



MUSIC IN 5M1 10:00:00

RECAP IN

CAPTION: PREVIOUSLY (OVER BLACK)

10:00:03

ARNOTT crying out in pain as RYAN tries to cut his finger off with the bolt cutters.

CUT TO:

10:00:05

GATES steps out of the disused building whilst talking on the mobile.

GATES
This is Gates.

He can hear ARNOTT crying out from inside the building.

10:00:07

CREDIT OVER BLACK: LENNIE JAMES

GATES (CONT)
What you wanted, it's happening, now you gotta give me Jackie's body.

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

10:00:14

CREDITS OVER BLACK:

MARTIN COMPSTON VICKI McCLURE

CUT TO:

10:00:17

GATES talks to ARNOTT outside the derelict building.

GATES
It isn't about me versus you anymore. I'm sorry.

10:00:22

TITLE OVER BLACK: LINE OF DUTY

CUT TO:

10:00:24

ARMED POLICE fire their weapons.

OSBORNE (V.O.)
I take pride

CUT TO:

10:00:25

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

OSBORNE (CONT - V.O.)
...in the courage ...

CUT TO:

10:00:26

BUCKLEY sits in silence in the back of the police car.

OSBORNE (CONT - V.O.)
... and professionalism of my ...

CUT TO:

10: 00: 27 OSBORNE stands outside the courts, speaking to the PRESS.
OSBORNE (CONT)
... counterterrorism officers.

10: 00: 29 **CREDITS OVER BLACK:**
ADRIAN DUNBAR CRAIG PARKINSON
CUT TO:

10: 00: 31 ARNOTT speaks with OSBORNE.
ARNOTT
Admit our mistake, apologise and get on with the job of finding the actual terrorists.
OSBORNE
Pointing the finger at your own?

10: 00: 37 **CREDITS OVER BLACK:**
KATE ASHFIELD PAUL HIGGINS
GATES (V.O.)
Greek Lane's...
CUT TO:

10: 00: 39 GATES addresses his team and HILTON.
GATES (CONT)
...been under investigation as the scene of a double homicide.
CUT TO:

10: 00: 42 Bags of evidence in the evidence room.
GATES (CONT - V.O.)
The evidence points very strongly to these men being involved ...
CUT TO:

10: 00: 45 GATES looks thoughtful.
GATES (CONT - V.O.)
... in a terrorist operation.
CUT TO:

10: 00: 46 COTTAN being interviewed by HASTINGS and ARNOTT.
COTTAN
It was Tony, he was the one that gave the order.

10: 00: 50 **CREDITS OVER BLACK:**
OWEN TEALE BRIAN McCARDIE
CUT TO:

DIRECTED BY DOUGLAS MACKINNON

MUSIC OUT 5M1 10:01:18
MUSIC IN 5M2B 10:01:18

INT. DERELICT FIRE STATION. DAY

RYAN
... now!!!

ARNOTT screams as RYAN squeezes the bolt cutters.

RYAN (CONT)
Talk!

ARNOTT screams louder as the MASKED MEN hold him still.

RYAN (CONT)
What's wrong with these things?

RYAN
Get that finger in there.

ARNOTT's finger is held out, RYAN tries the bolt cutters, ARNOTT screams, but the bolt cutters have jammed again.

RYAN (CONT)
Oh these don't work!

MIROSLAV pushes RYAN out of the way and takes the bolt cutters off him.

RYAN (CONT)
I ain't a bloody kid!

MIROSLAV sets himself with the bolt cutters.

MIROSLAV
Then we do him like Tommy says.

ARNOTT struggles madly to free his arm from the vice. He cries out in agony.

The MASKED MEN leap on the arm to secure it. He continues to struggle.

Suddenly the sound of police cars cut through from outside.

RYAN and the goons scramble for the exit, leaving ARNOTT crying with pain, his hand still held in place by the vice.

10: 02: 15

EXT. DERELICT FIRE STATION. DAY

An unmarked Police Car pulls up just as RYAN and the goons scramble out into the courtyard.

A car slams into them, knocking them all to the ground.

GATES leaps out of the car, the tyre iron in his hand and he manages to grab hold of RYAN before he escapes.

GATES
Hey, where you going? Come here.

He tries to drag RYAN back inside, but RYAN struggles.

RYAN
You bent bastard.

GATES slams the tyre lever into RYAN's leg. RYAN cries out and falls to the ground, rolling over clutching his leg and screaming.

RYAN (CONT)
Ah, oh you bust me leg!

Line of Duty - Ep. 5

GATES handcuffs him to a fixture.

GATES
Get down and shut up!

GATES goes inside.

MUSIC OUT 5M2B 10:02

Yeah, I look you should go.

FLEMING
It's ok, my cover's blown.

ARNOTT
What?

FLEMING
It doesn't matter, I lost Gates.

ARNOTT
There's no sign of him here.

FLEMING
Look I'll follow you to the hospital, alright?

ARNOTT climbs into the back of the ambulance.

FLEMING joins BANNERJEE and LARKIN where, FL1 0 0 1 226.

GATES
Are the girls at school?

JOOLS
What are you doing here?

GATES
The girls, Jools.

JOOLS
Yeah of course they are.

GATES
Ok I need you to pack a couple of bags, pick them up early and then take them to your mum's.

JOOLS
What's going on?

GATES
Listen I'll pack the bags myself if I have to, but we have to get going.

JOOLS
Tony talk to me!

GATES
They killed Sammy.

She's appalled.

JOOLS
Oh, my God.

She moves towards the entrance to the garage. He grabs her.

GATES
Yeah. Don't. It's a warning. It's me they're after.

JOOLS
Who are these people?

GATES
It doesn't matter who they are, I just need to know that you and the girls are safe, that's all I care about right now.

JOOLS
No I'm not going anywhere without you.

GATES
Jools you'll be safe at your mum's.

JOOLS
This is ridiculous. You're the Police!

GATES
Jools.

JOOLS

Because I thought I'd, I was trying to fix everything.

ARNOTT
Right.

HASTINGS
We're gonna take a statement from you when you're feeling a bit better, yeah.

FLEMING
Since Gates went AWOL just before it happened, we're assuming he was involved in some capacity.

HASTINGS
Quite a set of charges isn't it, for the Officer of the Year -- conspiracy, kidnapping, GBH, attempted murder ...

ARNOTT
I'm not sure he was involved, sir.

HASTINGS
We haven't got the evidence yet, you mean. But we will get it. Kate, we should debrief.

HASTINGS moves to exit. FLEMING follows.

ARNOTT
Kate.

She halts. Awkward beat.

HASTINGS
Alright Kate, I'll see you back at the office, yeah? I'm glad you're feeling better Steve.

ARNOTT
Thank you, sir.

Exit HASTINGS.

ARNOTT (CONT)
What's that about?

FLEMING
Well now my cover's blown, it's a question of whether I'll stay on the case.

ARNOTT
D'you want to carry on?

FLEMING
I think you know the answer. The men who were holding you got away, but the kid's in custody. We won't be able to interview him till we've tracked down a responsible adult.

ARNOTT
Okay ... I heard you trashed Gates' office.

FLEMING
Yeah.

ARNOTT

There was a freezer, in the place they held me.
Struck me as odd.

10: 12: 13

INT. DERELICT FIRE STATION. NIGHT

A tight sling holds ARNOTT's bandaged right hand to his chest. He and FLEMING enter to find BUCKELLS observing a couple of FORENSIC SCENE INVESTIGATORS examining the interior of the freezer.

BUCKELLS

Hi ya.

COTTAN Looks up from his desk.

COTTAN
Kate.

FLEMING
Dot.

She walks over to her desk.

FLEMING
I've just come to get my stuff.

MORTON
No hard feelings.

She glances over at him then carries on packing up. Everyone in the bullpen stares at her.

MORTON walks behind FLEMING and spits in her hair.

COTTAN says nothing, neither do the rest of the team. FLEMING bites her tongue as ARNOTT watches from the doorway.

MORTON turns and walks off.

As he leaves, ARNOTT squares up to him.

MORTON
Her cover isn't the only thing she blew, you know. Ask Tony.

MUSIC IN 5M6 10:13:59

ARNOTT is so surprised by MORTON's remark, he's momentarily paralysed. MORTON walks off.

In background, ARNOTT watches FLEMING, affected by the thought. COTTAN passes FLEMING a tissue.

COTTAN
Here.

FLEMING
Thanks.

FLEMING

She keeps gathering stuff.

COTTAN
You must be pretty pissed off though ey, not getting the evidence you needed.

FLEMING
I got plenty.

COTTAN
Yeah? I don't see Tony Gates in custody. Do you?

She picks up her things and walks off.

COTTAN watches her go. He looks worried.

FLEMING reaches ARNOTT.

FLEMING
The last time I saw Gates, he was talking with Morton. If anyone's still loyal, it's him.

ARNOTT looks at her.

FLEMING (CONT)
What?

ARNOTT
Leave Morton to me.

ARNOTT exits, FLEMING looks worried and follows him out.

10: 15: 09

EXT. POLICE STATION. CAR PARK. DAY

MUSIC OUT 5M6 10: 15: 10

ARNOTT catches up with MORTON as he limps to his car.

MORTON
Here we go again.

ARNOTT
Has Gates called you yet?

MORTON
He knows there'll be a trace on his phone.

ARNOTT
He'll find a way. When he calls, give him a message. There's a subway between Borogrove Estate and Moss Heath Park. You tell him I'll be there, alone, at midnight.

MORTON
You must think I'm thick as pig shit.

ARNOTT
You don't know the situation between me and Gates, but he does.

MORTON
What if I say, Screw you?

ARNOTT
The only person you'd be screwing is your best mate.

Exit ARNOTT. MORTON reflects, torn, shuts the car door.

10: 15: 46

INT. POLICE STATION. BACK STAIRS/CID CORRIDOR. DAY

ARNOTT trudges back in.

HILTON (O.S.)
Virtual ly all ...

HILTON and an entourage of SENIOR OFFICERS approach from the front entrance of the station.

HILTON (CONT)
... my detectives have been seconded to the operation.

Through the phalanx of heads, ARNOTT sees CHIEF INSPECTOR OSBORNE.

OSBORNE
You've responded decisivel y, si r.

MUSIC IN 5M7 10: 15: 56

Shocked, ARNOTT locks eyes wi th OSBORNE. Tense beat.

HILTON
You two know each other?

ARNOTT
What you doi ng here?

HILTON
Chief Inspector Osborne is contri buting hi s expertise to our Counter Terrorism operation.

ARNOTT
You believe thi s?

OSBORNE
The Greek Lane cell appeared exactly the same time as ours dropped off the radar. We can't exclude a direct connection.

ARNOTT looks aghast.

HILTON
If you' ll excuse us, *DS* Arnott.

OSBORNE and HILTON move on quickl y, leading the entourage, all of whom eye ARNOTT wi th di sapproval .

HILTON (CONT)
I' m sorry about that, Philip.

COTTAN stands to attention waiting for HILTON to introduce him to OSBORNE.

HILTON (CONT)
Ah, DS Cottan, our Acting Deputy SIO. CI Osborne.
They shake hands.

OSBORNE
Cottan.

COTTAN
Very pleased to meet you, sir.

ARNOTT exits out the back way in dismay.

10: 16: 36

EXT/INT. POLICE STATION. PUBLIC ENTRANCE. DAY

JANE HARGREAVES, presents herself to an OFFICER just as FLEMING passes on her way out onto the street.

OFFICER (O. S.)
Morning.

MUSIC OUT 5M7 10: 16: 38

JANE
Hi ya, I am Ryan Pilkington's social worker.

OFFICER (O. S.)

JANE
Jane Hargreaves.

FLEMING
-- Community Liaison Officer, Community Juvenile
Liaison Officer and Community Policing Case File
Officer PC Bannerjee. I know things aren't great for
you at home, Ryan. We've had to give up on your mum.
She won't come in. She'd rather leave all this to
your case workers. How d'you feel about that?

MUSIC OUT 5M8 10:18:04

He shrugs.

FLEMING (CONT)
My parents split up when I was a kid. You'll do
anything to be out of the house. You don't care what
it gets you into.

No reply.

FLEMING (CONT)
You're right. Our lives doesn't compare. But I do
want to help you, Ryan. You're on a bad road and you
need to get off it.

10:18:30

INT. OUTSIDE INTERVIEW ROOM. DAY

ARNOTT arrives at the one-way glass. He observes the
interview.

FLEMING (CONT - O.S.)
Tell me what you know about the men who were holding
DS Arnott. We know the same men were involved in a
series of incidents.

10:18:40

INT. INTERVIEW ROOM. DAY

RYAN isn't forthcoming. FLEMING keeps going.

FLEMING (CONT)
Two men were killed in Greek Lane. A drug dealer
named Wesley Duke was hung up from a lamp post. And
a woman named Jackie Laverty was snatched from her
own home. Four murders, Ryan. I need to know you had
nothing to do with them.

RYAN
I didn't.

FLEMING
And I believe you Ryan. But you know about them,
don't you?

BURTON
My client denies any knowledge of these offences.

FLEMING
The person who ordered those murders is someone you
work for though, isn't that right?

RYAN

I dunno.

FLEMING
Don't lie to me, Ryan. I can't help you if you do.

10: 19: 10

INT. OUTSIDE INTERVIEW ROOM. DAY

ARNOTT listens in, he looks distressed.

FLEMING (CONT - O. S.)
You were involved in holding and torturing DS
Arnott.

10: 19: 14

INT. INTERVIEW ROOM. DAY

FLEMING (CONT)
You spoke to a man on the phone who was giving you
the orders. Who's that man?

RYAN
I dunno.

FLEMING
Well does he have a name?

BURTON
Ryan's answered the question, DC Fleming.

FLEMING
Ryan?

RYAN
I don't know his name.

FLEMING
Does he use the name "Tommy"?

RYAN
Dunno.

FLEMING
That's the name DS Arnott heard. Let's call him
Tommy.

RYAN
Whatever.

FLEMING
What do you do for Tommy, Ryan?

RYAN
Don't do nothin'.

FLEMING measures a pause. She shows a transparent
evidence bag containing a mobile phone.

FLEMING
For the tape, I'm showing Ryan a mobile phone,
evidence number G67389. Is that your phone?

RYAN

No.

FLEMING

Well it was recovered from the location where you were holding DS Arnott.

RYAN keeps quiet.

FLEMING (CONT)

You're a tough kid, Ryan. Or

FLEMING
There's a police officer, Ryan. Detective Chief Inspector Gates. Do you know who I mean?

RYAN says nothing.

MUSIC IN 5M9 10:21:44

FLEMING (CONT)
Well let's assume you do. Did Tommy ever give you instructions regarding DCI Gates?

RYAN says nothing.

FLEMING (CONT)
Ryan?

RYAN
I'd give him a phone. Tommy does all the talking.

10:21:54

INT. OUTSIDE INTERVIEW ROOM. DAY

ARNOTT continues to listen in.

BURTON (O.S.)
My client's already admitted to transporting ...

FLEMING (CONT)
What did he say to Gates?

10:21:57

INT. INTERVIEW ROOM. DAY

FLEMING (CONT)
What did Gates say to him?

RYAN
I can't remember.

FLEMING
Think carefully, please Ryan. Did Tommy and DCI Gates ever ...

10:22:03

INT. OUTSIDE INTERVIEW ROOM. DAY

FLEMING (CONT - V.O.)
... discuss kidnapping DS Arnott?

RYAN
I dunno.

BURTON (O.S.)
Ryan's answered your questions, DC Fleming.

10:22:09

INT. INTERVIEW ROOM. DAY

JANE
He's tired. Are you tired, Ryan?

RYAN rubs his face.

FLEMING
Ryan? Please. Think carefully. Did DCI Gates help kidnap DS Arnott?

RYAN
No he was the one who rescued him.

FLEMING looks shocked.

10: 22: 27

INT. OUTSIDE INTERVIEW ROOM. DAY

On observing FLEMING's shock, ARNOTT moves quickly and bursts into the interview room.

10: 22: 31

INT. INTERVIEW ROOM. DAY

By the time he gets there, FLEMING has recomposed her professional demeanour.

FLEMING
Well thank you Ryan. We'll leave it there for now. I hope you're being looked after. And if there's anything you need, just let me know.

She gets up and walks out past ARNOTT.

FLEMING (CONT)
DS Arnott.

ARNOTT follows her out.

10: 22: 45

INT. OUTSIDE INTERVIEW ROOM. DAY

Just as the door opens, BUCKELLS appears, breathless.

BUCKELLS
What the hell's going on here, Fleming?

FLEMING
We got a responsible adult but you were busy.

BUCKELLS
You're off T0-20. You were never bloody on it.

FLEMING
Right you are, sir.

FLEMING exits. ARNOTT pursues her. BUCKELLS goes into the interview room.

BUCKELLS
Ryan, sorry, I'm Detective Inspector Buckells.

RYAN
Can I have a Big Mac now?

10: 23: 08

INT. INTERVIEW ROOM CORRIDOR. DAY

ARNOTT catches up with FLEMING.

ARNOTT
Kate. Wait.

FLEMING
I knew something was going on. When were you going to tell me?

ARNOTT
I'm sorry.

FLEMING
What? And now you "owe" him? Gates' played us. All of us. And he's at it again.

ARNOTT
He saved my life!

FLEMING
He put you in danger in the first place!

ARNOTT
He was backed into a corner.

FLEMING
Yeah that we put him in, to crack the case!

ARNOTT
You're the one closer to Gates and you don't even understand him.

She gasps in dismay.

FLEMING
You know what you're screwing up an operation I've spent months on, Steve, undercover, worrying about my every move, bricking it in case I get caught, sleepless nights? Cheers, mate. Thanks a fucking million.

Exit FLEMING. ARNOTT reflects bitterly.

10: 23: 51

EXT. KINGSGATE. CITY STREET. DAY

An anonymous figure in a hood slips through a crowded pavement into a phone box - it's GATES.

He punches the numbers scrawled in a notebook:

"NIGE 07700900163"

The number rings. He waits on tenterhooks for it to be answered.

10: 24: 12

INT. AC-12. OPEN PLAN OFFICE. NIGHT

Alone in the big office, ARNOTT watches the clock tensely.

The CLEANING WOMAN is at work.

ARNOTT gets up and walks out.

10: 24: 32

EXT. THE BOG. SUBWAY. NIGHT

ARNOTT loiters in the gloom. He's very nervous.

A car appears and parks up.

He sees two feet step out, then a walking stick.
MORTON steps towards ARNOTT.

MORTON
Who else knows you're here?

ARNOTT
No one. Now where's Gates...

MUSIC OUT 5M9 10:25:12

MORTON grabs ARNOTT across his wounded hand and squeezes. ARNOTT screeches in pain and drops to the

10: 26: 20

INT. ARNOTT'S CAR. NIGHT

ARNOTT cries out in pain.

GATES

I was *never* on the take. And I was *never* in with criminals. That was all Jackie.

ARNOTT

You pulled the surveillance off Greek Lane so they could do the murder.

GATES

I never gave that order. Anyone tells you different is *lying*.

ARNOTT

All the dirty money Jackie was funnelling, you never suspected a thing?

GATES

Listen I was an idiot. And I never twigged who she was in with. But it was them who did the murder not me and it's them I'm hiding from, not you.

10: 26: 42

EXT. ARNOTT'S CAR. NIGHT

GATES throws another hard turn.

10: 26: 44

INT. ARNOTT'S CAR. NIGHT

ARNOTT

Turn yourself in. Give evidence against them. We can protect you.

GATES

That's a bunch of crap and you know it. I'm a dead man walking. And so are you son. We need to get them before they get us. For Jackie's murder, for the Greek Lane mob and for Wesley Duke. Because they're the real criminals, Arnott. Not me.

ARNOTT

What the hell am I supposed to do?

GATES

Just back off. You back off and you keep everybody else off of me until the job's done.

ARNOTT

How'd I know this isn't just another one of your games?

GATES

This is my only chance of holding on to any of the things I give a toss about. I'll give you Tommy and then you let me go. You got it? Arnott? Have you got it?

ARNOTT

Yes!

Line of Duty - Ep. 5

10: 27: 19

EXT. THE BOG. SUBWAY. NIGHT

Approaching the spot he picked up ARNOTT, GATES
brakes hard.

10: 27: 23

INT/EXT. ARNOTT' S CAR. NIGHT

MUSIC OUT 5M10 10: 27: 24

ARNOTT flies off the seat into the well behind the
front seats.

By the time he manages to get up, the driver's door
is wide open and GATES has vanished into the night.

ARNOTT is in pain and in a quandary.

10: 27: 46

EXT. POLICE STATION. CAR PARK.

I want it, Sir.

HILTON
Good man. Excellent.

They go in.

10: 28: 41

EXT. RYAN'S HOUSE. DAY

A police car pulls up outside.

LARKIN steps out, opens the back door for BANNERJEE and RYAN who they escort back towards the house.

LARKIN sees a YOUNG MAN in his underpants running off holding onto the rest of his clothes.

LARKIN
Must've seen the vehicle. Remind me to check outstanding warrants back at the station.

BANNERJEE
Is that your mum's boyfriend, Ryan?

RYAN doesn't answer.

LARKIN knocks at the front door.

KEELY answers the door -- half dressed, hung over.

KEELY
You better of fed him.

RYAN goes in and KEELY shuts the door curtly.

LARKIN turns back to the car, doesn't bat an eye.

LARKIN
Right, let's get round to the chippy.

BANNERJEE
Just give me a minute, Kaz.

MUSIC IN 5M11 10: 29: 41

BANNERJEE goes back and bangs on the door.

RYAN answers it.

RYAN
What now?

BANNERJEE
Ryan, I er, I want you to know you can call me.

BANNERJEE offers a card.

RYAN
I ain't no grass.

BANNERJEE

Yeah I know, it's just if there's stuff you want to talk about. Or you want someone to buy you a burger. That's all mate.

RYAN
Okay.

BANNERJEE
Promise?

RYAN nods, childlike again. He closes the door.

BANNERJEE turns back to the car.

BANNERJEE (CONT)
Right, I'll have a cod and chips. See you there.

LARKIN
Simon, what -- ?

BANNERJEE
I know -- this is the Bog -- we never leave the vehicle.

BANNERJEE straightens up and strolls along the street. He acknowledges passers-by, saying hello, being part of the community and looking proud of being a POLICE OFFICER.

10: 30: 38

INT. AC-12. OPEN-PLAN OFFICE/HASTINGS' OFFICE. DAY

FLEMING is out in the open-plan area in discussion

HASTINGS (CONT)

The news came through yesterday but I decided to let it wait. There's no point ruining a good night's sleep. Did you sleep all right last night?

ARNOTT

Good, thank you, sir.

HASTINGS

Yeah I know, I know, I mean with the arm and all that.

ARNOTT

Just a quiet night in, sir.

HASTINGS

Quiet night? You cheeky wee shite, ya! Kate, you have a word with him. My doctor told me to watch my blood pressure.

He storms out.

FLEMING

The boss put an officer on your flat. For your protection. He saw you stumble in well after midnight.

ARNOTT

I had a meeting with Gates.

FLEMING

Jesus Christ, Steve. You're meant to be my partner.

ARNOTT

Well you were never Gates's partner, then?

FLEMING

What the hell are you talking about?

ARNOTT

If this is personal ...

FLEMING

"Personal"?

ARNOTT

If something happened between you two ...

FLEMING

Like what?

ARNOTT

Nothing. Forget it.

FLEMING

What d'you want to know?

ARNOTT

I shouldn't have asked. It's private.

FLEMING

Yeah. It is.

Enter HASTINGS

You got a minute, sir? We're eager for an update.

BUCKELLS

The body fluids recovered from the freezer match the blood from Jackie Lavery's house. I've re-interviewed the ASBO Dodger but he's never gonna grass where they moved the body. Now we're looking at the phone data.

ARNOTT

When'd you make the tissue match?

BUCKELLS

Oh were you not on the distribution list? I do apologise.

BUCKELLS returns to his call tartly.

BUCKELLS (CONT)

Sorry, Alex, carry on ...

ARNOTT

Sir.

ARNOTT
Fine. I'll wait.

ARNOTT steps out and sets himself up in T0-20,
staring them out.

OSBORNE turns to the others.

OSBORNE
Excuse me.

He marches out and past ARNOTT.

OSBORNE (CONT)
Come on.

ARNOTT gets up and follows him.

COTTAN watches him suspiciously.

10:34:19

INT. INTERVIEW ROOM 2. DAY

ARNOTT and OSBORNE enter.

OSBORNE
Right, you've got thirty seconds.

ARNOTT
I'd like to explore the possibility the Greek Lane
residents weren't terrorists.

OSBORNE
Naturally I'm open to all possibilities. -0.024 Tc[ARNOTT

OSBORNE

The only person not telling the truth is you. You're out on a limb, Arnott. Not a great place to be when the inquest opens next week -- no wonder you're desperate.

ARNOTT

You asked me to lie, sir, to go along with it. At least have the common decency to admit that.

OSBORNE

I did no such thing.

OSBORNE opens the door. ARNOTT marches to it and shuts it.

ARNOTT

I got shafted because of you. Because I won't cover up our blokes busting into the wrong flat, shooting an innocent person.

OSBORNE glares calmly at ARNOTT. He pulls open the door.

OSBORNE

See you at the inquest.

Exit OSBORNE.

ARNOTT looks devastated.

He pulls off the wire.

10: 35: 44

INT. AC-12. HASTINGS' OFFICE. DAY

ARNOTT enters and plonks the wire on HASTINGS' desk.

ARNOTT

This isn't going to work.

HASTINGS

Whoah, whoah, whoah. Hang on a second Steve. What are you saying here? You're going to cut this guy loose? Look after everything that's gone down, the only way I'm going to sanction an operation like this, son, is if you can promise me that you're going to deliver Gates. Right, into the palm of my hand.

ARNOTT reflects on this.

10: 36: 41

INT. AC-12. OPEN PLAN OFFICE. DAY

ARNOTT lays a print-out in front of FLEMING.

ARNOTT

This is the call history from Ryan's phone. It goes back only a couple of days, from when the handset was stolen. Now there's a pattern of incoming calls, always from different numbers. Having lost Ryan, there's a big chance right now Tommy doesn't know which of his numbers is secure.

FLEMING looks at the list.

ARNOTT (CONT)

All the numbers are currently inactive. Hastings is on standby to move as soon as one joins the network. So are we.

MUSIC IN 5M15 10: 37: 10

10: 37: 11

EXT. KINGSGATE. HIGH STREET. DAY

GATES walks up the road towards a phone shop.

10: 37: 21

INT. KINGSGATE. PHONE SHOP. DAY

GATES picks up a phone from the display and hands over the cash to the SHOP ASSISTANT and opens the packaging.

10: 37: 28

EXT. KINGSGATE. NEWS STAND. DAY

GATES exits the shop and melts into the crowd, slipping the phone in his pocket.

10: 37: 38

EXT/INT

GATES

Hey, please, Jools. I'm doing everything to make us good again. I promise you, I'm doing everything. But work are calling me back in. Are my girls in there?

JOOLS

I don't want you upsetting them.

GATES

Just an hour. Just so it's like we're a family again. Just an hour please?

She shakes her head.

GATES (CONT)

Please?

MUSIC IN 5M16 10:38:13

EXT. JOOLS' MOTHER'S

FLEMING and ARNOTT hurry out.

HASTINGS (CONT)

Yes standing by. Positions everybody, come on.

Everyone jumps up.

10: 38: 47

EXT. JOOLS' MOTHER'S

NATALIE/CHLOE (O. S.)
Why?

GATES
I have got to go back to work.

They all head back into the house.

10: 39: 45

INT. GATES' CAR. DAY

Tears roll down GATES' cheeks as he drives. He fights to pull himself together.

MUSIC OUT 5M16 10: 39: 53

INT. UNDERPASS. DAY

MUSIC IN 5M17B 10: 39: 53

FLEMING's car moves through at speed.

10: 39: 57

INT. FLEMING'S CAR. DAY

FLEMING drives. ARNOTT has set up one phone on speaker to HASTINGS.

ARNOTT
Have they got the triangulation yet?

10: 39: 59

INT. AC-12. DAY

HASTINGS has set up a command post. HASTINGS is on the phone.

HASTINGS
They've got a signal in the Kingsgate, heading west
...

10: 40: 01

INT. FLEMING'S CAR. DAY

HASTINGS (CONT - V. O.)
... towards Edge Park. It's gotta be Tommy.

ARNOTT
En route.

He talks into his police radio.

ARNOTT (CONT)
We've got a signal in Kingsgate. Heading west towards Edge Park.

10: 40: 09

INT. GATES' CAR. DAY

GATES takes the message over his radio.

GATES
This is Gates. I'm a minute away.

10: 40: 12

INT. FLEMING

10: 40: 56

INT. FLEMING'S CAR. DAY

FLEMING
Drop him. This is our op.

ARNOTT
Drop him and he's gone. So's Tommy.

ARNOTT transmits into his radio.

ARNOTT (CONT) he n. Ed west agai]TJETBT1 0 0 1 464. 2
Left turn. Edge Park Road.

10: 41: 03

INT/EXT. GATES' CAR. DAY

GATES receives ARNOTT's instruction.

GATES
Received.

GATES makes a hard left down Edge Park Road.

10: 41: 11

EXT. UNDERPASS. DAY

FLEMING'S car drives out from the underpass.

10: 41: 15

INT. AC-12. OPEN PLAN OFFICE. DAY

HASTINGS
The target's just

HASTINGS is following it all on the tracker system.

HASTINGS

He's stationary! About two hundred yards from the turn.

10: 41: 49

INT. GATES' CAR. DAY

GATES searches for a stationary vehicle.

ARNOTT (V.O.)

He's gone off road.

10: 41: 51

EXT. GATES' CAR. DAY

GATES' car moves cautiously.

ARNOTT (CONT -

GATES watches intently.

TOMMY

... can you get me a trolley handle? And a Kit-Kat?
Or a Mars Bar or something?

He returns to his phone conversation.

TOMMY (CONT)

Yeah ... you cheeky bugger.

TOMMY smiles and switches off the phone and tosses
it in the boot of his car, into a box that is filled
with an assortment of mobile phones.

He closes the boot of the car.

10: 42: 40

INT. FLEMING'S CAR. DAY

ARNOTT talks into his radio.

ARNOTT

Gates report. Where are you, what's happening?

10: 42: 44

EXT. EDGE PARK GOLF CLUB. DAY

GATES watches TOMMY with incredulity.

ARNOTT (CONT - V. O.)

Gates!

GATES turns and drops his radio in the car.

10: 42: 48

INT. FLEMING'S CAR. DAY

ARNOTT (CONT)

Gates!

10: 42: 49

EXT. EDGE PARK GOLF CLUB. DAY

GATES pulls up his hood and slowly makes his way in
TOMMY's direction.

He sees a couple of MEN practising.

Then he watches as another GOLFER walks over to a
smiling TOMMY.

GOLFER

After the hammering you took last week, we thought
you'd be a no-show.

TOMMY

Ha ha. I'll win my money back.

ANOTHER GOLFER comes out with a trolley handle and a
Kit-Kat and hands them to TOMMY.

GATES continues to make his way towards them.

He stops and stares in amazement as he watches TOMMY getting set up for his game.

One of the GOLFERS notices GATES.

GOLFER
What's your problem, mate?

GATES ignores him and continues to stare at TOMMY who looks up and sees him.

There is a look of recognition between the two of them.

Tense beats as TOMMY and GATES both size up the situation.

GATES gives no clue as to his next move.

TOMMY
It's alright, we're fine. Let's go out onto the tee.
He calmly starts to move off.

The group move off towards the first tee.

GATES steps towards TOMMY. TOMMY looks at him and raises his eyebrows and mutters.

TOMMY (CONT)
What?

With no expression in his face, GATES punches TOMMY hard in the stomach.

TOMMY drops to the ground crying out in pain as GATES holds him in a half nelson.

MUSIC OUT 5M17B 10: 43: 44

GATES
That's for my kids dog.

The other GOLFERS start to walk towards them, but GATES holds out his ID.

MUSIC IN 5M17C 10: 43: 50

GATES (CONT)
Back off, now! Go!

He pulls TOMMY to his feet and marches him away as he gets out his hand cuffs.

GATES (CONT)
Let's go.

10: 43: 57

EXT. RESIDENTIAL STREET. DAY

FLEMING'S car speeds along the road.

ARNOTT (O.S.)
Right turn coming up.

GATES
When I was with her, she was still alive.

Line of Duty - Ep. 5

10:48:05

GATES
I can't carry this off if he's a nut job.

10: 48: 57

INT. FLEMING'S CAR. DAY

GATES (CONT - V.O.)
He'd better be able to take orders?

TOMMY (V.O.)
He will if ...

10: 49: 00

EXT/INT. GATES' CAR. DAY

TOMMY (CONT)
... I give 'em.

GATES
Hey stop pissing me around. I need a simple answer,
to a simple...

10: 49: 03

INT. FLEMING'S CAR. DAY

GATES (CONT - V.O.)
... question and we're running out of time.

10: 49: 05

INT. GATES' CAR. DAY

MUSIC OUT 5M19 10: 49: 09

TOMMY
For fuck's sake, he killed him, on my orders.

10: 49: 10

INT. FLEMING'S CAR. DAY

ARNOTT and FLEMING can barely believe it.

TOMMY (CONT - V.O.)
Good enough for you?!

MUSIC IN 5M20 10: 49: 13

ARNOTT
Yes!

10: 49: 13

EXT. GATES' CAR. DAY

GATES drives on without batting an eye.

He speeds along the road.

10: 49: 17

INT. GATES' CAR. DAY

TOMMY ponders. Tension returns.

TOMMY
Good, so what d'you want in return?

GATES
I want Jackie's body up in smoke.

TOMMY
Problem is, she's my leverage. How about this as
Plan A? You do as you're told and if you ever choose
to not play ball, my boys unload Jackie's body and
you go down for her murder.

Slowly GATES' s expression turns dark.

TOMMY (CONT)

Now, turn this thing around, there's a good lad. I can still make the second tee.

GATES ignores him.

TOMMY (CONT)

TOMMY cries out in pain.

GATES gets out of the car.

10: 50: 38

EXT. ROAD. DAY

GATES gets out of the car and walks away whilst the drivers in the other cars hit their horns.

Rushing towards him, from their car, are ARNOTT and FLEMING. GATES hands the car keys to FLEMING.

FLEMING

I'll hold him. Back-up's seconds away.

She runs towards GATES' car.

ARNOTT reaches GATES.

ARNOTT

Just go, run.

GATES

Run where?

He hands ARNOTT the wire tap.

ARNOTT

Well it's over, we got him!

GATES grabs ARNOTT's left arm, pulls him close and whispers to him.

GATES

My wife and my girls get nothing unless this is in

ARNOTT (CONT)
Gates!

MUSIC OUT 5M20 10:51:26

The lorry hits GATES head on.

ARNOTT and FLEMING are shocked, horrified, numb.

10:51:40

EXT. ROAD. NIGHT

The area is sealed off by a police cordon.

An ambulance is at the site of GATES' death. His body lies sprawled on a stretcher, as the PARAMEDIC covers him over with a sheet.

ARNOTT and FLEMING look on in silence as his body is wheeled off into the waiting ambulance.

FLEMING and ARNOTT walk over to the side of the road and sit. They both look exhausted.

They stand as they see HASTINGS and HILTON walking towards them.

HILTON
As you were.

FLEMING and ARNOTT sit back down.

HASTINGS
How'd it happen?

An edgy look between FLEMING and ARNOTT.

ARNOTT
DCI Gates was running through traffic to apprehend the suspect. Line of duty, sir.

MUSIC IN 5M21 10:52:43

HILTON and HASTINGS look over at FLEMING, she says nothing.

HILTON
I should inform his wife.

ARNOTT
Thank you, sir.

HILTON walks off.

HASTINGS
Well done, you two. Well done.

ARNOTT
Thank you, sir.

FLEMING
Thank you, sir.

HASTINGS moves away.

Line of Duty

Line of Duty - Ep. 5

TOMMY
Huh, huh, best caddy I've ever had, son.

He smiles at COTTAN who grins back at him.

10: 54: 44

EXT. ROAD. NIGHT

COTTAN steps out of the back of the van where
BUCKELLS is waiting.

COTTAN
I owe you a pint, Sir.

MUSIC OUT 5M21 10: 54: 53

ARNOTT waiting.

He sees OSBORNE enter and take his seat.

ARNOTT gets up and walks towards the stand: AALIYAH locks eyes with him as he passes by her.

HASTINGS, enters and nods over at ARNOTT then takes his seat.

ARNOTT takes the stand and raises his hand to take the oath; but not before glancing back at OSBORNE watching him like a hawk.

ARNOTT
I swear to tell the truth ...

AALIYAH watches him.

ARNOTT (CONT)
... the whole truth ...

BRACKLEY watches ARNOTT.

ARNOTT (CONT)
... and nothing but the truth.

10: 57: 03

EXT. GRAVEYARD. DAY

GATES's funeral: JOOLS, NATALIE, CHLOE and MORTON stand tearfully as the coffin is lowered.

CAPTION: Tony Gates' family received a death-in-service benefit of £107,000 plus pension for life.

The VICAR takes the service as people pay their respects. JOOLS holds onto NATALIE and CHLOE.

CAPTION: The anti-corruption case against Gates was "not proven" and has been closed.

10: 57: 22

INT. CORONER'S COURT. CORRIDOR. DAY

ARNOTT marches out, head held high.

CAPTION: Despite DS Arnett's testimony, no police officers have been prosecuted for their actions before, during or after the fatal shooting of Karim Ali.

FADE TO BLACK.

10: 57: 35

END CREDITS ...

MUSIC OUT 5M22 10: 58: 06