

TIME

Episode Three

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GOLDENROD SCRIPT

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1 EXT MARK'S DETACHED HOUSE - FLASHBACK NIGHT

1

Mark is drunk, banging on the front door.

MARK
Open the door, woman. Open the
bloody door.
(still banging)
Open the door.

He half-stumbles away to get a good look at the upstairs windows. He sees his son Tom.

MARK
Tom!

Tom pulls away from view.

MARK
Tom! Tom! Tom, get down here and
open the door. Open the door.

He lurches towards the front door and resumes banging.

MARK
Tom! Tom!

Again he stumbles away from the door to take another look at the upstairs windows but this time he trips over.

Flat out, he sees his son looking down on him. Mark gestures for Tom to open the door. Tom just stares at him.

And now a police car pulls up - much to Mark's disgust.

MARK
Oh for God's sake, woman. For
God's sake!

2 INT MARK'S CELL NIGHT 17 05.30

2

Mark sits bolt upright. He tries to work out what has woken him. He hears the Muslim prayers before sunrise.

A caption on screen: Mark Cobden - **Day 382**

3 INT ERIC MCNALLY'S HOUSE DAY 18 06.45

3

Steam gushes from an iron. Eric McNally is doing his shirt.

Now Eric is wearing the padded vest. He pulls the shirt over it but for some reason he can't fasten it. His wife, preparing breakfast, realises this.

SONIA MCNALLY

What is it?

ERIC MCNALLY

There's a knife.

For her, that's devastating news. He takes a flick-knife from a pocket in the vest. It springs open.

It makes her want to vomit. Eric's utterly, utterly lost.

4 EXT MOVING CAR/PRISON DAY 18 07.15 4

Eric driving, sweating, the world on his shoulders.

He pulls into the prison grounds. He parks up, gets out.

Eric walking, approaching Margaret Hughes, the huge portrait of her dead son beside her.

MARGARET HUGHES

Did you get to sleep last night,
Mister McNally, because I didn't?
Did you get any sleep at all,
Mister McNally, with the death of
a young man on your conscience?

He gets past her. Falling to bits, he enters the prison.

5 INT CRAIGMORE PRISON, RECEPTION DAY 18 07.30 5

He puts his mobile phone and other bits and pieces in his locker. He joins the little queue to go through.

The doors ahead open. He goes through. They close behind him. Now he waits for the next set of doors to open. They do so...

6 INT CRAIGMORE PRISON DAY 18 CONT. 6

Eric walking through the prison.

7 INT CRAIGMORE PRISON, B-WING LANDING DAY 18 CONT. 7

Eric McNally walking, stressed out. It's bang-up, just a few cleaners out of their cells. He opens a cell, enters.

8 INT JACKSON JONES'S CELL DAY 18 CONT. 8

Eric in. He'll take off his jacket and open his shirt.

ERIC MCNALLY

No knife.

JACKSON JONES

What?

ERIC MCNALLY

I haven't got the knife.

JACKSON JONES

Well that's not good enough, I'm afraid.

ERIC MCNALLY

Three reasons. One, if someone gets killed, I'm on a murder charge 'cause I brought it in. Two, it could be a colleague. Three, it could be me.

Eric will remove various drugs from the vest. Jackson Jones's brain is working overtime...

ERIC MCNALLY

I'm a supervising officer with twenty years experience, probably the most trusted man in the prison and I'm bringing stuff in for you. A dream come true. Why prejudice that by asking for weapons as well?

JACKSON JONES

(eventually)

Okay.

9 INT CRAIGMORE PRISON, B-WING LANDING DAY 18 14.00

9

A prison officer leading Mark. They reach a steel door. The officer opens it, slams it shut again. Mark walks to his cell.

But it's Association and Jackson Jones is at the open cell door, talking to Daniel, a gaunt, leaner Daniel.

MARK

Alright.

JACKSON JONES

Alright.

(to Daniel)

I'll get off, mate.

DANIEL

Okay.

Jackson Jones walks away.

MARK

What did he want?

DANIEL

He brought us some tea.

And Daniel indicates a tea caddy.

MARK

Why?

DANIEL

He owed me one.

MARK

Why?

DANIEL

Nose.

And Daniel leaves the cell.

Mark's brain starts racing. He studies the tea caddy. And studies and studies...

He goes to it, reaches into it, fishes around and pulls out a small mobile phone. It horrifies him. He puts it back in the tea.

10 INT CRAIGMORE PRISON, CHAPEL DAY 18 15.00

10

Marie-Louise and the teenagers with - amongst others - Mark, Daniel, Baz, Paul McAdams. Flanagan and a man in his late thirties/early forties (Brendan Murphy).

MARIE-LOUISE

Brendan?

BRENDAN MURPHY

Yes?

MARIE-LOUISE

Would you like to...

She gestures: speak.

BRENDAN MURPHY

I'm to sing for my supper?

MARIE-LOUISE

Yes.

BRENDAN MURPHY

When I was thirteen I murdered my best friend. He was also thirteen. And I've been locked up ever since. I did something. And he didn't want to be friends anymore so I killed him. I killed him with a brick.

My bedroom looked down into the street so I watched his aunties and uncles coming and going all night, looking for him. Then they must've phoned the police because a police car came and they went in and stayed for an hour and then left. Then they must've found him because the police came back and went in and I heard his mother screaming. I went to school the next morning and the police came for me in the afternoon with my Mum and Dad. I told them rightaway I did it.

A pause. This has had a profound effect on the teenagers - and on one of them in particular, young Liam.

LIAM

He didn't want to be friends 'cause you did something?

BRENDAN MURPHY

Yeah.

LIAM

What was it?

Brendan shakes his head: he can't answer that one.

MARIE-LOUISE

Anything else, Brendan?

He shakes his head again.

Mark now intervenes - mainly for Liam and the other teenagers but for himself, Brendan and others too.

MARK

You see him?

Mark indicates "in your head".

BRENDAN MURPHY

Yes.

MARK

All the time?

BRENDAN MURPHY

Yes.

MARK

It's horrible, isn't it?

BRENDAN MURPHY

Yes.

11 INT CRAIGMORE PRISON, INDUCTION ROOM NIGHT 19 20.05 11

Mark is teaching Kavanagh to read the prison canteen sheet.

MARK

When you get two o's together like this it says Ooh. So this is Sh, am, poo - Shampoo. Right?

KAVANAGH

Right.

MARK

There's lots of words with two o's like that. Tool. Stool.

KAVANAGH

Pool.

MARK

Pool, yeah. Fool.

KAVANAGH

School.

MARK

School's good, yeah. Can I ask you something?

KAVANAGH

Yeah.

MARK

In confidence?

KAVANAGH

Yeah.

MARK

What happens if they find something in your cell?

KAVANAGH

Drugs?

(He shakes his head)

A weapon?

(He shakes his head)

A phone?

He doesn't answer that one and thereby answers it.

MARK

Would we both get the blame?

KAVANAGH

Depends.

MARK

And what would we get? Seg? Time added on?

KAVANAGH

That depends too.

Mark gets back to the canteen sheet.

MARK

Two o's again. T, ooh and this th makes th

(as in "thorn")

So it's t, ooh, th. Toothpaste.

KAVANAGH

(of the phone)

Get rid of it.

12 INT MARK'S CELL NIGHT 19 21.30

12

The telly's on.

Daniel watching it. Mark deep in thought.

MARK

(eventually)

I know about the phone.

DANIEL

Yeah?

MARK

Yeah. Please get rid of it.

Daniel thinks this through.

DANIEL

Okay.

13 EXT ERIC MCNALLY'S HOUSE DAY 20 07.45

13

Early morning. Eric McNally just finishing blowing up the tyres on his car. Sonia McNally setting the house alarm, locking the front door, walking to the car. She gets in. They drive off.

14 EXT MOVING CAR DAY 20 09.30

14

Motorway or similar.

SONIA MCNALLY

You weren't around enough.

That really hurts Eric.

SONIA MCNALLY

When he was thirteen, fourteen,
just starting to go wrong, you
weren't around enough.

ERIC MCNALLY

I was earning a living.

Once again, road signs loom, are passed, and disappear.

15 OMITTED 15

16 INT CHAPEL GROVE PRISON, VISITS ROOM DAY 20 11.45 16

They're sitting waiting, three cups of tea and some
chocolate in front of them.

David McNally enters the room, sees them, comes over.

David and his mother embrace. Eric McNally simply watches
it. They sit, Sonia scrutinising him.

ERIC MCNALLY

Twix and a Mars Bar okay, yeah?

DAVID MCNALLY

Great, yeah.

SONIA MCNALLY

How's the tooth?

DAVID MCNALLY

(opening mouth)
Got in to the see the dentist,
believe it or not. Sorted.

SONIA MCNALLY

They still leaving you alone?

DAVID MCNALLY

More than that, Mum. I'm getting
looked after. They can't do enough
for me. I think it's 'cause I took
that pasting and didn't complain,
didn't grass. I earned a bit of
respect.

SONIA MCNALLY

Your dad's bringing stuff in for
them.

DAVID MCNALLY

What!?

ERIC MCNALLY
(appalled that she's
told him)
For God's sake!

SONIA MCNALLY
(to Eric)
I don't want him thinking they're
his best mates when the truth is
they're shitbags.
(to David)
Your dad's bringing stuff in for
them. That's why they're looking
after you.

DAVID MCNALLY
Stuff?

SONIA MCNALLY
Drugs.

David's appalled reaction.

DAVID MCNALLY
You've got to knock that in the
head, Dad.

ERIC MCNALLY
Just till we get you home.

DAVID MCNALLY
You're a screw. A screw bringing
in drugs. You'll get five years.

ERIC MCNALLY
I won't get caught.

DAVID MCNALLY
I said that.
(his brain racing)
I'll move again.

ERIC MCNALLY
They'll find you again.

DAVID MCNALLY
They won't.

ERIC MCNALLY
There's no way we can keep you
safe, son. Wherever we put you,
they'll find you.

DAVID MCNALLY
Five years. And you're a screw so
you'll have to do it with the
nonces. Five years with the
nonces.

ERIC MCNALLY
I won't get caught.

17 EXT MOVING CAR DAY 20 16.15 17

The long journey home.

SONIA MCNALLY
You never hug.

ERIC MCNALLY
No.

SONIA MCNALLY
Why not?

ERIC MCNALLY
We just don't. Never have.

SONIA MCNALLY
But he's in prison now.

Eric can't answer that one.

18 INT CRAIGMORE PRISON, B-WING LANDING DAY 21 16.30. 18

Mark is on one of the wall mounted phones. Baz is on the next one along. Two other prisoners are on phones and others are waiting their turns.

MARK
Okay, I'll have Chelsea, City and Liverpool as bankers. I'll have United and Everton to lose and all the others to draw.

TOM COBDEN (V.O.)
Five draws?

MARK
Yeah.

Simultaneous to Mark, Baz's phone call is getting very heated.

BAZ
Five o'clock Tuesday, that's what we said and that's what I did. I phoned five o'clock Tuesday...

MARK
Ten minutes will be up, Son, so is Grandad there?

TOM COBDEN
Who's that shouting?

MARK

Man on the next phone. Is Grandad there?

TOM COBDEN

No.

MARK

No? Where is he?

TOM COBDEN

I'll put Grandma on.

MARK

What's wrong?

Simultaneous to -

BAZ

(even more heated)

BOTH numbers. I phoned both: land line and mobile.

(beat)

I didn't get them wrong. How COULD I get them wrong? I know them both by heart and I checked them both as well. I rang twice on each number so where were you?

JUNE COBDEN

Hi.

MARK

Dad not there?

JUNE COBDEN

No.

MARK

Where is he?

Mark having real trouble hearing, putting fingers to his ear to try to block out Baz's tirade.

JUNE COBDEN

He's not well.

MARK

Pardon.

JUNE COBDEN

He's not well.

MARK

What's wrong?

Simultaneous to -

BAZ

That's a lie as well 'cause they
let me phone again two hours later
and you still weren't there.

JUNE COBDEN

He had a bit of a do.

MARK

His heart again?

JUNE COBDEN

Yes.

Simultaneous to -

BAZ

No you weren't. I know where you
were and you weren't sat there
waiting, you dirty little bitch;
you weren't sat there waiting for
me to call; you were sat there
with your legs round that Tony
feller.

MARK

Where is he?

JUNE COBDEN

He's in hospital. I'd be there but
I knew you were phoning.

Simultaneous to -

BAZ

You know who I mean, you dirty
cow: that Tony feller who was
always sniffing round you in the
Bear And Staff. That's who you've
been shaving those armpits for,
you filthy bitch, that flash
bastard, that Tony feller.

The tirade gets too much for Mark.

MARK

(to Baz)

D'you mind?

Baz nearly erupts.

BAZ

(to Mark)

You shut it, you. You just shut
it. Right!

(and urgently down
phone)

Don't you dare hang up.

Don't you fucking dare hang up.
Don't you dare!

She hangs up on him. He starts slamming the receiver against the phone.

MARK

How bad is it?

Other prisoners are screaming at Baz because he's wrecking a precious phone.

JUNE COBDEN

The ambulance took him in. He's in ITU, that's all I know.

MARK

Did you go in with him?

Officers arrive and try to restrain Baz but he's off his head.

JUNE COBDEN

Yes.

MARK

How was he then?

ERIC MCNALLY

(loud, to all)
All calls finished.

JUNE COBDEN

I don't know. He wasn't responding.

MARK

Was he unconscious?

JUNE COBDEN

I don't know.

Eric McNally cuts Mark off.

ERIC MCNALLY

All calls finished.

MARK

(to Eric)
What are you doing!

Another officer hits the alarm button as Baz still struggles violently. On the alarm we cut to -

Lots of prisoners being banged up.

Eric McNally is trying to shut the cell door on Mark.

MARK

A five minute phone call, that's all I'm asking.

ERIC MCNALLY

If I let you phone, they'll ALL want to phone. Let go.

MARK

Don't let me spend the night worried sick...

ERIC MCNALLY

Let go.

MARK

...about my father. Please don't do that to me.

ERIC MCNALLY

Let go of the door.

MARK

I won't let you do this to me.

ERIC MCNALLY

If you don't let go I'll nick you. Now let go!

Mark realises it's useless. He lets go.

ERIC MCNALLY

(about to shut door)
See the chaplain first thing.
She'll be able to help.

He slams the door shut.

In the cell, Daniel studies an utterly frustrated Mark.

MARK

Have you still got that mobile?

Daniel thinks this through.

MARK

Yes, I know that makes me a bloody hypocrite but have you still got it?

DANIEL

No.

Mark's reaction.

20 EXT MOVING TAXI - FLASHBACK NIGHT 20

Mark, Alicia and Mark's parents travelling home from a black tie ball.

Mark suddenly vomits.

ALICIA COBDEN
Could you pull over please? Could
you pull over?

The taxi pulls over. Mark clambers out and vomits again.

On Mark as we hear the taxi driver kicking off.

Mark vomits again, looks, sees his Dad looking at him.

MARK
Something I ate.

JOHN COBDEN
Yeah.

We linger on Mark's Dad...

21 INT MARK'S CELL NIGHT 21 23.15 21

Mark wide awake on his bunk.

22 INT CRAIGMORE PRISON, B-WING LANDING DAY 22 10.30 22

The whole prison seems to be on the move. Mark is amongst this crowd. He's looking for something. He sees it.

It's Marie-Louise coming towards him. They meet.

MARK
Could you do something for me?

MARIE-LOUISE
Yes.

MARK
My father had a heart attack
yester...

MARIE-LOUISE
Oh I'm sorry.

MARK
...day and I need to know how he
is so I was wondering if you could
phone this number. It's...

MARIE-LOUISE
Yes.

MARK

...my mother's. And ask her.

MARIE-LOUISE

Yes of course. I'll do it right away.

MARK

Thanks. Thanks.

Mark walks on. Marie-Louise continues on her way.

Stevie joins her.

STEVIE

That suits you, that, Miss.

MARIE-LOUISE

Thanks.

STEVIE

It's your colour.

MARIE-LOUISE

Bugger off, Stevie, there's a good boy.

She leaves him behind. She reaches the chaplaincy office. She enters.

23 OMITTED 23

23A INT CRAIGMORE PRISON WORKSHOP DAY 22 CONT. 23A

Mark mans a sewing machine. He's lost in thought. He looks down at his finger.

He's pricked it. It's bleeding.

24 EXT/INT CRAIGMORE PRISON, WORKSHOP DAY 22 10.45 24

Marie-Louise walks to the prison workshop. She enters and looks for Mark. The noise of the machines is deafening...

Mark sees her. He thinks it's bad news. She gets nearer. He KNOWS it's bad news. She reaches him.

MARK

He's gone, hasn't he?

MARIE-LOUISE

Yes. I'm so sorry.

Mark's reaction.

MARIE-LOUISE

Would you like to phone your
mother? I can organise that.

MARK

Please.

25 INT CRAIGMORE PRISON, CHAPLAINCY OFFICE DAY 22 11.45 25

Mark is speaking down a phone.

MARK

Have you got someone with you?

JUNE COBDEN

Alicia's here. And our Joan.

A pause that's full of pain.

JUNE COBDEN

He died peacefully, son.

MARK

Was it the shame of what I did?
Was it that that killed him?

JUNE COBDEN

No.

He doesn't believe her.

JUNE COBDEN

Will you be able to come to the
funeral?

MARK

I think so but...

He can't say it.

JUNE COBDEN

But what?

MARK

I'll be handcuffed to an officer.

That almost devastates her.

MARK

If you don't want me there, I'll
understand.

JUNE COBDEN

Of course I want you there. And I
want you to speak about him.

Her loyalty overwhelms him. He's speechless.

MARK

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

He kills the call himself.

26 OMITTED 26

27 INT CRAIGMORE PRISON, B-WING LANDING DAY 23 08.45 27

Mark combing his hair.

The door opens. It's Eric McNally

ERIC MCNALLY

Are you right?

MARK

Yeah.

(to Daniel)

I'm off.

DANIEL

Will you be able to go back to the house?

ERIC MCNALLY

(in the doorway)

No. It's just church, grave and back here.

DANIEL

Right. I can't say have a good one, can I?

MARK

No.

DANIEL

I hope it goes as well as it can go.

MARK

Thanks.

Mark goes. Eric slams the cell door shut.

28 INT CRAIGMORE PRISON, B-WING LANDING DAY 23 CONT. 28

Mark and Eric make their way along the landing.

29 EXT CRAIGMORE PRISON DAY 23 CONT. 29

Eric unlocks huge gates. They go through. Eric slams them shut. They walk on, barbed wire everywhere...

30 INT CRAIGMORE PRISON, RECEPTION DAY 23 CONT. 30

Mark and Eric enter. There are officers here.

ERIC MCNALLY

Mark Cobden. Release with escort
under Special Purpose License,
serial number 80462.

P.O. BANKS

This way, Cobden.

The officer takes Mark into an adjoining room.

P.O. BANKS

Strip search please.

Mark strips to his sweatshirt and underpants.

P.O. BANKS

Sweatshirt off please.

(Mark does so)

Arms raised.

(He does so)

And turn.

(He does so)

Shirt back on.

(He does so)

Underpants off.

(He does so)

Squat.

(He does so)

Pants back on.

This officer takes a suitbag from another officer.

P.O. BANKS

Get dressed.

Mark takes a white shirt and black tie from the suitbag,
puts on the shirt, fastens the black tie.

31 INT MARK'S CELL DAY 23 CONT. 31

Daniel's cell door opens suddenly. Two officers enter.

PRISON OFFICER GALBRAITH

Out.

DANIEL

Why?

Cell spin. PRISON OFFICER GALBRAITH

Cell spin? DANIEL

Yeah. PRISON OFFICER GALBRAITH

Why? DANIEL

Where's your mate? PRISON OFFICER GALBRAITH

At the gate. Why the spin? DANIEL

Intel. PRISON OFFICER GALBRAITH

Intel about what? DANIEL

Out please. PRISON OFFICER GALBRAITH

There's nothing here. There's absolutely nothing here. DANIEL

Out please. Now. PRISON OFFICER GALBRAITH

Daniel leaves. Galbraith goes straight to Daniel's mattress and starts searching it. The other officer goes to a cupboard.

On the landing, Daniel paces.

32 INT CRAIGMORE PRISON, RECEPTION DAY 23 CONT. 32

Mark is fully dressed.

I'm your date for the day, Cobden. Okay? ERIC MCNALLY

Yes, Boss. MARK

Funerals are emotional. Things get heated. ERIC MCNALLY

If, at any time, I feel threatened by you, your family or your friends, we get in the car and we come straight back here. Is that understood?

MARK

Yes, Boss.

ERIC MCNALLY

I'll be putting cuffs on you, Cobden. If, at any time, I feel pressured by you, your family or your friends to remove these cuffs, we get in the car and come straight back here. Is that also understood?

MARK

Yes, Boss.

ERIC MCNALLY

Okay.

Eric McNally cuffs himself to Mark as a people carrier pulls up outside reception.

Eric, Mark and another officer leave reception and clamber into the people carrier.

33

INT MARK'S CELL/LANDING DAY 23 CONT.

33

P.O. Galbraith unscrewing the back of the telly.

On the landing, Daniel watches him doing it.

Galbraith gets the back off. From it he produces a phone.

PRISON OFFICER GALBRAITH

Yours?

DANIEL

Yeah.

PRISON OFFICER GALBRAITH

(getting on his
radio)

He's at the gate, you say?

DANIEL

He's going to his father's funeral. And he knew nothing about it. This is all down to me.

PRISON OFFICER GALBRAITH

(down radio)

Gary here, Tony.

DANIEL

He knew nothing about it!

PRISON OFFICER GALBRAITH

(down radio)

You still got Cobden there?

34 EXT CRAIGMORE PRISON, GROUNDS DAY 23 CONT.

34

The people carrier moves away from reception. It reaches the main gate. The officer sitting alongside Mark hands the main gate officers some papers. An officer checks these papers and radios reception.

OFFICER

Reception.

RECEPTION OFFICER (V.O.)

Receiving.

OFFICER

Got prisoner Cobden, CEVC 3944, here. R.U.E., Special Purpose License. Serial number 80462 Check?

RECEPTION OFFICER (V.O.)

Check.

OFFICER

Saint Aidan's Church, Sheffield, then Muirfield Cemetery. Check?

RECEPTION OFFICER (V.O.)

Check.

OFFICER

(to Eric McNally)

Okay.

The main gate opens and the people carrier goes through.

35 EXT CRAIGMORE PRISON, GROUNDS DAY 23 CONT.

35

The people carrier is now in the "killing ground", the space between the main gate and the outer gate.

The main gate closes behind the people carrier. The outer gate shudders open. But it opens only three feet or so and stops

Eric and Mark look at each other.

ERIC MCNALLY

Something's happened.

They see a prison officer at the outer gate talking through her radio and glancing back at them.

She heads towards them. She reaches them.

GATE OFFICER
Cobden?

ERIC MCNALLY
Yeah.

GATE OFFICER
He's going nowhere.

MARK
What?

GATE OFFICER
They've just found a phone in his cell.

MARK
A phone?

GATE OFFICER
Yeah.

MARK
He told me he got rid of it.

ERIC MCNALLY
Oh, mate!

MARK
What?

ERIC MCNALLY
"He told me he got rid of it." So you knew about it?

MARK
What are you gonna do?

ERIC MCNALLY
Take you back.

MARK
It's my father's funeral.

ERIC MCNALLY
Sorry.

The people carrier reversing, Mark watching the outer gate closing. So near yet so far...

The main gate opening, the people carrier reversing through it...

36 OMITTED 36

37 INT CRAIGMORE PRISON, B-WING LANDING DAY 23 CONT. 37

Eric McNally leads Mark back to his cell. Eric unlocks it. Mark enters. Eric waits just outside the door.

38 INT MARK'S CELL DAY 23 CONT. 38

Mark can barely LOOK at Daniel.

DANIEL

I'm sorry.

MARK

Where was it?

DANIEL

Back of the telly.

MARK

You told me you got rid of it.

DANIEL

(going to the door to
close it over)

Watch what you're saying, will
you?

MARK

He knows I knew all about it.

DANIEL

How?

MARK

'Cause I told him.

DANIEL

Why?

MARK

'Cause I'm an idiot. You told me
you got rid of it.

DANIEL

I lied.

MARK

So it was here that night? That
night I needed to phone about my
Dad?

DANIEL

Yeah.

MARK

And you said it wasn't.

DANIEL

Yeah.

MARK

Why?

DANIEL

If you used it, I'd get into trouble with Jackson Jones.

Mark's utter contempt.

DANIEL

That makes me a total knob, doesn't it?

MARK

Yeah. A total knob who'd sell his mother for drugs.

DANIEL

Yeah.

Daniel finishes collecting his things together.

MARK

What are you doing?

DANIEL

They're splitting us up. See you.

Daniel waits for a response. There is none.

Daniel leaves. Eric McNally slams the door on Mark.

39

INT MARK'S CELL DAY 23 09.40

39

Mark on his bunk. The cell door opens. It's Marie-Louise.

MARIE-LOUISE

(to Mark)

Someone should phone and let them know you won't be at the funeral. Should I do it?

MARK

Please.

MARIE-LOUISE

I could get the order of service off them and we could follow it in the chapel. Have our own little Mass. Would you like that?

MARK

Are you allowed to do that?

MARIE-LOUISE

I'm allowed to do whatever you need me to do.

MARK

Okay.

MARIE-LOUISE

You were gonna make a speech.

MARK

Yes.

MARIE-LOUISE

Have you written it?

MARK

Yes.

MARIE-LOUISE

Should I email them it?

MARK

Please.

40 EXT CATHOLIC CHURCH DAY 23 13.00

40

A moving hearse followed by a funeral car.

MARIE-LOUISE (V.O.)

Your Dad'll be getting there round about now.

MARK (V.O.)

Yes.

MARIE-LOUISE (V.O.)

Your Mum following. Who'll be with her?

41 INT CRAIGMORE PRISON, CHAPEL/CATHOLIC CHURCH DAY 23
CONT.

41

MARK

My wife Alicia. My son Tom. My Aunt Joan. There'll be other cars but I don't know who'll be in them.

And now we intercut as we wish between chapel and church.

June Cobden, Alicia, young Tom and Aunt Joan emerge from the funeral car.

MARK

Dad outlived his siblings but they
all had kids. They'll all be
there. And THEIR kids...

Lots of people lined up...

MARK

They'll all be there.

MARIE-LOUISE

Father Duggan will sprinkle the
coffin with Holy Water. "With this
water we call to mind John's
baptism. As Christ went through
the deep waters of..."

FATHER DUGGAN

(sprinkling coffin in
the hearse)

death for us, so may he bring John
to the fullness of resurrection
and life with all the redeemed.
Amen.

The undertakers lift the coffin onto their shoulders and,
with Father Duggan leading, the procession makes its way
into the church. A hymn plays.

42

INT CATHOLIC CHURCH/PRISON, CHAPEL DAY 23 CONT.

42

The procession makes its way along the aisle.

We cut now, as we wish, between interior catholic church
and interior prison chapel.

Marie-Louise assumes the role of priest at the altar.

MARIE-LOUISE

In the name of the Father, and of
the Son, and of the Holy Spirit.
Amen. The grace of our Lord Jesus
Christ, and the love of God, and

FATHER DUGGAN

...the communion of the Holy
Spirit be with you all.

CHURCH CONGREGATION

And also be with you.

MARK

And also with you.

MARIE-LOUISE

Let us acknowledge our sins, that
we may prepare ourselves to
celebrate the sacred mysteries.

A silence as Mark contemplates the sin of having killed
another man.

Silence in the church as well as Mark's mother, Mark's
son and Mark's wife consider their sins.

CHURCH CONGREGATION

I confess to almighty God and to
you, my brothers and sisters, that
I have greatly sinned in my
thoughts and in my words, in what
I have done and in what I have
failed to do...

MARIE-LOUISE AND MARK

(striking the breast) through my
fault, through my fault, through
my most grievous fault; therefore
I ask blessed Mary ever-Virgin,
all the Angels and Saints, and
you, my brothers and sisters, to
pray for me to the Lord our God.

MARIE-LOUISE

May almighty God have mercy on us,
forgive us our sins, and bring us
to everlasting life.

MARK

Amen.

Time has passed...

CHURCH CONGREGATION

Our Father who art in heaven,
hallowed be thy name; Thy kingdom
come; thy will be done on earth
as it is in heaven.

MARIE-LOUISE AND MARK

Give us this day our daily bread;
and forgive us our trespasses,
as we forgive those who trespass
against us. And lead us not into
temptation but deliver us from
evil.

CHURCH CONGREGATION

Lamb of God, you take away the
sins of the world, have mercy on
us.

MARK

Lamb of God, you take away the
sins of the world, have mercy on
us. Lamb of God, you take away the
sins of the world, grant us peace.

Father Duggan gives himself Holy Communion.

Marie-Louise gives herself Holy Communion.

Now the congregation is queuing to take communion from
Father Duggan.

FATHER DUGGAN

Body of Christ.

JUNE COBDEN

Amen.

FATHER DUGGAN

Body of Christ.

ALICIA COBDEN

Amen.

FATHER DUGGAN

Body of Christ.

TOM COBDEN

Amen.

And now Marie-Louise gives communion to Mark.

MARIE-LOUISE

Body of Christ.

MARK

Amen.

And now June Cobden leaves her pew with a couple of
sheets of paper in her hand. She faces the congregation.

JUNE COBDEN

Mark can't be with us today. This
is the speech he WOULD have made.
John Thomas Cobden...

MARK

(reading his speech)
was born in the hungry thirties,
the fifth of nine kids, all
brought up in a rat ridden,
cockroach infested slum. He passed
the scholarship to a catholic
grammar school and hated it and
left at fifteen.

Grammar school boys didn't get their hands dirty back then so he took a job in the office at Kirkmarsh and that's where he met Mum...

JUNE COBDEN

and that's where he met me.

Time passes...

JUNE COBDEN

His retirement he spent fishing or watching the Blades and, for the last six, seven years or so, watching the Blades with grandson Tom, the apple of his eye...

MARK

John Thomas Cobden, good trade unionist, good Blades fan, good angler, good husband, brilliant father.

That appears to be the end but June Cobden takes out another piece of paper.

JUNE COBDEN

I know Mark thinks his father was ashamed of him for what he did that dreadful day, for the pain and grief he caused that poor man's family. He's right. But only for that one dreadful day. For everything that came later...

MARIE-LOUISE

(reading June's
speech)

for the way in which he went to the police himself and confessed and pleaded guilty and offered no plea whatsoever in mitigation, for the way...

JUNE COBDEN

in which he accepted his sentence and would gladly have accepted longer,...

MARIE-LOUISE

for the way in which he has seen every single day of his imprisonment as one more day of atonement, Mark's father, my John, was prouder of his son than he'd ever been.

That really gets to Mark. He has to fight back tears.

43 INT CRAIGMORE PRISON, B-WING LANDING DAY 23 15.15 43

Marie-Louise and Mark walking. They reach Mark's cell. Marie-Louise opens it.

MARK

I owe you one.

He goes in. She closes the cell door on him

43A INT CRAIGMORE PRISON NIGHT 24 23.59 43A

From the ground floor to the very top landing, Christmas lights flicker.

We realise they are all threaded through...

The suicide nets.

43B INT VARIOUS CELLS NIGHT 24 CONT. 43B

There's an image of Big Ben on the telly. Mark is at the cell door, fist raised.

Big Ben begins to sound midnight. Mark begins pounding on the door.

A caption on screen: Mark Cobden - **Day 491.**

An explosion of noise as we go to other cells throughout the prison.

A prisoner pounds on his door. Other prisoners pound on their doors. Jackson Jones. Paul McAdams. Daniel. Kavanagh. Johnno...

43C EXT CRAIGMORE PRISON NIGHT 24 CONT. 43C

In the moonlight, the prison almost shakes with the volume of noise as every single prisoner in every single cell pounds on the door.

A rocket explodes in the night sky. Happy New Year...

44 INT PAROLE HEARING DAY 25 14.00 44

Brendan Murphy faces the parole panel. Eric McNally is here and, supporting Brendan, Marie-Louise.

BRENDAN MURPHY

The judge gave me life with a minimum of ten years. I've done twenty five and this is, what?, my sixth parole hearing. And I know for a fact that parole will, once again, be refused. Not because I don't tick all the boxes. I DO. But because of this: I still haven't learnt who's boss. I still haven't learnt to submit totally to a prison officer. I still have some independence of spirit. You'd think you'd value this. People with independence of spirit will surely do better out there than people who've been crushed. But you're not bothered with that. You just want to show me who's boss.

Fade to black.

45

INT PAROLE HEARING DAY 25 14.15

45

PAROLE CHAIRMAN

You say you did something?

BRENDAN MURPHY

Yes.

PAROLE CHAIRMAN

Something that made your victim not want to be friends anymore?

BRENDAN MURPHY

Yes.

PAROLE CHAIRMAN

So you killed him?

BRENDAN MURPHY

Yes.

PAROLE CHAIRMAN

What was it you did?

BRENDAN MURPHY

I'll answer that the way I've answered it on the last five occasions I've been here: I'm not prepared to say.

Fade to black.

46 INT PAROLE HEARING DAY 25 14.25

46

Alexander Doyle reading...

ALEXANDER DOYLE

I'm Alexander Doyle. Bobby Doyle, the victim, was my older brother. I'm here because BOTH my parents have now died. Dad a few years back and Mum only three months ago. Both died of grief. This man didn't just kill my brother that day; he killed my parents too.

(pause)

This man tries to paint himself as some sort of free spirit fighting against the system. He is no such thing: he is a murderer.

(pause)

This man implies he should've been out fifteen years ago. My parents weren't. They both served life.

(pause)

This man refuses to reveal what he did with my brother, that thing he did that cost my brother his life. Well, fine, let's clear the room and let him tell me because I have every right to hear it.

A long, long silence as they all wait for Brendan's response to that. But...

BRENDAN MURPHY

(to Eric McNally)

Can we go please?

Eric stands, makes his way to the door, opens it.

ALEXANDER DOYLE

He'd've done anything for you. Me too, you bastard.

That really gets to Brendan. Moments pass...

BRENDAN MURPHY

(eventually)

I told him I loved him.

Brendan, Eric and Marie-Louise leave the room.

47 EXT CRAIGMORE PRISON, YARD DAY 26 15.00

47

Mark, Brendan, Paul McAdams, Kavanagh and others are walking around the prison yard.

The sun comes out.

Mark stops and looks upwards and feels the sun on his face.

We realise they have ALL stopped, they are ALL looking upwards and feeling the sun on their faces.

48

INT CRAIGMORE PRISON, CHAPEL DAY 27 15.10

48

Prisoners and teenagers again. Eric McNally sitting to the side. It's the last session for this particular group so each of them has to say what he/she got out of these classes. One of them, a girl, is just finishing.

GIRL

But it's definitely something I'd like to do and I never would've thought that without coming here.

Marie-Louise, Eric McNally and the prisoners applaud.

MARIE-LOUISE

Who's next?

They're all hesitant.

MARK

Liam?

Liam reluctantly stands, holding a piece of paper. It's a big deal for him, this, and Mark knows it.

LIAM

I used to want to come here, to get sent here. My Dad was here. Our Peter. Other lads I know. They all talk about Crappy Craigmore. "Three years I did," my Dad says, "and I did it standing on me head, son, standing on me head." And everyone laughs. But the truth is I couldn't do three days here. It's shite. And everyone's so sad. I won't be coming here. I won't be going to any nick.

They all applaud and we jump to -

Just Mark and Marie-Louise putting the chairs away. Everyone else has gone.

Somebody enters. It's the Governor.

GOVERNOR CAMERON

How are you, Cobden?

MARK

Fine, Governor.

GOVERNOR CAMERON

Marie-Louise tells me you've been doing great work with the kids.

MARK

(dismissive of it)

No, just....

GOVERNOR CAMERON

We've been talking. There's a crime and punishment conference next month. They want a prisoner to speak.

Mark's reaction as it dawns on him what he is being asked. He looks at Marie-Louise.

MARIE-LOUISE

I thought of you.

MARK

Speak about what?

MARIE-LOUISE

Your crime. And your time here.

GOVERNOR CAMERON

You'll be unescorted. Marie-Louise has the utmost trust in you.

MARK

A conference?

MARIE-LOUISE

Yes.

MARK

A lot of people then?

MARIE-LOUISE

A hundred or so.

MARK

I can't talk about my crime to a handful of people in here. You expect me to do it to a hundred?

MARIE-LOUISE

I think you need to.

He shakes his head.

MARIE-LOUISE

You DID say you owe me one.

MARK

That's not fair.

MARIE-LOUISE

I think it is.

She's got him.

MARK

Where is it?

MARIE-LOUISE

Crewe

MARK

How would I get there?

MARIE-LOUISE

Taxi and train.

MARK

On my own?

MARIE-LOUISE

Yes.

He's excited. More than excited: scared...

MARK

Okay. I'll do it.

49

INT CRAIGMORE PRISON, WORKSHOP DAY 28 09.30

49

Sewing machines clattering. Mark is on one of them.

Jackson Jones approaches.

JACKSON JONES

I hear you're getting out for the day. Crime and punishment conference, yeah?

MARK

Yeah.

JACKSON JONES

Alone. No kangas.

MARK

Yeah.

JACKSON JONES

On the way back I want you to call in somewhere for me.

MARK

Why?

JACKSON JONES

They'll sew something into the lining of your coat. You come back here. You leave the coat in Prop. That's all you've got to do.

MARK

What will it be - what they sew in?

JACKSON JONES

You don't need to know that.

MARK

I can't do it.

JACKSON JONES

What?

MARK

I can't do it.

JACKSON JONES

Do you or do you not owe me one?

MARK

Yes.

JACKSON JONES

Then this is the one.

MARK

I'm not that kind of man. I can't walk in here with a load of drugs on me. My knees will knock. I'll give the game away. I'm not the man you need.

JACKSON JONES

You're exactly the man I need. A teacher. Goody-two-shoes. Who'll suspect you?

MARK

Ask for something else. Anything else. I know I owe you one and I'll repay it but please don't ask me to do this.

JACKSON JONES

Sorry. It's 21 Vale Road. What is it?

MARK

21 Vale Road.

JACKSON JONES

It's by the old bridge. This side.
Right?

MARK

Right.

JACKSON JONES

You ask the driver to wait, you'll
only be five minutes.

MARK

Right.

JACKSON JONES

What'll you be wearing?

MARK

A suit.

JACKSON JONES

Good. What's the address again?

MARK

21 Vale Road.

JACKSON JONES

Good.

Jackson Jones walks away. Mark restarts the machine.

49A INT PRISON RECEPTION AREA DAY 29 12.30

49A

P.O. Banks reciting to Mark the terms of his release.

P.O. BANKS

Under the terms of this release on
temporary licence you must refrain
from alcohol or drugs and you must
not associate with anyone you know
to have a criminal record or to be
of criminal intent. You will be...
(see appendix for the
rest)

50 EXT CRAIGMORE PRISON DAY 29 12.35

50

The huge outer gate slides open and Mark finds himself
alone, staring at freedom.

There's a private hire cab waiting for him. He gets in
it. It moves off.

51 EXT ROAD DAY 29 12.45 51

The car speeding along, Mark holding on tight.

DRIVER
You doing time there?

MARK
Yeah.

DRIVER
What for?

Mark's look says "nosy bastard".

DRIVER
I'm unshockable, mate.

MARK
Hit a cyclist, killed him.

DRIVER
Just the one?

MARK
Yeah.

DRIVER
Pity. I hate the bastards. They think they own the road, think normal rules don't apply to them, traffic lights don't apply to...

He realises Mark is holding on tight.

DRIVER
You okay?

MARK
Haven't been in a car for a while.

52 EXT RAILWAY STATION DAY 29 13.05 52

Mark at a vending machine, staring at sweets like a child. The tannoy echoing. He chooses a Mars Bar.

He walks away from people, ensures he has his back to everyone, and starts to eat the Mars Bar. Oh how good it tastes...

53 INT MOVING TRAIN DAY 29 13.15 53

Mark on the moving train, glancing at the businessmen and women all around him.

He takes his speech out and studies it.

MARK (V.O.)
My name's Mark Cobden. I am an
English teacher.

54 INT THEATRE DAY 29 15.30 54

Mark at a microphone, addressing an audience. Behind him other speakers wait their turn.

MARK
I was always a drinker. I always
put booze first. I put it before
my wife, my son, my job,
everything. But then, on the 14th
October, 2017, that all changed.

55 INT PUB - FLASHBACK NIGHT 55

Mark finishes his drink, picks up his car keys, and leaves.

56 EXT ROAD - FLASHBACK NIGHT 56

Mark driving. A car with full beam lights on looms, passes. As Mark's eyes adjust, there's suddenly a light right in front of him. He slams on but hits something.

Mark just sits there, terrified. At last, he opens the door, gets out.

He sees a bike, twisted on the road.

And, on the pavement, a man lying motionless.

He goes to the man, checks him, finds no sign of life.

He comes to a massive decision. He picks up the twisted bike and places it on the pavement. He gets back into his car and drives off.

57 EXT ROAD - FLASHBACK NIGHT 57

Mark driving, his brain racing.

58 EXT MARK'S DETACHED HOUSE - FLASHBACK NIGHT 58

He parks up, gets out, examines the damage to his car, goes into the house.

59 INT MARK'S DETACHED HOUSE - FLASHBACK NIGHT 59

Mark in. His wife Alicia is cooking a stir-fry. His son Tom is playing on a laptop.

ALICIA
Where have you been?

MARK
Departmental meeting.

ALICIA
Again?

MARK
Yeah. Hi, son.

TOM
Hi, Dad.

MARK
(to Alicia)
Shall I take over?

ALICIA
No. You're cooking tomorrow
though.

MARK
Right.
(to Tom)
School okay?

TOM
(hooked on the
laptop)
Yeah.

60 INT MARK'S DETACHED HOUSE - FLASHBACK NIGHT 60

Tom has finished his meal and has disappeared. Alicia's plate is clean too. Mark is just playing with his food.

ALICIA
What's wrong?

MARK
(eventually)
I've just killed someone.

ALICIA
What?

MARK
I've just killed someone. A
cyclist. Drove into him

ALICIA
Where?

MARK
Carr Lane.

ALICIA
He's dead?

MARK
Yes.

ALICIA
Then we've got to go to the police

MARK
Yes.

61 EXT MARK'S DETACHED HOUSE - FLASHBACK NIGHT

61

Mark in the front passenger seat, Tom in the back, Alicia closing their front door and approaching the car. She opens the passenger seat only to find Mark sitting there.

MARK
You'll have to drive.

That sets her brain racing.

ALICIA
Have you been drinking?

MARK
Yes.

ALICIA
You promised.

MARK
I know.

ALICIA
Are you over the limit?

MARK
Yes.

ALICIA
Out the car, Tom. Out the car
right now please...

Tom getting out...

ALICIA
Get out of this bloody car right
now. Right now please.

She slams the car doors, grabs Tom's hand and marches him towards the house. They enter. She slams the door shut.

On Mark - just sitting there.

62 EXT MOVING TAXI- FLASHBACK NIGHT 62

Mark in a moving taxi.

62A INT. POLICE STATION RECEPTION - FLASHBACK NIGHT 62A

Mark enters the station. He approaches the officer sat behind the reception desk.

63 OMITTED 63

64 OMITTED 64

65 OMITTED 65

66 INT CROWN COURT - FLASHBACK DAY 66

CLERK TO THE COURT

Mark Cobden, you are charged with causing death by careless driving when under the influence of drink or drugs. How do you plead?

MARK

Guilty.

Cut to Anne Warren reading her victim impact statement.

ANNE WARREN

The police found three bars of chocolate on him. He'd bought one for me, one for Freddie and one for Molly. He'd've waited for us to finish our dinner and he'd've said, "Go and look what's in my coat" and he'd've watched Freddie's eyes light up on finding the chocolate. His last thoughts were for me and Freddie and Molly. He was the most selfless man, your honour.

Mark is in the dock. These words are destroying him.

ANNE WARREN

The irony is the most selfLESS man in the world has been killed by the most selfISH, by a man who'd drink four large vodkas and climb into his car and not give a damn for the safety and wellbeing of others, by a man who'd put his own comfort and convenience above other people's LIVES, by a man who'd leave the person he killed lying like a dog on the pavement. That man deserves to go to prison for a long, long time. That man deserves to rot in prison and burn in hell...

(she loses it)

So may you do that, you bastard. May you rot in prison and burn in hell. May you rot...

She can't go on. Mark wants the ground to open up...

67

INT THEATRE DAY 29 15.40

67

Mark still at the microphone.

MARK

I offered nothing in mitigation, no excuses. I drank four large vodkas and the second I turned the key in that ignition I killed that man. Me. No one else. The trouble is when there are no excuses, the guilt is overwhelming, the flashbacks more and more devastating. The cyclist dead on the pavement, the bike mangled in the road, one wheel still spinning. His wife screaming at me: *May you rot in prison and burn in hell, you bastard.* I dreaded those flashbacks at the start of my sentence but a year or so passed and I started to welcome them. I saw them as atonement, you see. A few months later I realised I'd been kidding myself. They weren't atonement at all. They were simply a reminder of the NEED to atone. More months passed and I realised I was STILL kidding myself because you can NEVER atone, you can never atone for the killing of another human being; all you can do is TRY. So how do I do that? How do I try to atone?

Well, as corny as it sounds: "by living a good life." If I'm allowed to, I'll continue to work with teenagers at risk. I'll refrain from alcohol. And
(perhaps he shrugs)
I'll try to live a good life.
Thank you.

People applaud at this. It surprises Mark.

Now a woman is leaving her seat and coming down the aisle towards the stage but now bearing left and heading for an exit, the audience still applauding.

It's Anne Warren, in tears. Mark watches her go.

67A INT MOVING TRAIN DAY 29 16.05

67A

Mark, deep in thought, on the hurtling train.

68 EXT VALE ROAD DAY 29 16.45

68

Mark in a moving private hire car.

Now a street sign says Vale Road. The cab pulls up at number 21. Mark hesitates, steels himself.

MARK

I'll only be five minutes, mate.

He opens the door, gets out, gets to the front door...

But can't bring himself to knock on it.

He goes back to the cab, gets back in.

MARK

Changed my mind. Craigmore Prison, mate.

We linger on Mark as the cab moves off.

69 OMITTED

69

70 INT CRAIGMORE PRISON, RECEPTION DAY 29 17.05

70

On the stern face of P.O Banks.

P.O. BANKS

Arms up.

We go to Mark facing the officer. He's wearing just shorts. He puts his arms up.

P.O. BANKS

Top back on.

(Mark does so)

Turn. Shorts down. Squat.

71 INT CRAIGMORE PRISON, B-WING STAIRS AND LANDING DAY 29 71
17.10

P.O. Galbraith leading Mark up the metal staircase. He unlocks a metal gate and allows Mark through to his landing.

Mark walks along the landing. It's association and, on the far side of the landing, Jackson Jones is playing pool. The noise is deafening...

Jackson Jones sees Mark and hands another prisoner his cue.

Jackson Jones approaching Mark.

JACKSON JONES

Okay?

MARK

No. I couldn't do it.

JACKSON JONES

Why not?

Mark debates with himself. Should he tell him? Should he tell him? Yes, he decides.

MARK

I need to live a good life and bringing drugs into prison is not living a good life.

JACKSON JONES

You're serious?

MARK

Yes.

JACKSON JONES

So you'd sooner have a caning?

MARK

Yes.

JACKSON JONES

A caning it is then.

Mark makes his way to his cell.

72 INT MARK'S CELL DAY 29 CONT. 72
Mark in. He sits, awaits his fate.

73 INT CRAIGMORE PRISON, B-WING LANDING DAY 29 CONT. 73
Eric McNally has the triangle on the pool table.

ERIC MCNALLY

(urgent)

Four balls missing. There's four balls missing here, lads, so where are they? I want four balls here.

(getting no response)

Four balls here now or I hit the alarm and it's bang-up. I'm hitting it. I'm warning you I'll hit it.

We go to Jackson Jones and Flanagan walking purposefully along the landing. They each have a sock with two pool balls inside.

They reach Mark's cell. They enter.

74 INT MARK'S CELL DAY 29 CONT. 74
The alarm blasts out. Eric McNally must have pressed it. Jackson Jones and Flanagan start raining blows on Mark. On and on. Sickening.

Mark is unconscious now but the attack continues.

At last someone grabs Jackson Jones and pulls him away from Mark.

It's Kavanagh.

KAVANAGH

Enough!

Kavanagh drags Flanagan away too.

KAVANAGH

I said enough! Enough!

They face each other.

JACKSON JONES

What's it to you?

KAVANAGH

Plenty. Right?

Jackson Jones considers this.

JACKSON JONES

Right.

They drop their weapons onto the floor and leave the cell.

Kavanagh tends to Mark.

75 OMITTED 75

76 OMITTED 76

77 EXT ROAD DAY 30 07.30 77

Eric McNally driving.

78 OMITTED 78

79 OMITTED 79

80 OMITTED 80

81 INT CRAIGMORE PRISON, RECEPTION DAY 30 CONT. 81

Eric McNally enters. He puts his phone and other items into his locker, joins the queue.

One door opens. They go through. That door shuts behind them.

They're now waiting for a second door to open. Through the glass in this second door Eric sees...

The governor and other members of staff.

The second door opens. Eric goes through.

GOVERNOR CAMERON

In there please, Eric.

She's pointing to a search room off to the side.

ERIC MCNALLY

Why?

GOVERNOR CAMERON

Random search.

He considers this, takes his jacket off, drops it.

ERIC MCNALLY
(unbuttoning his
shirt)
What gave me away?

GOVERNOR CAMERON
I phoned Chapel Grove Prison. They
told me your son's getting treated
like a king. I asked myself why.

Eric McNally opens his shirt and reveals the vest.

ERIC MCNALLY
I'm really sorry.

82 EXT CRAIGMORE PRISON DAY 30 09.20 82

Eric McNally, handcuffed, is put into a police car.
It drives off.

We go with Eric, lost in his own tortured world.

Still on him, we hear someone punching numbers into a
phone. We hear a mobile ringing.

83 INT ERIC MCNALLY'S HOUSE DAY 30 CONT. 83

Sonia McNally has daytime telly on. Surprisingly she's
ironing one of Eric's prison shirts.

Her mobile is ringing but she can't hear it.

84 INT POLICE STATION DAY 30 CONT. 84

Eric holding the police station's landline. A plain
clothes officer watches him. A uniformed officer is
checking his own mobile.

85 INT ERIC MCNALLY'S HOUSE DAY 30 CONT. 85

At last Sonia realises her phone is ringing. She doesn't
recognise the number but she answers it anyway.

SONIA MCNALLY
Hello?

We now cut between Eric and Sonia.

ERIC MCNALLY
It's me.

SONIA MCNALLY
(bemused)
Where are you phoning from?

ERIC MCNALLY
Police station.

SONIA MCNALLY
What?

ERIC MCNALLY
They searched me this morning on
the way in.

SONIA MCNALLY
(devastated)
Oh no.

ERIC MCNALLY
They're keeping me here. Then it's
magistrate's in the morning.

SONIA MCNALLY
This isn't fair.

He ploughs on.

ERIC MCNALLY
If it's Craigmore, bring me in
some decent soap and toothpaste.
And I've only got my prison gear
so I'll need some clobber.

SONIA MCNALLY
You'll get bail.

ERIC MCNALLY
I won't. 'Cause they've asked me
to name names.

SONIA MCNALLY
You can't.

ERIC MCNALLY
I know. But it'll cost me.

SONIA MCNALLY
All you've done is what any father
would've done.

ERIC MCNALLY
Yeah.

SONIA MCNALLY
I was ironing a shirt for you.

And that REALLY gets to him. He kills the call.

86	OMITTED	86
87	OMITTED	87
88	OMITTED	88
89	OMITTED	89
90	OMITTED	90
91	OMITTED	91
92	OMITTED	92
93	OMITTED	93
94	OMITTED	94
95	Omitted	95
96	OMITTED	96
97	OMITTED	97
98	OMITTED	98
99	OMITTED	99
100	INT MARK'S CELL DAY 31 08.30	100

A caption on screen: Mark Cobden: Day **730**.

Mark brushing his teeth in the sink. Nearby are two little piles of his possessions: one labelled "for Kav" and the other "for Paul".

He finishes. He looks at his toothbrush and drops it into the bin.

He puts the top back on the toothpaste and puts it in the "for Kav" pile.

The cell door opens. It's P.O. Galbraith.

P. O. GALBRAITH

Ready?

MARK

Yeah.

Mark follows Galbraith. They leave the cell door open.

101 INT CRAIGMORE PRISON, B-WING LANDING/DANIEL'S CELL DAY 101
31 CONT.

Mark and Galbraith walking along the landing. Mark sees Kavanagh cleaning.

KAVANAGH

Getting off then?

MARK

Yeah. Left you some stuff there.
You and Paul.

KAVANAGH

Cheers. Shall I WRITE? Show off a
bit?

MARK

Yeah. That would be good. I'll
write first, tell you where I am.

KAVANAGH

Great. Thanks.

MARK

No, thank you, Kav.

They shake hands or embrace or whatever. Mark and Galbraith move on.

MARK

Can I see Daniel?

P. O. GALBRAITH

Yes.

Mark and Galbraith go along the landing and stop at a door further along. Galbraith opens the flap, peers in, unlocks the door, and steps aside. We see Daniel. He looks wasted.

MARK

Alright?

Daniel has no idea who it is.

MARK

It's me. Mark.

DANIEL
Mark?

MARK
Yeah.

DANIEL
You okay?

MARK
Yeah. I'm getting out, mate.

DANIEL
Right. I still see him.

MARK
Gerard?

DANIEL
Yeah.
(points to his head)
Still see him, mate.

MARK
Good luck.

Mark and Galbraith move on.

102 EXT CRAIGMORE PRISON DAY 31 CONT. 102

Mark and Galbraith crossing a yard. Galbraith unlocks a door. They go in.

103 INT CRAIGMORE PRISON, HOLDING ROOM DAY 31 CONT. 103

There are lots of prisoners already here.

P. O. GALBRAITH
Some of these are up in court.
They go first. Some of them are
moving prisons. They go second.
You're getting out so you go last.
Good luck.

MARK
Thanks.

Galbraith goes. Mark sees Eric McNally.

MARK
Alright, Mister Mac.

ERIC MCNALLY
Alright, Cobden.

MARK

Can I?

Sit by him, he means.

ERIC MCNALLY

Yeah.

MARK

You up for sentence?

ERIC MCNALLY

Yeah. You getting out?

MARK

Yeah.

ERIC MCNALLY

How long did you do?

MARK

Two years.

ERIC MCNALLY

Time flies when you're having fun.

MARK

Yeah. How long will you get?

ERIC MCNALLY

Three if I'm lucky. Five if I'm not. Won't be doing it here though.

A VOICE

McNally.

ERIC MCNALLY

Here, Boss.

(to Mark)

Offer me four, I'd snatch your hand off. See you.

MARK

You were a good officer. Firm but fair.

That moves Eric.

ERIC MCNALLY

Thanks.

Eric walks away.

ERIC MCNALLY

Your honour, I can't give you his name. He's in jail and yet he can order men in another jail, two hundred miles away, to batter my son. And if I give you his name, he'll do it again. Now, you've told me that not naming him means I get a longer sentence. But to protect my son I was prepared to smuggle drugs into my own prison. Me, an officer with twenty two years impeccable service, smuggling drugs into my own nick. If I was prepared to do that, your honour, to look after my son, I'm more than ready to do another year or so for him.

Fade out and now fade in the judge...

JUDGE

... and the full one third discount for your guilty plea but, in all the circumstances, that is all that can be offered. Eric McNally, you will go to prison for four years. Take him down please.

Officers lead Eric from the dock. He and Sonia look at each other as they do so.

105

INT MOVING SWEATBOX DAY 31 15.45

105

As at the very start of this series, a prison officer is driving the sweatbox. He's got the radio on full blast. Behind him, prisoners shout to each other from their individual cubicles - a deafening cacophony of voices.

ROBERT

We were always going down! There was no way we weren't going down...

Eric McNally in his cubicle, lost in thought...

JAMES

We were going down for class B, you knob. It was YOU going down for class A and that's why you went in that box, you bastard, to drag us...

ROBERT

I went in that box for ME. Right? Nothing to do with youse two, it was all about me 'cause they were saying it was two hundred grand's worth and it was...

Meanwhile, simultaneous to James and Robert -

ANDREW

(shouting to Robert)

You're dead, mate. As soon as I can get my hands on you, you're dead, mate. I am gonna break every fucking bone in your body, mate...

On Eric McNally, in his own tortured world...

JAMES

into it. We were looking at twelve months, you dick, until you opened your mouth and dragged us in it. Six fucking years, you knob, and you knew what you were doing. You were taking us with you, that's what you were doing. You were taking us with you and you're gonna pay for that, you bastard. Enjoy yourself with the nonces 'cause if you come anywhere near us you're dead, mate. You are dead.

ROBERT

nowhere near two hundred grand and I couldn't shout that from the dock so I had to go in the box. Right? And you'd've done the same. You're looking at a few grand's worth of weed and I'm looking at two hundred grand's worth of brown so fucking right you're gonna keep schtum 'cause you're facing a shit and a shave and I'm facing fucking years...

Meanwhile, simultaneous to the above -

ANDREW

Every bone in your body, mate. And if I can't get to you someone will 'cause the whole prison's gonna know, mate, everyone in this nick's gonna know that you took two mates down with you, two good mates down with you. You won't last five minutes, lad. You're dead. You're dead, lad. Absolutely, totally fucking dead, lad.

Meanwhile, simultaneous to ALL the above, there's a man hammering on his door and screaming for it to be opened because he's in desperate need of a shit.

Amidst it all Eric McNally sits in total silence.

A caption on the screen: Eric McNally - **Day 1**

106

OMITTED

106

107

EXT CRAIGMORE PRISON DAY 31 CONT.

107

The outer gate opens and Mark Cobden is once more staring at freedom.

He sees his mother and his son standing by their car. He goes over to them and embraces them.

They get in the car and drive off.

Close on Mark as the car moves away from the prison.

108

INT CAFE DAY 32 11.15

108

A year or so later...

Mark sitting, waiting.

Anne Warren enters the cafe. He sees her. He stands.

She makes her way over to him.

MARK

Hello.

ANNE WARREN

Hello.

MARK

Thanks for coming.

She nods. She sits. He sits.

MARK

Would you like something?

ANNE WARREN

No. No thanks.

MARK

Tea or?

ANNE WARREN

I'm fine, thanks.

MARK

How are you?

She has to think. She realises she hasn't a clue how she is.

ANNE WARREN

I can't answer that. How are you?

He can't answer it either. How could he possibly say "fine" to this woman? He struggles. The waiter arrives.

WAITER

Yes please?

ANNE WARREN

I don't want anything, thanks. I'm not stopping.

WAITER

No problem.

The waiter goes.

MARK

Can I ask how your family is?

ANNE WARREN

Yes. They're good. You've got a son?

MARK

Tom, yes.

ANNE WARREN

How is he?

MARK

He's good too.

ANNE WARREN

You wrote me a letter?

MARK

Yes.

ANNE WARREN

What did it say?

He takes it from his inside pocket and gives it to her.

She opens it and reads it.

ANNE WARREN

"Sorry".

MARK

Yes.

ANNE WARREN

Who does it help: me reading it?
You or me?

MARK

Me.

She folds it, places it in front of him.

ANNE WARREN

Does Tom know you were in prison?

MARK

(nods)

He came to see me.

ANNE WARREN

Does he know what you did?

MARK

Yes. People will always know what I did. Everybody. I owe it to me. I owe it to you. I owe it to your kids. And I owe it to your husband.

That really, really gets to her.

She takes a pen from her bag, writes on the envelope in front of him..

ANNE WARREN

This is my address. If you write again, I WILL read it.

MARK

Thanks.

ANNE WARREN

I want to forgive you, you see. I NEED to forgive you because it's...

(she gestures:
consuming her)

But I can't. I've tried and I can't. But I'll keep on trying. I promise you I'll keep on trying. And maybe one day...

That almost reduces him to tears.

MARK

Thank you.

The camera is leaving them...

ANNE WARREN

Have you managed to stay teetotal?

And leaving them...

MARK

Yes.

THE END.