

TIME

Episode One

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SALMON SCRIPT

November 26th 2020

A prison officer is driving the sweatbox (the prison van). He's got the radio on full blast.

We find Mark Cobden (fifties) in his cubicle. He's just sitting there, still, lost in thought...

Meanwhile, **SIMULTANEOUS TO THE ABOVE**, Johnno, Stevie and Baz (all in their twenties), in their own individual cubicles, are shouting to each other...

JOHNNO

How d'you explain it, Baz? How d'you explain us getting six and you getting three? How d'you...

BAZ

I can't.

JOHNNO

...explain that? Shall I tell you?

BAZ

Yeah.

JOHNNO

What?

BAZ

Yeah, tell me. I think I know what you're gonna say but tell me.

STEVIE

You know alright.

JOHNNO

You did a deal, mate.

BAZ

I didn't.

JOHNNO

You did a deal behind our backs, mate, and that explains how they found the stash in Berry Street. You told them it was there. You...

BAZ

I didn't.

JOHNNO

...told them it was there in return for a reduced.

BAZ

I didn't.

STEVIE

You did, you prick.

JOHNNO

We're the only ones who knew it was there. I didn't tell them; Stevie didn't tell them; that leaves you, you prick...

Meanwhile, SIMULTANEOUS TO THE ABOVE, Pete Irvine (twenties) is banging his fist against his cubicle door.

PETE

Open this door. Open this door, will y'? Open this door. I need a slash, lad, so open this door. Open it, will y'? This is a rat-hole, lad, and I'm no rat so open this door. Open this door right now. Open it now or I'll rip it off its hinges. I'm telling you, lad, I'm gonna rip it off its hinges if you don't open it right now...

Back to Mark Cobden - silent, still...

We find a gully in the floor of the sweatbox. It's for urine.

Johnno suddenly switches to abusing Pete

JOHNNO

Will you stop banging on that door! Hey, you, whoever you are, stop banging on that door, will y', 'cause you're doing my head in. Right? You're doing my head in, mate.

PETE

Who d'you think you're talking to, you knob? I'll bang you next, you prick. Never mind the door, I'll be banging you next, you knobhead.

- 2 EXT ROAD NIGHT 1 CONT. 2  
The sweatbox speeding along.
- 3 INT MOVING SWEATBOX NIGHT 1 CONT. 3  
Back to the cacophony.

STEVIE

And don't think going on the beasties' wing will stop us, lad. You go on the beasties' wing and we'll get some nonce to do you in and he'll do it like a shot 'cause even a nonce hates a grass. That's how low you are, Baz. You're lower than a nonce. Lower than a nonce, mate.

BAZ

I'm not going anywhere near the beasties' wing. Nowhere near it, you knob, 'cause I'm no nonce. I've done nothing wrong. Right? Nothing wrong. I'm no grass, mate. I've never grassed on anyone in my entire life, mate. Not once in my entire life have I grassed on anyone. Not once.

Simultaneous to Mark Cobden sitting in silence. He brings his head forward so that his forehead presses against the wall in front of him.

4 EXT CRAIGMORE PRISON NIGHT 1 CONT. 4

The main gates to Craigmore Prison open and the sweatbox goes through them.

5 EXT CRAIGMORE PRISON NIGHT 1 CONT. 5

The sweatbox enters the prison grounds and the huge gates shut behind it.

6 INT SWEATBOX NIGHT 1 CONT. 6

The door to Mark's cubicle opens. A prison officer, Patterson, almost silhouetted, is looming there.

P.O. PATTERSON

Welcome to Craigmore.

Officer Patterson moves along to the next cubicle.

Mark sees that a door in the side of the van is open. Wind is blowing through it and there are steps leading down into the prison grounds. Mark heads for these steps.

Caption on screen - Mark Cobden - **Day 1**

7 EXT CRAIGMORE PRISON NIGHT 1 CONT. 7

Mark leaves the vehicle and stands in the prison grounds.  
Mark's p.o.v.: barbed wire everywhere.

7A INT CRAIGMORE, HOLDING AREA NIGHT 1 20.25 7A

Mark and other prisoners sitting, waiting.

P.O. Patterson enters - with Baz.

Johnno and Stevie stare at Baz. Baz takes a seat and no sooner does he do this than Johnno and Stevie lunge at him.

Prison officers pile in and separate the young men.

8 INT CRAIGMORE PRISON, RECEPTION NIGHT 1 CONT. 8

P.O. Patterson marches Baz through reception. He has a tissue to his nose to stop the flow of blood. He is put into a VP room (a vulnerable prisoners room). He realises where he is.

BAZ

Is this the VP room?

P.O. PATTERSON

It's only to keep you away from those two head-the-balls, okay...

BAZ

I'm not staying here. I'm not staying in a VP room. I'm no nonce. I'm gonna take my chance with them 'cause I'm not having the entire nick thinking I'm a nonce...

P. O. PATTERSON

It's only a temporary measure. It's only for half an hour. Right? For half an hour. I know you're not a nonce. Okay. Half an hour.

BAZ

(reconciled a bit)

I'm not going on the VP wing. You'll put me on a normal wing in half an hour. Yeah?

P. O. PATTERSON

Yeah.

And Patterson slams the door on him and locks it.

9 INT CRAIGMORE PRISON, RECEPTION NIGHT 1 20.40 9

The other men are in a sort of holding room. The officer manning the main desk (Banks) calls out Mark's name and Mark goes to him.

P. O. BANKS

You're Mark Cobden?

MARK

Yes.

P. O. BANKS

Date of birth?

MARK

Seventeenth of April, 1964.

P. O. BANKS

What religion are you, Mark?

MARK

Haven't really got one. Don't go to church or anything.

P. O. BANKS

I'll put you down as Anglican then, yeah?

MARK

More "lapsed catholic".

P. O. BANKS

Right. Have you been in prison before?

MARK

No.

P. O. BANKS

A first time for everything, isn't there?

MARK

Yes.

P. O. BANKS

Are you suicidal?

MARK

What?

P. O. BANKS

Are you feeling suicidal? Are you contemplating killing yourself?

Mark has to think about this for some time.

MARK

No.

P. O. BANKS

Could you look into the camera please?

10

INT CRAIGMORE PRISON, MEDICAL ROOM NIGHT 1 20.45

10

A female officer with a checklist.

P.O. JARDINE

Are you currently on medication?

MARK

No.

P.O. JARDINE

Have you ever contracted a sexually transmitted disease?

MARK

No.

P.O. JARDINE

Have you ever suffered depression?

MARK

When I was a bit younger I might've been...

He tails off.

P.O. JARDINE

Is that a yes or a no?

MARK

No.

P.O. JARDINE

Have you ever suffered from any other mental illness?

MARK

No.

P.O. JARDINE

Do you have any specific dietary requirements?

11 INT CRAIGMORE PRISON, STRIP SEARCH ROOM NIGHT 1 20.50 11

Mark is wearing only a top and underpants.

P. O. BANKS

Top off please.

(Mark does so)

Arms up please.

(Mark does so)

Top back on.

(He does so)

Underpants down please.

(He does so)

Squat please.

MARK

What?

P. O. BANKS

Squat.

Mark does so.

P. O. BANKS  
Underpants back up please.

Mark does so. The officer passes him a specimen jar.

P. O. BANKS  
Pee into here please.

11A INT SECOND HOLDING ROOM NIGHT 1 21.00 11A

Mark is sitting, waiting.

Pete, who we met on the sweatbox, is talking to another prisoner.

PETE  
Its two years. Only two years. Our  
Jean could do two years. Don't let  
them bang you up without a telly.  
You'll be in a first night cell  
and loads of them don't have  
tellies so just refuse, right;  
refuse to go in 'cause you'll need  
a telly, mate. You'll need a  
telly...

While Pete speaks, P.O. Galbraith enters.

PRISON OFFICER GALBRAITH  
Jawad, Irvine, Cobden?

Sarfraz, Pete, and Mark look to Galbraith.

PRISON OFFICER GALBRAITH  
Follow me.

They stand and exit the holding room. Galbraith locks the door behind them.

12 INT CRAIGMORE PRISON, A-WING LANDING NIGHT 1 CONT. 12

An officer (Galbraith, forties) is leading Mark Cobden, and two other prisoners (Sarfraz Jawad and Pete Irvine) along the First Night landing. They're each carrying bags with their few precious possessions in. They get to a couple of wall mounted phones.

PRISON OFFICER GALBRAITH  
You can make a two minute phone  
call from here.

Mark's heart lifts. He picks up the receiver - and realises!



MARK

Shit! I haven't got the number.  
It's in my phone.

Pete is making a call on the other phone.

PRISON OFFICER GALBRAITH

Who were you gonna phone?

MARK

Parents.

PRISON OFFICER GALBRAITH

You get paper, stamp and envelope  
tomorrow. You can write to them.  
Unless there's another number you  
know.

MARK

The wife's. But she's...

He doesn't finish.

PRISON OFFICER GALBRAITH

Up to you.

He hesitates. He goes for it. He dials her number.

ALICIA COBDEN (V.O.)

Hello?

Her voice really gets to him.

ALICIA COBDEN (V.O.)

Hello?

MARK

It's me.

(a silence)

I got four years.

(another silence)

I need Mum and Dad's number.

ALICIA COBDEN (V.O.)

I'll get it.

MARK

(to prison officer)

Have you got a pen?

The prison officer gives him a pen.

ALICIA COBDEN (V.O.)

It's 0151 496 0293

He writes it on his hand.

MARK  
(to prison officer)  
Can I make another call?

PRISON OFFICER GALBRAITH  
Sorry.

MARK  
(to Alicia)  
Could you phone them for me?

ALICIA COBDEN (V.O.)  
Can't you do it?

MARK  
No. I'm only allowed one call and  
this is it.

ALICIA COBDEN (V.O.)  
What shall I tell them?

MARK  
Tell them I'm in Craigmore. They  
know I got four years. They were  
in court for that. But they don't  
know I'm in Craigmore.

ALICIA COBDEN (V.O.)  
Right.

A silence. He debates with himself, goes for it.

MARK  
How's Tom?

ALICIA COBDEN (V.O.)  
Don't go there.

The line goes dead. That devastates him. He hands the  
phone to Sarfraz Jawad.

13 INT CRAIGMORE PRISON, A-WING LANDING NIGHT 1 CONT. 13

The prison officer leading the three prisoners along the  
landing. They get to a cell.

PRISON OFFICER GALBRAITH  
This is a first night cell. So  
called because you spend your  
first night in it. Tomorrow will  
be induction and after induction  
you'll be taken to another wing.  
So this is for one night only.  
(to Mark)  
In you go.

Mark enters the cell.

14 INT FIRST NIGHT CELL NIGHT 1 CONT. 14

Mark looks around the cell. Lots of graffiti...

PRISON OFFICER GALBRAITH  
This is the emergency call button.  
So called because you use it only  
in an emergency. Right?

MARK  
Right.

PRISON OFFICER GALBRAITH  
I knew Bob Warren.

MARK  
Right.

PRISON OFFICER GALBRAITH  
He was a good man.

MARK  
I know.

The officer slams the cell door shut.

15 INT FIRST NIGHT CELL NIGHT 1 22.10 15

Mark lying on his bunk, listening to people shouting to each other in their cells.

STEVIE (V.O.)  
Came in with Johnno. I got six as well. What about you?

PETE (V.O.)  
Four years. Cat one, receiving.  
(louder)  
That just leaves you.

Mark doesn't realise he's being spoken to.

PETE (V.O.)  
'Ey. Mark isn't it?

MARK  
Yeah?

PETE (V.O.)  
Man in his fifties, yeah?

MARK  
Yeah.

PETE (V.O.)  
What are you in for?

Mark can't answer that.

PETE (V.O.)  
Are you a nonce?

Mark realises he HAS to answer.

MARK  
I killed a man.

16 OMITTED 16

17 INT ERIC MCNALLY'S HOUSE DAWN 2 07.25 17

A wardrobe door is yanked open.

Eric McNally (forties) has done this.

ERIC MCNALLY  
No shirt!

His wife Sonia is still in bed.

SONIA MCNALLY  
They're in the bag.

ERIC MCNALLY  
You've not ironed them?

SONIA MCNALLY  
I've told you: I'm no longer  
ironing shirts.

ERIC MCNALLY  
You said you'd iron my prison  
shirts.

SONIA MCNALLY  
I didn't.

ERIC MCNALLY  
For God's sake, woman!

SONIA MCNALLY  
David might have a white one. You  
could wear a jumper over it.

He storms out the room.

18 INT DAVID MCNALLY'S ROOM DAWN 2 CONT. 18

Eric in. He yanks open the wardrobe, finds a white shirt.

ERIC MCNALLY  
(calling out)  
Twenty two years married and  
you're suddenly a feminist!

He looks around the room as he pulls on the shirt. It's empty. No one has slept in it for years. It gets to him.

19 EXT ERIC MCNALLY'S HOUSE DAY 2 07.35 19

Eric McNally clambers into his car, belts up, drives off.

20 EXT CRAIGMORE PRISON DAY 2 08.10 20

Eric McNally enters the prison car park, parks, gets out.

21 INT CRAIGMORE PRISON, RECEPTION DAY 2 08.12 21

Eric McNally in. He puts his phone into his locker and, taking off his coat and placing it on a conveyor belt, he joins the queue for security.

The door ahead of him slides open. He and others go through.

That door closes. They now have to wait for the door ahead of them to open. It does so. They all go through.

22 INT CRAIGMORE PRISON, A-WING LANDING DAY 2 14.15 22

Eric McNally walking.

We realise there are about a dozen prisoners following in his wake.

He gets to a cell, opens it.

It's Mark Cobden's.

ERIC MCNALLY  
Mark Cobden?

MARK  
Yes.

ERIC MCNALLY  
It's "Yes, Boss." "Yes, Mister McNally" or "Yes, Boss." Okay?

MARK  
Yes, Boss.

ERIC MCNALLY  
Induction. Come with me. Bring  
your stuff.

Mark follows Eric McNally out and joins the prisoners milling outside on the landing, all clutching bags. Sarfraz Jawad is here. Johnno and Stevie too - with Baz keeping a wary eye on them. They all follow Eric McNally.

ERIC MCNALLY  
(to Mark)  
I'm your personal officer. Any  
problems, you come to me. If I  
can't sort it, I'll find someone  
who can. Right?

MARK  
Right, Boss

SARFRAZ JAWAD  
(walking)  
Is Gabber still here, Boss?

ERIC MCNALLY  
Gabber?

SARFRAZ JAWAD  
Fat bastard with a shaved head.

ERIC MCNALLY  
That's half the prison. What's his  
proper name?

SARFRAZ JAWAD  
Just know him as Gabber, Boss. I  
owe him money from the last time I  
was in.

They reach a gate. Eric McNally unlocks it. They all go through.

ERIC MCNALLY  
(relocking it)  
And you're worried about that,  
yeah?

SARFRAZ JAWAD  
Yeah, Boss.

ERIC MCNALLY  
Find out his proper name and I'll  
check for you, okay?

SARFRAZ JAWAD  
Yes, Boss.

ERIC MCNALLY

(to all)

In here.

They enter a room. There are chairs and desks with sheets of paper on them.

ERIC MCNALLY

Okay, take a seat please.

JOHNNO

(to Sarfraz Jawad)

Don't sit by him, mate.

(meaning Baz)

He's a grass.

BAZ

I'm no grass.

JOHNNO

He's a grass.

Baz, Johnno and Stevie continue to argue (see appendix)

ERIC MCNALLY

Quiet please.

No effect whatsoever.

ERIC MCNALLY

Shut it please.

But STILL they argue.

ERIC MCNALLY

If you don't shut it, I'll nick you. If I nick you, it's seg and what a start that'll be! Now shut up!

Eric's threat shuts them up.

ERIC MCNALLY

You're unlucky to come in over the weekend 'cause it means you'll spend the first couple of days banged up. You might get association later on this afternoon but that depends on staffing levels at the time. In front of you you'll see sheets of paper. On the first sheet of paper, where it says "name" and "prison number" I want you to write your name and prison number. Anyone in for the first time?

Mark and another man are the only ones to put their hands up.

ERIC MCNALLY  
(to them both)  
Welcome.  
(to all)  
Name and prison number, right? All done? Okay, now write down the names and phone numbers of the people you want to call during your time here. We will then phone them and see if they wish to be contacted by you and if they do they become your designated numbers. Right?

No response.

ERIC MCNALLY  
Right?

SEVERAL PRISONERS  
Right, Boss.

ERIC MCNALLY  
If you include the number of a lawyer or an MP, you must clearly mark it. That's because calls to family and friends are monitored whereas calls to lawyers and MP's are not. You will be given a pin number to use the telephone. This must be....

23 INT CRAIGMORE PRISON, B-WING LANDING DAY 2 14.50 23

Eric McNally walking Mark along a landing. They reach a cell. Eric unlocks it.

ERIC MCNALLY  
Your new abode.

24 INT MARK'S CELL DAY 2 CONT. 24

Eric walks in first. There's a prisoner in this cell: Bernard (late twenties/early thirties).

ERIC MCNALLY  
You've got company, Bernard.

MARK  
Alright.

BERNARD  
Alright.



Eric McNally leaves, slamming the door shut on them.

MARK  
(offering his hand)  
Mark.

BERNARD  
Bernard.

They shake. Mark looks around the cell. There's a piece of card covering a broken window pane. He looks to the bunks.

MARK  
Top or bottom?

BERNARD  
I'm bottom.

MARK  
Right.

Mark puts his bag on the top.

BERNARD  
What are you doing?

MARK  
(gestures)  
Just.

BERNARD  
No, WHAT are you doing? How long?

MARK  
Four years.

BERNARD  
What for?

MARK  
Dangerous driving.

BERNARD  
Four years for dangerous driving?

MARK  
Yeah.

BERNARD  
You killed someone then?

MARK  
(changing the  
subject)  
How long are you doing?

BERNARD

Ten.

MARK

What for?

BERNARD

Manslaughter.

MARK

Who did you kill?

BERNARD

My father. Your hands are soft.

MARK

I'm a teacher. WAS a teacher.

BERNARD

Where at?

MARK

Bellbridge Comp.

BERNARD

Did they put you in here to spy on me?

Alarm bells are ringing now for Mark.

MARK

Why would I spy on you?

BERNARD

The case, that's why.

MARK

What case?

BERNARD

My case. My case against this prison. No more. Right? Schtum from now on. Schtum.

25 INT MARK'S CELL DAY 2 15.30

25

Mark has unpacked his few belongings and has put up a few photographs. Bernard is even more wired, paranoid...

BERNARD

(of a photograph)  
Who's that?

MARK

Tom. My son.

BERNARD

None of his mother.

MARK

No.

BERNARD

So you're separated, yeah?

MARK

Yeah.

BERNARD

Nosy, aren't I?

MARK

Yeah.

BERNARD

You know how many staff there are in this nick? I don't mean just officers; I mean everyone: ancillary staff, admin, all that. How many?

MARK

Don't know.

BERNARD

Not far short of a thousand. How many prisoners?

MARK

Don't know.

BERNARD

Not far short of a thousand. That's one for one. One member of staff per prisoner. You know how much that costs per prisoner?

Mark is getting worried about this guy.

MARK

No.

BERNARD

Thirty grand. Thirty big ones. That's six British winters on an Aussie Beach. And it's money down the drain. You come in here bad; you go out worse. Money down the drain, mate, and everybody knows it but everybody keeps schtum because it's money going into their pockets, isn't it?

A thousand pockets here, a thousand in Wandsworth, a thousand in Walton. So what if the place is a shit-hole, so what if it does no good what-so-fucking-ever, it's money going into people's pockets and that's what counts. That's my case, mate. I'm gonna blow all that up. I'm gonna light the blue touch-paper and stand back and see it all go up and they know that. Those bastards out there know that.

MARK

Right.

26 INT MARK'S CELL NIGHT 2 21.10

26

Bernard is sat on the edge of his bunk, shoulders hunched.

MARK

What is it?

(Bernard shakes his head)

You trying to get air into your lungs?

(He nods)

Are you asthmatic?

(He shakes his head)

You get panic attacks?

Bernard nods, stands, pulls the piece of card away from the broken window pane, sucks in the cold, fresh air, indicates the adhesive on the back.

BERNARD

Coffee whitener.

MARK

Right.

He puts his hands against the sill to expand his lungs.

MARK

D'you take anything for them?

Bernard shakes his head.

BERNARD

They'd like me to. Them out there. Clonazepam. They keep plying me with it. Trying to rot my brain, see, so's I drop the case.

The effort of talking has made things worse.

MARK

Push your diaphragm out.  
If you push it out, it makes more  
room in your lungs and you get  
more...

Bernard has heard it all before. He's returning to his  
bunk, shaking his head, his own remedy in mind...

He stops because Bernard has removed his top to reveal a  
badly scarred body - with even worse arms. He takes  
something from beneath his mattress, walks to the little  
desk/cupboard, sits on it and slices his arm with  
whatever he took from beneath the mattress. Blood flows.

Almost instantly he is calm again, his panic attack over.  
An ecstasy of calm. Mark, though, is stunned.

MARK

Shall I get someone?

Bernard shakes his head.

BERNARD

No.

MARK

I'm getting someone right now.

He presses the alarm. And again. And again.

26A INT PRISON OFFICERS' MESS NIGHT 2 CONT. 26A

We hear a television programme as we pan the room. It's  
empty.

There's a sort of electronic panel or switchboard here.  
On it three lights are flashing.

27 INT MARK'S CELL NIGHT 2 21.15 27

Mark continues to press the alarm.

MARK

(pressing the alarm)  
There's a man here losing blood.

(to Bernard)  
Why won't they come?

BERNARD

They're busy. A lot of this about.

MARK

Why d'you do it?

BERNARD

What's your favourite tippie?

Mark, panicking, pressing the alarm.

BERNARD

What's your favourite tippie?

MARK

Pint of bitter.

BERNARD

STRONG tippie. What do you drink when you need a hit?

MARK

Vodka.

BERNARD

I had you down as a malt whisky man. Why vodka?

He's not prepared to answer that.

BERNARD

No smell. Yeah?

Mark is still not prepared to answer. He continues pressing the alarm and shouting for help.

BERNARD

Alky?

Mark presses the alarm.

BERNARD

Definitely a secret drinker. Imagine your first one of the day. Six o'clock at night. Triple vodka and tonic. Imagine the hit from that. That's what I get from this.

The spyhole slams open.

ERIC MCNALLY

What's going on?

Mark moves away from the spyhole to reveal Bernard.

ERIC MCNALLY

(to Mark)

It's not as bad as it looks.

MARK

He's lost pints.

ERIC MCNALLY

He hasn't. A little bit of blood goes a long, long way. What am I gonna do with you, Bernard?

BERNARD

Don't know, Boss.

ERIC MCNALLY

You promised me you wouldn't do this again.

BERNARD

Sorry, Boss.

ERIC MCNALLY

There are no beds in the hospital wing so if I take you out I take you to segregation. You understand that, Bernard?

BERNARD

Yes, Boss.

ERIC MCNALLY

So will you stop it?

BERNARD

No, Boss.

ERIC MCNALLY

Then I'm coming for you, Bernard.

BERNARD

I've got Aids.

ERIC MCNALLY

Don't say that, Bernard. You say that, I'm gonna have to come back mob-handed and we're gonna be kitted out...

BERNARD

I'll smear you with my Aids infected blood.

ERIC MCNALLY

and we'll twist you up. Don't threaten us, Bernard 'cause I'll...

BERNARD

I'll smear you with it, SOAK you with it...

ERIC MCNALLY

...have to act on it if you threaten us...

BERNARD

I'm gonna smear you with my Aids  
infected blood!

Eric McNally slams the spyhole shut.

28 INT MARK'S CELL NIGHT 2 21.35

28

Mark and Bernard listening to approaching footsteps.

MARK

They're coming.

The footsteps stop outside the door.

BERNARD

I'd get up there if I were you.

MARK

Right.

Mark climbs onto his top bunk.

The cell door bursts open. An officer, wearing protective clothing and carrying a shield, rushes in. There are two officers just behind him. The first officer pinions Bernard against the wall with his shield while the other two grab an arm each and twist.

Throughout they're screaming IT'S ALL YOUR OWN FAULT, THIS, that YOU'VE BROUGHT IT ON YOURSELF, and Bernard starts screaming YOU'RE HURTING ME, YOU'RE BREAKING MY ARMS, etc.

Prisoners all along the landing start banging on their cell doors and screaming that the officers should "LEAVE HIM ALONE, YOU BASTARDS, LEAVE THE LAD ALONE..."

Screaming, they get Bernard out the cell and onto the landing. The screams from the other cells get louder.

We go into a cell and find a prisoner screaming and pounding his cell door.

Another prisoner.

And another...

They're leading Bernard, arms twisted and outstretched, screaming in pain, to the stairs from the landing.

Back to Mark in the cell. The noise is overwhelming. An officer slams the cell door shut on him.



29 INT MARK'S CELL DAY 3 07.15 29

Mark on his bunk. The cell door opens. A prisoner-cleaner enters. He is Brendan.

BRENDAN  
Bernard again?

MARK  
Yeah.

BRENDAN  
My best customer.

Brendan sprinkles powder on the pool of blood.

Mark watches.

BRENDAN  
What's your name?

MARK  
Mark.

BRENDAN  
Brendan.

The blood becomes globules.

Mark watches.

BRENDAN  
What are you doing?

MARK  
Four years. You?

The globules become powder and Brendan brushes this powder into a dust-pan.

BRENDAN  
Life.  
(leaving)  
Sooner blood than shit.

30 INT MARK'S CELL DAY 3 12.40 30

Mark has made a paste of coffee whitener and water. He daubs it on a piece of cardboard and puts it over the broken window pane.

The cell door is being opened. P.O. Galbraith pops his head in.

PRISON OFFICER GALBRAITH  
Lunch.

Mark leaves the cell.

31 INT CRAIGMORE PRISON, B-WING LANDING DAY 3 CONT. 31

Mark joins the crowd as it makes its noisy way along the landing...

And down the steel staircase...

To the servery. A long queue of prisoners. Lots of banter about sentences, about prison officers, about football.

Mark gets his meal: clingfilm wrapped sandwiches and a bun. He makes his way back.

Mark walking back up the staircase and along the landing. There's a man here shouting to all and sundry...

STANLEY TIMMINS  
I'm Stanley Timmins. Right?  
Stanley Timmins. You wanna know  
who I am? I'm Stanley Timmins.  
Stanley Victor Timmins. Stanley  
Timmins.

He catches Mark looking at him.

STANLEY TIMMINS  
Who are you looking at?

MARK  
No one.

STANLEY TIMMINS  
You were looking at me.

MARK  
I wasn't.

STANLEY TIMMINS  
I saw you. I saw you looking at  
me.

MARK  
I glanced at you, mate, that's  
all.

STANLEY TIMMINS  
You glanced.

MARK  
Yeah. I heard you shouting and I  
glanced at you and I'm sorry if  
that's upset you, mate. I'm sorry.  
I'm sorry, right? I'm sorry.

STANLEY TIMMINS  
I'll "glance" you, mate. I'll  
"glance" you. I, Stanley Victor  
Timmins, I'll glance you. I'll  
"glance" you.

Mark reaches the sanctuary of his cell and goes into it.

32 INT MARK'S CELL DAY 3 CONT. 32

Mark sits, begins to eat his meal.

33 INT CRAIGMORE PRISON, B-WING LANDING DAY 3 14.20 33

Mark is using one of the wall mounted phones. Lots of  
prisoners waiting for their turn. He gets through.

MARK'S FATHER (V.O.)  
Hello.

MARK  
Hi, Dad.

MARK'S FATHER (V.O.)  
Hi, son.

MARK  
How are you?

MARK'S FATHER (V.O.)  
Fine.

MARK  
Mum?

MARK'S FATHER (V.O.)  
Fine. How are you?

MARK  
Fine.

33A EXT CRAIGMORE PRISON EXERCISE YARD DAY 3 14.45 33A

Mark in a crowd that's making its way around the yard.

Brendan joins him.

BRENDAN  
Bernard back yet?

MARK  
No, he's still...

They walk on a bit.

BRENDAN

North of the equator, we all walk anti-clockwise. South of the equator, clockwise. There's a prison in Uganda. Right on the equator. Fucking chaos.

And, despite everything, Mark laughs.

34 INT CRAIGMORE PRISON, B-WING LANDING DAY 3 16.10 34

It's Association. All the prisoners are out, talking, shouting, radios blasting. It's deafening.

Pete (whom we met in the sweatbox in the first scene) saunters up to Eric McNally.

PETE

Alright, Boss?

ERIC MCNALLY

Yeah. You?

PETE

Sound as a pound.

But Pete lingers.

ERIC MCNALLY

Something I can do for you?

PETE

Yeah, I see your lad's in Lowood Prison, Boss.

That's a real hammer blow to Eric McNally.

ERIC MCNALLY

My lad?

PETE

Your David.

ERIC MCNALLY

I haven't got a lad called David.

PETE

That's strange because you mention him on Facebook. Only there you say he's working away. But he's not, is he? He's in Lowood Prison.

ERIC MCNALLY

We're not close. Don't think you can use this because there's no real bond between us.

PETE

No?

ERIC MCNALLY

No.

PETE

Then how come you're down to visit  
him tomorrow?

That he should know that nearly takes Eric's breath away.

PETE

And bond or no bond, you'd want  
him to be comfortable, wouldn't  
you, Boss?

ERIC MCNALLY

Yeah.

PETE

Well we know loads of lads there.  
They'll make sure he's alright.

ERIC MCNALLY

Is that a threat?

PETE

No, Boss.

ERIC MCNALLY

So if I just ignore this  
conversation, what'll happen?

PETE

He won't be as comfortable as he  
could've been.

ERIC MCNALLY

Or as safe?

PETE

Maybe.

ERIC MCNALLY

Okay, you make him comfortable,  
you make him safe, what do I do in  
return?

PETE

We'll let you know about that.

ERIC MCNALLY

Give me a couple of days to think  
it over.

PETE

Course, Boss.

Pete walks away. Eric's mind is racing. A prisoner (Floyd Walker) approaches.

FLOYD WALKER

Put an app in two weeks ago for a change of wing, Boss, and heard nothing.

ERIC MCNALLY

Two weeks is nothing.

FLOYD WALKER

Not when you're surrounded by nutters, it's not.

But Eric McNally is walking away, trying to think straight.

FLOYD WALKER

Boss? Boss?

35 INT MARK'S CELL DAY 3 16.20

35

We find Mark, alone, reading.

Johnno and Stevie enter his cell.

JOHNNO

Got any sugar?

MARK

Don't know. Don't use it.

JOHNNO

Some here.

MARK

That's Bernard's.

JOHNNO

Bernard won't mind.

MARK

You know him?

JOHNNO

Yeah.

They walk out with the half full bag of sugar. Mark goes after them.

36 INT CRAIGMORE PRISON, B-WING LANDING/JOHNNO'S CELL DAY 36  
3 CONT.

MARK  
(pursuing them)  
Excuse me. Excuse me.

Johnno and Stevie stop.

JOHNNO  
Yeah?

MARK  
You'll have to ask him first.

JOHNNO  
Ask Bernard?

MARK  
Yeah.

JOHNNO  
Ask that mad bastard?

MARK  
Yeah.

JOHNNO  
Your card's marked, mate.

They walk away and this time Mark just watches them go.

They get to their cell where a plastic kettle is boiling.  
They start spooning sugar into the boiling water.

37 INT CRAIGMORE PRISON, B-WING LANDING/BAZ'S CELL DAY 3 37  
CONT.

Johnno and Stevie leave their cell, carrying the kettle.

They pass Mark. Again he watches them go.

Stevie and Johnno enter a cell.

In the cell Baz turns and sees them.

JOHNNO  
This is what we do to a grass.

Stevie tosses the sticky boiling water right into Baz's  
face and Baz starts screaming.

Outside, on the landing, everyone shuts up. Just the  
noise of the radios and Baz's terrifying screams.

At last the officers start running towards Baz's cell.

Stevie and Johnno are walking away from it. They pass Mark. Mark's reaction.

38 INT CRAIGMORE PRISON, RECEPTION DAY 3 18.05 38

Eric McNally comes through security, gets his phone and a couple of other items from his locker and, checking his calls, heads for the door.

39 EXT CRAIGMORE PRISON DAY 3 CONT. 39

Eric walking to his car. He's on his phone.

ERIC MCNALLY

Hiya.

SONIA MCNALLY

Hi.

ERIC MCNALLY

Where are you?

SONIA MCNALLY

Supermarket.

ERIC MCNALLY

Will you get some wine?

SONIA MCNALLY

Yeah. What's up?

ERIC MCNALLY

You're gonna have to cancel Maureen tonight.

SONIA MCNALLY

Why?

ERIC MCNALLY

We've got to talk.

SONIA MCNALLY

What about?

ERIC MCNALLY

David.

40 OMITTED 40

41 OMITTED 41



42 INT ERIC MCNALLY'S KITCHEN/DINER DAY 3 19.15 42

They're finishing a cup of tea.

SONIA MCNALLY

That prison's nearly two hundred miles away so how could they know?

ERIC MCNALLY

Staff.

SONIA MCNALLY

Staff?

ERIC MCNALLY

They knew we're visiting tomorrow. That means it's staff. Got to be.

SONIA MCNALLY

Are you sure it was a threat, it wasn't just small talk, someone sucking up to you or something?

ERIC MCNALLY

It was a threat. He's well looked after if I play ball. If I don't play ball he gets hurt.

He goes to the fridge for a bottle of white wine. He'll also get a couple of glasses.

SONIA MCNALLY

And what does playing ball entail?

He doesn't want to tell her. He pours one glass, goes to pour another.

SONIA MCNALLY

Don't want one. What does playing ball entail?

ERIC MCNALLY

I don't know.

SONIA MCNALLY

What'll we do?

ERIC MCNALLY

We'll talk to David tomorrow.

43 INT ERIC MCNALLY'S BEDROOM NIGHT 3 01.35 43

Eric lies awake. Sleep won't come.

44 INT MARK'S CELL NIGHT 3 CONT. 44

Mark, on his bunk, hears a woman screaming abuse. He looks, sees a woman in the corner of his cell, all snot and tears.

BEREAVED WOMAN

He was twice the man that you are.  
Ten times the man that you are.  
May you rot in prison and burn in  
hell, you drunken bastard.

He looks away. When he looks back she has disappeared.

45 EXT ERIC MCNALLY'S HOUSE DAY 4 06.40 45

Eric and Sonia McNally get into their car. It's just after dawn. Not a soul around. They drive off

46 EXT MOTORWAY DAY 4 07.30 46

Eric McNally driving, Sonia in the passenger seat.

ERIC MCNALLY

How much more has he got to do?

SONIA MCNALLY

Two years and eleven months. Then  
out on a tag.

Eric's reaction: that's a long time to keep anyone safe.  
But he says nothing.

SONIA MCNALLY

Can we use this to get him out  
early?

ERIC MCNALLY

No.

A motorway sign says Carlisle.

47 OMITTED 47

48 INT LOWOOD PRISON, SEARCH AREA DAY 4 14.30 48

Eric McNally is being searched.

PRISON OFFICER

Sorry about this but it's  
essential these days, I'm afraid.

ERIC MCNALLY

That right?

49 INT LOWOOD PRISON, VISITS ROOM DAY 4 15.35 49

Eric and Sonia enter the visits room. Lots of prisoners but only a few visitors as yet.

Eric and Sonia see their son (David, nineteen). They go to him. Sonia greets him, embraces him. Now Eric.

ERIC MCNALLY  
Mars Bars?

DAVID MCNALLY  
Please.

Eric goes to the little coffee bar (there's no queue) to order the chocolate.

SONIA MCNALLY  
You've lost weight.

DAVID MCNALLY  
Have I?

SONIA MCNALLY  
Yeah.

In the background people will continue to enter and embrace their loved ones.

DAVID MCNALLY  
I'm eating alright. Never enough, like, but we don't do much, just laze around all day. How is everyone?

SONIA MCNALLY  
Great.

DAVID MCNALLY  
You?

SONIA MCNALLY  
I'm great too. Missing you, son, but great.

DAVID MCNALLY  
Dad?

SONIA MCNALLY  
Dad's dad.

DAVID MCNALLY  
You still not doing his shirts?

SONIA MCNALLY  
No.

David finds that funny. Eric returns with the Mars Bars.

ERIC MCNALLY

Here y'are.

DAVID MCNALLY

Ta. That my shirt?

ERIC MCNALLY

Yeah. We've got a problem.

DAVID MCNALLY

Yeah?

ERIC MCNALLY

Have you told anyone what I do, son?

DAVID MCNALLY

No.

ERIC MCNALLY

You sure?

DAVID MCNALLY

Why would I tell anyone you're a screw? What good's that gonna do me in here?

ERIC MCNALLY

The lads in my nick know you're here.

DAVID MCNALLY

How?

ERIC MCNALLY

Don't know. They said you'd be well looked after. Only I might have to do them a favour in return.

DAVID MCNALLY

Oh, shit.

ERIC MCNALLY

Yeah.

DAVID MCNALLY

What are you gonna do?

ERIC MCNALLY

Keep you safe.

DAVID MCNALLY

How?

ERIC MCNALLY

V.P. Wing.

DAVID MCNALLY

No!!!!!!

ERIC MCNALLY

It's the only way.

DAVID MCNALLY

I'm not having the entire prison thinking I'm a nonce or a grass, Dad. No way.

ERIC MCNALLY

They're not all nonces and grasses...

DAVID MCNALLY

No way! It wouldn't work anyway. They'd get some nonce to slash me - you know that.

ERIC MCNALLY

We'll have to have you ghosted then.

SONIA MCNALLY

Ghosted?

ERIC MCNALLY

Moved. To another prison.

DAVID MCNALLY

I'm just getting used to this one.

ERIC MCNALLY

Well, that's the choice, son: you can't do three years on seg so it's V.P. Wing or ghosted.

DAVID MCNALLY

I'll take my chances as I am.

ERIC MCNALLY

You won't. I'm not letting you do that, son. It's VP or ghosted.

DAVID MCNALLY

Ghosted.

ERIC MCNALLY

Right. I'll talk to my governor. She'll speak to the boss here. We'll have you out in a few days.

SONIA MCNALLY  
D'you think he's lost weight?

ERIC MCNALLY  
No.

SONIA MCNALLY  
I do.

ERIC MCNALLY  
You remember him the way he was.  
At home. He lost most of that on  
remand. He's maintained his weight  
since then.

She's not so sure of that. They reach their car.

SONIA MCNALLY  
Horrible places, prisons.

51 INT CRAIGMORE PRISON, B-WING LANDING DAY 5 12.30 51

Mark in the queue for food, the noise deafening. It's his  
turn. He receives clingfilm-wrapped sandwiches and a  
clingfilm-wrapped cake.

He turns and finds himself looking at Johnno. Johnno  
takes Mark's food and walks away.

Mark heads back to his cell...

52 OMITTED 52

53 INT MARK'S CELL DAY 5 14.30 53

Mark combing his hair, getting ready for something.

The cell door opens. Officer Eric McNally pops his head  
in.

ERIC MCNALLY  
You got a visit

MARK  
Yes, Boss.

Mark follows Eric McNally.

54 INT CRAIGMORE PRISON, B-WING LANDING DAY 5 CONT. 54

Mark and other prisoners following Eric McNally.

ERIC MCNALLY  
Who's visiting you?

MARK  
My parents, Boss.

55 EXT CRAIGMORE PRISON DAY 5 CONT. 55

Mark's parents (June and John, both late seventies) standing, waiting in the cold. Lots of others waiting too. Many are young (or youngish) women, some of them with kids. Mark's parents look totally out of place.

An officer arrives and unlocks the gate and all the visitors pour through. They make their way towards an entrance to the prison.

56 OMITTED 56

57 OMITTED 57

58 INT CRAIGMORE PRISON, WAITING ROOM DAY 5 CONT. 58

The visitors enter the waiting room. There's a long counter manned by volunteers, lockers all around the wall, toys for the kids to play on.

Nearly all the visitors seem to know what to do in this room but Mark's parents are lost.

59 OMITTED 59

60 INT CRAIGMORE PRISON, WAITING ROOM DAY 5 15.05 60

A volunteer is helping Mark's parents.

VOLUNTEER  
You're not carrying more than a hundred pounds in cash?

JUNE COBDEN  
No.

VOLUNTEER  
No alcohol or tobacco?

JUNE COBDEN  
No.

VOLUNTEER  
No drugs?

JUNE COBDEN  
No.

JOHN COBDEN  
Well, I've got these for my  
heartburn.

VOLUNTEER  
They should be okay. Do you have  
mobiles?

JOHN COBDEN  
Yes.

JUNE COBDEN  
Yes.

VOLUNTEER  
(giving them a key)  
Locker number 128.

JUNE COBDEN  
Sorry?

VOLUNTEER  
You have to leave your phones in  
locker number 128.

This deflates them.

JUNE COBDEN  
We've got pictures of his son on  
them. We want to show him them.

VOLUNTEER  
That's impossible, I'm afraid.

JOHN COBDEN  
128?

VOLUNTEER  
Yes.

61 INT CRAIGMORE PRISON, HOLDING ROOM DAY 5 15.15 61

The men still sitting, waiting. P.O. Patterson gets a  
crackly message over his radio.

PRISON OFFICER PATTERSON  
Okay, McAdams first please.

Paul McAdams stands, takes a high viz bib from an  
officer, pulls it on...

PRISON OFFICER PATTERSON  
Thumb on here please

... presses his thumb down on a biometric pad...



PRISON OFFICER PATTERSON  
Table number one

... and walks through to the visits room.

PRISON OFFICER PATTERSON  
Smithson.

DANIEL  
Me, Boss.

He too puts the high viz bib on and presses his thumb...

PRISON OFFICER PATTERSON  
Table number two

... and walks to the visits room.

PRISON OFFICER PATTERSON  
Cobden.

Mark stands, repeats the process, gets table number three. We go with him.

62 INT CRAIGMORE PRISON, VISITS ROOM DAY 5 CONT. 62

It's deserted apart from McAdams, Daniel, two prison officers and a volunteer manning the snack bar.

Mark takes a seat at table number three and waits as another prisoner enters behind him.

63 INT CRAIGMORE PRISON, SEARCH AREA DAY 5 15.30 63

Emma McAdams (Paul McAdams's wife) is being searched in the female search area.

John Cobden is being searched in the male search area.

Now June Cobden is being searched in the female area.

Emma McAdams is sitting on a chair as a dog sniffs between her legs. Her two children look on.

John Cobden gets similar treatment.

June Cobden also gets the treatment and she wants the ground to open up and swallow her.

64 INT CRAIGMORE PRISON, VISITS ROOM DAY 5 15.40 64

Upbeat music as Emma McAdams and her kids enter and embrace Paul.

And Daniel Smithson embraces his mother.

And Mark embraces his parents.

And other prisoners embrace their loved ones. Smiles, tears, love...

65 INT CRAIGMORE PRISON, VISITS ROOM DAY 5 15.50 65

We go to Mark and his parents - mid-conversation.

MARK

Have you seen much of Tom?

JUNE COBDEN

She brought him round on Thursday. She's been good. Said she doesn't want what happened to come between us and our grandchild.

MARK

How was he?

JUNE COBDEN

Great.

JOHN COBDEN

We had photos but they're in our phones and they took them off us.

MARK

D'you think she'd bring him here?

JUNE COBDEN

Not just yet. She's still in too much pain for that.

We go elsewhere - to Stevie and two mates.

FRIEND OF STEVIE

How's it going?

STEVIE

Not sleeping.

FRIEND OF STEVIE

Why not? No one's gonna break IN, are they?

And the two friends find this funny. Not Stevie however.

We go elsewhere - to Paul McAdams and his wife and kids.

EMMA MCADAMS

It's how you see this place. Rock bottom, yeah, but it's somewhere to start again from. A clean slate.

PAUL MCADAMS

I don't deserve you.

EMMA MCADAMS

I know.

We fade to black and, now, pick up on Mark and his parents.

MARK

You've been watching me like a hawk, Mum.

JUNE COBDEN

Have I?

MARK

I'm fine, honestly.

She smiles bravely.

MARK

I'm FINE. It's noisy; it's boring and the food's rubbish but that's about all. I wish there was more to complain about. I really do.

JUNE COBDEN

You're here AS punishment, son. Not FOR it.

We go elsewhere - to Daniel and his mother.

DANIEL

I'm appealing against sentence, Mum, not conviction so he's got to stress that there was only one stab wound. The judge never took that on board. No discount or nothing.

We perhaps fade to black and, again, pick up on Mark and his parents.

JUNE COBDEN

You still see him?

Mark nods his head.

JUNE COBDEN

A lot?

He nods his head again.

MARK

And her. His wife. Screaming at me.

JUNE COBDEN  
WHEN d'you see them?

MARK  
Anytime. Early hours of the  
morning mainly.

A sudden shout.

PRISON OFFICER PATTERSON  
That's it, ladies and gents.  
That's it, I'm afraid.

Patterson will repeat his shouts as people hug each other  
goodbye...

MARK  
(standing)  
Will you get Tom to write?

JUNE COBDEN  
Yes.

They hug goodbyes. They leave him. Other people leaving  
too.

And now just the prisoners in their high viz bibs seated  
at empty tables. Several of them have their heads in  
their hands, hiding their tears.

66 INT GOVERNOR'S OFFICE DAY 5 16.10

66

The governor is Joanne Cameron.

GOVERNOR CAMERON  
You're sure it was a threat?

ERIC MCNALLY  
Positive.

GOVERNOR CAMERON  
Okay. We won't do anything till  
we've got your son somewhere safe.  
Any ideas?

ERIC MCNALLY  
Chapel Grove.

GOVERNOR CAMERON  
That's possible, yeah. Might take  
a couple of days though.

ERIC MCNALLY  
I told him I'd take a few days to  
think it over.

GOVERNOR CAMERON  
Good. We'll move David to Chapel  
Grove and then we'll sort that  
bastard out.

ERIC MCNALLY  
Thanks.

67 INT CRAIGMORE PRISON, B-WING LANDING DAY 6 17.00 67

There are several queues for several phones. Mark is at the front of one. His turn comes. He checks a phone number on a slip of paper as he moves forward but, as he does so, Johnno appears from nowhere and picks up the receiver. Mark is thrown.

MARK  
Excuse me.

But Johnno is punching in numbers.

On the next phone along there is a self-assured, confident guy (Jackson Jones). He watches this little scene with some interest.

JACKSON JONES  
(down phone)  
And Paulo. How's he doing?

MARK  
Excuse me.

Johnno ignores Mark.

MARK  
Excuse me. It's my turn, mate.

JOHNNO  
(down phone)  
Hi, it's me. How's it going?

MARK  
It's my turn, mate.

JOHNNO  
Piss off.

MARK  
What?

JOHNNO  
I said, "Piss off."  
(down phone)  
No, not you. Some pain-in-the-arse  
here.

MARK

You've taken my turn.

JOHNNO

(down phone)

Did you go to your Debbie's?

MARK

Can I have that phone please?

JACKSON JONES

(to Mark)

Take it off him.

JOHNNO

Nothing to do with you, Jackson.  
Right? Nothing to...

JACKSON JONES

(to Johnno)

'Ey!

JOHNNO

...do with you at all.

JACKSON JONES

(to Johnno)

Talk to me like that, Sunshine,  
and you get your arse smacked.

JOHNNO

(intimidated)

I'm just saying it's nothing to do  
with you, that's all.

JACKSON JONES

(to Mark)

Take it off him.

JOHNNO

(down phone)

Was the other cow there?

Mark hesitating...

JACKSON JONES

You've got an audience.

Mark looks. All the other prisoners are watching this.

JACKSON JONES

(down phone)

No, something kicking off here.

(to Mark)

So take it off him.

MARK  
(reaching for the  
phone)  
I'm sorry but it's my turn.

JOHNNO  
Piss off.

MARK  
(struggling for it)  
It's my turn, mate.

JOHNNO  
Piss off before I smack you one.  
(down phone)  
No, it's this pain in the arse  
still going on about the phone.  
Was she there?

Mark looks. The prisoners are still watching.

JOHNNO  
(down phone)  
Knew she'd be there. Frightened of  
missing something

Mark walks away.

68 INT MARK'S CELL DAY 6 18.05

68

Mark in. Bernard is here. He's making tea.

MARK  
Alright.

BERNARD  
Alright.

MARK  
Feeling better?

BERNARD  
(lying)  
Yeah.

MARK  
(of the door)  
D'you mind if I close this? The  
noise.

BERNARD  
Yeah.

MARK  
Yeah, you mind or yeah, close it?

BERNARD

Close it.

He does so.

BERNARD

No sugar.

MARK

No?

BERNARD

There was half a bag. Where's it gone?

MARK

No idea, mate.

69 INT MARK'S CELL NIGHT 6 05.13

69

Mark lies awake.

There is movement beneath him so he assumes Bernard is awake too.

Mark hears a sound from outside the cell.

MARK

You hear that?

Beneath him Bernard's bunk begins to shake. Mark thinks Bernard is masturbating but it begins to shake a little TOO violently for that.

MARK

Are you okay?  
(It shakes even more)  
Bernard, mate, are you okay?

He pops his head over the side and peers through the gloom at Bernard. Bernard's eyes are wide open but he seems unconscious, his body shaking uncontrollably.

Mark gets down from his bunk and touches Bernard.

MARK

What's up, mate?  
(The shaking goes on)  
You're scaring me, mate.  
(The shaking goes on)  
Should I get someone?

Bernard suddenly goes still, eyes wide open. He's dead.

MARK

Bernard?  
(no answer)



Bernard, come on now.  
(no answer)  
Bernard!

He listens for a heart beat, doesn't hear one. He goes to the door and presses the emergency button.

MARK  
(loud)  
There's a man here with no pulse!

He goes back to the bunk and starts dragging Bernard from it, trying to get him onto the floor.

MARK  
There's a man here, no pulse and not breathing!

He gets him onto the floor and starts pressing on Bernard's sternum.

MARK  
Get here, will you, I think he's dead!

He presses and presses. He goes back to the door, hits the button again...

MARK  
Will you get in here, please! Will you please get in here!

And goes back to Bernard and resumes pressing.

At last the spy-hole slams open. Mark looks to it and, louder than ever...

MARK  
He's not breathing. No pulse, no breathing, nothing!

But - to Mark's astonishment - nothing happens.

MARK  
Get in here. For God's sake, get in here!

We go to the other side of the cell door to find Galbraith on his radio.

PRISON OFFICER GALBRAITH  
Code blue. Cell fourteen. Bravo Wing.

Back to Mark.

MARK

What are you waiting for?! Get in here!

PRISON OFFICER GALBRAITH

Can't. Can't go in without support.

MARK

What!

Galbraith's terrible dilemma: just standing there, waiting as...

MARK

I don't know what I'm doing. I don't know if I'm doing it right. For God's sake!

At last Galbraith sees an officer unlocking steel doors, coming through onto the wing and running towards him. Galbraith unlocks the cell door and enters.

Galbraith takes over from Mark. Marks reels away, shattered, really distressed.

The other officer joins Galbraith.

Mark looks at Bernard, knows it's hopeless...

70 INT MARK'S CELL NIGHT 6 06.20 70

Mark trying to sleep but he's freezing and he can't stop thinking of Bernard.

The piece of card has come away from the broken window pane and the howling wind is blowing rain into the cell.

71 INT MARK'S CELL DAY 7 13.15 71

Mark alone. The cell door opens, revealing P.O. Patterson and a woman, late thirties or early forties.

MARIE-LOUISE

Hello.

MARK

Hi

MARIE-LOUISE

Mark, isn't it?

MARK

Yes.

MARIE-LOUISE

Can I come in?

MARK

Yes.

She does so.

MARIE-LOUISE

I'm Marie-Louise O'Dell. I'm a catholic nun, part of the chaplaincy team.

MARK

I'm not into God, I'm afraid.

MARIE-LOUISE

You don't know what you're missing.

MARK

No?

MARIE-LOUISE

No. I'm really sorry about Bernard.

He nods.

MARK

They're saying it was suicide.

MARIE-LOUISE

Yes.

MARK

How?

MARIE-LOUISE

He saved up his meds, took them all in one go.

Again, he nods.

MARIE-LOUISE

Have you been in prison before?

MARK

No.

MARIE-LOUISE

First time?

MARK

Yes.

MARIE-LOUISE

Difficult.

MARK

Yes.

MARIE-LOUISE

What do you do outside?

MARK

I'm a teacher. Was a teacher.

MARIE-LOUISE

Oh, Mark, you could be the answer  
to my prayers.

72 INT CRAIGMORE PRISON, B-WING LANDING DAY 7 13.30 72

Mark and other prisoners are being led along the landing  
by Eric McNally.

Eric McNally opens a steel gate and they all go through  
it. Eric slams it shut and locks it again.

They take the prisoners along another landing. They  
arrive at another gate. Eric McNally opens it, lets them  
all through, slams it shut again.

73 INT CRAIGMORE PRISON, STAIRS DAY 7 13.32 73

Now they're leading them up a flight of stairs. They stop  
at a locked door. Eric McNally opens it. They go through.

74 INT CRAIGMORE PRISON, CHAPEL DAY 7 CONT. 74

They enter the chapel. Marie-Louise O'Dell is here,  
standing in a little circle of chairs. Behind her are a  
group of teenagers in school uniforms (they're no  
angels).

MARIE-LOUISE

Welcome. Welcome. Take a seat  
please and you are all very  
welcome.

They take their seats. The officers sit to the side.

MARIE-LOUISE

Welcome. First things first. We've  
got someone new with us today:  
Mark.

MARK

(to the teenagers)  
Alright.

MARIE-LOUISE

Mark's a teacher and he's promised to sort you lot out.

The teenagers react to this.

MARIE-LOUISE

Daniel's gonna start us off today by telling us how he ended up here. Daniel.

But Daniel finds this difficult.

DANIEL

I killed someone in a fight.

She gives him time, yes, but he says no more.

MARIE-LOUISE

Another young man?

He nods his head. Another pause.

MARIE-LOUISE

Could you say a bit more?

He shakes his head.

DANIEL

I can't. I know I said I could but I can't.

MARIE-LOUISE

That's okay. Can we go to you then, Barry?

(to the teenagers)

You'll notice that Barry's been injured recently and he's agreed to tell us about it.

Baz's badly scalded face.

BAZ

Baz.

MARIE-LOUISE

Baz, sorry.

BAZ

Not much to say really. I got a shorter sentence than the lads I was up with and that made some people think I'm a grass and I'm not. Anyway these people boiled a kettle and added a load of sugar so it would stick to flesh and they threw it in my face.

The teenagers are suitably impressed.

BAZ

I know who they are but they did it 'cause they thought I'm a grass so the last thing I wanna do is grass them up and prove them right.

He finds that funny.

BAZ

So I'm hoping they think this is enough and leave me alone now.

(pause)

I'm telling you about it because it's the kind of thing that goes on in the nick.

75 INT MARK'S CELL NIGHT 7 22.05 75

Mark can't sleep. He hears a wheel turning. He looks.

A dead man next to an overturned bike.

He looks away again.

76 INT ERIC MCNALLY'S KITCHEN/DINER NIGHT 7 CONT. 76

A phone is ringing. Eric and Sonia McNally looking at each other. Could this be their son?

Eric McNally goes to it, checks the number on display.

ERIC MCNALLY

Could be.

He picks it up.

ERIC MCNALLY

Hello?

He nods to his wife. It's their son.

ERIC MCNALLY

How are you, son?

(pause)

I'm gonna put you on speaker so your Mum can hear. Right?

He puts the speaker on.

ERIC MCNALLY

Say it again.

DAVID MCNALLY (V.O.)  
I'm great. I'm great, Mum.

ERIC MCNALLY  
WHERE are you?

DAVID MCNALLY (V.O.)  
Chapel Grove.

ERIC MCNALLY  
What's it like?

DAVID MCNALLY (V.O.)  
Looks okay. Good, well-run nick.  
I'm in a first night cell, won't  
be on the wing till tomorrow, but  
it's all looking good.

ERIC MCNALLY  
Does it feel safe?

DAVID MCNALLY (V.O.)  
Totally. Totally, Dad.

Eric and Sonia look at each other. Huge relief...

76A OMITTED 76A

77 INT CRAIGMORE PRISON, B-WING LANDING DAY 8 09.30 77

P.O. Galbraith and two other officers in full body armour  
(a "restraint" team) making their way along the landing.

At the door of a distant cell, Eric McNally waits for  
them.

Eric lifts the spy hole on the cell door.

ERIC MCNALLY  
Jawad.

Sarfraz Jawad and Pete are in this cell.

SARFRAZ JAWAD  
Yes, Boss.

ERIC MCNALLY  
Get on your bed.

SARFRAZ JAWAD  
Why, Boss?

ERIC MCNALLY  
'Cause we're gonna twist your mate  
up.

Sarfraz and Pete look at each other. Sarfraz gets onto his bed.

Someone is unlocking the door.

Pete searches for something under his mattress, pulls out a makeshift weapon.

PETE

Come on then. Come on then, you bastards.

The restraint team burst in and grab Pete. Screams, curses, threats. It's even more violent than it was with Bernard.

78 INT CRAIGMORE PRISON, B-WING LANDING DAY 8 CONT. 78

They get him out the cell and onto the landing. The screams, threats and curses continue.

Bent almost double, Pete manages to look up and see Eric McNally walking in front of them, glancing back at him.

ERIC MCNALLY

You threaten my son, you pay for it, lad. You pay Brewsters.

They've reached the stairs now. Every step is agony for Pete.

79 INT CRAIGMORE PRISON, SEGREGATION DAY 8 CONT. 79

They're now leading him along the segregation landing.

They reach a cell.

Eric watches as they put him in the cell and slam the door on him.

80 INT SEGREGATION CELL DAY 8 14.30 80

Pete wracked in pain. Alone.

81 INT CRAIGMORE PRISON, B-WING LANDING DAY 8 15.00 81

Mark is on one of the wall mounted phones. There's a queue of prisoners waiting their turn. The phone's ringing. It gets answered.

JOHN COBDEN (V.O.)

Hello.



82 INT MARK'S PARENTS' HOUSE/CRAIGMORE PRISON, B-WING 82  
LANDING DAY 8 CONT.

Mark's Dad is holding the phone. Mark's mother is with him. Also young Tom.

JOHN COBDEN

Hi, son. There's someone here wants a word.

Mark's dad gives the phone to Mark's son.

TOM COBDEN

Hi, Dad.

His son's voice throws Mark.

MARK

Tom?

TOM COBDEN

Yeah.

MARK

Wasn't expecting you.

TOM COBDEN

No?

MARK

Does your Mum know you're speaking to me?

TOM COBDEN

No.

MARK

Then we've got to stop this.

TOM COBDEN

Dad, I'm fourteen. I can talk to whoever I want.

MARK

You can't, son. It's in her gift. Whether I talk to you or not is entirely up to her and she doesn't want it.

TOM COBDEN

Two minutes then.

MARK

Okay.

TOM COBDEN

I want to come and see you.

MARK

I'm not sure about that, son. I don't think that's a...

TOM COBDEN

I want to come and see you, Dad!

MARK

Okay. Next time Gran and Grandad come.

TOM COBDEN

Right.

MARK

How are you?

TOM COBDEN

Fine.

MARK

Gran and Grandad?

TOM COBDEN

Fine.

MARK

It's lovely to hear your voice, son.

TOM COBDEN

And yours...

The phone is suddenly snatched away from Mark.

It's Johnno who's done this.

MARK

Give me it back.

But Johnno will concentrate on putting his pin number in and then keying in a number written on a scrap of paper.

MARK

Give me it back. I was on the phone to my son there so give it me back please.

But Johnno is totally focussed on his call. Jackson Jones, in the queue, is watching this.

MARK

Look, taking my food, that's just me suffering but taking my call means my family's suffering and that's not on so give it me back. Give it me back.

JOHNNO  
(down phone)  
John Milner please.

MARK  
If you don't give me it back, I'm  
gonna hit you. I mean it: I'm  
gonna hit you.

Suddenly three rapid, highly professional jabs from  
Johnno.

Mark holds his nose. It's leaking blood. Helpless, he  
walks away.

Jackson Jones watches him go.

83 INT MARK'S CELL DAY 8 CONT. 83

Mark enters, holding his nose, dabs it with toilet paper.

Someone enters. It's Jackson Jones.

JACKSON JONES  
Should've hit him back, mate.

MARK  
I'm a teacher.

JACKSON JONES  
Your life won't be worth living  
now.

Jackson Jones goes.

84 INT SEGREGATION CELL DAY 8 16.00 84

Pete alone. The spyhole opens. It's Eric McNally.

ERIC MCNALLY  
You've been asking for me?

PETE  
Yeah.

ERIC MCNALLY  
What is it?

PETE  
Just wondering, Boss.

ERIC MCNALLY  
Wondering what?

PETE  
Why you and your lad don't get on.

ERIC MCNALLY

We do. But he's somewhere safe,  
somewhere you can't lay a finger  
on him.

PETE

He's in Chapel Grove.

ERIC MCNALLY

How..?

On Eric McNally as Pete's words sink in. He loses it. He  
opens the cell door...

Pete hits the alarm...

Eric goes for Pete's throat...

ERIC MCNALLY

If anything happens to that lad,  
you're dead, mate. I will  
personally come in here and rip  
your fucking head off. I will rip  
your head right off your...

Other officers have got to him by now and are shouting at  
him and pulling him off Pete...

ERIC MCNALLY

...shoulders, you shitbag. I'll  
kill you. I'll fucking kill you...

They get him out the cell and slam the door once again.

Eric McNally recovering...

END OF EPISODE