

BLOODLANDS 2

EPISODE TWO

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1 EXT. FOREST - AERIAL SHOT - DAWN 3 [07:28] 1

TOM'S CAR bumps along a potholed, muddy track...

Through a forest of bare wet trees...

Towards a clearing and a collection of parked UNMARKED
SALOONS AND VANS, an AMBULANCE...

2 EXT. FOREST CLEARING - DAWN 3 [07:30] 2

TOM and NIAMH get out of the car. TOM walks round to the
boot. Opens it. Takes out two sets of body armour. Offers one
to NIAMH. She looks to the collection of HMSU OFFICERS by the
vehicles. Then back at the armour, like it's suddenly flimsy.

NIAMH

D'you think Dardis has the rifle?

TOM

I don't know.

TOM holds up the armour. 'POLICE' emblazoned across it.

TOM (CONT'D)

But wouldn't you rather he knew who
to aim at?

He smiles. Dark. She tuts. Takes it. They remove jackets.
Reveal holstered pistols. Help each other put the armour on.

3 EXT. FOREST CLEARING - DAWN 3 [07:32] 3

TOM closes the boot. NIAMH secures her RADIO to her body
armour. They approach the collection of vehicles.

The HMSU COMMANDER, in full tactical gear, meets them.

A UNIFORMED OFFICER holds a drone controller A monitor beside
him. The COMMANDER points to the screen and a live aerial
feed of an abandoned house, encircled by trees. A muddy drive
runs up to it. The BLACK BMW outside.

COMMANDER

We think Dardis is alone. The house
is abandoned. It belonged to his
father, who died seven years ago.
It's about eighty metres through
the trees ahead of us.

The COMMANDER circles his finger on the screen...

COMMANDER (CONT'D)

We'll have two cordons of cut offs
in depth, in case he decides to do
a runner...

He points to four locations:

COMMANDER (CONT'D)

Then four sniper pairs, positioned
at the front, back and sides. Once
everyone's in position, I'll lead
in my team for a hard knock.

TOM

You'll go through the front door?

COMMANDER

The window. If he's done the army
sniper's course, he might have the
doors booby trapped.

TOM

OK.

COMMANDER

(points)

You're welcome to join the sergeant
over there, sir. Watch from the
inner cordon.

TOM

Thanks.

COMMANDER

Sir.

The COMMANDER goes. Joins his team of HMSU OFFICERS. TOM and
NIAMH move towards the trees...

4

EXT. FOREST - DAWN 3 [07:34]

4

TOM and NIAMH move slowly and carefully to the HMSU SERGEANT,
crouched behind a tree. The SERGEANT signals for them to move
in behind him. They follow his eye line...

Through the trees they can see the abandoned house. The BMW
parked alongside...

5 EXT. FOREST - DAWN 3 [07:35] 5

A MASKED SNIPER PAIR belly crawl through bracken to the edge of the tree line. The SNIPER carefully sets up his Accuracy International rifle. Eyes on the door...

The SPOTTER presses send on his radio twice, and clearly --

6 EXT. FOREST - DAWN 3 [07:35] 6

The HMSU COMMANDER and his FIVE MAN TEAM kneel in a tight group near TOM and NIAMH. They hear the two clicks on their radio. Then another two. And another. And one more.

The COMMANDER looks to TOM. Nods. He taps the shoulder of the OFFICER in front of him, who carries a large ballistic shield. The FIVE MAN TEAM move...

CLOSE ON THE HMSU TEAM

As we follow them on their careful approach towards the abandoned house. They move in tight single file, the ballistic shield up front...

Crab-walking over the damp forest floor. Through the lattice of winter trees. They break the tree line --

7 EXT. ABANDONED HOUSE - DAWN 3 [07:36] 7

The HMSU TEAM pass the BMW parked near the house. They keep moving towards the front door...

8 EXT. FOREST - DAWN 3 [07:36] 8

TOM takes a monocular from his pocket. Raises it to see:

THROUGH THE MONOCULAR

The HMSU TEAM move past the front door to a large downstairs window. Stop. An OFFICER moves to the front with a crowbar hook. Another OFFICER follows behind with a battering ram.

TOM hands the monocular over to NIAMH. She looks...

THROUGH THE MONOCULAR

The team in position. Backs to the wall. The COMMANDER nods to the OFFICER with the hook. In one movement he yanks off the window board --

The second OFFICER steps forward with the battering ram. Bashes the window mullions in --

The COMMANDER shows the lead OFFICER a stun grenade. The OFFICER nods. The COMMANDER pulls the pin. Leans past the OFFICER. Tosses the stun grenade through the window --

BANG. A flash of light and smoke. A fourth OFFICER quickly places a small step ladder underneath. The TEAM move fast. Climb through. Get inside. Silence.

NIAMH hands the monocular back to TOM. He looks. Suddenly a rush of voices over the radio:

COMMANDER (RADIO)
Armed police! On your knees!
(beat)
Go go go!

The sound of a slamming door. A boarded window being smashed out with several whacks --

THROUGH THE MONOCULAR

The view sweeps to the left of the building: A board spins away from an upstairs window. A head appears. DARDIS. Then his body as he climbs out. He jumps --

COMMANDER (RADIO) (CONT'D)
Suspect exiting the building on the
East side.

He lands on the ground badly. Winces in pain. TOM notices an object - a pistol - drop from the back of his trousers amidst other falling detritus. TOM frowns: *What's that?*

DARDIS rolls over a low perimeter wall. Tries to hobble towards the tree line. He can barely support his weight...

TOM lowers the monocular. Flinches as if to move forward to intercept DARDIS. He notices NIAMH looking hard at him. She doesn't need to tell him. He holds back.

He lifts the monocular to his eye again. Anxious:

THROUGH THE MONOCULAR

DARDIS nears a fallen tree. Looks like he might get away. A well camouflaged SPOTTER rises from behind the trunk. Points his sub-machine gun at him. DARDIS stops. Raises his hands.

The SPOTTER advances on DARDIS. Makes him lie face down on the ground and searches him --

COMMANDER (RADIO) (CONT'D)
Suspect detained. All clear.

TOM stands. Eager.

9

EXT. FOREST CLEARING - DAWN 3 [07:44]

9

TOM is at the back of the AMBULANCE. The doors are open and a handcuffed DARDIS sits inside, his eyes fixed on the floor. A PARAMEDIC removes his shoe and sock. DARDIS winces.

TOM
Robert Dardis. I'm arresting you on suspicion of the murder of Colin Foyle. You do not have to say anything, but it may harm your defence if you do not mention when questioned something you later rely on in court. Anything you do say may be given in evidence.

DARDIS keeps his eyes on the floor. Crestfallen. Clear he has no intention of saying anything. His ankle is exposed. Discoloured. The PARAMEDIC places an ice pack on it.

A UNIFORMED OFFICER approaches the ambulance to escort DARDIS. TOM nods to him.

The sound fades out of the scene as TOM looks from the AMBULANCE towards the house...

10

EXT. ABANDONED HOUSE - DAWN 3 [07:47]

10

TOM approaches the house. OFFICERS search the outside. TOM stops where DARDIS landed after his jump. Checks around him to see who's looking. No one in particular. He looks down...

He pushes his foot through the leaves. Sees Dardis's pistol; platinum with wood grips. Mostly covered by leaves. NIAMH approaches. TOM puts his foot on the pistol. Covers it.

TOM
No sign of the rifle?

NIAMH

None yet. He's ditched his phone too.

TOM

Let's get the search team in there.

NIAMH nods. Turns back. Presses send on her radio:

NIAMH

(into radio)

Sierra Romeo Four Five. Officers clear to enter.

RADIO

Understood. TSG search team tasked to you now...

TOM keeps his eyes on NIAMH's back. Bends down as if to tie his shoe. Reaches a hand for the pistol --

11 INT. SOLICITOR'S OFFICE - DAY 3 [11:44] 11

BOYD's mobile vibrates on the desk. He looks from his paperwork to the small screen. Reads the message...

He reaches for his desk phone. Dials:

BOYD

(into phone)

...Olivia? It's me. They've arrested Robert Dardis --

12 INT. KITCHEN. FOYLE HOUSE - DAY 3 [11:45] 12

OLIVIA hangs up her phone. Puts it down. She wrestles with the decision of what to do next. Looks at her phone again.

13 INT. LIVING ROOM. FOYLE HOUSE - DAY 3 [12:46] 13

TOM and OLIVIA sit opposite each other. She is direct. Concerned. A willing witness.

OLIVIA

Rob Dardis called me last night. A few times.

TOM

What did he say?

OLIVIA

He was angry. I'd never heard him like that. He kept saying Colin "owed" him.

TOM

Owed him what?

OLIVIA

I don't know.

TOM

And what was your response?

OLIVIA

I told him I would call the police.

TOM

Why didn't you?

OLIVIA

Because he's not a murderer. Is he?

TOM gives nothing away. Keeps his eyes on her.

TOM

We've arrested Dardis.

OLIVIA

Oh?

She's surprised. Covers alarm. He watches her reaction.

TOM

This morning. He injured himself while trying to escape. We haven't spoken to him yet.

TOM looks back at the phone screen. Comes out of messages. Goes to the call log --

OLIVIA

What are you doing?

Sure enough: Three calls from a different unidentified number over the course of the night. A US cell phone number beneath those. TOM shows them to her. Points to the UK number:

TOM

This was Dardis?

OLIVIA

...Yes.

TOM

Mind if I take a copy of the calls?

She shakes her head. He screen shots it. Messages it to himself. Puts his phone away. Hands her phone back.

TOM (CONT'D)

(re. her phone)

You have my number on there, now.
In case you need it.

She nods. Takes the phone. Circumspect about him. A thought.

OLIVIA

Actually... there is something
else.

She accesses her messages. Hands her phone over. TOM studies the text message on her phone from an unidentified number:

I'm alive and I want my gold

OLIVIA (CONT'D)

I got that last night as well. I
thought it was Dardis, but it's a
different number.

She watches him study the message. Plays her move:

OLIVIA (CONT'D)

You were asking me about code names
and burner phones... Is this
connected?

He looks at the message a few more beats. Back at her.

TOM

You've heard no mention of gold
before?

OLIVIA

No.

TOM takes a moment. Weight to his words:

TOM

Did your husband ever mention
Goliath?

Her expression doesn't change. A great poker face. She shakes her head. He senses she knows something more. Plays it out.

TOM (CONT'D)

There has been talk of gold before.
A while back. We believe it
belonged to an individual. Someone
who went by that name.

OLIVIA

Why Goliath?

TOM

He was an assassin. The real deal.
People give assassin's scary names.
(beat)
You're *sure* you've never heard of
him?

OLIVIA

I haven't.

TOM curls his bottom lip. Almost disappointed.

OLIVIA (CONT'D)

Is this message from him?

TOM

No. He's dead. I led the
investigation into finding him. His
real name was Pat Keenan.

OLIVIA

Then who sent it?

TOM looks serious. He puts the phone down.

TOM

I did.

OLIVIA

What?

TOM

I needed to make sure. If you
hadn't told me about it, we'd have
known something was up.

OLIVIA

A test? Are you joking?

TOM

We have to find your husband's
killer.

OLIVIA

You said you wouldn't --

TOM

I said you wouldn't be wrongly
accused of the crime. That doesn't
mean you won't be investigated.

She takes this in. A look of knowing as she evaluates TOM.

TOM (CONT'D)

You did the right thing, anyway.

Her and TOM share a look of understanding. A marker of trust
has been passed. A feeling they're both skirting danger.

14

INT. HALL. FOYLE HOUSE - DAY 3 [12:51]

14

OLIVIA walks TOM to the front door. He stops. Unapologetic:

TOM

We found a secret compartment in
your husband's car. Methods that
are consistent with someone who was
money laundering.

OLIVIA

Oh... my God...

TOM

Were you aware it was going on?

OLIVIA

No... No, of course not.

OLIVIA is visibly upset.

OLIVIA (CONT'D)

Why would he... hide that from me?

TOM

Would you have kept it to yourself?

She looks at him. Red eyed. A moment.

OLIVIA

He was my husband. I know I'm
supposed to say I'd have told the
police, but... I loved him.

TOM

And did he love you?

OLIVIA
(taken aback)
Yes. Almost from the first moment
we met.

TOM
Where was that?

OLIVIA
At a party in New York.

TOM
You married three months after the
death of his first wife, is that
right?

OLIVIA
Yes. Things moved fast. There
wasn't much I wouldn't do for him.

She looks at him. Pointed.

OLIVIA (CONT'D)
Including keep his secret, Tom. I'd
have done that for him. If he'd let
me.
(beat)
I'm good at keeping secrets.

She eyeballs him. Direct and strong. Fearless. He keeps his
eyes on her. As if she's beginning to make sense to him.

15 INT. TOM'S CAR [MOVING] - DAY 3 [13:22] 15

TOM drives towards the gates of PSNI Dunfolan. Turns in...

16 INT. CASE ROOM. PSNI DUNFOLAN - DAY 3 [13:34] 16

JACKIE is in front of the TV. Arms folded. Controller in one
hand. Pissed off. NIAMH beside him. Concerned as they watch:

*Pictures of PSNI Dunfolan and POLICE OFFICERS. The aftermath
of the Dardis capture: - unmarked police vehicles pulling out
onto a main road:*

REPORTER (V.O.)
*PSNI in Dunfolan have arrested a
man this morning, who they believe
is behind the murder of the
accountant, Colin Foyle.
(MORE)*

REPORTER (V.O.) (CONT'D)
*Although the man's identity is yet
to be confirmed, sources close to
the investigation say he is a
thirty three year old former
British soldier --*

JACKIE looks at NIAMH. Furious.

JACKIE
Who leaked this?

NIAMH shakes her head. No idea.

17 INT. CASE ROOM. PSNI DUNFOLAN - DAY 3 [14:21]

17

CLOSE ON THE ACCOUNTING LEDGER

Being opened. Pages turned to the final page by blue gloved hands. The inscription that reads:

98-02-21 Au 12.5 X8 SHHS 174

NIAMH looks at it a moment. Lifts it up. Takes it with her to the OPEN PLAN OFFICE --

18 INT. CASE ROOM. PSNI DUNFOLAN - DAY 3 [14:22]

18

TOM sits with NIAMH. Tense. The accounting ledger found in Colin's car sits on the table between them. Open on the last page with its inscription:

98-02-21 Au 12.5 X8 SHHS 174

TOM
It was submitted to evidence.

NIAMH
You didn't say anything about it.

TOM
It had to be examined.

NIAMH
What about the final page?

TOM
What about it?

She points to the inscription.

NIAMH

What do you make of this?

TOM looks at it. A moment. He shakes his head.

TOM

A sort code of some kind?

NIAMH

If you turn the numbers around you get the twenty first of February, nineteen ninety eight.

TOM

...OK.

NIAMH

The first Goliath disappearance was reported on that day.

TOM

I know.

TOM sounds cautious. Not sure where she's going with it.

NIAMH

You don't think that's significant? This could point to the Goliath case.

TOM

Goliath's dead.

NIAMH

That doesn't stop him being a lead in Colin's murder.

TOM hesitates. Works out where she should take this zeal.

19

INT. JACKIE'S OFFICE. PSNI DUNFOLAN - DAY 3 [15:03]

19

JACKIE at his desk. NIAMH in front of him. JACKIE looks at images of the accounting ledger in front of him.

JACKIE

I hate to say it, but he's right. The circumstantial evidence against Pat Keenan is strong. As far as we're concerned, Pat Keenan was Goliath, Pat Keenan is dead and so Goliath is dead.

NIAMH

(impatient)

Then why are we so reluctant to
involve his name in this
investigation?

JACKIE

We're not reluctant. We're just not
going to.

NIAMH

Sir --

JACKIE

I have your best interests at
heart. The Seniors see the Goliath
case as a clusterfuck of convenient
killings, blaming the dead guy and
losing a valuable witness. We can't
let that happen again.

NIAMH

There's no reason to think it
would, sir.

JACKIE picks up a sheet of paper from his desk. Pushes it
towards NIAMH:

JACKIE

A risk assessment saying there is a
serious threat to the life of
Robert Dardis.

She takes it. Reads.

JACKIE (CONT'D)

Because of the press leak.

(beat)

Any harm comes to Dardis, and the
spotlight swings right back on us.

She looks at him. He means what he says.

JACKIE (CONT'D)

Drop the Goliath angle. It's
unnecessary. Focus on gathering the
evidence to put Dardis away for
murder.

JACKIE looks at her with stern command. NIAMH knows she must
follow his orders.

NIAMH

...Sir.

20 INT. INTERVIEW ROOM. PSNI DUNFOLAN - DAY 3 [15:30] 20

DARDIS is all forlorn tiredness. His foot and lower leg in a protective boot. The DUTY SOLICITOR alongside him.

TOM and NIAMH are across the table. Folders laid out in front of them, ready to call upon.

TOM

What were you doing at the Foyle house?

DARDIS looks from one to the other. Both stoney faced.

DARDIS

I... came to take Mrs Foyle to the airport.

TOM

Why did you run?

DARDIS

(facetious)

...There was a woman with a gun. I was scared.

NIAMH

Why did you hide?

DARDIS looks at her. Says nothing.

NIAMH (CONT'D)

Are you and Mrs Foyle close, Rob?
You find her attractive, don't you?
Your friend Davy told us that much.

DARDIS clenches his jaw. Says nothing.

TOM

She says you make her feel uncomfortable.

DARDIS

(unconvinced)

Sure she does.

NIAMH

Is it more of a two way thing?

DARDIS holds his tongue. NIAMH shows a series of photos of the black BMW:

NIAMH (CONT'D)

This is your black BMW, isn't it?
Registration Uniform Echo Zulu
Three Two Eight One?

DARDIS

I rent it from the company.

NIAMH shows him a photo of under the bonnet. A small disconnected electronic device.

NIAMH

And why would you disconnect the
GPS tracker, that all of your
company's cars have installed?

DARDIS says nothing.

NIAMH (CONT'D)

Do you go places you don't want
people to know about, Rob?

DARDIS says nothing. A glint in his eye. TOM slides over a photo of the calls made to Olivia's phone:

TOM

Last night. Mrs Foyle said you
called her from this unidentified
number. That you said Colin Foyle
owed you something.

DARDIS

She's lying.

TOM

No...

TOM puts forward a photo of the smuggling compartment in Colin's car.

TOM (CONT'D)

This is a concealed compartment in
Colin Foyle's car. He was using it
to move cash. We believe a lot of
it.

DARDIS frowns. Looks almost confused.

TOM (CONT'D)

Did he owe you money?

DARDIS doesn't respond.

NIAMH

We're aware of your financial situation, Rob. We know you and your wife both work several jobs to make the monthly payments. That must be tough.

(beat)

We've spoken to Sandra.

DARDIS looks at her. Worry. His eyes redden.

NIAMH (CONT'D)

She loves you very much... She says you're a great daddy to your wee boy...

DARDIS can't contain a sob of breath. Tears cloud in his eyes. He wipes them before they fall.

TOM

Was the financial pressure too much? Was stealing from a bent accountant your best bet?

DARDIS says nothing.

NIAMH

Or did someone else convince you to kill him?

DARDIS keeps his eyes on the table. TOM changes his tone. Softens his voice. More familiar.

TOM

What was your job in the army?

DARDIS looks at him. Hesitates.

DARDIS

I... I was a driver.

TOM checks a document in front of him:

TOM

Says here you had infantry training.

DARDIS stares at him.

TOM (CONT'D)

Did that involve sniper training?

DARDIS doesn't respond.

TOM (CONT'D)
Tours of Afghanistan and Iraq... No
stranger to combat.

DARDIS keeps his eyes on TOM.

TOM (CONT'D)
You'd know what an M24 rifle was.
How to operate it.

DARDIS says nothing. Stubborn. TOM glances at the SOLICITOR,
who writes a note. Thinks. He looks back at DARDIS. Cunning.
Sees an opportunity to put a spanner in the works.

TOM (CONT'D)
(to NIAMH)
We should probably move on to
Social Services.

NIAMH is taken by surprise. The SOLICITOR looks up. Frowns.
DARDIS looks to her like he hasn't been warned.

DARDIS
...What have they got to do with
anything?

TOM
If we can connect you to this
shooting, Rob, which we think we
can... They may want to take your
wee boy away.

NIAMH sits up. Concerned by the turn of events.

DARDIS
They can't do that.

TOM
They will if we raise concerns
about his wellbeing or safety --

SOLICITOR
DCI Brannick --

TOM
(presses)
We'd be well within our rights.
What if there are reprisals for
this attack?

NIAMH
Sir --

DARDIS
Let them fucking try!

DARDIS'S raised voice echoes in the room.

21 INT. JACKIE'S OFFICE. PSNI DUNFOLAN - DAY 3 [16:07] 21

TOM and NIAMH sit together. They can see JACKIE in the OPEN PLAN OFFICE, talking with DARDIS'S DUTY SOLICITOR. He listens intently. They part. He walks back towards his office...

JACKIE enters. Shuts the door. A beat. He looks at TOM.

JACKIE
Is it true? Did you threaten him
with losing his son to Social
Services?

TOM
I could see that he was vulnerable
when we talked about --

JACKIE
(to NIAMH)
Is it true?

TOM looks to NIAMH. She nods. TOM grits his teeth. Knows what's coming. JACKIE shakes his head. Anger bubbles.

JACKIE (CONT'D)
What happened, Tom? Too many
concussions on the rugby pitch?

TOM
Dardis is involved.

JACKIE
Dardis will walk free. Because you
played into the solicitor's hands.
Oppression, inducement - she can
take her pick.

TOM
He called Olivia Foyle, several
times throughout the night.

JACKIE
(to NIAMH)
Was a handset or sim recovered from
the siege?

NIAMH
No, sir.

JACKIE

So it remains an unidentified number. It's her word against his.

NIAMH

I wouldn't trust either of them.

JACKIE

(re. NIAMH)

My point.

TOM

He ran from us.

JACKIE

Well he's fuckloose and fancy-free now. We can't legally keep him here.

TOM

That's ridiculous.

JACKIE

No. It's the law. And now we have a very expensive, resource-heavy operation to run, in order to keep the bastard safe.

JACKIE leans forward to TOM. Fury in his eyes.

JACKIE (CONT'D)

And seeing as you made this mess, it's yours to sort out.

TOM

I have a murder investigation --

JACKIE

You'll need cameras set up at his house for surveillance; a TSG Team in place to protect him and you'll need to pull officers from other teams to man safe houses in case anyone makes a move.

TOM shakes his head. Shows that he's pissed off with the decision. JACKIE looks to NIAMH. Snide:

JACKIE (CONT'D)

He'll need your help.

TOM

I know what this is. You're getting pressured from above.

(MORE)

TOM (CONT'D)

The word is out that we have a former soldier in custody and some politician has taken exception, is that it?

JACKIE

Sometimes I think you forget where you're standing. And I'm not just talking about in front of a senior officer. I'm talking about the fucking island under your feet.

The two men eyeball each other. A beat. JACKIE scratches an annoyance that's been bothering him:

JACKIE (CONT'D)

How did you know about the calls? Did you go to Olivia Foyle's house on your own?

TOM

I did.

JACKIE

Why?

TOM

She thinks everyone else is out to pin this on her because it's the convenient option.

JACKIE

Does she, now?

TOM

It makes sense. A lot of it feels bigger than her. The sniper attack, the money laundering... Even with Dardis, we'd be foolish to rule out paramilitary involvement.

JACKIE

And I think you'd be foolish not to. Look at the amount of money involved and the suspects you already have.

TOM knows JACKIE's right. He bites his lip.

JACKIE (CONT'D)

Don't give Dardis another opportunity to slip through your fingers. Establish the conspiracy between him and Mrs Foyle.

(MORE)

JACKIE (CONT'D)

Then we can bring him back in on something more concrete and make sure she can't hide behind that gobshite lawyer of hers. Understand?

TOM

Sir.

JACKIE leans back. Thinks.

JACKIE

Go on. Yous both have a lot to get through.

TOM

Sir.

NIAMH

Sir.

They get up. Leave. JACKIE watches TOM with despair.

22

INT. CASE ROOM. PSNI DUNFOLAN - DAY 3 [16:41]

22

TOM stands in front of the evidence boards. Photos of Colin Foyle's corpse at the murder scene; the cars; the phone calls to Olivia's phone. Beside the call list is a note saying "Dardis phone - still missing". BIRDY and NIAMH look on.

TOM

Colin Foyle is a careful man. No trace of an illegal operation on his computer or in his files, no loose ends, until this:

TOM points at photos of the accounting ledger.

TOM (CONT'D)

Any luck with these entries yet, Birdy?

BIRDY

Not yet, sir.

NIAMH looks furtively from TOM to BIRDY. Sees a potential ally. TOM stops by photos of Colin.

TOM

He nurses his wife through ill health. After her death nearly two years ago, he takes himself off to New York, where he meets Olivia Deegan.

TOM points at a photo of Olivia, on the board.

TOM (CONT'D)

They marry three months later.

BIRDY

Fast work.

NIAMH

Who proposed?

BIRDY

(re. laptop)

He did. He put it on Facebook.

TOM continues:

TOM

People who know him say he's not
one to flash the cash.

TOM points at a picture of the Foyle House.

TOM (CONT'D)

But this says otherwise.

NIAMH

The new Mrs Foyle said she
encouraged him to buy it.

TOM

And by all accounts he was obsessed
with her.

NIAMH

So she's driving the spending. You
think half the money wasn't enough?

TOM moves to a picture of Dardis. A photo-diagram of an M24.

TOM

I don't think she pulled the
trigger. The M24 is a serious
rifle. High powered. Very accurate
in the right hands. A trained
sniper will aim for the chest at
distance. Dardis fits the bill.

TOM's eyes come to a rest on a photograph of the boot print
at the Foyle crime scene. The treads of the boot very clear
in the plaster cast made of it.

A knock. TOM looks to the door. JUDITH enters:

JUDITH

Sarge. Ops Hub say they're ready
for the Dardis move.

NIAMH

Thanks, Judith.

JUDITH

And your daughter's here, sir.

BIRDY sits up. TOM looks to the entrance of the OPEN PLAN
OFFICE. IZZY is there in a coat. She has a bag with her. A
brown A4 envelope in hand.

TOM

Cheers.

She goes. NIAMH stands. Gathers her things as if the meeting
is over. TOM moves to the door. Points at the board:

TOM (CONT'D)

It's the rifle. We have to find it.

23

EXT. OPEN PLAN OFFICE. PSNI DUNFOLAN - DAY 3 [16:43]

23

TOM joins IZZY on the edge of the busy office.

TOM

What're you doing here?

IZZY holds up a brown envelope:

IZZY

Need your signature to get the
mortgage approved, don't I?

TOM

You didn't have to come all this
way.

IZZY

(re. envelope)

Think I trust you not to lose this
under all the other shite you've
got going on?

TOM smiles. She knows him well.

IZZY (CONT'D)

We're buying a house. Now sign on
the dotted line, so I can take you
to the cleaners.

He smirks. Takes the mortgage documents from the envelope.
Skim reads. Signs where necessary.

TOM
Anyone ever tell you, you're a
bully?

IZZY
I had a good role model, growing
up.

He shakes his head. Signs.

TOM
I'll be working through the night.
How you getting back?

IZZY
Train.

TOM
No. Get a cab. I'll pay.

He reaches into his pocket. Takes out cash. Hands it to her.

TOM (CONT'D)
I'll get Birdy to organise one for
you.
(calls into the office:)
Birdy?

BIRDY and NIAMH are leaving the CASE ROOM. NIAMH gets her
coat. Ready to leave.

BIRDY
Sir?

TOM
Can you look after Izzy? Get her
home?

BIRDY
Absolutely.

TOM puts the mortgage documents back in the envelope. Hands
them to her.

TOM
(to IZZY)
I'm sorry. Things are hectic.

IZZY
Don't worry. I got what I came for.

NIAMH squeezes past TOM and IZZY on her way out.

NIAMH
'Scuse me. Hi, Izzy.

IZZY
Hi.

NIAMH
I'll see you down there, sir?

TOM
Aye, one second.

NIAMH goes. BIRDY hovers nearby. TOM looks to IZZY.

TOM (CONT'D)
Come see me soon?

IZZY
When the money runs out.

He smiles. Hugs her. Gestures to the CASE ROOM:

TOM
I need my jacket.

He goes. IZZY looks to BIRDY. An awkward smile.

BIRDY
How's it going?

24 INT. CASE ROOM. PSNI DUNFOLAN - DAY 3 [16:45] 24

TOM picks up his jacket. Checks no one's looking. He takes out his phone. Goes to the board.

He snaps a quick photo of the boot print and its plaster cast. Underneath it is written a possible make of gum boot. He pockets his phone.

He looks to the OPEN PLAN OFFICE. Notices DC JOSEPH RUDDY at his desk. He looks exhausted. His head and eyelids dropping with tiredness.

25 INT. OPEN PLAN OFFICE. PSNI DUNFOLAN - DAY 3 [16:46] 25

RUDDY catches himself from sleep. Tries to wake himself up. TOM appears by his desk.

TOM

Ruddy. I need you and your partner to head out to the safe houses and provide overwatch. You take Lima. Get your partner on Juliet.

RUDDY stands obediently. Picks up his jacket.

RUDDY

Sir.

TOM nods. Abrupt. Walks away with purpose.

26 EXT. CAR PARK. PSNI DUNFOLAN - DAY 3 [16:48] 26

TOM crosses the car park from the building. NIAMH waits for him by his car...

TWO MEN and ONE WOMAN are gathered by a car behind: A TSG TEAM in plain clothes. They check their weapons. Put heavy cases in the boot.

A PATROL CAR sits waiting at the front of the convoy.

CONSTABLE (O.C.)

Here he comes.

TOM and NIAMH look to the door. DARDIS is escorted from the building by TWO UNIFORMED CONSTABLES...

TOM opens the back door to his car. Eyeballs DARDIS as he approaches on crutches. DARDIS returns TOM's look. Cocky.

27 EXT. PSNI DUNFOLAN - DAY 3 [16:50] 27

The gates open and the convoy exits: The PATROL CAR, TOM'S CAR and the TSG TEAM CAR...

28 EXT. DUNFOLAN - AERIAL SHOT - DAY 3 [16:54] 28

The CONVOY wends its way through tight suburban streets. A low rhythm to the careful procession...

29 INT. TOM'S CAR [MOVING] - DAY 3 [16:55] 29

TOM drives. Looks in his rearview mirror at DARDIS, who looks out of the window. TOM looks at the road. Seemingly calm.

30 INT. CORRIDOR. PSNI DUNFOLAN - DAY 3 [16:56]

30

BIRDY walks with IZZY.

BIRDY

I've three older brothers. So I'm the baby.

IZZY

That must be nice.

BIRDY

I get bossed about a wee bit. Kinda like here. Mind you, I'd take a bollocking from Jackie over rounds of the kitchen from my ma, any day.

IZZY smiles. They near an empty interview room.

BIRDY (CONT'D)

You can wait in here. Cab shouldn't be more than fifteen minutes.

IZZY

Thanks.

She goes to head in. BIRDY plucks up courage. Dares:

BIRDY

I was going to ask...

IZZY

What?

BIRDY

Uh.

(beat)

Nothing.

IZZY

No, go on.

BIRDY

Well I was only going to say... To ask if uh... And only if you wanted to, like... Maybe a drink? At some point?

IZZY

Billy Bird. Are you asking me out on a date?

BIRDY

Uuuuh... Would that be good?

IZZY
My Daddy's your boss.

BIRDY
Aye...
(beat)
So would that be bad?

She smiles. Enjoys his brave discomfort.

BIRDY (CONT'D)
...It would, wouldn't it?

IZZY
No. It'd be good.

BIRDY
(surprised)
Yeah?

A shared smile.

IZZY
What time d'you finish work?

BIRDY
What?

IZZY
Why not after this? You could
cancel the cab.

BIRDY
Uh...

She flashes the cash Tom gave her.

IZZY
I've got money.

BIRDY
In that case. Aye. Class.

IZZY
Grand.

She points to the interview room:

IZZY (CONT'D)
I'll wait in here, then.

BIRDY
I'll... go call the cab company.

IZZY

OK.

BIRDY

OK.

BIRDY smiles. Jogs off down the corridor.

31

EXT. DARDIS HOUSE - DAY 3 [17:04]

31

The CONVOY pulls up. The UNIFORMED OFFICERS dismount from the PATROL CAR and keep watch. The TSG TEAM dismount from the rear unmarked vehicle and grab bags from the boot.

TOM and NIAMH get out of their car. NIAMH opens the door for DARDIS, who steps out. He sees his wife, SANDRA, and SON, open the front door. They stand and wait for him. Nervous.

He smiles at them. Reassuring. TOM is behind NIAMH. Surveys the scene in silence. Sees the TSG TEAM step past SANDRA, to and from the house.

NIAMH

I remind you that we have the TSG team on task here, for your security. Cameras will also be installed for your protection --

DARDIS

Aye, right.

DARDIS looks at her. Cynical.

NIAMH

You shot him, didn't you?

TOM flicks a look at DARDIS. Intrigued by his response. DARDIS holds NIAMH's stare. Emotionless. She yields. He moves away on his crutches. Rejoins SANDRA and his SON. Hugs them.

TOM catches NIAMH's eye. She's frustrated.

TOM

(mutters)

Worth a try...

TOM looks back to the TSG TEAM. They place a hidden camera in the front door light. TOM watches everything closely.

32 INT. TOM'S CAR [STATIONARY] - DAY 3 [17:12] 32

TOM and NIAMH sit in the front seats. Parked across the road from the DARDIS HOUSE. NIAMH has an iPad on her lap. She alternates between two different CCTV views:

NIAMH

One concealed camera at the front
of the house...

It shows the path. The street. TOM'S CAR across the road.
NIAMH switches the image:

NIAMH (CONT'D)

And one at the back...

It shows the garden. A small shed in the corner. The high wooden fence and alleyway behind.

TOM looks at it closely. NIAMH looks behind them and across the road: The PROTECTION TEAM in their car.

NIAMH (CONT'D)

The TSG teams will rotate every
couple of hours. If someone makes a
move tonight, we'll be ready for
them.

TOM looks back at the house. Plotting.

TOM

Good work.

33 INT. BEDROOM. DARDIS HOUSE - DAY 3 [17:15] 33

DARDIS enters. The sound of his family from the house. He moves cautiously to the open window. Sees TOM'S CAR go.

34 INT. BATHROOM. DARDIS HOUSE - DAY 3 [17:15] 34

DARDIS moves to the mirrored cabinet on the wall. He opens it. Rifles past bottles of shampoo, conditioner and body wash before he removes a large bottle from the back.

He lifts it down. Pulls at the top of the bottle and a top section lifts off, showing where the bottle's been cut to create a container for a larger object.

Inside the shallow, goo-filled container is a zip-locked bag with something inside it.

He runs the tap. Lifts out the bag. Opens it carefully. Rinses his fingers under the running tap. Takes a burner phone from the bag.

He switches it on. Dials. Turns off the tap as he waits...

DARDIS
(quiet; into phone)
Olivia?

35 INT. BEDROOM. FOYLE HOUSE - DAY 3 [17:16] 35

OLIVIA sits in her bedroom by the window. A view towards Strangford Lough. She has her phone to her ear. Her manner cold. Calculated:

OLIVIA
Where is it?

36 INT. BATHROOM. DARDIS HOUSE - DAY 3 [17:16] 36

RESUME DARDIS. Phone to his ear:

DARDIS
I'm still not going to tell you.
This is my insurance policy now.

OLIVIA (PHONE)
Alright --

37 INT. BEDROOM. FOYLE HOUSE - DAY 3 [17:16} 37

RESUME OLIVIA. Phone to her ear:

OLIVIA
Calm down. They don't have any
evidence. We're going to be grand.
(beat)
We're in this together.

A silence at the other end.

38 INT. BATHROOM. DARDIS HOUSE - DAY 3 [17:16] 38

RESUME DARDIS. He checks the door. Well locked. His mood shifts. Temper frays.

DARDIS
You... told lies about me, though,
didn't you? What'd you say?

39 INT. BEDROOM. FOYLE HOUSE - DAY 3 [17:16] 39

OLIVIA still has the phone to her ear. Dispassionate:

DARDIS (PHONE)
Olivia? What did you say?

OLIVIA
They're playing you, Rob. Don't
make it easy for them.

She takes the phone from her ear. Beep. She hangs up. Cold.

40 INT. BATHROOM. DARDIS HOUSE - DAY 3 [17:17] 40

DARDIS looks at the phone. A beat. He squeezes the phone with two hands. Tries to contain a shout of exasperation.

His exertion is short lived. The sound of family comes from elsewhere in the house. Stops him.

A sense the cracks are beginning to show on his resolve.

41 INT. FARM WEAR SHOP - DAY 3 [17:56] 41

TOM in front of shelves of boots: Casual wear, work wear, gum boots. The shop tired and dated. A typical crossroads farm store.

He looks at his phone. Checks the picture of the boot print that he took back in the office. The written description. He picks up a pair of boots. Compares the soles to the picture --

42 INT. FARM WEAR SHOP - DAY 3 [17:59] 42

TOM puts the boots on the counter. The SHOP ASSISTANT scans the bar code on the label. TOM takes cash from his wallet --

43 INT. BEDROOM. DARDIS HOUSE - NIGHT 3 [22:04] 43

The whoosh of ignited petrol. An explosion more like a loud rip. DARDIS sits up in bed. Alert. SANDRA beside him. Eyes open. Still. Quiet.

SANDRA
What is it?

44 INT. HALL. DARDIS HOUSE - NIGHT 3 [22:05] 44

The bedroom door opens. DARDIS steps out. A T-shirt and pyjama bottoms. He notices an orange glow coming from the kitchen door. He limps across the hall in to --

45 INT. KITCHEN. DARDIS HOUSE - NIGHT 3 [22:06] 45

DARDIS enters. Through the large patio doors he has a clear view of his shed on fire. A glowing ball of flames that illuminates him in the dark room.

SON (O.C.)

Daddy?

DARDIS looks back at his SON. Panic in his eyes. SANDRA appears behind her wee boy.

DARDIS

Get dressed. Both of yours.

46 INT. HALL. DARDIS HOUSE - NIGHT 3 [22:12] 46

DARDIS, SANDRA and their SON, dressed. A rush of grabbing items. SANDRA pushes a coat on the boy.

DARDIS grabs one of his crutches. Goes to the front door. Looks carefully through the peep hole before opening it --

The TSG TEAM pull up at the bottom of the path. Urgently disembark. A MALE OFFICER stays with the car and watches the street. The OTHER TWO OFFICERS move fast to the front door.

DARDIS opens the door to them.

DARDIS

Someone lobbed a fucking petrol bomb on our shed.

FEMALE OFFICER

The fire service is on its way.
Yous need to come with me.

The FEMALE OFFICER checks the sky.

FEMALE OFFICER (CONT'D)

(to MALE OFFICER)

Where's Air Support? Get onto them.
And keep an eye on the back gate.

The MALE OFFICER nods. Gets on the radio as he runs to the side of the house, pistol drawn.

FEMALE OFFICER (CONT'D)
(to DARDIS)
Quickly now.

DARDIS
Let's go.

He ushers SANDRA and his SON from the front door. Closes it behind them. The OFFICERS lead them all to the car...

NIAMH'S CAR speeds towards them. Flashes her lights. Pulls in. The OFFICERS tense. NIAMH has her window open.

NIAMH
(calls out)
DS McGOVERN!

She gets out of the car. The OFFICERS continue with getting SANDRA and her SON into the car first.

The other MALE OFFICER chaperones DARDIS away from his family, towards NIAMH.

DARDIS
What's going on?

NIAMH
You're coming with me.

DARDIS
Fuck, I am.

The blaze silhouettes the house. Lights go on in neighbouring houses. Doors open. ONLOOKERS step out to watch.

FEMALE OFFICER
We need to move, Sarge.

NIAMH
This is a targeted attack, Rob.
(re. PEOPLE)
There's at least a dozen pair of eyes on what you do next. If you're all together, there's a greater risk of ambush.

DARDIS hesitates. Sirens on the approach. The TEAM's anxiety increases. He limps quickly to the car with his wife and son.

NIAMH (CONT'D)
Rob.

He gets to the window of the car. SANDRA opens it.

DARDIS
I'll see you later, OK?

SANDRA
What's going on?

DARDIS
It's safer this way. I love you.

He kisses them through the window. Follows NIAMH and the MALE OFFICER, who is watchful as DARDIS moves to NIAMH's car.

NIAMH
(to MALE OFFICER)
You're with me.
(to FEMALE OFFICER)
Stick to procedure.

The TSG TEAM OC nods. Closes the doors on SANDRA and her SON. She and the other OFFICER get into their car. Speed away.

NIAMH opens the passenger door for DARDIS on her car. She waits for him to swing his crutch in. Closes the door. Rushes to the driver's side. The MALE OFFICER gets in the back --

47 INT. PUB. DUNFOLAN - NIGHT 3 [22:16]

47

IZZY and BIRDY at a small table under warm lighting. A quiet pub. They both have pints. He checks the door.

IZZY
D'you owe somebody money?

BIRDY half smiles. A little embarrassed.

IZZY (CONT'D)
Making sure my Daddy's not there?

She's right.

BIRDY
...Sorry.

IZZY
(shrugs)
It's OK. But you're off duty,
Birdy. I'd rather it wasn't the
theme of the night...

BIRDY
I won't do it again.

An awkward moment. BIRDY runs his thumb on his glass.

BIRDY (CONT'D)

I respect your da. A lot. Sometimes
I look at him and I think... I
think I could never be like that.
As good as that.

IZZY

You chasing the wrong Brannick?

BIRDY

(smiles)

Was it always just the two of you?
Your da' didn't have...
girlfriends, no?

IZZY

(teasing)

Really, he's not into you, Birdy.

BIRDY

Forget it --

IZZY (CONT'D)

I'm having you on.

She smiles at his almost sulking face. A moment. She allows
herself to engage a little more.

IZZY (CONT'D)

There were none that lasted.

(beat)

I had hoped... Ah, it doesn't
matter.

BIRDY

What?

IZZY

Nothing. I - I'd hoped one of them
would become something, that's all.
Tori Matthews? She seemed kind
of... well, too good to be true, if
I'm honest.

BIRDY frowns. New information to him.

BIRDY

I didn't know that they were...

IZZY

Daddy wanted to play it down.

BIRDY nods. A seed of doubt is planted. She takes a drink.
Puts her glass back. Turns it.

IZZY (CONT'D)

How is he?

BIRDY
Your da'? Seems grand.

IZZY
He can be funny this time of
year... around the time my mummy
disappeared.

She's vulnerable. Introspective, all of a sudden. He's not
sure of how best to react.

IZZY (CONT'D)
I worry that since then, it's only
ever been about me... for him.
And... And now I'm getting my own
house...

BIRDY
You're only in Belfast.

IZZY
Try telling him that.
(beat)
I just wonder what he'll do now,
you know? He needs a goal. He's
uh... he's driven?

BIRDY
Obsessive?

A sadness in her smile. A nod.

IZZY
Yeah. Something like that.

48 INT. TOM'S CAR [MOVING] - NIGHT 3 [22:18] 48

TOM drives in silence. His face lit by the soft glow of the
car's headlights. The black night of the countryside beyond.

49 EXT. STREET. STRANGFORD - NIGHT 3 [22:31] 49

NIAMH's car pulls up on a street of rural bungalows. She and
the MALE OFFICER get out. Opens the door for DARDIS to get
out the other side.

NIAMH
(quiet)
Come on.

The street is deserted. NIAMH goes to the front door of the nearest house. Knocks. The MALE OFFICER accompanies DARDIS behind her.

RUDDY opens the door.

NIAMH (CONT'D)
DC Ruddy. I have one guest.

RUDDY
Sarge.

NIAMH turns to DARDIS. Nods for him to enter. He pauses.

DARDIS
Who d'you think it is?

NIAMH
Depends who wants revenge for Colin Foyle's murder. Or wants your silence.

She looks at him. Sharp. Believes the latter. DARDIS nervous.

NIAMH (CONT'D)
No one you can think of, no?

DARDIS won't answer. She nods to the doorway.

NIAMH (CONT'D)
In you go.

He does. The door closes. She strides back to her car with the MALE OFFICER following.

50 INT. BEDROOM. SAFE HOUSE LIMA. STRANGFORD - NIGHT 3 [22:33]

The door opens. The light goes on. A small, clean room. No decorations. Nothing personal. Just a bed. A blanket. RUDDY holds the door open. DARDIS steps in.

RUDDY
I'm outside if you need me.

DARDIS nods. RUDDY closes the door. DARDIS'S alone. Afraid.

51 INT. NIAMH'S CAR [MOVING] - NIGHT 3 [22:36]

51

NIAMH drives. The MALE OFFICER beside her. NIAMH makes a call. The phone rings on speaker. Then:

TOM (O.S.)

You OK?

NIAMH

The protection team took Dardis' wife and son to House Juliet, I took Dardis himself to House Lima.

52 INT. TOM'S CAR [PARKED] - NIGHT 3 [22:36]

52

TOM in his car. In the dark. Phone to his ear:

TOM

Are you with him now?

53 INT. NIAMH'S CAR [MOVING] - NIGHT 3 [22:36]

53

RESUME NIAMH. Her eyes on the road. The MALE OFFICER beside her. The phone lit up as she talks on speaker:

NIAMH

No, I'm moving to Juliet, to make sure the team are properly debriefed.

54 INT. TOM'S CAR [PARKED] - NIGHT 3 [22:36]

54

RESUME TOM.

TOM

Have you alerted the Int Hub?

NIAMH (O.S.)

Yes.

TOM

OK. Sounds like you have it under control. Need anything from me?

NIAMH (O.S.)

No. I don't think so...

55 INT. NIAMH'S CAR [MOVING] - NIGHT 3 [22:36]

55

RESUME NIAMH. She hesitates.

NIAMH

But it looks like you might be right, boss. About paramilitary involvement.

The MALE OFFICER glances at her. A silence on the other end of the phone after her concession...

56 INT. TOM'S CAR [PARKED] - NIGHT 3 [22:36] 56

RESUME TOM. He hears the hint of reparation in her voice.

TOM
Call me if the situation changes.

TOM hangs up. A moment's thought. He reaches for the back seat. Picks up a carrier bag. Pulls the gumboots out --

57 EXT. FIELD. OUTSIDE STRANGFORD - NIGHT 3 [23:17] 57

TOM walks across the field in the pitch black. In the gum boots. He aims for a cluster of houses on the edge of the village. A warm glow of lights in windows...

58 INT. BEDROOM. SAFE HOUSE LIMA. STRANGFORD - NIGHT 3 [23:20]

DARDIS sits on the bed in the dark. Eyes open. Paranoid. He can hear the TV in the living room...

59 INT. LIVING ROOM. SAFE HOUSE LIMA. STRANGFORD - NIGHT 3 [23:20] 59

RUDDY has the TV on some travel show. He barely watches it. Scrolls through his phone...

60 INT. BEDROOM. SAFE HOUSE LIMA. STRANGFORD - NIGHT 3 [23:22]

A soft knock on the window. DARDIS flinches. Looks. Can't see through the net curtains. Another knock.

DARDIS slowly reaches for the curtain. Pulls it back a bit...

TOM is outside in the dark of the garden. He puts a finger to his lips. Gestures to the window. DARDIS frowns. Opens it.

TOM
(quiet; urgent)
Listen to me carefully. Your family
are safe. My DS is with them now.
But we have another problem: We
think there's a leak in our unit.

DARDIS
Are you serious?

TOM

Colin was an accountant to the worst kind of people. They're after you and they've an insider feeding them information. You need to come with me. I can keep you safe.

61 EXT. GARDEN. SAFE HOUSE LIMA. STRANGFORD - NIGHT 3 [23:25]

TOM crouches in the dark. Watches the back door. It opens. He sees DARDIS step out. Using one crutch. DARDIS closes the door behind him as quietly as possible --

62 INT. LIVING ROOM. SAFE HOUSE LIMA. STRANGFORD - NIGHT 3 62
[23:25]

The TV is still on. RUDDY fights hard not to fall asleep. His phone limp in his hand.

63 EXT. GARDEN. SAFE HOUSE LIMA. STRANGFORD - NIGHT 3 [23:28]

DARDIS limps quickly across the garden to TOM.

TOM

(whispers)

Do you have a phone on you?

DARDIS

Aye.

TOM holds his phone out in front of him. Puts his other hand out for DARDIS to hand his over.

TOM

Give it. I need to turn them off.

A beat. DARDIS hands TOM his burner phone. TOM looks from the basic handset to DARDIS. Questioning.

DARDIS

I can't afford a new smart phone.

TOM doesn't believe him. Turns both phones off. Puts them in his pocket. He guides DARDIS through a gap in the hedge.

64 EXT. STREET. DUNFOLAN - NIGHT 3 [23:31]

64

IZZY and BIRDY stand outside the pub. No one around.

IZZY

I'm sorry if I got a wee bit heavy?

BIRDY

Don't be. I like being with you.

IZZY

Really?

BIRDY

Is that weird?

IZZY

(smiles)

No. It's... I do, too.

He grins.

IZZY (CONT'D)

What?

BIRDY

Nothing... Just... Well, that's pretty cool.

She laughs. He smiles. A tension filled pause.

BIRDY (CONT'D)

Wee bit late for you to get back to Belfast, now.

IZZY

Aye.

BIRDY

I'm not suggesting you stay at mine.

IZZY

I didn't --

BIRDY

You're welcome to, of course. I do have a spare bed --

IZZY

No no. I can stay at Daddy's. It's not too far.

BIRDY

Of course.

(pause)

But I'd like to do this again. So we're clear.

IZZY
So would I.

A smile. A beat. She kisses him. Brief but intimate. He grins from ear to ear.

BIRDY
I'll uh... I'll...

IZZY
Walk me to a cab?

BIRDY
Aye.

They walk off together. She threads her arm through his.

65 INT. TOM'S CAR [MOVING] - NIGHT 3 [23:34] 65

TOM drives fast. His headlights illuminating narrow country roads and ominous shadows. DARDIS beside him. Anxious.

DARDIS
Where are we going?

TOM
Another safe house.

TOM keeps his eyes on the road. Focussed.

DARDIS
One your insider doesn't know about?

DARDIS looks to TOM. He doesn't answer. Concentrates on the road as hedgerows flash past in the dark.

66 EXT. SMALL COTTAGE. STRANGFORD LOUGH - NIGHT 3 [23:41] 66

TOM'S CAR arrives at a small darkened house by the edge of the Lough. TOM and DARDIS get out. DARDIS looks to the house.

TOM
Wait.

DARDIS
We not going in?

TOM
My DS is bringing the key.

He checks his watch.

TOM (CONT'D)

She'll be a few minutes yet.

TOM walks towards the Lough. A beat. DARDIS looks around. Nervous. He limps after TOM.

TOM arrives at a small arena of trees close to the water. He stops. Looks to the glimmering lights of Portaferry, across the Lough. DARDIS arrives at TOM's side.

They stand in silence. Listen to the sounds of the night.

TOM (CONT'D)

Did you know Colin Foyle worked for a criminal organisation, Rob?

DARDIS says nothing.

TOM (CONT'D)

Now is the time to tell me...
Witness protection, relocation - we
can do all of that for you... If
you just give us something.

DARDIS says nothing.

TOM (CONT'D)

Come on... She can't have that much
of a hold over you?

DARDIS

What?

TOM

Olivia Foyle. She's obviously
pulling the strings.

DARDIS scoffs. Shakes his head.

TOM (CONT'D)

You don't see it? Where is she
right now? Tucked up in bed at
home. And where are you?

TOM looks at him. DARDIS knows it's the truth.

TOM (CONT'D)

She's hanging you out to dry, Rob.

DARDIS says nothing. Looks at the water.

TOM (CONT'D)

Do you take instruction from her?
Is that why you keep calling?

DARDIS
We're not talking about this.

TOM
Or is it something else?
(beat)
Do you love her?

DARDIS says nothing but his sullen expression betrays him.

TOM (CONT'D)
Christ, are you stupid, man?

DARDIS
Shut up.

TOM
A nice wee bit of South Dublin
skirt flutters her eyelashes at you
and you go all Bonnie and Clyde?

DARDIS
No.

TOM
So what was it? No sex until you
murder the husband?

DARDIS
Fuck you.

TOM's eyes glint in the dark. He knows he's getting to him.

TOM
Did she tell you where to find the
rifle?

DARDIS
Stop asking questions.

TOM
Did she order you?

DARDIS
Are you deaf?

TOM
I bet you love taking orders, don't
you?

DARDIS
What the fuck is that supposed to
mean?

TOM
 Something you're not getting at
 home.

(beat)
 Does your wife know? Your son?

DARDIS clenches his jaw. Emotion rising.

TOM (CONT'D)
 Is that eating you up inside?

DARDIS
 I'm not listening to this --

DARDIS begins to walk away. TOM's eyes narrow. Realising:

TOM
 If you had access to the rifle, you
 had access to the gold.

DARDIS stops. He turns to look at TOM. Curious.

DARDIS
 What?

TOM
 That's what this is really about.

DARDIS
 How do you...

TOM
 How do I know?
 (a smile; beat)
 Did you take it from her husband?
 Did she get you to hide it?

DARDIS
 Where is your DS?

TOM
 Where did you put it, Rob?

DARDIS
 She's not coming, is she?

TOM
 Answer the question.

DARDIS
 (piecing it together)
 A fucking insider? A dirty peeler?

TOM

Tell me where the gold is and we're
done here.

DARDIS stares at him. TOM's face mean. DARDIS'S rhythm
changes. Stubborn. He steps towards TOM. Almost squaring up.

DARDIS

No.

TOM

I'm sorry?

DARDIS

You can't touch me.

TOM

Is that right?

DARDIS

I know where the gold is. And you
don't.

TOM

And how do you know that?

DARDIS

Because I helped Colin move it.

TOM

And then you killed him?

DARDIS

The man lost his nerve.

TOM

Why?

DARDIS

He got information that the gold
belonged to the IRA. He panicked.

TOM

And did what?

DARDIS

Nothing. Because I told him the IRA
wanted a meeting.

TOM

That's how you lured him?

DARDIS's turn to smile.

DARDIS

If you kill me, you've got nothing.
You're fucked.

(beat; self-satisfied)

You know... Colin thought it was a
police officer.

TOM watches him. Tense.

DARDIS (CONT'D)

But then that ex-IRA fella gets
killed... What was his name? Pat
Keenan. Everyone said it was him.
But it wasn't, was it?

TOM

Be careful, Rob.

DARDIS

That's why Colin asked me to be
security for him. He knew you were
still alive. You *messaged* him...

(understands)

And he realised he'd stolen your
gold.

DARDIS'S laugh echoes around the solitude of the Lough side.

DARDIS (CONT'D)

Bad one.

TOM

I'm warning you.

DARDIS

Warn away. You and I both know
there's nothing you can do. Not if
you want your gold back.

TOM seethes. Rage boiling under the surface.

DARDIS (CONT'D)

Now let's go back in the car...
Goliath.

TOM looks at him. A beat. TOM snatches Dardis's dropped
pistol from his waistband. Fires --

BANG. DARDIS drops dead. The echo pings off the surrounding
trees. TOM lowers the pistol. Curls his face and grits his
teeth in self-recrimination.

TOM
(mutters)
Fuck...

He looks around him quickly. Wide eyed. On edge.

67 EXT. SMALL COTTAGE. STRANGFORD LOUGH - NIGHT 3 [23:46] 67

TOM, dressed in full CSI suit with rubber gloves, unfurls a large sheet of plastic alongside DARDIS'S body. He rolls DARDIS onto it. Wraps the plastic over him --

68 EXT. SLIPWAY - NIGHT 3 [23:48] 68

TOM loads DARDIS'S body into a rowing boat. Still dressed in overalls. Gloves and boots on. It's cumbersome work.

He binds DARDIS'S body with ropes. Tight. He fastens concrete blocks to each loop of rope. Double and triple checks the knots. They won't slip this time...

69 EXT. STRANGFORD LOUGH - NIGHT 3 [23:55] 69

TOM pulls the oars through the water. The splash, splash, splash of his dipping blades. DARDIS'S body at his feet...

70 EXT. STRANGFORD LOUGH - NIGHT 3 [23:58] 70

TOM rolls DARDIS'S body over the side with a quiet splash. The body disappears under the calm water, almost instantly.

71 EXT. STRANGFORD LOUGH - NIGHT 3 [12:59] 71

TOM is alone in the boat in the cold. He takes DARDIS'S burner phone from his pocket. Turns it on. He files through the menu to: **Write message...**

72 EXT. TOM'S HOUSE - NIGHT 3 [00:12] 72

TOM gets out of his car. Moves fast to his house --

73 INT. KITCHEN. TOM'S HOUSE - NIGHT 3 [00:14] 73

TOM bags Dardis's burner phone in an evidence bag. He wraps Dardis's pistol in a tea towel. He looks for a place to hide them. Slides them up high in a kitchen cabinet.

74 EXT. TOM'S HOUSE - NIGHT 3 [00:16] 74

-- TOM grabs a hoover, a roll of gaffer tape and a disinfectant spray from an exterior plastic storage shed.

-- TOM hovers the front seat of his car thoroughly.

-- TOM uses a roll of gaffer tape to lift the lint from the front passenger seat.

-- TOM sprays the hard surfaces with the disinfectant spray.

The sound of a car in the distance. Headlights flicker. Head towards the house. TOM's expression falls.

75 EXT. TOM'S HOUSE - NIGHT 3 [00:21] 75

IZZY gets out of the TAXI. Closes the door. TOM stands by his car. Cleaning materials in hand. The taxi drives away.

TOM
You not back to Belfast?

IZZY
I decided to catch up with a friend.

He puts the cleaning materials down.

IZZY (CONT'D)
You become OCD all of a sudden?

TOM
I spilt coffee in the car.

He goes to her. Hugs her.

IZZY
Tried calling you. Is your mobile off?

TOM
You know what the reception's like.

She nods. Frowns. He seems tense.

IZZY
You OK?

TOM
Aye. Will we go inside?

IZZY

Uh huh.

He hands her the hoover.

TOM

Here. Make yourself useful.

She takes it. He grabs the rest of the cleaning equipment. Closes the car door. They head in together. He gives the car a quick glance over his shoulder before going in the house.

76

INT. LIVING ROOM. TOM'S HOUSE - NIGHT 3 [00:52]

76

TOM and IZZY sit near the window. A bottle of wine open.

IZZY

After everything that happened before... who Tori really was... so, like... determined to dig up the past... no matter the cost... I've been thinking... maybe... it's best to put more distance between us and that? The past, like. Not let it define us... so much.

She's a little nervous about sharing these thoughts with TOM. Doesn't want to be insensitive. He can see the car from where he's sat. Distracted.

TOM

Aye... I understand that.

IZZY

It's not as if I can ignore what's gone on. I can't just forget and... start afresh. But I can... we can... look forward more?

She absently touches her owl pendant. A beat. She's waiting for his input. He looks at her. Realises that's his cue.

TOM

Probably a wee bit late for me.

He looks back out to the car. Takes a long drink of his wine. Drains the glass. The thirst on him surprises IZZY.

IZZY

I'll get another bottle.

She gets up. Moves to the kitchen.

TOM
Only if you're having another.

IZZY
Aye.

She moves towards the kitchen cabinet where Dardis' phone and pistol are hidden. Goes to open it. TOM sees just in time --

TOM
Next one along.

She corrects her hand's course. Opens the next cupboard. Takes out a bottle of wine. Proceeds to open it...

IZZY
Did you never think about leaving?
Putting all this behind you?

He pauses with the thought. Then:

TOM
No.
(beat)
You were here. Mum and Dad were here, which... helped with you. My life was here. Is here. Believe it or not... even after everything that's happened... it's still my home. I'm part of it. And I'm proud of that.

She has the bottle open. Sits back down beside him. Refills both their glasses.

TOM (CONT'D)
Thanks.

He lifts up his glass. Pauses with the thought.

TOM (CONT'D)
And you know... maybe a wee bit of me thought... if we stayed... if you and I were here... Then your mother would know her way back to us.

He is visibly moved. IZZY winces. Not what she wants to hear.

TOM turns the light on for IZZY'S ROOM. She enters. Puts her bag down. Looks around.

TOM
Sleep well.

He goes to close the door --

IZZY
Daddy?

TOM
Yeah?

IZZY
...Did they make a connection yet?
Between Pat Keenan and Mummy?

TOM is frozen. Momentarily thrown.

IZZY (CONT'D)
Do you think he killed her?

TOM
What happened to more distance
between us and the past?

IZZY
It's not the past if she's alive.

She looks at him. Strong. He has nowhere to hide.

TOM
Uh... No... No, they didn't.

She nods. Relief of a kind. He adjusts.

TOM (CONT'D)
Get some sleep.

He closes the door. Something catches his eye: The fading polaroid of Izzy as a baby, that he carried on Salt Island. Tucked in (with others) to the frame of a mirror in the hall.

78

INT. OPEN PLAN OFFICE. PSNI DUNFOLAN - DAY 4 [07:52]

78

First thing. BIRDY arrives at his desk. His desk phone flashes with a message. He presses play. Listens as he settles.

The voice of the SHHS EMPLOYEE preceded by a beep:

EMPLOYEE (PHONE)
Detective Constable Bird, this is
Alan from Safe House and Home
Storage.
(MORE)

EMPLOYEE (PHONE) (CONT'D)
You left a message yesterday,
asking if we have a unit number one
seven four? Well, we do indeed.

BIRDY looks at the machine. Intrigued.

EMPLOYEE (PHONE) (CONT'D)
If you call me back on --

79 INT. CORRIDOR. PSNI DUNFOLAN - DAY 4 [07:53] 79

BIRDY comes skidding out into the corridor with his notebook.
Sees TOM and NIAMH heading down the corridor towards him, on
their way in to work.

He presents them with a photo of the back page of Foyle's
accounts ledger:

98-02-21 Au 12.5 X8 SHHS 174

BIRDY
SHHS is Safe House and Home
Storage, in the Whiteside
Industrial Estate. I just got off
the phone with them. Units one
seven four, one seven five and one
seven six are all registered to
Colin Foyle.

TOM and NIAMH turn round and move fast to the exit.

TOM
Get us a search team together.
We'll meet them there.

80 INT. SHHS SELF STORAGE WAREHOUSE - DAY 4 [08:41] 80

TOM and NIAMH walk the corridor of yellow corrugated storage
unit doors. Blue latex-gloved hands by their sides...

JUDITH walks beside them. ANOTHER UNIFORMED OFFICER carries
bolt cutters. An SHHS EMPLOYEE shows them the way...

81 INT. LIVING ROOM. SAFE HOUSE LIMA. STRANGFORD - DAY 4 [08:42]

RUDDY wakes on the sofa. A mess. He gets himself up --

82 INT. SAFE HOUSE LIMA. STRANGFORD - DAY 4 [08:43] 82

RUDDY walks the corridor towards DARDIS'S bedroom door --

83 INT. SHHS SELF STORAGE WAREHOUSE - DAY 4 [08:44] 83

TOM, NIAMH and the OTHER OFFICERS get to storage unit **174**. Stop outside. TOM looks down the line. Sees **175** and **176**.

TOM

Open them.

The UNIFORMED OFFICER steps forward. Puts the bolt cutters over the dial padlock that secures the door --

84 INT. SAFE HOUSE LIMA. STRANGFORD - DAY 4 [08:44] 84

RUDDY knocks on the door to DARDIS'S bedroom. Nothing. He knocks again.

RUDDY

Mr Dardis?

85 INT. BEDROOM. SAFE HOUSE LIMA. STRANGFORD - DAY 4 [08:44] 85

The door opens. RUDDY walks into the room. Looks around. It's empty. His eyes wide with terror --

86 INT. SHHS SELF STORAGE WAREHOUSE - DAY 4 [08:45] 86

Three metal garage-style doors - 174, 175, 176 - are opened up with an intercut clatter --

TOM and NIAMH move slowly down the line of them. 175 and 176 are filled with furniture...

They get to the last one. TOM looks to the number **174**...

Inside are the two open rifle cases on the storage unit floor. Empty but for one M24 sniper rifle.

Each case contains an inset block of retaining foam, into which are cut five holes: One rifle shaped; the other four much smaller (appropriate for retaining a 12.5kg Gold bar).

TOM glowers at the sight of the boxes and the memories they bring back. The sound goes woolly. He barely hears:

JUDITH

What would have gone in those holes?

NIAMH
We need to bring Olivia Foyle in.
(beat)
Sir?

His ringing phone punctures his daze. He takes it out. Checks the caller ID. Answers it:

TOM
Brannick --

87 EXT. SAFE HOUSE LIMA. STRANGFORD - DAY 4 [09:58]

87

TOM stands outside by NIAMH'S CAR. He watches as CSIs move to and from the house. NIAMH has finished talking to one of the CSIs. She walks back towards TOM. A state of disbelief.

NIAMH
This isn't happening.

TOM
Do we know which way he went?

NIAMH shakes her head.

TOM (CONT'D)
And no sign of forced entry?

NIAMH
None.

TOM
Who was the duty officer?

NIAMH looks to where RUDDY is being interviewed by a DETECTIVE with a notebook, close by.

NIAMH
Joseph Ruddy. He's admitted to nodding off.

TOM shakes his head. But things are falling his way.

88 INT. CASE ROOM. PSNI DUNFOLAN - DAY 4 [11:12]

88

JACKIE is with TOM, NIAMH and BIRDY. The OPEN PLAN OFFICE beyond is a hive of activity. Blood pressures high.

JACKIE
How could you let this happen?

NIAMH

I thought he was secure. We were headed there straight after the storage facility.

TOM

It's not her fault. From what I can see, the DS ran a well executed operation.

NIAMH appreciates the save.

JACKIE

Have we spoken to Dardis's family? Seen if he's been in touch?

NIAMH

Sir. And Birdy's been trying to get a location on a phone Dardis had with him.

TOM

I thought we didn't recover phone?

NIAMH

His wife says he had a cheap replacement.

TOM

Right.

TOM's mouth dry. Concern.

BIRDY

If it was a smart phone we might have better luck. The last triangulated location for this one hadn't zeroed in precisely. It had him anywhere in the Strangford area.

TOM masks his relief. JACKIE chews it over.

JACKIE

He can't have got far. Not with the injury he's carrying.

TOM

Unless he had help.

JACKIE doesn't want to entertain the possibility.

JACKIE

What about this storage facility?

BIRDY

Unit one seven four contained two large rifle cases and an M24 sniper rifle.

JACKIE

The murder weapon?

BIRDY

CSIs say this rifle's brand new. Never been fired.

TOM

But the presence of two cases suggests there's one missing.

JACKIE

So now we have a missing weapon and a missing suspect?

JACKIE glares at NIAMH. She's angry with herself for her failure. TOM defends his partner:

TOM

We wouldn't be in this situation were it not for you, sir.

JACKIE

Come again?

TOM shrugs: *Just saying.*

JACKIE (CONT'D)

No. Please. Get it off your chest.

TOM

This isn't the first time you've put keeping the peace before the pursuit of justice --

JACKIE

I might have known --

TOM

The truth is you're a politician first, and a policeman after --

JACKIE

The only difference between you and me is that I understand the balance needed to do this job.

TOM

And now we've got an even bigger
mess to deal with.

A moment. JACKIE snorts. Shakes his head.

JACKIE

I'll leave you to it, then.

JACKIE leaves. NIAMH and BIRDY awkward. NIAMH looks to TOM:

NIAMH

I'm sorry, sir.

TOM

Could have happened to anyone.

(beat)

Get out to the house. See if you
can pick up a trail.

She nods. Goes. TOM enjoys being Top Dog.

89

INT. OPEN PLAN OFFICE. PSNI DUNFOLAN - DAY 4 [14:32]

89

TOM stands by his desk. Looks again at photos of Dardis.
Something turns in his stomach. He crosses to BIRDY.

TOM

We should document everywhere
Dardis has been in the last ten
days. Work backwards from his
hideout in his father's old house.
We'll go to each location in
person, if we have to. Use ANPR,
CCTV, anything at our disposal.

BIRDY

...Uh, sir?

TOM looks. BIRDY turns his computer screen for TOM to see.
CCTV images play out of:

OLIVIA entering and leaving the SHHS storage facility. She
seems distressed on the exit.

TOM

Where is this?

BIRDY

The storage facility. Forty eight
hours after her husband's murder.

TOM clenches his jaw at the sight of it.

90 INT. CORRIDOR. PSNI DUNFOLAN - DAY 4 [16:05] 90
TOM walks towards the interview room and is stopped by BIRDY.

BIRDY
Room two. Her solicitor is stuck in
traffic so may be a wee while.

TOM
Thanks, Birdy. Go get yourself
prepped.

BIRDY walks off towards the office. TOM's eyes look past him
towards the ELECTRONICS ROOM.

91 INT. ELECTRONICS ROOM. PSNI DUNFOLAN - DAY 4 [16:06] 91
TOM enters. Racks of monitors and recorders neatly organised.
Several screens show the contents of three interview rooms.
In one of the interview rooms is OLIVIA, waiting patiently.
TOM switches each screen (and camera) off.

92 INT. INTERVIEW ROOM. PSNI DUNFOLAN - DAY 4 [16:07] 92
OLIVIA sits alone. Her phone on the table in front of her.
She looks round the room. Sees a CCTV camera high in one
corner. A red light below the lens. The red light goes off.
She frowns. Hears footsteps to the door. It opens. TOM.

TOM
We're still waiting on your
solicitor.

She nods. Courteous. They share a cautious look.

93 INT. INTERVIEW ROOM. PSNI DUNFOLAN - DAY 4 [16:13] 93
OLIVIA sits across from TOM. TOM looks at her phone. The text
message on display (from Dardis's burner phone):

I'm the only one who knows where the gold is

TOM looks from the message to her.

TOM
There's that gold again.

OLIVIA
It's not you this time?

He looks at her. A trace of nerves. A beat.

TOM

Rob Dardis is using a burner phone
with this number. This is from him.

OLIVIA nods slowly. Quells a creeping anger.

TOM (CONT'D)

Dardis has gone missing.

OLIVIA

Missing?

TOM

We had him in a safe house. He's on
the run.

She keeps her eyes on TOM. Her anger turns to concern.

OLIVIA

So why would he message me this?

TOM

Maybe he wants to make a deal.

OLIVIA

You're assuming I know something
about this gold again. That I care.

TOM

An injured man on the run isn't
moving a hundred kilos of gold in a
hurry. It's only going to slow him
down. Much better to keep it hidden
until all this blows over.

OLIVIA

Do you think he's coming for me?

TOM

Too risky.

TOM keeps his eyes on her. She's hardly reassured.

TOM (CONT'D)

The question is, where would he
hide it?

A bat of her eyebrows. Something about TOM's tone that is
leading her on. He slides her phone over. She puts a hand to
it. He stops her from taking it. Their hands in the middle.

TOM (CONT'D)
You could help me.

OLIVIA
Help you?

TOM
Uh huh. Find it.

She glances to the inert CCTV. To their hands on the table.

OLIVIA
I don't think I follow. Help you,
or... help the police?

TOM
Same thing.

OLIVIA
Is it?

TOM releases the phone. She takes it. Puts it away. Unease.

OLIVIA (CONT'D)
What is this, DCI Brannick?

TOM
What?

OLIVIA
Are you making me a proposition?

TOM
I wouldn't do that.

OLIVIA
No.
(beat)
Because you're not tempted by the
idea of gold, are you?

TOM gives nothing away.

OLIVIA (CONT'D)
I'm sure they don't pay you enough.

TOM
They don't.

OLIVIA
What's one bar of gold? Ten times
your salary?

TOM
About that.

OLIVIA
So you could do with it. I know I
could.

TOM
Could you?

OLIVIA
Yes.

TOM
You own half a two million pound
house.

OLIVIA
Colin's children are the executors
of his will. And they're not
letting me see it. No doubt they
plan to contest whatever comes my
way.

TOM
Still. No reason to undertake
something illegal.

She looks at him sideways. He watches her every move and
micro-gesture. A look at the table. Her fingers smooth rings.

94 INT. OPEN PLAN OFFICE. PSNI DUNFOLAN - DAY 4 [16:17] 94

BIRDY at his desk reading through paperwork. Distracted. He
picks up his mobile. Types out a text with a boyish grin. He
sends it --

95 INT. KITCHEN. TOM'S HOUSE - DAY 4 [16:17] 95

IZZY sits at the table. A cup of coffee in hand. Her phone on
the table in front of her. It vibrates. She picks it up.
Reads the message from Birdy:

Can't stop thinking about you

She smiles. Types a reply...

96 INT. OPEN PLAN OFFICE. PSNI DUNFOLAN - DAY 4 [16:18] 96

BIRDY's phone pings. The reply from Izzy. He checks it:

What are you thinking about, exactly?

BIRDY rocks back in his chair in excitement. Laughs. An OFFICER at a nearby desk looks over. Frowns. BIRDY checks himself. Hunches up by his computer. Phone in hand...

97 EXT. GARDEN. SAFE HOUSE LIMA. STRANGFORD - DAY 4 [16:18] 97

NIAMH and JUDITH walk towards TWO CSIs who examine a section of ground. One of the CSIs pours Plaster of Paris into a clear footprint in the mud. NIAMH watches.

OLIVIA (PRE-LAP)
I know Colin, better than anyone.
And you have access to the
investigation.

98 INT. INTERVIEW ROOM. PSNI DUNFOLAN - DAY 4 [16:19] 98

RESUME TOM AND OLIVIA.

OLIVIA
That would make us quite a team.

TOM
It's not going to happen.

Tension. They stare it out. A beat.

OLIVIA
But if it did...

OLIVIA stands. She looks down at him. Confident.

OLIVIA (CONT'D)
You could have something more.

She walks round the table towards him. Sits on his side of the table. TOM is cautious. Non-committal.

OLIVIA (CONT'D)
Half of what we find. Think of what
you could do with that.

TOM
...Half?

OLIVIA
Hm hmm.

She glances at the door. The corridor quiet beyond.

OLIVIA (CONT'D)

The offer won't be on the table for long, Tom.

TOM

But you don't know where the gold is. You have nothing to offer.

OLIVIA

I don't know about that...

She leans close to him. Intimate. Electric.

OLIVIA (CONT'D)

Didn't I tell you I'm good at keeping secrets?

A crossroads deal moments from being struck.

END OF EPISODE.