

TWO CITIES

TELEVISION

An  Studios Company

GALLAGHER ► FILMS

BLUE LIGHTS

SERIES ONE

Episode Three: *'The Fear'*

Written by Fran Harris

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3/1

INT/EXT. PETROL STATION - DUSK

3/1

JP WHELAN SENIOR (early 40s) is serving a CUSTOMER. He rips their receipt from the card machine and hands it over --

JP SENIOR
Thanks a lot.

The customer leaves.

Alone in the shop, JP Senior looks outside to the forecourt. He sees a black Volkswagen Golf GTI pulling in, parking at a pump. His heart is suddenly in his mouth. He then sees GORDY MACKLE getting out and starting to fill up. MO MCINTYRE stays put in the passenger seat, busy on his phone.

Gordy looks up at JP Senior. He beckons him outside.

JP SENIOR (CONT'D)
(under his breath)
Fuck.

A beat. JP Senior trudges out from behind the counter. He walks outside and over to Gordy.

JP SENIOR (CONT'D)
(nervously)
How's it goin?

Gordy stares at him. No response. He finishes filling up. He opens the boot of the car. JP Senior stands there awkwardly. Not knowing what to do. Mo BUZZES his window down --

MO
We're on for tonight. Out the back
of yours.

JP SENIOR
What time?

MO
Whenever we're there.

Mo BUZZES his window back up and returns to his phone. JP Senior looks back to Gordy again. He's now filling up a 20 litre jerry can. Diesel overflows onto the forecourt. Gordy returns the hose pipe to the pump, puts the lid on and lifts the jerry can into the boot. As he gets back into the car --

GORDY
Sorry. I spilled a bit.

He winks at JP Senior, SLAMS the door shut and drives off -- without paying. JP Senior EXHALES slowly. Consumed by fear.

3/2

OMITTED

3/2

3/2A INT. POLICE STATION, CORRIDOR - NIGHT

3/2A *

GRACE emerges from the locker room. STEVIE is waiting for her. Just SILENCE between them. They start to walk.

*
*

 STEVIE
 You okay?

Grace YAWNS.

 GRACE
 Just tired. These lates are hard to
 get used to.

 STEVIE
 Yeah. Can't be easy at your age.

 GRACE
 Cheeky bastard!

They laugh. She stops and turns to him.

*

 GRACE (CONT'D)
 It is hard though. My son thinks
 I'm a ghost.

*

 STEVIE
 What age is he?

*

 GRACE
 Seventeen. He's doing his A-levels.
 I sometimes wonder if there was a
 worse time for me to do this.

Stevie nods.

 STEVIE
 You must have been quite young.
 When you had him.

A beat. Grace nods her head.

 GRACE
 You got kids?

 STEVIE
 (awkwardly)
 No. No kids.

*

*

A beat - an awkward silence. For some strange reason they are both suddenly embarrassed.

*

*

 STEVIE (CONT'D) *
We should eh.... *

 GRACE *
 (quickly) *
 We should go. *

They walk off, quickly, feeling strange, and not quite knowing why.

*
*

3/3

INT. JP'S HOUSE - NIGHT

3/3

JP Senior sits in his armchair. There's football on the TV. He can't concentrate on it though. He looks over at his son, JP JUNIOR (14yrs) who's perched on the edge of the sofa. JP Senior follows his son's eyes to a clock on the mantelpiece. It's 8pm. *TICK, TOCK. TICK, TOCK...* JP Junior looks at his dad. His own fear -- magnified & reflected back.

They both jump when JP's mother, SIOBHAN (40yrs), walks into the living room. She stands there, aware of the tension --

SIOBHAN

Kids are asleep. I put them in the front room.

JP SENIOR

Good.

She clenches her fist. She doesn't want to do this but --

SIOBHAN

(to her son)

Here...

Siobhan opens her hand. Three pills.

SIOBHAN (CONT'D)

(to JP Senior)

Get the whiskey, would you?

JP Senior leaps up and disappears into the kitchen.

SIOBHAN (CONT'D)

Take them.

JP Junior stands up. He looks every bit the child that he is. He hesitantly takes the pills from his mother.

JP Senior returns with the whiskey and three glasses. He pours. JP Junior watches his parents neck their shots. Siobhan nods encouragingly at her son. He puts the pills into his mouth and washes them down with whiskey. He winces.

They stand together for a beat. Then they all sit down. Football still on the TV. No words exchanged. They wait...

3/4

OMITTED

3/4

3/5

INT. JP'S HOUSE/EXT. BACKYARD/ALLEYWAY - MOMENTS LATER

3/5

THUMP THUMP on the back door. Siobhan jumps up. It's 9.30pm.

JP SENIOR
(to Siobhan)
Stay here.
(to JP Junior)
Come on.

JP Junior stands up. He follows his da from the living room into the kitchen. Siobhan follows too --

SIOBHAN
Don't forget these!

She hands a stack of tea towels to JP Senior. She grabs JP Junior and hugs him tightly --

SIOBHAN (CONT'D)
You'll be okay. You'll be okay.

JP Junior is so afraid, he can't speak. He just nods. But he isn't sure. Siobhan is in tears. JP Junior holds his back. JP Senior opens the door. JP Junior follows his dad. They're in their small backyard. It's cold and dark out here.

JP SENIOR
I'll wait here. Just do what they say.

JP JUNIOR
Da, I'm sorry.

JP Senior nods at his son, fighting tears as well.

JP SENIOR
Go on.

A beat. JP Junior walks towards the back gate. He opens it. He walks out into an alleyway. His eyes widen when he comes face to face with two GUNMEN, wearing balaclavas.

GUNMAN 1
Alright, man.

JP is no man. Words still escape him. He just nods. A beat --

GUNMAN 1 (CONT'D)
Lie down.

JP lies down on the ground. Panic rises in his chest when he sees the Glock 9mm semi-automatic handgun.

JP JUNIOR
Wait! I didn't... I didn't mean
to... no please don't!

3/6 **EXT. JP'S HOUSE, BACKYARD - CONTINUOUS**

3/6

JP Senior is struggling to listen to this. He EXHALES -- trying to steady his nerves. *He can't let this happen!*

He hurries over to the back gate. But...he stops himself.

3/7 **EXT. ALLEYWAY - CONTINUOUS**

3/7

The second GUNMAN hunkers down to keep JP Junior steady, but JP is trying to fight and flight, all at the same time.

GUNMAN 1
Stop moving!
(to gunman 2)
Hold him, will ye!

JP JUNIOR
No. No stop. Please. No. Da! Ma!

The gunman takes aim.

-- BANG --

3/8 **INT. ANNIE'S HOUSE - CONTINUOUS**

3/8

ANNIE wakes up. *Did she hear something?* She listens -- to countryside SILENCE.

Annie gets out of bed and creeps over to her bedroom window. She looks out. No movement. Then, the sound of a door closing. Annie freezes for an instant, and then scrambles to get the gun from her bedside table.

Armed with the gun, she creeps slowly downstairs. She pauses at the foot of the stairs. Annie checks the front door's locked. She goes into the kitchen. THEN -- another NOISE...

3/9 **EXT. ALLEYWAY - CONTINUOUS**

3/9

The two Gunmen run down the alley, away from the scene of the shooting. One runs ahead, out of sight. The second Gunman stops in a quiet corner of the alley and peels his balaclava off quickly. It's ANTO. He's disturbed, almost distressed. He stops for a moment, PANTING. He can't do this kind of thing anymore. It's too much.

ANTO
Fuck!

He runs off.

3/10

EXT/INT. ANNIE'S HOUSE - CONTINUOUS

3/10

Annie opens the back door and creeps outside. With her gun raised, she slips around the side of her house.

BRIDIE

Jesus!

Bridie is surprised in the process of trying to light a cigarette.

ANNIE

Ma! I nearly shot you!

BRIDIE

Oh my God!

Annie has forgotten she is still pointing the gun at her mother.

ANNIE

You told me you'd quit!

BRIDIE

I have! During the day. Put that thing down!

Annie lowers the gun. She leans against the wall and exhales all of the tension out of her body. A beat. Annie looks at Bridie.

ANNIE

There's something I need to tell you.

Bridie swallows.

ANNIE (CONT'D)

You might want to light that up.

Out on Bridie.

3/11

OMITTED

3/11

*

3/12

EXT. RESIDENTIAL ROAD - NIGHT

3/12

Blue lights light up a quiet, leafy avenue in the salubrious Malone Road area. GERRY and TOMMY get out of the squad car, parked outside a large detached red-brick villa. Gerry stands at the car for a beat and looks up at the grand house.

GERRY
What a shithole.

He winks at Tommy, who smiles. DR. ELLIOT WALLACE (50yrs) bursts out of the house, wearing a coat over his pyjamas. He's in a state of panic --

GERRY (CONT'D)
Mr Wallace?

DR WALLACE
Doctor.

Gerry raises an eyebrow.

DR WALLACE (CONT'D)
I called you two hours ago!

Gerry glances at Tommy.

GERRY
You know, that's funny. The same thing happened to me last week when I tried to see a doctor.

Tommy bursts out laughing. Dr Wallace is not impressed.

GERRY (CONT'D)
Tell me what happened.

DR WALLACE

I was asleep. I woke up when I heard the engine. I jumped out of bed. Then I saw my car being driven out of my driveway and not by me... And I still have this!

He holds up a Range Rover key-fob.

GERRY

You have cameras?

DR WALLACE

My wife says they ruin the façade.

Gerry glances at Tommy, a smile playing at the corner of his mouth. He looks down at his notebook.

GERRY

And it's a Range Rover 50? Nice motor.

(looking down)

Registration DR 007. Like James Bond? Doesn't have an ejector seat does it?

DR WALLACE

I'm not sure I like your attitude Constable...

(looking down at Gerry's name badge)

Cliff.

GERRY

I'm a wee bit like Guinness that way Doctor...an acquired taste.

Tommy covers his mouth with his hand.

GERRY (CONT'D)

I'll just go radio this in.

Gerry walks away. Dr Wallace looks angrily at Tommy, who is doing his utmost not to laugh.

3/13

EXT. ALLEYWAY - NIGHT

3/13

Blue lights. Grace and Stevie's squad car SCREECHES to a stop. They both jump out. They're first responders. Stevie draws his pistol.

STEVIE

Trauma kit.

Grace races to the boot, opens it, and grabs the medical bag. She follows Stevie up the narrow alleyway.

Stevie scans the scene as he runs towards JP Junior who's on the ground, SCREAMING in agony. JP Senior is crouched down beside his son, holding blood soaked tea-towels in place.

Stevie steps over JP Junior, assessing the threat level and clearing the rest of the alleyway.

JP Senior nods just as Grace arrives at the scene. JP Senior steps back as Stevie crouches down to take over.

Grace now takes in the scene; the ground is covered in blood and bone fragments. Blood-soaked tea-towels cover the boy's knee. He's just a child. For a moment we are locked on Grace who is frozen, in shock.

STEVIE (CONT'D)
(to Grace)
Hey.

Nothing.

STEVIE (CONT'D)
(insistently)
Hey!

She snaps out of her trance and dives into the reality in front of her.

JP JUNIOR
It's burning! My leg! It's burning!

Grace springs into action. Kit down. Kit open. Stevie grabs plastic gloves and puts them on. Grace tries to steady her hands as she does likewise.

STEVIE
I'm going to tourniquet him...

Stevie grabs a tourniquet from his belt. He straps it high and tight at the top of JP Junior's leg. JP Junior HOWLS --

GRACE
What's your name?
(to JP Senior)
What's his name?

JP SENIOR
Same...same as me...JP.

GRACE
JP, it's okay, you're okay, you're going to be okay.

JP JUNIOR
Don't let me die! I don't want to die.

STEVIE

If you can feel burning in your
leg, it's a good sign. Okay? It's a
good thing.

Grace looks from JP Junior to his father. JP Senior is
standing a couple of paces back and his hands are covered in
his son's blood. They lock eyes for an instant, and then
Grace gets back to work. JP Senior turns and disappears into
the backyard.

STEVIE (CONT'D)

Can I get an ambulance update?

Grace gets on the radio --

GRACE

Uniform, Uniform...
(flustered)
Eh...Bravo Lima Seven Two...
Requesting ambulance ETA, over.

Grace sees JP Senior going into the family home. He pushes
JP's mother, Siobhan, back so he can close the door.

VOICE ON RADIO (BARNEY)

We have an ambulance. Should be
with you any minute now. Over.

Stevie is working frantically, replacing blood soaked tea-
towels with bandages from the medical kit.

Grace kneels down beside JP Junior. He's a lot quieter now.
Grace tucks a medical kit blanket under his head. She takes
hold of his hand and smiles --

GRACE

JP. JP don't close your eyes, okay!
Look at me! Look at me, JP!

Then, they hear --

SIOBHAN (O.C.)

Let me out! I want to see him.

At the same time, we HEAR approaching SIRENS of police and
paramedic support.

JP SENIOR (O.C.)

No! Get back inside.

Suddenly, Siobhan is through the back gate. Her hands cover
her mouth, in shock. Then panic sets in --

SIOBHAN

My boy! My wee boy! What did they
do to you? What did they do?

STEVIE
(to Siobhan)
Get back, get back!

Blue lights & SIRENS. Their ambulance pulls up. A PARAMEDIC jumps out and runs up the alleyway, towards the scene.

Grace leaps up and moves Siobhan back through the gate --

GRACE
Come on, it's okay.

SIOBHAN
Get off me. He's my son!

3/14 **EXT. JP'S HOUSE, BACKYARD - CONTINUOUS**

3/14

JP Senior is in the yard, unsure what to do or say.

GRACE
Let the paramedics do their job,
okay?

A beat. Silence. JP Senior looks at Grace's hands, covered in blood.

3/15 **OMITTED**

3/15

3/16 **EXT. JP'S HOUSE, BACKYARD - LATER**

3/16

Grace stands in the small back yard with Siobhan, who is both distraught and defensive.

GRACE
Can you tell me what happened?

Siobhan stares at her.

SIOBHAN
(hissing)
What happened? My son was shot.

GRACE
I...I understand how difficult this
must be...but...Can you tell me how
it happened?

A long beat.

SIOBHAN
We heard the shots, my husband ran
outside...I stayed here with the
younger kids.

Grace looks at her notebook.

GRACE

We received calls from a few of
your neighbours reporting the
shooting at approximately 9.39pm.
You called eight minutes later.

Siobhan stares blankly at Grace and then shrugs.

GRACE (CONT'D)

Why did you wait eight minutes?

SIOBHAN

(angry and defensive now)
Because my son had just been shot.
We were a wee bit busy, you know?

A beat. Grace considers this. She dives in.

GRACE

Was this done by appointment?

The question hangs in the air. Siobhan is fighting to keep
herself under control.

GRACE (CONT'D)

Did you know they were coming?

A beat.

SIOBHAN

I have nothing more to say about
it.

Grace nods, exasperated. She goes to leave but stops in her
tracks, looking up --

Looking down at her from their bedroom window are JP's two
younger BROTHERS (aged 12yrs and 8yrs.) Both of them --
confused, frightened and upset. The younger lad lifts his
hand slowly to wave at her. She does the same in return.

3/17

EXT. POLICE CAR - MOMENTS LATER

3/17

A small crowd has gathered to take in the drama. Some of JP
Junior's MATES are here too, on BMX bikes.

A PSNI officer stands guard at a police cordon.

Two PARAMEDICS lift JP JUNIOR up into the ambulance. JP
SENIOR keeps his head down as he gets into the ambulance. The
doors are shut.

Grace watches on as another PSNI squad car escorts the
ambulance away from the scene.

Grace walks towards Stevie. He's standing at the boot of their squad car, zipping himself into a white CSI suit. He throws one to her.

STEVIE

Put that on. Don't want to get bloodstains in the car.

Grace starts putting on the suit.

GRACE

The father *and* the mother. Both of them, in on it.

STEVIE

They weren't "in on it". Not like that.

Grace looks at him.

STEVIE (CONT'D)

It was either this, or planning the kid's funeral.

Grace sighs and rubs her eyes.

STEVIE (CONT'D)

Come on, you were a social worker. You've never dealt with a paramilitary style assault before?

GRACE

(quietly)

Not up close. Not like that.

He nods.

STEVIE

You'll get used to it.

(a beat)

Catch the shite. Empty the bucket. And repeat.

She shakes her head and looks back at the house.

GRACE

No. We can do better than that.

STEVIE

You what?

GRACE

We can.

Stevie shakes his head. He opens the door of the car.

STEVIE

Come on.

He gets in. Grace sighs.

3/18 **INT/EXT. RANGE ROVER - NIGHT**

3/18

Mo and Gordy are in a brand new Range Rover Fifty, speeding South to Dublin on the M1. Mo is driving. They pass the border into the Republic.

The car slows down and pulls over. He puts the HAZARD LIGHTS on. Mo gets out. We see the Range Rover's Irish 22-D registration plate as Mo opens the boot. He removes a 20 litre jerry can. Beside it is a relay box and yellow reg plates which we also recognise from earlier -- DR 007. Mo fills the tank with the jerry can. He jumps back into the car. And off they go.

We cut to a selection of GVs of the Range Rover driving down the motorway.

3/19 **INT. RANGE ROVER - NIGHT**

3/19

Mo pulls into the forecourt of a mechanic's garage. He turns the headlights off. The garage door opens. A MECHANIC waves them inside. He shuts the door behind them.

3/20 **INT. DUBLIN, MECHANIC'S GARAGE - CONTINUOUS**

3/20

Mo BUZZES his window down. The Mechanic is in clean overalls, and he's ready and waiting --

MECHANIC
Keep the engine...

MO
...running. Yeah, yeah. I know.

As they get out, the mechanic puts an air-filtration mask over his mouth and nose. He jumps into the car and pops the bonnet. Mo watches the mechanic connect a laptop to the engine and begin to hack the system.

Gordy walks around to the boot. It's now he sees not one but two men -- FOGERTY & SULLY -- in here too, overseeing the deal. Gordy nods at them as he opens the boot.

MO (CONT'D)
(to the men)
Alright.

FOGERTY
Story, bud.

MO
Aye grand. All went okay. We've the old plates in the boot in case you...

FOGERTY
(interrupting)
I didn't mean yer life story.

Mo casts a glance at Gordy. The engine is still running. Exhaust fumes are beginning to build. Mo tries to swallow a COUGH. Gordy covers his mouth with his jacket.

SULLY
(nodding to Mo)
C'mere to me, will yeh? There's an extra five percent in that batch, so we're sound for last time...and there's something else I want to chat to ye about.

Gordy watches Mo walking into the office with Sully. The door closes. Gordy is now alone with Fogerty. Gordy doesn't like this one bit.

3/21

INT. CHILDREN'S HOSPITAL, WAITING ROOM - NIGHT

3/21

Grace and Stevie march with intent down a corridor, still in their white CSI suits. Grace and Stevie walk on towards JP Senior who's sitting alone, in the corridor. The moment Grace sees him, she stops Stevie --

GRACE
Can I talk to him alone? Less pressure on him.

STEVIE
When you talk to people alone I usually end up explaining things to a senior officer.

She looks at him. He shrugs.

STEVIE (CONT'D)
I'll get a coffee.

Stevie leaves. Grace walks towards JP Senior whose shirt is covered in dried blood. He looks at Grace as she approaches. It takes him a beat, given the CSI suit.

GRACE
Do you mind if I sit?

JP Senior hesitates but then relents. Grace sits down --

GRACE (CONT'D)
How you doing?

He looks at Grace. She now sees how raw and vulnerable he is. Grace then realises she feels the same.

JP Senior doesn't know what to do or say. He reverts to script --

JP SENIOR
(stolidly)
He'll be okay.

Grace nods kindly. A beat and then she lowers her voice --

GRACE
Listen. What the doctors won't tell you...when JP wakes up he'll probably be happy. Exuberant. He'll say it wasn't as bad as he thought. Then in a week or two, he'll start to go quiet. Your GP will give him anti-depressants to go with the painkillers. Keep a close eye on what he's taking. The physiotherapy though... That's when he'll realise he might not walk properly again or be able to ride his scooter. He might say he hates you for it.

JP SENIOR
Hates me?

Grace nods. She looks at him.

GRACE
For allowing it to happen.

JP Senior loses his fragile composure.

JP SENIOR
I never...I didn't...it wasn't me who...

GRACE

It's okay, I'm not blaming you. I know how it works.

JP Senior hangs his head. He EXHALES to steady himself --

GRACE (CONT'D)

I think you're a man who was given a terrible choice. They either put a bullet in his knees, or in his head.

(a beat)

That was it, wasn't it?

JP Senior nods, devastated. Grace nods.

GRACE (CONT'D)

Will you make a statement?

He looks at her and almost laughs.

JP SENIOR

(incredulous)

Are you fucking joking me?

GRACE

The only way we can ever stop this happening is if people like you speak out.

JP SENIOR

Listen, you're not in England any more, love. You don't go touting to the peelers just because...

GRACE

(interrupting)

Just because somebody shot your child?

A beat.

GRACE (CONT'D)

And just so you know, I've been living here for nearly twenty years. This place is...well, it's my home.

JP SENIOR

Twenty years, eh? Well then, you should know by now that if I give a statement, they'll come back, and this time they won't be aiming for his knees. Or mine!

Grace clenches her jaw.

Grace turns to see DETECTIVE MURRAY CANNING (late 20s) in plain clothes, walking towards her.

DETECTIVE CANNING
Constable Ellis.

Gulp. Grace stands up --

GRACE
DC Canning. I was first responder at the scene.

DETECTIVE CANNING
I know.
(he looks at his watch)
And you're off shift now so what are you doing here?

GRACE
The boy's mother...she was worried.
Her husband wasn't answering his phone. She asked if we could...

DETECTIVE CANNING
(interrupting)
Okay, look, I've got it from here.
Send me through the paperwork in the morning will you?

Grace nods and leaves, a little put out by Canning's attitude.

3/22

EXT. MECHANIC'S GARAGE - NIGHT

3/22

MO and GORDY walk across the forecourt and across the road --

GORDY
What was that about, you and Sully?

MO
Oh, we were having a good long chat about *none of your fucking business*.

Gordy shakes his head. Mo looks at the scrap of paper in his hand.

MO (CONT'D)
This is us...

Gordy feasts his eyes on a battered 2005 Ford Fiesta, parked on the road.

Mo opens the passenger door and tosses the key at Gordy --

MO (CONT'D)
You're driving. I'm wrecked.

Mo gets in. Gordy isn't happy but he bites his tongue and gets into the driver's seat.

3/23 OMITTED

3/23

3/23A EXT. MOTORWAY - NIGHT

3/23A

The car goes past what appears to be a speed camera. A close up of the camera, silently watching.

3/24 OMITTED

3/24

3/24A INT. ANNIE'S HOUSE - DAY

3/24A

Annie and Bridie are sitting at the kitchen table. In front of Bridie, the leaflet with security advice.

BRIDIE
(emotional, committing to
her delusion)
Well, that's okay. We'll just do
what it says here and....

ANNIE
Ma...

BRIDIE
And it'll be fine. Sure nobody
around here wants to hurt you...

ANNIE
Ma....

Bridie gives up.

BRIDIE
(tearfully)
Why would anybody want to hurt you?

Annie shrugs.

BRIDIE (CONT'D)
(bitter, exasperated)
And all they give us is a wee
leaflet?

Annie nods. She looks up at her daughter.

BRIDIE (CONT'D)
You don't have to do this job you
know...you could...

ANNIE
Ma.

Silence.

BRIDIE
But if you go...what am I going to
do without you?

Annie goes to her mother and puts her arms around her.

ANNIE
I know, Ma. I know.

Out on them embracing.

3/25 OMITTED

3/25

3/26 INT. MI5 HQ, BOARDROOM - DAY

3/26

INSPECTOR DAVID "JONTY" JOHNSTON is being briefed by MI5 Officer JOSEPH.

JOSEPH
Det South picked up the vehicle crossing the border early this morning. A combination of overt and covert cameras in combination with our own operators surveilled it to a scrap yard in Moylough where it was stripped and the drugs removed to a second vehicle.

Jonty looks uncomfortable.

JONTY
You had the entire trip under surveillance?

Joseph just looks at him, coolly. A beat. Jonty clears his throat.

JONTY (CONT'D)
So...now what?

JOSEPH
The Ginleys are a major European crime syndicate. This could be a way into that.

JONTY
(exasperated)
This has to end some time! It can't go on forever! My people are starting to talk!

JOSEPH
Let them talk.

Jonty sighs. Joseph leans forward.

JOSEPH (CONT'D)

See, the work we do, Inspector, is what keeps your officers alive. How many murder plots have we interrupted in the last three years, because of information from Farset? We're not asking for thanks. We're not asking for recognition. But we are asking to be left alone to do our job. And it's your job to ensure that happens.

(a beat)

It'll be over when it's over.

3/27

INT. GRACE'S HOUSE - DAY

3/27

GRACE is in bed. She can't sleep -- her mind still racing about last night. She gives up. She gets up. She pads out onto the landing, in her pyjamas. She knocks on Cal's bedroom door and pokes her head around the door --

GRACE

Hey.

CAL is studying at his desk. Not even looking up --

CAL

Hey.

GRACE

How are you doing?

CAL

(evasively)

I'm fine.

Still not looking up -- A beat.

GRACE

Do you want to go out and get an ice cream?

CAL

It's nine in the morning.

Grace seems surprised by this revelation.

GRACE

Oh? Yeah. Well. Ice cream is ice cream.

She smiles.

CAL

I have to study.

A beat of rejection. She sits down beside him.

GRACE

Cal. Are you okay?

A beat. He swallows.

CAL

My coursework is due next week.
That's all.

GRACE

Look. I know I've been really busy.
But this probation thing, they're
just waiting for me to screw up and
I...

CAL

Mum. You do what you have to do.
I'll do what I have to do. Okay?

Cal returns to his books. She looks at him closely, but she can see that she won't get any answers today. She nods and leaves.

3/28 **OMITTED**

3/28

3/29 **INT. TINA'S HOUSE - DAY**

3/29

TINA opens her hall door. She takes in James, Mo and Gordy. She's not impressed. They all barrel inside.

TINA

You two, in the kitchen.

Tina stands in front of James. Mo and Gordy scarper. Tina stares at James. A beat. Then she holds out her hand. James reaches into his pocket and reluctantly parts with yet another wad of cash. She examines it for a beat --

JAMES

You look like you want to count it.

TINA

(sarcastically)

Are you saying I don't trust you?

James is irritated. He walks past Tina, into --

3/30

INT. TINA'S HOUSE, KITCHEN - MOMENTS LATER

3/30

Tina cracks an egg into the frying pan. James, Mo and Gordy are at the kitchen table tucking into a fry-up. Mo is drinking a high-caffeine energy drink, trying to stay awake.

JAMES

Go make us a tea...

Without even looking up from this plate --

MO

Gordy. I'll have one too.

Gordy moves his chair, to stand up. James looks at Gordy --

JAMES

Sit down.

(to Mo)

I meant you.

A beat. SILENCE in the kitchen, apart from the SPLATTER of eggs in the frying pan.

Mo looks at his da. *Is he serious?*

James holds Mo's stare. He is deadly serious.

Tina looks from James to Mo.

Gordy doesn't know where to look.

Mo DRAGS his chair back loudly and stands up. He picks up the kettle and fills it. He gets two mugs from the cupboard --

JAMES (CONT'D)

Does Gordy want one?

James looks at Gordy. Mo turns around to his best friend. Gordy doesn't know what to say --

GORDY

No...I'm fine....

JAMES

Take a cup of tea.

It's an order. A beat.

GORDY

Uh. Milk and two sugars.

Mo glares at Gordy -- incensed and humiliated. He turns around and takes out a third mug. The doorbells RINGS. Tina hurries out of the kitchen.

3/31 **INT/EXT. TINA'S HOUSE - CONTINUOUS**

3/31

Tina opens the hall door. ANGELA MACKLE is standing there. Tina EXHALES. She needs this like a hole in the head. She says nothing. She just stares at Angela.

ANGELA
Gordy didn't come home last night.
I heard someone was kneecapped. I'm
so worried...

A beat --

TINA
Jesus fucking wept.
(shouting)
Gordy!

Tina SLAMS the door in Angela's face.

Angela's taken aback. A beat. Then the door opens. GORDY walks out. He closes it behind him, so they can't be heard --

GORDY
(hissing)
What do you want?

3/32 **INT. TINA'S HOUSE, KITCHEN - CONTINUOUS**

3/32

Tina walks back into the kitchen. She stands in the doorway and glares at James who's trying to enjoy his fry and cup of tea.

JAMES
What?

TINA
(hissing)
Get that woman away from my house.

James takes a beat. He breathes, trying to retain control. He walks out.

3/33 **EXT. TINA'S HOUSE - CONTINUOUS**

3/33

James storms outside, towards Angela --

JAMES
(hissing)
I warned you!

ANGELA
I'm only here to get Gordy.

GORDY
Ma!

ANGELA
(to Gordy)
Come with me.

GORDY
Ma, I'm not a fuckin' wain!

ANGELA
(to Gordy)
You don't know what you're doing
here... You don't know!
(shouting at James)
Why are you doing this to him?

Her anger bubbles over. Angela SHOVES James back, with all of her might. He almost stumbles but recovers.

Red with rage. James grabs Angela by the arm. He strong arms her out of Tina's garden. She doesn't argue.

Gordy watches, not knowing what to do, as his boss drags his mother down the road. Too afraid to do anything --

Gordy sees some curtains being twitched. He goes back inside.

3/34 OMITTED

3/34

3/35 OMITTED

3/35

3/36 INT. SHOP - DAY

3/36

CAL is in school uniform, along with some SCHOOLFRIENDS. Cal pays for some sweets and walks towards the door. As he does, the SHOPKEEPER walks out from behind the counter and calls out to him.

SHOPKEEPER
Sorry I'll need to look in your
bag.

Cal looks around at his friends.

CAL
You what?

SHOPKEEPER
I'll need to look in your
schoolbag.

A beat.

CAL
(deeply embarrassed)
I just paid, mate...

Cal's schoolfriend RYAN steps in.

RYAN
Leave him alone, he hasn't stolen anything...

SHOPKEEPER
(aggressively)
You stay out of it.

Cal opens his bag. SHOPPERS look over at the scene. Cal is mortified. The Shopkeeper looks in the schoolbag, rummages around for a moment, and then nods.

SHOPKEEPER (CONT'D)
Alright go on ahead.

Cal is speechless and deeply embarrassed.

RYAN
(to the Shopkeeper)
Why did you do that?

CAL
(mortified and devastated)
It's fine, mate, just leave it....

RYAN
No, I want to know why he picked you...

CAL
(hissing angrily)
Just fucking leave it, okay?

Cal walks quickly towards the door, trying to be a man, trying not to cry.

3/37 **OMITTED**

3/37

3/38 **INT. POLICE STATION, LOCKER ROOM - DAY**

3/38

Grace and Annie are alone in the locker room. Grace is stealing glances at her.

GRACE
Hey missus. You okay?

Annie pauses, gulps, and wells up. Grace goes to her quickly. She puts her arms around her.

GRACE (CONT'D)
Hey! Hey! It's okay! What is it?
Tell me what's wrong!

JEN walks in. Grace shoots her an instant, icy glance, shaking her head, and Jen turns and walks back out.

3/39

INT. POLICE CAR - DAY

3/39

Annie and Jen are on patrol. Annie is driving. Jen occasionally steals glances at Annie. A detached, supercilious curiosity. She knows something is badly wrong and it amuses her.

JEN
Lovely day.

Annie is silent. Jen smiles.

VOICE ON RADIO (BARNEY)
Seven Four from Uniform, over.

Jen turns down the music. Into the radio --

JEN
Bravo Lima Seven Four, over.

VOICE ON RADIO (BARNEY)
We're getting calls about a semi-naked man who's locked himself on a bus, over.

JEN
(suspiciously)
Is this a wind-up?

VOICE ON RADIO (BARNEY)
I hope not, Seven Four, sounds like a good one. Over.

Jen SIGHS. Annie hits the blue lights & SIRENS. Annie makes a sharp u-turn, sending Jen sideways in her seat --

JEN
(squealing)
Seven Four en route, over.

Annie enjoyed that.

3/40

INT. POLICE STATION, CID - DAY

3/40

Grace immediately sees Detective Murray Canning sitting at his desk, busy at work.

GRACE
Hi.

He looks up at Grace.

GRACE (CONT'D)
Here's our statements and notebook
entries from last night.

She offers the paperwork to him. He takes it, adds it to his reading pile, then gets back to work. Grace hangs around, awkwardly.

GRACE (CONT'D)
I think the dad might talk.

He looks back up at her, patronisingly. He smiles.

GRACE (CONT'D)
Out of all of them. In terms of
getting a statement.

He sits back in his chair and folds his arms across his chest.

CANNING
The dad might talk. Is that right.

Grace nods.

GRACE
I think it's possible. We talked in
the hospital and I think there's a
part of him wants to nail these
bastards for what they did.

Detective Canning stands up -- while Grace is mid-sentence -- and walks away, leaving Grace speechless. He walks into the men's toilets. She shakes her head, confused. Then she waits.

3/41 **INT. POLICE STATION, CID - MOMENTS LATER**

3/41

DETECTIVE CANNING walks out of the men's toilet. She's standing there, across from the door, waiting. He smirks.

CANNING
You're still here.

GRACE
You think I'm some blow in who
doesn't know what she's up against.

CANNING
(stroking his chin
sarcastically)
Let me just think for a moment...
(as if struck by an
answer)
Yes.

A beat.

GRACE

I've lived in Belfast for nineteen years and I was a social worker here for ten of those. I know what I'm talking about.

CANNING

Okay. Well. Do you know how many punishment shootings there were here in the last calendar year? Forty three. Do you know how many convictions we got? Zero. Do you know how many witness statements we managed to get, including from the victims? Zero. So you're only in the door and think you can get a collar on a punishment shooting, which is what none of us have been able to do in at least ten years? Is that about right?

A beat.

GRACE

(defiantly)

Yes. I do.

(a beat)

And they're no longer referred to as punishment shootings. They're called paramilitary-style attacks. The term punishment shooting implies that the victim somehow deserves it.

Canning looks at her.

GRACE (CONT'D)

Do you think a fifteen year old kid deserved that?

He can't believe her. He laughs. Canning walks away again. Grace shakes her head, defeated.

CANNING

(over his shoulder)

Well, come on then, this I have to see!

Grace runs after him.

3/42

EXT. STREET - DAY

3/42

HAPPY KELLY stands triumphantly on the top deck of a stationary BELFAST CITY TOUR bus, his arms outstretched, wearing only underpants, a microphone headset on his head.

Outside the bus, an IRATE BUS driver is trying in vain to force open the doors, as a crowd of bewildered TOURISTS watches on. Happy stands, on the open top deck, half-tour guide and half-evangelist. The PA system is turned up to full volume, blasting his voice all around.

HAPPY

What a beautiful city, ladies and gentlemen! What a gem, I think you'll agree! Look around you, the natural beauty of the majestic Belfast hills, rolling down to the sea. And nestled in between them, we have this delightful, charming city, full of the friendliest people in the world! That's right ladies and gentlemen, the friendliest people in the whole fucking world! Just not to each other, but sure, you can't have everything!

Annie and Jen get out of the car. They look up at Happy, and then at each other. The bus driver runs up to them.

BUS DRIVER

He waited until we all got off the bus and then locked the doors behind us! You have to get him down. I'll get the sack for this!
(shouting up to Happy)
Prick!

From the top deck, Happy waves down to them.

HAPPY

And here we have two of our local police officers, who are also, as it happens, the nicest, loveliest police service on God's earth! Aren't you girls?

The TOURISTS wheel around to look at them.

ANNIE

(muttering)
Fuck's sake.

HAPPY

Now, ladies and gentlemen, let me tell you a little bit more about Belfast's history. Did you know that this is one of the few places on earth where nothing bad has ever happened. That's right, here in beautiful Belfast, not a single bad thing has ever occurred!

JEN
(to Annie)
We have to get him down.

ANNIE
(acerbically)
Oh really, Jen? What an amazing tactical insight!

Jen turns to Annie, tilts her head and purses her lips in a fake supercilious smile.

JEN
(to Happy)
Sir! Sir, okay, you've had your fun! You need to put your clothes on and come down immediately or you will be arrested.

Happy smiles widely. He gives Jen the thumbs up. He turns back to address the crowd.

HAPPY
Now ladies and gentlemen, do you want to know the real truth about our history?

The crowd looks at him.

HAPPY (CONT'D)
Do you?

Jen looks at Annie. They look back at Happy, who is now urinating over the side of the bus onto the street below.

HAPPY (CONT'D)
It's just everybody pissing all over everybody else! For hundreds of years! Just big flowing rivers of piss!

JEN
Oh my God.

Annie walks over to the door of the bus. She looks at the BUS DRIVER.

ANNIE
I'm sorry about your bus.

BUS DRIVER
What do you mean you're sorry about my b...

Annie draws her baton and smashes a window on the bus.

3/43

INT. GORDY'S APARTMENT - DAY

3/43

GORDY's confused as he walks around a modern, fully furnished apartment -- with views out over the mountains which JAMES MCINTYRE is taking in. He turns around to Gordy --

JAMES

What do you think?

GORDY

It's...amazing.

JAMES

Property is where you should be putting your money. Takes knocks in the short term but if you stick at it, it never fails.

GORDY

I don't have any money.

JAMES

Not yet you don't. But you will soon. And between now and then, I thought this might be a good place for you. Spread your wings a bit. Save me having to get a tenant in.

GORDY

What? You're joking? Me? In here?

JAMES
You'd be paying rent like,
but...yeah. You can't live with
your Ma forever, can you?

Gordy looks around, trying to process this.

3/44

EXT. STREET - DAY

3/44

Annie holds up a police blanket and looks away as Happy dresses himself behind it. As he finishes putting on his clothes, Jen moves in. Happy is preoccupied by the CROWD around them. He smiles -- misinterpreting their CHEERS and CLAPPING.

JEN
I'm arresting you for indecent
behaviour. You do not have to say
anything, but I must caution you
that if you do not mention when
questioned something which you
later rely on in court, it may harm
your defence. If you do say
anything, it may be given in
evidence. Do you understand the
caution?

HAPPY
I do and thanks a million, love. I
appreciate it.

ANNIE
You appreciate being arrested?

Happy smiles and nods.

JEN
Are you for real?

HAPPY
(matter of factly)
Come on. Let's get down the
station. Get me processed.

He gets in the back of the car eagerly. Annie looks at Jen.

HAPPY (CONT'D)
Come on then!

Out on Annie, mystified.

3/44A

INT. POLICE STATION, CUSTODY SUITE - DAY

3/44A

Gerry and Tommy are walking past the custody desk. Gerry spots SANDRA and walks over to her.

GERRY

Alright sexy.

SANDRA

Away and shite.

Gerry leans on the desk. Tommy stands beside him. Gerry turns his head slowly to Tommy.

GERRY

(to Tommy)

Do you mind if I chat to the missus
on me own? Do you want to come
round later and watch us ridin'
while you're at it?

SANDRA

(squealing with laughter)

Gerry!

Tommy walks off, mortified. Sandra bursts out laughing.

SANDRA (CONT'D)

Haven't seen one as green as that
in a while.

GERRY

They get more clueless every year.

He looks after Tommy.

GERRY (CONT'D)

Although the wee bastard has got me
thinking.

Sandra looks at him curiously.

GERRY (CONT'D)

He was comparing the double OB
calls with serious crime reports.
There's a lot of overlap. Too much.

SANDRA

Aw Jesus, Gerry!

GERRY

I'm just sayin'!

SANDRA

Well don't say it and don't think
it! Have you learned nothing in
twenty seven years...

GERRY

Love, this is exactly what...

SANDRA

This is exactly what got you into
trouble in the first place!

A beat. Gerry looks at where Tommy just was.

SANDRA (CONT'D)

Seriously, Gerry. Leave it.

He smiles widely and winks.

GERRY

You wait 'til I get you home.

She laughs again.

SANDRA

Piss off, you big eejit.

He saunters off, whistling a tune. She smiles, but there's also a flash of worry on her face.

3/45

INT. POLICE CAR - DAY

3/45

Annie is driving. Happy is in the back seat with his hands cuffed behind his back. Jen is beside him, huffing.

HAPPY

See that number plate up in front?
That's actually an old one. 1987.
Not many of those around now. It's
worth a few bob that one.

Annie rolls her eyes. Jen turns to Annie.

JEN

Pull over.

ANNIE

What?

JEN

Pull over.

Jen turns in her seat to face Happy. Happy is curious.

JEN (CONT'D)

(to Happy.)

Happy Kelly, I am de-arresting you.

Happy's Face falls, gutted.

HAPPY

You what?

ANNIE

(to Jen)

You're *what*?

JEN

(to Annie)

There's no way I'm ruining my
arrest record on this.

ANNIE

(astonished)

Your arrest record? Are you joking?

JEN

They won't even put him in a cell.
They'll send him straight home and
send us straight out on patrol
again. It's pointless.

HAPPY

(devastated)

No...no please. It's fine. Please
arrest me.

Annie feels like she has entered an alternate universe. She twists around in her seat.

ANNIE
(to Happy)
What?

A beat.

HAPPY
I just...I just don't want to be on
my own today. That's all.

Silence. Jen is thinking. She turns around.

JEN
I get it. I understand. You just
want to spend time with someone.
Anyone. Don't you?

Happy nods, surprised at her understanding. Annie is wondering where this is going.

JEN (CONT'D)
But the only way we are absolutely
obligated to stay with you and look
after you is if you said you were
suicidal.

ANNIE
What?

JEN
Are you...suicidal?

ANNIE
What the fuck, Jen!?

HAPPY
Well I...I mean, I...

JEN
(insistent)
If you tell me that you are, I have
to get you to the hospital and stay
with you until you receive
appropriate medical attention. Now
that I've de-arrested you, we can
do that instead of going to the
police station. And we'll have to
stay with you at the hospital. It's
the rules.

ANNIE
Jen! No! You can't deliberately...

HAPPY
(cheerily)
Yeah, I am actually. I think I want
to kill myself.

JEN
(delighted)
That's what I thought.

ANNIE
(to Jen)
I can't fucking believe this.

JEN
(smiling)
You heard what he said. The
hospital please, Constable Conlon.
Those are the rules.

Jen smiles with satisfaction.

JEN (CONT'D)
(turning to Happy)
Don't worry. This is going to take
ages.

HAPPY
(beaming)
Class.

ANNIE
(muttering)
Oh my actual God.

Annie rolls her eyes and turns the car around.

3/46

INT. HOSPITAL, JP JUNIOR'S ROOM - DAY

3/46

Detective Canning and Grace are getting nowhere and fast. The tension in the room is palpable. Siobhan is holding her son's hand. JP Senior keeps his head down.

JP JUNIOR
(brightly)
They must have jumped the wrong
fella. Anyway, it's no big deal.
It's not even sore at the minute.
I'll be up and about in no time.

DETECTIVE CANNING
Did they say something to make you
think that they thought you were
someone else?

JP Junior shakes his head, no. Grace takes in Siobhan,
nodding encouragingly at her son.

GRACE
Look, we understand the
difficulties around giving witness
statements about what happened
here.

Her eyes go around the room, making eye contact with JP Junior, Siobhan, and JP Senior in turn.

GRACE (CONT'D)

But if it's possible for you to give us some information, any information, that might lead to arrests...

JP JUNIOR

Wise up!

A beat.

GRACE

How long have you worked for the McIntyres?

JP Junior is wide-eyed.

SIOBHAN

Excuse me?

GRACE

You ride around Carrick View on that new scooter of yours, always going somewhere fast. You're a delivery boy, aren't you? What did you do? Lose a package? Steal one?

JP JUNIOR

Fuck you, peeler.

JP SENIOR

(to JP Junior)

Watch your mouth!

A beat.

GRACE

(leaning in)

What did you do wrong that made them do this to you?

JP Junior shakes his head and looks out the window.

SIOBHAN

(to Grace)

You need to stop this, now.

CANNING

Constable Ellis...

Grace leans back.

GRACE

Yeah, yeah. Okay.

She rubs her eyes.

GRACE (CONT'D)
You know, I'm tired.
(a beat)
Tired of pretending.

They all look at her.

GRACE (CONT'D)
(to JP Junior)
You're pretending you're okay, and that you can deal with this. Well let me tell you, very soon that relief and adrenalin is going to run out, and it's going to be very hard for you when it does.
(to Siobhan and JP Senior)
You're pretending you don't know who did this, or why.
(to Canning)
You're pretending that you care.
(a beat)
And maybe I'm pretending to myself that we can do something about it.
(a beat)
And who does all this pretending protect? Not you, JP. Or you, Siobhan. Or your other two boys, coming up behind him.

Grace gets up.

GRACE (CONT'D)
The only people it protects are the people who did this. That's where pretending gets you.

She walks out. They all watch her go, speechless.

3/47

INT. HOSPITAL, A&E DEPARTMENT - DAY

3/47

A chaotic A&E waiting area. Annie stares at the 'Waiting Time' on a digital display board: **4 HOURS 30 MINUTES**. She SIGHS. She looks beside her at Happy. He's staring back --

HAPPY
Are you okay? You look a bit sad.

ANNIE
(leaning in, hissing)
Am I okay? Am I okay? You're taking out half my shift because you can't go into your house and turn on the tv and have a biscuit like everybody else!

HAPPY
I just. I don't like to be left
alone. I like to be with people.

Annie immediately feels terrible..

ANNIE
Look I'm...I'm sorry. I'm
just...I'm sorry. It's not your
fault.

Jen enters, all smiles, with three polystyrene cups of tea,
and three chocolate biscuits on a tray.

HAPPY
Ah there she is! Constable
Robinson, you're a treasure.

JEN
(cheerfully)
Might as well make ourselves
comfortable since we have such a
long wait, eh?
(looking at the display)
Oh look, it's actually getting
longer!

Annie rolls her eyes and looks back at the waiting time: **5
HOURS 10 MINUTES.** Out on Annie.

3/48 **INT. HOSPITAL CORRIDOR - DAY**

3/48

Grace walks on, grimly. Suddenly, she hears JP Senior.

JP SENIOR
Hey!

Grace sees him walking towards her.

3/49 **INT. HOSPITAL, QUIET ALCOVE - MOMENTS LATER**

3/49

JP Senior and Grace are in a spot away from the bustle of the
hospital.

JP SENIOR
I know maybe you think you know us.
The kind of people we are. But you
don't.

GRACE
I don't think I know you. But I
think I know you're in an
impossible situation.
(MORE)

GRACE (CONT'D)

You do nothing now, JP goes even deeper into the mess. And you have two younger boys, watching it all. You do something, you're all in danger. I know that much.

(a beat)

I take it there's nowhere you can go to get away from all this?

JP SENIOR

If there was we'd have done it way before now.

(a beat)

I didn't know he was dealing for the McIntyres.

On Grace, interested.

JP SENIOR (CONT'D)

I knew he was keeping the wrong company, but not that. And then he thought he was smarter than them, thought he's worked out a way to make a few extra bob. Instead of selling the stuff they gave him round the estate, he took it down to south Belfast. Charged double. All so he could buy himself a new scooter.

(emotional)

Ah, you stupid wee shite. When that bad batch came through, all those kids started passing out down in the posh bits of town. That's how they found out. The night he told us, he was crying his lungs out, shaking and shivering.

(a beat)

But what can you do, eh? What can you do?

Silence. Grace nods.

JP SENIOR (CONT'D)

I work in the garage on the Floralhall Road.

She looks up at him.

JP SENIOR (CONT'D)

You get all sorts in there. Shoplifters, drunks. Even got held up by a lad with a knife once.

(he turns to her)

That's why the CCTV system is so good.

He walks off. She watches him go. Canning walks down the corridor. He looks at Grace, and then at JP Senior as he goes through the far door.

CANNING
What was that about?

GRACE
There's going to be something on the CCTV at his workplace. Probably on the day of the shooting.

CANNING
I'll let you know.

GRACE
But I...

CANNING
Thank you, *Probationary* Constable Ellis. I'll let you know.

He walks off. Out on Grace.

3/50 **OMITTED**

3/50

3/51 **INT. GRACE'S HOUSE, KITCHEN - DAY**

3/51

Grace comes in and finds Cal working at the kitchen table.

GRACE
Hey. Sorry again for staying late.
Did you get something to eat?

He nods. She looks at him for a moment. She walks over and sits opposite him.

GRACE (CONT'D)
Okay, come on, spit it out.

CAL
What?

GRACE
What's wrong with you these days?

CAL
(evasively)
Nothing.

GRACE
Okay, listen, I am sorry I've been so busy at work, okay? It's just...I have to get through this probation period, and then I can...

CAL
(interrupting)
It's fine. You have to work. I get it.

A beat.

GRACE
Well, what then? Cal, If there's something bothering you, I need to know...

CAL
I'm thinking about changing my first preference. For the uni applications.

She gulps.

GRACE
(worried)
But...I thought you wanted to stay here, go to Queens. I mean...wasn't that what we...

CAL
I'm thinking about England. Manchester. London maybe. Dunno.

A beat. Grace inhales.

GRACE
Okay. That sounds...expensive.

CAL
(frustrated)
I'll work to pay my living expenses. You won't have to worry about it...

GRACE
Oh come on, Cal...I didn't mean it like that...

CAL
(standing up, angry)
What then? What's wrong with me spreading my wings a bit? Do I have to spend the rest of my life living here with you?

GRACE
(surprised and confused)
Cal!

She watches him walk out of the room, and hears his footsteps as he quickly runs upstairs.

She spreads her arms over the table and lowers her head so that her forehead is resting on the cold surface of it. She tries to breathe.

3/52

EXT. POLICE STATION, RECEPTION - DAY

3/52

ANGELA walks up to an intercom. She presses the button.

ANGELA

Hello. I was wondering if I could speak with Constable Grace Ellis.

RECEPTIONIST (O.S.)

Let me just check.

A beat.

RECEPTIONIST (O.S.) (CONT'D)

I'm sorry, she's not currently on duty. Is there anyone else who can help you?

ANGELA

Do you know when she's back at work?

RECEPTIONIST (O.S.)

I'm sorry, but we can't divulge that information.

Angela nods and walks away. Her mind is in overdrive.

3/53

INT. HOSPITAL, CORRIDOR - EVENING

3/53

A DOCTOR is talking to Happy. Jen and Annie are in the doorway. Annie looks up at the clock.

ANNIE

Well done. That's the entire shift spent sitting on our arses. What an achievement.

JEN

(smarmily)

Here to serve.

ANNIE

How the fuck do you get away with it?...Oh hang on. Sorry. I nearly forgot. Your Ma runs the place.

JEN

Well not quite. But nearly.

ANNIE

Seriously though, why be a police officer if you hate it so much? And do you not care what people think of you?

JEN

Firstly, I'm not going to be in response policing for very much longer, certainly not in this section. And as to what people here think of me. Why would I care about that?

The Doctor emerges with Happy.

DOCTOR

Good to go.

(to Annie and Jen)

Make sure he gets home safe, yeah?

JEN

(smarmy again)

We will. Thank you, doctor.

(brightly, to Annie)

Come on. Home time!

Annie watches Jen go. She's thinking about that word: Home.

3/54

OMITTED

3/54

3/55

EXT/INT. GRACE'S HOUSE - NIGHT

3/55

The doorbell rings. Cal opens the front door. Annie is standing there, in civilian clothes carrying two bottles of wine. A large black holdall is on the ground beside her. Annie is at first confused, then surprised. She didn't know Cal was of mixed heritage.

ANNIE

Oh...

Cal is equally surprised and confused to see a young woman on his doorstep.

CAL

Uh...can I?

Annie looks at the number on the door...

ANNIE

Is this...I'm looking for...

Grace comes to the door.

GRACE

Cal. I wanted to tell you earlier but you were...uh...busy. Annie's a colleague of mine. She's going to stay with us for a few days. Until she gets a place of her own.

Annie smiles widely.

ANNIE

She didn't tell me you were this handsome.

GRACE

Oi!

Cal blushes. Annie picks up the bag and comes in. She looks around.

ANNIE

Thanks Grace. You're a lifesaver. Maybe literally.

Cal shrugs at Grace in mystification. Grace shakes her head to dismiss it. Annie bustles through to the kitchen as if she has been living here for years.

ANNIE (CONT'D)

(to Grace, over her shoulder)

Get the bottle opener, doll. I've a terrible drouth on me.

Cal mouths the words "what the fuck" to Grace, who mouths "shut up" back at him. They follow Annie in.

3/56

INT. POLICE STATION, MAIN OFFICE - DAY

3/56

Grace is slumped down at her desk, scrolling through CCTV footage. She looks pale and sick. Stevie arrives with a brown paper bag and a mug of hot coffee.

STEVIE

If you admit that you're brutally hungover, you can have this coffee and this egg bap.

GRACE

I admit it.

STEVIE

Atta girl.

Grace looks at the bag, then reaches outside and takes out the bap. She bites into it.

STEVIE (CONT'D)

Sometimes you need good food, and
sometimes you need nasty food.

GRACE

(her mouth full)

God, yes.

She takes her phone out.

GRACE (CONT'D)

Plug that in for me, would you?
It's almost dead.

STEVIE

The phone's not the only one.

GRACE

Ha ha.

Her eyes go back to the footage on her screen.

STEVIE

What's that?

GRACE

Oh it's just...CCTV footage we
requisitioned yesterday. The
filling station where JP Senior
works.

STEVIE

Who?

GRACE

The Dad. Of the lad who was shot in
the knee.

STEVIE

Isn't that the colouring in
department's job?

GRACE

Yeah, well, Murray asked me to take
a look.

STEVIE

Oh Murray, did, did he?

GRACE

What?

STEVIE

Nothing. Nothing at all.

Suddenly Grace leans forward, her eyes glued to the screen.

GRACE

Oh my God...

She's scribbling down the time stamp on the footage.

3/57

ON SCREEN - CCTV FOOTAGE - PETROL STATION

3/57

GORDY MACKLE stands at the pump and has words with JP Senior. Then MO MCINTYRE buzzes down his window and talks to JP Senior. Gordy gets back into the Volkswagen Golf GTI. They drive away, leaving JP Senior in visible shock.

3/58

INT. POLICE STATION, CID - DAY

3/58

Detective Canning presses pause on the CCTV which he, Grace and Stevie are looking at on his PC --

DETECTIVE CANNING

Three hours before the shooting.
It's not a slam dunk. But it's
definitely something.

(turning to Grace)

Is this the part where you say "I
told you so?"

Stevie watches Grace returning Canning's smile.

STEVIE

We're on patrol in fifteen.

He walks off.

3/59

INT. POLICE STATION, MAIN OFFICE - MOMENTS LATER

3/59

Jonty walks, grim-faced, down a corridor. Gerry approaches from the other direction. They nod as they pass. Then Gerry stops.

GERRY

Jonty, got a sec?

Jonty turns and walks back.

JONTY

Gerry. What's going on?

GERRY

I thought maybe you could tell me
that.

A beat. Jonty suddenly looks suddenly uncomfortable.

JONTY

What do you mean?

A beat. Gerry lets him stew.

GERRY

Well, it seems to me, things are going a bit buck daft out there. I mean, more buck daft than usual.

Jonty clears his throat.

GERRY (CONT'D)

More drugs, more ODs, more shooters. And yet everywhere we want to go is suddenly a double OB before we manage to get there.

Jonty stares at him.

GERRY (CONT'D)

We arrested an Op Gulliver nominal the other week and he was sprung out of his cell before he even had a wee visit from C3. Highly unusual, wouldn't you say? So, like I say. I thought maybe you could tell me what's going on?

GERRY (CONT'D)

Nothing you need to concern yourself with.

GERRY (CONT'D)

Is that right?

JONTY

Yes, *Constable* Cliff, that's right.

GERRY

Okay, well thanks for the chat.
Sir.

Jonty walks away, deeply uncomfortable. Gerry watches him go.

GERRY (CONT'D)

(calling after him)

You know I was standing on border checkpoints when you were going ten pin bowling for your birthday.

JONTY

(walking away)

And look where that got you, eh?

GERRY

(muttering)

Dick.

He walks on in the other direction.

3/60

EXT. POLICE STATION, COURTYARD - DAY

3/60

Stevie is leaning against the car. Grace and Canning approach.

CANNING

Listen, I'm going to have to borrow her for an hour. I've cleared it with Sergeant McNally.

STEVIE

You're joking me.

CANNING

She's the one who has the relationship with the witness.

Stevie shakes his head and smiles cynically.

STEVIE

So what, I should just go and read the papers?

CANNING

You can read?

Stevie reaches into his pocket melodramatically, as if he has lost something crucial, and then his hand emerges from it with the middle finger extended, accompanied by a ludicrous smile.

GRACE

Come on. Let's get this over with.

3/61

EXT. GRACE'S STREET - DAY

3/61

Annie walks out onto the street. She looks up, and looks down. She is fearful, troubled. Cal comes outside.

CAL

Everything okay?

Annie jumps in fright.

ANNIE

Jesus, Cal!

CAL

What?

ANNIE

Nothing, no, no, I'm fine.

A beat.

CAL

Go ahead then.

ANNIE

What?

CAL

(nodding to her car)

Look under it.

She nods. She drops to her belly and looks under the car. She gets up. She nods at him. All clear.

CAL (CONT'D)

See you tonight, yeah?

ANNIE

Yeah.

He goes back inside and closes the door. Annie breathes.

3/62

INT. JP'S HOUSE - DAY

3/62

Grace and Canning are sitting with JP Senior and Siobhan.

SIOBHAN

Where did you get it? This footage?

CANNING

I'm afraid we can't disclose that.

Grace fleetingly meets JP Senior's eye. Siobhan catches their exchange knowingly and JP Senior looks away quickly.

SIOBHAN

So if it's enough, use it to go after them.

GRACE

It may not be enough. It's strong circumstantial evidence. A jury will be swayed by it. But with a statement from you JP, explaining that this was them setting up the date for the shooting...then it's legally compelling.

Silence in the room.

JP SENIOR

No, no, we've been over this. There can't be any statement...we'll be killed...there's just no way...

GRACE

If you indicate that you are even willing to give the statement, we can look into getting you some financial support to relocate somewhere safer...

JP SENIOR
Oh aye? Where?

SIOBHAN
I know where.

They all turn to her.

SIOBHAN (CONT'D)
My sister, Clodagh, she's the only one who made something of herself from our family. She got out. She lives down in Co. Mayo, with her family. They have a hotel there.

JP SENIOR
No, love, no. We don't even know if they'd have us...

SIOBHAN
They will. I've asked her.

JP SENIOR
You've asked her?

Grace looks at Canning.

SIOBHAN
Your son is lying up in that hospital, full of painkillers. When he wakes, he cries. That's all he does, he cries. I pray for him to go back to sleep. Every time. I pray that he sleeps. And why? Because we let it happen. Us, JP. We might as well have pulled the trigger. And what next, eh? What about Lorcan? And Ciaran? Are they next?

Silence in the room now.

SIOBHAN (CONT'D)
Give them what they want. I'll start packing. We leave tonight.

3/63 OMITTED

3/63

3/64 OMITTED

3/64

3/65 INT. GRACE'S HOUSE - CONTINUOUS

3/65

Cal is eating a bowl of cereal. The DOORBELL rings. Cal goes to the door.

CAL
(calling out)
Did you forget something?

He opens the door. A look of confusion on his face as he looks at the visitor.

3/66

INT. POLICE STATION, JONTY'S OFFICE - DAY

3/66

Jonty is behind his desk. Canning and Grace sit opposite him. Jonty is watching the CCTV footage. Jonty closes the screen down. Then silently, he lifts and reads a typed statement.

CANNING
So, it looks like we might just be
able to prosecute a punishment...
(he steals a glance at
Grace)
...a paramilitary style assault.
Miracles do happen.

Canning smiles wryly at Grace. Jonty clears his throat. He breathes deeply and looks at Canning.

JONTY.
Not today they don't.

Grace looks at Canning, confused.

3/67

INT. POLICE STATION, MAIN OFFICE - CONTINUOUS

3/67

Grace walks out and slips into her chair, still in shock. Everyone is looking at her - Stevie, Gerry, Tommy.

STEVIE
What happened?

GRACE
They're not proceeding in the case
against Mo McIntyre and Gordy
Mackle.
(a beat)
Not in the public interest.

Stevie casts a meaningful glance at Gerry.

STEVIE
Is that right?

Out on Gerry looking back at Stevie.

GRACE
But...they have to move anyway. The
family. Because they gave us the
statement...the security risk for
them is too high.
(MORE)

GRACE (CONT'D)

Even though it's going no further
they still have to move.

A beat.

GRACE (CONT'D)

They have to leave their lives and
everything they've ever known for
no reason at all.

(a beat)

Because...

(she's becoming emotional)

Because of me.

Stevie and Gerry exchange another knowing glance. Gerry is
thinking, hard.

3/68

EXT. JP'S HOUSE/INT. POLICE CAR - DAY

3/68

JP Senior and Siobhan are loading everything they possibly
can, including their children, into a small car. Grace and
Stevie pull up, across from the house. They see confused
NEIGHBOURS who've come out of their houses to watch. There's
a moving truck too.

GRACE

I can't believe this.

They watch JP's two younger brothers walk out of the house
followed by Siobhan.

3/68A

INT. POLICE STATION, MAIN OFFICE - DAY

3/68A

Tommy is at his desk. Gerry walks up and sits beside him. He
looks at Tommy. A beat.

GERRY

Alright, Columbo. All of those
double OB orders you cross-
referenced with the exact times of
emergency calls. You still have
them? Or did you delete them like I
told you to?

TOMMY

I...uh...well I...I just haven't...

GERRY

Tell me you still have them.

Tommy's demeanour changes. He nods. Gerry looks around the
office. He nods at the screen. Tommy pulls up a complicated
spreadsheet, call times plotted against geographical
locations and OOB issue times. Gerry scratches his chin as he
looks at the document.

TOMMY

Last week...week before...before that. It's like...whenever a lot of serious crime happens. Somebody doesn't want us anywhere near it.

He sighs and leans back in his chair.

TOMMY (CONT'D)

I thought you said this was just looking for trouble.

GERRY

I also said that sometimes trouble comes looking for you.

He pats Tommy on the back as he gets up and walks off.

3/69

EXT. JP'S HOUSE - CONTINUOUS

3/69

JP Senior is last out. He shuts and locks the front door.

JP SENIOR

Quickly, into the car.

Siobhan walks to the car. JP Senior gets back into the driving seat --

JP SENIOR (CONT'D)

Come on, Shiv. He's waiting for us.

As Siobhan is about to get into the car, she sees the black Volkswagen Golf GTI driving slowly up the road towards them. Siobhan sees Mo and Gordy in the GTI staring directly at her. They inch towards her. She walks to the front of her family's car. No fear.

The GTI stops. The window buzzes down --

MO

Going somewhere?

3/70

INT. POLICE CAR - CONTINUOUS

3/70

Grace and Stevie now see the GTI and realise who's in it. Grace scrambles to get out of the squad car --

GRACE

Oh, fuck!

3/71

EXT. JP'S HOUSE - CONTINUOUS

3/71

Siobhan leans into the GTI, invading Mo's personal space.

SIOBHAN

What you did to my son is child abuse. And some day, mark my words, you'll get what's coming to you. But you make sure to tell your daddy this. If you ever come near my family again, I will fucking kill you myself.

Siobhan is seething. Mo is rattled. She's right up in his face. He signals for Gordy to drive on.

Siobhan stands her ground until they're gone. She looks bitterly at Grace who's running towards her in the middle of the road. Siobhan gets into the car, SLAMS the door and the family leave.

3/72

INT. POLICE CAR - CONTINUOUS

3/72

Grace jumps back into the squad car. Stevie does a quick u-turn and they follow the family out of Carrick View.

He looks over at Grace. Her brow, furrowed. Her mind, racing. Riddled now with guilt AND anxiety.

She looks at him.

GRACE

It's impossible, isn't it? It's just...fucking impossible. To make a change around here.

It almost pains Stevie to say this, especially to Grace --

STEVIE

You can't fight shadows Grace.
(a beat)
You just can't.

She looks away from Stevie, shaking her head.

3/73

EXT/INT. GRACE'S HOUSE - NIGHT

3/73

Grace turns the key in the door, and Cal meets her in the hallway.

CAL

(whispering)
Why didn't you answer your phone!

Grace grabs her phone...

GRACE

(it's out of batteries)
Shit! Sorry! What is it?

CAL

Your friend from work has been here
for hours! I told her you were
working but she insisted on
waiting!

GRACE

Annie?

Cal nods to the living room door.

CAL

No. Not Annie. The other one.

Grace walks into the living room.

CAL (CONT'D)

Angela.

Angela looks up at Grace, and smiles.

ENDS