



Episode Five
by
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WHITE Shooting Script

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COMEDY

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1 INT. SOAPY'S LAUNDERETTE - NIGHT - CONT FROM EP 4

1

Breeze is staring at the pictures of Dom and Kay at the station on Tevin's phone. Tevin puts his phone away.

TEVIN

...Something's going on - they're talking, they're working with the feds!

BREEZE

Mate - we're working with the feds.

TEVIN

Yeah but they could be talking to other feds.

Breeze thinks about that for a second.

BREEZE

They don't know shit.

Tevin looks a bit uncomfortable.

BREEZE (CONT'D)

(off that)

What?

TEVIN

Nah, it's just... the body Bossman told me to get rid of - I got them to do it.

BREEZE

Fuck d'you do that for?

TEVIN

All kinds of reasons, bruv!
Management delegation. Initiation -
Sopranos shit.

(smaller voice)

Couldn't get childcare.

Breeze shakes his head.

TEVIN (CONT'D)

Look, it's fine - I'll deal with it. I'll duppy them.

BREEZE

No you won't 'dupper them' - I'll speak to Bossman about it.

TEVIN

No need, fam - I just said, I'll deal with it.

BREEZE
No you *won't* deal with it! *I'll*
deal with it.

Tevin sighs - frustrated, put in his place.

CUT TO:

2 INT. ELDER BUNMI'S FLAT - LOUNGE - DAY (MORNING) 2

DOM is sat on the sofa, her duvet pushed to one side. KAY stands in front of her.

KAY
Could Edwards have two mums? Like
Quaker Joe at my interfaith group.

DOM
She's not got *two mums*, Kay.

KAY
Well how's an old lady involved in
a police drugs racket?

DOM
That could just be her *pretence* for
visiting. Maybe she's going there
to see someone else. The whole
place could be a front for the
gang!

KAY
How do you mean?

DOM
I dunno - maybe they're running
their deliveries through there.

Kay shakes his head.

KAY
If they're dragging seniors into
this then... they just made my
list.

DOM
We need to pay that place a visit.

Dom's phone buzzes. She looks at it - 8 missed calls from 'Pricey'.

She sighs.

DOM (CONT'D)
There's something I need to take
care of first.
(MORE)

DOM (CONT'D)
(thinks for a moment)
Have you got any sunglasses?

CUT TO:

3 EXT. OUTDOOR GYM IN A PARK - DAY (MORNING)

3

Dom (wearing sunglasses) approaches PCSO PRICE on the cross trainer. He sees her and stops.

PRICE

Dominique. You've put me in an unenviable position. I'm a friend - maybe at one point you hoped we'd be more than that - but, first and foremost, I'm a police officer. If I suspect a crime, I have a duty to report it.

DOM

Damn. Shoulda known we couldn't B.S. you, Pricey - you're too good a detective.

Pricey listens intently, Dom's schtick already working.

DOM (CONT'D)

Your suspicions are correct - but your conclusions are wrong.

PRICE

What's going on then?

DOM

We are indeed involved in something, it is indeed connected to the death of D.I. Blair. I'm not authorised to tell you any more.

PRICE

Authorised? By who? Are you working on some kind of operation?

DOM

I can't tell you any more. Probably said too much already.

She goes to leave - and he stops her, grabbing her arm.

PRICE

Cut me in.
(he looks at her intensely)
Please. Whatever this is - cut me in.

Dom looks around - pretending to check that nobody's listening.

DOM
(quietly)
The people we're working with are
aware of you - and your
capabilities.

Pricey nods intensely.

DOM (CONT'D)
If the call comes - be ready.

PRICE
I was born ready - tell them that.
Actually don't. Just... thank you.
Thank you, Dom.

Dom nods and turns to leave - smiling as soon as her back is turned.

Pricey gets back on the cross trainer, going twice as hard.

CUT TO:

4 EXT. RIVERFORD CARE HOME - DAY

4

Dom and Kay ride into the carpark of Riverford Care Home on their e-scooters.

They park up and walk towards the front entrance.

KAY
So the plan is - we want to
volunteer. Tea and chats with the
old folks.

DOM
Yep. Talk to people - see what we
can find out.

KAY
What if we find out nothing?

DOM
'Find out nothing' isn't an option.

Kay stops Dom.

KAY
Wait, what names are we using?

DOM
Dom and Kay?

Kay nods. They carry on - then she stops him.

DOM (CONT'D)
Maybe we should use false names?

KAY
Like what?

DOM
...Sam and Jay?

Kay nods. They carry on, then Kay stops-

KAY
Am I Sam or Jay?

DOM
Just stick to real names - it's
safer.

They carry on towards the front entrance.

The camera moves to reveal - tucked behind a corner within earshot (or hidden from sight in an alcove), an old man has been listening in: SID - in a dressing gown, with a drip on wheels, he looks like he was a bit of a bruiser in his day. He puffs contemplatively on a cigarette.

CUT TO:

5 INT. RIVERFORD - ENTRANCE LOBBY - DAY

5

Dom and Kay are at a reception window, talking to the care home manager, LINDA - a smartly dressed lady (in a hospitality sector way) in her 50s or 60s.

KAY
...we're not looking to convert
anyone - it's about us, as a
church, serving God through serving
the community.

LINDA
Frankly we're so understaffed, I
don't care if you do try to convert
them.

KAY laughs politely.

LINDA (CONT'D)
To Islam!

KAY
Steady.

DOM
So you're looking for volunteer
visitors?

LINDA

Absolutely. We have a scheme for it - Chingford Chatterboxes. You're the first so that's exciting. I'll just need to give you a quick orientation.

CUT TO:

6

INT. RIVERFORD - CORRIDOR - DAY

6

Linda leads Dom and Kay down a corridor.

LINDA

...We've been Best in Borough four out of the past five years. And we're CQC rated Excellent - with a special commendation for our ensuite bathrooms. Food is all freshly prepared onsite - using locally sourced ingredients.

Dom looks back over her shoulder - to see EDWARDS' 'MUM' being helped into a wheelchair by a CARE HOME WORKER.

LINDA (CONT'D)

Our residents are lovely - it's like a big family, it really is. Give Mrs Elmstead a wide berth though - she's very much from another era.

CUT TO:

7

INT. RIVERFORD - KITCHENETTE - DAY

7

Linda is supervising Kay pouring a cup of tea.

LINDA

Now, whilst you may indeed *make* teas and coffees, you are *not* trained to transport them.

Glancing at the open door, Dom notices Edwards' 'Mum' go past, being pushed in her wheelchair. Under this-

LINDA (CONT'D)

(to Kay)

That's it - look over both shoulders for any jostling elbows and - happy? - pour. Lovely.

DOM

I'm just gonna nip to the loo.

LINDA
 (without taking her eyes
 off Kay)
 Okey doke - white cord when you're
 done please, not red.

CUT TO:

8 INT. RIVERFORD - CORRIDOR OUTSIDE KITCHENETTE - DAY 8

Dom pokes her head out - to see Edwards' 'Mum' being pushed up the corridor.

From a safe distance, as inconspicuously as she can, Dom follows.

We can distantly hear Edwards' 'Mum' chatting away to the care home worker pushing her wheelchair-

EDWARDS' 'MUM'
 ...I don't so much mind the cold,
 but when it's cold and wet - it's
 sapping...

A STAFF MEMBER comes out of one of the rooms - and Dom has to hastily pretend she's admiring a Jack Vettriano picture on the wall.

The staff member passes - and Dom continues following Edwards' 'Mum' as she disappears around a corner.

9 INT. RIVERFORD - ANOTHER CORRIDOR - DAY - CONTINUOUS 9

Dom peers around the corner - to see Edwards' 'Mum' being pushed outside, into the home's gardens, through a patio door.

Dom creeps after them.

10 EXT. RIVERFORD - GARDENS - DAY - CONTINUOUS 10

Dom steps outside and stops - watches Edward's 'Mum' being wheeled off into the gardens.

SID (O.S.)
 Looking for something?

Dom is a little startled. She looks down to see Sid sat on a bench to her side, smoking, his drip next to him.

SID (CONT'D)
 What's your game then? You seem a
 little young to be moving in?

DOM

Ah, we're volunteering - my friend and I. We're from a church.

SID

Well then - how's about you volunteer to sneak me in some snouts?

DOM

I... literally don't even know what you're saying.

Sid waves his packet of cigarettes at her.

SID

Cigarettes, love. They're like gold dust in here.

Dom is scanning the gardens - but Edwards' 'Mum' has gone. Damn.

SID (CONT'D)

Easier to get a piss infection.

DOM

Right, yeah, nice. But I'm not smuggling in your contraband.

She's about to go back inside when-

SID

Maybe I'll have a chat with Linda then - about why you and your boyfriend were discussing false names.

Dom freezes - he's got her.

DOM

(small voice)
He's not my boyfriend.

SID

Regals, love. Twenty king size.

He smiles sweetly at her. Dom returns a very forced smile before heading back inside.

CUT TO:

Dom walks down the corridor, following the sound of Linda's voice-

LINDA (O.S.)

...card games are fine as long as everyone's only betting buttons. Because we have had problems with that in the past.

She catches up with Linda and Kay as they walk towards the entrance lobby.

LINDA (CONT'D)

Now, I'll just need to get you a couple of forms to sign...

12

INT. RIVERFORD - ENTRANCE LOBBY - DAY - CONTINUOUS

12

In the lobby, a couple of DELIVERY MEN are setting down the last of a pile of cardboard boxes.

LINDA

(sudden panic)

STOP! What are you doing?!
(hissed)

*Deliveries are meant to be round
the back!*

The delivery men hesitate, unsure what to do.

LINDA (CONT'D)

Oh, just leave them there now!

The delivery men leave sharpish, while Kay moves to pick up one of the boxes.

KAY

We can give you a hand with these Linda if you-

LINDA

DON'T TOUCH THAT!

Kay freezes, taken aback by Linda's sudden outburst.

LINDA (CONT'D)

(smiley again)

Because... Chingford Chatterboxes aren't trained to take deliveries. It's an insurance nightmare.

(then)

Let me get those forms.

Linda bustles off.

Dom and Kay look at one another - what the hell was all that?

CUT TO:

13

EXT. RIVERFORD - CAR PARK - DAY

13

Dom and Kay are wheeling their scooters towards the road.

KAY

That was so weird! Why was she so weird about the boxes?!

DOM

Er, maybe because they're stuffed full of heroin?! Tomorrow, we need to find out what's in those boxes.

KAY

This is a case for The Chingford Chatterboxes.

DOM

Do not start saying that. I swear to God...

They scoot off.

CUT TO:

14

EXT. DOM'S PARENTS' HOUSE - FRONT DOOR - EVENING

14

Close up - DOM puts her key in the lock and opens the front door.

15

INT. DOM'S PARENTS' HOUSE - HALLWAY - EVENING - CONTINUOUS 15

Dom lets herself into the hallway. She's carrying her rucksack. Her dad, leaving the kitchen, spots her.

MORRIS

Hello?

She ignores this.

MORRIS (CONT'D)

Have you come to apologise?

DOM

Oh you'd love that wouldn't you?

MORRIS

(duh?)

Yes.

DOM

I've come to get some clean pants - if that's ok with you?!

She pushes past him to go upstairs.

MORRIS

Am I allowed to ask where you
stayed last night?

DOM

If you must know - I stayed with a
male friend. Did he ask for
anything in return? I can't say
that he didn't.

SMASH CUT TO:

16 INT. ELDER BUNMI'S FLAT - KITCHEN - THE PREVIOUS NIGHT 16

KAY is washing the dishes while Dom sits at the kitchen table
messing with her phone.

KAY

Dom, could you pass me the tea
towel?

DOM

Kay, God, I'm meant to be the
guest.

BACK TO:

17 INT. DOM'S PARENTS' HOUSE - HALLWAY - EVENING - CONT FROM 17
PREVIOUS

DOM

Now if you'll excuse me...

She heads upstairs.

MORRIS

Dom, this is ridiculous...

Too late - she's gone.

CUT TO:

18 INT. DOM'S PARENTS' HOUSE - DOM'S BEDROOM - EVENING 18

Dom is kneeling on the floor, chucking clean clothes into her
rucksack.

She notices the calendar on her wall - with the circled
deadline - looming ominously.

Then her gaze drops down to the package, sitting under her
bed - unsold.

JUMP CUT TO:

Dom crosses off another day (day 4) on her wall calendar. She exhales heavily, stressed.

CUT TO:

19 EXT. DOM'S PARENTS' HOUSE - EVENING 19

Dom is leaving her parents' house.

She clocks a van parked on the street outside - 'London & District Water'. As she passes it and looks at it, the DRIVER - a shadowy figure - seems to follow her with his eyes.

She picks up her pace a little.

CUT TO:

20 EXT. RIVERFORD CARE HOME - CAR PARK - MORNING 20

Dom and Kay are approaching the front doors of the care home.

DOM

I think someone's watching my dad's house.

Kay smiles warmly.

KAY

God's watching all our houses, Dom.
Except the bathroom.

DOM

No, I mean - there's a van outside the house. And I swear it's been there for days.

Kay looks at Dom like - is she ok? Is the stress getting to her?

They go in through the front doors.

CUT TO:

21 INT. RIVERFORD - RESIDENTS' LOUNGE - DAY 21

Dom and Kay having cups of tea with the Riverford residents. Kay is immersed in looking at an old lady (ENID)'s photo album - while Dom watches the door.

KAY

...and so Daniel is the eldest?...
Beg pardon, Chris is the eldest,
Daniel's in the middle...

Dom's POV - Linda peers in through the door and gives Dom a thumbs up, before walking off. Under this-

KAY (CONT'D)
And it's Daniel who's the pastry chef, Chris is the Chartered Surveyor.

DOM
(covertly)
Kay, the bird is out of the nest.

KAY
What bird?

DOM
Linda's fucked off - let's go.

CUT TO:

22 INT. RIVERFORD - CORRIDOR - DAY 22

Dom and Kay creep down a corridor, heading towards a door marked 'STAFF ONLY - NO ENTRY'.

CUT TO:

23 INT. RIVERFORD - STAFF ONLY AREA - DAY 23

Dom and Kay cautiously open the 'STAFF ONLY' door and peer inside.

Their POV - a scruffy corridor, nobody around.

Dom nods for Kay to follow her and start heading down the corridor.

Suddenly they hear-

LINDA (O.S.)
...Thirteen grand! It was thirteen grand...

Over that - Dom frantically looks around - and opens a nearby door. It's a broom cupboard - they scramble to get inside.

24 INT. RIVERFORD - BROOM CUPBOARD - DAY - CONTINUOUS 24

They peer through a crack in the open door and watch Linda walk past, on her phone-

LINDA
...you stood there in my office and we shook hands on thirteen grand...
(MORE)

LINDA (CONT'D)
Well not *literally*, it was the
pandemic...

Linda heads out of the staff only area - and Dom and Kay
sneak back out of the cupboard.

25 INT. RIVERFORD - STAFF ONLY AREA - DAY - CONTINUOUS 25

They continue up the corridor, peering in rooms they pass.

Dom spots something in a storeroom.

DOM
Kay.

She points. Their POV - in the storeroom: the boxes stacked
in a corner (they have some recognisable markings on them -
eg, 'This Way Up').

26 INT. STOREROOM - DAY - CONTINUOUS 26

Dom and Kay approach the boxes - with the odd glance back
over their shoulders to check they're definitely alone.

KAY
Let me.

Kay takes out a multi-tool pen knife.

DOM
*Kay, what the hell? Are you
carrying a shank?*

KAY
(a little haughty)
It's not a 'shank' - it's a
Leatherman.

Kay cuts open the lid of the box.

They peer inside.

Their POV - the box is full of large, catering-sized food
tins.

Kay takes one out - 'Super Value Meat in Gravy'. He looks at
Dom.

KAY (CONT'D)
'Locally sourced ingredients'?!
This is what she was hiding!

DOM
Shhhh.

Dom frantically pulls more tins out of the box - but it's just further tins underneath.

She takes the tin from Kay and opens it (with its ring-pull).

They immediately gag a little at the odour, then look inside - it's Super Value Meat in Gravy alright.

KAY
I'm vegan now.

Dom winces and puts her hand in the can - has a rummage. There's no drugs in there. She pulls her gravy soaked hand out and shakes the slop off.

DOM
Dammit!

KAY
(panicking)
We just spent two days chasing cans of meat. We just spent two days chasing cans of meat!

Dom grabs Kay by his upper arms. Then realises she's put meat juice on him.

DOM
I'm gonna wash my hands. Several times. Wait for me in the lobby.

Kay nods.

CUT TO:

27

INT. RIVERFORD - CORRIDOR OUTSIDE BATHROOM - DAY

27

We hear the sound of a hand dryer. Dom steps out of the bathroom and makes her way down the corridor.

Her phone buzzes / rings. She takes it out of her pocket and looks at it - No Caller ID.

DOM
(under her breath)
Shit.

She considers not answering - but thinks better of it, and answers the call.

DOM (CONT'D)
Hello?

INTERCUT:

28

INT. SOAPY'S - BACKROOM / RIVERFORD - CORRIDOR OUTSIDE
BATHROOM - DAY - CONTINUOUS

28

BREEZE

Your corner's been empty for two
days now. What you been doing?

Dom looks up and down the corridor to make sure she's alone.

DOM

Yeah, no, we've er... we've been
triailling a different selling
method. It's er... more of a kind
of Deliveroo approach.

Breeze thinks for a moment.

BREEZE

Can I tell you a secret?... Certain
people getting nervous about you.

Dom doesn't know what to say to this.

BREEZE (CONT'D)

I think you're too smart to play
games with us.

DOM

(small voice)

Yeah, no... hate games.

BREEZE

We always retaliate.

DOM

(even smaller voice)

Rightly so.

BREEZE

See you Saturday. Don't be late,
don't be short.

He hangs up - and Dom breathes out.

Someone whistles to get Dom's attention. She looks in the
direction it came from.Dom's POV - through his open bedroom door: Sid, sat in an
armchair by the window.

SID

I believe you've got something for
me.

29

INT. RIVERFORD - SID'S BEDROOM - DAY - CONTINUOUS

29

Dom walks in, removes a packet of Regals from her pocket and chuck's them at Sid.

DOM

There you go - smoke yourself to death.

She turns to leave.

SID

Thank you... Officer.

Dom stops in her tracks - turns back around to look at him.

SID (CONT'D)

I'm right then. I know a copper when I see one - I was Old Bill myself, 35 years.

He pushes open his window and goes to light a cigarette.

SID (CONT'D)

Don't worry, your secret's safe with me. Now - a cheesey deserves a cheesey.

He blows smoke out of the window.

DOM

What?

SID

Cheesey quaver - favour.

DOM

Fine.

SID

The old bird you were tailing yesterday is called Celia Harrington.

This seems to trigger a thought for Dom ('C.H.' in Edwards' diary).

Without breaking eye contact, she closes Sid's bedroom door for privacy - and moves a little closer to him.

SID (CONT'D)

Couldn't tell you much about her - keeps herself to herself, not much of a joiner. But there's a story there. I dunno what - but I've got that feeling.

He turns to look at Dom.

SID (CONT'D)
You know what I mean.

He gives her a smile - and she allows herself a smile back.

CUT TO:

30 INT. RIVERFORD CARE HOME - ENTRANCE LOBBY - DAY 30

Kay is sat in a chair in the lobby, nervously waiting for Dom.

Dom approaches him with a renewed vigour.

DOM
(discreetly)
It's not the home - it's the old lady. She's called Celia Harrington - C.H. That's who we need to focus on.

CUT TO:

31 INT. ELDER BUNMI'S FLAT - KITCHEN - EVENING 31

Dom and Kay are sat at the kitchen table, staring intently at Kay's laptop - as Dom trawls through Google results for 'Celia Harrington'.

DOM
...Celia Harrington, senior marketing manager, Ontario... Celia Harrington Mobile Pet Care, Leigh...

KAY
The old guy who told you this - are we definitely sure about him? Is he *compos mentis*?

DOM
(half to herself)
What kind of person is *un-Googleable*?

KAY
Er, a lady in an old people's home?

Dom shakes her head.

DOM
You're telling me there's a *retired person* who's not on *Facebook*? No. Something's not right here.

Elder Bunmi comes in holding a jazzy shirt on a hanger.

ELDER BUNMI

Kay! I've ironed your church shirt!
Come on, get ready - we'll be late!

KAY

Ah, flip - I forgot. It's Soul
Impact night.

ELDER BUNMI

(to Dom)

What about you? Do you have
something else to wear or are you
going like that?

DOM

Ah. I'm actually kind of busy here.
Besides, I'm not really a churchy
kind of person. But that's cool
right?

CUT TO:

32

INT. KAY'S CHURCH - LATER THAT EVENING

32

Dom (looking pissed off) is sat next to Elder Bunmi (looking pleased with herself), on a row of chairs at the back of the church hall. The service has just finished, and the congregation are getting up from their seats, starting to make their way out.

ELDER BUNMI

That was a wonderful service!

DOM

It was certainly... long. Get your
money's worth with this guy, don't
you?

Angle on - the PASTOR, on stage. Kay is carefully taking a radio mic off his lapel.

KAY

Brilliant as always, Pastor Maduka.
Didn't want it to stop. Really
great to take a deep dive into who
begat who.

PASTOR

Thank you, Kayode.

The Pastor walks off - and Kay looks at the radio mic in his hand.

An idea occurs to him.

CUT TO:

33

INT. KAY'S CHURCH - EVENING

33

Dom is sat alone now on the end of the row, waiting for Kay - who walks up to her purposefully.

DOM

Can we *please* go?

KAY

(excited)

I've got an idea. I always get the best ones here!

He takes his phone out - and starts looking at it.

KAY (CONT'D)

Ok... unless I'm wrong... Yes!

He hands his phone to Dom - a picture of Edwards' diary on the screen.

KAY (CONT'D)

Edwards is going to Riverford tomorrow.

(then)

Now what if we could record her and this Celia Harrington? Bang - hard evidence of whatever it is they're talking about! Take that to Thirsty Kirsty.

Dom likes the sound of this.

DOM

How do we do that?

Kay produces the radio mic from his pocket.

KAY

Radio mic. Bluetooth.

Dom takes the radio mic off him to inspect it.

KAY (CONT'D)

It's small enough to be hidden, see? And it'll transmit to my laptop, so long as it's in range.

Dom looks up at Kay. A smile spreads across her face.

CUT TO:

34

EXT. RIVERFORD CARE HOME - THE NEXT DAY

34

Establisher - exciting, heist type music.

35 INT. RIVERFORD - ENTRANCE LOBBY - DAY - CONTINUOUS 35
Kay is casually watering a pot plant, with a clear view through the glass front doors.

CUT TO:

36 INT. RIVERFORD - CORRIDOR - DAY 36
Dom is skulking in a corridor next to a store room. A NURSE goes into the storeroom - Dom gives her a smile.
The Nurse comes back out pushing a wheelchair.

CUT TO:

37 EXT. RIVERFORD - CAR PARK - DAY - CONTINUOUS 37
Edwards' car pulls up in a parking space. EDWARDS gets out.

38 INT. RIVERFORD - ENTRANCE LOBBY - DAY - CONTINUOUS 38
Kay sees Edwards approaching the front door - and ducks out of sight.
He takes out his phone and texts Dom: "GO![smiley face emoji]"

39 INT. RIVERFORD - CORRIDOR - DAY - CONTINUOUS 39
Dom gets the text - she slips into the store room.

40 INT. RIVERFORD - STOREROOM - DAY - CONTINUOUS 40
The storeroom is full of wheelchairs - queued up for easy access, like shopping trolleys.
Dom has the radio mic stuck to a piece of gaffer tape - prepared and ready to go. She nervily sticks it to the underside of the next wheelchair 'off the rank' - and dashes back out of the room.

41 INT. RIVERFORD - CORRIDOR - DAY - CONTINUOUS 41
Dom ducks out of the room and walks off as casually as possible - as Linda comes the other way. Linda goes into the storeroom.

42 INT. RIVERFORD - STOREROOM - DAY - CONTINUOUS 42

Linda takes the wheelchair from the front of the "queue", and begins to push it out.

Struggling with it, she notices it has a broken wheel.

She tuts, pushes the wheelchair to one side, and takes the second one in the queue instead.

43 INT. RIVERFORD - CORRIDOR - DAY - CONTINUOUS 43

Linda pushes the wheelchair down the landing (to fetch Celia Harrington).

Dom watches from a distance. She takes out her phone and texts Kay a thumbs up emoji. Under this-

LINDA (O.S.)
Right Mrs Harrington, your daughter's here to see you. Now what mood are we in today?...

CUT TO:

44 INT. RIVERFORD - CONSERVATORY - DAY 44

Kay is in a conservatory sitting area, overlooking the gardens. He sits in a large armchair with his back to the window, wearing a cap with the peak pulled low.

He gets Dom's text - opens his laptop and puts a discrete pair of earphones in.

CUT TO:

45 INT. RIVERFORD - ENTRANCE LOBBY - DAY - CONTINUOUS 45

Linda is handing over CELIA HARRINGTON (in a wheelchair) to Edwards. They chit-chat idly-

EDWARDS
...Oh your hair looks nice - have you had it done?

CELIA
Yes but it wasn't the usual one - I don't like how she's done it-

EDWARDS
(to Linda)
I've got her, thanks.

CUT TO:

46 INT. RIVERFORD - CONSERVATORY - DAY 46

Kay peeps round the wing of the armchair.

His POV - outside, in the gardens, Edwards is pushing Celia along, getting closer to Kay. He can see them talking but-

Kay looks at his screen - the line on his recording is flat. He fiddles with the input cable of his receiver - still nothing.

He hurriedly texts Dom: "Not working!!!!"

CUT TO:

47 INT. RIVERFORD - CORRIDOR - DAY - CONTINUOUS 47

Dom reads Kay's text - freezes for a second in panic, then dashes back into the storeroom.

48 INT. RIVERFORD - STOREROOM - DAY - CONTINUOUS 48

Dom sees the wheelchair discarded to the side.

She dives down to her knees, and looks underneath - there's the radio mic!

CUT TO:

49 INT. RIVERFORD - CONSERVATORY - DAY - CONTINUOUS 49

Loudly over his headphones Kay hears Dom -

DOM (O.S.)
"Shitshitshit the bed man!"

Kay peeps round his chair again.

His POV - outside, Edwards and Celia have stopped, deep in what looks like tense conversation.

BACK TO:

50 INT. RIVERFORD - STORE ROOM - DAY - CONTINUOUS 50

Dom thinks for a moment - then dashes out.

51 INT. RIVERFORD - CORRIDOR - DAY - CONTINUOUS 51

Dom runs down the corridor.

CUT TO:

52

EXT. RIVERFORD - SID'S BEDROOM - DAY

52

Dom bursts in. Sid is smoking by the window.

SID

You ever tried knocking? Old
fashioned but it works.

DOM

(breathless)

Can I trust you?

SID

Eh?

DOM

Can I trust you?

Sid looks at her - clocks how serious she is.

SID

Only thing you can trust in this
game is your instinct.

Dom looks at him.

CUT TO:

53

EXT. RIVERFORD - GARDENS - DAY

53

Edwards and Celia are still deep in conversation -

CELIA

(hushed, clipped)

...You can't just stand down,
Helen. You knew that from the
outset-

EDWARDS

(similarly hushed,
clipped)I did not know I would have to
cover up the assassination of a
serving officer-

CELIA

The worst is over. Hold your nerve.

SID (O.S.)

Kitty!

They look up and see Sid staggering towards them, arms
outstretched.

CELIA

Shit.

SID
Kitty, you've come back to me!

CUT TO:

54 INT. RIVERFORD - CONSERVATORY - DAY 54

Kay can hear this over his headphones-

SID (O.S.)
"I've waited for you for so long-"

BACK TO:

55 EXT. RIVERFORD - GARDENS - DAY - CONTINUOUS 55

CELIA
I am *not* Kitty!

Sid goes to hug her.

SID
It's Sid, Kitty!

CELIA
Get off me, you old fool!

Close up - Sid slips the gaffer-taped radio mic onto the underside of a wheelchair arm.

CUT TO:

56 INT. RIVERFORD - CONSERVATORY - DAY 56

Kay listens in as Edwards intervenes to get rid of Sid-

EDWARDS (O.S.)
(through the headphones)
"Oh dear - Sir, this isn't Kitty...
Come with me, that's it...
(calling for help)
Excuse me!... Sorry, could you...?
Thank you..."

Kay clicks the record button with his cursor.

CUT TO:

57 EXT. RIVERFORD - GARDEN ENTRANCE - DAY 57

Linda leads Sid back into the home - past Dom, who is sat on the bench by the door.

LINDA

...Come on, that's it - we got a
bit excited didn't we?...

Sid tips Dom a wink as they pass.

BACK TO:

58 EXT. RIVERFORD - GARDENS - DAY - CONTINUOUS 58

EDWARDS

Are you ok?

CELIA

I'm fine, I'm fine - don't fuss.
Let's walk on.

Edwards starts pushing Celia's wheelchair.

CUT TO:

59 INT. RIVERFORD - CONSERVATORY - DAY 59

Kay listens in intently-

CELIA (O.S.)

(through the headphones)

"...Go down here, away from the
house... Not on the lawn, Helen,
stick to the path-"

The line crackles and the voice disappears as they walk out
of range.

Kay looks over his shoulder - sees them walking off along the
side of the building.

He picks up his laptop and starts walking - trying to keep
them in range without leaving the building. Snippets of
conversation crackle in and out as he goes...

CUT TO:

60 INT. RIVERFORD - RESIDENTS' LOUNGE - DAY 60

Kay stumbles with his laptop through a chair-based aerobics
session...

The conversation, meanwhile, has taken a decidedly banal turn-

CELIA (O.S.)
 (through the headphones)
 [radio static] "...They've cut all
 this back far too short - and too
 late, they should've done it in
 Autumn..." [radio static]

CUT TO:

61 INT. RIVERFORD - KITCHENETTE - DAY

61

Kay dashes through the kitchen, dodging a Nurse pushing a trolley full of soups, causing the cook to drop plates...

EDWARDS (O.S.)
 (through the headphones)
 [radio static] "...This Rose bush is
 very pretty-"

CELIA (O.S.)
 (through the headphones)
 "It's not a rose, it's a
ranunculus." [radio static]

CUT TO:

62 INT. RIVERFORD - A RESIDENT'S BEDROOM - DAY

62

Edwards and Celia Harrington pass the window of a resident's bedroom. Kay stumbles in trying to chase them.

An OLD LADY IN BED screams - bringing Linda in.

KAY
 Sorry! Sorry, I didn't realise
 there was anyone-

LINDA
 What's going on?

Kay whips his headphones off and shuts the laptop.

KAY
 Sorry, sorry, I was just... doing a
 teas round.

CUT TO:

63 EXT. RIVERFORD - GARDENS - DAY

63

Now away from the house, Edwards and Celia continue their earlier, heated conversation-

EDWARDS

My point is, I'm not here to negotiate. I'm here to tell you I'm out.

CELIA

That would be a grave mistake, Helen.

EDWARDS

I've made my decision.

She begins pushing Celia back towards the house.

CUT TO:

64

INT. RIVERFORD - CONSERVATORY - DAY

64

Dom and Kay are sat in the conservatory with Kay's laptop open, listening to the recording with one earphone each.

Dom shakes her head in frustration.

DOM

There's nothing here! Certainly nothing we can take to Kirsty.

Shit.

(then, thinking aloud)

What's our next move? Could we put this thing in her room -

Kay shuts the laptop.

KAY

Dom. Dom. We've got 48 hours and nearly three grand of gear. We need to get out there and sell.

Dom nods in resignation.

She picks up the backpack - sitting at her feet - and, standing up, she puts it over her shoulders.

DOM

I'll meet you round the front. There's someone I need to thank.

Dom heads inside.

CUT TO:

65

INT. RIVERFORD - SID'S BEDROOM - DAY

65

Angle on - Sid's door, closed. There's a knock and Dom enters.

DOM

Hello - it's just me. Listen, I
just wanted to say thanks...

She starts walking towards Sid - in his chair.

DOM (CONT'D)

...for what you did... you were
great... Sid?

Sid's eyes are open - staring straight ahead.

Dom notices - the cigarette he's holding has burned all the way down to the filter leaving several inches of ash.

Dom puts her backpack down and runs over to Sid.

DOM (CONT'D)

Sid, can you hear me?! Sid! Oh
shit!... Er, help! Nurse!...

Dom runs to the door.

DOM (CONT'D)

Someone help! Quick!

CUT TO:

66

INT. RIVERFORD - ENTRANCE LOBBY - DAY - A LITTLE LATER 66

Dom is sat in a chair in the lobby, looking shell-shocked. Kay is next to her - looking at her, concerned.

Linda gives Dom a cup of tea.

LINDA

Aah - is that your first cadaver?

Dom looks at her without answering.

Linda starts buzzing around the reception area, tidying up.

LINDA (CONT'D)

You get used to it in this game,
I'm afraid. Not a pleasant man,
conversationally, but he will be
missed.

(then)

He'd had a big operation earlier
this year - coronary artery bypass.

Dom hadn't been listening - but that gets her attention. Linda, meanwhile, leaves the lobby area.

KAY

You mustn't be thinking you caused
it.

DOM

I wasn't - until now. Thanks a lot.

KAY

I just said - you *mustn't* be
thinking you caused it.

Dom sighs, puts her tea down and stands up.

DOM

I'm gonna go. I need a shower.

KAY

(a little sheepish)
I said I'd stay for karaoke.

DOM

Karaoke?! A man's just died!

Linda passes back through the lobby with a vase of flowers.

LINDA

It's a care home, lovely -
someone's always just died.

Linda puts the vase down and disappears again.

DOM

Brightmarsh at 9?

Kay nods solemnly.

KAY

See you there.

Dom heads out of the front door, leaving the backpack.

CUT TO:

67

EXT. DOM'S PARENTS' HOUSE - EVENING

67

Dom approaches her dad and Julie's house - stops, takes a
deep breath, and walks towards the front door.

Close up - Dom puts her key in the front door and opens it.

CUT TO:

68

INT. DOM'S PARENTS' HOUSE - KITCHEN - EVENING

68

Dom finds her dad and Julie in the kitchen - Julie sat at the
kitchen table, Morris stood over her with his hand on her
shoulder. They look up as she comes in-

DOM

Ok, there's something I need to say so please just hear me out for a minute... I wanted to apologise to you. Both.

They look at her expectantly.

DOM (CONT'D)

That was it. That was the apology.

They both smile, melt just a little.

DOM (CONT'D)

Julie, I know I've given you a hard time over the years. But the fact is - you make my dad happy and... that makes me happy.

Morris opens his arms and Dom gives him a hug - at which point a POLICE OFFICER walks into the kitchen.

POLICE OFFICER

Sorry - I think we've got everything we need now. Someone from the station will be in touch.

JULIE

Thank you so much.

The police officer nods and heads out.

DOM

What's going on?

MORRIS

We've had a break-in. Don't worry, it doesn't look like anything was taken. They've just made a hell of a mess.

On this, a horrible thought occurs to Dom.

She turns and runs out of the room.

CUT TO:

69

INT. DOM'S PARENTS' HOUSE - DOM'S BEDROOM - EVENING

69

Dom rushes into her bedroom - the door's open, the lock has been forced.

Dom looks at her bedroom - it's been ransacked, turned upside down.

Dom runs to her bed and looks under it: the drugs package and her cash tin are gone!

JUMP CUT TO:

Dom frantically searches her room.

After a few moments, she finds the drugs - and the cash tin - discarded amongst her bedclothes.

She checks the tin - the money's still there.

She hugs them close to herself.

DOM
(to herself)
Oh, Jesus, thank you.

After a moment's relief, another horrible thought occurs to her.

JUMP CUT TO:

Dom drags her bed away from the wall. Under this-

Dom lifts a corner of carpet and takes out a short floor board.

Dom reaches under the floorboards and pulls out Clinton's Brightmarsh Dossier - and breathes a sigh of relief.

CUT TO:

70 INT. RIVERFORD - RESIDENTS' LOUNGE - EVENING 70

Kay is now on the mic of a karaoke machine, belting out 'Oklahoma!' -

KAY
*Ooooooooh-O-klahoma! Where the
wind comes sweepin' down the plain-*

JUMP CUT TO:

71 INT. RIVERFORD - RESIDENTS' LOUNGE - EVENING - A LITTLE 71
LATER

An ELDERLY GENT is now on the mic, singing "Life Is A Cabaret".

Kay watches on happily, with Enid - the lady he was looking at photos with earlier.

Then he spots something through the glass door, almost double-takes -

Kay's POV - a mysterious MAN IN A SUIT is wheeling Celia Harrington into the entrance lobby - where a CARE HOME WORKER is waiting to take her to her room.

Kay nudges Enid - and nods in the direction of the door.

KAY

Who's Celia's fancy man?

ENID

Oh, that's her son.

Kay nods, then Enid adds-

ENID (CONT'D)

Well, I assume it is - he's the only other visitor she gets apart from her daughter.

Enid goes back to watching the karaoke - but Kay keeps watching the door.

Kay's POV - the mysterious man in a suit shakes Celia's hand before moving to leave.

Off that, we register a look on Kay's face - that ain't her son.

Kay watches the man as he leaves - Kay's eye-line following him as we see the man head out of the front door.

72

INT. RIVERFORD - ENTRANCE LOBBY - EVENING - CONT

72

Exciting music:

Kay (with backpack) hurries out of the residents' lounge and looks through the front doors - to see the man in a suit head towards a car: a black, executive vehicle with tinted windows.

Kay takes his mobile out, fumbles with it - and hurriedly hails an Uber.

He looks up - the man in a suit is now getting into the back of the car.

Kay looks back to his phone - the map and car icon on screen: 2 minutes away.

KAY

(to himself)

Come on...

He looks up again - the black, executive car starts pulling out of its parking space.

CUT TO:

73 EXT. RIVERFORD - CAR PARK - EVENING 73

The black car pulls out of the car park.

Kay runs up to the car park entrance to flag down his Uber as it arrives.

He dives in the back.

74 INT. UBER TAXI - EVENING - CONTINUOUS 74

KAY

Follow that black car!

UBER DRIVER

'Kay'?

KAY

Yes, Kay! Follow that car!

UBER DRIVER

If you wanna change your destination, Boss, you gotta do it in the app.

KAY

Just drive! Like in a film!

The UBER DRIVER is sold - and pulls off with a screech.

CUT TO:

75 EXT. DUAL CARRIAGEWAY - EVENING 75

Shots of Kay's Uber on the tail on the black car - as it makes its way out of London.

CUT TO:

76 INT. DOM'S PARENTS' HOUSE - DOM'S BEDROOM - EVENING 76

Dom dials Kay on her mobile-

DOM

Kay! Where are you? Do you have the bag?!

INTERCUT:

77 INT. UBER TAXI / DOM'S PARENTS' HOUSE - DOM'S BEDROOM - 77 EVENING - CONTINUOUS

Kay is on the phone - but not taking his eyes off the black car ahead. They're driving down a more rural road now.

KAY

Yeah.

DOM

Ok, thank God for that. Listen, something mad's happened - someone broke in my dad's house, trashed my room - I bet it was the van that's been watching the house! I think they were after the dossier, but-

Dom suddenly becomes aware of the sound of the car.

DOM (CONT'D)

(interrupting herself)

Where are you?

KAY

I'm in an Uber. *Somewhere* near the M25.

DOM

What?! We're meant to be going to Brightmarsh!

KAY

While I was at Riverford, a guy showed up - to visit Celia Harrington. Apparently he's her *only other visitor apart from her 'daughter'*. So - I followed him.

DOM

Nice!

KAY

Yeah - and I don't feel travel sick *at all*.

UBER DRIVER

Cos you're looking out the front window, Boss.

The black car indicates left and begins to turn.

UBER DRIVER (CONT'D)

He's stopping.

KAY

He's stopping!

DOM

Where are you?!

KAY

Mate, pull up here!

DOM
Kay, what's going on?!

The Uber driver pulls over.

Through the windscreen we see the black car pulls up at a checkpoint barrier - the entrance to some sort of facility, with high fences and barbed wire.

DOM (CONT'D)
Kay?...

A guard in military uniform, with a machine gun, approaches the vehicle - and waves it through as the barrier opens.

Kay watches all this, open mouthed.

DOM (CONT'D)
Kay?!...

Kay gets out of the Uber.

78 EXT. RURAL ROAD - EVENING - CONTINUOUS

78

Kay walks a few paces down the roadside towards a large sign.

DOM (O.S.)
(through Kay's mobile)
Kay, are you there?...

He stands in front of the sign to read it.

Kay's POV - the sign reads 'MINISTRY OF DEFENCE - STRICTLY NO ENTRY'.

KAY
Oh. My. Days.

TO BLACK.

END CREDITS.