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BLUE LIGHTS

SERIES ONE

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5/1 **EXT. COUNTRY ROAD, DERELICT FARMHOUSE - DAY** 5/1

A car snakes along an undulating country road, up into the hills just outside Belfast. It turns off onto narrower and more remote roads. Finally, it pulls into the decrepit farmyard of an ancient derelict homestead. There is nothing around here. MO MCINTYRE, ANTO DONOVAN and GORDY MACKLE get out of the car and look around. They make their way to a shed.

5/2 **INT. DERELICT FARMHOUSE, SHED - CONTINUOUS** 5/2

Anto, Mo and Gordy pull back old, rusted machinery and various pieces of dusty metal. They lift a tarpaulin. They are looking at a trapdoor. Anto looks at Mo and nods. This is it. The place. Gordy looks extremely nervous.

5/2A **INT/EXT. COUNTRY ROADS, CAR - DAY** 5/2A

ANNIE CONLON is driving her car along a picturesque coastal road. She passes through the main street of her village. She pulls up outside her former home. Her mother, BRIDIE, comes out of the door. She gets into the car.

BRIDIE

How are you?

Annie nods silently and sadly. Bride gestures towards the empty house.

BRIDIE (CONT'D)

It's fierce quiet in there. You wouldn't just *consider*...

ANNIE

(interrupting)

No. Ma. It has to be this way.

A beat.

BRIDIE

Even when you were a wee girl, you were as stubborn as a mountain goat.

Annie smiles.

BRIDIE (CONT'D)

Come on. Let's get this over with.

They drive off.

5/3

INT. DERELICT FARMHOUSE, SHED - MOMENTS LATER

5/3

Anto grunts as he lifts a wooden crate, up onto the floor level. The lid has Arabic writing.

MO

Where's this stuff from?

ANTO

Libya.

Mo and Gordy exchange a glance of awe and admiration. Anto cracks open the wooden lid, and the three of them stand there for a moment. Twelve AK-47s, individually wrapped in grease-proof paper.

5/4

INT. CORONER'S COURT, MAIN LOBBY - DAY

5/4

A grand, old Belfast building. SOLICITORS and COPS milling about. The smarmy solicitor, AODHAN MCALLISTER, is sharing a private and apparently hilarious joke with the CORONER, JOSEPHINE DAVIES. GERRY CLIFF and TOMMY watch from the other side of the lobby.

GERRY

That's not good. No. That's not good at all.

TOMMY

(nervously)

What's not good?

GERRY

That slimy prick McAllister is right up the Coroner's hole. He's after something. They're going to go for us on this one.

TOMMY

Why would they do that?

GERRY

McAllister doesn't care about the dead kid. He just wants to take the attention off where the drugs come from.

Tommy is extremely nervous now.

GERRY (CONT'D)

Stick to the script. Like we talked about. Okay? Number one?

TOMMY
(reciting)
I am well trained.

GERRY
Number two.

TOMMY
I followed my training.

GERRY
Number three.

TOMMY
I wouldn't do anything differently
if I had to do it again.

GERRY
Say it like you mean it, son.
(he looks back at
McAllister and the
Coroner)
Or these bastards will skin you
alive.

Tommy gulps.

5/4A

EXT. ANNIE'S VILLAGE, CAMOGIE PITCH - DAY

5/4A

Annie and Bridie get out of the car and walk towards the pitch. The TEAM is training, running sprints up and down the pitch. MONICA is coaching them. One by one, they notice Annie. They stop running, and start walking towards her. Annie walks out and meets them on the pitch. PLAYERS start taking off their helmets. Bridie hangs back. Monica walks up to Annie. A tense beat.

MONICA
Where in the name of God have you
been?

ANNIE
Belfast.

MONICA
And what, your phone's broke too?

Annie sighs.

ANNIE
I came here to tell you all
something.
(a beat)
Something I should have told you
all long before now.

The players look at one another, confused. Bridie looks on, worried.

ANNIE (CONT'D)

I don't really work in an insurance company up in Belfast.

She takes a deep breath.

ANNIE (CONT'D)

I'm a police officer.
A...trainee...police officer.

The players look at one another. Silence.

MONICA

Sure, we know that.

Annie is flabbergasted, almost speechless.

ANNIE

You...what?

MONICA

You think you can keep a secret like that round here? Sure your Ma hangs out your uniform to dry.

Annie steals a glance at Bridie, trying to process all of this. She is utterly confused.

ANNIE

But you didn't...say anything?

MONICA

What's there to say, love? It's none of our business what you do for a living.

Annie shakes her head.

MONICA (CONT'D)

So, when are you coming back to the team?

ANNIE

I'm not.

Now it's Monica's turn to be surprised.

MONICA

Why not?

ANNIE

There's a threat against me.

Silence.

MONICA

A *what?*

ANNIE

Somebody wants to kill me.

Shock and consternation amongst the team.

ANNIE (CONT'D)

It's not safe here anymore. Not for me. Not for you. Not for Ma.

MONICA

Bullshit. There's nowhere safer for you than here. We won't let anything happen to you.

Murmurs of assent and agreement. Annie smiles. She's getting emotional.

ANNIE

Thank you. Honest to God, thank you all so much. But...whoever it is...they know where I live. I have to go. There's nothing else I can do.

A long beat. Monica is becoming emotional now too. She nods.

MONICA

We'll look after Bridie for you. Check in on her.

ANNIE

(emotional)

Thank you.

Monica turns to the team.

MONICA

Déanáigí ciorcal.

The team slowly forms a circle around Annie, and raise their hurls above her head, as if conferring a blessing. Annie bows her head.

MONICA (CONT'D)

Go n-éirí an bóthar leat. Go raibh an ghaoth go brách ag do chúl.

Bridie watches on, overcome with emotion.

5/5

EXT. DERELICT FARMHOUSE - DAY

5/5

Gordy is nearby, keeping a lookout. He looks around and then gives a thumbs up to Anto and Mo, who are in the farmyard. Anto hands an AK-47 to Mo.

The way in which he accepts it, and then looks at it, mystified, makes Anto realise that he hasn't got a clue what to do with it.

ANTO
Give me that.

Anto grabs the gun off him, cocks it, aims it, and fires three quick shots into a wall of the house. He nods, satisfied.

ANTO (CONT'D)
Good as new.

Gordy arrives, running and enthusiastic. Mo is impressed.

MO
And they can't be traced back to us?

ANTO
Never been used. Serial numbers scrubbed before they were even shipped.

GORDY
(uncertainly)
And you're sure your Da won't miss these?

A beat. They all look at one another.

ANTO
James hasn't been here in years.

Anto expertly makes the gun safe, ejecting the round in the chamber and sliding out the magazine. He puts it back in the box.

ANTO (CONT'D)
Well. Looks like somebody's going to get to use these after all. I suppose aul Colonel Gaddafi would be happy about that.

MO
Who?

Gordy shrugs.

ANTO
(total exasperation)
Total idiots.

Out on Mo, who looks at Gordy, shrugging.

5/6 **INT. POLICE STATION, JONTY'S OFFICE - DAY**

5/6

JONTY picks up his desk phone. It's JOSEPH.

JOSEPH

Charlie One is on the move. I'm sending your list of OBs. Today they are sacrosanct. Are we clear? *Sacrosanct.*

JONTY

So, today's the day?

JOSEPH

Today is the day...

Jonty nods and hangs up. He sighs heavily. A message pings on his phone in an encrypted messaging app. He reads it and begins inputting data into his computer.

5/7 **INT. MI5 HQ, JOSEPH'S OFFICE - SAME TIME**

5/7

Joseph stares at a walkie-talkie system on his desk. It crackles to life.

VOICE ON RADIO (MARK)

Kilo One comms check, over.

VOICE 2

You're Lima Charlie Kilo One, over.

VOICE ON RADIO (MARK)

Kilo One in position at red seventeen, over.

Joseph presses a button on his screen. A surveillance picture of a piece of empty waste ground enclosed by a high fence, and off to the side, some low garages.

VOICE 2

Roger that, Kilo One, over.

Joseph looks apprehensive.

5/8 **INT. CORONER'S COURT - DAY**

5/8

Tommy sits uncomfortably in the witness stand. He looks down at the various OFFICIALS. In the family area, a mother SAM WALSH and a father, EAMONN WALSH, look pale and emotional. Tommy sees Gerry. Then he looks over to the visitor's benches, where he sees solicitor, Aodhan McAllister, taking notes. Tommy looks back at the Coroner and tries to concentrate.

CORONER

And what did you find when you entered the room?

A pause. Tommy steals a glance at the family.

CORONER (CONT'D)

Constable?

Tommy sighs.

TOMMY

The casualty...he was unresponsive. I checked his airway. It was clear. But...then I checked his breathing and...he wasn't.

(a beat)

Breathing.

CORONER

And what did you do?

Tommy looks the Coroner in the eye. He looks up at the parents, Sam and Eamonn. He locks eyes with them. He looks back at the Coroner as he makes a decision. He can't dissemble. He just can't.

TOMMY

I froze.

The Coroner is surprised. A ripple of energy goes through he room. McAllister is thrilled. Gerry winces, shakes his head. No, no, no.

CORONER

You...froze?

Tommy nods. The family looks at him.

CORONER (CONT'D)

For how long?

TOMMY

A few seconds, maybe a bit longer. Gerry...my partner...he shouted at me. Shook me out of it. Then I started CPR.

CORONER

And your partner, Constable Gerard Cliff. He didn't physically help you?

TOMMY

He couldn't.

CORONER

Why not?

TOMMY

He was working on the other casualty.

A beat.

CORONER

Constable. Was this particular incident the first time you had performed CPR? Outside of the training classroom?

He nods. Looks up at the family.

TOMMY

Yes.

CORONER

And do you believe that you performed it to the best of your ability?

Tommy considers this for a moment. He meets Gerry's eye.

TOMMY

I...I don't know.

Another pulse of surprise through the room. Gerry looks around him in utter disbelief. This is a disaster.

CORONER

(surprised)
You don't know?

TOMMY

Well I didn't save him, did I? Gerry's casualty lived and mine...mine didn't. Is there something I could have done quicker, or better? I don't know. I think about that a lot.

(a beat)

I think about it all the time.

Silence in the courtroom. Every eye is on Tommy. Gerry is rubbing his eyes in frustration.

5/9

EXT. CORONER'S COURT - LATER

5/9

Gerry and Tommy are striding towards their car.

GERRY

Honest to God, son! It's a Coroner's court not a confession box!

Tommy stops.

TOMMY
 (defiantly)
 I just told the truth.

Gerry stops too.

GERRY
 The *truth*? Are you wise? That's the
 last thing anybody wants to hear!
 The fuckin' truth!

Gerry looks up. Sam, the mother, is approaching quickly, with Eamonn following behind.

GERRY (CONT'D)
 (muttering)
 Here we go.

SAM
 Constable Foster!

Tommy breathes. He looks at her. A beat. Tears are welling up in Sam's eyes.

SAM (CONT'D)
 Thank you.

TOMMY
 (surprised)
 What?

SAM
 Thank you.

She leans in and hugs Tommy. He doesn't know where to look. Eamonn, the father, peels her away from Tommy. He too nods his thanks at Tommy. They walk off. Gerry looks at Tommy. He shakes his head, almost smiling, and walks towards the car again.

GERRY
 Christ the night. I need a stuffed
 soda. Come on!

Tommy follows him.

5/10

OMITTED

5/10

5/11

INT. POLICE STATION, CORRIDOR/MEDICAL ROOM - DAY

5/11

JEN emerges from the locker room and walks up the empty corridor. Jonty is coming the other way. They stop. A beat. He nods to the medical room. They go in and lock the door.

JONTY
 Look, I'm sorry about this.

JEN
(hissing)
You're sorry? You're *sorry*? Do you realise what's going to happen to me now? Helen's going to ruin my fucking life! The worst patrols. The worst shift patterns. Every crappy call...and it's all your fault!

He is surprised at her vitriol.

JONTY
Jen. Listen to me. Please.
(a beat)
I love you.

A beat. Jen is uncomfortable - she is in way over her head.

JONTY (CONT'D)
I want to be with you. I want to build a life with you.

She turns away, appalled and trying to hide it.

JONTY (CONT'D)
I think you feel the same. I'll tell Abigail and then...then we can make this work.

Jen is about to speak and then she stops. She looks up at him.

JEN
Will Helen tell anyone about us?

JONTY
No. She said she wouldn't and I believe her. As long as it ends now. But Jen...I don't want it to end.

Jen is thinking, hard.

JEN
We just need to think about this, you know? Take it slow?

Jonty nods, somewhat encouraged.

JEN (CONT'D)
First of all, we can't be together if we work in the same place.

He's confused.

JEN (CONT'D)

If you're my direct supervisor, we can't be in a relationship. Those are the rules, right? I'd have to go and work somewhere else.

JONTY

Yeah, well, I mean...

JEN

(her mind in overdrive)
Okay, look. We need to do this properly, yes? So...if this is going to happen, you need to get me transferred out of here.

JONTY

(astonished)
What...

Jonty is trying to keep up.

JEN

I'm fast track. I've done my two years. I want out of response. Out of uniform.

JONTY

Jen, I can't have you promoted just like that...

JEN

(losing it)
Find a way!
(she collects herself)
This is important to me.
(a beat)
To us.

He makes a decision.

JONTY

Okay, well. I mean. I suppose...I could write you a reference...but I mean...it would have to be...
(hesitating)
All above board.

JEN

Yes! Of course! Just...like you would do anyway. It's not even special treatment.

He nods.

JONTY

And then we can talk about...

She leans up suddenly and kisses him lightly. He's surprised by it.

JEN
Yes, David. Then we can talk about everything else.

He nods. He smiles. Jen has got what she wants, but the magnitude of what she is doing weighs heavily upon her.

5/12

EXT. GRACE'S HOUSE - LATER

5/12

STEVIE stands on GRACE's doorstep, two coffees and a brown paper bag in his hand. The door is answered by CAL.

STEVIE
Hey.

CAL
Hey.

A beat.

STEVIE
(awkwardly)
How are you, eh...

CAL
Fine. Yeah, I'm fine.

STEVIE
Look, mate. I'm sorry about...about what happened to you. It should never have got to that point...

CAL
(interrupting)
She's sitting out the back.

Cal stands back to let him in. Stevie looks at him.

STEVIE
Alright. Yeah. Cheers.

Stevie goes into the house. Out on Cal.

5/13

INT. TINA'S HOUSE - DAY

5/13

Mo is heading for the door at speed. TINA and JAMES watch him go.

JAMES
Hey!

Mo turns.

JAMES (CONT'D)

Where are you goin'?

A beat.

MO

I uh...I have an appointment.

JAMES

With who?

A beat. Mo swallows.

MO

With the doctor.

JAMES

What's wrong with you?

MO

I uh...just...these headaches.

James walks up to him. Looks him in the eyes.

JAMES

Maybe you're on the way out. A terminal case.

Mo clenches his jaw.

JAMES (CONT'D)

You'd better run on then.

Mo nods. He turns. He leaves. James watches him go, bitterly. He turns to Tina, who stares levelly back at him.

JAMES (CONT'D)

I want to fucking strangle him.

Tina scoffs.

JAMES (CONT'D)

What?

A beat. She looks him up and down.

TINA

What happened to you?

JAMES

What *happened* to me?

TINA

You walk around all day every day with this...scowl on your face. I don't think I've seen you smile in about five years.

JAMES

You know what I'm up against here!
Jesus, you of all people should
know that!

TINA

What's the point, James?

JAMES

The point?

TINA

You haven't been out to the house
in Spain in about five years. Do
you even *know* that you own a lovely
penthouse apartment in Berlin?

JAMES

(absently)
Berlin?

TINA

For God's sake, James! It's all
just...fuckin' grim for you, isn't
it? What's the point of that?

JAMES

(angrily)
The point is I am trying to stay
alive!

TINA

I wouldn't call this being alive.

A beat. Tina stands up.

TINA (CONT'D)

Do you fancy a ride?

James is stunned.

JAMES

Do I what?

TINA

(enunciating every word)
Do. You. Fancy. A. Ride?
(a beat)
For old time's sake?

A beat. Tina looks at him, levelly and coolly. He stands up.
He looks at her. He shrugs.

JAMES

Yeah, I suppose.

TINA

Come on then.

She smiles. She takes his hand and leads him out of the room.

5/13A **INT. POLICE STATION, LOCKER ROOM - DAY**

5/13A

Annie is getting ready for her shift at her locker. Jen comes in and silently begins putting on her uniform. They ignore one another.

5/14 **INT. POLICE STATION, MAIN OFFICE - DAY**

5/14

Gerry and Tommy are in the rec room. Gerry is unwrapping a huge filled soda farl. Egg. Sausage. Sauce.

GERRY
(with relish)
Look at that. Absolutely mingin'.

He takes a huge, greedy, immensely pleasurable bite. Tommy shakes his head.

TOMMY
You know that having that for
breakfast every single day will
actually kill you?

GERRY
(between mouthfuls)
Uh-huh. Here for a good time, not a
long time.

Helen walks in.

HELEN
(to Tommy)
Ops Planning called. They've moved
your shooting test up to this
afternoon. Can you report to the
range at thirteen hundred?

Both Tommy and Gerry are astonished.

TOMMY
What? But I...it's in a fortnight?

HELEN
They want to do it today.

A beat.

HELEN (CONT'D)
Is that a problem?

GERRY

Too right it's a problem! The lad's been at the coroner's court, in the stand, for God's sake, he's in no state...

TOMMY

(quietly)
It's fine.

A beat.

GERRY

Ye what?

TOMMY

I'd rather get it over and done with.

GERRY

No, hang on here, we were supposed to do at least two more sessions on the range...

TOMMY

Gerry. I want to do it now.

Helen nods. Gerry is forced to admit defeat.

HELEN

Okay.
(to Gerry)
I'll find you another body until end of shift.

She leaves. Gerry and Tommy look at each other. Gerry can't hide his sudden attack of nerves. Tommy seems oddly calm.

5/15

INT. POLICE STATION, LOCKER ROOM - DAY

5/15

Jen and Annie are putting on the last of their uniforms and attaching their gun belts. Jen sits down and Annie notices that she is downbeat and deflated. Annie looks at her, wondering what to say.

JEN

Do you like it? I mean, do you *actually* like it? All this?

ANNIE

I think so...yeah, I mean, I think it's...important.

Jen nods. She stares out the window.

ANNIE (CONT'D)
 (reluctantly)
 Are you...eh...are you...okay?

JEN
 (a false, instant smile)
 I'm great.
 (a beat)
 Yeah. I mean, I think...I'm going
 to go ahead and apply for a new
 post. Move up the ladder. Think
 I've done my time on the front
 line.

Annie almost bursts out laughing.

ANNIE
 Yeah. Right, of course.

Jen looks at her with steel. She leans forward.

JEN
 (bitterly)
 Let's see how you feel when you're
 two years in.

Annie looks at her, wondering what is going on with her.
 Helen enters.

HELEN
 (briskly)
 I need someone to cover Seven Six
 with Gerry.

Annie stands up automatically, but so does Jen. She knows
 that Helen has it in for her now. She's resigned to it.

JEN
 (to Annie)
 No. She means me.

Jen meets Helen's gaze and walks out. Helen watches her go
 coldly, and then leaves. Annie looks from one to the other,
 mystified.

5/16 **OMITTED** 5/16

5/17 **EXT. GRACE'S HOUSE, BACK GARDEN - DAY** 5/17

Stevie and Grace sit at an outside table. Grace is eating a
 fifteen, absently. Stevie takes a sip of his coffee.

STEVIE
 You should come back to work.

Grace ignores this statement. She looks back at the house, completely distracted.

GRACE

I just didn't see it. I didn't see what he was going through, you know? I feel like such an idiot.

Stevie nods. A beat. Grace is wondering whether she should share something. She does.

GRACE (CONT'D)

I made the decision to stay here after I got pregnant. To make a life here and not go back to England. I mean, I knew...I knew this place might be harder for a mixed race kid but I...Christ, it was all about me. I didn't think about him. Same as when I joined the police. All about me. What I want. Not him. Never him. I've let him down.

(a beat)

Time and time again, I've just...let him down.

STEVIE

With all due respect Grace, that is the biggest load of shite I've ever heard.

She looks at him, shocked at his directness.

GRACE

Well, I mean...

Stevie leans forward.

STEVIE

Look at him. He's a good kid. And basically, he's a happy kid. He does well in school. He's popular. He's had a great life so far. And probably, because of that, he'll have an even better one in the future, wherever he is and whatever he does. You gave him that, all of it. Just you.

She looks at Stevie.

STEVIE (CONT'D)

So why *did* you stay here? Why didn't you go back home to...

GRACE

Staffordshire.

Stevie smiles.

STEVIE
Staffordshire.

GRACE
It's silly...

STEVIE
Go on!

GRACE
I fell in love with Belfast.

STEVIE
(laughing)
There's something you don't hear
every day.

GRACE
It's the truth. I just felt...I
dunno. It felt more like home than
home did.

STEVIE
You're a weirdo.

GRACE
Oh, *I'm* a weirdo?

Stevie smiles.

GRACE (CONT'D)
What about you?

Stevie's smile fades, and he shifts uncomfortably.

STEVIE
(quietly)
What about me?

GRACE
You know they call you the mystery
man?

Stevie nods silently, a vague smile, but no joy in it now.

GRACE (CONT'D)
No social media. Never talks about
his home life. Never meets the team
for a drink. I'm beginning to think
you might be a spy!

He shakes his head.

STEVIE
(quietly)
No. Definitely not.

Grace has sensed his change in mood, and regrets this now.

GRACE

No, look, I'm sorry...I didn't mean to pry...

Stevie looks around.

STEVIE

You're right, though. I know how it must look.

He's struggling. She really wishes this had never started.

GRACE

Look Stevie...

STEVIE

(interrupting)

I got married ten years ago.

Grace is astonished.

STEVIE (CONT'D)

To Sarah.

Grace nods, trying to contain a disappointment that she did not know she would feel.

STEVIE (CONT'D)

About a year after we were married, she came out of the shower one morning, said she'd...she'd found a lump.

He sighs.

GRACE

Oh...

STEVIE

She...uh...she was diagnosed a few days later. It had...you know, it had spread already and...there was nothing...there was nothing really they could do...

GRACE

Oh Jesus. Stevie. I'm...

He collects himself.

STEVIE

No...look, it's...I mean I'm okay now, it's such a long time ago...

GRACE

I'm so sorry for asking...what an
idiot...I'm so sorry.

STEVIE

No. No! It's fine!

He gathers himself.

STEVIE (CONT'D)

So, yeah. I...I work, I walk the
dogs, you know, I see my brothers
and sisters and Ma and Da, I'm not
a hermit like... But yeah, I don't
get up to much. Since then. Not
really.

GRACE

And nobody in work knows about
this...?

STEVIE

Some of them do. The old hands.
Gerry. Helen. Jonty.

Grace can't believe this. Silence between them. He smiles.

STEVIE (CONT'D)

Look, Grace. You have got nothing
to worry about in terms of that boy
in there. You've got nothing to
apologise for. He's going to have
troubles in life. Sometimes about
the colour of his skin. Sometimes
for all sorts of other reasons. You
can't protect him from all of that.
But for his whole life, he'll never
ever doubt how much you love him.
Ever. And that's all that matters.

Grace is looking intently at Stevie.

GRACE

Thank you.
(a beat)
Thanks.

Impulsively, quickly, she gets up and hugs him. But as she
does, some spark of electricity passes between them. She
holds the hug for just a few seconds more than is natural.
They both feel it. Then she sits slowly back down.

STEVIE

(quietly)
You should come back to work.

She's listening this time.

5/18 **INT. GRACE'S HOUSE, KITCHEN - SAME TIME** 5/18

Cal is looking out the window at Stevie and Grace. He has seen the hug. He's thinking about what it means.

5/19 **INT. TRAINING CENTRE, SHOOTING RANGE - DAY** 5/19

Tommy and various other CANDIDATES are getting ready in a locker room. LAWRENCE MCCLOSKEY, the range warden, comes in.

MCCLOSKEY
Alright, listen up.

They all turn to him.

MCCLOSKEY (CONT'D)
Welcome, remedial class, to the last chance saloon!

The candidates look at each other, concerned.

MCCLOSKEY (CONT'D)
Only two rules today. Rule number one, don't shoot me. Rule number two, don't shoot me. Five minutes, on your marks!

He leaves. Tommy continues putting on his overalls and grabs his goggles from the locker. He tries to control his breathing.

5/20 **OMITTED** 5/20

5/21 **EXT. ROADSIDE - DAY** 5/21

Two nondescript cars with Dublin registrations drive down a main thoroughfare in north Belfast. They turn left onto a narrower stretch of road and pass HAPPY KELLY (episodes 2 and 3) who is walking down the footpath, seemingly oblivious to everything.

5/22 **INT/EXT. GRACE'S HOUSE - DAY** 5/22

Cal opens the front door for Stevie, who walks out onto the doorstep. Before he can close the door, Stevie turns.

STEVIE
Go easy on her, yeah?

Cal is annoyed.

CAL
What?

STEVIE

She...just...she's doing her best.
Same as you.

Cal looks at him.

STEVIE (CONT'D)

But she's good at this job, you
know? Maybe one of the best
probationers I've ever seen.

Cal is looking at him.

CAL

Is she brave? At work?

STEVIE

Brave as fuck.

Cal nods.

CAL

She's always been like that.

STEVIE

Yeah, well, maybe that's where you
get it from.

CAL

I'm not brave.

STEVIE

That peeler you smacked the other
night. He was a probationer of mine
a few years back. Cocky. Full of
himself, you know? I felt like
slapping him myself more than once.
Never did though.

(Stevie smiles)

Wasn't brave enough.

Cal smiles. Stevie walks off. Just before he gets into his
car, he turns.

STEVIE (CONT'D)

I'm telling you, it runs in the
family!

Cal laughs. Stevie gets into his car and drives off.

5/23

INT. POLICE STATION, SERGEANT'S OFFICE - DAY

5/23

Jonty is standing over Helen's shoulder, looking at her
computer screen. He's nervous. She's pissed off.

JONTY

So every callsign has been briefed
on the double OBs?

HELEN

For the tenth time, yes! They all
have the double OBs! What is wrong
with you today?

JONTY

There can't be any breaches today.
None. Okay? No fucking around!

She looks at him. He looks back. He walks out. She watches
him go. She's thinking, hard. A knock at the door. It's
Annie.

ANNIE

You wanted to see me, sarge?

HELEN

Take a seat. This complaint to the
ombudsman. That you broke the nose
of an arrestee.

Annie shifts uncomfortably.

HELEN (CONT'D)

It's going nowhere.

Annie tries to take this in.

HELEN (CONT'D)

Constable Robinson says it never
happened. His injuries were
sustained in the bar brawl.

A beat.

HELEN (CONT'D)

Investigation discontinued. I
thought you should know.

A beat.

HELEN (CONT'D)

I feel like stretching my legs
today. So you're with me in Seven
Four.

Annie nods.

5/25 INT. FLAT COMPLEX, OBSERVATION POST - DAY

5/25

Surveillance operatives MARK and RACHEL are watching the arrival of two Dublin cars into the waste ground beside the row of garages. Mark speaks into the radio.

MARK

Kilo One, we have visual contact with Charlie One. Video feed check, over.

VOICE ON RADIO

Visual is Lima Charlie Kilo One, over.

From a distance, we see EOIN 'SULLY' SULLIVAN and his ASSOCIATES get out of a car and look around.

5/26 INT. TRAINING CENTRE, SHOOTING RANGE - DAY

5/26

Tommy fires a round. He breathes. McCloskey is at his shoulder. Tommy fires another round. Then another. Tommy turns to him.

TOMMY

I need to use the bathroom.

MCCLOSKEY

Finish your clip.

TOMMY

I need to go. It's putting me off.

MCCLOSKEY

For God's sake! Unload, safety protocols, you have three minutes!

Tommy does as he's told and races for the bathroom.

CUT TO:

5/27 INT. TRAINING CENTRE, BATHROOM - MOMENTS LATER

5/27

Tommy is looking at himself in the mirror. He's sweating and shaking.

TOMMY

Come on, come on, come on...

He tries to breathe. He looks at himself again.

TOMMY (CONT'D)

Take a beat.

(with more confidence)

Take a beat.

5/28

INT. POLICE STATION, CUSTODY SUITE - DAY

5/28

Gerry is pacing up and down. SANDRA is looking at him.

SANDRA
You're making me nervous just
watching you.

Gerry shrugs.

GERRY
He'll be grand. He will. He'll be
grand. Won't he? He will. Course he
will.

SANDRA
You know what you need?

He smiles.

GERRY
I do, yeah...

SANDRA
No, not that. A holiday.

GERRY
A holiday.

SANDRA
Yes.

She leans towards him across the desk. He comes in closer.

GERRY
(conspiratorially)
Go on.

SANDRA
(seductively)
A long warm sunny afternoon. Lying
in a cabana...

GERRY
A cabana...

SANDRA
Drinking cold beer after cold
beer...

GERRY
Yes...

SANDRA
Listening to your country
music...Kris Kristopherson.

GERRY

Uh huh.

SANDRA

Maybe a swim in the pool, then you change for dinner, a nice crisp white shirt.

GERRY

I do have a nice white shirt.

SANDRA

Dinner overlooking the sea as the sun sets. Way too much to drink. Then back to the hotel for...whatever.

GERRY

Whatever.

SANDRA

Whatever.

A beat. Gerry looks at his watch.

GERRY

I mean, he must be finished by now.

Sandra slaps him over the head with a notebook.

SANDRA

Oh, fuck off!

Gerry, laughing, jumps out of the way as she keeps trying to hit him.

5/29

INT. TRAINING CENTRE, SHOOTING RANGE - DAY

5/29

Tommy is firing, steadily and firmly. The shots are landing. McCloskey looks at Tommy, somewhat impressed but trying not to show it. Tommy ejects his magazine, makes the gun safe.

TOMMY

Clear!

McCloskey and Tommy walk to the end of the range and inspect the target. Multiple bullet holes, in a neat circle around the heart. Tommy smiles.

5/29A

EXT. POLICE STATION, COURTYARD - DAY

5/29A

Stevie gets out of his car, wearing civilian clothes, and goes to the door. He walks inside the police station.

5/29B **INT. POLICE STATION, CORRIDOR - CONTINUOUS**

5/29B

Stevie walks in the door and is amazed to see Grace, leaning against the wall, waiting for him. He smiles and she smiles back.

STEVIE
Probationary Constable Ellis.

GRACE
Constable Neil.

STEVIE
Ready for another day of catching
shit in a bucket, I see.

GRACE
My bucket is at the ready.

Stevie laughs. They walk on, together.

5/30 **EXT. STREET - DAY**

5/30

Annie and Helen are on foot patrol.

HELEN
Have you found somewhere to live
yet?

ANNIE
I can stay at Grace's for another
week or two. After that...I don't
know.

HELEN
You can't house share. Unless it's
with other police officers. You
know that, right?

ANNIE
Maybe I'll just buy a penthouse
apartment with my massive wages.

Helen smiles. They walk on.

5/31 **EXT. STREET - DAY - MOMENTS LATER**

5/31

Helen and Annie turn a corner onto a different street.

ANNIE
Jen asked me today if I really
liked this job, and I told her I
thought it was important.

Helen looks at her.

*

ANNIE (CONT'D)

But is it important enough to give
up everything you've ever known?
And everyone?

Helen breathes deeply. She nods.

HELEN

Why did you say it was important?

Annie considers this.

ANNIE

It feels like...
(she hesitates)
Like the decisions we make matter?
Even the little ones.

Helen looks at her, pleased. She nods.

HELEN

When you put on your uniform in the
locker room. How do you feel?

ANNIE

Like...I'm interested in what kind
of mad shit might happen today?

Helen nods again. She smiles again.

HELEN

Well then, you're probably in the
right job.

Annie smiles.

5/31A **INT. POLICE STATION, CUSTODY SUITE - DAY**

5/31A

Grace approaches the custody desk. SANDRA, engrossed in
paperwork, looks up with benevolent curiosity.

GRACE

(awkwardly)
Can I...could I...talk to you?
Privately?

Sandra is intrigued.

SANDRA

Step into my office.

She nods her head to an open cell door.

5/32 **INT. FLAT COMPLEX, OBSERVATION POST - DAY**

5/32

Mark and Rachel watch as another car enters the secluded parking area of The Palace. It's Mo, Anto and Gordy. Mo walks up to Sully. They shake hands.

5/33 **EXT. THE PALACE, GARAGES - DAY**

5/33

We are now on the ground with Sully, Mo, Gordy, Anto and the DUBLIN GANGSTERS.

SULLY

Story?

Mo nods to Anto, who opens two of the garages. Sully nods to DONAL FOGERTY, his associate.

5/34

INT. FLAT COMPLEX, OBSERVATION POST - MOMENTS LATER

5/34

Mark and Rachel watch as the two cars are backed into the garages, which are joined together to make one room. The shutters go down.

MARK

Kilo One visual lost. They're in the garage.

VOICE ON RADIO

Roger that Kilo One.

Out on Mark, his eyes glued to the target.

5/34A

INT. POLICE STATION, HOLDING CELL - DAY

5/34A

Sandra and Grace are in the cell. The door lies open.

SANDRA

Do you think it was a racist arrest? You could make a complaint?

GRACE

He wants to forget about it.

SANDRA

Fair enough.

GRACE

Look I'm sorry for asking your advice on all of this....it's just...

(suddenly uncomfortable)

Well you...you're...

SANDRA

(smiling knowingly)

I'm the only black person living in Northern Ireland that you know?

GRACE

(protesting)

No! I mean...well...maybe...yeah.

Sandra smiles and shrugs. She takes a breath.

SANDRA

Do you know how I found myself here?

Grace shakes her head.

SANDRA (CONT'D)

I was a Met Custody Sergeant. I was approaching forty, coming out of a bad relationship. They sent me on a public order course. Riot training.

A beat. Sandra laughs at the memory.

SANDRA (CONT'D)

Gerry was the instructor they'd brought over from Northern Ireland. I suppose you could say we fell in love over a few molotov cocktails. Then somehow...using his considerable Irish charm...he persuaded me to transfer to Belfast, a city in which I had never set foot. And yeah, it's been...a gear shift. To say the least.

Grace is listening.

GRACE

What do you mean?

A beat.

SANDRA

I love this place, but it's got a long way to go. It's a lot better than it was, but these things take time. And you've got to remember, it's different for me than it is for Cal.

GRACE

(intrigued)

What do you mean?

SANDRA

At the end of the day, no matter where I am, I'm a Londoner. Some days I feel like I'm just visiting here. But it's not like that for Cal. This is his home.

Grace nods.

SANDRA (CONT'D)

If it's your *home*...if it's part of who you *are*...if you've never known anything *different*. Well then...

GRACE

Then what?

SANDRA

Then...if the people around you all
your life don't see you as
belonging...it hurts more.

They sit in silence for a moment. Grace nods.

5/35

EXT. STREET - DAY

5/35

Helen and Annie walk along.

HELEN

The man who we just passed wearing
the blue coat. Did you notice him?

Annie doesn't even turn around.

ANNIE

Yes.

HELEN

Go on.

ANNIE

Early to mid thirties. Five nine or
five ten, blue coat, black jeans
tan-brown boots. Dark mid-length
hair, light stubble.

*

She turns to Helen and speaks intently.

ANNIE (CONT'D)

(conspiratorially)

He's trying to grow a moustache,
but it looks terrible.

Helen smiles. She nods. They walk on.

5/36

INT. TRAINING CENTRE, SHOOTING RANGE - DAY

5/36

The CANDIDATES are getting another briefing, two at a time.
There are fewer of them now than there were this morning.
Tommy sits at the back, more resolute now. Another candidate,
AISLING BYRNE, a young woman of about Tommy's age, is beside
him. She looks extremely nervous. Tommy notices.

MCCLOSKEY

Okay, if you're still here, you've
passed your static shooting test.
Congratulations.

A murmur of relief and happiness goes around the room.
Aisling and Tommy exchange a smile.

MCCLOSKEY (CONT'D)

Now, we'll repeat our PSP test...

Relief turns to confusion and anger.

CANDIDATE 1

What?

The candidate beside him shoots him the dirtiest of looks.

CANDIDATE 2

PSP?

MCCLOSKEY

Personal Safety Protocols and target shooting are taken together, on the same day. You need to pass both in order to be signed off as safe and competent.

A beat. Aisling turns to Tommy.

AISLING

It's like they want us to fail.

Tommy nods.

TOMMY

Maybe they do.

Aisling looks at him.

5/37

OMITTED

5/37

5/38

INT. POLICE CAR - SAME TIME

5/38

Gerry and Jen are driving through North Belfast. Silence. Jen looks unhappy. Gerry assesses her.

GERRY

Are you alright there? You look a bit uncomfortable. They're not as nice as the seats in the office.

JEN

Ha ha. Very funny.

Jen shakes her head.

GERRY

I'm only geggin'. Look, if we're going to be finishing out this shift together, we might as well have a bit of craic. No?

A beat.

GERRY (CONT'D)

Okay, you get a song, I get a song.
What do you want?

JEN

No, I'm fine...

GERRY

Ach, what song do you want, for
God's sake!?

JEN

Have you got any Ronan Keating?

GERRY

Oh, for fuck's sake.

She smiles, for the first time today.

5/39

INT/EXT. THE PALACE, GARAGES - DAY

5/39

Inside the garages, the crate of guns has been opened on the floor, and Sully is watching closely as Fogerty slices open the covering on each one, and inspects the weapon.

MO

Seriously? It's not like I'm going
to juke you on this?

SULLY

Can't be too careful, lads. A
hundred large will buy you three
jokers a lot of plane tickets.

Anto shakes his head in exasperation. Outside, Gordy stands sentry duty with one of the DUBLIN GANGSTERS. They exchange a brief glance with one another, but say nothing.

5/40

EXT. STREET - DAY

5/40

Helen and Annie are walking along.

HELEN

So why did you do it, then?

ANNIE

What, this? The job?

Helen nods. Annie thinks about it.

ANNIE (CONT'D)

I saw an ad on a bus stop.

Helen bursts out laughing.

HELEN

You *what*?

Annie smiles.

ANNIE

I worked in an insurance company in Belfast. Hated it.

(she hesitates)

So boring. It was driving me mad. Anyway, I went out to get a sandwich one day and I saw an ad on the side of a bus stop and I went back and filled in the application form that same afternoon.

Helen smiles.

ANNIE (CONT'D)

The thing about me is, I don't think about things very much. I just...you know...do them?

Helen laughs.

HELEN

Well, it certainly seems that way.

They both smile as they walk along.

5/41

INT. TRAINING CENTRE, WAITING ROOM - DAY

5/41

The CANDIDATES are listening to McCloskey.

MCCLOSKEY

You will enter the kill houses in twos. Armed only with your batons. Inside each kill house, you'll be met with a different dynamic situation. These situations will turn violent. You will be graded on how well you protect yourself, your partner, and the extent to which you can restrain the violent individual through the judicious but dominant application of force. We'll be watching on the cameras. You fail this part of the assessment, and you have failed the overall exam. Do you understand?

CANDIDATES

Yes, sir.

MCCLOSKEY

First two. Go!

Two CANDIDATES leave the waiting room. The sound of almost instant muffled talking, getting louder, and then the sounds of a violent altercation. Screaming, banging, and deep thuds. Tommy and Aisling look at one another anxiously.

TOMMY

So where are you based?

AISLING

Derry.

TOMMY

What's it like up there?

AISLING

Bit mad. You?

TOMMY

Belfast.

AISLING

Bit mad?

TOMMY

Bit mad.

She breathes out quickly, trying to control her nerves.

5/42

INT. POLICE CAR - DAY

5/42

Jen is driving. Gerry looks out the window.

JEN

We haven't had a blue lights call all shift. Why is it so qu...

GERRY

(instantly, sharply,
seriously)

No! Don't say that word!

Jen is astonished.

JEN

What word?

GERRY

How long have you been in this job?
Two years? Did nobody tell you
about the Q word?

JEN

What, quie...

GERRY

Don't say it!

(a beat)

(MORE)

GERRY (CONT'D)

Yeah, that word. You never use it on a shift.

JEN

You're joking.

GERRY

True bill. It's bad luck.

JEN

Oh, come on! That's ridiculous!

GERRY

I'm telling you.

A beat. They drive along in silence.

GERRY (CONT'D)

How's your mother keeping?

A beat.

GERRY (CONT'D)

Worked with her many moons ago.

JEN

In special branch.

Gerry looks sideways at her.

GERRY

She told you?

Jen nods.

GERRY (CONT'D)

What did she say about me?

Jen looks at him.

JEN

Do you really want to know?

GERRY

Nah. Maybe not. Bad idea.

Jen spots someone shuffling down the street. It's Happy.

JEN

Sorry. Do you mind if we...can I just stop here for a second?

Gerry looks at her, surprised. They pull over. Happy spots them. Jen gets out of the car.

HAPPY

Ach, hiya, Jen! How are you?

Jen smiles. Gerry watches from inside the car as Jen talks to Happy. He smiles, shaking his head. Wonders never cease. Jen walks back to the car and leans in Gerry's window.

JEN

Would you mind if we gave him a lift home? He has no money for the bus? Seeing as it's quiet.

Happy leans in the window.

HAPPY

Ach Gerry! How are ye?

Jen looks from one to another.

JEN

You two know each other?

Gerry and Happy look at one another. It is the stare of two interlocked souls.

GERRY

We do.

HAPPY

Aye love. We do.

5/43

EXT. STREET - DAY

5/43

Annie and Helen walk along in silence. Helen is building up to something.

HELEN

(embarrassed, spitting it out there)

I have a spare room.

Annie stops walking and looks at her.

ANNIE

What?

HELEN

(awkwardly, rambling)

In my apartment. I have a spare room. That you could rent. Or not. I mean, whatever, you know. Just...yeah. Probably the last thing you want...yeah, no...silly of me to even...

ANNIE

(interrupting, interested)

I mean...really?

Helen nods.

5/44

INT. POLICE CAR - DAY

5/44

Gerry and Jen have pulled up outside Happy's flat.

HAPPY
Thanks, Jen.

JEN
No problem, Happy. Good to see you.

HAPPY
You too.

A beat.

HAPPY (CONT'D)
Will youse come in for a wee cup of
tea?

JEN
Ach no, we should get back to...

GERRY
(interrupting)
Aye, sure we've nothin' else to
do...why not.

Jen looks at Gerry, who winks at her.

JEN
Okay. Thanks, Happy. We'd love to.

Gerry smiles at Jen.

GERRY
Don't tell anybody I said this. But
we might make a peeler out of you
yet.

Jen allows herself a smile.

5/45

INT. POLICE CAR - DAY

5/45

Stevie and Grace are driving along. Stevie's phone buzzes. An email. It says HR Department.

STEVIE
Sorry do you mind if I....

He pulls over. He reads the email. Grace is watching him, a bit disconcerted. Stevie smiles. He hands her the phone.

GRACE
(amazed)
Oh my God Stevie...the close
protection job! You got it! You got
the job!

Stevie let's his joy go by banging the steering wheel and shouting at the top of his voice.

STEVIE
Yeooooooooooooooooooooo!

They are both delighted.

5/46

INT. TRAINING CENTRE, MONITOR ROOM - SAME TIME

5/46

McCloskey, PATRICK 'QUINNY' QUINN and other TACTICAL ASSESSORS are watching the monitors of what's happening in the KILL HOUSE. We see the two CANDIDATES be surprised from behind by a figure wearing wielding two rubber knives. The figure has attacked them both with the knives to their heads before they even have a chance to turn around. They are taken out of the room. We think it's Tommy and Aisling. But as we see their faces we realise it's two other young cops, looking forlorn. McCloskey addresses them.

MCCLOSKEY
Two dead cops on the front page of
the paper. That's a fail.

He nods to Quinny, who escorts the CANDIDATES out of the complex.

MCCLOSKEY (CONT'D)
Next!

5/47

INT. TRAINING CENTRE, WAITING ROOM - SAME TIME

5/47

Tommy and Aisling are still waiting.

TOMMY
Listen. Should we come up with a
plan?

AISLING
A plan?

Tommy nods.

TOMMY
Okay, so my partner, the guy I work
with, has a saying. Take a beat.
Always look around before you
commit. The thing in front of you
might not be the main thing in the
house.

AISLING
Okay, yeah, so what, we search the
whole house first. Yeah?

Tommy nods.

TOMMY

No matter what we find first, no matter how bad it looks, we search the whole place before we dive in.

AISLING

Take a beat.

TOMMY

Take a beat.

She looks at him. She nods.

5/48

INT. HAPPY'S FLAT - DAY

5/48

Happy delivers tea to Gerry and Jen. All over the walls are pictures of the conflict in Northern Ireland. Soldiers on the streets. Army helicopters. The aftermath of bombs.

GERRY

(gently)

Do you ever think maybe you should take some of that stuff down, Happy?

HAPPY

Ach, no.

He settles himself.

HAPPY (CONT'D)

I just like to remember things, Gerry.

Gerry nods.

GERRY

There's such a thing as too much remembering.

A long beat as Gerry and Happy look at one another. The decades fall away in this look. They're two little boys again, in the back of a car, covered in glass.

HAPPY

Aye. Maybe you're right Gerry. But I can't...I can't really help it.

GERRY

(gently)

I know, lad. I know.

A beat. Jen notices this moment between them, and is oddly disturbed by it, but doesn't understand it.

JEN
(looking up at the
posters)
I think it's nice.

They both look at her, the spell broken.

JEN (CONT'D)
You know. History.

A beat as Gerry and Happy steal a glance at each other. It's enough to make both of them smile. The spell is broken, and they are relieved, almost grateful to her.

HAPPY
(changing the subject)
I must say though, good to see more
southern cars up and around today.
Changed times with them lads coming
up here, not a bother on them.

Gerry nods absently.

HAPPY (CONT'D)
Not much to see over at that aul
Palace all the same. Not much of a
tourist destination.

Gerry glances up.

GERRY
Where?

HAPPY
The Palace.

GERRY
Dublin cars? At the palace? You
sure?

HAPPY
A couple of them. 172 D 1482 and
191 D 10375.

A beat. Gerry reaches for his notebook.

GERRY
Say again?

HAPPY
172 D 1482 and 191 D 10375.

A beat.

GERRY
Just gonna make a call outside. You
two finish your tea, yeah?

Jen watches him go, mystified.

Tina is lying in bed. James hauls himself onto the side of
the bed.

JAMES

Should they not be done by now?

Tina is silent.

TINA

Do you really think he meant it?
That it's all over after this?

James nods.

JAMES

It sounded that way.

TINA

So now what?

JAMES

I don't know.

TINA

You have more than enough money
saved. Maybe you get out of here
once and for all. The place in
Spain. You could buy a wee bar. Sit
in it all day and get blootered.

James smiles.

JAMES

That would be nice.

He turns to her.

JAMES (CONT'D)

You'd get sick of me soon enough.

She sits up beside him.

JAMES (CONT'D)

Besides. If I left that lad here on
his own, he'd be dead in six
months.

TINA

You know why he did it, don't you?

James turns to her.

JAMES

Because he's a sneaky wee shit?

Tina shakes her head.

TINA

Because he wants to be like you.

Out on James, who is looking at her.

5/50 **INT/EXT. THE PALACE, GARAGES - DAY** 5/50

Outside the garages, Gordy and the DUBLIN gangster continue to keep lookout. Inside, Anto is counting the cash. Mo looks at Sully, with as much bluster as he can gather.

MO

Can't be too careful.

Sully smiles.

5/51 **EXT. STREET - DAY** 5/51

Gerry stands outside Happy's flat. He searches through his phone for a number. He finds it and calls it.

GERRY

Barney can you run a couple of southern plates for me? You still know that fella in Garda Special Branch? Aye. Okay. Good man.

Out on Gerry, thinking.

5/52 **INT. TRAINING CENTRE, WAITING ROOM - DAY** 5/52

Aisling and Tommy are outside the Kill House. McCloskey is in front of them.

MCCLOSKEY

Go!

5/53 **INT. POLICE CAR - SAME TIME** 5/53

Grace and Stevie are in a car park, with a magnificent view over the city. Grace is reading the email on Stevie's phone.

GRACE

Wow, they don't hang around do they? Two weeks?

STEVIE

Six months training...in...where is it?

GRACE

Manchester.

Silence between them.

STEVIE

Manchester.

GRACE

No more being a bucket man.

STEVIE

I hand my bucket over to you.

She laughs. Another silence. She steals a glance at him.

STEVIE (CONT'D)

No better woman.

They stare out over the city.

5/54

INT. TRAINING CENTRE, KILL HOUSE - CONTINUOUS

5/54

Tommy and Aisling enter the house. Oddly, unnaturally, it looks like a normal living room. A sofa. Curtains. Even a working TV. A WOMAN sits on the sofa, bedraggles, crying. She appears to be bleeding from a deep gash on her arm.

WOMAN

Help me.

TOMMY

(to Aisling)

Take a beat.

They stop. They look around.

WOMAN

(shouting)

Help me! I'm bleeding!

(to Tommy)

He's in there! He's in the bedroom!

He has a knife! You have to stop him!

Aisling steps towards her. Tommy stands back. His eyes are darting everywhere.

TOMMY

Why are you sitting like that?

WOMAN

What the fuck are you talking about?

Aisling stands up, drawing her baton.

AISLING

Stand up, put your hands above your head!

WOMAN

I'm bleeding!

AISLING

Put your hands up! Turn around!

The woman does so reluctantly. She has two rubber knives tucked into her trousers at the back. Tommy takes them. Aisling cuffs her arms behind her back, and pulls her down to the floor. Tommy turns the TV off.

TOMMY

Listen.

They can hear groaning.

AISLING

The bedroom.

They walk very slowly up the corridor, their batons drawn. They come to the bedroom. Tommy stands back. Aisling looks in.

AISLING (CONT'D)

Male, he's on his front. Semi-conscious.

Tommy holds his hand up. He points to the bottom of the door opposite. A moving shadow in the crack at the bottom of the door. Aisling nods.

TOMMY

(loudly)

Okay, let's get in there and give him first aid.

Aisling nods. They go into the room with the incapacitated man. But instead of going to him, they peel off each side of the door frame, pressing themselves up against the wall. A FIGURE emerges from the bathroom, armed with a long wooden sword, covered in body armour. He bursts into the bedroom, but is astonished to see that there are no police officers in front of him doing first aid. Before he can make sense of it, Tommy and Aisling have pounced from each side of the door, knocking him to the ground. Tommy has his legs, whilst Aisling gets him in a choke hold. The figure drops the sword and taps out enthusiastically. Aisling smiles at Tommy.

AISLING

Take a beat.

Out on Tommy, smiling.

5/55

INT. POLICE CAR - DAY

5/55

Gerry is driving now. He looks intent, determined. Jen is looking at the radio, and then at Gerry, in disbelief.

JEN

What the hell are we doing?

GERRY
Checking out a hunch. At the
Palace.

Jen checks the onboard computer.

JEN
That's double OB!

GERRY
(quietly)
Surprise, surprise.

JEN
We can't enter a double OB
location! You're going to get us
both disciplined!

Gerry is silent.

GERRY
(grimly)
A peeler without a disciplinary is
like a footballer without a yellow
card. Don't trust them.

JEN
(shouting)
Have you gone mad?

Gerry chortles bitterly.

GERRY
Maybe. Finally. Yeah.

A beat.

GERRY (CONT'D)
Don't worry. You can stay in the
car, as per.

Jen turns to him bitterly.

JEN
You want to know what my Mother
said about you? She said you
weren't a team player and never
would be.
(viciously)
She said you were a liability.

GERRY
(nodding)
Well Constable Robinson, as they
say around these parts....

A beat. He looks at her.

GERRY (CONT'D)
...Aye, yer Ma!

Gerry bursts out laughing. Jen is even more pissed off. They drive on. No blue lights.

5/56

INT/EXT. THE PALACE, GARAGES - DAY

5/56

Fogerty inspects the last gun as Anto counts out the last pile of bills.

SULLY
(to Mo)
Listen. If you ever want to discuss
the other operation, we should
talk.

MO
What other operation?

SULLY
The deal for the gear, ya thick
bastard.

Mo bristles.

SULLY (CONT'D)
I'm only coddin'.

A beat.

SULLY (CONT'D)
Look, yer Da was a great man in his
day. But now...for whatever
reason...his ambitions are...
limited. You though...you have a
bit more vision about you. My boss
reckons you're the kind of man we
could do business with. So what do
ya think?

Mo looks at Anto.

MO
(pleased)
Aye. Well. We'll chat about it
another time.

SULLY
(observant, ruthless,
cold)
Yeah. We will.

A beat.

SULLY (CONT'D)

Right, lads. Let's get back to
civilisation.

Sully nods at Fogerty, who throws open one garage door, and then the other. Outside, Gordy almost jumps out of his skin as the door opens behind him. Then he exhales a huge sigh of relief.

5/57 **INT. FLAT COMPLEX, OBSERVATION POST - DAY**

5/57

Mark and Rachel become instantly alert.

OPERATIVE

Kilo One, visual re-established,
over.

VOICE ON RADIO

Kilo One received, over. Stand by.

5/58 **INT. POLICE CAR - DAY**

5/58

Gerry and Jen pull into a quiet side street.

GERRY

I'll walk from here. You can,
eh...mind the car.

Jen sighs angrily.

JEN

At least tell me what you're doing.

He considers this for a moment.

GERRY

Alright, well, here's the deal.
Those Dublin reg numbers? They're
all owned by a car garage in north
inner city Dublin.

JEN

So?

GERRY

The garage is a front. For a crime
gang called the Ginleys. Very bad
boys. Drug operations all over
Europe. But nobody has seen them up
here. Until now.

JEN

What's that got to do with us?
Leave that to others to deal with!

GERRY

Aye, well, here's the problem,
right.

A beat.

GERRY (CONT'D)

People have been saying that to me
for the last thirty two years. And
to be honest, I'm a wee bit fed up
hearing it.

He moves to leave, but leans back into the car. He looks up
and down the street.

GERRY (CONT'D)

If you're gonna sit there, keep
your wits about you.
(smiling)
Sharp eyes save lives.

He gets out and walks off. She watches him go.

JEN

(bitterly)
Shit.

A beat. She slams the dashboard.

JEN (CONT'D)

Shit!

5/59

EXT. THE PALACE, LANEWAY - DAY

5/59

Gerry knows these streets intimately. He walks down a narrow
laneway between a row of terraced houses, and then turns into
a back lane, along which runs a corrugated fence. He finds a
loose area of fencing, pulls it back, and steps into some
waste ground, covered by foliage. He looks through the hedge
and spots a SENTRY standing guard near the rear of the
palace. It tells him all he needs to know.

5/60

INT. POLICE CAR - DAY

5/60

Jen is at a crisis point. For some reason she can't quite
fathom, she wants to follow Gerry, and yet habit, and fear,
keep her in the passenger seat. She looks around nervously,
but the small residential street is completely quiet. She
sighs roughly and bitterly. Then, suddenly, she finds
resolution.

JEN

(bitterly)
Fuck it!

She gets out of the car, looks around, and starts walking up
the street.

5/61 **EXT. THE PALACE, LANEWAY - DAY**

5/61

Gerry moves along the laneway beside the Palace. His view is obscured by a wall. But he can hear voices behind the wall. Twenty metres away, Jen enters the laneway, and starts to follow Gerry's footsteps. She sees the SENTRY. She crouches down. She takes a deep breath.

5/62 **INT. FLAT COMPLEX, OBSERVATION POST - SAME TIME**

5/62

Mark and Rachel are still filming the car park. Sully, Mo, Anto, Gordy, and several OTHER GANGSTERS are walking towards their cars.

MARK

Kilo One, Charlie One is 30 seconds from mobile, over.

VOICE ON RADIO

Kilo One received, over.

5/63 **EXT. THE PALACE, LANEWAY - DAY**

5/63

Gerry sees an old metal gate. He inspects the chain holding it together. He takes out a multi-tool and prises it apart. He looks up to see Jen approaching. He smiles. Well done you. Then he holds his finger up to his lips, telling her to be quiet. She nods. She comes closer. He signals to her that he's going to go through the gate, and she should wait. She is very anxious, but she agrees. Gerry winks at her, gives her the thumbs up, and walks through the gate.

5/64 **EXT. THE PALACE, GARAGES - DAY**

5/64

The GANGSTERS look up as Gerry walks through the gate. Everybody freezes in utter shock. Gerry takes everything in instantly. The open garage. The demeanour of all the people present. Mo McIntyre. He speaks very calmly.

GERRY

Okay, fellas. Just take a beat here, okay. Take a beat.

Sully looks around, very analytically. He is remarkably unfazed. He reaches toward the inside pocket of his coat. Gerry's eye is instantly attracted towards the movement.

GERRY (CONT'D)

No. No, no, no, do not! No!

Mo and Anto see it too. Gerry goes for his gun, but Sully is both preternaturally calm and much faster. He draws his gun and begins firing. He walks forward almost languidly emptying his gun into Gerry. Gerry falls.

There's a moment of utter shock, even amongst these most hardened gangsters. Sully turns, totally in control.

SULLY

Come on, get the fuck out of here!

Just as he shouts, Jen comes through the gate, her gun raised. Sully turns back to her, his gun pointed at her, but before he can get it level, she is firing, round after round into him. He drops. Now, everybody scatters in terror. Mo, Gordy and Anto make a break for their car. Jen, thinking they are coming at her, raises her gun again and fires wildly, almost indiscriminately. Fogerty and the DUBLIN GANGSTERS are all scattering now, into their cars, Jen runs towards Gerry, a guttural roar coming from deep within her. Jen is kneeling, holding Gerry, screaming at the heavens. A few metres away, Sully lies dead. Jen presses the red emergency button on her radio.

5/65 **EXT. CAR PARK - DAY**

5/65

Stevie and Grace are still looking over the city. They hear a long, loud, persistent beep from their radios. Grace turns to him, confused.

5/66 **EXT. STREET - DAY**

5/66

Annie looks at Helen, confused as they hear the alien sound come from their radios.

ANNIE

(baffled)

What's that?

HELEN

Come on!

Annie hesitates for a second and then sprints after her.

5/67 **INT. POLICE STATION, JONTY'S OFFICE - DAY**

5/67

Jonty looks up at the radio on his desk.

5/68 **INT. MI5, JOSEPH'S OFFICE - SAME TIME**

5/68

Joseph, from the comfort of his own office, has just watched the shooting. He is in shock. He looks to the radio in the corner, which seems to him to be screaming.

5/69

EXT. THE PALACE, GARAGES - SAME TIME

5/69

The screaming is coming from Jen. She is holding Gerry, there is blood everywhere, and she is screaming to the implacable grey sky.

5/70

INT. TRAINING CENTRE, WAITING ROOM - DAY

5/70

Tommy and Aisling emerge from the kill house out into the lobby.

AISLING

Oh my God, that was intense.

Tommy smiles.

TOMMY

Yeah.

AISLING

You think we passed?

TOMMY

Yeah. We passed alright.

AISLING

That was good advice. From your tutor con.

Tommy smiles.

TOMMY

Yeah. It was.

Then he notices something. Or rather, the absence of something.

TOMMY (CONT'D)

Where is everybody?

He looks up. Range wardens seem to be running towards the public radio set.

5/71 **INT. FLAT COMPLEX, OBSERVATION POST - DAY** 5/71

Mark and Rachel grab their camera and run for the door.

5/72 **EXT. STREET - MOMENTS LATER** 5/72

Mark and Rachel run to their car. He opens the boot and throws their long lens camera in. He runs to the driver's seat and Rachel to the passenger seat. They screech off up the street.

5/73 **INT. POLICE CAR - DAY** 5/73

Stevie and Grace are in deep shock as they race toward the scene. On the radio all they can hear are Jen's guttural screams. Grace can't believe these sounds. She can't believe what's happening.

5/74 **EXT. THE PALACE, GARAGES - DAY** 5/74

Jen is holding Gerry. Two people together have rarely been so alone.

CUT TO BLACK - FRENZIED RADIO CHATTER, OVERLAPPING AND INDISTINCT. CHAOS.

ENDS