

LINE OF DUTY

EP. 3

POST PRODUCTION SCRIPT



MUSIC IN 3M1 10:00:00

CAPTION: PREVIOUSLY (OVER BLACK)

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

GATES and ARNOTT.

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

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

CUT TO:

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

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

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

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

CUT TO:

10:00:11 ARNOTT talking with FLEMING.

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

CUT TO:

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

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

CUT TO:

10:00:14 ARNOTT and FLEMING.

ARNOTT
Well she doesn't appear in his statement.

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

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

CUT TO:

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

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

CUT TO:

10:00:19 ARNOTT and FLEMING.

FLEMING (CONT)
Something felt odd.

10:00:20

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10:00:22

ARNOTT talking with JACKIE.

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

JACKIE
I met him briefly at the police station.

CUT TO:

10:00:26

GATES and JACKIE kissing.

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

10:00:29

CREDIT OVER BLACK: GINA MCKEE

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

CUT TO:

10:00:31

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

CUT TO:

10:00:34

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

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

CUT TO:

10:00:37

HASTINGS with ARNOTT.

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

CUT TO:

10:00:38

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

10:00:40

CREDITS OVER BLACK:

ADRIAN DUNBAR CRAIG PARKINSON

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

CUT TO:

10:00:42

GATES and ARNOTT.

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

CUT TO:

10:00:44

WESLEY dead, hanging from a lamp post.

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

CUT TO:

10:00:45

ARNOTT and GATES.

GATES (CONT)
... proper policing son!

10:00:47

CREDITS OVER BLACK:

KATE ASHFIELD PAUL HIGGINS

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

CUT TO:

10:00:49

MORTON driving.

MORTON (CONT)
... back the motivation.

FLEMING in the passenger seat.

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

10:00:54

CREDITS OVER BLACK:

AND NEIL MORRISSEY

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

CUT TO:

10:00:57

GATES and JACKIE.

JACKIE
I don't know how?

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

CUT TO:

10:01:02

GATES drags JACKIE out the front door.

JACKIE
No please don't do this.

GATES
Hey! This is happening Jackie.

10: 01: 05

CREDITS OVER BLACK:

WRITTEN AND PRODUCED BY JED MERCURIO

FLEMING (V.O.)
Think Dot...

CUT TO:

10: 01: 08

FLEMING on her phone.

FLEMING (CONT)
... and Morton are covering for Gates.

CUT TO:

10: 01: 09

10: 01: 32

EXT. STREET. NIGHT

ARNOTT's car speeds along the road.

10: 01: 33

INT. ARNOTT'S CAR. NIGHT

ARNOTT drives whilst checking the GPS on his Blackberry.

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

10: 01: 36

EXT. STREET. NIGHT

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

10: 01: 38

INT. ARNOTT'S CAR. NIGHT

ARNOTT concentrates on his driving.

10: 01: 40

EXT. STREET. NIGHT

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

ARNOTT
Gotcha.

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

10: 02: 02

EXT. JACKIE'S HOUSE. NIGHT

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

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

10: 02: 24

INT. JACKIE'S HOUSE. HALLWAY. NIGHT

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

10: 02: 28

INT. JACKIE'S HOUSE. LIVING ROOM. NIGHT

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

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

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

A figure looms behind him.

ARNOTT spins round ready to defend himself.

It's

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

GATES
My team.

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

ARNOTT
Well?

GATES
What?

ARNOTT
Did you want to check the bedrooms or not?

GATES
Yeah.

10: 03: 44

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

ARNOTT (O.S.)
Gates?

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

ARNOTT (CONT)

MUSIC OUT 3M3 10:04:35

KAPOOR

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GATES
No, sir.

HASTINGS
Why not, DCI Gates?

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

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

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

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

GATES says nothing.

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

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

GATES
Yes sir.

ARNOTT
When did you act on it?

HASTINGS
And when did you act on it?

PRIOR
What is this? Keith Harris and Orville?

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

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

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

ARNOTT
So straight away?

GATES hesitates.

PRIOR
You should have a copy of that statement.

ARNOTT Looks disappointed.

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

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

GATES
Why ...

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

GATES
She must be mistaken.

ARNOTT
You deleted it.

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

ARNOTT
We could impound the hard drive.

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

GATES Looks tense, though.

ARNOTT
DCI Gates's relationship with Jackie Laverty

GATES
Can we go please?

ARNOTT pulls out a sheaf of documents.

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

PRIOR
Hold your horses.

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

PRIOR
Let's leave it there, Tony.

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

ARNOTT
Witnesses?

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

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

MUSIC IN 3M7B 10:15:42

GATES
No I did not.

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

GATES
Back up when?

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

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

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

Sudden panic hits GATES.

GATES
How ...

ARNOTT
Did you climb over the gate?

GATES
No I, uhm ...

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

GATES
I opened the gate.

ARNOTT
What's the code?

GATES smirks.

ARNOTT (CONT)
Tell me the code!

Very tense beats. GATES pulls out his phone.

GATES
It'll be on Jackie's contact information. There.
He puts the phone down on the table.

GATES (CONT)
2366

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

HASTINGS
Yeah I think so too yeah.

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

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

GATES
I got no idea.

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

GATES
No.

HASTINGS
That's enough Steve.

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

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

GATES

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

HASTINGS

Interview terminated.

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

HASTINGS (CONT)

No suspension.

Then GATES gets up, pockets his phone.

GATES

Thank you sir.

HASTINGS nods and GATES and PRIOR exit.

ARNOTT looks frustrated.

10: 17: 42

INT. AC-12. LOBBY/ESCALATOR. DAY

PRIOR and GATES go down on the escalators.

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

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

ARNOTT simmers.

He moves off purposefully.

10: 18: 11

INT. POLICE STATION. TOILETS. DAY

MUSIC OUT 3M7B 10: 18: 15

GATES enters an empty toilet, his triumphal

ARNOTT tugs at the boot and sets off the alarm.

GATES laughs. Other OFFICERS go along with it.

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

MORTON

What you looking for -- Shergar?

Laughter.

FLEMING

GATES
There wasn't any CCTV on the street.

FLEMING
Footage from nearby traffic cams.

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

FLEMING
Yes, sir.

She starts to go. Then turns back.

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

GATES
DI Ian Buckells. Why?

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

GATES
Arnott's got nothing on me.

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

MUSIC IN 3M10 10:25:08

She walks off to the car.

GATES turns around, deep in thought.

10:25:20

INT. GATE'S CAR. DAY

GATES driving.

10:25:27

EXT. SUBURBS. GATES' HOUSE. DAY.

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

10:25:32

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

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

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

JOOLS
Tony.

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

JOOLS
I'm just pleased you're okay.

She pulls herself together.

JOOLS (CONT)
One of your team's been telling me about last night.

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

ARNOTT
Hello, sir.

GATES is speechless.

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

GATES turns to JOOLS.

GATES
Where are the girls?

JOOLS
They're at clubs.

GATES
This is work, darling.

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

JOOLS
Come on Sammy.

GATES
Thanks.

She exits and GATES turns to ARNOTT.

MUSIC OUT 3M10 10:26:18

GATES (CONT)
Get out.

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

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

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

GATES

But it's evidence you don't have.

ARNOTT

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

GATES

I'm not going to do your job for you, Arnott. If you want to take me down, you're gonna have to do it yourself. *Now get 5985m6. 85 660. 46 Tm -0. 024 Tc(your)*

MUSIC IN 3M11 10:27:07

GATES
Because he's a prick, darling.

JOOLS
What you gonna do?

GATES
I'm gonna sort it.

He grins at her.

JOOLS
Can you?

GATES
I can and I will.

He gives her a hug, she looks unsure.

GATES (CONT)
I promise.

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

GATES (CONT)
Jools?

He runs after her.

10: 28: 47

EXT. GATES' HOUSE. DAY

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

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

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

GATES
Hey.

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

10: 29: 07

INT. T0-20. NIGHT

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

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

MUSIC OUT 3M11 10: 29: 12

First up is the unmarked police vehicle.

FLEMING (CONT)

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

GATES
He's driving circuits.

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

GATES
Where the lads are parked.

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

GATES
And what've we got on the vehicle?

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

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

FLEMING
Yeah I've already done it, sir.

He smiles.

GATES
That's a good job, Kate.

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

GATES (

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

RYAN
You dirty bastards.

He runs off.

RYAN (CONT)
Thanks, wanker.

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

ALF looks between them in confusion.

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

LARKIN
Take the caution. Home in time for Bargain Hunt.

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

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

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

LARKIN
Fine.

She screws up the form.

LARKIN (CONT)
Have it your own way.

She fills out a new one.

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

ALF looks in his notebook for the name.

ALF (CONT)
Ah this is all her fault.

He finds it and shows the page to BANNERJEE.

ALF (CONT)
Here ... there ...

10: 32: 31

INT. POLICE STATION. HILTON'S OFFICE. DAY

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

HILTON
Fine, show him in.

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

GATES
I only need a minute, sir.

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

He puts the file in his brief case.

GATES
I thought it best to come clean.

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

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

SFX: knock at the door.

HILTON
Yes!

The SECRETARY lets in DI IAN BUCKELLS.

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

GATES
Yeah.

HILTON
Any news?

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

HILTON
That's disappointing.

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

HILTON
And?

BUCKELLS looks embarrassed.

OFFICER (O.S.)
Sir.

A small smile on his face.

10: 34: 28

INT. GATES' OFFICE/TO-20. DAY

GATES checks emails on his computer.

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

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

Help me Tony

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

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

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

GATES
Ok.

They both put on their protective jackets.

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

MORTON nods and puts on his stab vest.

MORTON
I'll call Dot ...

GATES
Let's go, let's go!

10: 35: 12

INT. POLICE STATION. STAIRS. DAY

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

MORTON
Ok mate.

He hangs up and shouts down.

MORTON (CONT)
Dot's meeting us there, boss.

10: 35: 23

EXT. POLICE STATION. CAR PARK. DAY

GATES gets in his car, MORTON into the passenger

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

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

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

10: 37: 54

EXT. MOSS HEATH. ALEXANDER AVENUE. DAY

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

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

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

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

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

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

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

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

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

GATES
Ni ge, get in we're going after them

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

MORTON and GATES jump into their car.

10: 38: 45

INT/EXT. GATES' CAR. DAY

MORTON turns to GATES.

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

GATES ignores him and swings the car around.

MORTON (CONT)
Whatever!

They speed off.

10: 38: 59

EXT. MOSS HEATH. PARK. DAY

GATES pulls up between houses/garages.

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

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

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

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

He cuts up another alley.

BACK UP (V.O.)
Received.

Gasping for breath, he runs to the next road.

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

GATES is flung to the ground.

Groggy, he struggles to stand up.

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

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

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

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

He glimpses large red doors with high windows.

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

RYAN lifts the lid.

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

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

GATES stifles a scream and the lid is closed.

RYAN turns to him.

RYAN
You dirty bastard.

One of the MASKED MEN laughs.

GATES tries to break free and go for him.

GATES
You little shit!

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

RYAN laughs in his face.

SFX: mobile phone ringing.

RYAN looks at the pink mobile and answers the call.

RYAN
Yeah, Tommy, he's here.

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

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

The line goes dead.

RYAN puts the phone in GATES' pocket.

RYAN
You pig. Bastard!

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

RYAN (CONT)

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

10: 41: 42

INT. FORENSIC OFFICE. DAY

ARNOTT and HASTINGS walk with MANDY.

ARNOTT
Any luck with the DNA on the whisky glass?

HASTINGS enters and makes his way over to them.

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

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

MANDY doesn't say anything.

ARNOTT (CONT)
Well?

MANDY
You said not to tell you.

ARNOTT turns to see HASTINGS walk over.

HASTINGS
Come here.

ARNOTT looks back at MANDY.

ARNOTT
Thank you.

He turns and walks over to HASTINGS.

HASTINGS
What's going on?

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

HASTINGS
You got any?

ARNOTT
No.

MUSIC IN 3M14 10: 42: 23 HASTINGS
No. But you've just made a spectacle of yourself by searching Gates' car in front of the whole station. Then you go and visit the man's wife, at his house.

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

HASTINGS

How can we expect our officers to behave professionally, if we can't behave professionally ourselves!? You're over the line here son, your *way*

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

GATES
It's in a skip.

AC got a tip-off about the whiskey glass.

FLEMING is seriously puzzled but keeps it to herself.

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

ARNOTT
Anything?

INVESTIGATOR
No.

The INVESTIGATOR

BRACKLEY
There is if we all tell the same story.

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

BRACKLEY
We're in this together, Steve.

ARNOTT
An innocent man is dead.

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

BRACKLEY looks genuinely upset.

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

ARNOTT does.

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

ARNOTT thinks.

ARNOTT
Let me get you another drink.

ARNOTT moves. BRACKLEY grabs his sleeve.

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

MUSIC IN 3M17 10:51:17

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

ARNOTT
A pint please.

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

10:51:48

INT. CID LIFT. DAY

ARNOTT stands looking thoughtful as the doors close.

10: 51: 56

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

OSBORNE turns to ARNOTT.

OSBORNE
You're finished!

10: 51: 59

INT. ~~COURT~~ LIFT. DAY

ARNOTT stands looking thoughtful as the lift ascends.

10: 52: 02

INT. FORENSIC OFFICE. DAY (FLASHBACK)

HASTINGS with ARNOTT.

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

10: 52: 05

INT. AC-12. OFFICE. JEu1 0 0 1 0 1 024Eu1 0 0 1 0 1 024Eu

Line of Duty

RITA

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

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

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

HASTINGS is sat across from HILTON, having lunch together.

MUSIC OUT 3M18B 10:54:32

HILTON

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

HASTINGS

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

HILTON

Frankly I've been avoiding this conversation.

HASTINGS

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

HILTON laughs.

HILTON

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

HASTINGS

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

HILTON

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

HASTINGS

We've followed procedure to the letter, sir.

HILTON

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

HASTINGS

Everyone receives the *exact* same treatment.

HILTON

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

MUSIC IN 3M19 10:55:46

HASTINGS reluctantly nods.

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

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

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

CHLOE
Yeah.

He kneels down to her height.

GATES
Give me a hug.

She does, he holds her tight.

10:56:37

INT. ARNOTT'S CAR. DAY

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

10:56:45

INT. RESTAURANT. DAY

HASTINGS and HILTON still having lunch.

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

10:56:49

INT. CID. DAY

FLEMING enters the lift.

HASTINGS (CONT - V.O.)
... er, from Alfred Butterfield, failure to

Line of Duty - Ep. 3

10: 57: 19

INT. RESTAURANT. DAY

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

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

HASTINGS looks crestfallen.

10: 57: 30

INT. CID. LIFT. DAY

FLEMING's text reads the same.

FLEMING looks up in shock.

10: 57: 36

INT. ARNOTT'S CAR. DAY

ARNOTT drives in silence.

10: 57: 41

EXT. ARNOTT'S CAR. DAY

His car filters into a lane leading into a tunnel.

10: 57: 46

INT. ARNOTT'S CAR. DAY

ARNOTT drives in silence as he goes under the tunnel.

FADE TO BLACK

10: 57: 56

END CREDITS