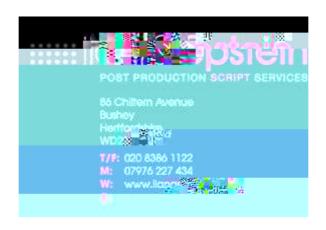
LINE OF DUTY EP.2 POST PRODUCTION SCRIPT



Line of Duty Ep. 2	
	HASTI NGS
10: 00: 19	CREDIT OVER BLACK: MARTIN COMPSTON VICKY McCLURE
	FLEM NG (V. O.) Hit-and-run?
	CUT TO:
10: 00: 22	FLEM NG (CONT) Why us?
	FLEM NG and JANSON look at a photograph of the victim of the hit and run.
	JANSON Because we've got a big sign over our heads saying "CID dump your crap here".
	CUT TO:
10: 00: 27	FLEM NG approaches GATES.
	FLEM NG I'm sick of CID. I want to join TO-20 Sir.
10: 00: 30	TITLE OVER BLACK: LINE OF DUTY
	JACKIE (V. O.) I hit
	CUT TO:
10: 00: 33	JACKIE crying to GATES.
	JACKIE (CONT) somet hi ng.
	GATES What did you hit?
	JACKI E A dog.
	CUT TO:
10: 00: 35	The photograph of the hit and run victim
	GATES (V.O.) You killed a man.
	CUT TO:
10: 00: 37	JACKIE in the car, GATES driving.
	JACKIE Oh my god!
10: 00: 38	CREDIT OVER BLACK: GINA MCKEE
	GATES (V.O.) The finger amputations are

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.
	сит то.
10: 00: 44	GATES talks to FLEMING.
	GATES It's big. It's sexy. Makes it mine, ok.
10: 00: 48	CREDITS OVER BLACK:
	ADRIAN DUNBAR CRAIG PARKINSON
	HASTINGS (V.O.) We're going to get Gates
	CUT TO:
10: 00: 51	JACKIE and GATES kiss.
	HASTINGS (CONT - V.O.) with or without you, Steve.
	CUT TO:
10: 00: 52	GATES turns to ARNOTT.
	GATES Looks like you've found your level Arnott. Nobody plays me!
10: 00: 55	CREDITS OVER BLACK:
	KATE ASHFI ELD PAUL HI GGI NS
	ARNOTT (V. Q.) 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 I'm risking, if I didn't believe Gates was a special case.
10: 01: 03	CREDITS OVER BLACK:
	AND NEIL MORRISSEY
	RITA (V. O.) Mr Patel
	CUT TO:
10: 01: 05	On the file on the Hit and Run and shows it to GATES.
	RITA (V.O CONT)was an accountant for Laverty
	CUT TO:
10: 01: 08	GATES Looks worried.
	RI TA (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.

Li ne of Dut y Ep. 2

MUSI C OUT 2M1 10: 01: 31

Line of Duty

COTTAN

orry about that, Tone.

KAPOOR

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.

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) Interview terminated.

He switches off the tape recorder.

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

WESLEY Wh- what you mean by that?

GATES
And as a token of our gratitude for the information you've provided, I am going to have you returned home in a marked police 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 términated. 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.

INT. CID/TO-

10: 08: 46

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

10: 09: 08

MUSI C I N 2M5 10: 09: 14

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

GATES and JACKIE exchange a look.

10: 09: 19

INT. CID/TO-20. DAY

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

Officer of the year.

GATES composes himself and strides out.

GATES

Ms. Layerty, isn't it? Would you like to come into my office, please.

JACKI E

e happy to.

GATES

Thank you, Rita.

RI TA

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 Mss 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 Mssing Persons. There was an individual who appeared to match the deceased individual who appeared to match the deceased.

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

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

GATES (CONT)

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

MUSI C I N 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.

FLEM NG looks hard at work at her desk.

JACKIE is still sitting, she seems in shock.

JACKIE I see.

She quietly gets up and walks out. GATES stays calm

GATES

Rita? Could you show Ms. Laverty out please?

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

FLEM NG turns and takes all this in coolly.

10: 11: 40

MUSI C OUT 2M6 10: 11: 45

INT. AC-12. OPEN PLAN OFFICE. DAY

ARNOTT is at work when HASTINGS approaches.

HASTI NGS

Steve. I just had a call. From Kate.

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

ARNOT

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

HASTI NGS

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.

ARNOLL

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

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 -this

for him? Hmm

MUSI C I N 2M7 10: 12: 42

ARNOTT thinks.

10: 12: 44

EXT. SUBURBS. GATES' HOUSE. DAY

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

JCOLS exits the house and heads out to the car.

JOOLS Hi ya.

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. The performance is just there on the left.

GATES Alright.

10: 13: 19

INT. PRIVATE SCHOOL. HALL. DAY

The GATES sit among rows of other proud PARENTS.

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

GATES watches with pride.

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 must n'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?

MUSI C I N 2M8b 10: 15: 47

Nadzi A

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 JACKI E 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.

MUSI C I N 2M8B 10: 16: 46

10: 17: 23

10: 16: 46 EXT/ I NT. KI NGSGATE CANALSI DE. 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 bal cony 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.

EXT. KI NGSGATE CANALSI DE. APARTMENT. DAY

LEE goes to the balcony and drops the bag255.65 mOL3 ref 1

10: 17: 43

EXT. KI NGSGATE CANALSI DE. APARTMENT. DAY.

. .

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.

LARKI N

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 gòt loads I could be doing.

JANSON

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

LARKI N

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

JANSON

Where's Reynolds?

LARKI N

Off sick.

JANSON

Pet er son?

LARKI N

On a course.

JANSON

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

10: 18: 22

EXT. KI NGSGATE CANALSI DE. DAY

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

BANNERJEE

So what's CS?

LARKI N

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.

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.

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 al i ve.

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

≜ARSON Ha, ha. Be my guest, Sarge.

10: 21: 59

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

I NT. I NTERVI EW ROOM CORRI DOR. 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 get7our56eTorhappbhed, aNdgsksee, if [re don't msees 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 Oh?

GATES

FLEM NG I am sir.

He pulls up the carpet on the steps.

FLEM NG (CONT) Si r?

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)

Slow but sure sometimes wins the race Kate.

FLEM NG

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

GATES

I'm not following you.

FLEM NG

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

GATES

Somebody said something they shouldn't?

FI FM NG

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.

FLEM NG

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.

FLEM NG

Yeah. Me, too, sir.

MUSI C I N 2M11b 10: 25: 41

MUSI C OUT 2M11b 10: 26: 01

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 FLEM NG look up from the computer and watch him COTTAN smles.

ARNOTT addresses RITA.

KAPOOR takes a picture on his phone.

ARNOTT

I need copies of all the original documentation relating to a hit-and-run, crime number C89635.

10: 26: 04

GATES looks up from his desk.

10: 26: 06

INT. POLICE STATION. CID RECEPTION. DAY

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

 $\ensuremath{\mathsf{KAPO\!O\!R}}$ shows them the photo he took, they all giggle.

ARNOTT throws them a look.

Behind him on the wall is a blown-

10: 26: 54

10: 27: 32

10: 27: 41

INT. POLICE STATION. CID RECEPTION. DAY

ARNOTT follows him out, FLEM NG 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

EXT. GATES' HOUSE. NI GHT

GATES pulls up in the driveway.

INT. GATES' HOUSE. GIRLS' ROOM NIGHT

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

GATES

MUSI C 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.

NATALI E

Can we have another story?

GATES

NATALIE Just one . . .

GATES

No darling,

Ο.

They do as told.

GATES(CONT) Thank you.

CHLOE Daddy.

GATES Yep?

CHLŒ

Can I have a drink?

GATES

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

CHLŒ

I don't like water.

He smiles at her.

GATES

Go to sleep please.

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

MUSI C I N 2M12 10: 28: 21

He stops dead. Then ignores it and moves on.

GATES (CONT) Goodnight girls.

10: 28: 33

INT. UNDERGROUND CAR PARK. NIGHT

ARNOTT enters. FLEM NG waits for him in the shadows.

FLEM NG

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

ARNOTT

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

MUSI C OUT 2M12 10: 28: 50

FLEM NG

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

ARNOTT

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

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

FLEM NG

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

ARNOTT

During Breakfastgate, Cates 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-and-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

MUSI C I N 2M13b 10: 29: 38

10: 30: 03

INT. GATES' HOUSE. GIRLS' BEDROOM NIGHT

JCOLS 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.

JCOLS 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 GĂTĒS)

Do you want a cup of tea?

GATES

Yeah. Just, give me five.

JOOLS Ok.

She goes back downstairs.

MUSI C I N 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. NIGHT

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

pick up.

10: 31: 11

NI GHT EXT/ I NT.

GATES pulls up in a driveway. He looks deep in t hought.

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 Hello.

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

He says not hing.

10: 36: 35

MUSI C OUT 2M15 10: 36: 41

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/ I NT. MOSS HEATH. THE BOG/ POLICE CAR. DAY

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

BANNERJEE

Woah!

Welcome to the Borogrove Estate.

BANNERJEE

Why aren't these kids in school?

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.

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.

KI D

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.

KI D

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.

KI D

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

RYAN rides over on his BMX.

RYAN

Who ah, where you get those trainers, blood?

WESLEY

Get lost, rude boy.

RYAN

Woah Wesley.

WESLEY

You got to have some blood clot respect.

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!

They'll have the lot of you!

The kids just jeer sceptically.

RYAN Your house smells better now it don't smell of

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

M ROSLAV

Early! Idiot!

ARNOTT flashes his ID.

ARNOTT

Are you the proprietor of this hairdressing

business, sir?

MUSI C OUT 2M16 10:40:31

M ROSLAV 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 -- biglady.

M ROSLAV

That's her. Anything else?

ARNOTT

No.

M ROSLAV throws him a look, then goes back inside

KAPOOR, watching him from his

car, across the street.

INT. CID. DAY

KAPOOR arrives just as GATES walks past.

GATES

Deepak.

He ushers for him to follow.

10:41:22

10: 41: 07

GATES (CONT)

So what's the twat been up to? Deepak?

KAPOOR

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

GATES

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

KAPOOR

Not exactly sir.

GATES

You mean he's my problem and mine alone?

KAPOOR

I mean ...

GATES

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

KAPOOR

Of course it does, sir.

GATES

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

KAPCOR

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

GATES

That's it?

KAPOOR

Yeah.

GATES Looks concerned.

KAPCOR (CONT)

Is something wrong, sir?

GATES

No, II good. Cheers, mate.

GATES opens the door. Exit KAPCOR.

MUSI C I N 2M17 10: 42: 29

GATES looks worried.

10: 42: 39

INT. FRUIT MARKET. DAY

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

JACKI E

These units are available right now, yes?

MAN

Absolutely yes.

JACKI E

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

 $\label{think-that-gives-me} \begin{array}{c} \text{think that gives me a bit more} \\ \text{I everage for some understanding?} \end{array}$

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?

JACKIE Yes.

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

JACKI E

How can I help you?

MUSI C OUT 2M17 10:43:31

 $\begin{array}{lll} \mbox{ARNOTT} \\ \mbox{You must be doing well for yourself, given the} \end{array}$

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

HASTI NGS

Let's talk outside.

MUSI C I N 2M18 10: 45: 21

10: 45: 50

10: 45: 55

HASTINGS moves ARNOTT back out.

10: 46: 22 INT. AC-12. LOBBY. DAY

 $\mbox{HASTINGS}$ and \mbox{ARNOTT} out into the area inside the door facing the lifts and escalators.

HASTI NGS

The coroner's set the date to reopen the inquest in the Karim Ali shooting. You're going to be MUSI C OUT 2M18 10:46:26

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 aughter.

MUSI C I N 2M20 10: 49: 26

She starts to shake her head.

JACKI E No, Tony?

GATES

And you do not have to say anything --

JACKIE No Tony, no

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

GATES

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

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, t hi s.

! Pl ease

10: 49: 43

The front door opens and GATES drags JACKIE outside.

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

EXT/ I NT. KI NGSGATE. CAFE. DAY

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

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

10: 50: 08

INT. GATES' CAR. DAY

JACKIE is in the back searching for an escape.

GATES sits in grim silent as he drives.

JACKI E

MUSI C OUT 2M20 10:50:20

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.

MUSIC IN 2M21 10:51:08

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

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

GATES

my kids.

JACKI E

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,

ARNOTT (V. O.) D. S. Arnott, please leave a number and a message $% \left(\frac{1}{2}\right) =\frac{1}{2}\left(\frac{1}{2}\right) =\frac{1}{2}\left$

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 ki ds 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?

LARKI N

You never came in for that follow-up interview.

KEELY

Ain't bothered 'bout that slag any more.

LARKI N

You're dropping the charges?

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

BANNERJEE

Hey result.

LARKI N

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 yoù 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

FLEM NG

Oh for christs sake Steve where are you?

10: 54: 46

INT. BAR/CLUB. NIGHT

FLEM NG (CONT V.O.)

I think Dot and Mortón are covering for Gates.

10: 54: 49

EXT. THE BOG. NI GHT

FLEM NG (CONT)

at Jackie Laverty's right now.

Get over there.

She hangs up.

10: 54: 52

INT. BAR/CLUB. NIGHT

ARNOTT is shocked.

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

ARNOTT

I'm sorry. I, I orry.

Exit ARNOTT quickly, leaving NADZIA confused and dismayed.

MAVINE

EXT/ I NT.

. NIGHT

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

MUSI C I N 2M22 10: 55: 25

MUSI C I N 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.

JACKI E

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 I eans towards him and places a lingering kiss on his lips.

SFX: knock at the front door.

JACKIE (CONT)

Did you`hear'the security gate?

They move quickly into the hall way.

MUSI C OUT SEXY BOY 10: 56: 21

INT. JACKIE'S HOUSE. HALLWAY. NI GHT

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

GATES

You should see who it is. Keep them busy.

He reaches for his shoes.

GATES (CONT) I'm going to head out the back.

He heads off. S