE (CONT)

... it's your night. Only the most glamorous night of the year.

GATES

Yeah. Hardly.

JACKIE

What are you going to do to make it up to me?

GATES

Fancy a bacon bap?

They laugh.

JACKIE

Next you'll be trying to get me on the back seat of your old Ford Capri.

GATES

And those were the days eh. God, I miss that car.

She laughs and shoves him in mock offence. He laughs.

She reaches into her purse to settle the bill.

JACKIE
I'll call you if I get back before it's too late.

GATES
Okay.

He beats her to paying the bill. They smile at each other.

GATES
I think, we could just dash back to yours before you have to go.

MUSIC IN 1M4A 10:10:29

They both hear a commotion outside and turn to look out the window and see a woman with a buggy being mugged by two men.

GATES gets up and rushes out.

JACKIE
Tony ...

MUSIC OUT "MY FRIEND" 10:10:34

EXT. KINGSGATE. CAFE. DAY

GATE rushes out.

JACKIE watches from inside the café as GATES rushes to a group of YOUTHS who have attacked a WOMAN with a buggy.

GATES
Hey. Hey.

He takes a swing at one YOUTH, knocking him to the ground. The second YOUTH pulls a knife.

The YOUTH takes a swing but GATES catches his arm and uses his free arm to hit the kid and hold him to the ground.

The knife falls to the ground. He gets the YOUTH on his feet against the wall with his hands behind his back.

GATES (CONT)
You ok darling?

The youth tries to wriggle free.

GATES (CONT)
You ok? Stay there!

He turns back to the WOMAN.

GATES (CONT)
Is the baby ok?

WOMAN
Yeah.

NADZIA hurries out to them.

NADZIA
The police are coming.

GATES shows his police ID.

GATES
They're already here.

She offers him money which he takes.

NADZIA
On the house.

GATES
Thank you.

He walks the YOUTH away.

CHIEF CONSTABLE (V.O.)
Officer of the year Detective Chief Inspector --

10:11:14

INT. TOWN HALL. THAT NIGHT. NIGHT

MUSIC OUT 1M14A 10:11:15

CHIEF CONSTABLE
-- Anthony Gates.

GATES clinks glasses with others.

GUESTS applaud GATES as he takes to the stage.

GUESTS (O.S.)
Speech. Speech.

GATES is congratulated. The CHIEF CONSTABLE presents him with an award.

In the audience HASTINGS pointedly doesn't applaud. He observes coolly, flanked by ARNOTT.

HASTINGS
Tony Gates returns the best crime figures in the Job. No one's that good. What's his secret, Steve?

ARNOTT watches GATES as he receives his award.

ARNOTT watches GATES in a self-congratulatory huddle.

CHIEF CONSTABLE
He'll be after your job next, Derek.

HILTON
Or yours, sir!

Laughter.

GATES' mobile phone rings but doesn't answer it.

GATES

Oh I don't think so. I think I've reached my level, sir. Any higher and I'll actually have to read those Home Office emails eh.

Laughter as the phone continues to ring.

GATES (CONT)
Would you excuse me please?

He smiles as he walks off with his phone.

10:12:03

INT. TOWN HALL. CORRIDOR/WALKWAY. NIGHT

GATES slips away from the crowd. He talks into his phone.

GATES
Jackie ... Hey, hey, hey calm down ... What's going on?

GATES turns perturbed.

MUSIC IN 1M5 10:12:09

EXT. EDGE PARK. JACKIE LAVERTY'S HOUSE. NIGHT

GATES' car pulls up on a big empty drive.

10:12:20

EXT. FRONT DOOR JACKIE LAVERTY'S HOUSE. NIGHT

GATES goes to the front door.

JACKIE opens the door. She's tearful and overwrought.

JACKIE
Tony, thank...

10:12:23

INT. JACKIE LAVERTY'S HOUSE. NIGHT

GATES enters, looking at JACKIE with concern.

MUSIC OUT 1M15 10:12:26

JACKIE (CONT)
...God. I'm sorry, I'm sorry I've ruined your night
I'm really sorry ...

She drinks Scotch from her glass. He carefully takes it from her.

GATES
Hey, hey. No, no we are going to be calm and clear-headed and then maybe I'll be able to help you.

JACKIE
As soon as we agreed the deal, someone cracked open a bottle of champagne.

GATES
Ok how much did you have?

JACKIE
We went on to a wine bar --

GATES
Oh Christ, Jackie.

She sobs, he puts his arm around her.

JACKIE
I've been a bloody idiot.

GATES
Just tell me what happened?

JACKIE
I hit something.

GATES
What?

JACKIE
The road was dark, I don't know, I thought it was a sign or a bollard or something --

GATES
Jackie - what did you hit?

JACKIE
A dog.

GATES
A, a dog?

JACKIE
Yeah.

GATES
You'll be fine.

JACKIE
People round here, they report everything. What if someone saw my car? I'm known.

GATES
You're overreacting that's all.

JACKIE
I was drinking all night -- the bar staff, they saw what I was putting away.

GATES
Where's your car?

MUSIC IN 1M5 10:13:35

JACKIE
Tony. I've already got a conviction for drink driving. One more and I go to prison.

GATES
Where's your car?

JACKIE
I called you. And you didn't answer --

GATES

Jackie!

JACKIE
I reported it stolen.

He looks ashen.

GATES
It's an 80-grand motor with an immobiliser Jackie.
They'd need the keys. Where are the keys?

JACKIE
I'm sorry, I, I panicked.

GATES
Where are the keys?!

JACKIE
I panicked ...

She fumbles through her bag looking for them.

JACKIE (CONT)
I don't know ... Here.

She holds them out to him, he stares at them, her hands shaking. He takes a breath then takes them from her.

GATES
Okay.

He walks over to the front door.

JACKIE (CONT)
What are you going to do?

With the keys, he makes scratches on a hallway table near the door and then, from the outside smashes a pane from the little round window in the door.

MUSIC IN 1M6 10:14:59

He enters.

MUSIC OUT 1M5 10:15:03

JACKIE(CONT)
Thank you.

He nods and says nothing.

10:15:07

INT. GATE'S CAR. NIGHT

GATES drives deep in thought.

10:15:12

EXT. SUBURBS. GATES' HOUSE. NIGHT

GATES pulls into the driveway.

10:15:18

INT. SUBURBS. GATES' HOUSE. FRONT DOOR. NIGHT

GATES enters.

He places his badge, phone and keys on the side table and takes a deep breath.

10:15:36

INT. GATES' HOUSE. LANDING. NIGHT

The bedroom door is open so he enters, his little girls asleep in bunk beds.

He exits.

10:15:53

INT. GATES' HOUSE. MASTER BEDROOM. NIGHT

GATES slips into bed next to JOOLS. She turns and smiles at him.

GATES
Sorry, I didn't mean to wake you.

JOOLS
That's ok.

He kisses her.

JOOLS (CONT)
How'd it go?

GATES
It was brilliant.

JOOLS
I'm so proud of you.

He kisses her again and then she goes right back to sleep. He stares at the ceiling.

10:16:29

EXT. POLICE STATION. DAY

DETECTIVE CONSTABLE KATE FLEMING enters an urban police station.

FLEMING (V.O.)
Mr. Butterfield.

MUSIC OUT 1M6 10:16:37

INT. POLICE STATION. INTERVIEW ROOM 2 DAY

FLEMING enters, finding a uniformed WPC, KAREN LARKIN, with ALF BUTTERFIELD.

FLEMING (CONT)
I'm Detective Constable Kate Fleming, Central CID.

ALF
Oh. Pleased to meet you.

FLEMING
First let me say how bad I feel for what's happened to you. It must have been a very frightening experience. How are you feeling?

ALF
Well I, I just want something done.

LARKIN

It'd really help us empathise with your experience, sir, if we heard it firsthand.

ALF

What? Well I came in today because I thought you'd, you'd made some progress.

FLEMING

I'm sorry, Mr. Butterfield but unless we have hard physical evidence that leads us to an offender, it's very difficult ...

ALF

Well I've been burgled three times this year already. Every time, it's someone new, who's been given the file and who wants to "empathise" all over again.

Distraught, ALF gets up to go. He uses a stick. LARKIN ignores his slow, painful movements. FLEMING doesn't.

FLEMING

Mr. Butterfield, just wait. If you can just take my number. You can call me day or night. Let's see what we can do to get them this time.

He takes the card.

ALF

Yeah. Thank you.

He exits. LARKIN rolls her eyes and walks out.

10:17:36

INT. POLICE STATION. HILTON'S OFFICE. DAY

CHIEF SUPERINTENDANT DEREK HILTON, is at his desk, there is a knock at the door and an OFFICER enters.

OFFICER

D C Kate Fleming to see you Sir.

HILTON nods and FLEMING enters.

FLEMING

Thank you. You wanted to see me, sir?

HILTON

Er, there's a crime number, DCI Gates' double-arrest outside a cafe in Kingsgate.

FLEMING

Yeah I processed the arrests, sir.

He looks at the file.

HILTON

Robbery, assault with weapon with intent to rob, possession of prohibited weapon, resisting arrest, all times-two.

FLEMING
Yes, sir.

HILTON
Two offenders, but only one knife -- you see my point, Kate? They didn't *both* use a knife. There was an opportunity here with one of the offenders to miss out the knife altogether.

FLEMING
Well I took the view they were both involved, sir.

HILTON
Divisional commanders are on notice to reduce knife crime. They say Hillside Lane have already achieved 5 per cent.

FLEMING
Do you want me to recrime it, sir?

HILTON
It's not my policy to intercede in individual offences.

He pushes the file towards her.

HILTON (CONT)
Now CID has an unacceptable detection rate. Your case this morning is a prime example.

FLEMING
Multiple domestic burglaries?

HILTON
We pursue two out of three reported crimes. We *down-*process anything that won't quickly lead to an offender.

FLEMING
Are you ordering me to put it on the back-burner?

HILTON
You're not the new girl any more, Kate.

He goes back to his work. She takes the file and leaves.

FLEMING
Thank you sir.

10:19:08

INT. CID/TO-20 CORRIDOR. DAY

KATE takes the file back to work.

MORTON (V.O.)
Officer of the Year...

10:19:10

INT. CID/TO-20. DAY

GATES, DETECTIVE SERGEANT MATTHEW "Dot" COTTAN and DETECTIVE CONSTABLE NIGEL MORTON, shuffling through case files.

MORTON (CONT)
...isn't good enough for the boss. He's after the middleweight title.

FLEMING slumps down at her desk in CID.

COTTAN
I heard they gave you more than a free breakfast.

COTTAN gestures a blow-job.

GATES
Steady there son.

Laughter.

DC DEEPAK KAPOOR strolls past her carrying a tray of posh takeaway coffee.

MORTON
Ta Deepak. Down here mate.

He goes to the others who are in an area divided off by a glass partition signed TO-20.

KAPOOR distributes the coffees.

COTTAN (O.S.)
Right, cheers mate.

FLEMING watches glances over as she continues to work at her desk.

COTTAN (CONT)
Right, ABH. Alcoholic IP --

MORTON imitates a buzzer that ends an act on a talent show.

COTTAN (CONT)
Oh can't remember a thing about the offender except he might've been called "Pete".

KAPOOR
Brilliant.

COTTAN
No other witnesses.

GATES
Twist.

COTTAN chucks the file on a tall pile and takes the next.

COTTAN

Er, Car-jacking. CCTV showing registration plates; reliable witnesses.

GATES
That's aggravated vehicle-taking, going equipped to steal, causing danger to other road users, criminal damage, affray and putting people in fear of violence.

MORTON
Full house, boss.

KAPOOR
Nice one.

COTTAN
Stick.

GATES
Er yeah.

That file goes on a short pile. COTTAN takes the next one.

COTTAN
DOA found early this morning by dog-walker, side of the road.

MORTON(O.S)
Bound to be a hit-and-run. Turf it to Traffic, boss?

GATES
Yeah. Where was the body found?

MUSIC IN 1M7 10:20:10

COTTAN
Er Edge Park. Back road off Millionaires' Row.

GATES tries to conceal the look of concern.

GATES
Twist it.

COTTAN chucks it on the tall pile.

GATES(CONT)
Is that it?

COTTAN
Yeah for now.

GATES
Ok.

GATES exits.

10:20:27

EXT. EDGE PARK. DAY

A back road in the vicinity of a well-to-do area.

GATES gazes at the body of a middle-aged man lying crumpled against the foot of the hedge.

PC POWERS is with GATES.

POWERS

There was a Range Rover abandoned in a lay-by about half a mile down the road. The owner reported it stolen last night. Signs at the property suggest they put a rod through the window to fish up the keys.

GATES

Witnesses? CCTV?

POWERS

Not a dicky bird, sir. Just this woman walking her dog.

GATES looks at the body.

GATES

What about the DOA?

POWERS

No ID on his body. Any reason for the interest, sir?

GATES

We just got a tip-off that it might be connected to one of our investigations.

He gets back into his car.

10:21:07

EXT. KINGSGATE. DAY

GATES pulls up on a busy high street. JACKIE gets out of her car and runs over to his.

10:21:15

INT. GATE'S CAR. DAY

JACKIE climbs into the passenger seat.

JACKIE

What's wrong? What is it?

10:21:19

EXT. KINGSGATE. DAY

GATES pulls away quickly.

10:21:22

INT. GATE'S CAR. DAY

GATES

You didn't kill a dog Jackie. You killed a man.

JACKIE

Oh God, oh my God ...

GATES

You just go to the police. You tell them *exactly* what you told me.

JACKIE

No Tony, I can't --

GATES

Oh yes you bloody can. Jackie a man is dead and that is a big problem, but trying to cover it up is an even bigger one. Do you understand me?

She looks anguished, conflicted.

GATES (CONT)
Jackie have you got it?

JACKIE
Yes, yes!

GATES
Ok so you tell the fewest lies possible. You say that you panicked but now you want to come clean. You got it? Jackie have you got it?

JACKIE
Okay.

GATES
Don't call me, and don't bottle it. I've put the case where I can keep an eye on it.

She gets out.

10:22:13

EXT. KINGSGATE. DAY

GATES pulls away quickly.

JACKIE walks over to her car and slowly climbs in. She sits for a while and thinks.

10:22:32

EXT. POLICE STATION. DAY

ARNOTT and HASTINGS head into a busy city centre station.

10:22:39

INT. POLICE STATION. CID RECEPTION. DAY

ARNOTT and HASTINGS stroll into reception.

HASTINGS
So yeah, should be good ...

HASTINGS' phone rings.

MUSIC OUT 1M7 10:22:41

HASTINGS (CONT)
Hang on, just give me a second, Steve alright.
He takes the call and steps back outside.

HASTINGS (CONT)
Hello, yeah.

FLEMING comes out of the police door and goes to swipe herself in but the door does not open.

ARNOTT checks her out.

ARNOTT

You alright? DS Arnott.

They shake hands.

FLEMING
Can I help you?

ARNOTT
Er, we're here to see DCI Gates - Kate.

FLEMING
Okay. Erm, have you been posted?

ARNOTT
You could say that.

FLEMING
Well, welcome to the Alamo.

ARNOTT
Thank you very much.

She tries her fob but it doesn't work first time.

FLEMING
They said they were getting this fixed.

HASTINGS walks over.

HASTINGS
Sorry about that, Steve.

ARNOTT
No problem.

FLEMING
Are you with AC-12?

ARNOTT
Yeah.

FLEMING
Hmm.

They walk through the door.

10:23:45

INT. CID/GATES' OFFICE. DAY

GATES is at his desk.

HILTON enters and walks over to him.

GATES
Sir?

HILTON
AC-12 are in the building. Hastings and some snot-nosed DS.

GATES

Is the complaint been made against one of my squad?

MUSIC IN 1M8 10:24:07

HILTON
I'm afraid it's you personally, Tony.

GATES looks very worried.

HILTON (CONT)
Any idea why?

GATES
No, none at all sir.

HILTON
They'll call you in.

GATES
Thank you sir.

HILTON exits.

10:24:27

INT. INTERVIEW ROOM 2. DAY

ARNOTT waits behind a desk. Next to him sits HASTINGS. Enter GATES, shown in by FLEMING.

FLEMING
Can I get someone to bring you a tea or coffee, sir?

GATES
No thank you I'm fine.

ARNOTT tries to catch FLEMING's eye with a mollifying smile. She pointedly ignores him and exits.

HASTINGS
DCI Gates.

GATES and HASTINGS shake hands.

MUSIC OUT 1M8 10:24:36

HASTINGS (CONT)
Superintendent Hastings. Like the Battle.

GATES
I know who you are, sir.

HASTINGS
And this is DS Steve Arnott.

ARNOTT
Pleased to meet you, sir.

GATES shakes hands. They sit.

GATES
Likewise. I recognise and respect the importance of your mission and I'm very happy to help you in any way I can.

HASTINGS
Well now that's very reassuring. Can I call you Tony?

GATES

Whatever you feel most comfortable with, sir.

HASTINGS

Maybe I should call you "Officer of the Year" eh?

GATES laughs.

HASTINGS (CONT)

Shall we make a start?

GATES

Yes please.

ARNOTT starts the tape recorder.

HASTINGS

AC-12 interview. Present Superintendent Hastings, DS Arnott and DCI Gates. Detective Chief Inspector Gates, we have received an allegation that you received a gratuity in the spec of one free breakfast from the Sunflower Cafe in St. Anne's Place, in the Kingsgate. Now whilst receiving a gratuity is not in itself a breach, failure to declare a said gratuity is a breach of the police officer's code of conduct as laid down by the Home Office guidelines. And so therefore I am serving you, with the yellow notice.

HASTINGS passes GATES the charge in writing.

GATES

And that's it?

HASTINGS

Yes that's it.

GATES grins from ear to ear.

GATES

In which case erm, I decline to make any written or oral statement but I acknowledge the receipt of the yellow notice and I inform the investigating officer that I will respond within the regulation 10 working days.

HASTINGS

Interview terminated.

ARNOTT switches of the tape recorder.

GATES

This is coming from the muggers, isn't it?

HASTINGS rolls his eyes.

GATES (CONT)

Those toe-rags they know every trick in the book.

HASTINGS and GATES shake hands.

HASTINGS

Er well, we have to go through the motions Tony you know.

GATES
It's not your fault sir.

GATES smiles and exits briskly.

HASTINGS
He's an arrogant so-and-so isn't he? I mean a player like Gates he knows it's against rules and regulations not to declare a gratuity so what does it say about him y'know. He doesn't even bother his arse to fill in the form.

ARNOTT
Well with respect what's a free breakfast got to do with investigating Gates' crime figures?

HASTINGS
Well sooner or later he's going to know we are on to him. This way, he thinks it's just a storm in a teacup. Or should that be a coffee cup? I'll give him laughing all over his face at us. His guard's down. That's how we're going to get him, Steve.

HASTINGS moves to take the tape from the machine but ARNOTT gets it first and hands it over, deciding to take the initiative.

ARNOTT
There's another possibility.

HASTINGS
Yeah?

ARNOTT
Gates's figures are for real.

HASTINGS
Oh I see what you're getting at. You think he's Bob Beamon and I think he's what, Ben Johnson. I mean admittedly an athlete does come along once in a while who breaks the world record by a mile. And sometimes he's genuinely superhuman but I will lay you odds all day long that more often than not, that guy is a cheat.

HASTINGS heads out into the corridor.

10:27:25

INT. CORRIDOR. DAY

ARNOTT hesitates then follows, keeping up his challenge.

ARNOTT
Sir, DCI Gates appears to be an exemplary officer.

HASTINGS
Appears to be. My point exactly.

He walks off. ARNOTT looks chastened.

10:27:46

INT. CID/T0-20. DAY.

Records on screen under scrutiny.

KAPOOR dumps the big pile of cases on FLEMING's desk. FLEMING looks up at him.

KAPOOR
Sorry.

He exits.

DETECTIVE SERGEANT LEAH JANSON and FLEMING stare at the pile.

FLEMING lifts the first file.

FLEMING
Hit-and-run? Why us?

JANSON
Because we've got a big sign over our heads saying "CID -- dump your crap here".

She looks at the file, then over at RITA BENNETT sat at her desk.

JANSON (CONT)
We've got ten unsolved burglaries stinking up our figures. Give the hit-and-run to the civvie.

RITA BENNETT gets up from her desk.

JANSON (CONT)
She's had the training. Anyway, I'm out of here.

JANSON turns to look towards T0-20.

JANSON (CONT)
Gates' has been given a written warning about his team's gender balance. I'm a shoe-in.

JANSON looks smug as she walks over. Envy plays on FLEMING's face.

10:28:34

INT. GATES' OFFICE/CID. DAY.

GATES sits at his desk, he looks troubled and can't get on with his work.

MUSIC IN 1M9 10:28:46

He stands, paces, then sits back at his desk.

From his office, GATES watches JACKIE being escorted into the CID office by RITA BENNETT. JACKIE glances over at him as she passes by. He gets up.

10:29:07

INT. GATES' OFFICE/CID. DAY.

RITA holds out a chair for JACKIE.

RITA

If you would just like to take a seat please, Ms. Lavery.

JACKIE sits at the corner of RITA's desk while RITA takes a little too long to track down JACKIE's statement on her computer. She hits wrong keys and gets warning bleeps. Finally.

RITA (CONT)

There we are. Sorry about that. You are Jacqueline Lavery, date of birth twenty third of November 1967?

JACKIE

Yeah.

She turns and watches GATES through the glass door.

RITA

Right person. That's a good start. We don't have your occupation listed.

JACKIE

I run my own business. Lavery Holdings. You could just put down Self Employed.

RITA enters it on the screen without question.

JACKIE glances back at GATES again, he briefly looks up from his paper work and catches her eye.

JACKIE turns back to RITA.

JACKIE (CONT)

I'm sorry, are you one of the detectives looking into the theft of my car?

RITA

Well I carry out some forms of police work but I'm not a police officer. Cut-backs. You reported your car stolen at 10.06 pm.

GATES watches them carefully.

RITA (CONT)

The night before it was found abandoned?

She nods.

JACKIE

I got back from a business trip around nine and I later remembered I'd left something in the car. When I went to get the keys, they were gone and they'd broken part of the window in my front door.

RITA clacks the keyboards.

JACKIE glances back at GATES watching her.

RITA
They hooked the keys from the hall table. You didn't hear anything?

JACKIE
I was in a back room, with music playing.

Satisfied, RITA clacks her keyboard while JACKIE tries to maintain her composure.

GATES can tell there hasn't been a shock confession. He looks mortified.

10:30:58

EXT. KINGSGATE. LAY-BY. DAY.

Traffic whips by on a busy dual carriageway. GATES' car pulls up behind JACKIE's. She gets out as he does.

GATES
What the hell are you playing at?

JACKIE
The woman seemed so convinced. She made it impossible to change the story.

GATES
You don't change, do you? You're just always looking after number one.

JACKIE
No, no, no Tony, no. I'll fix this. I will. I'll find a way.

GATES
Yeah, like you did today?

He heads back towards his car.

JACKIE
I'll take the blame. I'll go to prison if that's what you want.

He glares at her.

MUSIC IN "FINISH THE JOB"
10:31:34

INT. KINGSGATE. PUB. DAY.

HASTINGS shows ARNOTT in to a pub local to the station. Various officers mingle with regular punters.

HASTINGS
Not so bad. This'll cheer you up.

MUSIC OUT 1M19 10:31:39

As soon as other officers clock them, they move out of their way. They're given space at the bar.

ARNOTT
Maybe this wasn't the best place to come.

HASTINGS indicates some female officers, among them JANSON. JANSON pays attention to ARNOTT.

HASTINGS
Not at all, not at all. Young fellow like yourself. New in town. You get yourself a girlfriend eh.

ARNOTT
Hm.

HASTINGS
I haven't put my big un-PC foot in it, have I?

ARNOTT
No, no I'm straight.

HASTINGS turns to the BARMAN.

HASTINGS
Two pints of larger please.

ARNOTT glances over at FLEMING and JANSON drinking together.

MUSIC OUT "FINISH THE JOB"
10:32:08

INT. SUBURBS. GATES' HOUSE. KITCHEN. DAY

JOOLS is at the sink washing up while NATALIE and CHLOE are behind on the sofa, doing their homework.

They hear the front door open and close.

JOOLS
Hiya.

GATES enters and NATALIE and CHLOE run over to him.

GATES
Good evening.

NATALIE + CHLOE
Daddy! Daddy!

They hug him.

GATES
Wow, wow, hey, wow that's a great welcome.

NATALIE
I got an A in piano today. D'you want to hear?

JOOLS
Sweetheart Daddy's just walked in the door.

NATALIE
Come on, come on.

NATALIE skips away excitedly. GATES walks over to JOOLS and gives her a kiss.

She smiles at him.

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JOOLS
Hi.

GATES
I really don't mind.

He follows NATALIE and CHLOE out of the room.

MUSIC IN "BOOM A" 10:32:32

EXT. KINGSGATE. PUB. DAY.

FLEMING exits, ARNOTT follows her out.

ARNOTT
Kate?

She stops and turns to him.

FLEMING
DS Arnott.

ARNOTT
Even in AC we have first names. Steve.

FLEMING
Right.

ARNOTT
We seemed to have got off on the wrong foot.

FLEMING
Oh well maybe we should get to know each other better then, over a pizza and a glass of Rioja?

ARNOTT
Sorry.

He turns away, rejected.

FLEMING
Look. Tony Gates' is the best detective in this city. He saved a mum from being mugged at knifepoint. And you lot have stuck him for forgetting to fill in the right bloody form. I mean maybe there's more to you. But so far that's all I've seen.

MUSIC IN "PIANO" 10:33:15

She walks off.

MUSIC OUT "BOOM A" 10:33:16

10:33:17

INT. GATES' HOUSE. GIRLS' BEDROOM. NIGHT

MUSIC IN 1M10 10:33:34

NATALIE plays the piano, watched by CHLOE, JOOLS and GATES. GATES kisses JOOL's hand.

MUSIC OUT "PIANO" 10:33:43

INT. AC-12. OPEN PLAN OFFICE. NIGHT

Alone, ARNOTT studies GATES' file on the computer.

MUSIC IN "PIANO" 10:33:53

INT. GATES' HOUSE. GIRLS' BEDROOM. NIGHT

GATES is deeply troubled as he tries to hide it.

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MUSIC OUT "PIANO" 10:34:01

INT. AC-12. OPEN PLAN OFFICE. NIGHT

ARNOTT leaves the file up on screen and exits.

10:34:09

EXT. POLICE STATION. CAR PARK. DAY.

From his parked car, ARNOTT watches GATES pull up. ARNOTT gets out. GATES wants nothing to do with him.

ARNOTT
Morning sir.

He walks briskly through the car park with ARNOTT in pursuit.

MUSIC OUT 1M10 10:34:30

ARNOTT (CONT)
Sir, wait. Sir listen.

10:34:33

INT. POLICE STATION. DAY.

GATES enters the building with ARNOTT close behind.

GATES
I can have a harassment charge thrown down just like that, son.

ARNOTT
A minute of your time. Please.

GATES
Some of us have proper work to do.

ARNOTT
Look I can't believe you're stuck-on for this.

That makes GATES pause and turns to him.

ARNOTT (CONT)
Hastings gives a toss about you having a free egg and bacon. I don't. I just want to make the yellow notice go away so we can both get on with investigating real crime.

GATES
Hastings has got you playing mind-games son.

ARNOTT
A few weeks ago I was running counter-terror ops. I'm a proper copper and I know another when I see one.

GATES
And you think you can make Hastings back off?

ARNOTT
I can certainly try, sir. Off the record.

GATES
Well that won't be easy mate, coz the man's a zealot.

ARNOTT laughs.

ARNOTT
Don't I bloody know it!

GATES' warms up.

ARNOTT (CONT)
Why didn't you log the gratuity, sir?

GATES
I forgot. Yeah I know it was a crap excuse. But it's the truth.

ARNOTT nods.

10:35:29

INT. CID CORRIDOR/ OFFICE. DAY.

GATES strolls out into the CID office, arriving at RITA's desk. She's texting on her phone, puts it down on her desk as he approaches.

GATES
Rita isn't it?

RITA
Sir?

She moves the cake on her desk to one side.

GATES
I'm DCI Gates.

RITA
I know who you are, sir!

GATES
There's erm, a hit and run Rita ...

RITA
Oh, yes, sir. I'm still trying to match the victim to the missing persons' report.

GATES
Well it might connect to something that my team are looking into. So if you get anywhere, you'll come straight to me, won't you, no one else?

RITA
Oh yes, sir. Absolutely.

GATES
You're a star Rita.

GATES walks away.

10:36:09

INT. GATES' OFFICE / CID OFFICE. DAY.

GATES returns to his office calmly.

FLEMING knocks.

GATES
Come in.

FLEMING
Sorry to bother you, sir.

JANSON watches.

GATES
Not a problem.

FLEMING
I thought you should know I've been looking back over the arrest reports over the last couple of days. I've noticed an upsurge in Class A detections on the Bog.

GATES
Thanks for the tip. It's Fleming isn't it?

FLEMING
Yeah.

GATES
It's good work.

FLEMING
I want to join TO-20 sir.

GATES
Anyone with any sense would steer clear right now.

FLEMING
AC-12? You'll piss all over them, sir.

She shuts the door. JANSON watches.

FLEMING (CONT)
I'm sick of CID, sir. We get all the crap that no one else wants. I'm better than that. I want to be on the squad.

GATES
Join the queue.

FLEMING
Well check out my cv. I've got five years. I've been kicked, punched, spat on, pissed on. But, my social life aside ...

GATES laughs.

FLEMING (CONT)
Every week it's a new initiative or a new audit. I want to work for a unit that actually fights crime.

GATES
The big part of the job description is surveillance.

FLEMING
Yeah.

GATES
Well men are gonna notice you.

FLEMING
What and women don't notice you?

He smiles.

GATES
Come for a drink this week.

She tuts and smiles.

GATES (CONT)
It's not a date.

FLEMING
You're breaking my heart, sir.

GATES
It'll just be a good way for you to get to know the lads a bit.

FLEMING
And?

GATES
And then we'll see.

FLEMING
Yeah ok, thanks.

She exits. GATES watches her go, but his desire is dark.

10:37:52

INT. CID OFFICE. DAY.

JANSON stops her in the corridor.

JANSON
What the bloody hell was that?

FLEMING
Nothing.

JANSON
I'm next in line for a squad.

FLEMING
Yeah if you say so, Leah.

JANSON
I'm one-quarter Romany.

They go their own way.

10:38:04

INT. POLICE STATION. LANDINGS/ESCALATORS. DAY

Establishing shot.

10:38:07

INT. AC-12. OPEN PLAN OFFICE. DAY.

ARNOTT enters the office, wearing the same look of trepidation. HASTINGS spots him immediately.

HASTINGS
Steve. The very man so what can you tell me about Tony Gates?

ARNOTT
Uh ...

HASTINGS
Er nothing? Oh come on Steve, what can I say? I'm disappointed.

ARNOTT
Sir, I'm committed to anticorruption a hundred per cent ...

HASTINGS
That's what I need to know, son. Come on. One of our team has made a break through.

HASTINGS leads ARNOTT back out.

10:38:31

INT. AC-12. WALKWAY. DAY.

ARNOTT
What's going on sir?

ARNOTT follows HASTINGS.

HASTINGS
All will be revealed Steve - all will be revealed

HASTINGS leads ARNOTT onto the walkway. He watches a lift ascend from the ground floor.

The lift door opens.

Out steps GATES, flanked by his Police Federation rep, DCI ALICE PRIOR.

HASTINGS (CONT)
Alice, what a pleasant surprise. I'll have to be on my toes today.

PRIOR
You've always been a lovely mover, sir.

Laughter. HASTINGS shakes hands with GATES.

HASTINGS
Tony, make yourself at home.

GATES
I was surprised to be called back so quickly, sir. I hope it's good news.

HASTINGS leads GATES and Prior towards the entrance to AC-12.

As GATES passes, he gives ARNOTT an expectant look.

10:38:58

INT. AC-12. INTERVIEW ROOM. DAY.

HASTINGS starts the tape recorder.

HASTINGS

AC-12 interview with DCI Gates, Police Federation representation DCI Alice Prior. I've been authorized to notify you that we have grounds to widen our investigation into DCI Gates' performance of professional duties.

MUSIC IN 1M11 10:39:09

ARNOTT is as shocked as they are.

PRIOR

"Widen" the investigation?

GATES

What?

GATES' shocked and angry. He turns his glare on ARNOTT.

HASTINGS

We have grounds under Professional Duties and General Conduct. Specifically in the practice of laddering. Which er, is the amplification indeed the multiplication of charges against an offender --

GATES

I know what laddering is sir.

HASTINGS

That's right, Tony. You do. Here's the yellow notice. You've got the regulation 10 days.

HASTINGS shoves the document across the desk.

PRIOR

DCI Gates strenuously denies any wrongdoing. Nevertheless he offers the investigation his full cooperation.

HASTINGS

Thank you. That's much appreciated.

PRIOR

I'd like to determine the conditions of Tony's suspension from duty.

HASTINGS

Oh no, we're not asking for a suspension at this particular time. We don't think he's a threat to his fellow officers or indeed the public in general. Now why should the citizens of this country be *denied* his selfless service? Interview terminated.

He switches of the tape machine.

GATES
That's very generous of you, sir.

He stands and looks to ARNOTT.

GATES (CONT)
Looks like you've found your level Arnott.

PRIOR
Tony, let's not descend to --

GATES
Nobody plays me.

GATES turns to HASTINGS.

GATES (CONT)
Sir.

Exit GATES and PRIOR, taking the yellow notice.

Very tense beats between HASTINGS and ARNOTT.

MUSIC OUT 1M11 10:40:26

HASTINGS
You never detected the laddering because you didn't even look. I recruited you because you took a moral stand against your colleagues, despite the personal cost. You're a born AC12 officer. Why don't you just start acting like one?

ARNOTT
You've dropped me into an ongoing investigation. Now you could test me or you could actually brief me.

HASTINGS
OK. Tony Gates cherry-picks the crimes that are easy to solve then he dumps the rest. Then he invents a whole series of additional charges that never make it in to the court room but boost his clean-up rates. Laddering. *That's* how Tony Gates' got where he is.

ARNOTT
No. He's got where he is because he had to be twice as good as the next bloke.

HASTINGS
What? So what are you saying? To be corrupt he's got to be twice as bad?

ARNOTT
No, sir, victimisation of a black officer --

HASTINGS
Oh now hang on a second. Don't you talk to me about victimisation. What are you saying? Let me tell you something son. Me and my best mate, we went through basic training together ok. First year out, they sent us on this particular job. The two Catholics are you with me. We go straight over a pipe bomb. I end up in intensive care, him they bury. The Log Book goes

missing; nobody says a word. Don't you talk to me about victimisation. Nobody's blacker than me son!

Exit HASTINGS. ARNOTT considers his position.

10:41:35

INT. KINGSGATE. PUB. DAY.

FLEMING enters. Inside KAPOOR's at the bar and waves her over.

KAPOOR
Kate! Hi, alright?

At a table, GATES, COTTAN and MORTON clock FLEMING.

COTTAN
Like the look of the recruitment policy, Tone.

GATES
Hey nothing sexist.

COTTAN
Oh? I'm off then, good night.

GATES laughs.

GATES
It's just HR will be down on me like a ton of bricks. Big appointment for me boys.

COTTAN
Yeah.

FLEMING approaches.

GATES
Kate.

FLEMING
Hi.

GATES
DC Morton.

MORTON
Nige.

They shake hands.

FLEMING
Yeah, alright?

GATES
DS Matt Cottan.

COTTAN
Alright.

They shake hands.

FLEMING
Hi.

MORTON
Dot ... Dot.

FLEMING
Oh ok.

She sits with them.

COTTAN
So Tone says you want to be in with the in-crowd.

FLEMING
The In-crowd -- where?

COTTAN
Very good.

FLEMING
I just want to work for the best, sir.

GATES
Oh we're off duty now Kate, you can call me --

MORTON
Tina. Call him Tina.

Laughter.

KAPOOR arrives with the drinks on a tray and the boys grab theirs.

GATES
And last --

COTTAN
-- and definitely least --

Laughter.

GATES
You met Deepak.

FLEMING
Yep.

KAPOOR
I'm sorry, Kate, I didn't know whether you wanted a half or a pint, so I just got you two halves.

COTTAN
When you send a boy to do a man's job. This is it.

COTTAN gives FLEMING a wink she ignores.

FLEMING
Thanks, Deepak.

DEEPAK
You're welcome.

She takes both pints.

COTTAN
Oh and I've got something for you here boss as well.

He sticks a yellow Post-it note on GATES'S forehead that says YELLOW NOTICE. Raucous laughter.

COTTAN(CONT)
There you go! How about that.

FLEMING
Now that is stuck on!

MUSIC IN 1M12B PT 1 10:42:42 COTTAN
Drink to that.

ALL
Cheers!

They clink glasses.

FLEMING
Thanks.

10:42:48 INT. AC-12. WALKWAY. NIGHT.

As ARNOTT comes out, HASTINGS is waiting for him. ARNOTT looks a little sheepish.

HASTINGS
Come with me.

He walks off.

10:42:57 EXT. LIFT. NIGHT

HASTINGS and ARNOTT go up in the lift.

HASTINGS (O.S.)
We're gonna get Gates ...

MUSIC IN "FIRED UP NOW" 10:43:08 EXT. AC-12. ROOF. NIGHT

HASTINGS and ARNOTT emerge onto the roof.

HASTINGS (CONT)
... with or without you, Steve. So you can either help us, or be just another prick who lost his bottle.

He nods at something ahead of them. FLEMING turns and nods back.

HASTINGS (CONT)
It's your choice, son.

Exit HASTINGS.

MUSIC OUT 1M12B PT 1 10:43:31 ARNOTT wanders over to FLEMING.

ARNOTT
I didn't know AC-12 used undercover officers.

FLEMING
Hence the term.

ARNOTT
You're the one that gave us the information about the laddering.

FLEMING
I'm on the inside at last, Steve.

ARNOTT
All this just to bring down Gates? You know instead of spending all this time and money policing the police, it'd make more sense to assign us to the cases that aren't being investigated.

FLEMING
TO-20's been nicknamed the Big Sexy Crime Unit. Gates has been awarded the highest budget three years running. His squad's got the best kit in the station. Meanwhile victims of crime miss out on justice because he only tackles cases that score points.

ARNOTT
Who doesn't? It's the system.

FLEMING
I wouldn't be risking what I'm risking, if I didn't believe Gates was a special case.

ARNOTT
I thought Anticorruption was about getting the blokes who're on the take, the ones in the pockets of the criminals.

FLEMING
You took a stand and it put you out on your own. You're not on your own any more. Unless you want to be.

MUSIC IN 1M12B PT 2 10:44:34 She exits, leaving him to decide.

MUSIC OUT "FIRED UP NOW"
10:44:44

EXT. POLICE STATION. CAR PARK. DAY

ARNOTT deciding how to tackle GATES. He comes to his car, still undecided.

He realizes it's already open. Apprehensively, he opens the driver's door.

A turd lies on the seat.

ARNOTT is disgusted.

Then his expression hardens as he slams the door.

MUSIC OUT 1M12B PT 2 10:45:11 INT. TO-20. DAY

GATES briefs his team -- FLEMING, MORTON, COTTAN and KAPOOR.

GATES indicates a particular sink estate nicknamed The Bog.

GATES
Kate's been tracking arrests on the Bog. Over the last month there's been a three-fold increase in the supply and demand of Class A narcotics. I've talked to the Fifth Floor. We've been given the go-ahead for a surveillance op. We start ...

Enter ARNOTT, furious. Everyone tenses.

ARNOTT
DCI Gates.

GATES
DS Arnott can I help you?

ARNOTT
My car -- that your doing?

MORTON
You shat on the boss.

COTTAN
Yeah. Maybe someone just returned the compliment.

ARNOTT sees he's outnumbered.

ARNOTT
I want to talk to you alone. Now.

GATES
Fire away.

Sniggers from GATES' team.

COTTAN even points his fingers at himself and pretends to shoot himself.

GATES steps out to talk to him.

ARNOTT
I thought maybe you were clean. Looks like you're dirty, after all.

GATES
You take a shot at the king, make sure you kill him son.

MUSIC IN 1M13 10:46:00

GATES glares at ARNOTT. ARNOTT glares right back then looks to the others. Then exits.

10:46:09

EXT. CID. DAY

ARNOTT walks out. He looks daunted.

10:46:18

INT. TO-20. DAY

GATES goes back to the others.

MORTON
"Fire away." That's priceless, boss. That's
Mastercard.

MUSIC OUT 1M13 10:46:23

The lads snigger. GATES enjoys the moment.

GATES
Which one of you muppets did it?

There's silence then COTTAN sticks up his hand.

COTTAN
I'm Spartacus.

MORTON
No, I'm Spartacus.

GATES laughs with them.

MUSIC IN "CUT EM OFF" 10:46:38 EXT/INT. THE BOG. STREET CORNER/UNMARKED CAR. NIGHT

COTTON and MORTON sit in an unmarked car. COTTAN
watches through binoculars and MORTON snaps away.

A drug dealer WESLEY DUKE slips one of the street-
walkers a wrap of crack in exchange for a few fivers.

MUSIC OUT "CUT EM OFF" 10:46:57 EXT/INT. THE BOG. GREEK LANE/UNMARKED CAR. NIGHT

LONG LENS PHOTO MONTAGE:

WESLEY comes out, rucksack full.

10:47:13

INT. TO-20 DAY

The surveillance photos of WESLEY are on a projector
screen. MORTON briefs the team -- GATES, COTTAN,
KAPOOR and FLEMING.

MORTON
Our old friend Wesley Duke, with a big fat rucksack
full of crack cocaine. Now when you was all tucked up
in your warm beds last night --

GATES
You were tucked up with Dot.

Laughter.

MORTON
He's only jealous. Dot and me traced the source to
this address --

Further pictures.

MORTON (CONT)
-- in Greek Lane. Now Wesley's been small-time, but
this appears to be a new, large-scale supply he's
tapped into. Next stage would be to pick Wesley up
and turn him.

FLEMING

And what if he blabs? We don't want to alert the Greek Lane mob that we're watching them.

GATES

That's a good point. Let's keep up the surveillance for now, Nige. See who else comes and goes from this address. Well done matey.

MORTON starts to turn off the visual aids.

GATES (CONT)

Erm, let it roll.

The team disperses but GATES remains in the room, troubled, pensive. FLEMING is last to exit.

GATES (CONT)

Fleming.

FLEMING

Yeah?

GATES

I'm going to talk to the Fifth Floor get them to formally approve your transfer to TO-20

FLEMING

Thanks, sir. I won't let you down.

MUSIC IN 1M14 10:48:12

Exit FLEMING. GATES glances at the photos again, he looks pensive.

10:48:24

EXT/INT. GATES CAR. DAY

GATES drives with a look of determination.

10:48:30

INT. JACKIE'S HOUSE. DAY

GATES lets himself in with a key. He's hesitant, edgy.

10:48:58

INT. JACKIE'S HOUSE. BACK ROOM DAY

GATES finds JACKIE lying on the sofa. She sits as he enters.

JACKIE

Any news?

GATES

No nothing.

He sits.

JACKIE

They're not suspicious?

GATES

It's been filed as an unexplained hit-and-run.

Line of Duty - Ep.1

MUSIC IN 1M15 10:49:33 JACKIE
That's good, isn't it?

GATES
I shouldn't, I shouldn't be here.

JACKIE
But you are.

MUSIC OUT 1M14 10:49:46 He stands. She looks at him and stands too. They
kiss.

10:49:55 INT. AC-12. OPEN PLAN OFFICE. NIGHT
ARNOTT stands and stares deep in thought.

10:50:07 INT. JACKIE'S HOUSE. DAY
GATES kisses JACKIE.

10:50:12 INT. AC-12. OPEN PLAN OFFICE. NIGHT
At a computer station, ARNOTT starts a database
search on the name "GATES".
The screen fills with matches.
The cases are listed by most recent first: top of the
list is the car-jacking, followed by the double
arrest for the mugging outside the cafe.
He opens the car jacking entry.

10:50:24 INT. JACKIE'S HOUSE. DAY
GATES with JACKIE kiss passionately. She kneels.

10:50:31 INT. AC-12. OPEN PLAN OFFICE. NIGHT
ARNOTT with his notepad, writes a heading:
LADDERING
Then he writes the number 1.

10:50:35 INT. JACKIE'S HOUSE. DAY
JACKIE undoes his belt, unzips his trousers, starts
to go down on GATES.

10:50:51 INT. AC-12. OPEN PLAN OFFICE. NIGHT
ARNOTT writing as HASTINGS appears behind him.
HASTINGS
I have it on good authority that it was Gates,
himself, who soiled your car.
HASTINGS gives him a heavy look then exits. ARNOTT
reflects.

SFX: phone rings.

MUSIC IN "CUT EM OFF"10:51:05 EXT. THE BOG. GREEK LANE/SURVEILLANCE VAN. NIGHT

KAPOOR and COTTAN stake out Greek Lane from a surveillance van parked down the street.

MUSIC OUT 1M15 10:51:09

KAPOOR'S mobile rings. He answers.

KAPOOR
Deepak ... OK ... Cheers mate.

He hangs up.

KAPOOR (CONT)
Next turn's on the way, Dot. They're pulling us off for the night.

COTTAN
"Pulling us off." Ah best thing I got at Hillside Lane was a pint after work. Right, come on.

KAPOOR
Shall we wait for the next turn at least?

COTTAN
Come on you've had the memo about overtime Deepak. They'll be here in ten minutes. Make a move.

KAPOOR starts the engine and drives off.

MUSIC OUT "CUT EM OFF"10:51:46 EXT. THE BOG. 161 GREEK LANE. DAY

Crime scene tape cordons off the house. A crowd of scraggy locals stand around. FORENSIC SCENE INVESTIGATORS comb the scene.

MUSIC IN 1M16 10:51:49

GATES arrives, makes his way through.

GATES
Excuse me please, thank you.

He approaches a uniformed PC.

UNIFORMED PC
Morning sir.

GATES
Let's get the pond life moved much further away and they'll soon go back to watching Jeremy Kyle.

UNIFORMED PC
Yes sir.

GATES
See all these kids, get them back in school, unless they're being excluded.

GATES slips under the tape into the crime scene.

UNIFORMED PC (O.S.)

Can you move back please.

10:52:15

INT. THE BOG. 161 GREEK LANE. DAY

Inside the house a forensic scene investigator examines the crime scene and places a finger in an evidence bag. COTTAN looks on grimly. MORTON joins him. Both wear white coveralls.

MORTON
Chrissake, Dot.

COTTAN
How many times, mate? It was 10 minutes, 15 tops before the next turn clocked on.

MORTON
Damned if you do, damned if you don't in this job.

MORTON walks off. COTTAN bites his tongue. Enter GATES.

MORTON
Morning, boss.

GATES doesn't answer, peers into the living room grimly -- two dead Asian men, tied to chairs.

COTTAN looks very, very sheepish.

COTTAN
Tone, I don't know what to say, mate ...

GATES
Later, Dot, alright.

COTTAN nods, hangs his head sheepishly.

MUSIC OUT 1M16 10:53:00

FLEMING
From the blood spatter both men were alive when the fingers were amputated. Looks like whoever killed them wanted to know something and didn't find out.

GATES
The finger amputations are clean. Each one done with a single stroke. Most likely a bolt-cutter. Dot, I want you to go through the files back at the station, see if there's a similar M.O. here or at any other force's case history.

COTTAN
Right, OK.

GATES
Nigel, I want entry control front and back, all the dabs from the downstairs rooms and if there's a bathroom upstairs, there too. And when forensics have got all their samples, I want you to go through everything, let's find out who these two boys were please.

MORTON
Aye, aye, skipper.

GATES
Fleming, you do the door-to-door.

Exit GATES and FLEMING. Out on one of the bloody
ASIAN MEN.

10:53:49

EXT. GREEK LANE. DAY

GATES and FLEMING come out of the house, shed their
shoe covers and walk.

GATES
You see what I bloody got to deal with. We're trying
to get a job done here and some pen pusher bans
overtime.

FLEMING
There were fifteen minutes for someone to break in.

GATES
The lads in there are the new kids on the block. And
someone doesn't want them muscling in on their
territory.

FLEMING
You not tempted to dump this one on CID, sir?

MUSIC IN 1M17 10:54:10

GATES
No chance. It's big. It's sexy. And that makes it
mine.

He exits. FLEMING watches him go.

10:54:19

INT. AC-12. OPEN PLAN OFFICE. DAY

ARNOTT is still at his desk. He makes notes. He's on
a case of ARMED ROBBERY.

10:54:36

INT. CORRIDOR OUTSIDE INTERVIEW ROOMS. DAY

Wearing a grave expression, FLEMING heads towards an
interview room. JANSON "greet" her.

JANSON
What goes around comes around.

JANSON exits with a sneer.

10:54:43

INT. INTERVIEW ROOMS. DAY

FLEMING goes in. ALF BUTTERFIELD is inside, being
comforted by LARKIN. ALF has a black eye and a cut
lip.

FLEMING
Mr. Butterfield, I'm so sorry --

ALF
Yeah. This time I was home when they broke in.

Enter HILTON, at the door, beckoning FLEMING out.

FLEMING
Just give me a minute.

FLEMING and LARKIN talk in the corridor, in whispers.

HILTON
He's going to make a complaint!

10:54:58

INT. CORRIDOR OUTSIDE INTERVIEW ROOMS. DAY

FLEMING
Sir with respect, you told me to put the case on the back-burner.

HILTON
I told you to prioritize.

He exits. FLEMING looks very bitter.

10:55:09

INT. INTERVIEW ROOMS. DAY

FLEMING goes back in to ALF BUTTERFIELD.

10:55:15

INT. CID. DAY

RITA clicks open the image for GATES. GATES looks very uneasy.

RITA
This missing persons report came through from County CID.

She opens a missing persons file on someone called GURJIT PATEL. Switching between the morgue images of the dead man and GURJIT PATEL - they're one and the same.

RITA (CONT)
Mr Gurjit Patel. Reported missing the day after the hit and run. Mr Patel was an accountant for Laverty Holdings.

GATES turns from uneasy to ashen.

RITA calls up the file image for JACKIE LAVERTY.

RITA (CONT)
Laverty Holdings is owned by Jacqueline Laverty, the woman whose vehicle was reported stolen. He was her accountant when -

GATES
Thank you, Rita. My squad is going to be taking over this case from now on. And you can leave it to me to tell County that we've got an ID. This is a very

sensitive case Rita so I'm going to need to shoot those files over to my computer. May I?

RITA
Yes sir -- of course.

He takes her seat.

GATES
Thank you. Erm, Milk no sugar would be nice.

RITA
Yes right.

GATES
You're a star.

RITA complies, happy to do so and not one bit suspicious. GATES considers, then is about to delete all links relating to GURJIT PATEL.

He looks like his world is about to cave in.

10:56:54

INT. AC-12. OPEN PLAN OFFICE. DAY

ARNOTT exits the previous case, back to the main list of GATES' cases. There's a new one at the top, the most recent:

HIT AND RUN

ARNOTT is curious and a little puzzled. He scrolls down to the attachments - the pictures of the victim GURJIT PATEL.

10:57:15

INT. CID. DAY

Still the dilemma then GATES hits confirm to delete.

10:57:30

INT. AC-12. OPEN PLAN OFFICE. DAY

ARNOTT stares at the pictures on his computer screen, he looks confused.

10:57:38

INT. CID. DAY

GATES exits -- calm, in control, invulnerable. He looks around. Close on GATES.

FADE TO BLACK

10:58:06

END CREDITS.