

TIME

Episode Two

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GOLDENROD SCRIPT

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Eric McNally opens the door to Mark's cell.

ERIC MCNALLY

Why aren't you in work?

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

Caption on screen: Mark Cobden - Day 63

MARK

Feeling a bit rough, Boss.

Eric McNally knows he's lying.

ERIC MCNALLY

Yeah?

MARK

(changing subject)

I'm thinking of writing a letter,  
Boss, to the wife of the man I  
killed.

Eric thinks that's a really bad idea.

ERIC MCNALLY

What would it say?

MARK

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

ERIC MCNALLY

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

MARK

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

ERIC MCNALLY

Would you ask for forgiveness?

MARK

(shakes head)

I can't forgive myself.

ERIC MCNALLY

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

MARK

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

ERIC MCNALLY

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

MARK

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

ERIC MCNALLY

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

MARK

Thanks, Boss.

ERIC MCNALLY

You said you were feeling rough.

MARK

Yes, Boss.

ERIC MCNALLY

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

MARK

No, Boss.

ERIC MCNALLY

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

MARK

I'm not getting bullied, Boss.

So Eric McNally decides to call Mark's bluff.

ERIC MCNALLY

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

MARK

Yes, Boss.

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

Mark and Eric McNally walking.

ERIC MCNALLY

We've got zero tolerance of  
bullying, Cobden.

MARK

Right, Boss.

ERIC MCNALLY

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

MARK

Right, Boss.

ERIC MCNALLY

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

MARK

Yes, Boss.

ERIC MCNALLY

So who is it?

MARK

I'm not getting bullied, Boss.

ERIC MCNALLY

You look like shit, man.

MARK

I'm not getting bullied, Boss.

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

3 INT CRAIGMORE PRISON, WORKSHOP DAY 9 CONT. 3

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

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

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

JOHNNO

Eric McNally's bum-boy, yeah?

MARK

No.

JOHNNO

We'll be paying you a visit soon.

And Johnno moves on.

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

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

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

PAUL MCADAMS

Scuse me, Boss.

ERIC MCNALLY

Yeah?

PAUL MCADAMS

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

ERIC MCNALLY

Yeah?

PAUL MCADAMS

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

ERIC MCNALLY

Right.

PAUL MCADAMS

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

ERIC MCNALLY

It's policy.

PAUL MCADAMS

Policy?

ERIC MCNALLY

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

PAUL MCADAMS

Spice?

ERIC MCNALLY

Yeah.

PAUL MCADAMS

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

ERIC MCNALLY

We don't know that.

PAUL MCADAMS

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

ERIC MCNALLY

It's been destroyed.

PAUL MCADAMS

What!

ERIC MCNALLY

We photocopy the original and then  
destroy it.

PAUL MCADAMS

(getting madder)

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

ERIC MCNALLY

Yeah.

PAUL MCADAMS

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

ERIC MCNALLY

Yeah.

PAUL MCADAMS

She wants me to admire it. Right?

ERIC MCNALLY

Right.

PAUL MCADAMS

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

Floyd Walker has loomed up..

FLOYD WALKER

Still waiting on that move, Boss.

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

FLOYD WALKER  
Who are you talking to?

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

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

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

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

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

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

ERIC MCNALLY  
Bad?

GOVERNOR CAMERON  
They've taken him to hospital.

Eric can't think straight.

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

Eric hurries off.

5 EXT MOVING CAR DAY 9 17.15

5

Eric driving, lost in thought.

6 EXT OFFICE COMPLEX OR SCHOOL DAY 9 17.20

6

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

7 INT OFFICE COMPLEX OR SCHOOL DAY 9 17.25 7

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

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

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

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

He reaches her. He embraces her.

8 EXT MOVING CAR DAY 9 19.10 8

Eric and Sonia McNally, travelling along the motorway.

9 INT HOSPITAL DAY 9 20.20 9

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

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

SONIA MCNALLY  
Oh, son.

9A EXT MOVING CAR NIGHT 9 21.10 9A

The two of them deep in thought.

SONIA MCNALLY  
Always hated that job of yours.

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

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

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

SONIA MCNALLY  
No.

ERIC MCNALLY  
Before that it was fine.

SONIA MCNALLY  
I've always hated it. Always.

ERIC MCNALLY  
He's gonna be okay.

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

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

9B

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

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

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

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

ERIC MCNALLY  
They'd kill him all the sooner.

That almost crushes her.

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

9C

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

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

ERIC MCNALLY  
Wouldn't be allowed.

SONIA MCNALLY  
Why not?

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

9D INT ERIC AND SONIA'S BEDROOM NIGHT 9 02.05 9D

They can't sleep...

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

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

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

They're both in tears...

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

Eric's car is unlocked by a fob.

Eric walking to it.

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

Sonia watches him go.

10 OMITTED 10

11 OMITTED 11

12 OMITTED 12

13 OMITTED 13

14 INT MARK'S CELL DAY 11 12.00 14

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

DANIEL  
Alright.

MARK

Alright.

DANIEL

I'm your new padmate.

MARK

Padmate?

DANIEL

Cellmate.

(of the bunks)

Top or bottom?

MARK

I'm top.

DANIEL

Right. You taught me.

Mark is astonished by this.

MARK

At Bellbridge?

DANIEL

Yeah. Daniel Smithson.

MARK

I remember you.

DANIEL

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

MARK

Was I any good?

DANIEL

Shite.

MARK

Don't hold back now, will you?

DANIEL

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

MARK

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

DANIEL

What happened?

MARK

You get ground down.

15

INT CRAIGMORE PRISON, CHAPEL DAY 11 14.30

15

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

Eric McNally is sitting off to the side.

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

PAUL MCADAMS

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

16

EXT/INT BETTING SHOP - FLASHBACK NIGHT 20.00

16

Paul McAdams walking determinedly.

PAUL (V.O.)

It's rob the betting shop. I've got my tools in the van...

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

PAUL (V.O.)

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

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

PAUL MCADAMS

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

The young woman is terrified...

PAUL MCADAMS (CONT'D)

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

On and on. Back to Paul in prison.

17 INT CRAIGMORE PRISON, CHAPEL DAY 11 CONT.

17

PAUL MCADAMS

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

It has had a profound effect on everyone.

MARIE-LOUISE

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

Paul can only nod.

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

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

18

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

MARK

I've got that letter, Boss.

He picks it up.

ERIC MCNALLY

Letter?

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

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

MARK (CONT'D)  
Suitable?

ERIC MCNALLY  
Yes.

MARK  
What now?

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

MARK  
How long will that take?

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

MARK  
Thanks.

Eric shuts the cell door on Mark and Daniel.

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

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

FLANAGAN  
How's your lad, Boss?

ERIC MCNALLY  
Fine.

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

Eric is suddenly wary.

ERIC MCNALLY  
Yeah.

FLANAGAN  
Going back to Chapel Grove.

ERIC MCNALLY

Is he?

FLANAGAN

That's what we've heard.

ERIC MCNALLY

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

FLANAGAN

No, Boss?

ERIC MCNALLY

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

FLANAGAN

Yes, Boss

ERIC MCNALLY

And who might that someone be?

FLANAGAN

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

ERIC MCNALLY

I'm serious.

FLANAGAN

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

ERIC MCNALLY

I'm deadly serious.

FLANAGAN

Jackson Jones.

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

It's Jackson Jones's cell.

ERIC MCNALLY

What d'you want me to do?

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

21 EXT CRAIGMORE PRISON NIGHT 11 CONT. 21

Eric out. He sees Margaret Hughes.

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

MARGARET HUGHES

They tell me you were his personal officer. Yes?

ERIC MCNALLY

Yes.

MARGARET HUGHES

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

ERIC MCNALLY

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

He starts walking away but she goes with him.

MARGARET HUGHES

And yet you put him in segregation.

ERIC MCNALLY

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

Eric just wants to get to his car.

MARGARET HUGHES

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

ERIC MCNALLY

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

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

ERIC MCNALLY (CONT'D)

It's not our fault at all.

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

22 INT CRAIGMORE PRISON, B-WING LANDING NIGHT 11 20.45 22

It's Association. A tough guy named Kavanagh approaches Mark.

KAVANAGH  
You got a minute?

MARK  
Yeah.

They head to Mark's cell.

23 INT MARK'S CELL NIGHT 11 CONT. 23

They enter.

KAVANAGH  
I'm Kav. Kavanagh.

MARK  
I know. I'm Mark.

KAVANAGH  
You're a teacher, yeah?

MARK  
Yeah.

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

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

MARK  
Right.

KAVANAGH  
I want you to write something on it.

MARK  
What do you want me to write?

KAVANAGH  
I don't know.

MARK  
Can YOU write, Kav?

KAVANAGH

No.

MARK

Can you read?

KAVANAGH

No.

MARK

Would you like to learn?

KAVANAGH

Yeah.

MARK

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

KAVANAGH

Yeah.

MARK

Who's it to?

KAVANAGH

Jane.

MARK

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

KAVANAGH

No.

MARK

(writing)

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

KAVANAGH

Right.

MARK

What now?

KAVANAGH

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

MARK

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

KAVANAGH

Yeah.

MARK

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

KAVANAGH

Right.

MARK

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

KAVANAGH

Right.

MARK

"But I need only one." Yeah?

KAVANAGH

Yeah.

MARK

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

KAVANAGH

And what's the one?

MARK

Love.

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

MARK (CONT'D)

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

Yeah?

KAVANAGH

Yeah.

MARK

Is that enough?

KAVANAGH

Yeah.

MARK

How should we sign it?

KAVANAGH

Kav.

MARK

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

KAVANAGH

Yeah.

MARK

Shall we put a kiss?

KAVANAGH

Yeah.

MARK

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

Kavanagh takes it.

KAVANAGH

I owe you one.

Kavanagh leaves.

24 INT ERIC MCNALLY'S HOUSE NIGHT 11 21.00

24

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

ERIC MCNALLY

(down phone)

Hello. Speaking.

(pause)

Yeah, I know it. Okay.

He puts the phone down.

ERIC MCNALLY (CONT'D)

(to Sonia)

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

SONIA MCNALLY

When?

ERIC MCNALLY

Tomorrow morning. Six.

25 OMITTED

25

26 OMITTED

26

27 INT ERIC MCNALLY'S HOUSE NIGHT 11 01.05 27

Eric and Sonia in bed, both wide awake.

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

Eric drives off. Sonia watches him go.

27B EXT THE OLD BRIDGE DAWN 12 05.55 27B

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

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

KENNY MEADOWS

Alright.

ERIC MCNALLY

Alright.

The man recognises Eric.

KENNY MEADOWS

Mister Mac!

ERIC MCNALLY

Yeah?

KENNY MEADOWS

I was on your wing.

ERIC MCNALLY

Sorry, I don't...

KENNY MEADOWS

Kenny Meadows. King of the  
cleaners.

ERIC MCNALLY

Oh, yeah.

KENNY MEADOWS

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

ERIC MCNALLY

Long story.

KENNY MEADOWS

I've got to leave you this.

ERIC MCNALLY

What is it?

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

ERIC MCNALLY  
What's in the pockets?

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

ERIC MCNALLY  
Drugs?

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

He's leaving.

ERIC MCNALLY  
You too.

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

28 INT ERIC MCNALLY'S HOUSE DAY 12 07.10

28

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

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

SONIA MCNALLY  
What kind of drugs?

ERIC MCNALLY  
(lying)  
Not sure.

SONIA  
Should always finish on the  
sleeves.

ERIC MCNALLY  
Right.

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

SONIA MCNALLY  
Cannabis?

ERIC MCNALLY  
Nah. Stays too long in the blood.

SONIA MCNALLY  
Heroin?

ERIC MCNALLY

Possibly.

SONIA MCNALLY

Spice?

ERIC MCNALLY

Probably.

Eric now pulling the shirt on over the vest.

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

SONIA MCNALLY

It looks like you're wearing  
something underneath.

ERIC MCNALLY

That's 'cause you know I am.

He checks himself in the mirror.

ERIC MCNALLY (CONT'D)

That's okay.

But neither of them is sure about that...

29 OMITTED

29

30 EXT MOVING CAR DAY 12 07.50

30

Eric McNally driving, very tense.

31 EXT CRAIGMORE PRISON DAY 12 07.55

31

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

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

32 INT CRAIGMORE PRISON, RECEPTION DAY 12 08.00

32

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

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

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

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

Eric walking. He reaches a cell, unlocks it.

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

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

ERIC MCNALLY

Can I ask you to keep them off this wing?

JACKSON JONES

No.

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

ERIC MCNALLY

Is that it?

JACKSON JONES

For now.

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

34A INT CRAIGMORE PRISON DAY 12 VARIOUS 34A

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

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

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

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

ERIC MCNALLY

What's he been on?

FLOYD

Don't know, Boss.

ERIC MCNALLY  
Spice?

FLOYD  
Don't know.

ERIC MCNALLY  
You know alright.

FLOYD  
Don't, Boss.

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

ERIC MCNALLY  
Keep him like this. Right?

FLOYD  
Right.

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

FLOYD  
No, Boss.

Eric knows that's a lie.

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

FLOYD  
Right.

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

ERIC MCNALLY  
Give him his cap back.

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

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

Through the radio we hear...

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

Eric trying to restrain the struggling Sarfraz.

ERIC MCNALLY  
Stop struggling, you dick.

A few yards away - another prisoner, unconscious.

Eric looks around in desperation and sees Paul McAdams.

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

PAUL MCADAMS  
(arriving)  
Which one?

ERIC MCNALLY  
Any. On a bunk. Recovery position.

PAUL MCADAMS  
(grabbing Sarfraz)  
Right.

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

36 OMITTED 36

37 OMITTED 37

38 EXT CRAIGMORE PRISON DUSK 12 19.30 38

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

Eric McNally watches.

The doors are closed and the ambulance moves off.

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

39 INT CRAIGMORE PRISON, VISITS ROOM DAY 13 14.00 39

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

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

Alicia Cobden, forties, is being searched.

John Cobden is being searched.

41 INT CRAIGMORE PRISON, VISITS ROOM DAY 13 14.10 41

Back to Mark. Now raised voices from another table.

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

DANIEL

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

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

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

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

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

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

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

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

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

He's heading for the door.

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

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

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

He takes one final look at the lawyer.

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

And Daniel is gone.

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

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

Mark suddenly stands...

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

They reach him. His father embraces him.

MARK  
(to Alicia)  
What's wrong?

ALICIA COBDEN  
Nothing.

MARK  
Is it Tom?

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

JOHN COBDEN  
Chocolate, yeah?

John is leaving them to talk and Mark knows it.

MARK  
Please.

ALICIA COBDEN  
You look terrible.

MARK  
There's someone keeps taking my food.

ALICIA COBDEN  
Then stop him.

MARK  
Yeah.

If only it were so easy.

MARK (CONT'D)  
You look good.

ALICIA COBDEN  
Thanks.

MARK  
That new?

ALICIA COBDEN

No.

MARK

Something's different.

ALICIA COBDEN

Hair.

MARK

Right. What is it?

ALICIA COBDEN

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

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

MARK

Where is he?

ALICIA COBDEN

(glancing)

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

MARK

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

ALICIA COBDEN

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

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

MARK

Have you met someone?

ALICIA COBDEN

Yes.

MARK

Is it serious?

ALICIA COBDEN

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

MARK

Has he met Tom?

ALICIA COBDEN

Yes.

MARK

Do they get on?

ALICIA COBDEN

Yes.

MARK

Tom's not mentioned him.

ALICIA COBDEN

He doesn't want to hurt you.

MARK

And are you going to? Move in with him?

ALICIA COBDEN

Yes.

MARK

Does Tom want to?

ALICIA COBDEN

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

MARK

Right.

(pause)

You want to marry him?

ALICIA COBDEN

I want to be free to if he asks.

MARK

Is he likely to?

ALICIA COBDEN

Yes.

MARK

What does he do?

ALICIA COBDEN

He's a teacher.

MARK

Where at?

ALICIA COBDEN

It's Kevin Gardiner, Mark.

MARK

Kevin Gardiner!

ALICIA COBDEN

Yes.

MARK

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

ALICIA COBDEN

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

MARK

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

ALICIA COBDEN

I haven't GOT nine months.

MARK

There's my Mam and Dad.

ALICIA COBDEN

They've done enough. More than enough.

A pause. Such pain...

ALICIA COBDEN (CONT'D)

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

He doesn't want to answer that.

ALICIA COBDEN (CONT'D)

How long?

MARK

It never stopped.

ALICIA COBDEN

It never stopped?

MARK

No.

ALICIA COBDEN

Not even after the taxi thing?

MARK

No.

ALICIA COBDEN

You said...

MARK

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

John Cobden suddenly appears.

JOHN COBDEN

I got you a cup of tea as well.

MARK

Thanks.

But there's a terrible atmosphere now.

ALICIA COBDEN

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

(getting to her feet)

You'll let me know when you get them?

MARK

Yeah. Will you come again?

ALICIA COBDEN

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

JOHN COBDEN

Bye.

Alicia goes.

42

INT CRAIGMORE PRISON LANDING DAY 13 CONT.

42

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

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

P.O. JARDINE

(to Jackson Jones)

One year added.

She leaves the cell door open, walks away.

Jackson Jones goes into Mark and Daniel's cell

JACKSON JONES

One year added?

DANIEL

Yeah.

JACKSON JONES  
Tough shit.

DANIEL  
Yeah.

JACKSON JONES  
How long now then?

DANIEL  
Twenty one.

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

DANIEL  
Yeah?

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

DANIEL  
And what do I do for that?

JACKSON JONES  
Mind stuff for me.

DANIEL  
What kind of stuff?

JACKSON JONES  
Stuff that needs minding.

DANIEL  
I'd have to ask Mark.

JACKSON JONES  
The teacher?

DANIEL  
Yeah.

JACKSON JONES  
Why?

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

Jackson Jones considers this.

JACKSON JONES  
Forget it.

Jackson Jones walks away.

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

Mark and John.

MARK  
Still going the match?

JOHN COBDEN  
Yeah.

MARK  
Did you go the City game?

JOHN COBDEN  
Yeah.

MARK  
What did Tom think of it?

JOHN COBDEN  
Tom didn't go.

MARK  
Why not?

John can't answer that.

MARK (CONT'D)  
Why not?

JOHN COBDEN  
He went to watch Everton.

MARK  
Everton?

JOHN COBDEN  
With Kevin Gardiner.

That almost stuns Mark.

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

MARK  
Right.

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

MARK  
(embracing his father)  
Bye, Dad.

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

John heads for the exit.

And Mark crumples. That visit has wrecked him.

44 INT MARK'S CELL NIGHT 13 20.15

44

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

MARIE-LOUISE  
I just heard.

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

DANIEL  
Heard what?

MARIE-LOUISE  
You lost your appeal.

DANIEL  
Yeah.

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

DANIEL  
No.

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

DANIEL  
They?

MARIE-LOUISE  
Gerard Wilson's parents.

His eyes leave the telly! He stares at her.

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

DANIEL  
What about?

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

He shakes his head repeatedly.

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

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

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

MARIE-LOUISE  
Okay.

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

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

DANIEL  
Night.

MARIE-LOUISE  
Night, Mark.

MARK  
Night.

She goes. Mark and Daniel look at each other.

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

No answer.

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

A pause.

MARK (CONT'D)  
ARE you sorry?

DANIEL  
Yes.

MARK  
Then tell them that.

A pause.

DANIEL

Would you come with me?

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

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

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

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

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

46 INT CRAIGMORE PRISON CHAPEL DAY 14 CONT. 46

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

47 INT CRAIGMORE PRISON, STAIRS DAY 14 CONT. 47

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

48 INT CRAIGMORE PRISON CHAPEL DAY 14 CONT. 48

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

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

ERIC MCNALLY

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

MARIE-LOUISE

I'm Marie-Louise, prison chaplain.

MARK

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

DANIEL

I'm Daniel.

FRANK WILSON

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

HELEN WILSON

I'm Helen Wilson, Gerard's mother.

MARIE-LOUISE

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

FRANK WILSON

Understanding, I think. An understanding of what happened.

HELEN WILSON

And why.

MARIE-LOUISE

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

He nods.

MARIE-LOUISE (CONT'D)

What is it?

Moments pass.

DANIEL

I want to say sorry.

MARIE-LOUISE

Anything else?

DANIEL

Yes.

MARIE-LOUISE

What is it?

DANIEL

I can't say it.

MARIE-LOUISE

Forgiveness?

It seems to take an age for him to nod.

MARIE-LOUISE (CONT'D)

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

DANIEL

Yes.

MARIE-LOUISE

Why was that?

DANIEL

I didn't want to see them.

MARIE-LOUISE

Why?

DANIEL

(eventually)

I was ashamed.

MARIE-LOUISE

Anything else?

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

DANIEL

I didn't want to see their pain.

MARIE-LOUISE

It's hard, isn't it?

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

49

INT CRAIGMORE PRISON, CHAPEL DAY 14 15.20

49

Time has passed.

DANIEL

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

(mimes taking them up in both hands)

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

I tell him I only took a little bit but he says, "It's not that, lad. You've had your mouth all over it." I know what I should do. Everyone knows what I should do. I should buy him another drink but I've only got one pound twenty left and I don't want anyone to know that. I make out I won't do it on principle.

(MORE)

DANIEL (CONT'D)

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

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

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

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

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

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

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

Daniel stares down at the table.

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

MARIE-LOUISE

Mark, would you?

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

MARIE-LOUISE (CONT'D)

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

No hands go up.

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

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

FRANK WILSON  
(eventually)  
Helen.

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

And STILL silence reigns.

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

Daniel nods.

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

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

Mark stands too.

They leave the room, the door closing behind them.

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

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

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

Daniel sees Jackson Jones. He walks over to him.

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

JACKSON JONES  
And keep schtum?

DANIEL  
Yeah.

JACKSON JONES  
Even to the teacher?

DANIEL

Yeah.

JACKSON JONES

Someone will bring it to you.

Mark watches Jackson Jones and Daniel talking.

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

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

ERIC MCNALLY

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

Mark, devastated, takes the letter back.

ERIC MCNALLY (CONT'D)

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

MARK

Thanks.

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

63

INT MARK'S CELL DAY 14 CONT.

63

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

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

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

Johnno and three accomplices suddenly enter.

JOHNNO

Eric McNally's bum-boy...

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

JOHNNO (CONT'D)

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

Lines over lines throughout this entire scene.

MARK

What are you doing? What are you doing?

Johnno will take off Mark's shoes and socks.

JOHNNO

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

MARK

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

JOHNNO

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

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

JOHNNO (CONT'D)

Tell me what you think it is, you knob.

MARK

Turps.

JOHNNO

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

Mark struggles even more.

MARK

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

Turps splashing all over Mark's feet.

JOHNNO

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

MARK

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

JOHNNO

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

MARK

Let go of me. Let go of me.

JOHNNO

What is it?

MARK

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

JOHNNO

What is it?

MARK

A lighter.

JOHNNO

Is right. Bang on again.

DANIEL

(entering)

What's going on?

JOHNNO

(to Daniel)

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

(to Mark)

What d'you think's gonna happen now?

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

MARK

Let me go. Please let me go.

DANIEL

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

JOHNNO

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

DANIEL

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

JOHNNO

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

(MORE)

JOHNNO (CONT'D)

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

DANIEL

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

JOHNNO

(his demeanour changing)

Nah.

(putting the lighter away)

I'll let you off this time.

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

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

MARK

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

DANIEL

Yeah.

MARK

Do you know anyone who could help me?

DANIEL

Yeah.

64

INT CRAIGMORE PRISON, B-WING LANDING DAY 14 16.40

64

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

MARK

Jackson Jones?

JACKSON JONES

Yeah?

MARK

I'm getting picked on.

JACKSON JONES

By Johnno?

MARK

I think that's his name, yeah.

JACKSON JONES  
The feller who took your phone call?

MARK  
Yeah. Can you have a word with him?

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

MARK  
What can I do about that?

JACKSON JONES  
Fight. CAN you fight?

MARK  
No.

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

MARK  
Yeah.

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

MARK  
Yeah.

JACKSON JONES  
Step into my office.

Jackson Jones walks into his cell. Mark follows.

65 INT JACKSON JONES'S CELL DAY 14 CONT.

65

JACKSON JONES  
(he can smell it)  
That turps?

MARK  
Yeah.

JACKSON JONES  
Did he threaten to burn your feet?

MARK  
Yeah.

JACKSON JONES

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

MARK

Right.

JACKSON JONES

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

MARK

Right.

JACKSON JONES

Would you?

MARK

No.

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

JACKSON JONES

(holds up his right hand)

Punch that.

(Mark does so)

And again.

Mark does so. Jackson Jones holds up two hands.

JACKSON JONES (CONT'D)

Right and left.

Mark does so - amateurishly.

JACKSON JONES (CONT'D)

When was the last time you had a  
fight?

MARK

Forty odd years ago.

JACKSON JONES

Did you win?

MARK

I did actually.

JACKSON JONES

Who against? Stevie Wonder?

MARK

No.

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

MARK  
What?

JACKSON JONES  
Hit me.

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

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

MARK  
Yes.

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

65A INT MARK'S CELL DAY 15 12.30

65A

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

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

66

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

Johnno spits - gollies - in Mark's soup.

Mark puts the soup down and punches Johnno.

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

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

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

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

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

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

The alarm goes off.

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

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

JOHNNO

You mad bastard. You mad bastard.

67 INT MARK'S CELL DAY 15 14.15

67

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

68 EXT CRAIGMORE PRISON DAY 15 CONT.

68

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

69 INT MARK'S CELL DAY 15 CONT.

69

The cell door opens. It's Eric McNally.

ERIC MCNALLY

You've got visitors.

MARK

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

ERIC MCNALLY

What'll we say?

MARK

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

ERIC MCNALLY

Yeah.

70 INT CRAIGMORE PRISON, VISITS ROOM DAY 15 15.10 70

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

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

P.O. PATTERSON

It's not happening, I'm afraid.

JUNE COBDEN

Our visit?

P.O. PATTERSON

Yes.

JUNE COBDEN

Why?

P.O. PATTERSON

He's not on the list.

JUNE COBDEN

He should be?

P.O. PATTERSON

Yes.

JUNE COBDEN

So couldn't you just fetch him?

P.O. PATTERSON

No.

JUNE COBDEN

Why not?

P.O. PATTERSON

We just can't.

And Mark's mother is suddenly frightened.

JUNE COBDEN

Is there something wrong with him?

P.O. PATTERSON

No. Sorry.

The officer starts walking away.

JUNE COBDEN

So do we just leave?

P.O. PATTERSON

Yes. Sorry.

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

71 INT MARK'S CELL DAY 16 15.30

71

Mark, his face a mess, stares into space.

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

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

72

Mark is on a wall mounted phone.

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

MARK  
They wouldn't let me out my cell.

JUNE COBDEN  
I don't believe you.

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

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

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

73 INT GOVERNOR'S OFFICE DAY 16 18.10

73

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

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

GOVERNOR CAMERON  
(to Mark)  
You?

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

ERIC McNALLY

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

GOVERNOR CAMERON

That right?

MARK

No, Governor.

GOVERNOR CAMERON

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

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

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

75 INT MARK'S CELL DAY 16 CONT. 75

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

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

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

DANIEL

Want a go?

MARK

No.

Daniel chasing the dragon with tin foil. Mark watching.

DANIEL

You know the funny thing?

MARK

No.

DANIEL

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

He chases it.

DANIEL (CONT'D)

Got to get your head through the  
bars, haven't you?

76 INT MARK'S CELL NIGHT 16 22.15 76

Daniel is snoring loudly, almost comatose.

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

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

77 EXT THE OLD BRIDGE NIGHT 16 2230 77

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

KENNY MEADOWS  
Alright, Mister Mac?

ERIC MCNALLY  
Yeah.

KENNY MEADOWS  
I'll leave it here, yeah?

He means the vest full of drugs.

ERIC MCNALLY  
Yeah.

KENNY MEADOWS  
Did you bring the other vest back?

ERIC MCNALLY  
Didn't know I had to.

KENNY MEADOWS  
Bring it next time, yeah?

ERIC MCNALLY  
There'll be a next time then?

KENNY MEADOWS  
Yeah.

ERIC MCNALLY  
Right.

KENNY MEADOWS  
I've got to give you this.

An envelope.

ERIC MCNALLY  
What is it?

KENNY MEADOWS  
Three hundred quid.

ERIC MCNALLY

Don't want it.

KENNY MEADOWS

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

ERIC MCNALLY

Right.

Eric takes the money.

KENNY MEADOWS

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

ERIC MCNALLY

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

KENNY MEADOWS

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

ERIC MCNALLY

Thanks.

KENNY MEADOWS

Bye.

ERIC MCNALLY

Bye.

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

78

EXT ROAD NIGHT 16 22.40

78

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

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

They draw alongside and gesture for him to pull over.

Eric, in a blind panic, does so.

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

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

Eric winds the window down.

POLICEMAN

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

ERIC MCNALLY

Why's that?

POLICEMAN

Your rear light's smashed.

The relief leaves Eric breathless.

ERIC MCNALLY

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

POLICEMAN

Okay. Night.

ERIC MCNALLY

Night.

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

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

END OF EPISODE