

A BREATH AWAY

An original screenplay by

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INT. PRISON MESS HALL - DAY

FADE IN:

We see several tables. All are unaccompanied apart from one. There's a cluster of female inmates gathered around a table.

We push through the inmates to see a WOMAN, late thirties, sitting down. She has long brunette hair and is wearing a prison uniform. She looks surprised at the attention she is receiving.

INMATE
Tell us your story!

WOMAN
(reluctantly)
Where from?

INMATE #2
From the beginning!

The Woman sighs.

WOMAN
Okay.

EXT. OUTSIDE A CHURCH - DAY

The church doors swing open. Out walk a BRIDE and GROOM. They are followed by a group of wedding attendees, they smile happily and cheer as the church bells ring.

The Bride is the Woman we saw earlier. She looks beautiful.

The Groom looks handsome in his suit.

WOMAN (V.O.)
We got married in July nineteen
ninety seven.

They continue to walk down the church path.

Confetti flies through the air.

The happy couple turn around and wave to the guests.

WOMAN (V.O.) (CONT'D)
It was a fantastic day.

They turn around and get in a wedding car.

WOMAN (V.O.) (CONT'D)
I was so in love with him.

The car drives away, cans banging off the asphalt.

WOMAN (V.O.) (CONT'D)
Until he left me.

INT. HOSPITAL ROOM - DAY

The Woman lies on a bed, she screams in pain.

A MIDWIFE kneels at the foot of the bed.

A MIDDLE AGED WOMAN clutches the Woman's hand. She tries to reassure and comfort her.

WOMAN (V.O.)
Since my husband was out the
picture, my friend Anna was by my
side.

The Woman screams loudly.

ANNA'S hand is being crushed.

Out slides a baby, it is caught by the Midwife.

The room falls silent. We wait for a cry, it doesn't arrive.

The baby is rushed out the room.

The Woman begins to cry, she attempts to climb out the bed.

Nurses grab hold of her, they try to prevent her from getting up.

INT. SPECIAL CARE BABY UNIT (SCBU) - NIGHT

We see the baby. It lies in an incubator. A tube stuck up it's nose.

The Woman, hovers over intently.

WOMAN (V.O.)
The doctor said he had
Encephalomyelitis. Brain damage
too.

INT. HOUSE/LIVING ROOM - DAY

We see the Woman, she holds her baby in her arms. A ventilator is connected to the little one via a tracheotomy.

She speaks to a MAN IN A SUIT.

WOMAN (V.O.)
I had to get back to work.
(beat)
(MORE)

WOMAN (V.O.) (CONT'D)
But there was no way a
stranger was looking
after my boy.

INT. ANNA'S HOUSE/KITCHEN - NIGHT

We see Anna and the Woman sitting at a kitchen table drinking
cups of tea.

The Baby now a toddler, 5, sits close by in a push chair.

WOMAN
I'm getting there.

ANNA
That is a good start.

Anna grabs the Woman's hand.

WOMAN
I am going back to work.

She has a swig of tea.

WOMAN (CONT'D)
Will you look after Leo for me?

Anna sighs.

ANNA
I don't know Gael, Michael works
long hours.

GAEL
I would love to stay at home but I
just can't afford too.

Anna takes a sip of tea.

ANNA
Okay sweetheart, I'll ask Michael.

They embrace over the table.

Suddenly in walks, a YOUNG BOY, 4.

ANNA (CONT'D)
Ah darling, what you doing out of
bed?

YOUNG BOY
Monsters.

ANNA
Ah sweetheart, come here!

The Young Boy walks over.

He is swooped up and cuddled my his mum.

ANNA (CONT'D)

There's no such thing as monsters.

Gael looks on.

GAEL (V.O.)

Anna was a nurse, she gave up her license and devoted her time to her son and her husband.

INT. POLICE STATION/CORRIDOR - DAY

GAEL (V.O.)

I returned to work.

We see Gael, she sweeps the floor. Putting the brush down, she starts to clean the windows.

Suddenly a hand reaches out for her shoulder, it grabs her.

Gael jumps, turning around she sees a POLICE DETECTIVE, he smiles at her before giving her a hug.

GAEL

Jesus! Michael you made me jump!

MICHAEL

Sorry Gael.

He pulls away.

MICHAEL (CONT'D)

How are you?

GAEL

I'm alright.

MICHAEL

And little Leo?

GAEL

He's okay, he's at school.

MICHAEL

My god, how old is he?

GAEL

Seventeen.

MICHAEL

Crikey, time flies doesn't it?

GAEL
Yeah, too quick.

Michael smiles and laughs.

MICHAEL
Well, it's good to see you again.

He pecks her on the cheek and walks away.

Gael returns to her duties.

INT. PUB - NIGHT

We see Anna and Gael. They sit at a table sipping from wine glasses. Behind them sits Leo.

The QUIZ MASTER calls out questions.

QUIZ MASTER
What is the capital of Iran?

The two women talk amongst themselves.

ANNA
Persia!

GAEL
No that it's old name.
Tehran's the capital.

ANNA
So Tehran?

GAEL
Yeah.

Anna writes down the answer.

INT. PUB - LATER

The Quiz Master announces the winners.

QUIZ MASTER
In third place we have The Smiths.

A round of applause.

QUIZ MASTER (CONT'D)
In second place is the somewhat
modest We are the Winners.

Laughs and applause.

QUIZ MASTER (CONT'D)
And coming first is Leo's Angels!

Anna and Gael high five. They both turn around and congratulate Leo. He doesn't move.

At another table are two lads, one head shaven and the other one has neat hair, they talk to each other.

We watch Anna and Gael talking to each other.

SHAVEN LAD (O.S.)
Wonder if he gave them the
answers!?

They snigger.

Gael's ears prick up.

NEAT LAD (O.S.)
More like spazzes angels.

Gael takes a look over at the lads.

GAEL
Just going to the toilet Anna.

ANNA
Okay.

She gets to her feet, glass of wine in hand. Gael pats Leo on the leg.

GAEL
Back in a minute mate.

She walks past the Lads. They look up at her.

The drink falls onto one of their laps.

He stands up quickly.

NEAT LAD
Fucking hell!

He stands up, a nice big wet patch on his jeans.

GAEL
Oh sorry.

The Lad rushes over to the toilets.

Gael winks at the other Lad before heading to the toilets.

INT. OUTSIDE TOILETS - NIGHT

The Gent's and the Women's are opposite each other.

The Neat Lad walks out at the same time as Gael.

GAEL
Sorry about that.

She points at his crotch.

He ignores her.

GAEL (CONT'D)
And this.

Gael punches him in the genitals causing him to crumble over.

Next thing we know he's pinned up against the wall.

GAEL (CONT'D)
If you want to talk about my son
make sure I can't hear you.

He drops to his knees.

INT. PUB - NIGHT

The brakes are taken off Leo's wheelchair.

GAEL
Ready to go Anna?

Anna drinks the last of her wine. She gets up and the trio leave.

The other Lad goes in search for his mate.

EXT. SEA FRONT - DAY

We see Gael pushing Leo along the seafront.

The sun shines on the clear water.

GAEL (V.O.)
Leo liked the beach. The air was
good for his chest.

INT. OFFICE - DAY

Gael sits opposite Michael. His office wide and spacious.

GAEL
Why!?

MICHAEL
I wish I could help, I really do
Gael.

He shuffles pieces of paper about.

MICHAEL (CONT'D)

Several members of staff have been giving redundancies. You're not the only one.

GAEL

Michael. Please, without the money, how am I going to be able to look after Leo?

MICHAEL

Like I said, I wish I could help.

Gael gets to her feet and heads for the door.

MICHAEL (CONT'D)

I'll send you a good reference.

Gael leaves the office.

INT. HOSPITAL ROOM - DAY

Gael sits at the bedside of Anna.

Her head now bald.

GAEL (V.O.)

Anna got diagnosed with breast cancer. So she had to stop looking after Leo.

EXT. OUTSIDE COUNCIL HOUSE - DAY

Removal men lift objects out of a van. They carry it to the council house.

Gael watches on, Leo by her side.

INT. COUNCIL HOUSE/LOUNGE - DAY

A television projects a children's program.

Gael is perched on a sofa arm. She feeds Leo food from a bowl.

GAEL (V.O.)

After I lost my job, money wasn't good. The council rehomed us, to an affordable area.

EXT. OUTSIDE COUNCIL HOUSE - DAY

Leo sits outside the front door.

Gael appears a few moments later. She locks the door, then grabs hold of the wheelchair handles and begins to walk down the path.

GAEL

Okay mate, let's go to the shops.

EXT. STREETS - DAY

The two move silently along the street. Council houses line the road. The houses look a bit worse for wear. We see a person smoking a cigarette. He stares as they move on by.

They are coming up to the end of the street.

In the not far off distance we can see a group of youths. They smoke and take sips from cans of beer.

Gael and Leo approach the youths.

The group don't move but stare instead.

GAEL

Excuse us lads.

The youths stay where they are.

GAEL (CONT'D)

Can we just get past?

They remain on the street.

GAEL (CONT'D)

(to Leo)

Going off road kid.

Leo is pushed down the curb.

The youths watch on as Gael and Leo get back on the path.

INT. COUNCIL HOUSE/BEDROOM - DAY

Leo is being lifted out of bed by a manual hoist. Gael moves the hoist into position and lowers him into his wheelchair.

EXT. OUTSIDE COUNCIL HOUSE - DAY

Gael and Leo move down the path and onto the street.

EXT. STREETS - DAY

They move down the street and turn a corner.

A crash.

Leo and a YOUTH have just collided.

GAEL
I'm so sorry!

The Youth looks at her, then carries on walking.

YOUTH
(under his breath)
Fucking spastic.

Gael has heard this; she turns around but decides to keep quiet. She carries on pushing her son.

EXT. OUTSIDE COUNCIL HOUSE - NIGHT

Gael and Leo are heading back home.

On the opposite side of the street, a house party is in full swing. We hear the loud thump of a baseline coming from the house.

Youths can be seen smoking and drinking outside the house. Others are inside partying.

A TALL YOUTH walks outside the house and strikes up a conversation.

Gael opens the front gate and pushes Leo up the path.

TALL YOUTH (O.S.)
Spastic lover!

Gael turns around and looks over.

GAEL
Excuse me?

The Youth smiles.

TALL YOUTH
Spastic lover!

They laugh.

GAEL
Sorry but who's a spastic lover?

TALL YOUTH
You! You stupid fucking cunt!

Gael bends down and puts the brakes on the wheelchair. She turns around and heads to the gate.

GAEL

Come over here and say that.

The Youths lets out a round of Ooohs.

The Tall Youth, smile on his face, starts to walk over to Gael.

He stands in front of her, smiling.

Gael doesn't look concerned.

TALL YOUTH

You stupid fucking cu...

He can't finish his insult.

Gael has landed a fierce strike to his stomach.

He stoops in pain; his head is smacked on the gate. The Tall Youth falls to the floor.

Next thing we know, the Youth's arm is being repeatedly crushed by the gate.

He screams out in pain.

Gael stops the beating and climbs on top of him. She grabs his hair.

GAEL

You can say what you want about me
but never ever say anything about
my boy. You understand?

A fist connects to his face.

Gael gets up leaving the Youth in a bloody mess.

Leo and Gael go inside.

The Youths look over, they appear surprised.

INT. COUNCIL HOUSE/LOUNGE - NIGHT

We see Gael lying in bed; she stares up at the ceiling in the pitch black. Eyes wide open. Next to her, on a cabinet, is a baby monitor. We hear snoring.

Suddenly a loud bang.

Gael sits bolt upright; she looks around and gets out of bed.

INT. COUNCIL HOUSE/HALLWAY - NIGHT

It's pitch black in the hallway.

A light is flicked on.

We see Gael walking down the hallway. She approaches the front door. Gael looks out, no one is outside.

She opens the front door.

EXT. FRONT GARDEN - NIGHT

Gael steps out into the night.

The area is silent and still.

She turns around to see the wall is covered in paint.

Sighing she goes back inside.

EXT. FRONT GARDEN - DAY

Gael stands outside scrapping paint off the wall.

Leo sits next to her.

A YOUTH ON A BIKE cycles past, he glares at her.

She stares back as he continues on down the street.

GAEL (V.O.)

We weren't going to give up that
easy.

EXT. COUNCIL HOUSE/FRONT GARDEN - DAY

A group of youths congregate outside of a small house.

Some sit on a wall, others can be seen resting on bikes or standing up.

They listen to the Tall Youth, his face bruised from last night's spat.

TALL YOUTH

This bloke goes in a shop and he
say's to the bloke at the counter,
Alright mate, can I use your bog?
The man at the counter says yeah.

Some youths start whispering.

TALL YOUTH (CONT'D)

Oi, shut the fuck up I'm telling a
joke.

They start listening.

TALL YOUTH (CONT'D)

So he goes in the bog has a slash
but sees this hole in the wall.
Dunno why but he puts his dick in
it. The bloke loves it.

YOUTH ON BIKE

Why?

TALL YOUTH

He's getting his rocks off, you
thick cunt.

The lad shuts up.

TALL YOUTH (CONT'D)

So he's fucking loving it. He
leaves but he comes back the day
after.
Goes in the bog, and sticks his
cock in the hole again. He's
fucking loving it.

A Youth with brown hair and glasses walks into the garden.

TALL YOUTH (CONT'D)

(to Youth with glasses)
Alright mate.

YOUTH WITH GLASSES takes a seat.

TALL YOUTH (CONT'D)

So this blokes gagging for it now.
He goes back to the bog again,
sticks his dick in the hole but
this time he's in pain. So he pulls
his cock out and it's pissing
blood. He goes to the shopkeeper
and says "That hole nearly ripped
my fucking dick off mate".

The Tall Youth laughs.

TALL YOUTH (CONT'D)

The shopkeeper says "oh sorry mate,
must have put the Rottweiler in the
wrong way round!".

The listening youths laugh, although not entirely
convincingly.

YOUTH ON WALL

Was it a pet shop Danny?

DANNY (TALL YOUTH)
I don't fucking know. It's just a
fucking joke.

STANDING YOUTH
Reminds me of when I fucked your
mum.

They all laugh.

DANNY
Fuck you Brad.

He laughs.

DANNY (CONT'D)
Your mum ain't stopped calling me.
She's got a nice cunt but that's
all mate.

YOUTH WITH GLASSES
(to Brad)
I prefer your sister.

They all fall silent and stare at him.

YOUTH WITH GLASSES (CONT'D)
So we going up town tonight?

BRAD
Na town's fucking shit now.
Thinking about seeing your mum
instead.

Youth With Glasses stands up and gets in Brad's face. He's
pulled back down again.

DANNY
Look who's getting fucking brave!

EXT. OUTSIDE COUNCIL HOUSE - DAY

We see the front door opening and out comes Gael and Leo.

She closes the door behind her.

Gael checks her coat pockets.

GAEL
Forgot my purse mate! Be back in a
minute.

Stroking his hair, Gael nips back inside.

EXT. COUNCIL HOUSE/FRONT GARDEN - DAY

YOUTH ON WALL
So what we gonna do?

C/U of Danny.

DANNY'S P.O.V - HE STARES AT LEO SITTING ALL ALONE ON THE GARDEN PATH.

BACK TO SCENE.

DANNY
I've got an idea.

Danny stands up and walks out onto the street.

His mates look at each other before following him.

INT. COUNCIL HOUSE/KITCHEN - DAY

Gael walks around the kitchen carefully looking for her purse. She picks it up off the kitchen surface and heads for outside.

GAEL
Always in the last place you look!

EXT. OUTSIDE COUNCIL HOUSE - DAY

Leo is no longer there.

Gael steps outside, she looks around in panic.

GAEL
Oh my god!

She looks up and down the street.

GAEL (CONT'D)
Leo!

Gael runs out onto the streets.

EXT. STREETS - DAY

She runs down the street in floods of tears.

GAEL
Leo!

EXT. PARK - DAY

We see Leo; he is being pushed along by Danny.

Brad, Youth With Glasses and some of the other youths follow him.

YOUTH WITH GLASSES

Danny, mate, are you sure this is a good idea?

DANNY

Yeah.

He taps Leo on the shoulder.

DANNY (CONT'D)

We're just going for a walk aren't we buddy?

Leo remains content.

EXT. STREETS - DAY

They carry on walking.

The group then take a left and down a hill towards a canal.

EXT. CANAL - DAY

BRAD

You're not a fucking pussy are 'ya?

YOUTH WITH GLASSES

No mate but we're gonna get in trouble.

Danny turns around and stares at Youth With Glasses.

DANNY

Shut the fuck up, we're just fucking about. Don't get all fucking serious. You wanted to hang with us didn't you? We're just having a bit of fucking fun!

A TRAMP, forties, walks up to the group of youths.

TRAMP

You lads okay?

BRAD

Yeah we're cool mate.

The Tramp looks down at Leo.

TRAMP

(to Danny)

Is he your brother?

DANNY

Yeah.

TRAMP

You know what you're doing?

DANNY

Course I fucking do! Just fuck off
you smelly cunt, go back to your
fucking box.

The Tramp stares at the group for a moment.

TRAMP

Stay safe lads.

He walks off up the hill.

Danny starts pushing Leo again.

Youth With Glasses jumps in front of them.

YOUTH WITH GLASSES

We've gone too far now Danny!

DANNY

Get the fuck out the way.

YOUTH WITH GLASSES

Stop now, or...

DANNY

What?

YOUTH WITH GLASSES

I'm going to fucking knock you out!

Danny laughs; let's go of Leo and walks over to the brave youth. They stare for a moment before Danny smacks Youth With Glasses in the stomach.

He crumbles to the floor.

DANNY

What were you gonna do?

Danny turns around but the youth is back up. He grabs hold of his waist. They tussle, Youth With Glasses is swung around, his arm connects with Leo's pipe. The two youths continue to fight.

Meanwhile Leo begins to shake slightly, his movement becomes more violent.

YOUTH ON BIKE

What's he fucking doing?

He points to Leo.

Brad looks down.

BRAD
Shit. Danny!

He continues to fight.

BRAD (CONT'D)
Danny!

Danny is still giving the youth a pasting.

Brad runs over and breaks up the fight, he turns Danny around.

BRAD (CONT'D)
What's fucking happening?

Danny runs over.

DANNY
I don't know!

BRAD
Danny!

The ventilator alarms.

DANNY
Fuck, I don't fucking know!

YOUTH ON BIKE
He's a spastic, he's probably
having a spaz attack.

Youth With Glasses is getting up, face bloodied, he looks on with horror.

DANNY
Why's he fucking beeping?

He looks at Brad and the Youth On A Bike.

BRAD
(to Danny)
I don't fucking know!

DANNY
(to Youth On A Bike)
Chris?

CHRIS (YOUTH ON A BIKE)
I'm fucking out of here.

He turns around and quickly leaves the area.

Leo is turning a shade of blue.

Danny and Brad look at each other before making a run for it.

Youth With Glasses rushes over to Leo. Panic stricken he also leaves the area.

Leo shakes violently, on his own.

EXT. STREETS - NIGHT (DUSK)

We see the Youth With Glasses running down the street, tears fall from his red face. Turning a corner he runs up a garden path and enters the house.

INT. HOUSE - NIGHT (DUSK)

The youth runs in and sits down at a kitchen table.

He cries hard.

We hear footsteps, Michael walks into the kitchen.

MICHAEL

Ray, what's wrong?

He doesn't reply.

Michael sits down next to him.

MICHAEL (CONT'D)

Ray, talk to me.

Ray tries to explain but he cannot speak through the tears.

MICHAEL (CONT'D)

Calm down.

Ray continues to cry hysterically.

MICHAEL (CONT'D)

Ray!

Michael grabs hold of Ray.

MICHAEL (CONT'D)

Ray, talk to me!

Ray leans on Michael's shoulder.

RAY

He's dead!

Michael looks shocked, he pushes him away.

MICHAEL

Who's dead?

Ray cries hysterically.

MICHAEL (CONT'D)
Who's dead?!

No response.

MICHAEL (CONT'D)
(shouting)
For god sake Ray! Answer me!

RAY
Leo!

Michael looks shocked.

MICHAEL
Leo! How?

RAY
We, we...

MICHAEL
What!

RAY
We killed him!

Michael turns a shade of grey. He grabs hold of his son.

MICHAEL
What your telling me is very
serious, you understand?

Ray nods his head.

MICHAEL (CONT'D)
Call your mates, get them here now.

Michael embraces with Ray.

Ray keeps on crying.

MICHAEL (CONT'D)
It's okay, your old man will fix
it.

INT. CHURCH - DAY

A group of men carry a coffin inside.

We can see a gathering of about two dozen. Amongst them we
can see Gael, Anna, Michael and Ray.

Gael cries, Anna offers support.

Ray looks over at the grieving mother. He attempts to get to his feet but he's pulled back down by his father.

Michael shakes his head and they both turn back.

INT. COUNCIL HOUSE/LOUNGE - NIGHT

We see Gael packing items away. She leaves the living room, switching the light off as she goes.

INT. COUNCIL HOUSE/HALLWAY - NIGHT

Gael walks up the hallway, switching lights off as she goes.

INT. COUNCIL HOUSE/LEO'S BEDROOM - NIGHT

Gael looks inside.

The room appears rather bare.

She sighs and closes the door.

INT. COUNCIL HOUSE/GAEL'S BEDROOM - NIGHT

Gael climbs into bed. Leaning over she switches the baby monitor on. Rolling back over she stares at the ceiling.

DISSOLVE TO:

INT. COUNCIL HOUSE/GAEL'S BEDROOM - DAY

Gael is still looking up at the ceiling. Her eyes red and puffy. She sits up and gets out of bed.

INT. COUNCIL HOUSE/LOUNGE - DAY

Gael sits on the sofa watching a children's program. A bowl of cereal on her lap.

We suddenly hear the sound of knocking.

Gael doesn't move.

The knocking persists.

Gael gets to her feet.

INT. COUNCIL HOUSE/HALLWAY - DAY

She opens the door.

The Tramp is standing on the doorstep.

GAEL

Yes?

TRAMP

Are you Gael?

GAEL

Yes.

TRAMP

I'm sorry about your son.

GAEL

Thanks.

They stare at each other.

TRAMP

Can I come in?

GAEL

No, sorry.

The door starts to shut.

The Tramp places his foot inside.

TRAMP

Please.

Gael pulls hard on the door.

TRAMP (CONT'D)

I've got information about your son's death.

Gael opens the door and stares at him.

He steps inside; the door is closed behind him.

INT. COUNCIL HOUSE/KITCHEN - DAY

The Tramp sits down at the kitchen table.

Gael stares at him.

He smiles.

TRAMP

Could I be cheeky and have a cup of tea?

The kettle is flicked on.

Gael sits down opposite him.

TRAMP (CONT'D)
Nice house you got here.

GAEL
Well?

TRAMP
What?

GAEL
You said you have information about
my son.

TRAMP
I do.

Gael gets back up and fills a mug with tea. She hands it
over.

TRAMP (CONT'D)
Thanks.

He takes a sip.

TRAMP (CONT'D)
You don't deserve any of this.

GAEL
Who are you?

TRAMP
Local nobody.

He takes another sip.

The Tramp delves into his pocket. Rummaging around he pulls
out several photos. He throws them on the table.

Gael swoops down and glares at them.

We see pictures of the incident. They are thrown back down.

Tears fill Gael's eyes.

The Tramp lifts up a photo.

We see a picture of Chris.

TRAMP (CONT'D)
Christopher Gersh.

He points to his face.

TRAMP (CONT'D)
Eighteen, deals drugs.

He picks up another photo.

TRAMP (CONT'D)
Brad Hutchison.

He points to his face.

TRAMP (CONT'D)
Eighteen, convicted young offender.

The Tramp picks up another photo.

TRAMP (CONT'D)
Danny Blair.

He points to his face.

TRAMP (CONT'D)
Twenty, local tough nut, their
leader.

A smile spreads across his face.

TRAMP (CONT'D)
You've already had a tussle with
him though haven't you?

Gael looks surprised at this comment.

TRAMP (CONT'D)
Don't know where Danny and Brad
live, sorry.

He picks up another photo.

We cannot see this kids face.

TRAMP (CONT'D)
Dunno who he is, seems like a good
kid.

GAEL
Good kid?

TRAMP
Yeah, stuck up for Leo.

The photos are pocketed.

TRAMP (CONT'D)
I'll know where they live by
tomorrow.

He gets to his feet and leaves the kitchen.

Gael gets up and follows him.

INT. COUNCIL HOUSE/HALLWAY - DAY

The Tramp opens the front door.

GAEL

Wait!

He turns around.

GAEL (CONT'D)

How do you know all this?

TRAMP

It pays to watch.

The Tramp walks down the path.

He looks back.

TRAMP (CONT'D)

Meet me at The Arms, tomorrow,
eight thirty.

He carries on walking.

Gael watches the Tramp walk away.

EXT. PRISION COURTYARD - DAY

Gael stands against a fence.

The group of inmates is even bigger now.

INMATE

What did you do?

INT. PUB - NIGHT

We see a full pub, lots of people are milling about.

The door opens and in walks Gael. She passes through the masses and heads to the bar. Leaning on the bar she looks around for the Tramp.

Suddenly she is tapped on the shoulder.

Turning around we see the Tramp.

TRAMP

Follow me.

The Tramp walks through the crowd, Gael follows him.

They take a seat in the corner.

TRAMP (CONT'D)
I found the addresses.

He looks over his shoulder.

TRAMP (CONT'D)
There's an alleyway next to the
pub, search the walls for...
(He pulls out a piece of
chalk)
...This coloured writing.

The Tramp gets up; he starts to walk away, he stops and looks behind him.

Gael has hold of his coat sleeve.

GAEL
Why are you doing this?

TRAMP
Because I know its the right thing
to do.

He pulls a parcel out of his coat pocket and places it on the table.

TRAMP (CONT'D)
Open this when you go home.

Gael looks down at it.

Looking back up the Tramp has disappeared.

INT. COUNCIL HOUSE/KITCHEN - NIGHT

Gael sits at the kitchen table, parcel firmly in her grips.
She sighs before ripping the parcel open.

We see a small cardboard box, the lid is removed.

Gael looks inside in ore.

INT. COUNCIL HOUSE/LOUNGE - NIGHT

We see Gael sitting on the sofa in the dark.

The television the only light source.

On her lap is the cardboard box.

On the television is Gael and the late Leo. She's feeding him.

A new image, this time we see a young Leo and a young Ray on a beach.

Michael and Anna flick onto to the screen.

EXT. HOSPITAL ENTRANCE - DAY

Gael walks inside the hospital, she holds a bunch of flowers.

INT. ONCOLOGY WARD - DAY

Gael lines up in a queue.

Moving to the front, she speaks to a receptionist.

GAEL

Here to see Anna Collins.

Gael is directed to Anna's cubicle.

INT. ANNA'S CUBICLE - DAY

We see Gael sitting at Anna's bedside.

ANNA

So the radiotherapy is going well.

GAEL

Good.

ANNA

How you coping?

GAEL

Urm, it's tough. But let's not talk about me.

ANNA

Gael, I'm here for you, don't worry about me.

GAEL

But you're the one...

(she coughs)

...Seen Michael or Ray recently?

ANNA

No, bless them, they've been very busy.

Gael is looking down at the floor.

ANNA (CONT'D)

Oh Gael, I'm so sorry.

She grabs her hand.

GAEL
Anna, there is something I want to do.

She looks up.

GAEL (CONT'D)
But I don't know if it's right.

ANNA
Only you can say if it's right.

GAEL
What if it means making others unhappy?

ANNA
In times like these you must only think about what makes you happy, not others.

They embrace.

INT. BEDROOM - NIGHT

We come into a teenage boy's bedroom.

Ray lays face first on the bed.

A knock on the door.

In walks Michael, he looks at his son concerned. He walks over and sits on the foot of the bed. He strokes his sons back.

MICHAEL
I've managed to get the prints erased.

Ray stays still.

MICHAEL (CONT'D)
That's good news right?

RAY
No.

MICHAEL
What do you mean no?

Ray gets up and faces his farther.

RAY
We killed an innocent person dad.

MICHAEL
 (quietly)
 Shut up.

RAY
 Danny might not give a fuck but I
 do!

MICHAEL
 (quietly)
 Ray.

RAY
 What? He was a defenceless person.

Ray is getting more and more frustrated.

RAY (CONT'D)
 I have to deal with this for the
 rest of my life!

Michael slaps Ray across the face.

MICHAEL
 You have to deal with it? What
 about me? My sons a fucking
 murderer! For the rest of my life I
 will have to be always looking over
 my shoulder, because one slip up
 and I will go to prison. Do you
 want that? Do you want your dad to
 go to fucking prison and be fucking
public enemy number one?!

Fuming he stands up and walks out the room.

MICHAEL (O.S.) (CONT'D)
 Now put a fucking smile on your
 face, we're going to see your mum.

Ray slowly gets up and leaves the room.

INT. COUNCIL HOUSE/LOUNGE - NIGHT

Gael sits in the darkness of the lounge. Cardboard box on her
 lap and note in her hand.

C/U of the note; it reads "If you need me, just look".

EXT. CANAL - NIGHT

Gael paces up and down the dark path, cardboard box in hand.

Out of the darkness appears the Tramp.

TRAMP

Gael.

GAEL

How do you explain this?

She opens the box and pulls out a gun.

TRAMP

It's a M1911 semi-automatic pistol,
used mainly in the states.

GAEL

Okay but why have you given me
this?

TRAMP

So you can do the right thing.

GAEL

I can't.

TRAMP

Gael they killed your son. They
didn't give a fuck about you or
him.

Gael turns around.

The Tramp moves behind her.

GAEL

Why can't you do it?

TRAMP

Because your Leo's mum.

Gael turns to face him.

GAEL

What are you?

TRAMP

Nothing but a vigilante. I try to
help those that need help. I'm
trying to help you.

A moments silence.

TRAMP (CONT'D)

The world is blind to so much it's
time they see.

He walks away.

TRAMP (CONT'D)
Check the wall.
(sighs)
For Leo.

The Tramp disappears into the night.

Gael is left staring at the gun.

EXT. SEA FRONT - NIGHT (DUSK)

Gael sits on a bench looking out at the sea.

The breeze gently moves her hair.

The sun shines magnificently on the sea.

She looks to her left and we see Leo. Gael jumps at the sight. She blinks her eyes and looks again.

It's not Leo, We now see a MAN IN A WHEELCHAIR. He stares into the distance, he sighs, takes of his brakes and wheels away.

Gael gets up and walks out of sight.

EXT. ALLEY - NIGHT

Gael searches the walls through the graffiti and doodles. She stops as she spots the addresses. Sighing she scribbles the information down on the cardboard box.

INT. HOSPITAL WARD - NIGHT

We see Michael and Ray walking down a corridor.

EXT. OUTSIDE BLOCK OF FLATS - NIGHT

Rain is coming down hard.

We see Gael staring up at the flats. She heads to the entrance and goes inside.

INT. ENTRANCE - NIGHT

A small entrance. Lifts and a staircase.

Gael presses up on the lift, It opens and Gael steps in.

INT. LIFT - NIGHT

Gael stands in the lift patiently ascending.

The lift stops and in walks Chris.

Gael quickly flicks her hood up.

CHRIS
(into phone)
Yeah mate, yeah, ten grams.

She watches him carefully.

CHRIS (CONT'D)
(into phone)
Okay I'm just coming up.

The lift reaches the designated floor.

Chris steps out as does Gael.

INT. CORRIDOR - NIGHT

In the distance we see a YOUTH, he holds a parcel.

Gael knocks on a door.

CHRIS (O.S.)
Safe Mate.

The door opens and Gael is greeted by an ELDERLY MAN.

ELDERLY MAN
You're not Sharon!

Chris and the Youth continue to talk down the corridor.

DEALING YOUTH
Give us the money.

CHRIS
Alright give me a fucking minute!

Gael glances over.

The Youths exchange money and Chris enters a room.

GAEL
Sorry wrong room.

She walks away and heads towards Chris's flat room.

INT. OUTSIDE CHRIS'S ROOM - NIGHT

She knocks and waits.

The door clicks open.

Chris appears.

Gael
Hi I overheard about some drugs, I
really need a fix.

Chris
Fuck off.

He turns around.

We hear the cock of a gun.

Gael
Get inside.

They go inside.

INT. INSIDE CHRIS'S ROOM - NIGHT

Drugs are spread around the room. Bongs, packs of weed, boxes
of ecstasy and already cooked heroine.

Chris
Okay fucking chill, you want some
gear?

He's kicked to his knees. A syringe is stabbed into his neck.
liquid is injected into his body.

Gael stabs another three into his neck.

Chris starts to shake, vomit foaming from his mouth.

Gael lets him fall to the floor before darting out the room.

INT. CORRIDOR - NIGHT

She runs down the corridor and knocks on a door viciously.

A WOMEN opens the door.

Gael
There's a lad down there, he looks
really sick, we need get an
ambulance.

The Women rushes down the corridor whilst Gael quickly
disappears into the lift.

INT. ANNA'S CUBICLE - NIGHT

Ray sits at Anna's bedside whilst Michael stands at the foot
of the bed.

Ray
Exam went well.

ANNA

Ah well done sweetheart.

We hear a vibration; Michael delves into his pocket and glances at his phone.

MICHAEL

One moment darling.

He turns around and answers his phone.

MICHAEL (CONT'D)

(into phone)

Yeah.

He listens.

MICHAEL (CONT'D)

(into phone)

What!?

Still listening.

MICHAEL (CONT'D)

(into phone)

When?

He glances over his shoulder.

MICHAEL (CONT'D)

(into phone)

Yeah I'll be straight there.

Shutting off the phone he turns around, all smiles.

MICHAEL (CONT'D)

We've got to go darling.

(beat)

It's work.

ANNA

Oh okay sweetheart.

Ray gets up.

Michael pecks his wife on the lips.

ANNA (CONT'D)

You stay safe now.

INT. MURDER SCENE - NIGHT

We are back in the flat.

Chris lays face down on the floor.

Michael stands next to a POLICE DETECTIVE.

POLICE DETECTIVE
Kids got enough in him to feed
about four smack heads.

MICHAEL
So we're just looking at an
overdose?

POLICE DETECTIVE
No, there's bruising to the legs,
suggests he was assaulted.

MICHAEL
Got any prints?

POLICE DETECTIVE
Yeah they are being taken down to
the van.

EXT. OUTSIDE BLOCK OF FLATS - NIGHT

We see a FORENSIC OFFICER carrying a bag of evidence. He opens the van door. Suddenly his head is smashed against the door. He falls to the floor, unconscious.

The Tramp appears, his hands gloved up. Looking around for witnesses he grabs the evidence bag and walks away from the crime scene.

EXT. ALLEY - NIGHT

Gael crosses the address off the wall. She begins to study the wall again. Spotting the address she scribbles it down on her hand.

INT. COUNCIL HOUSE/KITCHEN - DAY

Gael fills a bowl with cornflakes, adds milk and then walks to the living room.

INT. COUNCIL HOUSE/LOUNGE - TRACKING

Sitting down on the sofa, she flicks the television on.

Adverts.

She tucks into her cereal. We closely examine her clothes they are still wet from last night. Hair is scruffy and eyes are bloodshot.

The news comes on.

NEWS REPORTER (V.O.)
Good Morning.

Leaning back on the sofa Gael closes her eyes.

NEWS REPORTER (V.O.) (CONT'D)
Eighteen year old Christopher Gersh
was found dead last night after a
suspected drug overdose.

Gael opens her eyes and stares at the screen.

NEWS REPORTER (V.O.) (CONT'D)
A Police Officer at the scene said
they are not ruling out foul play.

A knock on the door.

Gael gets to her feet and heads to the front door.

INT. COUNCIL HOUSE/HALLWAY - TRACKING

The door is opened and in walks the Tramp carrying the
evidence bag.

NEWS REPORTER (V.O.) (O.S)
Evidence was also stolen from the
crime scene.

TRAMP
You got a fireplace?

Before Gael can answer, the Tramp is in the living room
throwing evidence in the burner.

He sets it a light, the evidence is going up in smoke.

The Tramp walks past Gael.

TRAMP (CONT'D)
Well done.

He points at the writing on her hand.

TRAMP (CONT'D)
Good luck.

Opening the door the Tramp leaves.

EXT. GRAVEYARD - DAY

A VICAR reads a passage from the bible.

Mourners stand next to the grave amongst them we can see
Michael, Danny, Brad and Ray.

The Vicar finishes the ceremony and the attendees leave.

Michael and the youths walk side by side.

INT. HOUSE/KITCHEN - DAY

The lads all sit down at the table.

Michael stands in front of them, hands on hips.

MICHAEL
Was Chris depressed?

DANNY
Why?

MICHAEL
Might explain the overdose.

BRAD
Na, Chris weren't no fucking pussy.

MICHAEL
You don't have to be a pussy to be depressed Brad.

DANNY
Chris was just a fucking smack head.

BRAD
Yeah took fucking stupid amounts.

MICHAEL
He had four pricks in his neck.

BRAD
That's fucking weird.

MICHAEL
Whys that fucking weird?

BRAD
Well he jacked up in his arm.

RAY
He got murdered.

DANNY
Shut the fuck up Ray.

MICHAEL
Yeah shut the fuck up Ray.

RAY
Are you fucking blind Dad?

BRAD
Show your Dad some fucking respect.

RAY
Fuck off Brad!

Ray stands up.

RAY (CONT'D)
If it weren't fucking murder then
why can't you find the evidence?

MICHAEL
It got stolen.

RAY
Who would steal evidence?

MICHAEL
Probably some kid or maybe someone
lost it.

RAY
No, someone's trying to hide
something.

DANNY
You watch too many fucking films
mate!

Ray walks out the room, he glances back briefly.

DANNY (CONT'D)
He's fucking paranoid!

MICHAEL
Ray might be onto something.

DANNY
You don't fucking believe that
shit!

BRAD
Dan, show some fucking respect man.

Danny glares at him.

MICHAEL
Just to be safe, don't go out
tonight lads.

BRAD
I'm meeting my girl tonight.

MICHAEL
Brad, be in before it gets dark.

DANNY
It'll be an early night; she won't
be able to find his fucking dick.

BRAD

Piss off.

They laugh.

MICHAEL

Brad, I'm not asking you as your mate's dad, I'm telling you as a police officer.

BRAD

Sure.

MICHAEL

Good lad.

INT. ANNA'S CUBICLE - DAY

We see Gael and Anna.

GAEL

How are they?

ANNA

They are fine. Ray passed his exam.

GAEL

Oh good.

ANNA

Yeah he gets his brains from Michael.

GAEL

How's Michael?

ANNA

Oh very busy.

GAEL

How so?

ANNA

He had to rush off the other night, work.

Gael raises her eyebrows.

GAEL

What, what for?

ANNA

I stay out of that. Bless him he does work hard.

Gael plays with her hands.

ANNA (CONT'D)

What's that on your hand love?

She points to the writing.

Gael quickly hides her hand.

GAEL

Oh just a job.

ANNA

Ah sweetheart, well done. What is it?

GAEL

Just as a cleaner.

ANNA

I'm so proud of you!

GAEL

I haven't got the job yet.

ANNA

I'm glad you're moving on with life.

Gael smiles. She reaches into her bag and pulls out a bouquet of flowers.

Anna looks delighted as they are placed into her arms.

ANNA (CONT'D)

Oh Gael, what are these for?

GAEL

Just for being here.

They hug.

INT. COUNCIL HOUSE/HALLWAY - NIGHT

Gael stands in the hallway putting a coat on. Bending down she picks the gun up out of the cardboard box. She conceals the fire arm in her coat pocket. Gael then walks to the front door and leaves the house.

EXT. OUTSIDE CINEMA - NIGHT

Brad and a GIRL walk past a group of people, they hold hands.

EXT. OUTSIDE A COUNCIL HOUSE - NIGHT

Gael stands in front of a door. She knocks.

We wait several moments, the door opens.

In the doorway stands a MIDDLE AGED WOMAN.

MIDDLE AGED WOMAN
Hello.

GAEL
Hi.

They stand staring.

GAEL (CONT'D)
Sorry I'm Bradley's English
teacher.

MIDDLE AGED WOMAN
Okay.

GAEL
He forgot his English work.
(beat)
Is he in?

MIDDLE AGED WOMAN
No he's out.

GAEL
Okay not to worry.

Gael walks away.

EXT. STREET - NIGHT

Gael looks disappointed. She walks down the street and into a park.

EXT. PARK - NIGHT

Brad sits on a bench, the Girl next to him.

BRAD
Did you have a good night?

GIRL
Yeah was lovely.

BRAD
Sweet.

He leans and kisses her on the lips. They start to make out.

The Girl drops to her knees and begins to rummage around in his trousers.

He closes his eyes and takes a deep breath.

Gael steps into view, she stands behind the Girl. Pulling out the gun, she aims at Brad's head. She then stamps down on the Girl's foot causing her to bite down hard on his penis. Brad opens his eyes, screaming in agony he stares straight down the barrel.

We pull away, in the distance now, we see a bullet pass through his skull, blood spurts.

With a quick flick of the wrist Gael smacks the Girl over the head; she falls to the ground face first.

Gael darts away from the crime scene.

All we can see now are two casualties lying motionless.

INT. BEDROOM - NIGHT

Michael sits on his bed, laptop in front of him, searching through case files.

MICHAEL'S P.O.V - WE SEE THE MUG SHOTS OF DANNY, BRAD AND RAY. HE IS EDITING THEIR PROFILES; WE SEE NAME CHANGES AND ADDRESS ALTERATIONS.

BACK TO SCENE.

Out of the darkness we hear a ringing sound.

Michael picks up his phone and answers.

MICHAEL
(into phone)
Yeah?

He listens carefully.

MICHAEL (CONT'D)
(into phone)
Shit, I'll be straight there.

The phone is shut off.

MICHAEL'S P.O.V - BRAD'S STATUS IS CHANGED TO DECEASED.

EXT. OUTSIDE COUNCIL HOUSE - NIGHT

Gael fumbles around in her pocket before pulling out a set of keys. She unlocks the door and goes inside.

INT. COUNCIL HOUSE/HALLWAY - TRACKING

On entry we can hear the sound of the television.

Taken aback Gael pulls out the gun and slowly walks to the living room. She points the gun around the corner.

GAEL
Who's there?

TRAMP (O.S.)
Me.

Relieved, Gael walks into the living room.

INT. COUNCIL HOUSE/LOUNGE - TRACKING

The Tramp sits on the sofa watching the television.

GAEL
How did you get in?

He gestures towards the screen.

We see breaking news signs; they explain a young male has been shot.

Getting to his feet, the Tramp walks towards Gael. He walks into the hallway.

TRAMP
Meet me at the police station
tomorrow, eleven.

He leaves.

Gael sighs, flicks the television off and lies down on the sofa.

INT. HOUSE/KITCHEN - DAY

Michael and Ray sit in silence eating breakfast.

Michael occasionally glancing over at his son.

RAY
Where did you go last night?

MICHAEL
Just for a jog.

They continue eating.

MICHAEL (CONT'D)
We need to go see Danny later.

RAY
Why?

MICHAEL
Just to make sure he's okay.

RAY
Why wouldn't he be okay?

MICHAEL
So you got an exam today?

RAY
Don't change the subject Dad.

MICHAEL
I haven't, I've ended it.

RAY
What's going on Dad?

MICHAEL
Nothing.

RAY
Your fucking lying.

MICHAEL
Don't swear at your old man, now,
eat your breakfast.

RAY
What's happened?

MICHAEL
Nothing to concern you.

RAY
So if I ring Brad or Danny
everything would be cool?

MICHAEL
Yes, why wouldn't it.

Ray pulls out his mobile and dials a number.

MICHAEL (CONT'D)
Stop it.

RAY
What?

MICHAEL
Just stop.

RAY
What Dad?

Michael gets up and snatches it off him.

MICHAEL
(quietly)
Brad's dead.

RAY
What?

MICHAEL
You fucking deaf? Brad's dead!

Ray holds his head in his hands.

RAY
Someone's after us.

MICHAEL
Stop it!

Ray stands up.

RAY
Shit!

He walks around the room anxiously.

RAY (CONT'D)
We're next, shit, we're gonna die.

Ray flips out.

RAY (CONT'D)
They're coming for us!

Michael grabs hold of him.

MICHAEL
Get your shit together. Why you
fucking panicking? How's that going
to help? I'm keeping my shit
together.

RAY
Why? We're are going to get fucking
banged up!

MICHAEL
Shut the fuck up Ray, everything is
going to be fucking okay!

RAY
How? Huh, How? What you gonna
fucking do?

MICHAEL
You're going to go school like
nothings fucking happened and then...

RAY

What?

MICHAEL

I'm moving you and Danny somewhere safe.

Michael let's go of Ray.

MICHAEL (CONT'D)

Get in the car, please.

Ray stares at him momentarily before leaving the kitchen.

Michael sighs, and then follows Ray.

INT. ANNA'S CUBICLE - DAY

Anna sits in bed, a drip in her hand, Gael strokes her head.

GAEL

Its okay Anna, we all have good days and bad days.

ANNA

I don't want you to see me like this.

GAEL

Like what, huh? You're still beautiful.

Gael places another bouquet of flowers next to the bed.

GAEL (CONT'D)

I've got to go.

Anna grabs hold of Gael's sleeve.

ANNA

Stay please.

A tear trickles down Anna's face.

GAEL

Okay, I'm right here.

INT. COUNCIL HOUSE/HALLWAY - NIGHT

We hear a knock on the door, Gael appears, she unlocks the door and in walks the Tramp. She quickly shuts the door.

INT. COUNCIL HOUSE/LOUNGE - NIGHT

The Tramp stands in the lounge.

TRAMP
Where were you?

GAEL
I'm sorry.

TRAMP
Don't you wanna find the people who
killed your son?

GAEL
Yes but...

TRAMP
What?

GAEL
My friend is dying from cancer!

TRAMP
I'm sorry.

GAEL
Anyway Leo was my son not yours!

The Tramp turns around.

GAEL (CONT'D)
So don't come roaming into my
house, speaking about my son!

The Tramp looks ashamed.

GAEL (CONT'D)
I'm the one putting my neck on the
line!

She is angrier than ever before.

The Tramp leaves the room.

INT. COUNCIL HOUSE/HALLWAY - NIGHT

Heading towards the doorway he turns around.

TRAMP
The kids have moved. We need to
find out where too.

He opens the door.

TRAMP (CONT'D)
Please, meet me tomorrow, eleven.

The door slams shut.

Gael looks surprised; she sighs and then walks to the kitchen.

INT. STUDIO APARTMENT - NIGHT

We are in a small room.

Inside the room we see Michael, Ray and Danny. The two youths sit listening to the police detective.

DANNY
How long we gotta fucking stay
here?

MICHAEL
Just until things die down.

RAY
Dad.

MICHAEL
What?

RAY
I'm scared.

DANNY
(chuckling)
You're a fucking pussy hole Ray.

RAY
Fuck you.

DANNY
Say that again, I fucking dare you!

Michael slams his hand against the wall.

MICHAEL
Both of you shut the fuck up!

He sighs.

MICHAEL (CONT'D)
Ray, nothing's going to fucking
happen.

Turning to Danny.

MICHAEL (CONT'D)
Ray's my son so watch your fucking
mouth.

Danny shuts up.

MICHAEL (CONT'D)
I've managed to get you off school
for now, the fridge is full and
most importantly no one knows you
are here.

He sticks his hand in his pocket and pulls out a mobile
phone, he hands it over to Danny.

MICHAEL (CONT'D)
If you need anything ring me on
this, no fucking take aways.

Michael laughs; he taps Danny on the shoulder and gives Ray a
quick hug.

He opens the door and leaves.

Danny looks at Ray and smiles.

DANNY
Just you and me mate.

EXT. OUTSIDE POLICE STATION - DAY

Gael sits outside on a bench. She watches people walk by as
she waits for the Tramp. Looking down at her watch, it shows
one minute to eleven.

Gael is tapped on the shoulder, she looks behind her, we see
the Tramp.

Gael gets up.

TRAMP
Ready?

GAEL
Yeah.

He turns around but is pulled back.

GAEL (CONT'D)
I know someone who works here.

TRAMP
Who?

Ignoring him, she walks to the entrance.

INT. POLICE STATION/RECEPTION - DAY

Gael approaches the desk.

A RECEPTIONIST looks up at her.

RECEPTIONIST
How can I help?

GAEL
Urm, I'm here to see Michael
Collins.

RECEPTIONIST
Who may I say is calling?

GAEL
Gael.

The Receptionist dials a number, the phone rings, we hear a voice.

RECEPTIONIST
(into phone)
Hello Mr. Collins, I have a lady at
reception asking to meet you.

The Receptionist looks up.

RECEPTIONIST (CONT'D)
(into phone)
Thin, long brown hair.

The Receptionist listens.

RECEPTIONIST (CONT'D)
Mr. Collins asks whether your son
was called Leo?

Gael nods.

RECEPTIONIST (CONT'D)
Yes Mr. Collins.

She listens.

RECEPTIONIST (CONT'D)
(into phone)
Bye now.

The Receptionist puts the phone down.

RECEPTIONIST (CONT'D)
He said come on up. Go through that
door, go up the stairs on your
left, he's on the third floor.

Gael walks away as the Receptionist is talking.

INT. OFFICE AREA - DAY

Gael walks confidently through the office.

Michael stands outside his office door, with a wide smile on his face.

MICHAEL

Gael!

GAEL

Michael!

MICHAEL

Come inside!

He ushers her inside the office.

INT. MICHAEL'S OFFICE - DAY

He closes the door behind her.

MICHAEL

Take a seat Gael.

Michael sits down behind the desk; Gael takes a seat in front of him.

He leans back in his chair, all smiles.

MICHAEL (CONT'D)

How are you?

GAEL

I'm good.

MICHAEL

That's great Gael, really great.

He leans forward in his chair.

MICHAEL (CONT'D)

Was there anything particular you wanted to talk to me about?

GAEL

Yeah, I was wondering if you had done me a reference?

MICHAEL

Oh Gael, I completely forgot.

He switches the computer on.

MICHAEL (CONT'D)

I'm not busy, I'll write one up now.

He places his hands on the keyboard.

MICHAEL (CONT'D)
So you going for a job?

GAEL
Yeah.

MICHAEL
What as?

GAEL
Just a cleaner.

MICHAEL
Well good luck.

He starts to type.

GAEL
You seen Anna recently?

MICHAEL
Urm, no, been really busy, how is she?

GAEL
Not good.

Michael looks up.

GAEL (CONT'D)
The treatment was really giving her problems.

MICHAEL
I'll go see her tonight.

He continues typing.

MICHAEL (CONT'D)
Devoted or committed?

GAEL
Committed.

He types away.

GAEL (CONT'D)
What happened to my son Michael?

He gulps.

MICHAEL
What do you mean?

GAEL

He was killed but nobody knows who did it.

MICHAEL

Our officers are on the case.

He looks over at her.

MICHAEL (CONT'D)

You will get justice Gael.

He turns back to the computer screen.

GAEL

Do you think the recent murders have got anything to do with Leo's death?

MICHAEL

They are isolated incidents Gael.

He looks up.

MICHAEL (CONT'D)

Drug related incidents are on the up and gang violence has never stopped.

He looks back at the screen.

GAEL

If you find anything out, you will tell me won't you?

MICHAEL

Of course Gael, you're like family.

GAEL

How's Ray?

MICHAEL

Good, yeah, good.

GAEL

He did well in his exams didn't he?

MICHAEL

Yeah he's a clever lad, gets it from his mum.

They laugh.

MICHAEL (CONT'D)

Your reference is just printing.

He gets up.

MICHAEL (CONT'D)
I'll just get it.

Michael leaves, closing the door behind him.

Gael looks around; she gets to her feet and searches the desk.

INT. PRINTING AREA - DAY

The printer hums as documents are printed out.

Michael's colleagues line up, pick up their papers and leave.

The sound of a phone ringing, it's Michaels, he answers it.

MICHAEL
Hello.

INT. MICHAEL'S OFFICE - DAY

We see Gael searching through draws, folders, books and boxes. She can't find anything.

INT. PRINTING ROOM - DAY

MICHAEL
(into phone)
Yeah, I'll pick some up after work.

INT. MICHAEL'S OFFICE - DAY

Gael turns and looks at the computer, she clicks frantically through folders. She stares at the door.

INT. PRINTING AREA - DAY

MICHAEL
(into phone)
Your bored! Go on your Play Box thing.

He picks up the reference and leaves.

INT. MICHAEL'S OFFICE - DAY

Michael walks back in, Gael is sitting down.

He walks over and hands over the reference.

MICHAEL
Here we are.

She takes it off him and gets to her feet.

GAEL

Thanks.

They embrace.

INT. PRINTING AREA - DAY

The room is empty.

Zoom in on the printer we see pictures of apartments. It's quickly picked up.

EXT. OUTSIDE POLICE STATION - DAY

The Tramp sits on the bench waiting.

Gael steps in front of him.

GAEL

I've got some addresses.

They are thrown on his lap.

GAEL (CONT'D)

Instead of breaking into my house,
contact me the usual way.

She walks away.

The Tramp smiles to himself.

INT. ANNA'S CUBICLE - DAY

Anna sits up in bed; she appears to be a lot better.

Gael is yet again at her bedside.

GAEL

How are you?

ANNA

Better, much better darling.

GAEL

Great.

Anna smiles.

In walks a NURSE, she pushes a small television along on a table.

NURSE

Here you go Mrs Collins.

ANNA
Thank you very much darling.

Anna smiles.

ANNA (CONT'D)
I miss the soaps!

The Nurse plugs the television in, switches it on and attempts to find a signal.

GAEL
I saw Michael today.

ANNA
Oh how is he?

The news flicks on.

They look at the screen.

NURSE
There you go Mrs Collins.

ANNA
Thank you sweetheart.

The Nurse leaves.

NEWS REPORTER (O.S.)(V.O.)
After the deaths of Christopher
Gersh and Bradley Hutchinson, the
local...

Anna looks at the television in shock.

ANNA
What?

NEWS REPORTER (O.S.) (V.O.)
Christopher Gersh and Bradley
Hutchinson, were both found dead in
the last week.

ANNA
Chris and Brad are Ray's friends.

Her eyes fill with tears.

GAEL
I had no idea.

Anna begins to cry big tears.

The Nurse pokes their head around the corner.

NURSE
Mrs Collins are you okay?

She sobs.

NURSE (CONT'D)
I think it might be time for a nap.

The Nurse ushers Gael out the room.

A sombre expression engulfs her face. She leaves the room leaving Anna in a bad state.

INT. COUNCIL HOUSE/LOUNGE - NIGHT

Gael sits on the sofa, tears fall from her eyes.

EXT. CANAL - NIGHT

We see Gael standing staring into the water. She stares at the reflection.

Tears drip down into the water causing small ripples.

Gael takes a deep breath and leans towards the water. She is quickly pulled back.

The Tramp has appeared, he holds onto Gael.

TRAMP
What are you doing?!

Gael pulls away from him.

GAEL
I can't do this!

TRAMP
Do what?

GAEL
This! Everything!

TRAMP
You can't give up now you're so close!

GAEL
I'm ruining people's lives!

TRAMP
They ruined your life Gael!

GAEL
I'm as good as them!

The Tramp grabs hold of her.

TRAMP

Gael there's a difference; they
spread misery and trouble, you,
your making things right, making a
difference, making changes!

Gael stares at the ground.

TRAMP (CONT'D)

Change is happening and it's just a
breath away.

She stares him in the eyes.

TRAMP (CONT'D)

I have the address.

He holds out a piece of paper.

Gael turns away. She sighs and turns back round. Reaching out
she grabs hold of the paper.

They stare at each other.

TRAMP (CONT'D)

You are a good person Gael.

INT. HOSPITAL WARD - NIGHT

Michael walks down an empty hospital ward, stress marks cover
his forehead.

INT. ANNA'S CUBICLE - NIGHT

Anna smiles up at Michael.

He stands at the foot of the bed.

MICHAEL

How are you love?

ANNA

I'm okay dear, how are you?

MICHAEL

Good, good.

Michael leans on the bed.

MICHAEL (CONT'D)

You had any visitors?

ANNA

Oh yes, Gael has been in a lot.

She gestures to the flowers.

ANNA (CONT'D)
She's such a good friend.

Michael smiles awkwardly.

ANNA (CONT'D)
Where's Ray?

MICHAEL
He's revising sweetheart.

He turns around.

MICHAEL (CONT'D)
I saw Gael today.

ANNA
Oh did she tell you about her job?

MICHAEL
Yes love.

Gael tries to sit up.

ANNA
Oh it's awful.

Michael turns around.

MICHAEL
What?

ANNA
Bradley and Christopher.

A tear rolls down her cheek.

MICHAEL
I know.

He sighs.

MICHAEL (CONT'D)
I'm so sorry Anna.

Michael walks towards Anna.

MICHAEL (CONT'D)
I know.

He sits on the edge of the bed.

MICHAEL (CONT'D)
I know how Leo died, I just...

Anna slaps him across the face. She swings again but is pinned down.

MICHAEL (CONT'D)
I fucking deserve that.

He holds back tears.

MICHAEL (CONT'D)
I was trying to protect our family!

ANNA
How are you protecting us?!

MICHAEL
I'm sorry!

ANNA
Gael is a friend!

He gets up.

ANNA (CONT'D)
How could you?!

MICHAEL
I know! I fucked up, I fucked up
real bad.

He faces her, Michael tries to calm down.

MICHAEL (CONT'D)
Ray was there.

ANNA
Ray was there!

MICHAEL
He's was there, there, when they
fucking killed him.

He holds his head.

MICHAEL (CONT'D)
They didn't fucking mean to, they
were just fucking about.

Tears roll down Anna's face. But no cries can be heard.

ANNA
Michael you need make things right.

MICHAEL
How!?

ANNA
I don't know Michael.

She stares at him.

ANNA (CONT'D)
 Don't do it for me, don't do it for
 yourself, do it for Gael.

Anna presses the buzzer.

ANNA (CONT'D)
 Now, please leave.

Michael moves towards to her, his eyes watery.

ANNA (CONT'D)
 I don't ever want to see you again,
 do you understand?

Michael turns on the spot, a solitary tear rolls down his
 face. He leaves not looking back.

Anna is now alone, the buzzer sounds, the floodgates open.

INT. STUDIO APARTMENT - NIGHT

We see Ray and Danny they sit playing on a games console.

C/U of television screen.

We see animated soldiers shooting each other.

The lads press buttons frantically.

DANNY
 Your fucking shit at this.

Ray ignores him.

Another soldier down.

DANNY (CONT'D)
 You fucking trying?

RAY
 Yes.

DANNY
 Don't fucking look like it.

Another soldier falls.

DANNY (CONT'D)
 Wake me up when you get a kill.

Ray swings an arm out and knocks the controller out of his
 hands.

RAY
 Now fucking kill me.

DANNY
Fucking twat!

Ray raises a fist, only to be interrupted by a sharp knock at the door.

Danny looks over and walks towards the door.

RAY
Don't answer it.

Danny looks at him, bemused.

DANNY
Why, you scared?

RAY
Danny!

The door is slowly unlocked.

Danny looks at Ray, a smile on his face.

The door opens.

Danny looks out the door and is greeted by the barrel of a gun.

The unexpected visitor is Gael. A serious expression etched on her face, her hand firmly on the trigger.

RAY (CONT'D)
Gael!

Gael looks up at him shocked.

GAEL
Ray, what are you doing here?

Danny steps back in the room, he trembles, not confident anymore.

Gael apprehensively walks into the room.

Ray looks terrified.

GAEL (CONT'D)
Get on the ground.

She points to the ground.

Danny doesn't move, stuck in a state of shock.

RAY
Danny. Get down.

He doesn't budge.

Gael smacks him across the back of the shoulder with the firearm.

He falls to the ground.

The youth screams out in pain. Lying on the floor, he holds his shoulder.

DANNY
Fucking bitch!

Ray looks on. Seizing the opportunity he kicks Danny in the stomach.

DANNY (CONT'D)
Ray, you fucking cunt!

GAEL
Ray, get back.

He takes notice of her orders.

Gael aims the gun at Ray. She places a foot on Danny's shoulder.

GAEL (CONT'D)
Please, Ray tell me you weren't there.

No response.

GAEL (CONT'D)
Answer me Ray.

RAY
No!

DANNY
Fucking...

Gael applies pressure.

He screams in agony.

RAY
Dad, urm, sent me here as a watch out.

Ray smiles.

RAY (CONT'D)
Yeah watching this fuck, make sure he don't make any trouble.

Nervous laugh.

RAY (CONT'D)
What should we do with him?

Gael

Let's go to the beach.

Ray agrees enthusiastically. He kneels down and looks inside a suitcase. Rummaging around he pulls out a pair of socks. Ray walks over to Danny. He lifts his head up and stares him in the eyes. He smiles at him.

Ray

Open your fucking mouth.

He pulls his mouth open we hear the sound of choking and gagging. The socks are buried deep into his throat. Ray stands up; he looks Gael in the eyes, an awkward smile.

The two bend down and lift him up. They walk out the room, gripping Danny tightly under the arms.

EXT. OUTSIDE HOSPITAL - NIGHT

Michael walks through the car park, his breathing heavy. He sticks his hand in his pocket and pulls out his mobile. Pressing at numbers, he sticks the phone to his ear.

It rings.

EXT. SEA FRONT - NIGHT

We see Ray, Danny and Gael they walk along the sea front.

Beach huts and a small fishing tackle shop look out onto the sea.

The tide slowly washes on the beach.

We hear the sound of a phone ringing.

Ray quickly glances at it; he looks up at Gael before neglecting the call.

They walk down a ramp, noticing a spade Gael picks it up, they head towards the beach.

EXT. OUTSIDE HOSPITAL - NIGHT

Michael sighs. He speaks to the answer machine.

MICHAEL

(into phone)

Ray, I'm sorry I've confessed everything. It's okay because I'm going to make everything right. Please leave the house; go home.

(MORE)

MICHAEL (CONT'D)

I will deal with Danny.
You're a good boy, I love you.

He closes the phone. Michael then climbs in his car and drives away.

EXT. BEACH - NIGHT

Danny's head sticks out a small hole in the sand.

Ray throws sand onto his head. It covers his face; he splutters and shakes his head furiously.

Ray seems to be taken a sort of pleasure from this violent act.

The waves crash into Danny.

Kneeling down, Ray pulls the sock out of his mouth.

He gasps for air.

DANNY

You fucking cunt! I'm gonna fucking kill you.

RAY

How?

Gael watches on intently.

The sock is forced back into his mouth.

RAY (CONT'D)

This is for Leo.

He is struck viciously.

Ray picks up the spade and gets to his feet. Smiling he walks towards Gael, he hands the spade over.

Ray walks towards dry land. Suddenly he is struck on the back of the head with the spade, he falls face first in the sand.

We see Gael standing above his motionless body.

EXT. OUTSIDE HOUSE - NIGHT

Michael pulls up outside his house. He climbs out the car and rushes to the door.

INT. HOUSE/HALLWAY - TRACKING

Michael quickly walks down the hallway, he looks through doors.

MICHAEL

Ray!

INT. HOUSE/LIVING ROOM - TRACKING

The room is empty.

Michael paces around. He peeks in the kitchen, no one is there.

He continues the search for his son.

INT. HOUSE/RAYS BEDROOM - TRACKING

The bedroom is empty.

He starts to panic now.

INT. HOUSE/LANDING - TRACKING

He sticks the mobile to his ear.

The phone rings, no response.

MICHAEL

Shit!

EXT. OUTSIDE HOUSE - NIGHT

Michael jumps in the car.

We hear the sound of screeching tires as he speeds off into the night.

INT. BEACH HUT - NIGHT

We see fishing equipment on the floor. Nets, wire and hooks.

Slowly we travel across the floor.

We see a pair of legs on ground level and as we move further into the beach hut, we see legs elevated off the ground.

We hear the sounds of faint crying followed by an almighty scream. It gets louder as we see more of the body.

Hooks have been lodged in the persons ankles; they are tied down to the ground.

We hear the sound of rope being pulled.

We keep rising until we see Ray, he hangs in the air, arms and legs spread. His hands like his ankles are pierced with fishing hooks.

Gael tightens the string around his wrists, adding hooks as she goes.

RAY

Gael!

She continues to tighten the string.

RAY (CONT'D)

Please Gael!

Gael moves around the back of him and ties wire around his neck.

He chokes slightly.

She hooks the wire to the back of the beach hut.

RAY (CONT'D)

I didn't do anything!

Gael steps in front of him, her face fierce.

GAEL

I know.

RAY

Why, are doing this then!?

GAEL

Your Dad needs to learn from his mistakes.

Ray squirms, the hooks dig in deeper.

RAY

Fuck!

GAEL

Your Dad knew about Leo.

She tightens the hooks.

GAEL (CONT'D)

I saw the CCTV footage on your Dad's computer, he tried to erase the case files and hide all the evidence but I found it.

She takes a step back to look at him.

GAEL (CONT'D)

Why didn't you call for help Ray?

RAY
I was scared!

GAEL
Imagine how Leo felt!

He starts to cry.

RAY
I try!
Screaming in pain.

RAY (CONT'D)
Believe me Gael I do!
Bawling, he shouts.

RAY (CONT'D)
I'm sorry!

GAEL
That won't bring him back!

Suddenly we hear a ringing sound.

Ray looks down, the ringing emanates from his trouser pocket.

Gael reaches in and pulls the phone out; she looks him in the face.

INT. OUTSIDE STUDIO APARTMENT - NIGHT

Michael can be seen hammering the door, phone attached to his ear.

The phone is answered.

MICHAEL
(into phone)
Hello.

No response.

MICHAEL (CONT'D)
(into phone)
Hello!

Still no response.

MICHAEL (CONT'D)
(into phone)
Ray!

INT. BEACH HUT - NIGHT

We see Gael standing in front of Ray. She steps forwards and places the phone under his mouth.

Ray breathes heavily.

INT. OUTSIDE STUDIO APARTMENT - NIGHT

MICHAEL
(yelling, into phone)
Fucking answer me!

INT. BEACH HUT - NIGHT

Putting the phone to her ear.

GAEL
(into phone)
Hello Michael.

INT. OUTSIDE STUDIO APARTMENT - NIGHT

MICHAEL
(into phone)
Who the fucks that?

INT. BEACH HUT - NIGHT

GAEL
(into phone)
It's me, Gael.

INT. OUTSIDE STUDIO APARTMENT - NIGHT

MICHAEL
(into phone)
Gael!

He leans against the wall.

MICHAEL (CONT'D)
(into phone)
Where's Ray?

INT. BEACH HUT - NIGHT

GAEL
(into phone)
He's right next to me.

She sticks a hook in his lip.

He yells out in agony.

INT. OUTSIDE STUDIO APARTMENT - NIGHT

MICHAEL
(into phone)
What's going on Gael!?

INT. BEACH HUT - NIGHT

GAEL
(into phone)
We're just having some fun at the
beach.

She shuts the phone off.

Grabbing hold of the hook in his lip, she ties it to a piece of wire, then walks outside of the beach hut.

Ray tries to scream but it's too no avail.

EXT. OUTSIDE BEACH HUT - NIGHT

Gael attaches the wire to the door handle. She then picks up her speed and vanishes into the darkness.

INT. STAIRWELL - NIGHT

We see Michael running down the stairs, quickly taking each step. He reaches the exit, he pushes his way through.

We stare through the doorway, the sound of an engine kicking in followed by the screech of tires.

INT. CAR - TRAVELLING - NIGHT

The car is hurtling down the roads, no care of the speed limit.

INT. HOSPITAL WARD - NIGHT

We see Gael; she walks down the quiet corridor. She reaches a door and enters.

INT. ANNA'S CUBICLE - NIGHT

Gael walks in the room.

There's a NURSE, holding a pot of medicine.

Anna looks up at Gael.

ANNA

Gael!

NURSE #2

Sorry visiting hours are finished.

Gael pulls out her gun and points it at the Nurse.

The Nurse looks terrified, she drops to the floor.

GAEL

Let's go for a walk Anna.

ANNA

Okay darling.

Anna looks down at the Nurse.

ANNA (CONT'D)

Your troubles aren't with her Gael.

Gael turns the gun away from the Nurse. She moves to her bedside and helps her up.

Anna stands up, they link arms.

Gael let's go momentarily. She turns around and picks up the medication. She places it in Anna's hand.

GAEL

Better take these with us.

They head towards the door. It's opened and they leave the hospital room.

The Nurse remains quivering on the floor.

EXT. SIDE STREET - NIGHT

Michael parks the car, jumps out and runs down the street. He dashes past silent houses. His footsteps echo in the peaceful street. He begins to breathe heavy, sweat drips down his forehead. Michael turns a corner and runs down a street.

In the distance we can make out the sea.

Michael turns another corner and runs into an empty car park.

EXT. EMPTY CAR PARK - NIGHT

The sounds we can hear are heavy footsteps on the tarmac, deep breathing and waves hitting the shore.

EXT. SEA FRONT - NIGHT

Michael looks around anxiously for any signs of his son. Walking at a steadier pace now, he scours the beach and the beach huts.

In the distance we can make out the shape of a person.

The waves are up to neck height.

Michael gasps and runs down a ramp and onto the beach.

EXT. BEACH - NIGHT

Wet sand flicks up as Michael dashes across the beach. He slides into the water and looks right into the face of Danny.

His lips are blue and his skin is pale.

MICHAEL

Shit!

He smacks the wet sand with his fist. Getting back to his feet he runs back to shore.

EXT. SEA FRONT - NIGHT

He spins around looking desperately for his son. Looking down he notices sandy footsteps, he runs following each step.

They lead him to a beach hut, the front slightly open.

MICHAEL

Ray!

INT. BEACH HUT - NIGHT

Ray looks up at the sound of his father's voice.

He tries to scream.

EXT. SEA FRONT - NIGHT

He steps closer.

MICHAEL

It's okay! I'm here Ray!

He grabs hold of the door handle.

INT. BEACH HUT - NIGHT

Ray looks down at the hook in his lip.

It begins to move as the door opens.

RAY

No!

EXT. SEA FRONT - NIGHT

The door opens.

We hear the sound of blood gushing.

Michael yells in horror at the sight of his son.

MICHAEL

Fuck!

He enters the beach hut.

Michael quickly steps back out onto the sea front.

He projectile vomits over the ground.

MICHAEL (CONT'D)

Fuck!

Michael glances over his shoulder, he quickly faces the beach.

MICHAEL (CONT'D)

Fuck!

He kneels in a pool of blood. Michael is covered in bodily fluids.

MICHAEL (CONT'D)

(bellowing)

Fuck!

The sound of a mobile ringing.

Taking deep breathes, he fumbles around his person. Sticking his hand in his pocket he pulls out the ringing phone.

He answers.

MICHAEL (CONT'D)

(into phone)

Hello!

He listens carefully.

MICHAEL (CONT'D)
(into phone)
Fuck did you say!?

Michael begins to shake.

MICHAEL (CONT'D)
(into phone)
Okay I'll be there.

He listens.

MICHAEL (CONT'D)
(into phone)
I said I'll fucking be there!

He gets up slowly.

MICHAEL (CONT'D)
(into phone)
Fuck you! She's my fucking wife!

Michael closes the phone, takes a deep breath and begins to run down the sea front once again.

EXT. OUTSIDE COUNCIL HOUSE - NIGHT

Gael sits on the doorstep.

Anna sits in front of her.

Gael holds her closely, arms wrapped around her waist. They seem content.

GAEL
How you feeling?

ANNA
Okay darling.

GAEL
I'm sorry it's gone this way.

ANNA
No I'm sorry Gael.

She sighs.

ANNA (CONT'D)
Michael, he has really let us down.

Turning her head to look at Gael.

ANNA (CONT'D)
And as for Ray, I'm very disappointed.

Gael looks nervous now.

GAEL

Men hey!

The two friends laugh.

Suddenly we hear the faint sound of sirens.

GAEL (CONT'D)

Here we go.

Anna strokes Gael's arm.

GAEL (CONT'D)

Am I a bad person Anna?

Anna looks thoughtful.

ANNA

No darling.

The sirens are getting louder.

GAEL

I need to tell you something.

ANNA

Yes Gael?

A police van turns the corner, the sirens are loud and they are bright. It is followed by two police cars. They come to a stop outside the house.

Police officers jump out, they surround the perimeter of the front garden.

Gael moves her hand from behind Anna's back. She now holds a gun to Anna's temple.

Armed police officers jump out the van. They hold their firearms aloft.

ARMED POLICE OFFICER #1

Gael put down the gun now!

Gael ignores the demands.

POLICE OFFICER #1

We understand what you're going through Gael.

GAEL

I don't think you do.

ARMED POLICE OFFICER #2
Put the gun down before anyone gets
hurt.

GAEL
(whispering)
I won't hurt you Anna, I promise.

Anna taps Gael on the leg.

POLICE OFFICER #2
We are sorry for what has happened
to you.

Local residents appear at windows, others step outside their
houses.

POLICE OFFICER #2 (CONT'D)
But this isn't going to bring back
your son.

Gael sighs.

GAEL
(to Anna)
I have done some terrible things.

ARMED POLICE OFFICER #1
Come on Gael, give it up.

GAEL
(to Anna)
I killed those kids.

Anna turns her head.

ANNA
Gael!

GAEL
I know it's wrong.

Anna begins to squirm.

A tear rolls down Gael's cheek.

GAEL (CONT'D)
Okay, it's okay, calm down.

Anna is now teary eyed.

ANNA
Why? Gael why?

GAEL
It felt right.

Gael tightens her grip.

GAEL (CONT'D)
You told me to do what I felt was
right!

ANNA
Oh Gael.

ARMED POLICE OFFICER #2
Drop the gun!

A car pulls into view, Michael jumps out. He is in a right
state, blood and vomit on his shirt.

He aims his gun at Gael.

MICHAEL
You fucking bitch!

The police officers now aim their guns at Michael and Gael.

GAEL
Hello Michael.

MICHAEL
Don't fucking hello me like nothing
has fucking happened!

POLICE OFFICER #1
Michael, please calm down!

MICHAEL
Fuck you!

He stares at Gael.

MICHAEL (CONT'D)
You killed my fucking son!

He steps forwards.

Guns are aimed at him.

ARMED POLICE OFFICER #1
Lower your weapon!

ANNA
Gael, is it...

GAEL
Yes, I killed Ray.

MICHAEL
You fucking butchered him!

Anna cries hysterically.

MICHAEL (CONT'D)
Our only child Anna!

Anna squirms.

Gael wraps her legs around her.

ARMED POLICE OFFICER #1
If you don't put down the guns in
ten seconds we will have no choice
but to use force!

MICHAEL
Shut the fuck up you cunt! Do you
know who I am!

ARMED POLICE OFFICER #1
(yelling)
Put the gun down!

MICHAEL
Fuck you Gael and your fucking
spastic son!

A person steps out the crowd.

Micheal puts his finger on the trigger. He fires.

Gael falls backwards on the step.

We hear gunshots, it fills the night air.

Bullets penetrate Michael's torso. He drops to his knees
before falling face first on the concrete.

Gael looks to the sky.

The police officers storm the front garden.

Anna is lifted off Gael.

Gael is rolled onto her stomach, her arms pulled behind her
back, handcuffs are slapped on. She is pulled to her feet.

The scene becomes blurry.

We hear screaming mixed in with the wail of sirens.

Gael looks around.

We see Anna being escorted to an ambulance, Michael lays face
first in a pool of blood and we see the outline of another
body.

Everything snaps back into focus.

On the floor lays a bleeding corpse.

POLICE OFFICER #2

Gael Potts, you are under arrest for the murders of Christopher Gersh, Bradley Hutchinson, Daniel Blair and Ray Collins. The kidnap of Anna Collins and carrying and using an illegal fire arm. You do not have to say anything. But it may harm your defence if you do not mention when questioned something which you later rely on in court. Anything you do say may be given in evidence.

She is dragged past a body.

Gael looks down.

It's the Tramp.

Gael drops to her knees.

The Tramp is alive but has sustained a nasty bullet wound to the stomach. He reaches out and grabs her hand.

They stare at each other momentarily.

Gael is pulled away, whereas the Tramp is tended to by paramedics.

EXT. STREET - NIGHT

Gael walks past Michael's body; she turns pale at the sight of it.

She continues to be ushered to a police van.

Photographers are on the scene; they snap away, the dark area is illuminated.

INT. POLICE VAN - NIGHT

Gael steps inside and sits down.

The doors are slammed shut.

We hear the sound of the engine kicking in. The hubbub of the press and watchers on can also be heard.

The van begins to move.

Gael sighs; she then begins to cry softly to herself.

INT. PRISON MESS HALL - NIGHT

Gael sits at a table, in front of her are an audience of inmates. They sit in utter silence, some in tears others with their mouths wide open.

GAEL
That's my story.

The inmates slowly disperse. They form a line for dinner.

Gael gets up, pats herself down and joins the dinner cue.

INT. PRISON MESS HALL - LATER

We see inmates walking around the prison, others finish up their meals.

Gael now sits alone at a table.

A WOMAN, twenties, walks past her; she glances at Gael and sits down next to her.

WOMAN
Gael, right?

GAEL
Yeah.

WOMAN
The names Lucy.

She offers a hand.

Gael reaches out and shakes her hand.

LUCY (WOMAN)
I just want to say you're an
inspiration to us all.

GAEL
Thank you.

Gael gets up and walks away.

Lucy follows her.

INT. STAIRS - NIGHT

They walk up the stairs at the same pace.

LUCY
You lived out our dreams Gael.

The two women reach the top floor.

INT. TOP FLOOR - NIGHT

They walk across an iron catwalk.

LUCY
The police are always trying to
fuck us over.

They walk past the cells, inside we see inmates setting their
beds up for the night.

A WARDEN can be seen in the distance, she walks the catwalk.

WARDEN
Bed time ladies!

Gael and Lucy walk past her.

WARDEN (CONT'D)
Ten minutes until lights out!

Lucy glares at the warden.

Gael walks to the end of the corridor and stands outside a
cell.

Her new admirer catches up.

LUCY
All the girls in here believe in
themselves now and it's all because
of you!

Gael sighs.

GAEL
They shouldn't.

Lucy is surprised; she grabs hold of Gael's arm.

LUCY
Why?

She looks around.

LUCY (CONT'D)
It's not only the girls inside, but
it's people on the outside too!
People aren't afraid of gangs now,
kids aren't playing up anymore and
you know why? It's because of you.

WARDEN
Come on ladies!

GAEL
Don't believe in me!

She grabs hold of Lucy.

GAEL (CONT'D)
What I have done is terrible!

Gael looks her dead in the eyes.

GAEL (CONT'D)
I have destroyed lives! Not only
the victims but their families as
well!

She takes a deep breath.

GAEL (CONT'D)
And for what!

LUCY
Your son.

GAEL
None of what I have done will bring
him back!

She turns towards the cell.

GAEL (CONT'D)
I made the last few weeks of my
best friends life a misery!

Gael looks down at the floor and sighs.

GAEL (CONT'D)
You know what hurts the most?

Lucy stares at her in bewilderment.

GAEL (CONT'D)
Young girls like you believe this
is the right thing to do.

The Warden looks at Gael and Lucy.

WARDEN
Time for bed ladies.

Lucy looks at Gael before turning around. She walks away,
looking somewhat despondent.

Gael sighs and walks into the cell. She stands still looking
out the door.

We hear the sound of doors shutting.

One by one the doors slam shut, the sound echoes around the now quiet prison.

We hear footsteps, they get louder and louder as they get nearer Gael's cell.

The door begins to shut.

Gael slowly disappears.

All we can see now is a cold, hard and unforgiving cell door.

FADE OUT.

THE END