

# TWO CITIES

TELEVISION

An  Studios Company

GALLAGHER ► FILMS

# BLUE LIGHTS

## SERIES TWO

Episode Six: *'The Loyal'*

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Final Shooting Script

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6.1      INT. CRAIG'S HOUSE, BEDROOM - DAY      6.1

A view of the street. Loud, dissonant, discordant ringing. Hyperventilating breathing. We see HENRY, pale, shaking. In shock. He walks out of the bedroom, the gun still in his hand.

6.2      INT. CRAIG'S HOUSE - LANDING - DAY      6.2

Henry walks towards the stairs, still shaking. His ears are still ringing. He begins walking down the stairs, towards the front door.

6.3      EXT. MOUNT EDEN ESTATE, STREET - DAY      6.3

The patrol car sits, silent and stationary. We hold on it.

6.4      INT. POLICE PATROL CAR - CONTINUOUS      6.4

On STEVIE. He's in momentary shock. He looks at the windscreen. An indentation just in front of him, where the bullet impacted. He looks to his left. Holding on Stevie. A beat.

STEVIE

Grace...

Cut to GRACE. Her arms are up around her head. A beat.

STEVIE (CONT'D)

(stronger)

Grace...

GRACE

I'm OK!

Stevie catches a flicker of movement in the rear view mirror. The door to a house opening.

STEVIE

Shit!

He presses the distress button on his radio and jumps out of the car. Grace twists in her seat and sees what Stevie has seen.

GRACE

Oh my God.

A beat.

GRACE (CONT'D)  
(into her radio)  
Seven two to uniform, contact,  
contact on Suffolk street, we have  
shots fired, over.

6.5      **EXT. MOUNT EDEN - STREET - CONTINUOUS**      6.5

Grace gets out of the car. Henry is walking slowly towards them. The gun is still in his hand. Stevie draws his gun.

6.6      **INT. POLICE STATION, SANDRA'S OFFICE - DAY**      6.6

The alarm sounds. SANDRA looks at it, frozen. All of the old trauma is coming back to her.

BARNEY (O.S.)  
(urgent)  
Roger Seven two, sitrep, listening  
out!

Out on Sandra. She is frozen.

6.7      **INT. POLICE STATION, MAIN CONSTABLE'S WORK ROOM - DAY**      6.7

JONTY is sitting beside TOMMY. They both stand up, looking at the police radio in the corner. HELEN walks in. The three of them are frozen, looking at the radio, hearing the same distress signal that they heard a year before.

6.8      **EXT. STREET, MOUNT EDEN ESTATE - DAY**      6.8

Henry is standing in the middle of the street. He is in shock. Stevie shouts at him.

STEVIE  
Put down the gun! Put it down!

Henry notices Stevie as if he is a character in a bad dream.

STEVIE (CONT'D)  
(quietly)  
OK. OK. OK.

A beat. Stevie breaks cover, and begins walking quickly towards Henry.

GRACE  
Stevie!

Stevie's gun is drawn, but it is in 'position south', in front of Stevie's chest but facing down. Henry sees him coming, terrified. Grace takes a deep breath and starts walking after Stevie. She puts her hand on her gun. She looks at Henry. She takes her hand away.

GRACE (CONT'D)  
(urgently)  
Stevie....Stevie....!

Stevie keeps walking towards Henry.

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

6.9

MAGS is walking along quickly. Suddenly two police Armed Response Vehicle cars zip past her, blue lights flashing. She sees them and knows instantly that something is wrong. She begins to run.

6.10 **INT. HOUSE - SAME TIME**

6.10

We are watching the scene from the upstairs window of a nearby house. STACEY from episode FIVE is recording the footage on a mobile phone. We see Stevie approach Henry, his gun drawn.

6.11 **EXT. STREET, MOUNT EDEN - SAME TIME**

6.11

Two Armed Response Vehicle cars arrive, screeching to a stop. Three ARV OFFICERS jump out of each one, their guns drawn. There is more shouting now, more chaos. Henry turns from one to the other, terrified. Grace emerges from behind Stevie, her gun still in her holster, walking slowly and calmly towards Henry. She puts her hand on Stevie's shoulder and walks past him. She smiles at Henry.

GRACE  
Hiya.

STEVIE  
(anxiously)  
Grace...Grace...

Henry sees her approaching. Grace walks up right in front of him. She bends forward, putting her hands on her knees.

GRACE  
Hi. I'm Grace. What's your name?

Henry is breathing shallowly. Grace squats down, one knee on the ground, so that she is more level with him. She smiles.

GRACE (CONT'D)  
I'm sorry about all this. I know  
it's a bit scary. I'll just tell  
them to give us some space yeah?

Grace calls out to the group of OFFICERS without taking her  
eyes off Henry.

GRACE (CONT'D)  
OK everybody move back, please.  
Just move back.

The ARV OFFICERS comply, moving several metres back. Two of  
them break off and run in through the open door of Craig's  
house.

GRACE (CONT'D)  
(calmly, quietly)  
Stevie, put your gun away and come  
here.

A beat.

GRACE (CONT'D)  
(insistent)  
Stevie.

Stevie holsters his gun and walks beside Grace.

GRACE (CONT'D)  
Come on.

Stevie squats down beside her.

GRACE (CONT'D)  
This is Stevie.

STEVIE  
Alright, mate.

A beat. Grace never takes her eyes off Henry.

GRACE  
You still have a gun in your hand,  
OK? You see it there?

Henry looks at her blankly.

GRACE (CONT'D)  
I don't want anyone to get hurt, so  
I'm going to come over to you and  
take it away, OK? I'm going to do  
it slowly, OK? I'm not going to  
hurt you.

Henry stares through her. He's shaking. Grace stands up and begins walking slowly towards Henry. Stevie is watching all of this intently, trying to quell his own terror that something might go wrong in an instant. Grace gets beside Henry. She gets back down. She smiles.

GRACE (CONT'D)

I'm going to take it now, OK? I'm going to take it now.

Grace reaches out slowly and takes the gun out of Henry's hand. She holds it out beside her at arms' length as Stevie jumps in quickly to grab it. He walks several metres away and puts it on the ground. Two ARV officers converge on it. Grace puts her hands on Henry's shoulders.

GRACE (CONT'D)

Well done. Well done.

Mags comes around the corner. She screams.

MAGS

Henry!

Mags begins to run towards Henry. An ARV officer restrains her. Henry looks at his mother.

Out on Grace. Relief.

6.12 **INT. HOUSE - SAME TIME**

6.12

STACEY is still recording everything from an upstairs window just a few houses away. Nobody has noticed.

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

6.13

Stevie and Grace look at one another.

**TITLE: BLUE LIGHTS**

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

6.14

A radio. WILD CHAOTIC CHATTER on the radio. Close on SANDRA sitting at her desk, staring at the radio, trying to keep it together. We move wider to see that Sandra is holding Gerry's aviator sunglasses. She tries to breathe, to collect herself.

A beat. She closes her eyes. She opens them. She has quelled the panic for now. She stands up. She puts the sunglasses in the pocket of her flak jacket. She walks out.

6.15      **INT. POLICE STATION, CORRIDOR - CONTINUOUS**      6.15

Sandra watches as OFFICERS start running towards their cars.  
A sense of chaos. Out on Sandra.

6.16      **EXT. CRAIG'S HOUSE, MOUNT EDEN ESTATE - DAY**      6.16

VARIOUS POLICE CARS are now at CRAIG'S HOUSE. Mags and Henry are being put into the back of one car. Stacey stands outside now, looking at the scene. She takes out her phone. She watches the video of what happened. She hesitates. Then she finds LEE's number and presses SEND.

6.17      **INT. THE LOYAL PUB, MAIN BAR - DAY**      6.17

LEE sits at a table with CRAIG. They are going through notebooks, writing down figures. They look like two accountancy clerks. Lee's phone buzzes. The message from Stacy. He opens it. He watches the video. He is frozen, appalled. Craig looks at him with curiosity. Out on Lee.

6.18      **INT. POLICE STATION, KIT ROOM - DAY**      6.18

Grace walks into the kit room first, followed by Stevie. They are both deeply shaken. Grace leans against a locker. She tries to breathe. Stevie walks up to her.

STEVIE

Hey. Hey. Are you OK?

Grace looks at him for an instant. They lock eyes. She steps towards him suddenly and they kiss. It's instant and passionate. No thought or consideration - just the result of pure adrenalin and having come face to face with death. They break away from one another after a few seconds, both of them completely shocked.

STEVIE (CONT'D)

OK...sorry, I mean...

GRACE

(interrupting)

No...that was me, I'm sorry I...

A beat. Silence. They look at each other. The door opens and Sandra comes in.

SANDRA

Are you two OK? What happened?

STEVIE  
Um...what happened?

SANDRA  
Yeah...like *how* did it happen?

A beat.

GRACE  
Uh...it just...did...

STEVIE  
Yeah it was just...out of the blue.  
You know?

A beat. Sandra looks at them both, concerned.

SANDRA  
You want to go home?

STEVIE	GRACE
No!	No, we're good!

Sandra looks at them.

SANDRA  
OK.

GRACE  
I might grab a cuppa.

Grace leaves. Sandra looks at Stevie.

STEVIE  
Just...a bit shocked. You know?

SANDRA  
Yeah. OK. See you in the briefing.

Sandra leaves. Stevie stands there, shocked and bewildered.  
Out on Stevie.

STEVIE  
(quietly)  
*Fuck.*

6.20     **INT. POLICE STATION, CANNING'S OFFICE - DAY**

6.20

CANNING is in his office. Helen and Nicola enter, in a rush.  
A general atmosphere of upheaval.

NICOLA  
OK, what's the plan?

CANNING  
We should stand up surveillance on  
Thompson and McQuarrie. Get a  
handle on them.

HELEN  
Are you fucking joking? No! We  
arrest them immediately, question  
them whilst the forensics team gets  
to work!

CANNING  
(to Nicola)  
We need to gather evidence first.

HELEN  
Evidence? A child fired a shot at  
two of our officers! A child!  
(to Nicola)  
Ma'am, we cannot leave those men on  
the street. Not for another second.

CANNING  
(to Nicola)  
Ma'am. We should wait.

Nicola is thinking.

HELEN  
(to Canning)  
What's your angle here, Murray?

CANNING  
(smiling)  
My angle?

HELEN  
What are you up to?

CANNING  
Just doing my job.

HELEN

Yeah. That's the problem isn't it?  
Your job.

CANNING

What's that supposed to mean...

HELEN

(interrupting fiercely)  
Containment. Isn't that what you  
call it? Just remind me - does it  
have anything to do with actually  
enforcing the law?

CANNING

(to Nicola)  
Ma'am...this is outrageous...

HELEN

It's all back room deals and  
compromises with you isn't it?  
Anything for a quiet life. Not this  
time, Murray.  
(to Nicola)  
Ma'am, we bring these men in now,  
or you can have my resignation.

NICOLA

(angrily)  
Oh for God's sake, Helen! Enough  
with the grandstanding!

Canning smiles.

HELEN

(offended)  
Ma'am...I mean it...

NICOLA

(interrupting)  
Shut up for a minute will you? Both  
of you!

A beat. Nicola thinks.

NICOLA (CONT'D)

Bring them in.  
(a beat)  
And pray to God we get enough from  
that house to put them both away.

Canning shakes his head, annoyed.

CANNING  
I'll do it.

HELEN  
What?

CANNING  
(angrily)  
I said I'll do it!

A beat. Helen looks at Nicola.

NICOLA  
Just get it done.

Nicola leaves. Helen stays for a moment. She looks at Canning. She shakes her head in disgust. She leaves. Out on Canning. His customary composure is shaken.

6.20A **EXT. CRAIG'S HOUSE, MOUNT EDEN - DAY**

6.20A

OFFICERS are erecting a soft cordon around Craig's house.

6.21 **INT. POLICE STATION, BRIEFING ROOM - DAY**

6.21

SHANE, ANNIE (civilian clothes), AISLING, TOMMY (civilian clothes) and several other OFFICERS. JONTY stands off to the side. MCCLOSKEY, the training officer from episode one, is also present. HELEN stands off to the side. The briefing has yet to start. Grace and Stevie sit in the middle of the room nursing two cups of tea. They are side by side. Both completely distracted. They steal a quick glance at one another and then quickly look back to the front of the room. Tommy is sitting behind Stevie. He puts his hand on Stevie's shoulder and leans in to talk to both of them.

TOMMY

Are you guys OK?

Grace and Stevie steal a glance at one another. Stevie turns to Tommy.

STEVIE

(awkwardly)

Yeah, thanks mate.

On Grace, looking forward. Tommy taps Stevie on the shoulder again in solidarity. He leans back into his seat. SANDRA enters.

SANDRA

OK, listen up! Our priority this evening is to protect that crime scene. The evidence we get from there could be the key to everything that's been going on in Mount Eden. Now we know that tensions are extremely high, and this is going to escalate things further. So Sergeant McCloskey has been drafted in from Garnerville to run the tactical op. Sergeant...

MCCLOSKEY

Only two rules tonight. One. Do everything I say. Two. Do everything I say.

Aisling smiles.

MCCLOSKEY (CONT'D)

Something funny constable?

AISLING

No sarge. Nothing.

Out on McCloskey, nodding.

6.22

**INT. POLICE STATION, BRIEFING ROOM - MOMENTS LATER**

6.22

The briefing has just ended. General chatter and anticipation. McCloskey is in deep conversation with Sandra. Helen approaches Grace.

HELEN

This child. Henry Thompson. I need someone with experience of working with kids. You got him to give you the gun. Now you need to get him to talk.

GRACE

Well, I'll do my best...

HELEN

Grace. You need to make it happen.

Helen walks off. Grace watches her go, surprised. She unzips her flakker and takes out a pen drive. She approaches Tommy, who is talking to Annie.

GRACE

Is it true you're looking at all the Lee Thompson evidence.

Tommy looks around. He nods.

GRACE (CONT'D)

Doorbell footage. On the night of the Dixon murder. Not sure what's on it.

Tommy nods. He takes the pen drive. Grace walks away.

Annie is still standing there. She looks Tommy up and down.

TOMMY

What?

ANNIE

You look different.

TOMMY

Do I?

ANNIE

Oh my God.

TOMMY

What?

Annie glances over at Aisling.

ANNIE

Yes! I knew it. Yes.

TOMMY

What?

Annie winks at him and walks off. Tommy allows himself a little smile.

6.23

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

6.23

Lee and Craig stand in front of the bar, staring at a phone. They are surrounded by several of LEE'S MEN. It's the footage of Henry with the gun, being disarmed by the police.

CRAIG

How the hell did he get into the safe?

LEE

He's a smart kid.

Lee begins editing the video on his phone. He makes it shorter. He sends it.

LEE (CONT'D)

Get that out there any way you can.  
Then get the people out. Say the  
gun Henry had was just a toy.  
(MORE)

LEE (CONT'D)

They'll stand with us. The worse it gets, the better.

Lee hands his phone to one of his men.

LEE (CONT'D)

Wipe that. Burn the handset.

The man takes the phone and nods. The sound of sirens. A flash of blue lights through the window. A thud at the door. Lee goes to it. He opens it.

6.24

**EXT. THE LOYAL PUB - DAY**

6.24

Canning stands in front of five TSG officers wearing their blues and two ARMOURED LAND ROVERS. Canning walks up to Lee and Craig. He stands close. He speaks quietly. There is no arrogance or bravado now. Canning is on the back foot.

LEE

Back so soon?

CANNING

I'd rather you didn't mention that to anyone.

LEE

Is that right?

A beat. Lee smiles. He looks at Craig.

LEE (CONT'D)

Maybe we should help the fella out.

Craig nods. Canning sees the MEN in the pub behind Lee.

CANNING

You going to come quietly?

Lee looks at the TSG officers. He smiles.

LEE

Like two wee mice.

Lee holds out his hands, waiting for the handcuffs. There's a scuffle at the edge of the impromptu cordon. Lee looks up. RAB is being held back by two TSG officers.

RAB

You bastard! You fucking bastard!

CANNING

Go!

Rab is pushed back as Lee is put into the back of a land rover. At the final moment, he briefly locks eyes with Rab, who is consumed with rage. The door slams.

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

6.25

Grace and Jonty sit opposite Henry and Mags.

GRACE

Henry. Are you hungry?

Henry looks small and terrified on the sofa.

GRACE (CONT'D)

Would you like a drink?

Henry shakes his head. Grace points up to a camera on the wall.

GRACE (CONT'D)

OK. Just so you know, we are recording our chat here. OK?

Henry shrugs.

GRACE (CONT'D)

Look, what happened earlier. It was very scary. For all of us.

Henry looks at her.

GRACE (CONT'D)

But it's important that we know what happened.

Henry shakes his head.

MAGS

Henry, I've already told them you were there with Lee and Craig. You just have to say what happened.

HENRY

You shouldn't have told them that!  
You shouldn't have said *anything*!

Grace looks at Mags. This is going nowhere. Grace looks at Stevie.

JONTY

Can we talk to you outside?

Out on Mags.



6.26     INT. POLICE STATION, CORRIDOR - MOMENTS LATER

6.26

Grace and Jonty stand with Mags.

JONTY

What is it you want here, Mags?

A beat.

MAGS

(annoyed)

What do I want?

GRACE

This must be complicated for you.

Mags points to the room.

MAGS

No. It isn't. He is all that matters. That's it. Nothing else.

Grace nods.

GRACE

But he's not going to tell us anything about what happened.

Mags looks at her.

MAGS

Why not?

GRACE

He's indoctrinated.

MAGS

(angrily)

You fucking what?

GRACE

He has been convinced that his uncle Lee is good, and everyone else, maybe even including you, is bad. I've seen it before. Many times.

(a beat)

Look me in the eye and tell me that's not what's gone on here.

Mags looks away. She is emotional. She knows grace is right.

MAGS

So what now then?

GRACE

Henry doesn't know what to believe any more. He needs to hear the truth. But not from me. And not from you.

Out on Grace.

6.27 **OMITTED**

6.27

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

6.28

OFFICERS are getting into ARMOURED TANGIS. Putting their kit bags, helmets and riot shields into the back of armoured land rovers. A general air of apprehension. In the back of one TANGI, Annie sits with Shane. He looks at her.

SHANE

Look, there's something I wanted to clear up. You know that photo. Of us.

ANNIE

The one you showed all your mates?

SHANE

See that's the thing. I didn't. Look.

Shane shows her his phone. It's the picture and a message under it. It reads. MET A GIRL AT NEW SECTION. SHE IS PRETTY COOL. Annie looks at it.

SHANE (CONT'D)

I sent it to one mate. A good mate.

ANNIE

(dismissively)

Oh, you showed it to one mate! Oh, that's absolutely fine then...

SHANE

No. It's not fine, I get it...

ANNIE

Shane. We're not gonna shag again. Ever.

SHANE  
We're not?

ANNIE  
No.

SHANE  
Oh. OK.

ANNIE  
But you're right. I am pretty cool.

Shane smiles.

MCCLOSKEY  
OK, load up. Move out!

The door shuts. Annie looks at Shane. They feel like they are going to war. Maybe they are.

6.29     **INT. POLICE STATION, SIDE ROOM - EVENING**

6.29

Henry sits with Rab and Mags. She is holding his hand. Grace and Jonty watch on.

RAB  
Henry. Tell them what happened.

HENRY  
No!

A beat. On Rab. He looks up at Jonty.

RAB  
Can I talk to him...just us?

Jonty shakes his head.

JONTY  
I'm sorry. We have to be here.

Rab nods. He sighs. He looks back at Henry.

RAB  
Henry. I need to tell you something. About me. I was going to wait until you were a bit older. But I think it should be now.

Jonty shoots a look at Grace, who shrugs. Henry looks at Rab.

RAB (CONT'D)

You know I was in prison. A long time ago.

Henry nods.

RAB (CONT'D)

Do you know what for?

MAGS

Rab...

RAB

Mags. It's time.

A beat.

HENRY

My ma said you were hiding guns for somebody.

Rab nods.

RAB

That's what we told you. But it's not the truth. I didn't hide guns. I used them.

(a beat)

I used one. Once.

Henry looks at him.

RAB (CONT'D)

I killed someone. I'm a murderer.

Grace looks at Jonty, concerned. Jonty nods, as if to say, let him continue.

RAB (CONT'D)

He was a taxi driver. Francis was his name. Though I only found that out afterwards.

Rab clears his throat. He's steeling himself to go on.

RAB (CONT'D)

I uh...I ordered the taxi from town. It was a Catholic firm. That's what it was like then. I got him to drive me down towards the docks. Told him I was getting the ferry.

A beat.

RAB (CONT'D)

I took the gun out on a quiet street in Sailortown. Told him to park under a bridge.

Rab is extremely emotional now.

RAB (CONT'D)

He was...crying. He said he had two kids. Wee girls. He begged me. I...I pulled the trigger then. To stop him begging me.

Silence. On Henry.

RAB (CONT'D)

You cross over son. You cross over a bridge and then the bridge crumbles behind you and you can never go back. Never. The world is dark forever and you can never go back.

Rab is breathing quickly. He swallows.

RAB (CONT'D)

Francis...Francis McAuley.

He sighs with grief.

RAB (CONT'D)

Awww. Jesus.

Henry is listening intently.

RAB (CONT'D)

All I want for you is to never have to cross that bridge. You nearly did it today. By mistake. But if you stay with Lee, and Craig. Some day you will do it and you will mean it.

(a beat)

All I want is for that never to happen, Henry. That's all I want in this world.

Henry is staring straight at Rab. Mags leans in and hugs him tight. Grace looks at Jonty.

HENRY

I was with my Uncle Lee and Craig. Then they had to go. Then I opened the safe.

(MORE)

HENRY (CONT'D)

The number was on the picture. On the wall. There was a gun. I just...I like guns...I just wanted to hold it...and pretend I was in the army...

Henry is emotional. He looks at Grace.

HENRY (CONT'D)

I'm sorry. I didn't mean it.

Grace nods.

GRACE

I know, Henry. I know you didn't.

Out on Grace.

6.29A **INT. TANGI - EVENING**

6.29A

Annie, Shane, Aisling and Sandra are in the back of the TANGI. They drive in silence. They are all nervous.

6.30 **INT. POLICE STATION, RECEPTION - EVENING**

6.30

Rab is leaving. Jonty is walking him out.

JONTY

Thanks.

Rab nods.

RAB

You think it will help?

JONTY

It means we can put both of them at the scene. Yeah. It'll help.

RAB

You don't know Lee.

JONTY

How'd you mean?

RAB

I've never seen him in a corner he couldn't get out of.

JONTY

We've got him this time.

Rab gets his phone out of his pocket. He opens up a video.  
It's the footage showing the police pointing guns at Henry.  
He shows it to Jonty.

RAB

Do ye, aye?

A beat. Jonty's face falls.

RAB (CONT'D)

They're saying the wee lad only had  
a toy gun.

JONTY

But he didn't.

RAB

You think that matters now?

Rab shakes his head sadly. He leaves. Jonty watches him go.

6.31

**EXT. CRAIG'S HOUSE - EVENING**

6.31

The SECTION are moving ONLOOKERS up the street, away from the house. Their ARMOURED LAND ROVERS are parked at each end. They are in blue overalls but no body armour.

ANNIE

OK folks, just back up this way,  
thank you.

AISLING

That's it, guys, just back up  
behind the vehicles please, thank  
you very much.

Stevie looks back at the FORENSICS OFFICERS going into the house in their white body suits. He looks back at the locals. More PEOPLE are arriving now, drawn to the police presence. Shane is beside Annie. They are guarding one of the land rovers.

Shane's phone beeps. A whatsapp message. He opens it. It's the video. He watches it. He is shocked. He gets up and runs over to Sandra.

SHANE

Skipper...

SANDRA

Oh shit. Where did you get this?

SHANE

It's everywhere.

She looks at it. She looks up at the gathering crowd.

SANDRA

Bollocks.

A shout from the crowd.

MAN

Youse bastards! Pointing guns at a kid!

MCCLOSKEY

Gear on!

Annie looks at Shane. They go to the back of a land rover to where their kit bags are. They begin unzipping them. Two land rovers move into position, blocking the road.

6.32

**INT. POLICE STATION, NICOLA'S OFFICE - EVENING**

6.32

Nicola is at her desk. Jonty enters. She looks up. He is grim.

JONTY

Ma'am. I've just had a call from Ballistics.

NICOLA

And?

JONTY

It's not the gun that killed Dixon.

NICOLA

(angrily)

*Shit.*

Nicola's phone rings. She picks it up.

NICOLA (CONT'D)

Yes?

She listens.

NICOLA (CONT'D)

What, now? Oh, you've got to be fucking kidding me.

She reaches for the TV controls. She turns it on as she puts the phone down. Nicola and Jonty both watch it.

A NEWS REPORTER is on the screen.

NEWS REPORTER

The footage which has been distributed widely on social media in the last couple of hours.

(MORE)

NEWS REPORTER (CONT'D)

It shows police officers pointing their guns at a child in the Mount Eden estate. Those posting the footage say that the object the child is holding is in fact a toy gun. Community leaders have reacted with concern at the footage, claiming that it shows heavy-handed tactics on behalf of the police. The police have not yet commented on the video.

Nicola turns off the TV. She looks at Jonty.

NICOLA

I need to get ahead of this. I need to make a public televised statement that the child was holding an illegal firearm and we have two adult men in custody. It's still a firearms offence. It'll have to do.

JONTY

I'd hold off. For now.

NICOLA

Why?

JONTY

I dunno it's...the interviews.

NICOLA

What about the interviews?

Jonty sighs.

JONTY

Something isn't right.

Out on Nicola.

6.33

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

6.33

Helen and Canning sit in front of Lee and MCALLISTER.

HELEN

OK, Lee. We're starting to get a picture of what happened here. You and Craig McQuarrie were in the house with Henry.

(MORE)

HELEN (CONT'D)

You opened a safe full of money,  
which also contained a gun. A Glock  
17. You then put the items back in  
the safe and left.

Lee glances at Canning.

LEE

Aye we had to be somewhere.

A beat. Canning shifts in his seat. He looks away.

HELEN

Henry worked out the password to  
the safe, took out the gun, and  
discharged it at a passing police  
patrol car. Tell me if I have any  
of that wrong.

A beat.

LEE

If that's what the wee lads says  
what happened, that's what  
happened.

Helen is surprised that Lee is answering.

CANNING

OK, so you admit that you had  
access to an illegal firearm?

LEE

That's not really my business.

HELEN

How so?

LEE

Well it's not my house is it? Not  
my safe. Not my gun. Not my money.

McAllister smiles and shrugs.

MCALLISTER

I think you're interviewing the  
wrong man.

Out on Helen. She is beginning to get a bad feeling about  
this.

6.33A     INT. POLICE STATION, MAIN OFFICE - NIGHT

6.33A

Tommy is at his desk. He's looking at a still image from the  
doorbell footage that Grace and Stevie requisitioned from  
Eileen. He sees a figure on it. He leans in closer.

CUT TO:

6.34     INT. POLICE STATION, INTERVIEW ROOM - NIGHT

6.34

A pen taps on a notepad. It's McAllister's hand. He looks  
relaxed, buoyant almost. Craig has now taken Lee's place.  
McAllister is beside him. Helen and Canning are sitting in  
the same seats.

CANNING

You keep an illegal firearm in your  
house?

CRAIG

No.

HELEN

Sorry, you're going to have to walk  
us through this.

CRAIG  
It's not illegal.

CANNING  
What?

CRAIG  
I'm a former British soldier living  
in Northern Ireland. When I moved  
here, I applied to carry a personal  
protection weapon.

A beat. Helen looks at Canning, astonished. McAllister slides  
a piece of paper across the table.

MCALLISTER  
His gun licence.

Canning reads it, completely thrown.

HELEN  
The money...

CRAIG  
Huh?

HELEN  
One hundred and thirty three  
thousand pounds. How do you explain  
that?

CRAIG  
That's my life savings. From my  
Army pay. I was mostly overseas so  
I never really had a chance to  
spend it.

HELEN  
Why isn't it in a bank?

CRAIG  
Don't trust them.

MCALLISTER  
Which, I think you'll find, is not  
illegal. Yet.

A stunned silence. McAllister smiles.

MCALLISTER (CONT'D)  
Ok so let's see what we've got  
here...possibly a charge for not  
keeping a firearm safely.  
(MORE)

MCALLISTER (CONT'D)

Although it was in a locked  
safe...so even that's going to be a  
stretch.

A beat. McAllister shrugs.

MCALLISTER (CONT'D)

Any more questions?

He smiles.

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

6.35

Jonty and Nicola are watching the interview. He puts his head  
in his hands.

JONTY

*Oh...shit.*

NICOLA

Do you have any idea how screwed we  
are on this?

JONTY

What now? Do we withdraw from Mount  
Eden.

Nicola thinks.

NICOLA

We need any shred of evidence we  
can get from that house. Anything  
that might possibly yield a charge.  
Do you hear me? *Anything.*

Nicola gets up and walks out quickly. Out on Jonty, looking  
back at the screen, deflated.

6.36     **OMITTED**

6.36

6.37 **EXT. CRAIG'S HOUSE, MOUNT EDEN - NIGHT**

6.37

Stevie jogs back up the street towards Craig's house.

He walks up to DCI DAMIEN MARSHALL.

STEVIE

Sir, we've got a problem here.  
Might be looking at some trouble.  
How long's this going to take?

MARSHALL

I've just had an order from the  
District Commander to do prints and  
forensics all over the house.  
Sounds to me like we're running on  
empty back at base.  
(a beat)  
It'll be a while, mate.

Stevie looks back up at the road block. He sees a brick fly through the air and land just behind the lines. He hears distant shouts.

OFFICER

Incoming!

MCCLOSKEY

Cordon!

STEVIE

*Shit.*

Stevie runs back to the line. The police are jostling with protestors. One MAN spits on a riot shield.

6.38 **EXT. CRAIG'S HOUSE, MOUNT EDEN - NIGHT**

6.38

We see LEE'S MEN arriving in three MOUNT TAXIS. They get out and begin to take control at the scene of the road block. They are militaristic, precise. The CROWD is growing by the minute.

PEOPLE are opening their phones, looking at footage. They are showing it to each other. The atmosphere is becoming hostile, very quickly.

Stevie notices this. So does Sandra.

WOMAN  
(shouting)  
Get to fuck out of Mount Eden!

It's now a stand off. Out on Sandra, surveying the scene. She is wondering if she can handle this.

A shopping trolley is pushed into police lines.

6.39 **EXT. MOUNT EDEN ROAD BLOCK - NIGHT**

6.39

Stevie, Annie, Shane and Aisling are standing several metres back from the line. Sandra is beside them. They are in full body armour but their helmets are raised. They watch as a couple of stones and bricks hit the riot shields of the OFFICERS on the line.

McCloskey approaches, his own visor up.

MCCLOSKEY  
OK let's go. On the line!

He puts his visor down and walks closer to the line. They follow him.

6.40 **EXT. MOUNT EDEN ROAD BLOCK, RIOT SIDE - NIGHT**

6.40

In an alleyway just behind the crowd, a wheelie bin is brought in by one of LEE'S men. It's full of bricks and stones. A case of PETROL bombs is carried into an alleyway.

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

6.41

Grace walks into the room where Mags and Henry are. Mags stands up.

MAGS  
Can we go now, please? We've told you everything.

GRACE  
I need to talk to you.

Out on Mags.

6.42      **INT. POLICE STATION, MAIN OFFICE - NIGHT**      6.42

Tommy is at his desk. He is still looking at the still image from the doorbell camera footage after the Dixon murder. It's blurry, but there is something about it that interests him. He zooms in on the face. He leans in to the screen. He opens up another tab on the desktop. It's pictures of SOUPY, from episode one.

6.43      **INT. POLICE STATION, MAIN CORRIDOR - NIGHT**      6.43

Helen is walking along the corridor. Her mobile phone rings. She answers it.

BARNEY (O.S.)

Helen, we have a drone up over that cordon. It's kicking off a bit. You need to have a look.

HELEN

For God's sake!

Helen walks quicker, into the briefing room.

6.44      **INT. POLICE STATION, BRIEFING ROOM - NIGHT**      6.44

Helen turns on the monitor on the wall, and finds the right channel. She sees the SECTION lined up in a public order road block formation, and an angry crowd in front of them. Bricks and stones are coming with more regularity now.

HELEN

Oh *shit*...

6.45      **EXT. MOUNT EDEN, ROAD BLOCK - NIGHT**      6.45

A skip is set on fire. Stevie, Aisling, Shane and Annie are standing on the line. They are holding their shields up against a volley of bricks and bottles.

We get a view from inside a helmet for the first time of the crowd facing them. Heavy breathing. Muffled shouts. Chaos. Fear. A FIREWORK is launched at the police.

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

6.46

Grace is talking to Mags.

GRACE

You need to help us out here.

MAGS

What? We've told you what happened!

GRACE

Not about that. About everything else.

MAGS

Wise up!

A beat.

GRACE

(frustrated, almost angry)

Was your brother behind the arson attack on Jim Dixon's partner and his son?

Mags looks away.

GRACE (CONT'D)

Did he order the killing of Dixon?

Mags looks at her.

GRACE (CONT'D)

He expelled Davy Hamill from Mount Eden. Didn't he?

Mags shakes her head.

GRACE (CONT'D)

He's a drug dealer. You. Know. That.

Mags is struggling.

GRACE (CONT'D)  
You've known all along.

MAGS  
I'd like to leave now, please.

GRACE  
Why? To go back there?

Mags shakes her head.

GRACE (CONT'D)  
Tell us what you know and we'll put  
Lee away.

Mags laughs bitterly.

MAGS  
No, you won't.

GRACE  
(confused)  
What?

MAGS  
You won't put them away. You'll do  
a deal. Negotiate with him. Bring  
him on side.

Grace is baffled.

GRACE  
What are you talking about?

MAGS  
Lee and Craig came back to the pub  
to have a cosy wee chat with one of  
your mates today. That's why Henry  
was on his own.

Grace is speechless.

MAGS (CONT'D)  
You're all the same. I don't trust  
any of you. And I never will!

A beat. Out on Grace.

6.47

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

6.47

Helen and Canning stand in front of Nicola. A video feed on the wall plays footage of the police lines in Mount Eden coming under attack.

NICOLA

Christ.

A beat.

NICOLA (CONT'D)

Anything in the house?

Drugs...weapons...anything?

Helen shakes her head grimly.

NICOLA (CONT'D)

OK how do we deescalate this?

A beat.

NICOLA (CONT'D)

(to Helen)

Well?

CANNING

We negotiate.

HELEN

What?

CANNING

We talk to him. Ask him to help us.

HELEN

Who?

CANNING

Who do you fucking think?

Canning looks at Nicola. She nods. Out on Helen.

6.48

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

6.48

Grace is at her desk. The police radio is on. She is listening to the chaotic radio chatter. She is staring at the radio. She's extremely anxious. Tommy is behind her at his desk watching doorbell footage.

TOMMY

Grace?

She turns. Tommy nods towards his computer. Grace is grateful for the interruption. She walks over to him. She leans over his shoulder

TOMMY (CONT'D)

This is the footage you picked up earlier today. From the doorbell camera. It's three minutes after Dixon was shot.

Grace leans in.

TOMMY (CONT'D)

Does that look like Craig McQuarrie to you.

GRACE

Maybe. Maybe not. It's hard to say.

Tommy nods.

TOMMY

Look at this bit...he pulls something down away from his face. Like...

GRACE

Like a scarf.

Tommy nods. He opens up another window. Pictures of Soupy's belongings.

TOMMY

You recognise that?

GRACE

Yeah. Yeah I do.

Out on Grace.

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

6.49

Canning sits opposite Lee.

CANNING

So, look. We're in a bit of a jam here.

LEE

We being you.

A beat.

CANNING

The trouble in Mount Eden is clearly orchestrated.

LEE  
Is it? That's wild.

CANNING  
Call it off.

Lee smiles.

LEE  
Release the two of us now. Get your  
people out of Mount Eden.

A beat.

LEE (CONT'D)  
Then I'll see what I can do.

Out on Canning.

6.50      **EXT. STREET, MOUNT EDEN ESTATE - NIGHT**      6.50

Bottles are landing all around the officers. We see two of  
LEE'S MEN preparing a petrol bomb. It goes arcing through the  
air.

SANDRA  
Petrol, petrol, petrol!

The petrol bomb lands just in front of the officers. A plume  
of flame and heat erupts.

6.51      **INT. THE LOYAL PUB, MAIN BAR - NIGHT**      6.51

Rab is sitting alone at the bar. He's deep in thought.

RAB  
Fuck it.

He walks out.

6.52      **INT. POLICE STATION, BRIEFING ROOM - NIGHT**      6.52

Nicola, Helen and Jonty are watching a video feed from a  
drone. A line of OFFICERS under a barrage of stones and  
bottles. A petrol bomb explodes.

HELEN  
Ma'am, we have to withdraw.

Nicola nods. Canning enters. They turn to him.

NICOLA

Well?

CANNING

OK. We can take the heat out of this if we release them both now. But we need to put this whole incident to bed. Move on.

Nicola looks to Helen. She shrugs, helpless. Grace and Tommy enter. Grace's eye is immediately drawn to the unfolding chaos on screen.

GRACE

Eh...sorry...there's something we think you should take a look at...

6.53

**EXT. MOUNT EDEN ETSATE - NIGHT**

6.53

Bricks and bottles are raining down. McCloskey stands behind the line.

MCCLOSKEY

Prepare to bounce!

They raise their shields.

MCCLOSKEY (CONT'D)

Bounce, bounce, bounce!

All of the OFFICERS run forward, their batons raised, and the CROWD immediately retreats.

MCCLOSKEY (CONT'D)

Stop!

They form a line along the road. FIREWORKS, aimed horizontally, come from the CROWD. They bounce off the shields and explode. One of them goes under a shield and hits Shane in the leg.

MCCLOSKEY (CONT'D)

Back, back, back!

The OFFICERS move quickly back towards the vehicles. The crowd ROARS triumphantly. SHANE stumbles and falls. His leg is injured. All of the officers reach the armoured land rovers, except Shane, who is trying to get off the ground whilst wearing his heavy and cumbersome gear.

ANNIE

Shane!

The crowd move quickly forward towards SHANE. ANNIE breaks the line and runs to him. Bricks are raining down. She crouches over him with her shield.

MCCLOSKEY

Wait, wait, wait! Form up for bounce!

Stevie breaks the line and runs forward. They drag Shane back to the safety of the vehicles, and round the back.

6.54

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

6.54

Nicola, Helen, Jonty and Canning look over Tommy's shoulder at the computer. Grace sits beside him.

TOMMY

OK, just here...in the footage...whoever this is takes a face covering off...

CANNING

So?

GRACE

These are photographs of the personal effects of Ian Campbell, the heroin addict whose body we found in the city centre. This scarf here...it's the only thing Lee Thompson asked to be given to him. Said it was of sentimental value.

Jonty leans in.

JONTY

There's no way we can tell it's the same scarf.

HELEN

It may not be.

Grace nods.

GRACE

When Stevie and I went to Lee Thompsons bar, he showed us pictures of his military unit. They were all wearing these.

CANNING

So what? This is pointless.

Jonty looks sharply at Canning.

JONTY

Just shut up for a minute, will you?

TOMMY

What if...they're war souvenirs?  
They keep them? They have sentimental value?

The truth begins to dawn on the senior officers.

HELEN

You mean...if that is Craig McQuarrie, and that is his scarf...he may not have got rid of it?

A beat.

GRACE

It's the one thing he would have kept.

A beat. Helen picks up a radio.

HELEN

Uniform from Silver, are the forensic officers still on site?

BARNEY (O.S.)

Just about. We can't hold that line much longer.

HELEN

Tell DCI Marshall I'm sending him an image of an item they need to look for before they leave. They need to do a sweep for it. And until then they need to hold the line. Do you hear me? Hold the line!

Canning shakes his head. He walks to the briefing room. Nicola follows him. Helen looks at the computer for another second. She goes to leave. Grace stops her.

GRACE

Ma'am.

HELEN

Yes?

Grace glances through to the briefing room, where Canning stands with Nicola.

GRACE

There's something else you should know. About what happened today.

Out on Helen, curious.

6.55      **OMITTED**      6.55

6.56      **EXT. STREET, MOUNT EDEN - NIGHT**      6.56

THE SECTION are holding the line. Chaos.

6.57      **EXT. STREET, MOUNT EDEN - RIOT SIDE**      6.57

Rab arrives at the scene. He moves through the crowd, shouting.

RAB

Stop. Stop!

No one is listening. They are too far gone.

6.58      **INT. POLICE STATION, BRIEFING ROOM - NIGHT**      6.58

Grace is back looking at the screen. She can't take her eyes off it.

6.59      **INT. CRAIG'S HOUSE - NIGHT**      6.59

DCI Marshall, wearing a white body suit and mask runs through the house. He is holding a white evidence bag. He runs upstairs. He looks at the picture of the scarf on his phone. He starts emptying drawers, a wardrobe, rifling through clothes and shoes. The sound of shouting. A firework.

6.60      **EXT. MOUNT EDEN ESTATE, RIOT SIDE - NIGHT**      6.60

Rab and Ally approach JACKIE.

RAB  
We have to stop them!

JACKIE  
You can't stop this, Rab!

RAB  
We have to try!

Out on Rab, watching as another petrol bomb is thrown.

6.61      **INT. POLICE STATION, BRIEFING ROOM - NIGHT**      6.61

Helen is looking at the footage.

HELEN  
Come on, come on.

6.62      **INT. CRAIG'S HOUSE - NIGHT**      6.62

DCI Marshall opens Craig's bedside locker. At the bottom of the unit...the scarf. He takes the scarf and puts it into the evidence bag. He runs downstairs and out the door.

MARSHALL  
(into his radio)  
I have it.

6.63      **OMITTED**      6.63

6.64      **INT. POLICE STATION, BRIEFING ROOM - NIGHT**      6.64

Helen, Grace, Nicola, Canning, Jonty and Tommy are all looking at the screen showing the drone footage.

HELEN  
Get them out.

BARNEY (O.S.)  
Negative. We have crowds on both sides of the street now. No exit.

Out on Grace.

6.65 **EXT. MOUNT EDEN ESTATE, STREET - NIGHT**

6.65

Chaos. A hail of bricks and bottles. Another petrol bomb explodes. We see one of LEE's men preparing yet another one. He lights it, gets it ready to throw. Suddenly, a LONE FIGURE runs out from the CROWD towards the police.

STEVIE  
Runner dead ahead!

Rab keeps coming, bricks and bottles bouncing off the road around him. He's deep in No Man's Land now, between the police and the CROWD. He turns and lifts his arms to the crowd.

RAB  
Stop! Stop!

A petrol bomb arcs up and lands between him and the police. He turns back towards the police and raises his hands, shouting at them.

RAB (CONT'D)  
Stop!

One of LEE'S MEN - the same one who Lee handed the phone to - prepares another petrol bomb. Rab is still turned towards the police.

RAB (CONT'D)  
Stop, go back, just go back!

From the back of the crowd the petrol bomb comes arcing up through the air, tracing fire through the night sky. Rab does not see it coming. It lands a few metres behind him, but the plume of liquid fire keeps coming, and it reaches his legs. He hears the crash of the bottle and feels the terrible heat immediately. His trousers catch light. He tries to pat it out but the petrol is spreading on him now. A lone figure breaks from the police line and runs towards him.

MCCLOSKEY  
Do not break the line! Do not break the line!

SANDRA  
Stevie! Stevie!

6.66 **INT. POLICE STATION, BRIEFING ROOM - SAME TIME**

6.66

Grace, Helen and Jonty are listening to the radio as they watch the images in the screen.

SANDRA (O.S.)  
Stevie! Stevie!

GRACE

Stevie...

They watch as the lone figure reaches Rab and jumps on him, rolling him around on the ground. The fire spreads to them both. SANDRA runs forward with a fire extinguisher and puts them out. She looks up. The crowd is totally still. Silent. This is the line, and they have crossed it. They know it all at once.

Rab's allies in the BAND run forward. First one, now a second. Almost instantly there are a DOZEN ONLOOKERS breaking from the CROWD to run towards Rab.

We see one of Lee's men shake his head at the other. This is over. They quietly walk away.

The rest of the crowd are stunned. The change from chaos to absolute quiet is absolute. The fight has gone out of them in an instant. They watch, silent and shocked. Everything has changed.

Stevie takes his helmet off. He puts his head to Rab's mouth.

STEVIE

He's not breathing!

Stevie puts a hand to Rab's neck.

STEVIE (CONT'D)

He's arresting!

Stevie starts doing chest compressions.

STEVIE (CONT'D)

One...two...three...

He looks up...

STEVIE (CONT'D)

Get the defib...get me the fucking defib!

Stevie goes back to chest compressions.

6.67

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

6.67

Grace stands with Tommy looking at the scene playing out from the drone footage. They are both glued to the screen.

Behind them, Nicola, Canning, Jonty and Helen are watching the same thing. Nobody is speaking. Helen looks at Nicola.

NICOLA

OK. Get them out of there as soon  
as we can.

Helen nods.

NICOLA (CONT'D)  
Keep Thompson and McQuarrie  
overnight.

A beat.

CANNING  
Ma'am...

NICOLA  
Do it.  
(a beat)  
It's on me.

Canning nods. Helen looks at Jonty.

6.67A **INT. TANGI - NIGHT**

6.67A

Shane, Annie, and Aisling are in the back of a TANGI, battle weary. McCloskey drives in silence. Stevie is in the front seat, staring out the window.

6.68 **INT. POLICE STATION, COURTYARD - NIGHT**

6.68

THE SECTION are clambering awkwardly out of the land rovers. They are battle-weary. Helmets and shields lie on the ground. Their helmets are off. Their heads are covered in sweat. They walk slowly towards the police station.

6.69 **INT. POLICE STATION, KITCHEN - NIGHT**

6.69

The SECTION walk into the kitchen. Sandra, Aisling, Shane, Stevie, Annie and other OFFICERS. They sit, sweating and exhausted. Nobody says a word. Grace enters. She locks eyes with Stevie.

CUT TO:

6.70 **EXT. BELFAST - MORNING**

6.70

The sun rises over the city.

6.71 **INT. THE LOYAL PUB, MAIN BAR - MORNING**

6.71

Mags sits at the bar. Henry is asleep under a blanket on one of the seats. Mags stares into space. A KNOCK at the door. Mags answers it. It's Ally from the band. Behind him, SEVERAL other band members.

ALLY

Is there anything we can do for  
you, Mags?

Mags looks at him. She thinks. She nods.

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

6.72

Marshall sits beside Jonty, opposite Lee and McAllister. Lee is no longer confident. He is shaken.

MARSHALL

So the face covering found at Craig's house has traces of residue from the firearm that killed Jim Dixon.

LEE

No comment.

MARSHALL

Furthermore a set of keys match the door of another property owned by Mr Dixon which was recently the target of an arson attack. Attempted murder.

LEE

No comment.

All the superiority has gone out of McAllister. He is quietly making notes.

JONTY

OK. We'll leave it there for now.

6.73     **EXT. CRAIG'S HOUSE, MOUNT EDEN - DAY**

6.73

A flag hangs from a lamp post. The empty street from the night before, stones and bottles lying around. Mags and the BAND walk onto the street with a wheelbarrow and several sturdy bags. They are lifting stones, putting them into it. PEOPLE watch from their front windows. MORE ONLOOKERS arrive. They start joining in. People come out of their houses to help. Mags continues to quietly lift the stones and broken bottles. They work in total silence.

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

6.74

Craig sits opposite Marshall and Helen.

MARSHALL

Mr McQuarrie, your solicitor has recused himself from this case.

Craig laughs cynically.

CRAIG

Right.

MARSHALL

You are entitled to a solicitor. We  
can arrange one.

CRAIG

Nah. Don't worry about it.

MARSHALL

Look, you should wait for a  
solicitor...

CRAIG

Just crack on.

A beat. Marshall looks at Helen.

MARSHALL

OK. Craig. We have a head and face covering, a traditional Arabic garment known as a Shemagh, linking you forensically to the murder of Jim Dixon. Would you like to comment?

CRAIG

Yes.

A beat. Helen and Marshall are surprised.

HELEN

OK...

CRAIG

I killed Dixon.

A beat. Canning looks at Marshall, astonished.

HELEN

Can you...repeat that?

CRAIG

I killed him.

MARSHALL

Were you ordered to do so by Lee Thompson?

CRAIG

No.

MARSHALL

But he was involved?

CRAIG

No. He didn't know anything about it.

MARSHALL

Craig, you are admitting to a very serious crime here. You are saying you acted alone?

CRAIG

Yes.

MARSHALL

Why?

CRAIG

Why?

A beat. Craig shrugs.

CRAIG (CONT'D)

I thought Dixon was a cancer on  
society. Felt the world was better  
off without him.

A beat.

CRAIG (CONT'D)

As I say.

(a beat)

Lee didn't know about any of it.

HELEN

You don't have to do this. You'll  
go to prison for the rest of your  
life because of what? Loyalty?

Craig smiles.

CRAIG

You don't know the meaning of the  
word.

Helen looks at Marshall. Then at Craig. Out on Helen.

6.75 **EXT. CRAIG'S HOUSE, MOUNT EDEN - DAY**

6.75

Mags and the COMMUNITY are still quietly tidying up. Henry is  
with them.

HENRY

Uncle Rab would want us to tidy up,  
wouldn't he?

Mags looks at him. She nods.

MAGS

He would, aye.

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

6.76

Nicola sits at the conference table with Canning, Jonty, and  
Helen.

NICOLA  
So? Where are we?

CANNING  
We've got McQuarrie for the Dixon murder. And the petrol bomb. He's copping to everything.

NICOLA  
Thompson?

A beat.

HELEN  
Not enough, ma'am. Not without McQuarrie implicating him.

Nicola nods.

NICOLA  
Why is McQuarrie doing this?

HELEN  
Loyalty.

NICOLA  
Loyalty?

HELEN  
It's a rare thing ma'am. But it exists.

A beat.

NICOLA  
(to Canning)  
How's this going to play out?

CANNING  
Well, Thompson's had his wings clipped. He'll be careful from now on. Keep his head down. If he remains in charge probably see things quieten down significantly for a few months.

Helen shakes her head, disgusted with Canning.

Nicola calculates this.

NICOLA  
OK, well. That's that then. Thank you DS Canning. You did exactly what you said you'd do.

Canning smiles.

CANNING

Ma'am.

NICOLA

If you'll excuse us?

Canning gets up and leaves. Nicola turns to Jonty and Helen.

NICOLA (CONT'D)

You sure about the timeline on the day of the incident?

HELEN

Yes, ma'am. After Constable Ellis informed me of it, I double checked it with Constable Bradley.

Nicola nods.

NICOLA

Then make the call.

Helen casts a glance at Jonty. She nods at Nicola.

NICOLA (CONT'D)

(a beat)

Dismissed.

Helen and Jonty get up.

NICOLA (CONT'D)

Oh and well done. Both of you.

Helen nods, surprised. They leave. Nicola picks up her phone. She dials a number.

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

6.77

Jen looks at the phone. She hesitates. She picks it up.

JEN

Hello.

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

6.78

NICOLA

Hi. It's me.

6.79     INT. MCALEER AND HAMILTON - DAY

6.79

Jen shakes her head cynically.

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

6.80

NICOLA  
Look. I just want you to know  
something.

A beat.

NICOLA (CONT'D)  
(emotional)  
I'm proud of you.

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

6.81

Jen is listening. Totally taken aback.

NICOLA (O.S)  
I always have been. I'm sorry I  
never told you that.  
(a beat)  
I'll see you soon. Yes?

On Jen, struggling for words.

JEN  
Yes. OK.

6.81A      **INT. POLICE STATION, NICOLA'S OFFICE - DAY**

6.81A

Nicola breathes.

NICOLA  
(emotional)  
OK. Bye.

6.81B      **INT. MCALEER AND HAMILTON - DAY**

6.81B

Jen is shocked.

JEN  
Bye mum.

She hangs up. She sits, astonished.

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

6.82

Lee is sitting in a seat, waiting. Jonty and Grace enter. He  
looks up.

JONTY

Nobody coming to pick you up, Lee?  
I thought you ran a taxi firm?

Lee refuses to react.

JONTY (CONT'D)

Want a lift home?

Lee smiles and shakes his head.

JONTY (CONT'D)

Come on, sure. What's the worst  
that can happen?

Lee looks at him.

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

6.83

Grace is driving. Jonty sits in the back seat beside Lee. Lee is looking out the window. They drive along in silence.

JONTY

Five years I spent here. Trying to  
make things better. I thought I  
made progress. But I was a cocky  
bastard back then. In truth, I  
don't think I made a single bit of  
difference.

LEE

You didn't.

Jonty smiles.

JONTY

Well, not the way you did anyway.

A beat. Lee turns. He smiles. He shakes his head.

LEE

This too shall pass.

JONTY

Maybe not this time mate.

A beat. They arrive at the Loyal. There is a GROUP gathered outside. Lee looks on, curiously.

JONTY (CONT'D)

Best of luck.

Lee gets out of the car. The patrol car drives off. Lee approaches the bar. He smiles at the SMOKERS outside. They avoid eye contact. He knows there is something wrong. The SMALL CROWD parts to let him through. He walks inside.

6.84

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

6.84

Lee walks in and is astonished to see the bar full of LOCALS. It's quiet, funereal. SEVERAL BAND MEMBERS can be seen. Henry stands off to the side. Mags walks forward.

MAGS

They're gone.

LEE

Who's gone?

MAGS

Your men. After everything that happened they decided to get out of dodge. Not from here you see. No loyalty to the place.

Lee looks around, trying to brazen this out, to cover his growing incredulity.

MAGS (CONT'D)

And now you have to go too, Lee.

LEE

What?

MAGS

We've been talking, Lee. All of us.  
We don't want you here any more.  
We're going to try this on our own  
from now on.

LEE

Try what?

MAGS

Living.

Lee gets it. He looks around.

Lee spots STACEY in the crowd. He wants someone to appeal to.

LEE

Stacey...

Stacey looks away guiltily.

MAGS

I've told them all, Lee.

LEE

Told them what?

MAGS

That you were behind the petrol  
bomb. That you could have killed  
Natalie and Jordan.

On Lee. He looks at Henry.

LEE

He doesn't need to be here.

MAGS

He does, aye.

A beat.

MAGS (CONT'D)

I told them you had Dixie killed.

Lee looks at Mags.

MAGS (CONT'D)

I told them the cops came here to  
meet you. And you were happy to  
chat. To do a wee deal.

LEE

No...

MAGS

(interrupting)

See the thing is Lee, you said  
you'd be different. But you're not.

Lee shakes his head.

LEE

I *am* different. I'm making a  
*difference...*

MAGS

Aye, but not in a good way. See,  
people like you bring chaos, Lee.  
(MORE)

MAGS (CONT'D)

The minute you're ready to kill for what you want, chaos comes to live with you. You hurt people. Some you mean to hurt and some you don't. But you hurt us all just the same, in the end. You hurt me. You hurt Henry. And Rab, Lee. Look what you did to Rab.

A beat. Lee looks at her, confused. He looks around.

LEE

Rab? What happened Rab?

Out on Mags.

6.85

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

6.85

Sandra takes a letter from her desk. It's addressed to her. Handwritten. She opens it. She begins to read.

She looks up out of her office at Jonty passing by. She goes back to the letter. A knock on the door. Sandra puts the letter away.

SANDRA

Yes?

Tommy enters. He can sense that she is emotional.

TOMMY

Skipper, I can come back...

SANDRA

(collecting herself)

No, no. It's fine. I wanted to say well done. Making the link on the Dixon murder.

Tommy nods.

SANDRA (CONT'D)

Look, I know you want to be a response officer. A great one. Like Gerry was.

On Tommy.

SANDRA (CONT'D)

And maybe you will be. It's just...

TOMMY

It's just what.

SANDRA  
We're all made for different  
things. He never wanted you to be  
him. He wanted you to be you.

Tommy nods.

SANDRA (CONT'D)  
Anyway uh...

She opens her drawer and takes out the aviator shades. She  
gives them to Tommy.

TOMMY  
No, I can't...

SANDRA  
Yeah, you can. Please.

Tommy takes the sunglasses. He looks at them. He looks up at  
Sandra.

TOMMY  
Skipper...what would he have wanted  
for you?

SANDRA  
What?

TOMMY  
(hesitant)  
Would he have wanted you to be  
where you're needed? Maybe?  
(a beat)  
Because...you are. Needed.  
(a beat)  
Here.

Out on Sandra.

6.86 **OMITTED**

6.86

6.87 **OMITTED**

6.87

6.88      **EXT. STREET, MOUNT EDEN - DAY**      6.88

Lee walks down the street out of the estate. A TAXI pulls up. CARRICK VIEW CABS. He wonders for a moment whether this is it. An assassination attempt. The back window rolls down. It's TINA. She nods for him to get in. He does.

6.88A      **INT. TAXI - CONTINUOUS**      6.88A

Lee gets in. He looks at Tina. He looks at the driver. A heavily built MAN in his 40s.

LEE  
What's this?

Tina smiles.

TINA  
This is your lifeboat, big lad.

Out on Lee.

6.88B      **EXT. STREET, MOUNT EDEN - SAME TIME**      6.88B

The taxi moves off.

6.88C      **OMITTED**      6.88C

6.88D      **OMITTED**      6.88D

6.88E      **OMITTED**      6.88E

6.88F      **OMITTED**      6.88F

6.88G      **OMITTED**      6.88G

6.88H      **OMITTED**      6.88H

6.88I      **OMITTED**      6.88I

6.89     INT. POLICE STATION, CORRIDOR - DAY

6.89

GERALDINE, from the POLICE OMBUDSMAN'S OFFICE, walks along the corridor beside Helen. They stop outside CANNING's office.

HELEN

Have fun.

GERALDINE

I told you we were on the same side.

Helen smiles. She walks off.

6.90     INT. POLICE STATION, CANNING'S OFFICE - DAY

6.90

Canning is packing files into boxes. Geraldine enters.

GERALDINE

DS Canning? Off back to HQ?

Canning stops.

CANNING

What do you want?

Geraldine smiles. She sits down and meticulously takes out her notebook. A pen. She beckons for Canning to sit. He obeys.

GERALDINE

I've started a preliminary investigation into the events surrounding yesterday's public order problem in Mount Eden.

Canning shrugs.

CANNING

So?

GERALDINE

I just have a few small timeline queries.

CANNING

Timeline queries?

Geraldine puts a dictaphone on the desk and presses a button. Canning looks at it, and then back at Geraldine.

GERALDINE

I understand you visited a suspected loyalist gang leader at his business premises, just at the exact same time his nephew found a firearm.

Canning looks at her. In an instant he sees his career falling apart.

GERALDINE (CONT'D)

Now as you know, all contacts with suspected tier one individuals, however casual, need to be recorded in notebooks and the duty log. The purpose of the meeting, exactly what was said, and so on. Has to be done as soon as the contact has ended. No exceptions.

On Canning, trapped. Geraldine.

GERALDINE (CONT'D)

So, if you could just show me your written record of the approach you made to him, we'll get started?

On Canning.

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

6.91

Jen is waiting with ROBIN.

ROBIN

I'm nervous.

JEN

Me too.

HAPPY rings the doorbell. Jen gets up and goes to the door. We stay on Robin. He looks around. Jen and Happy enter.

JEN (CONT'D)

Robin. This is Happy.

Robin stands up. They shake hands. Robin sits. Jen and Happy sit. Robin is extremely nervous. He looks everywhere but at Happy.

ROBIN

I uh...I don't know what to say.

Happy looks away, deeply emotional. Jen looks from one to another. She feels instantly terrible.

JEN

OK. Look. Maybe this was a bad idea...I'm sorry...

ROBIN

No!

HAPPY

No!

HAPPY (CONT'D)

We're here now.

Robin smiles at Happy. He finally makes eye contact.

ROBIN

Aye. We're here now.

A beat.

ROBIN (CONT'D)

I'm going to tell you everything, Happy. If that's what you want.

HAPPY

Could you have stopped my daddy and Brian from getting blown up?

Robin almost breaks.

ROBIN

I...I think so yes. I had a source. An agent. He said there was going to be a bomb that night. I didn't ask him where. Or when. I didn't want to know.

A beat.

HAPPY

Why not?

ROBIN

If I knew, I'd have had to stop it. And then my source would have been exposed and killed. I chose the source.

A beat.

ROBIN (CONT'D)

Over the next twenty years that source saved fifty three lives because of information he provided.

HAPPY  
So it was worth it?

A beat. Robin is emotional.

ROBIN  
No. It wasn't. It wasn't worth it.  
I wish...  
(a beat)  
Ah Jesus.  
(a beat)  
I wish I'd never been there. I wish  
I'd moved away as a young man. I  
wish I'd never had to make any of  
those decisions.

Happy nods.

HAPPY  
Somebody had to.

Robin looks away, distressed.

HAPPY (CONT'D)  
I forgive you.

A beat.

ROBIN  
What?

HAPPY  
I forgive you.

Happy reaches out and takes Robin's hand. Robin breaks down.

ROBIN  
Thank you.  
(a beat)  
Thank you.

Jen reaches out and puts her hand on top of theirs. We pan out. The three of them sit there, grieving the dead and past versions of themselves.

6.92     **INT. HOSPITAL ROOM - DAY**

6.92

Rab is on a hospital bed. His legs and one arm are heavily bandaged. He has various wires protruding from his body. He turns his head. He smiles. Henry runs to him, as if Rab looks totally normal. He hugs him.

MAGS  
Henry, careful!

RAB  
Ah it's worth it, love!

Rab looks up at Mags, smiling.

RAB (CONT'D)  
How are ye?

A beat. Mags nods. She is very emotional.

RAB (CONT'D)  
Any chance of a whiskey?

Mags smiles. She takes a bottle of lemonade out of her handbag.

Rab smiles. Henry is still hugging him.

RAB (CONT'D)  
Lovely.

Out on Henry.

6.93

**INT. CITY CENTRE BAR - NIGHT**

6.93

MUSIC. The SECTION are on a night out. Annie. Shane. Grace. Stevie. Sandra. Tommy. Aisling. Helen. McCloskey the training officer is also present. Shane and Annie are at the bar.

SHANE  
Shot?

ANNIE  
No. I'm working tomorrow.

SHANE  
Since when did that make a difference?

ANNIE  
Since now.

Shane smiles. He realises that they are going to be friends, and nothing more. That's OK. We follow Annie as she returns the smile and walks off to join Grace, giving her a drink. We follow Grace as she looks across the room to Stevie who is standing with Barney. Stevie and Grace exchange a glance. Now we are with Stevie and Barney.

STEVE  
(to Barney)  
Seven two to uniform, we have  
hostiles inbound, over.

BARNEY  
Uniform to seven two, no back up  
available, over.

Barney walks off.

STEVE  
Thanks Barney.

McCloskey gets to Stevie.

MCCLOSKEY

(sternly)

You left the main line to see to a casualty.

STEVIE

I did, aye.

MCCLOSKEY

That's exactly what I told you never to do.

STEVIE

It is aye.

A beat.

MCCLOSKEY

Well done, I suppose.

STEVIE

Thanks.

McCloskey walks off. Stevie watches him go and smiles.

We CUT to Sandra who is at a table with Helen. Sandra takes a drink.

SANDRA

So, listen. Have you processed my resignation yet?

HELEN

I kind of...took a beat on that.

A beat. Sandra laughs.

SANDRA

Did you.

HELEN

Yeah.

SANDRA

Good.

Helen nods and smiles. Sandra looks up and sees Jonty entering. We follow her gaze.

Jonty looks around awkwardly.

SANDRA (CONT'D)  
(to Helen)  
Gimme a second.

Sandra walks over to Jonty. We follow her.

SANDRA (CONT'D)  
Hey.

JONTY  
Hi, Sandra.

SANDRA  
I read your letter.

Jonty nods.

SANDRA (CONT'D)  
What you drinking?

Jonty smiles. The BAND have taken the stage.

SINGER  
This is a song by Dolly Parton.

Aisling is talking to Tommy. The band start to play and she smiles.

AISLING  
Class! Come on, let's dance.

TOMMY  
I'm a really bad dancer.

AISLING  
Come on ye good thing...

She takes him by the hand. He shakes his head, but he follows. Stevie watches dance them for a second. He walks over to Grace and Annie.

STEVIE  
So listen, I'm gonna head on here.

GRACE  
(crushed)  
What?

STEVIE

Yeah just. You know.

Grace is fighting her disappointment.

GRACE

Oh. Yeah. OK. Of course.

STEVIE

I'll see you tomorrow?

GRACE

Yeah. See you.

Stevie goes for the door. Grace watches him leave. Annie sees watches it all.

ANNIE

You know my problem is I don't think enough, right?

Grace looks at her.

ANNIE (CONT'D)

You think too much.

Grace stares at Annie. A beat. Grace gets it. She nods. She makes for the door. Out on Annie, smiling.

6.94

**EXT. BELFAST CITY CENTRE STREET - NIGHT**

6.94

Grace looks around. She can't see Stevie. She takes a guess and half-walks, half runs up the street. PEOPLE pass her by. She keeps walking and looks over to her right. She spots him. She jogs after him.

GRACE

Stevie!

A beat.

GRACE (CONT'D)

Stevie!

He turns, surprised. He looks around.

STEVIE

Did I forget something?

A beat. She swallows. She takes two steps towards him.

GRACE

Yeah. I think so.

(a beat)

Yeah.

She looks at him. He understands. He smiles. He holds out his hand. She takes it. They walk off together, into the anonymous crowds.

They get into a taxi.

It drives away.

We follow the car.

We lift higher and higher, up over the Albert Clock, out across the river, towards the two cranes lit up against the night sky.

Everything looks peaceful from up here.

**ENDS**