

# BLACK OPS

**Episode Four**  
by  
**Racheal Ofori**

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**WHITE Shooting Script**

**BBC STUDIOS PRODUCTIONS**  
COMEDY

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1 INT. DOM'S BEDROOM - MORNING - CONTINUED FROM EP 3 1

Dom and Kay are staring at Clinton's phone - the chat box with 'Kirsty'. The blue dots start flickering - she's typing.

DOM KAY  
Oh my God! She's typing!

A message comes through: 'Good to hear from you'.

KAY (CONT'D)  
'Good to hear from you'. What do we say?

Dom quickly hands him the phone-

DOM  
Start typing!

-and starts pacing.

KAY  
Typing what?!

DOM  
Just type! It looks suspicious if the gap's too long!

KAY  
*Errr....*

Kay types panicked.

DOM  
Ok, I've got it, give it here.

She grabs the phone - Kay has just written 'Kayode Ogundare' three times. She deletes it and types: 'Sorry I've been out of contact'. Hits send.

They glance at one another, anxiously.

A message comes back from Kirsty: 'We should meet'. Then: 'Usual place in an hour'.

KAY  
'Usual place'? What's the usual place?

Dom looks at him, her brain whirring.

KAY (CONT'D)  
Maybe we say 'I'm a bit bored of the usual place - fancy a cheeky KFC in Clapton?'

DOM  
I mean, I could murder a Zinger-  
(interrupts herself)  
No, she'll know it's not him!

\*  
\*  
\*

KAY  
'I've got vouchers and I need to  
use them.'

DOM  
No, Kay-

The little green dot next to Kirsty's profile picture  
disappears.

DOM (CONT'D)  
-shit, she's gone!

KAY  
What do we do?

DOM  
(thinking)  
Usual place... usual place...

An idea hits - and Dom starts trawling back through the chat  
history.

KAY  
What are you doing?

DOM  
Police work, Kay. You might have  
heard of it?

KAY  
Uncalled for.

DOM  
Aha! Look!

She shows the phone to Kay. A past message from Kirsty:  
'Usual place?' - followed by a reply from Clinton: 'Yeah. I  
just got in, be there in 20.'

DOM (CONT'D)  
'I just got in, be there in 20.'  
It's somewhere 20 minutes from his  
house! Shit, I'm good.

KAY  
Ok - a place, 20 minutes from his  
house, in London? Doesn't *massively*  
narrow the field.

Dom keeps trawling through the messages.

DOM  
Alright, alright - what about this?  
'Order me a flat white and a  
banoffee cronut.'

KAY  
It's a cafe!

An idea hits Dom-

DOM  
Giuseppe's! On Mare Street! Where  
he met us! As per my previous  
comments - shit, I'm good.

CUT TO:

2 EXT. EAST LONDON STREET - DAY

2

Dom and Kay are power-walking down a street, on their way to Giuseppe's.

DOM  
Come on - pick up the pace or we'll  
miss her.

KAY  
I tell you what - talk about  
gentrification. Never thought I'd  
see the day when Giuseppe's was  
doling out flat whites and - what  
was it? - banoffee cronuts?

DOM  
Yeah. Bloody hipsters-

A thought occurs to Dom and she freezes. She whips out her  
phone-

KAY  
What's up?

-and googles 'banoffee cronut'. Top result - 'Yeast is East,  
cafe and sourdough bakery'.

She clicks through to the website: 'Yeast is East. Home of  
the Banoffee Cronut!'.

DOM  
Shit! It's this place!

She quickly sticks it in Google Maps and in close up we see -  
it's a 30 minute walk.

Dom turns and starts running in the direction they came from.

KAY

Dom?

DOM

Come on!

Kay runs after her.

CUT TO:

3	OMITTED	3
4	OMITTED	4
5	OMITTED	5
6	OMITTED	6
7	INT. 'YEAST IS EAST' CAFE - DAY	7

Dom and Kay arrive at the door to the cafe - sweaty, dishevelled and breathless. They look around the place.

Their POV - KIRSTY, the lady from the Tinder profile pic, is alone at a table. She's looking at her watch - getting ready to leave.

DOM

That's her!

They approach Kirsty and take a seat at her table.

DOM (CONT'D)

Kirsty, hi! Hello.

(catching her breath)

Whoooo! Sorry.

Kay immediately goes to take Kirsty's glass of water-

KAY

Do you mind if I...?

Kay starts gulping down the water. Kirsty looks at them both - startled and a bit grossed out.

DOM

(breath now caught)

Ok, I realise you were expecting Clinton. We've been working with him.

Dom leans forward, to speak quietly to Kirsty.

DOM (CONT'D)  
*On the mission.*

Kirsty looks a little confused.

Kay refills his glass from a jug on the table and starts gulping that down, under-

DOM (CONT'D)  
Ok, so the thing is... Clinton's dead.

KIRSTY  
Clinton's dead?!

Kirsty is taken aback.

DOM  
Yeah! Right! So we're just, like,  
*on our own* in this thing now.  
(catching herself)  
Also, obviously - bloody terrible.  
He was a great guy.  
(snaps back to selfish)  
*But we're on our own in this thing*  
*now.* And we want our lives back!

KIRSTY  
Ok, sorry... you worked with Clinton?

DOM  
Yes.

Dom gives Kay a nudge as if to say - see? - and looks at Kirsty expectantly.

KIRSTY  
I don't know who you think I am  
but... Clinton and I just went on a  
few dates.

Dom and Kay glance at one another.

DOM  
Look, you can level with us.  
Clinton must've mentioned us to  
you? We're his undercover guys?

KAY  
(to Dom)  
Should you say that when you're  
undercover?

Kirsty looks at them both confused. Dom is starting to get irritated now.

DOM

Listen, lady, you've got responsibilities here! We need you to... do whatever it is you need to do to get us the hell out of this!

KIRSTY

As I said - we just went on a few dates.

KAY

(softly)

Er, Dom... could it be possible that maybe they just went on a few dates?

Dom shakes her head, increasingly annoyed.

DOM

(to Kirsty)

Alright Kirsty - if that is indeed your name... We *know* what's going on here. Now you'd better work with us here - and *help us* - or we'll talk. To *the press*.

Kirsty looks at Dom a moment with an inscrutable expression.

Kay looks from Dom to Kirsty. Kirsty sits forward just a little.

KIRSTY

(coolly)

And what exactly would you tell them? What is it *you know*?

Kay looks back to Dom.

DOM

Right. Well... There's drug dealing on the Brightmarsh Estate, right? And Edwards - Superintendent Edwards - she's... the police are...

Dom hears herself - she's waffling.

DOM (CONT'D)

OK, right, have you seen Line of Duty? So, the Northern Irish guy - that's you, right... And the one who was in This is England - that's Clinton. Sort of.

(smaller voice)

Maybe.

She's hit the rocks. Kay watches, trying to look encouraging but failing to hide the grimace.

Kirsty raises an eyebrow, then nods to herself.

KIRSTY

Well, as I said, Clinton and I just went on a few dates, so...

She stands up...

KIRSTY (CONT'D)

Good luck.

...and walks off.

Dom and Kay sit in silence for a moment. Dom looks pissed off - her professional pride wounded.

DOM

Ok, so we don't know enough. Yeah, sure, I get it - it's big school. She's not just gonna help us unless she has to. Right now we've got no leverage.

Dom thinks for a second.

DOM (CONT'D)

We need to find out what's going on here - and be able to prove it. So we can go - bang, there it is. Now get us out of this mess - or read all about it in The Daily Mail.

KAY

(cautiously)

Yeah... maybe... perhaps also worth keeping on the table the possibility that... she's just a lady who went on a few dates with him?

DOM

No, Kay - she's a cop. She's a cop! Come on!

(then)

How come she wasn't devastated to learn Clinton was dead? She got over the news pretty quickly.

KAY

Well, I don't use these dating apps but I think they desensitise people. "Oh no, my lover's dead - never mind, I'll go out and get another one."

Dom shakes her head.



DOM

Ok well how come she suddenly got  
all interested in what we might  
know?

Kay shrugs.

KAY

Ladies like gossip?

DOM

I should slap you now for so many  
reasons.

(then)

Kay, I'm telling you - she's a cop.  
I know it.

Kay looks a little unsure - but doesn't argue.

DOM (CONT'D)

Now go and get me a banoffee  
cronut.

CUT TO:

8 INT. POLICE STATION - EDWARDS' OFFICE - MORNING 8

SUPERINTENDENT EDWARDS is sat at her desk, holding a hand  
mirror and applying lipstick - with a slightly shaky hand.

There's a knock on her door - and a uniformed officer, PC  
DOLAN, puts her head round the door.

PC DOLAN

They're waiting for you, Ma'am -  
when you're ready.

Edwards nods and Dolan leaves.

Edwards looks at herself in the mirror and takes a deep  
breath to steady herself.

CUT TO:

9 INT. POLICE STATION - BRIEFING ROOM - DAY 9

Edwards is now stood behind a podium covered with microphones  
- in front of a room full of plastic chairs set out in rows,  
about half of them filled with journalists, holding notepads  
/ dictaphones.

EDWARDS

Good morning... I'll, er... be reading a short statement in response to this morning's reports... and, er, there'll be no questions.

She shuffles a bit of paper on her podium.

EDWARDS (CONT'D)

The body discovered on Walthamstow marshes on Sunday morning was, as you know, a serving officer - Detective Inspector Clinton Blair. I can confirm this morning that the DI had been the subject of an internal investigation at the time of his death - by the anti-corruption unit.

A few cameras click and flash as murmurs travel around the room.

EDWARDS (CONT'D)

As this is an ongoing inquiry, we cannot disclose any further information at this time. There'll be no further comment until the case is concluded. Thank you.

She swiftly gathers her papers and makes her way out of the room as journalists try in vain to ask questions.

VARIOUS JOURNALISTS

Superintendent?...  
Superintendent?...

10 INT. POLICE STATION CORRIDOR - DAY - CONTINUOUS 10

Edwards walks out of the briefing room. PC Dolan is there.

PC DOLAN

Brilliant, Ma'am. As ever.

Edwards smiles politely as she hurries up the corridor.

CUT TO:

11 INT. POLICE STATION - LADIES TOILETS - DAY 11

Edwards rushes into the toilets and goes into a cubicle. We hear her throwing up.

CUT TO:

12

EXT. BRIGHTMARSH ESTATE - D&K'S CORNER - DAY

12

Dom and Kay arrive at their corner - and Dom starts busying herself with her backpack, getting ready to deal. Over that-

DOM

...We know Edwards is involved - we need to find out how. Maybe the gang are paying her off. We need evidence-

\*

KAY

*Dom, Dom-*

Kay nods in the direction of - TEVIN, approaching them.

DOM

(to herself)

*Oh for the love of-*

(fake smiley)

Tevin! Always a pleasure!

He hands them a rolled up newspaper, which Kay takes.

TEVIN

Hackney Gazette.

KAY

Thank you!

DOM

We can do the Sudoku on our lunch.

TEVIN

Look at it.

Kay unrolls the paper. Front page headline: COP BODY FOUND ON MARSHES - with a photo of Clinton.

Dom and Kay's stomachs drop.

TEVIN (CONT'D)

Now, we knew this day would come, yeah? Keep your heads. I need you to understand - no-one's getting picked up for this shit.

\*

Dom and Kay nod.

TEVIN (CONT'D)

(to Dom)

So don't be flapping.

DOM

I'm not the flapper - he's the flapper.

KAY  
Guilty - I flap.

TEVIN  
Well, don't.

Tevin points to the picture of Clinton on the cover.

TEVIN (CONT'D)  
Did you know this guy? When you  
were PCSOs?

DOM  
Er...

KAY  
Yes. No. DOM (CONT'D)

Tevin looks at them a moment, suspicious.

TEVIN  
Which one is it?

DOM  
We knew *of* him, but we didn't like  
*know* him know him.

KAY  
Didn't go for drink with him after  
work or anything like that. I don't  
even drink. Might have a shandy on  
a bank holiday-

Tevin raises a hand.

TEVIN  
(to Kay)  
Mr Flap, shut your trap.  
(firmly)  
Both of you, Keep your heads.

Tevin walks off - glancing back at them as he goes.

They breathe out.

KAY  
I think we got away with that.

DOM  
How's he so sure nobody's gonna get  
picked up for this?

KAY  
Because it's Tevin and he doesn't  
understand actions have  
consequences?

DOM  
Or - because they've got Edwards on  
the payroll!

KAY  
Er, Dom?

Kay points at a corner of the front cover of the newspaper -  
'SUSPECTS PHOTOFIT - PAGE 4'.

DOM  
Oh shit!

They're tense as Kay flips to page 4 - the tension  
immediately dissolving as they see the photofit: a large  
picture which looks nothing like Dom and Kay and a lot like  
Missy Elliott and Tupac - in a dinosaur onesie.

Dom and Kay look at one another.

DOM (CONT'D)  
I think that's... fine?

KAY  
Yeah, that's not us. \*

Dom closes the paper and takes it off Kay. \*

DOM  
Alright, listen - we need to find  
out how Edwards is connected to  
this.

KAY  
How do we do that?

Dom thinks for a second, has an idea- \*

DOM  
We break into her office. \*

KAY  
What?!

DOM  
Yeah. \*

KAY  
Dom, I'm a PCSO - I confiscate  
alcohol from teenagers, I write  
postcodes on bike frames in UV pen -  
I don't *break into police stations!* \*

DOM  
Unless we can prove what's going  
on, we're stuck working for *that*  
guy- \*

(MORE) \*

DOM (CONT'D)  
(points in direction Tevin  
went)  
-for the rest of our short,  
brutalised lives!

\*  
\*  
\*  
\*

Kay sighs.

\*

KAY  
How would we even get in?

\*  
\*

DOM  
I've got an idea.

CUT TO:

13 EXT. OUTDOOR GYM IN A PARK - DAY

13

Dom is chatting to PCSO PRICE - who is in the middle of a workout using the council's outdoor gym equipment. A pensioner is using a cross-fit in the background.

DOM  
...So I just wanted to apologise  
for how I was the other night. I'm  
not myself lately - I've been so  
stressed.

Price hops down from the chin-up bar.

PRICE  
I usually do fifteen of those by  
the way - this is my second  
circuit.

DOM  
Basically, HR are being arseholes  
about handing over my P45. I wish  
there was some way I could just go  
*in there* myself and get it...  
(pretends to have an idea)  
Hang on - are you still the fire  
marshal?

PRICE  
No - they found someone more on top  
of the regs.  
(rolls eyes)  
Yes I'm still the fire marshal.

DOM  
I'm just thinking... if you set off  
the alarm, did your drill or  
whatever - I could nip in there and  
grab my P45.

PRICE

Right, do you know how many problems there are with that statement? One - misuse of the fire alarm system is a crime, as defined by-

DOM

(regretting ever attempting this)

Oh you know what, just forget it.

She turns to go, but-

PRICE

Woahwoahwoah. I'm not saying I won't do it. I'm just saying - I'd be putting my cock on the block.

DOM

Right. What an image.

PRICE

I'm going indoor rock climbing tonight. Ever done it?

DOM

Can't say that I have.

PRICE

I find it's a lot like love-making. Great on your own. Even better with someone else.

He looks at Dom pointedly. She gets it, and so with some effort...

DOM

Pricey - I'd love to come indoor rock climbing with you.

Price nods, pleased with himself.

PRICE

How does 2.30 sound for this fire drill?

CUT TO:

14

EXT. BACK OF THE POLICE STATION - DAY

14

Dom and Kay sneak round to the back of the police station - and wait by the side of a fire exit. Under this-

PRICE (V.O.)

Now the fastest I've ever run this drill is 4 minutes 18, the slowest is 7 minutes 40 - and that was because Leanne from Forensic's waters broke. I *will not* go slower than 5 minutes.

Dom starts getting something out of a plastic bag. Meanwhile, \*  
Kay starts breathing into his paper bag. \*

DOM (V.O.)

Right, couldn't you just push it this one time?

PRICE (V.O.)

No, Dom - these stats are plotted on a graph and shared *nationally*.

Dom takes two tabards out of the plastic bag and hands one to Kay.

KAY

What's this?

DOM

It's a cleaner's tabard. AKA - cloak of invisibility.

They start putting on the tabards.

PRICE (V.O.)

Once I've done a head count I'll blow my whistle, letting everyone know they can go back inside.  
*Listen out for that whistle - that's your cue to get the hell out.*

Tabard on, Dom looks at her watch - 2:27.

CUT TO:

15

INT. EDWARDS' OFFICE - DAY

15

Close up - clock on Edwards' wall, also at 2:27.

Angle on - Edwards is sat at her desk. PC Dolan is stood next to her holding an iPad.

PC DOLAN

Quite a lot of activity on our social media about the photofit, Ma'am.

EDWARDS

Right, good.



PC DOLAN

No. Not so much. Number of people saying it looks quite a bit like the musicians Missy Elliott and Tupac Shakur.

EDWARDS

Right, well, have we brought them in?

PC DOLAN

They're American, Ma'am. And the latter's been dead for some decades.

The situation dawns on Edwards.

EDWARDS

Maybe pull the photofit.

The fire alarm starts going off.

EDWARDS (CONT'D)

Uh. Today of all days.

CUT TO:

16 EXT. BACK OF THE POLICE STATION - DAY 16

A few people (officers and admin staff) begin filing out of the fire exit - which Dom and Kay are tucked behind.

CUT TO:

17 EXT. FRONT OF THE POLICE STATION - DAY 17

PRICE is stood outside the front doors, ushering people out.

PRICE

Everybody calmly and quietly out. Please *muster*. You know the drill - except this may not be a drill, and could potentially be a dangerous situation.

BACK TO:

18 EXT. BACK OF THE POLICE STATION - DAY - CONTINUOUS 18

As the last couple of people leave, Dom grabs the door to stop it closing - and she and Kay scurry inside.

CUT TO:

19 INT. POLICE STATION CORRIDOR - DAY 19

Dom and Kay peer round the corner of an empty corridor - to check the coast is clear.

Dom nods to Kay to follow her - and creep-run towards an office door marked 'Superintendent Edwards'.

They take their phones out of their pockets. Dom glances up and down the corridor - before heading inside.

20 INT. EDWARDS' OFFICE - DAY - CONTINUOUS 20

They run into the room and Dom starts frantically taking pictures (with her phone) of anything she thinks could provide a clue. \*

KAY  
(stressed murmuring)  
We're in her office. We're in the  
Superintendent's office. We've  
*broken into* the Superintendent's  
office. \*

DOM  
(hissed)  
*Get on with it!* \*

Dom hurriedly takes files from a bookcase and takes pictures of their contents. \*

She glances over at Kay - he's taking a picture of some chintzy ornaments and knick-knacks on a shelf.

DOM (CONT'D) \*

*What are you doing?*

KAY  
Taking pictures.

DOM  
*Of evidence. Stuff that might link  
her to the Brightmarsh Gang. Not  
knick-knacks.*

KAY  
We don't know what's evidence and  
what's not. *This* could be evidence.

Kay picks up a porcelain kitten.

DOM  
*This could be evidence...*

Dom opens a diary on Edwards' desk and starts snapping. Kay comes over and takes a picture.

DOM (CONT'D)

*Don't you take a picture of this, I'm taking pictures of this. You take pictures of something else. But not knick-knacks. And don't pick shit up, you don't know how it goes back.*

KAY

(defiant)

I do - because I took a picture of it.

Looking at his phone, Kay goes to carefully place the porcelain kitten back. Just as he does, the whistle goes - and Kay jumps, knocking over a house plant. It falls sending soil to the ground.

KAY (CONT'D)

*Argh!*

Dom looks over at him.

Close up - plant on its side on the carpet, soil spilled everywhere.

DOM

*Kay!*

KAY

*I'm sorry!*

They start to frantically scoop the soil back in the pot.

CUT TO:

21 EXT. FRONT OF THE POLICE STATION - DAY

21

Officers and admin staff are slowly filing back into the station.

PRICE

*...If I tapped you on the shoulder that means you would have died of smoke inhalation.*

*(with a smirk)*

*Don't rush please, folks - I know you're desperate to get back to your desks.*

CUT TO:

\*

21A INT. POLICE STATION CORRIDOR - DAY - MOMENTS LATER

21A

Edwards is walking towards her office.

\*

EDWARDS  
 (to a colleague)  
 Richard, meet me in conference  
 suite six - I just need to grab the  
 file.

CUT TO:

22 INT. EDWARDS' OFFICE - DAY - MEANWHILE

22

Kay is quickly, carefully placing the repotted plant back on the shelf. A couple of framed photos - including a larger, kitschy one, that we don't get a clear look at yet - have fallen face down on the shelf. Kay quickly stands them upright.

Dom is frantically trying to rub a soil stain into the carpet with her foot.

She looks around - sees a wastepaper basket - moves it over the stain.

Suddenly the door opens - Edwards. Dom and Kay freeze.

Edwards stands there a moment - she looks at Dom and Kay (Dom is still bent over the wastepaper basket), they look at her.

Close up - a bead of sweat runs down Kay's forehead.

Angle on - Dom starts tying up the bin liner in the wastepaper basket.

Edwards gives her a thin, polite smile - and walks over to a filing cabinet on the far side of the office.

Dom and Kay look at one another - and then shuffle out of the office as inconspicuously as possible (with Dom carrying the tied up bin-liner).

23 OMITTED

23

24 OMITTED

24

25 INT. POLICE STATION CORRIDOR - DAY - CONTINUOUS

25

Dom and Kay fast-walk down the corridor in the direction of the fire exit.

DOM  
 I told you-  
 (indicates the tabard)  
 Cloak of invisibility.

CUT TO:

26 EXT. POLICE STATION - CAR PARK - DAY - MOMENTS LATER 26 \*

Having left the station, they round a corner - and Kay takes a deep breath out. \*

DOM  
Alright. We're safe.

They take their tabards off and chuck them in a nearby large wheelie bin or skip.

27 INT. TEVIN'S CAR - DAY - CONTINUOUS 27

Tevin's POV, through a car window - Dom and Kay binning their tabards and hurrying off.

Reveal - Tevin watching them from the driving seat of his car (holding his phone). He shakes his head a little as he watches them go. \*

CUT TO:

28 EXT. BRIGHTMARSH ESTATE - D&K'S CORNER - DAY 28

Dom and Kay are perched on a low wall, each looking at their phone, trawling the pictures they took earlier. Dom shows Kay her phone.

DOM  
Look at this. 6pm today - 'CH'.  
What does that stand for?

KAY  
'Criminal... Hijinx'?

DOM  
Or what about this - straight after  
- 'park bench'. Who writes 'park  
bench' in their diary?

A thought occurs to Kay.

KAY  
Shifty meetings always happen on  
park benches.

DOM  
God, you're right. She could be  
meeting her gang contact! Taking a  
brown envelope stuffed full of  
blood money.  
(then)  
We need to follow Edwards after  
work.

KAY  
Team Day are on the case.

\*  
\*

DOM  
What're you talking about?

\*  
\*

KAY  
Day - Dom and Kay.

\*  
\*

DOM  
No, we're not doing that.

\*  
\*

KAY  
Team Kom? I don't think that works  
as well.

\*  
\*  
\*

CUT TO:

29 INT. DOM'S PARENTS' HOUSE - KITCHEN - DAY 29

Close up - Dom takes some car keys off a hook.

Close up - she writes on a post-it note: 'Julie, Borrowed  
car. Dom'.

Close up - she sticks the note under the empty key hook.

CUT TO:

30 EXT. ELDER BUNMI'S FLAT - CAR PARK - DAY 30

Dom is parked up - in Julie's car. She opens the passenger  
side door for Kay as he arrives with his arms full of stuff -  
and goes to get in.

KAY  
Right, I've got binoculars, I've  
got crisps, I've got a flask of hot  
chocolate and mini marshmallows.

DOM  
Kay, it's a stakeout - not a  
sleepover for your tenth birthday.

KAY  
Ok, shall I leave the snacks then?

DOM  
Well, no, you've brought them now.  
What flavour are the crisps?

He shuts the car door behind him and she starts the engine.

CUT TO:

31 EXT. POLICE STATION - CAR PARK - DAY 31

Dom is parked up in a space with a view of the station's front door.

32 INT. JULIE'S CAR - DAY - CONTINUOUS 32

Kay is watching the station through a pair of binoculars. Dom munches crisps from a large bag.

DOM

...See, I laugh at that question - because it all depends on context. If it's with a sandwich I'll go ready salted. *Maybe* salt and vinegar. Because I need a team player. I don't want the side show drawing focus from the main event. But if it's a shared bowl, glass of wine situation...

Kay's binoculars POV - Edwards leaves the station.

DOM (CONT'D)

...then I reach for the Sensations sweet chili, maybe BBQ Pulled Pork-

KAY

She's coming out!

CUT TO:

33 EXT. POLICE STATION - CAR PARK - DAY 33

Edwards gets in her car, starts the engine and pulls out.

CUT TO:

34 EXT. A ROAD - DAY 34

GVs of Julie's car tailing Edwards' car as they drive along a dual carriageway heading out of London.

KAY (O.S.)

Top tip when you're following someone - try to keep at least a couple of vehicles between you and them.

DOM (O.S.)

Oh thanks for that, Mister Bond.

JUMP CUT TO:

34A EXT. SUBURBAN ROAD - DAY

34A

Edwards' car begins to indicate and slow.

KAY (O.S.)  
She's turning!...

Angle on - Edwards pulls into a car park, passing a large sign that reads 'Riverford Residential Care Home'.

KAY (O.S.) (CONT'D)  
'CH' - 'Care Home'! That must be  
what it stands for.

CUT TO:

35 EXT. RIVERFORD CARE HOME - CAR PARK - DAY

35

Dom is parked up now - tucked away discretely at the back of the carpark, with a view of the front doors.

Angle on - Kay's window is down just a touch. He pokes his binoculars out through the gap.

Kay's binoculars POV - Edwards approaches the main entrance of Riverford - quite a grand, posh building - an upmarket old people's home. As she gets there, the care home manager, LINDA, opens the door and pushes out an elderly lady in a wheelchair.

LINDA  
Here's Mum! We've had a bit of a  
grumpy morning but I think we're  
feeling much better for seeing our  
daughter, aren't we?... There we  
go.

\*  
\*  
\*  
\*

She hands her over to Edwards - who begins pushing the old lady in the direction of the home's well-kept gardens.

Kay turns to Dom.

\*

KAY  
It's her mum.

\*  
\*

DOM  
Yeah, I got that, Columbo.

\*  
\*

JUMP CUT TO:

Dom and Kay sit waiting for Edwards to return.

DOM (CONT'D)  
...In the bathroom, gold fixtures.  
But not, like, tacky - I mean mid-  
century shit, to offset the pink  
tiles.

(MORE)



DOM (CONT'D)

And not like *pink* pink, I'm talking  
dusky salmon with a thin gold  
grout. How about you?

KAY

Probably just a nice semi that you  
can hoover in an afternoon, fairly  
close to a bus stop.

DOM

Kay, this is your *fantasy* house.

KAY

Yeah, I know.

DOM

Keep reaching for that rainbow,  
Kay.

JUMP CUT TO:

Kay is watching Edwards through his binoculars as she hands  
her mum back to Linda.

Dom has now got a hot chocolate - replete with squirty cream  
and marshmallows - in a flask lid cup.

KAY

She's handing her over... she's  
headed for her car!

Close up - Edwards, in the driving seat, slams the car door  
shut.

Close up - Edwards' tyre screeches as she pulls off.

CUT TO:

35A EXT. STREET ADJACENT TO PARK - DAY

35A

Angle on - Julie's car tails Edwards as they approach a park.  
Edwards indicates and slows to park up in a space on the  
street.

KAY (O.S.)

She's parking up.

Julie's car passes Edwards, now parked, and begins to park up  
in the next available space - a couple of parked cars up from  
Edwards.

Angle on - Edwards gets out of her car - and starts walking  
towards Dom and Kay.

36 INT. JULIE'S CAR - DAY - CONTINUOUS

36

Kay's POV - he watches Edwards approaching in the wing mirror.

KAY  
(through gritted teeth)  
She's coming towards us. She's  
coming towards us!

Dom and Kay hurriedly put on baseball caps.

Edwards stops at Kay's window.

DOM  
(barely audible)  
*Shiiiiit.*

Edwards knocks sharply on Kay's window.

37 EXT. STREET ALONGSIDE PARK - DAY - CONTINUOUS

37

Kay winds down his window a touch - whilst attempting to hide his face as subtly as he can. Edwards speaks without looking at them very closely-

EDWARDS  
Are you aware you've got a brake  
light out?

After a second-

DOM  
(putting on a voice)  
Er, no.

EDWARDS  
Right, well it's illegal to drive  
without both brake lights - you  
need to get that corrected at the  
earliest opportunity.

DOM  
Right.

Edwards walks off.

Kay quickly winds the window up - and the pair of them breathe out.

DOM (CONT'D)  
*Jesus.*  
(then)  
Bloody Julie - not checking the  
brake lights. She knows I drive  
round in this!

A ding sound - Dom checks her mobile. Calendar invite reminder: 'Indoor climbing (date)'.

DOM (CONT'D)

Oh shit, I'm meant to be indoor climbing with Pricey!

(then)

Ah, I'll be an hour or two late - that's standard innit? Also, who sends a calendar invite for a date?

KAY

Someone who holds it against you if you're two hours late?

\*

DOM

Ok, look, you can take care of this.

\*

\*

\*

KAY

What do I do?

\*

\*

DOM

Get pictures of whoever she's meeting. And try to listen in to what they say. But stay out of sight!

\*

\*

\*

\*

Kay nods - goes to get out of the car.

\*

KAY

I won't let you down, Dom. Enjoy your date.

\*

\*

\*

DOM

It's not a date. And I won't enjoy it.

\*

\*

Kay shuts the door - and heads towards the entrance to the park.

Angle on - Julie's car driving off.

CUT TO:

38

INT. INDOOR CLIMBING CENTRE - DAY

38

Dom runs into the climbing centre, a little out of breath - to find Price waiting.

DOM

Hi - sorry I'm a bit late - I know you were very specific about what footwear I should have on but-

She notices he's glaring at her.

DOM (CONT'D)

What?

PRICE

There isn't going to be any  
climbing tonight, Dom. Or scaling.  
Or grappling.

DOM

Why not?

PRICE

Because you need to explain this to  
me...

He holds up a copy of the newspaper - with the page turned to  
the photofit.

DOM

Er, that's a picture of... Tupac  
and Missy Elliott! That's who it  
is! I just got it.

PRICE

I think it's a picture of you and  
Kay, Dom.

DOM

Right, sorry, but if you think  
that's me and Kay, Pricey, that's  
actually offensive-

He points at the dinosaur onesie on the photofit.

PRICE

How many other people were walking  
around Walthamstow Marshes last  
Saturday night in a dinosaur  
onesie?

Dom hasn't got an answer to that.

PRICE (CONT'D)

I'm gonna ask you straight - did  
you murder, or were you involved in  
the murder, of D.I. Blair?

DOM

Pricey! No. Jesus. How long have we  
worked together? You seriously  
think I could do something like  
that?!

PRICE

I don't care if you did. The guy  
was bent. Bringing the force into  
disrepute - he got what was coming.

\*

Dom is a little thrown by this.

DOM  
Sorry - what do you mean "bent"?

PRICE  
It's all over the station - he was bent as a nine pound note. They've been investigating him for months.

Dom starts to get a sick feeling.

DOM  
Who has?

PRICE  
The police! Apparently he was up to all sorts. Stealing drugs from evidence, extortion, money laundering...

The blood is draining from Dom's face as she hears this.

PRICE (CONT'D)  
Rumour is, he was bumped off by a gang - because he was trying to take them over!

A thought flashes through Dom's mind...

CUT TO:

38A FLASHBACK: INT. GIUSEPPE'S - QUIET CORNER - FROM EP 1 38A

CLINTON  
...here's the thing - this mission doesn't exist.

BACK TO:

38B INT. INDOOR CLIMBING CENTRE - CONT FROM PREVIOUS 38B

Dom looks like she could vomit.

PRICE  
You alright?

DOM  
(shaky voice)  
I gotta go.

PRICE  
Dom?

She turns and runs.

PRICE (CONT'D)  
(calls after her)  
Dom?!

\*  
\*  
\*

CUT TO:

\*

39 EXT. ELDER BUNMI'S FLAT - FRONT DOOR - DAY

39

Dom hammers on the door.

KAY (O.S.)  
I've got it!

He opens the door - to Dom looking wired and out of breath.

DOM  
(urgent)  
What happened at the park bench?  
Who did she meet?

KAY  
Ah. So - the park bench turned out  
to be this...

Kay shows Dom his mobile.

\*

Her POV - a grainy zoomed-in video of Edwards stood around a  
park bench with a small group of civically-minded boomers.

\*

EDWARDS  
(on the video)  
...And so it is with great  
pleasure, on behalf of the Friends  
of Chingford Green, that I dedicate  
this bench to Susan Rawls - one of  
our most active members-

DOM  
Oh God...

\*

Dom looks at Kay.

DOM (CONT'D)  
He was bent!

KAY  
Who?

DOM  
*Clinton. Pricey just told me. He  
was trying to take over the  
Brightmarsh gang. Police've been  
investigating him for months!*

\*

KAY  
What?

DOM

That's why he wanted us to  
infiltrate them! It wasn't for some  
investigation - he was trying to  
take them over! *He was using us!*

Kay struggles to take this in.

KAY

But what about the dossier? Why was  
he hiding it in his flat?

DOM

He didn't want the gang shut down -  
because he was trying to take it  
over! \*

KAY

But why was Edwards looking for it?

DOM

Because she's the frikkin' *police!*

CUT TO:

39A EXT. DOM'S PARENT'S HOUSE - DAY 39A

Julie's car screeches to a stop in front of the house.

40 INT. JULIE'S CAR - DAY - CONTINUOUS 40

Dom sits there for a moment, festering - angrily recalling  
memories of Clinton...

CUT TO:

41 FLASHBACK: INT. CLINTON'S CAR - FROM EPISODE 1 41

CLINTON

You'll be told what you need to  
know when you need to know it.

CUT TO:

\*

42 OMITTED 42

43 FLASHBACK: INT. GIUSEPPE'S CAFE - FROM EPISODE 1 43

CLINTON

...You're clever, you're good,  
you're police.

BACK TO:

44 INT. JULIE'S CAR - DAY - CONTINUOUS (FROM PREVIOUS) 44

Dom shakes her head, wipes away an angry tear.

DOM  
*Motherfucker.*

And gets out of the car, slamming the door behind her.

CUT TO:

45 OMITTED 45

46 INT. DOM'S PARENTS' HOUSE - KITCHEN - DAY 46 \*

Dom walks into the kitchen and puts Julie's car key back on the hook. Having heard her come in, her dad walks in after her - followed by Julie. \*

MORRIS  
Dom! Where have you been?!

DOM  
Not now, dad - seriously.

MORRIS  
Yes, now! Julie's been without her car all day! She's missed her Bikram!

JULIE  
I mean, I was a bit tired anyway.

DOM  
God! I left a note!

MORRIS  
You don't just leave a note, you *ask permission!*

JULIE  
It would've been nice to know when you were going to bring it back.

DOM  
Oh here we go! Pile on, Julie!  
You're loving this!

MORRIS  
Dom!

DOM  
You're always making a drama out of every little thing - I'm not surprised his heart is failing!



MORRIS

*Dom!!*

Silence, then-

MORRIS (CONT'D)

Right - that's it. First thing tomorrow, I want you to start looking for somewhere to live.

Dom is blindsided by this.

DOM

You're chucking me out?!

MORRIS

I'm not chucking you out-

DOM

You're chucking me out!

MORRIS

And we can talk about helping you with the rent-

DOM

You know what, never mind tomorrow - I'll go now!

MORRIS

Dom-

DOM

No, no - I'm not gonna stay where I'm not wanted!

She storms out - shutting the front door behind her with a loud slam.

CUT TO:

47 EXT. ELDER BUNMI'S FLAT - FRONT DOOR - DAY (EVENING) 47

Close up - Dom knocks on the door.

Kay answers the door - to see Dom standing there looking forlorn.

DOM

(small voice)

I need somewhere to stay.

Kay looks at her sympathetically - and nods for her to come inside.

\*

\*  
\*

Dom smiles and comes in.

\*

CUT TO:

47A INT. ELDER BUNMI'S FLAT - KITCHEN - MOMENTS LATER

47A \*

Kay is negotiating with ELDER BUNMI, in a hushed voice.

\*

KAY

\*

"...Galatians, 5:14 - For the whole law is fulfilled in one word, you shall love your neighbour as yourself." Maybe it's one word in Aramaic but you get my point.

\*

\*

\*

\*

\*

\*

Elder Bunmi just stares at Kay, stony faced.

\*

KAY (CONT'D)

\*

She's just a friend and it'd just be a few nights...

\*

\*

\*

Still nothing from Elder Bunmi. An idea occurs to Kay-

\*

KAY (CONT'D)

\*

Her grandmother is from Lagos!

\*

Reveal - Kay has his fingers crossed behind his back.

\*

Elder Bunmi's face softens just a little.

\*

ELDER BUNMI

\*

She can sleep in the lounge and no talking between ten and seven.

\*

\*

CUT TO:

\*

48 INT. ELDER BUNMI'S FLAT - LOUNGE - NIGHT

48 \*

Dom is sat on the sofa, looking a bit vulnerable.

Kay puts some bedding down on the sofa next to her.

KAY

There's your duvet and a couple of pillows.

Then he hands Dom a satin bonnet.

KAY (CONT'D)

Elder Bunmi keeps forgetting where she puts hers, so I have spares.

Dom puts it on.

He smiles warmly - and goes to leave the room.

CUT TO:

49 INT. ELDER BUNMI'S FLAT - KITCHEN - NIGHT - MOMENTS LATER 49 \*

Kay pours two mugs of hot chocolate from a saucepan.

KAY

There we go.

He picks them up and...

50 INT. ELDER BUNMI'S FLAT - LOUNGE - NIGHT - CONTINUOUS 50 \*

...takes them into the lounge.

KAY

And there's a cup of...

Kay sees that Dom is out for the count - curled up on the sofa, still fully dressed, fast asleep.

Kay puts the mugs of hot chocolate down - and gently pulls the duvet over Dom.

He switches the light off and leaves the room.

CUT TO:

51 INT. KAY'S BEDROOM - NIGHT 51 \*

Kay is in his room, about to get ready for bed. He's starting to unbutton his shirt when he notices, on the sleeve, a brown smudge. It's some soil - from the plant he knocked over earlier. He tries to rub it off - and, as he does, a memory hits him -

CUT TO:

52 FLASHBACK: INT. EDWARDS' OFFICE - EARLIER THAT DAY 52

We see the briefest of flashes of Kay placing the plant back on the shelf - then picking up the pictures.

BACK TO:

53 INT. KAY'S BEDROOM - NIGHT - CONT FROM PREVIOUS 53 \*

Kay thinks for a moment.

JUMP CUT TO:

Kay is sat on the edge of his bed now, looking at his phone. He's scrolling through photographs - he uses his fingers to zoom in one, though we don't see which.

He looks at his phone screen closely - he's spotted something in the picture. He gasps.

CUT TO:

54 INT. ELDER BUNMI'S FLAT - LOUNGE - NIGHT

54 \*

Kay runs into the room and flicks the light on.

KAY  
(hush shouting)  
*Dom! Dom!*

DOM  
(half asleep)  
...Idris, can you get the girls  
ready for school please...

He dashes over to Dom on the sofa.

KAY  
*Dom!*

Dom wakes with a start.

DOM  
Argh! Kay! Jesus - what's  
happening?!

KAY  
Look at this.

She sits up on the sofa and he hands her his phone.

DOM  
What is this?

KAY  
It's one of the pictures I took in  
Edwards' office - when we knocked  
the plant over.

DOM  
When you knocked the plant over.

KAY  
Yeah, right - but look.

He zooms in a little on the picture.

KAY (CONT'D)  
Look at the that photo. Look at the  
frame.

We see the large, chintzy photo frame Kay stood up on the shelf - a picture of Edwards and an elderly woman. Caption on it reads: *remembering you is easy, I do it every day* (then, in large letters) *RIP Mum.*

DOM  
RIP Mum.  
(looks at Kay)  
Mum?

KAY  
Right. So if that's Edwards' mum -  
who was she visiting at the old  
people's home?

\*

Dom looks at the picture, then back to Kay - a glimmer of hope returning to her face.

DOM  
You know what this means?...

Dom breaks into a smile.

DOM (CONT'D)  
Team Day is back.

Kay beams at her.

KAY  
Yes. Team Day is back!

We hear a knock from above.

ELDER BUNMI (O.S.)  
Don't be burning the electricity!  
Please oh, off the light.

CUT TO: \*

54A INT. SOAPY'S LAUNDERETTE - NIGHT 54A \*

Close up - a phone screen: a grainy, zoomed-in photo of Dom and Kay leaving the police station. \*

A finger flicks through a few similar photographs - Dom and Kay walking away from the station, in the car park (just after binning their tabards). \*

Angle on - Tevin holding the phone in front of BREEZE. Breeze looks at Tevin. \*

TEVIN  
We got a problem. \*

TO BLACK.

END CREDITS.