



VISION TELEVISION

PHOENIX TELEVISION

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: *'Full Moon Fever'*

W F H ,D L &A P

INT. POLICE STATION, MAIN OFFICE/SERGEANT'S OFFICE - DAY

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B

4/2

INT/EXT. POLICE CAR - NIGHT (FLASHBACK)

4/2

A loud howl, imitating a wolf, as a full moon hangs in the sky.

Over this image and this sound, a caption:

12 HOUR

The young man runs off up the lane.

TOMMY

What the hell are you doing... he
was...!

GERRY

(interrupting)
It wa

BLU

BLU

BLUE LIGHTS: Ep 4,

She looks around. Sully's eyes linger on her. She opens the door and hurries inside, locking the door behind her.

They walk on.

INT. THE

Helen is typing into

BLUE LIGHTS: Ep 4,

BLUE LIGHTS: Ep 4, Green Revisions, 20.

JEN
(1T BT 12 0 0 12 230 7266 0 12 66 761Tm /TT1 1 1 1(

MAN
You're fuckin' dead, ye bastard!

Michael leaps off his barstool, ready for round two. Before Jen and Annie know what's happening, the fight has started. It's instantly brutal. Annie gets stuck in, trying to break it up. Jen hangs back, frozen to the spot.

4/19 EXT. STREET - NIGHT (FLASHBACK)

4/19

Fowler and Brown approach Cal and Ryan.

FOWLER
Lads...
(Louder)
Lads!

C

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HELEN (CONT'D)

Seven Two? Barney, I'm reading
Seven Two here at base?

VOICE ON RADIO (BARNEY)

Processing a drunk driver. They
have to stay with him until he's
charged. Apparently it's c

Annie rolls a beer keg in front of the locked door. They look around. They are in a small, windowless store room. Michael slumps against the wall.

ANNIE
(into her radio)
Uni form, Uni form

VOICE ON PHONE (BARNEY)
Okay, we have a call from what
sounds like the wife at Waterloo
now.

HELEN
And?

VOICE ON PHONE (BARNEY)
She says he's attacked her. It's
ongoing.

HELEN
(muttering)
Shit.
(to Barney)
Is she safe? Can he get to her?

VOICE ON PHONE (B

Stevie's radio crackles fra

BLUE LIGHTS: Ep 4, Gr

Valerie Looks

MO

Anto!
(to Sully)
What mak

4/29

INT. 2 WATERLOO PLACE, KITCHEN - MOMENTS LATER
(FLASHBACK)

4/29

PARAMEDICS have arrived at the scene, although there isn't much they can do. Stevie is directing them. Valerie is in the kitchen. Grace is putting a white forensic suit over Valerie.
BT 12 0 0 12 367 701 Tm /TT11 Tj 1 T

(MORE)

VALERIE (CONT'D)

I couldn't... I just couldn't take
it anymore. I got the knife
and... well, you know what happened.

Grace nods and sighs.

VALERIE (CONT'D)

It's definitely

(MORE)

GERALDINE (CONT'D)

Hel en nods.

H

JONTY (O.S)
Are you decent?

JEN
(astounded)
David I...
@ (hastily)
Come in!

Jonny walks on

HELEN (CONT'D)

Okay. I have a plan. But we're going to need Jen on board with this. God knows how we're going to do that. Where is she?

4/34 INT. POLICE STATION, MEDICAL ROOM - NIGHT (FLASHBACK) 4/34

Jen and Jonty are having sex up against the door of the room.

4/35 INT. POLICE CAR - NIGHT (FLASHBACK) 4/35

Grace is in the back seat

These sounds are unmistakable. She retreats quickly back up the corridor, and rounds the corner. She breathes, and stops, and waits.

4/37

INT/EXT. POLICE CAR - NIGHT (FLASHBACK)

4/37

Valerie, in the back seat, is looking out at Stevie and Grace talking on the street.

GRACE
(panicking)
I have

GRACE
(confused)
What?

STEVE
Come on!

She runs towards the car.

4/38

INT. THE PALACE - NIGHT (FLASHBACK)

4/38

Serious negotiations have been ongoing. Everyone has moved position. Empty sweet wrappers and crisp bags are

(MORE)

BLUE LIGHTS: Ep

GERRY
Exactly lad, exactly.

He happily starts switching through the channels. Tommy looks from Gerry to the dead old lady.

INT. POLICE STATION, MAIN OF

JONTY
(confused)
What?

Helen collects herself, smiling at the craziness of the situation.

HELEN
Okay, listen to me. I'm going to tell you what's going on here, and you're going to listen to me, because it's the truth. Ok

(MORE)

GU

BLUE LIGHTS: Ep 4, Green Revisions, 20.05.22

42

e

HELEN (CONT'D)
(a beat)

Bu

ne

GERALDINE

Also, I just have a few timeline queries about the shift.

HELEN

Timeline queries?

Geraldine smiles.

GERALDINE

Yes. A few things just don't seem to add up.

Helen swallows.

INT. POLICE STATION, SERGEAN 02 2019m/TT2 00j ET /TT11Tf () Tj ET 230

BLUE LIGHTS: Ep 4, G

GERALDINE
With Constable Cliff and Constable
Foster, is that right?

HELEN

STEVI E

It's a police station. Just not the
right police station.

VALERI E

Then what are we doing here?

STEVI E

It's a long story.

VALERI E

Is she okay? Grace, is it?

Si lence.

STEVI E

I don't know.

A beat.

VALERI E

What's you

(MORE)

VALERIE (CONT'D)

He actually took me aside the day
before my wedding and asked me if I
was sure I wanted to go through
with

STEVI E

Listen, mate. I appreciate this is
a bit...unusual.

A beat.

STEVI EE

CAL

You have no idea about my life.

GRACE

(confused)

What? What do you mean?

CAL

You have no idea what I go through,
day after day after day.

GRACE

(amazed)

Well...what? What do you...

CAL

(in a wheedling, annoying
voice)

Where are you from? No, I mean
really where are you from? It's so
weird that you have a Belfast
accent!

She looks at Stevie, who is looking at her th

BLU

BLUE LIGHTS: Ep 4, G

NICOLA

How has your preliminary
investigation gone? You've had all
the assistance from our people you
require?

Geraldine glances at He

GERALDINE
You wantE

BLUE LIGHTS: Ep 4, Green Revisions, 20.0

JOSEPH

He has arranged for the transfer of a number of automatic rifles and ammunition to the Ginleys for a large sum of money, and an extra consignment of pure uncut cocaine.

A beat.

JAMES

No... that's

JOSEPH

Because I know you. I know that you're smart. Intuitive. I think you may have found out anyway. And tried to stop it. I couldn't risk that.

JAMES

Of course I would ha

(MORE)

BLUE LI