

TWO CITIES

TELEVISION

An  Studios Company

GALLAGHER ► FILMS

BLUE LIGHTS

SERIES TWO

Episode Three: 'Love Knows'

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3.1

**INT. GRACE AND ANNIE'S APARTMENT, ANNIE'S BEDROOM -
MORNING**

3.1

ANNIE wakes up in bed. She looks at the wall, trying to remember the night before. She looks down at the space between the bed and the wall. She sees her gun lying there in its holster. She looks a couple of feet to the right. Another gun lying beside it. Her eyes widen. Suddenly, SHANE leans in and nuzzles her neck.

SHANE

Morning...

Annie turns around suddenly. It all comes back to her. She leans back in the bed.

SHANE (CONT'D)

You ok?

ANNIE

(mortified)

Yeah. Yeah. Great.

Shane laughs. He kisses her. She hesitates, then kisses him back, and laughs quietly.

SHANE

What?

ANNIE

Oh my God. We are idiots.

He lies back on the bed. He puts his hand behind his head.

SHANE

Very. Sexy. Idiots.

Shane takes his phone from the bedside locker. He starts flicking through it.

SHANE (CONT'D)

Oh my God...

He shows her photographs they took the night before. Drunken selfies. She laughs.

SHANE (CONT'D)

Tequila shots.

Annie groans. Shane raises the phone above them.

SHANE (CONT'D)

One for the road?

ANNIE

Shane, no!

She pulls the duvet up around her as he snaps the photograph. She tries to grab the phone. They are both laughing.

ANNIE (CONT'D)

Shhhh...shhhhhh...

They hear movement out in the apartment. Annie sits up beside him, urgently.

ANNIE (CONT'D)

(whispering)

You can't let Grace see you.

SHANE

Huh?

ANNIE

Seriously, we can't tell anybody about this!

SHANE

Why not?

ANNIE

Are you joking?

Annie is thinking fast.

ANNIE (CONT'D)

I'll go and talk to her, tell her to go on ahead to work. OK?

SHANE

Seriously?

ANNIE

(urgently)

Yes!

Shane laughs.

SHANE

Whatever.

Annie gets up. On a mission. Shane lies back and starts flicking through his phone. He sees that he has a text from MURRAY CANNING. He opens it with curiosity.

3.2 **INT. GRACE AND ANNIE'S APARTMENT, LIVING ROOM - SAME TIME** 3.2

GRACE, in her civilian clothes, leaves her bedroom and goes into the hallway. She is met by a mess. There are beer tins, wine bottles and the remains of a takeaway splayed on the coffee table.

GRACE
Oh for God's sake...

She begins to pick up some of the crap when Annie walks in wearing a t-shirt and pyjama shorts. A beat. Grace looks at her, disapproving and exasperated.

ANNIE
I'm...sorry. I'll tidy it
up...sorry.

GRACE
Did you have someone back here?

Annie winces.

GRACE (CONT'D)
(frustrated)
Annie! You know it's not safe to
bring random guys here...

They hear a the bedroom door opening. Grace looks at Annie with alarm. Shane comes in, dressed and flustered. Grace's mouth drops open.

SHANE
Jim Dixon was shot last night.
Canning wants to see me.

He turns and rushes out. Grace looks at Annie. Out on Grace, astonished.

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3.3 **INT. POLICE STATION CORRIDOR - DAY** 3.3

On HELEN, walking quickly down a corridor. She's speaking into her phone.

HELEN
Yeah that's what I said...a public
meeting. I'll do it myself. Well I
don't know, social media or
something...just...whatever...OK...

She turns into an office...

3.4 **INT. POLICE STATION, EMPTY OFFICE - DAY**

3.4

Helen walks in to see several OFFICERS unpacking boxes...

HELEN

You have everything you need?

DS SARAH KELLY looks up and nods. Helen walks back out.

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

3.5

She makes another call...

HELEN

BRC please...Inspector McNally.
Yes.

(a beat)

Paul I'm going to need more
response officers the ground
here...for maybe...72 hours? I
don't care where they're from...any
district, any station. Yes, the
Chief's signed it off...OK. Yeah.
Thanks.

She hangs up and turns into...

3.6 **INT. POLICE STATION, SERGEANT SANDRA'S OFFICE - CONTINUOUS**

SANDRA looks up.

SANDRA

Hey.

HELEN

So it's twelve hour shifts and
whatever overtime is necessary.

SANDRA

It's still not going to be
enough...

HELEN

I've put the request in for more
boots on the ground...anybody off
shift this morning?

SANDRA

Eh...Tommy's got the morning off...

HELEN

Bring him in.

Sandra nods and Helen walks back out.

3.7

INT. POLICE STATION, STAIRWELL - MOMENTS LATER

3.7

Helen runs up the stairs. She's on the phone again.

HELEN

No, I don't want the TSGs anywhere
near it. Tell them to stand off
nearby...

(a beat)

I don't know, just not Mount Eden!
OK. Thanks.

3.8

INT. POLICE STATION, CORRIDOR - DAY

3.8

Helen sees MURRAY CANNING up ahead.

HELEN

Murray!

He turns. She catches up and they walk on.

HELEN (CONT'D)

Anything from MIT?
(MIT is pronounced mitt)

CANNING

No witnesses, no CCTV. Looks like
the gunman was already in the
house. Double head shot. Afterwards
he even took the shell casings with
him. Not your average street level
dickhead.

HELEN

They've lifted Hamill?

CANNING

First thing. I'm interviewing him
in thirty minutes, with MIT sitting
in.

HELEN

Any intel from Mount Eden?

CANNING
(uncomfortably)
I'm working on it.

HELEN
You know they'll be knocking on
your door for it any second.

He's annoyed.

CANNING
(combatively)
Yeah. I know that. Thanks.

Helen raises her hands.

HELEN
OK! OK!

She peels away from Canning to NICOLA'S office. She knocks
the door.

NICOLA (O.S.)
Yes!

Helen enters.

3.9 **INT. POLICE STATION, NICOLA'S OFFICE - CONTINUOUS**

3.9

NICOLA looks up sharply.

HELEN
Ma'am.

NICOLA
Sitrep?

HELEN
MIT are forward basing on the
second floor, we're pulling
everyone in on 12-hour shifts to
work the cordons and manage VCPs,
I've asked for temporary transfer
of response officers from districts
who can spare them. TSGs are
standing off nearby in case of
public order issues. We're
advertising a public meeting on
social media to reassure the
community.

NICOLA

I hope they're more reassured than
I am.

A beat.

NICOLA (CONT'D)

The chief's worried. About
reprisals. About a public order
event that we don't have the
numbers to control. Our job is to
prevent that at all costs.
Operation Bright Side.

Helen nods.

HELEN

Well. Someone's got a sense of
humour.

NICOLA

You're silver command as of now.

Helen nods. She turns to leave.

NICOLA (CONT'D)

I hope you packed your pyjamas.

Helen nods. She leaves.

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

3.10

Helen walks down the corridor. She's only been at work for an
hour and she's already exhausted. She turns into her own
office.

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

3.11

JONTY is sitting there, in uniform. Helen stops. She had
completely forgotten that he was coming back today. He
smiles.

JONTY

Not easy, is it?

Out on Helen.

3.12 **INT. RURAL DINER - DAY**

3.12

AISLING enters, and sees TOMMY sitting in the usual spot. She smiles and approaches him. An awkward kiss on the cheek. They sit.

AISLING
How are you?

TOMMY
Yeah. Good.

Aisling looks around to make sure nobody is nearby.

AISLING
It's kicking off up your way.

TOMMY
Yeah. A loyalist feud. It's crazy.

AISLING
Sounds like it.

TOMMY
I've been working with this guy
Murray Canning. He's with the
Paramilitary Crime Task Force.
It's...interesting.

Aisling looks slightly sceptical.

AISLING
Interesting?

TOMMY
Yeah. You just get to see a
different side to things.

AISLING
I thought you were a response man.

Tommy shrugs.

TOMMY
No, I am. It's just...you know.

AISLING
Not my cup of tea.

TOMMY
No?

AISLING

Nah. That shite always ends
up...messy...you know?

Tommy shrugs. The WAITRESS approaches. The same one from
episode two.

WAITRESS

What'll it be, Romeo?

Aisling smiles. Tommy blushes.

WAITRESS (CONT'D)

Let me guess. Scrambled eggs, no toast?

TOMMY

Actually. I'll take the full breakfast.

AISLING

Me too.

The waitress is impressed. She looks at Aisling.

WAITRESS

I like a man you can influence.

She leaves. Aisling smiles.

CUT TO:

3.13 **EXT. RURAL DINER - LATER** 3.13

Aisling and Tommy are walking across the car park. His phone rings. He answers it.

3.14 **INT. POLICE STATION, SERGEANT SANDRA'S OFFICE - DAY** 3.14

Sandra is on the phone.

SANDRA

Tommy. Where are you?

3.15 **EXT. RURAL DINER - DAY** 3.15

Tommy looks around, somewhat baffled.

TOMMY

I'm in...uh...the countryside.

Aisling bursts out laughing.

3.16 **INT. POLICE STATION, SERGEANT SANDRA'S OFFICE - DAY** 3.16

SANDRA

(baffled)

You're in...the *countryside*?

A beat.

SANDRA (CONT'D)
Can I entice you back to Gotham
City as soon as possible, please?
We're all hands on deck here.

3.17 **EXT. RURAL DINER - DAY**

3.17

Aisling is looking at her own phone.

TOMMY
Yeah. Sure. I'm on my way.

He hangs up.

AISLING
You really need to get out of
Belfast more.

Tommy shrugs. Aisling stops. She looks at him.

AISLING (CONT'D)
Listen, I want to run something by
you.

Tommy is curious. She takes out her phone and opens the
email. She passes it to him. Tommy reads.

AISLING (CONT'D)
Your district has just put out a
call for volunteers to help out in
response.

Tommy reads on. He looks at her.

AISLING (CONT'D)
Now, I know what you're thinking.
You're thinking...oh shite. She's a
stalker. But I swear it's not
because of you. I just think it
would be really good experience,
and it's only for a few days...

TOMMY
Go for it.

AISLING
You think?

TOMMY
Definitely. I mean, I don't think
you'll be able for it like. Too
much action for a country girl.

She laughs uproariously.

AISLING

I work in *Derry*, you gobshite. It makes Belfast look like...*Surrey*.

TOMMY

(needling her)

Well. We'll see.

A beat. Time to say goodbye. But how?

TOMMY (CONT'D)

(awkwardly)

OK, well.

AISLING

(awkwardly)

Alright. Yeah.

He leans in to hug her and kiss her on the cheek. She puts her hand on his arm and holds him there. A beat. He doesn't pull away. He turns his head towards her. They kiss.

3.18 **INT. RURAL DINER - SAME TIME**

3.18

The waitress looks out the window at them kissing. She smiles, and goes back to collecting plates.

3.19 **INT. POLICE STATION, SIDE OFFICE - DAY**

3.19

Canning leans against the wall, his arms crossed. SHANE sits in front of him.

CANNING

You're going to have to step it up here.

SHANE

Yeah. Sure.

CANNING

I mean, I asked for you here. They told me you were good on the ground. A real prospect.

SHANE

I am, Sarge.

Canning walks over and sits on the desk in front of him. He leans in.

CANNING

Thing is right now, Shane, we have a murder on our patch and people are asking me for something solid and I have fuck all. And the one guy I thought I'd be relying on is sitting in front of me, sweating buckets and stinking of drink.

Shane swallows.

SHANE

No I'm...I'm fine. I won't let you down here.

CANNING

No, I know you won't. Because if you do, you can stay here with your new friends.

Out on Shane.

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

3.20

Sandra makes her way up the corridor, reading a document as she goes. Jonty and Helen are coming the other way. Jonty and Sandra lock eyes immediately. They come to a stop.

JONTY

(awkwardly)

Hi...Sandra.

Sandra just looks at him.

HELEN

I told you that Inspector Johnston would be back to...

Sandra never takes her eyes off Jonty.

SANDRA

(interrupting)

You did, yes.

A beat. Tension.

JONTY

I...uh...I don't know if you got my letter...

SANDRA

(interrupting)

I haven't read it.

JONTY

No. Yeah. Of course. That's fine.

Helen looks from one to the other.

HELEN

(to Jonty)

Come on.

JONTY

Yeah. Sure.

They walk on. Sandra doesn't move. On Sandra.

3.21

EXT. MOUNT EDEN ESTATE - DAY

3.21

STEVIE and Grace ring the doorbell of a house. Stevie flips a coin.

GRACE

Heads.

He reveals it. It's heads.

GRACE (CONT'D)

Yes.

STEVIE

Shite.

A beat.

STEVIE (CONT'D)

God give me strength.

A man, BOBBY (40s) answers.

STEVIE (CONT'D)

Hello sir, we're making some enquiries about a serious incident that happened last night in the area...

BOBBY

(interrupting)

No.

STEVIE

OK, but we were just wondering if you...

BOBBY
(interrupting)
No.

Bobby slams the door.

3.22 **EXT. MOUNT EDEN ESTATE - DAY**

3.22

Stevie and Grace are standing outside another house. Stevie flips the coin.

GRACE
Heads again.

It's tails.

STEVIE
Yes!

Grace shakes her head. They ring the doorbell. A YOUNG WOMAN answers it.

GRACE
Hello. We're enquiring about the
incident...

The young woman slams the door in their face. Stevie turns to Grace.

STEVIE
I wish people would stop offering
us cups of tea.

She smiles. They walk away. Stevie looks at her.

STEVIE (CONT'D)
What's up with you?

GRACE
What?

STEVIE
You just seem a bit...distracted.

Grace sighs.

GRACE
My apartment's like a bloody
student house.

Stevie smiles.

STEVIE

Ah. Right.

GRACE

Why did I move in with Annie again?

STEVIE

Because you're mad?

GRACE

Yeah. That must be it.

Stevie smiles.

3.23

EXT. MOUNT EDEN ESTATE - DAY

3.23

Another house. Stevie looks at a CCTV doorbell camera above the door. He nods to Grace. She nods. They ring the bell. EILEEN, 70s, answers it.

EILEEN

Yes?

GRACE

Hello, we're making some enquiries about the serious incident that occurred in the area last night.

Eileen looks at them.

GRACE (CONT'D)

We were wondering if you'd...heard anything? Or seen anything.

EILEEN

I'm sorry, no.

Stevie nods.

STEVIE

I notice you have a doorbell camera. Would there be any chance we could have a look at it?

A beat. Eileen looks from one to another.

EILEEN

I can't give you that, love.

Stevie looks at Grace.

GRACE

Why not?

EILEEN

Ach, you know why not.

Stevie nods.

STEVIE

Is there anything on it?

EILEEN

I haven't looked.

STEVIE

OK, so say we came back here with a warrant to seize it...against your will...would it...still be there? It wouldn't be wiped, would it?

Eileen shakes her head.

EILEEN

No, it wouldn't be wiped.

Stevie nods.

STEVIE

OK. Thank you.

CUT TO:

3.24 **EXT. MOUNT EDEN ESTATE - STREET**

3.24

Stevie and Grace are walking along. Stevie is talking into his radio.

STEVIE

Uniform uniform seven two, please advise MIT SIO that it's worth getting a warrant for the doorbell camera in number 32 Cleary Street. Over.

BARNEY (O.S.)

Will do, Stevie, over.

GRACE

So she'll give it to us, as long as it looks like she doesn't want to give it to us?

STEVIE

Pretty much, yeah.

Grace shakes her head. Stevie smiles.

GRACE

Bloody hell.

A beat.

STEVIE

Heads or tails?

She's about to call it when the radio sounds.

BARNEY (O.S.)

Uniform Uniform seven two, report of a sudden death at 38 Herondale Gardens over.

Grace and Stevie exchange a glance.

STEVIE

Seven two, that's a negative, we've been tasked on door to doors in Mount Eden.

BARNEY (O.S.)

You're reassigned, over.

Stevie stops, delighted. He turns to Grace.

STEVIE

Happy days.

She smiles and shakes her head.

3.25 **EXT. NIGHTCLUB - DAY**

3.25

LEE and CRAIG walk up an empty alleyway, to a black metal door. They knock. It's opened by DOYLE, who beckons them in.

3.26 **INT. NIGHTCLUB, CORRIDOR - DAY**

3.26

Doyle wordlessly signals for Lee and Craig to stop. He pats them down.

They emerge out onto the main dance floor. It's totally empty.

They climb some stairs, and Doyle leads them across a mezzanine level. He opens the door to an office, and nods them inside.

3.27 **INT. NIGHTCLUB, OFFICE - CONTINUOUS**

3.27

Lee and Craig enter to find TINA and FOGERTY (from series one) sitting at a table. Fogerty nods towards a chair. Lee sits. Craig remains standing at one side of the door, Doyle at the other. A beat. Lee nods to Fogerty, and then to Tina.

FOGERTY

I understand you've a proposition
for us.

LEE

I want to take over. The whole
supply.

Fogerty takes him seriously.

FOGERTY

How?

LEE

I have good people around me. A
taxi business. I can make it work.

FOGERTY

Tina?

Tina sighs. She leans forward, slowly and deliberately.

TINA

Tell me this, Lee. Who killed
Dixie?

3.28

INT. POLICE STATION, INTERVIEW ROOM - MORNING

3.28

DAVY HAMILL in a small interview room. Hamill's solicitor is AODHAN MCALLISTER. DS SARAH KELLY, SIO of the MAJOR INVESTIGATION TEAM, sits opposite him. Sitting alongside her is Canning. Hamill seems rocked, scared. Unsure of himself.

HAMILL

(strongly)

It wasn't me.

CANNING

There are threats against Jim Dixon all over your social media. You attended an illegal band parade where police officers heard you threatening to kill him.

HAMILL

He'd just had my wee lad beaten up. Yes, I threatened him. But I had nothing to do with this.

CANNING

Where were you at the time of the incident?

HAMILL

At my son's's hospital bed. I went there straight after that parade. Ask the hospital.

A beat.

CANNING

Did you order the killing of Jim Dixon?

HAMILL

(vehemently)

No. I did not. And I have no fucking idea who did.

MCALLISTER

Sorry, can I just establish roles here?

CANNING

Establish roles?

MCALLISTER

DS Kelly here is heading up the Major Investigation team.

(MORE)

MCALLISTER (CONT'D)
So why are you interviewing my
client?

CANNING
There's some crossover in our
enquiries.

MCALLISTER
Is that right?

McAllister scribbles a note.

MCALLISTER (CONT'D)
Fascinating.

He smiles.

CANNING
How so?

MCALLISTER
Well I might speculate that if
you're in here trying to gather
intelligence on what happened last
night, then you don't have much
else to go on.

Out on Canning, rattled.

MCALLISTER (CONT'D)
And in terms of Mr Hamill here, you
have absolutely nothing at all.

McAllister smiles. Out on Canning.

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

3.29

Jonty and Helen, are watching the interview on a monitor.
Jonty exchanges a glance with Helen.

3.30 **INT. NIGHTCLUB, OFFICE - DAY**

3.30

Fogerty is deep in thought.

FOGERTY
The problem with ye Nordies, is
that ye keep killing each other.

Lee watches him closely.

FOGERTY (CONT'D)

Did I ever tell you, the last time
I was here, I was nearly shot
meself? Me cousin, Sully, dead as
doornails.

Lee nods.

FOGERTY (CONT'D)

It's just...messy, you know?

A beat.

FOGERTY (CONT'D)

But it's profitable. And that's why
my bosses don't want to walk away.
Yet.

A beat.

FOGERTY (CONT'D)

Tina here tells me you're not part
of any organisation. How's that
gonna work?

LEE

I'll pay my taxes.

FOGERTY

Will you be in the frame for this
Dixon thing, or anywhere near it?

Lee shakes his head. Fogerty thinks for a moment.

TINA

You're going to need to take more
cars. More men. Can you do that?

LEE

In a few weeks...

TINA

Not in a few weeks. Now.

Lee is on the back foot. Fogerty nods at Tina. She reaches
down and puts a plastic bag of cash on the table.

TINA (CONT'D)

You pay that back double in a
month.

Lee nods. Fogerty is lost in thought, tapping his fingers on
the table. He looks at Tina.

FOGERTY
Where's the solicitor?

Out on Lee.

3.31 **INT. POLICE STATION, INTERVIEW ROOM - DAY** 3.31

McAllister is taking notes. He notices his phone ringing. The name: T MAC. He becomes instantly nervous.

MCALLISTER
Excuse me. Sorry. I have to take this.

He gets up and walks towards the door. Hamill, Canning and Kelly watch him with mild surprise.

3.32 **INT. POLICE STATION, SIDE ROOM - DAY** 3.32

Jonty sips a vending machine coffee and watches McAllister leave the interview on a monitor propped on a table. Helen turns to him.

HELEN
Well?

JONTY
Well. Either Davy Hamill has been going to some very good acting classes. Or he's telling the truth.

Canning folds his arms.

JONTY (CONT'D)
You know what the maddest thing is?

Helen looks at him.

JONTY (CONT'D)
He seems *scared*.

Out on Helen, looking back at the screen.

3.33 **INT. POLICE STATION, CORRIDOR - MOMENTS LATER** 3.33

McAllister is on the phone, speaking quietly but urgently. Jonty walks to a nearby vending machine. McAllister sees him and turns away. He hangs up. He looks troubled. Jonty watches him go.

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

3.34

McAllister walks into the room. Canning and Kelly look up at him. McAllister starts packing his briefcase. Hamill looks confused.

HAMILL
Where are you going?

MCALLISTER
I can't represent you any more.

HAMILL
You what?

McAllister can't look at him.

MCALLISTER
I...uh...I have to recuse myself.

HAMILL
Sorry...what?

Out on Hamill. He's scared now.

3.35 **INT. POLICE STATION, SIDE OFFICE - DAY**

3.35

Jonty and Helen are amazed.

HELEN
What the hell...

They watch on the screen as McAllister leaves.

JONTY
Everybody's your friend when the
goings good.

Out on Jonty.

3.36 **EXT. NIGHTCLUB - DAY**

3.36

Craig puts the bag of money in the boot of the taxi. He and Lee get into the car.

3.37 **INT. CAR - CONTINUOUS**

3.37

Craig looks at Lee.

CRAIG
Well done, boss.

Lee nods.

CRAIG (CONT'D)
No going back now.

Lee smiles.

LEE
No going back, mate.

Craig starts the car.

3.38 **INT. YOUNG HOUSEHOLD - DAY**

3.38

Stevie and Grace knock the door and wait. A brief glance between them. The door pulls back and CHRIS YOUNG (30s), stands there with a bewildered look on his face.

STEVIE
Sir. Sorry to meet you under these circumstances.

A beat.

CHRIS
What?

Stevie looks at Grace.

STEVIE
Did you call the police, sir?

Chris looks confused. His reactions are slow and disoriented.

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

Stevie and Grace glance at one another.

GRACE
Is there anyone here that might have called? Anyone in trouble?

CHRIS
Eh...

Chris thinks. He seems really lost.

CHRIS (CONT'D)
Sorry... My husband...he's dead...he just...died...

Stevie and Grace are instantly alert.

STEVIE

(quickly)

OK... Is he in the house?

SALLY (O.S)

Yes.

Chris stands back and we see district nurse SALLY KYLE (50s), standing on the stairs in her uniform.

SALLY (CONT'D)
He's up here. And it was me. I
called the police.

Chris stares up at Sally totally confounded. Grace and Stevie
look at one another, mystified. They head inside.

3.39 INT. YOUNG HOUSE, BEDROOM - DAY

3.39

Stevie and Grace are looking at a recently-deceased man in
the bed. He's pale and thin. Sally stands behind them. Stevie
sees the drip driver. The hospital bed. The cardboard trays
for vomit. We see all of this register instantly and almost
overwhelm him. Nobody else in the room notices. Not even
Grace.

SALLY
Michael had stage four lung cancer
and recently developed bone
metastasis.

GRACE
I'm sorry, what...?

SALLY
It had spread to his bones.

GRACE
So...I'm sorry...why did you call
us?

SALLY
He wasn't at *that* stage yet. I
changed a wound dressing on him two
days ago. Yes he was in pain, but
he still had a month or two.

GRACE
And you suspect...?

Grace wants Sally to say it out loud for transparency.

SALLY
Some of his pain medication is
missing. A lot. I called my
practice. They told me to call the
police.

STEVIE
So you think his husband...

SALLY

Chris. Yes. It can only have been him. Michael couldn't open the lock on the cupboard never mind the bottles.

Stevie is still standing there. His eyes fixed on the body.

GRACE

Can you show me the medicine cupboard?

SALLY

Through here.

Sally and Grace leave.

Stevie is fixated on Michael's body, overwhelmed by memories.

3.40 **INT. POLICE STATION, KIT ROOM - DAY**

3.40

Annie is alone in the kit room, getting ready. Shane glides in, and grabs her from behind, nuzzling her neck. She spins and pushes him away.

ANNIE

Jesus! Shane!

SHANE

What?

ANNIE

We're in work!

He looks around.

SHANE

There's nobody here?

ANNIE

(scandalised)

I know! But...

He laughs, ignoring her discomfort.

SHANE

I don't know about you but my head is *lifting* here. Got any painkillers?

She looks into her kit bag and gives him two painkillers. Sandra puts her head around the door.

SANDRA

Guys just to let you know we're on twelve hour shifts and possibly overtime for the next few days.

ANNIE

I'm supposed to go and see my mum tonight.

SANDRA

I'm sorry, Annie.

Out on Annie.

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

3.41

Jonty and Helen poring over a map splayed out on the bonnet of an armoured land rover.

JONTY

OK, so everywhere west of Spencer Road is Dixon's territory. Or used to be. East of that is Hamill's turf. I'd recommend putting the VCPs here, at the main intersections. Hopefully take the sting out of any confrontations, and maybe spot any players going in either direction looking for reprisals.

Helen nods. She looks up at the vehicle.

HELEN

I hate these things. Can't we just use the ordinary patrol cars?

JONTY

Yeah. It's always a balance of going in there ready for trouble, and asking for it.

(a beat)

Your call, Inspector.

She looks at him.

HELEN

You're enjoying this, aren't you?

JONTY

A little bit, yeah.

Helen sighs.

HELEN

OK.

JONTY

You got TSG's?

Helen nods.

JONTY (CONT'D)

ARVs?

HELEN

Christ. ARVs? I just...I mean...

JONTY

Put them on stand by, Helen. You never know.

She nods, defeated. A beat.

HELEN

So, tell me. How do you feel about public speaking?

Out on Jonty, confused.

3.42 **INT. YOUNG HOUSE, KITCHEN - DAY**

3.42

Grace and Stevie are with Sally. Chris sits in the living room, on the sofa, staring into space.

GRACE

(to Sally)

We'll be calling it in as a suspicious death. Which means it'll be dealt with by our colleagues in C.I.D. We'll wait here until they come.

Sally nods. Her eyes immediately go to Chris.

SALLY

Do you need me to stay?

Grace shakes her head.

GRACE

No, I've noted what you've said and we'll take a proper statement later. If you have other appointments, you can go.

Sally nods sadly. She picks up her bag and leaves. Grace turns to Stevie and sees he's staring at Chris with consternation. As she presses her radio call button Stevie's hand reaches out and immediately stops her.

STEVIE

Grace, wait.

Grace is surprised.

GRACE

What?

Stevie is hesitant, uncomfortable.

STEVIE

Are we really going to do this?

A beat.

GRACE

What do you mean?

STEVIE

I mean... We're not dealing with murder or manslaughter here, it's- it's-

Grace watches him search for the right word.

GRACE

It's *what*?

Stevie doesn't have the answer just now.

GRACE (CONT'D)

Stevie...what else can we do?

Stevie looks pained. A beat. He nods.

GRACE (CONT'D)

(on radio)

Uniform uniform bravo lima seven two, over.

BARNEY (O.S.)

(on radio)

Send, over.

GRACE

(on radio)

Just confirming the suspicious death at Herondale, Barney. Can you task C.I.D?

BARNEY (O.S.)
(on radio)
Received over.

Stevie looks at Chris. He sighs.

3.43 **INT. ROBIN GRAHAM'S HOUSE - DAY**

3.43

Jen sits in an arm chair opposite ROBIN. She looks at him. He stares back.

JEN
Thank you for seeing me.

ROBIN
I might have given you the wrong impression.

On Jen, curious.

ROBIN (CONT'D)
I can't talk about what happened back then. I just want you to know why.

A beat.

ROBIN (CONT'D)
In 2006 a group of us tried to sue the government for compensation. PTSD acquired in the course of our duty as RUC Special Branch Officers in the 70s and 80s.

Jen nods.

ROBIN (CONT'D)
It was about...certain things we did. Were asked to do.

Jen nods. Robin sighs.

ROBIN (CONT'D)
They threatened us with prison.

JEN
They *what*?

ROBIN
Said we were in violation of the Official Secrets Act. If we went any further, we'd all go to prison.

JEN
They said that?

ROBIN
Not on paper, of course. It was just...made known to us. That would be the next step. So, that's it. I can't help you I'm afraid. Sorry.

Jen looks at him.

JEN
The Stuarts chip shop bomb. The files redacted by RG. Was that you?

ROBIN
I'm sorry. Are you not listening to what I'm saying?

JEN
Mr Graham. Do you know who carried out that bombing? And why there was no prosecution?

A beat.

ROBIN
OK. I'd like you to leave now.

JEN
You didn't invite me here to tell me to leave. You invited me because a part of you wants to talk to me.

A beat. Robin becomes angry.

ROBIN
Talk to you? You have no idea.

JEN
About what?

ROBIN
About the things I did. About lying awake at night thinking about having blood on your hands. About taking human *life*.

A beat. Jen steels herself.

JEN
Yes.
(a beat)
I do.

Robin looks at her. He wasn't expecting this.

3.44 **EXT. POLICE STATION, COURTYARD - DAY** 3.44

Three armoured Tangis followed by three regular patrol cars move out through the gates of the police station.

3.45 **EXT. MOUNT EDEN ESTATE, YOUTH TRAINING CENTRE - DAY** 3.45

Locals trickle in through the doors of the centre...

3.46 **INT. MOUNT EDEN ESTATE, YOUTH TRAINING CENTRE - DAY** 3.46

...Inside a substantial crowd has gathered. Jonty approaches the stage. He's in uniform. RAB, Lee, and MAGS are all present. So is HENRY, who is at the back, in his school uniform.

JONTY

Some of you might remember me. I'm Inspector Johnston. I was the Neighbourhood Sergeant here for five years. I've come here to reassure you that we are doing everything we can to bring the people who committed this murder to justice.

Silence.

JONTY (CONT'D)

We have a large team of detectives on this case. As you know, we are carrying out house to house enquiries, and I'd ask you to help with those enquiries in any way you can.

Silence.

JONTY (CONT'D)

You may notice an increased police presence in the estate, and some vehicle check points.

Jonty looks around.

JONTY (CONT'D)

And...uh...well we are doing everything we can. Any questions?

A beat.

LEE
I have a question.

Rab and Mags look at Lee with surprise.

JONTY
Can I ask your...

LEE
Lee Thompson. I own The Loyal Bar.

Jonty nods.

LEE (CONT'D)
Why didn't you do anything before
now?

Grunts and rumbles of assent in the crowd.

JONTY
Well...we have been doing what we
can...

WOMAN
No youse haven't!

MAN
Youse do nothing!

Lee sees the growing support.

LEE
Look, I came here to tell the truth
today. I'm tired of none of us ever
being able to do that. Sick and
tired of it.

They're all listening now.

LEE (CONT'D)
They say don't speak ill of the
dead. Well, sometimes you have to.
Jim Dixon was nothing but a scumbag
paramilitary.

Louder talking now. They have never heard anything like this
before. Not so publicly.

LEE (CONT'D)
I've been paying him protection
money for years.

Loud cries of surprise now. Not at the fact of it, but because it is finally being said.

LEE (CONT'D)
Five hundred. A week.

A beat. Mags is looking around, deeply concerned.

LEE (CONT'D)
It breaks our backs. It's most of our profit.

A cacophony of outraged voices. Lee lets the outrage run, standing there silently.

MAGS
(quietly)
What the fuck!

LEE
Now I know...
(hubbub)
I know that many of you are in the same position. Some of you owed Dixon money. And Davy Hamill too. Payday loans that never end.

He looks at Jonty.

LEE (CONT'D)
Are you saying you didn't know that was happening?

Loud shouts of agreement now.

JONTY
Well...we uh...

LEE
You knew and you did nothing about it. Isn't that right...

JONTY
We need evidence.

Jonty is shouted down now by loud angry cries.

LEE
You coming here is an insult to this community.

More shouts of assent.

LEE (CONT'D)

I think you need to leave.

The room is turning now. From outrage to targeted hostility.
Jonty feels it. Rab walks towards Lee.

RAB

Lad...lad...take it easy...

Lee holds up a single hand and Rab stops. He turns back to the crowd.

LEE

It's up to us to fix this. This
community.

(he points at Jonty)

Not them.

Roars of agreement.

LEE (CONT'D)

They don't stop paramilitaries!
They work with them!

The crowd turns on Jonty.

MAN

He's right.

WOMAN

Get out!

MAN

Go on, fuck off!

JONTY

Please, if I could just!

MAN

Get out!

Mags walks up to Rab, dragging Henry behind her.

MAGS

Take him home.

RAB

Huh?

MAGS

Get him out of here.

Rab nods. He ushers Henry out. Jonty sees that he is beaten. He nods. He walks out, his head down, in front of the roaring crowd. They cheer as he leaves. Out on Jonty.

3.47 **EXT. MOUNT EDEN ESTATE - DAY** 3.47

Establisher. The line of police cars and Tangis make their way through the edges of the estate.

3.48 **EXT. MOUNT EDEN ESTATE - DAY** 3.48

The convoy turns onto the main road that runs through the heart of Mount Eden and finally stops.

The arrival has caught the attention of locals. Some watch from the doorsteps, others peek out the blinds. Kids gather and gawk.

Helen steps out of the lead vehicle. She addresses the OFFICERS.

HELEN

Respect and courtesy, yes? We do the stop and searches as quickly and efficiently as possible and we keep our ears to the ground. Be *nice!*

The team nod. Shane is barely listening. He's scanning the streets.

HELEN (CONT'D)

OK I want a callsign posted at both ends-

Helen points to the opposite ends of the main road they all stand on.

HELEN (CONT'D)

Annie and Shane go ahead and set the check point up here.

HELEN (CONT'D)

(to the group)

OK. If you're not on a VCP you're on rolling patrol. Go!

Out on Helen. She looks around, vigilant and concerned.

3.49 **EXT. MOUNT EDEN ESTATE, YOUTH TRAINING CENTRE - DAY** 3.49

Rab and Henry walk toward their car. Rab is deeply troubled.
As they reach the car he stops.

HENRY
(elated)
Uncle Rab, that was mad!

RAB
(grimly)
It was, aye.

HENRY
Did you see Uncle Lee?

RAB
Son, listen to me now, OK? You need
to stay away from Uncle Lee for a
few days OK?

HENRY
(astonished)
From Uncle Lee?

RAB
For a wee while, yes.

They get into the car.

HENRY
Where are we going?

RAB
To your ma's house. You can go on
your computer all day if you want.
No limits.

HENRY
Really? All day?

RAB
Really.

Henry accepts the deal. They get into the car.

3.50 **INT. POLICE PATROL CAR - DAY** 3.50

Sandra is driving. Tommy is observing. Sandra has control of
the music. She is lost in the moment singing along to "*Burn
the Black Suit*" by Juliet Turner.

SANDRA

So...was the countryside...pretty?

Tommy smiles. She's about to speak when she notices something. Up ahead, a taxi suddenly turns down a side street.

SANDRA (CONT'D)

Mmm.

TOMMY

What.

SANDRA

Just looked like he was trying to avoid us.

(a beat)

Shall we?

Tommy nods. He puts on the blue lights.

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

3.51

Annie and Shane man a check-point.

Annie waves a car to approach her. She is vigilant and polite as she inspects the vehicle and does a quick check of the license plate in the scanner. Satisfied, she waves the car through with a smile. Nonetheless she receives scowls from the PASSENGERS inside as they drive away.

Shane waves to the car behind, which pulls forward. Shane boldly leans on the roof of the car. He looks inside. Rab is in the drivers' seat. Henry is in the passenger seat.

SHANE

Sir, can I see your licence.

Rab glances at Shane and then back out the windscreen ahead of him. He hands it over.

SHANE (CONT'D)

Papa check on Robert Leonard
McKendry, DOB five slash two slash
one nine six zero.

BARNEY (O.S.)

Multiple firearms offences, prison
sentence for same from ninety one
to two thousand. Released under the
terms of the Good Friday Agreement
Over.

Rab shakes his head.

SHANE

Can you step out of the car,
please.

RAB

Ah come on, I haven't been in
trouble since I got out.

SHANE

Come on.

Shane taps the top of the car. Rab is frustrated.

HENRY

Uncle Rab...

RAB

It's grand, lad. Stay there.

Rab gets out of the car. He locks eyes with Annie as he steps out. She sees the annoyance in his face. Henry writhes around in the seat to see what's happening to Rab. Annie sees Henry, and looks uncomfortable.

Shane walks Rab to the back of the car. Henry is unsettled.

Annie goes to the car and leans in to speak to Henry.

ANNIE

Don't worry. We'll just be a wee
minute.

HENRY

Just leave my Uncle alone! He
didn't do anythin'!

Annie is sympathetic.

ANNIE

Look, I know, we just have to...

HENRY

Just leave him alone!

Annie walks from the passenger window to the back of the car, where Rab is being patted down.

SHANE

Search the car.

Annie hesitates.

SHANE (CONT'D)

What?

ANNIE

Look, the young fella's getting upset...

SHANE

Annie. Search the car.

She opens the back doors of the car and looks through the car. Henry sits, staring straight ahead. He's upset. Annie comes to the drivers door. She looks around, and pops the boot. She walks to the back of the car and opens the boot. It's all clear.

RAB

Can I go now, please?

Shane moves in close to Rab.

SHANE

Who took out Jim Dixon?

Rab eyeballs him.

RAB

How should I know?

SHANE

Come on.

RAB

I'm not a member of any organisation. I've been doing community work for thirty years.

SHANE

Give me something. Or we can stand here for as long as you like.

Rab looks at him bitterly.

RAB

The wee lad is upset. Let me go.

Annie watches on.

ANNIE

Shane...

Shane smiles at her, then Rab. The men hold a stare. Rab stays tight-lipped but we can tell he'd love to lash out at Shane.

RAB

Can I go now, please?

Car horns start to beep from the queue building behind them. Some YOUTHS are gathering on the corner. Annie notices them and waves some of the cars on by.

SHANE

You can go when I say you can go.

RAB

Nah. That's bullshit. I know my rights. You've no reason to hold me.

SHANE

Someone with a record like yours, I have every right. File a complaint and see what happens.

Henry can't resist. He gets out of the car, upset.

HENRY

Uncle Rab.

Shane looks at him, not a trace of sympathy.

RAB

(roaring to Henry)
Get back in the car!

Henry does. Annie rushes to the door of the car.

ANNIE

(upset)
We won't be much longer...

HENRY

Just let him go!

Annie is about to burst. Shane is still looking at Rab, almost mockingly.

SHANE

(to Rab)
Alright, see you around.

Shane saunters off. Rab gets into the car. There are tears of frustration in his eyes. Henry notices them.

HENRY

Uncle Rab.

RAB

It's fine, son. It's fine. Come on,
let's go home.

They drive off. Annie turns to Shane, angrily.

ANNIE

What the fuck was that?

Shane shrugs.

ANNIE (CONT'D)

Why did you do that?

SHANE

You have to let them know who's
boss.

Annie can't believe this. More beeping from the cars in
front. Shane nods to them.

SHANE (CONT'D)

Come on. Get on with it.

Out on Annie.

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

3.52

Sandra is on the radio, reading a driving licence. Tommy is
standing off to the side of the car with Craig.

SANDRA

Uniform uniform, papa check on
Craig McQuarrie, DOB two slash ten
slash eighty seven, over.

A beat.

BARNEY (O.S.)

Clear, Sandra.

Sandra looks at Craig. She notices a distinctive tattoo on
his arm. A dagger, and underneath, the words "The Loyal."

CRAIG

Good to go?

SANDRA

Just need to have a look around the
car.

CRAIG

Why?

SANDRA
Just...doing our job today. Won't
take a minute.

CRAIG
Look, I'm on my way to collect a
fare.

SANDRA
Like I say. We'll be quick.

Craig walks up to Sandra. Tommy senses the change in mood
instantly.

CRAIG
(sinister)
I really need to go.

Sandra exchanges a look with Tommy. The tension rises
quickly.

SANDRA
Tommy, check the car.

CRAIG
(angry, menacing, stacatto
delivery)
I don't have time for this.

SANDRA
Tommy...

Tommy moves quickly. He leans into the drivers door and looks
around. Craig looks like he's about to pounce. Tommy's eyes
are scanning the vehicle quickly. He pops the boot. A bag. He
opens it. It's full of cash.

TOMMY
Sandra!

Sandra walks over and looks at the bag. Out on Sandra,
looking at Craig.

3.53 **INT. YOUNG HOUSEHOLD, LIVING ROOM - DAY**

3.53

Grace sits beside Chris while a nervous Stevie wavers by the
doorway.

GRACE
Chris...

Chris doesn't respond. Grace gently touches his hand.

GRACE (CONT'D)

...Chris.

Chris's mind finally comes back to the room. He looks at Grace like he's only seeing her for the first time.

GRACE (CONT'D)

We need you to come with us to the station.

CHRIS

...Why?

Grace swallows her regret before speaking softly.

GRACE

We have to...well...

STEVIE

Just...hang on a second, Grace.
Hang on.

Stevie turns to Chris.

STEVIE (CONT'D)

Nurse Kyle thinks you might have given Michael some morphine to help him die.

CHRIS

...What?

GRACE

I promise you we will do all we can to get you back here to Michael-

CHRIS

No.

GRACE

Chris-

Chris gets to his feet. He becomes irate and pleads with both of them.

CHRIS

No. You don't understand. I can't go. I promised him I wouldn't leave him alone. He never wanted to be left alone. Please, please...

Chris is in the early throes of a panic attack. His emotional pleas get more heartbreaking and his breathing shallow and rapid.

CHRIS (CONT'D)
I'm not leaving him here. I'm not.
I'm not leaving him alone.

Stevie can't watch Chris in pain like this. He steps in and puts his hands on a shaking Chris's shoulders.

STEVIE
Chris, look at me, mate. Look at me.

Chris meets Stevie's reassuring eyes.

STEVIE (CONT'D)
We won't do that, we won't leave him alone.

Grace wonders where Stevie is going with this. Even Stevie is unsure.

STEVIE (CONT'D)
There are some people on their way who need to see Michael and they will stay with him. We're going to wait for them to get here. OK?

Chris looks at Stevie wondering if he can trust him.

STEVIE (CONT'D)
(softly)
Let's just sit here and wait.

Chris finds Stevie's solicitous tone and eye contact reassuring. He eventually nods.

STEVIE (CONT'D)
OK.

Chris lowers himself back down to sit and wait. Stevie sits beside him. Grace looks at them both. She sighs, and walks out into the hall, leaving them alone.

3.54 **EXT. BELFAST STREET - DAY**

3.54

Craig now sits in the back of Sandra and Tommy's police car. The back door is open. Sandra is on the radio. Tommy is doing a more thorough search of the car.

SANDRA
OK, roger that. We'll inform him now.

BARNEY (O.S.)

Roger.

Sandra walks over to Tommy. She leans into the car.

SANDRA

We're confiscating this money until
such a time as you can provide an
explanation for it.

CRAIG

I told you, I'm on the way to the
bank.

She removes his handcuffs.

SANDRA

Yeah, well, you'll have to come in
and give us a statement to that
effect.

CRAIG

This is daylight robbery.

SANDRA

No. It's the law.

Out on Craig, frustrated.

3.55 **INT. YOUNG HOUSEHOLD, LIVING ROOM - DAY**

3.55

A more composed Chris speaks to a sympathetic Stevie who
waits with him.

CHRIS

He got sick a few years ago but he
had treatment and beat it. About
six months ago it came back.

Stevie nods.

STEVIE

You were his sole carer?

Chris nods.

CHRIS

Along with the district nurses.

STEVIE

Exhausting.

CHRIS

Yeah.

Grace looks at Stevie.

STEVIE

At the start, you'd do anything to
help them hold on that little bit
longer.

Chris looks at him.

STEVIE (CONT'D)

By the end, you'd do anything to
help them let go.

Chris nods vigorously.

STEVIE (CONT'D)

There's a point where the pain...
(he trails off but gathers
himself)
...there's a point where the pain
goes from being *something* you can
see in their eyes, to it being *all*
you see in their eyes...the only
thing.

Chris nods.

CHRIS

Yeah. That's it. Exactly.

A beat.

CHRIS (CONT'D)

Who was it? For you?

STEVIE

My wife.

Chris nods. Grace looks at Stevie. The doorbell jolts
everyone from the moment. Chris looks scared.

STEVIE (CONT'D)

I'll go.

Stevie opens the door to C.I.D who have arrived with a
paramedic.

STEVIE (CONT'D)

The body's upstairs. The suspect's
in there.

The paramedic heads on upstairs.

C.I.D

Sweet.

The mindless word disturbs Stevie.

C.I.D (CONT'D)

Has he been arrested yet?

Stevie shakes his head. The C.I.D officer goes to do it but Stevie stops him.

STEVIE

I'd like to do it. If that's OK.

The C.I.D officer shrugs.

C.I.D

Go ahead.

STEVIE

And we'll bring him to custody. If that's OK?

C.I.D shrugs.

C.I.D

Knock yourself out.

He heads on upstairs. Stevie steels himself before facing Chris. He goes back into the room.

STEVIE

Alright, mate.

Chris nods. He's terrified. Stevie sits down.

STEVIE (CONT'D)

Just relax, OK. I have to do this, and it's going to sound strange and a bit scary, but just take it easy, OK?

A beat.

STEVIE (CONT'D)

Sir, I'm arresting you on suspicion of Assisting a Suicide under section 13 of the Criminal Justice Northern Ireland Act 1966.

(MORE)

STEVIE (CONT'D)

You do not have to say anything,
but I must caution you that if you
do not mention when questioned
something which you later rely on
in court, it may harm your defence.
If you do say anything, it may be
given in evidence.

CHRIS

Oh my God.

On Stevie.

3.56 **EXT. MOUNT EDEN ESTATE, THE LOYAL PUB - DAY**

3.56

Jonty walks into the pub in full uniform. It's empty. Mags is
behind the bar. She is incredulous.

MAGS

What the *fuck*!

JONTY

Alright, Mags.

She is stunned.

JONTY (CONT'D)

Long time no see.

Mags runs to the door and locks it behind Jonty.

MAGS

Are you out of your mind?

Jonty looks around.

JONTY

What?

MAGS

What are you doing here?

JONTY

Neighbourhood policing. I was
hoping to speak to your brother.

MAGS

No. No way. You have to leave.

Jonty looks at her.

JONTY

Is everything alright?

A beat.

MAGS

Let me get this straight. You think you can walk in here in your nice shiny uniform and ask me *if everything is alright?*

A beat.

MAGS (CONT'D)

And then...what...go back to your bungalow in fucking Carryduff? Is that it?

Jonty looks at her.

MAGS (CONT'D)

Lee's right. You failed this place. You failed *us*.
(a beat)
Get out.

A beat. Jonty takes his card and walks over to her. He hands it to her. He nods. He walks out. She looks down at it. His mobile phone number.

3.57

INT. POLICE PATROL CAR - DAY

3.57

Annie is in the drivers seat of a stationary car. She's pissed off. Shane gets in. A beat.

SHANE

What?

ANNIE

Nothing.

SHANE

Come on, what?

A beat.

ANNIE

I'm thinking about that kid.

SHANE

He'll be fine.

Annie starts the car.

A dark figure rounds the corner of an alleyway. In an instant a petrol bomb hits the car bonnet. For a few seconds the whole front of the car is engulfed in flames.

SHANE (CONT'D)

Go, go, go!

Annie accelerates.

SHANE (CONT'D)

Fuck!

They speed away.

3.58

INT. POLICE STATION, SIDE OFFICE - DAY

3.58

Chris sits alone in the stifling small room. He looks worried. Stevie enters.

STEVIE

No room in custody. As usual.
They'll give me a ring when it
clears a bit. Meanwhile...

Stevie opens a brown paper bag. Some cookies. Chris shakes his head. Chris looks like a little lost boy.

CHRIS

What's going to happen to me?

Stevie talks as he works.

STEVIE

You'll be processed. Finger
printed. Interviewed by two
detectives. They'll ask you
questions about Michael's last dose
of medication.

A beat. Stevie looks at the door. He leans forward.

STEVIE (CONT'D)

Did you do it?

A beat.

CHRIS

What do you think?

STEVIE

(quietly)

OK. Listen to me. Act confused.

CHRIS

Huh?

STEVIE

(urgently)

When you go in there, ask them what day it is.

CHRIS

What?

STEVIE

Then when they start asking you questions, tell them you're absolutely exhausted. Not thinking straight. Speak slowly. Make mistakes. Forget words. Make sure they know that you're a *wreck*.

A beat.

CHRIS

Right...so I...

STEVIE

You're confused. You're exhausted. You don't know what you're doing.

CHRIS

Because...

STEVIE

Because maybe you made a mistake. With the time. With the dosage...

Grace enters.

GRACE

They're ready.

Stevie and Chris look up at her. Grace looks from Stevie to Chris. She knows that something intense has just passed between them. But she doesn't know what.

3.59 **INT. ROBIN GRAHAM'S HOUSE - DAY**

3.59

Jen sits in front of Robin.

ROBIN

I was just in my 20s myself. So young.

Jen is listening.

ROBIN (CONT'D)

So look. What I'm about to tell
you...I mean, it's more than was in
my statement. It's...everything.
And once you hear it...well. I
dunno.

A beat. Jen nods.

JEN

OK.

ROBIN

So the bomb went off. Right?

Jen nods. A beat. Robin steels himself.

ROBIN (CONT'D)

I had a source. He was young. But
he was reliable. Al. That was the
grading we gave him.

Jen nods.

ROBIN (CONT'D)

Two days before he told me...he
told me he was on a bomb team.

JEN

(amazed)

He *told* you it was going to happen?

Robin bristles, annoyed.

ROBIN

No, listen to me. OK? He told me
there would be a bomb. *Somewhere.*

Jen shakes her head.

JEN

So...what did you do?

Robin breathes.

ROBIN

Nothing.

JEN

(incredulous)

Nothing?

Robin becomes exercised, focused.

ROBIN

They suspected him. It was a test of his loyalty. If I'd stopped it, he would have been blown. They would have killed him. So I didn't ask for the details. I didn't want to know.

A beat.

JEN

You *let it happen*?

ROBIN

(angry)

No, I mean...I didn't...I just didn't...

He trails off. Silence.

ROBIN (CONT'D)

It was about the source.

(fiercely)

It was about protecting him.

Jen shakes her head.

ROBIN (CONT'D)

I ran the source for twenty years. He saved lives. A lot of lives.

JEN

Who else knew? What you did?

Robin shakes his head.

ROBIN

(bitterly)

You think it was a solo run?

Robin smiles grimly.

ROBIN (CONT'D)

No. They knew. My superiors. Of course they did.

A beat.

ROBIN (CONT'D)

Of course they fucking *knew*.

Out on Jen, astonished.

3.60 **INT. POLICE STATION, KIT ROOM - NIGHT**

3.60

Shane off-loads his equipment, he looks like he's still on a high. Annie is more exhausted and reticent.

SHANE

Not a good day to be hungover.

Annie smiles weakly.

ANNIE

Do you not think maybe we had a hand in that?

SHANE

What?

ANNIE

The way we went into that place today.

SHANE

What do you mean?

ANNIE

What about the VCP stop? With the wee boy?

Shane looks at her like she's nuts.

SHANE

What do you mean?

ANNIE

We humiliated them, Shane.

SHANE

(annoyed)

No. We pushed things a bit with a guy who has a criminal record. To try and get some information. It's called police work.

Annie shakes her head.

ANNIE

It's just...you looked like you were really enjoying it.

Shane looks at her with absolute conviction.

SHANE

(angrily)

I was doing my job.

Annie is surprised at his anger. She locks eyes with him. Annie puts her radio back on charge. She turns and makes her way to the door. Shane watches her go.

SHANE (CONT'D)

(quietly)

Fuck!

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

3.61

We are on Helen's shoulder as she walks down the corridor. She is world-weary. She turns into...

3.62 **INT. POLICE STATION, NICOLA'S OFFICE - NIGHT**

3.62

Jonty sits at a conference table with Nicola.

NICOLA

Are the officers involved OK?

HELEN

They're fine. Bit of scorch damage
to the vehicle.

NICOLA

Any thoughts?

JONTY

We've lost it.

NICOLA

Lost what?

JONTY

Mount Eden.

A beat.

JONTY (CONT'D)

Maybe we lost it a long time ago.

Jonty's phone rings. He answers it. He listens.

JONTY (CONT'D)

Yes...sorry...who? He's here? Now?
OK. Yeah. We'll be down in a
minute.

He puts the phone down. Jonty looks from Nicola to Helen.

JONTY (CONT'D)

That was the front desk. You're not
going to believe this.

3.63 **INT. POLICE STATION, RECEPTION - NIGHT**

3.63

Helen and Jonty walk through the double doors into reception.
They are astonished at what they see. It's Lee. They walk up
to him.

JONTY

Can I...can I help you?

Lee smiles.

LEE

I hope so. Can I have my money
back?

Out on Helen.

3.64 **EXT. POLICE STATION, COURTYARD - NIGHT**

3.64

Stevie and Grace stand outside the police station with Chris.
A police car pulls up.

CHRIS
What happens now?

GRACE
There'll be an inquest I imagine.
It'll take a while.

Chris looks daunted.

GRACE (CONT'D)
Just, try not to think about it for
now.

Chris turns away and looks terrified.

CHRIS
I can't go home.

STEVIE
Yes you can.

Chris is in tears. Grace looks at Stevie and immediately
senses that she needs to leave these two alone.

GRACE
Look, I'll...uh...I'll be back in a
sec. Need to make a call.

Grace walks away. Stevie realises what's she's doing and
tries to force himself to speak.

STEVIE
Chris, listen to me-

CHRIS
Oh God, please don't do a quote
about grief. I've heard them all.

STEVIE
Me too. This is more practical
advice. You'll make twice as much
food as you need for a while. Don't
bin the extra dinner, freeze it.
Because pretty soon you won't feel
like cooking at all.

Stevie stops. Chris is surprised.

CHRIS
That's it? That's your advice?

STEVIE
Better than all that bullshit about
time healing all wounds.

A beat.

CHRIS
Yeah. It is.

A beat.

CHRIS (CONT'D)
Thanks. For everything.

Chris gets into the car and leaves. Grace walks back over.
She looks at Stevie.

GRACE
Are you OK?

Stevie nods.

STEVIE
Listen. Grace.

She looks at him.

STEVIE (CONT'D)
I think you were right. The first
time.

GRACE
What do you mean?

STEVIE
You said...a long time ago...it
would be too difficult for us to
work together and...be together.

Grace nods.

STEVIE (CONT'D)
And I thought...at the time... OK,
fine. Let's just work together
then. And I thought that would be
OK.

She looks at him.

STEVIE (CONT'D)
But it isn't. Not really.

A beat.

STEVIE (CONT'D)
See. You're right. I am trying to
protect you. To stop anything bad
happening to you. I am.

She nods.

GRACE
Because...

STEVIE
Yeah. Because I don't want the
worst thing in the world to happen
to me again.

Grace nods.

STEVIE (CONT'D)
I think we should take a beat. Work
wise. *Everything*-wise.

A beat.

GRACE
OK. You mean...not...

STEVIE
Yeah.

A beat. Grace tried to take this in.

STEVIE (CONT'D)
I'll have a word with Sandra about
the shifts. Just...you know...

A beat.

GRACE
Take a beat.

STEVIE
Yeah.

Grace shrugs. She is emotional. The last good thing in her
life is walking away. She nods.

GRACE
Alright. Yeah. Fine.

STEVIE

OK. Good.

Stevie walks to his car. MUSIC.

ENDS.