

BLACK OPS

Episode Six
by
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WHITE Shooting Script

BBC STUDIOS PRODUCTIONS
COMEDY

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1 EXT. SUPERINTENDENT EDWARDS' HOUSE - EARLY MORNING 1

A suburban semi-detached house. A POSTMAN approaches the front door and presses the doorbell.

After a moment, EDWARDS (in a dressing gown) answers.

POSTMAN

Signature.

Edwards takes a signature-device from him, whilst-

EDWARDS

Oh. Wasn't expecting anything.
Where's the usual lady, is she-

BAM! The postman slams a syringe into the side of Edwards' neck - she's shocked.

As she starts to scream and struggle, he muffles her mouth with a cloth (quickly pulled from his pocket) - and eases her down to the hallway floor as she falls unconscious.

With calm efficiency: He picks up the signature-device and puts it in his post-bag. Then he plucks the syringe out of Edwards' neck, and closes the front door - using the cloth to hold the handle. Then he places the syringe in the cloth, and the cloth in his post-bag.

He cheerfully whistles as he walks down the short driveway. Reaching the street, he checks nobody is around - before getting into a London & District Water van. The van engine starts and it speeds off. *

CUT TO:

2 INT. DOM'S BEDROOM - MEANWHILE, THAT MORNING 2

Dom has the dossier on her bed. She puts her backpack down next to it. Kay stands watching. *

DOM

...Are you *definitely* sure this sign said Ministry of Defence?

KAY

Definitely.

Dom starts stuffing the dossier into her backpack.

DOM

And it wasn't, like, a paintball centre or some dudes offering Taekwondo lessons in a barn?

Dom zips up the backpack.

KAY

It was a military base. Barbed wire, guys with guns, the real deal.

Dom goes to fish out the pickle jar out from under her bed.

DOM

Kay, this is *huge!* This isn't just some bent coppers - this goes all the way to the top!

(then)

Always wanted to say that.

She unscrews the jar and takes Clinton's finger out.

DOM (CONT'D)

Now we've *definitely* got some information for Thirsty Kirsty. And she's going to have to either help us-

Dom gesticulates with Clinton's finger at a horrified Kay.

DOM (CONT'D)

-or read about it in The Daily Mail.

Dom notices Kay's revulsion and looks at the finger.

DOM (CONT'D)

Sorry, I've sort of gotten used to it. Do you see what we've become?!

JUMP CUT TO:

Dom is now tapping away frantically on Clinton's mobile phone.

KAY

What are you doing?

DOM

I'm telling Kirsty we need to meet her - *today*.

KAY

Right - today though? Because...

Kay takes the lid off a marker pen and puts an X through the final day on the calendar - the day Dom circled a week ago.

KAY (CONT'D)

Today's payday. And we've got two grand's worth of gear to shift by midnight.

DOM

Kay - what's our best ever day's takings?

KAY

Er... five hundred and something?

DOM

Three hundred and fourteen. We need Kirsty's help - today. That's where we are now - we've put all our money on red 7.

Dom hits send on her message to Kirsty ('We need to talk to you. We KNOW what's going on.') then looks at Kay.

DOM (CONT'D)

Sorry, insensitive reference.
Forgot you were a gambling addict.

KAY

It's ok - roulette wasn't my game.

DOM

What was your game?

KAY

Foxy Bingo. They just made it seem so light-hearted.

Dom spots some activity on the phone-

DOM

She's typing!

Close up - the phone screen. The typing stops.

Dom and Kay both take an intake of breath.

After a moment, the typing starts again - and they breathe out.

DOM (CONT'D)

I hate it when people do that.

KAY

(at Dom)

Needy.

DOM

(defiant)

Yes.

A message comes back: 'Meet me at London Fields Lido 14:00'.

DOM (CONT'D)

Yessss. I knew there was more to
her than she was letting on!

CUT TO:

3 EXT. STREET OUTSIDE DOM'S HOUSE - MORNING

3

Dom (wearing the backpack) strides out of the house
purposefully, followed by Kay. *

DOM

We need to stash the dossier at
your church. *

KAY

What?! Dom, the church is for
prayer, worship - and on Thursday
mornings, Pilates. It's not for
stashing things! *

DOM

That's why it's a good hiding
place. It's safe - nobody goes. *

KAY

Ok - rude, and factually wrong- *

Dom stops dead and puts her arm out to stop him.

KAY (CONT'D)

What's up?

Up ahead of them - a 'London & District Water' van is parked
on the side of the road.Dom turns around and starts walking in the opposite
direction.

DOM

(hissed)

This way.

Kay follows her, slightly unsure what's going on.

DOM (CONT'D)

Come on!

Angle on - the van begins to slowly follow them. *

Dom and Kay pick up the pace - and so does the van. *

KAY

Who is that?! *

Dom suddenly pulls Kay down a side alley - to try to lose the
van. **
**
**
*
*
*
**
*
**
*

4 EXT. SIDE ALLEY - MORNING - CONTINUOUS 4 *

Dom and Kay run down the alley as fast as they can. *

KAY

Have you not paid your water bill
or something?! *

At the end of the alley behind Dom and Kay, the van screeches off - to try to head them off on the other side. *

5 EXT. STREET BEHIND THE ALLEY - MORNING - CONTINUOUS 5 *

Dom and Kay are now running down a street on the edge of a housing estate - which the van screeches onto, from a side road, ahead of them. *

Dom and Kay turn and run in the other direction. *

6 EXT. COURTYARD ON ESTATE - MORNING - CONTINUOUS 6 *

Dom and Kay turn onto a paved, pedestrianised area of the housing estate. The van screeches to a halt, trapped behind a metal barrier. *

CUT TO:

7 INT. VAN - MORNING - MEANWHILE. 7 *

Close up - the van driver frantically fumbles in the glove box - taking out a gun and a silencer, which he hurriedly attaches to the gun. *

BACK TO:

7A EXT. COURTYARD ON ESTATE - MORNING - CONTINUOUS 7A *

THUNG! The driver takes a (muted) shot at Dom and Kay, from his window - just as they disappear around the corner of a row of garden fences. *

Angle on - the driver gets out of the van and chases after them on foot. *

He runs round the corner as fast as he can - bombing it down the alley. *

Angle on - the garden fence on the corner. Dom and Kay's heads cautiously pop up over it - revealing that they'd turned the corner and hidden in a garden. *

Their POV - they watch the van driver run off out of sight. *

7B EXT. GARDEN ON ESTATE - MORNING - CONTINUOUS 7B *

They duck back down behind the fence and turn to one another- *

KAY DOM
(hushed panic) (hushed panic)
He was shooting at us! He had A gun! The guy had a frickin'
a gun and he was shooting it gun and he was trying to
at us! shoot us! *

They take a breath, then- *

DOM (CONT'D)
Right, gimme a leg up. *

Kay gives Dom a leg-up as they inelegantly scramble over the fence. *

7C EXT. COURT YARD ON ESTATE - MORNING - CONTINUOUS 7C *

Dom and Kay run off in the opposite direction from the van driver. *

CUT TO: *

8 OMITTED 8 *

9 OMITTED 9 *

10 OMITTED 10 *

11 OMITTED 11 *

12 OMITTED 12 *

13 OMITTED 13 *

14 OMITTED 14 *

15 OMITTED 15 *

16 OMITTED 16 *

17 INT. KAY'S CHURCH - BACK ROOM - DAY 17 *

Kay hides the Brightmarsh Dossier in the back of a cupboard. *

Close up - Kay locks the cupboard door.

KAY

Done.

Angle on - Dom, peering out of the window to check they haven't been followed.

KAY (CONT'D)

Any frightening gunmen out there?

DOM

I think we're safe.

They go to leave.

KAY

Huh, anyway - good luck trying to shoot us while we're in here. The bullets would turn around in mid air-

DOM

Kay, Kay - you don't think that.

KAY

Sorry - sometimes I don't even know I'm doing it.

CUT TO:

18

EXT. LONDON FIELDS LIDO - DAY

18

Wide shot of the lido - the pool is pretty empty: KIRSTY is swimming lengths and there's maybe one other swimmer - a pensioner.

Dom and Kay walk in and wander over to the edge of the pool.

Kirsty swims up to speak to them.

Angle on - Kirsty, Dom and Kay at the edge of the pool. Kirsty takes off her goggles.

KIRSTY

So. What's this information you want to share with me?

DOM

Ok - we know this goes up to government level.

Kirsty looks at them a moment.

KIRSTY

Is that it?

DOM

The Brightmarsh Gang are being allowed to deal drugs on the estate. *That's* what Clinton was investigating! Superintendent Edwards is in on it - and her contact is a lady in an old peoples' home - Celia Harrington.

The name seems to register for Kirsty - and Dom notices.

DOM (CONT'D)

You recognised that name! I saw that! Did you see that?

KAY

There was a tell.

KIRSTY

Look, look - this all sounds highly intriguing...

She gathers herself, puts her goggles back on.

KIRSTY (CONT'D)

...but, as I said, I just went on a few dates with Clinton so-

DOM

Oh, *come on!*

(then)

We know you know! You know we know you know! Can't you just throw us a frickin' bone here?!

Aware that Dom has raised her voice, Kirsty looks around to check nobody is listening.

KIRSTY

Meet me outside in five.

She launches off to swim another length.

Dom and Kay are hugely excited - they've cracked Thirsty Kirsty - but celebrate and air-punch silently.

CUT TO:

19

EXT. LONDON FIELDS PARK - DAY

19

Kirsty strides through the park - Dom and Kay try to keep up.

KIRSTY

(hushed)

Celia Harrington ran the Central Asia desk at MI6.

(MORE)

KIRSTY (CONT'D)

Retired fifteen years ago - but
clearly still meddling.

DOM

So MI6 are allowing drugs to be
dealt on Brightmarsh - why?!

(thinks)

Are you from MI6?

Kirsty stops.

KIRSTY

You need to drop this - now.

She continues to walk, and they follow-

DOM

We will - if you get us out of
this.

KIRSTY

You don't get it-

Dom grabs Kirsty by the arm and pleads with her-

DOM

Kirsty - please - we're desperate.

KAY

We're up turd creek - and paddles
are a distant memory.

KIRSTY

I am trying to help you here. Look -
Clinton Blair was about the best
police officer I've known - and he
lost his life to this-

DOM

They killed him - and cooked up
this corruption stuff.

KIRSTY

Yes.

DOM

Who? MI6? The police?

KAY

The Tories?

DOM

Kay, shut up!

KAY

(less certain)

London & District Water?

Kirsty motions her hands for them to lower the volume.

KIRSTY

Look - I'm sorry you got drawn into this, I really am. But however bad things are for you now - they can get worse. These guys... they can't be beaten. We gave it a good go and...

As she thinks about Clinton - about to say 'and look what happened' - a wave of emotion catches her off guard, before she gathers herself.

KIRSTY (CONT'D)

(firmly)
I'm sorry.

She walks off - Dom and Kay watch her go.

They stand there for a few moments, shellshocked.

Then Kay turns to Dom-

KAY

So what now?

Dom thinks...

* CUT TO: *

19A FLASHBACK: INT. SOAPY'S - BACKROOM - DAY (EVENING) 19A *

Breeze about to hammer the dealer's hand: *

DEALER

Boys, no, please - I swear to god-

On the sound of the hammer hitting we go... *

BACK TO: *

19B EXT. LONDON FIELDS PARK - DAY - CONT FROM PREVIOUS 19B *

Dom flinches a little at the memory, then look at Kay. *

DOM

We've got nine hours to sell a shitload of heroin.

CUT TO:

20

MONTAGE: EXT. / INT. BRIGHTMARSH ESTATE - DAY

20

Dom (wearing the backpack) and Kay run around the estate, desperately trying to track down their regular customers.

They round a corner to find one of their regulars, DENNIS, sitting against a wall enjoying a Special Brew.

DOM

Dennis! Do you need a hit?

DENNIS

Nah, I'm good thanks guys.

DOM

Well you won't be saying that in hour so let's get you sorted. Kay, open the bag - let's get this gentleman high.

Close up - baggies and cash changing hands.

JUMP CUT TO:

...And another addict, SHARON.

DOM (CONT'D)

How much cash you got on you, Sharon?

SHARON

Forty - but I need twenty for the hostel.

DOM

You can sleep in my dad's garage. Kay, give her two.

JUMP CUT TO:

They approach a posh, white man in his 60s, carrying two tote bags of groceries to his flat door.

DOM (CONT'D)

Gerald! Heroin! Do you want some?

GERALD

Well! Door to door service! Put me down for three - I feel a Miles Davis afternoon coming on.

JUMP CUT TO:

Dom and Kay are tucked behind a corner counting their cash so far...

KAY

How much?

DOM
Not enough.

They head off to find more customers.

JUMP CUT TO:

Dom and Kay, on the move again, round a corner and spot SHAKY JAKE slumped in a particularly grim and isolated corner of the estate.

DOM (CONT'D)
Jake! Do you need some gear? Course you do - let's be having you...
Jake?

Jake doesn't respond or move.

DOM (CONT'D)
Jake?...

She turns him over a little - and realises he's overdosed.

DOM (CONT'D)
Oh shit.

Kay starts checking for a pulse-

KAY
Jake?
(to Dom)
Call an ambulance!

-and moves Jake into the recovery position - as Dom dials.

DOM
(into her phone)
...Ambulance!... There's a guy collapsed... we're on the Brightmarsh Estate - Gladstone House end...
(to Kay)
Is he breathing?...

KAY
Yes.

DOM
(into the phone)
Yes... I think it might be-
(this isn't easy)
-something he's taken... Ok.
(to Kay)
They're on their way.

KAY
(to Jake)
Ambulance is on its way, mate.
(MORE)

KAY (CONT'D)

You hold in there. You're gonna be alright.

Dom and Kay look at one another - is he fuck.

Dom's mobile rings. She looks at it - unknown number.

She answers.

DOM

Hello?

CELIA HARRINGTON (O.S.)

Dominique?

Dom puts her finger in her non phone ear so she can hear.

DOM

Sorry, who is this?

INTERCUT:

21 INT. RIVERFORD CARE HOME - CELIA'S ROOM - DAY - CONTINUOUS 21

CELIA is sat in an armchair in her room, speaking on a landline telephone.

CELIA

My name is Celia Harrington-

Dom is stunned - unsure how to play it.

DOM

Never heard of you. Sure you've got the right number?

CELIA

I'd like to apologise for the rather heavy-handed approach of my colleague earlier.

*
*

Dom takes a beat to get her head round this, before-

DOM

You mean the bloke who tried to shoot us?

*

CELIA

I'm calling because I believe we may be able to help one another...

Dom looks back over her shoulder - a paramedic on a motorbike has arrived to tend to Shaky Jake. Dom walks a little further away.

DOM

Go on.

CELIA

I think by now you must know that we're rather interested in a dossier you have.

DOM

I... might... know what you mean.

CELIA

Well, I am aware of your and Kayode's situation... and, in exchange for the dossier, I can arrange for you to be relieved of your obligations to the Brightmarsh Gang.

Dom takes beat to take this in, then-

DOM

For good?

CELIA

For good.

DOM

Immediately?

CELIA

As soon as we have the dossier. That's all we need - and you'll be free.

She looks over at Kay - Shaky Jake is now being lifted on a stretcher into the back of an ambulance, as Kay looks on.

DOM

Where do we meet you?

CELIA

Tomorrow, 4pm - The Hainsworth Club, on Burlington Row.

Celia hangs up.

CUT TO:

22

EXT. BRIGHTMARSH ESTATE - DAY

22

Dom walks over to join Kay. The ambulance is driving away.

KAY

They've taken him in for observation.

Dom nods, distracted - her mind still on the phone call.

Kay glances down at the ground - where there are remnants of drug use: old needles, bits of foil and a burnt spoon.

KAY (CONT'D)
(with a heavy heart)
I guess we have to get back to
selling the... y'know.

DOM
No we don't.

She looks at him.

KAY
What are you talking about?

DOM
I just got a phone call.

CUT TO:

23 EXT. DOM'S PARENTS' HOUSE - MIDDLE OF THE NIGHT 23

Establisher shot of the house, takes us into-

24 INT. DOM'S BEDROOM - NIGHT - CONTINUOUS 24

Dom lies awake in bed, unable to sleep, staring at the ceiling.

The camera slowly creeps tighter on Dom's face as a collection of memories buzz around her brain...

24A FLASHBACK: EXT. LONDON FIELDS PARK - FROM EARLIER 24A

KIRSTY
...Clinton Blair was about the best police officer I've known - and he lost his life to this.

25 OMITTED 25

26 FLASHBACK: EXT. BRIGHTMARSH ESTATE - FROM EP 3 26

The AUNTIE CHIMEKA talking to Kay-

AUNTIE CHIMEKA
...This estate used to be so nice.
Now I'm frightened to go to the
shops!

*

*

27 FLASHBACK: EXT. BRIGHTMARSH ESTATE - FROM EARLIER 27

Dom on the phone to Celia -

CELIA
...That's all we need. And you'll be free.

28 FLASHBACK: INT. GIUSEPPE'S CAFE - FROM EP 1 28 *

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

29 INT. DOM'S BEDROOM - NIGHT - CONTINUOUS 29 *

We end close on Dom's face - thinking.

CUT TO:

30 EXT. THE HAINSWORTH CLUB - THE NEXT DAY 30

Dom - holding her phone in front of her, checking Google Maps - walks up to the imposing entrance of The Hainsworth Club - a private members' club on a fancy London street (think 'Whites' not 'Soho House').

CUT TO:

31 INT. THE HAINSWORTH CLUB - FRONT DESK - DAY 31

Dom approaches the front desk, a little cautiously. The receptionist looks up at her.

RECEPTIONIST
Are you dropping off a parcel?

DOM
I'm meeting a lady called Celia Harrington. *

RECEPTIONIST
Sorry, you look a bit like one of the delivery drivers who- well, sorry, I mean you don't look like-

DOM
Just stop.

RECEPTIONIST
Ms Harrington is in The Chamberlain Room - second floor, first door on your right.

Dom heads towards the stairs.

32 INT. THE HAINSWORTH CLUB - STAIRWELL - DAY - CONTINUOUS 32

Dom climbs the stairs, unwrapping a stick of chewing gum and popping it in her mouth as she goes.

A couple of grey haired men in Savile Row suits pass her on the way down, eyeballing her a little suspiciously.

CUT TO:

33 INT. THE CHAMBERLAIN ROOM - DAY 33

Dom pushes open the large oak door and gingerly enters the room.

A man sat nearby in a large armchair peers over his Telegraph newspaper at her.

CELIA HARRINGTON (O.S.)
Dominique.

Dom looks across the room - CELIA HARRINGTON is sitting in a large armchair. She's dressed in a rather Thatcher-ish skirt suit and looks markedly more powerful and authoritative than she did in Riverford. The Man in a Suit (who Kay followed) is sat in an armchair next to her.

Dom walks over to them.

CELIA
I'm Celia. This is my associate,
Marcus.

DOM
Dom. Yo. Big up.

She offers Celia a fist bump - and, confused, Celia awkwardly shakes Dom's fist, under-

DOM (CONT'D)
This place is *nice*. Clubs I usually go to open at midnight and smell like Sambuca and farts.

Celia smiles politely.

CELIA
Will your friend Kayode be joining us?

DOM
I hope so because he's got the dossier.

She's about to take a seat - but Marcus gets up and approaches her.

MARCUS

If you don't mind...

Marcus starts to pat her down.

DOM

Hello to you too... normally insist on at least dinner first but...

Celia smiles - pretending she's finding Dom's schtick charming.

Marcus takes Dom's mobile phone out of her pocket.

MARCUS

We'll need to hold onto this.

DOM

What?! Piss off - I've still got six months left on the contract!

MARCUS

(polite smile)

We'll return it to you at the conclusion of the meeting.

Celia glances at Marcus and raises an eyebrow.

A waiter approaches.

CELIA

Would you care for any refreshments?

DOM

What?

CELIA

A drink?

DOM

(to the waiter)

I'll get some chips.

CELIA

Or food, yes.

DOM

With ketchup, yeah?

The waiter walks off, looking less than impressed - as Kay bowls into the room out of breath.

KAY

Hi! Sorry I'm late!

As he walks over to join them, again in peripheral background, out of focus, we see the window cleaner working away.

KAY (CONT'D)

There were delays on the Vicky line
so I hopped on the purple line at
Kings Cross but then I went
northbound-

DOM

Kay, you need to give them your
phone and this dude's gonna touch
you up.

KAY

Oh ok.

He hands his phone to Marcus who proceeds to pat him down. Kay nods at a nearby painting - a large, gilt-framed portrait.

KAY (CONT'D)

Is that Henry the Eighth?

CELIA

Winston Churchill.

KAY

Divorced, beheaded, died, divorced,
beheaded, survived. It's hot in
here isn't it?

Pat-down over, Kay and Marcus go to sit down - as the waiter delivers Dom's chips.

KAY (CONT'D)

How come she's got chips?!

Dom takes her gum out and puts it on the table.

DOM

What's this? I asked for ketchup.

WAITER

The kitchen makes its own.

DOM

Buy a bottle of Heinz, mate - you
can't do this on the cheap.

CELIA

(politely but firmly)

Shall we get to the matter at hand?
The dossier.

KAY

I haven't got it.

DOM CELIA
What? What?

KAY
It's in a secret location whose whereabouts I will reveal on one condition-

DOM
(to Celia)
It's in the back room at Sanctified Renewed International Church in Hackney.

*
*
*

KAY
No it isn't, Dom, because I've moved it.

DOM
(hissed)
Kay - what are you doing?!

Celia and Marcus share a look of: how have these two numpties become embroiled in all this?

KAY
I'll reveal the location of the dossier when our hosts tell me exactly what's going on.
(to Celia and Marcus)
What, exactly, are we co-operating with by handing over this dossier?

CELIA
We can't do that - that wasn't part of the deal-

DOM
That wasn't part of the deal, Kay.

CELIA
And I can promise you - it's in your best interests not to know.

KAY
No deal then.

DOM
Kay. A word. Outside. Now.

KAY
(to Celia and Marcus)
I am a man of deep spiritual convictions and I need to know that, whatever I'm participating in here, I can square it with The Big Man.

CELIA

I assure you - you will be acting
in the national interest.

Kay folds his arms and thinks for a moment.

DOM

Kay - not now. Please.

KAY

I don't know what you guys are up
to but I *think* you are allowing
drugs to be dealt on the
Brightmarsh Estate - and I don't
see how that's in anyone's
interest. Drugs are bad.

Celia and Marcus look at one another - she gives a solemn
nod.

MARCUS

You're right, Kay. On both counts.
We are allowing it. And drugs are
bad - but sometimes, in our game,
you have to think of the greater
good.

Marcus leans forward and speaks like he's talking to a
precocious 8 year old.

MARCUS (CONT'D)

Have you heard of the Taliban, Kay?

KAY

Yes.

MARCUS

Right - bad guys. Terrorise women.
Chop people's heads off.
Particularly unforgiving towards
Christians.

He raises his eyebrows at Kay for emphasis.

MARCUS (CONT'D)

Now, the good news is - there are
people in Afghanistan who are
trying to fight against them.
Great. Except - they're not exactly
people you want to be seen giving a
load of cash to.

Dom and Kay listen intently.

MARCUS (CONT'D)

For example - they're among the
world's leading producers of
heroin. So!

(MORE)

MARCUS (CONT'D)

We have to get a bit creative - instead of *giving* them money, we can *allow* them to sell their product, in *carefully selected areas*, in a controlled manner.

KAY

The Brightmarsh Estate.

CELIA

Regrettably, there are always casualties in war.

DOM

I'm sold.

Kay thinks for a moment - he looks troubled.

KAY

I'm not sure.

DOM

(to Celia and Marcus)
Right, sorry, would you excuse my associate and I for just one moment?

She grabs Kay and starts frogmarching him out of the room, hissing a rant into his ear-

DOM (CONT'D)

Kay, for fuck's sake, what are you doing...[becomes inaudible]

Celia and Marcus coolly watch them go. Then, once they're well out of earshot, Celia calmly turns to Marcus-

CELIA

As soon as we have the location of the dossier, insist on giving them a lift home. Dispatch them however you see fit.

Marcus nods as Celia takes a sip of tea and winces.

CELIA (CONT'D)

You can tell it's from a bag.

CUT TO:

Dom and Kay run around the side of the building - to where their e-scooters are sat waiting for them.

DOM

We've got about thirty seconds
until they realise we ain't coming
back.

In close up - Dom removes the radio mic (as seen in Episode 5) from her hair.

PCSO PRICE, dressed in window cleaner's overalls, with headphones round his neck, approaches them. He has a laptop under his arm - from which he plucks a USB stick.

KAY

Did you get it?

Price hands Kay the USB stick.

PRICE

Every word.

Kay tucks the USB stick into his pocket - as Pricey turns and heads back towards his ladders, whistling conspicuously.

Dom and Kay climb onto their e-scooters.

DOM

Let's go.

Dom and Kay speed off on their scooters - and, as they go, the camera settles on the front door of The Hainsworth Club - where Marcus runs out to see them fleeing on the scene.

Exciting, chase music kicks in.

CUT TO:

35

INT. KAY'S CHURCH - DAY

35

They're preparing for an evening service at Kay's church - the congregation is filing in, the band and choir are setting up on stage.

ELDER BUNMI is stood by the door handing out hymn books.

KIRSTY approaches her, mobile phone in hand - she's a little out of breath.

KIRSTY

Hi, er - I'm looking for Dom and Kay? They told me to meet them here.

Elder Bunmi looks at her watch.

ELDER BUNMI

Kay should be here now.

Kirsty takes a hymn book, comes into the hall and sits herself in an aisle seat near the back.

BACK TO:

36 EXT. CENTRAL LONDON STREET - DAY - (EARLY EVENING) 36

Dom and Kay are travelling as fast as they can on their e-scooters - heading east.

DOM

Speed up!

KAY

This is as fast I go without knee pads!

A black, executive car screeches out of a side street behind them: Marcus.

Kay glances over his shoulder.

KAY (CONT'D)

Ok, I'm speeding up!

Dom spots a side road coming up, its entrance blocked to cars by bollards (or else too narrow for a car).

DOM

Down here, follow me!

They veer off down the side road, thwarting the car.

37 EXT. SIDE ROAD WITH BOLLARD - DAY (EARLY EVENING) - 37
CONTINUOUS

Dom looks over her shoulder - sees Marcus's black, exec-y car stuck behind the bollards. It reverses away and carries on down the road - looking to catch them further on.

DOM

Yesss!

She goes to high five Kay.

KAY

Both hands on the handlebar,
please!

Dom shakes her head.

She looks at the road up ahead - there's a police car parked up at the end of the road. Two TRAFFIC OFFICERS are stood beside it - one of them flags Dom and Kay down.

DOM

Shit.

They slow down to a near stop as they approach the officers.

TRAFFIC OFFICER

Stop and search, guys - you've been selected entirely at random.

DOM

Oh, fuck off.

Dom accelerates away. Kay follows her.

The two officers scramble to get into their car.

CUT TO:

38 EXT. MAIN ROAD - DAY (EARLY EVENING)

38

Dom and Kay pull out onto a main road, followed by - a moment or two later - the police car.

Then, from another street, Marcus's car joins the pursuit again.

Dom glances back over her shoulder.

DOM

Shit!

She looks up ahead.

DOM (CONT'D)

Kay!

She veers off sharply into a side road and Kay follows her.

The police car and Marcus's car can't make the turn fast enough - so they carry on.

CUT TO:

39 INT. KAY'S CHURCH - DAY (EARLY EVENING)

39

Kirsty fidgets nervously in her chair, checking her watch. The band is playing, the hall is full - the PASTOR gives the nod to the elders to close the doors. *Where are they?!*

BACK TO:

40 EXT. HACKNEY STREET - DAY (EARLY EVENING)

40

Dom and Kay zip past a sign: 'Welcome to Hackney' (someone's graffitied 'unless your a cunt' underneath).

A few moments later, the police car passes - followed by Marcus's car.

CUT TO:

41 EXT. STREET WITH KAY'S CHURCH - DAY (EARLY EVENING) 41

Dom and Kay pull onto the street with Kay's church.

Kay glances back over his shoulder - they appear to be alone now.

KAY

I think we lost them!

42 EXT. KAY'S CHURCH - CAR PARK - DAY (EARLY EVENING) - 42
CONTINUOUS

Dom and Kay zip into the carpark and drop their e-scooters.

KAY

Come on!

They head towards the doors - but their path is suddenly blocked by TEVIN - holding a gun.

DOM

Tevin!

TEVIN

Get in the car.

He points with his gun towards his car - parked up in the church carpark.

DOM

Ah, right, now I know we were supposed to pay yesterday-

At gunpoint, he starts moving them towards the car.

TEVIN

We'll talk about that. Right now, I'm more interested in what you were doing in Hackney Police Station yesterday.

Tevin opens the boot, while-

DOM

Found a wallet - I woulda kept it but he wanted to hand it in-

TEVIN

Get in the boot!

DOM

The boot?

He pushes the gun in her face.

TEVIN

Get in!

DOM

Okokok-

He starts bundling them into the boot-

TEVIN

We're gonna go for a little drive.

-and slams it shut.

Then, as he heads for the driver's side door-

TRAFFIC OFFICER (O.S.)

POLICE, FREEZE!

Tevin turns to see the police car that was following Dom and Kay parked up on the street - the officer stood pointing a taser at him.

Tevin thinks for a second - and then bolts. He starts running off down the street, chucking the gun as far away from him as he can. The two traffic officers chase him.

*
*
*

CUT TO:

43 INT. TEVIN'S CAR - BACKSEAT - DAY (EARLY EVENING) 43

We hear Dom and Kay from inside the boot-

KAY (O.S.)

What was that?

DOM (O.S.)

I dunno. Tevin?... Tev mate?...

CUT TO:

44 EXT. STREET WITH KAY'S CHURCH - DAY (EARLY EVENING) - 44
CONTINUOUS

Marcus's car is slowly driving down the street, approaching the church.

Further up the street, one of the traffic officers tackles Tevin to the ground. The officer starts reading Tevin his rights as he cuffs him.

*
*
*

CUT TO:

45 INT. MARCUS'S CAR - DAY (EARLY EVENING) - CONTINUOUS 45

Marcus scans the road for signs of Dom and Kay. He spots something:

Marcus's POV - their e-scooters in the church carpark.

He turns abruptly into the carpark.

CUT TO:

46 INT. TEVIN'S CAR - BACKSEAT - DAY (EARLY EVENING) 46

From inside the boot Dom is now frantically trying to push the back seat down - and the parcel shelf up - in an effort to get out.

DOM (O.S.)
(disgusted by a smell)
Jesus Christ, Kay!

KAY (O.S.)
I'm sorry - I had a very starchy breakfast!

BACK TO:

47 EXT. KAY'S CHURCH - CAR PARK - DAY (EARLY EVENING) - 47
CONTINUOUS

Marcus's car parks in the church carpark - unwittingly, next to Tevin's car.

CUT TO:

48 INT. TEVIN'S CAR - BACKSEAT - DAY (EARLY EVENING) - 48
CONTINUOUS

Dom and Kay have managed to dislodge the parcel shelf - they peek out.

Their POV - Tevin is sat in the back seat of the police car - it drives off.

They breathe a sigh of relief - they're about to climb out when Dom sees a figure - Marcus - pass close by the car on the other side.

She pulls Kay back down and they watch.

Their POV - Marcus heads towards the front doors of the church and makes his way inside.

CUT TO:

49 EXT. KAY'S CHURCH - CAR PARK - DAY (EARLY EVENING) 49

Dom and Kay, having pushed their way out of the boot into the back of Tevin's car, clamber out of a back door.

KAY
Round the back!

Kay goes to run towards the back of the church when a thought occurs-

KAY (CONT'D)
Wait!

Kay runs over to Marcus's car and takes out his Leatherman.

DOM
 What're you doing?!

He bursts Marcus's tires.

KAY
Come on!

Kay leads Dom around the side of the church - towards an entrance at the back. The church service is in session now - we can hear the choir singing inside, muffled.

Dom and Kay head in through a back door to the church.

CUT TO:

49A INT. KAY'S CHURCH - BACK ROOM - DAY (EARLY EVENING) 49A

Kay is stuffing the dossier - and the USB stick - into a large jiffy bag - which he then frantically tapes up. Dom, meanwhile, is texting on her phone as fast as she can.

The choir can still be heard in the background.

DOM
 (frantic)
 Make sure it's all in there!

KAY
 (also frantic)
 It's all in there!

DOM
 I'm texting Kirsty - telling her to
 meet us outside!

MARCUS (O.S.)
 Don't bother.

They look across the room - to see Marcus, blocking the entrance / exit, pointing a gun at them. He looks sweaty and nervous, a manic glint in his eye.

As he speaks, he starts moving towards Kay - backing him towards the wall - and a pair of closed fire doors behind them. *

MARCUS (CONT'D)

Hand it over. Or I'll shoot you.
And don't think I don't know how to
use this thing. Because I do. I've
been on the course.

He clicks off the safety - ready to fire. Dom and Kay exchange a nervous glance. *

KAY

(cautious)

You can't shoot us in a church.

MARCUS

I'm a Humanistic Atheist - so don't think that's any deterrent.

KAY

No, I mean - the thing about a church is... you can always get a witness.

On this, Kay kicks open the doors behind him - revealing they lead out directly onto the stage in the main church hall. *

The choir is singing, the PASTOR is on stage, the hall is full of people.

Marcus quickly tucks his gun away out of sight - in his suit jacket pocket.

Dom pushes Marcus out onto stage. *

49B INT. KAY'S CHURCH - MAIN HALL - DAY (EARLY EVENING) - 49B
CONTINUOUS

Marcus is dazzled by the stage lights.

Kay tosses the jiffy bag to Dom and puts an arm around Marcus- *

KAY

(shouts)

Pastor! Pastor! We have a soul to be saved!

-whilst discretely lifting the gun from his pocket with his free hand. *

The Pastor puts a strong arm around a startled Marcus, taking him from Kay - as the choir quietens and the whole onstage operation moves effortlessly into 'soul saving' mode-

PASTOR

(booming into the mic)
Brothers and sisters, it's a
wonderful day! They're singing in
heaven today, brothers and sisters,
because-

He thrusts the mic into Marcus's face-

MARCUS

Er, Marcus.

PASTOR

Marcus has chosen to accept the
Lord Jesus into his life and his
heart! To feel His power! To know
His grace!...

Whilst this goes on, Dom frantically scans the congregation - and spots Kirsty at the back. She runs towards her, clutching the jiffy bag.

The Pastor continues under this and the choir goes into a new, triumphant 'I am saved' type number.

49C EXT. KAY'S CHURCH - CAR PARK - DAY (EARLY EVENING) - 49C
CONTINUOUS

Dom and Kirsty run out into the car park - where Kirsty's motorbike is waiting.

Dom hands Kirsty the jiffy bag.

DOM

It's all in there - the dossier,
the recording, everything.

KIRSTY

They really admit the whole thing?

DOM

Yep.

KIRSTY

How did you...?

DOM

Occasionally it pays to be
underestimated.

Kirsty climbs on her bike and puts her helmet on.

KIRSTY

Nice work - Clinton would've been proud.

Dom smiles - that means a lot to her.

Marcus runs out of the church - frantically checking his pockets - and Kay steps out calmly after him.

KAY

I think you might be looking for this-

Kay waves the gun.

KAY (CONT'D)

This will be going in the weapons amnesty box.

Kay puts it in his pocket. Kirsty starts her engine.

KIRSTY

Probably time to brush off the curriculum vitae, Marcus.

MARCUS

(bitterly)

I knew we shouldn't have taken you when we learned you'd done a 5k for Greenpeace.

Kirsty flips her visor down - and speeds off.

Marcus walks towards his car - then notices all the tires are flat. He sighs, then turns back to Dom and Kay-

MARCUS (CONT'D)

Is there a tube...?

DOM

Overground's about fifteen minutes that way, mate.

Marcus nods - and with as much dignity as he can muster, walks off.

As he leaves the car park and rounds the corner, Dom and Kay turn to one another and start celebrating - high-fiving, hugging, whooping. They've done it.

The choir song builds as we go into -

CUT TO:

51 OMITTED 51

52 OMITTED 52

53 OMITTED 53

54 MONTAGE: EXT. SOAPY'S LAUNDERETTE - EARLY MORNING 54

A montage of the fallout, beginning with:

Exterior shot of the laundrette - ARMOURED POLICE OFFICERS swarm around the building and, on the signal of the lead officer, rush inside...

55 MONTAGE: INT. SOAPY'S - BACK ROOM - MORNING 55

The police officers rush into the back room - where BREEZE, and a few other gang members, are trying to hastily dispose of evidence. Officers grab and restrain them.

CUT TO:

56 MONTAGE: INT. MI6 OFFICE - DAY 56

MARCUS (looking a little shabby in his casual clothes) packs the contents of his desk into a small cardboard box.

CUT TO:

57 MONTAGE: INT. M16 HQ - OPEN OFFICE AREA - DAY 57

Marcus carries his cardboard box through the office on his way out - a walk of shame.

He passes someone sat at their desk reading a copy of the Hackney Gazette. Front page headline: 'DEAD COP CLEARED'.

The newspaper lowers to reveal it's Kirsty - she gives Marcus a satisfied smile as he goes.

CUT TO:

58 MONTAGE: INT. RIVERFORD - RESIDENTS' LOUNGE - DAY 58

A chair-based aerobics class in full swing. The camera tracks in on Celia Harrington - joining in with a distinct lack of enthusiasm.

CUT TO:

59 EXT. BRIGHTMARSH ESTATE - FRONT DOOR OF A FLAT - DAY 59

Starting on their shiny black shoes, the camera tracks up to reveal Dom and Kay in full PCSO uniforms once again.

They're speaking to a lady in her 50s - MRS. SINGH - at the front door to her flat. Dom is holding a notebook.

KAY

And when did you first realise he was missing?

MRS. SINGH

(upset)

When he didn't come home for his dinner last night. That's not like him - he's a good boy.

She grabs Kay's arm.

MRS. SINGH (CONT'D)

You'll find him won't you? I'm so worried about what could've happened to him.

Kay puts his hand on hers and looks her in the eyes.

KAY

Mrs. Singh, I promise we'll do everything we can.

DOM

(dispassionate)

And is he microchipped?

MRS. SINGH

Yes - and my phone number's on his little collar.

KAY

Leave it with us.

They walk away.

60 EXT. BRIGHTMARSH ESTATE - DAY - CONTINUOUS 60

Dom and Kay walk out into the middle of the estate. Where once it was bereft of people, now it's noticeably busier. The sun is shining, someone's watering the plants in their window box, kids are playing.

KAY

Ah, it's good to be back in the old routine, isn't it? Everything back to normal.

*

AUNTIE CHIMEKA (O.S.)
Good morning, Officer Ogundare!

Angle on - Auntie Chimeka from episode 3, cheerily waving at Kay as she wheels her trolley bag. *

KAY
Morning, Auntie!
(to Dom)
Not constantly fearing for our lives, you know?...

A football rolls up to Kay's feet and he kicks it back to a group of kids.

KAY (CONT'D)
Keep it away from the windows, lads.

Dom and Kay turn a corner.

61 EXT. STREET NEAR BRIGHTMARSH ESTATE - DAY - CONTINUOUS 61

KAY
(to Dom again)
Regular hours, get a Solero whenever we want. Maybe it's not exactly *adrenaline-soaked* but... I think we've had enough excitement for one lifetime, right?

DOM
(a little wistful)
Yeah. Yeah, I guess you're right.

A black, executive car screeches to a halt in front of them. Exciting music starts to build.

Dom and Kay instinctively take a step back.

The driver side window slides down a little - it's Kirsty.

KIRSTY
Morning. I think I might have a job for you two - hop in and I'll tell you more on the way.

Dom and Kay look at one another.

After a brief moment, Dom walks over to the rear door of the car and opens it - holds it open for Kay.

He thinks a moment - looks at the car, looks back up the street and looks at the car again.

He goes to get in the back. Dom smiles and climbs in after him.

Dom shuts the door and Kirsty drives off up the street with a screech.

KAY (O.S.)
We do need to find that cat.

DOM (O.S.)
Kay, shut up.

KAY (O.S.)
People's fur babies mean a lot to them.

DOM (O.S.)
This is a cool moment and you're pissing on it.

KAY (O.S.)
We can do it on Saturdays.

DOM (O.S.)
You can do it on Saturdays - I've got a life. And allergies.

The bickering fades out as the car disappears up the street.

TO BLACK.

END CREDITS.