

TWO CITIES

TELEVISION

An  Studios Company

GALLAGHER ► FILMS

BLUE LIGHTS

SERIES TWO

Episode Five: *'Where I Want to Be'*

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5.1 **INT. POLICE STATION, CORRIDOR - NIGHT** 5.1

ANNIE walks quickly along the corridor, consumed with rage. She walks into the...

5.2 **INT. POLICE STATION, MAIN OFFICE - CONTINUOUS** 5.2

...where she sees CANNING leaning over SHANE'S shoulder. Shane is writing a statement on his computer. They look up. Annie walks over.

ANNIE
Getting your story straight?

SHANE
(apologetically)
Annie, listen...

ANNIE
(to Canning)
You left him there!

SHANE
Listen...

ANNIE
(looking at Canning)
I'm talking to *him*!

CANNING
Calm down...

ANNIE
Don't tell me to calm down! I saw you driving away!

A beat. Canning smiles.

CANNING
Look, I heard the chatter on the radio. He's fine, isn't he? No serious injuries.

ANNIE
Only because we got to him! He could have been killed!

HELEN enters, at the other end of the room, too far away to hear what is being said. Annie doesn't notice her.

CANNING
(to Shane)
You need to put a muzzle on that,
mate.

Annie swings her fist, connects with Canning's chin, and
knocks him backwards on to the floor.

HELEN
Constable Conlon!

Canning is on the floor, dazed. Annie looks from Canning to
Helen. Out on Annie. She knows that she has fucked up
massively.

5.3

INT. HOSPITAL - SIDE WARD - NIGHT

5.3

TOMMY lies on a GURNEY. DOCTOR LAMBERT is tending to a wound
on his head. She's in her 20s. AISLING sits on a chair beside
Tommy and the doctor. She is leaning forward, watching with
interest. Tommy looks at her.

TOMMY
What are you doing?

AISLING
Just...watching.

TOMMY
Why?

AISLING
I'm fascinated by the human body.

Tommy's eyes widen.

TOMMY
You are *really* strange.

AISLING
(pleased)
Thanks.

Lambert smiles.

DOCTOR LAMBERT
(intently, whilst cleaning
the wound)
So...the X-ray hasn't shown up
anything.

AISLING
What...no brain at all?

Tommy rolls his eyes. Lambert tries not to laugh.

DOCTOR LAMBERT
(to Aisling)
Keep an eye on him overnight, yeah?
Wake him up every hour or so.

Tommy and Aisling look at one another. Lambert catches it.

DOCTOR LAMBERT (CONT'D)
Oh, sorry, I thought you were...

AISLING
(interrupting)
...Oh, yeah. Yeah, that's fine.
(a beat)
I can do that.

Aisling smiles at Tommy. His eyes widen again. She leans in again to look at his head.

AISLING (CONT'D)
(to Lambert)
Do you need a hand?

LAMBERT
(incredulous)
No.

AISLING
OK, yeah. No bother. Cool.

Tommy shakes his head. Out on Tommy. Trapped. But not entirely adverse to the situation.

5.4

INT. POLICE STATION, INSPECTOR HELEN'S OFFICE - NIGHT

5.4

Annie is in a seat. Helen paces the floor, outraged.

HELEN
What the hell were you thinking! Oh
no, sorry...you don't need to
answer that. As usual, you weren't
thinking at all, were you?

Annie is shaken.

ANNIE
I'm sorry.

HELEN
Sorry? What's sorry got to do with
it? Sorry means absolutely nothing.
(MORE)

HELEN (CONT'D)

You punched a senior officer in the face!

ANNIE

I know, I know...I just...

HELEN

I don't want to hear it!

HELEN (CONT'D)

Go home. I'll be in touch.

ANNIE

Helen...

HELEN

(infuriated)

Ma'am!

ANNIE

Ma'am...please.

A beat.

ANNIE (CONT'D)

What about what *he did* to Tommy?

HELEN

That's not your concern!

ANNIE

But...

HELEN

I said go home!

A beat. Annie, extremely emotional, gets up and leaves. Helen sits into her chair, totally deflated and also deeply angry. She slams her hand off the desk.

HELEN (CONT'D)

Shit!

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5.5

EXT. GVS, CITY - DAWN

5.5

Dawn over the city. Belfast is waking up. Shutters are pulled up on early morning shop fronts.

5.6 **EXT. SUBURBAN STREET - DAY**

5.6

ROBIN GRAHAM is walking back from the shop, a newspaper tucked under his arm. He sees a car turn on to the street in front of him. His expert eye recognises it immediately as an unmarked police car. He stops walking and waits for the car to approach. He knows it's going to stop. It does. DS TOM LOWRY, 40s, gets out alongside DC ALISON CONNOLLY (30s). LOWRY walks up to ROBIN casually. He shows his warrant card.

LOWRY

Hiya Robin. I'm Tom Lowry, Crime Ops.

Robin smiles knowingly.

ROBIN

I've pissed somebody off then.

Lowry shrugs.

LOWRY

Looks that way, aye.

Robin nods.

LOWRY (CONT'D)

So look, we have to search the house. There's a team there now. How's about you give me the keys and we'll drop them over there so they don't have to kick the door in. I'll caution you on the way to the station? Sound OK?

Robin nods.

ROBIN

What's the charge?

LOWRY

It's the Official Secrets Act, I'm afraid. Dissemination of stolen documents.

Robin nods. Lowry nods to the car, where Connolly stands beside the open door. Robin gets into the car. Connolly shuts the door.

5.7 OMITTED

5.7

5.8 OMITTED

5.8

5.9 INT. GRACE AND ANNIE'S APARTMENT - DAY

5.9

GRACE comes into the kitchen, dressed in her civilian clothes, ready for work. Annie sits at the table, in pyjama bottoms and a t-shirt. She's nursing a cup of tea. Grace sits opposite her. Annie looks up at her, bereft. Grace reaches out and takes her hand.

GRACE

I just spoke to Tommy. He's OK.

A beat.

ANNIE

Good.

GRACE

Hey. Listen. We'll get this sorted.
Yeah?

ANNIE

How?

Grace has no answer for this. A beat. Annie shakes her head.

ANNIE (CONT'D)

Do you know why I joined the
police?

Grace shakes her head.

ANNIE (CONT'D)

I felt like it.

Grace smiles, confused.

ANNIE (CONT'D)

I worked in an insurance company.
Went to get a sandwich one day at
lunchtime, saw an ad on the side of
a bus stop, applied that afternoon.
Never really thought about it.
About the fact that I might need to
leave home, leave all my friends.
Never even occurred to me.

Grace nods.

ANNIE (CONT'D)

I don't really think about anything. That's the problem.

Grace looks at her. This is true. Annie is emotional.

ANNIE (CONT'D)

I'm tired of it, Grace. I'm so... *fucking...tired* of it.

Grace nods. She hugs Annie.

GRACE

I know. I know. Tell me again. What Canning said. Before you hit him.

ANNIE

Why?

GRACE

Just tell me.

Out on Grace.

5.9A **EXT. POLICE STATION, COURTYARD - DAY**

5.9A

Grace walks towards a patrol car. SHANE is behind her, looking shame-faced. Grace gets into the car without ever looking at Shane.

5.10 **INT. POLICE PATROL CAR - DAY**

5.10

Grace is driving. Shane is OBS. They travel in stony silence.

SHANE

Look. I'm sorry. OK?

GRACE

For what? Leaving Tommy on his own or sharing photos of Annie with your mates...

SHANE

No...look...I didn't share photos...

GRACE

Look. Shane. I'm not interested. Let's just get through this shift, yeah?

BARNEY (O.S.)
Uniform to all call signs, we have
reports of a disturbance. Seven
Flax Avenue, over.

Shane thinks for a moment.

SHANE
Seven Flax Avenue...

Shane is thinking. Grace looks at him.

SHANE (CONT'D)
Yer man, Brendan.

GRACE
Huh?

SHANE
Been there before. Mental health
case.
(into his radio)
Seven four to uniform, responding.

Shane taps his pocket and takes out the sympathy cigarettes.
He checks them and puts them back in his pocket. Grace
watches him.

CUT TO:

5.11 **EXT. BRENDAN'S HOUSE - DAY** 5.11

The same house from episode one. Almost an identical scene, the door lying open, the sounds of ranting and raving from inside. Shane goes in first. Grace follows.

5.12 **INT. BRENDAN'S HOUSE - DAY** 5.12

Shane walks confidently into the small kitchen. Brendan is once again wrecking everything around him, roaring loudly.

SHANE

Whoa, whoa, whoa. Brendan.

Brendan doesn't stop!

SHANE (CONT'D)

Brendan! It's me. Shane. Remember?

Brendan stops now.

BRENDAN

Oh aye. You.

Shane once again leans nonchalantly against the counter, sideways on to Brendan. Non-threatening, amiable. He takes the cigarettes out of his pocket. He pushes one out of the pack.

SHANE

(smiling)

Fancy one?

Grace watches on. Brendan walks over, quietly, and reaches for the cigarette. Just before his hand gets to it, it stops. In an instant we see a glimmer of doubt in Shane's eyes. Then Brendan's other fist catches him full in the face. Grace jumps, completely startled. Shane and Brendan fall to the floor, grappling. Brendan gets an arm free and punches Shane again.

Instinctively, automatically, Grace moves forward to help Shane. Then she stops. She watches them grapple.

5.13 **INT. POLICE STATION, NICOLA'S OFFICE - DAY** 5.13

Canning stands. He has a bruise on his chin. NICOLA sits, reading a document.

NICOLA

This is excellent intelligence work, Detective Canning. Well done.

Canning nods, pleased.

CANNING

My methods weren't to everyone's tastes, ma'am.

NICOLA

Yes, well. Desperate times call for desperate measures.

CANNING

That's what I thought, ma'am.

NICOLA

So now what?

CANNING

Depends on the objective, ma'am.

Nicola leans back.

NICOLA

Go on.

CANNING

Is it to take Thompson out as soon as possible, and deal with whoever steps up next...or is it to cut the supply? Clean up the city centre?

A beat.

CANNING (CONT'D)

Personally I'd like to work out who Lee Thompson is. What he wants.

Nicola considers this. She looks at him. Out on Canning.

5.14 **INT. THE LOYAL PUB, MAIN BAR - DAY**

5.14

Various PEOPLE from the estate wait patiently in the bar. Nobody is drinking or talking. It has the feel of a doctor's waiting room. MAGS and RAB watch them from the bar. CRAIG appears.

CRAIG

Next.

STACEY, 30s, gets up and follows him. Mags and Rab exchange a glance.

5.15 **INT. THE LOYAL PUB, UPSTAIRS ROOM - MOMENTS LATER** 5.15

LEE sits at a large desk. Craig sits down beside him. Stacey sits down in front of him, extremely nervous.

LEE
Alright, Stacey.

STACEY
Hi Lee.

Lee has a notepad in front of him. He looks at it - rows of numbers, like a ledger. He looks up at Stacey.

LEE
How much did you owe Davy Hamill?

STACEY
It's...a lot, Lee.

Lee nods.

STACEY (CONT'D)
(pleadingly)
They came up to me at the food bank. Asked if I needed a few quid for Christmas. You know for the kids presents? I said OK. But the payments Lee...the payments...

LEE
(interrupting)
How much is it?

STACEY
I borrowed nine.

Lee jots the number down.

LEE
Nine thousand?

Stacey laughs in disbelief.

STACEY
Nine hundred. I've paid that off three months ago but...the interest like. I just...I can't...

LEE
How much have you still to pay?

STACEY
A thousand.

Lee and Craig exchange a glance.

LEE
And you're paying...

STACEY
A hundred a month.

Lee nods. He looks down at the notepad, scribbles something.

LEE
OK. Not any more.

This is Stacey's worst nightmare.

STACEY
(panicking)
Lee, I can't afford any more, we
can't even put gas on the meter,
the kids are freezing in the
house...

LEE
No, I mean no more payments.

STACEY
What?

LEE
Your debts are forgiven.

Stacey immediately wells up.

STACEY
I'm sorry...what...
(tearfully)
What...

LEE
It's written off, Stacey. You can
forget about it.

Stacey is struggling to speak. Lee nods to Craig, who reaches into a bag at his feet. He hands an envelope to Lee.

LEE (CONT'D)
Here's two hundred. Get the gas and
the electric back on, OK?

Stacey looks at the envelope. She wipes away a tear.

STACEY
Seriously?

Lee nods. A beat. Stacey has never been given anything in her life for free. She summons the courage to find out about the catch.

STACEY (CONT'D)
What...what is it you want?

LEE
I want us to get back to how things used to be around here.

STACEY
(still in total disbelief)
I don't know what to say...

LEE
(smiling)
Go on. Get out of here.

Stacey takes the envelope and stands up.

STACEY
Thank you.
(a beat)
Thank you so much.

Lee nods. Craig gets up and shows her out.

5.16 **INT. THE LOYAL PUB, MAIN BAR - MOMENTS LATER**

5.16

Mags is behind the bar. Rab sits at it, drinking tea. Stacey comes downstairs. She walks up to Mags. She reaches out and takes her hand.

STACEY
Your brother is a great man.

Stacey walks off and Mags watches her go. Behind them, Craig has come downstairs.

CRAIG
Next.

A MAN in his 40s gets up and follows Craig. Mags looks at Rab. Then at the queue of more than a dozen people waiting. All ages. Rab shakes his head. He knows that somewhere along the line, this means trouble.

5.17 **INT. POLICE STATION, CORRIDOR - DAY**

5.17

Helen walks along the corridor trying to keep up with Nicola.

HELEN

Ma'am...is there somewhere we can discuss this privately?

NICOLA

It's not a good time. I have...
(evasively)
Somewhere to be.

Helen keeps trying.

HELEN

Ma'am...

NICOLA

(interrupting)
What is there to discuss? She assaulted a senior officer. With witnesses.

HELEN

Ma'am, there were extenuating circumstances.

Nicola stops and looks at Helen.

NICOLA

(viciously)
Just imagine, for one second, what it would do to discipline in that section if that officer isn't punished...*and seen to be punished!*

HELEN

Ma'am, DS Canning sent her colleague into a dangerous situation in direct contravention of the regulations and then *left him there!*...I'm making a formal complaint to PSD...

Nicola stops.

NICOLA

Oh for Christ's sake, Inspector. Listen to yourself!

Helen is shocked at Nicola's ferocity.

HELEN

I'm...sorry?

NICOLA

(interrupting)

DS Canning's intel report this morning showed exceptionally good police work. For the first time in months we have a definite lead on how these drugs are being distributed. We're one step closer to putting a lid on this thing. And you want to *punish* him?

HELEN

(slowly)

He broke the rules.

NICOLA

(hissing)

Grow the *fuck* up, Helen!

Helen has never heard Nicola swear like this before. She is taken aback. Nicola storms off. Helen watches her go.

5.18

EXT. POLICE PATROL CAR - DAY

5.18

Grace watches Shane put Brendan, handcuffed, into the back of the car. Brendan's face is covered in orange dye from the PAVA spray. She keeps standing there as Shane walks around to the other rear door. Shane stops.

SHANE

Why didn't you spray him as soon as he jumped me?

Grace shrugs.

GRACE

Sorry.

SHANE

So what? Are we evens now?

GRACE

(matter of factly)

No. Not even close.

Grace gets into the car. Shane gets in beside Brendan. Out on Shane.

5.19 **INT. POLICE STATION, RECEPTION - DAY**

5.19

JEN is in reception. Various OFFICERS walk past her in uniform. She looks around. SANDRA emerges from the corridor. She stops and looks at Jen. A moment.

SANDRA

Hi.

Jen stands up.

JEN

Hi.

Sandra smiles. She hugs Jen.

SANDRA

Come on.

5.20 **INT. POLICE STATION, CORRIDOR - DAY** 5.20

Jen walks with Sandra towards the interview suite. Jen stops at the memorial to GERRY. She looks at it. So does Sandra. They look at each other. They walk on.

5.21 **INT. POLICE STATION, INTERVIEW SUITE - MOMENTS LATER** 5.21

Jen walks into the interview suite. Robin is waiting for her, alone. She sits down beside him.

JEN

This is my fault.

ROBIN

Your fault?

JEN

I used the names in the documents you showed me to contact some of your old colleagues. They must have reported it.

Robin nods.

ROBIN

It's fine.

JEN

No. It isn't. I shouldn't have done it. I should have been more careful...

ROBIN

(interrupting)

Jen. I'm exactly where I want to be.

LOWRY enters. They both look up at him.

5.22 **INT. POLICE STATION, SANDRA'S OFFICE - DAY** 5.22

Sandra looks up and sees Tommy and Aisling in the corridor. Tommy in the same civilian clothes as the night before. Sandra jumps up and opens her office door.

SANDRA

Tommy! I told you not to come in!

TOMMY

I know, skipper. It's just...I need to talk to you.

A beat. Sandra looks at Aisling, who shrugs in assent. Out on Sandra.

5.23 **EXT. PATROL CAR, CUSTODY SUITES - DAY** 5.23

The familiar line of police cars snaking towards custody.

5.24 **INT. POLICE PATROL CAR - CONTINUOUS** 5.24

Grace sits in silence. She looks at her watch. She sighs. Shane sits in the back seat, looking out the window. Brendan sits beside him, handcuffed. He looks from Shane to Grace and back again. He says nothing. Shane leans forward...

SHANE

Look, Grace...

A beat.

SHANE (CONT'D)

I didn't want to leave him there.

GRACE

But you did.

SHANE

I told Canning not to leave.

Grace sighs.

GRACE

Annie could lose her job.

SHANE

She punched him!

GRACE

Because you and your mate Canning could have got Tommy killed!

Shane shakes his head.

SHANE
Canning's not my mate.

Grace looks in the mirror.

GRACE
No? Well then it looks like you've
got no mates at all.

Brendan looks at Shane.

BRENDAN
Billy no mates.

SHANE
Fuck off, Brendan!

Grace smiles. Out on Shane.

5.25 **INT. POLICE STATION, SERGEANT SANDRA'S OFFICE - MOMENTS LATER** 5.25

Sandra sits at her desk. Tommy is in front of her.

SANDRA
So the man who attacked you last
night was definitely Keith Wylie?

Tommy nods.

TOMMY
He said he'd get me some day.

SANDRA
I can't believe he was back on the
street. Jesus, what do you have to
do to go to prison these days?

Tommy shrugs.

SANDRA (CONT'D)
We're going to find him, Tommy.

Tommy nods.

TOMMY
Listen. I need to see the video
again.

Sandra is confused.

SANDRA

What video?

A beat. This is difficult.

TOMMY

The video.

Sandra gets it now. Out on Sandra.

5.26 **INT. POLICE STATION, CORRIDOR - MOMENTS LATER**

5.26

Sandra shows Tommy out of her office. Aisling is waiting for him.

SANDRA

I'll speak to Inspector McNally.

Tommy nods. He walks towards the main office. Just outside it, CANNING comes around the corner. Aisling, at her desk, sees them. Canning stops. He decides to make the best of it. He goes for smiles and bluster. He taps Tommy on the shoulder.

CANNING

Mate. Well done last night. You played a blinder. Great work. The Chief Super is delighted. She's got her eye on you.

Tommy nods. He considers his response. A beat. He nods.

TOMMY

Go fuck yourself.

Tommy walks past Canning. Aisling smiles.

AISLING

Fucking yesss...

Out on Tommy.

5.27 **INT. POLICE STATION, INTERVIEW SUITE - DAY**

5.27

Jen sits beside Robin. On the other side of the desk are Lowry and Connolly.

LOWRY

So you took these documents from your place of employment upon your retirement from Special Branch?

ROBIN

I did, yes.

Jen jumps in.

JEN
Robin...this is not the place...

ROBIN
(louder)
Of a planned bomb attack on a fish
and chip shop situated...

Jen has fully lost control.

JEN
Robin!

LOWRY
OK. OK. Stop the tape. We're going
to take a break now.

ROBIN
We are not taking a fucking break!

Connolly stops the tape. Lowry looks at Jen. He shakes his head. Jen knows that she is in way over her head, in every way. She had not realised the depths of Robin's trauma, or what she has unleashed in him.

LOWRY
We're taking a break.

Out on Jen.

5.30 **INT. THE LOYAL PUB, PUMP ROOM - DAY**

5.30

Lee and Craig are changing beer kegs.

CRAIG
Last night worked. Just about. But
there was a cop in that club. You
know what that means. Don't you?
They're on to you.

Lee nods.

LEE
That was just a matter of time.
I'll deal with it.

Lee is happy, nonchalant.

LEE (CONT'D)
Who's yer man? Who beat up the cop
last night?

CRAIG
Wylie. Dixon's man.

Lee nods.

LEE
He's gonna have to go.

CRAIG
Leave it to me.

LEE
Nah. I have a better idea.
(a beat)
Is the wee lad around?

CRAIG
The wee lad? Henry? Why?

Lee nods. He smiles.

5.31 INT/EXT. POLICE STATION, POLICE PATROL CAR/COURTYARD - DAY 5.31

Shane and Grace park their car. Just as they are about to get out, Stevie approaches and taps at Shane's window. He winds it down. Shane is trapped between Stevie and Grace.

STEVIE
(to Shane)
A word?

SHANE
Not you as well.

STEVIE
(angrily)
Yeah. Me as well.

Shane shakes his head.

STEVIE (CONT'D)
Annie Conlon's job is on the line
here.

Shane sighs.

SHANE

Yeah.

GRACE

You heard what he said to her.
Before she hit him.

SHANE

What?

GRACE

You were there. You heard it.

A beat.

STEVIE

You have to stand up here.
(a beat)
You have to.

Shane shakes his head, conflicted.

STEVIE (CONT'D)

Listen. Everybody knows you're just passing through. You think you're destined for bigger things. That's fine. No problem. But when it hurts people in this section, then it's a problem. A big fucking problem.

A beat.

GRACE

See, the thing is, Shane, I don't think you're like Murray Canning. I just don't think that's who you are. And that's a good thing.

(a beat)

But you have to see that now.

(a beat)

Not next week. Not tomorrow. Now.

Grace looks at Stevie. She gets out of the car and they both walk away. Shane sits there, alone.

Stevie follows her. Shane doesn't move. He knows that he has just heard the truth.

Grace and Stevie are walking away.

STEVIE

How's Annie?

GRACE

Not good She knows she's screwed up.

Stevie nods.

STEVIE

(muttering)

I know the feeling.

Grace stops.

GRACE

What?

Stevie shakes his head. He walks on. Grace follows him. Out on Grace.

5.32

INT. POLICE STATION, CORRIDOR - DAY

5.32

We are outside HELEN'S OFFICE. Tommy and Jonty stand on opposite sides of the corridor. An awkward silence.

JONTY
Inspector McNally wants me across
this.

Tommy nods. An awkward silence.

JONTY (CONT'D)
How's the head?

TOMMY
(quietly)
Fine.

A beat. The door beside them opens. Helen walks out. She looks at Jonty.

HELEN
This had better be worth it.

She casts a glance back at her office. She walks away down the corridor. Jonty and Tommy go inside.

5.33 INT. POLICE STATION, HELEN'S OFFICE - DAY

5.33

On Helen's desk is a USB stick. Jonty plugs it in to her computer and opens it up. The video of Gerry's death. Tommy leans in closer. His eyes are fixed on the screen.

TOMMY

That's him. The guy who drives away. There. He was in the club too.

Jonty is intrigued.

JONTY

You're sure?

Tommy nods.

TOMMY

Yeah.

JONTY

The Ginley gang. From Dublin. They're back.

TOMMY

Or they never went away.

Jonty is intrigued. He considers this. He stops the video and closes the file.

JONTY

I've never said sorry.

TOMMY

For what?

Jonty points to the monitor.

JONTY

For my part in this. For everything.

Tommy looks at Jonty. He nods.

TOMMY

I think maybe I get it now. You get carried along. You don't know when to say stop.

Jonty nods.

JONTY
Yeah. That's it.
(a beat)
That's it exactly.

A beat.

JONTY (CONT'D)
Is it true you told Canning to go
fuck himself?

Tommy nods. Jonty considers this. He extends his hand. Tommy looks at it for a moment. Tommy shakes Jonty's hand. Out on Tommy.

5.34 **INT. POLICE STATION, CORRIDOR - DAY**

5.34

Jen is at the vending machine. Nicola approaches. Jen is shocked.

NICOLA
Can I have a word?

On Jen.

5.35 **INT. POLICE STATION, SIDE ROOM - DAY**

5.35

Nicola and Jen are both standing.

NICOLA
This has to stop.

Jen is outraged.

JEN
What the hell are you even doing
here! This is none of your
business!

NICOLA
I wish that were true.

A beat.

JEN
What are you talking about?

NICOLA
Take a seat.

JEN
No. Thank you.

Nicola sits.

NICOLA
This isn't going to go anywhere. It
can't.

JEN
What?

NICOLA
As soon as you filed the case it
was flagged. At government level.
They'll never let it proceed.

JEN
It's a legal case! Only a judge can
stop it!

Nicola scoffs.

NICOLA
You have a lot to learn.

Jen is seething.

JEN
(sharply)
OK. Well please enlighten me.

Out on Jen. Her anger is melting into uncertainty.

5.36 **INT. POLICE STATION, CORRIDOR - DAY**

5.36

Stevie and Grace walk up the corridor.

GRACE
How are you?

STEVIE
Yeah. You know.

Grace nods. It's awkward between them.

Canning is coming the other way.

CANNING
Beauty and the beast.

GRACE
(angrily)
Excuse me?

CANNING
Just messing.

GRACE
Murray. You remember when we looked
into the shooting of that young lad
last year?

CANNING
Yeah, of course.

GRACE
I thought you were someone
different then. Someone better. And
I think you did too.

Canning's smile tries to disguise the fact that this has
stung him. Grace walks on. Stevie looks at Canning. He
shrugs.

STEVIE
Ouch.

Canning looks at him. He walks on. He meets Shane.

CANNING
With me.

SHANE
I just need to...

CANNING
(angrily)
I said with me!

Out on Shane.

5.37 **INT. POLICE STATION, BACK STAIRWELL - DAY**

5.37

Shane looks at Canning.

CANNING
I swear to God. These fucking
people. They don't have a clue!

SHANE
They're angry. About last night.

CANNING
I don't give a shit!

A beat.

CANNING (CONT'D)
OK. Listen. This is all about Lee
Thompson now. He's our only target.

SHANE
For surveillance?

CANNING
No. Fuck surveillance. We have to
reach out to him.

SHANE
(surprised)
Reach out to him? You're not
serious?

Canning nods.

CANNING
Of course. I want to see where he's
going with all this. You know? Does
he have a sensible head on his
shoulders? I need to get the
measure of him.

A beat.

CANNING (CONT'D)
Jump into your civvies and we'll go
see how he feels about having a wee
word with us.

A beat. Shane looks at Canning. Shane looks down at his own
uniform. A beat. He looks back up at Canning.

SHANE
Sarge, this thing with Annie
Conlon.

CANNING
What about it?

SHANE

Is there any chance you could...let
it lie?

Canning scoffs.

CANNING

And have every peeler in Belfast
know I was slapped by a new
constable and did nothing about it?
Don't think so, mate.

A beat.

CANNING (CONT'D)

Find one that's house trained next
time.

Shane looks at Canning. Canning smiles.

CANNING (CONT'D)

Right. Come on. Get changed. I'll
meet you in the car park.

On Shane. He is struggling.

5.38

INT. POLICE STATION, SIDE ROOM - DAY

5.38

Nicola and Jen are in a heated argument.

NICOLA

Just explain to me what it is you
want, Jen.

JEN

I want to get the truth for Happy
Kelly. Robin Graham knows that
truth. Or part of it. Both of them
just want to be listened to. They
want someone to acknowledge what
happened! What they've been
through!

NICOLA

They want that? Or you do?

A beat. On Jen.

JEN

What?

NICOLA

A year ago, you shot and killed a man. You've refused all help. All counselling. You've thrown yourself into a new job. No friends. No socialising. Just work. And now here you are. Excavating trauma. Just not yours. Looking for the truth. Just not yours.

A beat.

NICOLA (CONT'D)

Jesus, Jen. Can't you see?

Jen is stunned by this, because Nicola is articulating something that is profound and true. She doesn't want to believe it.

JEN

No. No...that's not...I didn't do this because...

NICOLA

(interrupting)

Jen. This is all about you.

Jen is speechless. A beat.

NICOLA (CONT'D)

Listen. There's a way out.

JEN

What?

Nicola sighs.

NICOLA

I've been speaking to the Crown solicitor. They're willing to offer a deal. A settlement for Happy Kelly. A substantial sum. If you take it, Robin Graham is released without charge. You get your win. We all move on.

A beat. Jen realises something with immediate and crushing certainty.

JEN

We? What do you mean we?

Jen looks at Nicola. She flinches.

(MORE)

JEN (CONT'D)

Oh my God. This comes back to you!

(a beat)

You're involved in this somehow!

A beat. Nicola looks at her. She stands up.

NICOLA

Yes. I am.

Out on Jen. Her world shifting on its axis.

5.39 **EXT. MOUNT EDEN ESTATE, WYLIE'S HOUSE - DAY**

5.39

Lee and Craig approach a terraced house. Henry is beside them.

LEE

Keep an eye out for peelers.

Craig nods towards Henry.

CRAIG

Are you sure about this?

LEE

Yeah. I am.

(to Henry)

Henry. What do we say to bad people around here?

HENRY

We tell them to go away somewhere else.

LEE

Exactly lad.

Henry nods. Craig is uneasy but says nothing. Henry is thrilled. Lee hammers the door.

5.40 **OMITTED**

5.40

5.41 **INT. POLICE STATION, INSPECTOR HELEN'S OFFICE - DAY**

5.41

Helen looks up.

HELEN

Come in!

Shane walks in. Helen is surprised.

HELEN (CONT'D)

Yes?

A beat.

SHANE

Can I...talk to you about something?

Out on Helen.

5.42

INT. WYLIE'S HOUSE - MOMENTS LATER

5.42

Wylie sits on a chair opposite Lee and Henry. He is pale, shaken. He looks at Henry.

LEE

Talk away. Henry's solid.

Henry can't believe this. He looks back at Wylie.

WYLIE

Look, what happened with that cop in the club...I'm sorry...I was...I was...

LEE

Why were you there?

WYLIE

I wanted to work for you, Lee, that's the truth. Then I saw that cop...I thought. This is a problem for you. I thought if I take him on now, it'll make a commotion. You'll know they were there. Watching. I did you a favour, Lee. I did it for you.

A beat. Lee considers this.

LEE

How's about this?

(a beat)

You went there because you always go there and you didn't know what else to do. Then you saw that cop and you couldn't stop yourself. Because, Keith.

(a beat)

You're stupid.

(a beat)

Really, really stupid.

A beat.

WYLIE

No, Lee...I...

LEE

Henry. Do you know who Adolf Hitler is? And the Nazis?

Henry nods.

HENRY

They were really bad.

LEE

Yeah. Really bad.

(a beat)

That's what Keith is.

WYLIE

Lee...I'm not into that shit any more...

Lee grabs Wylie's arm, and turns it around roughly to expose his tattoo. Henry looks at it, confused. Wylie tries to cross his arms quickly to cover it.

LEE

Combat 18.

Lee points back at Wylie's arm. Wylie wants the ground to swallow him up. Lee is holding his arm.

LEE (CONT'D)

So, A and H, for Adolf Hitler are the first and eighth letters of the alphabet. Hence the 18 in Combat 18.

Lee nods.

LEE (CONT'D)

Now Henry, our forefathers went to fight the Nazis. King and Country. Gave their lives for that. So what kind of loyalist would want to be a Nazi? I mean, what does that make him? Would you say?

HENRY

A bad man?

Lee nods.

LEE
Go ahead Henry.

WYLIE
For fuck's sake, Lee!

LEE
Henry...

HENRY
(to Lee)
You have to go away. Forever.

A beat. Wylie looks at Henry.

LEE
We'll give you an hour to get
packed.

A beat. Wylie knows this is it. There is to be no
negotiation.

WYLIE
Why Lee? Just tell me why?

Lee reaches out and grabs Wylie's arm, where the tattoo is.
He squeezes his fingernails into the flesh. Wylie winces. Lee
leans forward, fire and fervour in his eyes.

LEE
Because you're the past, Keith. And
we're the future.

Out on Henry, spellbound.

5.43 **INT. GRACE AND ANNIE'S APARTMENT - DAY**

5.43

ANNIE sits on the sofa staring vacantly at the TV. She gets
up. She goes to the fridge. She takes out a half-empty bottle
of white wine. She looks at it. She puts it back in the
fridge. She knows that's not what she wants now. She sits
down and opens her phone. She looks at pictures of herself
playing camogie. She puts the phone down. She is emotional.

5.44 **OMITTED**

5.44

5.45

INT. POLICE STATION, MAIN OFFICE - DAY

5.45

Tommy is on the computer. He's still in his civilian clothes. Jonty approaches. He pulls up a chair beside him.

JONTY

I hear you're confined to barracks.

TOMMY

In case I have a concussion.

JONTY

Might be hard to tell.

Tommy looks at him. Jonty smiles.

JONTY (CONT'D)

How'd you feel about looking at all of our contacts with Lee Thompson over the last few weeks? See if there's a way in to him we haven't seen yet?

TOMMY

Me? Is that not Canning's job?

JONTY

Yeah. Exactly.

Tommy considers this. He nods.

JONTY (CONT'D)

You can use my login. Better access to what you need.

Tommy logs out. Jonty leans over and logs in. He stands up.

JONTY (CONT'D)

Don't be sending any emails.

Tommy smiles. Jonty nods. He leaves. Tommy looks at the screen. He opens up the NICHE system. He types "Lee Thompson" into the computer. Out on Tommy.

5.46 **INT. THE LOYAL PUB, BACK STAIRS - DAY** 5.46

Mags comes running back down the stairs and sees the back door lying open.

MAGS

Shit!

She runs back into the bar.

5.47 **INT. THE LOYAL PUB, MAIN BAR - CONTINUOUS** 5.47

Mags walks in. Rab looks up.

MAGS

I thought Henry was upstairs. He's not.

Rab nods sadly.

RAB

Aye. Have you tried your brother?

Mags picks up her phone and tries calling Lee.

MAGS

Shit! Come on!

5.48 **EXT. MOUNT EDEN - DAY** 5.48

Lee, Craig and Henry are walking along. Lee answers his phone.

LEE

He is aye.

A beat.

LEE (CONT'D)

Yeah he's grand. We're just going for a walk.

(a beat)

Maybe an hour? Yeah. It's fine Mags.

(a beat)

Mags. It's fine.

Lee hangs up. He rubs Henry on the head. Henry smiles. They walk on.

5.49 **INT. POLICE STATION, SIDE ROOM - DAY**

5.49

Jen is facing off against Nicola.

JEN

You arranged this. The arrest. All
of it.

Nicola shakes her head.

NICOLA

No. I didn't. But as District
Commander I was informed of it.

JEN

But here you are. Looking to save
your own skin.

NICOLA

It's not like that.

JEN

Well that's what it looks like,
mum!

A beat.

JEN (CONT'D)

What did you do?

A beat.

NICOLA

I wrapped it all up.

JEN

What?

Nicola takes a deep breath.

NICOLA

Around the time that you were born,
I was transferred into special
branch. I was a young woman,
ambitious woman. Like you are now.
I'd never handled an agent myself.
They saw me as a clean skin. That's
why they chose me.

A beat.

JEN

Chose you for what?

Nicola smiles sadly.

NICOLA

By then it was clear which way the
wind was blowing. The conflict was
nearly over, for all of us. I was
tasked with downsizing our agent
running operations. I reviewed
every case. Read every file. Stood
down assets, paid others off. I
cleaned house Jen. But in order to
do that, I had to know everything.
Every last detail.

A beat. Nicola thinks. She shakes her head.

NICOLA (CONT'D)

I wasn't a clean skin after that.

JEN

How can you just...walk
around...knowing all this. Being
part of it?

NICOLA

It was worth it.

JEN

Worth it? Are you joking?

Nicola shakes her head.

NICOLA

The decisions we made back then.
They were dreadful. One life versus
ten. Two versus seven. How do you
even start to think about it? We
had no help, no guidance, no law.
And yet...in the end..we stopped a
civil war.

A beat. Jen shakes her head.

JEN

Oh, come on.

NICOLA

We did. I believe that.

A beat. Jen shakes her head, disgusted.

JEN

(angrily)
You played God!

Nicola nods.

NICOLA

Jen, why do you think the
government is stopping all legal
cases relating to the past in
Northern Ireland?

JEN
(bitterly)
To protect people like you?

Nicola nods.

NICOLA
Because those cases would have
revealed the truth. And the truth
is too much.

Jen considers this.

JEN
How can you even...say that? It
needs to be out in the open. All of
it!

Nicola is rueful.

NICOLA
You think it will help him? Alan
Kelly? Knowing the truth?

JEN
(resolute)
Of course it will help him. And he
deserves it.

A beat. Nicola shrugs.

NICOLA
Look at Gerry Cliff.

JEN
(incredulous)
Gerry? What about him?

NICOLA
He wanted the truth. He wanted it
so badly he ran towards it and
didn't think about the cost. And he
brought you with him.

JEN
(angrily)
Gerry was a good man!

Nicola nods.

NICOLA
(calmly)
He was. Yes. Too good.
(a beat)
Like you.

A beat.

NICOLA (CONT'D)
Jen. Please believe me when I say
there are some things it's better
not to know.

Jen shakes her head.

NICOLA (CONT'D)
Don't destroy your future over
this. Please. Just... don't.

Out on Jen.

5.50 **INT. POLICE STATION, KITCHEN - DAY** 5.50

Helen is looking at the photos of the section on the wall.
She's on her phone waiting for Annie to pick up.

5.51 **INT. GRACE AND ANNIE'S APARTMENT - DAY** 5.51

Annie answers her phone.

ANNIE
Hello?

5.52 **INT. POLICE STATION, KITCHEN - DAY** 5.52

HELEN
Annie it's me. Can you come in?

5.53 **INT. GRACE AND ANNIE'S APARTMENT - DAY** 5.53

ANNIE
Am I going to lose my job?

5.54 **INT. POLICE STATION, KITCHEN - DAY**

5.54

Sandra enters. Helen turns.

HELEN

Just come in, OK? See you soon.

5.55 **OMITTED**

5.55

5.56 **INT. POLICE STATION, KITCHEN - DAY**

5.56

Helen hangs up. Sandra looks at her.

SANDRA
You think he'll stand over it?

HELEN
Shane? I think so, yeah.

SANDRA
Maybe we got him wrong.

Helen shrugs.

HELEN
Wonders never cease.

Sandra smiles.

SANDRA
Not round here they don't.

Helen gets a ping on her phone.

HELEN
That warrant order for the doorbell
footage just came through. Can we
get it picked up?

Sandra nods.

SANDRA
I'll get Stevie and Grace to do it.

HELEN
I thought they wanted to be
separated?

SANDRA
They need to sort it out sometime.

A beat. Sandra smiles.

SANDRA (CONT'D)
I mean, what's the worst that can
happen?

Helen smiles. Out on Sandra.

5.57 **OMITTED**

5.57

5.58 INT. THE LOYAL PUB, MAIN BAR - DAY

5.58

Canning and Shane walk in to the bar. Rab looks up with deep suspicion. Mags glances at Rab and then approaches them.

MAGS

What?

CANNING

Just here for a drink.

Mags looks them up and down. She knows they are police just by the way they hold themselves.

MAGS

Don't think so.

Canning smiles. He pulls up a stool at the bar. He beckons to Shane to sit beside him. He sits. Mags walks up to them.

CANNING

Your brother around?

MAGS

No.

CANNING

That's OK. We'll wait.

MAGS

I'd like you to leave.

A beat.

CANNING

That's a tough one. Maybe you should call the police.

Out on Mags.

5.59 INT. CITY CENTRE, POLICE PATROL CAR - DAY

5.59

AISLING is driving. SANDRA is observing, scanning the streets.

SANDRA
So how are you finding the section?

AISLING
(unconvinced)
Yeah. You know.

SANDRA
What?

AISLING
Nah it doesn't matter.

SANDRA
No go on. What?

AISLING
Really?

SANDRA
Yeah.

AISLING
I think you're all grieving.

Sandra is shocked.

SANDRA
You think we're all...what?

AISLING
I think you're all grieving.

On Sandra. She's knocked back by this.

Sandra casts a sideways glance at her. Then she notices something outside.

SANDRA
Shit...

AISLING.
What...

SANDRA
That's Keith Wylie.

AISLING.
Shit...really?

Aisling arches her neck to try to see him.

SANDRA
Keep going, keep going...

They drive on...

AISLING.
Did he see us?

Sandra is looking in the mirror...

SANDRA
He's not moving...

A beat.

SANDRA (CONT'D)
Uniform from seven zero we have
eyes on Keith Wylie at Ravenmoor
Road, over.

BARNEY (O.S.)
Seven zero, uniform sending back
up.

SANDRA
OK, look. We're going to swing
around on three and floor it. We're
going to do this quickly, yeah?

AISLING.
Yeah, yeah.

SANDRA
OK, clear front,
(she looks behind)
...clear
back...one...two...three...go...

Aisling executes a quick and tight U-turn and puts her foot down. The car leaps forward, and skids to a halt beside Wylie. He considers running, but decides against it. There's one other person at the bus stop, AGNES, 70s. She turns in total surprise. Sandra walks quickly up to Wylie.

SANDRA (CONT'D)
Sir, can I ask you to put your
hands above your head immediately,
please...

AISLING.
(to Eileen)
Madam, can you step back, please.

Wylie stands there, immobile. Sandra takes a step forward.

SANDRA
Sir, keep your hands visible.

Aisling racks her baton. Wylie looks calmly from Aisling to Sandra. He smiles. On Sandra, this is ominous, and she knows it.

SANDRA (CONT'D)
Sir...

WYLIE
...Fuck it.

Wylie lifts up his arm, shows the tattoo. He smiles.

WYLIE (CONT'D)
Might as well enjoy kicking the
shite out of a
stupid...black...bitch.

Wylie leans back to throw a haymaker at Sandra. He signals it too much. To his complete surprise, she catches it with her left arm, and holds his arm in a tight clinch. A look of total amazement on his face as she leans in and knees him full force in the groin. He drops to his knees and she's already behind him, cuffing him. Aisling smiles.

AISLING
Option D!

Sandra leans down to Wylie, and whispers quietly in his ear.

SANDRA
You can spend the next ten years in
prison thinking about who exactly
kicked your fucking arse.

Sandra lets him slide to the ground, where he curls up in a ball. AGNES shuffles over. She looks down at him.

AGNES
See? That's what ye get for being a
racist...fuckin'...prick...

AISLING.
Thanks, madam, thank you...that'll
do.

Aisling guides Agnes away, but she's smiling. She looks back at Sandra dragging Wylie off the floor.

AISLING

Uniform from seven zero. You can stand down that back up. It's under control. Over.

BARNEY (O.S.)

Seven zero received.

Out on Aisling.

5.60 **INT. POLICE STATION, INTERVIEW ROOM - DAY**

5.60

Jen walks in to find Robin sitting alone. She sits down.

JEN

They're not going to hold you.

Robin is disappointed.

ROBIN

What? Why?

JEN

They say they've retrieved the documents from your house. They say that in the light of your exemplary service for thirty five years, it won't be in the public interest to charge you.

A beat.

ROBIN

I just want to talk about what happened. I need to.

Jen reaches out and takes his hand.

JEN

I know.

A beat. Jen sighs.

JEN (CONT'D)

I know.

5.61 **OMITTED**

5.61

5.62 INT. EILEEN'S HOUSE - DAY

5.62

Stevie and Grace sit opposite Eileen in the kitchen. She has her glasses on, reading the warrant. On the table are an array of sandwiches, scones, and tray bakes.

EILEEN
Alright then.

She looks up at them.

EILEEN (CONT'D)
I just have to keep myself right,
love, do you know what I mean?

Stevie nods.

STEVIE
Absolutely, Eileen.

A beat. Eileen smiles. Stevie looks at the mountain of food.

STEVIE (CONT'D)
You having some people over?

EILEEN
That's for you, love.

Stevie looks at Grace. Then back at Eileen.

STEVIE
What?

EILEEN
The wee man rang and said youse
would be dropping in, so...

STEVIE
Ah sorry, Eileen...we can't really
stay...

Eileen's face falls. Grace notices it.

GRACE
Well, I mean we can. For a few
minutes anyway.
(to Stevie)
Can't we?

Stevie shrugs. Eileen smiles and nods, delighted. Stevie looks at the table of food.

STEVIE

Why not.

Out on Eileen, delighted.

5.63

INT. CRAIG'S HOUSE - DAY

5.63

Henry is playing a games console. A shoot'em up. Lee and Craig sit at the back of the room, at a dining table, looking at wrapped packets of cash.

LEE

We have to get it to the solicitor by Monday. He knows what to do with it.

Lee's phone rings. It's MAGS.

5.64 **EXT. THE LOYAL PUB - DAY** 5.64

Mags stands on the street.

 MAGS
 There's peelers here waiting for
 you!

5.65 **INT. CRAIG'S HOUSE - DAY** 5.65

 LEE
 How many?

5.66 **INT. THE LOYAL PUB - DAY** 5.66

 MAGS
 Two!

5.67 **INT. CRAIG'S HOUSE - DAY** 5.67

 LEE
 Uniform?

5.68 **INT. THE LOYAL PUB - DAY** 5.68

 MAGS
 No.

5.69 **INT. CRAIG'S HOUSE - DAY** 5.69

 LEE
 OK, we're on our way.

5.70 **INT. THE LOYAL PUB - DAY** 5.70

 MAGS
 Leave Henry there.

 LEE (O.S.)
 What?

 MAGS
 I don't want him to see this. Can
 he stay there? I'll come and get
 him.

5.71 INT. CRAIG'S HOUSE - DAY

5.71

LEE

Yeah, OK.

Lee hangs up.

LEE (CONT'D)

Peelers looking for me at the bar.

CRAIG

They've got nothing on you.

Lee thinks. He looks at the money. Henry has noticed the excitement. He slides his headphones back on his hear, but doesn't turn his head.

LEE

Get this back in the safe.

They begin stuffing the money back in the safe.

Lee smiles grimly. He closes the door and punches in the code. The safe locks. Focus pull to army memorabilia on the wall.

5.72 INT. EILEEN'S HOUSE - DAY

5.72

Stevie is valiantly trying to eat another tray bake. Grace is going through a photo album with Eileen.

STEVIE

Eh...Eileen...if we could get the footage now...

EILEEN

In a wee minute, love.

Grace looks at Stevie. She smiles. Eileen looks back at the photo album.

EILEEN (CONT'D)

That's Kyle there. He's over in Birmingham. And that's Rodney. He lives in the south would you believe. Dublin. Didn't see that one coming.

Grace smiles.

EILEEN (CONT'D)

There's Stuart there. Just last year he died. Heart attack.

GRACE
So you're on your own now?

EILEEN
On my own, love.

Grace catches Stevie's eye. She looks at another album.

GRACE
And what about this one?

EILEEN
Those are older ones. You'll like those.

Grace smiles. Stevie takes another tray bake. He sighs.

5.73

INT. POLICE STATION, MAIN OFFICE - DAY

5.73

Tommy is looking intently at his screen. Jonty approaches.

JONTY
How's it going?

Tommy barely looks up.

TOMMY
I think...I think Lee Thompson has been planning this for a long time.

JONTY
Planning what?

TOMMY
This...all of it. Look...this file Aisling wrote...about the men he's gathered around him. Military veterans. He knew what he was going to do. It was just a matter of when.

Jonty looks at him.

TOMMY (CONT'D)
Then...this illegal band parade...a few weeks ago...he organised that to bring Dixon and Hamill face to face. To make everything worse. So that when Dixon was killed, there would be chaos, and he would take advantage of it.

JONTY
How do you mean?

TOMMY
Turn the estate against us. Turn
people against each other. Then he
would be the one to bring order.

JONTY
What...like...divide and conquer?

Tommy nods.

TOMMY
Exactly. He's drawing us in.

JONTY
Why?

TOMMY
Because he wants to contain us.

Out on Jonty. He's genuinely worried now.

5.74

INT. THE LOYAL PUB, UPSTAIRS ROOM - MOMENTS LATER

5.74

Canning is admiring the pictures on the wall. Some from Lee's
time in the military. Craig and Shane watch on.

LEE
You lads want a drink?

CANNING
On duty.

A beat.

CANNING (CONT'D)
So, c'mere, Lee. What's the plan?

LEE
The plan?

Lee nods.

CANNING
Yeah. I mean under Dixie and
Hamill, things really went to shit.
Total chaos. Bad for everybody. You
going to follow in their footsteps?

Lee keeps watching him.

CANNING (CONT'D)

So listen, Lee, here's the craic. I don't like chaos. I like quiet. Peace and quiet?

LEE

Me too.

CANNING

Is that right? Well that's good to hear. Isn't it, Shane?

Shane nods. Craig stares at him. Shane stares back.

CANNING (CONT'D)

Personally I'm against it, you know. The war on drugs.

LEE

Is that right?

CANNING

It is right, yeah. People drink. People sell it to them. People take drugs. People sell it to them. Don't see much of a difference myself.

A beat.

CANNING (CONT'D)

For the likes of me, it's just pushing a boulder up a hill, you know? All I see is one face after another. Faces like yours, Lee. If you take one down, another one pops up. It's pointless. You can't be an idealist in that environment. You have to be a pragmatist. Work with what you've got. You know?

Lee looks at him.

CANNING (CONT'D)

Now, don't get me wrong, mate. I'm a police officer. I enforce the law. For instance if you...fuck up. In any way. I'll be there. That's just what I do.

Lee stares at him.

CANNING (CONT'D)

But if you don't fuck up. And you
don't cause chaos.

Canning shrugs.

CANNING (CONT'D)

Well then, we're just a couple of
pragmatists in a mad fucking world.
Doing what we have to do.

Canning extends his hand. A beat. Lee looks at it. Then he shakes it. Shane watches on. Suddenly, he walks out. Canning is surprised. Shane walks on.

LEE

I take it he's an idealist?

Out on Canning, embarrassed.

5.75 **INT. CRAIG'S HOUSE - DAY**

5.75

Henry is still playing the games console. He becomes distracted by a thought. He takes his headphones off and looks over towards the safe. He gets up, crosses the room, and begins trying to push the heavy furniture to the side.

5.76 **INT. EILEEN'S HOUSE - DAY**

5.76

Stevie has a memory stick plugged into a laptop. He satisfies himself that the data has downloaded and walks back into the kitchen.

STEVIE

That's us now.

Eileen has been writing on a piece of paper. She hands it to him.

EILEEN

That's the recipe there, love.
Just be careful with the caster
sugar. If you put in too much
you'll ruin the whole thing.

Stevie nods. Grace smiles. She stands up.

GRACE

Thanks, Eileen.

A beat.

EILEEN

Youse don't want another wee cup of
tea?

GRACE

We really do have to go now I'm
afraid.

Eileen is sad.

EILEEN

Aye. Surely. Come on I'll show you
out.

Eileen walks out of the kitchen. Grace looks at Stevie. They follow her out.

5.77

INT. POLICE PATROL CAR - DAY

5.77

Grace gets into the car. Stevie is in the drivers seat. He hands her the memory stick. She puts it in the front pocket in her flakker. He hasn't yet started the car. A moment of silence.

STEVIE

She's lonely.

Grace nods.

GRACE

Yeah. She is.

They sit for a moment.

STEVIE

You OK?

A beat.

GRACE

I miss him, Stevie. So much.

STEVIE

Cal?

Grace nods, emotional.

GRACE

He was all I had really.

Stevie nods. Grace turns to him.

GRACE (CONT'D)

I mean, that's how I wanted it.
Just me and him. Against the world.
And that's how it was...but now...

(she collects herself)

I'm glad he's grown up and finding
his own path but...I miss him. You
know?

Stevie nods. Grace breathes.

GRACE (CONT'D)

My applying for this job was the
first time...

(a beat)

It was the first time I went after
something I wanted. Just me. And
then it kind of took over and...I
pushed him away..

STEVIE

Aw come on, Grace...Jesus...you
didn't...

GRACE

And now he's gone and this...this
job...it's all I have.

(a beat)

And that's not good. Is it?

A beat.

GRACE (CONT'D)

It's not good for this to be all
you have.

Stevie shakes his head. He knows this. More than anyone.

STEVIE

No. It's not.

Grace nods.

GRACE

I'm sorry.

STEVIE

For what?

This is awkward.

GRACE

God just...
(she waves her hand
between them)
You know.

Stevie smiles. He waves his hand back in exactly the same
way.

STEVIE

For just...you know?

Grace smiles.

STEVIE (CONT'D)

I'm sorry too.

She nods. She smiles. He smiles back.

He starts the car. They drive off.

5.78 **INT. CRAIG'S HOUSE - DAY**

5.78

Henry is grunting and groaning. He manages to push the unit
to the side, and sees the front of the safe revealed. It has
a digital keypad. Henry looks at it. He's thinking. He puts
in a number. It doesn't work. He sighs.

He thinks.

5.79 **INT. POLICE STATION, CORRIDOR - DAY**

5.79

Canning and Shane are walking up the corridor.

CANNING

You made a big choice today, Shane.
A big fucking choice.

Helen emerges from Sandra's office.

HELEN

DS Canning. Constable Bradley. A
moment?

Canning looks at her. He follows her in to the office. He is surprised to see Annie, in her civilian clothes, and Sandra. Shane follows. He crosses the room and stands beside Helen. A beat.

HELEN (CONT'D)

Put a muzzle on that thing.

A beat.

CANNING

What?

HELEN

That's what you said to Constable
Conlon, before she struck you.

Canning looks at Shane.

HELEN (CONT'D)

Now, I can of course proceed with
your complaint to Professional
Standards about Constable Conlon.
But I'll have to include that in my
statement.

SANDRA

What? The fact that he compared her
to a dog?

HELEN

Yes. That.

A beat.

HELEN (CONT'D)

So...do you want me to proceed? Or
not?

A beat. Canning looks to Shane.

CANNING

You were finished anyway. But now
you're really fucked.

Shane nods.

SHANE

Yeah. I know.

Canning storms out. Shane is thinking about the future he has just sacrificed. Helen turns to Annie.

HELEN

We can never be here again. Or anywhere like it.

ANNIE

You never will be.
(to Shane)
Thank you.

Shane nods.

5.80 **EXT. MOUNT EDEN ESTATE, STREET - DAY** 5.80

Mags walks along quickly, concern on her face.

5.81 **INT. CRAIG'S HOUSE - DAY** 5.81

Henry is still putting in numbers. Nothing is working. Henry looks up at the army memorabilia. A picture of an army unit in Afghanistan. A date on the picture - 02/04/12. He keys in the date.

The safe opens. Henry beams widely. Henry takes out wads of cash from the safe.

HENRY

Wow!

He keeps taking the money. He sees something else at the back of the safe. He reaches in and takes it out. A pistol.

HENRY (CONT'D)

Class!

Out on Henry. Wide-eyed.

5.82 **INT. MCALEER AND HAMILTON - DAY** 5.82

Jen walks into the law firm. It's empty. The door to John's office opens.

JOHN

In here, please.

Jen follows him, slowly. She is amazed to see HAPPY sitting at a chair in front of John's desk.

JEN
Happy...what are you...

JOHN
Take a seat, Jen.

Jen sits. Happy smiles at her. John hands her a document.

JOHN (CONT'D)
This arrived today from the crown solicitors. A financial settlement offer for Mr Kelly.

Jen reads it.

JEN
No admission of liability. Non-disclosure clause. Happy. They're buying you off.

HAPPY
Yeah. I know. It's funny to see them put a number on it, isn't it, Jen. Human life.

JEN
Happy, please...you don't have to...

JOHN
I've advised Mr Kelly that he should take the offer.

Jen shakes her head. Happy writes something on a piece of paper. He slides it to John. Jen is curious as to what it is. John reads it.

JOHN (CONT'D)
The Central Soup Kitchen?

Happy nods.

HAPPY
Send the money there. All of it.

John and Jen are astonished.

JOHN
Mr Kelly, this is a very large sum...

HAPPY
(interrupting)
It's blood money. That's what it
is.
(a beat)
Maybe some good will come of it.
(a beat)
That would be nice.

John is taken aback. Happy turns to Jen.

HAPPY (CONT'D)
He told me what happened today.

Jen looks at him.

HAPPY (CONT'D)
I told you, Jen, that I get people
hurt.

JEN

Happy, no...

HAPPY

And the thing is, I've never been able to save any of them.

A beat.

HAPPY (CONT'D)

But I can save you.

Happy signs the document and hands it to John. Out on Jen.

5.83 **INT. POLICE PATROL CAR - DAY** 5.83

Stevie is driving. Grace is OBs. He turns to her. She leans forward to get her phone.

GRACE

Now this is a song.

Grace looks at him. She nods. She smiles. He smiles back.

5.84 **INT. CRAIG'S HOUSE - DAY** 5.84

Henry is practicing holding the gun. He's making shooting noises. Henry climbs the stairs, pretending to be a soldier entering a house, pointing the gun this way and that, imitating what he has seen on TV.

5.85 **INT. POLICE PATROL CAR - DAY** 5.85

Stevie is DRIVING. Grace is observer. They are listening to music. She turns to him and smiles. He smiles back.

Grace turns the music up. They are at ease for the first time in a long time. Maybe even happy.

5.86 **INT. CRAIG'S HOUSE - DAY** 5.86

Henry enters an upstairs bedroom. A clear view of the street. He starts pointing the gun out the window. A POLICE CAR rounds the corner. Henry raises the gun and points it. He makes a shooting noise.

A gunshot.

5.87 **EXT. STREET - DAY**

5.87

The windscreen of the patrol car shatters. It weaves across the road and comes to a stop. We linger on it. Nothing moves.

BLACK.

ENDS