

**LINE OF DUTY**  
**EP. 2**  
**POST PRODUCTION SCRIPT**



Line of Duty - Ep.2

MUSIC IN 2M1 10:00:00

**CAPTION: PREVIOUSLY (OVER BLACK)**

10:00:03 GATES running over to the mugging.

CHIEF CONSTABLE (V.O.)  
Officer of the year ...

CUT TO:

10:00:04 GATES punching the MUGGER.

CHIEF CONSTABLE (CONT - V.O.)  
... Detective Chief...

CUT TO:

10:00:06 GATES receiving his award.

CHIEF INSPECTOR (CONT - V.O.)  
... Inspector Anthony Gates.

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

ARNOTT (V.O.)  
Flat...

CUT TO:

10:00:11 ARNOTT talking into the radio.

ARNOTT (CONT)  
...56

CUT TO:

10:00:11 An explosion coming from within the flat.

CUT TO:

10:00:12 AMIR lying dead on the ground, the BABY crying  
still strapped to him. Screaming can be heard.

CUT TO:

10:00:14 ARNOTT looks on in shock. Screaming / crying  
continues.

CUT TO:

10:00:15 ARNOTT adjusts the number 6 on the front door to  
number 9. Screaming / crying continues.

CUT TO:

10:00:15 HASTINGS shows ARNOTT around.

HASTINGS  
Welcome to Anticorruption.

ARNOTT  
This will be good for me.

HASTINGS  
It wasn't your fault son.

10:00:19                   **CREDIT OVER BLACK: MARTIN COMPSTON     VICKY McCLURE**

FLEMING (V.O.)  
Hit-and-run?

CUT TO:

10:00:22                   FLEMING (CONT)  
Why us?

FLEMING and JANSON look at a photograph of the  
victim of the hit and run.

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

CUT TO:

10:00:27                   FLEMING approaches GATES.

FLEMING  
I'm sick of CID. I want to join TO-20 Sir.

10:00:30                   **TITLE OVER BLACK: LINE OF DUTY**

JACKIE (V.O.)  
I hit...

CUT TO:

10:00:33                   JACKIE crying to GATES.

JACKIE (CONT)  
...something.

GATES  
What did you hit?

JACKIE  
A dog.

CUT TO:

10:00:35                   The photograph of the hit and run victim.

GATES (V.O.)  
You killed a man.

CUT TO:

10:00:37                   JACKIE in the car, GATES driving.

JACKIE  
Oh my god!

10:00:38                   **CREDIT OVER BLACK: GINA McKEE**

GATES (V.O.)  
The finger amputations are...

CUT TO:

10:00:40 The DEAD VICTIM tied to the chair, all his fingers have been cut off.

GATES (CONT)  
...clean.

GATES stands in the doorway.

COTTAN (V.O.)  
It was 10 minutes ...

CUT TO:

10:00:42 COTTAN standing on the stairs with MORTON.

COTTAN (CONT)  
... 15 tops before the next turn clocked on.

CUT TO:

10:00:44 GATES talks to FLEMING.

GATES  
It's big. It's sexy. Makes it mine, ok.

10:00:48 **CREDITS OVER BLACK:**

**ADRIAN DUNBAR                      CRAIG PARKINSON**

HASTINGS (V.O.)  
We're going to get Gates ...

CUT TO:

10:00:51 JACKIE and GATES kiss.

HASTINGS (CONT - V.O.)  
... with or without you, Steve.

CUT TO:

10:00:52 GATES turns to ARNOTT.

GATES  
Looks like you've found your level Arnott. Nobody plays me!

10:00:55 **CREDITS OVER BLACK:**

**KATE ASHFIELD                      PAUL HIGGINS**

ARNOTT (V.O.)  
I didn't know AC ...

CUT TO:

10:00:58 ARNOTT walks over to FLEMING.

ARNOTT (CONT)  
... 12 used undercover officers.

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

10:01:03

**CREDITS OVER BLACK:**

**AND NEIL MORRISSEY**

RITA (V.O.)  
Mr Patel...

CUT TO:

10:01:05

On the file on the Hit and Run and shows it to GATES.

RITA (V.O. - CONT)  
...was an accountant for Laverty...

CUT TO:

10:01:08

GATES looks worried.

RITA (V.O. - CONT)  
... Holdings.

10:01:10

**CREDITS OVER BLACK:**

**WRITTEN AND PRODUCED BY JED MERCURIO**

CUT TO:

10:01:13

ARNOTT looks disgusted at the turd he finds on the driver's seat of his car.

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

GATES (V.O.)  
You take a...

CUT TO:

10:01:16

GATES glares at ARNOTT.

GATES (CONT)  
...shot at the king make sure you kill him son.

10:01:19

**CREDITS OVER BLACK:**

**DIRECTED BY DAVID CAFFREY**

10:01:22

EXT. POLICE STATION. CAR PARK. DAY

ARNOTT drives in.

MORTON and COTTAN watch from the side of their car.

COTTAN  
Looks like there's still a turd on the driver's seat.

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MUSIC OUT 2M1 10:01:31

They watch as ARNOTT parks up and gets out of his car.

MORTON  
Best tell the boss he's here.

COTTAN  
In a minute.

ARNOTT starts to walk towards the station.

MORTON  
DS Arnott. DCI Gates' asked me to escort you into the building.

COTTAN walks off past ARNOTT.

COTTAN  
Arsehole.

ARNOTT  
Fine.

MORTON  
Tony Gates' best detective in the city. You, you see someone getting results and you have to bring him down.

ARNOTT  
You're safe, then.

MORTON  
I never worked hard enough. Tony Gates has, because he cares about solving crime.

ARNOTT  
You done?

MORTON  
Haven't finished me smoke yet.

MORTON blows smoke in ARNOTT's direction.

ARNOTT  
Shall we get a move on?

ARNOTT heads in quickly.

MORTON  
Bollocks.

MORTON struggles to keep up with him.

10:02:18

INT. TO-20. DAY

COTTAN finishes his conversation with GATES.

COTTAN  
...Alright mate.

ARNOTT enters.

He shows a document.

ARNOTT  
DCI Gates, I bear a signed action assigning me access to TO-20 files.

MUSIC IN 2M2 10:02:31

GATES  
You're a bean counter. How's does that feel?

He moves away. Silence.

GATES summons his team to troop into the briefing room.

GATES (CONT)  
Briefing room please.

They do as told. ARNOTT stands still.

10:02:55

INT. TO-20/BRIEFING ROOM. DAY

Grisly forensic photos of two men's bodies tied to chairs; amputated fingers lying on the floor.

GATES briefs his team with reference to the forensic photos, posted on a board.

MUSIC OUT 2M2 10:03:00

GATES  
Ok. Greek Lane. Two unidentified IC6 males. Amputated fingers. Fingers were cut off while these lads were still alive. Most likely with bolt-cutters and most likely to extract information. But given the finger count, looks like these boys didn't have very much to say.

COTTAN  
They gave the murderer the finger.

MORTON  
Yeah, twenty times.

Laughter.

KAPOOR  
Maybe it was a warning?

FLEMING  
Well it worked on these two.

MUSIC IN 2M3 & 2M4 10:03:20

Through the glass ARNOTT can be seen.

GATES indicates surveillance photos of WESLEY DUKE coming in and out.

GATES  
Right. Known dealer Wesley Duke seen ingressing and egressing the dwelling. The house became the subject of a surveillance op. But we're assuming that the offenders broke in via the window. The 15-minute window between Deepak and Dot leaving and the next shift arriving.

COTTAN  
Yeah, I'm sorry about that, Tone.

KAPOOR  
Very sorry, sir.

COTTAN  
If we'd have stayed, we'd've gone over the hour.

MORTON  
They're all over us about overtime, boss.

GATES's phone vibrates in his pocket. He slips it out just far enough to see the caller ID: Jack Lavery.

GATES clicks Decline. The displays shows missed calls from JACKIE. He slips the phone back in his pocket without missing a beat.

GATES  
So we make it up by nicking whoever did it right?

COTTAN  
Cheers Tone.

GATES pats him on the shoulder.

FLEMING  
Well all this makes Wesley Duke our principal lead.

MORTON  
Worth bringing him in?

GATES  
Oh I've already had Uniform pick him up. Interview Room 1.

COTTAN claps his hands. He and KAPOOR move.

FLEMING  
Sir, I hope it's okay, but I'm just going to go over our case load.

GATES  
Knock yourself out.

Exit GATES. FLEMING hangs back. MORTON is slowest to get moving.

FLEMING  
I'll just be a minute, Nige.

MORTON  
Oh don't mind me.

Exit MORTON.

FLEMING finds the files relating to the hit-and-run.

It features RITA's name prominently. She glances up and sees RITA in CID or at the admin area. FLEMING slips out her mobile phone and starts texting.

10:04:28

INT. TO-20. DAY

FLEMING is looking through the glass at ARNOTT. As she exits his turn receives a message.

He reads a text message:

I/v Rita CID civvy re Gates hit run.

He looks around but sees no-one else so he slips it back in his pocket surreptitiously.

10:04:49

INT. CID CORRIDOR. DAY

ARNOTT gets a drink from the water machine.

RITA arrives at the neighbouring machine, and puts in a coin to buy snacks.

He sees FLEMING sneaking a look from down the corridor. She's heading towards an interview room.

ARNOTT takes his drink and exits.

FLEMING shows a momentary frown then goes on.

GATES (V.O.)  
Interview under caution of ...

10:05:18

INT. INTERVIEW ROOM/VIEWING ROOM. DAY

GATES sits opposite WESLEY DUKE and his solicitor, LOUISE BURTON.

DEEPAK, COTTAN and MORTON watch from the viewing room.

GATES (CONT)  
... Wesley Duke by Detective Chief Inspector Anthony Gates in the presence of Wesley's solicitor, Lis Burton. You've both had the benefit of disclosure.

MUSIC OUT 2M3 & 2M4 10:05:23

FLEMING joins the boys in the Viewing room.

GATES (CONT)  
So you're aware that we have evidence that Wesley was a frequent visitor of the house on Greek Lane. Tell me what you were buying. Hard food? White boy?

WESLEY  
No, I was just borrowing some DVDs.

GATES  
I see. So, you would take away some DVDs and then come back the next night and what, borrow some more?

BURTON  
That's correct.

GATES  
You've had disclosure of evidence and four hours and this is the story you've cooked up. Alright I would be very disappointed if you couldn't tell me the titles of some of those DVDs.

WESLEY  
Iron Man 2. Kick-Ass. Piranha 3D, except not in 3D.

GATES  
Yeah alright, Wesley well done. But what I really want to know is, those lads who were lending the DVDs, who were they and where were they getting their "DVDs" from?

WESLEY  
They were just some lads that was into DVDs and that.

GATES  
Thing is, Wesley, those lads were brutally murdered and you are the *only* person that we can connect to that house. And that, as they say, makes you the prime suspect.

BURTON  
Mr. Duke had nothing to do with the murder and you know it.

GATES  
Wesley, where were you between the hours of eleven pm on Wednesday the 4th and six am on Thursday the 5th?

BURTON whispers into WESLEY's ear.

WESLEY  
No comment.

GATES  
No alibi offered at first interview. My line of inquiry's, they're going to hit you like a steamroller if you don't stop feeding me this pack of porkies.

BURTON  
My client strenuously denies the allegation. You have no forensic evidence as per disclosure. This is going to be a compensation claim for wrongful arrest.

COTTAN  
Have him, Tone.

GATES nods and mutters to himself.

GATES  
Ok.

He closes the file.

GATES (CONT)  
Interview terminated.

He switches off the tape recorder.

GATES (CONT)  
Thank you very much Wesley. You have been a *great* help.

WESLEY  
Wh-what you mean by that?

GATES  
And as a token of our gratitude for the information you've provided, I am going to have you returned home in a marked police car and he's going to thank you warmly in front of the whole estate, then I am going to get our community policing operations to make a blatant point of turning a blind eye to all of your activities.

MORTON  
He's just turned a ferret into a rat.

BURTON  
Woah, woah, my client is absolutely *not* a police informer.

Tense stand-off.

GATES  
So?

Eventually WESLEY nods glumly.

GATES sits and puts the tape recorder back on.

GATES (CONT)  
Interview continued. How long were they operating out of that house?

WESLEY  
Not long. A month, tops.

GATES  
And where were they from?

WESLEY  
Some Arabs or Muslims or something.

GATES  
Yeah what were their names Wesley?

WESLEY  
Ali. Ahmed. How am I supposed to know?

GATES  
Do you know where were they getting their supply?

BURTON  
Of DVDs.

WESLEY  
They never said, they had loads. Good quality. Not mixed up or nothing.

GATES  
Alright now we're getting somewhere. But I am going to need one more fact. Anything Wesley. Help me to help you out here.

WESLEY  
It came in some white sacks.

BURTON  
They.

WESLEY  
They came in some white sacks.

FLEMING watches from the one way glass.

WESLEY (CONT)  
Can I go now?

GATES  
No, not with our paperwork?

GATES turns the recorder off and stands.

GATES (CONT)  
Interview terminated. Cheers.

Exit GATES. When he is gone BURTON puts the tapes into the cassette box.

BURTON  
You'll be fine - this week they're only into burglaries.

10:08:46

INT. CID/TO-20. DAY

Enter JACKIE LAVERTY escorted by LARKIN. They approach RITA at her desk.

LARKIN  
Rita? Jackie Laverty.

RITA  
Oh?

LARKIN  
All yours.

JACKIE  
Thanks.

LARKIN exits. RITA looks at JACKIE.

RITA  
Erm? Has DCI Gates called you in?

JACKIE  
DCI Gates?

RITA  
He's er, taken over your case. If you come with me,  
I'll see if he's available.

10:09:08

INT. GATE'S OFFICE. DAY

MUSIC IN 2M5 10:09:14

GATES is at his desk, he looks up and sees RITA  
leading JACKIE over.

GATES and JACKIE exchange a look.

10:09:19

INT. CID/TO-20. DAY

RITA sees GATES looking over at them as he steps  
out of his office and she whispers to JACKIE.

RITA  
Officer of the year.

GATES composes himself and strides out.

GATES  
It's Ms. Laverty, isn't it? Would you like to come  
into my office, please.

JACKIE  
I'd be happy to.

GATES  
Thank you, Rita.

RITA  
You're welcome, sir.

RITA wanders back to her desk, out of earshot.  
FLEMING snatches glimpses of what's going on as  
JACKIE follows GATES into his office.

10:09:49

INT. GATES' OFFICE / TO- 20 DAY

GATES shows JACKIE in. JACKIE goes to shut the  
door.

GATES  
Can you leave the door open, please.

JACKIE looks surprised.

GATES (CONT)  
Thank you. Have a seat.

MUSIC OUT 2M5 10:10:03

They sit.

GATES (CONT)  
So I welcome this opportunity to bring you up to  
speed Miss Laverty. We're satisfied that there was  
a break-in at your home that enabled the thieves to  
steal your vehicle, the vehicle that was  
subsequently involved in a fatal hit-and-run with a  
pedestrian. And we've looked at identifying the  
victim through Missing Persons. There was an  
individual who appeared to match the deceased.

However, that is no longer an active line of enquiry. Your case remains open and unsolved.

GATES takes a post-it and scribbles on it, then hands it to her.

GATES (CONT)

Just in case you think of contacting me again ...

MUSIC IN 2M6 10:10:48

She glances down at the note and her face drops. It reads:

I KNOW WHAT YOU DID. WE'RE FINISHED.

GATES (CONT)

I hope that clarifies the situation, Ms. Laverty.

He walks over to the open doorway.

FLEMING looks hard at work at her desk.

JACKIE is still sitting, she seems in shock.

JACKIE

I see.

She quietly gets up and walks out. GATES stays calm.

GATES

Rita? Could you show Ms. Laverty out please?

RITA's happy to oblige. JACKIE somewhat shell-shocked as she's escorted out. GATES turns and walks back into his office.

FLEMING turns and takes all this in coolly.

10:11:40

INT. AC-12. OPEN PLAN OFFICE. DAY

ARNOTT is at work when HASTINGS approaches.

HASTINGS

Steve. I just had a call. From Kate.

MUSIC OUT 2M6 10:11:45

ARNOTT smiles and walks over to his desk, HASTINGS follows.

ARNOTT

I skimmed the hit-and-run file, sir. It's a red herring.

HASTINGS

Don't you think it's curious that the Officer of the Year should be involving himself in a hit-and-run incident?

ARNOTT

He knows we're on to him and he's deliberately taken on a low-profile case with virtually zero chance of clean-up.

He sits at his desk.

ARNOTT (CONT)

What I do have, sir, is a pattern of laddering going back years. Gates selects an open-and-shut case and bumps up additional charges; he's clearing four crimes for every one that's actually committed.

HASTINGS

Tony Gates ey, he's your bent copper for the 21<sup>st</sup> century. Steve when I first came over here there was ten bent coppers to every station, minimum. We didn't put our house in order. These new procedures, we brought them on ourselves. And Gates is using this messed-up system to get to the top -- but why, Steve, why is he doing it? What's in this for him? Hmm.

MUSIC IN 2M7 10:12:42

ARNOTT thinks.

10:12:44

EXT. SUBURBS. GATES' HOUSE. DAY

GATES pulls up outside, hoots and gets out the car.

JOOLS exits the house and heads out to the car.

JOOLS  
Hiya.

GATES  
Hey.

They both climb in.

MUSIC IN "PIANO" 10:13:04

EXT. PRIVATE SCHOOL. DAY

The GATES drive into the grounds of an exclusive private school.

10:13:13

INT. PRIVATE SCHOOL. CORRIDOR. DAY

JOOLS and GATES are greeted by one of the TEACHERS who points them in the direction of the hall with the other PARENTS.

TEACHER  
Hi there, how you doing. The performance is just there on the left.

GATES  
Alright.

10:13:19

INT. PRIVATE SCHOOL. HALL. DAY

The GATES sit among rows of other proud PARENTS.

They grin as they watch NATALIE playing a short piece on the piano.

GATES watches with pride.

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MUSIC OUT "PIANO" 10:13:47

Applause. NATALIE takes a bow then sits back on the stage as another STUDENT takes centre stage to perform.

GATES looks at CHLOE sitting next to him and gives her a kiss on the forehead.

10:14:05

INT. KINGSGATE. CAFE. DAY

ARNOTT sits at a table.

NADZIA brings him his order.

NADZIA  
Medium latte.

MUSIC OUT 2M7 10:14:10

ARNOTT  
Thank you. What's your name?

NADZIA  
Nadzia.

He holds up his ID card.

ARNOTT  
Hawaii Five-O. Could I ask you some questions, please, Nadzia?

NADZIA  
Should I ask for a lawyer first?

ARNOTT  
That depends if you're a criminal or not.

NADZIA  
I'm a very good person.

ARNOTT  
Then you'll be fine.

She looks around then sits. He gets out his notebook.

ARNOTT (CONT)  
Nadzia.

NADZIA  
N-A-D-Z-I-A.

ARNOTT  
Surname?

NADZIA  
Wojcik. W-O-J-C-I-K.

ARNOTT  
Last week, a police officer was having breakfast here. There was a mugging outside and he intervened.

NADZIA  
I remember.

ARNOTT  
Does he regularly receive free meals?

NADZIA  
No, he never came in before.

ARNOTT  
Some officers make sure everyone knows they're in the Job, fishing for special treatment.

NADZIA  
They were quiet, no trouble.

ARNOTT  
He was with someone?

NADZIA  
Yes.

ARNOTT  
Another police officer?

NADZIA  
I don't know. But she didn't do anything to stop the mugging like he did.

ARNOTT  
A woman?

NADZIA  
Yes.

ARNOTT  
Young, old ... attractive ... ?

NADZIA  
You mean do I think she was his girlfriend?

ARNOTT  
Was she?

NADZIA  
Is it a problem for policemen in this country to have girlfriends?

ARNOTT  
It depends who the girl is.

NADZIA  
She mustn't be a criminal?

ARNOTT  
Exactly.

NADZIA  
Or a witness?

He grins. She smiles back.

ARNOTT  
Erm d'you remember the woman well enough to give me a description?

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MUSIC IN 2M8b 10:15:47

NADZIA

Tall. Slim. Dark hair. Mid forties - well dressed.

ARNOTT smiles.

10:15:49

INT. AC-12. OPEN PLAN OFFICE. DAY

ARNOTT at a high window looking out at the city.

Suddenly he has a moment of inspiration and goes to his desk.

On the computer, he opens the hit and run file.

ARNOTT looks at images of GURJIT PATEL'S body. He's still unidentified according to the file.

ARNOTT focuses on JACQUELINE LAVERTY as the owner of the car.

He opens a new window and searches JACKIE LAVERTY.

The first result refers to the CEO of LAVERTY HOLDINGS. He clicks the link to open the company's website.

On the website is a photo of JACKIE.

ARNOTT sits back to take in the finding.

MUSIC IN 2M8B 10:16:46

MUSIC IN "HELL BREAKS LOOSE" 10:16:46 EXT/INT. KINGSGATE CANALSIDE. APARTMENT. DAY

LEE PLATER in hoddie with a crowbar trying to break in by forcing the door open.

Unseen by LEE, a sensor mounted high on a wall shows a tiny flicker of light.

The balcony door bursts open. LEE PLATER enters, opens a large black bin liner and starts filling it with small valuables.

He takes clothes out the drawers and cupboard and shoves them into the sack. Then runs out.

10:17:23

EXT. KINGSGATE CANALSIDE. APARTMENT. DAY

LEE goes to the balcony and drops the bag into the canal below.

10:17:31

INT. KINGSGATE CANALSIDE. APARTMENT. HALLWAY. DAY

LEE looks around then crowbars another front door.

10:17:35

INT. KINGSGATE CANALSIDE. APARTMENT. DAY.

LEE enters and grabs various small valuable items and shoves them in another black bin bag.

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10:17:43

EXT. KINGSGATE CANALSIDE. APARTMENT. DAY.

MUSIC OUT "HELL BREAKS LOOSE" 10:17:47 LEE drops another bag into the canal below.

10:17:48

INT. POLICE STATION. INTERVIEW ROOM. DAY

PC KAREN LARKIN fills in a form. The Injured Party, KEELY PILKINGTON is slumped in front of her.

LARKIN

So your new boyfriend's ex-girlfriend's been on Facebook calling you a "slag".

KEELY

I want her done.

LARKIN's pen runs out. She pulls out another.

KEELY (CONT)

I've got loads I could be doing.

There's a knock at the door and JANSON enters.

JANSON

Excuse me. Control just picked up a silent alarm going off at Kingsgate Canalside.

LARKIN

I haven't even done her MG11 yet. Audit'll be all over me.

JANSON

Where's Reynolds?

LARKIN

Off sick.

JANSON

Peterson?

LARKIN

On a course.

JANSON

Well this is a CS. You'll have to take the new boy.

LARKIN doesn't look happy.

10:18:22

EXT. KINGSGATE CANALSIDE. DAY

A Response vehicle pulls up. PC SIMON BANNERJEE and LARKIN jump out.

BANNERJEE

So what's CS?

LARKIN

Control Strategy Crime. This week it's burglary dash dwellings. Next week we'll be told to ignore them.

They walk over to the building.

10:18:41

INT. KINGSGATE CANALSIDE. STAIRWELL. DAY

LARKIN and BANNERJEE come up the stairs.

LARKIN

He's bound to have legged it by now.

BANNERJEE

Yeah but it's better give it the once over, though?

MUSIC IN "HELL BREAKS LOOSE" 10:18:47 LEE comes downstairs. They look at him. He looks at them.

Suddenly he belts back up the stairs. BANNERJEE bolts after him.

LARKIN

For Chrissake, Simon! Risk assessment first!

She runs after him.

BANNERJEE carries on after LEE.

10:18:59

INT. KINGSGATE CANALSIDE. CORRIDOR. DAY

LEE runs through and over to one of the apartments.

10:19:01

INT. KINGSGATE CANALSIDE. APARTMENT. DAY

LEE bursts in and runs through.

10:19:06

INT. KINGSGATE CANALSIDE. CORRIDOR. DAY

BANNERJEE runs through to the apartment.

10:19:10

INT. KINGSGATE CANALSIDE. APARTMENT. DAY

BANNERJEE bursts in and runs through.

10:19:13

INT. KINGSGATE CANALSIDE. CORRIDOR. DAY

LARKIN runs after BANNERJEE.

10:19:14

INT. KINGSGATE CANALSIDE. APARTMENT. DAY

LARKIN bursts in and runs after BANNERJEE who is just running out onto the balcony.

10:19:16

EXT. KINGSGATE CANALSIDE. BALCONY. DAY

BANNERJEE suddenly stops.

BANNERJEE

Woah, woah.

He sees LEE standing on the outside of the railings looking down at the canal.

BANNERJEE (CONT)

Come on, mate, look don't be a pillock.

LEE

*Get back I am warning you get back! The pair of you  
- I'll do it. I'm warning you!*

BANNERJEE turns to LARKIN now standing next to him.

BANNERJEE

He's on sommit.

He turns back to LEE.

BANNERJEE (CONT)

Just, just stay calm ok. Look you, you don't need  
to do this!

LEE plummets over the balcony and lands with a  
sickening thud in his ankles.

MUSIC OUT "HELL BREAKS LOOSE"10:19:34 He rolls over in pain.

LARKIN and BANNERJEE peer down.

LARKIN

That is so many more forms to fill in.

MUSIC IN "HELL BREAKS LOOSE"10:19:40 INT. HOSPITAL ROOM. DAY

LEE PLATER lies in cast and badly bruised but  
alive.

His eyes are a little less wild. But now he's got  
headphones in, music pumping.

Clipboards perched LARKIN and BANNERJEE fill in  
wads of forms.

JANSON walks over to them.

JANSON

You didn't break his jaw as well, did you, Kaz?

LARKIN

Ha, ha. Be my guest, Sarge.

JANSON throws her a look then sits next to the bed.

JANSON

Lee, I'm Detective Sergeant Janson. Lee. *Lee!*

JANSON takes out LEE'S headphones.

MUSIC OUT "HELL BREAKS LOOSE"10:20:06LEE

What d'you want?

JANSON

Your offence today took place in one of our Control  
Strategy Hot Spots. Unfortunately for you that  
means that when you're discharged we'll be obliged  
to charge you with the full force of the law.

LEE

Oh yeah I'm having a brilliant day, me innit.

JANSON  
But what will help you enormously when it comes to sentencing is if you agree for other offences to be taken into Consideration.

LEE  
TIC. Oh nice one. Yeah I don't want prison. I've got Benidorm booked.

She sighs.

JANSON  
There was a house burgled in Edge Park --

LEE  
Yeah I did that.

JANSON  
Lock-up garages in Moss Heath.

LEE  
Yeah that was me, yeah.

JANSON  
A hairdresser's in Moss Heath?

LEE  
Did that, yeah.

BANNERJEE and LARKIN exchange a look.

JANSON  
House burglary in Edge Park-

LEE  
Yeah, Edge Park.

JANSON  
Burglary another on in Moss Heath -

LEE  
Moss Heath.

JANSON  
Hotel in Borough Grove.

LEE  
Yeah, yeah, yeah, yeah, yeah...

JANSON  
Shop in Borough Grove.

LEE  
Shop Borough Grove yeah.

10:20:52

INT. CID. DAY

On her computer, JANSON works her way down a list of outstanding burglaries while MORTON looks over her shoulder.

MORTON

Hilton.

She looks up and sees HILTON approaching via the CID Corridor.

On adjacent desks, officers suddenly look very busy. JANSON moves to go too but HILTON Makes a bee-line.

HILTON  
Outstanding work, Janson.

JANSON  
Right ... uh ... thank you, sir.

HILTON  
The Crime Audit Office will be delighted.  
He walks off.

JANSON  
I look forward to that automated email.  
She grins and shakes her head.

10:21:14

INT. TO-20. DAY

As he exits, HILTON beckons to FLEMING at her desk.

HILTON  
DC Fleming, Interview Room 3, when you're ready.  
He walks off, FLEMING gets up and follows him.

10:21:23

INT. INTERVIEW ROOM 3. DAY

FLEMING enters briskly. Sitting at the table is ALF BUTTERFIELD. He starts to stand.

FLEMING  
Mr. Butterfield, please don't get up. I'm devastated by what's happened to you. I know you're angry and upset. And you're entirely within your rights to lodge a complaint.

ALF  
Yeah, yeah, well I'm the last bloke who'd er, want to say a bad word against the police.

FLEMING  
I believe you, sir. And I've got some good news. We've arrested a burglar who confessed to robbing your property.

ALF  
What the one who attacked me?

FLEMING  
He didn't confess to that.

ALF

Oh well, it'll be the one from before, the one who took my telly.

FLEMING

Well I can certainly look into it for you, sir.

ALF

Yeah?

FLEMING

Mr. Butterfield, I can see that you don't want frontline officers ...

10:21:59

INT. INTERVIEW ROOM CORRIDOR. DAY

GATES walks over and listens in on FLEMING and MR BUTTERFIELD.

FLEMING (CONT)

... tied to desks while your attacker's still out there. You have no idea the hours, days, of admin required to process a complaint. Give us the chance to work for you instead.

MR BUTTERFIELD thinks then nods.

10:22:13

INT. INTERVIEW ROOM. DAY

FLEMING (CONT)

Thank you, someone will be along to see you shortly.

She gets up and exits.

10:22:21

INT. INTERVIEW ROOM CORRIDOR. DAY

As FLEMING comes out, she sees GATES at the doorway.

FLEMING

Oh, hi Sir.

GATES

Hiya. I am going to talk to Uniform. Put a priority on this bloke the next time he triple-9's.

FLEMING

Oh! Would you, sir?

GATES

You're part of my team now, Kate. Means I don't stand by and let you carry something like this on your own.

FLEMING

Oh thank you, sir.

He exits. She reflects on his gesture thoughtfully.

10:22:48

INT. MORTON'S CAR. DAY

MORTON drives. FLEMING in the passenger seat.

FLEMING

Well I see what the highest detection rate in the region buys you.

MORTON

We'd better crack these murders or I'll be trading her in for a Reliant Robin.

FLEMING

Best job cars. Best job phones and computers. It must've been hard getting on this squad.

MORTON

For a while it was touch and go whether I'd ever get out from behind a desk.

She sees his walking stick is lying by his side.

FLEMING

What happened, Nige, if you don't mind me asking?

MORTON

I took a bullet for one of the lads.

FLEMING

Really?

MORTON smiles then looks at her and shakes his head.

MORTON

You think about throwing in the towel, retiring. Tony gave me back the motivation. He's a good man. You remember that.

FLEMING

Yeah.

FLEMING mulls this over.

10:23:46

EXT. GREEK LANE. DAY

FLEMING and MORTON walk over to the murder scene, outside the house FORENSICS are at work.

10:23:54

INT. GREEK LANE. DAY

One FORENSIC SCENE INVESTIGATOR is taking the final photos of the scene as FLEMING and MORTON enter.

FLEMING

Wesley referred to a large supply of drugs in little white sacks. Whoever killed them appears to have stolen the stash.

GATES (O.S.)

Or maybe it's just really well hidden --

They look up to see GATES walking down the stairs towards them.

GATES (CONT)

-- and no one's found it yet.

MORTON  
I never saw your motor outside?

GATES  
It's parked across the street, mate.

MORTON  
Oh?

GATES looks to the stair and FLEMING's eyes follow.

GATES  
Are you seeing what I'm seeing?

FLEMING  
I am sir.

He pulls up the carpet on the steps.

FLEMING (CONT)  
Sir?

GATES searches in a bowl on the stairs for a something sharp then lifts the floorboard on the step.

He reaches into his pocket but suddenly notices a light come on and turns to see FLEMING shining a Mag light into the dark space under the boards.

FLEMING(CONT)  
Nothing. Bollocks.

GATES  
We'll find it. Nige get a search team in here.

MORTON  
What now or ...

GATES  
Yeah now, please, cheers mate.

MORTON  
Alright.

MORTON limps away.

GATES points to some of the other floor boards.

GATES  
We're gonna need something sharp to get the rest of these up.

FLEMING  
Well we won't be able to use Nige then, will we sir?

GATES looks at her.

GATES

Slow but sure sometimes wins the race Kate.

FLEMING  
Did you bring me into the squad for the same reason?

GATES  
I'm not following you.

FLEMING  
Well I'm more than just another tick of the Diversity box.

GATES  
Somebody said something they shouldn't?

FLEMING  
It doesn't matter what other people say. It's what you say.

GATES  
I say you're a good detective, which is rare seeing as no one bothers training you lot anymore.

FLEMING  
But that's not the whole reason you appointed me, is it?

GATES  
You're a good detective. Hilton's the one who cares about ticking boxes. I care about cracking cases.

FLEMING  
Yeah. Me, too, sir.

MUSIC IN 2M11b 10:25:41

They both enjoy the tingle of professional respect.

10:25:42

INT. POLICE STATION. DAY

From the street, ARNOTT enters with a determined expression.

10:25:46

INT. POLICE STATION. CID RECEPTION. DAY

He comes through CID Reception, uses a fob to access the CID Corridor and proceeds round to TO-20.

MORTON, COTTAN and FLEMING look up from the computer and watch him. COTTAN smiles.

ARNOTT addresses RITA.

KAPOOR takes a picture on his phone.

MUSIC OUT 2M11b 10:26:01

ARNOTT  
I need copies of all the original documentation relating to a hit-and-run, crime number G89635.

10:26:04

INT. GATES' OFFICE. DAY

GATES looks up from his desk.

MORTON (O.S.)  
Just get a photo Dot.

10:26:06

INT. POLICE STATION. CID RECEPTION. DAY

In the briefing room, COTTAN, KAPOOR and MORTON are openly grinning. FLEMING is neutral.

KAPOOR shows them the photo he took, they all giggle.

ARNOTT throws them a look.

Behind him on the wall is a blown-up ID photo of ARNOTT with WANTED across the top.

GATES steps out of his office and looks over at his team as COTTAN turns to MORTON.

COTTAN  
Hey do you think AC-12 have targets too? Because that tosser's only going to hit someone else's.

They laugh. FLEMING 'plays along'.

ARNOTT looks confused then turns to see the WANTED poster behind him, under his photograph someone has written: "FOR SHOOTING THE WRONG BLOKE".

ARNOTT looks hurt.

GATES smiles to himself and walks back into his office.

ARNOTT rips the poster down and marches into GATES's office.

10:26:31

INT. GATES' OFFICE. DAY

ARNOTT enters and confronts GATES.

ARNOTT  
Good day at the office, DCI Gates?

GATES  
One call and you're on a harassment charge.

ARNOTT  
Yeah well I could do the same for your goons.

GATES  
If you want to talk to me, Arnott, call me into AC-12 we'll do it in front of my Federation rep.

ARNOTT  
Why go to all that bother when I'm only after a minor detail? The reason you took over a hit and run. I mean it's hardly Officer of the Year material.

MUSIC IN 2M11b 10:26:51

GATES doesn't bat an eye. He continues to the briefing room.

10:26:54

INT. POLICE STATION. CID RECEPTION. DAY

ARNOTT follows him out, FLEMING looks up from her computer and watches.

ARNOTT (CONT)

"It may harm your defence, if you do not mention when questioned --" I expect you know the rest.

GATES pauses before going into the briefing room.

GATES

I received information that the incident in question was connected to one of my team's ongoing investigations. Turned out, that information was wrong.

ARNOTT

But you haven't bounced it back to Traffic yet?

GATES

*Hey. I am the Senior Investigating Officer on a double murder. That is proper policing son. Maybe you remember it?*

GATES walks into the briefing room and shuts the door behind him. ARNOTT turns to RITA.

ARNOTT

I'll wait for those documents, thank you.

He turns back to the briefing room and looks at GATES through the window in the door. GATES glares back at him.

10:27:32

EXT. GATES' HOUSE. NIGHT

GATES pulls up in the driveway.

10:27:41

INT. GATES' HOUSE. GIRLS' ROOM. NIGHT

GATES reads a story to his daughters, tucked up in bed with them either side of him.

GATES

... he could feel his grandfather's spirit reaching out across the years, urging him to take the first big step. Scott took a deep breath and then he said for all to hear: "I'm ready".

MUSIC OUT 2M11b 10:27:45

He looks at the girls and smiles, then closes the book.

GATES (CONT)

Ok bedtime please.

NATALIE

Can't we have another story?

GATES

No, no I've been reading all night. Go.

NATALIE  
Just one ...

GATES  
No darling, it's time for bed. Let's go.

They do as told.

GATES (CONT)  
Thank you.

CHLOE  
Daddy.

GATES  
Yep?

CHLOE  
Can I have a drink?

GATES  
Well you've brushed your teeth so it can only be water.

CHLOE  
I don't like water.

He smiles at her.

GATES  
Go to sleep please.

GATES phone vibrates. He looks at the caller ID it is JACK LAVERTY.

MUSIC IN 2M12 10:28:21

He stops dead. Then ignores it and moves on.

GATES (CONT)  
Goodnight girls.

10:28:33

INT. UNDERGROUND CAR PARK. NIGHT

ARNOTT enters. FLEMING waits for him in the shadows.

FLEMING  
I'm sorry about having to go along with the banter today --

ARNOTT  
I don't give a toss about the banter, Kate. What pisses me off is going to Hastings behind my back.

MUSIC OUT 2M12 10:28:50

FLEMING  
Every piece of information I feed you risks blowing my cover.

ARNOTT  
Well I did get into the hit and run, in my own way. The vehicle was reported stolen by Jackie Laverty, a property developer.

He shows her the picture of JACKIE on his smart phone.

FLEMING  
She came to the station. They talked. Something felt odd.

ARNOTT  
During Breakfastgate, Gates was with a woman in the cafe, described as tall, slim, dark hair.

FLEMING  
And you think she's his girlfriend?

ARNOTT  
Well she doesn't appear in his statement. She isn't named as a witness.

They both process the meaning of this.

FLEMING  
Well let's suppose Jackie Laverty is Gates' bit on the side --

ARNOTT  
She goes to him, damsel in distress, about this hit-and-run --

FLEMING  
And needs him to make sure no one challenges her alibi.

ARNOTT  
Well minimum that's perverting the course of justice.

FLEMING  
Anything on the victim?

ARNOTT  
No, no ID yet. I'm going to start working on it. And getting everything on her.

A look passes between them.

FLEMING  
Ok.

ARNOTT  
Night.

MUSIC IN 2M13b 10:29:38

FLEMING  
Yeah. See you.

They go their separate ways.

10:29:52

INT. GATES' HOUSE. STAIRS. NIGHT

JOOLS stands at the bottom of the stairs and listens, all is silent.

MUSIC OUT 2M13b 10:30:02

She looks puzzled and climbs them.

10:30:03

INT. GATES' HOUSE. GIRLS' BEDROOM. NIGHT

JOOLS enters to find GATES sitting alongside Chloe, who's fast asleep in bed.

They whisper.

JOOLS  
Is everything okay?

GATES  
Yeah. She just had a bad dream. But she's off now.

JOOLS gazes at the tender scene. She kisses NATALIE who's just falling off to sleep too.

JOOLS  
I'm so proud of you today, well done sweetheart.  
(to GATES)  
Do you want a cup of tea?

GATES  
Yeah. Just, give me five.

JOOLS  
Ok.

She goes back downstairs.

MUSIC IN 2M14 10:30:37

His phone vibrates.

Caller display "Jack Lavery"

He picks the phone up and sees three missed calls from her.

10:30:50

INT. GATES' CAR. NIGHT

GATES drives. Deep in thought. His phone vibrates, it is JACKIE calling again.

He doesn't pick up.

10:31:11

EXT/INT. GATES' CAR. NIGHT

GATES pulls up in a driveway. He looks deep in thought.

His phone rings.

MUSIC OUT 2M14 10:31:28

The caller ID shows it's JACKIE again.

This time he picks up on the hands free.

GATES  
Hello.

JACKIE (V.O.)  
I didn't think you'd pick up.

He says nothing.

JACKIE (CONT - V.O.)  
I had a message all prepared. I was, I was going to say how sorry I was about coming to the station. I had to see you, Tony.

GATES  
That bloke, the one that jumped out in front of your car on the dark country lane he just happened to be your bloody accountant did he? Jeez, for Chrissake, Jackie!

JACKIE (V.O.)  
Let me explain. Please ...

GATES  
Yeah. What do you take me for?

JACKIE (V.O.)  
Having you back in my life after all these years -- now I'm losing you all over again. You're all I think about. I'm thinking about you now Tony. I'm thinking about, what I let you do to me. Are you thinking about what I let you do?

He looks in conflict.

JACKIE (CONT - V.O.)  
You know I'd do anything you ask. Anything. Nothing's off limits for you and me Tony. Nothing. I know what we do is wrong.

He hears a low breathy moan from the phone.

JACKIE (CONT - V.O.)  
I wish you were here, inside me right now. Nothing else compares. I'd die if we ever had to stop. Oh I wish you were here now Tony.

MUSIC IN 2M15 10:33:33

He takes a breath.

GATES  
I am.

The security gates in front, start to swing open.

He drives through and up to the house.

10:34:00

INT. JACKIE'S HOUSE. NIGHT.

JACKIE explains herself to GATES.

JACKIE  
I was giving Gurjit a lift home. I started telling him about my plans to expand and that he wasn't in those plans. He flipped. I thought he was going to attack me. I, I panicked, Tony. I, I never meant to hurt him. Why would I?

GATES sits in silence.

JACKIE (CONT)  
Tony, please, this is why I came to see you. No one else would believe me. Only you.

She brushes her hand on his face. He weakens.

JACKIE (CONT)  
Only my love.

GATES  
I'm being investigated.

JACKIE  
Because of me?

GATES  
Maybe.

JACKIE  
No one knows, do they?

GATES  
No.

JACKIE  
Not even your wife.

GATES  
No.

JACKIE  
Tony, the last thing I want is for this to hurt you or your family. I understand if I can never see you again.

She turns and walks upstairs.

He sits deep in thought, then stands and looks between the stairs and the door.

He walks to the bottom of the stairs and stops, still deep in thought, then climbs them.

10:36:35

EXT/INT. MOSS HEATH. THE BOG/POLICE CAR. DAY

LARKIN drives, BANNERJEE rides shotgun, as they cruise through the estate. Feral kids lob rubbish at the vehicle.

MUSIC OUT 2M15 10:36:41

BANNERJEE  
Woah!

LARKIN  
Welcome to the Borogrove Estate.

BANNERJEE  
Why aren't these kids in school?

LARKIN  
Where have you been the last twenty years?

BANNERJEE  
What we've surrendered the streets.

LARKIN  
For once we're on 'em. Try and enjoy it, mate.

10:36:57

EXT. MOSS HEATH. THE BOG. DAY

The police car coasts in the distance.

WESLEY stands on a street corner watching, smoking. A scruffy young guy approaches. The guy passes him money, WESLEY passes him a wrap, they fist-pump and the guy goes.

10:37:17

EXT. ALF'S HOUSE. DAY

Some of the KIDS stand outside throwing rubbish at the front door.

KID

You wanna coffin, coffin dodger?

One of the curtains is pulled back and ALF glares at them from inside. The KIDS just carry on throwing rubbish and shouting at him.

RYAN PILKINGTON - is in the thick of the mob.

RYAN

Stupid old wanker.

10:37:23

INT. ALF'S HOUSE. DAY

ALF looks out at the KIDS through his window.

KID

Fuck off.

He closes the net curtain. KIDS are shouting from outside.

10:37:26

EXT. ALF'S HOUSE. DAY

RYAN picks up a half ripped-open bag of rotten food. Swaggering in front of his mates, a cigarette dangling from his mouth.

KID

Go on Ryan. Do it!

RYAN walks over to the front door.

10:37:30

INT. ALF'S HOUSE. DAY

ALF limps to the phone and dials 999.

ALF

You said I could call and you'd send someone round straight away.

From the letter-box, rotten food splatters disgustingly down the inside of the door and onto the hall floor.

ALF walks over and looks at his wits' end.

10:37:43

EXT. THE BOG. DAY

WESLEY makes another 'sale'.

RYAN rides over on his BMX.

RYAN  
Woah, where you get those trainers, blood?

WESLEY  
Get lost, rude boy.

RYAN  
Woah Wesley.

WESLEY  
You got to have some blood clot respect.

RYAN  
Woah, woah, woah chill man.

A phone in RYAN'S pocket starts ringing. RYAN hands it to WESLEY.

RYAN (CONT)  
Tom wants to speak to you.

WESLEY takes the call.

WESLEY  
Hello.

TOMMY (V.O.)  
Arsehole!

WESLEY  
Yo, Tommy.

TOMMY (V.O.)  
Dealing with them Arabs.

WESLEY  
Yo Tom I'd never disrespect you tho.

TOMMY (V.O.)  
Them Arabs lost their fingers! You give the kid your score. If it doesn't get to me by tonight, you'll go the same way they did.

TOMMY hangs up abruptly. WESLEY looks chastened. RYAN snatches back the phone and then puts his hand out.

RYAN snatches the bag of wraps from WESLEY'S waistband and cycles away while flipping WESLEY the finger.

10:38:29

EXT. THE BOG. DAY

ALF is on his garden gate waving his stick at a few hardy yobs.

ALF  
The police are coming!

RYAN  
Nee-naw, nee-naw!

ALF  
They'll have the lot of you!

The kids just jeer sceptically.

RYAN  
Your house smells better now it don't smell of piss, you old bastard.

ALF makes a sudden lunge and cracks RYAN a beauty across the back with his stick, knocking him off his bike.

As RYAN lies on the ground, ALF shouts at him and repeatedly hits him with his stick.

A Response vehicle arrives an instant later. BANNERJEE and LARKIN run over.

The yobs all leg it apart from RYAN.

BANNERJEE  
Enough! Enough!

LARKIN and BANNERJEE try to get ALF off of RYAN.

LARKIN  
Oy get off him. Get back. Calm down. Oy calm down.

RYAN  
He fucking whacked me.

ALF  
He got what was coming.

RYAN  
*I want him done for whacking me and for fucking swearing and that.*

ALF  
I never assaulted him. I just *walloped* him that's all.

RYAN does laughs at ALF.

RYAN  
You stupid old bastard.

BANNERJEE  
Shut up you!

LARKIN  
Mr. Butterfield I'm very sorry but I've no choice but under guidelines stipulated in the Public Order Act, I have no choice but to arrest you for assault.

BANNERJEE holds onto RYAN.

BANNERJEE

Turn your pockets out.

He turns to LARKIN.

BANNERJEE (CONT)  
Kaz really ...

RYAN legs it.

BANNERJEE chases after him.

BANNERJEE (CONT)  
Oy, oy!

LARKIN  
Get back to the vehicle!

RYAN throws the wraps over a garden wall.

BANNERJEE doesn't see, but keeps chasing.

LARKIN (CONT)  
What the hell are you playing at, Simon? This is the Bog. We don't *ever* leave the vehicle.

MUSIC IN 2M16 10:39:22

BANNERJEE stops, angry and frustrated as RYAN gets away.

10:39:25

INT. AC-12. OPEN PLAN OFFICE. DAY

Installed in front of the computer, ARNOTT enters the name LAVERTY in the local police database.

He scrolls to a burglary at a hairdresser's salon. This is LEE PLATER'S TIC, signed off by DS JANSON.

Near the bottom of the entry, ARNOTT sees that LAVERTY is highlighted in a statement that the burgled premises were owned by LAVERTY HOLDINGS LTD.

He looks curious.

10:39:46

EXT. THE BOG. PARADE. DAY

ARNOTT walks over to the Hairdressers and buzzes on the bell by the front door, but there is no answer.

10:40:00

EXT. THE BOG. BACK OF HAIRDRESSERS. DAY

He goes round the back and bangs on the door. Still no answer.

10:40:08

EXT. THE BOG. FRONT OF HAIRDRESSERS. DAY

He goes back round the front and bangs again.

No answer. Eventually the lights go on and he sees someone walk towards the door and unlocks it.

The door flies open. MIROSLAV, looks him up and down.

MIROSLAV  
Early! Idiot!

ARNOTT flashes his ID.

ARNOTT  
Are you the proprietor of this hairdressing  
business, sir?

MUSIC OUT 2M16 10:40:31

MIROSLAV  
Manager.

ARNOTT  
Not chief stylist?

MIROSLAV  
What do you want?

ARNOTT  
I'm following up on a burglary that occurred some  
weeks ago. I understand these premises are owned by  
Laverty Holdings.

MIROSLAV  
Sure.

ARNOTT  
Do you know Ms Laverty?

MIROSLAV  
She's the owner?

ARNOTT  
Yeah blonde -- *big* lady.

MIROSLAV  
That's her. Anything else?

ARNOTT  
No.

MIROSLAV throws him a look, then goes back inside  
and slams the door in ARNOTT's face.

ARNOTT doesn't notice KAPOOR, watching him from his  
car, across the street.

10:41:07

INT. CID. DAY

KAPOOR arrives just as GATES walks past.

GATES  
Deepak.

He ushers for him to follow.

They go into GATES' office and shut the door.

10:41:22

INT. GATES' OFFICE. DAY

GATES (CONT)  
So what's the twat been up to? Deepak?

KAPOOR  
I'm a little bit nervous, about spying sir, on AC.

GATES  
Of course you are. And that's why I really appreciate you doing this for me. Cause we're all in this together.

KAPOOR  
Not exactly sir.

GATES  
You mean he's my problem and mine alone?

KAPOOR  
I mean ...

GATES  
Because we're a team Deepak and that should mean something to you.

KAPOOR  
Of course it does, sir.

GATES  
Cause if you want out son, there's plenty in line.

KAPOOR  
He was checking out a hairdresser's on the Bog Sir. It's a burglary TIC.

GATES  
That's it?

KAPOOR  
Yeah.

GATES looks concerned.

KAPOOR (CONT)  
Is something wrong, sir?

GATES  
No, it's all good. Cheers, mate.

GATES opens the door. Exit KAPOOR.

MUSIC IN 2M17 10:42:29

GATES looks worried.

10:42:39

INT. FRUIT MARKET. DAY

ARNOTT walks through, up ahead he sees JACKIE touring the site with a small entourage, some armed with clipboards and floor plans.

JACKIE  
These units are available right now, yes?

MAN  
Absolutely yes.

JACKIE

We've got the cash flow for immediate uptake for 15 per cent off the asking price.

She notices ARNOTT watching her.

The MAN turns to the WOMAN he is with.

MAN  
Fifteen?

JACKIE turns to her assistant MARK.

JACKIE  
Mark could you find out what that gentleman in the suit wants?

She flicks a glance in ARNOTT's direction; MARK moves towards him.

JACKIE turns back to the MAN and WOMAN.

MAN  
You already have four units at a discounted price ...

She tries to continue her conversation whilst being slightly distracted by ARNOTT.

MARK approaches ARNOTT.

MARK  
Can I help you mate?

JACKIE  
Yes but don't you think that gives me a bit more leverage for some understanding?

ARNOTT flashes his ID.

JACKIE sees it and turns to the MAN.

JACKIE  
Excuse me. Could you just give me a moment please?

She goes to ARNOTT.

JACKIE (CONT)  
Mark it's ok. It's alright.

MARK walks away, JACKIE approaches ARNOTT.

ARNOTT  
Ms Laverty?

JACKIE  
Yes.

ARNOTT  
Detective Sergeant Steve Arnott. You're here to declare an interest in commercial units?

JACKIE  
How can I help you?

ARNOTT  
You must be doing well for yourself, given the economic climate.

JACKIE  
We've made shrewd investments.

ARNOTT  
Sixty billion quid.

JACKIE  
Excuse me?

ARNOTT  
Estimated annual revenue from white collar crime. Twenty times the cost of conventional robbery.

JACKIE  
Am I being accused of something?

ARNOTT  
A month ago, your hairdressing business in Moss Heath was burgled.

JACKIE  
We only own those premises. The business operating there is an independent commercial entity.

ARNOTT  
Well when I questioned him earlier today, the manager of the salon indicated there was a direct business relationship with you personally. Unfortunately he didn't seem to know you from Adam.

JACKIE  
Why should he know me?

ARNOTT  
That's true, you have dozens of these places, don't you and today you appear to be taking an interest in market units? Maybe you'd like to discuss this somewhere less public?

JACKIE  
I'm very happy to cooperate with your investigation but, as this is a commercially sensitive area, I'd prefer my solicitor was present to verify all the small details.

ARNOTT  
Are you familiar with the term "captive business"? Services paid for in cash with no paper trail or ID. Earnings from illegal activities can be hidden through the books of salons, market stalls and so forth; all the money goes to the bank and bingo, it's clean.

JACKIE  
I'm in the middle of an important meeting ...

ARNOTT

Laundered money finds its way back to criminal interests, while the launderer takes his cut, or hers.

JACKIE

Like I said, I'm happy to cooperate.

ARNOTT

As you were when your stolen vehicle was used in a hit and run.

JACKIE

Yes.

ARNOTT

The officer in charge of that case, Detective Chief Inspector Tony Gates. D'you know him?

JACKIE

I met him briefly at the police station.

ARNOTT

That's the extent of your relationship? See I have a witness to your breakfast in Kingsgate the morning *before* your car was stolen.

She looks ashen. He gives her his business card.

ARNOTT (CONT)

MUSIC IN 2M18 10:45:21

Ms. Lavery, you'll attend Anticorruption Unit 12, located at this address, with your solicitor, at 9.00 am tomorrow morning to be interviewed under police caution by myself and my superior, Superintendent Hastings. If you do not have a solicitor, one will be appointed for you. I'm not arresting you at this time but if you fail to attend a warrant will be issued for your arrest. Do you understand, Ms. Lavery?

She nods, numb, speechless.

Exit ARNOTT, triumphant.

10:45:50

INT. AC-12. ESCALATOR / CORRIDOR. DAY

ARNOTT barrels in like a ball of energy.

10:45:55

INT. AC-12. OPEN PLAN OFFICE. DAY

Everyone turns to look at ARNOTT like he's the subject of major gossip. It takes the wind out of his sails.

He sees HASTINGS in animated conversation with a JUNIOR AC DETECTIVE and walks over to him.

ARNOTT

What's going on?

HASTINGS

Let's talk outside.

HASTINGS moves ARNOTT back out.

10:46:22

INT. AC-12. LOBBY. DAY

HASTINGS and ARNOTT out into the area inside the door facing the lifts and escalators.

HASTINGS

MUSIC OUT 2M18 10:46:26

The coroner's set the date to reopen the inquest in the Karim Ali shooting. You're going to be asked to testify.

ARNOTT

Only to be expected.

HASTINGS

MUSIC IN 2M19 10:46:36

But the firearms officers are revisiting their statements. They're saying you sent them to the wrong flat.

ARNOTT looks devastated.

HASTINGS (CONT)

I'm fighting your corner, but this can't not affect your position here Steve.

ARNOTT numb, as HASTINGS heads back out.

10:47:01

INT. TO-20. DAY

FLEMING marks up a floor plan of the Greek Lane house, with forensic results and photos of various points of interest.

10:47:09

INT. GATES' OFFICE / TO-20 DAY

GATES stares at the computer screen. It's the TIC referring to the burglary at the hairdresser's.

His phone rings. It's JACKIE. Wearing a hunted look, he declines the call.

He stares at the screen some more then notices that the owner of the Salon is LAVERTY HOLDINGS LTD. He looks surprised. Then sits in deep thought.

FLEMING knocks and enters. He quickly turns his screen off.

FLEMING

I thought we were going over the Greek Lane files again, sir?

GATES

We'll do it tomorrow, Kate.

GATES very distracted, in his own head space.

FLEMING

Yeah well what about the Duty Super? Did you get her to sign off on the extra forensics?

GATES exits, not even hearing her.

FLEMING is disturbed by his behaviour.

10:48:22

EXT. JACKIE'S HOUSE. DAY

GATES pulls up outside and strides over to the house.

SFX: front door bell.

10:48:34

INT. JACKIE'S HOUSE. DAY

SFX: front door bell.

JACKIE opens the front door.

GATES marches in and slams the door behind him.

GATES  
You're a lying bitch. Arnott's onto you.

JACKIE  
I don't know how --

MUSIC OUT 2M19 10:48:45

GATES  
The hairdresser's Jackie. The flea-pit over at Moss Heath. You might as well have hung up a sign saying "Launder your drug money here." You stupid bloody bitch.

JACKIE  
Tony please listen to me --

GATES  
The accountant found out about it, didn't he?

JACKIE  
Tony please listen --

GATES  
No he saw the dirty money going through the books and he decided to talk. So you lured him out to the country and then you ran the poor bugger over didn't you?

JACKIE  
Tony, please listen --

GATES  
You know I'm not some twenty-five-year-old, alright, that's wet behind the ears. That was the sap that fell for all of your lies --

JACKIE  
They weren't lies. I loved Andrew.

GATES  
No. *You* loved his *money* Jackie.

JACKIE

Look I know that I've hurt you. But haven't I made it up to you?

She gazes at him pleadingly. He puts his hands carefully on her shoulders.

GATES  
Jacqueline Laverty, I'm arresting you for manslaughter.

MUSIC IN 2M20 10:49:26

She starts to shake her head.

JACKIE  
No, Tony?

GATES  
And you do not have to say anything --

JACKIE  
No Tony, no -

He twists her around, she cries out in pain as he cuffs her hands behind her back.

GATES  
... but it may harm your defence if you do not mention when questioned ...

JACKIE  
*You're hurting me!!*

GATES  
... something that you later rely on in court.

JACKIE  
Please don't do this. Don't do this please.

GATES  
Anything you do say may be used in evidence against you.

She struggles and begs.

JACKIE  
*No, no, no...no please don't do this! Please don't do this.*

10:49:43

EXT. JACKIE'S HOUSE. DAY

The front door opens and GATES drags JACKIE outside.

JACKIE (CONT)  
No please don't do this.

GATES  
Hey!

She cries out in pain.

GATES (CONT)  
This is happening Jackie ok!

JACKIE  
Please don't do this, please don't ...

GATES  
Come on.

He shuts the door behind them.

10:49:53

EXT/INT. KINGSGATE. CAFE. DAY

ARNOTT comes to the window and peers in. The cafe is closing. NADZIA clears up.

He knocks on the glass, she looks up and he smiles at her, she smiles back and he walks over to the door.

10:50:08

INT. GATES' CAR. DAY

JACKIE is in the back searching for an escape.

GATES sits in grim silent as he drives.

MUSIC OUT 2M20 10:50:20

JACKIE  
I never told you. He questioned me today. DS Arnott.

GATES glances back at her.

JACKIE (CONT)  
He's putting it all together, but it's you he's after, Tony, not me. I was on a dark lane, in fear of my life. I'll be acquitted, I'll be free, but you, you'll go to prison. What's that like Tony, for a policemen? On the special wing, with all the psychos and the paedophiles.

GATES  
It's never gonna happen.

She thinks for a minute.

MUSIC IN 2M21 10:51:08

JACKIE  
Your wife will know about us. Your daughters. What will they think of their daddy?

Agony flashes on GATES' face. He holds back his tears.

GATES  
Don't talk about my kids.

JACKIE  
It's not your future or mine - it's theirs.

He carries on driving as he cries.

JACKIE (CONT)  
Tony ... Poor baby.

GATES keeps sobbing.

JACKIE (CONT)  
I can fix this. We'll fix it. Leave it to me.

GATES wipes his tear.

10:51:55

EXT. POLICE STATION. DAY

FLEMING comes out, she makes a call on her 'secret phone'.

ARNOTT (V.O.)  
D.S.Arnott, please leave a number and a message and I'll call you back.

FLEMING  
Steve it's me. Something's happened. Gates went off in a weird mood earlier. No one knows where he is. I can't track him down without raising suspicions. Call me when you get this Steve.

She hangs up, worried.

MUSIC OUT 2M21 10:52:32 INT. KINGSGATE. BAR/CLUB. NIGHT  
MUSIC IN VELVET NIGHT 10:52:32

ARNOTT drinks with NADZIA. The music is loud, they drink and laugh together.

MUSIC IN ESTATE MUSIC 10:52:42

10:52:43

EXT. THE BOG. DAY

MUSIC OUT VELVET NIGHT 10:52:46 WESLEY deals in his usual spots.

An anonymous Subaru glides up the street. WESLEY thinks nothing of it. It draws up alongside him.

A rear window slides down, revealing RYAN. Three thuggish guys fill the car, including MIROSLAV.

RYAN  
That's the wanker. He's the one who wouldn't give over his score.

WESLEY looks up, scared, then runs for it.

MIROSLAV runs after him.

MIROSLAV  
Oy!

RYAN laughs.

RYAN  
Wanker!

MUSIC OUT ESTATE MUSIC 10:53:22 EXT. THE BOG. NIGHT

WESLEY is dead. Strung up on lamppost for all to see.

LARKIN and BANNERJEE "control" a crowd of Bog residents -- including KEELY and various kids -- who are milling about to see the sight.

LARKIN  
Right let's clear the area.

She looks at a group of GIRLS staring at the body.

LARKIN (CONT)  
Home now girls.

She turns to BANNERJEE.

LARKIN (CONT)  
These kids shouldn't be looking at this.

BANNERJEE  
They should be in bed. Jesus, it's a school night.

LARKIN spots KEELY taking a photo on her phone.

LARKIN  
Keely?

KEELY  
What?

LARKIN  
You never came in for that follow-up interview.

KEELY  
Ain't bothered 'bout that slag any more.

LARKIN  
You're dropping the charges?

KEELY ignores her, taking pictures of the sight on her phone.

BANNERJEE  
Hey result.

LARKIN  
Result my arse. It's a six-page form to convert it to a non-crime crime number.

She glares at the KIDS.

LARKIN (CONT)  
Home now!

A police car pulls up and FLEMING climbs out.

COTTAN and MORTON stare at WESLEY's body.

COTTAN  
He must've made one hell of a racket.

MORTON  
Any of you lot see anything?

The residents respond with jeers.

MORTON (CONT)  
Yeah, thought not.

FLEMING joins them.

FLEMING  
Well we know who killed him. The same outfit that killed the two dealers.

They look up at WESLEY DUKE strung up off a lamp post by a rope round his torso. He's stone dead, with amputated fingers.

FLEMING(CONT)  
Have you called Tony?

MORTON  
Left a message on his mobile.

FLEMING  
I'm gonna call him at home.

She pulls out her phone. COTTAN stops her with his hand.

COTTAN  
Easy. We don't want to go waking his missus now do we?

FLEMING  
Are you kidding?

COTTAN  
No I'm not. Right let's just break this lot up ey. They're more likely to talk on the QT.

He turns to the others.

MORTON  
Right Jonsey you give us a hand, get this lot off to bed. Come on everyone that's about enough for one night.

The group of onlookers move away whilst complaining.

WOMAN (O.S.)  
This is the most entertainment we have ...

RYAN runs up to WESLEY and quickly slips the shoes off the body.

FLEMING now alone, pulls out her 'secret phone' from another pocket. She keys it.

MUSIC IN "WATER FROM A VINE  
LEAF" 10:54:37

INT. BAR/CLUB. NIGHT

ARNOTT takes the call on his phone.

ARNOTT  
Arnie.

10:54:44

EXT. THE BOG. NIGHT

FLEMING whispers.

FLEMING  
Oh for christs sake Steve where are you?

10:54:46

INT. BAR/CLUB. NIGHT

FLEMING (CONT - V.O.)  
I think Dot and Morton are covering for Gates.

10:54:49

EXT. THE BOG. NIGHT

FLEMING (CONT)  
... he's got to be at Jackie Laverty's right now.  
Get over there.

She hangs up.

10:54:52

INT. BAR/CLUB. NIGHT

ARNOTT is shocked.

NADZIA comes out of the ladies' and approaches him,  
wearing a sultry look.

ARNOTT  
I'm sorry. I, I can't do this. You're a witness.  
I'm sorry.

Exit ARNOTT quickly, leaving NADZIA confused and  
dismayed.

MUSIC OUT "WATER FROM A VINE  
LEAF" 10:55:08

EXT/INT. ARNOTT'S CAR. NIGHT

The expressways are deserted at this time of night.  
ARNOTT's car races across the city on a blue light.

MUSIC IN 2M22 10:55:25

MUSIC IN SEXY BOY 10:55:26

INT. JACKIE'S HOUSE. LIVING ROOM. NIGHT

A bottle of whisky is nearly drained. JACKIE and  
TONY sit on the couch together.

JACKIE  
This is for the best, Tony. We get to keep seeing  
each other.

He looks washed out, beaten, glum. He takes another  
drink.

He leans over to refill his glass.

JACKIE (CONT)  
Maybe you shouldn't have any more. It'll be morning  
soon. Let's go back upstairs ...

She leans towards him and places a lingering kiss  
on his lips.

SFX: knock at the front door.

JACKIE (CONT)  
Did you hear the security gate?

They move quickly into the hallway.

MUSIC OUT SEXY BOY 10:56:21

INT. JACKIE'S HOUSE. HALLWAY. NIGHT

JACKIE and GATES look around nervously. GATES whispers to her.

GATES

You should see who it is. Keep them busy.

He reaches for his shoes.

GATES (CONT)

I'm going to head out the back.

He heads off. She goes to the door.

JACKIE flies back onto the floor as three burly men in highly distinctive masks burst in and grab her.

JACKIE

Oh no, no, Tony, Tony!

GATES walks back in.

GATES

Oy! I'm a police ...

One of the men strikes GATES hard across the side of the head with a baseball bat. GATES drops like a stone.

JACKIE

Oh no, no, please.

Semiconscious, GATES sees the men grab JACKIE. She's screaming, trying to fight them off.

One of the men puts her in a headlock and pulls out a long knife.

He slashes JACKIE'S throat and she gasps and falls to the floor. The attacker then closes GATES' hand round the handle of the knife.

GATES' last sight is JACKIE'S blood pouring out onto the carpet hall just before he passes out.

10:57:15

**END CREDITS**