

BBC Scotland

Television Drama Department

## **Looking After JoJo**

### **Episode One**

#### **Steal the Herd**

#### **Post Production Script**

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**Prepared by: Transcriptions, 462 Long lane, East Finchley, London. N2 8JL**

TITLE SEQUENCE

**Captions:**

BBC	@ 09.59.57 - 10.00.00	
Robert Carlyle in	@ 10.00.01 - 10.00.05	<u>music in</u>
Looking after JoJo	@ 10.00.07 - 10.00.10	10.00.00
By Frank Deasy	@ 10.00.07 - 10.00.14	
Director John MacKenzie	@ 10.00.14 - 10.00.18	
Steal the Herd	@ 10.00.19 - 10.00.23	
1982	@ 10.00.24 - 10.00.26	

BUS DRIVES OVER BRIDGE

BASIL SITS ON NO ENTRY BARRIER AND WALKS OVER TO THE BUS

**BIG DANNY**

C'mon Baz, jump

**BASIL**

Okay

TWO PRISON OFFICERS WALK PAST HMP EDINBURGH SIGN  
CAMERA MOVES TO WINDOW, WOMAN IS APPLYING MAKE UP

music overlay in  
10.01.09

music overlay out  
10.01.29

NEWS BROADCAST (FALKLANDS WAR) ON TELEVISION  
PANS OUT TO PEOPLE AT BAR, MAN OPENS BOTTLE CHAMPAGNE  
ZOOM IN TO C/U MAN  
BUS PULLS UP NEAR LIGHT HOUSE  
PAN TO FIRE ON QUAY SIDE  
BASIL AT BUS DOOR

**BASIL**

Hey Thingme, c'mon man eh?

MAN RUNS TO THE BUS

**BASIL**

C'mon man eh, ya

**THINGME**

Oh shut it man.

LORRAINE - SINGING ALONG TO MARILYN MONROE

music overlay in

10.02.15

music overlay out  
10.02.38

SLOW PAN DOWN TOWER BLOCK  
BUS ARRIVES  
BASIL RUNS OUT

**BASIL**

Eddie, Eddie c'mon ya ...

C/U MAN GLUE SNIFFING

**BASIL**

Eddie c'mon, come on.

NEWS BROADCAST (FLAKLANDS WAR) ON TELEVISION  
WOMAN IN THE BAR TURNS ROUND

**MAY**

Charlie, what sort of shop you  
runnin' here?

**CHARLIE**

I'll have you barred in a minute  
...

**MAY**

[Laughs] You canny bar me, it's ma  
birthday.

MALCIE CLIMBS OVER A WALL IN THE TOWER BLOCK  
MOTHER LOOKS OVER WALL AS MALCIE RUNS FOR THE BUS

**MOTHER**

Malcie, Malcie where are you going  
... Malcie, come back here Malcie.

**MALCIE**

It's aw right ma, I'm only down  
the way for fags.

**MOTHER**

Malcie

WOMAN IN THE BAR GIRL BRINGS CAKE

**MAY**

Charlie I want everyone in this  
one, c'mon I want ma whole family.

C'mon Sara, bring the cake. Trish where's Jojo, c'mon get round here, c'mon in. Where's yer brother?

**TRICIA**

He's oot the back.

**MAY**

Well go get 'im then. Here Ina, stop hoggin' that bottle.

JOJO PLAYING FOOTBALL WITH CHRISTY

**JOJO**

He gave you a tanking eh? Willie Hamilton.

**CHRISTY**

Aye, he follows Leeds United.

**JOJO**

United. I'll tell you whit, we'll pish all o'er Willie Hamilton and his, fuckin' Leeds United eh? Aw right, big man, dinny mind aw that shite inside, they're aw jist pished eh, see ya later...

JOJO GETS INTO THE BUS  
TRICIA COMES OUT OF BAR DOOR  
CHARLIE COMES OUT

**TRICIA**

Jojo, ma wants a picture.

**JOJO**

See ya later.

**CHARLIE**

Jojo away?

**TRICIA**

Aye, tae some party.

**CHRISTY**  
Does Gran want a photo ma?

**TRICIA**  
No you.

**CHARLIE**  
You'll break the camera.

C/U ON CHARLIE'S FACE

**TRICIA**  
C'mon you, in.

SHOT THROUGH THE WINDSCREEN OF THE BUS

**BIG DANNY**  
Mind they times when we were  
bairns Jojo. Mind your Dad had an  
auld van eh. Mind he used to take  
us doon tae see the sands and we  
cut aboot the dunes ...

**JOJO**  
See the sands

**BIG DANNY**  
On our bikes.

**JOJO**  
That's right.

**BIG DANNY**  
Kind o' like Steve McQueen.

CUT TO INSIDE THE BUS

**JOJO**  
I remember. [Start humming]

**BIG DANNY**  
That's it man.

music out  
10.04.49

ALL SING A TUNE  
C/U JOJO'S FACE

music in

10.04.54

B&W MAN ON BICYCLE  
JOJO'S FACE  
JACKIE'S FACE

**JACKIE**  
Yabadabadoo, where are we?

**JOJO (thinks)**  
Headin' to happy town.

**JACKIE**  
What happens in happy town?

**JOJO (thinks)**  
Happy things happen in happy town.

music out  
10.05.15

music in  
10.05.15

SHOTS OF JOJO AND BIG DANNY IN VAN

**MAY**  
C'mon you two, hurry up.

BACK IN THE BAR

**MAY**  
Right now, jist cause it's ma  
birthday, eh? Here and we got the  
Pope come to give us his lesson.

POPE ON TV

**MAY**  
C'mon Christine get the camera.

CHRISTINE AT BAR

**CHRISTINE**  
Aye.

**CHRISTINE**  
Where's Jojo got to?

**CHARLIE**

You know Jojo

CHARLIE JOINS CHRISTINE

**CHRISTINE**

They're all away, him and Big  
Danny.

music out  
10.05.45

C/U BIG DANNY & JOJO CUTTING CHAIN ON A GATE

**BIG DANNY**

I don't know about this John Joe,  
no going to Charlie

**JOJO**

Charlie's no the only game in  
town.

**BIG DANNY**

Aye, but he looked after me in  
jail man.

WIDE SHOT AS THE GATE OPENS TO LET THE BUS IN

**JOJO**

Aye fuckin' surprise, you were  
doing five year fer him, c'mon  
we've no got aw night.

REVERSE AS GATE IS CLOSED AND LOCKED BY JOJO

music in  
10.06.20

**JOJO**

Aw right Da?

JACKIE'S FACE BETWEEN RAILINGS

**JACKIE**

Nice one son.

C/U DRILL INTO WALL

**JOJO**

Fuck this, we'll use the door on  
the way out man.

TOP THEN MID SHOT

**BASIL**

Hey you didnae get it ... night  
man, ... bag over yer heid.

C/U DRILL THEN HOOK SCREWED INTO WALL

**BIG DANNY**

Ah you bastard.

STRAPS ATTACHED  
REVERSE TO BUS  
WALL PULLED REVEALING GRID

music out  
10.07.06

**BASIL**

Aw no

BASIL WALKS THROUGH HOLE WHERE GRID WAS

**JOJO**

Whit.

**BASIL**

It's the wrong one.

**JOJO**

It canny be.

DARK PANS OF CIGARETTE BOXES

**BASIL**

I dinnae smoke filters, eh.

TROLLEYS LOADED WITH CIGARETTES

music in  
10.07.22

BOXES PASSED THROUGH HOLE IN WALL  
MAN LIFTS SMALL BOXES  
JOJO ARRIVES AND MOVES BIGGER BOXES

**JOJO**

Now there?? If yer gonnae get hung  
fer a sheep, steal the herd eh?  
Like that, and then like that,  
c'mon, c'mon, c'mon, c'mon.

TWO MEN KICK DOWN DOOR OF OFFICE AND START PICKING SAFE

music out  
10.07.55

**JOJO**

Hey, leave it. Malcie, I said  
leave it.

C/U JOJO'S FACE

**MALCIE**

Fuck off mate.

ONE MAN LEAVES, THE OTHER CARRIES ON BREAKING A SAFE

**BASIL**

Eh, eh, mutiny on the Bounty eh?

**JOJO**

Get the cutter.

BASIL ENTERS OFFICE AND DRAGS OFF MALCIE

**THINGME**

Jojo, there's a thing there.

**JOJO**

Shut it, choose yer weapon Malcie.  
Take yer pick.

JOJO THROWS TOOLS ON THE FLOOR

**MALCIE**

I'm sorry Jojo.

C/U MALCIE

**BIG BASIL**

Ohhh, yer lookin' a wee bit pasty  
there Malcie eh, anythin' wrong?

**MALCIE**

See yer cheeks could dae wi' a wee  
bit mair colour though eh?

**JOJO**

Reckon you can take me eh?  
Fuckin' come ahead.

**THINGME**

He didnae mean anythin'.

**JOJO**

This is ma turn, ken whit I say  
goes right!

**THINGME**

Right.

C/U MALCIE'S FACE. THEN KNIFE MOCK-SLASHES IT.  
SHOT OF FEET ON FLOOR  
DANNY LOADS BOXES FROM THE WAREHOUSE  
CAR LIGHTS

**BIG DANNY**

In the back. Busys.

BIG DANNY GETS A KNIFE  
CAR PULLING UP TO GATE IN DARK, MAN AT GATE THEN DRIVES OFF  
music in  
10.09.59

BUS DRIVES ALONG DARK ROAD  
MEN IN THE BUS

**BIG DANNY**

Oh bastards. Hornies.

POLICE CAR PASSES

music out  
10.10.19

music in  
10.10.26

BACK IN THE BAR

**MAY**

Do you mind when Jackie and me got married, he used to say I looked like Twiggy, do you mind that? He used to say that, even after I had three kids [laughs].

M/S MAY & CHARLIE

**CHARLIE**

Look May, what are you like.

**MAY**

Oh c'mon noo.

**CHARLIE**

Wise up will you?

CUT TO CHRISTINE AT TILL

**MAY**

You're in a hangman's noose there Charlie.

**CHARLIE**

Look, do you want a drink?

**MAY**

C'mon, are you not gonnae give yer  
favourite sister-in-law a kiss?  
C'mon, a birthday kiss.

**CHARLIE**

Me?

**MAY**

You.

**CHARLIE**

Dinnae be a silly cow.

CHARLIE LEAVES MAY AT THE BAR

music out  
10.11.19

BUS PULLS UP AND THE MEN GET OUT

**MAN**

Just try it.

**JOJO**

Hey Malcie. There's yer whack.

**MAN**

I'm tellin' you man, you should  
jist try it, it's nae bother.

music in  
10.11.48

JOJO TALKS TO BASIL IN BUS

**JOJO**

I'll gie him his whack later.

**BASIL**

Eh?

**JOJO**

We're trying to put a young team  
together, Basil, dinnae make it  
worth his while tae break ranks.

DRIVE BY THE CROCODILE CLUB  
JOJO GETS OUT OF THE BUS AND WALKS UP TO THE DOOR

**JOJO**

Aw right Ian. Davey in?

**IAN**

Aye he's waiting fer you inside,  
aye.

**BASIL**

[inaudible]

**IAN**

Aye no bad at all, how are you?

music out  
10.12.26

music in  
10.12.26

INSIDE BAR CAROL AND LORRAINE DRINKING, LOOKING AT OVER TO MEN  
ACROSS THE ROOM

**LORRAINE**

Naff

**CAROL**

Aw sweaty beer bellies.

**LORRAINE**

Disgustin'.

JOJO ARRIVES IN THE BAR, IS LED TO THE BACK. MEN ARRIVE WITH  
THE BOXES. JOJO SITS AT BAR WITH DAVEY

**JOJO**

Nice selection, eh?

**DAVEY**

Well, I can give you hash, black  
hash, hash oil, speed.

JOJO  
No

DAVE  
Smack, do you want some smack?

JOJO  
No cash Davey, jist gie us cash.

MAN BEHIND BAR GOES TO THE BAR, BRINGS OUT SAFE, DAVEY GIVES  
MONEY TO JOJO

music out  
10.13.33

music in  
10.13.33

OUTSIDE  
POLICE IN CAR  
MAN WALKING THROUGH THE DARK, THE MEN IN THE POLICE CAR WATCH,

WRIGHT  
Look at this.

THEY TURN ON THEIR LIGHTS TO SEE THE MAN WHO  
RUNS AWAY.

music out  
10.14.02

WRIGHT  
Get im.

THEY DRIVE AFTER HIM.

EDDIE  
Shit.

HE ENTERS A BUILDING, THEY FOLLOW AND EVENTUALLY CATCH HIM AND  
BUNDLE HIM INTO A CAR

PAN ACROSS RAILINGS TO CHARLIE LOCKING A PADLOCK.

CHARLIE WALKS THROUGH BAR AND KISSES CHRISTINE.

music in  
10.15.17

CHRISTINE  
You and May were having a nice wee  
carry-on.

CHARLIE  
Oh, dinnae start.

**CHRISTINE**

She loves her Charlie.

CHARLIE TURNS ON SHORT WAVE RADIO.  
CHRISTINE ROLLS A JOINT

**CHARLIE**

What's Jojo about ay?

**CHRISTINE**

He's at it.

**CHARLIE**

You know Jojo, he hasnae a chip on  
his shoulder, he's a concrete  
block.

**CHRISTINE**

About his ma, or his da, or you.

M/S CHARLIE ON SOFA

**CHRISTINE**

He was bouncin' about earlier, wi'  
Jojo.

**CHARLIE**

Wee Eddie?

**CHRISTINE**

Aye.

POLICE RADIO

**CHARLIE**

Two warrants, that's straight to  
jail fer wee Eddie.

music out

10.16.25

music in

10.16.25

POLICE CAR PULLS UP, EDDIE IS TAKEN OUT AND INTO THE POLICE  
STATION.

INSIDE A CELL, EDDIE IS BEING STRIPPED.

**EDDIE**

I want to speak ma lawyer.

**WRIGHT**

Christ Eddie, you canny even spell lawyer.

**EDDIE**

I mean it.

**WRIGHT**

What d'you want a lawyer fer? Jist confuse you, mix you up. All you need to remember is nobody saw you comin' in here. Nobody knows yer captured. Right, I've got two straight to jail warrants, you play the game and you can be back home waking up in yer own bed. What d'you think. mm? Couple o' names and yer away oot the back door.

C/U WRIGHT'S FACE. C/U EDDIE'S FACE

**WRIGHT**

Hey Eddie, you remember the sergeant on the desk, he's still got your glue. You can stick yersel' back together again. You ever bin to jail son?

music out  
10.17.30

TWO MEN IN A RAILWAY TUNNEL

**JOJO**

Yes. Well we've put a good team together Basil. Still work for Charlie but no aw the time.

JOJO ON BASIL'S BACK

**BASIL**

Aye, too right man, too...

**JOJO**

I want the trappins Baz, I want the trappins man. If I've no got a villa in Spain by the time I'm thirty, I've nae business gettin' involved in crime, do you know

what I'm sayin'... do you know  
what I'm saying.

**BASIL**

I know what you're saying. Jeez.  
Hey I know that ...

AT THE ENTRANCE TO THE TUNNEL, LORRAINE AND CAROL ARE SITTING  
ON A WALL.

**CAROL**

Basil, Basil?

**BASIL**

Hey Carol.

**CAROL**

Right Jojo.

**JOJO**

Aw right Carol.

**CAROL**

We were in Davey Fenton's Club.

**BASIL**

Aye?

MID SHOT OF LORRAINE AND CAROL ON THE WALL, CAROL IS DRINKING

**CAROL**

This is Lorraine, she's legged it  
fae a detention centre. Were you  
out chorng?

**BASIL**

Aye, well maybe, eh?

music in  
10.18.15

C/U JOJO'S FACE. C/U LORRAINE'S FACE.  
SITTING WITH BASIL.

**CAROL**

She's gonna be a looklike.

**LORRAINE**

Lookalike.

**CAROL**  
Fae Marilyn Monroe.

C/U JOJO  
W/S

**LORRAINE**  
You know, London's where the money  
is, for opening clubs, discos, you  
know kind o' glammmin' things up a  
bit. You can make about three tae  
four hundred pounds a night.

C/U CAROL, C/U JOJO, M/S LORRAINE

**CAROL**  
Away.

**LORRAINE**  
Naw, you get the walk right, you  
know, Marilyn did it. You cut one  
heel shorter than the other, look.  
You send your photograph to this  
agency in London. They want tae  
see me, they want tae do an  
audition.

M/S JOJO

**JOJO**  
So where's this Detention Centre  
then?

M/S LORRAINE

**LORRAINE**  
It's up Aberdeen way.

M/S CAROL AND BASIL

**CAROL**  
Wigged up, I could look like  
someone.

C/U LORRAINE

**LORRAINE**  
It has tae be someone famous, you  
know like a legend.

**CAROL**

You no heard o' me.

C/U JOJO

**JOJO**

Ah but you've no killed anybody though eh? They're the only legends around here.

music out  
10.19.17

M/S LORRAINE AND JOJO WALKING

**LORRAINE**

You see I don't see how anyone with a family could really understand her.

**JOJO**

Who?

music in  
10.19.24

**LORRAINE**

Marilyn. See in school we had this competition, dressin' up. I was her, it was the only thing I've ever won in my life, that was in Aberdeen. I feel like I knew her, no Marilyn, Norma Jean. I grew up in homes just like she did, I knew how she felt, ever since I was little I've always loved her, and now I've got this chance down South. I'm going over this way.

LORRAINE TURNS AND JOJO FOLLOWS HER  
SHOTS OF LORRAINE AND JOJO CONVERSING

music out  
10.20.22

**LORRAINE**

I want tae go tae London. I want tae see everywhere. I don't care about money. I jist, jist want to be wonderful. I've got tae go, I'll gie you a phone. You said your sister, she's a hairdresser?

LORRAINE LEAVES  
C/U JOJO

**JOJO**

Aye.

W/S LORRAINE, LORRAINE LEAVES

**LORRAINE**

Will she do my hair? I'll be bald  
by the time I'm thirty, all this  
dyeing.

music in  
10.20.55

W/S TOWERBLOCKS

PAN INT. BEDROOM WITH JOJO ON BED  
REFLECTION IN MIRROR

music out  
10.21.28

music in  
10.21.28

MAN HUGS WOMAN

**CHARLIE**

It's aw right, it's aw right, it's  
gonna be aw right, come on, May.

SMALL BOY LOOKS FROM ROOM

**MAY**

I dunno whit I'm doin' wrong, I  
didnae do anythin'

**CHARLIE**

I know, I know.

**MAY**

I mean ... he jist flew at me.

**CHARLIE**

I told you I'm gonna sort it out  
fer you.

music out  
10.21.56

**MAY**

Jojo, cup o' tea son.

BACK IN B.ROOM, M/S JOJO ON BED. MAY IN KITCHEN

**JOJO**

Aye, brand new.

M/S JOJO  
SMALL GIRL BOUNCES BALL THROUGH RAILINGS. JOJO JOINS MAY IN KITCHEN

**MAY**  
You were missed last night.  
Charlie was asking after you.

**JOJO**  
Aye. Right.

SMALL CHILD BOUNCES BALL ON PAVEMENT, IS STOPPED BY WRIGHT  
music in  
10.22.30

MAY ENTERS BREAKFAST ROOM

**MAY**  
Aye. You should mind aw Charlie's done fer us.

**JOJO**  
Charlie's never done anythin' for me.

**MAY**  
He put food on this table.

**JOJO**  
And I was the one out working.

**MAY**  
Aye, and who kept trouble from the door?

M/S JOJO, M/S MAY M/S JOJO

**JOJO**  
Ach, dinnae give me aw that shite., Charlie's done this, Charlie's done that, you're always going on about Charlie.

**MAY**  
Don't, son.

THERE IS A KNOCK AT THE DOOR. JOJO GOES TO SEE WHO IT IS, SEES TWO FIGURES AT THE DOOR

music out  
10.23.04

**JOJO**

Phone, Charlie.

REVERSE SHOT AS DOOR IS OPENED

**WRIGHT**

John Joseph McCann I'm detaining  
you under Section 2.

M/S WRIGHT

M/S JOJO

**JOJO**

Very good, you mean you got  
nothin' on me then eh.

C/U WRIGHT & TWO POLICEMEN

**WRIGHT**

In connection with the Bonnington  
Warehouse robbery.

MAY ARRIVES, JOJO ZIPS UP HIS TOP

**SARA**

Danny, leave him you bastard.

**BIG**

DANNY Sara, Sara.

TWO POLICEMEN TAKE DANNY OUT  
SARA JUMPS ON ONE OF THEIR BACKS, STRUGGLE ENSUES, SARAH'S  
ARRESTED AND THE BABY IS REMOVED

**SARA**

Leave me, Danny. Get your hands  
off me. Bastard. Leave me.

ON THE BALCONY, MAY TAKES THE BABY  
JOJO, DANNY AND SARA ARE ARRESTED AND REMOVED

**MAN**

You, ya bunch of bastards.

**SARA**

Leave me.

**BIG DANNY**

Aye you fuck off.

**TRICIA**

Ma what's happening?

**MAY**

Take you hands off her ya blue  
shites.

**MAY**

I will, I will. paid bullies  
that's all you are, Charlie ...  
Charlie.

M/S JOJO GETS INTO THE CAR  
SARA GETS INTO CAR

**CHARLIE**

That's my family you have there.

CHARLIE ARRIVES M/S

**WRIGHT**

You needn't think of starting any  
trouble.

WRIGHT M/S

**CHARLIE**

Suffer any damage I'll hold you  
responsible Mr Wright. I'll phone  
the lawyer.

M/S CHARLIE, WAVES TO JOJO  
M/S JOJO IN CAR  
THINGME JOINS CHARLIE. C/U CHARLIE

**THINGME**

Is Jojo captured?

**CHARLIE**

Naw, he isnae captured 'til he's  
charged.

INT. BAR, CHRISTINE GETS CANS

music in  
10.24.46

**CHRISTINE**

Take these cans to John Joe and  
Big Danny, would you darlin',  
they're up the polis station.

**BASIL**

Aye and some crisps eh?

**CHRISTINE**

Oh aye. Anything that's sealed  
they can eat, that's you.

EDDIE AND BASIL AT BAR

**EDDIE**

Can of Tennants?

**CHRISTINE**

Tennants?

**EDDIE**

Aye.

**BASIL**

Whit aboot the boys eh?

**EDDIE**

What?

**BASIL**

The CID pulled them eh?

**EDDIE**

When?

M/S CHRISTINE

**BASIL**

Last night.

**CHRISTINE**

Tennants.

**EDDIE**

Aye.

**BASIL**

Bastards.

CHARLIE WALKS DOWN STEPS, JOINS CHRISTINE.

**EDDIE**

Should we not get out of here  
then?

**CHRISTINE**

What's Eddie doin' out?

BASIL AND EDDIE LEAVE

**CHARLIE**

Give you two guesses.

music out  
10.25.37

music in  
10.25.37

WRIGHT WALKS IN CELL. JOJO SITS STILL

**WRIGHT**

By my reckoning we're looking at,  
two jewellery shops in Ferry Road,  
a licensed premises in Drylaw, and  
now this tobacco warehouse.  
You've been a very busy boy  
lately, John Joe, you're due a wee  
lie down. Are you refusing to  
answer?

C/U JOJO

**JOJO (thinks)**

In the mornin' it would be like  
Christmas Day.

**WRIGHT**

How am I to take this silence?

**THE YOUNG JOJO**

Sweets da?

**JACKIE**

Jojo.

JACKIE ON BED, YOUNG JOJO ON HIM

**THE YOUNG JOJO**

And biscuits, and Da, Da, money.

**JACKIE**  
Well done son, excellent.

**THE YOUNG JOJO**  
You hide the cash box but I always  
find it.

**JACKIE**  
Put the kettle on.

JOJO GOES AND JACKIE EATS A SWEET

music out  
10.26.35

JOJO IN CELL. WRIGHT WALKS AROUND

**WRIGHT**  
Ah see I thought you had more of  
Charlie in you, I've changed my  
mind. Sara reminds me o' yer ma,  
she never took any snash fae  
Jackie did she? He'd come home  
pissed, gie her a skelp, she'd  
skelp him right back. How long is  
he dead now? He was always  
shitting himself, on cider, we had  
a cell special, just for him,  
cause of the smell you know.

**MONK**  
Oh aye.

C/U JOJO

**JOJO**  
I ken that smell, I caught it a  
while ago doon Safeways.

**MONK**  
Aye?

**JOJO**  
And I run into your fuckin' bird.

MONK SITS IN THE CORNER

music in  
10.27.21

C/U TRAINER BROUGHT ONTO DESK AS MALCIE IS BEING INTERVIEWED

**WRIGHT**

This yours? Malcie, you walked in fuckin' wearin' it. Can you explain the oil?

**WRIGHT**

It's from the warehouse.

C/U FINGER ON BELL  
M/S CLARE AT POLICE STATION

**CLARE**

John Joe McCann.

JOJO STANDS UP

music out  
10.27.54

**JOJO**

You takin' over fae Mr Crichton?

**CLARE**

Clare Galloway.

**JOJO**

How ya doin'?

SHOTS OF JOJO AND CLARE

**CLARE**

Sorry I didn't get here earlier.

**JOJO**

Ah, nae bother, catch yer breath.

**CLARE**

Thanks. They let you out anyway?

**JOJO**

Aye. They're jist tryin' it on eh? Do you smoke? Listen eh, they hoddin' a mate o' mine, Malcie Connelly, now he hasnae got a lawyer and they might charge him, I was wonderin' if you could maybe look after him.

**CLARE**

I'll represent him if he wants.

**JOJO**

Then you havenae had a wasted  
journey, eh?

**CLARE**

Aye.

**JOJO**

He'll be ganting for a smoke.

**CLARE**

I'll go in now, I have to be  
across town by seven o'clock.

CLARE LEAVES THE CELL  
SHOTS IN BAR

music in  
**10.28.48**

**BILLY**

Thanks, you see, I know you and  
Charlie like a bit of puff, ken?  
Now I've got this job see.

**CHRISTINE**

Good.

**BILLY**

In a pharmaceutical factory, well,  
no a factory, mair a processing  
centre, nightshift, for  
pharmaceuticals mm.

**CHRISTINE**

You're jokin'.

**BILLY**

We get in raw Opium fae India and  
Pakistan, now and then poppy  
straw, that comes fae Australia,  
funnily enough. It's all muck to  
begin wi', we take it to a level

the drugs companies'll accept. Of course, there's cocaine too.

**CHRISTINE**

Coke?

**BILLY**

Aye, fer anes, anaes,...

**CHRISTINE**

Anaesthetic, knockin' you oot.

**BILLY**

Aye

**CHRISTINE**

Do you think you can get any of it out?

**BILLY**

Aye, maybe.

**CHRISTINE**

Down South, we used to get aw that kind o' gear, they used to call me the Dexedrine Queen, I was mad into speed.

**BILLY**

Aye.

CHARLIE PUTS DOWN PHONE AND WALKS PAST CHRISTINE  
SHOTS IN BAR

**CHRISTINE**

You want a wee chaser wi' that Billy?

**BILLY**

No I'm away hame tae ma bed.

**CHRISTINE**

Pop in the night, on your way to work, we'll talk to Charlie.

music out  
10.30.05

INT. LIVING ROOM WALL, JOJO IS STANDING IN FRONT OF THE FAMILY AND BASIL

**JOJO**

Here he couldnae catch a cold eh Baz, I never talk, I don't even talk about the fitba', never, cause ken, see if they get your words, you know the way you put them together, they've got your voice, and they can fit you up wi' a statement, like that. Tell you they're choking to do me.

**CHRISTY**

But do they know it's you?

M/S JOJO LIGHTING A CIGARETTE

**JOJO**

Christy, what they know disnae matter, what matters is what they can prove and they canny prove anythin'.

DOORBELL RINGS

M/S CHRISTY ON CHAIR ARM  
CHRISTY GETS THE DOOR

**JOJO**

So you sit blind and you say nothin'.

M/S TRICIA ON SOFA

**TRICIA**

Dinnae talk like that in front of Christy John Joe.

**JOJO**

Ach sorry I forget you know.  
Hey...

LORRAINE ENTERS C/U

music in  
10.30.50

**LORRAINE**

I phoned you but you weren't there.

**JOJO**

No.

LORRAINE SITTING DOWN WITH TRICIA DOING HER HAIR

**TRICIA**

So you jist want your roots done?

**LORRAINE**

No, I want that, you know that white gold look she had in 'Some like it hot', real hard lacquered.

**TRICIA**

What colour are you?

**LORRAINE**

A blond platinum.

**TRICIA**

Aye but your natural colour?

**LORRAINE**

I've jist told you.

**TRICIA**

Aye right.

C/U LORRAINE

**LORRAINE**

No one's ever seen me without my makeup since I was sixteen. Marilyn wasn't Marilyn without her makeup was she?

JOJO ARRIVES WITH COFFEE AND LEAVES

**JOJO**

Mental, eh?

music out  
10.31.39

SNOOKER ON TELEVISION CHARLIE TURNS IT OFF AND TURNS TO CHRISTINE AND BILLY ON SOFA

**CHARLIE**

Here you are Billy Strap yerself  
doon and smoke that.

**BILLY**

Cheers, Charlie.

M/S CHARLIE ON SOFA

**CHARLIE**

Chrissy used to jump about with  
Darkie's down South, so she can  
tell me if yer takin' me fer a  
mug, flogging me baking powder or  
something.

**BILLY**

It's no baking powder, it's pure  
diamorphine, heroin. There's a  
log book in the strong room,  
that's where the powder's kept,  
but we're in and oot, aw night,  
wi' aw the comin' and goin' and  
spillin'.

BILLY, SMOKING A JOINT

**BILLY**

There's wastage, that canny be  
helped.

**CHARLIE**

Do they search you?

**BILLY**

Sometimes. Random, you dinnae ken  
when, they look through your  
pockets.

M/S CHARLIE

**CHARLIE**

Bottle it.

**BILLY**

Bottle it?

music in  
10.32.42

**CHARLIE**

I don't want to be rude but we're talking about where the sun don't shine.

**BILLY**

Up ma arse, excuse ma French.

**CHARLIE**

It sounds vulgar but ...

**BILLY**

I couldnae.

**CHARLIE**

Up there it's in the bank. How do you get puff in the jail? All you need's a wee bit cling film, you ken cling film, it's called stretch and seal, that and a bit of Nivea

**BILLY**

Nivea.

**CHARLIE**

For you bot bot. I ken folk wi' sovereign rings, gold chains even a Rolex all bottled up ...

**CHRISTINE**

Cling film's changed the world.

**CHARLIE**

The criminal world, aye.

music out  
10.33.23

LORRAINE AND JOJO LOOK AT PICTURES IN AN ALBUM

**LORRAINE**

You see that's Marilyn, that's not her, that's me. That's me too not her, well, it is her but it's me, being her. See there not much good these, the lightings all wrong. See it's all about lighting. I really need a professional. The

best is when you look in the picture and you can't see me in there, just her.

music in  
10.33.51

**LORRAINE**

I mean I know that I'm not her, if I was her I wouldn't exist. But she wasn't a real person either, not really. The point is, Norma Jean was jist the first Marilyn Monroe lookalike.

LORRAINE AND JOJO KISS M/S  
MOVE DOWN ONTO BED

**LORRAINE**  
What about yer ma?

**JOJO**  
What about her?

C/U KISSING  
W/S TOWER BLOCKS  
SEAGULLS ON RAILINGS, MAY COMES OUT OF DOOR, SHOOS THEM AWAY  
music out  
10.34.55

**MAY**  
Scram, you flying bastards, away from here, you bastards, you shite hawks.

PAN TO OPEN WINDOW

**LORRAINE**  
Do you want some toast?

INT. KITCHEN. JOJO SHOWS LORRAINE HIS SCRAPBOOK

**JOJO**  
Toast aye. Here, Lorraine, look, look. Edinburgh's Bugsy Malone, that was me and Baz, I tell you we were the top boys in a while after that. See when we got out, we bought suits, fourteen year old, we're in hand-made shirts not bad eh?

**LORRAINE**  
It's brilliant.

MAY ENTERS

**JOJO**

Aye it's brilliant. Aw right Ma?

**MAY**

Showin' off yer write-ups are ye?

**JOJO**

This is Lorraine.

**MAY**

Pleased tae meet you. Charlie  
wants tae see you.

LORRAINND PREPARES TOAST FOR JOJO

**JOJO**

Hey, must have been terrible poor  
in your hoose eh? Only dae'in one  
side o' a piece.

**LORRAINE**

I like it like that, the nuns did  
it. You know, we could start a  
double act, down South.

**JOJO**

Ah, can ye no dae Marilyn up here?

**LORRAINE**

Naw, no way. I'll do Marilyn, and  
you can keep me in diamonds, try  
that in your saxophone?

**JOJO**

I tell you I could do wi' gettin'  
off-side though. CID are chokin'  
to do me.

**LORRAINE**

Well come on then.

**JOJO**

Naw, ma face woudnae fit.

**LORRAINE**

What d'you mean by that?

**JOJO**

Well, you need people tae work wi' eh? You can get the gear, you still need somebody to sell it to though, nabody wants tae deal wi' Joe Stranger. It's about ma Da, he was found deid in a buildin', he was an alcoholic.

**LORRAINE**

I'm sorry.

**CHRISTY**

Great heider, aw well played.

EXT. KIDS PLAY FOOTBALL, LORRAINE COMES OUT OF THE FLAT M/S

**JAMIE**

Hi, you're a ringer fer Marilyn Monroe.

**CHRISTY**

Aye, you look deid.

**JOJO**

Hey.

**CHRISTY**

Sorry, Jojo.

**JOJO**

Okay, Lorraine, see ya later.

INT. BAR, SNOOKER TABLE M/S, ENT. JOJO

**JOJO**

Aw right, big man.

**CHARLIE**

Green, top left. And the black,  
they go where I tell them. You  
should have tipped your grass.

JOJO

What grass?

CHARLIE & JOJO GO THROUGH BAR  
SHOTS OF CHARLIE AND JOJO

CHARLIE

Who do you think you are, me? I  
tipped him straight away.

JOJO

Well tell us.

CHARLIE

Wee Eddie. We heard him gettin'  
pulled on the scanner on his way  
home, he had two straight tae jail  
warrants, but he dinnae go tae  
jail.

JOJO

Wee Eddie?

CHARLIE

Aye, now Malcie's the one goin'  
tae the jail.

JOJO

Bastard.

CHARLIE

You cannae have grasses, Jojo. I  
dinnae want cowboys, either, Jojo.

CHARLIE

Are you workin' fer me or no?

JOJO

Aye.

**CHARLIE**

Aye whit? Well I don't know son.  
I don't know, the antique shop in  
Castle Street. We said it was a  
cakewalk. Every night, seven  
o'clock, the guy's out like a  
whippet, two pints, never varies,  
no alarm, no bugs, nothin'.

**JOJO**

Aw right.

**CHARLIE**

But you still find time fer yer  
ain things.

**JOJO**

I said alright then eh?

music in  
10.38.39

EXT. PAN THROUGH RAILINGS, BRICK THROUGH WINDOW

**BASIL**

Hey Eddie, get oot here ya dirty  
wee grassin' bastard ...

INT. FLAT, FATHER SAT AT TABLE

**EDDIE'S FATHER**

What in God's name's that?

**EDDIE**

Nothin'

**EDDIE'S FATHER**

What d'ye nothin'.

**EDDIE**

Eh, the windae broke.

BASIL OUTSIDE

**BASIL**

Eh, ya dirty wee grass. I'll bend  
a poker o'er yer heid.

**BIG DANNY**

Eddie, yer a wee turd son.

EXT. MALCIE, BASIL, DANNY & THINGME

**THINGME**

Danny, the thingme, thingme, the  
bike's Eddie's Dad's.

**BIG DANNY**

Basil look at this.

**BASIL**

Eh, we'll keep brickin' ye, as  
long as you keep grassin' eh?

**BIG DANNY**

I hope yer listenin'.

THE MEN GO TO THE BIKE, KNOCK IT OVER AND TORCH IT

**BASIL**

Go on.

EDDIE'S DAD COMES OUT, EDDIE COMES OUT AND IS BEATEN UP

**EDDIE'S DAD**

Oh no. Bastards.

**BASIL**

Eddie I'm gonnae boot your arse.

CAROL AND LORRAINE WALK PAST

**LORRAINE**

That's terrible.

**CAROL**

Ye cannae have grasses. It's as  
simple as that.

BEATEN EDDIE IS ON THE FLOOR

**BASIL**

Yer mooth's silent noo, eh?

INT. CCTV

**CHARLIE**

I don't know anythin' about dealin' drugs.

music in  
10.40.37

SHOTS OF CHRISTINE AND CHARLIE

**CHRISTINE**

Billy gets a kilo of pure smack, you gie him a grand, and he thinks he's Ronnie Biggs.

**CHRISTINE**

You'd sell that kilo in London fer about, thirty grand?

**CHARLIE**

Bloody hell.

**CHRISTINE**

It gets better. You take one o' they kilo's, and you cut it in two, mix it wi' glucose, now you've got two kilos.

**CHARLIE**

Alright.

**CHRISTINE**

Seventy ounces of high-quality heroin. You lay those ounces on the dealers, and now you're lookin' at a hundred grand, wi' minimum risk. You've spent maximum three grand and you're lookin' at a hundred. You pick your dealers, you want grafters, artful dodgers who'll get out there and chore, kids, like Basil and Carol and Jojo.

**CHARLIE**

Jojo? There's a lot of money involved here.

**CHRISTINE**

Aye, we could use a bit o' minding.

**CHARLIE**

Naw. Dinnae worry about the violent side o' things. I can supply violence by the vanload.

**CHRISTINE**

One more rule, no usin', not smack, you use, you lose.

THEY KISS  
DARK EXT

music out  
10.42.39

music in  
10.42.39

BILLY IN FACTORY M/S, POURS POWDER INTO BAG, ROLLS IT UP, PUTS IT IN HIS POCKET

**MAN**

C'mon Billy you know, three shakes is a wank.

PUTS POWDER IN HIS SOCK

music out  
10.43.24

EXT. JEWELLERY SHOP  
M/S JOJO; EXT. MAN SHUTS SHOP, WALKS OFF

music in  
10.43.42

MAN ENTERS BAR  
M/S JOJO  
M/S CHARLIE ON PHONE

**CHARLIE**

Inspector.

**WRIGHT**

What's the score wi' these boys of yours?

**CHARLIE**

I know, Inspector, they're a young team, they've been very active lately, now listen, I know you've had your eye on Jojo.

music out  
10.44.10

C/U JEWELLERY

M/S KICKED GRILL  
JOJO TAKES JEWELLERY  
POLICE CAR ARRIVES  
POLICE GET OUT

music in  
10.45.05

POLICE BASH DOWN DOOR  
JOJO INT. THROWS CHAIR THROUGH WINDOW.  
POLICE CHASE HIM OUT OF BUILDING  
INT. CHARLIE LISTENING TO RADIO SCANNER  
JOJO RUNNING IN DARK THROUGH TUNNEL TO FLAT  
TURNS ON TV, HE LIES DOWN WITH LORRAINE AS POLICE ARRIVE AND  
ENTER

music out  
10.46.06

music in  
10.46.06

**MONK**

John Joseph McCann, I'm arrestin'  
you for house breaking, ... Castle  
Street

**JOJO**

I was here a' night wi' them.

POLICE TAKE JOJO AWAY

music out  
10.46.36

CHARLIE AND CLARE IN POLICE STATION

**CHARLIE**

You Jamie's girl?

**CLARE**

You must be Charlie, Clare  
Galloway.

**CHARLIE**

Sorry tae drag you out like this.

**CLARE**

No worries.

**CHARLIE**

I've got some clothes for him.

**CLARE**

Oh, I'll look after him.

JOJO AND CLARE IN CELL

**CLARE**

You're, unlikely to get bail.

music in  
10.47.06

**JOJO**

I ken. Think somebody's stickin'  
me in here eh?

**CLARE**

One thing at a time, in the  
morning...

**JOJO**

Hey, Miss Galloway, couldnae get  
us a fish supper? I'm starvin'.

CHRISTINE IN EMPTY DARK BAR

EXT. FACTORY, BILLY LEAVES, WALKS PAST CAMERA  
SLOW ZOOM TO CHRISTINE W/ POWDER IN FOIL, LIGHTING THE FOIL  
AND SMOKING

music out  
10.48.17

music in  
10.48.17

KIDS PLAYING IN FRONT OF "MAGGIE" BILLBOARD

CAST CREDITS OVER SHOT OF "MAGGIE" POSTER

CAST IN ORDER OF APPEARANCE

Basil	KEVIN McKIDD
Big Danny	MICHAEL NARDONE
Lorraine	JENNY McCRINDLE
Charlie McCann	EWAN STEWART
Christine	ALINE MOWAT
Thingme	STEVEN DUFFY
Eddie	PAUL DOONAN
May McCann	ELLIE HADDINGTON
Malcie	DAVID MCKAY
Malcie's Mother	ANN LOUISE ROSS
Tricia	LIBBY McARTHUR
Sara	KATHRYN HOWDEN
John Joe McCann	ROBERT CARLYLE
Christy McCann	MICHAEL STEWART
Jackie McCann	BILLY McELHANEY
Ian	MATT COSTELLO
Davey Fenton	TOM McGOVERN

Carol	MANDY MATTHEWS
D.S. Alistair Wright	ALEXANDER MORTON
D.C. Gordon Monk	GILLY GILCHRIST
Young Jojo	THOMAS McTAGGART
Clare	LIZZY McINNERNY
Billy	BILLY MCCOLL
Christy's Mate	CRAIG MONCUR
Eddie's Father	MALCOLM SHIELDS

**PRODUCTION CREDITS OVER "MAGGIE" POSTER, FADE TO BLACK AFTER  
STUNTSMEN**

Stunt Co-Ordinator	PETER DIAMOND
Stunts	STEPHEN WHYMENT
Associate Producer	ANDY BENNET
Location Manager	RAYMOND DE HAAN
Unit Manager	ANNIE REES
Production Co-Ordinator	LLORET MACKENNA DUNN
Production Team	GARY PICKERING
Production Accountant	SAM MILL
First Assistant Director	JOHN BOOTH
Second Assistant Director	ADRIAN BANYARD
Third Assistant Director	MARIE WOOD
Continuity	JO POND
Art Directors	ROGER SIMONS
Properties	MATTHEW BAKER
Costumes	JOHNATHAN FARMER
Camera Operator	DOROTHY CONNOLLEY
Focus Puller	KARL PROBERT
Clapper/Loader	MIKE JOYCE
Grip	SUE MORRISON
Sound Recordist	GORDON FITZGERALD
Boom Operator	MAT BERGEL
Gaffer	MIKE ROBERTS
Best Boy	STEWART CUNNINGHAM
Post-Production Supervisor	PIERO JAMIESON
Dubbing Mixer	JOANNE SLATER
Sound Editors	LEWIS FOSTER
Graphic Design	DAVE ROMAN
Special Effects	JOHN PRIDDLE
Music Associate	IAN BUCKLEY
Advisor	PETER BRILL
	PETER MURPHY
	WILLY CADEN
	GRAHAM WALKER
	ALISTAIR HOPKINS
	COLIN MARTIN
	BRIGITTE ARNOLD
	RICHARD SKELTON
	CHRISTINE BUTTNER
	TERRY SCHUBERT
	CHARLES OLINS
	ROS STEEN

Publicity  
Stills Photographer  
Make Up Designers  
  
Costume Designer  
Casting Directors  
  
Editor  
Composer  
Production Designer  
Director of Photography  
Executive Producer  
Producer

SHIRLEY WHITESIDE  
CHARLIE CRAWFORD  
IRENE NAPIER  
BARBARA SOUTHcott  
LEIGH BELLIS  
JULIA DUFF  
MARILYN JOHNSON  
GRAHAM WALKER  
MARK RYDER  
MAURICE CAIN  
WALTER McGILL  
ANDREA CALDERWOOD  
DEIRDRE KEIR

JOJO  
BBC SCOTLAND  
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music out  
10.50.04