# LINE OF DUTY

# EP.2

## POST PRODUCTION SCRIPT



Line of Duty Ep. 2	
	HASTI NGS
10: 00: 19	CREDIT OVER BLACK: MARTIN COMPSTON VICKY MCCLURE
	FLEM NG (V.O.) Hit-and-run?
	сит то.
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".
	сит то.
10: 00: 27	FLEM NG 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
	сит то.
10: 00: 33	JACKIE crying to GATES.
	JACKIE (CONT) somet hing.
	GATES What did you hit?
	JACKI E A dog.
	слт то.
10: 00: 35	The photograph of the hit and run victim
	GATES (V.O.) You killed a man.
	сит то.
10: 00: 37	JACKIE in the car, GATES driving.
	JACKIE Chimy god!
10: 00: 38	CREDIT OVER BLACK: GINA MCKEE
	GATES (V.O.) The finger amputations are

Line of Duty Ep.2	
	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 FLEM NG.
	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 Lookslike you've found your level Arnott. Nobody plays me!
10: 00: 55	CREDITS OVER BLACK:
	KATE ASHFI ELD 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.

Line of Duty Ep.2	
	FLEMING I wouldn't be risking what l'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)
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
	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:
	DI RECTED BY DAVI D 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.

Line of Duty Ep. 2 MUSIC OUT 2M1 10:01:31 Line of Duty

## COTTAN

orry about that, Tone.

KAPCOR

BURTON That's correct.

#### GATES

You've had disclosure of evidence and four hours 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?

GATES (CONT) I nt er vi ew t er mi nat ed.

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 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. 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.

FLEM NG 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-

RITA He's er, taken over your case. If you come with me,

10: 09: 08

MUSICIN 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	<u>INT. CID/TO-20. DAY</u>
	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 Ms. Laverty, isn't it? Would you like to come into my office, please.
	JACKI E e happy to.
	GATES Thank you, Rita.
	RITA You're welcome, sir.
	RITA wanders back to her desk, out of earshot. FLEM NG 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.
MUSI C OUT 2M5 10:10:03	They sit.
	GATES (CONT) So I welcome this opportunity to bring you up to speed M ss 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 M ssing Persons. There was an individual who appeared to match the deceased.
	13

Line of Duty	Ep. 2	
		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
MUSICIN 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.
		JACKI E 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.
		FLEM NG turns and takes all this in coolly.
10: 11: 40		INT. AC-12. OPEN PLAN OFFICE. DAY
		ARNOTT is at work when HASTINGS approaches.
MUSIC OUT 2M6	10: 11: 45	HASTINGS Steve. I just had a call. From Kate.
		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 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. HASTI NGS st Tony Gates ey century. Steve when I first came over here there was ten bent coppers to every station, minimum We procedures, we brought them on ourselves. And Gates is using this messed-up system to get to the top -t hi s for him? Hmm. MUSICIN 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. 13:04 EXT. PRI VATE SCHOOL. DAY The GATES drive into the grounds of an exclusive private school. 10:13:13 INT. PRIVATE SCHOOL. CORRIDOR. DAY JCOLS 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. there on the left. The performance is just 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.

Line of Duty

ARNOTT Does he regularly receive free meals? NADZI A No, he never came in before. ARNOTT Some officers make sure everyone knows they're in the Job, fishing for special treatment. NADZI A They were quiet, no trouble. ARNOTT He was with someone? NADZI A Yes. ARNOTT Another police officer? NADZI A I don't know. But she didn't do anything to stop the mugging like he did. ARNOTT A woman? NADZI A Yes. ARNOTT Young, old ... attractive ... ? NADZI A You mean do I think she was his girlfriend? ARNOTT Was she? NADZI A Is it a problem for policemen in this country to have girlfriends? ARNOTT It depends who the girl is. NADZI A She mustn't be a criminal? ARNOTT Exact I y. NADZI A Or a witness? He grins. She smiles back. ARNOTT Erm d'you remember the woman well enough to give me a description?

Line of Duty Ep.2	
MUSICIN 2MBb 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.
MUSICIN 2M8B 10:16:46	
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. KI NGSGATE CANALSI DE. APARTMENT. DAY

LEE goes to the balcony and drops the bag255.65 mOL3 ref1

Line of Duty	Ep. 2	
10: 17: 43		EXT. KINGSGATE CANALSIDE. APARTMENT. DAY.
М	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.
		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 Pet er son?
		LARKIN On a course.
		JANSON Well this is a CS. You'll have to take the new boy.
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.

LEE

Get back I am warning you get back! The pair of you

BANNERJEE turns to LARKIN now standing next to him

#### BANNER JEE

He turns back to LEE.

BANNERJEE (CONT) Just, just stay calmok. Look you, you to do this!

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

10: 19: 34 He rolls over in pain.

LARKIN and BANNERJEE peer down.

LARKI N That is so many more forms to fill in.

MUSIC IN

#### 0: 19: 40 I NT. HOSPI TAL 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

LANSONT liooktherm sis xt to hhem bed You didn't break his jaw as well, did you, Kaz?

≱**ARSON** Ha, ha. Be my guest, Sarge.

On well, it'll be the one from before, the one who took  $m\!$  telly.

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

ALF Yeah?

FLEM NG 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 FLEM NG and MR BUTTERFIELD.

FLEM NG (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. Giv1 25 es1 0 0 1 3. i d

### FLEM NG

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.

### FLEM NG

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 glet7otor56€Tormappehned, aNdgsksee, if [re don't mosees hd me as

She sees his walking stick is lying by his side.

FLEM NG

-- and found it yet.

MORTON I never saw your motor outside?

GATES It's parked across the street, mate.

MORTON Ch?

GATES

FLEMING I am sir.

He pulls up the carpet on the steps.

FLEM NG (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 FLEM NG shining a Mag light into the dark space under the boards.

FLEM NG( CONT)

Line of Duty Ep.2	
	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 cares about ticking boxes. I care about cracking cases.
	FLEMING Yeah. Me, too, sir.
MUSICIN 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.
	KAPCOR 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	

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. FLEM NG is neutral.

 $\ensuremath{\mathsf{KAPOOR}}$  shows them the photo he took, they all giggle.

ARNOTT throws them a look.

Behind him on the wall is a blown-

Line of Duty Ep.2	
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. NI GHT
	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
MUSIC OUT 2M11b 10:27:45	out across the years, urging him to take the first big step. Scott took a deep breath and then he said
	He looks at the girls and smiles, then closes the book.
	GATES (CONT) Ok bedtime please.
	NATALIE Can we have another story?
	GATES . Go.

Li	ne	of	Dut y	Ep. 2

	NATALIE Just one	
	GATES No darling,	0.
	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 s water.	o it can only be
	CHLOE I don't like water.	
	He smiles at her.	
	GATES Gotosleepplease.	
	GATES phone vibrates. He looks a is JACK LAVERTY.	t the caller IDit
MUSICIN 2M12 10:28:21	He stops dead. Then ignores it a	nd moves on.
	GATES (CONT) Goodnight girls.	
10: 28: 33	INT. UNDERGROUND CAR PARK. NIGHT	
	ARNOTT enters. FLEMING waits for shadows.	himin the
	FLEMING I'm sorry about having to go alo today	ng with the banter
	ARNOTT I don't give a toss about the ba pisses me off is going to Hastin	nter, Kate. What gs behind my back.
MUSIC OUT 2M12 10:28:50	FLEMING Every piece of information I fee my cover.	d you risks blowing
	ARNOTT Well I did get into the hit and The vehicle was reported stolen a property developer.	run, in my own way. by Jackie Laverty,

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

FLEM NG 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. FLEM NG 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. FLEM NG Well let's suppose Jackie Laverty is Gates' bit on the side --ARNOTT She goes to him, damsel in distress, about this hit-ănd-run --FLEM NG And needs him to make sure no one challenges her alibi. ARNOTT Well minimum that's perverting the course of justice. FLEM NG 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 FLEM NG Ok. ARNOTT Night. FLEM NG Yeah. See you. They go their separate ways.

10: 29: 52

MUSICIN 2M13b 10:29:38

Line of Duty Ep.2	
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 o 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.
MUSICIN 2M14 10:30:37	His phone vibrates.
	Caller Jack Laverty
	He picks the phone up and sees three missed calls from her.
10: 30: 50	INT. GATES' CAR. NI GHT
	GATES drives. Deep in thought. His phone vibrates, it is JACKIE calling again.
	H pickup.
10: 31: 11	EXT/INT. NIGHT
	GATES pulls up in a driveway. He looks deep in thought.
	His phone rings.
MUSI C OUT 2M14 10: 31: 28	The caller ID shows it's JACKIE again.
	This time he picks up on the hands free.
	GATES Hel I o.
	JACKIE (V.O.) I didn't think you'd pick up.
	He says nothing.

She brushes her hand on his face. He weakens. JACKIE (CONT) Only my`love. GATES I'm being investigated. JACKI E Because of me? GATES Maybe. **JACKI E** No one knows, do they? GATES No. **JACKI E** Not even your wife. GATES No. JACKI E Tony, the last thing I want is for this to hurt you or your family. I understand if I can never see you agai n. 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 EXT/INT. MOSS HEATH. THE BOG/POLICE CAR. DAY 10:36:35 LARKIN drives, BANNERJEE rides shotgun, as they cruise through the estate. Feral kids lob rubbish at the vehicle. BANNERJEE MUSI C OUT 2M15 10: 36: 41 Woah! LARKI N Welcome to the Borogrove Estate. BANNERJEE Why aren't these kids in school? LARKI N Where have you been the last twenty years? BANNER JEE What we've surrendered the streets. LARKI N For once we're on 'em Try and enjoy it, mate.

Line of Duty Ep.2	
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	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	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
	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
	35

RYAN rides over on his BMK.

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.) Ar sehol e!

WESLEY Yo, Tormy.

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

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.

Turn your pockets out

Line of Duty Ep. 2 M ROSLAV Early! I di ot ! ARNOTT flashes his ID. ARNOTT Are you the proprietor of this hairdressing business, sir? M ROSLAV MUSI C OUT 2M16 10:40:31 Manager. ARNOTT Not chief stylist? M ROSLAV 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. M ROSLAV Sur e. ARNOTT Do you know Ms Laverty? M ROSLAV She's the owner? ARNOTT Yeah blonde -- big lady. M ROSLAV That's her. Anything else? ARNOTT No. M ROSLAV throws him a look, then goes back inside KAPCOR, 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. 10:41:22

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

MUSICIN 2M17 10: 42: 29

10:42:39

KAPCOR 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. KAPCOR Not exactly sir. GATES You mean he's my problem and mine alone? KAPCOR 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. KAPCOR He was checking out a hairdresser's on the Bog Sir. It's a burglary TIC. GATES That's it? KAPCOR Yeah. GATES looks concerned. KAPCOR (CONT) Is something wrong, sir? GATES No, Il good. Cheers, mate. GATES opens the door. Exit KAPOOR. GATES looks worried. 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. **JACKI E** These units are available right now, yes? MAN Absolutely yes. **JACKI E** 

MUSI C OUT 2M17 10: 43: 31

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. **JACKI E** 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? **JACKI E** think that gives me a bit more leverage for some understanding? ARNOTT flashes his ID. JACKIE sees it and turns to the MAN. JACKI E Excuse me. Could you just give me a moment please? She goes to ARNOTT. JACKIE (CONT) MARK walks away, JACKIE approaches ARNOTT. ARNOTT Ms Laverty? **JACKI E** Yes. ARNOTT Detective Sergeant Steve Arnott. You're here to declare an interest in commercial units? **JACKI E** How can I help you?

ARNOTT You must be doing well for yourself, given the

MUSICIN 2M18 10:45:21

10:45:50

10:45:55

Laundered money finds its way back to criminal interests, while the launderer takes his cut, or hers. JACKI E Like I said, I'm happy to cooperate. ARNOTT As you were when your stolen vehicle was used in a hit and run. **JACKI E** Yes. ARNOTT The officer in charge of that case, Detective Chief Inspector Tony Gates. D'you know him? JACKI E 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) Ms. Laverty, 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, Superintendant 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. Laverty? She nods, numb, speechless. Exit ARNOTT, triumphant. INT. AC-12. ESCALATOR / CORRIDOR. DAY ARNOTT barrels in like a ball of energy. 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

HASTINGS Let's talk outside. HASTINGS moves ARNOTT back out.

10: 46: 22 <u>I NT. AC-12. LOBBY. DAY</u>

 $\ensuremath{\mathsf{HASTI}}\xspace{\mathsf{NGS}}$  and  $\ensuremath{\mathsf{ARNOTT}}\xspace{\mathsf{out}}\xspace{\mathsfout}$ 

# HASTI NGS

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

10:49:43

Look I know that I 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 mansl aught er. MUSICIN 2M20 10: 49: 26 She starts to shake her head. JACKI E No, Tony? GATES And you do not have to say anything --**JACKI E** 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 ... **JACKI E** GATES ... something that you later rely on in court. **JACKI E** GATES Anything you do say may be used in evidence against you. She struggles and begs. JACKI E *No, no,* this. ! Please The front door opens and GATES drags JACKIE out si de. JACKIE (CONT) . GATES Hey! She cries out in pain. GATES (CONT) This is happening Jackie ok!

JACKI E

GATES Come on.

He shuts the door behind them

## 10: 49: 53 <u>EXT/ I NT. KI NGSGATE. CAFE. DAY</u>

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 <u>I NT. GATES' CAR. DAY</u>

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

ever gonna happen.

She thinks for a minute.

MUSICIN 2M21 10:51:08 MUSICIN 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

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.

Leave it to me.

GATES wipes his tear.

10: 51: 55

EXT. POLICE STATION. DAY

FLEM NG comes out,

## LARKI N

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.

LARKI N Keel y?

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 FLEM NG climbs out.

COTTAN and MORTON

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. FLEM NG joins them

FLEM NG 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.

FLEM NG(CONT) Have you called Tony?

MORTON Left a message on his mobile.

FLEM NG 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?

FLEM NG Are you kidding?

#### COTTAN

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

Line of Duty Ep.2	
	FLEMING Oh for christs sake Steve where are you?
10: 54: 46	INT. BAR/ CLUB. NI GHT
	FLEMING (CONT V.O.) I think Dot and Morton are covering for Gates.
10: 54: 49	EXT. THE BOG. NIGHT
	FLEMING (CONT)  Get over there. at Jackie Laverty's right now.
	She hangs up.
10: 54: 52	INT. BAR/ CLUB. NI GHT
	ARNOTT is shocked.
	NADZIA comes out of the ladies' and approaches him, wearing a sultry look.
	ARNOTT I'm sorry. I, I orry.
	Exit ARNOTT quickly, leaving NADZIA confused and dismayed.
MAVINE	EXT/INT NIGHT
	The expressways are deserted at this time of night. ARNOTT's car races across the city on a blue light.
MUSICIN 2M22 10:55:25	
MUSICIN 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?
	51

They move quickly into the hall way.

MUSI C OUT SEXY BOY 10: 56: 21 INT. JACKI E'S HOUSE. HALLWAY. NIGHT

 $\mathsf{JACKIE}$  and  $\mathsf{GATES}$  look around nervously. GATES whispers to her.

GATES You should see who it is. Keep them busy.

He reaches for his shoes.

 $\begin{array}{c} \text{GATES} (\text{CONT}) \\ \text{I'm going to head out the back.} \end{array}$ 

He heads off. S