

THE FACES THAT YOU MEET

by

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FADE IN:

INT. MORRISSEY'S ROOM - DAY

JOHN MORRISSEY (34, athletic, clean shaven, shirt and tie) steps in front of the mirror. He looks himself up and down, takes a breath. Trace of a smile. On his belt an automatic pistol in a holster.

MOMENTS LATER

Morrissey puts on a suit jacket.

MOMENTS LATER

Morrissey picks up a wallet. He opens it and looks at his photo ID, in blue on top 'DMR Serious Crime Unit'. He looks at it seriously a moment. He snaps the wallet closed, puts it inside his jacket and exits.

INT. SERIOUS CRIME UNIT - DAY

Detective Inspector Caroline LOWE (45, forceful, experienced police officer) enters the Serious Crime Unit talking on her mobile, travel mug in the other hand.

LOWE

(on phone)

What the hell for? ... Yeah, I know.
... Yeah, he's within his rights,
he's just a complete arsehole. ...
Yeah, you can tell him that from
me. ... Sit tight, I'll get it to you
as soon as I can.

Lowe hangs up, pockets her phone. She gets a pad of forms from her desk. She walks to ALICE (35, police technical and administrative officer) at her work station.

LOWE (CONT'D)

Did you see that fifteen year old
stabbed to death on Talbot street
last night? Fucking shop owner on
the road is refusing to hand over
his security footage without a
warrant.

Lowe puts the pad down on Alice's desk, completes the top page, signs at the bottom, 'D. Insp C. Lowe DMR119'. She pulls the top page off, passes it to Alice.

LOWE (CONT'D)

Alice, get this approved as soon as
possible, will you? Send a copy to
Barns and Kelly minute it comes
back.

ALICE

Will do.

Lowe nods at Morrissey who is sitting next to Alice's desk.

LOWE

Who's the -?

ALICE

That's the new guy - your new partner.

LOWE

That today? Oh for fuck's sake.

Morrissey smiles politely. He gets up quickly, follows Lowe.

INT. CAR PARK - DAY

Lowe sits into her SUV. She puts the key in the ignition, starts the engine. She fastens her seat belt. Morrissey hurries to the car, gets into the passenger seat, catches his breath. Lowe pulls out sharply.

EXT. / INT. LOWE'S CAR - DAY

Lowe drives through the city. Morrissey passenger.

LOWE

Thought you'd be bigger.

MORRISSEY

Sorry about that.

LOWE

Says in your file you were a rugby player.

MORRISSEY

I played scrum-half, don't need size - more about energy and tactical thinking.

LOWE

I already have those - more in the market for someone to wrestle diseased lowlife on the ground instead of me.

MORRISSEY

Happy to do whatever needs doing.

LOWE

The Unit is different to what've been used to in uniform. Take it easy your first few weeks, you -

RADIO (V.O.)
Detective Inspector Lowe, this is
Control, over.

LOWE
- got nothing to prove.

Morrissey smiles. Lowe picks up the walk-in-talkie.

LOWE
Roger Control, this is Inspector
Lowe.

RADIO (V.O.)
You've been assigned a kidnapping
robbery, SecureMax security
deposits, Upper Baggot Street, call
came in two minutes ago.

Lowe presses a button on her console, a satnav opens up.

LOWE
Got it - en route.

Morrissey takes a breath, contains his excitement. Lowe turns
the sirens on.

RADIO (V.O.)
The manager's wife and child were
abducted from their home in
Wicklow, they were found a few
miles away, Detective Ronan Doyle
from Baltinglass District is on
site, have him on the line.

LOWE
Patch him through.

Lowe changes lanes, picks up speed.

EXT. SECUREMAX - DAY

Dignified building, SIGN for 'SecureMax Vaults - Keeping what
you value most safe'. Police tape across the entrance, POLICE
OFFICER 1 at the door. Lowe pulls to a stop outside, kills
the lights, gets out quickly, Morrissey follows her.

LOWE
Anyone hurt?

POLICE OFFICER 1
No Inspector.

LOWE
Any idea how much was stolen?

POLICE OFFICER 1
A few million is what we've heard
so far, we only just got here.

Police Officer 1 acknowledges Morrissey then leads them into the Company.

INT. SECUREMAX - CONTINUOUS

Police Officer 1 leads Lowe and Morrissey through the Reception. SID (60, Security day man, carefully groomed) is talking to MIKE (35, counter service, extrovert) and APPLETON (35, counter service, self-possessed, quiet) who are both behind the Service Counter.

POLICE OFFICER 1
This is the company security
officer, Sid.

Sid turns to the group of police, stands in attendance. Lowe nods to Sid, glances at Mike and Appleton.

LOWE
Where's Mister Ryan?

POLICE OFFICER 1
This way. Carl is with him.

LOWE
(to Morrissey)
Put some shape on this - find us
somewhere to set up for interview.

MORRISSEY
Yes Inspector.

Lowe follows Officer 1 down a corridor. They pass the sub-office for 'Metals and More' - PETE (45, acquisitions manager, would-be leader from the rear) and WALTER (40, clerical worker, self-absorbed, disengaged) look out.

AT THE RECEPTION

Mike and Appleton behind the service counter, Sid near his security station, MIA (36, company administrator, historic) enters from inside the company. Morrissey stands in the centre of the room.

MORRISSEY
Okay everyone, first thing, can you
please keep off your mobile phones
until we've had a chance to speak
to everyone? Do we have everyone on
the premises here except Mister
Ryan?

MIA
Pete and Walt work in a separate
office out back.

MORRISSEY
Great, could you ask them to come
out here please?

Mia smiles, exits in a hurry.

INT. SECUREMAX - ABE'S OFFICE - CONTINUOUS

ABE RYAN (50, firm, self-made business man; right now, tired
and anxious) sits at his desk talking to Police Officer 2.
Lowe approaches Abe directly.

LOWE
Excuse me Garda - Mister Ryan?

Abe looks up.

LOWE
I'm Detective Inspector Caroline
Lowe, I'll be in charge of your
case.

He stands up and they shake hands.

ABE
Inspector.

LOWE
I was just speaking to the officer
at the scene - your daughter is
unharmed, your wife has minor
injuries but she'll be fine.
They're on the way to the hospital
now.

ABE
I spoke to Sarah briefly, she said
they were okay.

LOWE
I know you're keen to get back to
them and you've had a very
difficult night but if we could
interview you now it would be very
helpful.

ABE
Yeah okay - sure.

INT. METALS AND MORE SUB-OFFICE - DAY

A small sub-office off the main floor. Lowe and Morrissey sit on one side of a desk preparing for interview. A video camera and microphone are in place.

LOWE
I'll lead with the questions - join
in if you spot anything I miss.

MORRISSEY
Sounds good.

Abe approaches and sits down opposite them. Morrissey opens a bottle of water, slides it discretely over to Abe.

LOWE
You ready to begin?

Abe nods. Morrissey starts the camera rolling.

MORRISSEY
Recording.

LOWE
Could you identify yourself for the
record please?

ABE
My name is Abraham Ryan, I'm the
owner manger of SecureMax Security
Deposits.

INT. POLICE STATION - DAY

SARAH RYAN (48), face bruised, a cut plastered - talks to two police detectives, DOYLE (45, male) and WALSH (40, female).

SARAH
My name is Sarah Ryan, I'm a Social
Worker. I'm married to Abraham
Ryan, he owns a security deposit
box company.

WALSH
Thank you Miss Ryan, can you take
us through the events leading up to
your abduction yesterday?

Sarah thoughtful.

FLASHBACK TO:

EXT. HOUSE - DAY

Sarah drives the long driveway to her house. RACHEL RYAN (8) sits in the back in school uniform. Sarah looks at her in the rear view.

SARAH (V.O.)
I picked up Rachel from school at
the usual time.

Sarah pulls in outside the house.

SARAH (V.O.)
We arrived home just after three.

Rachel jumps out of the car, runs to the side of the house. Sarah gets out of the car.

RACHEL
Bruno. Bruno.

SARAH
You find him, I'll start dinner.

Sarah closes the car. Rachel runs off towards the back garden.

INT. THE HOUSE - MOMENTS LATER

Sarah opens the front door, enters, closes the door, drops her keys on a table.

SARAH (V.O.)
When I entered the house, I went
straight to the kitchen.

Sarah goes into the

KITCHEN.

She takes off her coat. She gets a pot from a press and puts it next to the sink.

SARAH (V.O.)
I got a pot from the press, put it
down next to the hob. When I turned
- there was a man inside the house -
he was already rushing at me when I
seen him.

KIAN (48, lean, moves decisively, dark clothes, black balaclava) walks towards Sarah quickly. She starts but he is already too close. He punches her in the head, she flies across the room and collapses unconscious.

SARAH (V.O.)
He punched me really hard, I
blacked out immediately.

BACK TO:

INT. POLICE INTERROGATION ROOM - DAY

Sarah feels the back of her head.

SARAH
I have a lump here, must have been
where I fell.

INT. POLICE INTERROGATION ROOM - DAY

Rachel sits opposite Doyle and Walsh. Sarah sits behind Rachel.

RACHEL
Rachel. I'm in second class.

WALSH
Very good Rachel. What's your
second name?

RACHEL
Ryan. Rachel Ryan.

FLASHBACK TO:

INT. KITCHEN - DAY

Rachel approaches the back door, opens it and enters the empty kitchen.

RACHEL (V.O.)
I went into the kitchen to tell Mam
I couldn't find Bruno. There was a
big man behind the door, he grabbed
me up in the air.

Kian scoops Rachel up, arms pinned. She screams. Kian carries her out into the

LIVING ROOM

Kian plants Rachel on the sofa, turns her around and cable ties her hands behind her back. Rachel looks at Sarah unconscious on another sofa.

BACK TO:

INT. POLICE INTERROGATION ROOM - DAY

Rachel with Doyle and Walsh.

RACHEL
I could see Mam on the other sofa,
I thought she was dead.

WALSH
That must have been very
frightening.

Rachel nods.

WALSH
Why did you think Mam was dead?

RACHEL
Because her face was all bloody and
she wasn't moving.

INT. POLICE INTERROGATION ROOM - DAY

Sarah with Doyle and Walsh.

SARAH
When I woke up I was on the sofa,
Rachel was beside me. She was
crying. Both of us were tied up.
There were three armed men in the
room watching us.

FLASHBACK TO:

INT. HOUSE LIVING ROOM - DAY

Sarah and Rachel sit side by side, hands tied behind their backs. WELLS (65, experienced armed robber, has a gentleman routine), Kian and TOM-TOM (40, gruff, heavy, takes his 'job' seriously but limited in capabilities), all in masks, armed with guns, sit around the room looking at them.

SARAH (V.O.)
They were wearing masks, they just
sat there looking at us - we were
like that for hours.

BACK TO:

INT. POLICE INTERROGATION ROOM - DAY

Sarah with Doyle and Walsh.

DOYLE
Did the men talk among themselves?

SARAH
No, not at all. Not to each other,
not to us.

INT. LIVING ROOM - DAY

Sarah and Rachel face the silent Wells, Kian and Tom-Tom.

SARAH
What do you want?

INT. METALS AND MORE SUB-OFFICE - DAY

Abe with Lowe and Morrissey.

ABE
I went to the gym after work.

MORRISSEY
It your usual night for the gym?

ABE (V.O.)
Yeah. I finished about eight, drove
home.

FLASHBACK TO:

INT. ABE'S CAR - NIGHT

Abe drives on a quiet motorway.

ABE (V.O.)
The road was quiet, I arrived at
the house just after half eight.

EXT. THE HOUSE - NIGHT

Abe drives up to the house.

ABE (V.O.)
There was nothing out of place when
I drove up.

EXT / INT. THE HOUSE - NIGHT

Abe walks from the car to the house, opens the door.

ABE (V.O.)
I opened the door. When I went in,
it was very quiet, I called out for
Sarah.

Abe enters, closes the door, calls for Sarah.

SARAH (O.S.)
We're in here.

Abe walks forward to the living room door. Sarah sits on a sofa with bruised face, Rachel crying in her arms. A man in a mask (Wells) stands pointing an automatic pistol at Rachel's head. Sound of movement close behind Abe. Abe glances behind him at a man in a balaclava (Kian) pointing a handgun at him. A third masked man (Tom-Tom) sits inside the room pointing a small handgun at Abe.

WELLS
Life is fragile Mister Ryan. You
rush around worrying about nothin'
then -

Wells pulls the trigger. Empty chamber. Abe starts forward but stops when Kian and Tom-Tom raise their guns.

ABE
There's no need for this, I'll give
you whatever you want.

WELLS
Forgot to put one in the chamber.

Wells cocks his gun, points the gun at Sarah's head.

INT. POLICE INTERROGATION ROOM - DAY

Sarah with Doyle and Walsh

SARAH
When Abe came in, I suddenly
noticed one of them was pointing a
gun at Rachel, right next to her
head, he said something then he -

Sarah stops, wells up. She tries to go on.

SARAH
He pulled - em -

WALSH
Okay, let's take a break. Stop the
recording.

The screen goes blank.

INT. METALS AND MORE SUB-OFFICE - DAY

Abe with Lowe and Morrissey.

ABE
We tried for a baby for a long
time.

(MORE)

ABE (CONT'D)

We'd done three rounds of I V F,
given up on it - one day in
December I came home to the news
Sarah was pregnant - a day you
don't forget, you know? We're both,
em - very fond of Rachel.

Lowe smiles.

INT. POLICE INTERROGATION ROOM - DAY

Rachel with Doyle and Walsh.

RACHEL

The man told Daddy that he had to
get something from his boxes and he
would keep me and Mam safe.

INT. METALS AND MORE SUB-OFFICE - DAY

Abe with Lowe and Morrissey.

ABE

They had two customer keys, they
needed my master key to open the
boxes.

FLASHBACK TO:

INT. LIVING ROOM - NIGHT

Tom-Tom places two unmarked keys on a coffee table.

ABE (V.O.)

Our keys are unmarked, they told me
the box numbers.

Wells points his gun at Sarah's head.

WELLS

Box number four zero nine ...

He turns the gun on Rachel.

WELLS

Box number one one nine, complete
contents of both.

Abe nods.

INT. POLICE INTERROGATION ROOM - DAY

Sarah with Doyle and Walsh.

SARAH
We sat on the sofa all night.
Finally organised toilet breaks.

FLASHBACK TO:

INT. LIVING ROOM - NIGHT

Abe and Sarah sit on the sofa, Wells and Tom-Tom opposite.

SARAH
Can we go to the bathroom?

No response from Wells, Kian or Tom-Tom.

SARAH
My daughter needs to go to the
bathroom.

No response.

SARAH
Can we go to the bathroom please?

INT. UPSTAIRS - CONTINUOUS

Kian stands waiting at the head of the stairs. Rachel comes out of the bathroom, holds her hands out for Kian to cable tie her again.

INT. LIVING ROOM - CONTINUOUS

Abe, Sarah and Rachel sit on the sofa with the three masked men around them.

SARAH (V.O.)
The rest of the time we just sat
there. Rachel dozed off for a bit,
Abe and I stayed awake.

Sarah looks at Abe, pleads silently.

INT. KITCHEN - DAY

Abe, Sarah and Rachel sit at the counter eating breakfast. Kian and Brody stand watching, Tom-Tom eats a croissant.

SARAH (V.O.)
In the morning we had breakfast. I
couldn't eat anything. All I was
thinking was that I had to keep
Rachel safe.

Sarah watches Rachel eat.

INT. LIVING ROOM - DAY

Abe sits in an armchair while Kian fits a lav mic into his collar. Wells takes Abe's mobile phone, pockets it.

ABE (V.O.)
They took my phone and put a
microphone in my collar so they
could listen to everything I said,
noises I made.

INT. / EXT. THE HOUSE - LATER

Wells and Kian lead Abe to the front door and out. A van pulls up, the side door is open. Sarah and Rachel are bound and fastened to the wall inside.

ABE (V.O.)
When I came out they had Rachel and
Sarah restrained in the back of a
van. They drove off leaving me with
one of the men.

Wells goes to the van, slides the side door closed. Wells sits into the passenger seat of the van. The van drives off. Kian stands behind Abe.

BACK TO METALS AND MORE:

MORRISSEY
Make and colour of van?

ABE
White. I don't know what make.

INT. POLICE INTERROGATION ROOM - DAY

Rachel with Doyle and Walsh.

RACHEL
It smelt really bad in the van. We
drove for a very long time.

FLASHBACK TO:

INT. VAN - DAY

Rachel restrained in the back of the van, tied to the wall.

RACHEL (V.O.)
I was thinking about how I was
missing school.

Tom-Tom sits opposite with a pistol held loosely in his hand.

INT. POLICE INTERROGATION ROOM - DAY

Sarah with Doyle and Walsh.

SARAH

One of the men sat in the back with us the whole time.

DOYLE

How secure were your restraints?

SARAH

I'm don't know - I think they were very secure. My hands were tied behind my back - there was a strap under my arms across here that held me a bit up off the floor.

EXT. SECUREMAX - DAY

Abe and Kian pull up outside SecureMax. Abe moves to get out.

KIAN

Hold it.

Kian puts an earpiece in.

KIAN

Say something.

ABE

I want my wife and daughter back.

Kian nods. Abe gets out.

EXT. SECUREMAX - MOMENTS LATER

Abe presses the bell on the door, waits impatiently.

INT. METALS AND MORE SUB-OFFICE - DAY

Sid being interviewed by Lowe and Morrissey.

SID

I'm Sid - Sidney I suppose since we're being official - everyone calls me Sid. Sid Collins of Stella Gardens.

LOWE

Could you explain your role in the company for us Sid?

SID
I'm day security, open up in the morning, lock up in the evening, I control access to the vaults.

LOWE
You were the only one here when Mister Ryan arrived this morning?

SID
I was, yeah.

FLASHBACK TO:

EXT. / INT. SECUREMAX - DAY

Abe waits, briefcase in hand. Sid opens his door.

SID
You're early Mister Ryan.

ABE
Hey Sid, an important customer rang last night, emergency, he left his passport in his box, needs to fly today.

SID
Of course, come on.

Abe enters, Sid closes the door.

BACK TO:

INT. METALS AND MORE SUB-OFFICE

Sid with Morrissey and Lowe.

LOWE
After you let Mister Ryan in, how long did you stay with him?

SID
Minute or two, we talked about holiday plans or something. I let him into the vault.

MORRISSEY
What did you do then?

SID
Went to the kitchen, put the kettle on.

INT. METALS AND MORE SUB-OFFICE - DAY

Abe with Lowe and Morrissey.

ABE

It took a while to get the boxes open, I had to figure out which key fit which box, I was tired, anxious.

FLASHBACK TO:

INT. VAULT - DAY

Abe struggles with the keys, gets the box open. He removes the inner box, surprised by the weight, struggles to get it to the sorting table. Abe opens the box, full of gold bars.

ABE (V.O.)

The boxes were full of gold bars, lot heavier than I expected.

LATER

Abe opens his briefcase, takes out a large hold-all. He quickly loads the gold bars into the hold-all.

INT. METALS AND MORE SUB-OFFICE - DAY

Pete being interviewed by Lowe and Morrissey.

PETE

My name is Peter Clark, I'm the manager of the acquisitions section of SecureMax.

LOWE

Thank you Peter, can you take us through what happened from when you arrived at work this morning?

PETE

I was the first to arrive at the door - there are four of us that start at the same time, we gather outside every morning. The others arrived a couple of minutes after.

MORRISSEY

You remember what order people arrived in?

EXT. SECUREMAX - DAY

Pete standing outside.

PETE
Mia was first.

Mia walks up. She smiles brightly, waves as she takes her earphones out.

LATER

Appleton walks up.

PETE (V.O.)
Then John J.

Appelton acknowledges the others, makes a sour face.

LATER

Mike rolls a bike up to join the others.

PETE (V.O.)
Then Mike.

MIKE
Morning one and all. Sid better
have the coffee on.

Pete, Mia, Mike and John J stand waiting.

PETE (V.O.)
I'm not exactly sure when Walt
turned up.

Walter stands apart, leaning on a wall, reading a thick book.

PETE (V.O.)
He wasn't there when I arrived, he
was when Sid opened the door.

INT. SECUREMAX RECEPTION - DAY

Sid walks towards the front door.

SID (V.O.)
I passed Mister Ryan coming out of
the vaults but he seemed in a hurry
so I didn't stop to talk.

Abe comes out of the door to the vaults carrying the massive hold-all. He passes Sid and heads towards the rear of company.

BACK TO:

INT. METALS AND MORE SUB-OFFICE - DAY

Sid with Lowe and Morrissey.

LOWE
Did you notice anything unusual
about Mister Ryan?

SID
No.

LOWE
Was he carrying a bag?

SID
He was - yeah, big bag - I didn't
notice at the time. I was just
focused on what I was doing, you
know?

EXT. SECUREMAX - DAY

Sid opens the door. Mia, Pete, Mike, Appleton and Walt wait
outside.

SID
Morning everyone.

The employees greet Sid, push inside. Walt closes the book,
crosses to the door.

SID
Morning Walter.

Walt smiles curtly, enters the company.

INT. REAR CORRIDOR - DAY

Abe carries the heavy bag to a rear emergency exit, he scans
his ID, the door opens.

INT. METALS AND MORE SUB-OFFICE - DAY

Mike with Lowe and Morrissey.

MIKE
Didn't spot Mister Ryan at all when
we came in, went straight for the
coffee machine.

INT. METALS AND MORE SUB-OFFICE - DAY

Pete with Lowe and Morrissey.

PETE
We started playing some game about
animals, Mia came up with it.

INT. METALS AND MORE SUB-OFFICE - DAY

Mia with Lowe and Morrissey.

MIA

It was from my Wellness podcast
last night, you've to pick what
animal you'd be and why - you ever
play it?

MORRISSEY

Can't say I have.

FLASHBACK TO:

EXT. BACK OF COMPANY - DAY

Abe puts the bag inside the boot of a car. Kian driving, hat
and sunglasses. The car drives off.

INT. COMPANY KITCHEN - DAY

Mike, Pete and Appleton sit at the table. Mia stands,
smoothie poised, with her hand on Mike's shoulder.

MIKE

Rhino. Huge cock, flatten anyone
that didn't like the way I was
using it.

Mia pushes him. He laughs.

APPLETON

Thought you already had a huge
cock?

MIA

Pete?

PETE

I'm cogitating. I'm cogitating.

MIKE

Doesn't want to give anything away,
does Pete.

INT. METALS AND MORE SUB-OFFICE - DAY

Abe with Lowe and Morrissey.

ABE

I went straight back to my desk.
They'd taken my mobile, told me
they'd ring my office phone.

FLASHBACK TO:

INT. ABE'S OFFICE - DAY

Abe sits behind his desk, looks at his desk phone. He looks up at the clock on the wall.

ABE
(to the lav in his collar)
You can hear me - you have the
gold, give me my wife and daughter.

Silence. Abe looks at the clock on the wall, tries to master his impatience.

INT. METALS AND MORE SUB-OFFICE - DAY

Sid with Lowe and Morrissey.

SID
I was an elephant.

FLASHBACK TO:

INT. COMPANY KITCHEN - DAY

Mia, Mike, Appleton, and Pete around the table. Sid at the counter, making a cup of tea, stomps his feet.

SID
Remember everything, stomp about in
me size elevens.

Walter enters, passes toward the fridge. Mia nods towards him. They talk in undertones.

PETE
Owl.

MIKE
Penguin.

APPLETON
Sloth I think.

Walt precisely fits a cap to a beaker. The table goes silent as he passes. They chuckle when he leaves the room.

INT. METALS AND MORE SUB-OFFICE - DAY

Walter with Lowe and Morrissey.

MORRISSEY
What animal were you?

WALTER

I don't understand the question.

MORRISSEY

They were playing a game in the kitchen - you weren't involved?

WALTER

No, I'm not involved in the games. I don't socialise at work, just do my job.

MORRISSEY

What did you do when you first arrived?

WALTER

I went to my desk, worked on acquiring five hundred grams of platinum.

INT. METALS AND MORE SUB-OFFICE - DAY

Abe with Lowe and Morrissey.

ABE

I was in my office exactly thirteen minutes, felt like a lifetime.

FLASHBACK TO:

INT. ABE'S OFFICE - DAY

Abe sits at his desk, watches the phone, tries to remain calm. The phone rings. He answers, listens a second.

ABE

(on phone)

You'll have to call back.

He hangs up sharply. Knock at the door.

ABE

Not now.

The phone rings again. He picks up.

EXT. RURAL ROAD - CONTINUOUS

Sarah on a mobile phone, holding Rachel tight by the hand, passer-by standing beside them.

INTERCUT TELEPHONE CONVERSATION:

SARAH
Abe?

ABE
Sarah?

SARAH
We're okay.

ABE
Where are you?

SARAH
They threw us out on a back road,
we walked, asked a passer-by for
help. I have to hang up, call the
police.

ABE
Rachel?

SARAH
She's here with me.

Sarah holds the phone to Rachel's ear.

SARAH
Say something to Daddy.

Rachel looks down, doesn't speak. Sarah puts the phone back
to her own ear.

SARAH
She won't talk.

ABE
You're both okay?

Sarah looks about her to check, the emotion dawning on her.

SARAH
Yeah, we're okay Abe, we're okay.

INT. METALS AND MORE SUB-OFFICE - DAY

Abe with Lowe and Morrissey.

ABE
Soon as she hung up, I ran out to
reception, we called the police.

LOWE
Thank you Mister Ryan.

INT. SECUREMAX RECEPTION - NIGHT

The office mostly closed up. Morrissey stands at the counter intent on reading his mobile phone. At the door, Sid checks his watch discretely. Lowe enters from the rear, dressed to leave. She joins Morrissey, he remains focused in his phone.

LOWE

We ready to go?

MORRISSEY

Yeah - they, em, found Bradley Spencer - the retired jeweller who's gold was stolen - he was found restrained in the boot of his own car up in the Dublin mountains. He reports being abducted first thing yesterday morning.

LOWE

Expected as much - more or less.

MORRISSEY

Apparently he's insisting that someone who works in this company set him up to be robbed.

Lowe deliberates.

TITLE CREDITS: The Faces that you Meet

INT. SECUREMAX - DAY

Mia walks through the company, pad in hand. She comes to

METALS AND MORE SUB-OFFICE

Walt at his desk, Pete standing beside him reading an invoice.

MIA

Pete, get you out front for a minute? It's urgent.

PETE

Sure.

Pete follows Mia and they fall in step.

PETE

What's going on?

MIA
Easier to explain to everyone
together - you be able to feed back
to Walter?

PETE
Sure.

MIA
As our eldest, most responsible
male, can you cover for Sid for an
hour at three?

PETE
Yeah, no problem. This have to do
with the robbery?

MIA
Yep.

They enter the reception together then stop - Appleton is
serving a customer. The customer leaves, Mia and Pete
approach the reception. Mia calls to Sid at the security
desk.

MIA
Sid, you be able to join us for a
minute?

Sid joins them and they form a rough circle.

MIA
The police have just been in touch,
they want to interview every one of
us again. They're starting at ten,
Mike I have you up first, John J
will cover for you then go in at
eleven. Pete and Walt can rotate,
twelve and two. Pete will then
cover for Sid at three. At four
you'll be without me for an hour -
cope as best you can.

PETE
Why they want to interview us
again?

Mia throws her hand up.

MIKE
The place was being robbed of
millions, we were in the kitchen
playing pin the tail on the donkey.

PETE
Probably something simple.

INT. LOWE'S CAR - DAY

Lowe driving, Morrissey passenger.

LOWE
You lead with the questions today,
I want to observe

MORRISSEY
No problem.

LOWE
Follow up on anything sounds even
slightly off - the more pressure we
put them under, the quicker we find
our inside man.

MORRISSEY
Inside person strictly speaking,
one of the suspects is a woman.

LOWE
Check timelines, the consistency of
their story. We also need to get a
sense of who they are. Breaking
into someone's home, threatening to
kill their child - you have to be a
certain kind of person to be
involved in something like that.
Someone who thinks they deserve
more, doesn't care who gets hurt.

MORRISSEY
Someone who fancies living it up in
Brazil instead of going to work.

Lowe unimpressed but remains silent.

INT. SUB-OFFICE - DAY

The sub-office of 'Metals and More'. Morrissey and Lowe
interview the staff in succession:

BEGINNING OF INTERVIEW MONTAGE 2

PETE

Pete sits down opposite Lowe and Morrissey as they prepare.

PETE
You want to go over the details
from yesterday again?

MORRISSEY
Some of them.

PETE
Happy to help.

MIKE

MIKE
This feels familiar.

MORRISSEY
Just need to check a few things.

MIKE
I know a good joke about deja vu
but - you've probably heard it
before.

Morrissey smiles thinly.

APPLETON

APPLETON
I don't think there's anything I
missed yesterday, hope not anyway.
Still all bit of a shock.

MORRISSEY
You said that it was common
knowledge in the company that
Mister Spencer kept gold bars in
his deposit boxes?

APPLETON
That's right - it's one of Mike's
stories, been telling it for a long
while now.

MIKE

MIKE
He was obviously building up his
collection bit by bit, reached a
point he couldn't pick it up by
himself any more. How you know
you've made it, huh? He came out to
Reception, asked me to help him
lift the boxes.

MORRISSEY
And you told people what had
happened?

MIKE
Yeah, just within the company, we
joke about the customers sometimes -
you know yourself?

SID

SID

There's a customer with boxes full of gold, that's the story I've heard anyway - don't even know which customer, we've hundreds come through.

WALTER

WALTER

I never heard this story.

MORRISSEY

Never overheard anything - mention of gold bars?

WALTER

No.

MORRISSEY

Heard anyone talking about Mister Spencer?

WALTER

No.

MIA

MORRISSEY

Has anyone ever expressed resentment about someone having so much gold?

MIA

No, not that I can think of.

MORRISSEY

You guys working day in day out, boxes of gold sitting in there?

MIA

No, can't remember anything like that. It was a joke mostly, Mike telling one of his stories.

PETE

MORRISSEY

Outside of Mike telling the story, has anyone who works here ever asked you about Mister Spencer?

PETE

Someone else in the office?

MORRISSEY

Yeah.

PETE

No, not that I can think of.

MORRISSEY

You ever notice anyone who works here acting unusual?

PETE

Checking company records, spying on customers, that kind of thing?

MORRISSEY

Anything like that. It could be something else as well. Criminal associations. People resentful of Mister Ryan.

LOWE

We'd like to find out as much as we can about the people working here.

MIA

MIA

It's the usual work scene, all a bit crazy but - decent bunch.

SID

SID

They're lovely people, lovely. Very nice group. I used to work in Desmond's - the carpet people.

Lowe and Morrissey unsure of the relevance.

SID

They were lovely people too.

APPLETON

APPLETON

Nothing springs to mind that - not that you'd be interested in. It's a small office, we get along. Office humour. Ups and downs, you know?

MIA

Morrissey writes on a pad.

MIA

You're very handsome for a police officer.

MORRISSEY

Thank you.

MIA

Could have been a model.

Lowe smiles.

MIA

Come here, are you asking everyone else about me the way you're asking me about them?

MORRISSEY

It's just routine.

Mia flirtatiously speculative.

EXT. HOUSE - DAY

Rachel steps up one branch in a climbing tree at the end of the garden. Abe stands beside her.

ABE

That as high as you're going? Some days you go to the top of that thing, gives me a heart attack.

RACHEL

You always told me I should listen to my brain, it would tell me how high I should go.

ABE

Good advice.

EXT. THE HOUSE - CONTINUOUS

Sarah stands at an upstairs window looking out. She turns away then turns sharply, clutches the sill. She watches Lowe turn into the driveway and drive up to the house.

EXT. GARDEN - CONTINUOUS

Abe watches Rachel standing in the tree.

RACHEL

Will those men who broke into our house break into someone's else house?

ABE

No, I, em - I think they got enough money to last them a long time.

RACHEL

Will the police catch them and take
it off them?

ABE

Yeah - it will take a while, the
robbers will try hide, the police
will get them in the end.

Sarah comes to the door of the house.

SARAH

Abe! You have a visitor!

ABE

(to Rachel)

Come on.

Abe lifts Rachel out of the tree.

INT. HOUSE - DAY

Lowe stands in the hallway looking at some family
photographs. SOUND of back door opening. Lowe glances out
into the kitchen. Abe enters with Rachel in his arms, he
passes her over to Sarah. They talk in whispers. Lowe moves
back, looks at the photographs. Abe enters beside her.

ABE

Hey Inspector, good to see you.
Come on through to the kitchen.

Lowe follows Abe into the

KITCHEN

ABE

Can I get you a tea or coffee or
something?

LOWE

I'd normally say no but it's a bit
of a drive, coffee would be very
welcome.

Abe smiles, goes to the cupboard.

ABE

I would've come in, save dragging
you out here.

LOWE

You need to be with your family.
How are they doing?

Abe opens a coffee can.

ABE

Damn it - we're out.

LOWE

Tea is fine - milk, water.

Abe checks the tea caddy, handful of tea bags.

ABE

We always have tea.

Abe turns on the kettle, prepares cups.

ABE

Therapist says my wife has moderate post traumatic stress - she can't sleep, keeps checking the doors and windows. She's trying to hide it from Rachel - I'm trying to keep Rachel busy until she can go back to school. You have kids?

LOWE

One, year younger than Rachel.

ABE

My wife isn't thin skinned, think she would have been okay if he hadn't pretended to shoot Rachel, something just ...

Lowe nods.

ABE

What brings you all the way out here?

LOWE

I want to talk to you about the staff at your company.

ABE

Sure.

LOWE

We're pursuing a numbers of lines of inquiry, one of them is that the thieves had inside help.

ABE

We're a small company.

LOWE

We have reasonable grounds for suspicion.

Abe nods, broods.

INT. COMPANY KITCHEN - DAY

Mia blends a walnut smoothie. Mike, Appleton and Pete sit at the table with coffees. Sid stands with a cup of tea. They all wait patiently for the racket to end.

MIA

Sorry.

Mia stops the blender.

MIKE

So I'm telling you - I'm being followed. Not the shadow of a doubt.

PETE

By who?

MIKE

The police. Watch it on the way home tonight.

PETE

The police have nothing better to do, they can follow me all they want.

SID

They follow me home this evening, they'll spend about five hours sitting outside The Lambert House.

MIKE

All those questions they were asking yesterday - they think one of us was involved in the robbery.

PETE

Think you were involved in the robbery Mike.

Mia sits down with her smoothie.

MIA

That's absolutely what they think - not about Mike, about the robbery.

MIKE

Alright - which one of you has Mister Spencer's gold bars stacked up under your kitchen sink?

PETE

What happened to Abe and his family is no joke.

MIKE

(to Mia)

They think one of us was involved,
don't they?

MIA

Detective Morrissey told me
outright. Wait, hold on, he didn't
tell me outright - I asked him
outright, he smiled, looked really
uncomfortable - definitely what
they think.

PETE

I've never been through something
like this, could just be routine.

MIA

They know something.

MIKE

What makes you say that?

MIA

You were very quick with that Mike -
maybe they're right to be following
you?

MIKE

I'm a multi-millionaire - will you
run away with me Mia?

Mia laughs. Uneasy silence.

INT. POLICE STATION - NIGHT

The unit empty except for Morrissey at his desk. It is late
at night, he's tired after too much screen time. Lowe enters.

LOWE

Evening detective, how's your day
been?

MORRISSEY

Mind-numbing.

Lowe passes him, puts her things down.

MORRISSEY

We finished the background search
on our suspects, nothing to report.
You think we could ask the
Intelligence Unit to dig deeper?

LOWE

Captain's not going to be keen on giving us more resources - what's your pitch?

MORRISSEY

I reckon the guys who invaded that house knew what they were doing, had done things like that before.

LOWE

I'd agree with that.

MORRISSEY

Guys like that always have a record, people know what they do, has to show up somewhere.

LOWE

We can ask.

Lowe gets a form from her desk, brings it to Morrissey's desk. She signs the bottom.

LOWE

You can fill in the details.

MORRISSEY

Thanks Inspector.

Morrissey examines the form, starts to work on it. Lowe goes to a board, examines details written beneath photographs of Pete, Sid, Mia, Appleton, Mike and Walter.

LOWE

I got a couple of insights from Mister Ryan, I want to interview them all again tomorrow.

MORRISSEY

I'll set it up first thing.

EXT. THE HOUSE - EVENING

The isolated home of the Ryan family, kid's bike on the grass.

INT. THE HOUSE - DOWNSTAIRS - CONTINUOUS

Sarah tries the locks on the front door. She goes to a window, looks out, checks the locks.

INT. THE HOUSE - RACHEL'S BEDROOM - LATER

Sarah stands at the doorway watching Rachel sleep.

INT. BEDROOM - MOMENTS LATER

Abe sits in a chair in his vest brooding. Sarah enters the room, goes to her bedside locker. She pops two sleeping tablets from a blister pack.

SARAH

I'll do my best to not keep you
awake all night.

ABE

It's fine - it'll just take time.

Sarah takes the sleeping pills with water, gets into bed.

SARAH

You okay?

ABE

Yeah, thinking about what the
Inspector said.

SARAH

You really think someone who works
with you was involved?

ABE

I don't know. I told her everything
I knew about each of them, nothing
that would make me suspect any of
them of being involved in something
like that. You work with people for
years, you think you know them -
maybe you're just used to looking
at their faces.

INT. METALS AND MORE SUB-OFFICE - DAY

Morrissey and Lowe question the company staff again:

BEGINNING OF INTERVIEW MONTAGE 3

PETE

Pete outwardly polite but growing impatient.

PETE

No, I don't mind going over it
again. The day of the robbery, I
came in, I was first outside before
Sid opened, I arrived at seven
forty-five or so.

APPLETON

APPLETON

Pete and Mia were outside when I got here. Then Mike arrived.

MORRISSEY

Previously you said that Walter arrived next.

APPLETON

Did I?

Morrissey nods.

APPLETON

I'm sorry. I'll have to think. Up until we found out Abe had been kidnapped it was a routine day, one of thousands. I'm usually good with facts. If that's what I said yesterday I might have been wrong, Walt doesn't engage with the rest of us - you forget him sometimes.

WALTER

MORRISSEY

You never talk to anyone working here? Ever?

WALTER

I talk to people as much as I need to to get my job done - as I explained before, I prefer not to socialise at work. I shouldn't have to defend myself.

MORRISSEY

No one said you do.

WALTER

I know what people think of me, I don't care. I do my job, that's enough.

SID

MORRISSEY

When you were approaching the door to let the staff in, you noticed the bag Mister Ryan was carrying?

SID

I did, yeah, I just didn't think.

MORRISSEY

Did it look heavy?

SID
Yes it did, yeah.

MORRISSEY
Mister Ryan had told you he had
come in early to pick up a
customer's passport?

SID
That's right, yeah. I know - I
should have been paying more
attention, I was doin' me routines.

Silent beat.

SID
I, em - I drink a bit, you know?
Have a few on the way home most
evenings. I like talking to people,
having a laugh - you know? Wouldn't
know what you're laughing at half
the time.

MIA

LOWE
You spent some time in a
psychiatric institution Miss
Donohue?

MIA
Eh - yeah - eh, very briefly. I, em
- it was a long time ago. I was
going through a difficult time. I
had some confused idea about what
those places were like, I checked
myself in, checked myself out two
days later.

LOWE
Was there a particular reason you
were having a difficult time?

MIA
No - I, em - yeah, I was in a
relationship, he was abusive - I
know that now - he wasn't
physically abusive - financially -
he, em - I didn't see it at the
time, I thought em - different.

LOWE
Have you seen this man in the last
year?

MIA
No - why are you asking about this?

LOWE

We're investigating a serious crime, we have to explore all possibilities.

MIKE

MIKE

My answer is the same as it was yesterday and the day before. What do you want me to say? We've gone over and over this.

MORRISSEY

Even the smallest detail could be significant.

MIKE

I think it was Pete.

MORRISSEY

What was Pete?

MIKE

That was involved in the robbery, that's what you're after, isn't it?

MORRISSEY

We just want to get everyone's account in as much detail as possible.

LOWE

Why do you think it was Pete?

MIKE

He has a sinister streak.

LOWE

What makes you say that?

PETE

MORRISSEY

What do you think of homeless people Mister Clark?

PETE

I don't know - bit of a random question. I guess there's a lot of good reasons people become homeless, not necessarily their fault.

CUTAWAY TO:

EXT. STREET - NIGHT

Mike and Pete staggering home from the Christmas party eating chips. Old man sleeping in doorway.

PETE
Look at this piece of work. Hold me
chips.

Pete hands Mike his bag of chips.

BACK TO INTERVIEWS:

MIKE

MIKE
I really don't understand something
like that, guy had enough problems,
some idiot pissing on him for cheap
laughs.

CUTAWAY TO:

EXT. STREET - NIGHT

Pete takes out his penis and urinates on the sleeping old man, looks to Mike for laughs.

BACK TO INTERVIEWS:

PETE

MORRISSEY
Have you ever assaulted someone
who's homeless?

PETE
What? No, of course not. I'm an
acquisitions manager, I don't
assault people.

Lowe nods politely.

PETE
Why would you - why would you ask
that?

END OF INTERVIEW MONTAGE 3

INT. COMPANY KITCHEN - DAY

Mike gets his bike from the back corridor, coat on, helmet in hand. He wheels it towards the door. Pete enters, puts his hand on the handlebars of Mike's bike to stop it.

PETE

What did you tell the police about me?

MIKE

Nothin'.

PETE

You told them about the night of the last Christmas party - why the hell did you do that?

Appleton enters, gets his lunch box from the fridge.

MIKE

(in undertones)

Look, they keep asking me the same questions, I don't know what they're looking for.

Mia enters, puts a cup in the sink.

PETE

(undertones)

I was blind drunk, it was just a laugh.

MIKE

If you think that's funny there's something wrong with you, it's not funny, it's pathetic.

PETE

What the fuck Mike? It was a prank, I'm not a criminal.

Appleton and Mia both turn to watch Pete and Mike talking heatedly. Pete pokes Mike. Mike slaps his hand away.

MIKE

Get your fucking hand off me.

MIA

Guys, you okay?

PETE

We're fine Mia, not everything has to do with you.

Walter enters and goes to the fridge.

MIKE

(in undertones to Pete)

Tell her you chew her used gum sometimes too.

Pete pushes Mike back on his bike. Mia runs to the door.

MIA

Sid!

AT THE RECEPTION

Sid is showing Lowe and Morrissey out. He quickly opens the door.

SID

Excuse me - you can pull the door through.

Sid exits quickly towards the kitchen.

LOWE

(to Morrissey)

You can lead the way.

Morrissey hurries after Sid. Morrissey enters the

KITCHEN

to find Sid trying to separate Mike and Pete.

MORRISSEY

Lads!

Morrissey pushes Pete and Mike apart.

MORRISSEY

I'm arresting the next person that moves.

Silence. Lowe enters the doorway.

MORRISSEY

What's going on?

PETE

Private dispute.

MIKE

Are we allowed that?

LOWE

Not when you're assaulting one other.

MIKE

You can't just keep interviewing us, asking us the same questions over and over.

LOWE

A serious crime was committed and we have very good reason to believe that one of you was involved.

MIKE

What reason?

LOWE

Divulging that now could significantly impede the investigation so we're not obliged to tell you.

MIKE

How long is this going to go on for?

LOWE

An investigation into a crime like this could continue for months. This is a strictly indictable offence - it's not something that's just going to go away.

Mike sighs resignedly. The others subdued.

LOWE

Good evening everyone.

Lowe leaves the room, then Morrissey. Sid, Pete, Walter and Mia move off. Mike shakes his head, aghast at the attack on his civil liberties. He walks away. Behind him in a corner, a cornered John James Appleton considers his options.

FADE TO BLACK

TITLE OVER: 'The Person Inside'

EXT. HOUSING ESTATE - DAY

Aerial view of a vast expanse of houses.

APPLETON (V.O.)

John James Appleton was born here...

An average suburban house.

APPLETON (V.O.)

... in this house right here.

INT. J J'S HOUSE - DAY

YOUNG JOHN J (aged 8) plays football in the living room. JJ'S FATHER, intently watching football on TV, cranes his head around him.

APPLETON (V.O)

He had a normal, happy childhood.

JJ's Mother calls from the kitchen.

MOTHER (O.S.)

Peter, stop John J playing football
in the house.

FATHER

Practice is how good players become
great players, isn't it John J?

He winks at Young John J who laughs.

EXT. WASTE GROUND - DAY

Young John J plays in cowboy, then ninja, costumes.

APPLETON (V.O.)

In the waste ground behind his
house, John J played cowboy, played
ninja, but most of all - John J
played football.

Young John J, in football kit, dribbles the ball.

INT. SCHOOL PITCH - DAY

Young John J playing in forward. He scores a goal. From the
sideline his Father cheers him on.

INT. CAR - DAY

His Father drives, Young John J in passenger beside him still
wearing football kit.

FATHER

That was a great goal J J. You're
way too good for that team.

Young John J condescendingly humble.

INT. BEDROOM - NIGHT

Young John J, in his football pyjamas, climbs into his
football themed bed covers, a huge football poster over his
bed. He lies down to sleep. Distance sound of goal roar.

EXT. FOOTBALL PITCH - DAY

Secondary school football match, district final, modest
audience. TEEN JOHN J (14) dribbles past a defender and
scores a goal.

APPLETON (V.O.)
John James Appleton scored two
goals at the school district final,
man of the match.

LATER

John J's Father talks proudly with a FOOTBALL SELECTOR, Teen John J between them. The Selector notes down details on a pad.

APPLETON (V.O.)
A selector spotted him, got him a
try-out for the youth squad of a
professional team.

The Selector writes the name 'John James Appleton' in his pad.

EXT. FOOTBALL STADIUM - DAY

Teen John J sits on the sideline lacing up his boots. He trots confidently out onto the field.

LATER

Teen John J runs desperately trying to catch up with a player with the ball.

APPLETON (V.O.)
These guys were faster.

LATER

A player dribbles the ball skilfully past Teen John J.

APPLETON (V.O.)
These guys were better.

LATER

Teen John J takes a penalty, the goalie saves it.

LATER

A player dribbles the ball past Teen John J.

LATER

Teen John J tackles a player, ends up on the ground.

LATER

A player dribbles past him, John J grabs him, whistle, foul.

APPLETON (V.O.)
And that was the end of that.

LATER

Teen John J joins his disappointed Father on the sideline.

FATHER
Never mind, good show son.

His Father turns and walks away.

INT. CAR - DAY

John J's father drives in disappointed silence. Teen John J sits in the back.

INT. LIVING ROOM - DAY

Teen John J lounges on the sofa, dejectedly watching TV.

INT. BEDROOM - DAY

A downcast Teen John J takes down the football poster from his bedroom wall.

FADE TO:

INT. BEDROOM - DAY

The wall is covered in study pages, mainly Economics and Finance. Teen John J (16) sits at a desk studying. He completes a complex sum.

APPLETON (V.O.)
So John J forgot football and
sought some other way to
distinguish himself. He had a
talent for numbers, done well in
school -

He checks the back of the book, smiles faintly at the matching correct answer.

INT. BEDROOM - DAY

Appleton (22) at desk. The books are thicker.

APPLETON (V.O.)
Then university.

Appleton writes in a diary.

APPLETON (V.O.)
I struggle to relate to the other
students in my class and find them
childish. Academically this year
has been difficult but I am working
hard and continue to improve.

EXT. UNIVERSITY - DAY

Appleton sits on some steps circling ads on a wanted page.

APPLETON (V.O.)
Right out of College he got a job
with a well-known security
deposit and acquisitions firm.

INT. COMPANY - CONTINUOUS

Appleton follows Abe through the company. Abe introduces him:

- To Mia who he is bashful with
- To Pete who he is serious with
- To Mike who jokes with him and he is slightly ill-at-ease with
- To Sid who he is warm with
- To Walter who is like a rock and he is puzzled with

INT. FLAT - DAY

Appleton carries a box and bag into an empty apartment.

APPLETON (V.O.)
He got an apartment, made it his
own.

INT. FLAT - EVENING

Appleton hangs a picture, then another. He looks at the second then replaces it with a third.

He places a hardback book strategically on a coffee table: spiral galaxy on the cover, title is 'The meaning of life according to physicists'.

WORKING LIFE MONTAGE BEGINS

INT. FLAT - DAY

Appleton fixes his tie in a mirror.

LATER

He sits at the table with a coffee doing a *Sukudo*.

EXT. LIGHT RAIL - DAY

Appleton, fresh, dressed in a suit, stands waiting for the train. Trace of anxiety.

INT. SECUREMAX - DAY

Appleton at his position helping a customer fill in the paperwork.

APPLETON (V.O.)
It was a meaningless job, used a
fraction of his ability.

- Appleton closes hatch.
- Appleton opens hatch.
- Appleton signs in customer

APPLETON (V.O.)
The plan had been to move on after
six months, but - he just stayed,
tried to figure out a next move
that would make a real difference.

FLAT - Doing *Sukudo* before going to work.

LIGHT RAIL - Standing as train pulls in.

COMPANY - Puts lunch in fridge.

COMPANY - Opens hatch, serves customer.

COMPANY - Gets lunch from fridge.

COMPANY - Mike, Mia and Pete chatting at the kitchen table,
Appleton eats on the sidelines.

COMPANY - Throws remains of lunch in bin.

FLAT - Doing *Sukudo*.

LIGHT RAIL - Waits as train pulls up.

COMPANY - Appleton chats with Mike, Mia and Pete behind the
counter.

APPLETON (V.O)

The gang were alright but it was
all so fake - forced together for
work, pretending they were the
best of friends.

FLAT - Doing Sudoku.

LIGHT RAIL - Train pulls in.

COMPANY - Gets lunch from fridge.

COMPANY - Pete, Mike and Mia play who can hold the pencil
under their nose the longest. Mike holds out pencil to
Appleton who is mock dismissive.

APPLETON (V.O.)

If one of these people left
tomorrow then months later they met
each other, they wouldn't be able
to get away quick enough.

Pete, Mia and Mike break down laughing.

COMPANY - Remains of lunch into bin.

LIGHT RAIL - Sitting on train.

COMPANY - Opens his hatch.

COMPANY - Gets lunch from fridge.

OUTSIDE COMPANY - Pete, Mia, Mike and Appleton outside
waiting for Sid to open the door.

MIKE

Hate Mondays.

PETE

Pain in the ass.

MIA

Where the hell is Sid?

APPLETON (V.O.)

The same stupid conversations..

COMPANY - Appleton eats lunch at the table, Mia shows a
photo on her phone to Mike - herself in a bikini.

APPLETON (V.O.)

.. same stupid jokes.

MIKE

Lovely pair.

Mia slaps Mike. Appleton does a fake laugh inside his head.

COMPANY - Appleton drops remains of lunch into bin.

FLAT - Appleton doing a *Sudoku*.

LIGHT RAIL - Appleton waits on train.

COMPANY - Appleton, Mia, Pete and Mike sit at the kitchen table. Sid arrives in a Santa hat.

SID
Merry Christmas!

FUNCTION ROOM - Sid, Pete, Mike, Abe and Mia in a crowded pub at Christmas. Sweating, shouting over the music, laughing. Appleton alone at the end of the table.

APPLETON (V.O.)
The joy of the office party...

FUNCTION ROOM - LATER - Appleton watches Mike, Pete, Sid and Mia on the dance floor. Mia, passing, dazzles with tinsel in her hair. Appleton smiles.

APPLETON (V.O.)
...the office sex fantasy.

Appleton watches Mia dancing.

APPLETON (V.O.)
He'd never met someone who understood him.

FLAT - Appleton sits at night on his mobile.

APPLETON (V.O.)
So he played the field with the other losers.

He searches through a dating app.

RESTAURANT - Appleton being charming with GIRL 1.

APPLETON (V.O.)
Amused them. Admired them.

FLAT BEDROOM - Appleton having sex with Girl 1, doggy style.

APPLETON
Scored.

FLAT - Appleton eats breakfast with Girl 1, him disinterested, her uncomfortable.

APPLETON
Waited for them to leave.

LIGHT RAIL - Appleton waits as train pulls in. He is passive then suddenly mutters something about failure angrily to himself.

COMPANY - Eats lunch with Mike, Mia, Pete and Sid.

SID

There was a shop on Market street,
made the best ones, the ones you
get now are not half as good.

APPLETON (V.O.)

Inanity on loop.

COMPANY - Remains of lunch in bin.

APPLETON (V.O.)

A loop on a loop.

FLAT BEDROOM - Appleton having sex with GIRL 2, doggy style.

FLAT - Appleton having breakfast with Girl 2, waiting for her to leave.

COMPANY - Sid enters in a Santa hat.

SID

Merry Christmas!

CHRISTMAS PARTY - Pete, Mia, Mike and Sid dance at the party. On different sides of the room on the sidelines, watching them, Appleton and Abe.

COMPANY - Gets lunch from the fridge.

COMPANY - Empties lunch remains into bin.

FLAT - At night, Appleton sits alone drinking a beer, watching the noisy action movie 'The Unstoppable Violent Man 3: Equinox', blu-ray special edition Director's cut box on the table behind him.

UNSTOPPABLE VIOLET MAN (O.S.)

You're confusing me with someone
else.

THUG (O.S.)

Is that right little man?

Sounds from the film: Punch, kick, scream, knife disarm, shooting, screaming, breaking bones, shooting, screaming.

Appleton looks into the bottom of his beer bottle.

LIGHT RAIL - Train pulling out.

COMPANY - Gets lunch from the fridge.

COMPANY - Empties lunch remains into bin.

FLAT - Appleton at breakfast with GIRL 3. She shows him a scar where she tried to cut her wrists. He looks at it politely, looks away without interest. Girl 3 leans forward, looks at his face.

COMPANY - Lunch out of fridge.

COMPANY - Lunch remains into bin.

COMPANY - Sid enters in a Santa hat.

SID
Merry Christmas!

WORKING LIFE MONTAGE ENDS

INT. FLAT - NIGHT

Appleton sits alone watching TV drinking a bottle of beer.

APPLETON (V.O.)
Suddenly years are gone.
Sometimes you go insane trying to
pass the time then years are gone
- just like that, you're thirty-
five.

Through the TV he's streaming 'freedomofspeech.com', the
host is OTTO VOSS.

OTTO VOSS
In order to think like that you
would have to be possessed of an
intelligence so minuscule as to
barely even register as human.
These people shouldn't be allowed
have phones, ride bicycles, let
alone vote. These maggots can't
even tell the difference between
a man and a woman for Christ
sake.

Appleton looks into the bottom of his beer bottle.

INT. COMPANY KITCHEN - DAY

Appleton sits at the table in real time, in high speed,
people rush around him, sit, talk, eat, leave.

APPLETON (V.O.)
And you think of it all.

ANIMATION of deep ocean hydrothermal vent. Then self-
replicating RNA which transmutes to double helix.

APPLETON (V.O.)
Cells writhing around in the ocean...

IMAGES of face of a trilobite, face of a fish, face of a large lizard, face of small dinosaur, face of a weasel type creature, face of ape, face of Australopithecus.

APPLETON (V.O.)
...evolving through a million billion
lives to arrive at my life.

The face of John James Appleton at the kitchen table in Securemax.

APPLETON (V.O.)
And you think of it all.

IMAGE of the pillars of creation in deep space.

APPLETON (V.O.)
A universe of billions of trillions
of stars...

DISTANT PLANET: Appleton stands on a massive, barren, alien landscape.

APPLETON (V.O.)
...some of them quadrillion times the
size of Earth, existing for
billions and billions of years...

He looks up at the alien stars overhead.

ANIMATION of the big bang in reverse - everything in existence crumbling, withdrawing towards a centre.

APPLETON (V.O.)
...the whole thing created in an
instant out of something the size
of nothing that didn't exist and
somehow the endless, unthinkable
calculus of it all created John
James Appleton and locked him into
place right here.

The compression of the universe ends with a crackle of light then a tiny black spec on a white background that turns out to be...

COMPANY TOILET - A single turd in a toilet bowl. The company toilet, clock on the wall. Appleton stands in a cubicle, looking into the bowl.

APPLETON (CONT'D)
What the fuck?

He spits into the bowl. Looks at it. He flushes the toilet.

LATER

Appleton washes his hands in the toilet sink.

INT. COMPANY CORRIDOR - LATER

Appleton walks down a corridor towards the kitchen.

APPLETON (V.O.)
Then the wheels turn, the
universe asks you a question.

Appleton enters the

COMPANY KITCHEN

where Pete, Mia, Mike and Sid are all talking volubly.
Appleton gets his lunch from the fridge, sits down.

MIKE
That's how you know you've made it,
you have so much gold you can't
pick it up?

MIA
Needed Heracles.

MIKE
Don't know, my back isn't right
after it.

SID
Industrial compensation, case
closed.

MIKE
Bit of compo sounds good.

They laugh.

APPELTON
What we talking about?

MIKE
That old geezer Mister Spencer, he
was loading up boxes of gold bars.
Must be worth fucking millions.

INT. FLAT - NIGHT

Appleton lies in bed awake.

APPLETON (V.O.)
At the start, it's just a game,
something to amuse yourself with.

INT. FLAT - DAY

Appleton, having a coffee, does a Sukudo before work. He smiles slyly, makes some notes on a piece of paper.

APPLETON (V.O.)
It's when you figure out every
little detail, how you could do
it, never get caught ...

EXT. LIGHT RAIL - DAY

Appleton waits, deep in thought.

APPLETON (V.O.)
That's when you start thinking
about it all the time.

INT. LIGHT RAIL - DAY

Appleton sits on the train, lost in thought.

APPLETON (V.O.)
Images rise in your mind of a new
life, millions in the bank, you
carry it lightly, no one mentions
it, but they know, everything is
different.

The train stops, warning sound. Appleton looks up as the doors open.

EXT. LIGHT RAIL - DAY

Appleton disembarks, walks away from the train.

APPLETON (V.O.)
You laugh at the idea, say it's
crazy. Then one day - you stop.

Appleton stops.

APPLETON (CONT'D)
Your choice is simple, keep going
the way you're going, on and on and
on - or do something.

Appleton turns and walks away.

EXT. STREET - EVENING

Appleton walks into a rougher part of town.

EXT. COUNCIL FLATS - EVENING

Sixties-era Dublin council flats. Kids on scooters outside. Appleton walks towards the flats.

EXT. BRODY'S FLAT - LATER

Appleton rings a doorbell, rings again. He waits. He rings again. Waits. The door opens on a chain. Tom-Tom looks out.

TOM-TOM

Who are you? I don't know you.

APPLETON

Does Brody Hayes still live here?

TOM-TOM

You a social worker?

APPLETON

No, I em - I'm Brody's cousin - second-cousin.

TOM-TOM

Never seen you before.

APPLETON

I don't see Brody too often - Christmas, funerals, that kind of thing. I used to visit this flat with my grandmother when I was a child.

Tom-Tom considers him.

APPLETON (CONT'D)

Could we em -

TOM-TOM

Hold on.

Tom puts something down, takes out his phone.

TOM-TOM (CONT'D)

Look at me.

Appleton looks at Tom-Tom, Tom-Tom takes a photograph.

TOM-TOM (CONT'D)

Stay here.

APPLETON

He hasn't seen me in a few years, might not recognise - me.

Tom-Tom has closed the door in his face. Appleton waits uncomfortably.

A woman passes, Appleton looks at the ground self-consciously. He waits. He rubs his palm, looks to the stairwell exit.

Sound of chain being unhooked. The door of the flat opens. Tom-Tom nods his head for Appleton to enter. Appleton enters quickly, Tom-Tom closes the door.

INT. BRODY'S FLAT - DAY

Appleton sits in an old armchair, ill at ease. He looks at Tom-Tom talking confidentially with BRODY HAYES (42, lean, tattooed, direct and friendly enough in a guarded kind of way) at the doorway of a bedroom. Tom-Tom has a machete in his hand. Appleton looks at a girl, half naked and unconscious, on a sofa beside him. He glances up as Tom-Tom passes and exits towards the front door of the flat. Brody sits down opposite Appleton.

BRODY

Alright John J - What's going on?
Someone else dead?

APPLETON

I em - I want to ask you about you
something - need your advice - em -
is she - who is she - do you mind
me asking?

BRODY

That's Amber - from over The Row,
nice girl.

APPLETON

Is she listening?

TOM-TOM

I'd say you could light her on
fire, she wouldn't wake up.

Appleton nods.

BRODY

You looking to buy gear John J?
It's what most people come here for
- don't need to be shy.

APPLETON

No, it's not that. I em -

BRODY

It's not money is it? I can save
you the trouble -

Brody points to the wall, a SIGN reads: 'Anyone who asks for credit will get stabbed'. Appleton smiles tightly.

APPLETON

No it's em - I work in a safe deposit box company.

BRODY

Right yeah.

APPLETON

I have information - valuable information.

BRODY

What kind of information?

APPLETON

Two boxes full of gold. If it was taken and melted down, they could never trace it.

BRODY

I'm just a small business man, don't know much about melting gold, know it's not as easy as all that.

APPLETON

I'm just looking to sell the information, not be directly involved. You could do the same - I figured you might know someone.

BRODY

That someone is in prison, be there for a while.

APPLETON

I heard - Sorry. He must still know people.

Brody nods, deliberates over his mixed feelings about his father's 'friends'.

BRODY

What's going John J? Thought you were the respectable side of the family.

APPLETON

That didn't work out - I - I wasn't good enough.

INT. SECUREMAX - DAY

Appleton walks through the company with some paperwork.

APPLETON (V.O.)
You go through the same routines
but everything now is intense,
electric.

Mia passes, Appleton smiles at her.

INT. SECUREMAX KITCHEN - DAY

Appleton, Mike, Sid, Mia and Pete at lunch talking about
their holiday plans. Appleton answers a question from Mike.

APPLETON (V.O.)
At any moment you could say the
wrong thing.

INT. ON TRAIN - EVENING

Appleton brooding intensely on the way home.

APPLETON (V.O.)
You could change your mind, call it
off.

INT. FLAT - NIGHT

Appleton sits in an armchair looking at expensive men's
clothes in a fashion magazine.

APPLETON (V.O.)
You never think about anything
else.

INT. FLAT - MORNING

Appleton sits at his breakfast table quickly finishing off
the end of a *Sudoku*.

APPLETON (V.O.)
The plan will work.

INT. ON TRAIN - MORNING

Appleton on his way to work, early morning, sun rising.

APPLETON (V.O.)
All you have you have to do is keep
your head - the part you have to
play is simple.

INT. SECUREMAX - DAY

Appleton puts his lunch in the fridge. Pete, Mike and Mia sit with coffees at the table. Appleton goes to the coffee machine, steams a cup, looks at them behind him in the distorted reflection of the machine.

APPLETON (V.O.)
Soon all this will be over - it
will be like rising from the dead.

INT. FLAT - DAY

An electronic clock on a locker shows the date. Appleton checks his work suit in the mirror. He turns and looks at the clock seriously a moment.

APPLETON (V.O.)
You tell yourself it's just a day
like any other.

INT. ON TRAIN - DAY

Appleton tense on the train to work.

APPLETON (V.O.)
You tell yourself it's just a day
like any other.

INT. SECUREMAX - DAY

Pete, Mia, Mike stand outside SecureMax. Walt opposite. Appleton approaches.

APPLETON (V.O.)
Be cool. Do it, don't over do it.

APPLETON
Morning all.

He sighs, settles in to wait with the others.

INT. SECUREMAX - DAY

Appleton at the Service counter. He looks at Sid in his security station, half-asleep, a paperback loose in his hand.

APPLETON (V.O.)
Play dead like every other day, the
zombies will never notice the
difference.

Beside him, Mike talks to Mia through his hatch. Mike turns, says something to Appleton. Appleton smiles politely.

APPLETON (V.O.)
Only you know what's really
happening ...

Appleton glances at the time on his computer terminal.

APPLETON (V.O.)
.. what's happening right this
minute.

FLASHBACK TO:

- Sarah enters the kitchen, puts a pot on the hob. Kian runs at her, punches her in the head, she flies back.

- Rachel enters the kitchen from the garden. Kian grabs her up from behind.

- In the living room, Kian drops Rachel on the sofa, spins her over, ties her hands.

INT. LIGHT RAIL - NIGHT

Appleton sits on the train, studied calm.

APPLETON (V.O.)
Nothing will ever be the same.

Trace of a smile.

FLASHBACK TO:

Abe enters the Living Room to find Sarah and Rachel huddled on the sofa, Wells pointing a gun at Rachel's head.

WELLS
Life is fragile Mister Ryan.

END OF 'THE PERSON INSIDE' SECTION

BACK TO:

EXT. SECUREMAX - DAY

Mike leans on a wall outside SecureMax waiting for the doors to open.

MIKE
There has to be some law against
them questioning us over and over
again.

Mia stands at the door looking at her mobile phone.

MIA

No legal limit on number of times police can interview you. You can refuse to answer questions or ask for a lawyer any time you like.

MIKE

Might as well hang a sign around your neck says guilty.

MIA

After what she said yesterday I think someone in the company is involved, I didn't up to now, not really.

Mike checks his watch.

MIKE

No sign of Pete, bet he doesn't come in today - bet it's him.

MIA

Why would someone do something like that to a homeless person?

MIKE

Cause he's sick in the head, that's the reason.

The door opens, Sid emerges.

SID

Alright lads and lady - God, we're short staffed today.

MIA

Here's John J.

Mike turns to look.

MIKE

Still no Pete - telling ya.

Mike and Mia exit into SecureMax. Walter arrives from across the road.

SID

Morning Walter.

Walter nods curtly, enters SecureMax. Sid looks down the road, waits. Appleton enters.

SID

Morning young fella.

APPLETON

Morning Sid - running a bit late.

SID
Come on, time for a quick cup
before we open sesame.

Appleton smiles weakly, enters. Sid closes the doors.

INT. SECUREMAX KITCHEN - DAY

Mike and Mia at the table with coffee.

MIKE
Takes the good out of the day,
waiting for the cops to come around
and give you a grilling - some of
the stuff yesterday were very
personal, you know what I mean?

Mia nods. Appleton enters, puts his lunch in the fridge.

MIKE
Alright John J?

APPLETON
Yeah, slept through my alarm.

Sid sits down at the table.

MIKE
That thing of asking you the same
questions over and over - that'd
drive you insane.

Appleton sits down at the table.

MIKE
They use that to torture people,
you know what I mean? Yesterday you
said two fifteen, today you said
two sixteen?
(rubs chin suspiciously)
Mmmmm.

Mia's phone rings, she checks the caller. Mia stands up to
answers.

MIKE
Oh here we go, today's line up for
the chamber.

MIA
(on phone)
Hi Marie, how are you?

Mia walks out of the room.

SID
That police Inspector called Marie?

MIKE

Pete's wife - must be calling in sick.

SID

You and him had a right beef yesterday.

MIKE

I blame law enforcement - I mean, Pete's a bit of a dick but I've never fought with him before. Do you think it was him?

SID

Was involved in the robbery? Saying nothin'.

Mia renters.

MIA

Pete is out sick for the day, he has a toothache.

MIKE

I'd say that police Inspector'd pull his teeth out if he asked her.

MIA

John J, I might need you to cover for Walt a bit later.

APPLETON

No problem.

MIA

You can handle the phone in acquisitions, can't you?

APPLETON

Yeah, done it before.

MIKE

Still no word from the cops?

MIA

Sure she'll be on.

MIKE

Can't wait.

Mia exits. Mike sighs, stands up. Sid checks his watch.

SID

Better get the doors open.

Sid leaves. Appleton takes a sip of coffee, broods.

INT. SERIOUS CRIMES UNIT - DAY

Morrissey is at his desk, talking on the phone while looking at his computer screen.

MORRISSEY

(on phone)

Yeah, I know what you mean. ... Yeah,
yeah... You're sure? ... Everybody? ...
Right, that's very helpful Brian,
thanks ... Will do, great stuff,
thanks again.

Morrissey hangs up. He broods over his computer screen.

He looks up, sees Lowe at Alice's desk.

MORRISSEY (CONT'D)

Inspector.

He gets up quickly, hurries over. As he reaches her, Lowe turns away for the door.

MORRISSEY (CONT'D)

Inspector.

Lowe turns back.

MORRISSEY (CONT'D)

Can I show you something?

LOWE

On a scale of one to ten?

MORRISSEY

Six.

LOWE

Go on.

She joins him and they walk back towards his desk.

MORRISSEY

The Intelligence Unit sent over the
results of an A I deep search they
done on our five suspects. It's all
pretty random, minor stuff.

They arrive at his desk. He sits at his computer. Lowe remains standing. Morrissey opens Brody's arrest record.

MORRISSEY (CONT'D)

But look at this. This here is
Brody Hayes - he's second cousin to
one of our suspects.

(MORE)

MORRISSEY (CONT'D)

Brody has a string of convictions but it's mostly small time stuff related to narcotics - I didn't think much of it but I done my due diligence and rang his parole officer. Brody is illegitimate, no record of who his father was but apparently it's common knowledge - basically everybody knows - that his father is this guy -

Morrissey opens Jack Tyrone's arrest record.

MORRISSEY (CONT'D)

Look at this guy's record. Extortion. Armed robbery. Armed robbery. Assault. Assault. Assault causing serious harm. Armed robbery. Currently serving a life sentence for the felony murder of a police officer.

LOWE

Jack Tyrone is related to one of our suspects?

MORRISSEY

Illegitimate father of his second cousin - whatever the hell that makes him. You've had dealings?

LOWE

I didn't know the officer he killed at Parkland but I was at her funeral - so were her three children. Which of the suspects?

INT. SECUREMAX SERVICE COUNTER - DAY

A YOUNG WOMAN places some I.D. on the counter. Appleton glances at it.

APPLETON

Thank you Miss Keating.

Appleton waves to Sid. Sid opens the door into the vaults. The Young Woman exits inside.

MIKE

There's another one.

APPLETON

That woman is not a drug dealer Mike.

MIKE

Anyone under the age of forty using
a safety deposit box is a drug
dealer, it's a known fact.

Appleton humoured, momentarily distracted. He looks at the
time on a computer screen.

MIKE

The way dragon lady was talking
yesterday I thought she'd be here
first thing.

APPLETON

Yeah.

Silence. Appleton taps his fingers unconsciously.

INT. POLICE STATION - DAY

Alice sits at her desk watching her computer screen. ON THE
COMPUTER SCREEN a map of the city with a small box around one
small area - a red dot speeds around the screen erratically.

Lowe and Morrissey sit behind Alice watching the screen, Lowe
stoic, Morrissey agitated, tapping his fingers.

Onscreen the red dot hits the box and freezes.

MORRISSEY

Holy shit.

ALICE

This is app location data so it's
pretty accurate but best I can say
is - that mobile phone was in or
very close to Brody Hayes' flat on -
July fourteenth just after
seventeen hundred.

MORRISSEY

That's eight weeks before our
robbery.

Lowe deliberates.

LOWE

Detective - I want you to arrange
an interview with Mister Appleton.

MORRISSEY

Mister Appleton?

LOWE

As soon as possible.

MORRISSEY
Yes Inspector.

Morrissey gets up quickly.

INT. ALLEYWAY - DAY

Enclosed outdoor area of SecureMax. Appleton crushes some cardboard boxes into a bin. When he's finished, he closes the bin. He goes and leans against a wall. He looks at his watch, closes his eyes, sighs deeply.

APPLETON
Keep your head down. Stick to the story. Keep your head down. Stick to the story.

INT. SECUREMAX - DAY

Appleton walks down the corridor to the kitchen where Mike, Sid and Mia are getting ready for lunch.

MOMENTS LATER

Appleton gets his lunch box from the fridge, places it on the counter.

MOMENTS LATER

He turns on the coffee machine, steams a cup. Mike, Mia and Sid talk at the table behind him. Appleton pours himself a coffee.

MOMENTS LATER

Appleton places his coffee and lunch box on the table.

MIKE
We decided we're going to talk about something else.

Appleton feigns trying to understand then nods.

MIA
You decided.

APPLETON
Not a bad idea.

MIKE
Right - weekend - what are you's doing this weekend?
(MORE)

MIKE (CONT'D)

I have a match Saturday afternoon,
going to get hammered afterwards,
sick as a dog all day Sunday, visit
the parents, sit in front of the
box, back here Monday.

MIA

The match dodgeball?

MIKE

Sport of kings. What about you?

MIA

Suppose to be meeting a friend
Saturday, thinking about
cancelling.

MIKE

Oh go on out for the night.

MIA

We don't all laugh things off as
easy as you Mike.

MIKE

Well you should - live longer -
John J?

Mia's mobile phone rings. She picks up and leaves the room.

APPLETON

Nothing much. Probably go out
Friday night.

MIKE

Usual usual. Sid?

SID

See the grandkids Sunday, few
pints. I find I'm drinking a bit
more because of the -

MIKE

Constant invasion of privacy?

SID

Yeah.

Sid chuckles. Appleton smiles. Mia enters.

MIA

John J? That was Detective
Morrissey, the Inspector wants to
talk to you at three o'clock, Mike
can cover the desk.

APPLETON

Okay, thank you.

Mia sits down.

MIKE

Almost thought we were getting the day off. What time am I getting grilled?

MIA

Just John J he said.

Silence.

MIKE

Inspector must fancy you John J.

Appleton smiles weakly. They eat in silence - Mia and Mike glance at Appleton.

SID

You're all very quiet all of a sudden.

MIKE

Just a bit of a lull in the conversation - happens to the best of us.

They eat in silence.

MIA

I'm going to, eh - have to make a call.

Mia gets up and leaves the table. They eat in silence.

MIKE

(to Appleton)

You probably said it was quarter to nine and it was quarter past.

APPLETON

Sure it's nothing too important.

They eat in silence.

MIKE

I'll cover the desk if you want to take your time getting ready. Nothing happening out there today anyway.

SID

I think people are staying away because of the robbery.

MIKE

Yeah - say it's that alright.

They eat in silence.

MIKE

I'm going to get some air before we
start back.

Mike leaves. Appleton left alone with Sid.

INT. CAR PARK - DAY

The elevator doors open. Lowe and Morrissey get out and walk
towards her car.

LOWE

They stole gold, means they had to
move it, melt it, mark it, forge
papers - all of that leaves a
trace. Best way to find it is to
hit them everywhere at once. Big
synchronised operation like that
needs significant manpower and
judicial authorisation. To get it,
we need something stronger than
speculation about second cousins,
best bet right now is a confession
from Mister Appleton.

MORRISSEY

Sounds good.

They get in the car. Lowe drives off.

INT. BATHROOM - DAY

Appleton washes his face in the sink. He stops, places his
wet hand on his neck, stands still.

MOMENTS LATER

Appleton paces back and forth muttering to himself.

MOMENTS LATER

Appleton brushes his teeth.

MOMENTS LATER

Appleton takes deep breaths to control his breathing.

EXT. CITY - DAY

Lowe drives through the city. Morrissey in the passenger
seat. Lowe focused, Morrissey excited.

LOWE

I don't want you to say anything
during this interview - just
observe, say nothing.

MORRISSEY

Yeah, alright.

They drive in silence.

MORRISSEY (CONT'D)

Thought I was getting the hang of
things.

LOWE

We're not just looking for
information anymore, we need a
confession - soon as possible.

MORRISSEY

Okay Inspector.

INT. INTERVIEW ROOM - DAY

Appleton arrives into the empty room, looks around. He sits
down, looks at his watch, sighs - it's 2.43 pm.

Appleton picks up a paper clip laying on the table, unfolds
it and scratches the table with it. A qualm of profound self-
doubt passes over his face. He resumes scratching.

EXT. SECUREMAX - DAY

Lowe pulls up outside the company. She gets out, heads for
the entrance. Morrissey follows quickly behind.

INT. RECEPTION - DAY

Mike behind the desk, Sid at the security desk reading a spy
novel. Lowe and Morrissey enter. Sid rises, smiles in
greeting. They approach the desk but are intercepted by Mia.

MIA

Hi Inspector, have everything ready
for you. Detective.

Lowe and Morrissey follow Mia out of the room.

INT. INTERVIEW ROOM - DAY

Appleton sits waiting. He twists the paper clip into a ball.
SOUND of Mia and Lowe talking outside. The talking stops, the
door opens. Lowe and Morrissey enter the room.

LOWE
You're early.

APPLETON
Didn't want to keep you waiting.

LOWE
We'll have to set up.

Appleton nods, waits. Morrissey sets up a camera and microphone. Lowe sits down, opens some notes.

APPLETON
It's just me being interviewed today?

LOWE
Just you Mister Appleton.

INT. RECEPTION - CONTINUOUS

Mike at the desk. Mia enters and passes.

MIKE
Mia.

Mia stops and approaches the counter.

MIKE (CONT'D)
Hear anything about what they want John J for?

MIA
No.

MIKE
Bet it's about Pete - bet he knows something about Pete. Threw me when you came in like that - no way John J was involved in the robbery.

Mia looks towards Metals and More doubtfully.

INT. METAL'S AND MORE - CONTINUOUS

Appleton and Lowe wait. Morrissey finishes setting up the camera. He presses record.

MORRISSEY
(to Lowe)
Recording.

APPLETON
Where should I begin this time?

LOWE

Mister Appleton, did you have prior contact with the men who kidnapped Mister Ryan and his family?

APPLETON

No, of course not.

LOWE

When we asked if you knew anybody who had ever been convicted of a serious crime you said no.

APPLETON

I did, yes.

LOWE

You still maintain that?

APPLETON

I don't know anyone.

LOWE

You have a second cousin named Brody Hayes?

APPLETON

That's right ... haven't seen him in years. He's only a second cousin - never even thought of him.

LOWE

You obviously used a burner phone to keep contact with him but you had your own phone in your pocket when you went to visit Brody on July fourteenth this year.

APPLETON

No I didn't - I don't know what you're talking about.

LOWE

Men like your Uncle Jack have been lying to the police since they could stand upright, takes a lot of practice to become good at it.

APPLETON

By Uncle Jack I presume you mean ... Jack Tyrone, he's not actually my uncle, second, em ... some kind of distant relation.

LOWE

Did you have direct contact with anybody other than Brody?

APPLETON

I didn't have contact with anyone.

LOWE

You only work through Brody? That was smart.

APPLETON

These people are distant relations, black sheep, nothing to do with me.

LOWE

Danger for an inside man is getting doubled crossed - once the job is done you're nothing but a liability. You figured Brody is family, he wouldn't do that to you. Same time, no one was going to double cross Brody, have his mad man father to deal with.

APPLETON

I don't know what you're talking about.

LOWE

We're talking about how smart you are.

APPLETON

If I was smart, I wouldn't be a counter clerk at SecureMax.

LOWE

You not happy with your job? Disappointed at how your life turned out?

Appleton shakes his head, bites his lip.

LOWE (CONT'D)

That why you decided to start over as a master criminal?

APPLETON

This has nothing to do with me.

LOWE

Why did you visit Brody on July fourteenth?

Appleton struggles to concentrate.

LOWE (CONT'D)

Harder when you don't have the lie figured out already, isn't it?

APPLETON

This isn't fair.

LOWE

You know that the men who kidnapped Mister Ryan put a gun to the head of his eight year old daughter and pulled the trigger? The chamber was empty, they just pretended to kill the child to scare the life out of her parents. The mother has post traumatic stress, be years dealing with it.

APPLETON

No, I didn't know that - sorry to hear it.

LOWE

I can see that.

APPLETON

What difference does it make how I feel about it? How I feel about it changes nothing.

LOWE

At this point, there is not the slightest doubt in my mind that you are the one responsible.

APPLETON

I went to see Brody to buy drugs, I didn't mention it before in case I got in trouble.

LOWE

I'll check that with Brody when I see him later. I'll also be talking to all of his father's old associates. You realise that these people will kill you as soon as they can after that? Second cousin loyalty won't cover visits from the police.

Appleton chuckles weakly, the hopelessness of it beginning to sink in, start of a profound mood change.

APPLETON

I don't care.

LOWE

What don't you care about Mister Appleton?

APPLETON

I don't care about them. I don't care about you.

LOWE

You don't care if they kill you?

APPLETON

They will or I will - all the same.

LOWE

John, the best thing you can do now is confess.

APPLETON

I'm a mistake. I'm a fucking mistake of Nature. There's something wrong with me. I'm a defect. I was fucking made wrong.

MORRISSEY

No point feeling sorry for yourself John, come on -

Morrissey stops dead, realises his mistake.

APPLETON

(to Morrissey)

Can you control it? I can't. I never could.

MORRISSEY

Control what?

APPLETON

Choose not to hate yourself? Choose not to feel better than other people? Get over yourself - fucking snap out it? I can't. I don't have that switch, I don't know what people are fucking talking about.

MORRISSEY

Look John -

LOWE

Detective - Put handcuffs on Mister Appleton please.

Morrissey gets up. Lowe sits back, puts her hand on her taser pistol, snaps open the button. Morrissey puts a cuff on one of Appleton's wrists, tries to pull Appleton's arm back behind his back, Appleton resists. He breathes deeply, barely controlling his rage.

LOWE (CONT'D)

Mister Appleton, we're police officers, we're not qualified to discuss psychological problems - you really need to talk to someone who is, we will arrange that. Right now, in custody is the absolute best place for you.

APPLETON

I don't care what you do with me.

Appleton relaxes his arm. Morrissey handcuffs him behind his back. Appleton head bowed, immobile. Morrissey relieved.

INT. SECUREMAX RECEPTION - DAY

Mike at the service counter, troubled. Sid at his station reads his spy novel without interest. A door from inside the company opens. Lowe enters.

LOWE

(to Mike)

Thank you for all your help Mister Whelan.

MIKE

Any time Inspect-

Mike starts when Appleton enters in handcuffs, guided passively by an anxious Morrissey. Lowe leads them towards the door. Mike addresses Appleton spontaneously...

MIKE (CONT'D)

John - eh...

Sid rises, smiles, as the police approach. He is genuinely surprised to see Appleton in handcuffs. Appleton keeps his head down.

From inside a corridor, Mia watches the police pass with Appleton. They exit the front doors.

EXT. SECUREMAX - DAY

Morrissey opens the back door of Lowe's car. He sits Appleton on the back seat, both feet facing out on the pavement. Lowe stands behind covering him. Morrissey fixes leg restraints on Appleton then helps him sit into the car.

MORRISSEY

Alright John, just need to clip you in here.

Morrissey fixes a restraint under Appleton armpits.

MORRISSEY (CONT'D)

Have you at the station in no time.

Morrissey straightens up, closes the door. He turns anxiously to Lowe.

MORRISSEY (CONT'D)

I'm sorry Inspector - it just slipped out.

LOWE

I don't know anything about Rugby - do they yellow and red cards like in football?

MORRISSEY

Yes Inspector.

LOWE

You're on yellow - follow fucking orders in future.

MORRISSEY

Roger that Inspector.

Lowe walks to the driver's side, gets in. Morrissey stops a moment to collect himself. He turns and looks at the facade of the Securemax building, deliberates.

Lowe beeps the horn. Morrissey promptly goes and gets into the car. Appleton is zoned out in the back. Lowe drives off.

THE END