

TWO CITIES

TELEVISION

An  Studios Company

GALLAGHER ▶ FILMS

BLUE LIGHTS

SERIES TWO

Episode Four: '*The Stamp of
Nature*'

Written by Noel McCann

Final Shooting Script

STEPHEN WRIGHT

Executive Producer for Two Cities TV

LOUISE GALLAGHER

Executive Producer for Gallagher Films

***STRICTLY PRIVATE & CONFIDENTIAL:** The contents of this document and any supporting or attached information is confidential and privileged. Please be notified that disclosing or making use of the contents without permission is prohibited. If you receive this document erroneously please contact Two Cities Television on +44 (0)20 7257 9352 immediately. © Two Cities Television 2024*

4.1 **INT. POLICE STATION, INTERVIEW SUITE - NIGHT** 4.1

LEE sits opposite JONTY and HELEN. They are reading documents he has provided. Personal statements.

JONTY
So you're seriously telling me that this thirty thousand pounds in cash was charity fundraising for a new community centre?

Lee nods.

JONTY (CONT'D)
Who donated?

Lee shrugs.

LEE
Everybody.

4.2 **INT. POLICE STATION, SIDE ROOM - NIGHT** 4.2

CANNING is watching the interview on a monitor.

4.3 **INT. POLICE STATION, INTERVIEW SUITE - SAME TIME** 4.3

Lee takes a page.

LEE
I've a statement here from the chairman. Says what the money was for.

Jonty reads the page. He scoffs.

JONTY
Right, OK. And it just happened to be in the back of your taxi? Is that right?

Lee nods.

LEE
My driver was on his way to the credit union.
(a beat)
I actually have a letter here from the manager saying she was expecting it.

Lee nods to a page. Jonty reads it. He shakes his head.

JONTY
We'll have to confirm these before
we give you the money back.

Jonty and Helen stand up. Lee remains in his chair.

LEE
That looks pretty bad, doesn't it?

JONTY
What does?

LEE
PSNI seizing money that belongs to
the community.

A beat.

LEE (CONT'D)
Not exactly winning back hearts and
minds.

Jonty smiles cynically.

JONTY
Hearts and minds? Maybe we could
get you to make another speech?

Lee shrugs. A beat.

LEE
I served in Afghanistan. Couple of
tours. Towards the end we were
ordered to burn their poppy fields.
The farmers would be pleading with
us, saying it was their only source
of income. Saying their kids would
starve if we did it.

Lee shrugs.

LEE (CONT'D)
We did it anyway.

Lee looks at Helen.

LEE (CONT'D)
There was one farmer, I'll never
forget what he said to me.

A beat.

LEE (CONT'D)
He said for every field that burns,
you create a hundred new enemies.

A beat. Lee looks from Jonty to Helen. Lee smiles. He looks intently at Jonty. Then Helen. Suddenly, he stands up.

LEE (CONT'D)
How's about I take the money now,
and if you have any concerns about
those statements, you can get back
to me?

Out on Helen.

4.4

INT. POLICE STATION, CANNING'S OFFICE - LATER

4.4

Canning, Helen and Jonty are looking out the window as Lee leaves carrying the bag of money.

HELEN
Who do you think is giving him
orders?

Jonty nods.

JONTY
I'm not sure that fella takes
orders from anyone.

Helen smiles. She looks to Canning.

HELEN
Now what?

Canning is staring at Lee as he gets into the car.

CANNING
Leave that to me.

Canning walks away. Helen looks at Jonty.

TITLE: BLUE LIGHTS

4.5

EXT. BELFAST CITY CENTRE GVS - DAY

4.5

Dawn over the city. GVs. Music.

4.6 **EXT. GARY'S HOUSE - DAY**

4.6

ANNIE and GRACE walk towards a house. The door lies open. They look at one another. They go in.

4.7 **INT. GARY'S HOUSE - DAY**

4.7

Loud music, muffled. Grace and Annie walk cautiously, alert to any threat. The music rises with their approach.

ANNIE
(Into radio, quietly)
Uniform from seven zero, that's arrival.

BARNEY (O.S.)
Received, seven zero, over.

They look into the living room. A shattered glass table. They see a trail of bloodstains along the hall. Annie racks her baton. So does Grace. They move through the house, the tension building. The door to the back yard is open. They go through it.

4.8 **EXT. GARY'S HOUSE - DAY**

4.8

GARY, 40s (the DRUNK MAN from series 1) stands in the garden throwing items of clothing onto a lit barbecue. A wound on his arm. He's wearing only underpants and drinking from a bottle of wine. Annie and Grace exchange a glance.

GARY
(sadly, drunkenly)
I have of late, but wherefore I know not, lost all my mirth...

ANNIE
What the...

Gary, inebriated, turns around. He is swaying back and forth with Olympian levels of elasticity. The music ends as the needle lifts from an old record player.

GRACE
What...are...you doing?

Gary looks at the barbecue. He shrugs. He throws another piece of clothing on to it.

GARY
Barbecue.

GRACE
You're burning...clothes...

GARY
Yep.

GRACE
Sir, are they your clothes?

GARY
My wife's.

Grace looks at Annie.

GRACE
Where is she? Sir, where is your
wife? Is she safe?

A beat.

GARY
She's left me.
(a beat)
Left me all alone.

Grace looks at Annie, and then back at Gary. He looks at
them, as if for the first time.

GARY (CONT'D)
Here. Do youse know somethin'?

A beat.

GARY (CONT'D)
Youse are very good lookin' girls.

Grace looks at Annie, then back at Gary. Grace shakes her head. Suddenly MARILYN, 40s, enters from the house. She's wearing a winter coat and carrying a small overnight bag.

MARILYN
What in the name of God is going on
here?

GARY
Aw shite.

4.9 INT. POLICE STATION, CORRIDOR - DAY 4.9

NICOLA walks down the corridor briskly and with intent, and turns into...

4.10 INT. POLICE STATION, CANNING'S OFFICE - CONTINUOUS 4.10

...where OFFICERS in the outer office stand up as she enters. Nicola dismisses them with a wave and walks through into the smaller office where CANNING, JONTY, HELEN and DCI DAMIEN MARSHALL are in conference. They look up. Nicola notices Marshall.

NICOLA
Where are we on the Dixon murder?

MARSHALL
DCI Damien Marshall, ma'am. I'm
SIO.

NICOLA
(acerbically)
Congratulations.

An awkward beat. Marshall ploughs on.

MARSHALL
So..it's a slow burner, ma'am. Some
unidentified fibres at the scene.
No forensics giving a link to a
suspect. No witnesses.

NICOLA
(to Jonty)
Any leads from the community?

JONTY

They uh...aren't really talking to
me, ma'am.

Nicola shakes her head.

NICOLA

(to Canning)

This Lee Thompson character. Where
does he fit in?

Canning shakes his head.

CANNING

I'm working on it, ma'am.

A beat. Nicola smiles cynically.

NICOLA

(to Marshall)

So...you're a murder cop with no
suspect.

(to Jonty)

You're a neighbourhood cop with no
neighbourhood.

(to Canning)

And you're an intelligence cop with
no intelligence.

(to Helen)

And...you're in charge of all this,
is that right? Wonderful.

A beat. Nicola shakes her head. She walks out.

Embarrassed looks all round.

HELEN

Good to see the boss.

A beat. Out on Canning.

4.11 **OMITTED**

4.11

4.12 **OMITTED**

4.12

4.12A OMITTED

4.12A

4.13 **INT. GARY'S HOUSE - DAY**

4.13

Gary watches tv without watching it. His eyes are glazed. Marilyn is finishing putting a bandage on his arm. Grace and Annie watch her. Marilyn stands up and walks over to them.

MARILYN

I should never have left him last night. I just went to my sister's. I needed a break...you know...he's just...he's been...

GRACE

He's been what?

Marilyn is embarrassed.

MARILYN

On one of his binges.

A beat.

ANNIE

You have children?

MARILYN

Kelly. She's away at university now. Thanks be to God.

GRACE

Does he...hurt you?

Marilyn shakes her head.

MARILYN

God, no. No...he'd never do that. No, he's just...like that.

ANNIE

He was a teacher?

A beat. Marilyn nods sadly.

MARILYN

He taught English. He was good at it. Loved it too.

Grace nods.

MARILYN (CONT'D)

It took everything from him, you
know. The drink. Everything. I
just...I couldn't stop him.

(a beat)

What can you do?

Annie has had enough of this compliant resignation.

ANNIE

You could leave him.

Marilyn and Grace are surprised.

MARILYN

What?

ANNIE

You don't have to stay with him.
You could leave.

Marilyn is affronted.

MARILYN

(sharply)

What age are you?

ANNIE

(shocked)

What?

MARILYN

You don't have a clue, love. Not a
clue. How could ye? But some day
you will.

An awkward beat.

Gary gets up suddenly and with surprising speed. He looks at them. They are all surprised.

GARY
The stamp of nature, girls.
(sadly and slowly)
The stamp of nature.

Annie walks out, pissed off. Grace looks at Marilyn, who nods at her, sad and resigned. Grace looks at Gary. She sighs. She walks out after Annie.

4.14 EXT. DRONE FOOTAGE - DAY

4.14

Looking down from directly above on Belfast city centre, like a satellite picture.

4.15 INT. POLICE PATROL CAR - DAY

4.15

At ground level, SHANE and TOMMY are parked up in the city centre. Tommy is obs, he watches as some drug users are gathered chatting.

SHANE
So here, what's the deal with Annie Conlon?

TOMMY
What do you mean?

SHANE
Dunno. Like. Blows a bit hot and cold doesn't she?

TOMMY
Shane, she's a friend of mine.

SHANE
Alright. Just making conversation.

An awkward silence.

Another text message pops up on Shane's phone. It's from CANNING. It reads CALL ME. Shane looks at Tommy.

SHANE (CONT'D)
Give me a second, yeah?

Shane gets out of the car. Tommy watches him. He shakes his head.

4.16 **EXT. POLICE PATROL CAR - DAY**

4.16

Shane walks away from the car.

SHANE
Sarge.

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

4.17

Canning is walking down the corridor, buzzing his way through various security doors as he goes.

CANNING
Are you sober today?

4.18 **EXT. POLICE PATROL CAR - SAME TIME**

4.18

Shane bristles with embarrassment.

SHANE
Yes, sarge.

4.19 INT. POLICE STATION, CORRIDOR - DAY

4.19

Canning stops walking. He looks up and down the empty corridor.

CANNING
OK, listen to me. It looks like there might be a completely new player in town. Guy by the name of Lee Thompson.

4.20 EXT. POLICE PATROL CAR - DAY

4.20

SHANE
Right.

4.21 INT. POLICE STATION, CORRIDOR - DAY

4.21

CANNING
But listen. I need some intelligence confirming that. And I need it today.

4.22 EXT. POLICE PATROL CAR - DAY

4.22

SHANE
OK. How should we...?

4.23 INT. POLICE STATION, CORRIDOR - DAY

4.23

CANNING
(interrupting)
I'm going to send you the details of a mid-level dealer. Sandy McKnight. You need to put the squeeze on him. Get him to confirm Thompson is the new wholesaler.

4.24 EXT. POLICE PATROL CAR - DAY

4.24

SHANE
Put the squeeze on him?

4.25 INT. POLICE STATION, CORRIDOR - DAY

4.25

CANNING

He lives with his ma. She has a record for dealing. From back in the day. Do you get me?

(a beat)

I'm talking gloves off here.

4.26 EXT. POLICE PATROL CAR - DAY

4.26

Shane glances down into the car.

SHANE

Yeah. Gloves off.

Shane looks from the patrol car across the street to the alleyway, which is buzzing with CUSTOMERS.

4.27 INT/EXT. POLICE PATROL CAR - CONTINUOUS

4.27

Shane glances back to the car. He can see Tommy exiting.

Tommy walks up to him.

TOMMY

They're dealing.

Tommy turns on his camera and makes to head over.

SHANE

Great. Get in the car.

TOMMY

What?

SHANE

(Forcefully)

Get in!

4.27A **INT. POLICE PATROL CAR - CONTINUOUS**

4.27A

Tommy is confused. Shane gets a message from Canning on his phone. Details of SANDY, including a picture and an address.

SHANE
We have a tasking from Canning.
Intel work.

TOMMY
We don't do intel work. We're
response.

SHANE
(frustrated)
Were you not at the briefing? We
help Canning out where we can.

Tommy is unconvinced.

SHANE (CONT'D)
Listen, you just follow my lead
today, OK? We're taking the gloves
off.

TOMMY
What?

SHANE
(annoyed)
Just...watch and learn, OK?

Out on Tommy. They move off.

4.28 **INT. POLICE PATROL CAR, OUTSIDE CUSTODY STATION - DAY** 4.28

The underground approach to custody suites. SEVERAL POLICE CARS are in a long line. They are going nowhere. SANDRA and STEVIE are waiting in the car. Stevie is in the front seat on his phone. Sandra is in the back seat. A line of police cars in front, waiting to offload their troubled passengers.

SANDRA

This reminds me of queuing to get onto a ferry.

STEVIE

The worst ferry in the world.

Sandra smiles. Stevie looks at his watch.

STEVIE (CONT'D)

This is ridiculous.

A beat. Sandra looks at GAVIN, 30s, previously unseen, who is sound asleep beside her, despite being handcuffed behind his back.

SANDRA

Sleeping like a baby. Do you think he'll even remember what he did?

Stevie looks at her in the mirror.

STEVIE

The state he was in when we found him? Probably not.

Sandra smiles.

STEVIE (CONT'D)
What do you think it was?

Sandra looks at Gavin.

SANDRA
Spice. Fentanyl. Something that
made him aggressive on the come
down.

A beat. Stevie shakes his head. He looks at Sandra.

STEVIE
How are you?

SANDRA
Me? Yeah. You know.

Stevie nods.

STEVIE
Yeah. I suppose I do.
(a beat)
So you're definitely going back to
London?

Sandra nods uncomfortably.

STEVIE (CONT'D)
Back to the Met? Or something else?

SANDRA
Nah, I think I'm done with
upholding the rule of law. I was
thinking maybe...librarian.

Stevie smiles.

STEVIE
Librarian. Right. Yeah. Let's hear
your shush.

A beat.

SANDRA
My what?

STEVIE
Your shush.

SANDRA
Oh my shush! OK. Here goes...
(dramatically)
Ssshhhhhhh. No talking!

Stevie laughs.

STEVIE
Very impressive.

A beat. Their good humour quietens and fades. Sandra looks at Stevie with quiet curiosity.

SANDRA
What about you?

STEVIE
How'd you mean?

SANDRA
Well, I have two cons who work well together, who enjoy working together, asking me to separate them on the rota. Am I allowed to ask why?

STEVIE
(evasively)
It's complicated.

Gavin groans lightly.

SANDRA
Yeah? Well. I've got time.

Stevie smiles wanly. He looks at her.

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

4.29

Grace is driving. Annie is OBs. Annie looks out the window, thinking.

ANNIE

I still think we should have arrested him. Like, what if he attacks her? What if he kills her? Or himself?

Grace shakes her head.

GRACE

That's not going to happen. He has no history of violence. Besides. We already have.

ANNIE

What?

GRACE

Stevie and I booked him last year. Drunk driving.

(looking at Gary)

Not that he'll remember.

A beat.

ANNIE

How do you know though? What the right thing to do is? Like, if I'd arrested that guy in the pharmacy then you wouldn't have had to pull your gun...

GRACE

(interrupting)

Annie. It's fine. OK?

(a beat)

It's fine.

A beat. Annie is sullen, pensive.

GRACE (CONT'D)

What?

(a beat)

Annie what is it?

Annie take her phone out. She shows it to Grace. A picture of her and Shane.

GRACE (CONT'D)

Is that you and...

ANNIE
Me and Shane, yeah. He must have
shared it.

Grace is appalled.

GRACE
On social media?

ANNIE
Nah, a police whatsapp or
something. It's doing the rounds.

Grace tries to steal another glance at the picture.

GRACE
Jesus...is it...

ANNIE
No. It's not explicit. Still. Total
dick move like.

GRACE
You should report him!

Annie looks at her. She shrugs. She is annoyed, but not
deeply disturbed.

ANNIE
For that? Nah. I just need to sort
myself out, you know?
(a beat)
Like you.

Grace looks at her, incredulous.

GRACE
Like me?

Annie looks at her.

ANNIE
Yeah. You think about things before
you do them.

A beat. Grace looks at her.

ANNIE (CONT'D)
You know. You and Stevie deciding
not to...do anything. Because of
work. Being sensible.

On Grace. This feels like an unwitting knife to the heart.

Annie senses it.

ANNIE (CONT'D)
Sorry. I shouldn't have mentioned
that...

On Grace. A beat.

She turns the car around.

ANNIE (CONT'D)
Where are we going?

GRACE
To do something that's not bloody
sensible.

Out on Grace. She's disconcerted, and determined.

4.30 INT. POLICE STATION, MAIN OFFICE - DAY 4.30

AISLING is in her civvies, carrying a kit bag. She walks through the station. The work room is empty.

4.31 INT. POLICE STATION, BRIEFING ROOM - DAY 4.31

Aisling looks around. The room is empty.

4.32 INT. POLICE STATION, KITCHEN - DAY 4.32

Aisling walks into the kitchen. She goes to the board of polaroid photos on the wall. She looks at them. The radio is playing. She likes the song. She turns it up. She tries the padlocks on the fridges. One has been left open. She opens the fridge. She takes out some ham, cheese, and tomato. She takes two slices of bread and starts making a sandwich. She's dancing to the music whilst making the big, messy sandwich.

4.33 INT. POLICE STATION, INSPECTOR HELEN'S OFFICE - DAY 4.33

Helen is at her desk. She hears the music. She wonders who has turned it up. She gets up.

4.34 INT. POLICE STATION, CORRIDOR - CONTINUOUS 4.34

Helen walks down the corridor. The music is getting louder. She walks into the kitchen.

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

4.35

Aisling takes a huge bite of her sandwich. Her back is turned to Helen.

HELEN
Excuse me?

Aisling turns.

HELEN (CONT'D)
Can I help you?

Aisling starts motioning towards her mouth, trying to explain that she can't speak yet. Helen stands there watching her. A long beat. Aisling keeps pointing to her mouth.

HELEN (CONT'D)
You're Constable...Byrne?

Aisling nods vigorously and points to her mouth. Helen doesn't know what to make of this.

AISLING
(her mouth full)
How are you doing?

A beat. Helen's eyes narrow.

AISLING (CONT'D)
Ma'am.
(a beat)
Sorry. My stomach thought my throat was cut.

Out on Helen.

4.35A **INT. POLICE PATROL CAR - DAY**

4.35A

Grace is driving. Annie is stealing glances at her.

ANNIE
Are we going back to...

GRACE
(interrupting)
Do you really think I have everything sorted out? That I know what I'm doing?

ANNIE
Well...yeah...I mean...I suppose...

GRACE

(interrupting)

My son's buggered off to England
because I couldn't see how unhappy
he was. I had to sell my house
because it wasn't secure any more
so I'm living in a flat with....

ANNIE

...me...

GRACE

Yeah. No offence.

(a beat)

And last week I nearly shot
someone!

ANNIE

You and Stevie are still mates
though, right?

A beat.

ANNIE (CONT'D)

Right?

Grace sighs.

GRACE

(annoyed with herself)

Don't even start me, OK? It's a
total mess.

Annie gulps and nods.

GRACE (CONT'D)

So. Does any of that sound sorted?

ANNIE

No, that's all batshit frigging
crazy.

GRACE

Yes. Thank you.

They drive on. Out on Grace.

4.36

INT. POLICE STATION, KIT ROOM - LATER

4.36

A half-eaten sandwich on a bench. Aisling is in uniform,
putting on her gun belt. Helen walks in. She looks around the
kit room.

HELEN
OK. So. As you can see. Everyone's
out on the ground.

Aisling nods.

AISLING
Just give me a callsign, ma'am.
Ready to rock.

A beat. Helen is baffled by this young woman.

HELEN

Not today. Grab a desk, log on, and complete your online safety course.

AISLING

Oh, I've done that, ma'am.

HELEN

When?

AISLING

Last year.

HELEN

I like everybody in the section to refresh it every six months. So now you get to do it again.

AISLING

Ma'am.

Helen nods and walks off. Aisling watches her go. She looks around at the kit room. She takes her flak jacket back off.

AISLING (CONT'D)

Shite...

Aisling shrugs. She picks up the sandwich. Out on Aisling.

4.37

INT. MCALLEER AND HAMILTON, JOHN'S OFFICE - DAY

4.37

HAPPY sits beside JEN, across from JOHN. Happy looks and feels completely out of place.

JEN

Do you understand what I'm saying to you, Happy? We have a statement from a former officer who was involved in this case.

HAPPY

And he says...it could have been stopped? The bombing?

Jen looks at John. A beat.

JEN
Maybe. Yes. Possibly.

Happy becomes emotional.

JEN (CONT'D)
I'm sorry. I'm so sorry.

John shifts uncomfortable.

JOHN
Mr Kelly, we need to be realistic
here. This may lead nowhere.

Happy shrugs.

HAPPY
But we might find out the truth?

JEN
Yes.

John looks sharply at Jen.

HAPPY
(to Jen)
And you're sure...I don't need to
pay anything? It's just I...

JEN
No, Happy. As I explained, I've
applied for legal aid.

John shakes his head. Happy is oblivious to his concerns. He
smiles.

HAPPY
What would I do without you, Jen?

Jen smiles at Happy. Out on John.

CUT TO:

4.38 **INT. MCALEER AND HAMILTON, MAIN OFFICE - LATER** 4.38

John watches Jen say goodbye to Happy at the door of the office. Jen walks back to her desk. John approaches and takes up a seat beside her. Jen smiles at him. John is anxious.

JOHN

What the hell are you doing?

JEN

What?

JOHN

He just walked out of here thinking
you're going to get him answers!

JEN

I am.

JOHN

Jen, you know that the government
is shutting down all cases looking
into the past...

JEN

I know, but we've made the deadline
for this one, haven't we? This will
be one of the last ones ever.
That's what's so important!

JOHN

And that's why they're going to
fight you on this. Every step of
the way.

JEN

OK.

JOHN

(muttering)

For God's sake.

(to Jen)

OK. Listen to me.

A beat. Jen looks at him. John thinks. He relents.

JOHN (CONT'D)

The initial hearing will happen
quickly. Maybe within days. That's
when the judge will decide whether
you can take it forward. But you'll
need more than this.

JEN

More?

John nods.

JOHN

You need to be absolutely certain of that Robin Graham. You need to back up what he's saying if you can. Get more hard evidence. Or witnesses.

JEN

(determined)

OK, yeah.

John looks at her.

JOHN

If you can't, I'll have to wind this up.

Out on Jen. She nods.

4.39

INT. POLICE PATROL CAR, OUTSIDE CUSTODY STATION - DAY

4.39

Stevie and Sandra are listening to music. Gavin is still sound asleep.

SANDRA

Maybe you and Grace just need to sit down and talk it out? You know?

Stevie shrugs. Sandra shakes her head.

Sandra watches him.

SANDRA (CONT'D)
Can I ask you a personal question?

STEVIE
Only if it's about cooking, dogs or
music.

Sandra smiles.

SANDRA
It's about your wife. Sarah.

Stevie is shocked at the mention of the name. He turns.

SANDRA (CONT'D)
Would you still have been with
her...would you still have married
her...if you had known that at some
point...you'd lose her?

A beat.

STEVIE
Can we talk about something else?

Sandra nods.

SANDRA
Yeah. Sorry.

Out on Stevie.

4.39A EXT. GARY'S HOUSE - DAY

4.39A

Grace rings the doorbell. Annie is beside her, looking uncertain. Marilyn answers.

MARILYN
I didn't call you.

GRACE
No. We know.

A beat.

GRACE (CONT'D)
Look. This will go on and on until
some day he looks himself in the
mirror and sees what he's
become...or...or he...
(she trails off)

MARILYN
Or he dies.

Grace nods.

GRACE
We let him off earlier today. I
don't think we should have. I
think, every time something like
this happens, he should suffer the
consequences.

MARILYN
He's been arrested before. It
didn't change anything.

GRACE
Then we'll just keep doing it.
Maybe some day it will.

A beat. Marilyn considers this. She nods.

GRACE (CONT'D)
We'll need a statement from you.

MARILYN
OK. Yeah.

A beat.

MARILYN (CONT'D)
Yes.

Grace and Annie go inside.

4.40 INT. POLICE STATION, MAIN OFFICE - DAY

4.40

Aisling is at the computer. She's doing her course. She isn't happy about it.

VOICE FROM COMPUTER
You've asked the suspect to confirm their name and date of birth in order to complete a background check. The suspect refuses to comply and becomes verbally aggressive.

Jonty enters. Aisling doesn't see him.

VOICE FROM COMPUTER (CONT'D)
Do you A, immediately arrest the suspect, B call for a back-up callsign, C warn the suspect that you intend to arrest them if they do not comply...

AISLING
...or D, kick him in the balls...

Jonty smiles.

JONTY
Constable?

Aisling spins around.

AISLING
Sir!

JONTY
Hi. Who are you?

AISLING
Aisling Byrne, sir. Temporary transfer.

JONTY
I'm Inspector Johnston.

AISLING
Oh...I thought I met the
Inspector...

JONTY
Yeah, it's complicated.

A beat.

JONTY (CONT'D)
She make you do the safety course?

Aisling nods.

JONTY (CONT'D)
She does love a safety course.

Jonty looks at the file in his hand. A beat. Aisling smiles.

JONTY (CONT'D)
Listen, I have a witness statement
here. Manager of a credit union.
Any chance you could verify it for
me? Just over the phone? I'm going
to do the other one in person.

AISLING
No bother.

He puts the file on her desk.

AISLING (CONT'D)
What should I tell Inspector
McNally?

A beat.

JONTY
Tell her Inspector Johnston is very
sorry, and that he owes her a
drink.

Aisling nods and opens the file. Jonty leaves. Aisling
watches him go.

AISLING
Right.

JONTY
Oh...by the way. I'm pretty sure
it's not option D.

Aisling turns back to her computer screen. She smiles.

4.41 OMITTED

4.41

4.42 OMITTED

4.42

4.43 EXT. SANDY'S HOUSE - DAY

4.43

Shane hammers the front door. He looks at Tommy's camera. He points at it, shakes his head. Tommy is surprised. Shane persists. Tommy turns his camera off. He is faced by a FRIGHTENED MOTHER, JANETTE late 30s, nursing a baby.

SHANE

Alright?

Shane pushes past her into the house.

JANETTE

What the fuck!

Tommy, behind him, is shocked. Not knowing what to do, he follows Shane inside.

4.44 **INT. SANDY'S HOUSE - DAY**

4.44

Shane walks through the a tiny living room, hallway, kitchen.

JANETTE

What are you doing?!

SHANE

Where's Sandy?

JANETTE

I don't know!

A beat.

SHANE

(To Tommy)

Stay with her.

Shane takes off, Tommy tries to placate Janette.

TOMMY

Look...don't worry, we just need to...

JANETTE

Need to what? Where's your warrant!

Shane calls back from down the hall.

SHANE

Don't need one.

Janette attempts to catch her breath, comforts the child.

Shane disappears upstairs.

JANETTE

This isn't right.

(a beat)

It isn't right!

Out on Tommy.

4.45 **INT. SANDY'S HOUSE, UPSTAIRS - DAY**

4.45

Shane goes upstairs. He quickly checks every room - checking in wardrobes, drawers and under beds.

Sandy's bedroom is small, with posters, bongs and a computer console. Shane lifts a PHOTO of the suspect with a FRIEND, discards it onto the stained single bed. He starts turning out drawers.

Shane takes the mattress off the bed, and starts examining the slats on the bed. He notices tape on one of them. He cuts the tape and peels off a bag of white powder from the underside.

SHANE
At's us nai.

Shane goes for the door. He rattles down the stairs.

4.46

INT. SANDY'S HOUSE, DOWNSTAIRS - DAY

4.46

Shane gets up in Janette's face. Tommy is surprised.

SHANE
Look what I found.

Janette looks at it in horror.

JANETTE
I've never seen that before in my
life!

SHANE
Doesn't matter. It's in the house.

Tommy is spellbound. What is Shane up to?

SHANE (CONT'D)
All I have to do now is make one call
to social services and that kid's
going into care.

All the fight goes out of Janette in an instant.

JANETTE
(pleading)
No, no please! Don't...don't do
that...that's not mine!

Shane nods.

SHANE
Alright then. Where is he?

Janette is stricken. Nowhere to turn. Tommy looks from her to
Shane, aghast.

SHANE (CONT'D)
Where?

4.48 INT. THE LOYAL PUB, UPSTAIRS ROOM - DAY

4.48

Hamill and Lee walk along looking at old pictures of drinkers enjoying themselves in the pub from years gone by.

HAMILL

There's me there. And Dixie.

A beat. They both look at the picture.

HAMILL (CONT'D)

(nostalgic)

That's not today or yesterday. Back before the split.

Hamill smiles ruefully.

HAMILL (CONT'D)

Tina shut everything off on me.
Told me you're the new man now.

Lee nods. A beat. Hamill's tone changes.

HAMILL (CONT'D)

I'd like to stay here, Lee. In Mount Eden. My kids are here. Grandkids. It's home. You know? I'll not cause you any trouble.

Out on Lee. He sighs.

LEE

When I came back. From overseas. I took a walk around the estate. I couldn't believe it Davy.
Just...couldn't get over it.

HAMILL

What do you mean?

LEE

The dirt. The debts. The drugs.

HAMILL

But sure you're selling drugs!

LEE

I am, aye. Everywhere but here.

HAMILL

What?

LEE

What can a man do, Davy? In this world? To make things better.

Hamill is perplexed.

HAMILL

What do you...

Lee responds with a growing sense of messianic fervour.

LEE

(interrupting)

I'll tell you what he can do. One good thing. Just one, if he's serious. I'm going to save this place. My place. Our place. That's all. I'm going to make people proud to say they're from Mount Eden.

HAMILL

Well. OK. Good.

LEE

You and Dixon destroyed it, and I'm going to fix it.

HAMILL

Lee, come on...

LEE

You had your chance. You did what you did. And that means you don't deserve to live here any more.

HAMILL

Lee, please.

LEE

You came here and looked me in the eye. I respect that.

(a beat)

But if I ever set eyes on you again you'll go the way of Jim Dixon.

A beat. Out on Hamill, scared.

4.48A **INT. POLICE PATROL CAR - DAY**

4.48A

Grace is driving. Annie is in the back seat with Gary. He looks out the window. He is crying.

GARY
(to himself)
The stamp of nature. That's what it is. You know?

Grace looks at Annie in the mirror. GARY keeps looking out the window.

GRACE
(to GARY)
What's that, Gary?

ANNIE
Shakespeare. Isn't it, Gary?

Gary nods. Grace is surprised.

ANNIE (CONT'D)
To the next abstinence, the next more easy. For use can almost change the stamp of nature.

Gary looks at her, amazed. So does Grace.

GRACE
(amazed)
Right!

Annie smiles.

ANNIE
Hamlet. School play. I was Ophelia.

Grace smiles.

GRACE
What does it mean?

ANNIE
It means that changing who you are is really frigging hard. But it's worth a try.

Grace nods.

GRACE
(ruminating)
Yeah.

A beat.

GRACE (CONT'D)
Ophelia... Didn't she go mad?

Annie nods. She smiles at Grace.

ANNIE
Yeah. She did.

GARY
Then she drowned.

A beat. Annie turns to GARY.

ANNIE
Yup. Thank you Gary. Yes she did.

A beat. Out on Grace. Thoughtful.

GRACE
Keep trying, Gary. Yeah? Don't give up.

Gary nods sadly.

GARY
OK.

They drive on. Out on Grace.

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

4.49

Henry and Craig stand outside the bar. Henry is twirling his band baton. Craig is looking up and down the street.

HENRY
What's your favourite gun?

CRAIG
Depends.

HENRY
On what?

CRAIG
On lots of things.

HENRY
Did you ever kill anybody?

CRAIG
(suddenly suspicious)
What do you mean?

HENRY
When you were in the army with my uncle Lee?

Craig is slightly relieved.

CRAIG
Oh. Aye.

HENRY
That's mad. How many?

Craig looks at him sharply. Henry keeps twirling the baton.

A beat.

HENRY (CONT'D)
Did my Uncle Lee kill anybody?

Craig smiles.

CRAIG
He's better at saving people.

HENRY
Who did he save?

A beat.

CRAIG
Me.

Henry looks at him. The door to the bar opens. Lee and Hamill emerge.

HAMILL
(to Lee)
You can't save this place. Nobody can.

Lee nods.

LEE
Watch me.

Hamill nods. He walks away, broken. Henry watches them go.

HENRY
What's happening?

LEE
What's happening, Henry, is that the bad people are all leaving this place.

HENRY
Because you told them to?

Lee nods. Out on Henry, watching Hamill walk away.

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

4.50

Tommy holds on to the handle above his head as the car speeds around a corner. Tommy holds the bag of drugs in his hand. He's wearing a blue plastic glove. He holds the bag as if it's toxic waste.

TOMMY

Shane, this isn't even admissible as evidence!

SHANE

Yeah, I know.

TOMMY

So what are we doing with it?

SHANE

Leverage.

On Tommy. They come to a stop. Shane grabs the drugs and they jump out of the car.

4.51 **EXT. TRAP HOUSE - DAY**

4.51

Shane hurries to the rear of the property, instructing Tommy on his way.

SHANE

Go to the front door! Make a fuckin' racket!

Tommy BANGS on the living room window and THUMPS the door.

TOMMY

(shouting)

Police! Open up!

4.52 **INT. TRAP HOUSE - DAY**

4.52

Sandy, 20s, and Chisel (STUNT PERSON), 20s, go into instant panic mode. They hide at either side of the living room window, panicking as Tommy's silhouette dances through the stained blinds.

SANDY

Fuck, fuck, fuck!

TOMMY (O.S.)

Open the door! Police!

SANDY
(Mouths)
What the fuck are we going to do?

Sandy points Chisel towards a bag of drugs on the coffee table...he gets down on his hands and knees, slowly crawls towards it. As he's about to reach it...Shane KICKS IN THE BACK DOOR, running into the living room.

Sandy stands up and faces Shane. Shane walks quickly towards Sandy - strutting into his chest. Sandy pushes him away. This is what Shane wanted. He leaps on Sandy, beating him around the room. He throws Sandy into the television. He flips over the sofa. Chisel cowers beside an arm chair.

The fighting is done. Sandy is beat, cowering. Shane has a frenzied joy about him, like a triumphant gladiator.

Shane goes to the front door and lets Tommy in. Tommy looks around, astonished that so much chaos could have happened in no time at all.

4.53 **INT. TRAP HOUSE - DAY**

4.53

Sandy and Chisel are sitting next to one another on the floor, handcuffed to the rear. Sandy is terrified. Tommy sits awkwardly completing a 'papa check' on his work phone.

SANDY
(To Tommy)
Youse can't do this. I want my
solicitor!

Tommy looks guilty, Shane intercepts-

SHANE
I want a cheese burger. Large fries.
(to Tommy)
What do you want, mate?

Tommy wants to be anywhere but here. Sandy looks at the shattered TV.

SANDY
You broke my telly.

SHANE
You fell into it. You shouldn't have
attacked me like that.

SANDY
You attacked me!

Shane looks at Tommy, outraged.

SHANE
Did you see what happened?

TOMMY
(honestly)
No....I...

SHANE
(to Sandy)
See? He agrees.

Shane sits down on the coffee table. He looks at the bag of drugs on the table. Tommy reads from his phone screen.

TOMMY
Alexander Gareth Kyle McKnight.

Tommy walks over and shows Shane the screen. Shane reads it. He reaches out and scrolls down. He gives a low whistle. He looks up at Sandy.

SHANE

You know it's a proper record when
you have to scroll down it to get
to the fuckin' end.

Sandy shifts uncomfortably. Shane looks out into the hall. He walks there, testing the lock on the space under the stairs. He comes back in. He looks at Chisel.

SHANE (CONT'D)

I need to talk to your mate alone.

Chisel sees a glimmer of an opportunity.

CHISEL

That's no problem, mate, I can go...

SHANE

Yeah. You fuckin' can.

He grabs Chisel, lifts him out of the seat, takes him to the cubby hole under the stairs, and locks him in. Muffled shouting. He comes back into the room. He claps his hands and rubs them together happily. Sandy and Tommy can't believe what they're seeing.

4.54

INT. TRAP HOUSE - DAY

4.54

Shane is sitting opposite Sandy, with both of his hands on Sandy's shoulders.

SHANE

You're fucked.

He looks back at the drugs. He turns to Sandy and smiles.

SANDY

It's not mine. This isn't my house.

Sandy nods to the stairs.

SANDY (CONT'D)

It's his.

Shane takes the bag from the previous house out of his pocket.

SHANE

This was in your house but. Under your
bed in fact.

Sandy shakes his head.

SANDY
Not mine.

SHANE
That's fine, then. Let's say it's
your ma's.

Something is dawning on Sandy.

SANDY
What?

SHANE
I'm going to call it in and say
it's her's and she's going straight
back to prison.

SANDY
You know it's not hers.

Shane shrugs.

SHANE
Who's gonna look after your wee
brother then? You?

Shane laughs.

SHANE (CONT'D)
Nah. That wee lad's going straight
into care.

Tommy is appalled.

SHANE (CONT'D)
You know what care is like?

SANDY
OK, it is mine. It's mine.

Shane nods.

SANDY (CONT'D)
What do you want?

Shane smiles. He looks at Tommy.

SHANE
Constable, can you check the back
door? See if I've broken it.

TOMMY
Check the...back?

Shane never takes his eyes off Sandy.

SHANE
(severely)
Yeah, go and check the back door.
Please.

Tommy gets it. He leaves. Shane leans in, intimately, almost gently.

SHANE (CONT'D)
You tell me where the gear comes from
and I walk out of here like nothing
ever happened.

SANDY
You what?

SHANE
I haven't seen anything, I haven't
done anything. Haven't even been here,
mate. I'll flush these two bags down
the toilet and then we can forget all
about it.

SANDY
They'll kill me.

SHANE
Who?

A beat. Shane smiles.

SHANE (CONT'D)
Promise I won't tell. Cross my heart.

A beat. Sandy is thinking, hard and fast.

SHANE (CONT'D)
I reckon you have about a minute
before my colleague comes back in
here. If you haven't given me a name
by then, I'm going back and arresting
your ma for possession.

SANDY
I don't have a name. They don't tell
us the names.

SHANE
(hissing)
You know who you're buying it off,
course you fuckin' do...

Sandy struggles with the enormity of the situation... Crumbles.

SANDY
The Factory Faithful.

SHANE
That's not a name.

SANDY
It's a nightclub.

SHANE
What about it?

SANDY
On Friday nights every dealer in
Belfast is there.

SHANE
So?

SANDY
You go in, leave your money upstairs,
walk out with the gear. I swear to
God, that's all I know. I swear.

Tommy enters. Shane stands up.

SHANE
How's the door?

TOMMY
Broken.

Shane nods.

SHANE
(to Sandy)
You should get that fixed. Any fucker
could just walk in here.
(a beat)
Oh and tell your ma I was asking
for her.

He walks out. Tommy looks from Sandy to the drugs, and follows
Shane.

4.55 **EXT. TRAP HOUSE - DAY**

4.55

Shane and Tommy are walking back to the car.

TOMMY

What the hell was that?

SHANE

That was taking the gloves off.

TOMMY

For God's sake, Shane!

Shane whirls around.

SHANE

What?

TOMMY

You can't do that!

A beat.

SHANE

We got the first bit of valuable intel that anyone has been able to turn up in months. What would you rather do? Go round and round on the hamster wheel? Or actually make a difference one in a while?

Shane walks to the car. Out on Tommy, watching him go.

4.55A **INT. MOUNT EDEN COMMUNITY CENTRE - DAY**

4.55A

An Alcoholics Anonymous meeting has just finished. Rab is packing up a circle of chairs. Jonty walks through the door.

RAB

(muttering)

Fuck's sake.

Rab keeps stacking the chairs. Jonty walks over.

RAB (CONT'D)

So you've finally hit rock bottom,
have you?

Jonty smiles.

JONTY

Getting there.

Jonty takes a piece of paper out of his pocket and hands it to Rab. He reads it with dismay.

JONTY (CONT'D)
A statement signed in your own hand
saying the money we seized from Lee
was legitimate fundraising.
Chairman of the Community Centre.
Official letterhead and everything.
Very convincing.

Rab looks away.

JONTY (CONT'D)
I thought you'd be wise enough to
know better.

Rab looks at him defiantly.

RAB
Get out.

JONTY
You're seriously going to stand
over this? What did he threaten you
with, Rab?

RAB
The only people who have threatened
me recently are your lot.

JONTY
What?

RAB
I was stopped by two of yours with
wee Henry in the car. Taken out.
Humiliated. Wee lad is traumatised.
And you know what? Now he hates the
peelers. And I don't blame him. So
I'll tell you what, Inspector
Johnston. Why don't you take that
statement and shove it up your bony
wee hole.

Rab keeps stacking chairs. Jonty, shaken, watches him go. He turns and walks out.

4.56 INT. POLICE PATROL CAR, OUTSIDE CUSTODY STATION - DAY 4.56

Stevie and Sandra have reached the front of the queue. Gavin is still sleeping.

STEVIE
Finally. Un-fucking-believable.

Stevie nods and turns to Sandra. Sandra pokes Gavin in the ribs. He wakes. He looks at Sandra and then at Stevie.

GAVIN

What?

(a beat)

Where am I?

SANDRA

You don't remember?

Gavin shakes his head?

SANDRA (CONT'D)

You attacked a fourteen year old lad on his way to school. You tried to take his phone. You broke his jaw.

Gavin shakes his head. He's in shock.

GAVIN

No. I didn't.

STEVIE

You did aye.

Gavin stares into space. He's devastated.

GAVIN

Jesus Christ. I'm sorry. I'm so sorry.

Out on Stevie.

4.57

EXT. POLICE PATROL CAR - CONTINUOUS

4.57

Stevie pulls Gavin out of the car. Sandra stands in front of him.

SANDRA

Thing is Gavin, sorry doesn't matter.

Gavin looks at her.

SANDRA (CONT'D)

Come on.

Sandra takes him by the arm and they march towards the station. Stevie watches them go.

STEVIE
Sandra.

Sandra turns.

SANDRA
Yeah?

STEVIE
I would have.

SANDRA
Would have what?

STEVIE
Even if I knew what was going to
happen to her, I'd do it all again.

Sandra nods.

STEVIE (CONT'D)
What about you? With Gerry.

SANDRA
Yeah. Same. I wouldn't have missed
a minute of it.

A beat. Sandra turns and walks away with Gavin. On Stevie,
watching them go.

STEVIE
Sandra. You don't have to do it you
know.

SANDRA
Do what?

STEVIE
Get the ferry.

A beat. She smiles. She puts her finger up to her lips.

SANDRA
Shhhhhhhhhh. No talking.

She walks off. He smiles.

4.58 INT. POLICE STATION, CORRIDOR - DAY

4.58

Jonty walks up the corridor past the Constable's work room.
Aisling sees him. She gets up and follows him out into the
corridor.

AISLING
Sir...sir!

Jonty turns.

JONTY
Oh yes...Constable...eh...

AISLING
Byrne, sir.

A beat.

AISLING (CONT'D)
I checked that statement. From the
credit union manager.

JONTY
It stood up?

Aisling nods.

JONTY (CONT'D)
Great, thanks.

He turns to go.

AISLING
Sir.

He turns back.

AISLING (CONT'D)
When I talked to her...she
seemed...kind of scared.

JONTY
Scared?

Aisling nods.

AISLING
Like...she had to say it.

Jonty nods.

JONTY
Right...OK. Thanks.

Jonty turns to go.

AISLING
So I did a bit more digging.

A beat.

AISLING (CONT'D)
Sorry, it was better than doing
that safety course again.

He smiles.

JONTY
And?

AISLING
The taxi company that the money was
found in. It has to register all
its drivers with the Belfast
carriage office. For security
reasons. And we have access to that
system.

JONTY
Right.

AISLING
So I went into it and found the
names of all the drivers. Then ran
them through NICHE and PNC.

Jonty is close to amazed.

JONTY
Right...

AISLING
They're nearly all military
veterans. Some from here. Scotland.
England. It's weird...it's like...I
dunno...

JONTY
Like what?

AISLING
It's like a wee private army.

Out on Jonty.

4.59 INT. THE LOYAL PUB, UPSTAIRS ROOM - DAY

4.59

Lee's MEN stand around him.

CRAIG
Dealers pick the stuff up inside.
They come out the back door. We'll
be waiting here. We take them where
they need to go. They pay us on
arrival.

Lee watches, silently.

CRAIG (CONT'D)
OK. Keys.

Craig points them to several sets of keys laid out on the pool table. The MEN start taking keys. Craig approaches Lee.

CRAIG (CONT'D)
(to Lee)
I don't like this.

LEE
What?

CRAIG
Using the same set up Dixie and
Hamill used. I'd rather we had our
own.

LEE
We will. Soon.

A beat. Craig nods.

The door KNOCKS. Lee goes to it.

4.60 **INT. THE LOYAL PUB, UPSTAIRS HALLWAY - DAY**

4.60

Mags waits apprehensively, Lee answers inquisitively - only opening the door marginally.

MAGS
I need to talk to you.

LEE
(distracted)
Give me twenty minutes.

Mags is full of quiet rage.

MAGS
Now...

Lee steps out into the tiny space at the top of the stairs, facing off with Mags.

MAGS (CONT'D)
Davy Hamill's left the estate.

Lee nods..

LEE
Yeah.

MAGS
What are you doing?

Lee shrugs.

MAGS (CONT'D)
You think you're a gangster? Is that it?

A beat.

LEE
No.

MAGS
Well what then? What are you? Tell me, Lee.

Lee looks at her.

LEE
I'm someone who wants to change things.

MAGS

Oh well you're fuckin' doing that
alright, Lee. You're definitely
delivering there.

(hissing)

You're going to get us all killed!

A beat.

LEE
(energised, evangelical)
Wait and see what happens, Mags.
Wait and see what I do with this
place. Everything's going to be
different. Better. Cleaner. Safer.

Mags shakes her head.

MAGS
You're mad.

Lee smiles.

LEE
Sure we're all mad in our own
special way.

Lee leans in and hugs her. He goes back inside. Out on Mags,
staring at the door.

4.60A INT. POLICE STATION, KIT ROOM - EVENING

4.60A

We follow Grace from the corridor into the Kit Room. She is
in her uniform. She sits down, deflated. She opens her
phone. She tries to ring Cal. It goes to voicemail. She
shakes her head. She stands up and opens her locker.

4.61 INT. POLICE STATION, MAIN OFFICE - EVENING

4.61

Stevie enters in civilian clothes and goes to his desk to log
off. Aisling sits at a desk. Jonty is leaning over her
shoulder, reading her screen. She looks up as Tommy comes in.

AISLING
Alright, stranger!

Tommy walks over. He and Jonty look at one another. She can
tell instantly there's something amiss between these two. A
beat. Jonty nods at Tommy and walks off.

AISLING (CONT'D)
Are you OK?

TOMMY
I uh...I...just a tough day.

AISLING
Bit mad?

Tommy doesn't answer with the usual comeback. Aisling instantly knows that something is wrong. A beat.

AISLING (CONT'D)
Still up for a drink?

Tommy nods. Tommy sits at a desk and puts his face in his hands. Aisling's eye is drawn to Shane entering. He sits at a desk and starts texting. She nods at him and he nods back. Aisling sees this odd, strained exchange. Annie enters. She walks straight up to Shane.

ANNIE

If you're going to send pictures of us in bed to your mates, you could at least have picked a better one.

Everybody is instantly listening. Aisling's eyes widen.

SHANE

No, hang on....I didn't...

ANNIE

You're not even that good!

Annie walks out. Aisling can't believe this. Canning enters. He points at Shane and Tommy. He clicks his fingers.

CANNING

You two.

A beat. Tommy looks at Aisling and then follows Shane and Canning out of the room and into the BRIEFING ROOM. STEVIE watches him go.

STEVIE

Canning. What a prick.

Sandra enters.

SANDRA

Who took the food from the fridge?

Aisling squirms uncomfortably. Sandra shakes her head and leaves. Stevie sees Aisling. He walks over to her.

STEVIE

Welcome to the section.

Stevie leaves. Out on Aisling.

4.62

INT. POLICE STATION, BRIEFING ROOM - MOMENTS LATER

4.62

Canning stands in front of Shane and Tommy.

CANNING

Brilliant work today. Both of you.

They nod. Canning turns to Tommy.

CANNING (CONT'D)
This is how we make a difference
Tommy.

Tommy looks unconvinced.

CANNING (CONT'D)
Jump into your civvies. Stick
around.

Canning walks off. Shane looks at Tommy. He nods.

4.62A **EXT. POLICE STATION, COURTYARD - NIGHT**

4.62A

Grace is now in her civilian clothes walking to her car. She sees Stevie. He's also in his civvies and on his way home.

GRACE
How was your day?

STEVIE
Same old, same old. You?

GRACE
Yeah.

Stevie smiles. They walk towards the door.

4.63 **EXT. ROBIN GRAHAM'S HOUSE - NIGHT**

4.63

Jen knocks the door. Robin answers. He's wearing a dressing gown over his pyjamas. He's surprised.

ROBIN
You don't ring first?

JEN
I didn't want to use the phone.

A beat.

ROBIN
Right. It's like that now, is it?

Jen nods. Robin beckons her in.

4.64 **INT. ROBIN GRAHAM'S HOUSE - NIGHT**

4.64

Jen sits opposite Robin.

JEN

Don't take it the wrong way.

ROBIN

Don't take it the wrong way, but
you don't quite believe me?

JEN

Of course I believe you. It's about
what a judge will believe.

A beat. Robin nods.

ROBIN

So what do you need from me?

JEN

Evidence. Something to back up what
you're saying.

Robin nods. He leans back. He sighs. Robin stands up.

ROBIN

Wait there.

Jen watches him go.

4.65 **EXT/INT. NIGHTCLUB - NIGHT**

4.65

At the front of the club, queues are forming. Around a side alleyway, TINA MCINTYRE gets out of a taxi. She approaches a simple black door. She knocks. The door opens. She goes in. We follow her as she climbs a back set of stairs, and goes down a narrow corridor. The corridor opens to a mezzanine level. Below her, a few people are on the dance floor. Tina walks across the mezzanine and into a small office. Lee is waiting for her. She sits down.

TINA
What's a nice boy like you doing in a
place like this?

Lee smiles.

LEE
Are they coming?

TINA
They're coming.

Lee nods.

LEE
And you told them what I want from
now on?

TINA
I told them. Can't say they're
happy. But that's your problem.

Lee nods.

4.66 **OMITTED**

4.66

4.67 **INT. POLICE STATION, INSPECTOR HELEN'S OFFICE - NIGHT** 4.67

Canning sits opposite Helen.

CANNING

(urgently)

I need you to authorise some overtime
for two response officers tonight.
Bradley and Foster.

HELEN

Why?

CANNING

I can't tell you.

HELEN

Well then I won't authorise it.

CANNING

You want me to call the Chief
Super?

HELEN

By all means. You can explain the
situation to her.

Canning smiles.

CANNING

What's the view like from your
ivory tower?

A beat.

HELEN

Clear. How is it where you're
sitting?

Canning shakes his head and smiles.

CANNING

Thanks for your co-operation.

HELEN

Any time.

Canning gets up to leave. He stops at the door.

CANNING

You know, it's easy to sit there
giving orders. But when it comes
down to it, I'm the one who's going
to make a difference out there.

HELEN

That's what I'm afraid of.

He leaves. Out on Helen.

4.68 EXT. POLICE STATION, COURTYARD - NIGHT

4.68

Tommy is standing beside his car with Aisling. They are both in civilian clothes.

AISLING

Come on. Your shift's over. Let's just go.

TOMMY

He told me to wait.

Canning and Shane come out the door.

CANNING

Tommy! Mate!

Tommy turns.

CANNING (CONT'D)

A wee word?

Tommy looks at Aisling. He walks over to Canning and Shane.

CANNING (CONT'D)
Something I need you to do.

TOMMY
What?
CANNING
A walk through. At this club.

TOMMY
What's a 'walk through'?

CANNING
Exactly what it says on the tin. You stroll in like you're on a night out. Buy a drink, have a dance, just observe who's in there. It's fine. I've cleared it.

This changes things for Tommy.

CANNING (CONT'D)
This is important, mate. We work out what's going on in there and we can start taking scalps. Finally.

Out on Tommy. He looks across the car park at Aisling. He shrugs. He walks off with Shane and Canning. He makes a sign with his fingers to say 'I'll phone you'.

Aisling watches them go, curious and worried. Annie walks out, in civilian clothes, heading towards her car. She sees the car drive off. Aisling approaches her.

ANNIE
Alright?
AISLING
I...I don't know actually.

Out on Annie.

4.69A INT. ROBIN GRAHAM'S HOUSE - NIGHT

4.69A

Robin comes into the room with an ancient battered manila file. He sits. He hands it to Jen. She opens it. She looks at him.

ROBIN

I took some documents with me. When I left.

JEN

Why?

ROBIN

I could see which way the wind was blowing. I wanted to have something to bargain with. If they ever came for me.

JEN

So this is...

ROBIN

Handlers. Agents. Operations.
That's everything you need. All the dirty secrets.

On Jen, trying to take in the magnitude of this.

ROBIN (CONT'D)

You can take notes. But the documents stay here.

Jen looks at him. She looks at the documents. Out on Jen.

4.70 INT. NIGHTCLUB, OFFICE - MOMENTS LATER

4.70

Fogerty enters. He sits down beside Tina. He looks at Lee.

FOGERTY

Right.

Lee smiles. Fogerty takes a piece of paper from his pocket. A scrawled list, with numbers.

FOGERTY (CONT'D)

You're asking me for about half the product we were sending before.

Lee nods.

FOGERTY (CONT'D)

Explain to me how that works for me?

LEE

Short term you take a hit. In the long run it works.

FOGERTY

Why would I take any kind of hit?

Lee nods.

LEE

It's the difference between tactics and strategy.

FOGERTY

Ye fuckin' wha'?

LEE

Dixon and Hamill were tactics men. That's all they knew. Never thought beyond next week. That's where it all went wrong for them. I do strategy. I think about next year. The year after. The year after that.

Fogerty is listening.

LEE (CONT'D)

If we turn down the supply for a while, let things settle, the peelers will back off. We'll use that time to explore new markets.

FOGERTY

Where?

LEE

Orders from encrypted messaging apps. Coke, edibles, prescription stuff. But all top quality. We deliver within 20 minutes, twenty four seven.

TINA

With a big mark up?

Lee nods.

LEE

It works in London. Dublin. It'll work here.

Fogerty looks at Tina. He's impressed.

LEE (CONT'D)

Then when we get settled, we start moving outside Belfast. Every major town.

A beat.

FOGERTY

Jaysus, Tina, is he a drug dealer or a CEO?

TINA

Maybe he's both. Are you Lee?

Lee shrugs. A beat. Fogerty smiles.

FOGERTY
Wonders never fuckin' cease.

Lee smiles. Out on Lee.

CUT TO:

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

4.71

Helen is at her desk. Annie and Aisling enter.

ANNIE
Ma'am...Tommy's just left in an
unmarked car with Canning and Shane.

A beat. Helen stands up. She is outraged.

HELEN
What? Where are they going?

Annie shrugs.

4.72 EXT. NIGHTCLUB, FRONT - NIGHT

4.72

Excited PUNTERS have their ID inspected by DOOR STAFF.

Several MOUNT TAXIS wait outside.

Across the street, parked up, AN UNMARKED CAR.

4.72A OMITTED

4.72A

4.73 INT. UNMARKED CAR - CONTINUOUS

4.73

Canning and Shane are in the front seat. Tommy is in the back. Shane slouches down, twisting the rear view mirror to keep an eye on the nightclub.

TOMMY
Mount Taxis. That's Lee Thompson's
firm.

CANNING

Yup.

(a beat)

When you go in there, keep an eye
out for Thompson, anyone from Mount
Eden.

Tommy nods.

SHANE

OK let's go.

Canning puts his hand on Shane's shoulder.

CANNING

This needs a delicate touch. No
offence.

Both Tommy and Shane take offence.

CANNING (CONT'D)

Off you go.

Tommy looks nervous as he exits the car.

4.74 **EXT. NIGHTCLUB - NIGHT**

4.74

Tommy walks past the row of MOUNT TAXIS. A GIRL goes to the taxi rank outside the club. Every taxi is from MOUNT TAXIS. She goes to the first one. Craig is inside but Tommy can't see the driver. Tommy joins the queue. The girl opens the back door of the car.

CRAIG

I'm booked.

GIRL

Ye what?

A beat.

GIRL (CONT'D)

Just going up the road...

She tries to get in anyway.

CRAIG

(shouts)

Hey...

The girl is taken aback.

CRAIG (CONT'D)

I'm booked. They're all booked.

GIRL

They can't be.

CRAIG

They're all booked!

The girl slams the door and walks away. Tommy has noticed the exchange. He goes into the club.

4.75 **INT. UNMARKED CAR - NIGHT**

4.75

Shane and Canning notice the GIRL walking away. They look at one another.

SHANE

That's him in.

Canning nods. Canning tries to hide his nerves.

4.76 INT. NIGHTCLUB - NIGHT 4.76

Tommy is at the bar. Unknown to Tommy, he is being observed by WYLIE from episode two. The man he fought in the alleyway. Wylie looks like a predator assessing his prey.

4.77 INT. NIGHTCLUB - NIGHT 4.77

Tommy slowly working his way through the crowd looking around for clues... There is a sense of threat here. Tommy doesn't fit. Nothing fits. Too many young MEN. Tommy looks up at the mezzanine. Fogerty walks quickly across it. Tommy looks at him. He feels like he has seen him before. It doesn't feel right. Behind Tommy, Wylie closes in.

4.78 EXT. NIGHTCLUB, FRONT - NIGHT 4.78

The row of Mount Taxis is waiting.

4.79 EXT. NIGHTCLUB, BACK - CONTINUOUS 4.79

Several YOUNG MEN come out of the back door of the nightclub, walking around the corner, where the Mount Taxis await them. They are carrying back packs now. They walk quickly towards the taxis, each taking a different one. The taxis move off quickly.

4.80 INT. UNMARKED CAR - NIGHT 4.80

Shane and Canning are watching.

CANNING
What the fuck?

SHANE
That's a hell of a taxi service.

CANNING
Write down those plates.

Shane is writing. Out on Canning, watching as the taxis pass them by.

4.81 **INT. NIGHTCLUB - NIGHT**

4.81

Wylie walks up behind Tommy. He taps him on the shoulder. Tommy turns.

Tommy's face falls. Wylie punches him.

4.82 **EXT. NIGHTCLUB, FRONT - NIGHT** 4.82

Shane notices the BOUNCERS running into the club.

SHANE
Something's kicking off in there.

CANNING
Fuck...

4.83 **EXT. NIGHTCLUB - NIGHT** 4.83

A LIVERIED POLICE CAR turns into the street, blue lights on. Another car behind it.

4.84 **INT. UNMARKED CAR - CONTINUOUS** 4.84

Canning sees the car.

CANNING
Shit!

He immediately turns on the car and drives off.

SHANE
What are you doing?

Canning accelerates away.

SHANE (CONT'D)
We can't just leave him there!

Canning drives on.

CANNING
I'm not gonna be exposed here!

Out on Shane, appalled.

4.85 **INT. TAXI - CONTINUOUS** 4.85

Craig is watching the commotion.

CRAIG
Fuck, fuck, fuck!

Out on Craig.

4.86 **EXT. NIGHTCLUB - CONTINUOUS**

4.86

Annie jumps out of the first patrol car just in time to see Canning and Shane drive away. Aisling and Helen get out behind her. Annie and Aisling are wearing civilian clothes with police flak jackets over them. They are also wearing their gun belts, radios, ear pieces, and have their batons out. Helen is in uniform.

HELEN
Get in there!

Annie and Aisling run towards the door of the club. We hold on the nightclub door.

4.87 **INT. TAXI - NIGHT**

4.87

Craig is anxious, wondering what to do. The back door opens. Lee gets in a hurry.

CRAIG
What the fuck?

LEE
Go go go!

The car pulls away quickly.

4.88 **EXT. NIGHTCLUB - SAME TIME**

4.88

Helen is standing beside the police car. She sees the taxi carrying Lee turn on the street to leave. She spots him. Out on Helen.

4.89 **INT. NIGHTCLUB - NIGHT**

4.89

Tommy is in a ball. Wylie is on top of him, punching furiously. A clearing around him on the floor. Wylie is kicking him mercilessly. Bouncers are fighting to get through the crowd to get to him. Annie barges through the crowd, Aisling behind her.

ANNIE
Police! Fucking move!

Wylie slips out through the crowd. Annie gets to Tommy. He is bloodied but conscious. The music thumps.

ENDS