

# TWO CITIES

TELEVISION

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GALLAGHER ▶ FILMS

# BLUE LIGHTS

SERIES ONE

Episode Six: 'Love the One You're With'

Written by Declan Lawn & Adam Patterson

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**STEPHEN WRIGHT**  
Executive Producer for Two Cities TV

**LOUISE GALLAGHER**  
Executive Producer for Gallagher Films

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6/1

INT. BLACK SCREEN

6/1

Black screen. Panicked radio transmissions drowning each other out.

HANDLER ONE (O.S.)

We have shots fired and an officer down, all callsigns proceed to Silver Glen Community Centre immediately, over!

HANDLER TWO (O/S)

Paramedics required, over!

6/2

INT. CALL HANDLING CENTRE - DAY

6/2

We're in the room. A frenzy. The CALL HANDLERS are shouting to be heard.

HANDLER ONE

This is a live firearms situation, repeat, a live firearms situation.

HANDLER TWO

I don't care, divert the paramedics. Divert them!

HANDLER ONE (CONT'D)

Where's the ARV?  
(shouting)  
Where's the ARV?

HANDLER TWO

All callsigns to location, repeat, all callsigns!

One of the handlers turns around, looking for guidance, reassurance. We are close on her face.

HANDLER ONE

Barney?

We cut to BARNEY, 53, standing almost paralysed, behind a terminal. It's the first time we have seen him. It's also the first time his wits, and his voice, have deserted him. He goldfishes, trying to get the words out...

BARNEY

Bravo...  
(he coughs)  
Bravo...Lima...

In his headphones, and on the loudspeakers feeding into the room, the response is a high, guttural wail. It silences and stops everyone in the room. It takes Barney's breath away. He looks at his call handlers, and they look at him. Somehow, Barney finds himself.

BARNEY (CONT'D)

Jen, you hold on, okay! You hold on, we are with you in...

He runs to a desk that shows a map. Every police unit in the city.

BARNEY (CONT'D)

Three minutes, Jen, ARVs on route in three minutes!

He picks up a radio.

BARNEY (CONT'D)

All callsigns, all callsigns, priority one emergency call to one two seven Larchfield Road, bravo tango eight eight seven kilo tango, over! All callsigns!  
(to his handler)  
Ambulances, now!

CALL HANDLER

How many...

BARNEY

(interrupting, roaring)

All of them!

Out on Barney as he looks back to the electronic map. Total concentration now.

6/3

**EXT. THE PALACE, GARAGES - SAME TIME**

6/3

The car park is empty. JEN is utterly alone, cradling GERRY, her hands pressed to the wound in his neck. She is hyperventilating. He splutters. Even though she is in deep shock, she does what she can.

6/4

**INT. POLICE CAR - SAME TIME**

6/4

STEVIE and GRACE are speeding to the scene, blue lights and sirens screaming.

STEVIE

Who is it, who is it?

GRACE

Seven Six, it's Seven Six...Gerry and Tommy!

6/5

INT. TRAINING CENTRE, SHOOTING RANGE - DAY

6/5

TOMMY stands in a corner of the range, beside the coffee dock, with a GROUP OF OFFICERS, including the Range Warden, MCCLOSKEY. They are transfixed by the panicked chatter on the radio.

6/6

EXT. THE PALACE, REAR - DAY

6/6

Jen is holding her hands to Gerry's neck, where a wound is pumping blood. His eyes are open but glazed.

JEN

No, please. No, no, please...

She barely notices as ARMED OFFICERS, in full tactical gear, come running across the waste ground towards her, their guns pointed in all directions. They are followed by two PARAMEDICS. We experience all of this close on Jen, glued to her face, her bloody hands, her sharp, uncontrolled gasps for air. The blurred figures approach from behind her, but she doesn't even notice. Pure trauma.

6/7

INT. POLICE CAR - MOMENTS LATER

6/7

Stevie and Grace are speeding towards the scene. A car speeds towards them and then veers off into a side street. Stevie and Grace notice the evasion immediately and race down the street after the car.

STEVIE

Bravo Lima Seven Two, we are heading west on Somerset Road in pursuit of a suspect vehicle leaving the scene at speed, over, registration Golf Uniform India Nine Eight Six Four, over...

A pause.

STEVIE (CONT'D)

Control, are you...

VOICE ON RADIO (FEMALE)

BL Seven Two, that registration is showing no matches, over...

Stevie looks at Grace. They accelerate.

6/8 **INT. POLICE CAR - SAME TIME**

6/8

ANNIE and HELEN are listening to the exchange on the radio as they speed along. Annie is glued to the interactive electronic map.

ANNIE  
Left here!

Helen swings a hard left. They speed down a residential street.

ANNIE (CONT'D)  
Right!

Annie pushes her radio button.

ANNIE (CONT'D)  
Stevie, how far ahead of you is the vehicle?

STEVIE (O.S)  
Twenty...thirty metres...

ANNIE  
(to Helen, urgently)  
Straight ahead!

Helen puts her foot down.

6/9 **OMITTED**

6/9

6/10 INT. POLICE CAR - SAME TIME 6/10

Stevie and Grace are beginning to lose the car in front of them.

STEVIE

Shit!

6/11 INT/EXT. POLICE CAR - SAME TIME 6/11

Annie and Helen pull out onto a road just in time to see the escaping car approaching.

ANNIE

There!

Helen breathes.

HELEN

(shouting)

Hold on!

Helen accelerates, swerving into the path of the oncoming vehicle. The spook car tries to veer away but can't quite make it. Helen and Annie's car clips the rear of the other car. Both cars spin across the road. A moment of silence. Grace and Stevie's car arrives almost instantly, blue lights flashing.

6/12 INT. POLICE STATION, MAIN OFFICE - DAY 6/12

Jonty is on the radio.

JONTY

Seven Four...

Silence.

JONTY (CONT'D)

(fearful)

Helen...Annie...?

6/13 EXT. POLICE CAR - CONTINUOUS 6/13

Annie looks at Helen. They are shaken, dazed but unhurt.

ANNIE

Yeah...yeah, we're okay.

6/14 **INT. POLICE STATION, MAIN OFFICE - DAY**

6/14

Jonty breathes a massive sigh of relief. Then, as he looks at the radio, something occurs to him.

JONTY

Shit!

Jonty runs out of the office.

6/15 **EXT. STREET - CONTINUOUS**

6/15

Grace and Stevie approach the crashed vehicles. Grace is holding the automatic rifle, Stevie has his pistol drawn. Grace glances over to the police car, in which Annie and Helen sit, still dazed. She wants to run to them, but knows she can't. She concentrates back on the car. Both doors start to open.

STEVIE

Hands up! Put your hands up! \*

The two SURVEILLANCE OPERATIVES from the end of episode five, Mark, and RACHEL, emerge unsteadily from the car, their arms raised.

STEVIE (CONT'D)

On the ground! \*

Mark looks around but doesn't move.

STEVIE (CONT'D)

I said lie down!

Mark and Rachel stay standing. Mark nods to Rachel. They lie down. Stevie and Grace approach quickly and cuff them both from behind.

MARK

(hissing to Stevie)

You're blue on blue.

STEVIE

Shut up!

(to Grace)

Search the car.

Mark exchanges a glance with Rachel.

STEVIE (CONT'D)  
Eyes on the ground!

Annie and Helen emerge from their car, their pistols drawn. Grace walks to the car, looks inside it. Then she moves to the boot. She opens it. She pauses, looking down.

GRACE  
Eh...Stevie...

MARK  
Do not touch that. Do not touch it!

STEVIE  
(shouting)  
Shut the fuck up!

He walks over to the boot of the car. He looks in. Annie and Helen cover Mark and Rachel. They are looking at a top of the range camera, with a long lens, and a portable hard drive. Stevie looks back at Mark and Rachel on the ground. He is beginning to understand what has happened here.

6/16 **EXT. THE PALACE, REAR - DAY**

6/16

Jen sits on the ground, just feet from where Paramedics are working furiously on Gerry. She is experiencing overwhelming and profound shock. None of this seems real. An ARMED RESPONSE OFFICER approaches her, wearing full body armour and a face mask.

ARMED RESPONSE OFFICER  
What's your name?

No response. The officer lifts the visor, revealing the face of a young woman not much older than Jen.

ARMED RESPONSE OFFICER (CONT'D)  
We need to get you out of here.

Still no response. The officer indicates to her COLLEAGUE that she needs help in getting Jen away from the scene.

6/17 **INT. POLICE STATION, STAIRWELL - DAY**

6/17

Jonty careers through a set of heavy double doors. Two OFFICERS are walking up the corridor in front of him.

JONTY  
Move!

They jump out of his way as he runs through. He comes to another set of double doors. Now he stops. Breathes. Tries to collect himself.

He pushes through the doors of the custody suite. SANDRA looks up and smiles quizzically but with warmth.

SANDRA

To what do I owe the honour?

The look on his face says everything. Her face falls.

6/18

**EXT. THE PALACE, REAR - DAY**

6/18

An easy-up tent has been hastily erected at the incident scene. Jen stands inside it. Through the open wall she sees paramedics running with the stretcher carrying Gerry towards the ambulance. She stands with her arms wide open. OFFICERS in white forensic suits are removing her outer clothes, her ballistic vest, and her gun belt, and placing them carefully in evidence bags. She is completely and horribly alone, in the centre of a nightmare.

6/19

**INT. PSNI HQ, CORRIDOR - DAY**

6/19

CHIEF SUPERINTENDENT NICOLA ROBINSON is half-walking, half running down the corridor, her ASSISTANT trying to keep up.

NICOLA

What's the condition of the officer?

ASSISTANT

We don't know yet, ma'am.

NICOLA

Christ. Where did it happen?

ASSISTANT

North Belfast, ma'am. Near Cliftonville Road.

She stops. She goes suddenly pale.

NICOLA

The callsign...which station was it out of?

A beat.

ASSISTANT

(confused as to her demeanour)

Blackthorn Station, ma'am.

Nicola is suddenly paralysed by fear.

CUT TO:

6/20 EXT. THE PALACE, REAR - DAY 6/20

A phone lies on the ground, ringing, not far from SULLY's dead body. The screen reads "Mam". The screen is flecked with blood. Behind it, now dressed in a white forensic suit, Jen is being led away towards a waiting car. She is pale, broken. The scene is now full of OFFICERS. The street outside is lined with police cars, blue lights flashing.

6/21 INT. GORDY'S APARTMENT - DAY 6/21

GORDY, ashen-faced, opens the door to JAMES, who rushes past him. TINA follows. An air of utter panic. James finds MO in the living room of the apartment. ANTO is prowling up and down, shaking his head. The curtains are closed. Mo stands up to meet James.

MO  
Da...listen. I didn't know this  
was...

James slams into Mo and then jumps on him, pummelling him. Tina roars at James. Mo is screaming in anger and pain. Anto jumps in, trying to pull James off Mo. They all end up on the floor. James roars in anger and withdraws, pulling himself over to lean against a sofa. Mo is on the ground holding his nose, which is bleeding heavily. They all stare at one another in silence and bitter recrimination.

6/22 EXT. STREET - DAY 6/22

Rachel is being put into the back of a police car by Annie. She closes the door. Helen presses the transmit button on her radio. All rational protocol has gone now. It's just people using a radio to talk.

HELEN  
What's the latest, Barney?

VOICE ON RADIO (BARNEY)  
No news, Helen. He's in the  
hospital.

Annie walks up to her quickly.

ANNIE  
What about Tommy?

A beat.

HELEN  
(to Annie)  
Tommy wasn't there. I replaced him  
with Jen Robinson.

Helen presses her radio button.

HELEN (CONT'D)

Barney, any update on Jen. Is she injured?

VOICE ON RADIO (BARNEY)

Don't know, Helen, it's chaos over there. All we know for sure is that she took out the shooter.

A beat. We register the shock on Helen's face.

HELEN

She...what?

VOICE ON RADIO (BARNEY)

She shot him dead.

A beat. Out on Annie. Total shock.

6/23

INT. POLICE CAR - MOMENTS LATER

6/23

Stevie is in the driver's seat. Grace is in the back seat beside Mark. In the front seat, in a large plastic evidence bag, is the camera. Grace catches Mark glancing at it. They lock eyes for an instant.

STEVIE

So, what are you? Det? Or Box?

Mark looks out the window. He clenches his jaw.

STEVIE (CONT'D)

That's why it was double OB, wasn't it? You were watching it all. Didn't want them to be disturbed. What were they doing anyway? Drug deal?

Silence.

MARK

Call in the following number on a private channel. Security clearance. One. Eight. Nine. Seven. Six. Two. Four.

A beat.

STEVIE

Nah, don't think so. You're under arrest.

MARK

For what?

STEVIE  
 We'll start with dangerous driving.  
 See how we go.

The car moves off. The blue lights go on. Out on Grace.

6/24 **EXT. HOSPITAL - DAY**

6/24

Tommy and Sandra exit different cars outside the hospital at the same time. They see each other immediately. They freeze, overcome by the emotion, the insanity of this moment.

6/25 **OMITTED**

6/25

6/26 **INT. POLICE STATION, JONTY'S OFFICE/INT. MI5 HQ, JOSEPH'S OFFICE - DAY**

6/26

Jonty is on the phone, pale and extremely agitated, pacing up and down his office. JOSEPH (48) is in his own office at MI5 regional HQ. He is composed and measured.

JONTY  
 (hissing)  
 This is a fucking disaster!

JOSEPH  
 It will certainly become one if you don't calm down.

JONTY  
 Calm down! Gerry Cliff has been shot! And your people had eyes on!

JOSEPH  
 He disobeyed orders and walked straight into a double OB!

JONTY  
 Fuck your double OBs!

A beat.

JOSEPH  
 Where are my operatives?

JONTY  
 They're under arrest and on their way here!

A beat. Jonty's computer beeps.

JOSEPH  
 Check your email.

Jonty does.

JOSEPH (CONT'D)  
Do you know what that is?

JONTY  
I know what it is...but you can't  
seriously expect me to...

JOSEPH  
You print it out, you go to the  
custody suite, and you enforce it.  
This instant.

A beat.

JOSEPH (CONT'D)  
(shouting)  
That means now!

Jonty is panicking, almost hyperventilating, as he reads his screen.

6/27 **INT. GRACE'S HOUSE - DAY**

6/27

CAL is making lunch. His schoolbooks are scattered on the kitchen table. He idly scrolls through his social media feed and reads...POLICE OFFICER SHOT IN BELFAST. He freezes, then begins frantically calling Grace.

6/28 **INT. GRACE'S HOUSE/INT. POLICE CAR - DAY**

6/28

Grace sees the name on her phone. She looks sideways at Mark. She answers it. Stevie looks at her in the mirror.

GRACE  
Cal...

CAL  
Mum...I saw the news and I  
thought...

GRACE  
It's on the news?

CAL  
It's on social media.

GRACE  
Listen, I really can't talk now,  
but I'm fine, I'm okay.

CAL  
Who was it?

GRACE  
Cal, I can't talk.

CAL

It wasn't Stevie? Or Annie?

GRACE

No. No, they're okay too.

CAL

Was it anyone you know?

GRACE

Yes. Yes, it was someone I know.

She is fighting the emotion. Mark is looking out the window, calm and enigmatic. Cal hangs up and sits down at the table, relieved but still in shock.

6/29

INT. POLICE STATION, MEDICAL ROOM - DAY

6/29

Jen is standing in a clean, clinical space, with a POLICE OCCUPATIONAL NURSE. The nurse is taking her pulse. Jen is immobile, almost absent. The nurse looks into Jen's eyes with a torch.

NURSE

Jennifer, can you tell me how you are feeling?

Jen meets the nurse's eyes, almost with incredulity.

JEN

How am I *feeling*?

The door opens. Nicola walks in. She is overcome with emotion. Nicola looks to the nurse for permission.

NURSE

It's okay, ma'am. I'm done. For now.

Nicola rushes to Jen and hugs her tighter than she ever has before.

NURSE (CONT'D)

Um...Jennifer. The Police Ombudsman's office wants to interview you as soon as you feel able. But you absolutely don't have to do it today...

NICOLA

You're not doing anything without a federation rep. I'll speak to the post incident manager, we'll take legal advice...

JEN

(interrupting)

Mum. No. I'll do it now. I don't  
need advice from anybody.

The nurse exchanges another glance with Nicola.

NICOLA

Well then we'll do it at my office.  
Back at HQ.

JEN

No.

Nicola looks at her in surprise.

JEN (CONT'D)  
(quietly, looking at her  
mother)  
I don't want special treatment.  
We'll do it here.

This lands with Nicola. An echo of a conversation from weeks ago, that seems like years ago now. She looks at her daughter, who in some way seems unrecognisable.

6/30

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

6/30

Grace stands beside the police car, holding the clear plastic bag with the camera in it. She watches as Stevie leads Mark into the police station. Behind him, Annie and Helen lead Rachel in. Grace pauses for a moment. She looks around.

6/31

**INT. POLICE STATION, CUSTODY SUITE - CONTINUOUS**

6/31

Jonty is behind the custody desk, doing Sandra's job. Stevie and Annie, as arresting officers, approach with Mark and Rachel. Stevie looks at Jonty.

STEVIE  
Dangerous driving.

Grace approaches with the camera. A beat. Jonty coughs nervously.

JONTY  
These two individuals are to be released immediately, along with any equipment that you have seized.

STEVIE  
Excuse me?

JONTY  
You heard me.

Jonty hands over a piece of paper. Stevie reads it.

STEVIE  
No way. Nah. No fucking way.

GRACE  
What is it?

STEVIE  
It's a public interest immunity certificate.

JONTY  
It's national security. There's nothing I can do...

A beat. Mark turns to Grace with his hand out. She stares him down as she hands over the camera and their pistols. Mark and Rachel go to walk out, almost nonchalantly.

STEVIE  
You fucking...!

Stevie launches himself at Mark, landing a heavy punch. They fall onto the floor, wrestling.

GRACE  
(interrupting)  
Stevie! Stevie!

Grace and Jonty pull Stevie back. Grace puts her body between Stevie and Mark. She grabs him by the shoulders.

GRACE (CONT'D)  
Stevie, stop! You can't do this! We  
need you now!  
(a beat)  
We...need you now. I need you here.  
Okay? Don't do this.

Stevie clenches his jaw, but calms down. Stevie keeps his eyes locked on Mark.

STEVIE  
(bitterly)  
It's *Gerry*. Jesus Christ, It's  
*Gerry*.

Jonty sighs and stands with a bowed head. He can't look at them. Grace, Stevie and Annie stand there in silence, devastated. A silent tableaux of grief and profound frustration.

6/32 INT. HOSPITAL, WAITING ROOM - DAY

6/32

Sandra and Tommy sit in the waiting room.

TOMMY  
Is there anyone I can call?

SANDRA  
Not right now. No.

A beat.

SANDRA (CONT'D)  
How did you do on your test?

TOMMY  
(surprised)  
What?

SANDRA  
(she smiles)  
I haven't seen Gerry more worried  
about anything in years.

Tommy looks at her.

TOMMY  
I passed.

Sandra nods.

SANDRA  
Great.  
(a beat)  
That's great.

They both sit there, staring off in different directions.

6/33 **INT. POLICE STATION, MAIN OFFICE - DAY**

6/33

The section are in the office. Stevie, Grace, Annie, Helen, and some other OFFICERS. There is an air of lethargic quiet. The adrenalin has worn off.

HELEN  
Anyone who wants to take  
compassionate leave can go home  
with immediate effect.

Nobody moves. It's as if she has never spoken.

STEVIE  
So what happens now?

HELEN  
There's a team coming down from  
CID.

Stevie scoffs.

STEVIE  
(sarcastically)  
Great. That'll sort it.

A beat.

ANNIE  
(to Helen)  
Why was it double OB?

A beat. All eyes turn to her.

ANNIE (CONT'D)  
(defiantly, to Helen)  
Do you know?

Helen stares defiantly back.

HELEN  
(intently)  
No. I don't. I have no idea.

A beat. Annie nods. She believes her. Stevie stands up. He kicks the wall.

STEVIE  
Fuck!

He turns to walk out, but stops in his tracks. Nicola is standing in the doorway to the main office. She moves aside to reveal Jen, dressed now in shapeless grey jogging bottoms and a sweatshirt. Everyone in the room stands. A beat of silence. Jen takes a couple of steps forward. Nobody moves. Then Annie steps forward. She walks up to Jen and hugs her. Jen accepts the hug at first gingerly and awkwardly, and then fully. Grace walks up to them and joins the hug. Then Helen. Then Stevie. Nicola watches on as the section stand together, their arms around each other, Jen in the centre.

6/34 **INT. GORDY'S APARTMENT - DAY**

6/34

James is stomping up and down the living room. Gordy, Anto, Tina and Mo are all watching him.

JAMES  
Right. Okay. Think.  
(he looks up quickly at  
Tina)  
There's no way they can find us  
here?

TINA  
There's no paper trail to this  
place.

James nods.

JAMES  
(shouting)  
This is a fucking disaster! They're  
not going to stop until they find  
us! No way! Until they find  
you...and you...and you...and me  
and her! Fuck!

Tina can see that James is losing it. She stands up. She looks at Anto and Gordy.

TINA  
You two. Go back home.

ANTO

Are ye fuckin' jokin? They're  
coming for us!

TINA

That's happening one way or  
another. When they bring you in,  
you say nothing. Nothing, do you  
hear me? We'll get McAllister onto  
this the second you're inside.

Silence.

TINA (CONT'D)

Nothing. Right?

Anto looks at Tina in disgust, and turns to go. Tina looks to Gordy.

TINA (CONT'D)

You too. Go home.

JAMES

He can stay here with us...

TINA

(sharply)

He's going home!

A beat. James nods. Tina wins. A beat. Anto and Gordy leave. Tina waits for the door to close. She turns to James.

TINA (CONT'D)

Make the call. They owe you. For  
everything you've done for them.  
Now's the time, James. Finally,  
now's the time.

James looks at her.

MO

What? Who owes him? What are you  
talking about?

A beat.

TINA

(to James)

Make the call.

James nods and walks into the kitchen. Tina turns back to Mo.

TINA (CONT'D)

There's some things you don't  
know...that you need to know now.

Out on Mo.

6/35 **EXT. GORDY'S APARTMENT - DAY**

6/35

Anto and Gordy are striding across the car park.

GORDY  
(scared)  
Now what?

ANTO  
Now you're on your own. Same as me.

Gordy looks at him and swallows.

ANTO (CONT'D)  
You thought they were going to look  
after you?  
(laughing bitterly)  
Maybe you're not as brainy as I  
thought.  
(a beat)  
C'mon. Get in. Time to go home and  
wait for the blue lights.

Gordy is terrified now.

6/36 **INT. POLICE STATION, INTERVIEW ROOM - DAY**

6/36

Jen is being interviewed by POLICE OMBUDSMAN INVESTIGATOR GERALDINE. Nicola sits beside Jen. Jen's demeanour in this scene is blank, preternaturally calm, almost emotionless, but bitingly, mercilessly honest.

GERALDINE  
And there is no doubt in your mind  
of the identity of the men who were  
at the scene?

Jen nods.

GERALDINE (CONT'D)  
How can you be so sure?

A beat.

JEN  
I remember them from...a traffic  
stop. A few weeks ago.

NICOLA  
(annoyed)  
She has been over this with CID...

GERALDINE  
(to Nicola)  
Chief Superintendent, I need to get  
this for my own records.  
(MORE)

GERALDINE (CONT'D)

(to Jen)

A traffic stop?

Jen gulps. Nicola and Geraldine exchange a glance.

JEN

We pulled over a car. I was the observer, so I went to the car window. It was Mo McIntyre.

(MORE)

JEN (CONT'D)

Anto Donovan. Gordon Mackle. I...I  
remember them. Because of what  
happened.

GERALDINE

Why? What happened?

JEN

I didn't do my job.

NICOLA

Jen...you don't have to give this  
level of detail...

GERALDINE

You didn't...

JEN

(interrupting)

Mo McIntyre told me to turn around  
and get back in my car, and not  
search them.

(a beat)

So I did. I walked back to the car.

A beat. Jen's eyes are fixed on the desk. Nicola sighs.  
Geraldine clears her throat and leans forward.

GERALDINE

You were in cover from view when  
you heard the shots, is that right?

Jen nods.

JEN

I was in the alleyway.

GERALDINE

And after you heard the shots. What  
exactly did you do?

JEN

I unclipped and drew my gun. I went  
through the gate.

GERALDINE

Why?

JEN

(confused)

Why what?

A beat.

GERALDINE

(solicitously)

Jen. Shots had been fired. If you  
had waited. Stood off. Called for  
ARVs. Nobody would have blamed you.

Jen looks at her. She thinks for a moment.

JEN

(interrupting)

I never wanted to do this job. I  
only did it because of my Mum. I  
thought it would make her happy. It  
didn't. I think I just made her  
embarrassed.

Nicola shifts, deeply uncomfortable.

NICOLA

Jen, that's not true...

JEN

(firmly)

I should never have worn that uniform.

A beat. Geraldine is fascinated. Nicola is mortified. And sad.

JEN (CONT'D)

But today, when I went out on patrol with Gerry. It was the first time in my life that I felt like... maybe I could be a real police officer. I don't know how but he...he just made me feel that way. So I followed him. Through the gate. I think...

(a beat)

I think I would have followed him anywhere.

A long beat. Geraldine tries to look down at her notebook to control herself but there are tears in her eyes. Nicola is speechless.

GERALDINE

Right.

(her voice breaking)

Right, yes, okay.

Geraldine wipes the tears from her eyes. Out on Jen. Blank. Emotionless.

6/37

INT. POLICE STATION, SERGEANT'S OFFICE - DAY

6/37

Helen is standing, poring over a document at her desk. Nicola bustles in, all nervous energy.

NICOLA

Sitrep?

HELEN

We've covered the city in checkpoints. Surveillance teams on the known addresses. ARVs are inbound. We'll move within 30 minutes.

Nicola nods. Then sighs. Helen looks at her.

HELEN (CONT'D)

How is she, ma'am?

NICOLA

I...I don't know. I mean how can

I...

(she trails off)

A beat. Nicola looks Helen in the eye.

NICOLA (CONT'D)

It's my fault. I kept her here. She wanted out and I kept her here.

Helen nods. Nicola turns to leave.

HELEN

Ma'am.

(a beat)

I sent her out this morning. She was on a file day and I stood her up into the rota.

A beat. Nicola nods.

NICOLA

(hesitantly, awkwardly)

What is she like?

(a beat)

As a response officer?

Helen looks away. She shakes her head. It tells Nicola all she needs to know. But then Helen looks up now and meets her eye.

HELEN

She went through that gate.

A beat. Nicola nods, becoming overwhelmed. She turns to go.

HELEN (CONT'D)

Ma'am...

(she hesitates, and then ploughs on)

There's something that I think you should know. Some context.

NICOLA

Context?

Helen sighs. Is she really doing this?

HELEN

It's about...double OBs.  
And...spooks. And...it's  
about...what *really* happened out  
there today.

Out on Nicola, instantly interested.

6/39

INT. POLICE STATION, BRIEFING ROOM - DAY

6/39

A frenzied briefing. Stevie, Grace, Annie and several other OFFICERS are all staring at maps on the wall, scribbling into notebooks. Grace is beside Annie. They whisper as the chaos unfolds in the background.

GRACE

You okay?

ANNIE

(emotional)

I can't...I just can't believe it.  
It doesn't seem real.

GRACE

No. I know.

Grace reaches out and takes her hand. Helen brings the room to order.

HELEN

Okay, okay listen up! The ARVs are hitting nine addresses connected to the McIntyre organisation, both private addresses and commercial premises, and they're doing it simultaneously. Our callsigns will be there to arrest and transport any individuals of interest to this investigation.

Grace is trying to concentrate. Stevie sits down in an empty seat beside her. He is trying to put on a brave face but as she looks closer, she can see how emotional he is.

GRACE

Hey.

Stevie nods, emotional but not speaking. Grace reaches out and grabs his hand with her remaining free hand. She squeezes it. He looks down at their conjoined hands. Stevie, Grace and Annie are now linked by Grace's hands. They sit there, listening to the briefing. Back to Helen.

HELEN

Priority targets are Mo McIntyre, Anto Donovan, Gordy Mackle, James McIntyre, Tina McIntyre, secondary persons of interest have been printed out on your call sheets with mugshots, all are to be arrested on sight.

Out on Stevie, looking down at his hand in Grace's.

6/40 **INT. ANTO'S HOUSE - DAY**

6/40

Anto sits in front of the television, but he's not really watching it. He's watching his two SONS, aged five and four, playing with toys on the floor. He kneels down. He draws them both close. He hugs them tightly. His wife, CHRISTINE, walks in. She sees this, and she knows that whatever it means, it isn't good.

6/41 **INT. ANGELA'S HOUSE - DAY**

6/41

Gordy sits on the sofa. ANGELA is in the arm chair. They are watching the news, about the shooting of Gerry.

REPORTER

The official police statement released a few minutes ago confirms that one of their officers is in critical condition after the shooting incident. But sources have also confirmed to us that another person was shot dead at the scene. That person is believed to have been an armed assailant who was possibly connected to either a criminal or a paramilitary organisation. This shocking attack on a serving police officer has been roundly condemned by politicians all of the parties.

Gordy turns the TV over. He is pale, shaking. Angela looks at him. He looks at her.

GORDY

Ma...

ANGELA

Oh Gordy. No.

GORDY

Ma, please don't let them take me away. Please. I didn't know what was going to happen. I swear to God, I didn't know. Ma...

Angela moves across the room to him, hugging him fiercely.

6/42 **EXT. POLICE STATION - DAY**

6/42

From above, several cars peel out of the entrance of the station. Almost simultaneously, each turns on its blue lights.

6/43 INT. GORDY'S APARTMENT - DAY

6/43

James is on the phone, talking quietly. Mo enters the room.

JAMES  
(muttering)  
I'll call you back.

MO  
Who was that? Your handler?

James looks at him contemptuously.

JAMES  
So what if it was?

MO  
So all these years you were...you  
were just a...

JAMES  
A what? A tout?

James laughs. Mo looks like he wants to stab his father through the heart.

JAMES (CONT'D)  
You really are a thick bastard,  
aren't you? How did you of all  
people not work it out? How do you  
think we managed it, eh? All these  
years. The whole business. Under  
the radar. No bother. No trouble.  
Heh? Fucking idiot.

Mo is stung. But defiant.

MO  
Who were ye touting on?

JAMES  
(incensed)  
Whoever they fucking wanted.

Mo shakes his head in disgust.

JAMES (CONT'D)  
You have no idea.

MO  
(disgusted)  
Aye. Right. Okay.

JAMES  
After the war ended I saw men that  
had done things you wouldn't  
believe, dying in stinking wee  
flats, rolling the tobacco out of  
butts they found on the fucking  
street. I said to myself, naw. Naw,  
that's not where I'm going.  
Nobody's going to throw me out with  
the fucking scrap. So I did what I  
had to do to make the business  
work. To make a life for me. And  
her. And you.

A beat.

JAMES (CONT'D)  
Do you know why I was so hard on  
you?

Mo is quieter now.

JAMES (CONT'D)  
Do you?

Mo shakes his head.

JAMES (CONT'D)  
Because I was jealous of you.

MO  
You were jealous...of...me?

JAMES  
I was jealous of you because you  
could just live your life and not  
have to carry all of  
that...shite...around in your head  
like I did. Jealous that you never  
had to make the sacrifices that I  
did. That you never had to betray  
anyone just to  
stay...fucking...alive!

A beat. Mo is silent in the face of the truth.

MO  
So, now what?

JAMES  
Now they're getting us out of here.  
For good.

MO  
They'll do that?

JAMES  
They'll do it alright.

Out on Mo.

CUT TO:

6/44

EXT. ANGELA'S HOUSE - DAY

6/44

A small crowd has gathered. Many ARMED POLICE officers are standing around. They are watching as GORDY is put in the back of a police car. Angela stands at the door, watching in horror. Grace and Stevie walk up to her. A moment of silence.

ANGELA

You told me you could help us.

Grace shakes her head. She meets Angela's pleading gaze with pure ice.

GRACE

Not anymore. There's nothing I can do for you now.

Grace leaves, followed by Stevie. Angela watches her go.

6/45

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

6/45

Jonty is at his desk. Nicola knocks the door, but enters before he can answer. He stands. She beckons him to sit. She sits, and he looks at her expectantly and apprehensively.

NICOLA

All of this reminds me of the bad old days.

He looks at her.

NICOLA (CONT'D)

Of course, you're too young to remember it.

A beat.

NICOLA (CONT'D)

Not many of us left around here who do.

She looks at him pointedly. She leans over onto his desk and starts playing with one of the pens.

NICOLA (CONT'D)

A little birdie told me the most extraordinary thing earlier. Almost reminded me of those times.

(a beat)

But I said to myself, nah. No way. I mean, how could an MI5 surveillance team have had eyes on the shooting of a police officer, and then fled the scene, been arrested, and been sprung from custody using a Public Interest Immunity Certificate before anything even hit the books. Couldn't be true. That would have been a stretch, even in the worst of times.

Jonty clears his throat. He leans back uncomfortably in his seat.

NICOLA (CONT'D)

Jonty. What have you been up to?

He breathes. He does his best to meet her stare.

6/46

**INT. POLICE STATION, CUSTODY SUITE - DAY**

6/46

Gordy is led to the desk by Stevie and Grace. Helen is behind it. She looks at Stevie.

STEVIE

Aiding and abetting attempted murder.

Gordy can't believe this is real. Grace looks at him. All of her instincts are to comfort him, but she knows she can't. Gordy looks up. He catches Anto's eye, just as he is being led into an interview suite.

HELEN

Detention authorised. Cell two.

Gordy is led away.

6/47

**INT. POLICE STATION, JONTY OFFICE - DAY**

6/47

Jonty is now standing looking out the window. Nicola is still in her chair.

JONTY

Operation Farset.

A beat. He turns and looks at her. Nicola shifts, trying to process this. She shakes her head.

JONTY (CONT'D)

And that's what he offered. Farset. A river of intelligence. For over twenty years. He was a way into dissident republicanism, organised crime, cross-border drugs smuggling. All of it.

NICOLA

How many arrests did this river of intelligence lead to?

JONTY

That wasn't the point.

NICOLA

(bitterly)

No. It never is.

(a beat)

And you were what? The point man for us?

(MORE)

NICOLA (CONT'D)

Issuing their double OBs on  
request? Keeping Farset just out of  
our reach?

Jonty nods.

JONTY

When they needed space to work, I  
gave them space to work.

NICOLA

I can imagine what they got out of  
it. Scooping up all that A1  
material, playing their little  
power games. But tell me. All those  
calls we dropped. All those areas  
we stayed away from. What did we  
get out of it?

A beat. Jonty considers this.

JONTY

Not for me to judge, ma'am.

Jonty looks away. Nicola realises something.

NICOLA

Who else knew about this?

A beat.

NICOLA (CONT'D)

Who knew?

Jonty shrugs and shakes his head. He can't tell her that.  
Nicola leans back, appalled.

NICOLA (CONT'D)

So why are you telling me this? Why  
now?

JONTY

Because I'm sick to the stomach.

Out on Jonty.

6/48

INT. POLICE STATION, CUSTODY SUITE - DAY

6/48

Stevie and Grace are drinking tea from mugs. DC Murray  
Canning approaches, looking tired and washed out. Stevie  
bristles, as he always does when in the presence of Canning.

GRACE

How's it going?

CANNING

Well, that scumbag solicitor McAllister has just arrived, like a guardian angel with a baseball bat up his fucking robe. So take a guess.

A beat.

CANNING (CONT'D)

Listen, I was wondering if you might sit in with me on the Mackle kid.

Grace is surprised. Stevie isn't pleased at all.

GRACE

But it's a CID...

CANNING

It's fine. I can clear it.

GRACE

Why?

CANNING

He knows you. That could help.

GRACE

He knows me. He doesn't *like* me. Just the opposite.

CANNING

He knows deep down you're a good person trying to help. It might make a difference.

Stevie looks away, smiling cynically.

GRACE

If you think it would help.

STEVIE

(to Grace, sarcastically)  
You're a good person trying to help. What's the worst that could happen?

Stevie shoots a sharp glance at Canning and walks off. Grace shakes her head. Canning smiles. She follows him.

Sandra and Tommy are still in the waiting room. Sandra looks out over the lights of Belfast.

SANDRA

Did he ever tell you why he's still  
a Constable at age fifty three?

Tommy looks up.

TOMMY

I thought he just preferred  
response policing?

A beat.

SANDRA

You're on the fast track programme,  
right? Headed up the ladder  
quickly?

Tommy nods, a little embarrassed.

SANDRA (CONT'D)

Gerry was a DC in Special Branch by  
the time he was in his mid-  
twenties. It was the early nineteen  
nineties.

Tommy is listening intently now.

SANDRA (CONT'D)

They ran agents. Inside terrorist  
organisations. They were more like  
spies than cops.

A beat.

SANDRA (CONT'D)

All that mattered was the intel  
they got from their agents. The  
control.

A beat. She turns to him.

SANDRA (CONT'D)

Gerry couldn't stand over  
(MORE)

SANDRA (CONT'D)

it. He said that policing that allowed crimes to be committed was no policing at all. He went to his superiors with specific instances of it. Big mistake.

A beat.

SANDRA (CONT'D)

It wasn't news to anybody, of course. They pretended to have an internal inquiry, but in the end, the only career that was destroyed was Gerry's. They offered him a choice. Resign, or see out the rest of his career as a Constable on the street. Never promoted. Never forgiven. What would you have done in that situation?

TOMMY

Probably left.

Sandra nods.

SANDRA

Most people would have. But not Gerry. He said that he didn't want them to ever think they beat him completely. So he went back to response. For twenty seven years.

(she shakes her head)

Thran. You know that word? I only heard it when I came here.

TOMMY

Thran. Stubborn. Difficult. Pig-headed.

SANDRA

Yeah. Well Gerry's as thran as they come.

They both laugh. The door opens. A DOCTOR enters. Their smiles dissipate instantly. The doctor steals a glance at Tommy.

DOCTOR

(gently, solicitously)

Mrs Cliff, can I speak with you privately?

SANDRA

You can speak in front of him. He's family.

Out on Tommy, looking at the doctor.

6/50    **EXT. DIVIS MOUNTAIN WALKING TRAIL - NIGHT**    6/50

James, wearing a hat and scarf, walks quickly from his car towards an RV camper van. He knocks the door twice. He goes in. JOSEPH awaits him. A flask of coffee, a plate of biscuits. James sits down.

JAMES

I can't believe you made me come here! There are check points everywhere!

JOSEPH

Some things have to be done the old fashioned way.

JAMES

Are we getting out or not?

A beat. Joseph looks him up and down.

JOSEPH

Yes. We're extracting you. But I have some conditions.

James chortles with false hilarity.

JAMES

Oh, *you* have conditions? In your position?

JOSEPH

My position?

James changes in an instant, leans forward, bitter and threatening.

JAMES

You went ahead with that thing. You knew what it was. Guns for drugs. And you went ahead with it anyway. You're more to blame for that cop getting shot than I am.

A beat. Joseph smiles almost wistfully.

JOSEPH

You asked me once what my real name was.

James looks at him, curious.

JOSEPH (CONT'D)

It's Yusef. My father was Moroccan. England was very good to him. It's why I wanted to give something back. I didn't expect to end up giving my whole life.

(a beat)

I'm sure you didn't either. It's strange. The journeys of our lives. Where we end up.

A beat.

JAMES  
(quietly)  
What are your conditions?

JOSEPH  
We can only take two of you. You plus one.

A stunned silence.

JAMES  
What?

JOSEPH  
You and your wife. Or...you and your boy.

JAMES  
Nah. Nah...that's not the fucking deal...

JOSEPH  
(instantly angry)  
There is no fucking deal.

JAMES  
Why? Why are you doing this to me?

Joseph sighs.

JOSEPH  
Whoever we extract, we'll be looking after them for the rest of their lives. I have no say in this. It's come from above.

James is reeling.

JOSEPH (CONT'D)  
If you leave the boy behind, yes, he'll do time. But there's enough left in the swiss account to look after him upon his release. On the other hand if you leave Tina here...well, she's smart. And she's not directly connected to any of this.

(a beat)  
Whoever you choose, the one you leave behind will survive. We both know that. But you'll never see them again. And of course, you'll never see me again either. It's over. All of it.

James grits his teeth.

JAMES  
When do we leave?

Joseph smiles.

6/51

**INT. POLICE STATION, INTERVIEW ROOM - NIGHT**

6/51

Gordy is being interviewed by Canning and Grace. McAllister sits beside Gordy, looking smug and insouciant.

GORDY  
No comment.

CANNING  
You're not helping yourself here.

Gordy shakes his head defiantly.

CANNING (CONT'D)  
We have a police officer putting you at the scene.

GORDY  
No comment.

A beat. Grace has had enough.

GRACE  
Don't you feel any remorse for what you've done?

McAllister springs into action, taking Grace by surprise.

MCALLISTER  
Whoa, whoa, whoa! Now that's what we call a non-evidentially-based leading question. My client hasn't done anything, that has been legally established.

(a beat, he smiles at Grace)

I'm sorry, Constable. Is this your first time?

Grace swallows. Canning sighs.

MCALLISTER (CONT'D)  
Withdraw it.

GRACE  
What?

MCALLISTER  
Withdraw your question, for the purposes of the tape.

Grace looks at Canning. He nods. Grace clears her throat.

GRACE

I withdraw my question.

She is mortified.

CANNING

We'll take a break there.

GORDY

Can I get something to drink?

A beat.

CANNING

No comment.

McAllister laughs. Canning and Grace get up and quickly walk out.

6/52

INT. POLICE STATION, CUSTODY SUITE - MOMENTS LATER

6/52

Grace is walking quickly across the lobby of the custody suite. Canning jogs along behind her.

CANNING

Grace! Grace! Come on, it's fine, it's no big deal! You just haven't been trained...

Grace whirls around.

GRACE

No! I haven't! So you shouldn't have had me in there!

CANNING

Come on...

GRACE

And he's not going to talk. He's never going to talk! Do you know why? Because he's being lied to by everyone. That fucking solicitor, his so-called gang - he's been lied to all his life and now, sitting in that chair, those lies are all he has to cling on to.

(a beat)

We'll never get him to talk.

She turns and walks on. He stares after her.

6/53

INT. POLICE STATION, INTERVIEW ROOM - NIGHT

6/53

Jonty eases open the door of the interview suite. Jen is sitting, alone. He closes the door behind him. She looks up at him.

JONTY

(awkwardly)

They told me you were done for the day.

Jen nods.

JONTY (CONT'D)

Do you want us to organise a car? Or...I could drop you home? If you need someone to talk to.

Jen shakes her head.

JEN

I'd like to sit here a while. If that's alright.

Jonty doesn't know how to respond.

JONTY

Listen I...I couldn't come down to see you because...well, you know...but I've been worried sick all day...I've just been thinking...if it had been you....

JEN

(quietly)

David. I'd like to be alone.

He nods, disappointed. She smiles, weakly but sincerely.

JEN (CONT'D)

I'm sorry. For everything I put you through.

JONTY

(surprised)

You don't have to be sorry! God, I mean, sorry for what...?

JEN

(interrupting)

It didn't mean anything to me.

A beat.

JONTY

What?

JEN

This...whatever it was...it didn't mean anything to me.

JONTY

(sick)

Look, you're still in shock and...

JEN

I was bored, and I was using you, that's all. Because...

(a beat)

Because you were weak.

This lands with him.

JEN (CONT'D)

Don't leave your wife and kids. There's nothing to leave them for. I'm really sorry. It's over. It should never have started.

He nods, almost tearful. He walks out the door. Jen stares straight ahead. She seems beyond emotion now, in a place of pure truth.

6/54

**INT. POLICE STATION, MAIN OFFICE - NIGHT**

6/54

Stevie is at his desk. He's eating crisps and chocolate, drinking a can of coke. Annie is at her desk. Jonty can be seen in his office, staring vacantly at the wall. Nobody is working, but nobody wants to go home. Grace walks up to Stevie. He can see immediately that she is deeply upset, even in the context of today.

STEVIE

(genuinely and solicitously)

Hey. Are you...like, are you...

GRACE

(interrupting)

Can I talk to you?

They get up and walk into a side office.

GRACE (CONT'D)

I thought maybe there was a way we could do this. Officially. Properly.

STEVIE

Do what?

GRACE

Get the people who did this. Mo McIntyre.

(MORE)

GRACE (CONT'D)

Everybody else who was there. But there isn't. Is there? Come on, tell me, is there?

Stevie sighs.

STEVIE

Jen's the only one who places all of them at the scene. Defence solicitors will have a field day with her. Her police record, the trauma she's been through...if they can make the jury think she might have misidentified them in the heat of the moment...well. Who knows?

He looks at her. She opens one of her zip pockets and reaches into it. She takes out a small SD camera card. She holds it in the palm of her hand.

STEVIE (CONT'D)

What's that?

Grace just keeps her palm outstretched, her eyes locked on his. Stevie has a sudden, astonishing revelation.

STEVIE (CONT'D)

Hang on...sorry...is that? You didn't...?

Grace nods slowly.

GRACE

I took it out of the camera.

STEVIE

You did what?

A beat as he considers this.

STEVIE (CONT'D)

(astonished)

Have you looked at it?

She shakes her head slowly.

GRACE

(rambling)

I...I didn't know what to do...I don't even know why...everything was so crazy and I just felt...I knew that whatever was on there was going to really matter to us all, and so I...

A knock on the door startles them both. Grace shoves the card back into her pocket. It's Helen, looking deeply distressed.

HELEN

Can you two come out here for a moment?

She looks up at him. They walk out, and into an aftermath. Annie is in shock. Jonty stands at his office door, numb. Other OFFICERS stand around, trying to process this. Tommy stands at the front of the office. He looks at Grace and Stevie.

TOMMY

He's gone.  
(shaking his head)  
He's gone.

Grace stands there, numb.

6/55

**INT. POLICE STATION, SIDE-ROOM - NIGHT**

6/55

Nicola takes a call. She puts the phone down. She looks over at Jen, who is sitting on a grubby, utilitarian sofa, drinking tea, wrapped in a blanket. Nicola walks over to her. She sits down. She takes Jen's hand. She starts to speak. Jen's hand goes to her mouth.

6/56

**OMITTED**

6/56

6/57

**INT. GORDY'S APARTMENT - NIGHT**

6/57

Mo, Tina, and James are watching the same news bulletin.

REPORTER

We have just in the last few minutes had confirmation that the police officer who was shot in Belfast earlier today has died. We're told that his family and colleagues have been informed. His name has not yet been released but we understand that he was a response officer with a long and distinguished history of service in the police. The Chief Constable of the Police Service is due to make a statement we expect some time within the next few minutes.

James turns the TV off. Silence.

MO

(appalled)  
Fuuuuuuck.

Tina exchanges a glance with James.

TINA

They need to get us out, James.  
*Now.*

JAMES

(frustrated)

I told you. It's happening.

He gets up and walks out. His phone beeps with a text message. He looks at it. He puts the phone away. He looks back into the living room at Mo and Tina.

6/58

INT. HOSPITAL, GERRY'S ROOM - NIGHT

6/58

Sandra is looking out of the window, over the skyline. She walks back to Gerry's body. She leans over him. She kisses him lightly on the forehead.

SANDRA  
(whispering)  
Keep 'er lit.

6/59

INT. POLICE STATION, ARCHIVE ROOM - NIGHT

6/59

Stevie, Grace, Tommy, Annie and Helen are all jammed around a monitor.

STEVIE  
This is the last chance for anyone who isn't sure about this to get out of here.

Nobody moves.

STEVIE (CONT'D)  
I mean, maybe there's nothing here. But if there's something and we see it...I don't know what happens then. But it won't be good.

Nobody moves. He turns in the chair, and presses play. The screen lights up. An empty car park beside The Palace.

HELEN  
Is that where...?

GRACE  
(interrupting)  
Yes. That's where it happened.

HELEN  
Scroll through.

Stevie fast forwards until they see some activity. He presses play. They are all glued to the screen as two cars pull in.

GRACE  
Oh my God.

HELEN  
Mo McIntyre. Gordy Mackle. Anto Donovan. What the hell is going on here?

Stevie scrolls again. More cars arriving.

ANNIE

That's Sullivan. That's the guy who Jen shot.

HELEN

Three, four, five with him. What are they carrying out of that van?

STEVIE

Those are waterproof crates. Guns. They're giving them guns.

HELEN

Fuck.

(a beat)

Stevie. Scroll forward. To when...

Stevie scrolls forward. He presses play. Gerry walks through the metal gate. Sully shoots him. Jen runs through. She shoots Sully. Everybody scatters. The cars drive away. Jen is kneeling on the ground, holding Gerry's body. The screen goes blank. A long, stunned silence.

STEVIE

What do we do with this?

The question hangs in the air. Out on Grace, who has an idea.

6/60 OMITTED

6/60

6/61 OMITTED

6/61

6/62 INT. MI5 HQ, JOSEPH'S OFFICE - MORNING

6/62

Joseph is at his desk. Nicola enters carrying a laptop bag. He smiles and stands up.

JOSEPH

Chief Superintendent Robinson. Once again my heartfelt condolences to you and your officers. And rest assured, my people will stop at nothing to apprehend those responsible.

Nicola sits down. She sits there in silence for a few moments, until Joseph grows properly uncomfortable. A beat. Slowly, methodically, Nicola opens the laptop bag, takes out the computer, turns it towards Joseph, and presses play on the video. Joseph tries to hide his shock, but he can't.

JOSEPH (CONT'D)

Very few officers had access to that equipment. I could find out who stole that within a couple of hours. I could have them locked up under the Official Secrets Act.

NICOLA

Yeah. But you won't.

Joseph clears his throat.

JOSEPH

You'll never use this. How could you?

NICOLA

Not publicly, no. But let's just imagine I attached it to an anonymous email to the joint intelligence oversight committee in London? I mean, heads would have to roll.

Joseph nods.

JOSEPH

What is it that you want?

Nicola smiles.

NICOLA

Well, Joseph. That's a *great* question.

6/63

**INT. GORDY'S APARTMENT - MORNING**

6/63

Tina, Mo, and James are sitting around watching TV. James keeps looking nervously at his watch, and then out the window.

TINA

Why haven't they been in touch?

JAMES

I don't fuckin' know do I?

TINA

I'm going for a bath.

CUT TO:

6/64

**INT. GORDY'S APARTMENT - MOMENTS LATER**

6/64

James and Mo are in the living room. James is highly agitated. Suddenly he gets up and grabs Mo by the arm.

MO

What?

JAMES

You're coming with me.

They walk out and slam the door. Tina comes out of the bathroom in her dressing gown. Still wet. She looks around. She knows they are gone for good. She sits down. Alone.

6/65 OMITTED

6/65

6/66 INT. POLICE STATION, CELL - LATER

6/66

Grace sits beside Gordy on the thin bed. He is distraught.

GRACE

So this is different now. You know that, don't you? This is murder.

Gordy exhales.

GORDY

You shouldn't be in here like this.

GRACE

No. I shouldn't.

GORDY

I need my lawyer.

GRACE

Haven't you worked out yet that he's playing for every side except yours? The only thing he wants to do is send you to jail and make sure James and Mo McIntyre get home free. You're the sacrificial lamb Gordy. You've been offered up.

Gordy somehow knows this is true. He is truly trapped.

GRACE (CONT'D)

There's footage. Of it happening.

A long beat.

GORDY

You're making that up.

Grace shakes her head.

GRACE

I've seen it. Shows everything.

A beat.

GORDY

Well then it shows I didn't do anything!

GRACE

It shows you were there. At the murder of a police officer. You ever heard of joint enterprise murder? That's all they need.

Gordy's world falls apart even more. He starts to cry again

GORDY

(crying)

I never wanted to...I never meant for anything like that...

GRACE

(comforting him)

I know. I know you didn't.

(a beat)

So listen, there's another option. For you. And your mum. It's all been worked out. It's there if you want it.

GORDY

What option?

GRACE

You have to give us everything. Not just about the shooting. Everything else. The drugs business. How it worked. James McIntyre's role. Mo's role. Any documents you might have. Text messages. Everything.

He looks at her.

GORDY

I'm not a tout. I'm not.

GRACE

Well if that's true...

(a beat)

You're the only one around here who isn't.

This lands with Gordy.

GRACE (CONT'D)

A new life, Gordy. Starting again. There's someone I think you need to talk about this with.

Grace gets up. She opens the cell door. Angela is standing there. She looks at Gordy. He stares back.

GRACE (CONT'D)  
I'll leave you to it.

6/67 **OMITTED**

6/67

6/68 **EXT. REMOTE ROAD, BUS STOP - DAY**

6/68

James and Mo are waiting.

MO  
What the fuck is going on? What  
about Ma? Why's she not with us?

JAMES  
(viciously)  
Just shut up, will you?

He looks up and down the road. It's deserted. He looks at his watch. Now, in the distance, he sees a car approaching.

6/69 **INT. POLICE STATION, MAIN OFFICE - DAY**

6/69

Sandra walks into the main office. It's busy. All heads turn to look at her, astonished. Helen almost runs over to her, deeply concerned.

HELEN  
Sandra, what are you...

SANDRA  
Tommy told me it's going to be a  
busy day.

Helen stares at her. She nods.

6/70 **EXT. REMOTE ROAD, BUS STOP - DAY**

6/70

The unmarked car, with tinted windows, pulls up in front of Mo and James. They exchange a glance. The passenger door opens. Tommy gets out in uniform. At the same time, blue lights can be seen approaching in the distance from both directions.

TOMMY  
(with steel and contempt  
and a newfound maturity)  
You going somewhere?

James' head sinks forward. He knows it's over now.

6/71

EXT. WASTEGROUND, NEAR FERRY TERMINAL - LATER

6/71

In an unmarked car, wearing civilian clothes, Stevie and Grace pull up near some waste ground. Another car is waiting for them. Mark and Rachel get out. They lock Grace with a bitter glance. They know what she did, and they know they can never do anything about it. She returns their stare with complete quiet confidence. Angela and Gordy emerge from the back seat of Grace's car.

ANGELA

How do we know we can trust them?

Grace turns to Angela.

GRACE

This deal has been done at a very high level. They'll look after you now. Because they have to.

Gordy looks around wide-eyed. He can't believe this is happening.

GRACE (CONT'D)

When the time comes, you'll give your evidence anonymously. By video link.

He nods.

GORDY

I'm sorry. For everything.

GRACE

Look after your mother.

Gordy nods. They walk the other car. Angela turns.

ANGELA

Why did you do this?

Grace shrugs.

GRACE

It's my job.

The two women look at one another. Angela nods. She leaves. Grace looks at Stevie. He smiles.

STEVIE

Come on. We don't want to be late.

Grace nods.

6/72

INT. POLICE STATION, CUSTODY SUITE - LATER

6/72

Tommy walks around the corner, leading Mo and James, who are in handcuffs. He stops dead. Lining both sides of the lobby are at least thirty OFFICERS, almost everyone who is on shift, and many who are not. Grace, Stevie, Annie, Helen, and Jonty look at the McIntyres impassively. Even Barney is here, his first time in the main police station for years. Tommy looks up and sees Sandra at the custody desk. He nods to her. She nods back. James and Mo are speechless. They're stunned. Tommy leads the prisoners forwards, through the cold, silent ranks of officers. It's both completely peaceful, and incredibly intimidating. The prisoners can't raise their eyes, until Mo does. He is staggered to see Jen is one of the officers lining the wall. Mo almost jumps out of his skin. She never takes her eyes off him as he walks past. DC Murray Canning is waiting at the desk beside Sandra. James is brought forward first. Sandra is cool, professional.

SANDRA

Suspected offence.

CANNING

Money laundering, according to part 7 of the proceeds of Crime Act 2002. Conspiracy to supply class A drugs, according to part 4 of the misuse of drugs act 1971. Participating in the activities of an Organised Crime Group, according to the Serious Crime Act 2015.

SANDRA

Detention authorised. Cell One.

James is taken away. Sandra looks up. She looks at Mo. She almost loses it.

SANDRA (CONT'D)

(her voice shaking)

Sus...suspected...

She wills herself to pull it together. She clears her throat and breathes. She looks Mo in the eye.

SANDRA (CONT'D)

(strong and clear)

Suspected offence.

CANNING

Joint enterprise murder.

A beat. This hangs in the air. Sandra looks Mo in the eye. He is trembling.

SANDRA

Detention authorised. Cell Two.

Mo is led away. Sandra sighs deeply. She walks out from behind the desk. She looks at them all.

SANDRA (CONT'D)  
Thank you. Thank you all.

Everyone is watching.

6/73

INT GRACE'S HOUSE - DAY

6/73

Grace walks into her hallway. Cal is walking down the stairs towards her. They stop and look at one another. He comes down and sits on the stairs. She sits beside him. They hold hands.

CAL  
Did you get the people who did it?

Grace nods.

CAL (CONT'D)  
Look...this probably isn't the  
time...but I...

GRACE  
It is the time. I will talk to you  
any time, about anything.

CAL  
My uni choices have to be in later  
today. I'm not choosing any here. I  
want to go to England.

Grace looks at him.

CAL (CONT'D)  
I need...I just need...to be  
somewhere else. To try something  
else. It's not about...

GRACE  
(interrupting)  
Cal. Of course you do.

CAL  
Really? You don't mind?

GRACE  
Do you remember, last year, when I  
asked what you thought of me  
changing jobs? And I told you what  
job I was thinking of applying for?

CAL  
Yeah.

GRACE  
What did you say to me?

CAL

I think I said...if you really want it, you should go for it.

GRACE

Yeah. You did.

She leans her head on his shoulder and grasps his hand tightly.

6/74 OMITTED

6/74

6/74A INT. JONTY'S OFFICE - DAY

6/74A

Jen is standing in front of Jonty. Nicola is beside her. It's a deeply uncomfortable triumvirate.

JONTY

(trying to be  
professional)

Constable Robinson, I would beg you to reconsider. There is a place for you in this organisation. Perhaps a very exalted place. You'll certainly never have to work response ever again.

Jen shakes her head.

JEN

No, thank you.  
(a beat)

Sir.

(a beat)

I've made up my mind. I'd like you to accept my resignation.

JONTY

(to Nicola)

Ma'am?

Nicola shakes her head.

JONTY (CONT'D)

Very well. But please remember this. You will always...always... be a hero in the eyes of this organisation.  
(quieter)  
And in mine.

Jonty is struggling to get through this.

JEN

Thank you, sir.

Jen leaves. Nicola goes to leave too, but turns back just as she reaches the door.

NICOLA

Oh, and Inspector Johnston, there's one last thing I need you to do for me.

He swallows, a little uncomfortably...

JONTY

What's that?

NICOLA

The next resignation in this organisation is going to be yours.

She turns and walks out. Jonty is stunned, and pale. The ground has fallen from beneath him.

6/75

**INT. POLICE STATION - DAY**

6/75

Time has passed. Tommy walks confidently through the lobby. He stops at the memorial for officers killed on duty. He looks at the latest name: CONSTABLE GERARD CLIFF. He swallows. He walks on.

CUT TO: Tommy knocks a door. The name plate says: Inspector Helen McNally.

HELEN

Come!

Tommy walks in.

TOMMY

Ma' am.

HELEN

Tommy.

They sit.

HELEN (CONT'D)

This request of yours. It's highly unusual. Particularly for an officer of your calibre.

Tommy nods.

HELEN (CONT'D)

I'm not sure in the history of the organisation that anyone has requested to be removed from the fast track programme.

Tommy nods.

HELEN (CONT'D)

So, response policing, eh? That's  
your choice. You could be doing  
yourself a great disservice.

TOMMY

I don't think so, ma'am.

Helen smiles.

HELEN

No. I don't think so either.

She hands a piece of paper to Tommy. She smiles.

HELEN (CONT'D)

God help the criminals of Belfast.

Tommy smiles. He gets up. He leaves. She watches him go.

6/76

OMITTED

6/76

6/77

EXT. POLICE STATION, COURTYARD - MOMENTS LATER

6/77

Tommy walks out into the courtyard. Annie is leaning against a squad car. He walks up to her. She smiles widely.

ANNIE

Ready?

TOMMY

Ready.

Annie walks to the driver's side, and Tommy to the passenger side. Before they get in, their radios crackle simultaneously.

BARNEY

Uniform, uniform, any callsigns available, we have an ongoing altercation on Lagan Way, over.

Tommy reaches for his radio.

TOMMY

Seven...

The words stick in his throat. He stops, almost overcome with emotion. Annie looks at him intently. Tommy gathers himself.

TOMMY (CONT'D)  
 (firmly)  
 Seven Six en route, over.

BARNEY (O.S.)  
 Good man, Tommy. Appreciate that.

Annie smiles, and winks.

ANNIE  
 Sharp eyes save lives.

Tommy smiles. They get into the car. Blue lights on. They speed off and out the gates.

6/78

**EXT. CAFE TERRACE, BY THE SEA - DAY**

6/78

A grey and windswept day. There are no customers on the terrace, except Tina, who is smoking contentedly, as if she is sitting in thirty degree heat. She notices as Mark and a Rachel approach the railings, and look around casually. Mark nods at her. She gets up, stubbing out her cigarette.

CUT TO:

6/79

**EXT. CAR PARK - DAY**

6/79

She walks across an empty car park. A lone campervan sits waiting. She goes in.

6/80

**INT. CAMPERVAN - DAY**

6/80

Joseph smiles widely, the flask of coffee and the biscuits on the table. Tina sits down.

JOSEPH  
 A pleasure, finally, to be dealing  
 with the brains of the operation.

Tina slowly, almost languidly takes a cigarette from her box. She looks at Joseph, up and down.

TINA  
 Do you mind if I smoke?

Joseph smiles.

6/81

**EXT/INT. POLICE CAR - DAY**

6/81

A lonely police patrol car sits at a viewing point, high above the city. Grace and Stevie sit in the car.

GRACE  
 It looks so quiet from up here.

STEVIE

You said the Q word! Now we're  
really screwed!

GRACE

You're an idiot.

She smiles. He reaches into a brown paper bag.

STEVIE

Do idiots make homemade shredded  
beef puff pastry vol-au-vents?

He offers her one. She smiles and takes it. She bites into it.

GRACE

Oh my God. That's unbelievable.

STEVIE

(pleased)

Finally. She gets it.

(a beat)

Your turn for a song.

She chooses one, presses play. It's "Love the One You're With" by The Isley Brothers. He looks at her, searching her face for clues. Does this song mean something? Or is it a random choice?

GRACE

So when do you go?

STEVIE

To close protection? I don't.

GRACE

(concerned)

What?

STEVIE

(casually)

Yeah. Decided to give it another  
year in response.

GRACE

(amazed)

What? That was your dream job!  
Stevie, what's gotten into you?  
You'll regret it if you don't go!

STEVIE

(serious)

I'll regret it if I do.

A beat.

GRACE  
(quietly)  
What do you mean?

He sighs.

STEVIE  
Listen, Grace, I...

He twists himself around in his seat so that he is facing her. She is preparing herself for what's coming.

STEVIE (CONT'D)  
Okay, well. I....

VOICE ON RADIO (BARNEY)  
Bravo Lima Seven Two, we have an  
RTC in Hannahstown, you're showing  
closest over.

Stevie closes his eyes and shakes his head. Grace bursts out laughing.

VOICE ON RADIO (BARNEY) (CONT'D)  
Stevie, Grace, are you reading me,  
over?

Grace smiles and picks up the radio.

GRACE  
We read you, Barney, loud and  
clear. Seven Two en route, over.

STEVIE  
Unbelievable.

She laughs again.

STEVIE (CONT'D)  
(smiling)  
Turn that up, will you? You picked  
a good song. For once.

6/82 **EXT. POLICE CAR - CONTINUOUS**

6/82

We look down on the car from above as it sweeps around in the car park.

GRACE  
What do you mean? I always pick a  
good song!

STEVIE  
Aye right, you wouldn't know a good  
tune if it jumped up and slapped  
you in the face...

GRACE

Ach, wise up you.

A beat.

GRACE (CONT'D)

Clampet.

Their conjoined voices fade out, blending into the rising volume of the music. The blue lights turn on. The camera rises higher and higher, to reveal the city spread out before them like a living tapestry. Everything looks beautiful from up here.

**ENDS**