

GODLEY

EPISODE 2

'The Lights Are On...'

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Draft two

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Developed with assistance from Canada Media Fund and Northern
Ireland Screen.

EXT. CALGARY STAMPEDE, 1987 - DAY

Young Godley (10) sits at a picnic table with family: dad Robert, mom Sylvie, AUNT, UNCLE and two COUSINS.

Everyone is speaking with Belfast accents.

Godley looks bored as she dips a french fry in gravy. Her cousin JOANNE is beside her.

JOANNE

They eat chips here with ketchup
and gravy. It's disgusting.

Godley looks to her parents who are chatting with her aunt and uncle.

GODLEY

Mom. Mom. Mom.

Sylvie looks at her daughter. The family continue to chat around her.

GODLEY (CONT'D)

Can I go to the bronco ring?

UNCLE

Why don't you go see the princesses
on their horses? Take your cousin
with you.

Godley makes a face at her uncle who has turned back to chatting.

A Canadian couple walk by and overhear the Irish accents.

CANADIAN 1

By God what accent is that? Where
are you all from?

ROBERT

Belfast. Here on vacation. The
kiddos have a thing for cowboys.

The group of adults continue to talk. Godley takes the chance to slip away alone.

EXT. EVENT GROUNDS - DAY

Godley walks by pens of sheep with barking dogs, a rodeo clown saunters by, lots of people in cowboy hats, plaid and chaps.

Godley passes a group of princesses posing for photos with their horses. Their tight rhinestone and tasseled shirts tucked in to tight jeans. Godley snarls at them.

Godley weasels her way through crowds of officials and cowboys away from the action to a quieter spot.

EXT. SADDLE BRONC TRAINING RING - DAY

A sign on a gate reads OFFICIAL PERSONNEL ONLY. Godley hops the fence disregarding the sign.

A lone cowboy is training on a wild bronc, he's being jostled around looking like he's about to break his arm or back but he has control and it's oddly like a dance.

Godley is star struck. She climbs up on a barrier fence to watch. She spots a higher perch, she climbs higher. The bronc bucks in the ring.

Godley spots an even higher perch. She climbs up higher and swings her legs over the fence and dangles them.

The bucking bronco and cowboy come close to Godley. The cowboy loses his grip and flies off, rolling to the ground unhurt.

The fence shakes and Godley slips. She falls to the dirt inside the ring, landing with a THUD right on her back. The wind is knocked out of her and she blacks out.

The bucking horse is still in action. It gets closer and closer to Godley.

Robert and Sylvie shout through the crowd, trying to find their missing daughter. Sylvie gestures to some people suggesting there's a girl about chest height missing.

ROBERT

Gillian!

A bystander points in the direction of where Godley went. Robert pushes his way along, jumps over the barrier.

Just before the horse clobbers Godley, the rugged cowboy who was on the horse swoops Godley up and pulls her aside.

Godley comes to a little bit. She faintly hears the cowboy and registers his face.

COWBOY

Whoa, what'cha doing kid? You could have been killed.

A horse wrangler manages to calm and get hold of the bronco.
Robert jumps the fence in to the ring.

ROBERT
Gillian, Gillian!

Godley passes out.

INT. FARMHOUSE, BANGOR, NI - NIGHT (PRESENT DAY)

PINA
Gillian, Gillian!

Spaced out Godley kneels over the dead soldier Samuel's body,
her hands over his bloody face.

Pina is kneeling over the body too, trying to get Godley to
come back to reality.

Pina slaps Godley across the face. It works. Godley is back
in the room with Pina and the dead man.

INT. GODLEY'S BEDROOM - NIGHT

Two weeks later

Godley lays in bed curled up tight, her hands clenched in
fists. A bandage is over the stab wound on her shoulder.

Under closed eyelids her eyes dart back and forth. She is
sweaty, her breath is heavy, she twitches in the grip of a
nightmare.

BOOM a gunshot explodes.

Godley jolts awake, her head on her pillow. Her heart is
racing, she takes a moment to register where she is. She
touches her sweaty chest and is troubled at how soaked she
is.

She breathes deeply and looks over at her nightstand clock.
4:07am.

INT. O'MALLEY HOUSE - LIVING ROOM - NIGHT

Upper class comfortable lounge, sofa, chairs, widescreen
television. Music blasts from the speakers.

MARY O'MALLEY, (43) in a silk robe and barefoot, hops over the sofa and clambers over top of a chair as something is thrown at her.

That something hits the wall and smashes.

GEORGE O'MALLEY, (51) is off his head, sweaty and disheveled. His eyes bloodshot and glazed over.

Mary and George stand a few feet apart, locked in a who-will-move-first situation. Mary on the losing end farthest away from the door.

Mary laughs and lunges at George, kisses him then slaps his face.

MARY

High on your own supply. You're so friggin' predictable.

George accepts it. Urges for more.

O'MALLEY

Are you a rat, a rat? Are you going to tattle on me?

Mary punches him in the stomach and runs playfully out of the room.

INT. POLICE STATION - DAY

A buzzer sounds. Godley enters and looks over at PC HENDERSON, woman (34), who slides back a screen.

HENDERSON

If it isn't DC Godley. How's the arm ma'am?

GODLEY

Still attached.

Another buzzer sounds and a door opens, Godley walks through.

INT. GODLEY'S OFFICE - DAY

Four desks in the centre of the room, some posters and bulletins on the walls about Crime Prevention, office rules and procedures.

Godley enters.

MARK, (62), is sitting at one of the desks. He gets up and walks past Godley giving her a dry nod as he leaves.

Lee types up a report at one of the desks. He looks up briefly from his work.

LEE
How's the arm?

GODLEY
Still attached.

Godley takes off her jacket, favouring the injured arm, and drapes it over the back of her chair.

An in-tray full of files and a Game of Thrones Funko Pop toy is on her desk.

She sits down and bites her fingernail, her mind elsewhere. She takes one of the files from the pile and opens it.

Lee prints something from the computer, puts the page in a file, shuts it and puts it in a filing cabinet.

The noise of the cabinet jars Godley out of her head.

GODLEY (CONT'D)
What've you been up to?

LEE
Tailing a suspect in the McGowan case. Not much doing.

Lee pauses, sits on Godley's desk. Godley reviews the open file.

C/U of a woman's battered face.

Lee glances at it.

LEE (CONT'D)
Why didn't she just leave.

GODLEY
When you're conditioned to think you don't deserve better it's hard to see that you do. Harder when kids are in the picture. This shit makes my blood boil.

He looks at her. She closes the file.

DI Mervyn stops at the door to the office.

MERVYN
Godley. How's the arm?

Godley looks at Mervyn, not sure he really cares. Lee takes the opportunity and decides to be playful.

LEE
Still attached!

Mervyn's stern eyes land on Lee. He doesn't see the funny side of it.

MERVYN
I want to see you both in my
office.

He marches off.

Lee looks at Godley who puts the closed file back on the in tray. They both get up.

INT. MERVYN'S OFFICE - DAY

Godley enters, Lee follows. Mervyn is at his desk reading an open file.

Godley sits in a chair in front of the desk. Lee stands.

Mervyn takes his time to finalize a report, he signs some documents, closes the file and places it on his out tray. He lifts another from the in tray.

Mervyn looks at them sternly.

MERVYN
(to Lee)
Have a seat.

Lee sits.

Mervyn opens the file on his desk, reviews it for a second to get his bearings.

MERVYN (CONT'D)
There's been a steady flow of high
quality prescription drugs
circulating with known dealers in
town. Name Ryan Murphy, mean
anything to you?

Godley raises an eyebrow.

GODLEY

Ya, I know the Neanderthal you're speaking of.

MERVYN

Want you to bring him in for questioning.

Mervyn closes the file and gestures with it across the table to Godley. Godley gets up and takes the file.

She heads to the door and leaves.

Mervyn looks at Lee who is still sitting.

MERVYN (CONT'D)

Well.

Lee takes the hint and gets up.

LEE

Thank you sir.

Mervyn grimaces at the formality.

Lee leaves the room.

INT. HALLWAY - DAY

Godley walks the hall towards her office. Her cell rings. She pulls it from her pocket and answers.

GODLEY

Godley.

INT. STUDIO OFFICE - DAY

On her cell Pina moves about her office. A bright room with windows, sofa, chair, desk, laptop, posters, certificates, awards, podcast microphone set up and kitchenette.

PINA

Gill. How you doing?

INT - HALLWAY - DAY

Godley walks through the hall, looks around and ducks in to a store room.

INT. STORE ROOM - DAY

GODLEY

Peachy babe. Love dreaming about
dead soldiers. How bout you?

INTERCUT - STORE ROOM/STUDIO OFFICE - DAY

PINA

I've seen a lot of shit in a lot of
different places, but it still gets
you. At least I'll have something
new to talk about with my
therapist.

(beat)

The cops wanted to know why I was
out there. With Samuel.

GODLEY

What did you tell them?

PINA

That I'm writing a story and he was
a source.

GODLEY

Did they dig deeper?

PINA

They know something's up. Not sure
if they'll follow up with me or
not.

GODLEY

This is the kind of shit that makes
me want to steer clear Pina.

Pina grabs some papers off the desk, puts them in her bag.

PINA

I looked more in to Samuel's
connection with Grizinsky.

GODLEY

And.

Pina takes a sip of old tea, dumps the rest down the sink and
throws out the tea bag.

PINA

If I don't come back someone should
know where to go looking for my
dead body.

(MORE)

PINA (CONT'D)
 If your colleagues were in on this
 I'm sure I can't trust them to
 retrieve me.

Two OFFICERS walk by the room Godley is in, one looks at her.
 Godley feels she should move. She leaves the store room.

INT. HALLWAY - DAY

The officers keep moving. Godley walks the opposite way.

GODLEY
 Send me the address (beat). Be
 safe.

Godley hangs up. She thinks about what Pina just said. She
 pockets the phone but before she's able to take her hand out
 of her pocket an alarm rings.

Frustrated, Godley pauses and stares straight. She pulls a
 face and cracks her neck. *What now?*

She takes her phone out.

EC/U on phone: Dad's moving day.

Godley's face softens as she realizes she wants to help.

INT. GODLEY'S OFFICE - DAY

Lee's standing over his desk typing on the computer, wrapping
 something up.

Godley approaches him. Lee keeps his focus on his work.

GODLEY
 I have an idea for a lead on the
 Murphy case.

Lee directs his attention to her.

GODLEY (CONT'D)
 Can you give me an hour then we'll
 head up to Ormeau Park?

LEE
 Sure.

GODLEY
 Thanks.

Godley grabs her jacket and heads out.

Lee watches her then refocuses on his work while sitting down.

INT. FOYER, CARE HOME - DAY

A few chairs at reception, a cozy sitting area with wingback chairs and pictures on the wall. A MAN (70s) reads a news paper and a WOMAN (70s) walks past on a Zimmer-frame and takes a seat.

Godley carries a cardboard box and walks in with Robert, Martin and Thomasz.

Thomasz holds Robert's hand as they walk ahead of Martin and Godley. Robert wears a sling and an arm brace.

MARTIN

(to Godley)

You sure you're okay Gill.

GODLEY

Stop worrying, I'll be fine. Seen lots of dead guys. The last one's no different.

MARTIN

The last one was suicide. With a gun. In front of you. I don't even know why the hell you were out there anyway.

Godley brushes off her brother's concern.

GODLEY

Already coping with head trauma from HET days, what's a little more PTSD gonna do?

CUT TO:

INT - HALLWAY - DAY

Thomasz sticks his head in to an open doorframe.

THOMASZ

They have a crafts room Robbie.

Thomasz comes back. Robert is dismissive, pulls a face.

ROBERT

(sarcastic)

(MORE)

ROBERT (CONT'D)
 Yea, thinking of taking up
 knitting. Dab hand with a pair of
 needles, haven't ya heard.

GODLEY
 Keep it moving old man. We're
 lucky we got a spot as quick as we
 did. This shit isn't easy to come
 by. The only sarcasm I want to
 hear should be coming from me.

ROBERT
 Who you calling old? Lucky. You
 know I don't need this place.

GODLEY
 I'm the only one who will tell you
 to your face Daddy, you're too
 crazy for anywhere else.

QUICK SERIES
 CUTS:

EXT. EDDIE'S HOME - DAY

Scowling Eddie stands with his scowling WIFE and two confused
 looking CHILDREN at the open front door.

EDDIE
 No.

Eddie's children look up at Eddie with curious eyes.

Eddie's wife shuts the door.

INT. LIVINGROOM, GODLEY FAMILY HOME - NIGHT

TV light fills the room.

Martin in a sitting position passed out on the sofa, a
 tumbler of gin in his hand, an almost empty bottle of gin on
 the side table beside an empty martini glass and a bag of
 chips.

Robert sits beside Martin and speaks to him as if he's awake.

ROBERT
 Your mother used to love that
 glass.

INT. THOMASZ' HOUSE - DAY

Robert at the top of the stairs. Thomasz walks up, gives Robert a quick peck on the lips and keeps going. Robert steps down, loses his footing and falls.

END QUICK CUTS

INT - HALLWAY - DAY

Thomasz lets go of Robert's hand and peers into another room.

THOMASZ
Dining-room looks nice.

Thomasz links his arm with Robert's good one.

Robert glances round mournfully, taking in his new prison.

INT. ROBERT'S ROOM - DAY

A small bed, dressing table, chest of drawers, wingback chair and a door to the bathroom.

Godley enters first and puts the box down among other boxes, she looks through another box. Robert walks in and looks around his new home.

Godley takes a few things out of a box and heads to the bathroom.

Martin comes in, hands in pockets.

MARTIN
Looks nice dad.

Thomasz enters carrying an old chair. He sets it down and lifts the pre existing chair.

THOMASZ
Don't need this.

He leaves with it.

INT. BATHROOM - DAY

Godley places a glass with toothpaste and a toothbrush in it on the sink counter. She opens the cabinet on the wall and places a razor and soap on the shelf.

She picks up a bottle of cologne, unscrews the lid and smells it. She smiles then places it back.

She closes the cabinet door and catches her somber reflection in the mirror. A lump rises in her throat. She pulls herself together and forces herself in to good nature.

INT. ROBERT'S ROOM - DAY

Godley walks out of the bathroom as Martin moves the new chair closer to the window.

Robert picks up a picture frame from a box and looks at it.

C/U of the picture, Godley as a child holding Robert's hand.

MARTIN

A lot different from mum's old home?

GODLEY

I'd say so. Wouldn't you Daddy?

Robert puts the picture on the dressing table and lowers his head, disheartened.

Thomasz comes back in. He sees the chair by the window and moves it next to the bed.

THOMASZ

They say things should stay the way they were at home.

He lifts a pillow from the box, plumps it out with his hand and places it gently on the chair.

Thomasz clocks Robert's despair. He walks over and cups Roberts face in his hands. They share a tender moment.

THOMASZ (CONT'D)

It's going to be okay Robbie, trust me.

Robert smiles.

Godley nods at Martin suggesting they go. She wants to give her dad and Thomasz some space.

GODLEY

Alright pops. Works calls.

Godley walks over. Gives him a hug.

GODLEY (CONT'D)
I'll come by later on tonight to
check on ye.

MARTIN
Ya dad. We'll see you soon.

GODLEY
See ya later Thomasz.

Godley kisses her hand and blows a kiss at them as she and
Martin leave.

INT. HALLWAY - DAY

Godley and Martin walk through to the foyer. BRIDIE (78) sits
on a chair. Martin looks around upset.

MARTIN
I could have looked after him?

GODLEY
We've been through this Martin.
He's in stage four of dementia.
It's going to get a lot worse.

He shakes his head. She hugs him.

GODLEY (CONT'D)
Places like this don't come up that
often, let's take it while we can.
Least we know he'll be safe.

MARTIN
It's not easy.

GODLEY
When was it ever?

Care attendant SANDY (52) walks by dressed in a navy blue
uniform. She does a double take at Godley, stops and comes
back.

SANDY
Gill isn't it?

Godley looks at Sandy, not registering her face.

SANDY (CONT'D)
It's Sandy. I knew your mum.

Godley looks at her closely, the face now suddenly familiar.

SANDY (CONT'D)

I transferred to this home not long after your mom passed. What are you up to these days?

GODLEY

I'm with the PSNI. Detective.

Bridie's ears prick up when she hears *detective*, she looks at Godley.

SANDY

Oh, wouldn't your mother be proud, following in the family footsteps.

GODLEY

Not so sure of that.

SANDY

She was such a lovely woman.

GODLEY

Not entirely how I remember her.

Martin can sense Godley prickling at the emotional memory of her mum. Sandy takes the hint.

SANDY

Anyway. Nice seeing you.

Martin puts his hand up as way of saying goodbye, Godley nods. Sandy leaves.

Birdie watches Martin and Godley as they leave.

EXT. ORMEAU PARK - DAY

A top of the range unmarked police vehicle with tinted windows pulls up outside the park.

A WOMAN (22) walks through the gate wheeling a buggy with a little girl in the front.

INT. VEHICLE - DAY

Godley is behind the wheel and watching the entrance.

LEE

Shouldn't we go in?

She pops some gum in her mouth, glances at her watch. Keeps looking intently at the gate. She glances at Lee who is fiddling with his watch.

GODLEY
Stay focused will you.

LEE
(sarcastic)
Yes ma'am.

Godley glares at him. Lee looks straight ahead, smiles.

EXT. ORMEAU PARK - DAY

MURPHY (25) lowlife drug dealer dressed in a hoodie, beanie, track bottoms and trainers, walks along the pavement. He is on his mobile and enters the park.

INT/EXT. VEHICLE - DAY

Godley watches Murphy.

GODLEY
There he goes.

Lee looks confused, wondering why she isn't going in?

GODLEY (CONT'D)
Go on then hotshot. You wanted some action, go get him.

Lee gets out zips up his jacket, determined to show Godley how good he is. Godley watches as Lee enters the park.

GODLEY (CONT'D)
Like shooting fish in a barrel.

EXT. ORMEAU PARK - DAY

Three kids, two GIRLS, one BOY, ride bikes over a ramp across the way.

Lee keeps a safe distance as he watches one of the girls (12) approach Murphy on her bike.

Murphy looks around then slips the kid a package. The kid rides off. Lee strides towards Murphy.

One of the kids spots Lee. Whistles to Murphy.

Murphy looks around, spots Lee and runs. Lee follows in hot pursuit.

CUT TO

Murphy bolts past a GIRL (13) riding a bike and nods at her. The kid drives straight into Lee who trips over the bike. The kid laughs.

KID

Gotta watch where you're going
dickhead.

CUT TO

Murphy races towards the exit. He looks around and sees no sign of Lee. He stops, composes himself, a wide smirk fills his face. He begins to move and Godley appears.

He is taken aback. Godley headbutts Murphy and he sinks to the ground. His nose busted open and pouring with blood.

She grabs him forcefully handcuffing his hands behind his back.

MURPHY

Broke my fucking nose you cunt.
Police brutality that is.

GODLEY

Face like yours, be doing you a
favor.

Lee runs up to them out of breath.

GODLEY (CONT'D)

What kept you?

She searches Murphy pulling out a plastic bag filled with a mixture of pills, all different colors. Some in separate bags.

GODLEY (CONT'D)

What's this then, dolly fucking
mixtures?

INT. POLICE HOLDING CELL - DAY

Murphy is placed in a cell by Godley. Lee stands by.

MURPHY

Need to see a doctor. I'm in
fucking agony bitch.

GODLEY

Tell it to someone who gives a
flying cow shite!

LEE

Can arrange for one of our
physicians to see you.

MURPHY

Don't want any of your horse face
doctors. Have the right to see my
own GP.

GODLEY

Dream on dickhead.

INT. HOLDING CELLS HALL - DAY

Godley passes the duty sergeant FRED (56) a stocky, seen-it-
all-before guy.

GODLEY

All yours Fred!

He nods. The door to Murphy's cell is kicked from the inside.

MURPHY (O.S.)

Let me out of here. Fucking
assholes.

Godley leaves.

MURPHY (O.S.) (CONT'D)

Lee isn't it?

Lee walks over opens a slot in the door.

MURPHY (CONT'D)

It's not me you want.

LEE

Go on then.

MURPHY

Snarf's the one you're looking for.
I'm just the gofer.

Lee looks at him intently. Murphy lays the emotion on thick,
almost breaks down.

MURPHY (CONT'D)

I had no choice. They threatened my
kid.

Lee takes out his notepad and pen.

LEE

Go on.

INT. HALLWAY - DAY

Godley gets a packet of crisps out of a vending machine. She opens the bag and walks down the hall, she eats a few.

Lee enters the hall a few paces behind Godley.

He catches up. Godley keeps walking. Lee keeps up pace and holds a piece of paper out to Godley.

LEE

He just gave me this.

Godley eats a crisp, takes the paper, glances at it as she walks, hands it back. Eats a crisp.

GODLEY

He's playing with us Lee.

LEE

What if he isn't, what if--

Godley stops.

GODLEY

He's a manipulating scumbag who's only interested in himself.

LEE

Just because he gave me the information instead of you, doesn't mean it's wrong.

Godley starts walking again. Eats a crisp.

GODLEY

I know how this ends. Give me a good reason why we should follow this lead?

LEE

He's got a kid.

GODLEY

That's suppose to mean something? You're as naïve as the night is long.

LEE

Were you born this cynical?

GODLEY

Christ Lee open your eyes.

LEE

What have we got to lose.

Godley looks at him irritated at being undermined. She angles the bag to Lee offering them up. He takes a crisp. She takes one, eats it. She walks.

Lee follows.

INT. CAFE - DAY

With a paper bag in hand Godley unwraps a to-go sandwich and bites in to it as she finds a table. She sits down.

She puts the sandwich down, takes a new SIM card out of the paper bag. She snaps the SIM chip out of its plastic card.

She takes her SIM chip out of her phone and puts the new SIM chip in. She takes another bite of the sandwich.

Godley keys through the phone a bit and pulls out the slip of paper Lee gave her.

C/U of the paper. *Snarf. 44 7976 59439*

She dials the number and puts the phone to her ear. She takes another bite of her sandwich.

INT. VEHICLE - DAY

Lee drives, Godley is in the passenger's seat.

GODLEY

So what's your story?

LEE

How do yea mean?

GODLEY

Where'd you come from? How long you been on the force?

Lee cheerful and happy to share.

LEE
Got in to police after uni,
rummaged around a bit. Detective
seemed like the next logical step.

She grins, dismissive.

GODLEY
Be careful what you wish for.

He looks at her intently.

GODLEY (CONT'D)
The higher you fly the colder it
fucking gets.

He seems a little put out.

LEE
What about you?

Godley considers how much she wants to divulge. Does she want to be friendly. She has to share, it's the detective way. Have to trust your partner, right?

GODLEY
It's the family business. Dad, mom,
uncle, brothers, me.

Lee puffs out his cheeks and lets out a breath, thinking whoa that's a lot.

LEE
You were a part of HET right? That
must have been a lark.

Godley gets a sting from the remark.

GODLEY
Yeah, if you're a masochist and
like getting shite on by your
colleagues just for doing your job.

Lee's mind wanders a bit.

LEE
You think this Snarf is Murphy's
supplier?

GODLEY
It's your lead and you're asking
me?

(beat)

(MORE)

GODLEY (CONT'D)

We're in it now, only one way to
find out.

Godley unbuttons her shirt and takes it off revealing a tank top. Lee watches while also trying to drive.

Godley reaches to the back seat, her chest poking out. Lee can't help but notice.

He pulls his eyes away knowing he should be more professional. Godley rummages in a bag. Comes back with a hoodie.

Godley puts it on and zips it up. She lets down her hair and shakes it.

Godley gives Lee a disinterested look.

GODLEY (CONT'D)

You need to change.

EXT. STREET - DAY

Lee parks the vehicle and gets out wearing a zipped up bomber jacket and hat. Godley gets out and walks towards an alley, she scopes out the area as she goes.

Lee grabs a backpack from the back seat and puts it on as he follows Godley.

EXT. ALLEY - DAY

The two walk in to an alley, no one is there, they wait around. Godley leans against a wall, puts her foot up to support herself.

Lee looks around the corner. Comes back.

LEE

He's late.

They hear a scooter engine. A scooter passes by the alley entrance on the street. Stops. Backtracks.

A MAN drives the scooter in to the alley, helmet and backpack on.

He gets off his scooter, puts the kickstand down, approaches Godley, walks right past her to the back of the alley.

Godley follows, Lee follows Godley.

He takes off his helmet. To their surprises HE'S a SHE. She hocks a loogie, apparently wanting to assert dominance.

LEE (CONT'D)
(to Godley)
Charming.

SNARF
(to Godley)
Ice?

GODLEY
Berg.

SNARF
Who's that?

Snarf gestures to Lee.

GODLEY
No one.

Snarf is suspicious. She takes a second to suss out the situation. Decides it's fine.

She slings her bag off her back and rests it on a garbage can. She unzips it revealing plastic bags of blister pack pills and loose capsules.

Godley looks in.

GODLEY (CONT'D)
Doesn't look like much.

SNARF
I got the Oxys, Vicos, Lortabs.

GODLEY
I need more...diazeyes, benzos.

SNARF
This is what I got. Need more we gotta go somewhere else.

GODLEY
So, let's go.

SNARF
You got money? Show me.

Godley tilts her head at Lee. He hands her the backpack. Godley rests it on the garbage can and opens it. She half takes out an envelope and spreads it open in front of Snarf. It's full of bills.

GODLEY

We good?

Snarf looks at the bills. Nods. She walks away with her bag. Godley zips up her bag.

INT. HOME DECOR STORE - DAY

Snarf enters the shop. A bell dings. Snarf heads right for the back of the shop.

Two WOMEN (30s) shop, almost identically dressed in trendy sports wear, luminous tops, straight blonde streaked hair and glasses. They don't acknowledge Snarf.

Another woman BRITNEY (20s) who matches the blondes looks at things on display. She stands out in sports leggings and a neon pink belly top that matches her trainers.

Godley enters. Ding. Lee enters. Ding.

The three women eye Godley and Lee as the detectives move through the store to the back.

Godley looks around her, so much blush pink, rose gold and turquoise. Creepy.

Britney makes eye contact with Lee and smiles. He smiles warmly, she looks hot, her bum nice in those sexy leggings. He thinks he's in with a chance.

After he passes, the three women leave their shopping and follow.

INT. BACK ROOM - DAY

Godley and Lee enter the back room.

Snarf already seated at a table, legs spread. She watches Godley and Lee, weighing her next move.

Britney plods in. She approaches Lee who smiles, his eyes land on her chest. She smiles back then grabs him tightly and holds a knife to his side catching him off guard.

LEE

Woah, shit!

Godley moves instinctively to help Lee. Snarf pulls a gun on Godley.

SNARF

I wouldn't if I were you.

Godley stops in her tracks.

SNARF (CONT'D)

Give us the money.

Lee hesitates. Looks at the knife at his side.

It clicks for Godley that these people aren't the right dealers, Murphy has given them bullshit intel.

GODLEY

(to Lee)

Just give it to them.

Godley looks around the room for something, anything to sort this situation out.

Lee shifts the backpack off his back, twisting awkwardly to get away from the knife pointed at his side.

LEE

Can you ease off a bit?

BRITNEY

Not a chance dipshit. I have a baby at home. This is the most excitement I've had in months.

Godley spots some binders on an old metal shelf. They'll do in a pinch.

Britney pushes Lee around to face him pointing the knife at his testicles.

BRITNEY (CONT'D)

Watch it, I'll cut them off. Bye, bye Bishop's surprise.

Lee unzips the bag and tosses the money they brought on the table in front of Snarf. Snarf's eyes moves from Godley to Britney and in that moment Godley swiftly moves for the binder.

She smacks Snarf in the face with it then in quick order jams the spine of it in to Snarf's throat and with her palm pushes it home, choking Snarf out and throwing her back in her chair.

The gun drops. Godley kicks it out of the way.

Lee takes advantage of the chaos and spins out of Britney's grasp at the same time he uses the arms of his backpack to snag Britney's arms up and twist them to the point where she drops the knife.

Britney sees she's in a bind. She kicks Lee in the shins and he doubles over in pain. He lets go of the bag and Britney runs out of the back room.

INT. SHOP - DAY

Britney clambers out of the back room and Lee follows. Deftly Britney jumps near a wall and grabs hold of a display curtain rod and in a swift move leaps on to a counter top. She assumes a defense pose with the rod like ninja.

Lee looks dumbfounded for a moment. The two other look alike women run out of the shop, unprepared to fight.

BRITNEY
(to the women)
Ya, you run bitches.
(to Lee)
Didn't like them anyway.

She swipes the rod at Lee above his head, he ducks. She stabs right, stabs left. Lee dodges the rod.

Godley bursts out of the backroom door.

GODLEY
RUN!!!

Godley shouts from the top of her lungs. Godley runs past Lee who watches as his partner passes him.

Britney stops and assumes another strong fighting pose. She kisses the air at him as a sign she's done with him.

Snarf charges out of the back room brandishing a machete and screaming.

Lee sees it and bolts out of the store.

INT. POLICE STATION - DAY

Godley shoves open a door and treads through the hall. Lee follows behind.

LEE
We have to arrest those creeps.

GODLEY

We let are guard down Lee. We shouldn't have gone in there.

Lee pulls a face.

GODLEY (CONT'D)

Murphy was fucking with us.
Snarf's no supplier. Murphy just wanted rid of the competition.
Crafty little gobshite.

Lee feels duped. He stops, does an about face and walks off towards the cells.

GODLEY (CONT'D)

Rip him a new one for both of us.

Godley plods on. She spots Eddie talking to another officer. No time to backtrack, she strides on. Eddie spots Godley and marches after her.

EDDIE

Oi, what's the deal with this care home?

Godley keeps moving, eyes her brother but doesn't want to give him any time.

EDDIE (CONT'D)

Hope you don't expect me to pay anything.

GODLEY

That's the only thing you're interested in isn't it, money? Ya gurning arse. Who told you anyway? Thomasz, Dad and I set it up. Think we'd leave it to you?

Eddie digs in deeper as they turn the corner. Eddie uses his body to block Godley from going further, backing her up against a wall.

EDDIE

Let dad stay with that dirty sodomite of his and sell the house. I grew up there too, I deserve a say.

GODLEY

Charming Eddie, real charming.

EDDIE

You know it's a sin. Our mother was a God fearing woman. She will be turning in her grave.

GODLEY

Why?! Because Dad's with someone other than her? Or specifically because he's gay? Times have changed bucko, deal with it! And what about Martin where's he going to go huh?

EDDIE

I don't give a shit. The alco will probably end up on the street anyways.

GODLEY

I'm not throwing him out just to please you.

EDDIE

Isn't up to you.

GODLEY

It's dad's house now that mom is gone. He's still here as much as you wish he wasn't. I'm his power of attorney. I have the last say and you know it, asshole.

EDDIE

Get the bumper to pay for the nut house. Oh ya, he thought he'd get that sweet pension but now he's just shackled up with a crazy old fuck who was sacked from service.

GODLEY

Crazy runs in the DNA, I'd be careful if I were you.

He leans in, trying to threaten Godley.

EDDIE

I know what you've been up to.

Godley looks at him intently. She goes to move. Eddie blocks her.

EDDIE (CONT'D)

If anyone finds out what's in that bat shed of yours you'd be in deep shit. Precious reputation would be ruined.

Godley pushes out her chest and walks forward, her eyes locked on Eddie's, pushing him back so she has space to move. She walks to the side and makes her way down the hall.

She yells back without looking behind her.

GODLEY

I don't have a reputation worth saving you tit.

She gives Eddie the finger over her shoulder.

Having lost the fight to intimidate his sister Eddie weakly counters.

EDDIE

I mean it. Sell the house!

Eddie grimaces. Fuming that he didn't get under Godley's skin.

INT. PINA'S CAR - DAY

Pina drives along a narrow street, she parks. Other cars on the street have European license plates. Her car has UK plates. Her cell is on the passenger's seat with Google Maps open.

C/U on phone route destination *Riverside One, Sir John Rogerson's Quay, Grand Canal Dock, Dublin.*

Pina looks in her rearview mirror, she spots a suspicious car with UK plates. A MAN inside turns his head when Pina looks.

She disregards it.

EXT. OFFICE BUILDING - DAY

Pina leaves her car and crosses the street towards a new glass building in the Dublin Docklands.

INT. OFFICE -DAY

Pina walks through the busy office towards reception where she finds a YOUNG MAN at a desk.

YOUNG MAN
Good afternoon.

PINA
Hello. I have an appointment with
Ms. Grizinsky.

YOUNG MAN
Of course. Your name?

PINA
Porter. Pina Porter.

YOUNG MAN
Thank you.

The receptionist gets on his phone.

Pina turns around and leans on the reception desk as she waits.

She walks around reception and takes a seat. Anxious to speak with Grizinsky.

GRIZINSKY (O.S.)
Ms. Porter?

Pina turns around. SOFIJA GRIZINSKY (55) in casual business clothes greets Pina.

GRIZINSKY (CONT'D)
Come with me.

INT. GRIZINSKY'S OFFICE - DAY

A tidy, large, bright room with a sofa, chairs, desk, laptop.

GRIZINSKY
Coffee, tea?

Pina goes to the window. A beautiful view of the River Liffey. The car she spotted earlier is still there. The driver stands outside of the car, he crosses traffic.

PINA
No, thank you.

Grizinsky sits on her sofa, leans forward, elbows resting on her knees, ready to engage with Pina.

GRIZINSKY

When my people booked your appointment they say you weren't very specific of what your problem was. I specialize in human rights abuse. Do you have an issue you need to discuss?

PINA

I'm sorry I wasn't more forthcoming before. I was worried you wouldn't see me.

Grizinsky sits back, curious and concerned by Pina.

PINA (CONT'D)

I'm a journalist.

Pina takes a photo from her breast pocket and moves towards Grizinsky.

PINA (CONT'D)

Are you one of the women in this?

She hands the photo to Grizinsky.

Grizinsky holds the picture. She takes a moment to absorb the image. All that it means.

GRIZINSKY

Unfortunately for me and the others, yes.

(beat)

Where did you get this? Who are you?

PINA

I'm writing a story on the Broomhill Butchers, the death squad active in the 70s and 80s in the north. Your name came up when I was speaking with a source. This photo was in a file from Historical Enquiry days.

GRIZINSKY

Who? Who was your source?

PINA

Samuel Douglas.

Grizinsky shudders. She gets up. Hands the photo back to Pina.

GRIZINSKY

A piece of shit. He should be hung.

PINA

He's dead. Suicide.

GRIZINSKY

Shame. He deserved worse.

PINA

How did you know him?

GRIZINSKY

He went to those parties.

Pina looks down at the photo.

GRIZINSKY (CONT'D)

I was one of hundreds of underaged girls and boys who were trafficked from the east. Some went to England, others to Ireland, Germany, Scandinavia, America. Those scum bastards you see in that picture, the likes of Trump and Prince Andrew. Wouldn't be surprised if me or one of the others in my group were bought up to service them.

The office phone buzzes. Grizinsky ignores it.

PINA

What do you know about the people who brought you over?

GRIZINSKY

Not much. I was 14, didn't speak English, was told I'd be given a fresh start. A complete hell scape nightmare. After I clawed my way out of the shithole I found myself in...

Grizinsky gestures to the picture.

...I educated myself and came back here. My work has been with Asian and African victims, same crap, different decade.

Grizinsky rolls her neck.

The phone buzzes again. Pina looks towards it. Grizinsky ignores it again.

GRIZINSKY (CONT'D)

It's been decades. Why are you here now?

PINA

If we don't reconcile our past we will only continue to relive the trauma. There are so many people Broomhill touched. Who ever is still alive should to pay for the disasters they left behind.

Grizinsky thinks for a moment. It's been ages, but if she's going to do anything she might as well start here.

GRIZINSKY

Where are you from?

PINA

Lyon.

GRIZINSKY

I guess sometimes it takes outsiders to hold a mirror up.

(beat)

When I escaped from them I walked barefoot through the streets and out to the countryside praying I'd find a safe house to take me in that wasn't connected with Broomhill. I was scared of them then, I'm not now. You know as well as I do that it has to be shocking and groundbreaking to get any traction. Does the name Dehra Clark mean anything to you?

Someone knocks on the door, an anxious, fast knock.

PINA

Like Stormont Dehra Clark,
Democratic Unionist Party MP Dehra
Clark?

GRIZINSKY

Her husband was a regular at our parties.

Another knock. Pina is anxious now. Grizinsky focused.

PINA
Can you prove that?

GRIZINSKY
You'll have to give me time, but I
think I could.

Another knock. Grizinsky finally releases her attention.
She opens the door briskly.

GRIZINSKY (CONT'D)
Where's the fire?!

The young man holds a pen and notepad.

RECEPTIONIST
We're taking lunch orders.

INT. GODLEY'S OFFICE - DAY

Godley types on the computer. LAUREN PALMER (23) new recruit
in uniform, is busy typing up a report at her desk.

Lee enters and plods over to Godley.

LEE
Murphy's been giving Fred grief.

Godley doesn't raise her eyes from her work.

GODLEY
Let him stew for a while. Just a
sec.

Something prints from behind her. Godley gets up and takes
the paper from the printer and brings it to Palmer.

GODLEY (CONT'D)
Afternoon Palmer.

Palmer looks up from her work.

GODLEY (CONT'D)
There's a group of dealers on the
high street using a decor shop as a
front. They have stolen police
money, illegal prescription drugs
with intent to sell. Can you
organize an arrest?

Godley hands Palmer the printed sheet.

GODLEY (CONT'D)
Details of Detective Moran and my
interaction with them this morning.
Address, persons involved.

Palmer stands and takes the sheet.

PALMER
Yes ma'am.

She goes to leave the office. Godley stops her with extra instructions.

GODLEY
Bring a solid team. They're violent
and have at least one gun, a
machete
(beat)
and use knives.

Palmer nods and leaves the room.

Lee is sitting at his desk. Godley brings her attention back to him.

GODLEY (CONT'D)
He's a drug dealing scumbag who
peddles shit to kids. Gets them
hooked, then forces them to deal.

LEE
He's injured.

Godley moves to her desk and sits down.

GODLEY
We're all injured. Why so
concerned for him? He made us look
like right dicks only an hour ago.

Lee considers what Godley's said. Godley leans back in her chair. She thinks. She sighs. She gets up.

LEE
Where yea going?

GODLEY
Going to see if the little
sleazeball wants some tea and
bickies.

INT. HOLDING CELLS - DAY

The door opens and Godley enters carrying a polystyrene cup of tea and a packet of cookies.

MURPHY

About fucking time. I wanna see a solicitor.

GODLEY

Sure you do. In the mean time.

She offers him the cup and cookies.

INT. MEDIA ROOM - DAY

DI KERNAHAN, South Asian woman (46), is watching the events in the cell unfold on a screen.

On the screen Godley is handing tea to Murphy who has a plaster over the crack on his nose.

INT. HOLDING CELLS - DAY

MURPHY

Not saying a fucking word without my solicitor bitch!

GODLEY

You're on probation aren't you? That's you banged to rights for at least the next four years. Snarf will take over your turf that's why you wanted her off the scene isn't it?

Murphy takes a sip of his tea.

MURPHY

No fucking sugar?

Godley takes two sugars out of her pocket and tosses them on the cell bench.

Murphy looks at her intently.

GODLEY

The name of your supplier.

MURPHY

What's in it for me detective?

GODLEY

Maybe we work something out. Maybe we don't look in to why you're hanging around with those kids in the park.

Murphy takes another sip contemplating.

MURPHY

I want to see my doctor.

GODLEY

Don't forget your sugar.

Godley leaves.

INT. MEDIA ROOM - DAY

DI Kernahan watches Murphy nibble on a cookie. Kernahan leaves the room.

EXT. POLICE STATION - DAY

Godley's hand shakes as she tries to light a cigarette.

Lee approaches and lights it for her. She takes a drag and offers it to him. He takes the cigarette from her and has a draw.

Two OFFICERS walk by on the way out for patrol, a MAN and a WOMAN.

WOMAN COP

Enjoy your little trip to the shops? I hear they were so eager to see ya they organized a welcoming committee.

MAN COP

Wouldn't like to be in your shoes when Mervyn gets a hold of ya.

A little friendly banter and Godley takes it lightly. Godley shows them the finger and smiles.

LEE

What were you doing talking to Murphy again?

GODLEY

He's a dead end.

PC Henderson plods over to them.

HENDERSON
Godley you're wanted in Kernahan's
office.

Godley looks at Lee and takes the cigarette from him, has a long drag and hands it back.

INT. DI KERNAHAN'S OFFICE - DAY

DI Kernahan sits behind her desk and is on the phone. Two steaming mugs of coffee are in front of her. A rap on the door then Godley enters.

Kernahan acknowledges Godley.

KERNAHAN
(on the phone)
Right. Thank you. I have someone
here. I'll follow up.

She puts receiver down.

GODLEY
You wanted to see me ma'am?

KERNAHAN
Take a seat.

Godley takes a seat.

KERNAHAN (CONT'D)
A one Ryan Murphy has made a
complaint. Said you assaulted him.

GODLEY
He was resisting arrest.

Kernahan is not sure she believes Godley.

KERNAHAN
DCI Mervyn is not so pleased.
(beat)
And there's the matter of what
happened after lunch hour. You
endangered yourself and your
partner going in to that situation.

GODLEY
How do you guys know about that
already? Wait what situation?

KERNAHAN

News travels fast in this family.
You know what the procedure is,
especially when you're taking
police money.

Godley lowers her head.

GODELY

We were following a lead.

KERNAHAN

I like you Gill you're a good
detective, just sometimes...

Kernahan gets up, picks up one of the mugs of coffee, walks
around the desk and hands it to Godley.

KERNAHAN (CONT'D)

...made it strong...

Godley takes a sip. Kernahan rest her bum on the desk.

KERNAHAN (CONT'D)

...sometimes you take unnecessary
risks.

Kernahan reaches around for her mug. She takes a sip.

GODLEY

Some of the dickheads around here
should be taking more unnecessary
risks if you don't mind me saying
so ma'am. You've dealt with those
clackwankers enough to know it.

KERNAHAN

Not the point and you know it. Saw
you in the cell. You're not going
to follow another of his lies are
you?

GODLEY

No. Just wanted to fuck with him
back. Make him think we're
listening.

KERNAHAN

I hear Pina Porter is sniffing
around for information on the
Broomhill Butchers.

Kernahan's eyes examine Godley. Godley takes another sip of
the coffee.

KERNAHAN (CONT'D)

You're finished with all that crap, remember. Don't let Porter drag you into her shit. She'll use you Gill then throw ya to the wolves. Some of your colleagues won't appreciate you digging up the past. You're in enough hot water as it is.

Godley sips her coffee. Chews on the talk from Kernahan.

GODLEY

Am I dismissed?

Kernahan gets up from the desk, walks around it and gestures for Godley to go.

KERNAHAN

Keep what I said in the front of that skull of yours.

Godley gets up and goes to leave with the coffee.

KERNAHAN (CONT'D)

Oi. Leave the mug.

Godley pauses. Legit request considering how Kernahan has let her off easy.

Godley puts the mug on Kernahan's desk.

Kernahan takes a sip of her coffee, puts her mug down, picks up the phone and dials.

Godley leaves.

INT. GODLEY'S OFFICE - EVENING

Godley grabs her bag, looks at Lee who is typing on a laptop.

GODLEY

I'm heading off. You coming?

LEE

Need to finish this statement.

Godley feels a slight chill. She looks around at Mark who smirks and continues to write in a file at his desk. She walks over to Lee.

GODLEY

(low voice)
You alright?

LEE

Mervyn just give me a right earful,
wants to see you Gill.

GODLEY

He'll have to wait.

Godley grabs her coat and leaves. Mark gets up and walks over to Lee.

MARK

She's a liability boyo. If I were
you I'd keep my distance.

Lee glances at him then continues to type. Mark walks away from him.

INT. CARE HOME - EVENING

Godley enters reception carrying a box with cakes in it for her dad.

A RECEPTIONIST (20s) with a blonde bob, dressed nicely sits at the counter.

Godley approaches her.

GODLEY

I'm here to see my father, Robert
Godley. I'm Gillian.

The young woman smiles.

RECEPTIONIST

Of course. Can you sign in please.

The receptionist points to the sign-in book, her false nails painted light pink stand out.

Godley signs.

CUT TO

C/U Receptionist's hand presses a big red button that makes a loud buzz sound, unlocking the dementia ward door.

INT. HALLWAY - EVENING

Nicely decorated hallway, wallpaper, photos, wingback chairs. Birdie sits alone asleep in a chair at the end of the hall.

The sound of the door wakes her. It takes a moment for her to realize where she is. She looks at her watch. She spots Godley and gets up.

She seems anxious and makes a bee line for Godley.

BRIDIE
Excuse me. Excuse me. Are you the
police woman?

Godley wonders what's up. She gives Bridie some time. Birdie leans in to whisper.

BRIDIE (CONT'D)
There's something happening here.
I don't like it.

GODLEY
Like what exactly?

Bridie takes Godley's hand. Godley leans in.

BRIDIE
People are...dying. It'll happen
again believe me.

Godley wonders at this. NURSE THERESA (38) plump, dirty hair, wearing a navy uniform comes out of a room. Spots Birdie and Godley talking.

THERESA
Bridie?

Bridie turns she seems uneasy after spotting Theresa. Theresa walks over to them.

THERESA (CONT'D)
Come on now Bridie, our guest has
to get on.

Godley gives Birdie a sympathetic smile.

THERESA (CONT'D)
Friend of Bridie's passed away
recently.
(to Birdie, patronizing)
Still on the mend aren't we?

BRIDIE
(frustrated)
She was fit as a fiddle I tell ya.
Don't understand what happened.

Theresa places a reassuring arm round Bridie.

THERESA

Why don't I take you into the TV room, your show is about to start. Don't wanna miss that.

She moves Bridie off. Godley holds her gaze a while towards where Birdie and Theresa went.

INT. ROBERT'S ROOM - EVENING

The room is tidy now, all the boxes put away.

Godley approaches Robert who is looking out the window.

GODLEY

Hi dad, brought some cakes.

She sets them on the dresser.

He ignores her and keeps gazing out at the rain. She walks towards him and notices that he's crying.

GODLEY (CONT'D)

What's wrong dad?

He lowers his head. She looks at him waiting for an answer.

ROBERT

When we brought your mum to a place like this I told myself...not me.

He shakes his head in despair and looks at Godley. She tenderly brushes the tears away from his face.

GODLEY

Oh Dad.

He looks at her intently.

ROBERT

I'm not a child!

She hugs him. A long affectionate bear hug.

ROBERT (CONT'D)

I want to go home Gilly.

She lets go of him.

GODLEY

We talked about this. It's not so bad is it? You're own little room. The staff are nice.

He looks around at all of the photos of Godley, Eddie and Martin on the wall. One of Robert and Thomasz too.

ROBERT

Forty years on the force and for
what, to end up in a place like
this?

GODLEY

Well not exactly 40. Got kicked out
remember.

Robert tries to find the humor in Godley's sarcastic joke but he's too defeated.

His hand shakes. Godley takes his hand and leads him over to the chair. Robert sits.

GODLEY (CONT'D)

Lets eat those cakes.

She opens the box, takes one out and hands it to him. He nibbles at it. She kisses him on the forehead.

She sits on the bed. She takes a moment.

GODLEY (CONT'D)

(singing)

I feel so bad I got a worried mind.
I'm so lonesome all the time.
Since I left my baby behind. On
Blue Bayou.

She smiles. Robert watches his daughter, he tears up and turns his head away.

GODLEY (CONT'D)

Saving nickels, saving dimes.
Working till the sun don't shine.
Looking forward to happier times.
On Blue Bayou.

Robert joins in with a beautiful voice.

GODLEY/ROBERT

I'm going back some day, come what
may to Blue Bayou. Where the folks
are fine and the world is mine on
Blue Bayou. Where those fishing
boats with their sails afloat if I
could only see. That familiar
sunrise, through sleepy eyes how
happy I'd be.

Robert smiles.

GODLEY

You used to sing that to me,
remember?

Robert wipes his face. He thinks.

ROBERT

I really did love her you know.
Your mother. She wasn't an easy
person to live with.

(beat)

I always knew, knew that I was
meant for a person like Tom but
that's not how the world worked
then.

He contemplates, then eats his bun. She watches him.

Godley looks at the photos on the wall. Godley and her
brothers in police uniforms. She gets up and moves to them.

GODLEY

Dad...do you remember anything the
Broomhill Butchers?

Robert ponders deep in thought.

ROBERT

Sylvie was the one. The one who
pulled me into that.

Godley is taken aback.

GODLEY

Mum. Mum got you into what?

Robert withdraws into a fog of dementia. Confused he throws
the cake to the ground.

ROBERT

Can't keep me here I want to go
home!

GODLEY

Oh daddy.

Godley spots Robert's hand shaking, she walks over to him and
clasps his hand.

ROBERT

Should put me out of my misery.
One bullet to the head, that's all
it takes.

A gun shot fires.

FLASH BACK

Samuel the soldier shoots himself. Blood spilling everywhere.
Godley walks towards the soldier. Places a hand on his
bloody face.

END OF FLASHBACK

INT. ROBERT'S ROOM - EVENING

The cowboy is sitting on the bed.

COWBOY

Easy way out.

GODLEY

Not that easy to put a gun to your
head and pull the trigger.

COWBOY

Is when you're drowning in guilt.

She looks at Cowboy, narrows her eyes.

COWBOY (CONT'D)

Going to do like Kernahan says?
Could get messy otherwise.

Godley holds the thought.

GODLEY

Like you know from messy.

COWBOY

I may look like you're old rodeo
pal but I'm really a far cry from
the likes of humankind. I know
messy.

THERESA (O.S.)

How you all doing?

Godley snaps out of it.

Godley lets go of her dad's hand. Theresa approaches them.
Cowboy is gone.

THERESA (CONT'D)
Hiya, I'm Theresa, I'll be looking
after your dad.

Theresa clocks the cakes.

THERESA (CONT'D)
(bubbly)
Robert would ya like a wee cup of
tea to wash down them cakes?

She looks at all the family photos.

THERESA (CONT'D)
Looks really cozy.

Robert shakes his head with contempt.

ROBERT
Why don't you move in and I'll take
myself back home.

Theresa smiles warmly.

THERESA
Quite a character is our Robert.

She touches Godley's arm.

THERESA (CONT'D)
He'll get used to the place you'll
see.

ROBERT
Never get used to it. First chance
I get/

Godley looks at her dad with sympathy.

THERESA
(to Godley)
Can I speak to you in the office
before you leave?

THERESA (CONT'D)
(to Robert)
I'll go get you that cupper.

Theresa leaves.

INT. OFFICE, CARE HOME - EVENING

A small room with a filing cabinet, desk, a couple chairs and a computer.

Some nursing certificates and photos of happy residents with members of staff are on the walls.

Godley sits in a chair filling out a form on the desk.
Tereasa stands next to her.

THERESA

He gets agitated, wonders off.

Godley stops.

THERESA (CONT'D)

I found him near the exit.

Godley face reveals her concern. Theresa touches her arm.

THERESA (CONT'D)

It's alright the doors are locked,
he can't get out. Just needs a wee
diazepam to help him sleep. Can't
give him one without next of kin
and GP authorization.

Godley pushes down her guilt.

THERESA (CONT'D)

There's no need to worry he's safe
here. I'll take good care of him, I
promise.

Godley finishes the form. She seems to think of something
unrelated, something clicks in her head.

INT. HOLDING CELLS, POLICE STATION - NIGHT

Godley approaches Fred.

GODLEY

Still on guard?

FRED

Pulling a double shift. Baker
called in sick.

GODLEY

Our friend still causing grief?

FRED

Calmed down since his doctor paid him a visit. Good as gold now.

GODLEY

For what it's worth we have to let him loose in a few hours so he'll be out of your hair soon enough.

INT. GODLEY'S OFFICE - NIGHT

Godley on the computer looking up Murphy's file.

C/U Of GP'S name - GEORGE O'MALLEY.

She opens up another program on the computer. Types GEORGE O'MALLEY in to the search bar. Hits enter.

Several GEORGE O'MALLEY come up.

Godley clicks age ranges. Hits enter.

It narrows the field. She clicks and sees mugshots, several come up.

INT. HOLDING CELLS - NIGHT

Godley pops in.

GODLEY

Hey Fred.

Fred looks up from his book.

GODLEY (CONT'D)

What did gobshite's GP look like?

Fred thinks.

FRED

Oh, um. White. Tall. I'd say a good looking 50, trim, brown hair. Quite the looker I'd say. Yes. I'd say. Good looking but a bit tweaked if I'm honest.

GODLEY

How do you mean?

FRED

Like he was pulled away from a late night party, maybe doing some stuff he shouldn't be doing.

Godley thinks about this.

GODLEY

Thanks Freddie.

INT. GODLEY'S OFFICE - NIGHT

Godley scrolls through the images. Clicks on the one that fits Fred's description. A rap sheet comes up.

C/U Domestic abuse charge 2005. Professional misconduct 2009.

She writes in her notebook, closes the windows on the computer and turns off the screen.

EXT. POLICE STATION - NIGHT

Godley exits the station.

Lee is about to get into his car. Godley approaches.

LEE

Thought you'd left.

GODLEY

Ya. Had something I wanted to check out. Want to get a drink?

LEE

Sure. Mind if we do it at mine? I need to check on a mate.

Lee gives Godley a winning smile.

Godley looks confused.

INT. LIVING ROOM, LEE'S HOUSE - NIGHT

Trendy minimalist decor. Leather sofa, two chairs, flat screen television. Plants. Nice art and pictures on the walls.

Godley lays down on the sofa, feet crossed, as if she's been there before. Completely comfortable and absorbing the opportunity to relax after the long day.

She takes a deep breath.

GODLEY
So where is this mate?

Lee enters, two open beer bottles in one hand and cradling a cat in the other.

LEE
Make yourself at home.

Godley looks over and sees Lee and the cat.

GODLEY
No fucking way. You're a cat person?

Godley looks around and in QUICK SUCCESSION spots

C/U

- a cat scratching post
- cat toys on the ground
- a cat photo on the wall.

Lee hands Godley a beer.

GODLEY (CONT'D)
(to herself)
Makes sense I guess.
(to Lee)
Thanks.

She takes a sip. As she does she looks at Lee and it's as if she's finally seeing him. His charming smile, his chest and arms in his tight t-shirt, his ass as he walks away.

She gulps, realizing she's attracted to him.

Lee takes a sip of his beer, puts it down and sits on a chair opposite Godley while holding the cat. Godley pulls herself up to a sitting position, feeling a bit silly now for being such a louse.

LEE
She had kittens not too long ago so
I like to check in on her more
often than normal.

Lee keeps his eyes on Godley. He's noticed the change in her. They lock eyes, Lee gets bashful first and looks away.

Godley looks away and bites her nail. She goes in to deep thought.

Lee takes a sip of his beer.

LEE (CONT'D)
You going to let me in on what's eating you?

She snaps out of it, looks around the room.

GODLEY
Nice place. For a cat person.

LEE
Changing the subject.

She takes a sip of the beer.

GODLEY
Why did Murphy ask for his GP? I mean, specifically his. This O'Malley character? It's an odd request.

She looks at Lee. She takes another sip, puts her beer down and gets up.

GODLEY (CONT'D)
Right, let me see that cat.

Godley takes the cat out of Lee's arms.

LEE
Samantha, this is Gillian.
Gillian, Samantha.

GODLEY
Christ what a name.

Godley pets the cat and walks around the room.

GODLEY (CONT'D)
Where do prescription drugs come from? Apart from the internet and the Snarfs of the world?

LEE
Doctors?

Godley nods slowly, thinking about this new idea, she pets the cat.

GODLEY
 (to the cat)
 What do you think Samantha?
 (to Lee)
 Fuck Lee. I can't believe you're a
 cat person.

Lee gives another winning smile and takes a sip of his beer.

INT. HALLWAY, POLICE STATION - DAY

Mervyn walks towards his office with a cup of coffee. Godley pokes her head out of her office.

Enters the hallway.

GODLEY
 Merv.

Mervyn stops, turns around.

Godley catches up. Mervyn starts walking before Godley is by his side. They fall in to a pace together.

MERVYN
 Where are you at with the Murphy case? I'm not impressed with what I've seen so far. We have another file needing your attention.

GODLEY
 We're letting Murphy go. We've charged him with dealing but we don't have reason to hold him anymore.

He listens to Godley.

GODLEY (CONT'D)
 I want to get a warrant to gain access to Murphy's medical records. See what his GP was prescribing him.

MERVYN
 Aim for the source?

Godley waits for more.

Mervyn appears to accept the lead.

GODLEY

Can you put a word in to the
magistrate?

The two stop at Mervyn's office door.

MERVYN

After this you have another day and
I'm handing another file over to
you and Moran.

INT. DOCTOR'S OFFICE - DAY

Godley approaches a counter with a RECEPTIONIST, man (30s),
behind it.

GODLEY

Afternoon. Detective Godley.

Godley shows her badge.

GODLEY (CONT'D)

I have a warrant here...

Godley pulls a folded piece of paper from her breast pocket.

GODLEY (CONT'D)

...to retrieve copies of one of Dr.
George O'Malley's patient's
prescription records.

She hands the paper over to the receptionist. He looks at it
with his mouth open, not sure how to proceed.

GODLEY (CONT'D)

You should probably close that
thing.

Godley points at the man's mouth.

Godley rests her arms on the table and stares at the
receptionist. Waiting for him to do something.

GODLEY (CONT'D)

The records?

The receptionist gets nervous. He brings the paper over to a
WOMAN nearby. They chat in whispers. They look at Godley.

Godley smiles.

CUT TO

C/U papers printing out of a printer.

CUT TO

With a stack of paper under her arm Godley slaps the counter top with her free hand.

GODLEY (CONT'D)
Well how bout that! Thank you and
goodnight.

The receptionist smiles bashfully, as if he's done something spectacular and gives a little wave.

Godley walks out of the office.

EXT. MALONE ROAD, O'MALLEY'S HOUSE - MORNING

An unmarked police car stops outside a large detached house in the leafy suburbs. Godley in the driver's seat.

INT. VEHICLE - MORNING

Lee and Godley scope out the house and the property.

LEE
You think this guy was over
prescribing to Murphy?

GODLEY
I don't think. You saw the
prescription records. This fucker
was flooding Murphy with the shit.

Godley gets out. Lee follows.

EXT. O'MALLEY'S HOUSE - MORNING

GODLEY
I don't know what kind of guy this
is. Maybe you want to go round the
back in case he gets spooked and
runs?

Lee nods and moves around the back.

At the front door Godley rings the bell. Glances over to Lee who disappears in to the back.

Mary O'Malley, the silk gown woman from earlier, now in a retro 60s outfit with wing eye make up and a beehive looking like a Ronette opens the door wide. She has a glazed look in her eyes. High as a kite.

MARY
(dramatically)
Yes? Who. Are. You?

GODLEY
Good morning. I'm Detective
Sergeant Godley. Am I interrupting
something?

Mary folds her arms and smiles but doesn't say anything. Godley gets her back up.

GODLEY (CONT'D)
Is there a George O'Malley at this
residence?

MARY
There is. But he's indisposed at
the moment. I'm his wife Mary, can
you tell me what this is about?

GODLEY
We want to ask him a few questions
about a patient of his.

MARY
We?

Mary looks around.

GODLEY
May I come in?

Mary nonchalantly walks away leaving the door open. Godley steps inside.

INT. HALLWAY - DAY

MARY
Close the door will you please.

Godley looks around the hall. Closes the door.

GODLEY
George O'Malley?

Mary walks up the stairs.

MARY
(yelling up the stairs)
Phil! Someone here to see you!

Godley looks around and follows Mary up the stairs.

MARY (CONT'D)
He's in the sex attic. People
always have sex dungeons but I just
can't abide by that. Too dark and
scary, the attic provides so much
more light. Roll play day.

Godley registers the information, considers Mary a bit of
kook but sees the logic.

GODLEY
Makes sense. Nice eyeliner.

INT. SEX ATTIC - DAY

Mary opens the door. George is chained to a canopy bed, in
tighty whities, socks and a silk cravat. He is dopey and
dazed, high on something.

MARY
Phil honey, a detective here to see
you. Rather good timing I'd say.

Mary steps on George's hand. George cringes.

GEORGE
Thank you Ronnie.

MARY
I'll leave you both to it.

Mary leaves the room.

Godley looks around at all the sex paraphernalia. She sits on
the bed, looking down at George.

GODLEY
Nice set up. You George?

GEORGE
Yes.

GODLEY
Why does your wife keep calling you
Phil.

GEORGE
It's Spector day.

Godley nods as if this is totally normal.

GODLEY
Sure.
(beat)
Ryan Murphy. I believe you paid him
a visit at the station?

GEORGE
One of your officers called me.
Treated him for a busted nose.
Claims he was assaulted.

GODLEY
What's with the special treatment.
Prison calls something GPs do now?
My family doctor barely has time to
fit me in for a smear test.

George doesn't register the joke.

GODLEY (CONT'D)
Murphy's lucky day I suppose. How
well do you know him?

GEORGE
As well as any doctor knows his
patient.

George wriggles a bit.

GEORGE (CONT'D)
Would you mind scratching my leg.
I've got an itch.

Godley gets up and scratches George's leg. She remains
standing.

GODLEY
He's been dealing in prescription
drugs.

Godley's eyes examine George.

GEORGE
Easy to get these days. Most of
them come in by post. Course, no
way of knowing what's in 'em.

EXT. O'MALLEY BACKYARD - DAY

Lee scans the area as he makes his way to the back door.

INT. SEX ATTIC - DAY

GODLEY

What had you been treating Murphy
for prior to yesterday?

GEORGE

Sorry. That'd be breaking my
client's confidentially.

GODLEY

I'd like you to come down to the
station. Where's your wife?

Godley looks around.

GODLEY (CONT'D)

She needs to unlock you. Just need
a statement. Formality that's all.
Don't mind, do you doc?

As if he's forgotten he's chained to a bed George goes to get
up.

GEORGE

I'll get my coat.

Mary enters.

MARY

Is he telling you lies? He's
already being punished. What do
you want him for?

GEORGE

She's a rat. Don't go near her.
Don't listen to her.

Mary takes a plaster cast of a vulva from the wall and tosses
it at Godley. It conks her in the head.

GODLEY

Fucking hell!

Godley clutches her head.

MARY

From one cunt to another. Stay out
of our business.

GODLEY

I don't give a shit what you do in
the bedroom. I do give a shit when
you're peddlin' mother's little
helper and getting rich off kids
dealin'.

Mary charges at Godley and body checks her in to the wall,
Godley hits her head against it.

Godley pushes Mary back and walks her right over George, Mary
loses her footing and falls to the ground pulling Godley with
her. The two go at it large.

INT. BACK DOOR - DAY

A rap at the door. Silence. Another rap.

The doggie door at the bottom opens and Lee's inquisitive
eyes peer through.

EXT. BACKYARD - MORNING

On the ground Lee hears commotion and a woman yelp in pain.

LEE

Shit!

He gets up and bangs his body against the door. It doesn't
budge. Lee thinks for a second. He turns the doorknob. It
opens. Huh, who would have thought. He enters.

INT. SEX ATTIC - MORNING

Rolling around on the ground Godley maneuvers like a MMA
fighter and gets up off the ground, she searches for
something to fight with and finds a black whip.

She cracks it like Indiana Jones. *Woah, that's cool* her
expression says.

She cracks it at Mary who lunges at her. Godley drops the
whip and sticks her thumbs in Mary's eyes and punches her in
the gut. Mary sinks to the ground like a sack of spuds.

Lee clambers in. Surveys the room. His face screams *what the
fuck is this place?*

LEE

(to Godley)

You ok?

Godley pants and is clearly in severe pain.

GODLEY
Never better.

Lee pulls out his cuffs and restrains Mary.

Godley pulls out a hanky and wipes her face. She puts it back and walks over to George who is slumped over and passed out. Godley toes his thigh with her boot.

INT. HOSPITAL CUBICLE - DAY

Godley sits up on a bed. Lee stands at ease, arms crossed watching his partner get treated.

Nurse KEVIN BAKER (39) wears gloves and dabs a wound on Godley's head with a cotton ball dipped in antiseptic.

It stings a little, Godley pulls back. He throws the blood stained cotton ball in the bin.

KEVIN
You lead exciting lives you
officers.

He takes off his gloves throws them in the bin, then washes his hands at the sink.

KEVIN (CONT'D)
Beginning to think you do this on
purpose just to see me.

He winks at Godley.

KEVIN (CONT'D)
If you want a date Gill you only
have to ask.

Lee is a bit taken aback that they seem to know each other.

GODLEY
Can I go now Kev?

KEVIN
Should have your own cubicle the
amount of time you spend here
getting patched up.

Godley slips a faint smile.

KEVIN (CONT'D)

You have a minor concussion. No driving. Come back if a headache persists or if you have dizziness or balance issues. Try to have someone see you home.

GODLEY

Won't be a problem.

He nods knowingly and leaves. Lee's eyes examine Godley.

LEE

(joking)

He has the hots for you.

GODLEY

Aren't I lucky. Can you drive?
I'd like to make a stop.

EXT. HOME DECOR SHOP - DAY

Godley and Lee stand in front of their vehicle across the street from the shop. They watch as Snarf and Britney are taken away in handcuffs by Palmer and a male OFFICER.

Another female police OFFICER carries evidence bags, one with the stolen money in it, to a cruiser.

Snarf notices Godley. Godley smiles and waves bye, bye at her.

Lee blows a kiss to Britney. Snarf and Britney grimace.

Godley moves to get in to the car. Lee gets in the driver's seat.

INT. INTERVIEW ROOM - DAY

George looks like shit, he's come down after his 24 hour pill session. He sits opposite Godley and Lee. A SOLICITOR, woman (50s), dressed in a suit sits next to him.

SOLICITOR

My client is an upstanding citizen, detective. Recently participated in a cancer research fundraising triathlon. Does extra hospital shifts outside of his family practice. His wife is a dependent. He's under a lot of stress.

GODLEY
 Something tells me Mary can look
 after herself.

Godley glances at Lee and looks back at George.

GODLEY (CONT'D)
 George O'Malley we are charging you
 for the illegal supply and sale of
 class C drugs.

GEORGE
 This will ruin me you realize that.

SOLICITOR
 (to O'Malley)
 You needn't say anything.
 (to Godley)
 Do you have evidence of this?

GODLEY
 A statement from your client's wife
 and records a mile long of
 prescriptions for irregular
 quantities of irregular blends of
 medication to one of your client's
 patients. Yes. I believe we do have
 evidence.

INT. OFFICE - NIGHT

Godley puts on her jacket. Lee comes in and grabs his.

GODLEY
 Do you mind being my chauffer
 again?

LEE
 Sure.

They move towards the door, Godley exits. Lee turns off the
 light and leaves.

EXT. GODLEY'S HOUSE - NIGHT

Lee walks with Godley to the door.

GODLEY
 Thanks for the help.

The two share a look.

LEE

Sure you're going to be ok?

Lee taps his head indicating Godley's recent head trauma.

GODLEY

I think I'll be okay.

She put her key in the door and pushes it open.

LEE

Night then.

GODLEY

Night.

Lee watches as Godley walks inside and closes the door. He plods on down the path.

INT. LIVING ROOM, GODLEY'S HOUSE - NIGHT

A thick file sits on the coffee table. Light comes from the kitchen adjacent the living room.

Godley enters with a cup of tea and a plate of buttered toast. She sets the snack on the coffee table and sits down.

She takes a bite of the toast and a sip of the tea. She opens the file. She takes a deep breath. Her fingers flick through the pages.

C/U of photos of three men lying on the ground dead, having been shot.

She flips through more. Stops on a report page.

C/U of name SYLVIE GODLEY

C/U on words WITNESS STATEMENT

A picture paperclipped to the report of a young Sylvie dressed in a police uniform. C/U of nametag, OFFICER S. GODLEY

Godley rests back against the sofa, the pile of papers in her lap. She turns her head and stares at family photos on the wall. She looks at one of her mom and dad, Sylvie and Robert.

A clicking noise is heard.

C/U of a Zippo lighter being opened and closed.

Godley turns her head the other direction and sees Cowboy sitting in a chair with the Zippo.

COWBOY

What secrets do ya think those two
were hiding?

Godley thinks on this question.

She pulls her phone from her pocket. Swipes through and taps. She puts the phone to her ear and waits.

GODLEY

Pina. Can we talk?

END OF EPISODE 2