

LINE OF DUTY

EP. 4

POST PRODUCTION SCRIPT



Line of Duty - Ep. 4

MUSIC IN 4M1 10:00:00

RECAP IN

CAPTION: PREVIOUSLY (OVER BLACK)

10:00:03

ARMED POLICE fire their weapons.

CUT TO:

10:00:04

KARIM ALI lies dead on the ground, his BABY crying and still strapped to him.

ARNOTT looks on in horror.

CREDIT OVER BLACK: LENNIE JAMES

CUT TO:

10:00:08

GATES walks up to the MASKED MEN holding JACKIE down.

GATES

Oy, I'm a police officer!

One of the MASKED MEN hits him over the head with a baseball bat and he collapses.

JACKIE looks on in horror.

CUT TO:

10:00:10

GATES lies semi conscious on the floor as the knife is placed in his hand.

CREDITS OVER BLACK:

MARTIN COMPSTON VICKI McCLURE

FLEMING (V.O.)

COTTAN and MORTON look over from their desks.

DEEPAK (CONT)
Are you sir?

CREDITS OVER BLACK:

ADRIAN DUNBAR CRAIG PARKINSON

GATES
Sorry what was that about something going...

CUT TO:

10:00:29

AND NEIL MORRI SSEY

HILTON (V.O.)
Tony, you know DI Buckells has taken over...

CUT TO:

10:00:47

HILTON with GATES as BUCKELLS enters.

HILTON (CONT)
...the Lavery disappearance?

GATES
Yeah.

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

CUT TO:

10:00:51

GATES runs along the street.

HILTON (V.O.)
If Gates had...

CUT TO:

10:00:52

HASTINGS and HILTON at lunch.

HILTON (CONT)
...solved the triple murder, he could have shaken off these allegations. Now he's a dead man walking, why keep digging?

HASTINGS doesn't answer.

CREDITS OVER BLACK:

WRITTEN AND PRODUCED BY JED MERCURIO

CUT TO:

10:01:03

GATES is held in place by the MASKED MEN and forced to look into the freezer where he sees JACKIE's body and the knife placed by her side.

CUT TO:

10:01:06

RYAN talks on the phone.

RYAN
He's here.

RYAN holds the phone so GATES can hear.

TOMMY (V.O.)
Do you want her body to be found with your dirty business all over her?

CREDITS OVER BLACK:

DIRECTED BY DOUGLAS MACKINNON

10:01:14

INT. T0-20/BRIEFING ROOM. DAY

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BUCKELLS summarises the state of the investigation into JACKIE's disappearance.

MUSIC OUT 4M1 10:01:17

BUCKELLS
Right, er, Aidan, Kelvin, I want you to focus on Jackie's links to organized crime. Tina, Richie, we

feel about ya. My advice is dump it on Fraud Squad.
Yeah?

Exit GATES confidently. BUCKELLS looks edgy.

10:02:27

EXT. MOSS HEATH. DERELICT BUILDING. DAY

RYAN cycles over to GATES waiting by a pillar.

RYAN
Phone.

GATES hands over the pink mobile; RYAN gives him a blue one and rides off.

RYAN (CONT)
Bent bastard.

He cycles off as the blue phone rings.

GATES answers.

MUSIC OUT 4M2 10:02:54

GATES
Hello.

TOMMY (V.O.)
What news?

GATES
The money laundering part of the investigation is being transferred to the Fraud Squad.

TOMMY (V.O.)
I told you to shut it down.

GATES
Yeah, I am being watched -- I can't do that - *nobody could do that!* I've done the next best thing -- it's a complicated white-collar crime with the offender missing presumed dead. The CPS won't touch it with a barge-pole.

TOMMY (V.O.)
They better not. For your sake.

MUSIC IN 4M3 10:03:26

GATES
I've held up my side. I want Jackie's body and the murder weapon disposed of now.

TOMMY (V.O.)
Osh, away.

GATES
Hey!

TOMMY hangs up on him.

GATES (CONT)
Hey!

GATES looks anguished, on the edge as he walks off.

I haven't got the manpower, Kate. I'm 10% down already re-budgeted to Counterterrorism. Why throw good money after bad? Listen we've got him for what we wanted originally -- professional conduct and general duties.

FLEMING

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10:06:16

INT. POLICE STATION. T0-20. DAY

She exits the office and walks off, not looking happy.

They both giggle and FLEMING exits.

10:07:11

INT. POLICE STATION. T0-20. DAY

FLEMING walks out of the office smiling. MORTON doesn't look impressed as he reaches for his walking stick and walks off.

10:07:19

EXT. MOSS HEATH. GREEK LANE HOUSE. DAY

GATES and COTTAN head into the house a POLICEMAN stands guard outside.

POLICEMAN
Morning sir.

GATES nods.

COTTAN
The search team's completed operations.

10:07:24

INT. GREEK LANE HOUSE. DAY

GATES and COTTAN enter, they find FLEMING and MORTON making their way down the stairs.

GATES
Fleming, Ni ge? What was the final forensic report on the chemical residues?

FLEMING
Traces of hydrogen peroxide in the kitchen, in areas consistent with household bleach.

GATES Looks around with concern.

HASTINGS
So this is where you are.

ARNOTT
Poor bastard's been in the morgue for weeks, three post mortems.

HASTINGS
Wasn't your fault, Steve.

ARNOTT
I should have done more to challenge the Fahrenheit order. He'd still be alive.

HASTINGS
Fleming's still out there you know? She's not given up.

ARNOTT
Yeah well she can sit in judgement on Gates, who am I too?

HASTINGS
Well that's a matter for your own conscience Steve.

GATES
Just over ten years.

FLEMING
And Jackie ... ?

He sips his drink but says nothing.

FLEMING (CONT)
Sorry.

GATES
No, it's just, not going to sound very good.

FLEMING
Well, I'm not going to sit in judgement, sir, if that's what you mean.

GATES
Oh Sir? Come on Kate, we're off duty.

FLEMING
It'd feel weird calling you Tony.

GATES
Why?

FLEMING
Because you don't look like a Tony.

He laughs, she laughs, it's a silly moment that breaks the tension.

GATES
Well only my mum gets to call me Anthony.

They laugh again.

FLEMING
You're right, we don't have to talk about difficult stuff.

FLEMING
Get to it before Buckell's.

GATES
No sorry, Kate. Paranoid.

He smiles at her then gets up and walks off towards the toilets.

She looks down and sees that he has left his phone on the table.

GATES reaches over and picks it up, they exchange a look and he walks back towards the toilets. FLEMING takes a sip of her wine.

10: 12: 50

EXT. SUBWAY. NIGHT

FLEMING enters and waits. Eventually ARNOTT steps out from the shadows.

ARNOTT

Ok.

He can see JOOLS opening the front door.

JOOLE
Nige! Come in.

MORTON steps in.

MORTON
Hi Jools, how you doing?

He gives her a kiss on the cheek, GATES look upset to be disturbed.

MORTON (CONT - O.S.)
I'm not interrupting anything am I?

10: 13: 43

INT. GATES' HOUSE. LIVING ROOM NIGHT

GATES comes down the stairs and walks into the living room where MORTON is waiting.

MUSIC OUT 4M6B 10: 13: 46

MORTON
Alright, mate.

GATES
Is there something wrong?

MORTON
No I was just passing by and wondered if you fancied coming down the Arms for a swift pint?

GATES
I would love to, mate. But, snowed under.

MORTON
Well that's why I thought you could do with a night off.

GATES
Any other night.

MORTON moves to go but then he doesn't. He drops his voice to a whisper.

MORTON
You're in the middle of a shit storm, Tone. Why've you stopped talking to me?

GATES
Of course I haven't. You're my best mate.

MORTON
Am I?

GATES
Friday night. You, Me, Me, Jools, we'll get a baby-sitter. We'll have a balti.

MORTON
Great.

GATES
Yeah, I appreciate this Ni ge.

MORTON
Right good night Jool s.

JOOLS (O. S.)
Night night.

MORTON
Night Natalie, night, Chloe!

NATALIE+CHLOE (O. S.)
Night!

GATES
Good night man.

MORTON (O. S.)
Yeah.

Exit MORTON.

MUSIC IN 4M7 10:14:57

GATES Looks worri ed.

10:15:00

EXT. EDGE PARK PREP. DAY

Sat in his car and out of sight, ARNOTT watches GATES drop off his daughters, kiss them goodbye.

10:15:19

INT. EDGE PARK PREP. BURSAR'S OFFICE. DAY

ARNOTT looks out of the window across the playing fields. SCHOOLGIRLS file past heading into school.

JEREMY CHURCH draws a file out of a filing cabinet.

MUSIC OUT 4M7 10:15:21

ARNOTT
What are the fees here, if you don't mind me asking?

CHURCH
Three thousand five hundred pounds.

ARNOTT
Per year?

CHURCH
Per term. For new pupils, we also require a deposit of one thousand pounds per pupil to secure a place, with the first term paid in advance.

ARNOTT
And the Gates's had no trouble meeting the cost?

CHURCH
There was nothing improper.

ARNOTT
That's not what I asked.

ARNOTT moves closer to look at the file; CHURCH snaps it shut.

CHURCH
You'll understand our parents' financial records are confidential.

SFX: the bell goes.

ARNOTT
I'll be back with a court order.

CHURCH
I'll have to inform the Head.

ARNOTT
You don't tell anyone. Ok?

10: 15: 52

INT. EDGE PARK. ARNOTT'S CAR. DAY

On a residential street near the school, ARNOTT sees FLEMING's car coming in the opposite direction. They both drop their windows, just a few feet apart.

ARNOTT
You were right. There's something. I push from the outside, you push from the inside.

MUSIC IN 4M8 10: 16: 09

FLEMING
Welcome back, Steve.

He smiles.

10: 16: 12

INT. GATES' OFFICE. POLICE STATION. DAY

GATES is at his computer searching for recognizable places again.

SFX: knock at the door.

GATES
Yep.

MUSIC OUT 4M8 10: 16: 29

FLEMING enters.

FLEMING
Buckell's isn't the problem.

He looks at her.

FLEMING (CONT)
Arnott's on the case again.

GATES' face drops.

FLEMING (CONT)
He was at your daughters' school.

GATES looks shocked and furious. He gets up and storms out.

FLEMING (CONT)
Sir.

FLEMING
Good.

She exits. He's left to reflect.

10:19:54

INT. AC-12. INTERVIEW ROOM. DAY

ARNOTT and HASTINGS face MORTON and his rep.

MORTON
No comment, sir.

HASTINGS
Oh come on. DCI Gates ladders offences, doesn't he, Morton, hmm? I mean that's how he's returned the best performance indicators for the last three years, right?

MORTON
No comment sir.

HASTINGS
On the night that Wesley Duke was murdered, DCI Gates failed to report for duty. Where was he?

MORTON
No comment, sir.

HASTINGS
Oh come on, you're his mate, don't tell me you didn't try and contact him

MORTON
No comment, sir.

ARNOTT
You'd just got yourself a triple murder. I mean you can't seriously defend Gates' conduct, can you, DC Morton?

MORTON
No comment, sir.

HASTINGS
We've built a very damning case against him, Morton.

MORTON
Then you won't need to turn me, sir.

ARNOTT
When the bomb goes off, there'll be a hell of a lot of collateral damage.

MORTON
I've been a DC for twenty years. I'll still be one

HASTINGS switches off the tape angrily.

HASTINGS
Interview terminated. Go on piss off.

MORTON
Thank you, sir, pissing off, sir. Welcome back, DS
Arnott.

He gets up and exits.

10: 21: 21

INT. AC-12. LOBBY. DAY

COTTAN loiters with his REP as MORTON limps out and gives COTTAN a thumbs-up. COTTAN smiles.

FLEMING sits watching them.

COTTAN
That's one down.

Suddenly HILTON enters from the lifts, appearing at the outside door in uniform. They're all surprised to see him. A receptionist lets him in.

COTTAN (CONT)
Sir?

Ignoring COTTAN, HILTON goes into the interview room and shuts the door on them.

10: 21: 36

EXT/ INT. AC-12. INTERVIEW ROOM. DAY

As HILTON enters, HASTINGS rises.

HASTINGS
Sir.

HILTON
I thought we had a deal, Ted.

HASTINGS
No we had a discussion sir.

HILTON
I had the whole thing planned. Restructuring of Tactical Ops, TO-20 disbanded, Gates sidelined. My email is sitting in the Chief Constable's inbox.

HASTINGS
The charge against Gates sir, that we discussed, is in respect of laddering. Now I have got to substantiate that allegation with some pretty hard evidence, otherwise Gates is at liberty to sue us for constructive dismissal.

HILTON
I appear to have misunderstood.

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AC-12 OFFICER (O. S.)
DC Fleming.

FLEMING
Sorry, sir --

She hangs up and goes into the building.

MUSIC IN 4M10 10:23:14

INT. GATES' CAR. DAY

GATES
Fleming? *Fleming*

HASTINGS smiles to himself.

10:24:41

INT. AC-12. INTERVIEW ROOM. NIGHT

COTTAN takes a seat, with his rep, facing ARNOTT and HASTINGS.

HASTINGS
DS Cottan. Is it alright if I call you Matthew?

COTTAN
Fine by me, sir.

COTTAN
No not everyone says that.

ARNOTT
DCI Gates doesn't. He scraped you off the bottom of the barrel and put you on his squad. All that overtime you soon worked off those debts.

COTTAN
That's right, yeah.

ARNOTT
Yeah well there's one debt you'll never work off. To Gates. And he knows it.

HASTINGS
And that's why he counted on you Matthew, to abandon the surveillance operation in Greek Lane.

MUSIC IN 4M11B 10:26:33

Suddenly COTTAN looks very uneasy. He glances at his rep.

HASTINGS (CONT)
Anything you say in here Matthew, will be treated with the strictest confidence.

He indicates the REP.

HASTINGS (CONT)
DS Raser says anything, it's his career, I can assure you.

ARNOTT
We only want the truth.

HASTINGS
YouAny

COTTAN wavers.

HASTINGS

There's two yellow notices against your card already, son. One more strike and you're out. No job. No pension.

ARNOTT

You owe Gates for giving you a second chance. But you don't owe him your future.

HASTINGS

The red notice is only the start, son. I'll go for the criminal conviction. You know I will.

ARNOTT

You don't owe him a cover-up for a double-murder.

Agonising beats for COTTAN, ARNOTT and HASTINGS.

COTTAN

It was Tony. He was the one that gave the order.

HASTINGS turns off the tape recorder.

HASTINGS

Interview terminated. Thank you Matthew. We'll be in touch. Thank you.

10: 28: 03

INT. AC-12. WALKWAY. NIGHT

COTTAN, MORTON and FLEMING head into the lift.

HASTINGS and ARNOTT watch them go.

ARNOTT looks smug and claps his hands together

MUSIC OUT 4M11B 10: 28: 22

ARNOTT (O.S.)

It all fits.

10: 28: 23

INT/EXT. AC-12. INTERVIEW ROOM. NIGHT

HASTINGS and ARNOTT.

ARNOTT (CONT)

The gang that committed the Greek Lane murders was laundering money via Jackie, money that was paying for Gates' daughters' education. He facilitated the hit to protect his income.

HASTINGS

I think we got the bastard!

ARNOTT grins.

HASTINGS slaps him on the back as he walks out.

HASTINGS

I'll see you in the pub for a pint.

ARNOTT grins like a Cheshire Cat.

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MUSIC IN 4M12 10:28:42
10:28:45

Through the window we see ARNOTT, delighted.

INT. POLICE STATION. EVIDENCE ROOM. NIGHT

COTTAN enters. BANNERJEE is in the middle of checking off an evidence bag against a crime number off a clipboard.

MORTON
Well do yourself a favour, mate.

BANNERJEE thinks about arguing but a nod of COTTAN's head persuades him to exit.

MUSIC OUT 4M12 10:29:11

A beat later MORTON and GATES enter, followed by FLEMING. COTTAN

Their case against you started with the free breakfast at the cafe. Who was the one wrote up the arrest report?

FLEMING

Yeah that's right. It was me

GATES
All of you. Please.

He follows the others out. GATES hangs back, on edge, cornered.

His eyes happen to rest on the evidence bags from i
Greek Lane -- all marked up prominently -- various
possessions of the murder victims, including books
in Arabic. GATES considers.

10:31:59

EXT. THE BOG. PARADE OF SHOPS. DAY

ARNOTT rap9m 1 367.15 596fBT1 0 0 1 2331 0 A27(e)-179

We was freezing our nuts off out there, waste man.

TERRY
Sorry, Ryan.

TERRY shuts the door.

10: 32: 36

INT. TERRY BOYLE'S FLAT. DAY

TERRY walks in with a tray of drinks and crisps.

RYAN
You don't mind us popping in, do you, Terry?

TERRY
No.

DEAN
Home away from home, this is.

DEAN swaggers into the corner of the living room and pisses against a plant.

TERRY looks distressed.

CARLY
You got a problem?

TERRY shakes his head.

CARLY (CONT)
I said, have you got a problem?

She slaps his face and giggles.

TERRY doesn't react.

RYAN gets up and walks out of the room.

DEAN
Soz mate ...

10: 33: 00

INT. TERRY BOYLE'S FLAT. KITCHEN. DAY

DEAN (CONT - O.S.)
Couldn't remember where the bog was, innit?

RYAN enters and looks around.

DEAN (CONT - O.S.)
I'm only messing about.

TERRY (O.S.)
Get off.

RYAN looks at the fridge/freezer and opens the door.

CARLY (O.S.)
He's looking at my tits.

TERRY (O.S.)
I wasn't.

RYAN shuts the door and walks back into the living room.

RYAN
Oy, look what the council's give him! Wish I was spasticated.

10: 33: 26

INT. GATES' HOUSE. LIVING ROOM. DAY

JOOLS stares out of the window with a mug of coffee in her hand.

She turns as she hears the front door open.

10: 33: 28

INT. GATES' HOUSE. HALLWAY. DAY

MUSIC OUT 4M13B 10: 33: 29

The front door opens and GATES enters.

JOOLS
Hey Sammy, how are you.

10: 33: 32

INT. GATES' HOUSE. LIVING ROOM DAY

Through the open doorway, JOOLS sees the dog with GATES.

GATES pats the dog then looks over at JOOLS.

10: 33: 37

INT. GATES' HOUSE. HALLWAY. DAY

JOOLS looks over at GATES.

JOOLS
Hi ya.

GATES
Hey.

10: 33: 42

INT. GATES' HOUSE. LIVING ROOM DAY

JOOLS
The way you sounded on the phone, I didn't know what state to expect you in.

GATES
This trouble at work, Jools. It's pretty serious.

JOOLS
How serious?

GATES
There was a woman. Jackie and she offered to help with the girls' schooling.

JOOLS
What? What woman?

GATES
She's just somebody I met at work. She's a
businesswoman.

JOOLS
Why would she want to do that?

GATES
She ...

JOOLS
Was there something going on between you?

GATES
No.

JOOLS
Tony?

GATES
Hey, I would never do that. You know that. She just
let on that she could pull strings to get the girls
into their school.

JOOLS
But that all worked out fine.

GATES
She paid the first set of fees.

JOOLS
What?

She tries to move away, upset.

GATES
Listen, no listen, the girls would've lost their
places. And I couldn't have that. We didn't have
the money, so, she offered.

JOOLS
I still don't get why would she want to do that?

GATES
To get me in her pocket.

MUSIC IN 4M14 10:34:48

JOOLS looks very concerned.

JOOLS
Is this why the Anti corruption officer was round
here.

GATES
Yeah.

JOOLS
Well you said you could fix it?

No...

GATES
I've...

JOOLS
There's gotta be something.

10: 35: 12

INT. CID CORRIDOR/T0-20. DAY

ARNOTT enters looking smug.

HILTON rushes in behind.

HILTON
Quickly, everyone, gather round.

ARNOTT follows the crowd.

The whole area is crammed with detectives and uniformed officers, among them FLEMING, MORTON, COTTAN, JANSON, LARKIN, BANNERJEE.

HILTON (CONT)
The Chief Constable has ordered me to take personal charge of the operation as Senior Investigating Officer. Owing to his familiarity with the investigation, Deputy SIO will be DCI Gates. DCI Gates?

ARNOTT listens in. FLEMING catches his eye. She looks like she doesn't know what's happening either.

MUSIC OUT 4M14 10: 35: 45

GATES
Thank you, sir. Greek Lane's been under investigation as the scene of a double homicide. The IP's were two IC6 males in their twenties. There were Arabic books found at the scene. They've been translated. They were chemistry manuals. Forensics also found evidence of hydrogen peroxide use at the scene, and that's a well-recognised chemical constituent of IEDs. Look, the evidence points very strongly to these men being involved in a terrorist operation. Now at this point, we have no clear understanding of why these men were murdered or who by. But their involvement in terrorist planning raises the possibility that they were killed for their silence, and the wider terror group of which these men formed a part poses an ongoing threat to the public. So the objectives of our investigation are to work with counterterrorism officers and the Security Services to uncover the infrastructure that supported this cell and to prevent the remaining elements from executing their plan. I want all inspectors and sergeants to attend an operational overview in the Briefing Room with me. That's it sir.

HILTON
Thank you, DCI Gates. Thank you, everybody.

The officers disperse. GATES goes into the Briefing Room; sergeants and inspectors follow.

ARNOTT pushes through to GATES.

ARNOTT
This is bollocks and you know it.

GATES
You screwed up the op, you killed an innocent man and now the real terrorists are at large. I'm just tidying up your mess, son. And if you're too emotionally involved, remove yourself.

GATES walks off. ARNOTT looks furious. Then notices HILTON talking to one of the officers and then walking off.

ARNOTT moves purposefully after HILTON.

10: 37: 15

INT. POLICE STATION. CORRIDOR. DAY

ARNOTT catches up with HILTON just before he enters his office.

ARNOTT
Sir, sir do you have a minute?

HILTON hesitates in the threshold of his office and turns to see HASTINGS waiting for him in the office then turns back to ARNOTT.

HILTON
Er, DS Arnott.

HASTINGS
Erm, sir do you mind if we talk through here.

10: 37: 24

INT. POLICE STATION. HILTON'S OUTER OFFICE. DAY

HILTON joins HASTINGS in the office, ARNOTT follows him inside.

HILTON
Er coffee, tea? Ted? Steve?

HASTINGS
Er yes sir, that'll be great.

ARNOTT still looks surprised as HASTINGS turns to his RECEPTIONIST.

HILTON
Er coffee for three, please, Sheila.

10: 37: 34

INT. POLICE STATION. HILTON'S OUTER OFFICE. DAY

ARNOTT and HASTINGS with HILTON.

ARNOTT

Gates is playing you. Those lads were using chemistry to make crack, not bombs, and bleach to scrub their sink.

HILTON

They were selling drugs to finance terrorist activity -- a recognised AQ modus operandi.

ARNOTT

"AQ"? Al Qaida, Jesus Christ. You're loving

made without his consent or knowledge, and that the money was paid back. I have authorised all available resources and DCI Gates, with his intimate knowledge of the case history, is essential to the success of this operation.

10: 39: 07

EXT. POLICE STATION. DAY

HASTINGS and ARNOTT exit.

HASTINGS

Well at least we have the laddering.

ARNOTT

Oh come on that's a drop in the ocean, boss!

HASTINGS

Look we've been round the houses, Steve. Round th

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10:39:55

INT. KINGSGATE. SUBWAY. DAY

GATES
Hey, hey could we, could we maybe take a breath?

TOMMY (V.O.)
With him gone you'll be free to do what I tell you.
We'll say when and where. You're job is to get him there.

MUSIC IN 4M16 10:41:40

GATES
I can't ... I'm out. Alright.

TOMMY (V.O.)
Gates ...

GATES hangs up.

RYAN rides back.

GATES
Hey! And you, you little shit. I see you again, I'm gonna arrest you.

GATES walks away.

RYAN
Are you fucking mental?

GATES keeps walking.

RYAN (CONT)
Tommy's got your bird. Your business all up her.
Your prints are on the knife. You're fucked, waste man.

GATES still keeps walking.

10:42:07

INT. T0-20. DAY

GATES returns in a daze. MORTON intercepts him.

MORTON
Any luck with the babysitter? Friday night curry with the girls?

From GATES' reaction it's clear the whole thing's completely slipped his mind.

MUSIC OUT 4M16 10:42:29

GATES
I'm sorry Nigel.

He turns and goes into his office.

MORTON's face drops.

10:42:33

INT. GATES'S OFFICE. DAY

MUSIC IN 4M17 10:42:44

GATES enters then stands still and thinks.

10:42:45

INT. GATES'S OFFICE. NIGHT

He's running on nervous energy

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10: 44: 23

EXT. POLICE STATION. CAR PARK. DAY

MUSIC IN 4M18 10: 44: 24

GATES crosses the car park.

MORTON's stick clatters over the tarmac as he hurries to catch him.

MORTON
Boss!

GATES is deep in thought.

MORTON (CONT)
Boss.

GATES is about to get in his car, but turns to MORTON.

FLEMING watches from the walkway window.

10: 44: 48

INT. POLICE STATION. VANTAGE POINT. DAY

FLEMING stands at the window overlooking the car park.

She watches

10: 46: 21

INT. DERELICT FIRE STATION. DAY

GATES enters the gloomy building.
The freezer is still there.
He approaches it with trepidation.
He reluctantly lifts the lid.
It's empty.

GATES is furious and devastated.

10: 47: 22

INT. TERRY BOYLE'S FLAT. WALKWAY. DAY

A couple of BURLY BLOKES wheel a couple of heavy suitcase over to TERRY BOYLE's flat. They knock loudly on the front door.

10: 47: 37

INT. TERRY BOYLE'S FLAT. DAY

TERRY peers out of a spy-hole in the door, they knock again, so he opens the door and lets them inside.

10: 47: 52

INT. TERRY BOYLE'S FLAT. KITCHEN. DAY

The BURLY MEN unzip the suitcases. In one is a frozen pair of legs and in the other is the rest of JACKIE'S BODY all wrapped up.

TERRY looks on disgusted as the men pack the disfigured body into the freezer and place the knife on top.

TERRY looks on, scared and confused as the BURLY MEN exit.

10: 48: 23

EXT. DERELICT FIRE STATION. DAY

GATES

LAVERTY HOLDINGS LTD

And he surveys the scene spotting a skinny Balkan type hand over a roll of bank notes in return for a punnet of fruit. An understanding passes between the man and the server.

MUSIC OUT 4M19 10:49:39

ARNOTT's phone rings. He answers.

ARNOTT
Hello ...

MIROSLAV (V.O.)
You came to the salon.

ARNOTT
How did you get this number?

MIROSLAV (V.O.)
I know about the money. I can give you the information you want.

ARNOTT
Yeah well how do I know this isn't a load of crap?

MIROSLAV (V.O.)
There was a woman, Jackie. She got her throat slashed in the hall of her house. There was a policeman with her. Gates. He's in on all of it. Only information. No police station. No police. No one but you.

ARNOTT
Where?

10:50:12

INT. TO-20. DAY

FLEMING is at her desk. Her phone beeps with a text message.

MORTON is on an office phone nearby.

MORTON
Yeah ... great ... We'll come right now.

FLEMING picks up her 'official phone' and pretends to read it.

MORTON hangs up and calls across to COTTAN.

MORTON (CONT)
We've got Wesley's step-brother in Interview Room 1.

FLEMING looks unsure.

COTTAN
What?

FLEMING
Well shouldn't we wait for the boss to get back?

COTTAN
No.

COTTAN and MORTON exit.

MUSIC IN 4M20 10:50:32

FLEMING doesn't budge, instead she pulls out her 'secret phone' from her back pocket and looks at the text message from ARNOTT, it reads:

Call me

MORTON is in the doorway, he turns back to her.

MORTON
Kate?

FLEMING
Yeah I'll be right there.

10:50:41

INT. TERRY'S BOYLE'S FLAT/WALKWAY. DAY

LARKIN and BANNERJEE walk over to the flat, LARKIN

No comment.

COTTAN

Look we're not trying to pin anything on Wesley. We're trying to find out who killed him. Did he ever say there was anything unusual about these two blokes?

FLEMING

Sorry, Ni ge, I'm busting. I'll be back in a minute.

Exit FLEMING sharply. MORTON looks with concern.

COTTAN

Look those lads that were found dead in that flat, did they have any other mates, Arabs maybe, Pakistani's?

10: 52: 43

INT. ARNOTT'S CAR. DAY

ARNOTT speeds through urban streets. He takes a call on his Bluetooth headset.

ARNOTT

That you?

FLEMING (V.O.)

What's happening?

ARNOTT

I've seen how Jackie's business laundered drug money.

10: 52: 47

Line of Duty -

GATES
It isn't about me versus you anymore

He sees:

-- the tools

This is Gates. It's happening. What you wanted, it's happening, now you've got to give me Jackie's body.

TOMMY (V.O.)
What and ruin our relationship?

GATES
Just give . . .

He hangs up.

10:57:24

INT. DERELICT FIRE STATION. DAY

The MASKED MEN hold ARNOTT in place, one of them picks up the bolt cutters and is about to go for one of ARNOTT's fingers when RYAN walks over.

RYAN
Give it! Give it!

He grabs them.

RYAN (CONT)

GATES drives off at speed.

10: 58: 09

INT. GATES' CAR. DAY

GATES drives the car, deep in thought.

10: 58: 13

INT. DERELICT FIRE STATION. DAY

RYAN screams at ARNOTT.

RYAN
Bastard.

RYAN squeezes the bolt cutter.

ARNOTT cries out.

RYAN
You big bastard what you got to say now?

ARNOTT
I'm arresting you for grievous bodily harm and false imprisonment.

RYAN isn't quite strong enough to operate the bolt cutters. His face screws up with effort as he squeezes the handles with all his might.

ARNOTT screams.

10: 58: 26

TO BLACK.

10: 58: 27

END CREDITS