

TIME

Episode Two

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GOLDENROD SCRIPT

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Eric McNally opens the door to Mark's cell.

ERIC MCNALLY
Why aren't you in work?

Mark's lost weight. And he's aged a bit.

Caption on screen: Mark Cobden - **Day 63**

MARK
Feeling a bit rough, Boss.

Eric McNally knows he's lying.

ERIC MCNALLY
Yeah?

MARK
(changing subject)
I'm thinking of writing a letter,
Boss, to the wife of the man I
killed.

Eric thinks that's a really bad idea.

ERIC MCNALLY
What would it say?

MARK
That not a day goes by without me
thinking of him.

ERIC MCNALLY
She'd say so it should. You killed
him after all.

MARK
It might help her to know that
though. That she's not the only one
who wakes up and immediately thinks
of him. I do too.

ERIC MCNALLY
Would you ask for forgiveness?

MARK
(shakes head)
I can't forgive myself.

ERIC MCNALLY
We'll have to write to her first,
ask her if she wants to receive
such a letter. That's gonna bring
it all back for her, isn't it?

MARK

It isn't. It's never been away.
It's always been here for her.
(his forehead)

ERIC McNALLY

Okay, she says yes and spends days, weeks, waiting for this letter and it arrives and it's a good letter; you're an English teacher after all; but there's something in it, a bit of self pity perhaps, and it infuriates her.

MARK

There wouldn't be any self pity in it. None whatsoever.

ERIC McNALLY

Then I'd say write it. Then we'll read it. Then we'll see if SHE wants to read it.

MARK

Thanks, Boss.

ERIC McNALLY

You said you were feeling rough.

MARK

Yes, Boss.

ERIC McNALLY

Are you getting bullied, Cobden? Is that why you won't leave your cell?

MARK

No, Boss.

ERIC McNALLY

Bullies are scumbags, Cobden. No shame in grassing on them.

MARK

I'm not getting bullied, Boss.

So Eric McNally decides to call Mark's bluff.

ERIC McNALLY

I'll take you to work then, shall I?

MARK

Yes, Boss.

2 INT CRAIGMORE PRISON, B-WING LANDING DAY 9 10.20 2

Mark and Eric McNally walking.

ERIC McNALLY
We've got zero tolerance of
bullying, Cobden.

MARK
Right, Boss.

ERIC McNALLY
Anyone caught bullying gets
ghosted. Shipped out. No
explanation, no chance to talk to
anyone, just out to another nick
miles away. Right?

MARK
Right, Boss.

ERIC McNALLY
But to do that we need to know who
it is, yeah?

MARK
Yes, Boss.

ERIC McNALLY
So who is it?

MARK
I'm not getting bullied, Boss.

ERIC McNALLY
You look like shit, man.

MARK
I'm not getting bullied, Boss.

Eric McNally gives up, opens a steel door, allows Mark
through, slams it shut after them.

3 INT CRAIGMORE PRISON, WORKSHOP DAY 9 CONT. 3

The clatter of dozens of sewing machines as Eric McNally and
Mark enter. Eric approaches the supervising officer.

Johnno, on a machine, watches as Eric McNally has a few brief
words with the supervising officer and leaves.

Mark takes his place at the machine as Johnno makes his way
over to him.

JOHNNO
Eric McNally's bum-boy, yeah?

MARK

No.

JOHNNO

We'll be paying you a visit soon.

And Johnno moves on.

4 INT CRAIGMORE PRISON, B-WING LANDING DAY 9 12.30 4

The prison on the move again. They're all returning from the servery to their cells, all carrying clingfilm-wrapped sandwiches. Lunchtime.

But Paul McAdams is holding a sheet of A4 and looking for an officer. He's fuming. He sees Eric McNally.

PAUL MCADAMS

Scuse me, Boss.

ERIC McNALLY

Yeah?

PAUL MCADAMS

My little girl's sent some colouring in that she did.

ERIC McNALLY

Yeah?

PAUL MCADAMS

Yeah. And they've give me a black and white photocopy of it.

ERIC McNALLY

Right.

PAUL MCADAMS

Where's the sense in that: a black and white copy of a colouring in?

ERIC McNALLY

It's policy.

PAUL MCADAMS

Policy?

ERIC McNALLY

Yeah. 'Cause the original could be soaked in spice.

PAUL MCADAMS

Spice?

ERIC McNALLY

Yeah.

PAUL MCADAMS

I robbed a betting shop. I'm here
'cause I robbed a betting shop.
I've never touched drugs in my
life.

ERIC MCNALLY

We don't know that.

PAUL MCADAMS

You do 'cause I've been tested. And
I was clean. Totally clean. So can
I have the original of this please,
Boss?

ERIC MCNALLY

It's been destroyed.

PAUL MCADAMS

What!

ERIC MCNALLY

We photocopy the original and then
destroy it.

PAUL MCADAMS

(getting madder)

Hang on a minute, Boss. Let's just
examine this a minute, yeah?

ERIC MCNALLY

Yeah.

PAUL MCADAMS

My little girl's sent me a bunny
rabbit that she's coloured in,
yeah?

ERIC MCNALLY

Yeah.

PAUL MCADAMS

She wants me to admire it. Right?

ERIC MCNALLY

Right.

PAUL MCADAMS

But I can't though, can I, 'cause
it's a black and white photocopy so
I don't see her work at all; all I
see is the original fucking bunny
rabbit and that is...

Floyd Walker has loomed up..

FLOYD WALKER

Still waiting on that move, Boss.

PAUL MCADAMS
Out of order, Boss. That is...
(at Floyd)
I'm talking, mate. You just wait
your turn, you prick, 'cause I am
talking. Right...

FLOYD WALKER
Who are you talking to?

PAUL MCADAMS
That is way out of order, Boss.
That is way, way out of...

Floyd punches Paul McAdams. Paul McAdams grabs Floyd. Eric McNally presses the alarm and tries to pull the two men apart.

The alarm blasts away as other officers arrive and try to separate the men.

Now Eric McNally is marching Paul McAdams along the landing. He gets him to his cell, puts him in, slams the door on him.

Eric McNally recovering. He sees the Governor, Joanne Cameron, approaching.

GOVERNOR CAMERON
I'm sorry, Eric. Your son's been
attacked in Chapel Grove.

ERIC MCNALLY
Bad?

GOVERNOR CAMERON
They've taken him to hospital.

Eric can't think straight.

GOVERNOR CAMERON (CONT'D)
We can manage here.

Eric hurries off.

5 EXT MOVING CAR DAY 9 17.15 5

Eric driving, lost in thought.

6 EXT OFFICE COMPLEX OR SCHOOL DAY 9 17.20 6

He pulls up at a large office complex or school or similar.

7 INT OFFICE COMPLEX OR SCHOOL DAY 9 17.25 7

He's walking along one of the longest corridors you've ever seen. He gets to a tee junction, turns left...

And he finds himself looking down an even longer corridor. At the other end is a woman mopping the floor. He starts walking towards her.

We go to her. It's Sonia, Eric's wife. She sees him coming. It fills her with dread.

SONIA MCNALLY
(as he nears her)
Is it David?
(even nearer)
It's David, isn't it?

He reaches her. He embraces her.

8 EXT MOVING CAR DAY 9 19.10 8

Eric and Sonia McNally, travelling along the motorway.

9 INT HOSPITAL DAY 9 20.20 9

Eric and Sonia sitting in the I.T.U., looking down at their barely conscious son. Tubes everywhere. Untouchable.

He seems to be regaining full consciousness. They look at each other. They look at him again. Yes, he's coming to.

SONIA MCNALLY
Oh, son.

9A EXT MOVING CAR NIGHT 9 21.10 9A

The two of them deep in thought.

SONIA MCNALLY
Always hated that job of yours.

She's always liked the money though. But he says nothing.

SONIA MCNALLY (CONT'D)
Always hated it but never imagined
it would come to this.

ERIC MCNALLY
You've only hated it since David
got locked up.

SONIA MCNALLY
No.

ERIC MCNALLY
Before that it was fine.

SONIA MCNALLY
I've always hated it. Always.

ERIC MCNALLY
He's gonna be okay.

SONIA MCNALLY
And if he is, what then? Where do we move him to next? Chapel Grove was supposed to be safe so where next?

9B EXT ERIC AND SONIA'S HOUSE NIGHT 9 23.30 9B

The car pulls to a halt but Sonia makes no attempt to get out. He looks at her.

SONIA MCNALLY
You've got to pack your job in.

It's ludicrous. So ludicrous there's no answer to it. He gets out the car. She does too.

SONIA MCNALLY (CONT'D)
Pack your job in, you're no use to them. If you're no use to them, David's no use to them. Problem solved.

ERIC MCNALLY
They'd kill him all the sooner.

That almost crushes her.

9C INT ERIC AND SONIA'S HOUSE NIGHT 9 23.50 9C

Eric turns the cold water tap on, pours two whiskies, checks the water is running cold, adds water to the whiskies, takes them into the living room, gives a glass to Sonia.

SONIA MCNALLY
Could we move him to your nick? You could watch him there. Everyone could.

ERIC MCNALLY
Wouldn't be allowed.

SONIA MCNALLY
Why not?

ERIC MCNALLY
Just wouldn't. Wouldn't work
either. It only takes a second. The
showers, the landing, the yard.

9D INT ERIC AND SONIA'S BEDROOM NIGHT 9 02.05 9D
They can't sleep...

ERIC MCNALLY
(eventually)
If they approach me again, if they
threaten him again, I'm gonna do
what they want me to do.

On Sonia. The unfairness. The huge sacrifice he's making.

SONIA MCNALLY
I love you, Eric. I love you to
bits.

They're both in tears...

9E INT ERIC AND SONIA'S HOUSE DAY 10 07.00 9E

Eric's car is unlocked by a fob.

Eric walking to it.

Sonia watches through the window as Eric gets into the car
and drives off.

Sonia watches him go.

10 OMITTED 10

11 OMITTED 11

12 OMITTED 12

13 OMITTED 13

14 INT MARK'S CELL DAY 11 12.00 14

Mark enters his cell. Daniel is here, unpacking his few
possessions.

DANIEL
Alright.

MARK

Alright.

DANIEL

I'm your new padmate.

MARK

Padmate?

DANIEL

Cellmate.
(of the bunks)
Top or bottom?

MARK

I'm top.

DANIEL

Right. You taught me.

Mark is astonished by this.

MARK

At Bellbridge?

DANIEL

Yeah. Daniel Smithson.

MARK

I remember you.

DANIEL

No you don't. It was only for a couple of months; then we moved house so I left.

MARK

Was I any good?

DANIEL

Shite.

MARK

Don't hold back now, will you?

DANIEL

There was one good lesson. Friday afternoon. You'd been the pub. You stopped what you were doing and had a debate instead. 'Cause you were half pissed.

MARK

You should have had me late eighties, early nineties. I was good then.

DANIEL
What happened?

MARK
You get ground down.

15 INT CRAIGMORE PRISON, CHAPEL DAY 11 14.30 15

Prisoners and teenagers. Mark is here. Daniel too. Also a prisoner named Flanagan.

Eric McNally is sitting off to the side.

Paul McAdams has made notes on a sheet of A4 which he glances at as he speaks.

PAUL MCADAMS
So I'm in that betting shop, just been paid and losing forty quid. I should walk out right now but I don't want to see that look on my wife's face when I hand over my wages and they're short again. That's what I do: hand over my wage packet and get pocket money in return. I'm a compulsive gambler, you see, and that's what you have to do with a compulsive gambler. I go chasing that forty quid and I'm now losing fifty. Now sixty. It's horse race/machine/horse race/machine. Late afternoon into early evening and now I'm the only one left in the shop and the girl behind the counter is the only member of staff and I am absolutely skint, all my wages gone. I was dreading seeing my wife's face when I was forty quid down but now I've lost everything and I'm dreading it even more. I've got three options: one, kill myself; two, kill the wife; three, rob the betting shop.

16 EXT/INT BETTING SHOP - FLASHBACK NIGHT 20.00 16

Paul McAdams walking determinedly.

PAUL (V.O.)
It's rob the betting shop. I've got my tools in the van...

He'll open the van and take out a tool - perhaps a monkey wrench or similar - and head back to the betting shop.

PAUL (V.O.)

I'm gonna scare the shit out of that girl but I can't let myself think about that. I start banging on the door that leads to the other side of the counter.

Paul McAdams slamming the wrench (or whatever) against the door that leads to the other side of the counter.

PAUL MCADAMS

Open this door! Open this bleeding door! Open this door, will y'! Open this door...

The young woman is terrified...

PAUL MCADAMS (CONT'D)

Open this bleeding door. Open this door. Open this door...

On and on. Back to Paul in prison.

17 INT CRAIGMORE PRISON, CHAPEL DAY 11 CONT.

17

PAUL MCADAMS

Madness, I know. But better that, better arrest followed by a few years in the nick, than go home and have to look into the wife's eyes and tell her I've lost everything. AGAIN.

It has had a profound effect on everyone.

MARIE-LOUISE

Thanks, Paul. That couldn't have been easy.

Paul can only nod.

Mark's reaction: he's really impressed by this woman.

18 INT CRAIGMORE PRISON, MARK'S CELL DAY 11 16.15

18

Mark and Daniel are in their cell. It is the end of association. Eric appears at the cell door.

MARK

I've got that letter, Boss.

He picks it up.

ERIC MCNALLY

Letter?

MARK
(giving him it)
To the wife of the man I killed.

It's a single sheet and - though we don't see it - it affects Eric.

MARK (CONT'D)
Suitable?

ERIC McNALLY
Yes.

MARK
What now?

ERIC McNALLY
We tell her we've got a letter for her, who it's from, would she like to read it. If she says yes, we send it to her. If she says no, we return it to you - unread.

MARK
How long will that take?

ERIC McNALLY
Could be days, could be weeks, could be months.

MARK
Thanks.

Eric shuts the cell door on Mark and Daniel.

19 INT CRAIGMORE PRISON, B-WING LANDING DAY 11 CONT. 19

Eric McNally continues onto the landing. He approaches Flanagan's cell. Flanagan is waiting by the cell door.

FLANAGAN
How's your lad, Boss?

ERIC McNALLY
Fine.

FLANAGAN
Getting out of hospital soon, isn't he?

Eric is suddenly wary.

ERIC McNALLY
Yeah.

FLANAGAN
Going back to Chapel Grove.

ERIC McNALLY

Is he?

FLANAGAN

That's what we've heard.

ERIC McNALLY

I've been expecting this conversation, Flanagan, but I didn't think I'd have it with you.

FLANAGAN

No, Boss?

ERIC McNALLY

No. Are you about to tell me he needs someone to look after him?

FLANAGAN

Yes, Boss

ERIC McNALLY

And who might that someone be?

FLANAGAN

I've got to be sure you're serious, Boss, before I tell you that.

ERIC McNALLY

I'm serious.

FLANAGAN

It wouldn't be good for your lad if you're not, Boss.

ERIC McNALLY

I'm deadly serious.

FLANAGAN

Jackson Jones.

Eric McNally locks Flanagan up. He walks on, reaches a cell, unlocks it.

It's Jackson Jones's cell.

ERIC McNALLY

What d'you want me to do?

20

INT CRAIGMORE PRISON, RECEPTION NIGHT 11 20.10

20

Eric McNally coming through security, picking up his mobile phone and whatnot, leaving the prison...

21 EXT CRAIGMORE PRISON NIGHT 11 CONT. 21

Eric out. He sees Margaret Hughes.

She's standing by a huge picture of Bernard and a sign proclaiming that he was killed in this prison.

MARGARET HUGHES

They tell me you were his personal officer. Yes?

ERIC McNALLY

Yes.

MARGARET HUGHES

So you above all must have known how ill he was, yes?

ERIC McNALLY

I've got to go, I'm sorry.

He starts walking away but she goes with him.

MARGARET HUGHES

And yet you put him in segregation.

ERIC McNALLY

As a last resort, Mrs Hughes, because Bernard was self harming and we had to keep an eye on him.

Eric just wants to get to his car.

MARGARET HUGHES

You put a seriously ill boy in segregation and that's when he decided to kill himself - when he was all alone in segregation.

ERIC McNALLY

There was nowhere else for him. You'll say he should've been in hospital, Mrs Hughes, and I agree with you but that goes for half the men in this place. They should all be in mental hospitals, not this nick, but there's no room for them so they stay here and we do our best for them, our very best for them, and often that's not enough but that's not our fault, Mrs Hughes. It's the system.

He has reached his car. He's getting in.

ERIC McNALLY (CONT'D)

It's not our fault at all.

He starts the car. Margaret Hughes lashes out at the car as it moves off. She smashes his rear light.

22 INT CRAIGMORE PRISON, B-WING LANDING NIGHT 11 20.45 22
It's Association. A tough guy named Kavanagh approaches Mark.

KAVANAGH
You got a minute?

MARK
Yeah.

They head to Mark's cell.

23 INT MARK'S CELL NIGHT 11 CONT. 23
They enter.

KAVANAGH
I'm Kav. Kavanagh.

MARK
I know. I'm Mark.

KAVANAGH
You're a teacher, yeah?

MARK
Yeah.

KAVANAGH
It's our twentieth wedding anniversary next week and I've done her a bit of a card.

He shows Mark a sheet of A4 divided in two with a drawing on one half of it.

MARK
Right.

KAVANAGH
I want you to write something on it.

MARK
What do you want me to write?

KAVANAGH
I don't know.

MARK
Can YOU write, Kav?

KAVANAGH

No.

MARK

Can you read?

KAVANAGH

No.

MARK

Would you like to learn?

KAVANAGH

Yeah.

MARK

Well, we'll make this your first lesson then, yeah?

KAVANAGH

Yeah.

MARK

Who's it to?

KAVANAGH

Jane.

MARK

Is that Jayne with a y or ...? Oh, you wouldn't know that, would you?

KAVANAGH

No.

MARK

(writing)

We'll just put Jane. To - t, o. Jane - J, ay, n. Right?

KAVANAGH

Right.

MARK

What now?

KAVANAGH

I don't know. I'm no good with words.

MARK

Then why don't we start with that? "I'm no good with words." Yeah?

KAVANAGH

Yeah.

MARK

I'm. "I'm" is short for "I am" so it's got this, an apostrophe, to show it's short for something. Right?

KAVANAGH

Right.

MARK

No - n,o. Good - g,oo,d. With - w,i,th. Words. "Words" is unusual so I won't explain that one for now. Right?

KAVANAGH

Right.

MARK

"But I need only one." Yeah?

KAVANAGH

Yeah.

MARK

But - b,u,t. I. Need - n,ee,d. Only - o,n,lee. One. One's another unusual one so I'll just write that. "I'm no good with words but I need only one."

KAVANAGH

And what's the one?

MARK

Love.

And, as tough as he is, that really gets to Kavanagh.

MARK (CONT'D)

L,u,v. It looks like it should be pronounced loave but it's love. Yeah?

KAVANAGH

Yeah.

MARK

Is that enough?

KAVANAGH

Yeah.

MARK

How should we sign it?

KAVANAGH

Kav.

MARK

Short for Kavanagh so it's a k,
yeah?

KAVANAGH

Yeah.

MARK

Shall we put a kiss?

KAVANAGH

Yeah.

MARK

There you go. "To Jane. I'm no good
with words but I need only one:
Love. Kav."

Kavanagh takes it.

KAVANAGH

I owe you one.

Kavanagh leaves.

24 INT ERIC MCNALLY'S HOUSE NIGHT 11 21.00 24

Eric and Sonia are drinking wine and waiting for the clock to indicate nine o'clock. It does so and the phone rings almost simultaneously.

ERIC MCNALLY

(down phone)

Hello. Speaking.

(pause)

Yeah, I know it. Okay.

He puts the phone down.

ERIC MCNALLY (CONT'D)

(to Sonia)

I'm to pick something up under the
old bridge.

SONIA MCNALLY

When?

ERIC MCNALLY

Tomorrow morning. Six.

25 OMITTED 25

26 OMITTED 26

27 INT ERIC MCNALLY'S HOUSE NIGHT 11 01.05 27

Eric and Sonia in bed, both wide awake.

27A EXT ERIC MCNALLY'S HOUSE DAWN 12 05.45. 27A

Eric drives off. Sonia watches him go.

27B EXT THE OLD BRIDGE DAWN 12 05.55 27B

Eric stops the car, switches off, waits...

Eventually a man (Kenny Meadows) taps on a window. Eric lets him in.

KENNY MEADOWS

Alright.

ERIC MCNALLY

Alright.

The man recognises Eric.

KENNY MEADOWS

Mister Mac!

ERIC MCNALLY

Yeah?

KENNY MEADOWS

I was on your wing.

ERIC MCNALLY

Sorry, I don't...

KENNY MEADOWS

Kenny Meadows. King of the cleaners.

ERIC MCNALLY

Oh, yeah.

KENNY MEADOWS

Jesus, Mister Mac, I never thought YOU'D be into this.

ERIC MCNALLY

Long story.

KENNY MEADOWS

I've got to leave you this.

ERIC MCNALLY

What is it?

KENNY MEADOWS
It's a vest. Pockets in it.

ERIC MCNALLY
What's in the pockets?

KENNY MEADOWS
I can't tell you that, Mister Mac.
Just wear it today.

ERIC MCNALLY
Drugs?

KENNY MEADOWS
I wouldn't be surprised. Good to
see you again.

He's leaving.

ERIC MCNALLY
You too.

Eric looks at the vest on the back seat, starts up, moves
off.

28 INT ERIC MCNALLY'S HOUSE DAY 12 07.10 28

A steam iron gushes steam. We reveal Eric just finishing the
ironing of a white shirt. He keeps glancing at the vest
that's on a hanger on a door knob.

Sonia butters toast but she too is looking at the vest.

SONIA MCNALLY
What kind of drugs?

ERIC MCNALLY
(lying)
Not sure.

SONIA
Should always finish on the
sleeves.

ERIC MCNALLY
Right.

Puts the iron down, goes to the vest, starts putting it on.

SONIA MCNALLY
Cannabis?

ERIC MCNALLY
Nah. Stays too long in the blood.

SONIA MCNALLY
Heroin?

ERIC MCNALLY
Possibly.

SONIA MCNALLY
Spice?

ERIC MCNALLY
Probably.

Eric now pulling the shirt on over the vest.

Now he tucks it in and shows himself to his wife.

SONIA MCNALLY
It looks like you're wearing
something underneath.

ERIC MCNALLY
That's 'cause you know I am.

He checks himself in the mirror.

ERIC MCNALLY (CONT'D)
That's okay.

But neither of them is sure about that...

29 OMITTED 29

30 EXT MOVING CAR DAY 12 07.50 30

Eric McNally driving, very tense.

31 EXT CRAIGMORE PRISON DAY 12 07.55 31

He pulls into the prison car park. He just sits there for a while, dreading what he has to do. He snaps out of it, gets out of the car, heads for the prison entrance.

His heart bangs as he gets nearer and nearer. He enters reception.

32 INT CRAIGMORE PRISON, RECEPTION DAY 12 08.00 32

Eric puts his mobile phone in his locker, joins a little queue to get through the first automatic door.

The door opens. They all go through. That door closes behind them and they now wait for the door in front of them to open.

It opens and one by one they go through. Eric gets through - undetected.

33 INT CRAIGMORE PRISON, B-WING LANDING DAY 12 08.10 33

Eric walking. He reaches a cell, unlocks it.

34 INT JACKSON JONES'S CELL DAY 12 CONT. 34

Jackson Jones is here. Eric unbuttons his shirt to reveal the vest. Jackson Jones starts removing the packages.

ERIC MCNALLY

Can I ask you to keep them off this wing?

JACKSON JONES

No.

All the drugs are removed. Eric starts buttoning up his shirt.

ERIC MCNALLY

Is that it?

JACKSON JONES

For now.

On Eric as he realises this man has him in his grip and there's nothing he can do about it. He tucks his shirt back in and leaves the cell.

34A INT CRAIGMORE PRISON DAY 12 VARIOUS 34A

The drugs Eric has brought in are distributed through the prison. Out of sight of the POs, prisoners smoke spice in their cells - rolled in scruffily-made joints and burnt in quickly-fashioned bongs made from any empty bottle to hand.

35 INT CRAIGMORE PRISON, B-WING LANDING DAY 12 18.10 35

We jump several hours. It's association and Sarfraz, spiced up, is wandering, zombie-like, through the crowd. Pandemonium. Prisoners laugh at him, tease him, feign to strike him and whatnot. In almost slow motion he wards everything off - much to everyone's delight.

He passes Eric McNally who's on the floor tending to another prisoner - with Floyd kneeling alongside him. Floyd is spiced up too.

ERIC MCNALLY

What's he been on?

FLOYD

Don't know, Boss.

ERIC McNALLY
Spice?

FLOYD
Don't know.

ERIC McNALLY
You know alright.

FLOYD
Don't, Boss.

Eric sees someone pulling off Sarfraz's skull cap and throwing it to another prisoner - again much to everyone's delight.

ERIC McNALLY
Keep him like this. Right?

FLOYD
Right.

ERIC McNALLY
This is the recovery... Have you been on it too?

FLOYD
No, Boss.

Eric knows that's a lie.

ERIC McNALLY
This is the recovery position. If he vomits he's safe like this. Right?

FLOYD
Right.

And with that Eric goes after Sarfraz the Zombie. He shouts at the prisoner holding Sarfraz's cap.

ERIC McNALLY
Give him his cap back.

Eric gets the cap back, puts it on Sarfraz's head, and tries to support him against the wall/railing.

ERIC McNALLY (CONT'D)
I'm Mister McNally. Right?
(getting his radio out)
Prison officer McNally. Right?
(down radio)
Assistance required, Bravo Wing.
Urgent message. Assistance, Bravo Wing.

Through the radio we hear...

PRISON OFFICER (O.S)
You're joking, aren't you? It's all
kicked off here as well.

Eric trying to restrain the struggling Sarfraz.

ERIC McNALLY
Stop struggling, you dick.

A few yards away - another prisoner, unconscious.

Eric looks around in desperation and sees Paul McAdams.

ERIC McNALLY (CONT'D)
Can you put this prick in a cell?

PAUL McADAMS
(arriving)
Which one?

ERIC McNALLY
Any. On a bunk. Recovery position.

PAUL McADAMS
(grabbing Sarfraz)
Right.

Eric goes to a prisoner lying flat out on the floor, little
sign of life. Eric puts his ear to this man's chest...

36 OMITTED 36

37 OMITTED 37

38 EXT CRAIGMORE PRISON DUSK 12 19.30 38

Several ambulances are waiting and a prisoner is being put
into the back of one of them.

Eric McNally watches.

The doors are closed and the ambulance moves off.

On Eric McNally. He knows he's responsible for all this.

39 INT CRAIGMORE PRISON, VISITS ROOM DAY 13 14.00 39

Some visits are already underway. Mark sits alone at a table.

40 INT CRAIGMORE PRISON, SEARCH ROOM DAY 13 CONT. 40

Alicia Cobden, forties, is being searched.

John Cobden is being searched.

41 INT CRAIGMORE PRISON, VISITS ROOM DAY 13 14.10 41

Back to Mark. Now raised voices from another table.

It's Daniel with his mother and a man (a lawyer).

DANIEL

One year added! I was expecting
five off and you tell me it's one
year added. One year added, you...

Prison officers shouting warnings as they head towards his
table...

DANIEL (CONT'D)
...useless piece of shit.

DANIEL'S MOTHER
Please son, he did his best.

DANIEL (CONT'D)
"He did his best"! If that's
his best I'd hate to see his
worst, the useless piece
of...

DANIEL'S MOTHER (CONT'D)
Calm down son.

DANIEL (CONT'D)
(to the officers)
Nothing to do with youse.
Right!

DANIEL'S MOTHER (CONT'D)
Please calm down.

DANIEL (CONT'D)
Nothing to do with youse and my
visit's over anyway...

He's heading for the door.

DANIEL (CONT'D)
It's over anyway so let me out.
Right? Let me out this door.

W.P.O. Jardine is unlocking the door.

DANIEL (CONT'D)
Let me out. Right. Let me out.
(and more if needed)

He takes one final look at the lawyer.

DANIEL (CONT'D)
You useless piece of shit.

And Daniel is gone.

A silence, an atmosphere, as Daniel's mother and lawyer leave
the room.

The murmur of conversation starts again, builds. And soon Daniel is forgotten.

Mark suddenly stands...

Because Alicia (Mark's wife) and John Cobden have entered. Mark is frightened. Something must have happened for Alicia to be here.

They reach him. His father embraces him.

MARK
(to Alicia)
What's wrong?

ALICIA COBDEN
Nothing.

MARK
Is it Tom?

ALICIA COBDEN
Tom's fine. I've got something to tell you.

JOHN COBDEN
Chocolate, yeah?

John is leaving them to talk and Mark knows it.

MARK
Please.

ALICIA COBDEN
You look terrible.

MARK
There's someone keeps taking my food.

ALICIA COBDEN
Then stop him.

MARK
Yeah.

If only it were so easy.

MARK (CONT'D)
You look good.

ALICIA COBDEN
Thanks.

MARK
That new?

ALICIA COBDEN

No.

MARK

Something's different.

ALICIA COBDEN

Hair.

MARK

Right. What is it?

ALICIA COBDEN

I wanted to say this to your face.
I owe you that at least. I want a
divorce, Mark.

He thinks this through. He has his back to his Dad.

MARK

Where is he?

ALICIA COBDEN

(glancing)

He's in a queue. And he knows about
it.

MARK

I'm not questioning why you want
one. I know I haven't got a leg to
stand on there. But why now? Why
the rush?

ALICIA COBDEN

Because I don't want to be married
to you for a second longer than I
have to.

He studies her, knows it's not the entire truth.

MARK

Have you met someone?

ALICIA COBDEN

Yes.

MARK

Is it serious?

ALICIA COBDEN

Been seeing each other for eight
months now. He's asked me to move
in with him.

MARK

Has he met Tom?

ALICIA COBDEN

Yes.

MARK

Do they get on?

ALICIA COBDEN

Yes.

MARK

Tom's not mentioned him.

ALICIA COBDEN

He doesn't want to hurt you.

MARK

And are you going to? Move in with him?

ALICIA COBDEN

Yes.

MARK

Does Tom want to?

ALICIA COBDEN

Haven't discussed it with him yet. You're not to either please.

MARK

Right.

(pause)

You want to marry him?

ALICIA COBDEN

I want to be free to if he asks.

MARK

Is he likely to?

ALICIA COBDEN

Yes.

MARK

What does he do?

ALICIA COBDEN

He's a teacher.

MARK

Where at?

ALICIA COBDEN

It's Kevin Gardiner, Mark.

MARK

Kevin Gardiner!

ALICIA COBDEN

Yes.

MARK

You could have anyone, Alicia, so why Kevin Bloody Gardiner?

ALICIA COBDEN

Why Kevin Gardiner? Overdrawn at the bank, maxed out on the cards, four months behind with the mortgage. You've left us skint, Mark, that's why.

MARK

I'm fifty five in nine months. You can start drawing my pension.

ALICIA COBDEN

I haven't GOT nine months.

MARK

There's my Mam and Dad.

ALICIA COBDEN

They've done enough. More than enough.

A pause. Such pain...

ALICIA COBDEN (CONT'D)

How long had it been going on for? The drinking?

He doesn't want to answer that.

ALICIA COBDEN (CONT'D)

How long?

MARK

It never stopped.

ALICIA COBDEN

It never stopped?

MARK

No.

ALICIA COBDEN

Not even after the taxi thing?

MARK

No.

ALICIA COBDEN

You said...

MARK

I know what I said but I didn't do it. I didn't stop...

John Cobden suddenly appears.

JOHN COBDEN

I got you a cup of tea as well.

MARK

Thanks.

But there's a terrible atmosphere now.

ALICIA COBDEN

I'll post you some papers first thing in the morning.

(getting to her feet)

You'll let me know when you get them?

MARK

Yeah. Will you come again?

ALICIA COBDEN

No. Tom will come with your Mum and Dad. Bye John.

JOHN COBDEN

Bye.

Alicia goes.

42 INT CRAIGMORE PRISON LANDING DAY 13 CONT.

42

W.P.O. Jardine is leading Daniel along the landing. Nearly all the men are banged up or having visits but Jackson Jones is on the landing, watching men repairing the door to his cell. He sees Daniel. He starts making his way over to him.

W.P.O. Jardine puts Daniel into his cell. She turns. She passes Jackson Jones.

P.O. JARDINE

(to Jackson Jones)

One year added.

She leaves the cell door open, walks away.

Jackson Jones goes into Mark and Daniel's cell

JACKSON JONES

One year added?

DANIEL

Yeah.

JACKSON JONES
Tough shit.

DANIEL
Yeah.

JACKSON JONES
How long now then?

DANIEL
Twenty one.

JACKSON JONES
Thing to do is make that twenty one
as sweet as poss. I can help there.

DANIEL
Yeah?

JACKSON JONES
Yeah. Tea, coffee, sweets, bigger
portions of your scran, the odd
wrap of brown.

DANIEL
And what do I do for that?

JACKSON JONES
Mind stuff for me.

DANIEL
What kind of stuff?

JACKSON JONES
Stuff that needs minding.

DANIEL
I'd have to ask Mark.

JACKSON JONES
The teacher?

DANIEL
Yeah.

JACKSON JONES
Why?

DANIEL
We share this cell. If anything
gets found we BOTH get the blame.

Jackson Jones considers this.

JACKSON JONES
Forget it.

Jackson Jones walks away.

43 INT CRAIGMORE PRISON, VISITS ROOM DAY 13 CONT. 43

Mark and John.

MARK
Still going the match?

JOHN COBDEN
Yeah.

MARK
Did you go the City game?

JOHN COBDEN
Yeah.

MARK
What did Tom think of it?

JOHN COBDEN
Tom didn't go.

MARK
Why not?

John can't answer that.

MARK (CONT'D)
Why not?

JOHN COBDEN
He went to watch Everton.

MARK
Everton?

JOHN COBDEN
With Kevin Gardiner.

That almost stuns Mark.

JOHN COBDEN (CONT'D)
Sheffield's eighty miles away,
Mark. Everton's just up the road
for them.

MARK
Right.

PRISON OFFICER
That's it, ladies and gentlemen.
That's it now.

MARK
(embracing his father)
Bye, Dad.

JOHN COBDEN
Bye, Son. I'll tell her you looked
great.

John heads for the exit.

And Mark crumples. That visit has wrecked him.

44 INT MARK'S CELL NIGHT 13 20.15

44

Mark reading, Daniel watching telly. The door opens. It's Marie-Louise. They greet each other.

MARIE-LOUISE
I just heard.

Daniel's eyes go back to the telly and stay there.

DANIEL
Heard what?

MARIE-LOUISE
You lost your appeal.

DANIEL
Yeah.

MARIE-LOUISE
D'you want to talk about it?

DANIEL
No.

MARIE-LOUISE
They were waiting for it to be over
before they asked you this.

DANIEL
They?

MARIE-LOUISE
Gerard Wilson's parents.

His eyes leave the telly! He stares at her.

MARIE-LOUISE (CONT'D)
They want to know if you'll talk to
them.

DANIEL
What about?

MARIE-LOUISE
They want to know why. Why you
killed their son. But there'll be
other things as well.

He shakes his head repeatedly.

DANIEL
No. No way. No way, Miss...

MARIE-LOUISE
Could you not think it over for a bit....

DANIEL
No way. No way whatsoever. No way...

MARIE-LOUISE
Okay.

DANIEL
No way at all, Miss. No way. No...

MARIE-LOUISE
Okay. Okay. I'll tell them. Night.

DANIEL
Night.

MARIE-LOUISE
Night, Mark.

MARK
Night.

She goes. Mark and Daniel look at each other.

MARK (CONT'D)
You should see them. If they've asked for it, you should see them. It's the least you can do.

No answer.

MARK (CONT'D)
And it's a chance to say sorry. I'd give my right arm for that.

A pause.

MARK (CONT'D)
ARE you sorry?

DANIEL
Yes.

MARK
Then tell them that.

A pause.

DANIEL
Would you come with me?

45 INT CRAIGMORE PRISON, B-WING LANDING DAY 14 14.50 45

Mark, Daniel and S.O. Eric McNally walking purposefully.

Over this, a caption: Mark Cobden - **Day 88**

They pass a prisoner standing at the door to his cell, talking to an officer. The prisoner is Johnno. He stares at Mark as he passes.

Mark, Daniel and Eric McNally get to a steel door. McNally opens it. They go through. He slams it shut again. They walk on.

46 INT CRAIGMORE PRISON CHAPEL DAY 14 CONT. 46

Helen and Frank Wilson are sitting, waiting, with Marie-Louise. They're at a table. Two flasks. A pile of saucers, a nest of cups. Some chocolate biscuits.

47 INT CRAIGMORE PRISON, STAIRS DAY 14 CONT. 47

Mark, Daniel and Eric McNally climbing the stairs to the chapel. They reach the door.

48 INT CRAIGMORE PRISON CHAPEL DAY 14 CONT. 48

The door opens. S.O. Eric McNally enters with Daniel and Mark. Daniel is awkward, knows all eyes are on him. They sit.

Mark looks at the chocolate biscuits, can't take his eyes off them.

ERIC MCNALLY
I think we should all introduce ourselves first, yeah? I'm Supervising Officer Eric McNally. I'm a qualified restorative justice facilitator but I'm gonna ask Marie-Louise to run this session because she knows both parties while I know only one.

MARIE-LOUISE
I'm Marie-Louise, prison chaplain.

MARK
I'm Mark Cobden. I'm Daniel's cellmate and, though I don't quite know how, I'm here to support him.

DANIEL

I'm Daniel.

FRANK WILSON

I'm Frank Wilson, father of Gerard Wilson who was murdered by Daniel.

HELEN WILSON

I'm Helen Wilson, Gerard's mother.

MARIE-LOUISE

Maybe I could start by asking people what they'd like to get out of this meeting? Frank?

FRANK WILSON

Understanding, I think. An understanding of what happened.

HELEN WILSON

And why.

MARIE-LOUISE

And is there something you'd like to get, Daniel?

He nods.

MARIE-LOUISE (CONT'D)

What is it?

Moments pass.

DANIEL

I want to say sorry.

MARIE-LOUISE

Anything else?

DANIEL

Yes.

MARIE-LOUISE

What is it?

DANIEL

I can't say it.

MARIE-LOUISE

Forgiveness?

It seems to take an age for him to nod.

MARIE-LOUISE (CONT'D)

You remember when I first raised the possibility of this meeting, you were really opposed to it, Daniel.

DANIEL

Yes.

MARIE-LOUISE

Why was that?

DANIEL

I didn't want to see them.

MARIE-LOUISE

Why?

DANIEL

(eventually)

I was ashamed.

MARIE-LOUISE

Anything else?

He nods. They wait for it. And wait for it.

DANIEL

I didn't want to see their pain.

MARIE-LOUISE

It's hard, isn't it?

Again it seems to take ages till he nods: yes, it's hard.

49 INT CRAIGMORE PRISON, CHAPEL DAY 14 15.20

49

Time has passed.

DANIEL

She brings me the change, one pound twenty, and I slot it and scoop the three pints up like that

(mimes taking them up in both hands)

And take a mouthful from one of them as I'm doing it and then I realise: shit, that's not lager, that's not my drink and, sure enough, the lads on this side have seen it; your Gerard's seen it and it's his drink.

I tell him I only took a little bit but he says, "It's not that, lad. You've had your mouth all over it."

I know what I should do. Everyone knows what I should do. I should buy him another drink but I've only got one pound twenty left and I don't want anyone to know that. I make out I won't do it on principle.

(MORE)

DANIEL (CONT'D)

Why should I buy him a full pint when all I took was a little mouthful? He says it's either buy him a pint here or go outside and sort it out there. I look round for my two mates but they're nowhere to be seen so it's either go outside with Gerard or confess that I've only got one pound twenty on me on a Saturday night. He looks no bigger than me, no harder than me so we go outside.

Turns out he's a boxer and he's absolutely battering me so I take out the knife. I don't intend to use it. It's just to stop the punches landing.

It works. He stops punching me. That should be it now. He should call me a knob or a dick and go back into the bar and leave me to walk home with my one pound twenty but he doesn't. He doesn't walk away.

I've got a knife in my hand. I already look a knob because I've been battered but if I don't use it, if I just put this knife away again, I'm gonna look an even bigger knob. And I think Gerard knows that. But he's decided to be fearless, hasn't he? And he can't go back on that anymore than I can go back on it. So I use it.

When you take out a knife, the hardest thing to do is not use it.

A silence until Helen Wilson suddenly stands and walks over to a window and stares through it.

Frank Wilson stands and he walks over to a window on the opposite wall and stares through it.

Daniel stares down at the table.

Mark's heart goes out to Daniel. And to the Wilsons.

MARIE-LOUISE

Mark, would you?

Put the cups and saucers out she means. He starts doing so. Marie-Louise starts pouring tea from a flask. She knows there are three of them incapable of speech right now so...

MARIE-LOUISE (CONT'D)

Put your hand up if you don't want milk.

No hands go up.

We linger as Mark and Marie-Louise pour tea for everyone.

Frank Wilson comes back to the table. Helen is still at the window.

FRANK WILSON
(eventually)
Helen.

Helen looks over... And comes back to the table...

And STILL silence reigns.

HELEN WILSON
(eventually)
You killed him so as not to lose
face?

Daniel nods.

HELEN WILSON (CONT'D)
Frank thought it would be anger. I
thought jealousy. But saving face.
It's unforgivable.

That cuts Daniel to the quick. He stands. S.O. Eric McNally stands.

Mark stands too.

They leave the room, the door closing behind them.

62 INT CRAIGMORE PRISON, B-WING LANDING DAY 14 16.10 62

Eric McNally lets Mark and Daniel onto their wing, locks the door, wanders off.

It's Association. Mark and Daniel stop at the pool table and watch the game.

Daniel sees Jackson Jones. He walks over to him.

DANIEL
I'll mind that stuff for a bit of
brown.

JACKSON JONES
And keep schtum?

DANIEL
Yeah.

JACKSON JONES
Even to the teacher?

DANIEL

Yeah.

JACKSON JONES

Someone will bring it to you.

Mark watches Jackson Jones and Daniel talking.

Now Mark sees Eric McNally at the wing office. He's talking to another officer and they're both looking over at Mark.

Now Eric McNally starts walking back to Mark. He has an envelope in his hand. It's Mark's letter. He reaches Mark.

ERIC MCNALLY

She doesn't want us to send it,
doesn't want to read it. Sorry.

Mark, devastated, takes the letter back.

ERIC MCNALLY (CONT'D)

I've read lots of letters from
prisoners to people they've
wronged. Yours was good.

MARK

Thanks.

Mark heads back to his cell, takes the letter out, studies it as he goes. He enters his cell.

63 INT MARK'S CELL DAY 14 CONT.

63

Mark in. He throws the letter down. We go to it. "Dear Mrs Warren, I am so sorry, sorry, sorry, sorry, sorry..."

And that's what the rest of the letter consists of: the word "sorry" written over and over again. Sorry, sorry, sorry, sorry, sorry...

Mark turns the telly on, stares at it, not taking anything in, his mind still on the rejected letter.

Johnno and three accomplices suddenly enter.

JOHNNO

Eric McNally's bum-boy...

Two of them will pinion Mark's arms down while a third will pull up a stool or chair or whatever and stick it under the back of Mark's knees and lean on them with all his might...

JOHNNO (CONT'D)

You're never out the cell unless
you're holding his hand so that...

Lines over lines throughout this entire scene.

MARK

What are you doing? What are you doing?

Johnno will take off Mark's shoes and socks.

JOHNNO

...means you're his bum-boy, yeah? Eric McNally's fucking bum-boy. And you know what we do to the bum-boy of a screw? We make sure they...

MARK

Get off me. Get off me. Get off me now.

JOHNNO

...never walk again. They never walk again on account of having no feet. Smell that. What d'you think that is?

He's holding a plastic container to Mark's nose. It terrifies him.

JOHNNO (CONT'D)

Tell me what you think it is, you knob.

MARK

Turps.

JOHNNO

Turps is right. Turps is spot on, mate. And it's going all over your feet, lad.

Mark struggles even more.

MARK

Get off me. Let me go. Let me go.

Turps splashing all over Mark's feet.

JOHNNO

All over your feet, lad. And what's the last thing you want when you've got turps all over your feet?

MARK

Let me go, you pricks. Let me go now. Let me go. Let go of me, you pricks. Let go of me...

JOHNNO

The last thing you want is this, isn't it? What is this?

MARK

Let go of me. Let go of me.

JOHNNO

What is it?

MARK

Let go of me now, you pricks. Let go of me.

JOHNNO

What is it?

MARK

A lighter.

JOHNNO

Is right. Bang on again.

DANIEL

(entering)

What's going on?

JOHNNO

(to Daniel)

Stay out of this. Right? Just stay out of it.

(to Mark)

What d'you think's gonna happen now?

Lines over lines. Mark screaming at them to let him go. A cacophony.

MARK

Let me go. Please let me go.

DANIEL

You flick that lighter, I hit this button, mate. I mean it. I fucking mean it. I fucking mean it...

JOHNNO

I'm gonna set your feet on fire, mate. That's what's gonna happen now. That's what happens to a screw's bum-boy...

DANIEL

I'm gonna hit this button and the screws will come running and you're gonna have some talking to do so let him go. Let him go now...

JOHNNO

He gets his feet set on fire. So should I do it? Should I do it right now?

(MORE)

JOHNNO (CONT'D)

Should I set your fucking feet on fire and which one first? Which one would you like to go first, 'ey?

DANIEL

...or I hit it and I mean it. I mean it. I fucking mean it. I'm warning you: I mean it so let him go. Let him go, you knobs. Let him go because this is out of order. This is way out of order. Way out of order...

JOHNNO

(his demeanour changing)

Nah.

(putting the lighter away)

I'll let you off this time.

They leave as quickly as they arrived, leaving Mark shattered. He takes ages to recover.

He goes to the sink, starts soaping his shins and feet.

MARK

I've got to do something, haven't I?

DANIEL

Yeah.

MARK

Do you know anyone who could help me?

DANIEL

Yeah.

64 INT CRAIGMORE PRISON, B-WING LANDING DAY 14 16.40 64

Mark walking. It's still association. He reaches Jackson Jones - who's watching a game of pool.

MARK

Jackson Jones?

JACKSON JONES

Yeah?

MARK

I'm getting picked on.

JACKSON JONES

By Johnno?

MARK

I think that's his name, yeah.

JACKSON JONES
The feller who took your phone
call?

MARK
Yeah. Can you have a word with him?

JACKSON JONES
Yeah. But there'll be others.
You've shown them they can walk all
over you, you see.

MARK
What can I do about that?

JACKSON JONES
Fight. CAN you fight?

MARK
No.

JACKSON JONES
If I help you out here, you owe me
one, yeah?

MARK
Yeah.

JACKSON JONES
I'll be entitled to something in
return, yeah?

MARK
Yeah.

JACKSON JONES
Step into my office.

Jackson Jones walks into his cell. Mark follows.

65 INT JACKSON JONES'S CELL DAY 14 CONT.

65

JACKSON JONES
(he can smell it)
That turps?

MARK
Yeah.

JACKSON JONES
Did he threaten to burn your feet?

MARK
Yeah.

JACKSON JONES
He's a bully. All you've got to do
is hurt him and he'll stop.. Right?

MARK
Right.

JACKSON JONES
I'm not Goliath but I'd hurt him.
'Cause I do things others won't.
Right?

MARK
Right.

JACKSON JONES
Would you?

MARK
No.

So Jackson Jones accepts that Mark's response has to be
conventional. He holds up his right hand.

JACKSON JONES
(holds up his right hand)
Punch that.
(Mark does so)
And again.

Mark does so. Jackson Jones holds up two hands.

JACKSON JONES (CONT'D)
Right and left.

Mark does so - amateurishly.

JACKSON JONES (CONT'D)
When was the last time you had a
fight?

MARK
Forty odd years ago.

JACKSON JONES
Did you win?

MARK
I did actually.

JACKSON JONES
Who against? Stevie Wonder?

MARK
No.

JACKSON JONES
(offering his face)
Try and hit me.

MARK
What?

JACKSON JONES
Hit me.

Mark tries but Jackson Jones dodges his wild swings very easily.

JACKSON JONES (CONT'D)
Stop.
(Mark does so)
Julie Andrews could dodge them.
(he puts his hands up
again)
Stop swinging and punch straight.
(Mark does so)
Shoulder behind it.
(Mark does so)
Body weight behind it.
(Mark does so)
And again. And again. And again...
(Mark punching...)
That's all you've got to do. Land
one of them and it'll stop. Can you
do that?

MARK
Yes.

We leave Mark punching Jackson Jones's palms, punching,
punching...

65A INT MARK'S CELL DAY 15 12.30 65A

Mark on his bunk, thinking of what he has to do...

66 INT CRAIGMORE PRISON, B-WING LANDING DAY 15 CONT. 66

Mark in the food queue once again. He gets his: a bowl of
soup and some sandwiches. He turns and, once again, he faces
Johnno.

Johnno spits - gollies - in Mark's soup.

Mark puts the soup down and punches Johnno.

Johnno is momentarily stunned but he recovers and punches
Mark. And punches him again and again.

Mark's nose is a bloodied mess but Johnno goes on punching.

Mark's mouth is a bloodied mess but Johnno punches on.

Mark's eyes are a mess now but still Johnno punches on.

At last, just to stop this ferocious onslaught, Mark grabs Johnno and brings him down to the floor.

They're head to head, cheek to cheek, on the floor now, both struggling.

The alarm goes off.

Mark sinks his teeth into Johnno's ear. Johnno screams. Mark grinds his teeth on Johnno's ear. Johnno screams even more.

At last prison officers arrive and pull the men apart, Johnno holding his partly severed ear and screaming in pain and outrage...

JOHNNO

You mad bastard. You mad bastard.

67 INT MARK'S CELL DAY 15 14.15 67

Mark, both eyes blackened and almost closed, nose swollen, mouth a blubbery mess, staring into space.

68 EXT CRAIGMORE PRISON DAY 15 CONT. 68

Mark's parents wait with other visitors at the gate.

69 INT MARK'S CELL DAY 15 CONT. 69

The cell door opens. It's Eric McNally.

ERIC MCNALLY

You've got visitors.

MARK

I don't want them to see me like this.

ERIC MCNALLY

What'll we say?

MARK

Don't know. Do people get missed off the list?

ERIC MCNALLY

Yeah.

70 INT CRAIGMORE PRISON, VISITS ROOM DAY 15 15.10 70

Mark's parents. All the other visits are in progress, and have been for twenty minutes or more, so they're starting to feel uneasy.

They see Prison Officer Patterson and another officer talking and looking over at them. Patterson starts making his way over.

P.O. PATTERSON
It's not happening, I'm afraid.

JUNE COBDEN
Our visit?

P.O. PATTERSON
Yes.

JUNE COBDEN
Why?

P.O. PATTERSON
He's not on the list.

JUNE COBDEN
He should be?

P.O. PATTERSON
Yes.

JUNE COBDEN
So couldn't you just fetch him?

P.O. PATTERSON
No.

JUNE COBDEN
Why not?

P.O. PATTERSON
We just can't.

And Mark's mother is suddenly frightened.

JUNE COBDEN
Is there something wrong with him?

P.O. PATTERSON
No. Sorry.

The officer starts walking away.

JUNE COBDEN
So do we just leave?

P.O. PATTERSON
Yes. Sorry.

Patterson continues on his way. Mark's parents hesitate, gather their things head for the exit.

71 INT MARK'S CELL DAY 16 15.30 71

Mark, his face a mess, stares into space.

MARK (V.O.)
I wasn't on the list so they
wouldn't let me out my cell.

72 INT CRAIGMORE PRISON, B-WING LANDING DAY 16 CONT. 72

Mark is on a wall mounted phone.

JUNE COBDEN (V.O.)
I don't believe that, son. I asked
myself why wouldn't you want to see
us. No reason whatsoever. Therefore
you didn't want US to see YOU.
Therefore you've been damaged in
some way, hurt in some way.

MARK
They wouldn't let me out my cell.

JUNE COBDEN
I don't believe you.

MARK
Ten minutes are up, Mum. It's gonna
go dead. I'm gonna have to...

He kills the call himself. He turns, offers the receiver to the next man.

And it's Johnno, ear bandaged, waiting patiently. He takes it. Mark walks away.

73 INT GOVERNOR'S OFFICE DAY 16 18.10 73

Mark, Johnno, the Governor (Joanne Cameron), Eric McNally and another officer.

JOHNNO
We were just sparring, Governor,
and it got a bit out of hand.

GOVERNOR CAMERON
(to Mark)
You?

MARK
Same, Governor. We were sparring
and it got a bit out of hand.

ERIC MCNALLY
I've reason to believe that Milner
was bullying Cobden, Governor.

GOVERNOR CAMERON
That right?

MARK
No, Governor.

GOVERNOR CAMERON
Seven days CC for you, Milner. A
caution for you, Cobden.

74 INT CRAIGMORE PRISON, B-WING LANDING DAY 16 18.15 74

Eric McNally leading Mark and Johnno along the landing. They reach Mark's cell.

75 INT MARK'S CELL DAY 16 CONT. 75

Mark enters. Eric McNally slams the cell door shut. As soon as he does so Daniel goes rooting for something.

Mark stretches out on his bunk, stares at the ceiling.

Now Mark becomes aware that Daniel is up to something. He looks, sees him preparing to smoke heroin.

DANIEL
Want a go?

MARK
No.

Daniel chasing the dragon with tin foil. Mark watching.

DANIEL
You know the funny thing?

MARK
No.

DANIEL
I never touched the stuff till they
put me in the nick.

He chases it.

DANIEL (CONT'D)
Got to get your head through the
bars, haven't you?

76 INT MARK'S CELL NIGHT 16 22.15 76

Daniel is snoring loudly, almost comatose.

Mark, wide awake, listens. Another noise now - and it's something Mark dreads. It's a bicycle wheel turning.

Mark looks, sees a dead man in the cell, looks away again.

77 EXT THE OLD BRIDGE NIGHT 16 2230 77

Eric McNally waits in his car. Kenny Meadows taps on the window and gets in.

KENNY MEADOWS
Alright, Mister Mac?

ERIC MCNALLY
Yeah.

KENNY MEADOWS
I'll leave it here, yeah?

He means the vest full of drugs.

ERIC MCNALLY
Yeah.

KENNY MEADOWS
Did you bring the other vest back?

ERIC MCNALLY
Didn't know I had to.

KENNY MEADOWS
Bring it next time, yeah?

ERIC MCNALLY
There'll be a next time then?

KENNY MEADOWS
Yeah.

ERIC MCNALLY
Right.

KENNY MEADOWS
I've got to give you this.

An envelope.

ERIC MCNALLY
What is it?

KENNY MEADOWS
Three hundred quid.

ERIC McNALLY
Don't want it.

KENNY MEADOWS
They said you'd say that, Mister
Mac, and I can't take no for an
answer.

ERIC McNALLY
Right.

Eric takes the money.

KENNY MEADOWS
If it's not the money, Mister Mac,
why ARE you doing it?

ERIC McNALLY
My lad's in the nick. He got done
in. This is to make sure it doesn't
happen again.

KENNY MEADOWS
I thought it was something like
that 'cause you were always dead
straight.

ERIC McNALLY
Thanks.

KENNY MEADOWS
Bye.

ERIC McNALLY
Bye.

Kenny goes. Eric McNally starts the car, moves off.

78 EXT ROAD NIGHT 16 22.40

78

Eric driving. A flashing light in the rear view mirror.

It gets even worse for Eric: it's a cop car.

They draw alongside and gesture for him to pull over.

Eric, in a blind panic, does so.

The cop car stops in front of him and the driver gets out and
starts walking back to Eric.

Eric looks at the back seat, at the vest full of drugs.

Eric winds the window down.

POLICEMAN

Sorry, Sir, no option but to pull
you over.

ERIC MCNALLY

Why's that?

POLICEMAN

Your rear light's smashed.

The relief leaves Eric breathless.

ERIC MCNALLY

Oh... Oh shit, I forgot. I'll get
it fixed first thing.

POLICEMAN

Okay. Night.

ERIC MCNALLY

Night.

The police officer goes back to the car and it moves off.

But Eric's still recovering. Eventually he too moves off.

END OF EPISODE