

BROKEN

Episode 6

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Goldenrod Script

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1 INT SACRISTY DAY 25 09.00

1

Father Michael pulling on his vestments. He looks to Christ on the Cross.

FATHER MICHAEL KERRIGAN  
This time, please. Just this once,  
yeah?

2 INT SAINT NICK'S CHURCH DAY 25 CONT. 2

Father Michael enters.

FATHER MICHAEL KERRIGAN  
In the name of the Father and of  
the Son and of the Holy Spirit.

ALL  
Amen.

FATHER MICHAEL KERRIGAN  
The grace of our Lord Jesus Christ  
and the love of God and the  
communion of the Holy Spirit be  
with you all.

ALL  
And with your spirit.

3 INT SAINT NICK'S CHURCH DAY 25 09.25 3

We jump forward twenty minutes or so.

FATHER MICHAEL KERRIGAN  
He himself took bread and, giving  
you thanks, he said the blessing,  
broke the bread, gave it to his  
disciples saying:  
(holding the host aloft)  
"Take this, all of you..."

But he is struggling. He knows "it" is coming.

FATHER MICHAEL KERRIGAN (CONT'D)  
...and eat of it: for this is my  
body which will be given up for  
you."

A bell rings.

4 FLASHBACK INT SHEFFIELD CHURCH DAY 4

*Twenty untipped cigarettes cascade onto the floor of a pew.*

*It's Young Michael's mother who has dropped them.*

*She scrambles to pick them up. 11 year old Michael Kerrigan is next to her. He squirms in embarrassment.*

*She glances, sees his embarrassment. It gets to her.*

*A man in the pew in front of them turns, looks. That REALLY gets to her.*

YOUNG MICHAEL'S MOTHER  
(to the man)  
Something to say? 'Ey?

*Young Michael squirms even more.*

5 INT SAINT NICK'S CHURCH DAY 25 CONT.

5

He's still struggling. And people know it...

FATHER MICHAEL KERRIGAN  
In a similar way, when supper was ended, he took the chalice and giving you thanks, he said the blessing and gave the chalice to his disciples saying...  
(holding the chalice aloft)  
"Take this, all of you, and drink from it: for this is the chalice of my blood..."

6 FLASHBACK INT A BEDSIT NIGHT

6

*A young woman, naked, is looking directly into camera. She has been crying.*

YOUNG WOMAN  
Why now, you bastard? Why are you saying this to me now, you bastard?  
What's wrong with you?

7 INT SAINT NICK'S CHURCH DAY 25 CONT.

7

FATHER MICHAEL KERRIGAN  
(struggling)  
The blood of the new and eternal covenant which will be poured out for you and for many for the forgiveness of sins. Do this in memory of me."

Again a bell rings.

8 EXT ROZ DEMICHELIS'S ROAD DAY 25 11.00 8

Father Michael Kerrigan walking, approaching Roz Demichelis's house.

9 INT ROZ DEMICHELIS'S HOUSE DAY 25 CONT. 9

Chloe, Jake and Leo with their phones, etc. The telly is on, unwatched. No housework has been done here since Roz's wake.

The bell goes. Chloe glances through the window.

CHLOE DEMICHELIS

Oh no.

(They look at her.)

Father Michael.

She heads for the door.

10 INT/EXT ROZ DEMICHELIS'S HOUSE DAY 25 CONT. 10

Chloe opens the door.

FATHER MICHAEL KERRIGAN

Hello, Chloe.

CHLOE DEMICHELIS

Hi, Father.

FATHER MICHAEL KERRIGAN

How are you?

CHLOE DEMICHELIS

Fine.

He wants to be asked in. She's determined he won't be.

FATHER MICHAEL KERRIGAN

The boys?

CHLOE DEMICHELIS

Fine.

FATHER MICHAEL KERRIGAN

Leo's missed a lot of school.

CHLOE DEMICHELIS

Has he?

FATHER MICHAEL KERRIGAN

Yes.

CHLOE DEMICHELIS

I'll talk to him.

FATHER MICHAEL KERRIGAN  
I could murder a cup of tea.

CHLOE DEMICHELIS  
It's a bit inconvenient right now,  
Father.

He has to lay his cards on the table.

FATHER MICHAEL KERRIGAN  
Chloe, I promised your mother I'd  
keep an eye on you. I'm going  
nowhere.

CHLOE DEMICHELIS  
It's a bit of a tip.

FATHER MICHAEL KERRIGAN  
I'm unshockable.

She opens the door wide.

11 INT ROZ DEMICHELIS'S HOUSE DAY 25 CONT. 11

They enter the living room.

FATHER MICHAEL KERRIGAN  
Hello, Jake.  
(Jake nods)  
Leo.

Leo nods. ANY visitor would be unwelcome. But one in a dog  
collar especially so.

Father Michael looks around at the mess.

FATHER MICHAEL KERRIGAN (CONT'D)  
(to Chloe)  
ALMOST unshockable.

CHLOE DEMICHELIS  
I won't do it unless they do it  
with me.

FATHER MICHAEL KERRIGAN  
Sounds reasonable.

The boys pretend they haven't heard, check their phones.

FATHER MICHAEL KERRIGAN (CONT'D)  
How are you doing for money?

CHLOE DEMICHELIS  
Mum had pension or insurance or  
something through work. It starts  
Friday.

FATHER MICHAEL KERRIGAN  
Till then?

She shrugs: nothing.

FATHER MICHAEL KERRIGAN (CONT'D)  
Make a start on this,  
(the mess)  
And I'll get you vouchers for the  
food bank.

The boys glance at each other.

FATHER MICHAEL KERRIGAN (CONT'D)  
Get there tomorrow, before 4,  
they'll have pizzas.

They glance at each other again and we cut immediately to:

A plate being rinsed under a tap. It's Jake doing this.

Leo scrubbing the oven.

Jake slotting plates into the bottom tray of the dishwasher.

Chloe hoovering the living room.

Father Michael cleaning a window.

Jake sliding the jam-packed bottom tray into the washer,  
pulling out the upper tray.

Leo scrubbing the hob.

Jake, looking downwards, weeping. His hands are busy but we  
don't know what they're doing.

Busy, busy, weeping, weeping.

Chloe cleaning the coffee table in the living room.

Back to Jake, busy, weeping. We reveal he's slotting cutlery  
into the topmost tray of the dishwasher. All the spoons face  
the same way, all the forks. Maximum use of space...

On and on he goes, busy, weeping...

12 INT INQUEST DAY 26 10.00

12

CORONER

I have two things to say, members  
of the jury. First, you'll remember  
we opened and adjourned this  
inquest a few months ago, pending  
the findings of the Independent  
Police Complaints Commission.  
(MORE)

## CORONER (CONT'D)

The commission has decided to take no action against any officer involved in this case so this inquest can now resume. Second, I'll introduce the various interested parties to you. Going from my left we have: Mister Lambert representing Patricia Greaves of the North West Mental Health Foundation Trust, Mister Marsh representing Rebecca Milton of the North West Mental Health Foundation Trust...

The massed ranks opposed to Helen Oyenusu and Father Michael. Every time we are in the inquest, all of the people we see now are present. We fade out and fade in at some point in all this.

Miss Hennessy representing Pamela Winderton of the North West Mental Health Foundation Trust, Mister Fogarty representing Elaine Cosgrove of the North West Mental Health Foundation Trust, Mrs Ofoeme representing PC Andrew Powell of the Low Marsh Police Force, Mister Wright representing PC Dawn Morris of the Low Marsh Police Force, Mister Lloyd representing Police Sergeant Denis Kilcaid of the Low Marsh Police Force and Mister Newton representing PC Ian Wakefield of the Low Marsh Police Force. And over here we have Mrs Helen Oyenusu representing herself.

We fade in Helen, giving evidence.

## HELEN OYENUSI

But Eastbrook wasn't all bad. There was Saint Nick's. And Father Michael. He and Vernon got on well. And I was so grateful for that because he wouldn't take his medication, you see, unless he trusted you. But the sicker he got, the less he trusted you. The sicker he got, the more he needed the medicine, the less chance of him ever taking it. But Father Michael always managed to persuade him. Always. Had Father Michael been around that night, Vernon would still be alive, I know it.

Father Michael's reaction as we fade out and fade in to:

HELEN OYENUSI (CONT'D)

I am black, a Christian and a mother. I should therefore forgive everyone involved in the death of my son and astonish you all with the strength of my faith. I will not play that game. I will not forgive people who have not asked to be forgiven. I will not forgive people who lied to the IPCC and will no doubt lie to this inquest. First give me truth and justice. And then I will think about forgiveness.

CORONER

Is there anything else you'd like to say, anything you think might be relevant to this inquest?

That question has a profound effect on Father Michael.

HELEN OYENUSI

No, Sir.

CORONER

Thank you, Mrs Oyenusu.

(to all)

I think we'll leave it there for today and meet tomorrow at ten o'clock.

13 EXT STREET DAY 26 15.30

13

Chloe walking. She goes into the food/clothing bank.

14 INT FOOD/CLOTHING BANK DAY 26 CONT.

14

Chloe enters. At the main counter, the food bank counter, there's a Polish man talking and he's being translated into English by a Polish-born community worker for the benefit of the English food bank volunteer.

Chloe looks around. She sees something over in the clothing bank section. She heads over to it.

Chloe nearing something. Whatever it is, the closer she gets to it, the greater the effect on her.

A couple of coats, a couple of other items.

Father Michael, busy over in a corner, sees where Chloe is. He wants to kick himself. He heads over to her.

FATHER MICHAEL KERRIGAN

I should've warned you.

She is smelling one of the coats.

FATHER MICHAEL KERRIGAN (CONT'D)  
Even at a time like that, your  
mother thought of others.

Chloe can't think straight.

CHLOE DEMICHELIS  
Can you lend me twenty quid please?  
Till Friday.

15 EXT ROADS DAY 26 15.45

15

Chloe walking determinedly. And walking...

She enters a hardware shop (brushes, tools, gardening  
furniture on display outside).

She comes out. She's carrying a sledgehammer.

Chloe walking with the sledgehammer...

16 INT BETTING SHOP DAY 26 16.00

16

Behind the counter Jean Reid is bollocking the betting shop  
manager.

JEAN REID

I don't care how big the to-pays  
are, you don't take money home with  
you. Anything up to two hundred is  
put in the safe; anything over two  
hundred goes in the bank. If a  
punter's had a nice touch he gets  
it the following afternoon. After  
you've been...

A sudden, deafening, terrifying crash. They look...

Chloe swings the sledgehammer once more into the roulette  
machine. Another ear-splitting crash.

And another. And another...

17 INT FATHER MICHAEL KERRIGAN'S HOUSE DAY 26 16.10

17

A phone is ringing. Father Michael answers it.

FATHER MICHAEL KERRIGAN  
Michael Kerrigan.

18 EXT ROAD DAY 26 16.30

18

Father Michael walking.

There's a police car parked outside a betting shop. He goes into the shop.

19 INT BETTING SHOP DAY 26 CONT.

19

At the entrance, he has to push his way through a small crowd of people, most of whom are smiling or laughing.

He sees PC Kevin Knox talking to Chloe Demichelis with Jean Reid standing, listening.

PC KEVIN KNOX  
Did you lose money on them?

No answer so he looks to Jean Reid.

PC KEVIN KNOX (CONT'D)  
Could she have done?

JEAN REID  
Manager says he's never seen her.

They continue to talk (see appendix) but Father Michael looks around. A badly damaged machine. Another. Another. Another. He looks back to Chloe.

PC KEVIN KNOX  
Your first name then?

CHLOE DEMICHELIS  
(eventually)  
Chloe.

PC KEVIN KNOX  
Why did you do it, Chloe?  
(no answer)  
Why won't you answer me?

CHLOE DEMICHELIS  
'Cause I'll cry if I do.

PC KEVIN KNOX  
Why?  
(no answer)  
Do you know someone who lost money  
on them?

She nods.

PC KEVIN KNOX (CONT'D)  
Who?  
(no answer)  
Someone close?

She nods.

FATHER MICHAEL KERRIGAN

May I?

Chloe looks, realises that Father Michael is here.

FATHER MICHAEL KERRIGAN (CONT'D)

May I tell them?

She nods.

FATHER MICHAEL KERRIGAN (CONT'D)

Her name's Chloe Demichelis. Her mother was Roz Demichelis. She lost a lot of money on those machines and...

He hesitates, looks to Chloe for permission. She nods.

FATHER MICHAEL KERRIGAN (CONT'D)

She took her own life.

PC Kevin Knox's reaction. And Jean Reid's brain starts racing.

20 EXT O/S BETTING SHOP DAY 26 16.45 20

JEAN REID

(down her phone)

You're not thinking straight, Aitch. If we take her to court it'll make the local paper. "Young woman exacts revenge for mother's suicide." The nationals will pick it up 'cause it's too good to miss. And every time that story appears we're the baddies.

(pause)

Thanks.

She finishes the call, goes back into the betting shop.

21 INT BETTING SHOP DAY 26 CONT. 21

Jean Reid makes her way back to the others.

JEAN REID

Boss is on his way.

22 EXT O/S BETTING SHOP DAY 26 17.10 22

A car pulls up. The boss, Harry (Aitch) Parkinson gets out - in some pain.

23 INT BETTING SHOP DAY 26 CONT.

23

Jean Reid opens the door and lets Aitch in. He's surveying the damage as he speaks.

AITCH PARKINSON

Why have you closed?

JEAN REID

I thought it best. What's wrong?

AITCH PARKINSON

Sciatica. My cup runneth over today, doesn't it?

He turns to the others, approaches them.

AITCH PARKINSON (CONT'D)

Hello, everyone.

JEAN REID

Harry Parkinson...

AITCH PARKINSON

Aitch.

JEAN REID

Michael Kerrigan.

They shake hands, exchange greetings.

JEAN REID (CONT'D)

PC Kevin Knox.

(greetings)

And Chloe Demichelis.

Just the faintest of nods from Chloe.

AITCH PARKINSON

They're just machines, Chloe.

Expensive machines, yes, but just machines and machines are replaceable. People are not. Chloe, I was really, really saddened to hear about your mother and you have all my sympathy, my love.

(Chloe forces a smile)

I've checked and, yes, she was a customer of ours but she used a lot of other betting shops too. In fact she spent a lot more money in those other betting shops than she ever spent in here.

(MORE)

AITCH PARKINSON (CONT'D)

I'm not denying that we profited from her losses but others profited a hell of a lot more so you can't say that if we refused her custom, things would have been different. They wouldn't, Chloe, my love. They wouldn't.

The more he talks, the less you believe...

AITCH PARKINSON (CONT'D)

Now I lost my mother too when I was young...

(sudden pain)

Oh, excuse me. I get like a three second warning and then...

(grimaces, groans)

A wave. A philosophical question, Father:

(He's in agony now)

Would you sooner the pain without the warning or does the warning help? Is it good to prepare for pain? Good to know it's coming? I'm not sure at all.

FATHER MICHAEL KERRIGAN

Nor I.

AITCH PARKINSON

(the pain subsiding)

I was wondering, Officer, if there's any way of forgetting this ever happened. If that's...

PC KEVIN KNOX

Yes.

AITCH PARKINSON

A possibility at all?

PC KEVIN KNOX

I'm sure it is.

AITCH PARKINSON

You see, I lost my mother too when I was young... It was natural causes so a lot less... Well, there are no words for it, are there? No words for what you've been through so I'll leave it at that: A LOT LESS. Nevertheless I was devastated and I think I could have done anything in the throes of that grief so I fully understand why you've done this, Chloe, my love. I understand it; I forgive it. It's forgotten.

(MORE)

AITCH PARKINSON (CONT'D)  
(checking with the PC)  
As long as?

PC Kevin Knox nods his agreement. Chloe glances at him. He nods to her too. Now Chloe looks at Aitch Parkinson.

Moments pass. She thinks about spitting in his face. She doesn't. She simply walks out the shop without saying a word.

Father Michael watches her go.

24 INT INQUEST DAY 27 10.30

24

Fade in the senior case worker.

SENIOR CASE WORKER

We're full but we need to find a bed from somewhere. We're small and we know everyone in our care and we don't want to send anyone home so my first response is to say no. So what if a young man's desperately ill? He's not one of ours. We don't know him; we'll not see his suffering so say no. But that's cowardly and immoral. We have to make a decision. We have to send someone home. There are three possibilities. I lied to Helen, to Mrs Oyenusi, when I said Vernon was the least unwell. He was ONE of the least unwell. But he was certainly the most loved. Helen had shown herself to be the most wonderful, loving mother and how could anyone come to harm going home to a mother such as that? That's why we picked Vernon: because he was so, so loved.

One or two people fighting back tears at this...

25 EXT O/S BETTING SHOP DAY 27 11.30

25

A brand new roulette machine is being lowered on the tailboard of a truck.

Jean Reid watches.

26 EXT ROAD DAY 27 12.00

26

Chloe Demichelis walking determinedly, carrying a sledgehammer.

27 INT BETTING SHOP DAY 27 CONT. 27

Four brand new roulette machines have been installed and Jean Reid is cleaning/polishing one of them while the manager cleans/polishes another.

JEAN REID

The noise is gonna drive you mad, though, Ryan. It's okay when the racing's on; it drowns it. But no racing, it gets to you. And when someone wins, it's deafening. Nothing will drown that...

28 EXT ROAD DAY 27 CONT. 28

Chloe Demichelis approaching, carrying the sledgehammer.

29 INT BETTING SHOP DAY 27 CONT. 29

Jean Reid, money ready, about to test the machine.

JEAN REID

Here goes.

She puts the money in, hits the button. Somebody has entered but Jean Reid and the manager have eyes only for the machine.

A sudden deafening crash.

Chloe Demichelis is wrecking the newly installed machines with a sledgehammer.

JEAN REID (CONT'D)

For God's sake!

But Chloe doesn't stop. Jean gets on to her mobile.

JEAN REID (CONT'D)

For God's sake, you stupid bitch!

(hits a speed-dial)

You cracked cow. You stupid, stupid cracked cow.

(down phone)

Jean Reid, Aitch. She's at it again.

30 EXT O/S BETTING SHOP DAY 27 12.20 30

Father Michael Kerrigan fast approaching the betting shop. Simultaneously a car screeches to a halt and Aitch Parkinson clambers out - in some pain still.

Father Michael holds the betting shop door open for him. Aitch Parkinson enters, giving our priest a look like poison.

31 INT BETTING SHOP DAY 27 CONT.

31

Aitch Parkinson in, followed by Father Michael.

The four brand new machines have been badly damaged.

Chloe Demichelis is sitting, spent, hands and wrists aching.

AITCH PARKINSON

(at Chloe)

It's a few home truths for you, sweetheart. Lots of people enjoy these machines. These machines that you've just destroyed, they bring pleasure to lots of people. And, okay, a few sad bastards like your mother get addicted but that doesn't mean you ban them. You don't ban booze 'cause of a few pissheads so why ban these 'cause of headcases like your bleeding mother? No way! Right? No...

He is almost stunned to see Jean Reid bringing a cup of tea to Chloe.

Michael (Christian though he be) detests Aitch Parkinson.

AITCH PARKINSON (CONT'D)

What are you giving her a cup of tea for?! She's just...

JEAN REID

Look at her.

AITCH PARKINSON

Wrecked four brand new machines. If she burns the place down..

JEAN REID

She needs it.

AITCH PARKINSON

...d'you invite her to dinner?  
Jesus!

(sudden pain)

Oh my leg! Oh my fucking leg!  
(to Chloe)

I know what you want, sweetheart, and you're not getting it. I am NOT phoning the police so you can go all drama queen on us. I'm phoning a lawyer. And he'll take out a restraining order banning you from all my shops so the next time you do your chain-gang act you go straight to prison 'cause it's not criminal damage anymore;

(MORE)

AITCH PARKINSON (CONT'D)  
it's contempt of court. And it's  
straight to prison for contempt of  
court 'cause that means you haven't  
just upset little old me; you've  
upset a high court fucking judge.

He turns, gets to the door.

AITCH PARKINSON (CONT'D)  
(a parting shot)  
God bless.

He goes.

32 EXT ROAD DAY 27 13.30

32

Father Michael and Chloe Demichelis walking towards her house.

FATHER MICHAEL KERRIGAN  
Will you promise not to do it  
again?

She can't. She shakes her head.

FATHER MICHAEL KERRIGAN (CONT'D)  
What he said was right: contempt of  
court, you go to prison.

No response.

FATHER MICHAEL KERRIGAN (CONT'D)  
It'll be with you all your life.  
It'll stop you getting jobs,  
getting into certain countries.

No response. She manages to get her key out but she can't use it properly because of her damaged wrists.

CHLOE DEMICHELIS  
Would you?

FATHER MICHAEL KERRIGAN  
Yes.

He opens the door for her, places the sledgehammer in the hall, gives her the key back.

FATHER MICHAEL KERRIGAN (CONT'D)  
If I swore to you that I'll get  
him, that bookie, would you promise  
to keep away from those machines?

CHLOE DEMICHELIS  
How would you get him?

FATHER MICHAEL KERRIGAN  
Properly. Comprehensively. He'll  
wish he'd never set eyes on you.

CHLOE DEMICHELIS  
Are you supposed to say things like  
that?

FATHER MICHAEL KERRIGAN  
No.

She studies him. She believes him.

CHLOE DEMICHELIS  
When?

FATHER MICHAEL KERRIGAN  
Sunday. Ten o'clock Mass.

She accepts.

CHLOE DEMICHELIS  
Okay.

FATHER MICHAEL KERRIGAN  
Come and see it if you like.

CHLOE DEMICHELIS  
Okay.

He walks away.

33 INT SAINT NICK'S CHURCH DAY 28 10.00

33

FATHER MICHAEL KERRIGAN  
(at the pulpit)  
The Lord be with you.

ALL  
And with your spirit.

FATHER MICHAEL KERRIGAN  
A reading from the holy Gospel  
according to Matthew.

ALL  
Glory to you, O Lord.

FATHER MICHAEL KERRIGAN  
(reading)  
And Jesus entered the Temple of God  
and cast out all those who were  
buying and selling in the temple  
and he overturned the tables of the  
money changers and the seats of  
those who sold the doves.  
(MORE)

FATHER MICHAEL KERRIGAN (CONT'D)

And he said to them, "It is written,  
'My house shall be called a house  
of prayer,' but you have made it a  
den of thieves." The Gospel of the  
Lord.

ALL

Praise to you, Lord Jesus Christ.

FATHER MICHAEL KERRIGAN

Please sit.

They all do so.

FATHER MICHAEL KERRIGAN (CONT'D)

I love that passage: Christ driving  
the money changers out of the  
temple. In John's version he drives  
them out with a whip - even better.  
I like it because it shows Christ's  
humanity. Even he was prone to  
anger. Righteous anger.

He catches Helen Oyenusi's eye.

FATHER MICHAEL KERRIGAN (CONT'D)

As Christians we're meant to try  
and emulate Christ. Are we allowed  
to emulate that bit? Are we allowed  
a bit of righteous anger? I hope  
so.

He sees Chloe Demichelis.

FATHER MICHAEL KERRIGAN (CONT'D)

There's a young woman here, Chloe,  
whose mother took her own life very  
recently. Chloe's mam got addicted  
to those machines in the betting  
shop and stole from her employer  
and couldn't live with her shame.  
Does that not make you angry?

(beat)

Those machines take up to a hundred  
pounds per spin and they spin three  
times a minute. Ten times faster  
than the fastest croupier on the  
planet. So fast that, if you walked  
in there with a thousand pounds,  
you'd be skint in less than ten  
minutes.

(beat)

Very few walk in with a thousand  
pounds of course because these  
machines are in our poorest areas.  
Sixteen of them in Hallcross Road.  
Why is that?

(MORE)

FATHER MICHAEL KERRIGAN (CONT'D)

Because if you've only got a fiver to last the week, it makes eminent sense to gamble it. So sixteen machines in Hallcross Road, all feeding off its poverty. Does that not make you angry?

(beat)

And these machines are a capitalist's dream. They don't need food or shelter. They don't need wages. You just buy them and line them up on the wall and on they go, sucking up our money. Our money.

Money from one of the poorest communities in Western Europe given to shareholders living in the rich South East. Does that not make you angry?

(beat)

But these ARE just machines. Christ, in righteous anger, took a whip to human beings. If we, in righteous anger, took a hammer to those machines, would we be condemned or applauded?

A few seconds hesitation. People start applauding.

Chloe Demichelis's reaction. Over it we hear footsteps.

Jean Reid, we discover, is walking out in disgust.

34 INT/EXT SAINT NICK'S CHURCH DAY 28 11.00

34

People leaving. Father Michael shaking hands with some, embracing others.

Chloe Demichelis avoids contact of any kind but waves her thanks to him as she leaves. He waves back.

35 EXT STREET DAY 29 11.30

35

A man is walking along a street. He's carrying a sledge-hammer. He means business.

36 INT INQUEST DAY 29 CONT.

36

SERGEANT DENIS KILCAID

I didn't volunteer for armed response; they asked me to join. I went away and thought about it for days and went back and said yes. I didn't do it for the kudos because no one, apart from a chosen few, ever knew I was in it.

(MORE)

SERGEANT DENIS KILCAID (CONT'D)

And I didn't join because I  
relished the prospect of shooting  
someone; I honestly hoped it would  
never come to that.

37 EXT STREET DAY 29 CONT.

37

The man with the sledgehammer is joined by another man, also  
carrying a sledgehammer. The two of them walk on.

38 INT INQUEST DAY 29 CONT.

38

SERGEANT DENIS KILCAID

They asked me if I was sure I could  
do it: shoot someone. I said I'd  
only know that if and when it came  
to it and anyone who told you  
different was a fool and shouldn't  
be in armed response in the first  
place. But now I know of course: I  
could do it.

39 EXT STREET DAY 29 CONT.

39

The two men are joined by another. He's empty handed but he  
approaches a car, opens the boot, takes out a sledgehammer...

Three of them walking purposefully.

40 EXT ROAD DAY 29 CONT.

40

A fourth man joins the others. Four men, a sledgehammer each.

41 INT INQUEST DAY 29 CONT.

41

SERGEANT DENIS KILCAID

Andrew Powell's at the door when I  
get there but I'm no sooner out the  
car than he's trying to force the  
door open. I don't know why. He  
disappears inside and Vernon  
Oyenusi comes out, hand to his face  
like that. I know now he'd been  
sprayed but I didn't know it then.  
Then I thought he'd been punched or  
he was hiding his face for some  
reason. He starts shouting he's  
blind and he's coming towards us  
waving that knife. I'm blind. I'm  
blind. But if he really is blind,  
how come he's heading straight at  
me? How come he knows where I am?  
(MORE)

SERGEANT DENIS KILCAID (CONT'D)  
And if he really is blind, that's  
only gonna make it worse 'cause  
he's waving that knife and he could  
cut someone without even knowing  
it. "Armed police. Put down the  
knife."

We flash back to that exact moment.

42 FLASHBACK EXT HELEN OYENUSI'S HOUSE NIGHT 8 42

SERGEANT DENIS KILCAID  
*Armed police. Put down the knife.*

43 INT INQUEST DAY 29 CONT. 43

SERGEANT DENIS KILCAID  
You're trained to say it loud and  
clear. "I will fire". They must be  
in no doubt whatsoever that you  
will pull that trigger. Loud,  
clear, firm. "Put down the knife or  
I will fire." God knows what it  
sounded like to him but in here I'm  
not loud, clear and firm at all; in  
here I'm begging him please,  
please, please stop.

We flash back to that exact moment.

44 FLASHBACK EXT HELEN OYENUSI'S HOUSE NIGHT 8 44

SERGEANT DENIS KILCAID  
*Armed police. Put down the knife or  
I will fire.*

45 INT INQUEST DAY 29 CONT. 45

SERGEANT DENIS KILCAID  
He doesn't stop and I know I'm  
gonna have to shoot him and the one  
thing you cannot do is miss. You  
miss, you shoot an innocent  
bystander so you're trained to go  
for the chest. Always the middle of  
the chest. I fire.

We flash back to that exact moment.

46 FLASHBACK EXT HELEN OYENUSI'S HOUSE NIGHT 8 46

*Sergeant Denis Kilcaid shoots Vernon twice.*

47 INT INQUEST DAY 29 CONT.

47

SERGEANT DENIS KILCAID

I mean to fire once but the trigger's so sensitive it goes off twice and I immediately think that people will accuse me of wanting to finish him off but no, not at all, it just went off twice.

48 EXT HALLCROSS ROAD DAY 29 CONT.

48

One man with a sledgehammer enters a betting shop.

Another man enters a second betting shop.

The third man enters a third betting shop.

The fourth man enters a fourth betting shop.

49 INT BETTING SHOPS DAY CONT.

49

A man wrecking a machine.

And another.

And another.

And another.

50 INT INQUEST DAY 29 CONT.

50

CORONER

Is there anything else you'd like to add, anything that might be relevant to this inquest?

Again, that has a huge effect on Father Michael.

SERGEANT DENIS KILCAID

Could I say something to Mrs Oyenusu?

CORONER

Yes, of course.

SERGEANT DENIS KILCAID

I've got kids of my own, Mrs Oyenusu. I can't imagine what you're going through. I am so, so sorry.

Helen Oyenusu's dignified silence...

51 INT CONFESSIONAL NIGHT 29 20.00

51

Father Michael deep in thought. Chloe Demichelis enters.

FATHER MICHAEL KERRIGAN  
Hello, Chloe.

Chloe looking around.

CHLOE DEMICHELIS  
Is this where Mum came?

FATHER MICHAEL KERRIGAN  
Yes. Please.

He gestures: take a seat. She does so.

CHLOE DEMICHELIS  
What happens when they replace  
those machines?

FATHER MICHAEL KERRIGAN  
We smash them up again.

She studies him, realises he means it.

CHLOE DEMICHELIS  
They'll put you in prison.

FATHER MICHAEL KERRIGAN  
Possibly.

CHLOE DEMICHELIS  
I don't want that.

He considers this.

FATHER MICHAEL KERRIGAN  
Shall we wage war by other means  
then?

CHLOE DEMICHELIS  
Yes.

FATHER MICHAEL KERRIGAN  
Right.

A pause. No more beating about the bush.

CHLOE DEMICHELIS  
Can I talk about it?

FATHER MICHAEL KERRIGAN  
Yes.

But it's too difficult. He goes to light a candle.

CHLOE DEMICHELIS  
What are you doing?

FATHER MICHAEL KERRIGAN  
It can help. It reminds us that  
Christ is here, sharing the pain.

CHLOE DEMICHELIS  
Did you do that with Mum?

FATHER MICHAEL KERRIGAN  
Yes.

So she allows it.

FATHER MICHAEL KERRIGAN (CONT'D)  
Are you still angry with her?

CHLOE DEMICHELIS  
A bit.

Pause.

CHLOE DEMICHELIS (CONT'D)  
I thought I'd find her hanging. I  
was dreading that. Anything but  
that.

52 FLASHBACK INT ROZ DEMICHELIS'S HOUSE DAY 19 15.25 52

*Back to Chloe hurrying up the stairs and along the landing to her mother's room.*

*She opens the door, dreading what she's about to see...*

*And she sees nothing. She turns, sees her tutor.*

CHLOE DEMICHELIS  
*Someone's winding us up.*

*But the tutor shakes her head.*

CHLOE DEMICHELIS (CONT'D)  
What?

TUTOR  
*There are three envelopes*  
*downstairs.*

*Chloe's reaction. She passes her tutor, heads downstairs.*

53 INT CONFESSORIAL DAY 29 CONT. 53

CHLOE DEMICHELIS  
I read the boys' as well. I thought  
the three of them might say the  
same thing but they didn't.

A pause. And suddenly it's down to business.

CHLOE DEMICHELIS (CONT'D)  
Was it you who phoned the college?

FATHER MICHAEL KERRIGAN  
What makes you think that?

CHLOE DEMICHELIS  
No one else knew.

She studies him. He says nothing.

CHLOE DEMICHELIS (CONT'D)  
Dad came. Mum had asked him to fix  
a radiator that didn't need fixing.

She waits. No reply.

CHLOE DEMICHELIS (CONT'D)  
He was supposed to find her body,  
wasn't he?  
(still no reply)  
Wasn't he?

FATHER MICHAEL KERRIGAN  
There are things I simply cannot  
tell you, Chloe.

CHLOE DEMICHELIS  
She's dead. You can tell me now  
she's dead.

FATHER MICHAEL KERRIGAN  
I can't.

CHLOE DEMICHELIS  
Mum expected to be at home. You  
expected her to be at home. If she  
HAD been at home, I'd have found  
her, I'd have stopped her. Why  
wasn't she?

FATHER MICHAEL KERRIGAN  
She thought I'd try to stop it so  
she changed her plans at the last  
minute.

Chloe thinks this through.

CHLOE DEMICHELIS  
And you DID try to stop it.

FATHER MICHAEL KERRIGAN  
I can't answer that.

CHLOE DEMICHELIS  
If it had been me, if I'd known  
what you knew, I'd've stopped it  
because I'd never have left her  
alone.

FATHER MICHAEL KERRIGAN  
You think I didn't do enough?

CHLOE DEMICHELIS  
Yes.

He takes that on the chin.

CHLOE DEMICHELIS (CONT'D)  
Did you like her?

FATHER MICHAEL KERRIGAN  
Yes.

CHLOE DEMICHELIS  
Did she like you?

FATHER MICHAEL KERRIGAN  
I think so.

CHLOE DEMICHELIS  
Did she flirt with you?

FATHER MICHAEL KERRIGAN  
A little.

A half smile from Chloe.

FATHER MICHAEL KERRIGAN (CONT'D)  
She had a way of daring you to tell  
the truth - which made you want to  
tell the truth.

A full smile from Chloe.

CHLOE DEMICHELIS  
Yes.

But the smile doesn't last. She starts to cry.

54 INT FATHER MICHAEL KERRIGAN'S HOUSE NIGHT 29 21.10 54

Boiling water pouring onto a teabag. Father Michael making tea for himself and Father Peter Flaherty.

FATHER MICHAEL KERRIGAN  
Sugar?

FATHER PETER FLAHERTY  
No, it took a titanic struggle but  
I've conquered that demon.

Father Michael hits a button on the answer machine.

HELEN OYENUSI (V.O.)  
It's Helen Oyenusi here, Father.  
You're probably fast asleep so  
never mind. It's just that Vernon  
wanted a word, didn't you, Vernon?  
If you play this in the morning,  
maybe you could phone him, Father.  
You know what he's like. Doesn't  
believe a word his mother tells him  
but everything you say is gospel.  
No pun intended, Father.

Father Michael presses "delete".

ANSWER MACHINE  
Message deleted.

FATHER MICHAEL KERRIGAN  
If only it was so easy with the  
stuff up here.

Up in his head, he means. A pause...

FATHER MICHAEL KERRIGAN (CONT'D)  
He's asked a few witnesses, right  
at the end, if there's anything  
else that's relevant to the  
inquest.

FATHER PETER FLAHERTY  
And if he asks you, you'll tell him  
about that?

He means the answer machine message. Father Michael nods.

FATHER MICHAEL KERRIGAN  
I'll be on oath.

FATHER PETER FLAHERTY  
Will it affect the verdict in any  
way?

FATHER MICHAEL KERRIGAN  
No.

FATHER PETER FLAHERTY  
So IS it relevant?

Father Michael: could this be a straw to cling to?

55 INT INQUEST DAY 30 11.15

55

On Father Michael. He's next to Helen Oyenusu, listening to a witness.

We discover it's P.C. Ian Wakefield.

P.C. IAN WAKEFIELD  
He was ranting and raving well  
before we put in an appearance so  
you can't say we ratcheted up the  
tension by going in there. That boy  
should never have been allowed out  
of that hospital. I hear the nurses  
are saying he was the least unwell.  
If that's the case, I'd hate to see  
the most.

We fade in P.C. Dawn Morris.

P.C. DAWN MORRIS

There was no way he was calming down. On the contrary he was stoking his anger. I've seen it lots of times: a man stoking his anger till he's able to do something he'd never contemplate when sober and calm. I knew I had to use that spray. Had I not used it, we would not be at his inquest today, we would be at his mother's. I know...

Helen Oyenusi's reaction to THAT! Father Michael's...

P.C. Andrew Powell's disgust...

P.C. DAWN MORRIS (CONT'D)

...that Andrew Powell agrees with this because...

HELEN OYENUSI

Shame on you!

P.C. DAWN MORRIS

...he started to barge the door round about the same time, trying...

HELEN OYENUSI

Shame on you, girl!

P.C. DAWN MORRIS

...to get at Vernon, trying to restrain him...

HELEN OYENUSI

Shame on you!

CORONER

Mrs Oyenusi!

A silence. Such pain...

CORONER (CONT'D)

I know how hard this is for you but, please, Mrs Oyenusi, you have to let the witness speak.

A silence. P.C. Dawn Morris resumes.

P.C. DAWN MORRIS

The tazer was out of the question because of his clothing. I doubt it would have had any effect on...

We fade out.

56 INT TOILET DAY 30 12.45

56

P.C. Andrew Powell crashes into the toilet, enters the cubicle, slams the door.

He takes a paper bag from his pocket. He starts breathing into the paper bag.

He stops only when he has control of his breathing. He folds the bag away. He flushes the lavatory. He leaves the cubicle.

But Father Michael is here.

FATHER MICHAEL KERRIGAN

You okay?

P.C. ANDREW POWELL

Yeah. Fine.

Andrew Powell goes. On Father Michael as we hear -

FATHER MICHAEL KERRIGAN (V.O.)

We knew the truth...

57 INT INQUEST DAY 30 13.40

57

FATHER MICHAEL KERRIGAN

The truth was they were sending Vernon home even though he wasn't well so I can understand them lying at first. But they DID go on to tell the absolute truth and I respected them for that and I'm sure Helen did as well.

CORONER

Is there anything else you'd like to add, anything that's relevant to this inquest?

Father Michael's despair...

FATHER MICHAEL KERRIGAN

(eventually)

I was dreading that question.

CORONER

IS there something?

FATHER MICHAEL KERRIGAN

Helen phoned me that night to say Vernon was ill. She got the answer machine. I was there as she spoke but I didn't pick up. I'd had a busy day and I was tired and it was late.

(MORE)

FATHER MICHAEL KERRIGAN (CONT'D)

Had I picked up, had I gone round  
there, Vernon might still be alive.

Helen Oyenusi is devastated. She stares at him. Andrew Powell  
stares too. The other police officers stare. The senior care  
worker stares.

Father Michael's shame...

58 EXT MOVING BUS DAY 30 15.30 58

Father Michael Kerrigan sits alone.

Further down the bus, Helen Oyenusi sits alone.

59 INT FATHER MICHAEL KERRIGAN'S HOUSE NIGHT 30 23.30 59

Father Michael Kerrigan lies in bed. Sleep won't come.

P.C. ANDREW POWELL (V.O.)

I swear by Almighty God that the  
evidence I shall give shall be the  
truth...

60 INT INQUEST DAY 31 10.15 60

Father Michael Kerrigan and Helen Oyenusi are sitting well  
apart.

P.C. ANDREW POWELL

The whole truth and nothing but the  
truth. And it's gonna cost me.

He just launches into it.

P.C. ANDREW POWELL (CONT'D)

Ever since P.C. Dawn Morris first  
walked into our nick we've given  
her stick because she's a woman.  
Ever since P.C. Dawn Morris first  
walked into our nick she's had to  
prove she's as good a copper as any  
man. And I think it's that that  
cost Vernon Oyenusi his life.

People's reactions to this. He's way off script. Fade to:

P.C. ANDREW POWELL (CONT'D)

When I get there Vernon's agitated,  
yes, but he's no threat to anyone.

(MORE)

P.C. ANDREW POWELL (CONT'D)

It's as his mother said: he just needs calming down and I'm trying to do that until Dawn and Ian Wakefield suddenly appear behind Vernon and scare the living daylights out of him. I think Dawn knows there and then she's done the wrong thing but she can't admit it because she's a woman in a man's world and she's got to get control of the situation, prove how decisive she can be, so she goes for the spray and it's now that I start barging the door and it's not to grab Vernon - which is what Dawn said - it's to stop Dawn from spraying a mentally ill man. I'm screaming at her not to do it and I know it registers; I know she realises that, shit, this too is a big mistake but the canister's in her hand now and she has to use it, has to be decisive, so she sprays him and...

(a pause)

He blunders his way out and we hear two shots.

(pause)

It was the stupidest thing I've ever seen a copper do.

All around the courtroom people are stunned into silence.

61 INT INQUEST DAY 31 14.30

61

The jury are filing in. Tension throughout the courtroom.

CORONER

(eventually)

You've reached your decisions, I believe.

FOREWOMAN

Yes.

CORONER

How have you answered question number one: did Sergeant Denis Kilcaid act lawfully or unlawfully in shooting Vernon Oyenus?

FOREWOMAN

Lawfully.

Kilcaid's relief.

CORONER

Thank you. How have you answered question number two: did P.C. Dawn Morris act lawfully or unlawfully in spraying Vernon Oyenusi?

FOREWOMAN

Unlawfully.

Dawn Morris's despair.

And now the big one. It's even more tense now.

CORONER

Thank you. How have you answered question number three: was Vernon Oyenusi lawfully or unlawfully killed?

FOREWOMAN

Unlawfully.

A sob of triumph and grief and relief from Helen Oyenusi. And another. And another. And now she is sobbing uncontrollably.

The coroner will thank the jury and dismiss them and, as they file out, he'll tell the legal teams (see appendix) what he intends to do now in the light of this decision but we're watching...

Father Michael Kerrigan looking at Helen Oyenusi. He's desperate to help her but he can't.

Helen sobbing. The jury looking at her as they file out.

Dawn Morris and Andrew Powell looking at each other. Oh how she hates him.

The coroner addressing the legal teams (see appendix). Helen still sobbing and everyone praying silently for her to stop.

Father Michael still unable to go to Helen.

Andrew Powell looks at Father Michael. He can't understand why the priest will not go to Helen and comfort her. At last, Andrew Powell goes.

Father Michael, impotent, ashamed, looks on as Andrew Powell embraces Helen Oyenusi.

Father Michael rings Helen's doorbell. She opens it but it's on the chain.

FATHER MICHAEL KERRIGAN

Please say you forgive me.

She'd love to be able to but she can't.

FATHER MICHAEL KERRIGAN (CONT'D)  
Please.

HELEN OYENUSI  
Why didn't you tell me?

FATHER MICHAEL KERRIGAN  
I couldn't.

HELEN OYENUSI  
Even when you DID tell the truth  
you did so only because you were  
too frightened to lie on oath. Yes?

FATHER MICHAEL KERRIGAN  
Yes.

HELEN OYENUSI  
You didn't do it for me; you did it  
for yourself. Yes?

FATHER MICHAEL KERRIGAN  
Yes.

She closes the door on him.

63 EXT STREET DAY 31 16.45 63

Father Michael walking.

64 OMITTED 64

65 INT SACRISTY AT SAINT NICK'S NIGHT 31 19.00 65

Father Michael donning his vestments. He looks to Christ on  
the cross. He'd like a word with him, decides it will keep.

He leaves the sacristy.

66 INT SAINT NICK'S CHURCH NIGHT 31 CONT. 66

He enters the church. Andrew Powell, Father Peter Flaherty  
and only a few others are here.

Father Michael bows to the altar and turns and faces the  
people.

FATHER MICHAEL KERRIGAN  
In the name of the Father and of  
the Son and of the Holy Spirit...

ALL

Amen.

FATHER MICHAEL KERRIGAN

The grace of Our Lord Jesus Christ  
and the love of God and the  
communion of the Holy Spirit be  
with you all.

ALL

And with your spirit.

FATHER MICHAEL KERRIGAN

Brothers and sisters, let us  
acknowledge our sins and so prepare  
ourselves to celebrate the sacred  
mysteries.

67 FLASHBACK INT A BEDSIT NIGHT

67

*A young woman, naked, looking directly into camera and crying.*

68 INT SAINT NICK'S CHURCH NIGHT 31 19.30

68

Father Michael is struggling more than he has ever struggled  
and Father Peter Flaherty is concerned.

FATHER MICHAEL KERRIGAN

He himself took bread, and, giving  
you thanks, he said the blessing,  
broke the bread and gave it to his  
disciples, saying: "Take this, all  
of you, and eat of it for this is  
my body which will be given up for  
you..."

68A FLASHBACK

68A

*Two gunshots as Vernon Oyenusi's lifeless eyes stare into camera.*

69 OMITTED

69

70 INT SAINT NICK'S CHURCH NIGHT 31 CONT.

70

Father Peter Flaherty gestures: should HE take over?

But Father Michael struggles on.

FATHER MICHAEL KERRIGAN

In a similar way, when supper was ended, he took the chalice, and, giving you thanks, he said the blessing, and gave the chalice to his disciples, saying:

70A *FLASHBACK EXT ROOFTOP DAY*

70A

*Roz Demichelis plummets.*

70B INT SAINT NICK'S NIGHT 31 CONT.

70B

Father Michael struggling.

FATHER MICHAEL KERRIGAN

"Take this, all of you, and drink from it: for this is the chalice of my blood, the blood of the new and eternal covenant..."

70C *FLASHBACK EXT. STREET DAY*

70C

*Carl stares into camera.*

CARL MCKENNA

*You bloody hypocrite.*

70D INT SAINT NICK'S NIGHT 31 CONT.

70D

Back to Father Michael struggling as he has never struggled before. Crisis time.

FATHER MICHAEL KERRIGAN

which will be poured out for you and for many for the forgiveness of sins. Do this in memory of me."

71 INT SAINT NICK'S CHURCH NIGHT 31 20.05

71

Saying goodbye to the congregation. P.C. Andrew Powell is the last.

FATHER MICHAEL KERRIGAN

I really admire you.

P.C. ANDREW POWELL

Thanks.

FATHER MICHAEL KERRIGAN

Have they been okay with you?

P.C. ANDREW POWELL  
I haven't been in. I'm off.  
"Stress". Suits everyone.

FATHER MICHAEL KERRIGAN  
Will you go back?

P.C. ANDREW POWELL  
Not sure. Are you okay?

No, he isn't.

FATHER MICHAEL KERRIGAN  
Yes. I'm really sorry for what I  
put you through.

P.C. ANDREW POWELL  
You didn't put me through anything.

Father Michael, full of shame and self-loathing, thinks  
Andrew is simply being kind.

FATHER MICHAEL KERRIGAN  
Thanks

P.C. ANDREW POWELL  
(insistent)  
You didn't kill him.

FATHER MICHAEL KERRIGAN  
Thanks.

PC Andrew Powell gives up.

Father Michael watches him walk away into the rain.

71A INT. SACRISTY NIGHT 31 CONT.

71A

Father Michael enters the sacristy and sees Father Peter  
Flaherty. He sits.

FATHER PETER FLAHERTY  
You always get them?

FATHER MICHAEL KERRIGAN  
Always.

FATHER PETER FLAHERTY  
And they're at their worst at the  
consecration?

FATHER MICHAEL KERRIGAN  
Yes.

FATHER PETER FLAHERTY  
Why is that, do you think?

FATHER MICHAEL KERRIGAN  
Because I know, in here  
(his heart)  
That I'm not fit to be a priest so  
at the supreme moment of  
priesthood, the consecration, this  
(his heart again)  
Reminds me of all the dirty, filthy  
things I have done in my life and  
of all the dirty, filthy things  
that have been done to me and it  
says, "How dare you think yourself  
worthy of this!"

FATHER PETER FLAHERTY  
You're not alone.

FATHER MICHAEL KERRIGAN  
You?

FATHER PETER FLAHERTY  
No. But other priests have said it  
to me.

FATHER MICHAEL KERRIGAN  
I'm packing it in. I'll wait till  
my Mam dies 'cause it would break  
her heart but, as soon as she goes,  
I'm packing it in.

A silence. Father Peter Flaherty simply sits there and WAITS.

FATHER MICHAEL KERRIGAN (CONT'D)  
A woman - Roz - she once said guilt  
is YOU knowing you've done  
something wrong; shame is EVERYONE  
knowing. How right she was.

FATHER PETER FLAHERTY  
Will you join me?

...in prayer.

FATHER MICHAEL KERRIGAN  
I can't.

That really surprises Peter Flaherty.

FATHER PETER FLAHERTY  
Michael.

FATHER MICHAEL KERRIGAN  
I can't.

So Father Peter Flaherty decides to go it alone

FATHER PETER FLAHERTY

This is Michael Kerrigan, Lord. A good priest. Quick to forgive others, slow to forgive himself. Grant him peace, Lord. Amen.

FATHER MICHAEL KERRIGAN

Thank you.

Father Michael starts walking towards the sacristy. Father Peter watches him go.

72 EXT CHRISTINA FITZSIMMONS'S DOORSTEP NIGHT 31 20.30 72

Pouring rain.

P.C. Andrew Powell walking. Father Peter Flaherty's prayer about to be answered.

Andrew Powell reaches Christina's door, knocks or rings the bell.

Christina Fitzsimmons opens the door.

P.C. ANDREW POWELL

Sorry to bother you, Christina.

CHRISTINA FITZSIMMONS

(she can't place him)

Yes?

P.C. ANDREW POWELL

I'm Andrew Powell. I'm a copper. I nicked you once.

73 EXT MOVING TRAIN DAY 32 14.30 73

Father Michael on the moving train. He looks through the window.

At birds sailing through the sky.

74 INT MICHAEL'S MOTHER'S BEDROOM NIGHT 32 21.30 74

Michael's mother, really ill, is IN bed; he is ON it, holding her.

Nat King Cole is just finishing.

A silence.

MICHAEL'S MOTHER

(her back to him)

I'm sorry for how I treated you.

She's been waiting over forty years to say that. He's been waiting just as long to hear it.

FATHER MICHAEL KERRIGAN

I don't know what you mean.

MICHAEL'S MOTHER

When you were young.

FATHER MICHAEL KERRIGAN

I still don't know what you mean.

MICHAEL'S MOTHER

I was a mess. Nerves on edge.

FATHER MICHAEL KERRIGAN

Mam, you've been a wonderful mother. That's all that I remember.

She has to accept this. A pause.

MICHAEL'S MOTHER

Tell me something nice.

FATHER MICHAEL KERRIGAN

(tears in his eyes)

Right. Remember Yaffee - had the donkey?

Night becomes dawn.

75

INT MICHAEL'S MOTHER'S BEDROOM DAY 33 06.15

75

He wakes. Silence. He knows something is wrong.

FATHER MICHAEL KERRIGAN

Mam?

No response. He touches her. She's cold. He feels for a pulse in her throat. Nothing.

He gets off the bed and kneels next to her.

FATHER MICHAEL KERRIGAN (CONT'D)

O God, who commanded us to honour our father and mother, have compassion on my mother's soul; forgive her her sins and grant that I may see her again in the joy of eternal brightness. Through Christ our Lord. Amen.

76

INT MICHAEL'S MOTHER'S KITCHEN DAY 33 06.55

76

The roar of a kettle just about to boil.

Michael pouring boiling water onto a teabag.

77 INT MICHAEL'S MOTHER'S BEDROOM DAY 33 07.58

77

Michael holding an empty cup, his mother dead in bed.

He keeps glancing at a digital clock. He's waiting for eight o'clock.

7:59, 58. 7:59, 59... Eight o'clock flashes up at last and Michael scrolls down his phone and calls someone.

MICHAEL'S SISTER BETH (V.O.)

Hi, Michael.

FATHER MICHAEL KERRIGAN

She died in the night, Beth. I'm sorry.

He hears a sob over the phone.

78 INT MICHAEL'S MOTHER'S HOUSE NIGHT 34 19.30

78

Michael's mother is on display in her coffin. Father Michael (dressed in "civvies") and his brothers and a few male friends and in-laws are on the karaoke and belting out "He ain't heavy; he's my brother."

Not one of them can sing a note but they're belting it out as if their lives depend on it.

ALL

From which there is no return.  
While we're on the way to there  
Why not share?

And the load  
Doesn't weigh me down at all.  
He ain't heavy; he's my brother

He's my brother.  
He ain't heavy; he's my brother.  
He ain't heavy; he's my brother.

79 INT MICHAEL'S MOTHER'S HOUSE NIGHT 34 22.30

79

A few hours have passed. A woman is murdering "These Foolish Things (Remind Me Of You)" on the karaoke. \*

Michael's had a few drinks by now - but he's far from pissed.

FATHER MICHAEL KERRIGAN

Why would I play in the boys' league when I was playing for the school?

JOE KERRIGAN  
'Cause school football was shite.

FATHER MICHAEL KERRIGAN  
Bollocks. School football was pass  
and move. Boy's footie was kick and  
rush and you...

EDDIE KERRIGAN  
(to Christopher)  
Imre Varadi.

CHRISTOPHER KERRIGAN  
Is one.

FATHER MICHAEL KERRIGAN  
...know it. And threats. Kick, rush  
and threaten everyone.

JOE KERRIGAN  
What position?

FATHER MICHAEL KERRIGAN  
Wide right.

JOE KERRIGAN  
Wide right my arse. You were...

EDDIE KERRIGAN  
Brian Marwood.

CHRISTOPHER KERRIGAN  
That's two.

JOE KERRIGAN  
...too slow to play wide right.

FATHER MICHAEL KERRIGAN  
My pace was deceptive, mate.

JOE KERRIGAN  
Yeah, you were slower than you  
looked.

EDDIE KERRIGAN  
And what's 'isname.

CHRISTOPHER KERRIGAN  
Slower than a week in the nick.

EDDIE KERRIGAN  
(to Christopher)  
Went to Everton. Tricky winger.

CHRISTOPHER KERRIGAN  
(to Eddie)  
Yeah.

Eddie wracking his brains.

FATHER MICHAEL KERRIGAN  
There's not a man here who'd live  
with me over fifty yards.  
Especially you.

JOE KERRIGAN  
Bollocks.

EDDIE KERRIGAN  
Curran. Terry Curran.

CHRISTOPHER KERRIGAN  
That's three.

FATHER MICHAEL KERRIGAN  
I remember giving him (Christopher)  
ten yards once.

CHRISTOPHER KERRIGAN  
I was six years old.

FATHER MICHAEL KERRIGAN  
Anyone who's man enough, outside  
now. Fifty yard sprint.

JOE KERRIGAN  
I'd beat you hopping.

FATHER MICHAEL KERRIGAN  
Aged fifty or under, you're off  
scratch. A yard for every year over  
it.

JOE KERRIGAN  
It's beneath me.

FATHER MICHAEL KERRIGAN  
Are you men or mouses?

Hard cut to torrential rain.

80 EXT O/S SHEFFIELD STREET NIGHT 34 23.15

80

A gang of men, some old, some merely middle aged. Pot bellies, bald heads. They're all waiting in the pouring rain, demanding that they start...

But the starter (Eddie) has other things on his mind.

EDDIE KERRIGAN  
It's a fiver short.

JOE KERRIGAN  
Just start it, will you!

EDDIE KERRIGAN  
Someone hasn't paid.

JOE KERRIGAN  
Just start it!

EDDIE KERRIGAN  
On your marks, get set, go!

And the pot bellies and bald heads set off through the  
pouring rain.

On Father Michael running...

81 INT BEDROOM IN MICHAEL'S MOTHER'S HOUSE DAY 35 08.00 81

Father Michael wakes with a hangover.

82 INT MICHAEL'S MOTHER'S BATHROOM DAY 35 08.10 82

He goes into the bathroom and gets a few painkillers from the  
cabinet.

His sister Beth is passing. She glances in, sees what he's  
doing.

MICHAEL'S SISTER, BETH  
Hangover?

He nods or grunts or whatever.

MICHAEL'S SISTER, BETH (CONT'D)  
When was the last time you had one  
of them?

FATHER MICHAEL KERRIGAN  
Eighth of May, 1979. Drew two-two  
with Leicester and got relegated.

MICHAEL'S SISTER, BETH  
Will you get through the funeral?

FATHER MICHAEL KERRIGAN  
Father Adrian's doing it.

MICHAEL'S SISTER, BETH  
(shocked)  
What?

FATHER MICHAEL KERRIGAN  
I'm not a priest, Beth. I'm an  
impostor.

MICHAEL'S SISTER, BETH  
You're doing it, you prick: it was  
her dying wish.

Father Michael's reaction.

83 INT MICHAEL'S MOTHER'S HOUSE DAY 35 10.15 83

Michael dressing.

He stares at the dog collar on the table.

He picks it up. He puts it on.

He studies himself in the mirror. A priest again. One last time.

84 EXT SHEFFIELD CHURCH DAY 35 10.55 84

A hearse pulls to a halt. In the back, flowers around the coffin spell "Mam."

In the doorway Father Michael stands, welcoming the coffin.

The undertakers organise the pall bearers and whatnot.

Joe, Eddie and Christopher Kerrigan (and another man) take the weight of the coffin on their shoulders.

Father Michael leads them all into the church.

85 INT SHEFFIELD CHURCH DAY 35 CONT. 85

There are quite a few people already seated. The mourners follow the coffin down the aisle and file into the pews on either side.

The Kerrigans place the coffin in front of the altar and join the rest of the Kerrigan family (it's huge) in the pews near the front.

Father Michael faces the huge congregation. There is another priest over to the side of the altar.

FATHER MICHAEL KERRIGAN

I want to thank Father Adrian here for letting me conduct this service in his church today. I want to welcome all of you, including the Kerrigan clan, many of whom haven't been to Mass in years so they'll be wondering whether they can take communion or not. You can. I'll give a general absolution during this service so there'll be nothing stopping you. Please take it. It would mean so much to me and to Mam.

He begins.

FATHER MICHAEL KERRIGAN (CONT'D)  
In the name of the Father and of  
the Son and of the Holy Spirit.

ALL  
Amen.

FATHER MICHAEL KERRIGAN  
The grace of our Lord Jesus Christ  
and the love of God and the  
communion of the Holy Spirit be  
with you all.

ALL  
And with your spirit.

FATHER MICHAEL KERRIGAN  
As we prepare to celebrate the  
mystery of Christ's love, let us  
call to mind our sins.

A few moments of silence, contemplation...

FATHER MICHAEL KERRIGAN (CONT'D)  
The times I resented having to  
visit our Mam. The times I did it  
out of duty rather than love.

That strikes a chord with his brothers.

FATHER MICHAEL KERRIGAN (CONT'D)  
Oh how that hurts today.  
(pause)  
I confess to Almighty God...

ALL  
And to you, my brothers and  
sisters, that I have greatly  
sinned, in my thoughts and...

We leap forward to the consecration.

FATHER MICHAEL KERRIGAN  
He took bread, and giving you  
thanks, he said the blessing, broke  
the bread and gave it to his  
disciples saying: "Take this, all  
of you, and eat of it: for this is  
my body which will be given up for  
you."

A bell rings.

On Father Michael. For the first time in years there is no flashback for him to suffer, no excruciating mental image. He can't quite believe it.

FATHER MICHAEL KERRIGAN (CONT'D)

In a similar way, when supper was ended, he took the chalice and, giving you thanks, he said the blessing, and gave the chalice to his disciples saying...

(holding the chalice aloft)

"Take this, all of you, and drink from it: for this is the chalice of my blood, the blood of the new and eternal covenant which will be poured out for you and for many for the forgiveness of sins. Do this in memory of me."

Again a bell rings. And, again, no flashback, no painful image...

Father Michael's reaction. We hear joyous music...

86

INT SHEFFIELD CHURCH DAY 35 11.45

86

The joyous music continues. People coming forward for communion.

FATHER MICHAEL KERRIGAN  
The body of Christ.

MICHAEL'S SISTER, BETH  
Amen.

FATHER MICHAEL KERRIGAN  
The body of Christ.

JOE KERRIGAN  
Amen.

FATHER MICHAEL KERRIGAN  
The body of Christ.

EDDIE KERRIGAN  
Amen.

FATHER MICHAEL KERRIGAN  
The body of Christ.

CHRISTOPHER KERRIGAN  
Amen.

On and on he goes, distributing communion.

He suddenly sees someone. It's Christina Fitzsimmons. It almost stuns him.

FATHER MICHAEL KERRIGAN  
The body of Christ.

CHRISTINA FITZSIMMONS  
Amen, you wonderful priest.

That surprises him, moves him. And following Christina..!

FATHER MICHAEL KERRIGAN  
The body of Christ.

LISA FITZSIMMONS  
Amen, you wonderful priest.

And a man!

FATHER MICHAEL KERRIGAN  
The body of Christ.

THE CASH SWITCHERS MAN  
Amen, you wonderful priest.

And Andrew Powell...

FATHER MICHAEL KERRIGAN  
The body of Christ.

ANDREW POWELL  
Amen, you wonderful priest.

He sees Helen Oyenusi coming towards him for communion!

FATHER MICHAEL KERRIGAN  
The body of Christ.

PAULINE PICKERING  
Amen, you wonderful priest.

FATHER MICHAEL KERRIGAN  
The body of Christ.

BERNADETTE JENKINS  
Amen, you wonderful priest.

FATHER MICHAEL KERRIGAN  
The body of Christ.

JEAN REID  
Amen, you wonderful priest.

FATHER MICHAEL KERRIGAN  
The body of Christ.

CHLOE DEMICHELIS  
Amen, you wonderful priest.

And now it is Helen Oyenusi's turn.

FATHER MICHAEL KERRIGAN  
The body of Christ.

HELEN OYENUSI  
Amen, you wonderful priest.

She takes the host and puts it in her mouth. He touches her upper arm ever so gently. A gesture of thanks.

She responds, briefly and gently.

Forgiveness...

She starts walking back to her pew.

He resumes distributing communion.

FATHER MICHAEL KERRIGAN  
The body of Christ.

COMMUNICANT

Amen.

His mother's funeral, yes, but he has never known such joy.

FATHER MICHAEL KERRIGAN  
The body of Christ.

COMMUNICANT

Amen.

FATHER MICHAEL KERRIGAN  
The body of Christ.

COMMUNICANT

Amen.

FATHER MICHAEL KERRIGAN  
The body of Christ...

The End