

INT. GYM, DAY

CLOSE UP: Television screen(slow zoom out)

Our first shot is a close up of a television screen. On it we can see a news reporter standing near the Bridewell Garda Station in Dublin City. This is where television news reporters usually give their reports on important court cases. Today is no different. The reporter is a young and very focused young lady who diligently reviews the days proceedings...

CUT TO:

EXT. BRIDEWELL, DAY

NEWS REPORTER

...Yes well thank you Aoibheann.  
Well as you know today has been has  
been a remarkable day here and just  
to bring you up to date with the  
latest news, the family of Hugh  
Dennis will be issuing a statement  
on the verdict in the next few  
minutes so we are waiting on that.  
As for-

CUT TO:

EXT. COURTHOUSE, DAY

We see a man, about thirty years old leaving the Four Courts and making his way along Inn's Quay. He is surrounded by his family and reporters. Our reporter acts as commentator on this footage.

NEWS REPORTER

-the defendant Alan Shepard, well  
these pictures were taken earlier.  
As you can see he was supported by  
his family and fiancée as well as  
close friends. It has been an

exhausting few days for all parties  
and Shepard's lawyer Francis  
Canning-Alexander spoke of on  
behalf his counsel shortly after  
the verdict.

INT. GYM, DAY

As the news report continues on the television screen a man runs energetically on the treadmill in the gym. We close up on his front as sweat gathers on his chest his eyes focused on the screen above him.

EXT. FOUR COURTS, DAY

ALEXANDER

-Well on behalf of Mr. Shepard we would just like to thank the press and media who I feel have been biased in the extreme against our client. I think if anything it has proved how ignorant the media is of the judicial system in this country. We have witnessed a precedent here today and hopefully the result my client received today will not be a one off and that verdicts will be delivered on the basis of definite fact, thank you.

INT. GYM, DAY

The man kills the television and slows up on the treadmill. He gets off the running machine and wipes his brow with a towel.

CUT TO:

Title card: 'SWAY'

INT. GYM LOCKER ROOM, DAY

We are in a steamy locker room and can hear a shower

running. A man emerges, it is the same guy who was on the treadmill earlier. This is Eddie Gilsean. Gilsean is about thirty, well built and quite fit. But whether it's the treadmill or something else his walk is slow and sombre. As he sits down on a nearby bench another man arrives into the locker room. He is about the same age as Eddie and is seemingly preparing to do some exercise. His name is Will O'Shea. Will sits down on the bench and looks over towards Eddie.

WILL  
Alright Eddie?

Eddie takes a moment to respond before answering.

EDDIE  
Well, how's tricks Will?

WILL  
Grand yeah. Anyone up training?

EDDIE  
(distracted)Huh? No eh there was just me up there and I leavin'.

WILL  
Sound.(Tactful)So I seen Shepard's got off then?

EDDIE  
Yeah,ah sure..

WILL  
Bleedin' terrible all the same but isn't it?

EDDIE  
It's not great but there was no case,(shakes his head)no case

Eddie gets up to do a few stretches as the camera focuses in on Will.

WILL

We'll get him man, there's always days like this. Sure we've all been there.

EDDIE

(slightly impatient) I know, I know. Just today didn't decide it though you know?

WILL

I'll tell ya though there's some good lads in the station here, they'd help ye out if you asked them.

Eddie sits back down. He looks back across to Will.

EDDIE

What about you Will, would you help?

WILL

Of course I'd help ye mad bastard. Just ask me.

Our parting shot in this scene is of Eddie sitting down contemplating his next step.

CUT TO;

EXT. CHRISTCHURCH, DAY

We see Alexander, the lawyer walking towards his car. In contrast to Eddie his demeanor is far more zestful. As he opens the back door of his car and hangs up his coat his mobile phone rings.

ALEXANDER

Hey Alan what can I do for you?

CUT TO;

INT.SHEPARD'S APT, SAME

Alan Shepard is on his phone talking to his lawyer. There seems to be a small gathering of friends behind him as he stands on the balcony of his apartment, breathing in the air of a free man.

SHEPARD

What can I do for you more like chap? Where are ye?

ALEXANDER

I'm just leaving the office now, it sounds like the party's in full swing behind you there, you at home?

SHEPARD

Indeed I am chap, indeed I am and it feels bleedin' good!

Alan swigs from a bottle of champagne.

ALEXANDER

Good for you Alan, well it was the right result so enjoy it man.

SHEPARD

I will, I will man. Okay, okay here come here what are doing later?

ALEXANDER

Later? I dont kn-

SHEPARD

You're comin' out with my crew, we're heading into town to celebrate. You up for it?

ALEXANDER

Well eh I have a bit of paperw-

SHEPARD

(interrupts) Fuck that man! You're  
comin' out wirrus and that's it.

Someone comes out to get Alan

FRIEND

Alan man your ma wants ye.

SHEPARD

Grand yeah.(To Alexander) Here y'are  
listen now Francis you'll be out  
with us tonight man, and that's it.  
I'll ring ye later bud.

ALEXANDER

(laughing) Okay Al, see ya later.

Alexander hangs up and smiles. He surveys the City from  
beside his car, happy at his days work.

CUT TO:

EXT. MANORWELL APT BLOCK, DAY

We see a 90's Toyota Celica crawling through the slowly  
opening gate and make its down into the underground car  
park.

INT. MANORWELL APT 21, DAY

A young woman, aged about twenty three is lying down  
watching television. Her name is Paula. The quick shuffling  
of the channels indicates she is restless. She pulls herself  
up from her semi slumber and heads into the adjoining  
kitchen. There she takes a saucepan and fills it with water.  
Paula knocks on the stove and puts the pan on. Then she goes  
to the fridge and takes out a carton of eggs. We close up  
and see that she only has one left. Paula places this in the

pan and re-adjusts the stove. She comes back out into the sitting room area holding an egg timer and as she sits down on an armchair she puts the egg timer on the table where it starts its countdown. Paula then grabs a magazine off the table and makes herself comfortable. But before she can get too relaxed a knock comes to the door. She seems a little confused but after a moment heads to the front door.

PAULA  
Who's there?

VOICE  
It's Detective Gilsenan. Is that  
Paula

PAULA  
Yeah eh sorry who did you say it  
was?

VOICE  
Detective Gils-, Eddie Gilsenan  
here Paula.

PAULA  
(hesitating)Yeah okay, hold on.

Paula opens the door on our waiting Detective. it is indeed the same man we saw at the gym earlier, Eddie Gilsenan.

EDDIE  
How are ye, can I come in?

PAULA  
Sure.

Paula allows him in front of her and he walks down the hallway and into the sitting room.

EDDIE  
Carl isn't home yet?

PAULA  
No he doesn't usually get back til

after seven these days.

EDDIE

Ah well, make hay and all that.

Eddie surveys the room taking in the view. Paula stands behind him looking impatient.

PAULA

Do you want some tea or-

Eddie turns back around to face her

EDDIE

Na Paula I'm grand thanks now. I was just callin' over to tell you that the Shepard case is finished up now.

Paula turns away from Eddie's look.

PAULA

Was that today?

EDDIE

Yeah, he walked, he's a free man now.

Paula takes the information in before turning back to look at Eddie.

PAULA

I have to go to the toilet.

Paula walks back down the hallway and into the toilet. Meanwhile Eddie decides to sit down and after disregarding the magazine Paula was reading he picks up the egg timer and inspects it.

CUT TO;

INT.BATHROOM OF APT, SAME

Paula is hunched over the sink, dampening her face with water. She lifts up her head...

(Flashback)

INT. BAR, NIGHT

We see Paula standing behind a bar, drying some glasses. From what we can hear and what her face is telling us is that there is some great fun being had in the bar. We never leave her face though, all we can do is listen and watch her so as to tell what is happening

PUNTER 1

I tell ye it's a great day to be Irish.

PUNTER 2

What's Irish got to do with anythin'. I'm Irish and I've lost me bollix tonight!

PUNTER 1

Ah them's are the cards gossin, you gotta play what your dealt!

There's laughter from some others and then a break into song. They are warbling some Kenny Rogers

VARIOUS

'you gotta know when to show them, know when to fold them, know when to hide..

Paula laughs at this play-acting by these so called grown men. Laughter erupts again.

PUNTER 2

That's it I'm not playin' anymore!

PUNTER 1

(teasing)Ah C'mon Hugh! Ah Come on!

PUNTER 2

Na no fuck yis now!

The laughter erupts again and Paula smiles. But as she turns her head to the left we see quickly remove the smile from her face. Instead she is white, like she's seen a ghost. Soon the laughter in front of her stops as well.

PUNTER 1

What the fu-

VOICE

Shut up fat man!

Suddenly a loud gun shot is heard. Instantly Paula drops her glass and seconds later we hear a body in a chair collapsing to the ground. Paula is frozen to the spot, tiny specks of red on her blouse and her cheek. We hear footsteps in the background.

PUNTER 2/HUGH

No please no, c'mon please!!

But these pleas are ignored and instead we hear another loud bang come from the gun. Still fixed on Paula we can see her open mouthed but no sound coming. The camera turns around to face the scene of the shooting. On the floor a man lies tumbled out of his chair blood seeping quickly from his head. The gunman stands over his prey for a moment then steps away. His face covered with a balaclava he retreats slightly before issuing a warning.

GUNMAN

Now I know who all you are and you  
might know who I am but  
remember(holds pistol aloft) I  
always have more bullets..

He turns to face Paula and as he moves closer into the bar lifts his balaclava up so she can see his face. It is unmistakably Alan Shepard.

GUNMAN

...and I make no exceptions for  
pretty girls, not even you love.

The gunman pulls his hat back down and leaves quickly. We  
leave Paula in a state of shock..

CUT TO;

INT.BATHROOM OF APT, SAME

...and as we return to the bathroom we see that flash back  
has not helped. Her face looks scared as hell.

CUT TO;

INT. MANORWELL APT 21, DAY

We see that as Gilsenan looks around at the artwork on the  
wall someone is coming in. A few moments later a man closes  
the front door behind him. This is Carl Reddin. He is a tall  
man maybe a few years younger than Eddie with a unhelpful  
demeanor. His mood is not helped when he sees Gilsenan  
waiting in the sitting room.

REDDIN

Can I help ye with somethin?

Eddie realises he still has the egg timer in his hand and  
puts it back on the table. It has been turned back over.

CUT TO;

INT. KITCHEN IN MANORWELL, SAME

We see the egg is beginning to come to the boil.

CUT TO:

INT. MANORWELL APT 21, DAY

EDDIE

I'm just waiting on Paula, she's in

the bathroom there.

REDDIN

And what d'you want with her. She  
told yis everythin.

EDDIE

Well that's what I want to make  
sure of, you see there's-

REDDIN

(interupts)No I don't see, I don't  
have to see, the case is over,  
since this morning. Move on.

EDDIE

Yeah well that's easy for you to  
say but I still-

REDDIN

(interrupting again)You still  
nothin' man, you still nothin'! You  
see you lads, you're not normal  
people. She is. You can't protect  
her from those fuckers and yet ye  
want to her to stand up! Why should  
she!

EDDIE

Look its not that easy-

REDDIN

Well tell me how it works then, are  
ye tellin me, that she wasn't  
intimidated by those fuckers for  
weeks after that, are ye callin me  
a liar in me own house!

CUT TO;

INT. KITCHEN IN MANORWELL, SAME

The saucepan is beginning to boil over..

CUT TO;

INT. MANORWELL APT 21, DAY

We follow behind Paula as she walks down the hallway and back into the sitting room. She sees the other two arguing.

PAULA

Reddin for Christ sake shut up!

Reddin and Eddie look at her. Reddin is pissed off and exits past her.

PAULA

Reddin will ye wait?

But Reddin is gone out the door. Paula looks over at Eddie and then heads into the kitchen. Eddie watches her. A second later we can hear her in the kitchen

PAULA

(Off camera)

Ah shit!

CUT TO;

INT. KITCHEN IN MANORWELL, SAME

We see Paula using a tea towel to grab the saucepan handle and put it in the sink. She looks frustrated. We see Eddie looking in on her. He doesn't speak.

PAULA

Look I'm sorry okay.

Paula cant bear to look at him any longer.

PAULA

Reddin is..look I know I'm a  
coward, the world's full of them.  
Him and me we're just regular  
people, we can't involved in this.

I can't help you, I'm sorry.

Eddie nods and walks away, unhappy with the result but unable to change it.

CUT TO;

EXT.MOTORWAY, DAY

We see that the sun is setting and the huge lamps are been lit high above the motorway. Day is turning into night.

CUT TO;

EXT. COOLMINE TRAIN CROSSING, DAY

Gilsenan is waiting at the crossing for the commuter train to pass. His phone rings as he's waiting.

EDDIE

Yeah?...Ah howya, shit I forgot  
are ye there now? Grand sure I'll  
be there soon then.

CUT TO;

INT.SHEPARD'S APT, NIGHT

We are in Shepard's apartment again, this time in his bedroom. He is still buzzing from the day he's having and is eager to keep the momentum up. To this end he affords himself a healthy line of well cut cocaine. He inhales it though a hundred euro note and after a quick wipe is back on his way.

CUT TO;

EXT.SHEPARD'S APT, NIGHT

Shepard closes the door behind and jumps into an awaiting cab.

CUT TO;

INT. STRAWBERRY HALL PUB, NIGHT

We are in a small dimly lit pub. The pub is sparse with just a few patrons. Despite this a young man is preparing to play some live music on his guitar. He fixes his microphone carefully, ensuring that it works okay.

SINGER

Testing, testing...1, 2

As he does this we see a familiar face enter the bar. Eddie Gilsenan arrives and has a quick look around. Soon he finds who he's looking for. A man sits at a table with a gin and tonic in front of him. The pair acknowledge each other before Eddie calls the barman

EDDIE

A coffee please, Dermot.

BARMAN

One coffee, no problem.

Eddie takes a seat beside the man with the G & T. The man is dressed like a golf pro, complete with Lyle & Scott sweater. He is reading a paper and barely puts it aside when Eddie sits down beside him. The man who bears a striking resemblance to Eddie is called Bart.

BART

You're late...and you look like  
shit.

EDDIE

Hello to you as well. I'm not that  
late am I.

BART

Well you still look like shit,  
what've you been eating?

Eddie has one of those 'I've heard this all before' looks on his face

EDDIE

Eating? Ah just the usual stuff-

BART

Gillian has me and the kids on this  
new diet, no white breads, it's  
giving me loads of energy

EDDIE

Yeah? Great-

BART

You should get yourself a woman  
before you completely go to shite.  
Get someone to mind ye.

EDDIE

And where would you be then? Nobody  
to make you feel better about  
yourself. (Barman comes over with  
coffee) Thanks. (To Bart) I do okay.

BART

Married to the job then? I've seen  
that.

Eddie decides to change the subject.

EDDIE

How's the golf comin' on?

BART

Good yeah, playin' off nine now,  
but I'm not getting out too often.  
The new office is opening in  
Rotterdam soon.

EDDIE

Yeah? Very good.

BART

Yeah he actually wanted to talk to

you about that.

Bart goes down to the chair beside him and grabs an Waterstone's shopping bag. He passes it over to Eddie.

BART

I had a hard time gettin' that,  
your one in the shop had to order  
it in for me.

Eddie opens the bag and sees that it's a Dutch phrase book.

EDDIE

(reading front cover)Nederlandse  
gemaakt eenvoudig.

BART

We think it could be good for you.  
This thing you're doin now it's all  
very admirable but...ah just look  
at yourself man!

EDDIE

Christ Bart! I'm not dyin'. Relax  
will ye.

BART

You are dying, you just can't see  
it.(Sips his drink)Look we'll talk  
about it again but you can't tell  
me you're happy because I know  
you're lying.

EDDIE

Ah here thanks and all bro, but  
this shit....look why don't ya just  
make a donation to Concern or  
somethin', help ye sleep at night.

Bart gets up to leave.

BART

You still refuse help. It won't be

on offer forever ye know.

EDDIE

Tell the family I said hello  
wontcha?

Bart shakes his head and walks out. Eddie finishes his drink  
just as the singer finishes his first song to stifled  
applause..

CUT TO;

INT. STAGE, STRAWBERRY HALL PUB, SAME

SINGER

Thanks, thank you, cheers. Here's  
another oldie for yis.

The singer breaks into a familiar riff of Fleetwood Mac's  
'The Chain'.

CUT TO;

INT. STRAWBERRY HALL PUB, SAME

Meanwhile Eddie drowns the dregs of his coffee and calls the  
barman over.

EDDIE

Can I get another coffee off ya  
Dermot?..No actually give us a  
Jameson....no a coffee, no..ah fuck  
it just give us a whiskey, a  
double.

Eddie stays at the bar awaiting his drink. Up on stage the  
Singer is giving a spirited version of the rock classic.

BARMAN

Double Jamie there Eddie, seven  
fifty please.

EDDIE

Thanks.

Eddie takes a grateful sip before he is distracted by his phone ringing. Eddie inspects the screen before answering.

EDDIE

Hello? How's it goin' Will?  
Grand...really? What now? Where are  
you? Sorry I can't hear ya, say it  
again, are ye sure? Okay wait  
there, I'll be there in fifteen  
minutes.

Eddie gulps the last of his Jameson and makes for the door leaving the Dutch phrase book on the counter. The Singer meanwhile is coming to the end of his song...

CUT TO;

EXT. STRAWBERRY HALL, NIGHT

.... and as Eddie prepares to set off we hear the famous bass line of the Fleetwood Mac tune come in over the scene, this time courtesy of the real deal. The old Toyota is fired up and Eddie sets off.

CUT TO;

EXT. N4 MOTORWAY, NIGHT

We see Eddie's car moving along in the clear night sky.

CUT TO;

INT.KARAOKE ROOMS, NIGHT

We are with Shepard and a few of his chums in a Karaoke Bar. There is a girl and boy murdering a Bonnie Tyler classic as Shepard stretches back on the sofa. We then see Alexander come into shot as Shepard sits back up on the couch to offer Alexander a top up on his drink.

SHEPARD

Here y'are man get that into ye!

ALEXANDER

Ah Alan I'm not use to drinking  
this much, I don't make a habit of  
it you know.

SHEPARD

Yeah you earnt it but man, the best  
defence money can buy!

ALEXANDER

Well thanks but it wasn't all my  
work Alan. You know speaking of  
habits..

Alexander indicates to Shepard that he missed a bit of  
'coke' when he wiped his nose. Shepard laughs.

SHEPARD

Ah shit yeah(wipes it away) You know  
man I pay for this(pointing to his  
nostrils) shit but the buzz, the  
absolute thrill of that today, I  
felt untouchable, fuckin' mad.

(Stands up and raises his arms)

SHEPARD

Fuckin' come on!

Alexander smiles as Shepard leaves the room and heads out  
into the hallway.

CUT TO;

EXT. WICKLOW ST. NIGHT

We see Eddie climbing into the passenger seat of an Audi.  
The driver is Will, the garda who is the changing room at  
the Gym.

EDDIE

How are we lookin' Will?

WILL

He's been in about half an hour. A few friends and the lawyer are with him.

EDDIE

The lawyer's there? Interesting.

WILL

He's probably in doin' backing vocals.

Eddie smiles but is concentrating on checking his weapon.

WILL

Eddie, what are ye up te?

EDDIE

Have you got your radio on there?

WILL

Yeah but-

EDDIE

Look, if this goes tits up I'll call ye, just head off, tell no one you saw me tonight.

WILL

For fuck's sake-

EDDIE

(Impatient)Just do it okay?!

Eddie climbs out of the Audi and heads towards the Karaoke bar. Will looks on, very worried.

CUT TO;

INT. KARAOKE BAR TOILET, NIGHT

Shepard continues to act like a human hoover in the cubicle of a toilet. After a long intake he clears his head and performs a nice little Jake La Motta routine on the cubicle wall.

CUT TO;

INT. KARAOKE BAR, SAME

Alexander is getting into the spirit of the evening by performing a pretty good version of Common People by Pulp. In fact he's so into the routine he fails to notice Eddie walking past the glass door outside

CUT TO;

INT. KARAOKE BAR TOILET, NIGHT

Shepard fixes himself in the mirror, dabbing himself with water and humming away happily to himself. He walks out..

CUT TO;

INT. KARAOKE BAR HALLWAY, SAME

...into the hallway but as he does so he feels something in his back. We see Eddie behind him, his hand concealed by his coat pocket but its pretty obvious what exactly is in the pocket.

EDDIE

I wouldn't mind a chat Alan if you  
don't mind.

SHEPARD

(Staying cool) Ah no bother Gillo,  
I always have time for my friendly  
neighbourhood policeman

EDDIE

Good man!

CUT TO;

EXT. KARAOKE BAR SMOKING AREA, SAME

We see the two men in the smoking bar. Eddie keeps his right hand in his pocket as Shepard smokes a cigarette.

SHEPARD

You know I think you've actually aged since this started Eddie!

EDDIE

Yeah, maybe you're right. But why dontcha try tellin' me somethin' I don't know.

SHEPARD

Ah no chap, you know all the facts now, its on record, thats all you're gettin' man.

EDDIE

Come on Alan, I can't even sleep at night, I'm fuckin...haunted. I need to get on with me life,please..

Eddie nods to his pocket hoping that Shepard might be encouraged. Alan Shepard is laughing a little nervously.

SHEPARD

Get up outta that! You're mad, not cut for this work at all. I like ye man, I really do, why dontcha get a nice job like a shopkeeper or somethin'

EDDIE

Fuckin' come on Alan. I'll buy you a drink no hard feelings.

SHEPARD

Yeah and you'll probably throw

somehin into it, ye cunt! Look man  
you lads have to learn to know your  
place, life will go on regardless.

If I didnt do what I do someone  
else would probably with a lot less  
flourish I might add. So yeah Hugh

Dennis, yeah( shrugs his  
shoulders)these things happen, it  
gets outta control, one day you're  
having a laugh in the pub, next day  
you find out your mate raped your  
sister, the day after you shoot  
that mate in the head. Not because  
you love your sister but just  
because if you don't act people'll  
think you're a soft touch. But you  
know all that. You just couldn't  
prove it. And life moves on. Unless  
of course you're gonna shoot me.

Eddie takes in all the information given and nods gently. He  
takes out his hand from his pocket and instead of there  
being a gun in it there's actually a mobile phone. He's just  
recorded the whole chat with Shepard.

EDDIE

No I'm not gonna shoot ye Alan. I'm  
just gonna make sure I sleep  
tonight.

CUT TO;

EXT. WICKLOW ST. SAME

We see Will in his car listening to the discussion between  
Eddie and Shepard.

CUT TO;

EXT. KARAOKE BAR SMOKING AREA, SAME

Eddie points up to the corner of the Smoking bar at a CCTV  
camera. He then turns back to Shepard and shrugs rather

cockily.

CUT TO;

INT. KARAOKE BAR, SAME

The party is oblivious to events in the smoking area and carries on regardless. The girl sings joyously as the screen goes to black.

the end