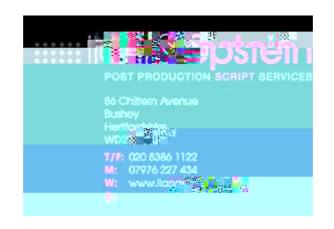
# LINE OF DUTY EP.1 POST PRODUCTION SCRIPT



10:00:25

MUSI C I N 1M1 10:00:00 INT. CAR PARK. DAY Police vehicles rolling into place. 10:00:03 INT. POLICE CAR. DAY OFFICERS getting ready in the cars. DESPATCHER( V. O. ) Units en route. INT. TOWER BLOCK. DAY 10: 00: 07 KARIM ALI getting dressed. DESPATCHER(CONT V. O.) Flat 56, Regal Court. CREDIT OVER BLACK: LENNIE JAMES 10:00:10 OSBORNE( V. O. ) Silver Command, copy. 10:00:12 EXT. STREET. DAY Back up cars on the way. Lights flashing. 10:00:14 INT POLICE CAR DAY OFFI CERS get themselves ready. Rifled Loaded. DESPATCHER( V. O. ) Bronze Command same Southern 156? ARNOTT (V.O.) Sout her n . . . EXT. TOWER BLOCK. DAY 10:00:18 ARNOTT talks into his walkie talkie. ARNOTT (CONT) ... 156, copy. He signals to his men. 10:00:20 INT. TOWER BLOCK. DAY KARIM ALI putting a ruck sack on his back. DESPATCHER (V. O.) Forward units on foot. CREDIT OVER BLACK: MARTIN COMPSTON 10:00:22 VICKY McCLURE ARNOTT( V. O. ) Southern 156, copy.

EXT. TOWER BLOCK. DAY

A barrage of OFFI CERS coming towards the building.

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10:00:28 INT. TOWER BLOCK. DAY

KARIM ALI does up the straps around his body.

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

10: 00: 32 INT. TOWER BLOCK. DAY

The straps are tightened.

ARNOTT( V. O. ) Sout her n 156 . . .

EXT. TOWER BLOCK. ROOF TOP. DAY 10:00:33

A fire door bursts open.

ARNOTT( CONT V. O.

Line of Duty Ep.	ine of Duty	Ep. 1
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10: 01: 02

Line of Duty Ep. 1	
	standing by. Bravo seconds away.
10: 00: 51	OPENING CREDITS CONTINUE OVER BLACK:
	KATE ASHFI ELD PAUL HI GGI NS
	OSBORNE(O.S) Alpha sit rep.
10: 00: 53	INT. TOWER BLOCK. STAIRWELL. DAY.
	SERGEANT COLIN BRACKLEY wearing an earpiece and microphone leads his team through.
	BRACKLEY We're in; going up.
	THE SQUAD charge upstairs.
	They pass a door that reads FLOOR 1 and keep on sprinting up the stairs.
10: 00: 57	EXT. TOWER BLOCK. LOCK-UP GARAGES. DAY.
	ARNOTT Alphain the building.
10: 00: 58	INT. TOWER BLOCK. DAY
	The straps are tightened.
	BRACKLEY (V. O.) ETA less than a minute.
10: 01: 00	INT. TOWER BLOCK. STAIRWELL. DAY.
	BRACKLEY (CONT) We need a decision.
	The Firearms Squad keep on going up another flight.

OPENING CREDITS CONTINUE OVER BLACK:

Line of Duty Ep. 1

INT. TOWER BLOCK. STAIRWELL. CONTINUOUS. DAY. 10: 01: 09

The squad get up to the next level - FLOOR 3.

ARNOTT (CONT - V.O.) Southern 156 ...

10:01:13 EXT. TOWER BLOCK. LOCK-UP GARAGES. DAY.

ARNOTT studies surveillance photos.

ARNOTT (CONT)
... Bravo, are you visual?

EXT. TOWER BLOCK. ROOF TOP. DAY. 10: 01: 15

ARNOTT

one.

OSBORNE (V.O.) Far enheit.

ARNOTT Looks concerned.

10:01:34 CREDITS CONTINUE OVER BLACK:

DI RECTED BY DAVI D CAFFREY

EXT. TOWER BLOCK. LOCK-UP GARAGES. DAY. 10:01:36

ARNOTT talks into his walkie talkie.

**ARNOTT** 

Could you repeat Farenheit.

ARNOTT talks into his walkie talkie.

OSBORNE (V.O.)

Far enhei t.

ARNOTT Looks uneasy.

INT. TOWER BLOCK. STAIRWELL. DAY. DAY 10:01:55

The squad reach

FI REARMS OFFI CER Jesus Christ! There's no bomb, Col! There's no bloody bomb!

BRACKLEY st ands

# Li ne of Dut y Ep. 1

ARNOTT enters.

On a wall is daubed Muslimic Jihadist script.

An identical van is let through a police cordon and speeds to a halt outside the rear ensngwlc of Da large] TJ

This inquest is hereby adjourned.

**USHER** 

All rise for Her Majesty's Coroner.

The court rises. ARNOTT is alone.

10: 06: 38

INT. CORONER'S COURT. HALL. DAY

MUSI C OUT 1M2 10:06:39

OSBORNE is with ARNOTT.

OSBORNE hooks his arm and pulls him into an alcove. He waves a statement in his face.

**OSBORNE** 

What the bloody hell is this?

**ARNOTT** 

They misread the number on the door. They mistook a baby sling for a bomb harness.

**OSBORNE** 

I ordered a statement corroborating that the firearms squad observed threatening behaviour.

ARNOTT

Surveillance watched the flat for two weeks, then we got scrambled with an hour's notice.

**OSBORNE** 

The op was well planned and executed.

**ARNOT** 

It was a runaway train. Admit our mistake, apologize and get on with the job of finding the actual terrorists.

**OSBORNE** 

You're pointing the finger at your own.

ARNOTT

It took guts for our blokes to go in there thinking a suicide bomber was going to blow them to pieces.

OSBORNE

Then write the same bloody statement they did.

ARNOTT

An innocent man was killed sir,

OSBORNE grabs ARNOTT.

**OSBORNE** 

You passed on the order. Where were your reservations when it mattered? You're finished.

MUSI C I N 1MB 10: 07: 23

Exit OSBORNE. ARNOTT glowers with bitter resentment.

10: 07: 27

Line of Duty Ep. 1

Establishing shot of the sky.

INT. ARNOTT'S CAR. DAY 10: 07: 31

ARNOTT drives deep in thought.

OSBORNE (V.O.) You passed on the order ...

INT. TOWER BLOCK. DAY (FLASHBACK) 10: 07: 42

Line of Duty

**GATES** 

I will be there in five

minutes I promise.

JACKIE (V.O.) Ok.

He spots a police car ahead and slows down instantly.

GATES Woah. Plod. Better make that ten.

MUSI C I N 10: 09: 39

They both giggle.

10:09:36

DACKI E

GATES speeds off.

10: 09: 39

INT. KINGSGATE. CAFE. DAY

JACKIE LAVERTY and GATES sit together. They hold

NADZIA The police are coming.

GATES shows his police ID.

GATES They're already here.

She offers him

10: 12: 03

I think I've reached my level, sir. Any higher and I'll actually have to read those Home Office emails eh.

Laughter as the phone continues to ring.

GATES (CONT)

Would you excuse me please?

He smiles as he walks off with his phone.

INT. TOWN HALL. CORRIDOR/WALKWAY. NIGHT

GATES slips away from the crowd. He talks into his phone.

**GATES** 

Jacki e ... Hey, hey, hey cal m down ...

GATES turns perturbed.

MUSI C I N 1M5 10: 12: 09 EXT. EDGE PARK. JACKI E LAVERTY'S HOUSE. NI GHT

GATES' car pulls up on a big empty drive.

10: 12: 20 <u>EXT. FRONT DOOR JACKLE LAVERTY'S HOUSE. NI GHT</u>

GATES goes to the front door.

JACKIE opens the door. She's tearful and overwrought.

JACKI E

Tony, thank...

10: 12: 23 I NT. JACKI E LAVERTY'S HOUSE. NI GHT

GATES enters, looking at JACKIE with concern.

MUSI C OUT 1M15 10: 12: 26 JACKI

JACKIE (CONT)

...God. 've ruined your night

She drinks Scotch from her glass. He carefully takes it from her.

**GATES** 

Hey, hey. No, no we are going to be calm and clear-headed and then maybe I help you.

Jacki e

As soon as we agreed the deal, someone cracked open a bottle of champagne.

**GATES** 

Ok how much did you have?

JACKI E

We went on to a wine bar --

MUSI C I N 1M5 10: 13: 35

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GATES
Oh Christ, Jackie.
She sobs, he puts his arm around her.
JACKI E
I've been a bloody idiot.
GATES
Just tell me what happened?
JACKI E
I hit something.
GATES
What?
JACKI E
The road was dark, I thought it was a sign or a bollard or something --
GATES
Jackie - what did you hit?
JACKI E
A dog.
GATES
A, a dog?
JACKI E
Yeah.
GATES
You'll be fine.
JACKI E
People round here, they report everything. What if someone saw my car? I'm known.
GATES
You're overreacting
JACKI E
I was drinking all night -- the bar staff, they saw what I was putting away.
GATES
Where's your car?
JACKIE
Tony. I've already got a conviction for drink
driving. One more and I go to prison.
GATES
Where's your car?
I called you. And you didn't answer --
GATES
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Jacki e!

JACKIE I reported it stolen.

He looks ashen.

**GATES** 

It's an 80-grand motor with an immobiliser Jackie. They'd need the keys. Where are the keys?

GATES Where are the keys?!

Line of Duty Ep. 1

He places his badge, phone and keys on the side table and takes a deep breath.

INT. GATES' HOUSE. LANDING. NI GHT 10: 15: 36

The bedroom door is open so he enters, his little girls as leep in bunk beds.

He exits.

10: 15: 53 INT. GATES' HOUSE. MASTER BEDR

## Line of Duty Ep. 1

LARKIN It'd really help us empathise with your experience, sir, if we hear  $\ensuremath{^{\circ}}$ 

FLEM NG Yes, sir.

HILTON
Two offenders, but only one knife -- you see my
point, Kate? They didn't both use a knife. There was
an opportunity here with one of the offenders to miss
out the knife altogether.

FLEM NG Well

Er, Car-jacking. CCTV showing registration plates; reliable witnesses.

### **GATES**

ggravated vehicle-taking, going equipped to steal, causing danger to other road users, criminal damage, affray and putting people in fear of violence.

MORTON

Full house, boss.

KAPOOR

Nice one.

**COTTAN** 

Štick.

**GATES** 

Er yeah.

That file goes on a short pile. COTTAN takes the next one.

**COTTAN** 

DOA found early this morning by dog-walker, side of the road.

MORTON(O.S)

Bound to be a hit-and-run. Turf it to Traffic, boss?

**GATES** 

Yeah. Where was the body found?

COTTAN

MUSIC IN 1M7 10: 20: 10

10: 20: 27

Er Edge Park. Back road off Millionaires' Row.

GATES tries to conceal the look of concern.

**GATES** 

Twist it.

COTTAN chucks it on the tall pile.

GATES(CONT)
Is that it?

**COTTAN** 

Yeah for now.

**GATES** 

Ok.

GATES exits.

EXT. EDGE PARK. DAY

A back road in the vicinity of a well-to-do area.

GATES gazes at the body of a middle-aged man lying crumpled against the foot of the hedge.

Line of Duty

Line of Duty

You alright? DS Arnott.

They shake hands.

FLEM NG

Can I help you?

ARNOTT

Er, we're here to see DCI Gates - Kate.

FLEM NG

Okay. Erm, have you been posted?

ARNOTT

You could say that.

FLEM NG

Well, welcome to the Alamo.

**ARNOTT** 

Thank you very much.

She tries her fob but it doesn't work first time.

FLEM NO

They said they were getting this fixed.

HASTINGS walks over.

HASTI NGS

Sorry about that, Steve.

**ARNOTT** 

No problem

FLEM NG

Are you with AC-12?

ARNOTT

Yeah.

FLEM NG

Hmm

They walk through the door.

INT. CID/GATES' OFFICE. DAY

GATES is at his desk.

HILTON enters and walks over to him

**GATES** 

Sir?

HI LTON

AC-12 are in the building. Hastings and some snotnosed DS.

**GATES** 

10: 23: 45

Li ne of Dut y Ep. 1

Is the complaint been made against one of my squad?

HI LTON

MUSICIN 1MB

**GATES** 

What ever you feel most comfortable with, sir.

Maybe I should call you "Officer of the Year" eh?

GATES I aughs.

HASTINGS (CONT) Shall we make a start?

**GATES** 

Yes please.

ARNOTT starts the tape recorder.

HASTI NGS

AC-12 interview. Present Superintendant Hastings, DS Arnott and DCI Gates. Detective Chief Inspector Gates, we have received an allegation that you received a gratuity in the spec of one free breakfast from

### Line of Duty Ep. 1

 $\ensuremath{\mathsf{Er}}$  well, we have to go through the motions Tony you know.

**GATES** 

ot your fault sir.

GATES smiles and exits briskly.

HASTI NGS

10: 27: 46

He walks off. ARNOTT looks chastened.

INT. CID/T0-20. DAY.

Records on screen under scrutiny.

KAPCOR dumps the big pile of cases on FLEM NG looks up at him desk.

**KAPOOR** Sorry.

He exits.

DETECTIVE SERGEANT LEAH JANSON and FLEMING stare at the pile.

FLEM NG lifts the first file.

FLEM NG

Hit-and-run? Why us?

JANSON

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

She looks at the file, then over at RITA BENNETT sat at her desk.

JANSON (CONT)

We've got ten unsolved burglaries stinking up our figures. Give the hit-and-run to the civvie.

RITA BENNETT gets up from her desk.

 $\mbox{JANSON}\mbox{ (CONT)}$  She's had the training. Anyway, I'm out of here.

JANSON turns to look towards TO-20.

JANSON (CONT) Gates' has been given a written warning about his team's gender balance. I'm a shoe-in.

JANSON Looks smug as she walks over. Envy plays on FLEM NGs face.

INT. GATES' OFFICE/CID. DAY.

GATES sits at his desk, he looks get on with his work.

MUSI C I N 1M9 10: 28: 46

He stands, paces, then sits back at his desk.

From his office, GATES watches JACKIE being escorted into the CLD office by RLTA BENNETT. JACKIE glances over at him as she passes by. He gets up.

INT. GATES' OFFICE/CID. DAY.

10: 28: 34

10: 29: 07

Line of Duty

RI TA

They hooked the keys from the hall table. You didn't hear anything?

JACKI E

I was in a back room, with music playing.

Satisfied, RITA clacks her keyboard while JACKIE tries to maintain her composure.

GATES can tell there hasn't been a shock confession. He looks mortified.

EXT. KI NGSGATE. LAY- BY. DAY.

Traffic whips by on a busy dual carriageway. GATES' car pulls up behind JACKIE's. She gets out as he does.

What the hell are you playing at?

JACKIE
The woman seemed so convinced. She made it impossible to change the story.

**GATES** 

You don't change, do you? You

10: 30: 58

JOOLS Hi.

**GATES** I really

He follows NATALIE and CHLOE out of the room

10: 32: 32 EXT. KI NGSGATE. PUB. DAY.

FLEM NG exits, ARNOTT follows her out.

ARNOTT Kat e?

She stops and turns to him

FLEM NG DS Arnott.

ARNOTT

Even in AC we have first names. Steve.

FLEM NG Right.

ARNOTT

We seemed to have got off on the wrong foot.

FLEM NG

Oh well maybe we should get to know each other better then, over a pizza and a glass of Rioja?

ARNOTT Sorry.

He turns away, rejected.

FLEM NG
Look. Tony Gates' is the best detective in this city.
He saved a mumfrom being mugged at knifepoint. And
you lot have stuck him for forgetting to fill in the
right bloody form I mean maybe there's moroETBT1 0 0 1 3

10: 34: 01 INT. AC-12. OPEN PLAN OFFICE. NIGHT

ARNOTT leaves the file up on screen and exits.

10: 34: 09 <u>EXT. POLI CE STATI ON. CAR PARK. DAY.</u>

From his parked car, ARNOTT watches GATES pull up. ARNOTT gets out. GATES wants nothing to do with him

ARNOTT

Morning sir.

He walks briskly through the car park with ARNOTT in pursuit.

ARNOTT (CONT)

MUSIC OUT 1M10 10:34:30 Sir, wait. Sir listen.

10: 34: 33 <u>I NT. POLI CE STATI ON. DAY.</u>

GATES enters the building with ARNOTT close behind.

**GATES** 

I can have a harassment charge thrown down just like that, son.

ARNOTT

A minute of your time. Please.

**GATES** 

Some of us have proper work to do.

ARNOTT

Look I can't believe you're stuck-on for this.

That makes GATES pause and turns to him

ARNOTT (CONT)

Hasting's gives a toss about you having a free egg and bacon. I don't. I just want to make the yellow notice go away so we can both get on with investigating real crime.

**GATES** 

Hastings has got you playing mind-games son.

ARNOTT

A few weeks ago I was running counter-terror ops. I'm a proper copper and I know another when I see one.

GATES

And you think you can make H

ARNOTT

Don't I bloody know it!

warms up.

ARNOTT (CONT)

Why didn't you log the gratuity, sir?

I forgot. Yeah I know it was a crap excuse. But it's the truth.

ARNOTT nods.

10: 35: 29 INT. CLD CORRIDOR/ OFFICE. DAY.

GATES strolls out into the CLD office, arriving at RLTA's desk. She's texting on her phone, puts it down on her desk as he approaches.

**GATES** 

RI TA Sir?

She moves the cake on her desk to one side.

**GATES** 

I'm DCl Gates.

I know who you are, sir!

GATES There's erm, a hit and run Rita ...

RI TA

Oh, yes, sir. I'm still trying to match the victim to the missing persons' report.

**GATES** 

Well it might connect to something that my team are looking into. So if you get anywhere, you'll come straight to me, won't you, no one else?

Oh yes, sir. Absolutely.

**GATES** 

You're a star Rita.

GATES walks away.

INT. GATES' OFFICE / CID OFFICE. DAY.

GATES returns to his office calmly.

FLEM NG knocks.

10: 36: 09

**GATES** Come in.

JANSON wat ches.

**GATES** 

Not a problem

FLEM NG

I thought you should know I've been looking back over the arrest reports over the last couple of days. I've noticed an upsurge in Class A detections on the Bog.

**GATES** 

Thanks for the tip. I

FLEM NG Yeah.

**GATES** 

od work.

FLEM NG

I want to join TO-20 sir.

**GATES** 

GATES Well men are gonna notice you.

FLEM NG

 $\mbox{\it HASTINGS}$  leads  $\mbox{\it GATES}$  and  $\mbox{\it Prior}$  towards the entrance to AC-AC

He switches of the tape machine.

## **GATES**

TAREMOTS very generous of you, sir.

He stands and looks to ARNOTT.

GATES (CONT) Looks like you've found your level Arnott.

Tony, let's not descend to --

# **GATES**

Nobody plays me.

GATES turns to HASTINGS.

GATES (CONT)

Sir.

Exit GATES and PRIOR, taking the yellow notice.

Very tense beats between HASTINGS and ARNOTT.

#### HASTI NGS

You never detected the laddering because you didn't even look. I recruited you because you took a moral stand against your colleagues, despite the personal cost. You're a born AC12 officer. Why don't you just start acting like one?

### ARNOTT

XXBONOVTe dropped me into an ongoing investigation. Now you could test me or you could actually brief me.

### HASTI NGS

OK. Tony Gates cherry-picks the crimes that are easy to solve then he dumps the rest. Then he invents a whole series of additional charges that never make it in to t -0.024 Tc[picks)]TJ1 40uBT1 0 0 1 259.49 296.322

MUSI C OUT 1M11 10:40:26

10: 41: 35

missing; nobody says a word. about victimisation.

Exit HASTINGS. ARNOTT considers his position.

INT. KINGSGATE. PUB. DAY.

FLEM NG enters. Inside KAPOOR's at the bar and waves her over.

**KAPOOR** 

Kate! Hi, alright?

At a table, GATES, COTTAN and MORTON clock FLEM NG.

COTTAN

Like the look of the recruit ment policy, Tone.

Hey nothing sexist.

COTTAN

Oh? I'm off then, GOOTGIANight.a p v 3 a L

GATES I aughs.

**GATES** 

HR will be down on me like a ton of bricks. By apv3aL89 424.39 Tm[HR)], ricks. ig

MORTON Dot . . . Dot . FLEM NG Oh ok.

She sits with them

**COTTAN** 

So Tone says you want to be in with the in-crowd.

FLEM NG The In-crowd -- where?

COTTAN Very good.

FLEM NG I just want to work for the best, sir.

GATES
On we're off duty now Kate, you can call me --

MORTON Tina. Call him Tina.

Laught er.

KAPCOR arrives with the drinks on a tray and the boys grab theirs.

GATES And Last --

COTTAN -- and definitely least --

Laught er.

GATES You met Deepak.

FLEM NG Yep.

KAPCOR orry, Kate, I didn't know whether you wanted a half or a pint, so I just got you two halves.

COTTAN
When you send a boy to do a man's job. This is it.

COTTAN gives FLEM NG a wink she ignores.

FLEM NG Thanks, Deepak.

DEEPAK

She takes both pints.

COTTAN

as well.

He sticks a yellow Post-it note on that says YELLOW NOTICE. Raucous laughter. f or ehead

COTTAN(CONT)

There you go! How about that.

FLEM NG

Now that is stuck on!

MUSI C I N 1M12B PT 1 10: 42: 42 COTTAN

Drink to that.

ALL

Cheer s!

They clink glasses.

FLEM NG

Thanks.

10: 42: 48

INT. AC-12. WALKWAY. NI GHT.

As ARNOTT comes out, HASTINGS is waiting for him ARNOTT looks a little sheepish.

HASTI NGS

Come with me.

He walks off.

10: 42: 57

EXT. LIFT. NIGHT

HASTINGS and ARNOTT go up in the lift.

HASTINGS (O.S.)

10: 43: 08EXT. AC-12. ROOF. NI GHT

HASTINGS and ARNOTT emerge onto the roof.

HASTINGS (CONT) ... with or without you, Steve. So you can either help us, or be just another prick who lost his

bot tle.

He nods at something ahead of them FLEM NG turns and

nods back.

HASTINGS (CONT)

our choice, son.

Exit HASTINGS.

MUSIC OUT 1M12B PT 1 10:43:31 ARNOTT wanders over to FLEM NG.

ARNOTT

I didn't know AC-12 used undercover officers.

FLEM NG

Hence the term

ARNOTT

You're the one that gave us the information about the laddering.

FLEM NG

I'm on the inside at last, Steve.

ARNOTT

All this just to bring down Gates? You know instead of spending all this time and money policing the police, it'd make more sense to assign us to the cases that investigated.

FLEM NG

TO 20's been nicknamed the Big Sexy Crime Unit. Gates has been awarded the highest budget three years running. His squad's got the best kit in the station. Meanwhile victims of crime miss out on justice because he only tackles cases that score points.

**ARNOTT** 

Who doesn't? It's the system

FLEM NG

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

ARNOTT

I thought Anticorruption was about getting the blokes who're on the take, the ones in the pockets of the criminals.

FLEM NG

You took a stand and it put you out on your own. You're not on your own any more. Unless you want to be.

MUSICIN 1M12B PT 2 10:44:34 She exits, leaving him to decide.

10: 44: 44

# EXT. POLICE STATION. CAR PARK. DAY

ARNOTT deciding how to tackle GATES. He comes to his car, still undecided.

He realizes it's already open. Apprehensively, he opens the driver's door.

A turd lies on the seat.

ARNOTT is disgusted.

Then his expression hardens as he slams the door.

MUSI C OUT 1M12B PT 2 10: 45: 11 I NT. TO 20. DAY

GATES briefs his team -- FLEM NG, MORTON, COTTAN and KAPOOR.

GATES indicates a particular sink estate nicknamed The Bog.

**GATES** 

Kate's been tracking arrests on the Bog. Over the last month there's been a three-fold increase in the supply and demand of Class A narcotics. I've talked to the Fifth Floor. We've been given the go-ahead for a surveillance op. We start ...

Enter ARNOTT, furious. Everyone tenses.

ARNOTT

DCI Gates.

**GATES** 

DS Arnott can I help you?

ARNOTT

My car -- that your doing?

MORTON

You shat on the boss.

Yeah. Maybe someone just returned the compliment.

ARNOTT sees he's outnumbered.

ARNOTT

I want to talk to you alone. Now.

Fire away.

Sniggers from GATES' team

COTTAN even points his fingers at himself and pretends to shoot himself.

GATES steps out to talk to him

ARNOTT

I thought maybe you were clean. Looks like you're dirty, ~after all.

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

MUSI C I N 1M13 10: 46: 00

GATES glares at ARNOTT. ARNOTT glares right back then looks to the others. Then exits.

EXT. CLD. DAY

ARNOTT walks out. He looks daunted.

INT. TO 20. DAY

10:46:09

10: 46: 18

MORTON

"Fire away." That's priceless, boss. That's Mastercard.

MUSI C OUT 1M13 10: 46: 23

The lads snigger. GATES enjoys the moment.

**GATES** 

Which one of you muppets did it?

COTTAN I'm Spart acus.

**MORTON** 

No, I'm Spartacus.

GATES laughs with them

# 10: 46: 38EXT/ I NT. THE BOG. STREET CORNER/ UNWARKED CAR. NI GHT

COTTON and MORTON sit in an unmarked car. COTTAN wat ches through binoculars and MORTON snaps away.

A drug dealer WESLEY DUKE slips one of the streetwalkers a wrap of crack in exchange for a few fivers.

EXT/INT. THE BOG. GREEK LANE/UNIVARKED CAR. NIGHT

LONG LENS PHOTO MONTAGE:

WESLEY comes out, rucksack full.

10:47:13

j eal ous. t hi s address --

Further pictures.

MORTON (CONT)
-- in Greek Lane.
-time, but
this appears to be a new, large-scale supply he's
tapped into. Next stage would be to pick Wesley up
and turn him

FLEM NG

And what if he blabs? We don't want to alert the Greek Lane mob watching them

**GATES** 

eep up the surveillance for now, Nige. See who else comes and goes from this address. Well done matey.

MORTON starts to turn off the visual aids.

GATES (CONT) Erm, let it roll.

The team disperses but GATES remains in the room troubled, pensive. FLEM NG is last to exit.

GATES (CONT) FI em ng.

FLEM NG Yeah?

**GATES** 

I'm going to talk to the Fifth Floor get them to formally approve your transfer to TO-20

FLEM NG

Thanks, sir. I won't let you down.

MUSIC IN 1M14 10:48:12

Exit FLEM NG. GATES glances at the photos again, he looks pensive.

10: 48: 24

EXT/

GATES drives with a look of determination.

10: 48: 30

INT. JACKI E'S HOUSE.

edgy.

10: 48: 58

INT. JACKIE'S HOUSE.

finds JACKIE lying on the sofa. She sits as he ent er s.

JACKI E Any news?

**GATES** 

No not hing.

He sits.

JACKI E

They're not suspicious?

It's been filed as an unexplained hit-and-run.

Line of Duty Ep. 1

JACKI E MUSI C I N 1M15 10: 49: 33 That 's

That's good, isn't it?

**GATES** 

I shouldn't be here.

JACKI E

But you are.

MUSI C OUT 1M14 10:49:46

He stands. She looks at him and stands too. They

ki ss.

10: 49: 55

INT. AC-12. OPEN PLAN OFFICE. NIGHT

ARNOTT stands and stares deep in thought.

10: 50: 07

INT. JACKIE'S HOUSE. DAY

GATES kisses JACKIE.

10: 50: 12

INT. AC-12. OPEN PLAN OFFICE. NI GHT

At a computer station, ARNOTT starts a database search on the name "  $\mbox{GATES}\mbox{"}$  .

The screen fills with matches.

The cases are listed by most recent first: top of the list is the car-jacking, followed by the double arrest for the mugging outside the cafe.

He opens the car jacking entry.

10: 50: 24

INT. JACKIE'S HOUSE. DAY

GATES with JACKIE kiss passionately. She kneels.

10: 50: 31

INT. AC-12. OPEN PLAN OFFICE. NIGHT

ARNOTT with his not epad, writes a heading:

LADDERI NG

Then he writes the number 1.

10: 50: 35

INT. JACKIE'S HOUSE. DAY

JACKIE undoes his belt, unzips his trousers, starts to go down on GATES.

10: 50: 51

INT. AC-12. OPEN PLAN OFFICE. NIGHT

ARNOTT writing as HASTINGS appears behind him

HASTI NGS

I have it on good authority that it was Gates, himself, who soiled your car.

HASTINGS gives him a heavy look then exits. ARNOTT reflects.

Li ne of Dut y Ep. 1

SFX: phone rings.

EXT.

Can you move back please.

10: 52: 15

# INT. THE BOG. 161 GREEK LANE. DAY

Inside the house a forensic scene investigator examines the crime scene and places a finger in an evidence bag. COTTAN looks on grimly. MORTON joins him Both wear white coveralls.

MORTON

Chrissake, Dot.

**COTTAN** 

Hownsafiyotni mee, bheatel?spa, was 10 minutes, 15 tops before the next turn clocked on.

Damed if you do,

j ob.

MORTON walks off. COTTAN bites his tongue. Enter GATES.

MORTON

Morning, boss.

GATES doesn't answer, peers into the living room grim'y -- two dead Asian men, tied to chairs.

COTTAN Looks very, very sheepish.

COTTAN Tone, I don't know what to say, mate  $\dots$ 

**GATES** 

Later, Dot, alright.

COTTAN nods, hangs his head sheepishly.

FLEM NG

MUSI C OUT 1M16 10:53:00

From the blood spatter both men were alive when the fingers were amputated. Looks like whoever killed them wanted to know something

MORTON

Aye, aye, skipper.

**GATES** 

Fleming, you do the door-to-door.

Exit GATES and FLEM NG. Out on one of the bloody ASI AN MEN.

10: 53: 49

EXT. GREEK LANE. DAY

GATES and FLEM NG come out of the house, shed their shoe covers and walk.

**GATES** 

You see what I re trying to get a job done here and some pen pusher bans overtime.

FLEM NG

There were fifteen minutes for someone to break in.

The lads in there are the new kids on the block. And someone d them muscling in on their territory.

FLEM NG

You not tempted to dump this one on CLD, sir?

MUSI C I N 1M17 10: 54: 10

No chance. It's big. It's sexy. And that makes it mi ne.

He exits. FLEM NG watches him go.

10: 54: 19 INT. AC-12. OPEN PLAN OFFICE. DAY

ARNOTT is still at his desk. He makes notes. He's on a case of ARMED ROBBERY.

10: 54: 36

INT. CORRI DOR OUTSI DE INTERVI EW ROOMS. DAY

# Line of Duty Ep. 1

ALF Yeah. This time I was home when they broke in.

Enter HILTON, at the door, beckoning FLEM NG out.

FLEM NG

sensitive case Rita tho going to need to shoot