

# THE GUEST

EPISODE FOUR

SHOOTING SCRIPT

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**QUAY STREET**  
PRODUCTIONS

**B B C**

1 **INT. MAYBURY COURT - KITCHEN - DAWN 19 - 08.00**

1

We pick-up directly from the hook of Ep. 3:

RIA, HAMMER in hand, stands over SIMON'S DEAD BODY --

And, in this moment, she's thinking:

**-- DID I KILL SIMON?! --**

CUT TO:

2 **EXT. MAYBURY COURT - DRIVEWAY - DAWN 19 - CONTINUOUS - 08.00**

Fran's CAR pulls up, next to Ria's Fiat. FRAN hops out, leaving her OVERNIGHT BAG on the passenger seat --

Though inscrutable, Fran has one eye on Ria's car as she moves towards the house. *It's still there --*

CUT TO:

3 **INT. MAYBURY COURT - KITCHEN - DAY 19 - CONTINUOUS - 08.02** 3

RIA still frozen, standing over SIMON, when --

FRAN (O.S.)  
(calling out, casual:)  
Simon?

Ria glances up, a rabbit in the headlights, as FRAN arrives --

FRAN (CONT'D)  
Why's her car still --

Fran STOPS DEAD. Takes in Ria. The BLOOD. We FOLLOW Fran's EYE LINE down to Simon. His HEAD SMASHED IN. Silence.

**-- THUNK --**

Ria DROPS THE HAMMER. Breaking the spell.

FRAN (CONT'D)  
What have you done?

Ria instinctively moves backwards, unable to form words --

RIA  
I -- didn't -- I --

FRAN  
Ria, what have you done?

Fran approaches Simon, gets down on her knees. He's stone cold dead. Fran glances back up towards Ria. A guttural cry --

FRAN (CONT'D)  
WHAT HAVE YOU DONE?!

A beat where anything might happen. But then --

Ria turns, walks -- *walks* not runs -- past Fran, past Simon's body, towards the MAIN ENTRANCE, towards the FRONT DOOR --

CUT TO:

4 **EXT. MAYBURY COURT - DRIVEWAY - DAY 19 - MOMENTS LATER - 4  
08.04**

RIA emerges, moving towards her CAR. But as she reaches for the door: It's LOCKED. No keys. *Fuck. Fuck!*

A beat. Ria turns, heads back into the house --

CUT TO:

5 **INT. MAYBURY COURT - KITCHEN - DAY 19 - MOMENTS LATER - 08.05**

FRAN, panicked, hunched over SIMON's corpse, mobile in hand, on the phone to the police --

FRAN (INTO PHONE)  
... No, he's not breathing... I  
can't even feel a pulse! --

RIA returns, laser focused, grabs her CAR KEYS from the side and departs once more --

FRAN (CONT'D)  
Where are you going? Stop! Ria!

But Ria isn't stopping for anyone --

FRAN (INTO PHONE) (CONT'D)  
She's leaving -- Ria! --

CUT TO:

6 **EXT. MAYBURY COURT - DRIVEWAY - DAY 19 - MOMENTS LATER - 6  
08.10**

RIA returns to her car. UNLOCKS it. Jumps inside.

Her hand SHAKING, Ria jams the KEYS in the IGNITION. Turns. But the engine won't turn over. *Fuck! Fuck! Fuck!*

Ria tries again. Again. Again!

-- BANG! BANG! BANG! --

FRAN BANGS on the WINDSCREEN, PHONE still in hand, leaving BLOODY HANDPRINTS from where she's touched Simon's body --

FRAN  
Get out of the car! Get out!

Ria desperately tries to start the car but it's not turning over. Fran manic, attempts to pull Ria's door open --

FRAN (CONT'D)  
GET OUT OF THE CAR!

Finally, Ria manages to start the engine and SKIDS AWAY --

CUT TO:

7 **EXT. CARDIFF STREETS - DAY 19 - 08.13**

7

RIA, EYES WIDE, barely in control, races through the streets. She turns on the WINDSCREEN WIPERS, smudging the BLOOD. Her WINDSCREEN WASHER spits out the last pitiful ounce of fluid --

Ria grabs some old McDonald's NAPKINS from a side compartment and wipes the BLOOD from her FACE and HANDS --

-- What the fuck happened last night?! --

**POP FLASH: EP 3: SC. 78: RIA STAGGERS OUT OF MAYBURY COURT AND FALLS DOWN THE BACK STAIRS**

But more importantly: What does she do now?!

POLICE CARS zoom in the opposite direction, SIRENS blare --

CUT TO:

8 **INT. MAYBURY COURT - MAIN ENTRANCE - DAY 19 - 08.29**

8

Back at MAYBURY COURT, CID and UNIFORMED POLICE SWARM.

A major crime scene.

CUT TO:

9 **INT. MAYBURY COURT - LIVING ROOM/OFFICE - DAY 19 - CONTINUOUS - 08.30**

FRAN sits on the sofa, on edge, a fresh change of clothes, untouched cup of tea in hand --

Nearby, a SCENE OF CRIME OFFICER bags Fran's BLOODIED CLOTHES. (Fran not a formal suspect at this stage like Ria.)

DS FLYNN (in PAPER SOCO SUIT) opposite Fran, tea next to her, scribbling NOTES. They've been talking for a short while --

DS FLYNN

And Simon, your husband, you said he'd returned yesterday? Was that afternoon, evening --

FRAN

Early evening. He'd picked up some wine. We were having a drink and Ria joined us --

DS FLYNN

Why did you decide to keep Ria on, employed, after the death of Michael Rice?

FRAN

No. That -- he attacked her -- that wasn't her fault --

(then:)

I trusted her. I'd given her a job. A place to live.

A beat.

DS FLYNN

So, she had joined you both for a drink. Then what happened?

FRAN

Nothing. We were just -- chatting. I think she'd had one or two glasses of wine by this point but everything was fine. Until Simon went to bed. After that, she became -- erratic --

DS FLYNN

Erratic?

FRAN

She was upset about something. Wasn't making much sense, slurring her words. So I asked her to leave. But she wouldn't. I didn't know what to do -- so I woke Simon up. Told him to please get her out --

DS FLYNN

And it was at this point that you left?

Fran nods.

FRAN

I've never been good with confrontation like that. I threw some things in a bag and went to spend the night in Bristol. I just wanted Simon to deal with it. Deal with her --

DS FLYNN

What's in Bristol?

FRAN

I'm refurbishing a property there.  
An apartment. I came back this  
morning and -- walked in -- and  
there he was. There she was. She had  
-- the hammer in her hand and --  
sorry --

Fran fights back a tidal wave of emotion --

DS FLYNN

Are there any security cameras at  
the Bristol property, do you know?

FRAN

No.

DS FLYNN

A Ring doorbell, or --

FRAN

Yes. There is --

DC NON MARTIN (also in PAPER SOCO SUIT) approaches --

DC MARTIN

Sarg?

DS FLYNN

Excuse me, just a moment --

Flynn peels off --

DC MARTIN

All Ports and BOLO is out with  
description. They've got the drone  
up but no sign of her yet --

Flynn nods. Her gaze returns to Fran. The grieving widow --

DS FLYNN

I'm going to need you to get the  
doorbell footage from the Bristol  
address, see if there's any other  
CCTV and get the Data Protection  
forms completed. I want access to  
the wife's phone, bank records,  
everything we can get --

DC MARTIN

Yes, Sarg.

DS FLYNN

This is the second time I've  
questioned this woman about a dead  
man in her house in as many months.

DC MARTIN  
Either she's really unlucky or --

DS FLYNN  
Yeah... "Or"?

Off Fran, watching Flynn and Martin. Are they discussing *her*? Why? What are they saying? Paranoia circles --

CUT TO:

10 EXT. SHARLA'S HOUSE - DAY 19 - 08.46

10

- RIA pulls up outside Sharla's house --
- Ria steps out of the car, still dazed, but a little more cleaned up, less bloodied than we saw her before --
- Ria approaches the FRONT DOOR. KNOCKS --
- After a beat, the FRONT DOOR SWINGS OPEN. LEE. (!)

Lee SHOCKED to see Ria (and the state of her). Ria SHOCKED to see Lee. Then:

LEE  
Hell happened to you?

SHARLA approaches --

SHARLA (O.S.)  
Who is it?

Sharla arrives at the door. And before she even clocks the state that Ria is in --

SHARLA (CONT'D)  
Ria, he just turned up -- I didn't shag him, I swear --

RIA  
*Fran's husband is dead.*

CUT TO:

11 INT. SHARLA'S HOUSE - KITCHEN - DAY 19 - 08.56

11

RIA paces. Shaken. Terrified. SHARLA and LEE nearby --

SHARLA  
How can you not remember what happened??!

RIA  
Last thing -- me and Fran, were talking. Arguing. And then I wake up -- and he's -- and -- the (hammer) -- it's in my hand --  
(MORE)

RIA (CONT'D)

(finally:)

It happened before, with my step dad. I blacked out. What if it's happening again?

SHARLA

Okay but, Ria, you didn't knob someone's head in with a hammer. That's murder. You're not a murderer, are you?

A beat.

RIA

It was Fran, who told the council, about the flat --

LEE

(to Sharla:)

Told you it weren't me --

RIA

And Anna, the old cleaner -- she's missing -- and -- *she lied about everything* --

SHARLA

Anna lied?

RIA

No, Fran! She's -- I don't know --

Ria glances up. Totally vulnerable now. A little girl lost.

RIA (CONT'D)

I don't know what to do --

SHARLA

You need to go to the police --

RIA

No --

Ria spiraling once more --

SHARLA

Ria, someone is dead.

LEE

Again!

RIA

Exactly! How's it gonna look?

SHARLA

But if you didn't do it? You didn't kill that Mike guy either, did you?

RIA

*Anna knew Mike --*

LEE

Can we stop talking about him?

Ria digs out her PHONE, pulls up the PHOTO of Mike and Anna.  
(She previously took a snap of the PHYSICAL PHOTO) --

She turns the PHONE towards Sharla and Lee --

LEE (CONT'D)

Oh great, let's see the photo again.

RIA

Look, they're basically a couple --  
(then, remembering:)

*Gemma --*

SHARLA

Who?

RIA

Mike's sister --

SHARLA

The bitch who clocked you with a  
milk bottle?

RIA

I've still got her number --

As Ria searches for Gemma's number in her phone --

SHARLA

Mate, you need to turn that off.  
Serious, they'll be tracking you --

RIA

I can't not have a phone --

SHARLA

My mum's got an old Pay As You Go  
here somewhere --

As Sharla locates an old PAYG handset in a nearby drawer --

RIA

(almost to herself:)

She told me she needed to speak to  
me, tell me something --

Sharla locates the PAYG phone, hands it over to Ria --

SHARLA

Don't lose it. She's got her Snake  
high score on there --

As Ria taps in Gemma's number and presses CALL --

SHARLA (CONT'D)  
And turn that off!

Ria TURNS OFF her phone, slides it into her pocket.  
Meanwhile, the PAYG call RINGS out. Goes to Gemma's v/mail --

RIA  
No answer.

A beat.

LEE  
What now?

Ria glances down at her BLOOD STAINED CLOTHES --

RIA  
I need to get out of these. And I  
need to find Gemma --

CUT TO:

12 EXT. MAYBURY COURT - DAY 19 - 09.06

12

An isolated, vulnerable FRAN watches as Simon's body is  
removed from the house in a BODY BAG --

Fran pulls out her PHONE. Dials. It RINGS. RINGS. Finally --

ANSWERING MACHINE  
The person you are calling is unable  
to take your call. Please leave your  
message after the tone --

Fran leaves a v/mail --

FRAN  
Richard, it's me. Again. They've --  
they're just taking him away. Uh.  
Please, call me when you get this.

Fran ends the call, utterly alone, lost, watching her  
HUSBAND'S BODY being moved into an UNMARKED AMBULANCE --

CUT TO:

13 INT. SHARLA'S HOUSE - KITCHEN - DAY 19 - 09.07

13

SHARLA helps RIA pull off the last of her BLOOD-STAINED  
CLOTHES, shoving them into a BAG FOR LIFE.

Ria just in her underwear now, shivering. LEE turned the  
other way, "not looking" --

LEE

This is so stupid, I've seen you  
naked like a million times --

Sharla grabs some CLEAN CLOTHES off a nearby DRYING RACK --

SHARLA

Here, put these on --

Ria takes the clothes. An old JUMPER. "Lorraine's Divorce Party 2008!" Complete with PHOTO of Lorraine on it (!)

SHARLA (CONT'D)

It's my mum's.

As she pulls on the clothes --

RIA

You shouldn't be doing this. Both of  
you.

SHARLA

Doing what?

RIA

Helping me. You'll get in trouble.

SHARLA

Don't care. I'd do anything for you.

LEE

Me too.

RIA

(then:)

You really didn't (sleep together?)

LEE

No --

SHARLA

He makes me feel physically  
sick!

LEE (CONT'D)

Alright, calm down --

SHARLA

I went to see Lee, 'cos I was  
worried, about you. You weren't okay  
at Annette's drinks. And yeah, I  
stayed over and we slept in the same  
bed. 'Cos we got pissed. But, Ria,  
nothing happened. I swear. Nothing.

Ria nods. Believing them. Then:

ANNETTE (O.S.)

They didn't have no Choc Ices but  
they had Viennetta a third off so I  
thought sod it, live a little --

ANNETTE arrives, SHOPPING BAGS in hand --

ANNETTE (CONT'D)  
What's this, mother's meeting? Ria,  
love, what you half-naked in my  
kitchen for?

Ria, Sharla and Lee, rabbits in the headlights --

SHARLA  
(then:)  
Ria's shower bust --

RIA  
Yeah. I just -- came to -- have a  
shower. If that's okay --

ANNETTE  
Don't you live in a mansion now?  
(off her silence:) Knock yourself out, love. Remember,  
turn it all the way to the left --

RIA  
Thanks.

Ria departs as Annette unpacks the shopping, her back to  
Sharla who kicks Ria's BAG of BLOODY CLOTHES out of view --

ANNETTE  
Just wanted a shower, did she?

SHARLA  
Yeah.

ANNETTE  
Everything else alright?

SHARLA  
Yeah. Fine.

ANNETTE  
Lee?

LEE  
Yeah. Good. Cheers. Thank you.

ANNETTE  
So why are Ria's clothes in that bag  
over there, covered in what I'm  
really hoping ain't blood --

Annette turns, locks eyes with her daughter --

CUT TO:

15

**INT. SHARLA'S HOUSE - KITCHEN / HALLWAY - DAY 19 - 09.13 15****FIVE MINUTES LATER:** SHARLA and LEE have filled ANNETTE in on what's happened --

SHARLA

But she didn't do it --

ANNETTE

Don't matter if she did it or not.  
If the police are looking for her --

SHARLA

They're not gonna find her.

LEE

We turned her phone off, nobody  
knows she's here --

ANNETTE

And what about her car, parked  
outside?*Oh fuck. They didn't think of that. Suddenly --***-- BANG! BANG! BANG! --**

Sharla and Annette stand. Frozen in terror!

POLICE (O.S.)

Police! Open the door!

After a beat, as Sharla moves towards the FRONT DOOR --

**-- THE DOOR IS SMASHED OPEN --**Six OFFICERS storm the house, wielding the DOOR RAM, BATONS  
and TASERS --

POLICE (CONT'D)

POLICE, STAY WHERE YOU ARE!

Sharla and Annette FROZEN in terror as the OFFICERS fan out.

CUT TO:

16

**INT. SHARLA'S HOUSE - OUTSIDE OF BATHROOM - DAY 19 - 09.13 16**RIA emerges, a little more tidied up but she didn't have a  
shower. She opens the BATHROOM DOOR --

POLICE

POLICE, STAY WHERE YOU ARE!

*Fuck! Ria turns back into the bathroom, grabs her PHONE and  
the PAYG HANDSET and rushes into SHARLA'S BEDROOM --*

CUT TO:

17

**INT. SHARLA'S HOUSE - SHARLA'S BEDROOM - DAY 19 - 09.15 17**

RIA rushes inside SHARLA'S BEDROOM as the POLICE ascend the STAIRS. She SLAMS IT SHUT. LOCKS IT. Ria turns. Spins.

What does she do now?

-- THE WINDOW! --

Ria rushes towards it. Opens it. A big drop to the EXTENSION ROOF below. But what choice does she have?

-- BANG! BANG! --

POLICE (O.S.)  
OPEN THE DOOR!

With the POLICE at the door, Ria dives out of the WINDOW.

CUT TO:

18

**EXT. SHARLA'S HOUSE - FLAT ROOF - DAY 19 - CONTINUOUS - 09.15 18**

RIA lands on the ROOF of the EXTENSION with a PAINFUL THUD but she needs to keep moving --

Ria JUMPS DOWN into the NEIGHBOURING GARDEN --

CUT TO:

19

**EXT. NEIGHBOURING GARDEN - DAY 19 - CONTINUOUS - 09.16 19**

RIA lands in a GARDEN and beelines for the FENCE --

CUT TO:

20

**EXT. CARDIFF STREETS - DAY 19 - CONTINUOUS - 09.17 20**

RIA hauls herself over the FENCE. She's not an action hero, this is all REAL and MESSY --

Two OFFICERS round the corner as Ria lands --

POLICE  
Police! Stay where you are!

Ria, knowing these streets like the back of her hand, runs into a lane, away from the police --

CUT TO:

21

**EXT. CARDIFF STREETS - DAY 19 - MOMENTS LATER - 09.19 21**

RIA spills out onto the streets, flooded with RUGBY SUPPORTERS, making their way to the stadium. Match day!

Above, a POLICE DRONE tracking her every move. As the POLICE give chase, Ria manages to disappear into the THICK CROWDS --

**-- Ria is a fugitive. On the run. Wanted for murder --**

CUT TO:

22

**EXT. MAYBURY COURT - DAY 19 - 09.40**

22

DS FLYNN watches a subdued FRAN perched on the low garden wall, PHONE in hand. DC MARTIN approaches, DOCS in hand --

DC MARTIN

Sarg? We checked the doorbell footage from the Bristol property. She arrived at --  
(checks note:) 10.52PM. And stayed overnight.

DS FLYNN

Okay. Thanks. Though until we confirm time of death it doesn't mean a whole lot --

DC MARTIN

(then, of the DOCS:) DP forms are ready for signature --

Flynn takes the DOCUMENTS --

DS FLYNN

And Ria?

DC MARTIN

They tracked her down to a house in Riverside. -- But -- they lost her.

Flynn bites her tongue.

DC MARTIN (CONT'D)

We've got everything on her. She can't stay out there for long.

(then, of Fran:)

What are you gonna do?

DS FLYNN

We've got no evidence to suggest she isn't telling the truth, have we?

After a beat, Flynn peels away, approaches Fran. Nice and caring. Hoping to give her enough rope to hang herself --

DS FLYNN (CONT'D)

Are you sure there's nobody I can call for you?

FRAN

No. Thank you.

A beat.

DS FLYNN

I can arrange for one of my officers  
to accompany you inside, if you'd  
like to pack an overnight bag?

Fran nods, okay. Then:

DS FLYNN (CONT'D)

There's also a few forms here I'd  
like you to sign --

FRAN

What are they for?

DS FLYNN

We'd like to access your phone  
records, bank details --

FRAN

Why?

DS FLYNN

Routine enquiries.

FRAN

Do I have to sign?

DS FLYNN

No you don't, but I'd be interested  
to know your reasons why not --

FRAN

I don't understand, I haven't done  
anything --

DS FLYNN

Then you'll have no issues signing.

FRAN

(then:)

Course I can sign.

(finally:)

But what are you doing to find Ria?

Off Fran, why aren't they focussing on the real murderer?!

CUT TO:

RIA hides in a SECLUDED LANE as she spies the POLICE DRONE move off in the other direction. She's managed to lose it.

For now.

Ria pulls out her PHONE, dumps it in a nearby INDUSTRIAL BIN. She pulls out the PAYG phone and dials Gemma once more --

CUT TO:

24 **OMITTED** 24

25 **EXT. HELEN'S HOUSE - DAY 19 - 11.00** 25

Fran's sister HELEN, BABY MARTHA in hand, opens the door. FRAN carries two OVERNIGHT bags. The one she had in the car and the one she packed with a POLICE OFFICER (off-screen).

Niece PENNY nearby.

HELEN

Oh Fran, my darling, come here --

Helen HUGS Fran --

HELEN (CONT'D)

I'm so sorry, I can't believe this is happening. Come in, come in --

Helen ushers Fran inside. It's the last place Fran wants to be. But where else is she going to go? She has no-one else.

CUT TO:

26 **INT. HELEN'S HOUSE - SPARE BEDROOM - DAY 19 - 11.04** 26

FRAN dumps her OVERNIGHT BAGS in the spare room, sits on the edge of the bed. This strange room.

Everything different now. Changed. How did she end up here?

Fran opens her BAG, under some CLOTHES we see THICK WADS OF CASH. -- (!! -- Fran places her CLOTHES back over the money.

She spots a number of FRAMED PHOTOS on the table opposite. FAMILY PHOTOS. Including a YOUNG FRAN (16) and her FATHER --

Fran rises, approaches. She takes in the PHOTO of her and her father. Stares at it. The ghosts of the past --

CUT TO:

27 **INT. HELEN'S HOUSE - KITCHEN - DAY 19 - 11.11** 27

A tense HELEN fixes cups of tea as FRAN returns. There's no rule book for this. Comforting your sister after her husband has been bludgeoned to death --

HELEN

I'm doing tea but I've got wine or gin or whatever you want. Sandwich? Got some of that nice ham --

FRAN

Tea's fine.

Helen potters. Needs to keep talking --

HELEN

Thank god you weren't there. It could have been -- not worth thinking about --

Fran sits at the KITCHEN TABLE. Then:

HELEN (CONT'D)

You'd have thought it would be all over the news, something like this. It won't take them long to find her. She can't hide forever. I knew there was something about her --

FRAN

Did you, because you never said anything?

A beat.

HELEN

Don't think she'll come here, do you?

FRAN

No --

HELEN

Why would she have --

FRAN

Helen, I don't want to talk about it. I've been over it all, a million times with the police --

PENNY (O.S.)

Mummy, how much skincare can I buy with this?

They turn. PENNY has a THICK WAD OF CASH in her hand --

HELEN

Penny, where did you find that?

PENNY

Auntie Frannie's bag --

Fran rushes towards Penny and SNATCHES the MONEY --

FRAN

Give that here! You stupid girl!

HELEN

Hey --

FRAN

You don't go through other people's things!

As Penny starts to CRY --

HELEN

Fran, what the hell is wrong with you? She's nine-years-old --

Fran turns. CASH in hand. Heart beating out of her chest.

HELEN (CONT'D)

Where did that money come from?

Fran flees, back up the stairs, CASH in hand --

CUT TO:

28

**INT. HELEN'S HOUSE - SPARE BEDROOM / HALLWAY / LIVING ROOM 28  
DAY 19 - 11.14**

FRAN shoves the MONEY back into her BAG (the one she already had in the car). Packing up. But when she turns, HELEN's blocking the doorway --

FRAN

Get out of my way --

HELEN

Tell me what's going on --

As Fran departs, along the long hallway, Helen follows --

HELEN (CONT'D)

Why can't you talk to me? I care about you so much --

Fran stops, turns --

FRAN

Really? Because all you've ever done is tell me that I'm not enough --

HELEN

That's not true --

FRAN

Yes, it is. You use your kids as a stick to beat me --

HELEN

What are you talking about?

FRAN

You rub my nose in it, everyday!

HELEN

In what? Fran, all I've ever wanted  
was for you to be happy. I love you.

(finally:)

We're all we have left --

And suddenly, all of that adrenaline, draining away --

HELEN (CONT'D)

Please, just stop. Okay? Just stop.

Finally, a crack in Fran's armour. All that emotion, trauma --

HELEN (CONT'D)

I know. Come here --

Helen approaches, holding onto her sister --

HELEN (CONT'D)

I've got you --

Off Fran, clinging on for dear life --

CUT TO:

29

**INT. PHONE SHOP - DAY 19 - 11.30**

29

RIA, head down, ventures into a PHONE SHOP, beelining for the row of iPads. She opens an INTERNET BROWSER, searches for Mike's PLUMBING WEBSITE (established in Ep 2) --

Ria glances at the WOMAN at the next iPad, on the Wales EnquirerOnline Website. Ria spies a PHOTO OF HERSELF and the HEADLINE: PUBLIC WARNED 'DO NOT APPROACH' WANTED WOMAN AS POLICE ISSUE APPEAL. (One of many stories on the site).

*Fuck.*

Ria turns, heart beating out of her chest now. She wants to run, get the hell out but she still has work to do --

Turning her body away, she opens the COMPANIES HOUSE WEBSITE and types the name of Mike's business into the SEARCH --

Gemma is listed as COMPANY SECRETARY.

And there's an ADDRESS to where the company is registered.

**-- 28 Old Park Road, Cardiff, CF14 20W --**

FAROOQ (O.S.)

Looking to upgrade today, is it?

Ria spins. FAROOQ, 20s, pushy sales assistant on commission --

FAROOQ (CONT'D)  
I can do you half price line rental  
for six months and --

RIA  
I just need a pen.

FAROOQ  
You what?

RIA  
A pen.

A beat. Farooq hands over a PEN. Ria scribbles the address on her ARM. She hands the PEN back --

RIA (CONT'D)  
Thanks. Sorry --

As Ria departs --

FAROOQ  
Unlimited calls and texts --

CUT TO:

30           **INT. HELEN'S HOUSE - LIVING ROOM - DAY 19 - 11.35**           30

FRAN and HELEN lay on the floor together, on top of a rug. Exhausted. Close. Intimate.

HELEN  
Do you remember when Marc's mum  
died. How awful it all was --

FRAN  
Didn't she have a stroke?

HELEN  
I know, completely different. I'm  
just saying. It was awful -- but, to  
be honest, and it sounds terrible  
but -- I felt this -- relief,  
almost, at the same time --

FRAN  
Because she'd suffered for so long?

HELEN  
Yeah. -- Sure.

A beat. They both LAUGH.

HELEN (CONT'D)  
(more serious now:)  
Do you feel -- relieved?  
(off her look:)  
(MORE)

HELEN (CONT'D)

I'm just asking, is there any part  
of you -- that's -- maybe --

FRAN

Why would I be relieved?

HELEN

Because he used you as a punchbag,  
Fran, for years --

(then:)

What about Richard?

FRAN

What about him?

HELEN

Has anything ever happened?

FRAN

No.

Fran stands. Then:

HELEN

Wouldn't blame you, if it had.  
Everything that you've been through.

FRAN

Yeah, well, we can't all have a  
perfect marriage like you --

HELEN

I don't have a perfect marriage. But  
--

FRAN

But what? I don't want what you  
have, okay? Two kids and a people  
carrier and a Tesco Clubcard --

HELEN

I don't shop in Tesco.

FRAN

Your life is dull, Helen, it's  
boring --

HELEN

It's not boring, Fran. It's stable.  
And full of love. All you're doing  
is chasing... danger. Adrenaline.  
It's all you've ever done. Is my  
life perfect? No. Is my marriage  
perfect? No. But I love Marc and  
that's the difference. -- You  
basically married our father --

Fran glances up. Her blood runs cold. Because it's true.

HELEN (CONT'D)

And you never talk about him.

FRAN

What's there to talk about?

HELEN

He'd be out now. If he'd lived.

(off her silence:)

I can barely even remember when they arrested him, not really. You were what -- fifteen?

FRAN

Fifteen when they locked him up.

Sixteen when he hung himself.

A beat.

HELEN

We had everything. Then nothing. I remember that.

(then:)

I've never asked before, not properly. 'Cos I don't think I've wanted to know. Not the details, anyway --

FRAN

Know what?

HELEN

How you make your money.

FLASHBACK TO:

31

**FLASHBACK: INT. MAYBURY COURT - LIVING ROOM/OFFICE - DAY 151 [2/83] - 10.20**

Flashback to 2/83 (with new material that we haven't already seen in **bold**):

FRAN stands over the PICTURE FRAME, now placed on a TOWEL, on the floor. She raises a HAMMER and brings it CRASHING DOWN --

The FRAME SMASHES --

**THE SCENE CONTINUES: As we see BAGS OF PILLS PACKED INTO the HOLLOW FRAME. Prescription pills. Illegal pills.**

**Shipped by Simon.**

BACK TO:

32

**INT. HELEN'S HOUSE - LIVING ROOM - DAY 19 - 11.41**

32

FRAN and HELEN, as before --

Truth is, Helen knows exactly how Fran makes her money.

HELEN

Why don't you stop now?

A beat.

FRAN

It's too late.

HELEN

No, my darling, it's not --

FRAN

It is.

HELEN

Why? Why is it too late?

(then:)

Please, just stop. Now. I'm telling you, I'm begging you. Stop. -- People know, Fran. People talk. And it's not just wrong, it's dangerous - - and -- it's embarrassing --

Fran almost flinches. *Embarrassing?*

HELEN (CONT'D)

Honestly it is.

Fran just stands there. Defiant. Finally:

HELEN (CONT'D)

Maybe it is best if you left?

FRAN

(incredulous:)

... Really?

HELEN

I can't get through to you. You just -- you won't see sense --

(then:)

And this breaks my heart but I can't have you around my kids anymore, if these are the choices you're making.

(finally:)

I'm sorry.

A beat. Fran almost laughs. *Fuck you.* And with that, she picks up her BAGS and departs. A sad, lonely walk --

Off Fran, increasingly isolated.

CUT TO:

33

**EXT. GEMMA'S HOUSE - DAY 19 - 12.19**

33

RIA, furtive, eyes darting, terrified of being apprehended, approaches a SMALL TERRACED HOUSE. The address from the Companies House website scrawled on her ARM --

Ria RINGS the DOORBELL. After a beat, the door opens --

GEMMA. Momentarily confused before recognising Ria. Gemma goes to SLAM the door as Ria jams her foot inside --

RIA

Gemma --

Gemma and Ria LOCK EYES --

RIA (CONT'D)

Please. It's about your brother.

After a beat, Gemma opens the door a little.

CUT TO:

34

**INT. GEMMA'S HOUSE - KITCHEN - DAY 19 - 12.25**

34

RIA sits in GEMMA's kitchen. Alone. She takes in the FAMILY PHOTOS (some of Mike), TOYS. The detritus of FAMILY LIFE.

Gemma returns, on edge, shuts the DOOR. Then, of her son --

GEMMA

Owen won't stay asleep for long. And I need to make dinner anyway --

Over the following, Gemma busies herself with fixing dinner. But mostly it's just to avoid Ria --

RIA

Thank you. For letting me in --

GEMMA

You shouldn't be here --

RIA

You were the one who was following me. At the pub --

GEMMA

You ran away --

RIA

I was scared. You attacked me --

GEMMA

'Cos you killed my brother!

(then:)

He's the only family I ever had. Practically raised him --

A beat.

RIA

I'm sorry. I really am. -- But she got to you, didn't she? Fran. Francesca Sharp. My boss. That's why you won't talk to me?

(off her silence:)

What about Anna Simons?

(off her look:)

She went out with your brother --

GEMMA

I don't know --

RIA

I saw a photo of them, together. They were *together*. And Fran knew Mike before he died too. He worked for her, didn't he?

GEMMA

I don't know. Yes. I think so.

RIA

How? -- *Tell me* --

A beat.

GEMMA

After Mike, after that night, in the shops, with you, I found invoices, from Fran. Ten grand each. All for the same thing, a new downstairs toilet. And some weird monthly retainer. Didn't make any sense --

Ria's mind ticks over, trying to piece it all together --

GEMMA (CONT'D)

I went to speak to her. Ask her what the money was for. She doubled down. I knew she was lying. That something was wrong. That's why I came back to you --

RIA

When was the last invoice?

GEMMA

I don't know. September, I think --

RIA

That's when I started working for her --

(then:)

What happened after that, after you spoke to her --

GEMMA

Nothing. For a few days. Then I was at the shops and this man stopped me. He knew everything about me. About my son.

RIA

He threatened you?

GEMMA

That's why you shouldn't be here --

The SOUND of Owen CRYING from upstairs --

GEMMA (CONT'D)

You need to leave --

RIA

Wait, please. I'm going. I promise. Just. One more question. There was this -- phrase. Three words. Anna wrote them down and --

GEMMA

What were they?

RIA

Lonely girl. --

GEMMA

Last.

Ria glances up, *the hell?* (Note: LAST not LOST!)

CUT TO:

35

**EXT. RICHARD'S HOUSE - DAY 19 - 13.30**

35

FRAN parked up outside Richard's house, her OVERNIGHT BAG next to her. She dials Richard's number, looking towards the house. But nothing, as it RINGS out to v/mail --

Fran ends the call. After a beat, Fran gets out of the car --

CUT TO:

36

**OMITTED**

36

37

**INT. RICHARD'S HOUSE - KITCHEN - DAY 19 - 13.35**

37

ELERI fixes FRAN a cup of tea. RICHARD nearby, BABY JAMES in his arms. The kids, ALICE and WILL in the nook, TV also on --

The whole scene sizzling with tension. Everything unsaid. (Why Richard didn't call her back. The fact Eleri knows about Fran and Richard's affair. All of it bubbling. Building.)

A sense that Richard is furious that Fran is here.

ELERI  
It's -- all so shocking.

But Fran doesn't respond. Can't.

ELERI (CONT'D)  
Such a senseless loss --

RICHARD  
(*what the fuck are you  
doing here?*)  
How can we help you, Fran?

As Eleri opens the fridge --

ELERI  
There's no milk. Sorry. I can do it  
black or -- maybe some water?  
(off her thousand mile  
stare:)  
Fran?

FRAN  
Water's fine.

Eleri pours Fran a glass of water, places it in-front of her.

ELERI  
Is there anyone we can call for you?

FRAN  
(to Richard:)  
I wanted to talk. About the  
business. Moving forward --

ELERI  
All of that can wait, can't it?

Fran doesn't reply. Eleri and Richard exchange a glance. *This is not okay* --

ELERI (CONT'D)  
(then, to the kids:)  
Okay, come on you two.  
(pointed to Richard:)  
We're going to my brother's. I'll be  
back in an hour --

As Eleri takes the baby, Richard nods. He understands. One hour and Fran needs to be gone --

ELERI (CONT'D)  
Come on, get your coats, quickly --

Fran watches as Eleri rounds up the kids. And in turn, Richard watches Fran, furious at her for being here. In the heart of *his* family home --

CUT TO:

38

**INT. GEMMA'S HOUSE - KITCHEN - DAY 19 - 13.36**

38

GEMMA has brought down BOXES, PAPERWORK strewn across the table now, as she searches for something --

Son OWEN nearby, just woken from his nap --

GEMMA

Here it is, one of the invoices.  
Look, there, at the top --

Scribbled at the top --

GEMMA (CONT'D)

Lonely girl --

RIA

Last.

A beat. RIA almost LAUGHS --

GEMMA

What?

RIA

Last. Not lost. Can I use your phone? I need to check something --

Gemma hands it over. Ria loads up "WHAT3WORDS." As she searches "**lonely girl last**"

RIA (CONT'D)

Those words, they link to a location

--

It loads on the phone. Ria glances up --

RIA (CONT'D)

A Storage Unit. 1.7 miles away.

A shadow falls across Gemma's face --

GEMMA

LockBay Storage?

Ria glances up --

RIA

*How did you know that?*

Gemma heads to a nearby DRAWER pulls out a PHONE --

GEMMA

I remembered seeing an app, on  
Mike's phone -- I didn't know what  
it was for. But look --

Gemma loads up the APP. She turns it towards Ria. GATE ACCESS  
CODE: #827483729\* // YOUR ACCESS CODE: #160286123\* UNIT 104.

GEMMA (CONT'D)

LockBay Storage. And access codes.

RIA

(then:)

Will you come with me?

GEMMA

I can't leave Owen. I'm sorry.

Ria nods. She takes the PHONE, grabs a pen, scribbles the  
CODES on an INVOICE, folding the paper into her pocket.

GEMMA (CONT'D)

And I'm sorry for what I did. For  
what Mike did. He was a good person  
really. He was.

A beat. Ria NODS, hands the PHONE back. Then:

RIA

Can I ask one more favour?

Ria turns towards a JACKET hanging nearby --

CUT TO:

39

**EXT. GEMMA'S HOUSE - DAY 19 - 13.40**

39

RIA leaves Gemma's house, pulling the JACKET HOOD up. She  
pulls out the PAYG and calls Sharla --

RIA

It's me --

CUT TO:

40

**INT. SHARLA'S HOUSE - LIVING ROOM / EXT. GEMMA'S HOUSE - DAY  
19 - 13.40**

40

SHARLA and LEE. INTERCUT Sharla and RIA's conversation --

SHARLA

Mate, where are you? We had to lie  
to the police! I thought they were  
gonna arrest us --

Over the following Lee is trying to take the phone --

LEE

*Is that her? Let me speak to her --*

RIA

I need you to get my phone --

SHARLA

What? Why? Where is it?

RIA

It's -- in the big bin. The lane  
opposite the Little Tesco --

ANNETTE in the kitchen --

ANNETTE (O.S.)

Who's that on the phone?

SHARLA

No-one! Hayley, from work!

ANNETTE (O.S.)

Tell her I want my Tupperware back!  
And she best wash it this time!

SHARLA

(then, hushed:)

Ria, you're on the literal news! And  
I ain't jumping in a bin!

RIA

I just need you to get the phone,  
turn it on, take it and drive --

SHARLA

Drive where?! Why?

RIA

I don't know, anywhere! Go to  
London. You said that the police  
would be tracking the phone. So if  
you turn it on and you're going the  
other way, then they'll be following  
you and not me -- yeah?

(off her hesitation:)

Sharla, please, I really need you to  
do this --

CUT TO:

41

**EXT./INT. BUS / BUS STOP/ CARDIFF STREETS - DAY 19 - 13.55 41**

RIA waits at a BUS STOP with a couple of COMMUTERS /  
SHOPPERS. A couple of UNIFORMED OFFICERS pass -- Ria shrinks,  
trying to hide herself --

The LOCAL BUS pulls up and the DOORS OPEN, Ria (who has no  
money for the fare) sneaks on behind the crowd --

Ria takes a seat on the packed bus --

LORRAINE

... Ria?

Ria turns to the woman next to her. LORRAINE! 60s. One of the dinner ladies from Ep. 3. Ria can't believe her (bad) luck --

She ZIPS up the JACKET, lest Lorraine see her own PHOTO!

LORRAINE (CONT'D)

Thought it was you! Bloody hell. You look like shite. Big night, was it?

RIA

Something like that.

A BABY starts to CRY. SIRENS nearby -- walls closing in --

LORRAINE

Top Rank in my day. I could go out with ten quid, get tanked up and still have money for the last bus home and an egg yolk in the morning.

Ria nods, wishing she'd just shut up. People are looking. Across the aisle she spies a MAN, looking at BBC NEWS on his phone. That PHOTO of Ria again --

Then the MAN turns, LOOKS AT HER (fleetingly). Ria sinks deeper into her seat -- *oh fuck, oh fuck* --

LORRAINE (CONT'D)

Did you hear? I got promoted, after Annette left? To be honest, it were long overdue. She'd been holding me back, truth be told. I mean I should have retired years ago but I'm stone cold broke, looking after my son Paul --

Ria presses the little STOP BUTTON and rises -- cutting off Lorraine mid-sentence. She's getting off this bus! Then:

LORRAINE (CONT'D)

Well that was rude.

CUT TO:

42

INT. RICHARD'S HOUSE - KITCHEN - DAY 19 - 13.56

42

With Eleri and the kids gone, FRAN sits at the table. RICHARD stands nearby. Just wanting her gone --

FRAN

You have such a beautiful home.

RICHARD

Fran, why are you here?

FRAN

A beautiful family.

RICHARD

*Fran --*

FRAN

You wouldn't answer my calls.

RICHARD

I can't run every time you click  
your fingers --

FRAN

Click my fingers?

Richard exhales. Head in his hands now.

RICHARD

I'm sorry. -- I didn't mean that --  
I'm -- trying to -- get my head  
around it all --

Fran stands, approaches --

FRAN

We need to decide what comes next --

RICHARD

What d'you mean, what comes next?

FRAN

Simon is gone.  
(off his silence:)  
Like we talked about --

Richard's blood runs cold --

RICHARD

No. It's not. It's not what we  
talked about --  
(off her silence:)  
... Fran. Fran, what have you done?

FRAN

I haven't done anything. It was Ria.

Their EYES LOCKED. Richard doesn't believe her. But he needs  
to manage this situation. Manage Fran. Somehow. And so:

RICHARD

You haven't slept, have you?

Fran shakes her head. No.

RICHARD (CONT'D)

You're exhausted. I'm going to book you into a hotel. And you're going to sleep. And then we're gonna talk about everything. Make a proper plan. Okay? -- Yes?

Fran nods.

Off Richard, what the fuck has Fran done?

CUT TO:

43 **EXT. LOCKBAY STORAGE COMPANY - RECEPTION - DAY 19 - 14.10 43**

The SOUND OF A HELICOPTER in the near distance as RIA approaches the outside of the STORAGE UNIT --

The RECEPTION AREA just beyond. But nobody behind the desk.

Ria approaches a SMALL ENTRY KEY PAD.

Ria pulls out the INVOICE. Punches in one of the ACCESS CODES she scribbled down:

#827483729\*

A discordant BEEP! And a RED LIGHT.

Ria taps in the second ACCESS CODE: #160286123\*

The door releases!

CUT TO:

44 **OMITTED** 44

45 **INT. RICHARD'S HOUSE - KITCHEN - DAY 19 - 14.28** 45

RICHARD opposite FRAN, on his phone, "managing" her --

RICHARD

I've booked you a nice room. We'll get you a taxi and you can get some rest, after that --

FRAN

You're not going to drive me?

RICHARD

Eleri and the kids are going to be back any minute --

Fran's phone BEEPS. She pulls it out. A TEXT.

RICHARD (CONT'D)

That's probably the confirmation now, I gave them your details --

But the text reads: "Hello from LOCKBAY STORAGE COMPANY. Your access code has been used to enter the facility. If this wasn't you please call 029 2018 0919."

A shadow falls across Fran's face. She stands, abruptly --

FRAN

Someone's at the storage unit --

RICHARD

Who?

FRAN

I -- I don't know --

RICHARD

(then:)

It's her --

FRAN

How would she --

RICHARD

*Fran, it's her. -- Fuck!* --

CUT TO:

46

**EXT. RICHARD'S HOUSE - DAY 19 - 14.31**

46

RICHARD jumps into his RANGE ROVER, tearing off, racing towards Ria --

FRAN watches on. What's in the Storage Unit? Is everything about to come crumbling down around her?

CUT TO:

47

**OMITTED**

47

48

**INT. LOCKBAY STORAGE COMPANY - UNIT 104 - DAY 19 - 14.33 48**

RIA heads down long, ominous CORRIDORS, searching for Unit 104. Storage units on either side of her with ROLLING SHUTTER DOORS. As she moves, overhead LIGHTS automatically BLINK ON --

Rounding a corner, RIA finally locates UNIT 104 --

Approaching, Ria spies the COMBINATION PADLOCK. *Shit.*

Ria jiggles the LOCK. Nothing. She doesn't have the key --

What now? Ria gets more aggressive, pulling at the LOCK, trying to force it open. But it's not moving. *Shit* --

Ria turns. A MIDDLE AGED MAN clears out a nearby UNIT of TOOLS etc (some kind of contractor) --

After a beat the MAN grabs some TOOLS and peels away, leaving his STORAGE UNIT OPEN. (He's heading down to his VAN, will be back shortly. Just doesn't want to close it all up.)

As the MAN departs, Ria tries the LOCK again. Nothing. A dead-end. She turns back to spy the TOOLS in the nearby unit --

Ria approaches, clocking a CHISEL and a HAMMER. Glancing around, Ria picks up both and heads back to her unit --

Angling her body away from the CCTV CAMERA, Ria positions the CHISEL on the LOCK and SMASHES it with the HAMMER --

-- SMASH! SMASH! SMASH! --

Finally -- the LOCK SNAPS --

Ria, sweating now, pulls the SHUTTER UP, revealing:

**INSIDE:** A DENSE WARREN of FURNITURE, all CRAMMED IN --

Disappointment etched on Ria's face. *It's just furniture.* Whatever Ria is looking for (and she doesn't even know yet), it'll be like finding a needle in a haystack --

CUT TO:

49

**EXT. CARDIFF STREETS - DAY 19 - 14.35**

49

RICHARD RACES through the streets, towards the storage unit, towards Ria, on the PHONE --

ANSWER MACHINE (V.O.)

Thank you for calling LockBay  
Storage. All of our operators are  
busy right now with other customers  
and can't take your call. Please  
leave your message after the tone --

RICHARD (ON PHONE)

(then:)

Someone's in my unit! Unit 104!  
Whoever it is, they shouldn't be!

CUT TO:

50

**INT. LOCKBAY STORAGE COMPANY - UNIT 104 - DAY 19 - 14.40 50**

- RIA searches through the unit, moving CHAIRS and SIDE TABLES and OLD VASES etc. A number of (empty) HARD SHELL SUITCASES also packed inside --

- Ria, defeated, sits on an old OTTOMAN. Then, an idea: She opens the OTTOMAN. But inside it's just BLANKETS and THROWS --

- In frustration, Ria chuck's the BLANKETS out. Hoping to find something, anything. But then, one of the BLANKETS hits the FLOOR with a STRANGE, LOW THUD. -- Huh?

Ria approaches, unrolling the BLANKET to find:

A SMALL LOCKBOX.

Ria attempts to OPEN it. But it's LOCKED. Once more Ria grabs the HAMMER and CHISEL and SMASHES it open, to reveal:

**-- A USB STICK and a SMALL HARD DRIVE --**

Well, it looks like a HARD DRIVE anyway. A SMALL LED DISPLAY and BUTTONS on the side.

And then, off the wall (or balanced on a chest of drawers) a LARGE GILT FRAME FALLS -- SMASHING on impact --

**-- BAGS OF PRESCRIPTION MEDICATION fall out --**

Off Ria, *holy shit!*

CUT TO:

51           **INT. LOCKBAY STORAGE COMPANY - RECEPTION - DAY 19 - 14.49 51**

RIA -- USB and HARD DRIVE in hand -- approaches GERAINT, 18, disinterested, head down, on his phone, at RECEPTION --

Next to Geraint we might glimpse the ANSWER MACHINE, BLINKING, he hasn't heard Richard's v/mail --

RIA

Can I use your computer?

GERAINT

Staff only.

RIA

I'll be two minutes.

Geraint glances up. Likes what he sees.

GERAINT

What d'you need it for?

RIA

Uh -- it's just a USB and a hard-drive -- I need to check something -- I'll be quick --

GERAINT

That ain't a hard drive. That's a Crypto device --

And suddenly Ria realises, there's Crypto money on there --

GERAINT (CONT'D)

How much you got on there? Enough to buy me dinner?

Geraint laughs. A beat. Ria "laughs". Keeping him sweet.

GERAINT (CONT'D)

Nah only joking. I'll buy you dinner. Couple of drinks, if you're lucky.

(then:)

You can use the computer.

RIA

Thanks.

GERAINT

If you give me your number. You'd be quite fit if you dressed properly --

Oh. Wow.

RIA

You can have my number.

GERAINT

What about dinner?

RIA

Yeah. -- But I need one more thing --

Off Ria, a plan forming...

CUT TO:

52

**EXT. CARDIFF STREETS - DAY 19 - 14.55**

52

RICHARD RACES towards the STORAGE UNIT. Closer! Closer!

CUT TO:

53

**INT. LOCKBAY STORAGE COMPANY - RECEPTION - DAY 19 - 14.56 53**

RIA behind the DESK now. USB inserted as she pours over the DRIVE. GERAINT nearby --

GERAINT

Maybe I'll take you to Miller & Carter. Do you like steak?

RIA

Uh-huh.

Ria OPENS a DOCUMENT. SALES RECORDS. Then another: TAX RECORDS, Another: FLIGHT BOOKINGS TO DUBAI. Then another: A spreadsheet of NAMES and DATES OF FLIGHTS. OF AMOUNTS TAKEN.

GERAINT

Actually, Miller & Carter is quite expensive --

Finally, COPIES of PASSPORTS. Young women, including ANNA.  
Including Ria!

Ria scrolls through details of Fran's money laundering, the young girls she's used, all laid out in black and white.

Off Ria, IT'S THE SMOKING GUN SHE'S BEEN LOOKING FOR!

CUT TO:

54 **EXT. CARDIFF STREETS - SECLUDED LANE - DAY 19 - 14.57** 54

LEE has half his body (head first) in the BIG INDUSTRIAL BIN, searching for Ria's phone --

SHARLA nearby, keeping watch, next to Lee's little MOPED --

LEE

Stinks in here! It's rank!

SHARLA

Can you see it? -- Lee?

LEE

I can't see it, it's not here!

SHARLA

She said it was! Keep looking --

As Sharla watches Lee's little legs in the air, she loses patience. Approaching, she tips him inside the bin --

LEE

Sharl?!

SHARLA

Easier to find it now --

Lee is furious --

LEE

I'm covered in bin juice! It's not here, I'm telling you! It's -- oh --

SHARLA

What?

Lee bends down, scoops up Ria's PHONE, holds it up --

LEE

Found it --

CUT TO:

55 **EXT. LOCKBAY STORAGE COMPANY - DAY 19 - 15.00** 55

RIA emerges from the STORAGE UNIT. On the PAYG PHONE --

RIA (ON PHONE)  
It's all on there -- everything --

CUT TO:

56 **INT. GEMMA'S HOUSE - KITCHEN / EXT. LOCKBAY STORAGE COMPANY<sup>6</sup>**  
**DAY 19 - 15.00**

GEMMA on the phone to RIA, OWEN nearby.

INTERCUT between Ria and Gemma --

GEMMA (ON PHONE)  
Where are you now?

RIA (ON PHONE)  
I'm just leaving.  
(off her silence:)  
... Hello?

GEMMA (ON PHONE)  
I don't want to be involved --

RIA (ON PHONE)  
But you are involved. I need you to  
promise that you'll back me up. Tell  
the police what you know. About  
Mike. And that they threatened you --

GEMMA (ON PHONE)  
I don't know --

RIA  
Gemma, they are literally drug  
dealers. That's what they are. Simon  
ships it in. Fran sorts it. Richard  
sells it. I think they send girls to  
Dubai with cash and they turn it  
into crypto --

GEMMA (ON PHONE)  
My brother wasn't a drug dealer --

RIA (ON PHONE)  
No, he wasn't. But I think his job  
was to help bring in the girls. Like  
he did to Anna, to me. But that  
night, at the house, he lost it,  
went off script. That wasn't part of  
the plan --  
(off her silence:)  
Gemma, listen to me. I know you  
loved your brother. But he was  
caught up in something. Now's the  
time to make it right. -- Gemma?

GEMMA (ON PHONE)  
I'll do it. Whatever you need.

Ria gives a little FIST CLENCH, in victory --

RIA

Thank you. So much. I'll phone you back --

Ria ENDS THE CALL. But as she glances up --

SHE STOPS DEAD.

Just up ahead. RICHARD. Next to his car. They LOCK EYES.

Ria frozen in terror. Fight? ... Or flight?

RICHARD

Ria -- please. Don't run. I know you didn't kill Simon. I know that. I just had Fran at my house, she's not okay. I think she killed him --

(then:)

And I know that you know what's going on. Because you're smart. But I'm in way over my head too. I am. And I've got a wife and kids and -- I want us to go to the police. Together. Tell them everything. -- Can we do that?

Ria stares at Richard. Can she trust him?

*Nah, fuck that* --

Ria turns and runs, runs, runs --

But she doesn't get far. Because Richard gives chase. He GRABS HER, wrapping his HAND over her MOUTH --

He drags her towards his Range Rover --

CUT TO:

57      **INT./EXT. RICHARD'S CAR / STREETS - DAY 19 - CONTINUOUS - 57**  
15.04

RICHARD bundles RIA into the BACK SEAT, HAND still over her MOUTH --

RICHARD

Make a sound and I'll kill you. Do you understand? -- Yes?

Ria NODS. Richard slowly removes his hand --

Ria SCREAMS! SCREAMS!

Richard GRABS HER, SHAKES HER, right in her face now --

RICHARD (CONT'D)

Stop! You think I'm messing about?

Ria falls SILENT now. Terrified.

Richard rifles through her POCKETS, pulls out the PAYG phone. Ria's only means of communication, severed.

She's on her own.

Richard SLAMS THE DOOR and heads to the driver's side --

Once inside he LOCKS THE DOORS --

CUT TO:

58

**EXT. LEE'S MOPED / CARDIFF STREETS - DAY 19 - 15.10**

58

SHARLA and LEE tootling along on the MOPED, heading for the M4. CARS zoom past. Like that scene from *Dumb & Dumber* --

They're arguing, shouting at each other. All the while, Sharla has Ria's phone in her hand --

SHARLA

Can't you go any faster?

LEE

This is as fast as it'll go --

SHARLA

Could run quicker than this --

LEE

It's only 50cc! -- I don't think it's gonna get us to London --

SHARLA

Just keep going --

CUT TO:

59

**INT./EXT. RICHARD'S CAR / STREETS - DAY 19 - 15.16**

59

RICHARD drives, RIA in the BACK SEAT. It's the same route that Fran and Ria took in Episode 2 --

RIA

Where are you taking me?

Richard's PHONE RINGS. "Eleri Calling." He cancels the call.

RIA (CONT'D)

Why are you doing this?

His PHONE RINGS again. *Fuck*. Richard ends the call --

Ria clandestinely tries to OPEN THE DOOR. It won't open.  
"Child lock" is on. *Fuck.*

Then, a TEXT, from Eleri: **CALL ME EMERGENCY**

Richard, *really doesn't need this right now.*

Off Ria, a strange melancholy, almost as if, after all that fighting, she's now resigned to her inevitable fate --

CUT TO:

60 **EXT. COASTAL HOLIDAY HOME - DAY 19 - 16.20**

60

Later, RICHARD approaches Fran's holiday home, from Ep. 2 --

Richard pulls to a stop as his PHONE keeps PINGING with TEXTS from Eleri: **AT A&E. // WILL NEEDS STITCHES. // CALL ME!!**

Richard replies: **AT WORK, CALLING NOW --**

Then, he leans over, opens the GLOVEBOX and pulls out a PLASTIC BAG (about the size of a sandwich bag) full of PREScription PILLS --

He then grabs his WATER BOTTLE from the SIDE DOOR POCKET --

Richard alights from the car --

RICHARD

Let's go --

Richard GRABS RIA with a FIST FULL OF HAIR --

And FROGMARCHES her towards the cottage, PILLS and WATER BOTTLE in hand --

CUT TO:

61 **EXT. LEE'S MOPED / CARDIFF STREETS - DAY 19 - 16.21**

61

SHARLA and LEE continue on the MOPED, towards the M4. Sharla has Ria's PHONE in hand, turned on --

A text comes through. *"Hi it's Geraint. Into dick pics?"*

Sharla's like *wtf?* But then the SOUND OF SIRENS as POLICE SWARM: PATROL CARS and MOTORBIKES in pursuit --

LEE

Uh, Sharla?!

SHARLA

Just keep going!

LEE

(then, terrified:)

I DON'T EVEN LIKE LONDON!!

Lee keeps going. But right up ahead, a POLICE ROAD BLOCK.

LEE (CONT'D)

Oh crap.

CUT TO:

62

**INT. COASTAL HOLIDAY HOME - KITCHEN - DAY 19 - 16.24**

62

RICHARD bundles RIA into the kitchen --

RICHARD

Sit down --

RIA

No --

Ria tries to struggle free as Richard PUNCHES HER (fist clenched, around the side of the head). Hard. Really hard.

Subduing her --

RICHARD

I said sit down --

Richard forces Ria on to a CHAIR. Ria's HEAD POUNDING. WOOZY. She doesn't feel good at all after that --

Meanwhile, Richard takes the DRUGS and WATER BOTTLE to the kitchen counter, pulls down a PESTLE AND MORTAR --

He begins to methodically CRUSH THE PILLS in the MORTAR --

RIA

What are you going to do to me?

Richard receives another text from Eleri. **RICHARD? YOU NEED TO CALL ME!** Fuck -- *he really needs to deal with this* --

And then, a steely FRAN enters --

Ria hopeful, relieved almost, to see Fran --

RIA (CONT'D)

Fran! -- Fran?

But as Ria registers Fran's expression she realises that she isn't there to save her. Far from it --

RICHARD

(to Fran, of Ria:)

She knows too much.

RIA

Fran, please --

RICHARD

Keep her here --

Richard peels off, heading towards the back garden, pulling out his phone, he calls Eleri. We hear --

RICHARD (O.S.) (CONT'D)  
Hi baby, I'm in work, what's  
happened?

Fran bristles, slightly, at that. Richard's love for Eleri --

FRAN

Bia slowly looks up. LOCKS EYES with Fran. defiant

RIA  
What do you want me to say? That I killed your husband?

FRAN  
YES, I would

RIA  
(beat)  
But that's not what really happened?

Off Fran as we --

## FLASHBACK TO:

63       **FLASHBACK: INT. MAYBURY COURT - KITCHEN - NIGHT 18 [3/71] -63**  
20-21

We REPLAY a portion of 3/71 as FRAN, RIA and SIMON drink wine, with new material that we *haven't* seen in **bold**.

SIMON  
Between that little twat and Fran's  
glugging, I'm surprised anyone made  
it out alive.  
(in Fran's face, laughing:)  
Glug! Glug!

Simon starts rubbing Ria's knee now. Fight kicking in, Ria pushes his hand away and abruptly stands. Fran watching. Knowing what Simon has done --

RIA  
I need the loo --

As Ria peels off --

SIMON  
Wine isn't all that bad, is it?

THE SCENE CONTINUES ON NOW --

Fran and Simon remain. Simon drains his glass.

SIMON (CONT'D)  
Open another, shall we?

FRAN  
I'm tired. I'm going to make some  
tea and go to bed --

Fran rises, places the KETTLE on the HOT AGA PLATE --

SIMON  
Well I'm having another. Chuck us  
the cork screw.

Fran OPENS a DRAWER. No CORK SCREW. But a MEAT HAMMER --

SIMON (CONT'D)  
Why haven't you sent the girl off  
yet?

FRAN  
Her name is Ria.

SIMON  
Richard said there's too much cash  
laying about? -- Fran?

But Fran doesn't move --

SIMON (CONT'D)  
... Helloooo? ... Frannie?

Angry now, Simon rises, approaches Fran --

SIMON (CONT'D)  
When I'm asking you a question --

Simon behind her now -- GRABS HER BY THE HAIR, TWISTS, as --

SIMON (CONT'D)  
Please do me the courtesy of  
answering!

Simon takes Fran's hand and pushes it towards the HOT STOVE --

FRAN  
Get off me!

As a defiant Fran struggles, Simon pushes her HAND closer  
towards the HOT PLATE. Fran reaches out for the HAMMER --

Simon pushes her hand closer to the HOT STOVE. Fran's fingers  
millimeters from the HAMMER. Finally she GRIPS IT, and --

Before she even knows what she's doing, in ONE FLUID MOTION --

-- She TURNS and HITS Simon over the HEAD with the HAMMER --

Off Fran, as we CUT --

BACK TO:

64 INT. COASTAL HOLIDAY HOME - KITCHEN - DAY 19 - 16.25 64

RIA and FRAN, as before --

RIA

You killed him. And then you set me up.

Fran just stares at her. Her SILENCE is the ADMISSION.

RIA (CONT'D)

(re: the crushed drugs in  
the pestle and mortar)

What was it? Little something in the wine? Is that why I blacked out?

FLASHBACK TO:

65 FLASHBACK: INT. MAYBURY COURT - KITCHEN - NIGHT 18 [NEW SCENE] - 20.25 65

FRAN, frantic, has one of the PILLS from the SMASHED PICTURE FRAME, emptying the POWDER into the WINE BOTTLE --

BACK TO:

65A INT. COASTAL HOLIDAY HOME - KITCHEN - DAY 19 - 16.25 65A

RIA and FRAN, as before --

RIA

He was already dead, wasn't he? When you came to get me. You said he'd gone to bed but he was already dead.

FLASHBACK TO:

65B FLASHBACK: INT. MAYBURY COURT - BACK DOOR - NIGHT 18 [3/76PB-20.41

We REPLAY a portion of 3/76, with new material that we haven't already seen in **bold**.

FRAN leads RIA through the BACK DOOR, towards the DINING ROOM --

**-- THE CAMERA PANS TO FIND SIMON, DEAD, BEHIND THE ISLAND IN THE KITCHEN --**

BACK TO:

66

**INT. COASTAL HOLIDAY HOME - KITCHEN - DAY 19 - 16.25**

66

RIA and FRAN, as before --

Ria almost laughs. Her gall. It's *almost* admirable.

RIA

*You're a fucking psychopath --*  
(off her stare:)You find girls, you bring them  
close, and then you use them.

FRAN

No. I offer them a way out.

RIA

That first time, in the shops. You  
saw me and -- what? -- Poor little  
cleaner girl: No money, no family,  
shitty boyfriend. Ticked all your  
boxes, did I?

FRAN

Yes, actually. You did.

(then:)

Two or three trips to Dubai -- a  
nice holiday, some sun -- clear your  
debts and get on with your life.  
That's all it had to be. A chance to  
earn, Ria. Move up. Move on.

A beat.

RIA

Then where's Anna?

FRAN

Anna's different. She was --

RIA

What? What was she?

FRAN

*She was stealing from us.*

RIA

Oh. And god forbid anyone takes  
anything *from you*. -- And now she's  
gone. Now she's dead. -- Isn't she?

FRAN

I didn't hurt her. I've never hurt  
any of our girls. Not one.

RIA

... But someone did?

Fran turns to RICHARD, pacing in the garden, on his phone --

RIA (CONT'D)

FRAN  
What room?

# RIA YOU KNOW WHAT ROOM!

A beat.

FRAN  
That room is for me. For any time  
that Simon felt like kicking ten  
shades of shit out of me --

This lands on Ria. Then:

FRAN (CONT'D)  
I'm not a monster. We sell  
prescription medication to bored  
housewives. Middle-class office  
workers, living for the weekend.  
That's it. That's all it is. But  
it's how I make my living.

A beat.

RIA  
You ruin people's lives.

FRAN  
No.

RIA  
You've ruined mine. You ended  
Anna's.

FRAN  
Ria, when we first met you were  
stealing food out of a collection  
bin --

RIA  
And I wish you'd left me there!  
(then:)  
It was better than this. What you  
have. It's you I feel sorry for --  
(off her look:)  
Richard doesn't love you. You've got  
no friends. You hate your own  
sister. You have no-one, Fran.  
You've taken so much that you have  
nothing left --

FRAN  
Sound familiar?

Ria almost laughs --

RIA  
I'm nothing like you --

FRAN  
I think you're far more like me than you know. Not least of all when you're wearing my clothes, my jewellery and sleeping in my sheets.

RIA  
You can keep it all. -- I'd rather go back to my flat than be a black fucking hole like you. I could never do the things that you've done --

FRAN  
You already did.  
(off her look:)  
You killed a man, Ria. And then you lied. To me, to your boyfriend, to the police. To everyone --

RIA  
No.

FRAN  
Yes. That's the truth. You did this.

A beat.

RIA  
You wanna know the funny thing?  
(with genuine emotion:)  
I really thought you cared about me.

A flicker of something across Fran's face. A chink in the armour, perhaps --

RIA (CONT'D)  
I cared about you. You changed my life. For a bit. Made me believe I could be more -- more than what I was. More than what I am.  
(then:)  
But everything you've ever said, ever done, it's only ever been for your own gain. It was all a lie.

A beat. Their EYES LOCKED. Then, with genuine emotion --

FRAN  
It wasn't all a lie. I did care --

Richard returns, immediately heads for the counter --

RICHARD

*(let's finish this)*

I need to get home. Will fell, he  
needs stitches --

Richard tips the CRUSHED DRUGS into the WATER BOTTLE. He turns towards Ria. And SHAKES THE BOTTLE --

RIA

No! Please! Please don't --

*(then:)*

Fran, please --

Richard approaches Ria. Pins her down. Holds her nose --

RIA (CONT'D)

-- STOP! HELP ME! HELP! --

Fran watches, inscrutable, as Richard forces the DRINK into Ria's MOUTH. Horrifying to watch --

PUSH IN on Fran --

PUSH IN on Ria --

Suddenly, Fran turns. Unable to watch anymore.

HOLD ON Fran, the sound of Ria CHOKING, when --

FRAN

Richard, stop!

Richard stops. Turns. A beat.

-- CRACK! --

Fran hits Richard over the BACK OF THE HEAD with the MORTAR --

He's STUNNED. STUPEFIED.

-- BLOOD BEGINS TO POUR FROM RICHARD'S HEAD --

Fran turns to Ria --

FRAN (CONT'D)

Get out. Go.

As Richard STAGGERS BACKWARDS, Ria FROZEN in SHOCK --

FRAN (CONT'D)

... GO!!

Ria rises, heads for the door --

CUT TO:

68	<b>OMITTED</b>	68
69	<b>OMITTED</b>	69
70	<b>OMITTED</b>	70
71	<b>OMITTED</b>	71
72	<b>OMITTED</b>	72
73	<b>EXT. COASTAL HOLIDAY HOME - DAY 19 - 16.32</b>	73

RIA flees, her legs almost giving way beneath her --

A JOGGER/HIKER watches on, slack-jawed --

CUT TO:

74	<b>INT. COASTAL HOLIDAY HOME - KITCHEN - DAY 19 - 16.32</b>	74
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Back inside, RICHARD STUMBLES back against the wall, slumping down -- his EYES WIDE, FIXED ON FRAN --

As if BEGGING for MERCY --

FRAN opposite, MORTAR still in hand --

Off Fran, will she finish the job?

CUT TO:

74A	<b>EXT. COASTAL HOLIDAY HOME - DAY 19 - 16.33</b>	74A
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An ICONIC SHOT as RIA runs for her life --

The CAMERA PULLS BACK, HIGH AND WIDE --

FADE TO:

75	<b>EXT. SHARLA'S HOUSE - MORNING 20 - 08.50</b>	75
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ESTABLISHING SHOT. Ten days later. A PARCEL DELIVERY VAN pulls up outside --

CUT TO:

76	<b>INT. SHARLA'S HOUSE - LIVING ROOM - DAY 20 - 09.00</b>	76
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RIA on the sofa, on her PHONE. The website is something like: "A backpackers guide to Italy's Amalfi Coast."

Nearby, the TV is on. SHARLA getting ready for work, IRONING her work polo shirt. Then --

SHARLA

I don't have to go back. I can ask for more time off.

RIA  
I'm fine. You don't need to babysit  
me. Really.

SHARLA  
I know. Just don't wanna go back to  
work.

LEE (O.S.)  
What if they never find her?

REVEAL: LEE sat nearby, also on his phone --

SHARLA  
Not helpful.

LEE  
Just saying.

SHARLA  
She's wanted for murder, they're  
gonna find her --

LEE  
I reckon she's topped herself --

SHARLA  
Well, wherever she is, at least that  
other prick is going to jail for the  
rest of his life and they know Ria  
didn't do shit --

Lee's phone PINGS. His FOOD DELIVERY APP --

LEE  
New order. Business calls --  
(to Ria:)  
Wanna ride on the Harley?

RIA  
Your moped?

LEE  
Yeah.

RIA  
Absolutely not.

Lee stands, grabs his THERMAL FOOD DELIVERY BAG and heads out  
--

SHARLA  
Doing alright, isn't he? With his  
job and everything --

RIA  
Sharla, it's okay if you like him --

Sharla's like: *As if --*

RIA (CONT'D)  
'Cos I actually think you might --

SHARLA  
Lee? He's got a face like a plug.

RIA  
I'd be fine with it. Honestly. If it  
made you both happy --

Sharla's silence is confirmation -- *she does like Lee --*

ANNETTE bustles in, JIFFY BAG in hand --

ANNETTE  
This just came for you --

Annette chucks the PACKAGE at Ria (second class postage and,  
as is normal, running a few days behind too) --

ANNETTE (CONT'D)  
Come on then, if you want a lift --

SHARLA  
Mum, it's too early --

ANNETTE  
Well catch the bloody bus then!

Sharla exhales, *fine*. She pulls on her POLO SHIRT --

ANNETTE (CONT'D)  
Ria, love, if you head out, lock the  
door behind you okay?

SHARLA  
(of the package:)  
What is it?

RIA  
Nothing. I ordered a book.

FLASHBACK TO:

77

**FLASHBACK: INT. LOCKBAY STORAGE COMPANY - RECEPTION - DAY 1/9  
[4/51] - 14.49**

We pick up at the end of 4/51 --

RIA  
But I need one more thing --

And **continue the end of this scene as RIA hands the HARD  
DRIVE / CRYPTO DEVICE and USB to receptionist GERAINT --**

RIA (CONT'D)  
 I need you to post these for me,  
 when I'm done --  
 (off his hesitation:)  
 D'you want my number or not?

BACK TO:

78

INT. SHARLA'S HOUSE - LIVING ROOM - DAY 20 - 09.02

78

SHARLA

Wanna meet me in town for lunch? Got  
 a 2-4-1 Pizza Express voucher --

RIA

Uh. I can't. Said I'd see Derek --

SHARLA rolls her eyes as she and ANNETTE depart. HOLD ON RIA,  
 PACKAGE in hand. SOUND OF THE DOOR OPENING and SHUTTING --

Ria tears at the PACKAGE. Pulls out THE USB and CRYPTO DEVICE  
 --

Ria rises, departs --

CUT TO:

79

INT. SHARLA'S HOUSE - KITCHEN - DAY 20 - 09.02

79

RIA at the table, over Sharla's LAPTOP. Ria is on a WEBSITE:  
"HOW TO RECOVER ACCESS TO YOUR CRYPTO WALLET."

Ria pulls up the PHOTOS on her PHONE, locates the one of Anna  
 and Mike (Ep. 3). The next PHOTO, the back of it, the LONG  
 CODE --

Ria TAPS in the LONG CODE. CLICKS ENTER. A list of CRYPTO  
 CURRENCIES, with their respective value in GBP --

-- £748,290.09 --

We HOLD ON Ria. Her SHOCK. All of that money. She abruptly  
 STANDS. Paces. Unable to believe it.

After a beat, Ria turns back to the computer. Returning to  
 the table, she pulls the LAPTOP CLOSER.

EYES LOCKED on the screen.

MUSIC IN: *Mambo Italiano* -- Dean Martin.

Wait. She can't just -- take it. Can she?

Finally, the hint of a SMILE playing on Ria's lips. And we  
 know, she's going to use this money to travel. To live.

Just like her gramps told her to do.

Off Ria, as we --

SNAP TO BLACK.

**END OF EPISODE FOUR.**

\*