

# **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...

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 is 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  
(muttering)  
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 yous.

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 IZZY (CONT'D)  
Forget it -- 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.

What? BIRDY

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 59 [23:20]

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  
(muttering)  
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 hoovers 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.

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.