

TIME

Episode One

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SALMON SCRIPT

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

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

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

JOHNNO

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

BAZ

I can't.

JOHNNO

...explain that? Shall I tell you?

BAZ

Yeah.

JOHNNO

What?

BAZ

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

STEVIE

You know alright.

JOHNNO

You did a deal, mate.

BAZ

I didn't.

JOHNNO

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

BAZ

I didn't.

JOHNNO

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

BAZ

I didn't.

TIME

Episode 1

SALMON AMENDMENTS

26/11/2020

p.2.

STEVIE

You did, you prick.

JOHNNO

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

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

PETE

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

Back to Mark Cobden - silent, still...

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

Johnno suddenly switches to abusing Pete

JOHNNO

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

PETE

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

2

EXT ROAD NIGHT 1 CONT.

2

The sweatbox speeding along.

3

INT MOVING SWEATBOX NIGHT 1 CONT.

3

Back to the cacophony.

STEVIE

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

BAZ

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

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

4

EXT CRAIGMORE PRISON NIGHT 1 CONT.

4

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

5

EXT CRAIGMORE PRISON NIGHT 1 CONT.

5

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

6

INT SWEATBOX NIGHT 1 CONT.

6

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

P.O. PATTERSON
Welcome to Craigmore.

Officer Patterson moves along to the next cubicle.

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

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

7

EXT CRAIGMORE PRISON NIGHT 1 CONT.

7

Mark leaves the vehicle and stands in the prison grounds.

Mark's p.o.v.: barbed wire everywhere.

7A

INT CRAIGMORE, HOLDING AREA NIGHT 1 20.25

7A

Mark and other prisoners sitting, waiting.

P.O. Patterson enters - with Baz.

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

Prison officers pile in and separate the young men.

8 INT CRAIGMORE PRISON, RECEPTION NIGHT 1 CONT.

8

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

BAZ
Is this the VP room?

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

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

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

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

P. O. PATTERSON
Yeah.

And Patterson slams the door on him and locks it.

9 INT CRAIGMORE PRISON, RECEPTION NIGHT 1 20.40

9

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

P. O. BANKS
You're Mark Cobden?

MARK
Yes.

P. O. BANKS
Date of birth?

MARK
Seventeenth of April, 1964.

P. O. BANKS
What religion are you, Mark?

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

P. O. BANKS
I'll put you down as Anglican then, yeah?

MARK
More "lapsed catholic".

P. O. BANKS
Right. Have you been in prison before?

MARK
No.

P. O. BANKS
A first time for everything, isn't there?

MARK
Yes.

P. O. BANKS
Are you suicidal?

MARK
What?

P. O. BANKS
Are you feeling suicidal? Are you contemplating killing yourself?

Mark has to think about this for some time.

MARK
No.

P. O. BANKS
Could you look into the camera please?

A female officer with a checklist.

P.O. JARDINE
Are you currently on medication?

MARK

No.

P.O. JARDINE

Have you ever contracted a
sexually transmitted disease?

MARK

No.

P.O. JARDINE

Have you ever suffered depression?

MARK

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

He tails off.

P.O. JARDINE

Is that a yes or a no?

MARK

No.

P.O. JARDINE

Have you ever suffered from any
other mental illness?

MARK

No.

P.O. JARDINE

Do you have any specific dietary
requirements?

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

Mark is wearing only a top and underpants.

P. O. BANKS

Top off please.

(Mark does so)

Arms up please.

(Mark does so)

Top back on.

(He does so)

Underpants down please.

(He does so)

Squat please.

MARK

What?

P. O. BANKS

Squat.

Mark does so.

P. O. BANKS
Underpants back up please.

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

P. O. BANKS
Pee into here please.

11A INT SECOND HOLDING ROOM NIGHT 1 21.00 11A

Mark is sitting, waiting.

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

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

While Pete speaks, P.O. Galbraith enters.

PRISON OFFICER GALBRAITH
Jawad, Irvine, Cobden?

Sarfraz, Pete, and Mark look to Galbraith.

PRISON OFFICER GALBRAITH
Follow me.

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

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

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

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

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

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

Pete is making a call on the other phone.

PRISON OFFICER GALBRAITH
Who were you gonna phone?

MARK
Parents.

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

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

He doesn't finish.

PRISON OFFICER GALBRAITH
Up to you.

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

ALICIA COBDEN (V.O.)
Hello?

Her voice really gets to him.

ALICIA COBDEN (V.O.)
Hello?

MARK
It's me.
(a silence)
I got four years.
(another silence)
I need Mum and Dad's number.

ALICIA COBDEN (V.O.)
I'll get it.

MARK
(to prison officer)
Have you got a pen?

The prison officer gives him a pen.

ALICIA COBDEN (V.O.)
It's 0151 496 0293

He writes it on his hand.

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

PRISON OFFICER GALBRAITH
Sorry.

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

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

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

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

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

ALICIA COBDEN (V.O.)
Right.

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

MARK
How's Tom?

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

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

13

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

13

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

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

Mark enters the cell.

14 INT FIRST NIGHT CELL NIGHT 1 CONT. 14

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

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

MARK
Right.

PRISON OFFICER GALBRAITH
I knew Bob Warren.

MARK
Right.

PRISON OFFICER GALBRAITH
He was a good man.

MARK
I know.

The officer slams the cell door shut.

15 INT FIRST NIGHT CELL NIGHT 1 22.10 15

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

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

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

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

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

MARK
Yeah?

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

MARK
Yeah.

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

Mark can't answer that.

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

Mark realises he HAS to answer.

MARK
I killed a man.

16 OMITTED

16

17 INT ERIC MCNALLY'S HOUSE DAWN 2 07.25

17

A wardrobe door is yanked open.

Eric McNally (forties) has done this.

ERIC MCNALLY
No shirt!

His wife Sonia is still in bed.

SONIA MCNALLY
They're in the bag.

ERIC MCNALLY
You've not ironed them?

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

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

SONIA MCNALLY
I didn't.

ERIC MCNALLY
For God's sake, woman!

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

He storms out the room.

18 INT DAVID MCNALLY'S ROOM DAWN 2 CONT.

18

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

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

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

19 EXT ERIC MCNALLY'S HOUSE DAY 2 07.35 19

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

20 EXT CRAIGMORE PRISON DAY 2 08.10 20

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

21 INT CRAIGMORE PRISON, RECEPTION DAY 2 08.12 21

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

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

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

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

Eric McNally walking.

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

He gets to a cell, opens it.

It's Mark Cobden's.

ERIC MCNALLY
Mark Cobden?

MARK
Yes.

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

MARK
Yes, Boss.

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

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

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

MARK
Right, Boss

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

ERIC MCNALLY
Gabber?

SARFRAZ JAWAD
Fat bastard with a shaved head.

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

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

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

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

SARFRAZ JAWAD
Yeah, Boss.

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

SARFRAZ JAWAD
Yes, Boss.

ERIC MCNALLY
(to all)
In here.

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

ERIC MCNALLY
Okay, take a seat please.

JOHNNO
(to Sarfraz Jawad)
Don't sit by him, mate.
(meaning Baz)
He's a grass.

BAZ
I'm no grass.

JOHNNO
He's a grass.

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

ERIC MCNALLY
Quiet please.

No effect whatsoever.

ERIC MCNALLY
Shut it please.

But STILL they argue.

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

Eric's threat shuts them up.

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

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

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

No response.

ERIC MCNALLY
Right?

SEVERAL PRISONERS
Right, Boss.

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

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

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

ERIC MCNALLY
Your new abode.

24 INT MARK'S CELL DAY 2 CONT. 24

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

ERIC MCNALLY
You've got company, Bernard.

MARK
Alright.

BERNARD
Alright.

Eric McNally leaves, slamming the door shut on them.

MARK
(offering his hand)
Mark.

BERNARD
Bernard.

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

MARK
Top or bottom?

BERNARD
I'm bottom.

MARK
Right.

Mark puts his bag on the top.

BERNARD
What are you doing?

MARK
(gestures)
Just.

BERNARD
No, WHAT are you doing? How long?

MARK
Four years.

BERNARD
What for?

MARK
Dangerous driving.

BERNARD
Four years for dangerous driving?

MARK
Yeah.

BERNARD
You killed someone then?

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

BERNARD
Ten.

MARK
What for?

BERNARD
Manslaughter.

MARK
Who did you kill?

BERNARD
My father. Your hands are soft.

MARK
I'm a teacher. WAS a teacher.

BERNARD
Where at?

MARK
Bellbridge Comp.

BERNARD
Did they put you in here to spy on
me?

Alarm bells are ringing now for Mark.

MARK
Why would I spy on you?

BERNARD
The case, that's why.

MARK
What case?

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

25 INT MARK'S CELL DAY 2 15.30

25

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

BERNARD
(of a photograph)
Who's that?

MARK
Tom. My son.

BERNARD

None of his mother.

MARK

No.

BERNARD

So you're separated, yeah?

MARK

Yeah.

BERNARD

Nosy, aren't I?

MARK

Yeah.

BERNARD

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

MARK

Don't know.

BERNARD

Not far short of a thousand. How many prisoners?

MARK

Don't know.

BERNARD

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

Mark is getting worried about this guy.

MARK

No.

BERNARD

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

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

MARK

Right.

26

INT MARK'S CELL NIGHT 2 21.10

26

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

MARK

What is it?

(Bernard shakes his head)

You trying to get air into your lungs?

(He nods)

Are you asthmatic?

(He shakes his head)

You get panic attacks?

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

BERNARD

Coffee whitener.

MARK

Right.

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

MARK

D'you take anything for them?

Bernard shakes his head.

BERNARD

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

The effort of talking has made things worse.

MARK

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

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

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

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

MARK

Shall I get someone?

Bernard shakes his head.

BERNARD

No.

MARK

I'm getting someone right now.

He presses the alarm. And again. And again.

26A INT PRISON OFFICERS' MESS NIGHT 2 CONT.

26A

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

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

27 INT MARK'S CELL NIGHT 2 21.15

27

Mark continues to press the alarm.

MARK

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

(to Bernard)

Why won't they come?

BERNARD

They're busy. A lot of this about.

MARK

Why d'you do it?

BERNARD

What's your favourite tipple?

Mark, panicking, pressing the alarm.

BERNARD

What's your favourite tipple?

MARK

Pint of bitter.

BERNARD

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

MARK

Vodka.

BERNARD

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

He's not prepared to answer that.

BERNARD

No smell. Yeah?

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

BERNARD

Alky?

Mark presses the alarm.

BERNARD

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

The spyhole slams open.

ERIC MCNALLY

What's going on?

Mark moves away from the spyhole to reveal Bernard.

ERIC MCNALLY

(to Mark)
It's not as bad as it looks.

MARK

He's lost pints.

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

BERNARD
Don't know, Boss.

ERIC MCNALLY
You promised me you wouldn't do
this again.

BERNARD
Sorry, Boss.

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

BERNARD
Yes, Boss.

ERIC MCNALLY
So will you stop it?

BERNARD
No, Boss.

ERIC MCNALLY
Then I'm coming for you, Bernard.

BERNARD
I've got Aids.

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

BERNARD
I'll smear you with my Aids
infected blood.

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

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

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

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

Eric McNally slams the spyhole shut.

28 INT MARK'S CELL NIGHT 2 21.35 28

Mark and Bernard listening to approaching footsteps.

MARK
They're coming.

The footsteps stop outside the door.

BERNARD
I'd get up there if I were you.

MARK
Right.

Mark climbs onto his top bunk.

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

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

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

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

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

Another prisoner.

And another...

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

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

29 INT MARK'S CELL DAY 3 07.15 29

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

BRENDAN
Bernard again?

MARK
Yeah.

BRENDAN
My best customer.

Brendan sprinkles powder on the pool of blood.

Mark watches.

BRENDAN
What's your name?

MARK
Mark.

BRENDAN
Brendan.

The blood becomes globules.

Mark watches.

BRENDAN
What are you doing?

MARK
Four years. You?

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

BRENDAN
Life.
(leaving)
Sooner blood than shit.

30 INT MARK'S CELL DAY 3 12.40 30

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

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

PRISON OFFICER GALBRAITH
Lunch.

Mark leaves the cell.

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

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

And down the steel staircase...

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

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

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

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

He catches Mark looking at him.

STANLEY TIMMINS
Who are you looking at?

MARK
No one.

STANLEY TIMMINS
You were looking at me.

MARK
I wasn't.

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

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

STANLEY TIMMINS
You glanced.

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

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

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

32 INT MARK'S CELL DAY 3 CONT.

32

Mark sits, begins to eat his meal.

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

33

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

MARK'S FATHER (V.O.)

Hello.

MARK

Hi, Dad.

MARK'S FATHER (V.O.)

Hi, son.

MARK

How are you?

MARK'S FATHER (V.O.)

Fine.

MARK

Mum?

MARK'S FATHER (V.O.)

Fine. How are you?

MARK

Fine.

33A EXT CRAIGMORE PRISON EXERCISE YARD DAY 3 14.45

33A

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

Brendan joins him.

BRENDAN

Bernard back yet?

MARK

No, he's still...

They walk on a bit.

BRENDAN

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

And, despite everything, Mark laughs.

34

INT CRAIGMORE PRISON, B-WING LANDING DAY 3 16.10

34

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

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

PETE

Alright, Boss?

ERIC MCNALLY

Yeah. You?

PETE

Sound as a pound.

But Pete lingers.

ERIC MCNALLY

Something I can do for you?

PETE

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

That's a real hammer blow to Eric McNally.

ERIC MCNALLY

My lad?

PETE

Your David.

ERIC MCNALLY

I haven't got a lad called David.

PETE

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

ERIC MCNALLY

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

PETE
No?

ERIC MCNALLY
No.

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

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

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

ERIC MCNALLY
Yeah.

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

ERIC MCNALLY
Is that a threat?

PETE
No, Boss.

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

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

ERIC MCNALLY
Or as safe?

PETE
Maybe.

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

PETE
We'll let you know about that.

ERIC MCNALLY
Give me a couple of days to think
it over.

PETE
Course, Boss.

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

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

ERIC MCNALLY
Two weeks is nothing.

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

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

FLOYD WALKER
Boss? Boss?

35 INT MARK'S CELL DAY 3 16.20

35

We find Mark, alone, reading.

Johnno and Stevie enter his cell.

JOHNNO
Got any sugar?

MARK
Don't know. Don't use it.

JOHNNO
Some here.

MARK
That's Bernard's.

JOHNNO
Bernard won't mind.

MARK
You know him?

JOHNNO
Yeah.

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

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

MARK
(pursuing them)
Excuse me. Excuse me.

Johnno and Stevie stop.

JOHNNO
Yeah?

MARK
You'll have to ask him first.

JOHNNO
Ask Bernard?

MARK
Yeah.

JOHNNO
Ask that mad bastard?

MARK
Yeah.

JOHNNO
Your card's marked, mate.

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

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

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

Johnno and Stevie leave their cell, carrying the kettle.

They pass Mark. Again he watches them go.

Stevie and Johnno enter a cell.

In the cell Baz turns and sees them.

JOHNNO
This is what we do to a grass.

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

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

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

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

38 INT CRAIGMORE PRISON, RECEPTION DAY 3 18.05 38

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

39 EXT CRAIGMORE PRISON DAY 3 CONT. 39

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

ERIC MCNALLY
Hiya.

SONIA MCNALLY
Hi.

ERIC MCNALLY
Where are you?

SONIA MCNALLY
Supermarket.

ERIC MCNALLY
Will you get some wine?

SONIA MCNALLY
Yeah. What's up?

ERIC MCNALLY
You're gonna have to cancel
Maureen tonight.

SONIA MCNALLY
Why?

ERIC MCNALLY
We've got to talk.

SONIA MCNALLY
What about?

ERIC MCNALLY
David.

40 OMITTED 40

41 OMITTED 41

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

They're finishing a cup of tea.

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

ERIC MCNALLY
Staff.

SONIA MCNALLY
Staff?

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

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

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

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

SONIA MCNALLY
And what does playing ball entail?

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

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

ERIC MCNALLY
I don't know.

SONIA MCNALLY
What'll we do?

ERIC MCNALLY
We'll talk to David tomorrow.

43 INT ERIC MCNALLY'S BEDROOM NIGHT 3 01.35 43

Eric lies awake. Sleep won't come.

44 INT MARK'S CELL NIGHT 3 CONT. 44

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

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

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

45 EXT ERIC MCNALLY'S HOUSE DAY 4 06.40 45

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

46 EXT MOTORWAY DAY 4 07.30 46

Eric McNally driving, Sonia in the passenger seat.

ERIC MCNALLY
How much more has he got to do?

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

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

SONIA MCNALLY
Can we use this to get him out
early?

ERIC MCNALLY
No.

A motorway sign says Carlisle.

47 OMITTED 47

48 INT LOWOOD PRISON, SEARCH AREA DAY 4 14.30 48

Eric McNally is being searched.

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

ERIC MCNALLY
That right?

49 INT LOWOOD PRISON, VISITS ROOM DAY 4 15.35 49

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

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

ERIC MCNALLY
Mars Bars?

DAVID MCNALLY
Please.

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

SONIA MCNALLY
You've lost weight.

DAVID MCNALLY
Have I?

SONIA MCNALLY
Yeah.

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

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

SONIA MCNALLY
Great.

DAVID MCNALLY
You?

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

DAVID MCNALLY
Dad?

SONIA MCNALLY
Dad's dad.

DAVID MCNALLY
You still not doing his shirts?

SONIA MCNALLY
No.

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

ERIC MCNALLY

Here y'are.

DAVID MCNALLY

Ta. That my shirt?

ERIC MCNALLY

Yeah. We've got a problem.

DAVID MCNALLY

Yeah?

ERIC MCNALLY

Have you told anyone what I do,
son?

DAVID MCNALLY

No.

ERIC MCNALLY

You sure?

DAVID MCNALLY

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

ERIC MCNALLY

The lads in my nick know you're
here.

DAVID MCNALLY

How?

ERIC MCNALLY

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

DAVID MCNALLY

Oh, shit.

ERIC MCNALLY

Yeah.

DAVID MCNALLY

What are you gonna do?

ERIC MCNALLY

Keep you safe.

DAVID MCNALLY

How?

ERIC MCNALLY

V.P. Wing.

DAVID MCNALLY
No!!!!

ERIC MCNALLY
It's the only way.

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

ERIC MCNALLY
They're not all nonces and
grasses...

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

ERIC MCNALLY
We'll have to have you ghosted
then.

SONIA MCNALLY
Ghosted?

ERIC MCNALLY
Moved. To another prison.

DAVID MCNALLY
I'm just getting used to this one.

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

DAVID MCNALLY
I'll take my chances as I am.

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

DAVID MCNALLY
Ghosted.

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

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

ERIC MCNALLY
No.

SONIA MCNALLY
I do.

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

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

SONIA MCNALLY
Horrible places, prisons.

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

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

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

Mark heads back to his cell...

52 OMITTED 52

53 INT MARK'S CELL DAY 5 14.30 53

Mark combing his hair, getting ready for something.

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

ERIC MCNALLY
You got a visit

MARK
Yes, Boss.

Mark follows Eric McNally.

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

Mark and other prisoners following Eric McNally.

ERIC MCNALLY
Who's visiting you?

MARK
My parents, Boss.

55 EXT CRAIGMORE PRISON DAY 5 CONT. 55

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

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

56 OMITTED 56

57 OMITTED 57

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

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

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

59 OMITTED 59

60 INT CRAIGMORE PRISON, WAITING ROOM DAY 5 15.05 60

A volunteer is helping Mark's parents.

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

JUNE COBDEN
No.

VOLUNTEER
No alcohol or tobacco?

JUNE COBDEN
No.

VOLUNTEER
No drugs?

JUNE COBDEN
No.

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

VOLUNTEER
They should be okay. Do you have
mobiles?

JOHN COBDEN
Yes.

JUNE COBDEN
Yes.

VOLUNTEER
(giving them a key)
Locker number 128.

JUNE COBDEN
Sorry?

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

This deflates them.

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

VOLUNTEER
That's impossible, I'm afraid.

JOHN COBDEN
128?

VOLUNTEER
Yes.

61 INT CRAIGMORE PRISON, HOLDING ROOM DAY 5 15.15 61

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

PRISON OFFICER PATTERSON
Okay, McAdams first please.

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

PRISON OFFICER PATTERSON
Thumb on here please

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

PRISON OFFICER PATTERSON
Table number one

... and walks through to the visits room.

PRISON OFFICER PATTERSON
Smithson.

DANIEL
Me, Boss.

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

PRISON OFFICER PATTERSON
Table number two

... and walks to the visits room.

PRISON OFFICER PATTERSON
Cobden.

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

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

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

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

63 INT CRAIGMORE PRISON, SEARCH AREA DAY 5 15.30 63

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

John Cobden is being searched in the male search area.

Now June Cobden is being searched in the female area.

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

John Cobden gets similar treatment.

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

64 INT CRAIGMORE PRISON, VISITS ROOM DAY 5 15.40 64

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

And Daniel Smithson embraces his mother.

And Mark embraces his parents.

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

65 INT CRAIGMORE PRISON, VISITS ROOM DAY 5 15.50 65

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

MARK
Have you seen much of Tom?

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

MARK
How was he?

JUNE COBDEN
Great.

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

MARK
D'you think she'd bring him here?

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

We go elsewhere - to Stevie and two mates.

FRIEND OF STEVIE
How's it going?

STEVIE
Not sleeping.

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

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

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

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

PAUL MCADAMS
I don't deserve you.

EMMA MCADAMS
I know.

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

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

JUNE COBDEN
Have I?

MARK
I'm fine, honestly.

She smiles bravely.

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

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

We go elsewhere - to Daniel and his mother.

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

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

JUNE COBDEN
You still see him?

Mark nods his head.

JUNE COBDEN
A lot?

He nods his head again.

MARK
And her. His wife. Screaming at me.

JUNE COBDEN
WHEN d'you see them?

MARK
Anytime. Early hours of the
morning mainly.

A sudden shout.

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

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

MARK
(standing)
Will you get Tom to write?

JUNE COBDEN
Yes.

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

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

66

INT GOVERNOR'S OFFICE DAY 5 16.10

66

The governor is Joanne Cameron.

GOVERNOR CAMERON
You're sure it was a threat?

ERIC MCNALLY
Positive.

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

ERIC MCNALLY
Chapel Grove.

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

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

GOVERNOR CAMERON

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

ERIC McNALLY

Thanks.

67

INT CRAIGMORE PRISON, B-WING LANDING DAY 6 17.00

67

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

MARK

Excuse me.

But Johnno is punching in numbers.

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

JACKSON JONES

(down phone)

And Paulo. How's he doing?

MARK

Excuse me.

Johnno ignores Mark.

MARK

Excuse me. It's my turn, mate.

JOHNNO

(down phone)

Hi, it's me. How's it going?

MARK

It's my turn, mate.

JOHNNO

Piss off.

MARK

What?

JOHNNO

I said, "Piss off."

(down phone)

No, not you. Some pain-in-the-arse
here.

MARK
You've taken my turn.

JOHNNO
(down phone)
Did you go to your Debbie's?

MARK
Can I have that phone please?

JACKSON JONES
(to Mark)
Take it off him.

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

JACKSON JONES
(to Johnno)
'Ey!

JOHNNO
...do with you at all.

JACKSON JONES
(to Johnno)
Talk to me like that, Sunshine,
and you get your arse smacked.

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

JACKSON JONES
(to Mark)
Take it off him.

JOHNNO
(down phone)
Was the other cow there?

Mark hesitating...

JACKSON JONES
You've got an audience.

Mark looks. All the other prisoners are watching this.

JACKSON JONES
(down phone)
No, something kicking off here.
(to Mark)
So take it off him.

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

JOHNNO
Piss off.

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

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

Mark looks. The prisoners are still watching.

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

Mark walks away.

68

INT MARK'S CELL DAY 6 18.05

68

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

MARK
Alright.

BERNARD
Alright.

MARK
Feeling better?

BERNARD
(lying)
Yeah.

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

BERNARD
Yeah.

MARK
Yeah, you mind or yeah, close it?

BERNARD
Close it.

He does so.

BERNARD
No sugar.

MARK
No?

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

MARK
No idea, mate.

69 INT MARK'S CELL NIGHT 6 05.13

69

Mark lies awake.

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

Mark hears a sound from outside the cell.

MARK
You hear that?

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

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

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

Mark gets down from his bunk and touches Bernard.

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

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

MARK
Bernard?
(no answer)

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

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

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

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

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

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

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

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

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

And goes back to Bernard and resumes pressing.

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

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

But - to Mark's astonishment - nothing happens.

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

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

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

Back to Mark.

MARK

What are you waiting for?! Get in here!

PRISON OFFICER GALBRAITH

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

MARK

What!

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

MARK

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

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

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

The other officer joins Galbraith.

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

70

INT MARK'S CELL NIGHT 6 06.20

70

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

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

71

INT MARK'S CELL DAY 7 13.15

71

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

MARIE-LOUISE

Hello.

MARK

Hi

MARIE-LOUISE

Mark, isn't it?

MARK

Yes.

MARIE-LOUISE
Can I come in?

MARK
Yes.

She does so.

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

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

MARIE-LOUISE
You don't know what you're
missing.

MARK
No?

MARIE-LOUISE
No. I'm really sorry about
Bernard.

He nods.

MARK
They're saying it was suicide.

MARIE-LOUISE
Yes.

MARK
How?

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

Again, he nods.

MARIE-LOUISE
Have you been in prison before?

MARK
No.

MARIE-LOUISE
First time?

MARK
Yes.

MARIE-LOUISE
Difficult.

MARK
Yes.

MARIE-LOUISE
What do you do outside?

MARK
I'm a teacher. Was a teacher.

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

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

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

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

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

73 INT CRAIGMORE PRISON, STAIRS DAY 7 13.32 73

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

74 INT CRAIGMORE PRISON, CHAPEL DAY 7 CONT. 74

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

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

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

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

MARK
(to the teenagers)
Alright.

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

The teenagers react to this.

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

But Daniel finds this difficult.

DANIEL
I killed someone in a fight.

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

MARIE-LOUISE
Another young man?

He nods his head. Another pause.

MARIE-LOUISE
Could you say a bit more?

He shakes his head.

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

MARIE-LOUISE
That's okay. Can we go to you
then, Barry?
(to the teenagers)
You'll notice that Barry's been
injured recently and he's agreed
to tell us about it.

Baz's badly scalded face.

BAZ
Baz.

MARIE-LOUISE
Baz, sorry.

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

The teenagers are suitably impressed.

BAZ

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

He finds that funny.

BAZ

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

(pause)

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

75 INT MARK'S CELL NIGHT 7 22.05

75

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

A dead man next to an overturned bike.

He looks away again.

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

76

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

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

ERIC MCNALLY

Could be.

He picks it up.

ERIC MCNALLY

Hello?

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

ERIC MCNALLY

How are you, son?

(pause)

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

He puts the speaker on.

ERIC MCNALLY

Say it again.

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

ERIC MCNALLY
WHERE are you?

DAVID MCNALLY (V.O.)
Chapel Grove.

ERIC MCNALLY
What's it like?

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

ERIC MCNALLY
Does it feel safe?

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

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

76A OMITTED

76A

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

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

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

Eric lifts the spy hole on the cell door.

ERIC MCNALLY
Jawad.

Sarfraz Jawad and Pete are in this cell.

SARFRAZ JAWAD
Yes, Boss.

ERIC MCNALLY
Get on your bed.

SARFRAZ JAWAD
Why, Boss?

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

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

Someone is unlocking the door.

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

PETE

Come on then. Come on then, you bastards.

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

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

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

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

ERIC MCNALLY

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

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

79 INT CRAIGMORE PRISON, SEGREGATION DAY 8 CONT. 79

They're now leading him along the segregation landing.

They reach a cell.

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

80 INT SEGREGATION CELL DAY 8 14.30 80

Pete wracked in pain. Alone.

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

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

JOHN COBDEN (V.O.)

Hello.

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

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

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

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

TOM COBDEN
Hi, Dad.

His son's voice throws Mark.

MARK
Tom?

TOM COBDEN
Yeah.

MARK
Wasn't expecting you.

TOM COBDEN
No?

MARK
Does your Mum know you're speaking
to me?

TOM COBDEN
No.

MARK
Then we've got to stop this.

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

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

TOM COBDEN
Two minutes then.

MARK
Okay.

TOM COBDEN
I want to come and see you.

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

TOM COBDEN
I want to come and see you, Dad!

MARK
Okay. Next time Gran and Grandad
come.

TOM COBDEN
Right.

MARK
How are you?

TOM COBDEN
Fine.

MARK
Gran and Grandad?

TOM COBDEN
Fine.

MARK
It's lovely to hear your voice,
son.

TOM COBDEN
And yours...

The phone is suddenly snatched away from Mark.

It's Johnno who's done this.

MARK
Give me it back.

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

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

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

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

JOHNNO
(down phone)
John Milner please.

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

Suddenly three rapid, highly professional jabs from Johnno.

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

Jackson Jones watches him go.

83 INT MARK'S CELL DAY 8 CONT.

83

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

Someone enters. It's Jackson Jones.

JACKSON JONES
Should've hit him back, mate.

MARK
I'm a teacher.

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

Jackson Jones goes.

84 INT SEGREGATION CELL DAY 8 16.00

84

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

ERIC MCNALLY
You've been asking for me?

PETE
Yeah.

ERIC MCNALLY
What is it?

PETE
Just wondering, Boss.

ERIC MCNALLY
Wondering what?

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

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

PETE
He's in Chapel Grove.

ERIC MCNALLY
How..?

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

Pete hits the alarm...

Eric goes for Pete's throat...

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

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

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

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

Eric McNally recovering...

END OF EPISODE