

Hell Hath No Fury

A Screenplay by

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FADE IN:

EXT. STREET - NIGHT

We face a car, all that can be seen is the bonnet and two young men sitting inside it, their names are Harry and Derrick.

The only light source is a flickering street light.

HARRY

So this gang from the government came in, got them both out of bed and then they just started beating the shit out of her. The husband could only watch because he is pinned up against the wall.

(beat)

They then open her up and pull it out of her and flush it down the fucking toilet.

DERRICK

They're fucking sick.

HARRY

Fucking crazy.

DERRICK

Real fucking crazy.

(beat)

I had heard that they just drown them or leave them outside to freeze but I didn't realize they were that fucking bad.

HARRY

Yeah, fucking crazy.

(beat)

They are all fucking like it.

DERRICK

All of them?

HARRY

Yeah, fucking all of them.

He checks his watch.

HARRY (CONT'D)

He's late.

DERRICK
Probably traffic.

HARRY
At this time of night?

DERRICK
Yeah, might be.

HARRY
He lives around the fucking corner.
(beat)
He's probably sleeping.

DERRICK
I'll ring him.

Derrick pulls a mobile phone out of his pocket, presses a few buttons and then holds it to his ear.

A few moments later...

DERRICK (CONT'D)
(into phone)
Come on Ash we've been waiting
fucking twenty minutes now.

HARRY
Fucking half an hour.

DERRICK
(into phone)
Fucking half an hour. It's fucking
freezing, freezing my fucking
bollocks off. Just hurry up.

He shuts his phone off.

DERRICK (CONT'D)
Who told you that?

HARRY
What?

DERRICK
About the baby going down the
toilet.

CRAIG
Neil.

DERRICK
How's he know?

HARRY
I don't fucking...

Suddenly, a battered and bloody young man falls face first onto the bonnet.

DERRICK
Shit!

HARRY
What the fuck?!

A crowbar shatters the drivers window.

DERRICK
Fuck!

HARRY
Fucking...

They are then sprayed in the face with pepper spray. They scream in a combination of fear and pain. Derrick gets out whilst Craig is pulled out.

The camera pans out to show Harry getting viciously beaten with a crowbar by a hooded figure. He stops moving and then the hooded figure walks around the car and starts to beat Derrick. It keeps beating him until he is no longer moving.

The hooded figure walks off screen and appears moments later with a petrol cannister. The car is covered with petrol and the bodies are dumped into it. The hooded figure then lights a match and throws it inside.

We close in on the hooded figure who has now begun walking away from the crime scene. We can only see the person's back until the individual turns around. The figure is a women in her mid forties. Her name is Gael and this is her story.

FADE TO BLACK.

TITLE CARD: HELL HATH NO FURY

INT. PRISON/HOLDING - DAY

Gael stands in front of a metal door. Two guards are on the other side.

GUARD #1
Empty your pockets.

GAEL
I don't have anything.

GUARD #1
Pat her down.

Guard #2 opens the door, leads her through and performs a pat down.

GUARD #2
She's good.

GUARD #1
Your clothes are in that room.

He points to a room. Gael walks over, goes inside and closes the door.

INT. PRISON/HOLDING - MOMENTS LATER

Gael stands patiently with her hands inside the pockets of her grey tracksuit bottoms, she wears a matching sweatshirt. Guard #1 and Guard #2 stand next to her.

GUARD #1
(into a two-way radio)
This is sector H4, I have a new inmate, requesting access.

The sound of electric door hinges engaging. Guard #2 opens the door.

INT. PRISON/CELL BLOCKS - DAY

The guards walk her to a cell. Other inmates are walking around, having a chat or sitting alone. They're all female.

INT. PRISON/CELL - DAY

Gael walks inside and then turns around to face the guards.

The guards walk off.

She sits down on a cold iron bed and stares out of a frosted window.

EXT. ARMY CAMP - EVENING

The sun is setting over a camp in what seems to be the middle of nowhere. Sand blows around as the wind picks up.

Soldiers sit around chatting, playing cards and prepping weapons whilst others just sit and watch the world go by.

Gael walks past several moments later - she is wearing karki camouflage trousers and a vest top. She walks over to a building with no windows and a closed door. She opens the door.

INT. BUILDING - EVENING

On the ground are a couple of water cooler bottles and sitting at the back of the room is a man. He is tied to a chair by his wrists and ankles. A towel is draped over his legs. His skin is brown in complexion but also bruised and bloody, sweat pours down his face.

GAEL
Salaam alaikum.

He does not respond. She picks up a bottle of water and walks over to him. He fidgets in his chair and moans as she approaches him. She sits down on the bottle and stares at him. He spits at her and hits her directly in the face. After several moments she wipes it off, stands up, places the towel on his face and begins to pour water onto it. She does this eight times - every fifteen seconds she stops to allow him to gasp for air.

GAEL (CONT'D)
(beat, calmly)
Hadith.

EXT. ARMY CAMP - NIGHT

Gael walks through the camp, leans up against a tent, reaches into her pocket and pulls out a cigarette and a lighter. It does not ignite, she tries again, nothing. A male soldier walks over to her and holds out a lighter. She lights her cigarette.

GAEL
Thank you.

MALE SOLDIER
You're welcome.

He leans up against the wall. He is muscular, has a five o'clock shadow and blue eyes.

MALE SOLDIER (CONT'D)
What's your name?

GAEL
Gael.

MALE SOLDIER
Are you not going to ask what my
name is?

A few moments of silence.

GAEL
What's your name?

MALE SOLDIER
Tony.

He holds his hand out, she shakes it.

EXT. BATTLEFIELD - DAY

There is a fire fight in progress. Soldiers shoot at armed men.

Gael is laying prone on the ground with her eye pressed to a sniper rifle scope.

Gael's POV - She can see an enemy, loud bang, he is down. She turns to another and takes him down. Another swift turn and she is head on with another sniper...

Her finger moves towards the trigger... A bullet whizzes past her head. She rolls on her back and sees that Tony is down. She rushes over to him. Blood is dripping from his shoulder.

GAEL
You're going to be okay.

She applies pressure to the wound whilst fumbling around in her pocket. She pulls out a small medikit and tears it open with her teeth.

A bullet goes through her hand.

She lets go of Tony momentarily but then returns to applying pressure to his shoulder. They stare at each other. Then suddenly four soldiers rush past carrying on the fight for them.

INT. ARMY HOSPITAL - DAY

Gael and Tony sit opposite each other. They are both receiving treatment.

INT. PRISON/MESS HALL - DAY

Gael lines up with the rest of the inmates for food. Each person is served with what looks like a piece of meat, mash potato and some vegetables. The food is slopped onto Gael's plate. She walks over to a table and sits down.

From across the hall two inmates watch her closely.

Gael begins to eat and the two inmates sit down in front of her.

INMATE #1

Are you Gael Petit?

GAEL

Yes.

INMATE #1

(to Inmate #2)

I told you she fucking was.

(beat)

You're a hero! Police are always doing fuck all.

INMATE #2

You're badass.

(beat)

Can you tell us about it?

GAEL

About what?

INMATE #2

About what happened!

Gael opens her mouth...

EXT. ARMY CAMP - NIGHT

Tony runs hand-in-hand with Gael. They are quietly laughing and giggling. They stop outside a tent.

GAEL

I can't!

TONY

It's alright most of the lads are out on night watch.

GAEL

You said most.

TONY

Yeah.

GAEL

Is anybody in there?

TONY

Yeah - one or two!

(beat)

Come on!

GAEL

No!

He kisses her on the lips.

TONY

Come on.

GAEL

You're terrible!

She follows him inside.

EXT. ARMY CAMP - DAY

Tony and six other soldiers walk pass Gael who is sitting down playing cards with another soldier. Tony winks at her and she tries to conceal a smile.

EXT. ARMY CAMP - LATER

Gael is playing basketball with some of her colleagues.

All of a sudden a soldier runs over to one of the players.

SOLDIER

Alex!

ALEX

Yeah?

SOLDIER

You've got to come with me quick!

ALEX

What's wrong?

SOLDIER

Just follow me!

Alex runs after him.

Gael watches them run off and then carries on playing.

EXT. ARMY CAMP - LATER

Gael walks past a tent and around a corner to find Alex sitting on the ground crying.

GAEL
Alex?

She walks over and kneels down next to him.

GAEL (CONT'D)
What's wrong?

ALEX
Wayne was killed.

GAEL
Oh Alex! I'm so so sorry.

She puts her arm around him.

ALEX
They all died.
(beat)
Jo, Tony, David...

GAEL
Tony?

ALEX
Yeah.

GAEL
Tony Jacobs?

ALEX
Yeah.

They hug, she looks vacant.

EXT. ARMY CAMP - DAY

Gael is running through an obstacle course. She hops through some tires, crawls under a pipe, climbs over a net and then runs to a rope... She falls to her knees and projectile vomits.

SOLDIER (O.S.)
Gael, are you okay?

INT. ARMY HOSPITAL - DAY

Gael lays on a bench.

DOCTOR
Okay, when did you last have your
period?

GAEL
I'm five days late.

The Doctor walks over to a cabinet, opens it and rummages through some boxes.

INT. TOILET - DAY

Gael sits on the toilet holding out a pregnancy test. She just stares at it.

EXT. CAR PARK - DAY

Gael walks through a car park. In the distance is a women. She has her head stuck out of the driver's side window of a car and is waving. Her name is Anna.

ANNA
People do go to some extremes to
get out of the army, don't they?!

She gets out of the car and runs over to her, they hug.

ANNA (CONT'D)
Its so good to see you! I've missed
you!

INT. ANNA'S HOUSE/KITCHEN - DAY

Anna is frying some food and Gael is prepping some vegetables.

GAEL
It'll be better for you.

ANNA
I don't mind. You can stay here for
long as you need.

GAEL
You and Mike need space, and having
a baby and me here won't do you any
good.

(MORE)

GAEL (CONT'D)
(beat)
Besides you should be trying for
one of your own.

Anna smiles.

GAEL (CONT'D)
What's that smile for?

Anna touches her belly.

GAEL (CONT'D)
No!

ANNA
Yeah!

GAEL
When were you going to tell me?!

ANNA
Tonight.
(beat)
I found out last night.

Gael hugs her.

INT. HOSPITAL ROOM - DAY

Gael sits upright with her legs spread apart on a bed screaming. A Midwife kneels at the end of the bed, a nurse stands next to her and Anna sits holding Gael's hand.

MIDWIFE
Okay we're nearly there. Push for
me Gael.

She pushes and screams.

MIDWIFE (CONT'D)
Good girl, well done! Keep going!

She pushes for one last time.

MIDWIFE (CONT'D)
Here we go!

The Midwife holds a bloody baby in her arms. It doesn't cry.
The Midwife rushes out the room.

GAEL
Where are you going?!

She tries to get out of bed but the Nurse and Anna hold her back.

GAEL (CONT'D)
What are you doing?!

INT. SPECIAL CARE BABY UNIT (SCBU) - NIGHT

Gael stands looking at her baby. Its lies in an incubator and has a tube up it's nose.

INT. HOSPITAL ROOM - NIGHT

The baby lays in an incubator and Gael sits next to it. She holds it's hand in hers whilst speaking to it in hushed tones.

GAEL
Hi.

It wears a white baby grow with a matching hat.

GAEL (CONT'D)
Hello.

It's little fingers move in her hand.

GAEL (CONT'D)
How're you?
(beat)
What's your name?

It sucks the air.

GAEL (CONT'D)
Is it Oliver? But Oli for short?

Oli twitches.

GAEL (CONT'D)
Yeah! You like that? I like that too Oli.

She strokes his cheek.

GAEL (CONT'D)
Do you love me? Yeah. I love you too. You know what?

She strokes his forehead.

GAEL (CONT'D)
I might just always love you.

INT. HOSPITAL ROOM - DAY

Anna sits down with Gael and Oli.

ANNA
Hello little man. Hello.
(to Gael)
He's so beautiful.

GAEL
I know.

ANNA
Has he been noisy?

GAEL
No he just lies there.
(several moments of
thinking)
He doesn't ever make a noise.

She cries a little. Anna places a hand on her shoulder.

ANNA
It'll be okay love.

GAEL
I know.
(several moments of
thinking)
It'll just be different.

ANNA
Yeah... Yeah.
(beat)
When I was training I did a
placement on the babies ward and I
saw a couple that would always need
help breathing.
(beat)
You'll be taught though, by the
nurses and the doctors.
(beat)
I did vent care when I worked in
intensive care so you'll have me
too.

GAEL
I will?

ANNA
You will.

GAEL
Will I always have you?

ANNA
Of course!

They both stare at him.

INT. KITCHEN - DAY

A five year old Oli, connected to a ventilator sits sleeping in a little wheelchair. Gael strokes his toes gently whilst having a cup of tea with Anna.

GAEL
I would like to get a job.

ANNA
Oh right?

GAEL
Yeah its about time really.

ANNA
Well, you have had a lot going on these last few years, its not like you've been doing nothing.

GAEL
No, I know but Oli is at school now and I feel a bit lost during the day.
(beat)
I have found this job at the police station - just cleaning.

ANNA
I'll get Mike to put a word in for you.

GAEL
Work is two until five so I was wondering if you'll just look after Oli after school until I get home from work?

ANNA
Yeah, yeah I can do that.

GAEL
Ah thanks Anna.

ANNA
You're welcome.
(beat)
I'll ask Mike when...

In the doorway behind them appears a five-year-old little boy, he knocks on the door.

ANNA (CONT'D)
Finn! What are you doing up?

FINN
There's monsters under my bed.

Anna holds her hands out to him. He walks over and she picks him up.

ANNA
It's okay, there are no such thing
as monsters.

She kisses him on the head.

INT. POLICE STATION/HALLWAY - DAY

Gael is mopping the floor and quietly humming to herself. Suddenly, a hand grabs her shoulder, she turn around in fright. She is greeted by a tall man with black hair and a friendly smile.

GAEL
Christ Mike! You made me jump!

MIKE
(chuckling)
I did didn't I.

They hug.

MIKE (CONT'D)
How're you finding it?

GAEL
Yeah great.

MIKE
Not quite what you're use to right?
(beat)
But, it gets you out of the house.

Gael

It does.

Mike

How's Oli?

Gael

Yeah he is good.

Mike

Great.

(beat)

We should take Oli and Finn to the park this weekend. I'll cook a chilli and Anna will tell me she could do it better.

They laugh.

Gael

Yeah sounds good.

Mike

Great I'll let Anna know.

(beat)

Do you have anything else planned this week?

Gael

Yeah, Thursday evening I'm going to a reunion with some of the guys I served with.

Mike

Oh okay cool, that should be fun.

Gael

Yeah.

Mike

A Thursday though!

(beat)

You won't get a hangover then.

Gael

No, next time maybe.

Mike

Maybe. So who's having Oli that night?

Gael

Anna. Didn't she tell you?

MIKE

No but that's the joys of being married.

(beat)

I don't mind though, Oli is always welcome.

(beat)

Have a good time Thursday and we'll sort something out for the weekend.

Gael

Yes, take care.

He walks away and she carries on wiping the floor.

INT. GAEL'S FLAT/BEDROOM - NIGHT

Gael sits in front of a mirror putting on eyeliner, Anna sits behind her on the bed and Oli sits quietly on a beanbag.

ANNA

Don't worry! You always look great.

Gael

Mmm.

ANNA

What does mmmmm mean?

Gael

It means mmmmm.

ANNA

Seriously!?

They laugh.

INT. GAEL'S FLAT/BEDROOM - LATER

Anna is straightening Gael's hair.

ANNA

You look stunning!

(beat)

Mummy looks beautiful doesn't she Oli?

Gael smiles at her boy.

INT. GAEL'S FLAT/OLI'S ROOM - LATER

Gael is holding Oli against her shoulder.

GAEL
Good night darling.

She kisses him on the head, lies him carefully on a bed, connects him to a ventilator and then puts a duvet on him.

Anna watches the caring mother at work.

GAEL (CONT'D)
Good night.

She kisses him again and then walks over to Anna.

GAEL (CONT'D)
Are you sure its okay?

ANNA
Of course it is Gael! Go have some fun! Let your hair down!

Gael smiles and then hugs Anna.

ANNA (CONT'D)
We'll be fine.

She strokes Gael on the shoulder.

ANNA (CONT'D)
Have fun.

Gael walks away and Anna goes into Oli's bedroom.

INT. CAR - NIGHT

Driving.

Gael looks at the streetlights as they pass the window.

INT. CAR - LATER

Gael is applying some lipstick.

Many people in suits and dresses are walking up to a high-class looking hotel.

She smacks her lips together and gets out of the car.

EXT. CAR PARK - NIGHT

Gael walks across the car park.

EXT. OUTSIDE OF HOTEL - NIGHT

She joins the queue to enter. After a few moments she is at the front of the queue. Sitting outside behind a small desk is a Receptionist.

RECEPTIONIST

Hi there!

GAEL

Hi!

RECEPTIONIST

What's your full name please?

GAEL

Gael Petit.

The Receptionist looks through a list of names.

RECEPTIONIST

Yes, here we are.

He puts a tick by her name.

RECEPTIONIST (CONT'D)

So if you just carry on down the hallway and take the third door on the right that's where you'll find the hall.

(beat)

Have fun!

GAEL

Thank you.

INT. HOTEL/FOYER - NIGHT

She walks down the hallway. She re-adjusts her dress and brushes her hair back before turning into the hall.

INT. HOTEL/HALL - NIGHT

The music is pounding and the lights from the DJ's turntable illuminate the busy hall. Some people are getting punch or grabbing a bite to eat from the buffet, others talk and there are already some who are dancing.

Gael politely makes her way through the crowd and over to the buffet. She swiftly pours herself a glass of punch before finding a quiet spot and leaning up against a wall.

Next to her a man and woman chat. After a few moments, they look over at her.

MAN WOMAN

Hello! Hello!

Hi!

Gael

MAN
How're you?

GAEL
Good thanks - yourselves?

WOMAN
Good, thanks.

MAN
Good, yeah good thanks.
(beat)
You been here long?

GAEL
No, just got here.

WOMAN
Its busy isn't it?

GAEL
Yeah, I didn't expect this many people.

WOMAN
Yeah we didn't either.
(beat)
So who did you serve with?

GAEL
15th Royal Regiment.
(beat)
Yourselves?

MAN
We were both in the 22nd.

GAEL
Ah okay great.

They all look a bit awkward.

VOICE (O.S.)
Daniel! Holly!

They look over.

WOMAN
Ah they're here!
(to Gael)
It was lovely meeting you.

GAEL
And you.

MAN
Have a good night.

GAEL
And you.

They walk away. She sips at her punch and taps her foot to the music. After a few moments a tall, handsome man with short hair dressed in a grey suit holding a cup of punch walks over to her. His name is Karl.

KARL
Hi.

GAEL
Hi.

KARL
How's it going?

GAEL
Yeah good thanks, you?

KARL
Yeah great.
(beat)
You been here long?

GAEL
No, you?

KARL

Well, long enough to get a fuzzy head.

GAEL

Ah okay!

KARL

The punch is good isn't it?

GAEL

Yeah not bad. I haven't had punch since school.

KARL

Are you here with anyone?

GAEL

No just me, are you with someone?

KARL

No, I came here on my own.

(beat)

But I know a couple of guys here I use to serve with.

GAEL

Ah nice, where are they?

He points them out.

KARL

I told them I was going to come over and talk to you.

GAEL

Oh yeah?

KARL

Yeah. I thought you looked lonely.

(beat)

You don't look like you should be alone.

(beat)

Where is your husband?

GAEL

I don't have one.

KARL

Really? Why?

GAEL
Just haven't met the right one I
guess.

KARL
Are you looking?

GAEL
Not really, I have a son that takes
up my time anyway.

KARL
Oh right, what's his name?

GAEL
Oli.

KARL
How old is he?

GAEL
Five.

KARL
Ah nice, my friend has one that
age, doesn't stop running around!
(beat)
Is that what your boy is like?

GAEL
No.

KARL
Why?

GAEL
He is disabled. He has to use a
wheelchair.

KARL
Okay, so does he just wheel around
really fast, like a mad man?!

GAEL
No, erm Oli is mentally disabled
too.

KARL
Ah I'm sorry.

GAEL
What for?

KARL
It must be hard.

GAEL
It can be but he is a lovely little boy and I get a lot of support from friends.

KARL
Does your ex help out much?

GAEL
Oli's dad died.

KARL
Oh fuck, I'm sorry.

GAEL
Don't be, we all have to go sometime.

KARL
Still, that's shit.
(beat)
Tell me if I'm asking to many questions.

GAEL
No you're fine, its good to talk.

KARL
How did he die?

GAEL
Well we served in the same regiment together and he got killed on patrol.
(beat)
Where did you serve?

KARL
Ah, I have never served.

GAEL
Oh, so did your friends?

He shakes his head.

GAEL (CONT'D)
Oh...

KARL
I fibbed. We are travelling salesmen.

GAEL

Ah okay.

KARL

We have a lot of respect for the armed forces though.

GAEL

That's great.

KARL

I haven't annoyed you have I?

GAEL

No no its fine, I use to get gate crash parties all the time as a kid.

KARL

I thought you might.

GAEL

Why's that?

KARL

You have a mischievous look.

GAEL

Oh really?!

KARL

Yeah! I'm not wrong right?!

GAEL

I can be.

They both laugh.

KARL

Let's dance.

GAEL

Ah no.

KARL

Come on.

GAEL

No you go.

KARL

What's your name?

GAEL

Gael.

KARL

Karl, nice to meet you.

He grabs her hand, drags her to the dance floor and starts to dance.

KARL (CONT'D)

Come on let yourself go!

She starts to dance.

We watch them dance for the duration of three songs, as the time passes she becomes more confident and care free and this is seen in her dance moves and body language.

INT. HOTEL/HALL - LATER

There are just a handful of people left now in the hall. Gael and Karl are there grabbing the last few mini sausage rolls.

KARL

The guys and I are going for a drink in the bar.

(beat)

Do you wanna come?

GAEL

I have to drive.

KARL

Come on, one won't hurt.

GAEL

I dunno.

KARL

Just have a water or a juice, say hi to my friends at least.

GAEL

Okay.

KARL

Cool, let's go.

They each pop a sausage roll in their mouths and leave the hall.

INT. HOTEL/HALLWAY - NIGHT

They walk together until they reach a bar.

INT. HOTEL/BAR - NIGHT

Sitting at the bar are two men dressed in dark blue suits. Lewis has a beard and scruffy hair and Jake is clean shaven with a buzz cut hairstyle.

KARL

Jake, Lewis - this is Gael.

JAKE

Hi.

LEWIS

Nice to meet you!

GAEL

Hello.

LEWIS

Do you want a drink?

GAEL

No I'm...

KARL

No she's driving. Get her a juice.

LEWIS

I'll get you an orange.

(to the bar man)

One orange juice.

GAEL

I don't really like...

JAKE

Just take the drink.

Karl sits her down.

GAEL

So have you had a nice evening?

JAKE

Nah.

LEWIS

Had better.

KARL
(to the barman)
Come on! Where's the orange juice?!

BARMAN (O.S.)
Just one second sir.

LEWIS
Are you peeling them?

BARMAN (O.S.)
No I...

JAKE
Get me a fucking beer as well.

BARMAN (O.S.)
Okay.

GAEL
You should probably talk to him a
bit nicer.

JAKE
What?

KARL
Its okay, he is just a load mouthed
cunt.

JAKE
Fuck you Karl, you jumped up piece
of shit.

KARL
This piece of shit was in your
mum's bed last night.

JAKE
Cunt.

Lewis touches Gael's leg.

GAEL
What are you fucking doing?!

LEWIS
Sorry.

GAEL
You fucking touched me.

JAKE
Just a joke weren't it Lewis!

GAEL
Piss off! It is a joke to stroke my leg?

JAKE
Get over yourself love.

GAEL
Fuck off!

She gets up.

KARL
What about your orange juice?

GAEL
Fucking keep it.

She walks away and Karl walks after her.

KARL
Gael!

GAEL
No! No, I'm not happy!

KARL
I'm sorry but they're drunk.

GAEL
That's no excuse!

KARL
Look, I'll tell them to calm down.
(beat)
We've had a nice time tonight. I won't let them spoil it.

Gael thinks for a moment.

GAEL
Let me just go to the toilet.
(beat)
You better tell them.

KARL
I will, promise.

She walks to the toilet and he walks back to the bar.

INT. HOTEL/BATHROOM - NIGHT

Gael washes her hands in the sink and looks at herself in a mirror.

INT. HOTEL/BAR - NIGHT

She sits on a chair. Jake and Lewis look at her.

KARL
(to the guys)
Say it then.

LEWIS
We're sorry about how we first came
across.

JAKE
Yeah, sorry. Too much drink.

Karl places a drink in front of her.

KARL
I got you an apple juice instead.

GAEL
Thank you.

She takes a sip.

KARL
So Gael was in the army.

LEWIS
Okay cool.
(beat)
Did you kill anyone?

KARL
Don't fucking ask that!

LEWIS
What!? Its a genuine question.

JAKE
Have you had a good night Gael?

GAEL
Yes thanks.

She drinks more juice.

KARL
She is really nice.

LEWIS
Yeah she looks it.

GAEL
I can't do this anymore.

She finishes her drink, gets up and then falls to her knees.

KARL
You okay Gael?

LEWIS
I think she's had too much drink.

BARMAN (O.S.)
Is she okay?

LEWIS
Yeah, just to much to drink.

She tries to get up but can't. Lewis lifts her up from under the arms and keeps her steady.

KARL
Come on, let's get you home.

She vomits on the floor.

JAKE
Ah shit, you aren't well.
(beat)
Who's driving her home?

KARL
I'll do it.

The four of them walk out of the bar.

INT. HOTEL/HALLWAY - NIGHT

They all walk down the hallway but instead of leaving they wait by an elevator.

Lewis presses the third button.

GAEL
(wearily)
Nooooo!

JAKE
Come on, you need to lie down.

GAEL
Nooo.

KARL
You'll be fine.

The elevator opens and they all go inside.

INT. HOTEL/THIRD FLOOR/HALLWAY - NIGHT

They walk out of the elevator, down the corridor and then Lewis unlocks a hotel room door.

INT. HOTEL/THIRD FLOOR/BEDROOM - NIGHT

Gael is thrown onto the bed, she tries to get up but can't.

Jake and Lewis stand on either side of the bed and start to undress.

Gael groans.

Karl walks into the bathroom, begins to undress and stares at himself in the mirror.

Jake and Lewis get onto the bed. Jake pushes Gael's face into the pillow and touches her bottom. Lewis blows into her ear and strokes her neck. Jake removes her knickers and starts to aggressively penetrate her.

Lewis turns her head and begins to kiss her.

KARL
Move.

He gets onto the bed and also sexually abuses her. Jake and Lewis both kiss her face. After a few moments she is flipped onto her back. Karl continues to penetrate her, Jake grabs her jaw.

JAKE
Open your fucking mouth.

Lewis sticks his fingers into her eyes.

LEWIS
Cunt, open your fucking mouth.

KARL
She is a great fuck.

Lewis pulls at his belt and squats over her face.

LEWIS
You're going to fucking enjoy it.

She kicks and screams.

INT. HOTEL/THIRD FLOOR/BEDROOM - LATER

Gael lies naked on her stomach with her face resting on the pillow. Her breathing is very slow and her eyes are just fixed on the floor.

Lewis and Jake are all getting dressed. Karl sits naked in an armchair.

KARL
(to Gael)
Get dressed.

Her dress is thrown at her.

LEWIS
Come on.

He grabs her arm, she swings out.

LEWIS (CONT'D)
Calm down.

KARL
Get fucking dressed Gael, now.

She doesn't move.

JAKE
No you can't have round four.
(beat)
Get up.

Karl gets up, climbs on the bed, bends her arm behind her back and puts his mouth to her ear.

KARL
Its time to go.

No response.

KARL (CONT'D)
Give me the little black box Jake.
Its in the suitcase.

Jake rummages through the suitcase, finds the box and hands it to Karl. He opens it, pulls out a fork and places it against her lower regions. She gasps.

KARL (CONT'D)
I need you to listen fucking
closely. I have to be up in the
morning so I need you to get
fucking dressed and leave.
(beat)
I know you had a good time but you
need to get back to your spastic
kid.

She fights to get out of the arm lock but he pushes down on her head.

KARL (CONT'D)
Oh, did I touch a nerve? He can't
help being a fucking spastic.
(beat)
What sort of parent makes a spastic
baby? Are you an inbred? Or did you
drink to much bleach?

She tries to move.

KARL (CONT'D)
Fight against me again and I will
stick this fork up you're fucking
cunt, you fucking stupid useless
bitch!
(beat)
They should put kids like yours
down at fucking birth, it would
save the tax payer money.

He throws the fork on the floor and pulls a knife out of the box and places it against her cheek.

KARL (CONT'D)
Now listen closely.
(beat)
You aren't going to press charges
or tell the police about what
happened tonight, do you
understand?

She doesn't respond.

KARL (CONT'D)
Fucking yes or no cunt?

He presses the knife harder against her skin.

GAEL
Yes.

KARL
Yes what?

GAEL
Yes Kar...

He pushes it harder.

KARL
Its sir. Have you forgot your army
days? Are you a fucking spastic
shit too?

GAEL
No sir.

KARL
Are you going to report us?

GAEL
No sir.

KARL
Good girl; because if you do we
will come and kill you and spastic
brat.
(beat)
Don't fuck with us alright? Because
we are the type of people that can
make life unfucking bearable for
people like you.
(beat)
Now fuck off.

He lets go of her and gets off the bed. She gets up, grabs
her dress and runs into the bathroom.

EXT. CAR PARK - NIGHT

Gael walks to her car, gets inside, quickly starts the engine
and drives out of the car park.

EXT. OUTSIDE OF GAEL'S FLAT - NIGHT

Gael gets out of the car and tries to make herself as presentable as possible.

INT. GAEL'S FLAT/HALLWAY - NIGHT

She walks towards Oli's room and opens the door.

INT. GAEL'S FLAT/OLI'S ROOM - NIGHT

Anna looks up at Gael.

ANNA
(whispering)
Gael! Are you okay?

Anna gets up out of her seat and leaves the room.

INT. GAEL'S FLAT/HALLWAY - NIGHT

Anna hugs Gael.

ANNA
Are you okay?

She doesn't respond.

ANNA (CONT'D)
I was really worried when you weren't back my eleven.
(beat)
I thought something had happened to you.

GAEL
No. No. No. No. I, I, just bumped into someone from the force.

ANNA
Oh thank god, that's okay then.

GAEL
Yeah sorry for being late back.

ANNA
I don't mind at all Gael! I was just worried, I thought something had happened.
(beat)
So did you have a good time?

Gael

Yes.

Anna

Great.

(beat)

So whose this friend? Because you smell like aftershave!

Gael

Ah just an old friend.

Anna

Well you'll have to tell me all about it at the weekend.

Gael

Yeah, sounds good.

Anna kisses her on the cheek.

Anna

Bye.

Gael

Bye Anna.

Anna leaves the flat.

Gael opens Oli's door.

INT. GAEL'S FLAT/OLI'S ROOM - NIGHT

Gael walks towards Oli, bends down to kiss him but pulls away. She runs out of the room.

INT. GAEL'S FLAT/BATHROOM - NIGHT

She pulls a toothbrush and a tube of toothpaste out of a cabinet. She squeezes a load of it onto the brush, shoves it into her mouth and starts to furiously brush her teeth.

INT. GAEL'S FLAT/BATHROOM - LATER

She scrubs her body hard.

INT. GAEL'S FLAT/OLI'S ROOM - NIGHT

She sits and watches him sleeping.

EXT. PARK - DAY

Its a nice sunny day. There are a lot of people out enjoying the good weather - some sit chatting and eating from picnic baskets, others walk aimlessly and some play in a playground on swings, slides and a merry-go-round.

Gael sits down next to Oli and after a few moments she spots Anna, Mike and Finn. She raises her arm and waves to them.

Finn runs over to Oli and then hugs Gael.

GAEL
Hi Finn!

FINN
Hello.

GAEL
How're you?

FINN
Okay.

GAEL
Good.

Anna and Mike walk over to them.

GAEL (CONT'D)
How're mummy and Daddy?

FINN
Good.

ANNA
Hi!

GAEL
Hey.

MIKE
How're you Gael?

GAEL
I'm okay.

Anna hugs Oli.

ANNA
How's Oli?

GAEL
(to Oli)
You're okay aren't you kid?

She rubs his foot.

Mike rubs Oli's shoulder.

MIKE
Hi Oli.

ANNA
Lovely day, ain't it?!

GAEL
Yeah, beautiful.

MIKE
Come on lets go for a wonder.

He turns Oli around and pushes him along.

MIKE (CONT'D)
Finn! Come help Daddy.

Finn stands next to Oli.

ANNA
So how're you feeling after the
other night?

GAEL
Yeah good.

ANNA
Good.
(beat)
You seemed a little preoccupied
when you got back.
(beat)
You're okay right?

GAEL
Yeah, yeah - I was just tired, I
haven't been out for a long time.

Mike gives Finn a piggy back and pushes Oli.

EXT. OUTSIDE OF PARK RESTAURANT - LATER

The five of them sit around a table eating dinner.

MIKE

Well I'm glad to hear you're doing okay.

GAEL

Yeah, I really appreciate it.

MIKE

Its no problem.

(beat)

You're like family.

(beat)

Besides you can't be stuck inside all day, can you? You have to have something to get up for everyday.

(beat)

Sure, you have Oli but having some work to do gives you a purpose.

ANNA

Mike!

MIKE

I'm sorry, did that sound insensitive?

GAEL

No, not all! I know what you mean.

MIKE

Don't make me feel bad Anna.

GAEL

No, you're fine. Don't worry.

A hand touches Mike on the shoulder, he turns to see Karl.
Gael looks up in utter fear.

KARL

How're you doing Mike?!

Mike stands up and hugs him.

MIKE

What brings you up here?

KARL

Oh lovely day. Thought I'd bring the kid and the mrs somewhere different.

MIKE

Ah, good for you.

He turns to face Anna.

MIKE (CONT'D)
Anna this is Karl, the guy I was
telling you about the other night!

KARL
Hi.

ANNA
Lovely to meet you.
(beat)
Thank you so much for your help
last year.

KARL
You're welcome.

MIKE
This is my son, Finn.
(beat)
Say hi Finn.

FINN
Hi.

KARL
Alright mate.

MIKE
And this is Gael and her son Oli,
friends of the family.

KARL
Hi.

GAEL
Hi.

KARL
Your face is really familiar, have
we met?

GAEL
I don't think so.

KARL
You must just have one of them
faces.
(beat)
Well I've got to go mate because
the boy is tired. Hopefully he'll
sleep on the way home now.

MIKE
How long did it take?

KARL
About forty minutes.

MIKE
Ah not bad then.

KARL
No not at all.
(beat)
You'll have to come down some time!
I am sure Jake and Lewis would love
to see you.
(beat)
Bring your family! We've got 3
between us now!

MIKE
Yeah definitely.

Karl shakes his hand and they embrace for a moment.

KARL
Good to see you.
(beat)
Nice to finally meet you.

ANNA
Likewise.
(beat)
Say bye Finn.

FINN
Bye.

Karl smiles at Gael as he walks past her.

GAEL
I've got to go guys.

ANNA
Oh, we were going to have ice
creams.

GAEL
Another day maybe.

She gets up and pulls Oli's chair backwards.

GAEL (CONT'D)
Thanks for the day and the food
guys.

MIKE
 You're welcome.
 (beat)
 Hopefully see you about on Monday.

GAEL
 Yeah.

ANNA
 I'll bring some ice cream over
 tomorrow Gael and we'll watch
 something if you want.

GAEL
 Sure sounds good.
 (beat)
 Bye Finn!

FINN
 Bye!

She walks off quickly with Oli.

INT. POLICE STATION/HALLWAY - DAY

Gael walks up and down cleaning the floor and then starts to wipe the windows. After this she places a wet floor sign on the floor and then suddenly vomits all over it.

INT. GAEL'S FLAT/BATHROOM - NIGHT

Gael sits on the toilet holding a pregnancy test kit. She breaks the plastic packaging open, pulls out the stick and pulls down her trousers and pants. A few moments later and the sound of trickling urine can be heard. She stares at it with anticipation. Her face drops and she starts to take deep breaths before smacking it repeatedly against the wall until it breaks. She leans over and places her head in her hands.

EXT. GAEL'S FLAT/LIVING ROOM - DAY

She sits on the sofa with Oli on her lap and a telephone receiver pressed to her ear.

GAEL
 (into phone)
 Yeah I'm free then.
 (beat)
 Okay.
 (beat)
 (MORE)

GAEL (CONT'D)
Is there anything else I need to
know?
(beat)
Okay, thank you. Bye.

She puts the receiver down and hugs Oli tightly.

INT. WAITING ROOM - DAY

Gael sits nervously waiting to be seen.

NURSE
Gael Petit.

Gael raises a hand, gets to her feet and walks over to the
smiling nurse.

NURSE (CONT'D)
Hello Gael, nice to meet you.

GAEL
Hi, and you.

INT. CHANGING ROOM - DAY

Gael puts on a clinical gown.

INT. EXAMINATION ROOM - DAY

Gael sits down with the Nurse at a desk.

NURSE
So I'm just going to ask you a few
questions. They can be a bit
sensitive in nature, okay?

GAEL
Okay.

NURSE
If you would like me to stop at any
point just let me know.

GAEL
Okay.

NURSE
Right, so what age were you when
you first had intercourse?

GAEL
Fifteen.

NURSE
Okay.
(beat)
How many sexual partners have you
had since you were fifteen?

GAEL
Seven.

NURSE
Do you know which partner you were
with at the time you became
pregnant?

GAEL
Yeah.

NURSE
Okay and is your partner
supportive?

She nods her head.

NURSE (CONT'D)
Okay - could you lay on the bed for
me please?

Gael lies down on the bed. The Nurse walks over and stands
next to her. A doctor walks in.

DOCTOR TULLY
Hello Miss Petit, my name is Doctor
Tully and I will be looking after
you today.
(beat)
Good morning Cheryl.

NURSE
Good morning.
(beat)
He's the nicest guy in the business
Gael.

DOCTOR TULLY
You're too kind.
(beat)
So I'm just going to place my hand
on your belly, alright?

He sits down next to the bed and places a hand on her
stomach.

DOCTOR TULLY (CONT'D)
And I'm just going to insert a
finger into your vagina.

Gael screws her eyes up.

NURSE
Just remember you can say stop at
anytime.
(beat)
Would you like me to hold your
hand?

GAEL
Yes please.

She takes her hand.

DOCTOR TULLY
Yes, anytime, just say stop.
(beat)
Okay I can feel the uterus. It
feels about eleven to twelve weeks
and its in a very safe position for
the procedure.
(beat)
Right I'm just inserting the
speculum.

Gael breathes deeply.

DOCTOR TULLY (CONT'D)
You're going to feel some pressure.
(beat)
Okay there we are.
(beat)
I apologize if you feel
uncomfortable, I'll be as quick as
I can.

Gael nods.

DOCTOR TULLY (CONT'D)
Okay keep relaxed for me. You're
doing really well.
(beat)
Its set.
(beat)
Cheryl is going to give you a
little anesthesia and then whilst I
give you the first injection I need
you to hold your breath and then
cough.

Cheryl lowers a mask to Gael's face and Doctor Tully injects her.

DOCTOR TULLY (CONT'D)
Could you cough please.

She coughs.

DOCTOR TULLY (CONT'D)
Thank you, just keep your breathing
nice and controlled.
(beat)
I'm just going to introduce an
instrument to keep your cervix
still.

Gael squeezes the Nurse's hand.

DOCTOR TULLY (CONT'D)
Right that's in place. Okay breath
deeply.

GAEL
Stop!

DOCTOR TULLY
Okay. Would you like me to stop?

GAEL
Yeah.

DOCTOR TULLY
Okay I have stopped. Would you like
some time to think or would you
like me to stop completely?

GAEL
Completely.

DOCTOR TULLY
No problem at all, that's fine.

NURSE
I'll clear a room for you love.

The Doctor packs away his equipment.

DOCTOR TULLY
It was lovely to meet you Miss
Petit. I hope you have great day.

GAEL
Thank you.

DOCTOR TULLY
You're welcome - have a nice day.

He walks out of the room. Gael gets up.

EXT. STREET - DAY

Gael is quickly walking down a street.

INT. GAEL'S FLAT/LIVING ROOM - DAY

Gael sits on the sofa hugging Oli tightly.

ANNA
So how long do you think it'll take
to hear back from them?

GAEL
About three weeks.

ANNA
Ah not long.
(beat)
Are you sure you want two jobs?

GAEL
Yeah, its okay with you isn't it?

ANNA
Absolutely. I just don't want you
to get too tired.

GAEL
I'll be fine.

INT. GAEL'S FLAT/BEDROOM - NIGHT

Gael sits on the bed gently rubbing her stomach and looking
at herself in a standing mirror.

INT. ANNA'S HOUSE/LIVING ROOM - NIGHT

Anna sits holding Gael's hands.

ANNA
You're going to be okay.

GAEL
I should be excited.

ANNA
Its okay - one day it'll just hit
you.

GAEL
Do you think?

ANNA
Yes.
(beat)
It may not be in the circumstances
you wanted but you have so much
love to give.

Anna strokes her hands softly.

ANNA (CONT'D)
Do you think you'll be able to get
hold of him?

GAEL
No, it'll be difficult.

ANNA
Well... maybe there'll be another
party and he'll come and you'll hit
it off again.
(beat)
I'm sure he'll be very proud.
Especially with you being the
mother.

Gael wretches.

GAEL
I need to be sick.

She gets up and runs out of the room.

INT. ANNA'S HOUSE/BATHROOM - DAY

Gael is vomiting into the toilet. Anna is holding her hair up
and stroking her back.

ANNA
Its okay. You're going to be okay.

INT. GAEL'S FLAT/BATHROOM - NIGHT

Gael sits looking down at her big pregnant belly. She
clenches her fist and holds it against her stomach.

INT. HOSPITAL ROOM - DAY

Gael screams in agony.

MIDWIFE
Keep pushing Gael.

Another scream.

MIDWIFE (CONT'D)
You're doing really well, not much
more.

INT. HOSPITAL ROOM - LATER

Gael sits up in bed cradling a baby.

INT. HOSPITAL ROOM - LATER

Anna sits in a chair holding the baby. Mike sits next to Gael's bed with Finn on his lap. Gael is hugging Oli tightly.

MIKE
She looks very happy.

ANNA
Beautiful, isn't she Finn?

Finn nods his head.

MIKE
Yeah.

GAEL
How's Oli been?

ANNA
I didn't even know he was there.

MIKE
A very good boy.
(beat)
I'm going to go grab a drink, would
you like one Gael?

GAEL
Something fizzy please.

MIKE
(to Finn)
Come on boy.

They both leave the room.

ANNA
She is just beautiful.
(beat)
Michaela. What a lovely name.

Gael smiles.

GAEL
Can I tell you something?

ANNA
Of course.

Gael thinks.

GAEL
No its okay, another time.

ANNA
You sure?

GAEL
Yeah.

INT. GAEL'S FLAT/BEDROOM - NIGHT

Gael sits watching Michaela wiggle around in her Moses basket and sucking at the air. Gael gently strokes her stomach and looks over at Oli.

INT. GAEL'S FLAT/OLI'S ROOM - NIGHT

Oli is gently placed onto his bed and is then prepared for sleep.

VARIOUS SHOTS OF:

- Limb exercises being performed.
- His body being washed.
- The trachea site being cleaned.

Gael kisses him on the forehead and tucks him in.

INT. GAEL'S FLAT/BEDROOM - NIGHT

Gael lies on her stomach in the pitch black looking at her new baby sleeping.

INT. GAEL'S FLAT/BEDROOM - LATER

She watches Michaela cry.

EXT. STREET - DAY

Gael pushes Oli in his chair and has Michaela strapped to her chest. She tries to balance baby supplies and medical equipment on the back of his chair.

MONTAGE - VARIOUS

A) EXT. GARDEN - DAY - Michaela clumsily walks around a garden. She stares at the world in wonder.

B) INT. WHEELCHAIR WORKSHOP - DAY - Oli is being fitted for a new wheelchair. Gael lifts him out of it.

C) INT. SCHOOL CLASSROOM - DAY - Oli sits in a classroom with a dozen other children with learning disabilities. A teacher is showing slides of different types of buildings.

D) INT. SCHOOL CLASSROOM - DAY - Finn doodles on a piece of paper. A teacher shows the class a map of the world.

E) EXT. GARDEN - DAY - Finn shows Oli his toys.

F) INT. GAEL'S FLAT/LIVING ROOM - DAY - Michaela blows out eight candles on a cake.

G) INT. FAST FOOD RESTAURANT - DAY - Gael serves a group of people burgers and fries.

H) INT. ANNA'S HOUSE/LIVING ROOM - DAY - Gael, Anna, Mike, Oli and Michaela are singing happy birthday to Finn.

I) EXT. GARDEN - DAY - Finn pushes Oli around the garden.

J) INT. SCHOOL CLASSROOM - DAY - Michaela sits reading a book.

K) INT. NIGHTCLUB - DAY - Gael opens a bottle from behind a bar. The dance floor is packed.

L) EXT. TOWN HIGH STREET - DAY - Finn sits with friends laughing and joking .

M) INT. HYDROPOOL - DAY - Oli sits in a hydropool with two teaching assistants.

N) INT. TOWN HALL - NIGHT - Michaela is singing in front of a Christmas Tree with ten other children in front of a small intimate audience.

O) INT. OFFICE - DAY - Gael sits typing on a keyboard in front of a computer.

P) INT. RESTAURANT - DAY - Finn sits with his family eating steak, fries and eggs.

Q) EXT. NETBALL COURT - DAY - Michaela is playing netball.

R) EXT. PARK - DAY - Gael, Oli, Michaela, Anna, Mike and Finn walk together.

END OF MONTAGE.

INT. OFFICE - DAY

Gael walks into the room and smiles.

GAEL
Hello, nice to meet you, my name is
Gael Petit.

She shakes hands with a man and woman sitting behind a desk.

INTERVIEWER #1	INTERVIEWER #2
Hi, nice to meet you.	Lovely to meet you.

Gael takes a seat in front of them.

GAEL
I thought I was going to be late,
there's a lot of traffic today.

INTERVIEWER #1
How long did it takes you get here
today?

GAEL
Forty five minutes but on a good
run thirty minutes.

INTERVIEWER #2
Do you think punctuality will be an
issue?

GAEL
 No, no not at all. I'm extremely
 punctual.
 (beat)
 I have two kids so it kind of
 helps.

INTERVIEWER #2
 Tell me about it.

GAEL
 Oh, how many do you have?

INTERVIEWER #2
 Four.

GAEL
 Wow, that's a handful.

INTERVIEWER #2
 How old are yours?

GAEL
 Sixteen and nineteen.

INTERVIEWER #2
 Grown up then.

GAEL
 Yeah.

INTERVIEWER #1
 Okay, are you ready Gael?

GAEL
 Yes certainly.

EXT. CAR PARK - DAY

Gael walks over to her car and gets in.

INT. CAR - DAY

Gael reaches into her handbag, pulls out her mobile, presses
 a few buttons and then puts it to her ear.

GAEL
 (into phone)
 Hello, how did it go?
 (beat)
 Ahhhh shit, I'm so sorry.
 (MORE)

GAEL (CONT'D)

I have just got out so I can come
see you now, give me half an hour.

(beat)

Okay.

(beat)

Sure.

(beat)

I'll see you tomorrow.

(beat)

Just text me or ring me if you want
to talk. I'll probably ring you
again this evening.

(beat)

Of course he can come over! I'll
see you tomorrow okay? I love you,
you know that right?

(beat)

No, I really do.

(beat)

Forget about that.

(beat)

It went good I think.

(beat)

Okay, I'll speak to you later. But
if you need anything I'll come
over, I'll just bring them with me.

(beat)

Alright, see you later, love you.

(beat)

Bye.

She hangs up her phone and sighs deeply.

GAEL (CONT'D)

(softly)

For fuck sake.

She starts the engine.

INT. CAR - DAY

Gael sits outside of a school. Teens walk past the car joking
and laughing with their friends.

Michaela gets in the car.

MICHAELA

Sup?

GAEL

Not much.

The engine starts.

EXT. OUTSIDE OF GAEL'S FLAT - DAY

Gael and Michaela get out of the car.

GAEL
Can you switch the oven on please?

MICHAELA
What we having?

GAEL
Its all in the fridge.

MICHAELA
Okay.

Gael waits by the car for a few moments and then a van pulls up. The driver hops out and smiles at her.

GAEL
Afternoon.

DRIVER
Afternoon.

The Driver walks to the back of the van, opens the rear doors and pulls out a ramp. A woman pushes Oli down it and over to Gael.

WOMAN
Here we go.

Gael kisses him on the head.

GAEL
You had a good day today?

WOMAN
As good as always.

GAEL
How about you play up one day mate?
Give them some trouble.
(beat)
Thanks, have a good evening guys.

WOMAN
You too.

INT. GAEL'S FLAT/LIVING ROOM - DAY

Gael pushes Oli into the living room.

GAEL
Have you put the oven on?

MICHAELA (O.S.)
Of course.

GAEL
Good girl.

Michaela walks into the living room.

MICHAELA
Alright Oli?

She strokes his head, gives him a hug, sits down and switches the television on.

Gael walks over to the kitchen.

INT. GAEL'S FLAT/KITCHEN - NIGHT

Gael, Michaela and Oli sit eating dinner at a small table.

GAEL
Believe me you'll miss it.

MICHAELA
I won't.

Michaela feeds Oli.

GAEL
Everyone your age says the same thing.

MICHAELA
That's because its true.

GAEL
When you have finished for a year maybe six months, let me know what you think then.

Gael feeds Oli.

MICHAELA
Why do I need to know maths? Or RE?

GAEL
Well, maths is pointless but RE gives you a greater understanding of people.

MICHAELA
But you're an atheist and so am I.

GAEL
Don't say that.

Michaela feeds Oli.

MICHAELA
What?

GAEL
You're not an atheist.

MICHAELA
Why, aren't I?
(beat)
I am.

GAEL
Have you read the Bible, the Koran,
the Tipitaka, the Aad Sri?

MICHAELA
No.

Gael feeds Oli.

GAEL
I just think it seems like a very
cool think to be at the moment.
(beat)
Read the books and then decide.
(beat)
Also, maths isn't entirely
pointless because you need it to
get on any uni course. You want to
get into uni still don't you?

MICHAELA
Yeah.

GAEL
Well do your maths.
(beat)
And you want to understand the
world and you want it to understand
you?

MICHAELA
Yeah.

Gael

Do your RE.

(beat)

Also, don't spend your money on going out because; one you're underage and two you need that money to go travelling.

Michaela feeds Oli.

Michaela

I don't want to go travelling.

Gael

Don't be silly, everyone needs to go travelling.

Michaela

Who'll look after Oli?

Gael

Me and...

Michaela

And?

Gael

I need to tell you something.

Michaela

Okay.

Gael feeds Oli.

Gael

Anna went to the doctors today and well... it wasn't good.

Michaela

Oh.

Gael

Yeah.

(beat)

She's got breast cancer.

Michaela

Oh.

Gael

Yeah.

(beat)

Rubbish, ain't it?

Michaela feeds Oli.

MICHAELA

Yeah.

(beat)

Well, she can get better can't she?

GAEL

Its possible.

MICHAELA

Yeah?

GAEL

Yeah.

(beat)

Lets hope so.

She strokes Michaela's hand.

INT. GAEL'S FLAT/OLI'S ROOM - DAY

Gael and Michaela use a hydraulic hoist to get Oli out of his chair and into bed.

INT. GAEL'S FLAT/BEDROOM - NIGHT

Gael and Michaela get into bed.

INT. ANNA'S HOUSE/LIVING ROOM - DAY

Gael sits hugging Anna.

GAEL

I'll always be here for you.

(beat)

Always.

EXT. STREET - DAY

Gael is walking down the street and then suddenly her pocket starts to buzz. She reaches into it and pulls out her phone, then sits down on a nearby bench to answer it.

GAEL

(into phone)

Hello?

(beat)

Yes, yes speaking.

(beat)

(MORE)

GAEL (CONT'D)
Oh hi, how're you?
(beat)
Yes good thanks.
(beat)
Okay.
(beat)
Okay.
(beat)
Okay, well no problem, thank you
for the opportunity and it was
lovely to meet you.
(beat)
Okay, bye now.

She puts the phone back in her pocket.

INT. POLICE STATION/HALLWAY - DAY

Gael wipes the floors and cleans the windows.

MIKE (O.S.)
They all come back in the end.

Gael turns around to see Mike smiling at her. She hugs him.

GAEL
How're you?

MIKE
I'm doing okay.

GAEL
How's Anna?

MIKE
As good as you can be in the
circumstances I guess.
(beat)
Did she tell you she was getting a
phone call from the hospital today?

GAEL
Yeah, she mentioned it.

MIKE
She text me about an hour ago.
(beat)
And she has got to have
chemotherapy and then possibly some
radiotherapy after.

GAEL
Oh Mike.

MIKE

It was expected, so I think she had got her head around the idea.

GAEL

If there's anything I can do Mike just let me know.

MIKE

No you're okay love, you know just be there for her.

GAEL

Yes of course.

MIKE

I'm sure you know already but she thinks the world of you.

GAEL

Likewise.

MIKE

Yeah.

(beat)

So how are you finding being back?

GAEL

Its good.

MIKE

Pays the bills don't it.

GAEL

Yep.

MIKE

Well, lovely speaking to you and I'll see you soon no doubt.

GAEL

Yep, can't get rid of me that easy mate.

He smiles and then looks at the floor.

MIKE

You missed a spot.

He starts pointing at different places on the floor. Gael laughs and then pretends to attack him with the mop.

INT. GAEL'S FLAT/BEDROOM - NIGHT

Its pitch black in the room but the sound of bed sheets moving can be heard.

GAEL (V.O.)
You okay Michaela?

MICHAELA (V.O.)
Yeah. Please don't switch the light on.

GAEL (V.O.)
What wrong?

MICHAELA (V.O.)
Nothing just go back to sleep.

GAEL (V.O.)
I can't, you're moving too much.

A light is switched on.

MICHAELA
Mum!

Gael looks over at her. She has a cloth in her hand and is wiping a blood stain on the bed.

GAEL
Oh... its okay sweetheart.
(beat)
Do you want me to help with anything?

MICHAELA
Don't embarrass me Mum.

GAEL
It happens to every girl love,
you're just a late bloomer that's all.

Michaela runs out the room. Gael sighs sympathetically, opens a bed side draw, pulls out a packet of baby wipes and dabs at the stain.

INT. GAEL'S FLAT/OLI'S ROOM - DAY

Gael and Michaela are getting Oli prepared for school.

INT. OUTSIDE OF GAEL'S FLAT - DAY

Gael walks over to her car and gets inside. A tired looking Michaela with a furrowed brow is already inside.

EXT. OUTSIDE OF SCHOOL - DAY

Michaela gets out of the car.

GAEL
Have a good day petal.

She just carries on walking. Gael drives away.

EXT. LAYBY - DAY

Gael is parked up and has her phone pressed to her ear.

INT. CAR - DAY

Gael gently taps the steering wheel.

GAEL
(into phone)
Hello there!
(beat)
Yeah good, are you?
(beat)
How's Anna?
(beat)
Good.
(beat)
So just a quick one - that bungalow
you recently brought, how many
bedrooms is it?
(beat)
Perfect and how much a month do you
want for it?
(beat)
I'm serious.
(beat)
Well its only half an hour away.
(beat)
I just feel its time for a change
Mike, and you know, us three have
probably out grown the place. So
what do you say?
(beat)
Great. Yeah we'll meet up and
thrash something out.
(beat)
(MORE)

GAEL (CONT'D)
 Like to see you try mate.
 (beat)
 You guys aren't doing anything
 tonight are you?
 (beat)
 I was just thinking I'd take Anna
 out, there's a new quiz night.
 It'll be fun.
 (beat)
 Okay great - well have a nice day,
 don't work too hard.
 (laughs)
 How dare you?! Alright, have a good
 day, bye!

INT. PUB - NIGHT

Gael, Anna and Oli sit at a table in the corner. A Quiz Master stands at the bar with a clipboard in one hand and a microphone in the other.

QUIZ MASTER
 (into microphone)
 Hello everyone and welcome to The
 Sydney's bi-monthly quiz. There are
 twenty five questions ranging from
 art to sport to politics to food
 and drink. Every answer receives
 one point and the groups with the
 most points at the end will win a
 drink of their choice for free.
 (beat)
 Please don't use your phones as it
 takes away from the fun.
 (beat)
 Okay, its time for the first
 question. Sound excited please!

The pub shouts "woooooohhhhh".

QUIZ MASTER (CONT'D)
 (into microphone)
 What is the capital of Iran?

VOICE (O.S.)
 I!

QUIZ MASTER
 (laughs)
 Do you want the mic?

In the corner, Gael and Anna discuss answers.

ANNA
Persia.

GAEL
No, that was the countries old name
- the capital is Tehran.

INT. PUB - LATER

There are a few empty wine glasses on the table now and Gael and Anna are a bit giggly.

ANNA
The Quiz Master thinks he's on TV.

GAEL
Well, you know what they say?

ANNA
What?

GAEL
No one usually says what!

ANNA
You're dealing with the wife of a
detective, I hear what and why all
of the time.

GAEL
Why?

ANNA
I just told you.

GAEL
What?

ANNA
Ah fuck off, I know what you're
doing.

GAEL
Took you long enough.

QUIZ MASTER (O.S.)
Okay everyone.

GAEL
Alright, shut up now.

ANNA
 Shut your mouth.
 (beat)
 Just because I beat you.

GAEL
 We're on the same team.

ANNA
 Still beat you!

Gael laughs and strokes Oli's leg.

QUIZ MASTER
 (into microphone)
 Okay ladies and gentleman now is
 the time to reveal all.

VOICE (O.S.)
 Better not!

VOICE #2 (O.S.)
 Pedo!

QUIZ MASTER
 (into microphone)
 Alright settle down.
 (beat)
 Okay so the winners in no
 particular order are...

VOICE (O.S.)
 Where's the answers?

QUIZ MASTER
 (into microphone)
 I'm hungry, I want my dinner! You
 can find them at the bar.

VOICE #2
 Pedo!

QUIZ MASTER
 (into microphone)
 Okay in third place is... Too Many
 Cooks!
 (beat)
 Not last for a change.

A round of applause.

QUIZ MASTER (CONT'D)
 (into microphone)
 In second place...
 (MORE)

QUIZ MASTER (CONT'D)
Pineapple Pushers!
(beat)
I've got you you and all that.

A round of applause.

QUIZ MASTER (CONT'D)
(into microphone)
And coming first is....
(beat)
Drum roll everyone!

Everyone starts banging on the tables and tapping their glasses.

QUIZ MASTER (CONT'D)
(into microphone)
In first place is Oli's Angels!

Gael and Anna high five. The teams clap their hands.

INT. PUB - LATER

Gael and Anna have two large cocktails on their tables.

GAEL
I need a wee.
(beat)
Keep an eye on my man.

ANNA
Our man!

Gael gets up, kisses Oli on the cheek and walks towards the toilets.

INT. PUB - LATER

Gael walks over to the bar.

BARMAN
Hiya.

GAEL
Hi, we won the quiz. What's the most expensive drink we can have?

BARMAN
How many are there in your team?

GAEL
Two.

A man sitting next to her sniggers.

BARMAN
Would you like two mojitos?

GAEL
Yeah sounds good.

BARMAN
Cool, just give me a minute and
I'll bring them over.

GAEL
No problem.

MAN
You did well to win the quiz,
didn't you?

GAEL
Why's that?

MAN
Difficult questions.

GAEL
Well there you go, we aren't just
pretty faces after all.

MAN
I wouldn't say that.
(beat)
You're alright but your mate has
seen better days.

GAEL
That's a bit rude.

MAN
No no I didn't mean anything by it.
I guess she is tired from looking
after the cripple.

GAEL
(scoffs)
Cripple?

MAN
Yeah that's what he is.

GAEL
Were you born in the eighteenth
century?

MAN

No. I was born before people got soft.

BARMAN

Two mojitos.

He places them on the bar.

BARMAN (CONT'D)

Congratulations.

MAN

Yeah congratulations.

Gael walks away from the bar and over to Anna and Oli.

GAEL

Take his brakes off and get ready to run.

Gael walks back to the bar, picks up a mojito, sticks her middle finger up to the man and throws the drink over him.

MAN

What the fuck!?

GAEL

Don't be soft.

She grabs the other drink and tips it over his head.

MAN

Fucking bitch!

He tries to hit her but falls off his stall.

BARMAN

Get out, now!

GAEL

Don't worry mate we're leaving.

(to Man)

Have a good evening!

She walks over to Anna and Oli.

EXT. STREET - NIGHT

Anna runs jubilantly up the street with Gael and Oli.

Various Shots:

- A) They sing and shout in the street.
- B) Anna spinning around on a street light.
- C) Racing each other down the street.
- D) The night sky.

EXT. STREET - LATER

Gael and Anna sit on a bench. Oli has been positioned next to her.

ANNA
You're going to be tired for college
Oli!

GAEL
You're hardcore aren't you mate?
(beat)
It's nice for him to do something
that other kids would be doing at
his age.
(beat)
What you thinking?

ANNA
About Thursday.

GAEL
I thought you might be. I'm going
to be with you every step of the
way.

She puts her arm around her.

GAEL (CONT'D)
We'll take it down together.

ANNA
Might not be able to take it down.

GAEL
And if they can't, you know what we
are going to do?

ANNA
What?

GAEL
We're going to tear the world apart
and I'll be here helping you.
(beat)
(MORE)

Gael (CONT'D)

You want to go to Vegas? We'll go to Vegas. You want to go scuba diving? We'll go scuba diving. You want to sit on the sofa, watch shit films, eat ice cream and drink two bottles of wine...

ANNA

Three.

Gael

Three bottles - then you know what? That's what we'll do.

They embrace momentarily.

Gael (CONT'D)

Its cold ain't it?

ANNA

Yeah.

Gael

Lets go home.

INT. HOSPITAL ROOM - DAY

Anna sits in a comfy chair attached to a drip. Gael sits holding her hand.

EXT. STREET - DAY

Michaela and Finn are stood leaning against a wall.

FINN

Its been great knowing you guys.

MICHAELA

Don't be so dramatic. Its only half an hour away, we'll still see each other.

FINN

No, we won't.

He smiles and pushes her playfully.

FINN (CONT'D)

Be careful around the guys I told you about.

MICHAELA
 Alright Dad.

EXT. OUTSIDE OF GAEL'S FLAT - DAY

A removal van is parked outside the flat. Removal people are moving things into it. Gael, Michaela, Mike and Finn assist them. Anna stands with Oli.

INT. VAN - DAY

Gael sits in the back with Oli and Michaela sits in the front. Mike, Anna and Finn stand by an open door.

MIKE
 Well good luck guys.
 (beat)
 Michaela and Oli no wild parties, I
 can be a mean landlord.
 (beat)
 Like I said, let's meet up in a few
 weeks.

GAEL
 Sounds good to me.
 (to Anna)
 I'll see you on Thursday. Just text
 or ring me anytime.

Anna smiles.

MIKE
 Okay we'll let you guys get off.
 Safe journey.

	GAEL		MICHAELA
Bye.		Cya.	

	MIKE		ANNA
Bye.		Bye.	

FINN
 Bye.

Mike shuts the door.

They wave to each other.

INT. GAEL'S HOUSE/LIVING ROOM - DAY

Gael pushes Oli next to the sofa and turns on the television.

GAEL
What we watching today?

Michaela walks into the living room and kisses Oli on the cheek.

MICHAELA
Bye.

GAEL
Have a good day.

MICHAELA
You too.

She leaves the house. Gael sits down next to Oli.

INT. GAEL'S HOUSE/LIVING ROOM - LATER

Gael leans Oli forward in his chair and puts a coat on him.

EXT. STREET - DAY

Gael whistles as they walk down the street. They go down a drop curb and cross the road. There is no drop curb on the other side so they walk on the road for a bit looking for one. As they venture further down a group of youths in tracksuits and baseball caps walk around the corner.

GAEL
Excuse me lads.

They look at her and Oli.

GAEL (CONT'D)
Could you just give us a hand.

One of the lads laughs and they carry on walking.

EXT. STREET - LATER

Gael and Oli come up to another group of youths standing in the middle of the pavement.

Gael
Hi lads, can we just come pass?

They look at her.

Gael (CONT'D)
Can we just come pass?

They continue to look.

Gael (CONT'D)
Looks like we are going off road
kid.

Gael gently pushes Oli down the curb. The youths continue to stare.

INT. SCHOOL/STUDY AREA - DAY

Michaela sits on a bean bag reading a book. A few moments later a slim, athletic guy sits down next to her, his name is Craig. He opens his bag and pulls out the same book.

Craig
Hi.

Michaela
Hi.

They both sit reading.

Craig
You're in my class aren't you?

Michaela
Yeah.

Craig
What's your name?

Michaela
Michaela.

He holds his hand out, she shakes it.

Craig
Craig.
(beat)
I haven't read much of it, have
you?

Michaela
I'm reading it for a second time.

CRAIG
(laughs)
You could have lied.
(beat)
Made me look less stupid.

MICHAELA
I...

CRAIG
Just fucking with you.
(beat)
So are you really clever?

MICHAELA
I don't know.

CRAIG
Modest, clever and pretty.

MICHAELA
(chuckles)
Thanks.

CRAIG
Have you just moved to the area?

MICHAELA
We moved here in July.

CRAIG
Do you like it?

MICHAELA
Yeah its nice.
(beat)
Its nice to be close to a beach.

CRAIG
Yeah, its nice when its warm.
(beat)
Do you want to grab something to
eat in a bit? You can meet my
mates.
(beat)
Do you have many mates here?

MICHAELA
Yeah that'd be nice, I don't really
know many people.

CRAIG

Cool.

(beat)

I'll let you carrying on reading.

EXT. STREET - DAY

Michaela and Craig walk together.

MICHAELA

I think what the author is basically trying to say is "its not perfect, and it may never be perfect, so just settle for what you have and be happy with it".

CRAIG

Yeah definitely.

(beat)

So which uni you going to?

MICHAELA

I'm not sure yet. Do you know?

CRAIG

I don't think I'm clever enough for uni.

(beat)

Like I try to understand everything but I'm kind of just going to keep myself out of trouble.

MICHAELA

Oh okay.

They turn a corner and head towards a house.

EXT. OUTSIDE OF ASH'S FAMILY HOME - DAY

A group of young lads congregate outside of the house. A couple of lads sit on a small brick wall, another two sit on the lawn, one sits on his bike and four stand at the front of the house.

ROSS

Ash, tell everyone that joke you told me the other day.

ASH

I'm not a fucking performing monkey.

NEIL
You look like one.

ASH
Fuck you.

NAT
Neil, your mum was making monkey noises when I was fucking her the other night.

NEIL
Mixing mums up mate, all the guys around here are queuing up to fuck yours.

DREW
She is good for when you're getting blue balls.

RHYS
Nobody ever has blue balls because they're all getting sucked by Nat's mum.

DERRICK
Leave Nat alone, that's how she gets him free school meals.

NAT
Fuck off man.

STACEY
Ooooh fuck off.

DERRICK
Shut the fuck up Stacey, just because you was born a girl.

HARRY
You got licked out by Neil's mum Stace, you fucking queer.

STACEY
I can't get licked out you fucking mong - your sister does though regularly.
(beat)
Do you want to see my dick? I'll do it.

JOHN
Fucking faggot cunt, nobody wants to see your fucking dick.

STACEY

Its not what your sister said.

Michaela and Craig walk over.

CRAIG

Alright fuck tards?!

(beat)

This is Michaela, she's new to school.

They all murmur some sort of greeting.

MICHAELA

Hi.

ASH

Do you want to hear a joke?

(beat)

And its not about Nat's Mum's cunt either.

NAT

Fuck you man.

ASH

Yeah you would fucking love too, wouldn't you fucking queer.

(beat)

Anyway shut the fuck up I want to tell a fucking joke.

(beat)

So this bloke goes into 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.

(beat)

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 fucking loves what he has stuck his dick in.

(beat)

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.

(beat)

So this bloke is gagging for it now. He goes back to the bog again, sticks his dick in the hole but this time he is in pain.

(MORE)

ASH (CONT'D)

So he pulls his cock out and its
pissing fucking blood. He goes to
the shopkeeper and says "That hole
nearly ripped my fucking dick off
mate".

(beat)

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

There are a few laughs.

HARRY

I don't get it.

ROSS

That's because you're a fucking
half wit.

RHYS

Get your fucking cock out of Ash's
arsehole.

DREW

Not that funny mate.

ASH

Funny as fuck mate, you're a
fucking half breed too.

(beat)

Michaela, do you know a dude called
Finn?

MICHAELA

Yeah.

ASH

His Dad is sound. He has looked
after my Dad well over the years.

DERRICK

Mine too.

CRAIG

I didn't know you knew him.

MICHAELA

Yeah his friends with my Mum.

DERRICK

Fucking shit about his Mrs though.

MICHAELA

Yeah its sad.

Gael walks around the corner with Oli.

MICHAELA (CONT'D)
Oh, hello.

GAEL
Hello.

Michaela strokes Oli's head.

GAEL (CONT'D)
Can you come help me in fifteen
minutes please?

MICHAELA
Yeah.

There's a few murmurs as Gael and Oli leave.

NEIL
Are we going up town later?

ROSS
Yeah think so.

RHYS
Is your girlfriend out?

Craig turns to Michaela.

CRAIG
Where do you live?

STACEY (O.S.)
She has nice tits.

MICHAELA
Literally just across the
road.

HARRY (O.S.)
You're Mum has nice tits.

CRAIG
Okay small world.

ASH (O.S.)
Have you got the beers Nat?

MICHAELA
I better head off. I have to
help feed my brother. You
know where to find me now.

NAT (O.S.)
Na, I forgot.

ASH (O.S.)
Fucking idiot, anyone else got
some?

CRAIG RHYS (O.S.)
Yeah no worries. I'll see you I got some.
Monday.

MICHAELA ASH (O.S.)
You will. Why can't you be more like
Rhys Nat?

Michaela smiles and then walks to her house.

DREW
I'd fucking screw that shit man.

CRAIG
What screw her like you do your
sister?

INT. GAEL'S HOUSE/KITCHEN - DAY

Gael, Michaela and Oli sit at the table eating dinner.

GAEL
How've you found your first few
weeks?

MICHAELA
Been good - the lessons are really
interesting.

Gael feeds Oli.

GAEL
Oli and I went for a walk earlier
just around the area and we bumped
into a few of your mates.

MICHAELA
They're not my mates.

Gael

Well, we bumped into them and I asked them for some help getting Oli up a curb and they completely ignored us like we weren't there.

Michaela

Oh.

Gael

Yeah, you may want to be just be careful around them.

Michaela feeds Oli.

INT. SCHOOL/STUDY AREA - DAY

Michaela sits at a computer browsing a website. A few moments later, Craig sits down next to her.

Craig

Alright?

Michaela

Yeah, you?

Craig

Yeah good.

(beat)

Worked it out yet?

Michaela

No.

Craig

I know someone who has the answer already and he is giving it to everybody.

Michaela

Fuck off, really?

Craig

Yeah.

(beat)

I've got it, you can have it.

He plugs a memory stick into the computer and takes control of the mouse.

Craig (CONT'D)

I am going to piss off and meet some of the lads at the beach.

(MORE)

CRAIG (CONT'D)

(beat)

Do you want to come?

MICHAELA

Erm...

CRAIG

You have the answer now, so why not?

MICHAELA

(laughs)

Go on then.

He takes the memory stick out.

EXT. BEACH - DAY

Michaela, Craig, Ash, Neil, Nat and Harry walk across the sand.

ASH

Jesus, you guys are fucking boring.

(beat)

So you'll be at the party, won't you?

MICHAELA

I don't know.

ASH

Why don't you know?

CRAIG

Its a month away dude.

MICHAELA

I have to help Mum out so don't really go out.

NAT

Bit of a cunt, ain't she?

CRAIG

Fuck off man, she has to help her brother.

ASH

Ooooooh! Fuck off man.

(beat)

I get it.

MICHAELA

Its just how things are. I'm sure
you understand.

HARRY

Calm down.

MICHAELA

What?

HARRY

Don't be a fucking cunt about it.

MICHAELA

I'm not...

Craig pushes him away.

ASH

What are you fucking doing man?

CRAIG

Why you all being fucking dicks to
Michaela for?

ASH

We're not being fucking dicks man.

CRAIG

Fuck off, of course you are!

NAT

Na, she thinks she is better than
us.

MICHAELA

I'm going.

She walks off.

CRAIG

Why've you always got to be fucking
pricks?

NEIL

You're the fucking prick Craig. All
the fucking way around, you and
that fucking cunt just talking
about school and shit like that.

CRAIG

Seriously?! You're fucking retards.
(beat)
We are trying to better ourselves.
(MORE)

CRAIG (CONT'D)
What are you fucking guys doing
with your lives?

ASH
Arr, just fuck off.

Craig shakes his head and walks after Michaela.

CRAIG
Michaela!

ASH
See you at my party!

CRAIG
Fuck off!

EXT. BEACH FRONT - DAY

Michaela is storming off and Craig is running after her.

CRAIG (O.S.)
Michaela!

MICHAELA
Piss off, I don't want to talk to
you.

CRAIG (O.S.)
Wait please!

MICHAELA
No, fuck off!

He catches up with her.

CRAIG
Look I'm sorry. I didn't think
they'd've been like that.

MICHAELA
Come on mate, you don't just become
a fucking asshole over night.

CRAIG
I know they're arseholes.

MICHAELA
Why are you even friends with them
then?

CRAIG
They're my Dad's friends kids.

Gael walks around the corner with Oli.

MICHAELA

Mum!

GAEL

Hello.

(beat)

I thought you were at school until
two today.

MICHAELA

I'll explain later.

She strokes Oli's head and carries on walking. Craig smiles
at her and walks after Michaela.

EXT. BEACH FRONT - LATER

Gael pushes Oli along.

EXT. BEACH - DAY

Ash and the other lads look up at her and start to walk at
the same speed as them.

EXT. BEACH FRONT - DAY

Gael hums cheerfully but then notices that the boys are
staring at her and Oli. She carries on walking - after a few
paces she waves to them. They do not respond.

INT. GAEL'S HOUSE/KITCHEN - NIGHT

Gael stands in front of the kitchen table looking down at
Michaela.

GAEL

You better not.

MICHAELA

I won't.

GAEL

Because you want to go to uni,
don't you?

MICHAELA

I've already said yeah.

Gael
Hey, I'm looking out for you,
nobody else is.
(beat)
Are you hanging around with them?

Michaela
No.

Gael
Good.

EXT. BEACH - NIGHT

Michaela and Craig sit huddled up in a blanket together watching the sun set.

Craig
I'm not going.

Michaela
Why?

Craig
Because you're more important to
me.

Michaela
Will they be angry?

Craig
I don't care.

He looks at her.

Michaela
You're missing the sun set.

Craig
You're more important to me.

She laughs before turning his head to look at the sunset.

INT. GAEL'S HOUSE/LIVING ROOM - DAY

Gael sits watching television with Oli.

There is suddenly a loud bang outside.

Gael gets to her feet, looks out of the window, walks over to the front door and opens it.

EXT. OUTSIDE OF GAEL'S HOUSE - NIGHT

Ash and Nat are kicking a football to each other.

GAEL
You okay lads?

Ash looks up at her, smirks and then hoofs the ball down the street.

She looks behind her to see if Oli is okay and then walks over to the front garden fence. A couple of panels have been knocked out.

EXT. ALLEYWAY - NIGHT

Michaela and Craig walk hand-in-hand down an alleyway. He looks at her. They stop walking, stare into each others eyes and then begin to passionately kiss. Craig presses her up against the wall, unzips her trousers and begins to stimulate her. They continue to kiss passionately. Michaela moans with pleasure and pain until she climaxes. They embrace.

INT. GAEL'S HOUSE/OLI'S BEDROOM - NIGHT

Gael and Michaela hoist Oli into bed.

INT. GAEL'S HOUSE/OLI'S BEDROOM - LATER

They both kiss him on the head.

INT. GAEL'S HOUSE/LIVING ROOM - NIGHT

They sit together watching television.

INT. GAEL'S FLAT/MICHAELA'S BEDROOM - NIGHT

Michaela sits on her bed and looks at a small blood stain on her knickers.

INT. SCHOOL/STUDY AREA - DAY

Michaela and Craig sit next to each other reading a book.

EXT. OUTSIDE OF SCHOOL - DAY

Michaela and Craig walk side-by-side to the school gates.

CRAIG
I'll see you tomorrow.

MICHAELA
You will.

They smile and then kiss.

INT. HOSPITAL ROOM - DAY

Anna sits in a big comfy armchair with an IV drip in her hand. Gael sits next to her.

INT. GAEL'S HOUSE/BEDROOM - NIGHT

Gael tosses and turns in bed. The sound of loud music can be heard in the distance.

EXT. OUTSIDE OF ASH'S FAMILY HOME - NIGHT

There is a wild party in process. Music is blaring and through the windows we can see people drinking and smoking weed.

Gael walks up the front path in her dressing gown and bangs on the letter box loudly. There is no response, so she bangs on the door again. Ross opens the front window and sticks his head out.

ROSS
Hi.

GAEL
Could you turn the music down please? My family are trying to sleep.

He closes the window.

Gael waits for a few moments longer and then bangs the letter box again. The door opens and in the doorway stands Ash.

GAEL (CONT'D)
Can you turn the music down please?

He stares at her.

GAEL (CONT'D)
Why do you keep ignoring me?
(beat)
Are you fucking deaf or something?
(MORE)

GAEL (CONT'D)
Can you turn the fucking music
down?

He smiles.

Gael grabs him around the neck and pulls him outside.

GAEL (CONT'D)
What's your fucking problem, huh?

He laughs.

Gael punches him in the face. A crowd has appeared at the door. She stamps on his hand causing him to scream out in pain.

GAEL (CONT'D)
Have some fucking respect you
little shit!

Gael pushes through the crowd and enters the house. A few moments later and there is silence. She walks back out of the house, steps over his body and walks back to her house.

INT. SCHOOL/STUDY AREA - DAY

Michaela is writing in a text book. After a few moments Craig sits down next to her.

CRAIG
Did you hear about Ash?

INT. GAEL'S HOUSE/LIVING ROOM - DAY

Gael is feeding Oli a yogurt. There is a knock at the front door.

GAEL
Just give me a second.

She places the yogurt on the side, walks over to the front door and opens it.

Standing in the doorway is Karl.

KARL
Hello.

Gael looks sick.

GAEL
What are you doing here?

KARL
I live over the road.
(beat)
I've been working away.
(beat)
Can I come in?

GAEL
No.

She reaches for the door but he grabs her hand.

KARL
I'm going to come in.

He enters the house and shuts the door.

KARL (CONT'D)
Lets just chat somewhere.

Gael walks over to Oli.

GAEL
Don't hurt him.

KARL
I'm not going to. I just want to chat.

GAEL
What about?

KARL
Well, you attacked my son last night.

GAEL
Your son?

KARL
Yeah.
(beat)
Small world right?

Karl walks into the kitchen. Gael apprehensively follows him.

INT. GAEL'S HOUSE/KITCHEN - DAY

He takes a seat at the table and Gael stands in the doorway.

KARL
What brings you here then?

GAEL
I needed a bigger house.

KARL
Oh yeah?

GAEL
Yeah.

KARL
Why?

GAEL
I have a teenage daughter.

KARL
Oh really?

GAEL
Yeah.
(beat)
She could be yours.

KARL
Oh.

GAEL
She is a lovely young woman. Far to
good to come from one of you.

KARL
So you've met my son...

GAEL
Don't change the subject.

KARL
I bet you have been waiting to say
something to me for a long time.

GAEL
I have.
(beat)
There was a time where I thought
about it every waking hour.
(beat)
But you know what? I don't even
think about you or your friends
anymore.

KARL
But... as soon as you saw me, it
all came back didn't it?
(beat)
(MORE)

KARL (CONT'D)
I could see it in your eyes.
(beat)
I'd like you to stay away from my
son Gael.

GAEL
And if I don't?

KARL
Well, I would hate for you to be
thinking about me all the time,
again.

GAEL
Get out of my house.

He gets up and purposely rubs his groin against her as he
passes her in the doorway.

EXT. OUTSIDE OF GAEL'S HOUSE - DAY

Karl walks out of the house and onto the street pavement.
Gael stands in the doorway watching him.

GAEL
Karl.

He stops and looks over at her.

GAEL (CONT'D)
Have you ever seen a beheading?

He shakes his head.

GAEL (CONT'D)
The first few times it'll keep you
awake at night, but eventually, you
get use to it.

He smiles, winks and pretends to shoot her with his finger.

INT. GAEL'S HOUSE/KITCHEN - DAY

Gael, Michaela and Oli are sat around the table.

MICHAELA
Someone broke his hand.

GAEL
Really?

EXT. PUB GARDEN - NIGHT

Karl, Jack, Lewis, Ash, Nat, Derrick, Harry, Ross and Neil sit drinking beer and smoking cigarettes.

KARL

Harry, how's your Mum?

HARRY

Yeah, she is alright.

KARL

Good.

(beat)

She hasn't met anyone while I've been away has she?

HARRY

No.

LEWIS

Sorry mate but I slipped her one.

KARL

Fuck off! Did you?

LEWIS

I did indeed.

HARRY

Come on Lewis, don't talk about fucking my Mum.

ROSS

Its a small place mate - its either fuck your Mum or fuck yourself.

HARRY

Fuck off.

JAKE

Don't be sore mate. Let your Mum feel that.

(beat)

How's your hand Ash?

ASH

Its okay.

KARL

He was crying earlier.

ASH

Dad!

KARL
 Its alright mate you can't help
 being a soppy twat.
 (beat)
 He gets it from his fucking mother.

JAKE
 How would you know?

KARL
 Fuck off cunt.

LEWIS
 How long did they say it would take
 to mend?

ASH
 A couple of months.

LEWIS
 Fuck.
 (beat)
 Did you speak to the cunt?

KARL
 Yeah, I had a word with her.

JAKE
 Small fucking world ain't it?

DERRICK
 Do you want another round?

KARL
 Yeah go on then mate.

DERRICK
 Same as last time?

KARL
 Yeah.

NEIL
 How you affording these mate?

DERRICK
 Twatted some fucking cunt, stole
 his wallet. Cunt had fucking three
 hundred quid in it.

LEWIS
 Let me guess, twatted a nigga?

DERRICK
Yeah, how'd you guess?

LEWIS
Jungle cunts always carry big money.

KARL
Ash, you alright mate?

ASH
Yeah.

KARL
Tell your fucking face that mate, you look like a bag of smacked twats.

JAKE
She still got a cripple kid?

KARL
Yeah.

JAKE
Fuck, thought they all died early.

LEWIS
Na, its all these fucking do-gooding cunts who think all lives matter.

(beat)
What's he fucking adding to society? He's just sucking up fucking money that us fucking tax payers pay for.

NAT
Bang on.

JAKE
You can't fucking talk you little shit, always at home smoking weed and playing the fucking computer.

KARL
Fucking hell still? Lazy cunt, get a job.

NAT
No jobs.

KARL

Get on the fucking market with
Lewis.

(beat)

Bet you haven't fucking asked him
have you?

NAT

Yeah.

LEWIS

Lying shit.

NAT

You said I can't because you had
enough help.

LEWIS

Fuck me mate that was like two
months ago. Fucking Hungarians only
lasted two weeks.

ROSS

Money grabbing cunts, only send it
back to their fucking families
anyway.

Derrick walks back with beers.

DERRICK

You talking about Hungarians?

ROSS

Yeah.

DERRICK

They're good to fuck over as well.
Can't report you either because
they don't speak English.

JAKE

If you're going to be here speak
the fucking language.

EXT. OUTSIDE OF ASH'S FAMILY HOME - NIGHT

Three cars park up. Karl, Lewis, Jake, Ash, Ross and Nat get
out and go inside the house.

INT. GAEL'S HOUSE/LIVING ROOM - NIGHT

Gael stands looking out of the window. She then walks into the kitchen. After a few moments, she returns to the living room wearing a big black puffer jacket and balaclava.

INT. CRAIG'S BEDROOM - NIGHT

Craig and Michaels are kissing passionately.

EXT. OUTSIDE OF ASH'S FAMILY HOME - NIGHT

Gael walks over to one of the parked cars.

INT. CRAIG'S BEDROOM - NIGHT

The young couple are now having animalistic sex.

EXT. OUTSIDE OF ASH'S FAMILY HOME - NIGHT

Loud music booms out of the house. Gael pulls out a metal rod from her coat pocket.

INT. CRAIG'S BEDROOM - NIGHT

They're both in the moment.

EXT. OUTSIDE OF ASH'S FAMILY HOME - NIGHT

Gael smashes the car's windows one after another with voracity and precision.

INT. CRAIG'S BEDROOM - NIGHT

They climax whilst in each other's arms.

EXT. OUTSIDE OF ASH'S FAMILY HOME - NIGHT

Gael quickly walks away from the scene and goes back into her house.

INT. GAEL'S HOUSE/KITCHEN - NIGHT

She swiftly takes her coat and balaclava off.

INT. GAEL'S HOUSE/OLI'S BEDROOM - NIGHT

She walks over to Oli, strokes his cheek, checks some settings on his equipment and then leaves the room.

INT. GAEL'S HOUSE/BEDROOM - NIGHT

She sleeps peacefully in bed.

EXT. OUTSIDE OF ASH'S FAMILY HOME - NIGHT

Jake, Lewis, Ross and Nat stagger out of the house and over to their vehicles.

JAKE

Fuck!

LEWIS

Fucking little cunts! Who'd fucking do this?!

(beat)

Ross you cunt! Which one of your little fucking cunt friends would do this?!

ROSS

I don't know!

JAKE

Fucking shits.

Karl comes outside.

KARL

What the fuck?!

JAKE

You fucking tell me Karl?

(beat)

You know the kids around here!

KARL

Alright, calm down.

(beat)

Come back inside - I'll get you a taxi.

Everyone but Karl goes back inside. He walks over to his car.

KARL (CONT'D)

Shit.

He bangs his fist on the roof and starts walking back to his house. He stops moving and stares at Gael's house.

INT. KITCHEN - DAY

Gael sits at the table eating a slice of toast and drinking a cup of coffee.

The front door can be heard opening and then a few seconds later Michaela walks into the kitchen.

GAEL
Good morning.

MICHAELA
Morning.

GAEL
Where have you been?

MICHAELA
Just with a friend.

GAEL
Oh, do I know them?

MICHAELA
Not really.

Gael gets up and kisses her on the cheek.

GAEL
Just be safe.
(beat)
I've just boiled the kettle.

Gael opens the fridge.

INT. CAR - DAY

Gael drives down the motorway humming to herself.

INT. HOSPITAL ROOM - DAY

Gael sits in bed with a tired and ill looking Anna.

GAEL
How's the food?

ANNA
Its not bad you know.

Gael
You wouldn't moan anyway.

Anna begins to cry. Gael puts her arms around her.

Anna
I'm sorry.

Gael
What for?
(beat)
You have no reason to be sorry,
none at all.
(beat)
There's going to be good days and
bad days.

She strokes Anna's hair.

INT. ASH'S FAMILY HOME/LIVING ROOM - DAY

Ash sits with his legs up on a table. Karl walks in.

Karl
Put your legs down.

He does as he's told.

Karl (CONT'D)
I need you to do me a favour.

Ash
What?

Karl
I need you to go across the street
and do something to her house.

Ash
What?

Karl
Just something.

Ash
Alright.

INT. GAEL'S HOUSE/BEDROOM - NIGHT

Gael is asleep.

Suddenly, **A BIG BANG!**

She springs awake, gets out of bed and leaves her room.

INT. GAEL'S HOUSE/LIVING ROOM - DAY

Gael walks towards the front door.

MICHAELA (O.S.)

Mum.

(beat)

What was that?

GAEL

I'm going to look. You stay there.

MICHAELA (O.S.)

Be careful.

Gael opens the door and walks outside.

EXT. OUTSIDE OF GAEL'S HOUSE - NIGHT

Gael walks down the path slightly and looks around the street- lit area. It is extremely still. She turns around and recoils at the state of the house. Black paint covers a large portion of it. She sighs and then goes back inside.

EXT. OUTSIDE OF GAEL'S HOUSE - DAY

Gael stands scrubbing the paint off with a brush. She looks down at Oli.

GAEL

We'll get there eventually mate.

Ash slowly walks past with a grin on his face, he holds a hand up. She raises a hand.

Once he has passed she looks down at Oli again.

EXT. BEACH FRONT - DAY

Michaela and Craig sit on a bench looking out to sea.

CRAIG

I'll speak to them.

EXT. OUTSIDE OF ASH'S FAMILY HOME - NIGHT

Craig stands outside of the front door. It opens and he is greeted by Karl.

KARL
You okay mate?

CRAIG
Yeah, are you?

KARL
All good fella.
(beat)
Do you want Ash?

CRAIG
No.

KARL
Oh okay. What can I do for you then?

CRAIG
I was wondering if we could have a chat.

KARL
A chat?

CRAIG
Yeah.

KARL
Of course mate.
(beat)
Come in.

He steps back and ushers him in.

INT. ASH'S FAMILY HOME/LIVING ROOM - NIGHT

Karl walks into the living room with Craig. Ash is sprawled out on the sofa.

KARL
Do you want something to eat Craig?

CRAIG
Na, I'm good thanks. Just had something.

KARL

Ash, go down to the chippy.

Ash sighs, slowly gets up and walks past them.

KARL (CONT'D)

Don't sigh at me boy.

ASH

What you going to do about it?

KARL

Give you a fucking slap.

Ash laughs and then walks out. Karl takes a seat on the arm of the sofa.

KARL (CONT'D)

Right, what can I do for you?

CRAIG

I need you to do me a favour.

KARL

Really?

(beat)

What sort of favour?

CRAIG

I need you to stay away from Michaela.

KARL

Who's Michaela?

CRAIG

She lives across the street.

KARL

Oh! The one with the cunt mum and spastic brother?

CRAIG

No.

KARL

Who're you fucking talking about then?

CRAIG

She's not a cunt and he's not a spastic.

KARL
Oh, really?

CRAIG
Yeah.

KARL
Okay, sorry about that.
(beat)
I didn't realize I was wrong.
(beat)
What was the favour again?

CRAIG
Stay away from them.

KARL
Okay big man, will do.

CRAIG
Thanks.
(beat)
I'll see you around.

KARL
You will do big man.
(beat)
Come on, let me see you out.

Craig turns around and Karl gets up. He grabs Craig around the neck, pulls his left arm behind his back and walks him into the kitchen.

INT. ASH'S FAMILY HOME/KITCHEN - NIGHT

He bends Craig over a kitchen surface, pulls a knife out from the sink and then presses it against the back of his neck.

KARL
What's your fucking name?

CRAIG
Craig.

KARL
And what's mine?

CRAIG
Karl.

KARL
What favour do you want me to do?

CRAIG
Its okay, just... its okay.

KARL
Don't tell me what to do you
fucking shit sucking cunt!

CRAIG
Okay.

KARL
What made you think you could come
into my fucking house and tell me
what to fucking do?
(beat)
Come on, fucking tell me boss man.

CRAIG
Please just...

KARL
Please what? Fucking forget about
it?
(beat)
Cunt! You'll listen to me.
(beat)
Are you fucking listening?

CRAIG
Yeah.

KARL
Tell me a joke.

CRAIG
What?

KARL
You fucking heard me you fucking
shitfaced cunt. Tell me a fucking
joke.

CRAIG
I can't think of one.

KARL
I'll fucking cut your head off your
fucking shoulders. Think fucking
faster shithead.

CRAIG
Alright, what do you call a man
with a spade on his head?

KARL
Dunno, tell me.

CRAIG
Dug.

He laughs.

KARL
Alright cunt, get up.

He pulls him up and pushes him against the fridge.

KARL (CONT'D)
You're going to do a favour for me.
(beat)
You're not going to see that sperm
bank anymore, do you understand?

CRAIG
Yeah.

KARL
I want you to smash a fucking
window tonight and then go inside
and fucking kill the mum.

CRAIG
Okay.

He lets go of him.

KARL
If you don't you're fucking dead.
It won't be fucking quick either
mate, it'll be slow and painful.
I'll start from your toes and I'll
work my fucking way up, do you
fucking understand me cunt?

CRAIG
Yeah.

KARL
Good.
(beat)
Star jumps.

He starts doing star jumps.

KARL (CONT'D)
Come on you slag, fucking faster!

He jumps faster.

KARL (CONT'D)
Fucking faster, fucking faster,
fucking faster slag!

He jumps even faster.

KARL (CONT'D)
Alright get the fuck out of my
fucking house cunt!

Craig darts out of the house.

EXT. OUTSIDE OF GAEL'S HOUSE - NIGHT

Craig stands outside. A few moments later Gael answers the door.

CRAIG
Oh hi.

GAEL
Hello.

CRAIG
Is Michaela in?

GAEL
She is.
(beat)
Would you like me to get her for
you?

CRAIG
Yes please. Thank you.

GAEL
You're welcome.

She walks back inside and a few moments later Michaela appears.

CRAIG
Hi.

MICHAELA
Hi.

CRAIG
I spoke to him.

MICHAELA
Oh yeah, what did he say?

CRAIG

He said he won't do anything else.

MICHAELA

Okay.

EXT. STREET - NIGHT

Craig walks down the street. He has his tracksuit jacket hood up and his hands firmly in his pockets.

EXT. OUTSIDE OF GAELE'S HOUSE - NIGHT

Craig stands and stares at the house.

INT. GAELE'S HOUSE/BEDROOM - NIGHT

Gael is asleep.

EXT. OUTSIDE OF GAELE'S HOUSE - NIGHT

Craig walks around the side of the house and looks through a window. Inside, is a sleeping Oli. The next window is open and inside is Gael. Craig takes deep breathes before slowly and quietly climbing inside.

INT. GAELE'S HOUSE/BEDROOM - NIGHT

Gael is sleeping peacefully. Craig walks to the side of the bed, pulls a knife out of his pocket, climbs onto the bed, begins to breath deeply and then thrusts the knife towards her face. Her eyes open and she grabs the knife. He climbs on top of her and tries to force it into her. She pushes against him, her strength is too powerful for him. She then arches her back and rolls onto her side. He swings at her but misses and catches the bedsheet. She grips the side of his head, lowers it to the bottom of the bed and slams it with her elbow causing it to bang off the frame. He thrusts the knife at her but she dodges it and grabs it and tries to wrestle it out of his grip. He swings with his free arm but she ducks his attack and he ends up on his stomach. She presses her knee into the small of his back, wraps her arms around his neck and attempts to snap it. He rolls onto his back and tries to stab her but she grabs his hand and lowers the knife to his face. He scratches at her face but she knees him in the genitals. His hands drop down to the bed and then the knife enters his forehead.

He breaths fast, she places both of her hands on the knife and thrusts it further into his skull. She falls back onto the bed gasping for air. He lies motionless.

INT. GAEL'S HOUSE/BEDROOM - NIGHT

She wraps him up in the bedsheet and drags him off the bed.

EXT. BEACH - NIGHT

She fireman-carries him into the water until it is level with her chin and drops his corpse into the water. She then lies back and begins bobbing up and down on the waves. She looks at the moonlight's reflection on the water.

INT. GAEL'S HOUSE/BATHROOM - NIGHT

She washes herself thoroughly in the shower.

INT. GAEL'S HOUSE/BEDROOM - NIGHT

She is asleep.

INT. GAEL'S HOUSE/OLI'S BEDROOM - DAY

Gael and Michaela hoist Oli into his chair.

INT. GAEL'S HOUSE/LIVING ROOM - DAY

Michaela leaves the house. Gael gets up from the sofa and pushes Oli into her bedroom.

INT. GAEL'S HOUSE/BEDROOM - DAY

She wipes down the surfaces and walls of the whole bedroom.

EXT. OUTSIDE OF GAEL'S HOUSE - NIGHT

She walks around the outside with a spade and flattens the grass.

EXT. OUTSIDE OF ASH'S FAMILY HOME - DAY

She walks up to the front door with Oli and knocks on it. It is answered by Karl, he looks shocked at the sight of her.

GAEL
Afternoon.

KARL
Afternoon.

She pulls her phone out of her pocket.

GAEL
I just thought you might like to
see a photo.

She walks a bit closer to him and shows him her phone. He
looks in shock.

She walks away with Oli. Karl stands in utter shock.

INT. HOSPITAL ROOM - NIGHT

Gael sits next to Anna's bed.

GAEL
Ah! I love you!

Anna laughs.

GAEL (CONT'D)
That's the best news I've heard...
like ever.
(beat)
I can't wait to tell Michaela!
(beat)
The boys know right?

ANNA
Yeah!

GAEL
Arr, I'm so so proud of you!
(beat)
Kicking cancer's arse!
(beat)
I would have brought champagne.
(beat)
Do they sell it the hospital shop?

ANNA
I doubt it!

They both laugh.

INT. ASH'S FAMILY HOME/LIVING ROOM - DAY

Ash sits watching television with Karl.

KARL
Craig's dead.

ASH
What?

KARL
You fucking heard me, Craig's dead.

ASH
How?

KARL
He was snuffed.

ASH
Who by?!

KARL
That bitch across the street.

ASH
What the fuck?!

KARL
Calm the fuck down, we're going to
sort this fucking out - once and
fucking for all, you hear me?
(beat)
But I need you to be a fucking man.
You're going to get your fucking
hands dirty and do something.

ASH
What?

KARL
We're going to hit her were it
hurts the most mate, you and your
mate need to kill the cripple.

ASH
I can't fucking kill someone.

KARL
Of course you fucking can.
(beat)
Don't give me fucking shit excuses!
You and your mates are going to
kill him.

(MORE)

KARL (CONT'D)

(beat)

This weekend its done. We're going to cut this fucking nonsense in the bud before anything else can happen.

(beat)

Get your mates over tomorrow and we'll go from there.

ASH

Why did you want to kill her?

KARL

Because she is fucking bad news! If she is around we are going to have a lot of issues.

(beat)

Now shut up and watch TV.

They watch TV.

INT. GAEL'S HOUSE/KITCHEN - NIGHT

Gael, Michaela and Oli sit around the kitchen table.

MICHAELA

That's awesome!

GAEL

I know, I'm so happy.

(beat)

We'll go over at the weekend and have an Indian to celebrate.

MICHAELA

Yeah, sounds good.

Michaela checks her phone.

GAEL

You've been checking that all evening love, are you alright?

MICHAELA

Yeah its just Craig hasn't text me.

Gael swallows hard.

GAEL

Well, what did I tell you? Those lot are bad news and if he isn't going to text you then its his loss and his only.

MICHAELA

I guess.

INT. GAEL'S HOUSE/LIVING ROOM - DAY

Gael leans Oli forward in his chair and puts a jacket on him.

EXT. STREET - DAY

Gael pushes Oli along the street humming to herself. Suddenly, she is grabbed from behind by three youths wearing snoods up to their eyes. One of them presses a chlorophyll wipe to her face. She attempts to break free from the attackers but her eyes start to close and she faints. They bundle her into the boot of a car. Ash and Derrick walk over and push Oli down the street and the car speeds off.

EXT. FIELD - DAY

Ash and Derrick have pushed Oli into a field, it is a long way from civilization. Ash disconnects his pipe from the front of the trachea and Derrick shoves a handful of grass down it. He begins to convulse and shake. They walk away.

EXT. OUTSIDE OF GAEL'S HOUSE - DAY

Gael sits slumped against the wall. She suddenly springs awake.

GAEL

Oli!

INT. CHURCH - DAY

There are about three dozen people dressed in black facing the pulpit. A coffin is carried towards the front. Michaela and Anna cry, Gael leans on Mike's shoulder and Finn holds her hand.

INT. CHURCH - LATER

All of the mourners stand with pamphlets in their hands.

MOARNERS

(singing)

Abide with me; fast falls the
eventide; the darkness deepens;
Lord with me abide...

Gael does not sing but instead just stares at the coffin.

EXT. OUTSIDE OF CHURCH - DAY

The moarers walk out of the church.

Gael walks alone. She walks several paces and then looks up the hill and notices the group of youths looking down at her. Ash waves. She waves back.

EXT. CAR PARK - DAY

Gael, Michaela, Anna and Finn get into a car. Mike stands a few paces away.

They drive away.

INT. COMMUNITY CENTRE - DAY

The wake is in full flow. Some people are eating and drinking, others are chatting and some offer condolences to Gael and Michaela.

EXT. OUTSIDE OF ASH'S FAMILY HOME - DAY

Mike knocks the door. Karl opens the door and smiles at the sight of him.

KARL

Mike!

Mike punches him in the face, enters his house and closes the door.

INT. COMMUNITY CENTRE - DAY

Gael and Anna browse the buffet.

ANNA

I'll get you some things you like.

INT. ASH'S FAMILY HOME/LIVING ROOM - DAY

Karl sits on the sofa pressing a tissue to his bloody nose.

MIKE

I didn't think you could be anymore
fucking stupid!

(MORE)

MIKE (CONT'D)

(beat)

You've done some stupid fucking things mate but this is taking the fucking piss.

KARL

Fuck off Mike, don't pretend to be a fucking saint.

MIKE

I know I'm not a fucking saint Karl! But do you fucking realize the things I've got to fucking do to keep you and the others from being caught.

KARL

Nothing you can't handle!

MIKE

She's a fucking family friend! Our kids grew up together!

KARL

Just hand us in then, if it is that much of a fucking issue.

MIKE

I wish I fucking could but I still can't afford too! And then I'll be even more fucked than I am already.

(beat)

For fuck sake! I have got to lie to my wife and son forever. Why don't you fucking think?

KARL

You should have fucking thought before you got all your debts!

MIKE

Don't fucking turn this on me you cunt!

Karl stands up.

KARL

When this is all over you're out, you're free, you can move on.

(beat)

Stop whining at me and get this shit sorted.

Mike squares up to him. Their eyes are fixed on each other and they both breath deeply. Mike walks away.

EXT. OUTSIDE OF COMMUNITY HALL - DAY

Gael is hugging Anna tightly.

ANNA
If you need me you can ring me
anytime. You know that right?

GAEL
Yeah.

ANNA
I love you - we all do.

Anna kisses her on the cheek and then lets go of her.

Mike walks over and puts an arm around her neck.

MIKE
We all love you very much.
(beat)
We'll get this sorted.

He lets go and then Finn gives her a hug.

Anna and Mike hug Michaela.

EXT. STREET - DAY

Gael and Michaela walk, hand-in-hand, down the street.

INT. GAEL'S HOUSE/LIVING ROOM - DAY

They take their coats off.

MICHAELA
I'm going to go to bed for a bit.

GAEL
Okay darling.

Michaela walks to her bedroom.

INT. GAEL'S HOUSE/OLI'S ROOM - DAY

Gael walks around Oli's room, sits on his bed and switches on a two way communication system.

INT. GAEL'S HOUSE/BEDROOM - NIGHT

Gael lies down in bed and stares at the ceiling. The moon shines through the window on to her.

TIMELAPSE - The room gradually becomes lighter as the sun rises. During the passing from night to day Gael has not slept a wink.

Gael sighs and gets out of bed.

INT. GAEL'S HOUSE/KITCHEN - DAY

Gael and Michaela sit having breakfast together.

INT. SCHOOL/STUDY AREA - DAY

Michaela looks at a picture of Craig, the words "HAVE YOU SEEN ME?" are typed cross the top.

INT. GAEL'S HOUSE/LIVING ROOM - DAY

Gael lies on her side on the sofa watching television.

DON LOCKWOOD (V.O.)
What's your lofty mission in life
that lets you sneer at my
profession?

KATHY SELDEN (V.O.)
Well, I'm an actress. On the stage.

DON LOCKWOOD (V.O.)
Oh, on the stage. I'd like to see
you act. What are you in right now?
(beat)
I could brush up on my English or
bring along an interpreter... if
they'd let in a movie actor.

KATHY SELDEN (V.O.)
I'm not in a play right now. But I
will be - I'm going to New York.

DON LOCKWOOD (V.O.)
You're going to New York? Someday
we'll all hear of you, won't we?
(beat)
Kathy Selden as Juliet, as Lady
Macbeth, as King Lear. You'll have
to wear a beard for that one.

KATHY SELDEN (V.O.)
Laugh if you want to, but at least
the stage is a dignified
profession.

(beat)
What are you so conceited about?
You're nothing but a shadow on a
film. You're not flesh and blood.

Gene Kelly peers up from behind the sofa, he crosses his arms
and rests them there.

GENE KELLY
Hey there Gael.

GAEL
Oh, hi Mr. Kelly. How're you?

GENE KELLY
I'm just swell, how're you feeling?

GAEL
I'm not good.

GENE KELLY
I'm sorry to hear about your loss
maam.
(beat)
Try not to worry to much though
we'll take real good care of him up
here.

GAEL
Can he walk and talk?

GENE KELLY
No, he's the same. But everyone
will take real good care of him.

GAEL
Well, that's something I guess.

GENE KELLY
Can I ask you a question?

GAEL
Sure.

GENE KELLY
What're you going to do about his
murderers?

GAEL
The police will look into that.

GENE KELLY
May I suggest something?

GAEL
Of course.

GENE KELLY
Take things into your own hands.
(beat)
Do it yourself, get justice.

GAEL
How?

GENE KELLY
You have done two tours of
Afghanistan. Use your experience on
these guys.

GAEL
That's a good idea.

GENE KELLY
I knew you would agree!

GAEL
I would need weapons though.

GENE KELLY
Use the DarkWeb. Download the
proxys, log yourself in and you'll
be cooking in no time at all.

GAEL
Okay.

GENE KELLY
Plan it all first though. As you'll
know, this gives them time to let
their guards down.

GAEL
That's right.

GENE KELLY
It'll be best to wait until
Michaela has nearly finished school
though.

GAEL
Why?

GENE KELLY

It'll make sense with time.

(beat)

Okay my friend - I have to go, I'm choreographing a dance sequence for a new picture.

GAEL

Okay.

(beat)

Mr. Kelly, can I ask one more question?

GENE KELLY

Sure. And please, call me Gene.

GAEL

Gene, after this is all done and I die will I be allowed up there too?

GENE KELLY

I can't speak on his behalf but I'm sure the big man will understand.

(beat)

Now, enjoy the rest of the picture. This is the part where Debbie pops out of the cake.

He disappears back behind the sofa.

Gael continues to watch television.

MONTAGE - VARIOUS

A) INT. CLASSROOM - DAY - Michaela sits in class taking notes.

B) INT. POLICE STATION/RECORDS ROOM - DAY - Mike looks through shelved records. He removes a few folders and quickly puts them in his bag.

C) INT. GAEL'S HOUSE/KITCHEN - DAY - Gael sits at the table writing notes into a book.

D) INT. SCHOOL HALL - DAY - Michaela sits at a desk in a hall with about twenty other students filling out an exam paper.

E) EXT. FIELD - NIGHT - Mike throws documents onto a bonfire.

F) EXT. OUTSIDE OF GAEL'S HOUSE - DAY - Medical equipment including Oli's wheelchair are packed into a van. Michaela is keeping tears back and Gael looks despondent.

G) INT. POLICE STATION/OFFICE - DAY - Mike deletes files off of a computer.

H) INT. STUDY AREA - DAY - Michaela collects her exam results. She reads them and then excitedly jumps around with her friends.

I) INT. DOCTOR'S OFFICE - DAY - Anna and Mike hold hands and look really upset.

END OF MONTAGE.

INT. HOSPITAL ROOM - DAY

Gael sits on the edge of the bed and Anna sits in a comfy chair.

GAEL

Do you remember the times when we would dance all night at The Sparrow and Magpie?

ANNA

How could I forget?!

GAEL

It was way too small for discos really weren't it?

ANNA

Yeah.

(beat)

But they had the best drink deals and the nicest men.

GAEL

I know - you were always fighting them off.

ANNA

You were too!

GAEL

Not as much as you!

ANNA

Well... it appears you can have it all.

GAEL

Modest too.

They laugh. A Nurse walks into the room.

NURSE
Time for your next lot of meds
Anna.

The Nurse prepares medication.

GAEL
(to Nurse)
Pop me some too will you?

NURSE
Did you drive?

GAEL
I did.

NURSE
Yeah you wouldn't be driving back
if I gave you any of these.
(beat)
We'd have to set you a bed up!

GAEL
(to Anna)
Are you going to conk out on me?

ANNA
Its possible.
(beat)
With or without the meds to be
fair.

GAEL
Cheeky cow.

The Nurse hands Anna a pot of medication.

ANNA
Yep, not everything changes.

NURSE
Alright I'll be back in a few
hours. Just call if you need
something.

ANNA
Thanks love.

GAEL
Thank you.

The Nurse leaves the room.

ANNA
So, is Michaela excited?

GAEL
She is. She went shopping for books
and stationary and stuff yesterday.

ANNA
Yeah Finn said. He said they ended
up shopping together.

GAEL
Ah, she never told me that.

ANNA
Can't keep them away from each
other can you? Always playing
together as kids and now at the
same uni.

GAEL
I know - nice ain't it?

ANNA
Yeah.

GAEL
Yeah.

Anna yawns.

GAEL (CONT'D)
Oh, is that my sign?

ANNA
No, no, just... tired.
(beat)
How're you feeling?

GAEL
I'm okay. Mike is still coming
isn't he?

ANNA
As far as I know.

GAEL
I sent him the address.

ANNA
He's bought something really nice,
he sent me a photo of it.

Gael smiles.

ANNA (CONT'D)
They'll find the people Gael.

Gael
Do you think?

ANNA
Yeah, absolutely.

She touches Gael's knee.

EXT. GRAVEYARD - DAY

Gael, Michaela, Mike and Finn lay flowers and attach a balloon to a tombstone.

INT. CAR - DAY

Moving.

Gael and Michaela sit in silence.

INT. CAR - DAY

Moving.

Mike drives and Finn stares out of the window.

MIKE
I've just got to stop at a friends house.

FINN
Okay.

EXT. OUTSIDE OF GAEI'S HOUSE - DAY

Gael and Michaela get out of the car and go inside.

EXT. OUTSIDE OF ASH'S FAMILY HOME - DAY

Mike parks outside of the house. He gets out and Finn stays in it.

Mike walks to the door and knocks. Ash opens it and ushers him inside.

EXT. OUTSIDE OF GAEL'S HOUSE - LATER

Gael comes out of the house holding a rubbish bag, she walks to a plastic bin and deposits it. She looks up, notices Finn looking bored and walks towards him. He smiles at her as she approaches and whines down the window.

FINN
I didn't think I would see you so soon.

GAEL
Na me neither mate.
(beat)
Where's your Dad?

FINN
He has gone into talk to his mate.

GAEL
Oh...

FINN
I thought you were going for something to eat.

GAEL
Yeah we were but we're going out later now.
(beat)
Can you do me a favour mate?

FINN
Of course.

GAEL
When your Dad comes out, just pap the horn will you? I forgot to tell him something.

FINN
Yeah no worries.

GAEL
Alright. Try not to get too bored!

He laughs and she walks away.

INT. ASH'S FAMILY HOME/LIVING ROOM - DAY

Karl, Jake and Ross sit on the sofa and Mike stands in front of them.

MIKE
They won't ever find out.

KARL
Good man, knew you could do it.

MIKE
Alright, give me the money.

Jake throws a parcel to him.

JAKE
Don't gamble it all at once or
you'll be back here.
(beat)
Ross, fuck off, I need to speak to
Karl about something.

Ross gets up and walks with Mike.

EXT. OUTSIDE OF ASH'S FAMILY HOME - DAY

Mike and Ross leave the house.

Finn beeps the horn.

INT. GAEL'S HOUSE/LIVING ROOM - DAY

Gael looks out of the window.

EXT. OUTSIDE OF ASH'S FAMILY HOME - DAY

Mike walks over to the car.

MIKE
What you beeping the horn about?

Gael walks over to Mike.

MIKE (CONT'D)
Ah Gael - I thought you were going
for something to eat?

GAEL
No, we're going later now.
(beat)
I forgot to say something to you...

She looks at the parcel in his hand and then looks up at
Ross.

Gael (CONT'D)
You know what? After all that, I've forgotten.

Mike
No problem - just text me when you remember.

Gael
Sure will. Have a good evening.

Mike
See you later Gael.

Mike gets in the car.

INT. CAR - NIGHT

Mike sits in the back seat on the phone.

Mike
(into phone)
She fucking saw me didn't she?
(beat)
Now just fucking listen, alright?
She won't know anything is going on. Just don't be a bunch of stupid cunts and do anything to her. Don't even go fucking near her alright?
(beat)
No, I saw your bellend son and his fucking mong friends hanging outside the kids funeral. I do all this fucking work and I forgot I was working for some fucking idiots.
(beat)
Ah piss off cunt, like I don't fucking remember.

He hangs up the phone and sighs.

INT. GAEL'S HOUSE/BEDROOM - NIGHT

Gael puts on a hooded jacket and sticks a balaclava in her pocket.

EXT. HIGH STREET - NIGHT

Gael sits on a bench and looks through a coffee shop window. Ross is inside serving customers.

EXT. HIGH STREET - LATER

The coffee shop is being shut up for the night. Ross waves goodbye to some of his colleagues, leaves the shop and walks down the high street.

Gael waits a few moments and then gets up.

EXT. UNDERPASS - NIGHT

Ross walks quickly with his head down.

GAEL (O.S.)

Hey!

He looks behind him to see a figure standing with its hood up and a balaclava on. It walks towards him.

ROSS

What the fuck?

She pulls a steel pole out of her pocket and whacks him on the knee with it. He shouts out in agony and falls to the ground.

She rolls him on his back, smacks him in the stomach with it a couple of times, kneels down beside him and punches him in the nose.

GAEL

Right, I want you to listen.

He spits out some blood.

GAEL (CONT'D)

What was Mike doing at the house earlier?

He doesn't respond so she holds the pole to his throat and pushes down on his windpipe.

GAEL (CONT'D)

What was Mike doing at the house earlier?

He is smacked on the knee with the bar.

GAEL (CONT'D)

This will just get worse.

ROSS

He borrowed money off my Dad and Karl.

GAEL
Okay, why?

She pushes the pole into his jaw.

GAEL (CONT'D)
Once you've told me what I need to
know, you can go home, I promise.

She moves the pole and sticks her fingers in his mouth. He
gasps for air.

ROSS
He helped them cover up a few
killings.

GAEL
Was one of them Oli?

ROSS
Who?

GAEL
A disabled person.

ROSS
Yeah.

She smacks him in the stomach with the pole and takes a deep
breath.

GAEL
Okay, we're going to work together.
(beat)
What's your number?

She pulls her phone out.

GAEL (CONT'D)
Put it in.

He does.

GAEL (CONT'D)
If I text you I don't want to read
no lies. You'll tell me everything
I want to know about your friends -
what they're are doing, when
they're doing it, where they're
doing it. Do you understand?

ROSS
Yeah.

GAEL
Do this right and you'll be just fine.

ROSS
What about my Dad?

GAEL
You'll be just fine.

She puts her phone away, gets up, gives him s kick to the side and walks off.

EXT. GRAVEYARD - NIGHT

Gael stands staring at Oli's tombstone.

GAEL
What do I do?

Thirty seconds past.

OLI (V.O.)
Kill him as well.

Fifteen seconds past.

GAEL
Okay.

She walks away.

INT. GAEL'S HOUSE/LIVING ROOM - NIGHT

She sits on the sofa carefully removing photos from an album. Each photo she takes out she rips in half and puts into a paper envelope.

INT. GAEL'S HOUSE/LIVING ROOM - LATER

She stares intently at a laptop.

INT. NIGHTCLUB - NIGHT

Michaela dances with her friends and drinks alcohol.

INT. NIGHTCLUB - LATER

She dances with a guy on the dance floor.

EXT. OUTSIDE OF NIGHTCLUB - LATER

The guy is on his knees in front of Michaela. His head moves slowly up and down.

INT. GAEL'S HOUSE/LIVING ROOM - DAY

There's a knock at the door. Gael gets up from the sofa.

INT. GAEL'S HOUSE/BEDROOM - DAY

She sits on the bed opening a large package. A few moments later she lifts out a handgun and begins to practice aiming and reloading it. She then pulls out a switchblade. She thrusts it in the air repeatedly.

EXT. PARK - NIGHT

Neil sits on a bench kissing a girl. She kneels down, unzips his flies and lowers her head. He closes his eyes and leans back.

Twenty seconds later - Gael walks up behind the girl and stamps on her foot causing her to bite down on him. Neil screams in agony and jolts his head forward into the barrel of Gael's gun. She fires! A bullet passes through his head - blood ejaculates everywhere.

The girl turns around and screams at the sight of a balaclava wearing Gael. She grabs the girl by the hair, leans down and presses her face against the girl's ear.

INT. ASH'S FAMILY HOME/LIVING ROOM - DAY

Karl sits on the sofa with a phone pressed to his ear.

KARL
(into phone)
Fucking hell.
(beat)
He was a mouthy cunt so I'm not surprised to be honest with you mate. He could easily have rubbed someone up the wrong way.
(beat)
Yeah I heard she wouldn't say anything.
(beat)
Alright, bye.

He hangs up the phone.

INT. GAELE'S HOUSE/KITCHEN - DAY

Gael and Michaela sit at the table eating breakfast.

EXT. BEACH - NIGHT

Gael walks up to the water and opens the envelope with the torn photos in. The pieces of paper fly through the air and into the ocean. She watches on whimsically.

INT. GAELE'S FLAT/MICHAELA'S BEDROOM - NIGHT

Michaela puts on an evening dress, then sits down on the bed and applies lipstick.

INT. NIGHTCLUB - NIGHT

She dances on her own in the middle of a busy dance floor.

EXT. STREET - NIGHT

John walks down the street texting on his phone. Gael walks past him, swiftly turns on her heel and walks a few paces behind him.

INT. NIGHTCLUB - LATER

She pulls a man over to her and grinds herself against him.

EXT. ALLEYWAY - LATER

Gael pulls the knife out of her pocket and thrusts it into the side of his neck. She pulls him onto her, stabs him repeatedly in the side of the neck, slits his throat and then slowly lowers him into a seated position against the wall.

INT. NIGHTCLUB/TOILET STALL - NIGHT

She passionately kisses the man and masturbates him.

INT. GAELE'S HOUSE/KITCHEN - DAY

Gael and Michaela sip at cups of coffee.

INT. CAR - DAY

Mike sits on one of the backseats with his phone pressed to his ear.

MIKE
(into phone)
Just fucking calm down mate.
(beat)
Stop with the shit mate, do you realize how fucking stupid you sound?
(beat)
These are kids with a lot of enemies. They aren't straight A, apple of their parent's eye kids. Fuck it, their parents don't give a shit about them. These kids fuck about and think they're untouchable and then they're surprised that people want them dead.
(beat)
No chance - I was fucking out when you gave me the money.
(beat)
Don't threaten me, you should have fucking thought about it.

He hangs up.

MIKE (CONT'D)
Fuck.

INT. HOSPITAL ROOM - DAY

Gael sits hugging Anna who is holding onto a papier-mâché vomit bowl.

INT. CAFE - DAY

Michaela sits reading a book and taking notes.

EXT. BLOCK OF FLATS/BALCONY - NIGHT

Stacey stands having a cigarette outside of his apartment. Gael walks past him with her hood up and knocks on the door of the next apartment.

STACEY
Nobody lives there darling.

GAEL

Ah man - I got told he lives here.

STACEY

He left a while ago.

GAEL

Could I use your phone to ring him?

STACEY

Err, yeah.

He holds his phone out to her. She pulls the gun out of her pocket, shoots him in the head, catches him in her arms, moves his limp body into his apartment and calmly walks away.

INT. ASH'S FAMILY HOME/LIVING ROOM - NIGHT

Karl, Jake, Lewis and Ash sit on the edge of their seats.

JAKE

This isn't a fucking coincidence
Karl!

(beat)

I'm telling you its that cunt over
the road!

KARL

She wouldn't fucking do anything.

JAKE

Who're you trying to convince? She
is the only fucking person who
would want us dead.

KARL

Are you fucking having a laugh?!
The kids aren't good - there's
loads of people who probably want
them dead!

LEWIS

You're missing something. These
have been clean kills, the police
can't find a single piece of
fucking evidence. A fucking kid
wouldn't be able to do that! They
can hardly tie their own fucking
shoelaces for fuck sake let alone
get away with fucking perfect
murders!

KARL

So what are you suggesting?

JAKE

We need to fucking kill that bitch!
And we need to pay Mike to get rid
of this whole problem.

LEWIS

She wouldn't expect Mike.

ASH

I'm scared. I don't want to die.

KARL

Shut the fuck up! No one else is
dying!

(beat)

Get all your money together and
we'll have her killed.

LEWIS

Fuck it, how much do you think?

INT. HOSPITAL ROOM - NIGHT

Finn sits in a chair next to Anna and Mike is standing at the
end of the bed.

FINN

I've been looking at some socials
and checking out the course
content, so yeah getting pretty
excited.

ANNA

That's good.

(to Mike)

Have you been feeding him properly?

MIKE

Yeah - Chinese, Indians...

ANNA

Mike!

MIKE

Course I have, but you have to let
the boy celebrate a bit, he's been
working hard for the last few
years.

Suddenly we hear the sound of a phone ringing. Mike puts his hand in his pocket, pulls out a phone and looks at it.

MIKE (CONT'D)
Just give me a sec love, its work.

He leaves the room.

EXT. OUTSIDE OF HOSPITAL - NIGHT

Mike stands with the phone pressed to his ear.

MIKE
(into phone)
Look I told you to be calm.
(beat)
She wouldn't! Are you stupid? She
just wouldn't!
(beat)
No! I'm not fucking doing that!
(beat)
Look, I have the money - I don't
need too nor do I want to!

INT. ASH'S FAMILY HOME/LIVING ROOM - DAY

Karl throws his phone on the floor.

KARL
He said he won't do it!

LEWIS
I'm fucking out of here, I'll leave
tomorrow.

He gets up and walks out of the house.

KARL
Fuck off! We don't fucking need you
anyway useless cunt!
(to Jake)
What are you fucking going to do?

JAKE
I don't fucking know!

KARL
Don't you be fucking forgetting
mate, don't you ever fucking
forget... the three of us fucking
raped her. It wasn't just me! You
two fucking held her down too!
(MORE)

KARL (CONT'D)

You two put your fucking dicks in her too!

(beat)

He's swanning off like some fucking cunt but in reality mate we all fucking did this. I'll hold my hands up mate, I thought when we killed the spastic she would fuck off but she hasn't and its our fucking job to finish it.

JAKE

I'm not going.

Ash looks at the floor in shock.

EXT. OUTSIDE OF LEWIS'S HOUSE - DAY

Lewis and Nat are quickly putting suitcases in the boot of a car.

They both get in and drive away.

EXT. STREET - DAY

Rhys and Drew stand on the pavement with backpacks. Lewis pulls up next to them. He sticks his head out of the window.

LEWIS

Come on - don't fuck around, get in.

They get in the back and Lewis continues to drive.

EXT. CROSSROADS - DAY

They wait at a red light.

INT. CAR - DAY

Gael sits waiting at traffic lights opposite them. She is wearing a helmet. She reaches into her pocket, pulls out the gun, takes the safety off, turns the radio up to max and revs the engine hard.

The lights change to green - Lewis drives and Gael flaws the car at them.

SMASH!

The windscreen shatters as the two cars impact. The air bag explodes out into Gael's face.

The sound of the radio and horns mix together.

Gael slowly pulls herself out of the airbag, she shakes her head, pulls the helmet off, cracks her neck and opens the door.

EXT. CROSSROADS - DAY

There is glass and wreckage on the floor. Gael, slightly dazed, looks around the area. Cars have come to a stand still all around the accident and the car carrying Lewis and the other men is concaved. She rapidly blinks her eyes trying to regain focus, pulls the balaclava out of her pocket, puts it on. She then pulls the gun out of her pocket and walks over to the twisted metal of Lewis's car.

Nat is dead, his face is covered in glass and blood and Lewis is gasping for air. Gael smashes the window, sticks the gun in and executes Lewis. She walks to the back of the car - Drew sticks his bloody face out of the shattered window. She shoots him in the face, blood splatters onto the road and the car. She then slowly walks to the other side of the car where Rhys is dragging himself across the asphalt away from the wreckage. She walks up to him and after a few moments of watching shoots him in the back of the head. She turns around, aims her gun at another driver and limps over to his vehicle. The driver gets out. She gets in, adjusts the rear view mirror slightly, puts her seat belt on and drives around and away from the carnage.

EXT. INDUSTRIAL AREA - DAY

She pulls the car over, gets out and quickly walks away.

INT. GAEL'S HOUSE/BATHROOM - DAY

She washes the blood off her hands and face.

INT. POLICE STATION/OFFICE - DAY

Mike sits behind a desk and there are two men dressed in suits sitting opposite him.

MIKE
Have you followed up the plates?

POLICE DETECTIVE #1
The plates were taken from another vehicle which has been off the road for five years.

MIKE
Have the cameras been checked?

POLICE DETECTIVE #1
Yeah but we can't get a good visual on the suspect because they are facing away from the camera the whole time.

MIKE
What about the three other murders this week?

POLICE DETECTIVE #2
There no prints, no fibres, no signs of liquid, nothing at all.
(beat)
Again, the target is facing away from the cameras at all times. Whoever it is, they have been extremely meticulous.

POLICE DETECTIVE #1
They're a ghost. In every sense of the word.

MIKE
Let me do some work.

POLICE DETECTIVE #2
I'm thinking we need to set a trap. The one thing the murders have in common are the victims all knew each other. So, the chances are this isn't the end and they'll be more.

POLICE DETECTIVE #1
I think we need to get them into protective custody.

MIKE
Leave it with me, I have a hunch.

POLICE DETECTIVE #2
Are you going to share that hunch with us Mike?

MIKE
No. Not yet.
(beat)
Alright, get out.

They get up and leave.

Mike taps a number into his phone.

MIKE (CONT'D)
(into phone)
Look shut up and listen.

INT. GAEL'S HOUSE/LIVING ROOM - DAY

There is a knock at the door, it gets louder and faster.

Gael comes into the room, apprehensively walks over to the door and opens it. Mike stands at the door.

MIKE
Alright mate?

GAEL
Mike, good to see you.

MIKE
How're you?

GAEL
I'm good, how're you?

MIKE
Good thanks. Can I come in?

GAEL
Its your house mate.

He walks inside.

MIKE
Michaela not in?

GAEL
No, she has gone to get snacks for the drive up on Saturday.

MIKE
Ah, we're going up on Saturday.
(beat)
Could we sit and talk?

GAEL
Of course.

Mike sits on the sofa and Gael joins him.

MIKE
So have you done anything today?

GAEL
No, nothing exciting.

MIKE
Okay.
(beat)
Have you been doing much this week?

GAEL
No.

MIKE
I know what you have been doing
Gael.

GAEL
Oh okay - what have I been doing?

MIKE
You're playing an extremely
dangerous game.

GAEL
No, this is not dangerous.
(beat)
Once, I was sent to extract a
diplomat from a block of flats in
the Middle East. I had faulty
weapons and there were eight or
nine tanks to the north and the
east of the building. The place was
crawling with freedom fighters with
AKs, hunting knives, grenades and
other things that would make
peoples toes curl.

(beat)
Also, these fighters had a reason
to fight. They were being told that
they must live in a certain way and
everything they believed in was
considered to be insane by nations
that are thousands and thousands of
miles away.

(MORE)

Gael (CONT'D)

And if they wouldn't kneel - they would have to live in squalor, risk not see their families again and forced to believe in something they didn't want too - perhaps even die because a group of old white men said so.

(beat)

And guess what?

MIKE

We aren't in the Middle East Gael.

Gael

A battlefield is the same wherever it is. There are always casualties and in the end, no real winner just losers.

MIKE

Why are you doing this if there are no winners?

Gael

Well Mike, I have been losing for a long time so a little longer won't hurt.

(beat)

And hey, everyone has to win one day right?

Mike gets up.

Gael (CONT'D)

I know about your involvement Mike.

He grimaces.

MIKE

I was in a tough situation Gael.

Gael

And I wasn't?

MIKE

Just remember who your friends are.

Gael

There are no friends in war Mike.

He leaves the house.

EXT. BEACH FRONT - DAY

Michaela looks thoughtfully out to sea. She looks to her left and sees Oli is sitting next to her. She places her hand on his knee and continues to stare at the sea.

INT. GAEL'S HOUSE/KITCHEN - NIGHT

They sit at the table eating dinner.

GAEL
Do you think our choices define our future?

MICHAELA
Yeah. Things could have been a lot different.

GAEL
I went to a party a long time ago.

She swallows hard and takes a deep breath.

GAEL (CONT'D)
And I was raped.

MICHAELA
Mum...

GAEL
You're the first person I've ever told.

MICHAELA
Really?

GAEL
Yeah.

MICHAELA
Just... err, when?

GAEL
Eighteen years ago.

MICHAELA
Mum...

GAEL
That's when you were conceived.

MICHAELA
Mum, why are...

Gael

You're the reason why...

(beat)

Oli died.

Michaela

What?

Gael

Yeah. If I hadn't been raped, I wouldn't have had another child and then I probably wouldn't have had to move.

Michaela

You don't know that!

Gael

I do! Why would we need to move?!

(beat)

If you were a boy! Yeah, even if you had been a boy, I wouldn't have had to move!

Michaela

So why'd you have me then?!

Gael

Because I was too scared to have an abortion!

Michaela

Why are you saying this to me?!

Gael

Because it's all your fault!

Michaela

It isn't!

Gael

It is! It is! I came here because of you!

(beat)

You started talking to those boys!

Michaela

I was trying to make friends!

Gael

Why are you even here, hey!? Did you come to ruin my life?!

Michaela gets up.

GAEL (CONT'D)
Don't you walk away!

MICHAELA
I can't handle this!

Gael gets up and grabs her hand.

GAEL
And you think I can!?
Every time I look at you, you
remind me of him!

MICHAELA
You should have aborted me then!

GAEL
I should have! I should have!

MICHAELA
I hate you!

GAEL
You hate me!? I let you live!
(beat)
You disgust me!

MICHAELA
Fuck you! You selfish bitch!

GAEL
You don't know the fucking meaning!
You are selfish for not dying in my
womb!

Michaela walks away.

INT. GAEL'S HOUSE/LIVING ROOM - NIGHT

Gael walks after her.

GAEL
I killed them!

Michaela abruptly stops.

GAEL (CONT'D)
I killed those monsters!
(beat)
What did you do?!

MICHAELA
Why are you doing this to me?!

GAEL
You were too busy going out and
then coming back smelling of
alcohol and men's aftershave!
You're a whore!

Michaela curls up on the floor. Gael kneels on the floor and places her hands on her head.

GAEL (CONT'D)
You're going to do something for
me! Kill Finn! Make Mike know how
it feels!
(beat)
Make him suffer like he has made
me!
(beat)
You hear me?! Kill him!

Michaela urinates herself.

GAEL (CONT'D)
You disgusting fucking animal!
(beat)
Go clean yourself up!

Michaela does not move. Gael puts her mouth to her ear.

GAEL (CONT'D)
Get up and clean yourself!

Michaela slowly gets up and walks out of the room.

Gael screams at the top of her voice.

INT. GAEL'S HOUSE/BATHROOM - NIGHT

Michaela sits in the bath and scrubs herself.

EXT. OUTSIDE OF GAEL'S HOUSE - NIGHT

Michaela is getting into a taxi.

INT. MIKE'S HOUSE/LIVING ROOM - NIGHT

Michaela sits on the sofa and Mike stands in front of her.

MIKE
Do you think she is still in the
house?

She nods.

MIKE (CONT'D)
Try not to worry. The grieving
process can be awful.
(beat)
I'll get her some help now.

He walks to the door and then looks back.

MIKE (CONT'D)
People can say some terrible
things. But we don't always mean
them.

EXT. OUTSIDE OF MIKE'S HOUSE - NIGHT

Mike has his phone pressed to his ear.

MIKE
(into phone)
The suspect has been identified as
Gael Petit. She is armed and very
dangerous. Send SWAT to...

INT. GAEL'S HOUSE/KITCHEN - NIGHT

She has her phone pressed to her ear.

GAEL
(into phone)
You need to get him to your house
now.
(beat)
Is your Dad out?
(beat)
Alright, good.

She hangs up the phone, picks up a bag off the floor, swings
it over her shoulder and leaves the room.

EXT. STREET - NIGHT

Gael walks slowly down the street. A heavy armored vehicle
drives past her.

EXT. OUTSIDE OF GAEL'S HOUSE - NIGHT

Armored SWAT officers jump out of the van, run towards the house with their machine guns held aloft and barge into the house.

INT. ROSS'S FAMILY HOME/LIVING ROOM - NIGHT

Ross looks out of the window. Gael stands in the corner of the room.

ROSS
Fuck, he's coming.
(beat)
Go to the workshop.

Gael walks out of the room. Ross walks to the front door and opens it.

ROSS (CONT'D)
Alright mate?

ASH
Yeah. Things are going fucking
mental apparently next to us.

He comes inside.

ASH (CONT'D)
There's a fucking SWAT team there!

ROSS
Shit, really?

ASH
Yeah man.

He sits down on the sofa.

ASH (CONT'D)
Look I'm going to tell you
something but you can't tell anyone
else alright?

ROSS
Alright.

ASH
That disabled we killed, his Mum
has gone fucking mental and she's
been killing all the people we
know.

ROSS
Fuck, I didn't know it was her.

ASH
Yeah.
(beat)
They should have her now though.

ROSS
Well that's good.

ASH
But you know what I keep wondering?

ROSS
No.

ASH
How does she know where they all
were?

ROSS
Yeah.

ASH
Yeah what?

ROSS
I mean, like yeah, how did she
know?

Ash gets up and puts his hands around Ross' throat.

ASH
You've been fucking telling her!
Haven't you?! You fucking bastard!

ROSS
No mate! No!

ASH
Don't fucking lie to me cunt! You
have been fucking telling her! If
nearly everyone else we know is
dead, then who the fuck is it?!

Ash throws him to the floor, he starts to crawl away from
him.

ASH (CONT'D)
Fucking cunt!

He kicks him in the stomach, kneels down in front of him and pulls out a knife. Ross spits in his eye, gets up and runs out of the room. Ash chases after him.

INT. ROSS' FAMILY HOME/WORKSHOP - NIGHT

Ash rushes into the room and points his knife at Ross.

ASH
I'm going to fucking kill you!

He walks forwards slowly. Gael appears behind him, kneels down and cuts his Achilles Tendon. He gasps, takes a step forward and falls to the floor as it snaps.

ASH (CONT'D)
Fuck! Ahhh fuck!

Gael grabs a hammer off a work table, smacks him repeatedly in the back with it, then grabs a nail, places it in between his eyes, hammers it into his brain and then quickly pulls it out.

She kneels on the floor and looks at Ross.

ROSS
Ahhh fuck man!

GAEL
Text the last two. Make sure they
come in one car.
(beat)
Make sure Karl doesn't leave the
house.

Ross nods and begins to text. Gael gets to her feet.

She places her hands on a table and looks at them.

ROSS
Don't go back to your house Gael.
The police are looking for you.
(beat)
I've text the guys.

GAEL
Good. Come here.

ROSS
Look, I've done everything you
need.

Gael

Shut up. I just want to shake your hand.

Ross walks over and stands next to her, he shakes her outreached hand and smiles. Suddenly, she pulls a knife out from a rack on the wall and slits his wrist. He drops to his knees, all the colour starts to drain from his face, his breathing slows down and then his eyes narrow.

She walks away from him, picks Ash up and leaves the house.

EXT. OUTSIDE OF ROSS'S FAMILY HOME - NIGHT

She stores Ash in the boot of the car, gets in and drives away.

INT. CAR - NIGHT

Gael sits, staring at a car parked down a silent and empty side street. A street light flickers in the darkness.

She opens the door.

INT. CAR - NIGHT

Harry and Derrick sit next to each other.

Harry

I don't fucking...

Ash falls face first onto the bonnet.

Derrick

Shit!

Harry

What the fuck?!

A crowbar shatters the drivers window.

INT. CAR - NIGHT

Driving.

Gael drives down a street, parks up, turns the engine off and gets out of the car.

EXT. STREET - NIGHT

She walks over to a fence and scales it.

INT. ASH'S FAMILY HOME/LIVING ROOM - NIGHT

Karl sits on the sofa watching television.

Gael appears in the doorway.

He turns his head and looks at her.

KARL

Hi.

GAEL

Hi.

KARL

You might as well take a seat.

Gael sits down on the sofa next to him.

KARL (CONT'D)

So, is this it?

GAEL

It is.

KARL

What have you done to Ash?

GAEL

I killed him.

KARL

I've been thinking.

(beat)

I have done some really bad fucking things.

GAEL

You have.

KARL

I should have kept the kids out of our issues.

GAEL

It should have always just been between us.

(beat)

Why did you start all of this?

KARL

Well, I use to think I knew but now
after everything that has happened,
I don't have a clue.

GAEL

Ring Jake please and tell him to
meet you at the beach.

KARL

Is he the last on the list?

GAEL

Just him and Mike after I leave
here.

He nods his head, picks up his phone and begins to text.

KARL

Okay, done.

GAEL

Are they still at my house?

KARL

No, they left a while back.
(beat)
Nobody will hear.

She reaches into her pocket, pulls out the gun, stands up,
places the gun against his forehead and pulls the trigger.

She leaves the room, covered in his blood.

EXT. BEACH - NIGHT

Jake stands and stares out to sea. Gael walks up beside him.
He glances at her before turning to look back at the sea. She
places the gun to his temple, shoots him dead and then stares
out to sea.

INT. CAR - DAY

Driving.

Mike drives the car up the motorway. Michaela and Finn are in
the back with half a dozen suitcases.

INT. CAR - DAY

The car is parked up in a layby and Gael lies across the backseats sleeping.

INT. BAR - DAY

Michaela and Finn sit next to each having a beer.

FINN
I'm up for it, if you are.

Finn holds a club night leaflet in his hand.

MICHAELA
Yeah! Why not!?

They take a swig of drink.

INT. HOSPITAL/ROOM - DAY

Mike stands at the foot of Anna's hospital bed. She smiles at him.

ANNA
Did you cry?

MIKE
No. It would embarrass him.

ANNA
I would have.

MIKE
I know you would.
(beat)
Have you seen Gael recently?

ANNA
Yeah, day before yesterday.

MIKE
How was she?

ANNA
She's good.
(beat)
I'm really proud of her.

MIKE
Yeah, me too.

INT. CAR - NIGHT

Driving.

Gael looks vacant.

EXT. CAR PARK - NIGHT

Gael walks through the car park.

EXT. OUTSIDE OF STUDENT UNION - NIGHT

Gael and Finn stand in a queue. Loud music bellows out from the building.

INT. HOSPITAL/CORRIDOR - NIGHT

Gael walks down the quiet corridor. She reaches a door and presses a button on an intercom.

NURSE (V.O.)
(through intercom)
Hello.

GAEL
Hi, I have come to see Anna Neil.

NURSE (V.O.)
(through intercom)
Sorry but visiting hours have finished.

GAEL
I need to drop something off for her. If I can't come in, can I at least give it to you to pass onto her?

After a few moments a nurse opens the door.

NURSE #2
Hi.

GAEL
Hi.

NURSE #2
Can I take something for you?

Gael points a gun at her stomach.

GAEL
 I need you to be quiet and take me
 to Anna.
 (beat)
 Can you do that?

The nurse nods and lets Gael in.

INT. HOSPITAL/WARD - NIGHT

Gael walks right behind the nurse with the gun pressed to her back.

INT. HOSPITAL/ROOM - NIGHT

Anna is sitting in a comfy chair and a nurse is preparing her medication.

Gael and the nurse enter the room.

GAEL
 (to the nurse)
 Alright, sit down.

She does as she is told. Anna and the nurse gasp at the sight of her.

ANNA
 Gael!

Anna looks at her in utter shock.

GAEL
 Hi - we're going for a walk.

ANNA
 What'd you mean?

Gael points the gun at the other nurse.

GAEL
 Give her the meds.

The nurse finishes preparing the medication and hands it to Anna.

GAEL (CONT'D)
 Okay, you sit down as well.

She sits down next to her colleague.

GAEL (CONT'D)

(to Anna)

If you just take your meds and then
we'll get going.

ANNA

I can't Gael.

GAEL

You can.

ANNA

What's going on? You're scaring me.

GAEL

Please, just take your meds!

Anna quickly swallows the tablets. Gael walks over to her, helps her up, links arms with her and then aims the gun at the nurses.

GAEL (CONT'D)

Ring the police in half an hour.

Gael walks over to the door and out of the room.

INT. STUDENT UNION/WOMEN'S TOILETS - DAY

Michaela stands inside a toilet cubicle with her phone pressed to her ear. The sound of loud muffled music can be heard playing nearby.

MICHAELA

(into phone)

Hello, how're you? It seems like
you're busy, so I'll just leave you
a message and when you get a moment
perhaps you could ring me and we
could talk.

(beat)

I have been thinking about it and
I'm going to do it tonight.

(beat)

I'm sorry. I never wanted this to
happen. I loved Oli so much, I
can't really put into words how
much to be honest with you. This
whole thing should never had
happened because you're a great Mum
and a great human being and you
don't deserve any of what has
happened.

(beat)

(MORE)

MICHAELA (CONT'D)

I understand why you think its all my fault and now that I have been thinking about it I understand why you think that away and that's because it is my fault. I am the worse thing to happen to you and Oli and its my job, nobody else's, to try and amend things in someway.

(beat)

So yeah, that's it really. Thanks for being my mum and Oli's mum and I hope this goes someway to repaying your love.

(beat)

I love you, bye.

She hangs up, opens the cubicle door, walks over to a sink, washes her hands, looks at herself in the mirror, walks over to a door and opens it.

INT. STUDENT UNION - NIGHT

She walks out into a large hall and past a packed dance floor - brightly coloured strobe lights flash onto the walls, ceiling and the dancers. A DJ stands behind a turntable and nods his head to the heavy baseline.

She walks over to a seating area at the other end of the room and takes a seat in front of Finn. Next to them, there is a bar with several lines of people waiting to get served.

Finn waves at her, points to the dance floor and holds up a thumb. She holds up a thumb in response and then gets to her feet. They walk over to the dance floor and begin dancing straight away.

Three songs pass...

...She turns to face him and places a hand on his penis. He smiles and leans his forehead against hers. She pecks him on the lips, holds his hand and then walks him to the woman's toilets.

INT. STUDENT UNION/WOMEN'S TOILETS - NIGHT

They walk inside, enter a cubicle and begin kissing passionately. He slides her dress down to her stomach, starts to fondle her breasts and kiss her stomach. She places a hand on his back and with the other hand slowly pulls out a sharp needle from her hair bun. He kneels and places a hand up her dress.

She puts a hand on the back of his head and jams the needle into his temple repeatedly until he slumps to the floor. She pulls her dress back up, leaves the cubicle and exits the toilet.

INT. STUDENT UNION - NIGHT

Covered in blood, she walks over to the dance floor and begins to dance. People scream and shout when they notice her but Michaela does not care at all and looks in bliss as she dances in time with the music.

EXT. OUTSIDE OF GAEL'S HOUSE - NIGHT

Gael sits with Anna on the front doorstep of the house. Gael sits behind her and tightly wraps her arms and legs around Anna's waist.

GAEL
How're you feeling?

ANNA
I'm okay darling.

GAEL
I'm sorry it has got to this point.

ANNA
Yeah, me too.

Suddenly, the faint sound of sirens can be heard.

GAEL
Ah, here we go.

Anna strokes Gael's arm gently.

GAEL (CONT'D)
Am I a bad person Anna?

The sirens are getting louder.

ANNA
No darling.

A SWAT van and two police cars drive down the street and stop outside of the house. Their sirens are extremely loud and their emergency lights overwhelmingly bright.

Gael pulls her gun out of her pocket and holds it to Anna's temple.

Armed police officers jump out of the van, run to the front garden and aim their firearms at the two women. Police officers get out of the cars and watch from a distance.

ARMED POLICE OFFICER #1
We understand your frustrations
Gael but you need to lower the
weapon.

GAEL
You don't have the slightest idea.

ARMED POLICE OFFICER #1
Please lower your weapon.

She ignores him.

ARMED POLICE OFFICER #1 (CONT'D)
We don't want anyone to get hurt,
so we need you to lower the weapon
now.

A car pulls up, Mike gets out of it and walks over to the scene.

MIKE
Lower your weapons.

They acknowledge the command.

MIKE (CONT'D)
Gael please. Could you let my wife
go?

ANNA
Mike please, tell me none of this
is true.

Gael stares at him.

MIKE
It isn't.

GAEL
Why are you lying?

MIKE
We have been friends for a long
time and I know this isn't what you
want.

GAEL
Really?

MIKE

Yeah.

(beat)

I understand your angry and I'm
really sorry about what happened to
Oli...

GAEL

Don't you say his name!

MIKE

I know how much you love Anna. I
know you wouldn't want to hurt her
in anyway so please just let her
go.

GAEL

Why didn't you just help me Mike!?

MIKE

I'm trying to help you now Gael.
We'll get you all the help you need
but you just need let go of Anna.

GAEL

It didn't need to go this far! But
you let it!

ANNA

Mike!

MIKE

She's lying darling. She is
unwell...

GAEL

Stop saying that!

MIKE

But we are going to help her.

POLICE OFFICER (O.S.)

Mike! You need to come here quick!

Mike looks over.

POLICE OFFICER (CONT'D)

You need to get over here now!

Mike walks over and begins talking to the officer. After a
few moments he places his hands on his head in utter
disbelief.

Gael grips Anna tightly.

Mike storms over to one of the armed police officers, pulls the gun off him and aims it at Gael.

The armed police officers aim their guns at him.

MIKE
Why would you fucking doing this?!

GAEL
What?!

ARMED POLICE OFFICER
Mike, what is going on?!

ANNA
Mike!

MIKE
You had Michaela kill him!

GAEL
How does it feel Mike?!

MIKE
You fucking bitch! How could you?!

ARMED POLICE OFFICER
Lower the weapon!

MIKE
Fuck off!
(beat)
Why would you fucking do this to us?!

GAEL
This is how it feels Mike! Every second of the day!

ANNA
What is going on?!

She begins to cry.

ARMED POLICE OFFICER
Put the guns down!

MIKE
Finn is dead! She had him killed!

Anna screams. Mike begins to cry.

ARMED POLICE OFFICER
Put the fucking gun down Mike!
Don't do anything fucking stupid!

MIKE
Fuck you!
(beat)
Fuck you Gael and your stupid
fucking spastic son!

He moves his finger to the trigger. Gael aims her gun at him and pushes Anna to the ground.

BANG! BANG! BANG! BANG! BANG! BANG!

A bullet flies passed Gael's head and five pass through Mike's chest.

Gael lies on the floor; she looks over at Mike lying in a pool of blood and then to Anna who is being pulled away from the scene by an armed police officer.

Armed police officers run over to Gael and aim their guns at her.

ARMED POLICE OFFICER #2
Don't fucking move! Keep your
fucking hands where I can fucking
see them!

Three police officers dash over, lift her to her feet, put her in handcuffs and walk her towards a police car.

POLICE OFFICER
Gael Petit, you are under arrest
for the murders of Karl and Ashley
Hutchinson, Lewis and Nathaniel
Reeves, Jake and Ross Stone,
Derrick Morgan, Harry Burgess, Rhys
Howard, Drew Anderson, John
Peterson, Stacey Powell and Neil
Adams. The kidnap of Anna Neil 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.
(beat)
Do you understand?

GAEL

Yes.

She is bent over and put into the car.

INT. POLICE CAR - NIGHT

The engine kicks in and they begin to move down the street. Gael looks out of the window at Mike and Anna and then looks at the floor and begins to cry.

INT. PRISON/CELL BLOCKS - NIGHT

Gael sits with the two inmates.

GAEL

And then they brought me here today.

INMATE #1

Fuck.

INMATE #2

That's fucking insane.

WARDEN (O.S.)

Bed time ladies!

INMATE #2

Well, time for your first night.

INMATE #1

You'll be fine. And if you aren't, it'll get easier.

INMATE #2

Nobody will give you any shit believe me, you're a fucking hero.

GAEL

Well, that's the problem.

INMATE #2

What is?

GAEL

I'm not a hero.

(beat)

(MORE)

Gael (CONT'D)

My best friend is going to die alone and the last things she'll do before she dies is go to the funeral of her husband and her only child.

(beat)

And my daughter, well, instead of enjoying her life, she has to spend the next ten years in prison.

(beat)

And for what? My son still isn't going to come back.

The inmates look at each other.

INMATE #1

Well, we'll see you in the morning.

Gael

Yep, you will.

They get up and walk away. Gael gets up, goes into her cell and sits on the bed.

The sound of cell doors slamming shut echo around the now quiet prison.

A guard walks over to Gael's cell and closes the door. All that can be seen now is a cold, hard and unforgiving cell door.

FADE OUT.

THE END