

LINE OF DUTY
EP. 3
POST PRODUCTION SCRIPT



MUSIC IN 3M1 10:00:00

CAPTION: PREVIOUSLY (OVER BLACK)

GATES (V.O.)
If you want to talk...

GATES and ARNOTT.

GATES (CONT)
... to me, Arnott, call me into AC-12.

ARNOTT
Why go to all that bother when I'm only after a
minor detail?

CUT TO:

10:00:07 MR PATEL lying dead in the bushes.

ARNOTT (CONT - V.O.)
The reason you took over a hit and run.

10:00:08 **CREDIT OVER BLACK: LENNIE JAMES**

ARNOTT (V.O.)
Gates was ...

CUT TO:

10:00:11 ARNOTT talking with FLEMING.

ARNOTT (CONT)
... with a woman in a cafe.

CUT TO:

10:00:12 GATES and JACKIE in the cafe.

FLEMING (V.O.)
And you think she's his girlfriend?

CUT TO:

10:00:14 ARNOTT and FLEMING.

ARNOTT
Well she doesn't appear in his statement.

10:00:15 **CREDIT OVER BLACK: MARTIN COMPSTON VICKY McCLURE**

FLEMING (V.O.)
She came...

CUT TO:

10:00:17 RITA shows JACKIE over to GATES.

FLEMING (V.O. - CONT)
...to the station. They talked...

CUT TO:

10:00:19 ARNOTT and FLEMING.

FLEMING (CONT)
Something felt odd.

10:00:20

TITLE OVER BLACK: LINE OF DUTY

10:00:22

ARNOTT talking with JACKIE.

ARNOTT (CONT)
... inspector Tony Gates, do you know him?

JACKIE
I met him briefly at the police station.

CUT TO:

10:00:26

GATES and JACKIE kissing.

ARNOTT (V.O.)
That's the extent of your relationship?

10:00:29

CREDIT OVER BLACK: GINA MCKEE

HASTINGS (V.O.)
The coroner's set ...

CUT TO:

10:00:31

HASTINGS (CONT)
... the date to reopen the inquest in the Karim Ali. ...

CUT TO:

10:00:34

OSBORNE looks down and sees KARIM ALI lying dead on the ground with the crying baby still strapped to him.

HASTINGS (CONT - V.O.)
... shooting. You're going to be asked to testify. The fire arms officers...

CUT TO:

10:00:37

HASTINGS with ARNOTT.

HASTINGS (CONT)
... are saying you sent them to the wrong flat.

CUT TO:

10:00:38

ARNOTT moves the number six on the front door so that it looks like a number nine.

10:00:40

CREDITS OVER BLACK:

ADRIAN DUNBAR CRAIG PARKINSON

GATES (V.O.)
I am the ...

CUT TO:

10:00:42

GATES and ARNOTT.

GATES (CONT)
... senior investigating officer on a double ...

CUT TO:

10:00:44 WESLEY dead, hanging from a lamp post.

GATES (CONT - V.O.)
... murder. That is...

CUT TO:

10:00:45 ARNOTT and GATES.

GATES (CONT)
... proper policing son!

10:00:47 **CREDITS OVER BLACK:**

KATE ASHFIELD PAUL HIGGINS

MORTON (V.O.)
Tony gave me...

CUT TO:

10:00:49 MORTON driving.

MORTON (CONT)
... back the motivation.

FLEMING in the passenger seat.

MORTON (CONT)
He's a good man. You remember that.

10:00:54 **CREDITS OVER BLACK:**

AND NEIL MORRISSEY

GATES (V.O.)
Arnott's on to you!

CUT TO:

10:00:57 GATES and JACKIE.

JACKIE
I don't know how?

GATES
The hairdressers, Jackie. You might as well have hung up a sign saying: 'Launder your drug money here!'

CUT TO:

10:01:02 GATES drags JACKIE out the front door.

JACKIE
No please don't do this.

GATES
Hey! This is happening Jackie.

10:01:05 **CREDITS OVER BLACK:**
WRITTEN AND PRODUCED BY JED MERCURIO
FLEMING (V.O.)
Think Dot...

CUT TO:

10:01:08 FLEMING on her phone.
FLEMING (CONT)
... and Morton are covering for Gates.
CUT TO:

10:01:09 ARNOTT speeds towards JACKIE'S house in the car.
FLEMING (CONT - V.O.)
He's got to be at Jackie Laverty's right now, get
over there!
ARNOTT (V.O.)
On my way.
CUT TO:

10:01:12 Three MASKED MEN grab JACKIE while GATES tries to
come to her rescue.
GATES
I'm a police ...
One of the MASKED MEN hits him over the head with a
baseball bat and GATES collapses to the ground.
JACKIE
Huh. No!
CUT TO:

10:01:14 JACKIE holds onto her slit throat, as blood pours
from it.
CUT TO:

10:01:15 GATES lies on the ground semi-conscious as one of
the MASKED MEN puts his prints on the knife.

10:01:19 **CREDITS OVER BLACK:**
DIRECTED BY DAVID CAFFREY

10:01:22 EXT. STREET. NIGHT
ARNOTT's car speeds through the street; siren on,
lights flashing.

10:01:28 INT. ARNOTT'S CAR. NIGHT
ARNOTT drives whilst checking the GPS on his
Blackberry.

10:01:32

EXT. STREET. NIGHT

ARNOTT's car speeds along the road.

10:01:33

INT. ARNOTT'S CAR. NIGHT

ARNOTT drives whilst checking the GPS on his Blackberry.

He looks up as he hears an oncoming car hooting at him and he quickly swerves.

10:01:36

EXT. STREET. NIGHT

ARNOTT manages to swerve his car back onto the correct side of the road before having a head on collision with another car.

10:01:38

INT. ARNOTT'S CAR. NIGHT

ARNOTT concentrates on his driving.

10:01:40

EXT. STREET. NIGHT

ARNOTT pulls up outside JACKIE's house and climbs out of his car. He looks over at the house and sees GATE's car parked outside.

ARNOTT
Gotcha.

He walks up to the security gates but they are locked and so he climbs over the wall and lands in the front garden.

10:02:02

EXT. JACKIE'S HOUSE. NIGHT

ARNOTT approaches the front door quickly and quietly. He looks down and sees blood splatter on the ground.

The front door is ajar, he pushes it open, silence from within and he carefully walks inside. There are blood stains on the floor.

10:02:24

INT. JACKIE'S HOUSE. HALLWAY. NIGHT

ARNOTT looks concerned as he crouches down to take a closer look at the blood stains on the floor.

10:02:28

INT. JACKIE'S HOUSE. LIVING ROOM. NIGHT

He creeps silently through the hall, avoiding stepping into the blood, throwing defensive glances at all the ways in and out.

The house is silent and dark. ARNOTT starts to look nervous.

He moves into the living room. In the gloom he can't make out much of the interior.

A figure looms behind him.

ARNOTT spins round ready to defend himself.

It's GATES.

MUSIC OUT 3M1/3M2 10:02:44

GATES
Alright son, calm down.

GATES flicks on the light. ARNOTT looks nervously around.

GATES looks fresh as a daisy and very calm.

He suddenly notices the bottle of scotch and two glasses laid out on a tray on the side table behind ARNOTT.

ARNOTT doesn't see it.

MUSIC IN 3M3 10:02:49

ARNOTT
What's going on?

GATES
I've checked all of the ground floor. I got here a few minutes ago to arrest her.

ARNOTT regards him suspiciously.

10:02:57

INT. JACKIE'S HOUSE. HALLWAY. NIGHT

GATES steps out into the hallway and points to the blood stains on the rugs.

GATES (CONT)
Front door was open and there's blood everywhere.

He turns to ARNOTT.

GATES (CONT)
We should look upstairs.

GATES goes up the stairs. Then turns back to ARNOTT.

GATES (CONT)
What are you waiting for Arnott?

ARNOTT follows cautiously.

ARNOTT
She's not up here - there'd be a blood trail.

GATES deliberately ignores him.

SFX: buzzer.

There's a videophone on the landing. It shows COTTAN and MORTON at the security gate. GATES presses the button to open the gate.

GATES
My team.

ARNOTT stands precariously at the top of the stairs. GATES turns to him.

ARNOTT
Well?

GATES
What?

ARNOTT
Did you want to check the bedrooms or not?

GATES
Yeah.

10:03:44

INT. JACKIE'S HOUSE. UPSTAIRS LANDING. NIGHT

GATES moves towards the bedrooms, ARNOTT follows.

GATES walks into one room, while ARNOTT checks another, then they both step out onto the landing.

GATES (CONT)
You should check the rest of these, I'm gonna have a look around the back.

GATES heads back downstairs.

10:04:05

INT. JACKIE'S HOUSE. LIVING ROOM. NIGHT

He goes straight towards the whisky bottle and glasses.

Using his handkerchief, he quickly wipes down the bottle.

COTTAN (O.S.)
Everything okay, Sarg?

He turns to see COTTAN and MORTON enter.

GATES
Yeah. Round the back, quick as you can, see if you can find her.

MORTON
Right, boss.

They exit.

GATES picks up his whisky glass and slips it into his jacket pocket, then exits.

10:04:31

INT. JACKIE'S HOUSE. HALLWAY. NIGHT

He walks over towards the pool of blood on the floor.

ARNOTT (O.S.)
Gates?

GATES looks up to see ARNOTT walking down the stairs towards him,

MUSIC OUT 3M3 10:04:35

ARNOTT (CONT)
Where is she?

GATES
I know as much as you do. This was a kidnapping or a robbery, a meeting, whatever. It went tits up. We're gonna start the door-to-door and get the dogs out.

ARNOTT
No. You don't get to lead this investigation.

GATES
You don't tell me what I can and I can't investigate, alright son.

COTTAN and MORTON come back inside.

COTTAN
No sign of her outside, Tone.

GATES glares at ARNOTT who just stares back.

COTTAN and MORTON wait.

GATES
Alright, get door-stepping, Dot. Nige, lock off the house and set up a cordon.

He walks off.

GATES throws ARNOTT a look then walks off.

ARNOTT watches him suspiciously then turns to COTTAN who stands looking uncomfortable.

MUSIC IN 3M4 10:05:15

INT. GATES' CAR. DAY

GATES drives, he looks worried as he takes out the whiskey glass from his pocket, looks at it then pockets it again.

10:05:29

EXT. EDGE PARK. STREAM. DAY

GATES' car pulls over.

He climbs out the car and strolls towards a deep stretch of water.

He spots an ANGLER on the far bank.

GATES hesitates then turns and pisses against a tree. The ANGLER looks up and sees him, GATES then finishes and gets back in his car, visibly shaken.

SFX: mobile phone ring.

10:06:21

INT. JACKIE'S HOUSE. DAY

COTTAN answers his phone whilst FORENSICS get to work around him.

MUSIC OUT 3M4 10:06:25

COTTAN

DS Cottan ... no where are you? ... no you're breaking up ...

He walks out of the room still on the phone.

FLEMING sees the whisky bottle and single glass on the table.

As she looks closer she sees a faint ring mark on the table top from a second glass.

She looks up and gives ARNOTT a subtle nod towards the table. Curious, ARNOTT approaches her.

She then notices MORTON looking over their way as ARNOTT walks towards her, she stays calm.

FLEMING

Can I help you, DS Arnott?

ARNOTT

I think I can manage, thank you, DC Fleming.

MORTON walks off.

FLEMING moves off. ARNOTT studies the ring on the table very thoughtfully.

Enter GATES, flanked by KAPOOR.

ARNOTT points to the ring as he beckons a FORENSIC SCENE INVESTIGATOR.

ARNOTT (CONT)

Do this now, please. Dabs and DNA.

FORENSIC OFFICER

Yes sir.

GATES

Oy this is my crime scene, not yours.

ARNOTT waits for the FORENSIC INVESTIGATOR to start work on the whisky bottle, then moves to exit.

GATES (CONT)

Log him out, Deepak, and don't let him back in.

KAPOOR looks uncomfortable.

GATES (CONT)
Please.

KAPOOR exits.

GATES nervously glances at the FORENSIC INVESTIGATOR working around the ring mark.

10:07:30

EXT. KINGSGATE. POLICE STATION. DAY

ARNOTT arrives. HASTINGS is waiting for him.

ARNOTT
Sorry, sir.

HASTINGS
So tell us Steve, what have you got?

They walk and talk.

ARNOTT
Jackie Laverty went missing this morning.

HASTINGS
Missing?

ARNOTT
She was attacked in her home and now there's no sign of her. Look she wasn't just hiding a hit-and-run. I've got strong reason to believe she was involved in money laundering.

HASTINGS
What and you think you can connect Gates with all this?

ARNOTT
Call him in...

10:07:45

INT. POLICE STATION. FRONT ENTRANCE. DAY

ARNOTT makes his way inside.

ARNOTT (CONT)
... for interview, sir. Before he has time to work out his story. I need one hour.

He hurries into the station.

10:07:52

INT. POLICE STATION. BACK KITCHEN. DAY

RITA makes herself a cup of coffee.

ARNOTT enters.

ARNOTT
Good morning, Rita.

RITA

Morning.

ARNOTT

I need to talk to you about a hit-and-run investigation that was taken over by DCI Gates.

RITA

You're AC-12, aren't you?

ARNOTT

Yeah.

RITA

See, erm. My union protects civilian support staff from talking to you in case it causes undue stress and anxiety. Sorry.

ARNOTT

I could always arrest you for perverting the course of justice.

RITA looks ashen.

ARNOTT (CONT)

Take a seat.

She does.

ARNOTT (CONT)

When exactly did DCI Gates take over the case?

RITA

When the information came through from County CID.

ARNOTT

What information?

RITA

From Missing Persons, about Mr. Patel.

ARNOTT

The victim?

RITA

When DCI Gates heard that Mr. Patel had been Jackie Laverty's accountant, that's when he took over the ... case ...

ARNOTT looks so shocked that RITA stops talking.

MUSIC IN 3M5 10:08:51

10:09:01

INT. AC-12. INTERVIEW ROOM. DAY

MUSIC OUT 3M5 10:09:03

HASTINGS puts in the tape, clicks on the tape recorder.

Sitting next to him is ARNOTT and opposite them are GATES and his Federation rep, DCI PRIOR.

HASTINGS

AC-12 interview. Present Superintendent Hastings, DS Arnott, DCI Gates; the Police Federation representative DCI Alice Prior.

PRIOR

May I, sir? Perhaps we could postpone this interview? DCI Gates has only just learned that a personal acquaintance is missing, presumed dead.

ARNOTT

He's calling her an acquaintance now?

ARNOTT and GATES glare it out.

GATES turns to PRIOR.

GATES

Let's do this.

HASTINGS

As it happens, DS Arnott's point was a good place to start. DCI Gates, how would you describe your relationship with Jacqueline Laverty?

GATES

Jackie and I knew each other twenty years ago. She was Jackie O'Connor back then and we were engaged but she broke it off to marry a businessman called Andrew Laverty and we lost touch. We were reacquainted some five months ago. She told me about her property business and that she was after a head of security. She wondered if I might recommend some recently retired officers. And I made the mistake of giving her my card.

HASTINGS

Mistake?

GATES

Yeah she called me the next day. And the day after. And the day after and the day after. She wasn't interested in ex-officers. Jackie was recently divorced from Andrew Laverty and she made no bones about wanting to pursue a sexual relationship with me.

HASTINGS

And how did you respond?

GATES

I told her that I was now a happily married man with two young daughters. She wouldn't take no for an answer. And over the course of the next few months, Jackie Laverty became my stalker.

ARNOTT sniggers quietly.

HASTINGS

And did you report this?

GATES
No, sir.

HASTINGS
Why not, DCI Gates?

GATES
Because she's a good-looking woman, sir. And we had a past. And there's no smoke without fire. Is there?

HASTINGS
So can you tell me how you became involved in the hit-and-run incident that Ms Laverty reported?

GATES
Well actually, sir, initially it was reported as a stolen vehicle. It was only afterwards that the vehicle was linked to the hit-and-run.

ARNOTT
Are you aware the victim of the hit-and-run was Jackie Laverty's accountant?

GATES says nothing.

PRIOR
DCI Gates is entitled to be questioned by an officer at *least* one rank superior.

HASTINGS
Are you aware that the victim of the hit-and-run was Jackie Laverty's accountant?

GATES
Yes sir.

ARNOTT
When did you act on it?

HASTINGS
And when did you act on it?

PRIOR
What is this? Keith Harris and Orville?

GATES
It's alright, Alice. Let them "fire away."

GATES glares at ARNOTT before turning a more respectful look to HASTINGS.

GATES (CONT)
As soon as I became aware of that information, I acted on it.

ARNOTT
So straight away?

GATES hesitates.

ARNOTT (CONT)
Not straight away?

GATES
I was concerned about Jackie's manipulative behaviour. But once I set that aside, I acted properly, by attempting to arrest her for manslaughter.

ARNOTT
She had a large house, luxury cars, expensive offices. Didn't you ever wonder where the money was coming from?

GATES
She appeared to be a successful businesswoman. And she received a substantial settlement in her divorce.

HASTINGS
What and you had no inkling at all that there might be some financial irregularity?

GATES
Absolutely none at all, sir.

ARNOTT
DCI Gates, how did you come by the information that Jackie had killed her accountant?

MUSIC IN 3M6 10:12:19

GATES hesitates.

ARNOTT (CONT)
This is the critical piece of evidence against your "stalker". Surely you remember exactly how you found out.

PRIOR
DCI Gates was not prepared for this line of questions. I request them in writing with the statutory ten days to respond.

GATES
Rita Bennett informed me, the civvie support.

ARNOTT takes out a folder and opens it.

ARNOTT
I took a statement from Rita Bennett prior to this interview. I wonder if her recollection matches yours?

GATES gathers his thoughts.

HASTINGS
DCI Gates?

GATES
The information came in from County CID regarding the identity of the victim. That was three days after Ms. Lavery informed me about her stolen car.

PRIOR
You should have a copy of that statement.

ARNOTT looks disappointed.

HASTINGS
Yeah I'll see to that, Alice, yeah.

ARNOTT
The information you've just given -- why isn't it in the computer file?

GATES
Why ...

ARNOTT
Your answers match what Rita said and what she claims she entered in the file but it's not there. Why not?

GATES
She must be mistaken.

ARNOTT
You deleted it.

PRIOR
Stop right there. We're all aware of IT problems as a day to day reality. Have you any proof that this file was deleted?

ARNOTT
We could impound the hard drive.

PRIOR
The database can be accessed by any computer from the mainframe. Do you intend to impound them all, DS Arnott? Send the whole station back to bikes and whistles?

GATES looks tense, though.

ARNOTT
DCI Gates's relationship with Jackie Laverty clearly affected his handling of the hit-and-run. It's inappropriate for him to remain SIO on her disappearance.

GATES
I was not the problem, she was. I went to arrest her.

PRIOR
It's something that you should put to Tony's superior officer.

HASTINGS
Well I certainly will Alice, if he'll deign to respond.

GATES starts to get up.

GATES
Can we go please?

ARNOTT pulls out a sheaf of documents.

ARNOTT
DCI Gates. I have mobile phone records relating to your account and Jackie Laverty's account.

HASTINGS
Sit down, please, DCI Gates, sit down.

GATES obliges.

HASTINGS (CONT)
These came over this morning. Alice.

ARNOTT hands out the paperwork.

HASTINGS (CONT)
You'll see last week's authority for the release of phone data.

ARNOTT
The most recent records are consistent with your testimony, DCI Gates. Calls and texts from Ms. Laverty directed to your phone. None of the calls answered by you. One-way traffic. Go back a little further, and you're calling her. Texting her. Would you like me to read an example of one of the text messages sent by you to Ms Laverty last month?

GATES eyes downcast.

HASTINGS
DCI Gates?

GATES
No.

HASTINGS
So, can you tell us your true relationship with Jaqueline Laverty, please.

MUSIC OUT 3M6 10:14:54

GATES
We had a one-night stand, for old times' sake. I wanted to end it but she used it against me. Sir, I was protecting my family.

HASTINGS
Well I think it's fair enough to say that we have grounds to er remove you from the case, DCI Gates.

GATES
Fine, sir.

HASTINGS
Fine. Thank you, DCI Gates --

ARNOTT
Where were you last night?

PRIOR
Hold your horses.

ARNOTT
It's a simple question. You don't have to respond, DCI Gates, if it's too short-notice to come up with an alibi.

PRIOR
Let's leave it there, Tony.

GATES
I went home very late. I didn't want to wake my wife, so I slept in the spare room. But I couldn't sleep for worrying about the case against Jackie. So that's when I decided to go and arrest her.

ARNOTT
Witnesses?

GATES
As I said, I was careful not to wake my wife.

ARNOTT
So you didn't spend the night with Jackie Laverty?

MUSIC IN 3M7B 10:15:42

GATES
No I did not.

ARNOTT
Why didn't you call for back-up?

GATES
Back up when?

ARNOTT
When you arrived, alone, and found evidence of extreme violence.

GATES
Well I knew that my team were en route. And when you turned up, I assumed between the two of us we were up to the task.

ARNOTT
I had to climb over the gate. How did you get in?

Sudden panic hits GATES.

GATES
How ...

ARNOTT
Did you climb over the gate?

GATES
No I, uhm ...

ARNOTT
Your car was parked on the drive. Either you climbed over the gate with it tucked under your arm, or Jackie Laverty let you in.

GATES
I opened the gate.

ARNOTT
What's the code?

GATES smirks.

ARNOTT (CONT)
Tell me the code!

Very tense beats. GATES pulls out his phone.

GATES
It'll be on Jackie's contact information. There.

He puts the phone down on the table.

GATES (CONT)
2366

PRIOR
And I think we should call it a day there.

HASTINGS
Yeah I think so too yeah.

PRIOR
Sir, I sincerely hope you don't consider you have enough grounds to press for suspension. DCI Gates has been extraordinarily co-operative ...

ARNOTT
The last number on Jackie's account. A mobile phone she called last night. 07900024731. Who did she call?

GATES
I got no idea.

ARNOTT
You weren't present when she made that call?

GATES
No.

HASTINGS
That's enough Steve.

PRIOR
Sir, DCI Gates has no criminal case to answer ...

ARNOTT
Forensic scene investigators are currently harvesting DNA and fibres from the house.

GATES

Yeah and they are likely to find some of mine you know from a previous visit. Because I'm not denying I wasn't ever there. And, of course, I was there this morning, with you.

HASTINGS

Interview terminated.

HASTING turns off the tape recorder. He mulls it over grimly.

HASTINGS (CONT)

No suspension.

Then GATES gets up, pockets his phone.

GATES

Thank you sir.

HASTINGS nods and GATES and PRIOR exit.

ARNOTT looks frustrated.

10:17:42

INT. AC-12. LOBBY/ESCALATOR. DAY

PRIOR and GATES go down on the escalators.

GATES tries to keep looking calm, even when he notices ARNOTT still glaring at him through the window.

GATES throws a defiant look as he drops out of sight.

ARNOTT simmers.

He moves off purposefully.

10:18:11

INT. POLICE STATION. TOILETS. DAY

MUSIC OUT 3M7B 10:18:15

GATES enters an empty toilet, his triumphal demeanour falling away.

He undoes his tie then hears the door being kicked open. He turns to take a look but a HOODED FIGURE smashes him across the face with a baseball bat.

MUSIC IN 3M8B 10:18:25

GATES falls to the floor and the HOODED FIGURE exits.

He looks up and sees JACKIE enter, clutching her throat, blood spurting through her fingers.

JACKIE

Tony ...

10:18:34

INT. POLICE STATION. TOILETS. DAY

GATES smashes out of the flashback.

MUSIC OUT 3M8B 10:18:38

He finds himself in front of the mirror.

He washes his hands and puts his glasses back on then shakes the image out of his head.

10:18:47

INT. TO-20. DAY

FLEMING, MORTON, COTTAN and KAPOOR sit waiting.

COTTAN

Yeah but you know AC are all over her.

MORTON

AC are over everything at the moment.

GATES enters. He shuts the door behind him and gathers himself, then joins them.

GATES

Look I've let you down. I had a relationship that's compromised me professionally. But none of it, really none of it reflects on any of you. In fact, it makes your loyalty all the more humbling. But a woman's missing, almost certainly deceased. And Chief Superintendant Hilton is in the process of appointing another officer to lead that investigation. And we will render that officer every assistance, ok?

10:19:38

INT. FORENSIC OFFICE. DAY

ARNOTT walks over to MANDY TAYLOR as she looks through some files.

ARNOTT

Hi, DS Arnott, I called this morning.

MANDY turns, smiles and shakes his hand.

MANDY

The glass found at the scene is teeming with evidence. It's very moist.

She hands him the file and he looks through it.

MANDY (CONT)

We sampled saliva from round the rim and we got two high-quality fingerprints from the side.

MANDY shows images of the fingerprints.

MANDY (CONT)

The prints appear to be from the same person. Initial assessment is they match the control prints from the house.

ARNOTT

They're Jackie's?

MANDY

Yeah.

ARNOTT
What about the whisky bottle?

MANDY
Sorry --

She blows her nose hard into her handkerchief.

MANDY (CONT)
No, nothing.

ARNOTT
Just Jackie's prints again, you mean?

MANDY
No. I mean nothing. It's been wiped down.

ARNOTT
Thank you, I'll be back for the DNA reports.

He marches off.

10:20:29

INT. TO-20. DAY

GATES addresses his team.

GATES
From now our focus shifts completely to the double murder on Greek Lane and the killing of Wesley Duke. So ...

The door opens and JANSON enters.

JANSON
Excuse me. You better come quick, sir.

GATES follows her out, as do the others.

10:20:43

EXT. POLICE STATION. CAR PARK. DAY

ARNOTT is circling GATES' car, trying the doors, peering in through the glass.

GATES hurries out into the car park, flanked by JANSON, FLEMING, MORTON, COTTAN and KAPOOR.

GATES
Hey DS Arnott, kindly desist.

ARNOTT
I want this car impounded as evidence. I want it cordoned off and I want *him* kept away from it.

He points at GATES.

GATES
Then get yourself a warrant.

The raised voices bring spectators out -- various officers from the station.

ARNOTT tugs at the boot and sets off the alarm.

GATES laughs. Other OFFICERS go along with it.

GATES presses the remote to kill the alarm. The car's locks pop open. ARNOTT throws open the boot.

MORTON

What you looking for -- Shergar?

Laughter.

ARNOTT addresses everyone.

ARNOTT

He wiped down the whisky bottle but I know there's a glass missing from the crime scene. He took it cause it's the only thing that proves he was there.

He marches round to the passenger door and throws it open, then opens the glove compartment.

COTTAN

Oh now you're screwed, Tone -- he's on to your George Michael CDs.

Laughter.

ARNOTT shuts the door.

GATES

We done?

MUSIC IN 3M9B 10:21:47

GATES coolly hits the remote to lock the car again and shoots ARNOTT a triumphant glare.

ARNOTT is left simmering as everyone turns and walks back inside.

ARNOTT sees FLEMING staring at him from inside through the window.

10:22:04

EXT. KINGSGATE. SUBWAY ENTRANCE. DAY

FLEMING runs into the subway.

10:22:11

EXT. KINGSGATE. SUBWAY. DAY

MUSIC OUT 3M9B 10:22:18

ARNOTT stands alone, waiting. FLEMING joins him.

FLEMING

A thorough search of the property revealed no clues to Jackie Laverty's whereabouts. We did a ring-around of local hospitals, no one matching her description's been admitted. We established a track on her mobile phone. Nothing -- it's been switched off all day. That's as far as we got when Gates was brought off the case.

ARNOTT

He fought tooth and nail to keep it. He knows what the forensics are going to sound like in front of a jury when the body's found.

FLEMING

Whoever killed Jackie did it quickly and moved the body without leaving a trace. Sounds like a professional job. Maybe she won't be found.

ARNOTT

That whisky glass is the only physical evidence that can place Gates at the crime scene.

FLEMING throws a look.

ARNOTT

What?

FLEMING

The search on Gates' car. It came over as desperate.

ARNOTT

He's the one who's desperate. I push him from the outside. You push from the inside. He'll crack. Make him lead us to that whisky glass, Kate.

They go their separate ways quickly.

10:23:08

EXT. THE BOG. GREEK LANE. DAY

A rundown little terraced house on the sink estate. A solitary PC guards the site.

COTTAN, GATES, FLEMING, KAPOOR and MORTON exit.

COTTAN talks with GATES.

COTTAN

Forensics never found anyone's DNA except the two victims'.

GATES

Professional crew then, gloves, the works.

MORTON

The search never found any sacks of drugs stashed under the floorboards but there was residue. Very pure crack cocaine.

GATES

Well maybe they weren't just muscling in on somebody else's territory.

FLEMING

They were out-trading on quality.

GATES

I want to get over to the alleyway, I want to familiarise myself with Wesley's murder.

FLEMING

Do you mind if I tag along, sir?

GATES' phone rings, he looks at it.

GATES

Just give me a minute.

He walks off and takes the call.

GATES (CONT)

DCI Gates ...

COTTAN, MORTON and FLEMING stand in silence.

COTTAN

Jesus bloody Christ. We could all go down the pan with him.

MORTON

Hey, he stood by you.

COTTAN

Don't make out he's some kind of saint. We all tick a box for Tony in front of the top brass.

MORTON

Yeah and we all know which box you tick.

COTTAN

Screw you, Nige.

MORTON

Wondering if you backed the wrong horse are you Dot?

COTTAN storms away. MORTON fumes.

10:24:12

EXT. THE BOG. DAY

GATES walks over to FLEMING.

FLEMING

Whoever committed the murders at Greek Lane knows we're after them. They couldn't have been more blatant in showing they're behind this one too.

GATES

So you think this was a warning?

FLEMING

Well maybe they're taunting us. A double murder behind closed doors is one thing. This is a triple now, and they hung Wesley up there for everyone to see.

FLEMING gets a beep on her phone to alert her to an incoming email.

FLEMING (CONT)

Sir, we've got CCTV in for Greek Lane.

GATES
There wasn't any CCTV on the street.

FLEMING
Footage from nearby traffic cams.

GATES
Get back to the station and go through it please.

FLEMING
Yes, sir.

She starts to go. Then turns back.

FLEMING (CONT)
Sir, who's taking over the Jackie Laverty case?

GATES
DI Ian Buckells. Why?

FLEMING
Well the whole station heard Arnott accuse you of being with Jackie Laverty last night.

GATES
Arnott's got nothing on me.

FLEMING
That's not what I meant, sir. You've lost someone close. I'm here, if you need to talk.

MUSIC IN 3M10 10:25:08

She walks off to the car.

GATES turns around, deep in thought.

10:25:20

INT. GATE'S CAR. DAY

GATES driving.

10:25:27

EXT. SUBURBS. GATES' HOUSE. DAY.

GATES gets out his car and trudges to his front door.

10:25:32

INT. GATES' HOUSE. KITCHEN/LIVING ROOM. DAY

The DOG looks up when it hears the front door open.

JOOLS darts out of the living room and throws her arms round GATES as he enters.

JOOLS
Tony.

GATES
Hey darling, I'm really sorry but ...

JOOLS
I'm just pleased you're okay.

She pulls herself together.

JOOLS (CONT)

One of your team's been telling me about last night.

Curious, GATES advances into the living room. ARNOTT sits on the sofa.

ARNOTT

Hello, sir.

GATES is speechless.

ARNOTT (CONT)

Actually, Mrs. Gates, I'm not on your husband's team. I'm in another department that's taking an interest in last night's events.

GATES turns to JOOLS.

GATES

Where are the girls?

JOOLS

They're at clubs.

GATES

This is work, darling.

Reluctantly, JOOLS moves into another room, she calls down to the dog.

JOOLS

Come on Sammy.

GATES

Thanks.

She exits and GATES turns to ARNOTT.

GATES (CONT)

Get out.

MUSIC OUT 3M10 10:26:18

ARNOTT

Mrs G was relieved to hear you were "working" last night. I wondered if you'd dropped in for a nap in the spare room, like you stated in your interview, but she explained the bed hadn't been slept in. It seems there's very strong circumstantial evidence telling me your statement is false.

GATES

Circumstantial evidence - that's the best you've got?

ARNOTT

I know you wiped down the whisky bottle and removed the glass. That glass is hard physical evidence you're an accessory to the crime.

GATES
But it's evidence you don't have.

ARNOTT
I'll find it. You've got this one chance to call your solicitor, come to the station and change your statement; before it's too late.

MUSIC IN 3M11 10:27:07

GATES
I'm not going to do your job for you, Arnott. If you want to take me down, you're gonna have to do it yourself. *Now get the fuck out of my house.*

ARNOTT stands.

ARNOTT
When you're in a hole, stop digging. For your wife's sake. For your daughters'.

Fury flares in GATES' eyes.

GATES
Get out.

ARNOTT
Nice house, shame. Have a good day, sir.

He walks out.

ARNOTT (CONT - O.S.)
Thank you again, Mrs. Gates!

GATES looks out the window and watches GATES leave.
JOOLS re-enters.

JOOLS
What the hell were you up to last night?

GATES
I'm handling a triple murder.

He pauses.

GATES (CONT)
He's AC-12. It's erm anticorruption.

JOOLS
Anticorruption? Oh my God, Tony!

GATES
They've got nothing which is why he's so desperate.

JOOLS
He's got something on you, though, hasn't he?

GATES
No, really nothing.

JOOLS
Why's he round our house?

GATES
Because he's a prick, darling.

JOOLS
What you gonna do?

GATES
I'm gonna sort it.

He grins at her.

JOOLS
Can you?

GATES
I can and I will.

He gives her a hug, she looks unsure.

GATES (CONT)
I promise.

She pulls away, looks at him and walks out. He looks worried.

GATES (CONT)
Jools?

He runs after her.

10:28:47

EXT. GATES' HOUSE. DAY

ARNOTT is in his car, sending a text. JOOLS taps on his window. He winds it down.

JOOLS
How dare you. No one can ever come between me and my husband. You keep away from this family.

She turns on her heels and walks back towards the house, pushing past GATES standing in the driveway.

GATES
Hey.

GATES walks after her, but she throws him a look and slams the door shut in his face.

10:29:07

INT. TO-20. NIGHT

On a computer, FLEMING shows GATES clips of traffic camera footage from junctions adjacent to the Borogrove Estate.

FLEMING
I've developed a rough time-line of the night of the Greek Lane murders.

MUSIC OUT 3M11 10:29:12

First up is the unmarked police vehicle.

FLEMING (CONT)

Four hours before the murder. That's the unmarked car, carrying Dot and Deepak. They went straight into position on Greek Lane. Skip on two hours. A Subaru is heading from Moss Heath to Kingsgate. 10 minutes later: the same Subaru takes the same route. 10 minutes later: same again.

GATES
He's driving circuits.

FLEMING
Well each of the circuits would allow him to swing by the Borogrove Estate.

GATES
Where the lads are parked.

FLEMING
I'll skip on two hours. There's Dot and Deepak leaving the area. 5 minutes later, here comes the Subaru, round the junction again. No more circuits. In fact we don't see it again.

GATES
And what've we got on the vehicle?

FLEMING
Registration belongs to an identical make and model, they've cloned the plates.

GATES
They harvest the cars for the jobs and then dump them. Let's get Patrol to be on the lookout for all vehicles with cloned plates.

FLEMING
Yeah I've already done it, sir.

He smiles.

GATES
That's a good job, Kate.

He drops his hand on her shoulder, not thinking. She glances at him. He removes it and starts to walk out.

GATES (CONT)
I want everybody in on time tomorrow please.

FLEMING
Yeah.

He exits.

MUSIC IN "DO IT AGAIN" 10:30:19 EXT. THE BOG. CAR PARK. NIGHT

A YOUNG TEENAGE COUPLE are having sex on the back seat of a car.

RYAN PILKINGTON ambles over and smashes the passenger window then grabs a pink mobile phone off the seat.

RYAN
You dirty bastards.

He runs off.

RYAN (CONT)
Thanks, wanker.

The TEENAGE BOY climbs out of the car and stumbles as he tries to pull his trousers back on.

TEENAGE BOY
Oy!

SFX: knocking on the front door.

MUSIC OUT "DO IT AGAIN" 10:30:37 INT. THE BOG. RYAN'S HOUSE. DAY
MUSIC IN "LOVELY" 10:30:37

The pink mobile phone lies on the side table.

BANNERJEE (O.S.)
Mrs Pilkington!

KEELY lies on the sofa and ignores him.

BANNERJEE (CONT - V.O.)
Ryan? It's the police! Keely!

She carries on ignoring him as she has her cigarette whilst watching the TV at full volume.

10:30:46

EXT. THE BOG. RYAN'S HOUSE. DAY

BANNERJEE calls through the letterbox.

BANNERJEE (CONT)
Mrs Pilkington, it's PC Bannerjee from Kings ...

10:30:49

INT. THE BOG. RYAN'S HOUSE. DAY

BANNERJEE (CONT)
... gate Station. Ryan was meant to come in to give a statement ...

10:30:52

INT. THE BOG. RYAN'S HOUSE. LIVING ROOM. DAY

KEELY continues to ignore him as she puts her cigarette out in her coffee mug and tries to go back to sleep.

BANNERJEE (CONT - O.S.)
... this morning.

10:30:55

EXT. THE BOG. RYAN'S HOUSE. DAY

BANNERJEE steps back and looks up at the window. Suddenly the front door opens and KEELY steps out in her dressing gown.

KEELY
What this time?

BANNERJEE
We intervened in a street altercation, Mrs Pilkington. Ryan alleges he was assaulted by an elderly neighbour -- Mr. Alf Butterfield.

KEELY shrugs.

BANNERJEE (CONT)
Can I come in, please, Keely?

10:31:16

INT. THE BOG. RYAN'S HOUSE. LIVING ROOM. DAY

KEELY climbs back on the sofa and pulls her duvet over her.

BANNERJEE steps in to the room.

BANNERJEE (CONT)
I checked at his school, they said he hadn't been in all week.

KEELY stares at the TV.

BANNERJEE (CONT)
Keely, where's Ryan?

KEELY
How should I know?

BANNERJEE
This is serious, Keely. Ryan's failed to attend for his interview.

KEELY
What's it gotta do with me?

BANNERJEE
Well he needs to be accompanied by a responsible adult.

KEELY
That's his social worker, innit?

She pulls the duvet over her head.

MUSIC OUT "LOVELY" 10:31:42

INT. POLICE STATION. INTERVIEW ROOM DAY

BANNERJEE and LARKIN face ALF BUTTERFIELD. LARKIN is filling in a stack of forms.

ALF
Well if the little bugger's not here, there's no case to answer.

LARKIN

I'm sorry, Mr Butterfield, you've already generated a crime number. There's no room for manoeuvre.

ALF looks between them in confusion.

BANNERJEE

PC Larkin means either you accept a caution or it goes to court.

LARKIN

Take the caution. Home in time for Bargain Hunt.

BANNERJEE

Yeah but that will mean you have a criminal record for a public order offence.

LARKIN just has time to give BANNERJEE a look that could kill.

ALF

But? Criminal record? Well he...he's the bloody criminal!

LARKIN

Fine.

She screws up the form.

LARKIN (CONT)

Have it your own way.

She fills out a new one.

ALF

There, there, there was a detective. Now she said she'd take care of everything. Here, I wrote down her name.

ALF looks in his notebook for the name.

ALF (CONT)

Ah this is all her fault.

He finds it and shows the page to BANNERJEE.

ALF (CONT)

Here ... there ...

10:32:31

INT. POLICE STATION. HILTON'S OFFICE. DAY

HILTON is on the phone at the same time as looking through a file.

HILTON

Fine, show him in.

A SECRETARY lets GATES in.

GATES

Thank you.

HILTON
Sorry, Tony, sorry. Worst possible timing -- I've got to dash.

GATES
I only need a minute, sir.

HILTON
The interview with AC-12 puts us in a delicate position.

He puts the file in his brief case.

GATES
I thought it best to come clean.

HILTON
That's admirable, but really I'd rather let the dust settle before we have a definitive conference. I'll have Sheila put something in the diary for next week.

GATES
You weren't so shy about standing by me when the Chief Constable was hanging a medal around my neck, sir.

SFX: knock at the door.

HILTON
Yes!

The SECRETARY lets in DI IAN BUCKELLS.

HILTON (CONT)
Ah, ah. Ian. Tony, you know DI Buckells has taken over the Lavery disappearance.

GATES
Yeah.

HILTON
Any news?

BUCKELLS
We've got the dogs out, sir, but there's no trace of the body yet.

HILTON
That's disappointing.

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

HILTON
And?

BUCKELLS looks embarrassed.

GATES
Sir, we've had a major breakthrough on the triple murders.

HILTON
You have?

GATES
Yes, we should have it cracked two, maybe three days.

HILTON
I can take that to the Chief Constable?

GATES
Absolutely, sir.

HILTON
Well that's excellent. Well done, Tony.

Exit HILTON.

BUCKELLS moves, indicating they should vacate HILTON's office.

BUCKELLS
We should er ...

GATES
Don't make any assumptions about Jackie Laverty's fate. She was facing a manslaughter charge. She could've faked this whole thing.

BUCKELLS
Right. And --

GATES
She had the cash and the connections to get herself out of the country. Maybe her ex is involved.

BUCKELLS
Okay. Erm ...

MUSIC IN 3M12B/3M13 10:34:01
GATES
AC are talking crap about that whisky glass. Don't make a tit out of yourself chasing shadows. I've seen too many ambitious young DIs looking up the ladder without realising they've stepped on a big slippery snake. D'you know what I mean?

GATES grins at him.

GATES (CONT)
Good to see ya.

Exit GATES with a smirk, leaving BUCKELLS on edge.

10:34:18

INT. CID CORRIDOR. DAY

GATES walks down the corridor passing another OFFICER.

OFFICER (O.S.)
Sir.

A small smile on his face.

10:34:28

INT. GATES' OFFICE/TO-20. DAY

GATES checks emails on his computer.

His mobile phone, on his desk, beeps with an incoming text.

He slides his phone casually. And looks at the screen, it is a text message from JACKIE and reads:

Help me Tony

GATES freezes. He looks around trying to hide his fear.

His reverie is broken violently by FLEMING throwing open his door breathlessly.

FLEMING

Message from Despatch. Patrol sighted a vehicle with cloned plates on Moss Heath Road. Back-up's ready to roll.

GATES

Ok.

They both put on their protective jackets.

GATES (CONT)

Mobilize tactical ops. Full armour, we'll do risk assessment on route, let's go.

MORTON nods and puts on his stab vest.

MORTON

I'll call Dot ...

GATES

Let's go, let's go!

10:35:12

INT. POLICE STATION. STAIRS. DAY

GATES and FLEMING head down the back stairs. MORTON behind them on the phone.

MORTON

Ok mate.

He hangs up and shouts down.

MORTON (CONT)

Dot's meeting us there, boss.

10:35:23

EXT. POLICE STATION. CAR PARK. DAY

GATES gets in his car, MORTON into the passenger seat. FLEMING gets into her car.

GATES still agonises.

PHONE TECHNICIAN (V.O)
TO-20 joining. DCI Gates joining.

FLEMING is about to set off when JANSON runs over and stops her.

JANSON
Stand down, DC Fleming, stand down.

FLEMING jumps out.

FLEMING
What're you talking about? We're on a job.

JANSON
Do I have to arrest you? Stand down, Kate.

GATES pulls alongside dropping his side window.

JANSON (CONT)
Fleming's been restricted to desk duties, sir.

FLEMING
Christ, sir, do something!

GATES
I don't have time for this right now Kate. There's been activity on Jackie Laverty's phone. Get a triangulation and phone it through.

GATES speeds away.

10:36:02

INT. KINGSGATE. GATES' CAR. DAY

MORTON
What's going on with Kate?

GATES
They got Scooby.

MORTON
Something's been bugging me, boss. Arnott was totally convinced you were with Jackie the night she disappeared. Only people who knew you weren't answering your job phone was me, Dot and Kate.

GATES flicks a glance at MORTON.

A beat later his phone rings. He chucks it to MORTON.

MORTON (CONT)
DCI Gates' phone.

10:36:29

INT. TO-20. DAY

FLEMING has her mobile to her ear and her desk phone on speaker to a PHONE TECHNICIAN.

JANSON hovers over her.

FLEMING
Nige, it's Kate.

PHONE TECHNICIAN (V.O.)
A triangulation will take some time but I can give you the nearest base station.

She turns to the phone.

FLEMING
DC Fleming, standing by. Stand by for base station.

She covers the phone and turns to JANSON.

FLEMING (CONT)
What the hell's going on, Leah?

JANSON
There's been a complaint made about you from some old boy called Alf Butterfield.

FLEMING
Oh Christ.

PHONE TECHNICIAN (V.O.)
DC Fleming, come in.

Exit JANSON with a sly grin.

FLEMING
Fleming.

PHONE TECHNICIAN (V.O.)
T-Mobile Base Station 93016 Macrocell.

FLEMING types the details into her computer.

FLEMING
93016.

PHONE TECHNICIAN (V.O.)
Corner of Goswell Road and Spedmore Avenue.

FLEMING
Corner of Goswell ...

10:36:56

INT. GATES' CAR. DAY

FLEMING (CONT - V.O.)
...Road and Spedmore Avenue.

MORTON
Corner of Gosmore...

GATES
I heard.

GATES stares straight ahead as he drives.

PHONE TECHNICIAN (V.O.)
Target vehicle sighted; a black four wheel drive.

GATES grabs his police car radio.

GATES
DCI Gates to Back-Up. Continue as directed. I'm going on another call.

10:37:07

EXT. STREET. DAY

GATES speeds up and takes a left instead of following the back-up van.

MORTON (V.O.)
Boss, what you doing?

10:37:12

INT. GATES' CAR. DAY

GATES turns to MORTON.

GATES
Jackie's alive, Nige.

GATES looks desperate; MORTON looks baffled and stressed.

10:37:17

INT. TO-20. DAY

Anxious, FLEMING is set-up as before.

PHONE TECHNICIAN (V.O.)
Alexander Avenue. 100 metres southwest of intersection with Prince Charles Avenue.

FLEMING repeats into the phone.

FLEMING
Alexander Avenue. 100 metres -- repeat one-zero-zero metres --

10:37:26

INT. GATES' CAR. DAY

MORTON holds the phone up for GATES TO hear.

FLEMING (CONT - V.O.)
-- southwest of intersection with Prince Charles Avenue.

MORTON
Got it. Thanks, Kate.

He hangs up.

10:37:32

INT. TO-20. DAY

FLEMING hears the line go dead. She looks worried.

10:37:35

EXT/INT. MOSS HEATH/GATES' CAR. DAY

GATES skids into Goswell Road. MORTON follows on the A-Z.

MORTON
Next should be Alexander Avenue. Here it is Alexander, left, left, left, left!

GATES swerves hard left round the corner, then pulls up and he and MORTON jump out.

10:37:54

EXT. MOSS HEATH. ALEXANDER AVENUE. DAY

It is a dead end with a metal fence at the end.

GATES moves quickly, surveying the scene, looking up around the garages like a man possessed.

PHONE TECHNICIAN (V.O.)
In pursuit, black four wheel drive, travelling southbound on Prince Charles Avenue.

They see the black four wheel drive with a patrol car and the back-up van in hot pursuit.

POLICE OFFICER (V.O.)
Target's turning, he's turning!

GATES turns and runs up the road, MORTON watches him with confusion.

POLICE OFFICER (V.O.)
We've lost him. Not visual, repeat not visual.

GATES gets to the end of the road in time to see the black four wheel drive pass him. Looking out of the window is a man in a hoodie wearing a bandana around his face. The same man that killed JACKIE.

GATES watches the car turn the corner ahead then he turns and hurries back to his car.

GATES
Nige, get in we're going after them!

The four wheel drive turns out of the road ahead and speeds off.

MORTON and GATES jump into their car.

10:38:45

INT/EXT. GATES' CAR. DAY

MORTON turns to GATES.

MORTON
Health and Safety. This is not a designated pursuit vehicle.

GATES ignores him and swings the car around.

MORTON (CONT)
Whatever!

They speed off.

10:38:59

EXT. MOSS HEATH. PARK. DAY

GATES pulls up between houses/garages.

MORTON gets out of the car and walks over to the garages trying to open them, but they are all locked shut.

GATES climbs out of the car and looks around, but sees no one.

GATES
Where?

MORTON
Haven't a clue.

GATES suddenly stops as he sees the four wheel turning up a road up ahead.

He grabs his radio from the car and calls off to MORTON as he runs off.

GATES
Get out on the road after them, I'm going to guide in the back up.

MORTON
Tone!?

10:39:32

EXT. MOSS HEATH. ALLEY. DAY

GATES runs through whilst calling out on the radio.

GATES
DCI Gates to back up. I am visual with the target vehicle heading north on Prince Charles Avenue.

MORTON tries to hobble after him.

MORTON
Tone! *Tone!*

10:39:39

EXT. MOSS HEATH. STREET. DAY

GATES runs out of the alley and sees the four wheeler drive past the top of the road, he calls into his radio.

GATES
Still visual. North on Prince Charles ...

MORTON watches GATES run off. Then turns away as he walks backs to the car.

MORTON
Bloody hell Tone!

10:39:46

EXT. MOSS HEATH. STREET. DAY

Along the next road, GATES glimpses the four wheel drive further along. He's gasping for breath as he talks into his radio.

GATES
Still visual. North on Prince Charles, still visual.

He cuts up another alley.

BACK UP (V.O.)
Received.

Gasping for breath, he runs to the next road.

The Four wheel drive appears and clips him, throwing him over the bonnet.

GATES is flung to the ground.

Groggy, he struggles to stand up.

RYAN steps out from the four wheel drive and walks over to GATES. Then kicks the police radio out of reach as GATES tries to grab it.

BACK UP (V.O. - CONT)
DCI Gates?

GATES moans with pain as the MASKED MEN from JACKIE'S house walk over and pull him to his feet. They bind his hands behind his back.

He looks up to see RYAN in front of him holding out a mobile phone for him to see.

It's JACKIE'S phone with a sent text message reading:

Help me Tony.

GATES
Where's Jackie? Is she still alive?

The MASKED MEN say nothing and bundle GATES into the back of the car.

Then they speed off, with RYAN grinning from the front passenger seat.

10:40:28

INT. FIRE STATION. DAY

A single chair sits in the middle of the empty dilapidated room.

GATES is dragged over to it, his hands are still bound behind his back and he has been blind folded.

He is forced onto the chair, then his abductors put their masks back on and remove his blind fold.

He glimpses large red doors with high windows.

RYAN and the masked men drag GATES to a freezer. He struggles but can't get away.

RYAN lifts the lid.

The MASKED MEN manoeuvre GATES closer and make him look in.

JACKIE is wrapped in cellophane, frozen and obviously very dead with a slashed throat. A knife lies on top of her.

GATES stifles a scream and the lid is closed.

RYAN turns to him.

RYAN
You dirty bastard.

One of the MASKED MEN laughs.

GATES tries to break free and go for him.

GATES
You little shit!

One of the masked men gives him a hard punch in the solar plexus. GATES doubles over.

RYAN laughs in his face.

SFX: mobile phone ringing.

RYAN looks at the pink mobile and answers the call.

RYAN
Yeah, Tommy, he's here.

RYAN puts the phone on speaker, to GATES' ear.

TOMMY (V.O.)
Jackie was working for me. Now you are. Unless you want her body being found with your dirty business all over her and your prints on the knife. Keep the phone. Don't call us. We'll call you.

The line goes dead.

RYAN puts the phone in GATES's pocket.

RYAN
You pig. Bastard!

GATES's angry and tries to get at him, but the MASKED MEN restrain him and laugh as RYAN taunts him.

RYAN (CONT)

Pig bastard, pig bastard, pig *bastard!!*

10:41:42

INT. FORENSIC OFFICE. DAY

ARNOTT and HASTINGS walk with MANDY.

ARNOTT

Any luck with the DNA on the whisky glass?

HASTINGS enters and makes his way over to them.

MANDY

MUSIC OUT 3M12B/3M13 10:41:45 Well we sampled one set of DNA from the rim.

ARNOTT

Don't tell me -- it matches Jackie's.

MANDY doesn't say anything.

ARNOTT (CONT)

Well?

MANDY

You said not to tell you.

ARNOTT turns to see HASTINGS walk over.

HASTINGS

Come here.

ARNOTT looks back at MANDY.

ARNOTT

Thank you.

He turns and walks over to HASTINGS.

HASTINGS

What's going on?

ARNOTT

I'm chasing forensic that place Gates at Jackie's murder.

HASTINGS

You got any?

ARNOTT

No.

HASTINGS

No. But you've just made a spectacle of yourself by searching Gates' car in front of the whole station. Then you go and visit the man's wife, at his house.

MUSIC IN 3M14 10:42:23

ARNOTT

I'm trying to put pressure on him. Play him at his own game.

HASTINGS

How can we expect our officers to behave professionally, if we can't behave professionally ourselves!? You're over the line here son, your way over the line. I tell you what, you better come back with a result out of this, for all our sakes.

HASTINGS exits.

ARNOTT is left alone and frustrated.

10:42:58

INT. TO-20. NIGHT

A funereal atmosphere pervades a gathering of the team -- GATES, FLEMING, MORTON, COTTAN and KAPOOR. GATES is cleaned up.

GATES

Now they know we've ID'd the vehicle, we can expect it to turn up in a scrap yard any time soon.

More tense silence. Embarrassed glances from everyone.

GATES (CONT)

I'll go and tell Hilton. You lot get home, go and have something to eat.

MORTON

Fancy a pint, boss?

GATES

Not tonight, matey.

Exit COTTAN, MORTON and KAPOOR. GATES stops FLEMING.

GATES (CONT)

What was that about desk duties today?

FLEMING

It's just some bollocks, sir. It's been sorted.

GATES

Alright. I'll see you tomorrow.

FLEMING

Are you sure you're alright, sir?

MUSIC OUT 3M14 10:43:57

GATES

Yeah, doctor says I'm fine.

FLEMING

It's just you was out of contact for over an hour. What happened?

GATES

I was er, chasing around like an idiot and I made a tit out of myself. And I'd quite like to drop it.

FLEMING

Well maybe you need that pint, after all.

He smiles.

FLEMING (CONT)
I just want to help sir.

GATES
I'll be honest with you Kate, I'm not sure that anybody can.

FLEMING shuts the door then takes a seat next to GATES.

FLEMING
How are things at home, sir?

GATES blows a long, pained sigh.

FLEMING (CONT)
Look I'm no angel. I've got involved with the wrong bloke, on the Job and outside. Everyone has to let off a little bit of steam now and then. AC don't get it. They're robots, them lot. They don't get the difference between a corrupt copper and a decent one who made a mistake. I do.

He shifts uncomfortably.

FLEMING (CONT)
Everyone knows there's a piece of evidence that AC's after.

GATES
That doesn't exist!

FLEMING
Well what if it did? Just give me the chance to prove myself to you sir.

GATES
This is a conversation we shouldn't be having Fleming!

FLEMING
Well if Arnott finds it, that's your career over, sir. A genuinely talented officer. All for one silly mistake.

GATES
I'm not bent, ok I'm not, you know that, right?

She nods.

FLEMING
Yeah.

GATES turns away.

FLEMING (CONT)
Where is it, sir?

MUSIC IN 3M15 10:45:40

GATES turns and stares at her, stuck for words. He stands up and looks around, then bends down and whispers in her ear.

GATES
It's in a skip.

10:46:16

EXT. KINGSGATE. DAY

FLEMING is parked up nearby, she sits in silence staring out the window at the skip. Then she takes out her phone and her finger hovers over ARNOTT's number.

Suddenly she hears a car and looks up to see GATES driving past.

Confused, she gets a grip on herself, hits the accelerator and follows him.

10:46:49

EXT. EDGE PARK. AVENUE. DAY

A drain has been opened. A search team looks through the bilge. Looking on are ARNOTT, HASTINGS, MORTON, COTTAN and BUCKELLS.

FLEMING pulls up behind GATES and a row of police vehicles.

MUSIC OUT 3M15 10:47:08

GATES gets out.

FLEMING follows.

FLEMING locks gazes with ARNOTT. He gives her a very positive look, just before GATES goes for him.

GATES
Who the bloody hell d'you think you are?

COTTAN
Easy, Tone, that's not gonna help mate.

FLEMING joins them and throws a cautious look to ARNOTT as she passes.

ARNOTT
See down the drain, Gates? Kind of appropriate.

GATES
Oh you're really loving this, ain't you, you bastard.

HASTINGS
Alright everybody, just calm yourselves.

FLEMING moves to MORTON.

FLEMING
What's happening?

MORTON

AC got a tip-off about the whiskey glass.

FLEMING is seriously puzzled but keeps it to herself.

An INVESTIGATOR retrieves various objects from the drain -- but no whiskey glass.

ARNOTT
Anything?

INVESTIGATOR
No.

The INVESTIGATOR shakes his head.

ARNOTT looks devastated.

MUSIC IN 3M16 10:47:47

GATES
Sorry what was that about something going down the drain? Would that be your investigation?

ARNOTT moves for GATES and has to be restrained.

HASTINGS
Y'alright.

GATES
You're a tit. And you, Buckells.

GATES swaggers away. FLEMING follows him.

FLEMING
I don't get it, sir.

GATES
I made up a story about a phantom piece of evidence. And I told you that it was in a skip, Nige I told it was in a ditch and Dot that it was in a pond. Deepak he's the one I told it was in that drain.

FLEMING
I've been up all night. Weighing up my career against helping you out.

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

FLEMING
You bastard. Sir.

FLEMING walks off in a huff. GATES looks contrite.

GATES
Kate! Kate!

10:48:30

INT. AC-12. ESCALATOR. DAY

HASTINGS and ARNOTT come up the escalators.

ARNOTT
I was acting on apparently reliable information.

HASTINGS
We've had a contact request from Colin Brackley.
He was the senior fire officer ...

ARNOTT
Screw him.

HASTINGS
I wouldn't burn my bridges if I was you, son. Not
now.

They walk on.

10:48:48

INT. KINGSGATE. BAR/CLUB. DAY

ARNOTT enters. BRACKLEY sits at a table in the
corner.

MUSIC OUT 3M16 10:48:59

He stands awkwardly as ARNOTT approaches.

ARNOTT sits, he looks awkward.

BRACKLEY
Let me buy you a drink ...

ARNOTT
I'm not staying. Just say what you came here to
say.

They talk in low voices.

BRACKLEY
The lads are all getting twitchy. We've all been
suspended from active duty. And we've heard you're
going to accuse us of lying to cover up breaking
into the wrong flat.

ARNOTT
And you're saying I screwed up the orders, sent you
in the wrong door.

BRACKLEY
This has got out of hand. That's why I'm here.

ARNOTT
It took guts for you lot to go in there thinking he
was a bomber, all I know is we've all been asked to
lie and I'm the only one not going along with it.

BRACKLEY
We both know there was a massive failure of intel.
The op was thrown together without proper prep. No
one responsible wants to cop for that; that's why
they're laying it on us.

ARNOTT
There's no "us".

BRACKLEY
There is if we all tell the same story.

ARNOTT
And in return none of the lads put any blame in my direction?

BRACKLEY
We're in this together, Steve.

ARNOTT
An innocent man is dead.

BRACKLEY
There's not a day goes by I don't think about that. I was the one who pulled the trigger.

BRACKLEY looks genuinely upset.

BRACKLEY (CONT)
I'm sick with it man. I can't sleep at night. I can't look any other copper in the eye. I'm bouncing my little boy on my knee and I just burst out crying for no reason. You feel it too, don't you? The guilt.

ARNOTT does.

BRACKLEY (CONT)
You knew the kill order was suspect. If you hadn't passed it on ...

ARNOTT thinks.

ARNOTT
Let me get you another drink.

ARNOTT moves. BRACKLEY grabs his sleeve.

BRACKLEY
Nothing's going to bring him back. So what good does it do for us to be thrown on the scrap heap? Isn't it better, isn't it a better service for us to put this behind us and be the cleanest, most dedicated officers on the Job? You've already figured that out, haven't you? That's why you joined Anticorruption.

MUSIC IN 3M17 10:51:17

BRACKLEY eases his hand free and ARNOTT goes to the bar.

ARNOTT
A pint please.

He considers his own situation. He looks back at BRACKLEY, head hanging, wiping back tears.

10:51:48

INT. CID LIFT. DAY

ARNOTT stands looking thoughtful as the doors close.

10:51:56

INT. CORONER'S COURT. HALL. DAY (FLASHBACK)

OSBORNE turns to ARNOTT.

OSBORNE
You're finished!

10:51:59

INT. CID LIFT. DAY

ARNOTT stands looking thoughtful as the lift ascends.

10:52:02

INT. FORENSIC OFFICE. DAY (FLASHBACK)

HASTINGS with ARNOTT.

HASTINGS
You're over the line here son! You're way over the line.

10:52:05

INT. AC-12. OFFICE. DAY

ARNOTT stands staring out of the window, deep in thought.

10:52:08

INT. TO-20. DAY (FLASHBACK)

ARNOTT and GATES.

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

10:52:13

INT. AC-12. OFFICE. DAY

ARNOTT turns away from the window.

10:52:19

INT. TO-20. DAY

KAPOOR clears his desk.

MUSIC OUT 3M16 10:52:26

GATES, COTTAN and MORTON watch him remotely, with glassy eyes. FLEMING does the same.

KAPOOR opens the bottom drawer and finds a dead rat.

KAPOOR marches over to GATES.

KAPOOR
So you're going to take all of us down with you, are you sir? You arrogant wanker.

GATES ignores him. KAPOOR exits.

Enter BUCKELLS nervously.

GATES
What do *you* want?

BUCKELLS
I'd like to speak to DC Fleming, if I may, sir?

He walks over to her.

FLEMING
How can I help, sir?

BUCKELLS
Yeah you were involved in the trace on Jackie Lavery's phone? Erm, it's our best lead on her possible whereabouts.

FLEMING
Ok.

BUCKELLS
It would be great to get your ...

GATES walks over to BUCKELLS and squares his shoulders.

GATES
You want to speak to a member of my team, put in a request, in writing, to me!

BUCKELLS nods and walks off.

GATES marches to his office. RITA crosses him.

RITA
Er, excuse me, Sir. I've been meaning to talk to you. Erm, all this Anticorruption. It's er, bad for me nerves.

GATES
I'm sorry to hear that, Rita.

RITA
I'll have to go on the sick.

GATES
You'll be missed.

He walks off into his office.

RITA looks shocked.

10:54:08

INT. CID/KITCHEN. DAY

MUSIC IN 3M18B 10:54:11

A CLEANER empties the dishwasher, the whiskey glass is on the top rack, very clean.

RITA enters.

She picks up the kettle and fills it with water as she mutters to herself.

RITA

I don't know, in the last three months my migraines have got worse. I'm sure my union will have something to say about it.

The CLEANER takes out the whisky glass and puts it in the cupboard with the other glasses then shuts the door. Whilst RITA carries on moaning to herself.

MUSIC IN "HUMORESQUE" 10:54:28 INT. RESTAURANT. DAY

HASTINGS is sat across from HILTON, having lunch together.

MUSIC OUT 3M18B 10:54:32

HILTON

I'm sorry, Ted, I know you've been chasing me. It occurred to me that neutral ground often makes for more productive conversations.

HASTINGS

It's always nice to get out of the office, sir.

HILTON

Frankly I've been avoiding this conversation.

HASTINGS

I was beginning to feel a wee bit like the ginger stepchild, there.

HILTON laughs.

HILTON

I spent two years in AC myself. I see this situation from both sides. If Gates had solved the triple murder, he could've shaken off these allegations. Now, he's a dead man walking. So why keep digging?

HASTINGS

Well for proof, sir. Proof that Tony Gates was at a murder scene.

HILTON

There are only so many drains you can look down before AC-12 becomes a laughing stock.

HASTINGS

We've followed procedure to the letter, sir.

HILTON

I don't doubt it for a minute, but Tony Gates is, uh, from the South. I'm sure you'd be mortified, Ted, *mortified*, if anyone formed the opinion that AC-12 makes a point of pressing charges against officers from the South.

HASTINGS

Everyone receives the *exact* same treatment.

HILTON

Of course, of course, it's a delicate balance; but no one would welcome the accusation that the case against an officer from the South was being pursued with unusual alacrity.

MUSIC IN 3M19 10:55:46

HASTINGS reluctantly nods.

MUSIC OUT "HUMORESQUE" 10:55:47 EXT. PRIVATE SCHOOL. DAY

GIRLS stream out of the school gates, marshalled by a TEACHER who directs them to their PARENTS. GATES waits among other PARENTS.

His phone rings. He looks alarmed. He reaches into his jacket and pulls out the pink phone and takes the call.

GATES

Yeah, I'm here.

TOMMY (V.O.)

Your bird's money laundering is going to lead your lot to me. Your better get it sorted out.

GATES

Look erm, I can't make a move without being watched.

TOMMY (V.O.)

That's your problem, you bent bastard.

TOMMY hangs up.

GATES looks very worried.

NATALIE and CHLOE come towards him.

NATALIE

Dad.

She gives him a hug.

GATES

Hey darling.

NATALIE

We love it when you pick us up.

He smiles.

GATES

Do you?

CHLOE

What are you doing here?

GATES

Well I thought I'd surprise you munchkin, is that alright?

CHLOE
Yeah.

He kneels down to her height.

GATES
Give me a hug.

She does, he holds her tight.

10:56:37

INT. ARNOTT'S CAR. DAY

ARNOTT sits at the steering wheel, deep in thought. Then he looks down at his phone and starts to type a message.

10:56:45

INT. RESTAURANT. DAY

HASTINGS and HILTON still having lunch.

HASTINGS
On a separate note sir, we've had a complaint against DC Fleming ...

10:56:49

INT. CID. DAY

FLEMING enters the lift.

HASTINGS (CONT - V.O.)
... er, from Alfred Butterfield, failure to assiduously investigate burglary and assault.

10:56:55

INT. RESTAURANT. DAY

HASTINGS and HILTON still having lunch.

HILTON
That's small fry, station level.

HASTINGS
Yeah it's all to do with her time at the CID. I've had a look at the facts again, I think DC Fleming really should return to normal duties at TO-20.

HILTON
Yeah, it's your call ... excuse me.

HASTINGS
Yeah.

HILTON stands up and exits.

HASTINGS' phone buzzes with an incoming text. He looks at it.

10:57:14

INT. CID. LIFT. DAY

FLEMING stands in silence as the lift moves upwards.

Her phone beeps and she takes a look at the message.

10:57:19

INT. RESTAURANT. DAY

HASTINGS looks at his text message. It's from ARNOTT and reads:

I'm the wrong man for this job.
Gates has won.

HASTINGS looks crestfallen.

10:57:30

INT. CID. LIFT. DAY

FLEMING's text reads the same.

FLEMING looks up in shock.

10:57:36

INT. ARNOTT'S CAR. DAY

ARNOTT drives in silence.

10:57:41

EXT. ARNOTT'S CAR. DAY

His car filters into a lane leading into a tunnel.

10:57:46

INT. ARNOTT'S CAR. DAY

ARNOTT drives in silence as he goes under the tunnel.

FADE TO BLACK

10:57:56

END CREDITS