

UNFORGIVABLE

Written by

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BLUE AMENDS SCRIPT

26th September 2024

LA Productions
Old St Lawrence School
Westminster Road
L4 3TQ

No credits. Straight into it.

1 INT. SUPERMARKET. DAY - DAY ONE - 13:51 1

Anna McKinney, check-out woman, walking fast through her crowded supermarket. She's in her work clothes. She leaves.

2 EXT. SUPERMARKET CAR PARK. DAY - DAY ONE - 13:56 2

Anna McKinney almost running through the car park. She gets into her car and screeches off, fastening her seat belt as she goes.

3 EXT. ROAD. DAY - DAY ONE - 14:08 3

Anna driving.

4 EXT. THORNHEATH SCHOOL. DAY - DAY ONE - 14:22 4

Anna parks and enters the school.

5 INT. THORNHEATH SCHOOL. DAY - DAY ONE - 14:29 5

Anna and a member of staff walking along a corridor. She sees her fourteen year old son Tom sitting on a chair outside an office. They reach him.

ANNA MCKINNEY
What have you done?

The member of staff enters the office.

ANNA MCKINNEY (CONT'D)
They said an incident. What sort of incident?
(still no answer)
For God's sake, Tom, what have you done?

The door opens. It's Roger McGinn. The headteacher.

ROGER MCGINN
Please come in, Mrs McKinney.
(she does so)
You too, Tom.

6 INT. HEADTEACHER'S OFFICE. DAY - DAY ONE - 14:30 6

They take their seats.

ROGER MCGINN

Tom attacked another boy at lunchtime. We think he may have broken his jaw.

ANNA MCKINNEY

(to Tom)

Why?

No answer.

ROGER MCGINN

The boy can't say; Tom won't say. We've been concerned about Tom's behaviour for some time now but all we can get out of him is a yes or a no. Is he like that at home?

ANNA MCKINNEY

Yes.

ROGER MCGINN

Do you know why?

ANNA MCKINNEY

He's a teenager.

ROGER MCGINN

We think it might be more than that. We were wondering whether we should send him along to the Bureau.

ANNA MCKINNEY

The Bureau?

ROGER MCGINN

The Merseyside Teenagers Mental Health Bureau.

That almost stuns her. She looks at her son.

ANNA MCKINNEY

Can we send Tom out for a minute?

ROGER MCGINN

Yes. Tom, would you?

Tom leaves.

ANNA MCKINNEY

You know his history?

ROGER MCGINN

Yes. And obviously we think that could be linked. That's why we'd like the bureau to take a look at him.

ANNA MCKINNEY

How do we go about that?

ROGER MCGINN

We'll refer him. But it would help
if his GP referred him too.

Her phone rings. She goes rooting in her bag for it.

ANNA MCKINNEY

I'm sorry.

(still rooting)

I know this looks bad but I had to
leave it on because my mother's
very ill.

(down phone)

Hello.

(devastating news)

Thanks. Thanks.

(finishing the call)

She's died.

7 INT. HMP TUNWELL. DAY - DAY ONE - 14:48

7

A Prison Chaplain and a Prison Officer walk along a landing.
They stop at a cell. The Officer slides the spyhole back,
looks in, unlocks the cell door.

Joe Mitchell (early thirties) is in this cell.

PRISON CHAPLIN

Sorry to have to tell you this,
Joe: your mother's died.

Joe Mitchell's reaction. And now we roll the credits.

8 EXT. ROAD. DAY - DAY ONE - 14:57

8

Anna driving Tom home.

ANNA MCKINNEY

Grandma's died.

Still no response from Tom.

9 EXT. ANNA'S HOUSE. DAY - DAY ONE - 15:00

9

She pulls up outside her house. There's a for sale sign
(Ratcliffe Halcrow & Co) outside it.

ANNA MCKINNEY

(to Tom)

You go in and you don't leave the
house till I get back. Right?

TOM MCKINNEY

Yeah.

ANNA MCKINNEY

You keep your phone switched on
'cause I'll be tracking you. If
it's switched off for ten seconds,
that's no phone for a week. Right?

TOM MCKINNEY

Yeah.

ANNA MCKINNEY

Good.

He gets out. He goes into the house. She drives off.

10 EXT. ROAD. DAY - DAY ONE - 15:06 10

Anna driving.

11 EXT. ANNA'S PARENTS' HOUSE. DAY - DAY ONE - 15:07 11

Anna pulls up in the car. There are a few neighbours standing
outside the house. Brian Mitchell (Anna's Dad) comes from the
house and meets Anna halfway. They hug. She goes indoors. He
follows.

12 INT. ANNA'S PARENTS' HOUSE. DAY - DAY ONE - 15:09 12

She goes up the stairs, enters her parents' bedroom. There
are a few people standing around here, paying their respects.
She kneels/sits at her mother's bedside, takes her mother's
hands.

ANNA MCKINNEY

Oh, Mum.

13 INT. HMP TUNWELL. DAY - DAY ONE - 15:10 13

Joe Mitchell, the Prison Chaplain, and the Prison Officer
climb concrete stairs. They reach a gate. The Prison officer
unlocks it. They go through to a wing. It looks deserted save
for a cleaner. This cleaner knows by the direction from which
Joe has come that Joe is a sex offender.

PRISON CLEANER

(really loud)

There's a nonce on the wing.

(uproar)

There's a nonce on the wing here!

Prisoners are banging on their cell doors and screaming
abuse.

The trio walk past cell doors now and at the spyhole of every one there is a contorted face screaming abuse. The prison cleaner is following them, also screaming abuse. Deafening.

They reach a gate. The prison officer unlocks it and they leave the wing.

14 INT. HMP TUNWELL ADMIN OFFICE. DAY - DAY ONE - 15:15 14

Joe is holding the prison office landline. It's ringing unanswered.

15 INT. ANNA'S PARENTS' HOUSE. DAY - DAY ONE - 15:16 15

Anna and others still tending to the mother's body. Her phone ringing, Anna looking at it. She answers it.

ANNA MCKINNEY
Mum's phone. Anna speaking.

We now intercut as we wish between Anna and Joe.

Joe is stunned to hear Anna's voice. Moments pass.

JOE MITCHELL
(eventually)
I only phoned to hear her voice.

Anna's turn to be stunned now as she recognises Joe's voice. She looks around helplessly, sees her Dad, offers him the phone.

ANNA MCKINNEY
It's Joe.

Dad can't believe this either. He takes the phone.

BRIAN MITCHELL
Hello.

JOE MITCHELL
Mum's gone?

BRIAN MITCHELL
Yes.

JOE MITCHELL
What was it? Her heart?

BRIAN MITCHELL
Yes.

JOE MITCHELL
Did she suffer?

BRIAN MITCHELL
No. And she died at home. She's
here now.

JOE MITCHELL
Can I come to the funeral?

BRIAN MITCHELL
No.

JOE MITCHELL
Please.

BRIAN MITCHELL
Anna will be there. Tom will be
there. How can you possibly come?

JOE MITCHELL
Bye.

BRIAN MITCHELL
You broke it. Her heart.

Joe kills the call.

16 INT. HMP TUNWELL. DAY - DAY ONE - 15:20 16

Joe, the Prison Chaplain, and the Prison Officer walk back
along the landing. Uproar - even louder than before. They
carry on walking...

17 INT. HMP TUNWELL, VP WING. DAY - DAY ONE - 15:25 17

They reach Joe's cell. The Prison officer unlocks it. Joe
goes in.

The Prison officer closes and locks Joe's cell door.

Joe stares at a photograph of his mother. He picks it up and
hides it away in a drawer.

18 INT. KERNBROOK MEDICAL CENTRE. DAY - DAY TWO - 10:08 18

Anna, Tom and a female GP. Anna holding a leaflet.

GP
I'll write the referral. Of course
I will. But there's no guarantee
the mental health team will think
him sick enough to be seen.

ANNA MCKINNEY
Not sick enough?

GP

No. There's an epidemic of mental illness amongst children, Anna, and they can only see the worst of them.

ANNA MCKINNEY

But if he IS sick enough?

GP

First appointment: twenty one weeks.

Anna's reaction to THAT...

ANNA MCKINNEY

And in the meantime?

GP

(nods at Anna's leaflet)
One of those groups might be able to help - but we don't recommend any in particular.

ANNA MCKINNEY

Right.

The GP needs them to go.

GP

I'm sorry I can't do more to help.

ANNA MCKINNEY

(reluctant to say this in front of Tom)
I work in a supermarket. On the till. And it's getting to me.

20 INT. KERNBROOK MEDICAL CENTRE. DAY - DAY TWO - 10:12 20

ANNA MCKINNEY

I need you to sign me off. And I could do with some of those pills you gave me last time.

G.P.

I can't, Anna. You're here about Tom. To talk about you needs another appointment. That sounds a bit jobsworthy I know but it's to keep consultation times down because... Well, you've seen the queue out there.

ANNA MCKINNEY

(getting her things together)

Right.

G.P.

You can make an appointment on the way out.

ANNA MCKINNEY

Right.

G.P.

Bye, Anna.

ANNA MCKINNEY

Bye.

Anna and Tom leave.

21 INT. ANNA'S HOUSE - NIGHT - DAY TWO - 18:01 21

Anna, Tom and Peter (her elder son, 15) have finished eating.

ANNA MCKINNEY

(to Tom)

I want you to read at your grandma's funeral.

No response from Tom.

ANNA MCKINNEY (CONT'D)

Peter's reading one. I want you to read the other. Will you?

TOM MCKINNEY

No.

ANNA MCKINNEY

Did you love her?

TOM MCKINNEY

Yeah.

ANNA MCKINNEY

Then show it. Read at her funeral.

She waits. But there's no response.

ANNA MCKINNEY (CONT'D)

Are you doing this to get
attention? Is that what it is?

TOM MCKINNEY

No.

PETER MCKINNEY JR

He's a knob.

ANNA MCKINNEY

You think you've done this for so
long now you can't go back on it?

PETER MCKINNEY JR

He's just a knob.

ANNA MCKINNEY

Are you doing it for a bet?

TOM MCKINNEY

No.

ANNA MCKINNEY

A dare?

TOM MCKINNEY

No.

ANNA MCKINNEY

Has someone in school dared you to
do it?

TOM MCKINNEY

No.

A pause. A silence.

PETER MCKINNEY JR

He's just a ginormous knob.

N.B - One Week Later

The coffin is open.

Through the window we see a shiny, black hearse pull to a halt. Undertakers get out.

We cut to the lid being placed on the coffin. That's the last time they'll see her.

The coffin is put into the hearse.

Anna and her Dad are at the front of the first funeral car. Anna's sons are sitting behind her. They are joined by Paul Patterson.

PAUL PATTERSON

(to the boys)

I introduced them, your Nan and Grandad. We were at a concert and we were in the hotdog queue and I saw your Nan looking at your Grandad so I introduced them and they got talking and they ended up getting married. Without me, you two wouldn't be here.

The hearse moves off. They follow it.

23

EXT. CEMETERY. DAY - DAY THREE - 11:40

23

People (Anna, Tom, Peter, Paul Patterson, Brian Mitchell and others) stand around a grave. On the coffin we see; In Loving Memory, Sheila Mitchell 18.01.1960 - 01.10.2024 as it's lowered into it.

PRIEST

We therefore commit her body to the ground. Earth to earth, ashes to ashes, dust to dust. In the hope of resurrection unto eternal life, through the promise of Our Lord Jesus Christ, we faithfully and victoriously give her over to your blessed care...

24

INT. HMP TUNWELL. DAY - DAY THREE - 11:41

24

Joe alone in his cell.

25

EXT. CEMETERY. DAY - DAY THREE - 11:45

25

ALL

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

(MORE)

ALL (CONT'D)

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

Anna, Paul Patterson, Peter and Brian Mitchell lob soil onto the coffin.

Anna gives her son Tom some soil and he reluctantly lobs it on to the coffin.

26 INT. ANNA'S PARENTS' HOUSE. DAY - DAY THREE - 13:09 26

The wake. Brian Mitchell is making his way through the mourners. He's carrying a drink. He reaches a woman.

BRIAN MITCHELL

One G and T.

JODIE TAYLOR

Ta. Can I phone you?

BRIAN MITCHELL

Yeah. Please do, yeah.

He turns to Paul Patterson.

BRIAN MITCHELL (CONT'D)

You want another, Paul?

PAUL PATTERSON

No, I'm fine, mate. Nursing this.

27 EXT. ANNA'S PARENTS' HOUSE. DAY - DAY THREE - 13:30 27

The house is still heaving with mourners but Brian Mitchell is alone in the backyard, smoking. Paul Patterson joins him.

PAUL PATTERSON

You're not going back on them, are you?

He means the ciggies.

BRIAN MITCHELL

No. Just today.

PAUL PATTERSON

She'd kill you.

BRIAN MITCHELL

I know.

PAUL PATTERSON

It's hard, isn't it?

He means the funeral and everything.

BRIAN MITCHELL
Even harder when you're full of
guilt, mate.

PAUL PATTERSON
Yeah?

BRIAN MITCHELL
I've had a few other women, Paul.
Not many but a few. Jodie Taylor.

PAUL PATTERSON
Jodie Taylor in there?

BRIAN MITCHELL
Yeah.

PAUL PATTERSON
Bloody hell. Punching above your
weight there, aren't you?

BRIAN MITCHELL
Yeah. I thought there's no way I'll
ever regret this: stark bollock
naked with Jodie Taylor. But it's
doing me in, mate.

PAUL PATTERSON
No one's perfect. You loved your
missus and your missus loved you.
That's what counts.

28 INT/EXT. THORNHEATH SCHOOL. DAY - DAY FOUR - 14:29 28

Tom alone in an otherwise empty classroom. (**Adorning the walls are drawings and diagrams championing ecological responsibility; recoiling, clean energy, carbon footprint awareness and sustainability, etc**) He looks through the window into the playground and sees his mother hurrying along.

Peter is waiting for her. They meet in the deserted playground. They say something to each other. They make their way towards the school entrance.

29 INT. THORNHEATH SCHOOL. DAY - DAY FOUR - 14:35 29

Anna and Peter walking along a school corridor. They see Tom alone in the classroom.

ANNA MCKINNEY
And he's been there all day?

PETER MCKINNEY JR

Yeah.

Peter walks off. She goes into the classroom.

ANNA MCKINNEY

What are you doing here?

He shrugs: no idea.

ANNA MCKINNEY (CONT'D)

Had your lunch here?

TOM MCKINNEY

Yeah.

ANNA MCKINNEY

No teacher?

TOM MCKINNEY

No.

ANNA MCKINNEY

You've been here on your own, all day?

TOM MCKINNEY

Yeah.

She leaves him there and heads on up the corridor.

30

INT. HEADTEACHER'S OFFICE. DAY - DAY FOUR - 14:40

30

ROGER MCGINN

Tom's been put into special educational needs.

ANNA MCKINNEY

He hasn't though, has he? He's simply being kept apart from the rest of the school.

ROGER MCGINN

For now, yes.

ANNA MCKINNEY

When will that change?

ROGER MCGINN

As soon as we get someone in.

ANNA MCKINNEY

When will that be?

ROGER MCGINN

We don't know.

ANNA MCKINNEY
Tomorrow?

ROGER MCGINN
No.

ANNA MCKINNEY
Next week? The week after?

ROGER MCGINN
Perhaps.

ANNA MCKINNEY
I'll take him home and teach him
there. He's not leaving. When he's
better I want him back here,
functioning normally. Right?

31 INT. ANNA'S PARENTS' HOUSE. DAY - DAY FOUR - 15:17 31

Brian Mitchell is going through drawers, deciding what to
keep and what to throw away. His phone goes.

BRIAN MITCHELL
Hi.

We reveal Jodie Taylor. She's in a park.

JODIE TAYLOR
Can you talk?

BRIAN MITCHELL
Yeah.

JODIE TAYLOR
You haven't been in touch.

BRIAN MITCHELL
No.

JODIE TAYLOR
Why?

BRIAN MITCHELL
It doesn't seem right.

JODIE TAYLOR
It was alright when she was alive
but not now she's dead?

BRIAN MITCHELL
Yeah.

JODIE TAYLOR
Why?

BRIAN MITCHELL
It just doesn't seem right.

JODIE TAYLOR
We could hurt her when she was
alive. We can't now.

BRIAN MITCHELL
I know. But it still doesn't seem
right.

JODIE TAYLOR
So what d'you want to do?

BRIAN MITCHELL
I don't know.

JODIE TAYLOR
Do you want us to finish?

BRIAN MITCHELL
I don't know.

JODIE TAYLOR
Decisive, aren't you?

BRIAN MITCHELL
No.

JODIE TAYLOR
There's nothing to stop us seeing
each other now. Okay, it's a bit
soon so keep it secret a bit longer
but eventually we can be out in the
open. Yeah?

She waits for his answer.

BRIAN MITCHELL
There's someone at the door. I've
got to go.

She knows it's a lie.

JODIE TAYLOR
Right.

32

INT. HMP TUNWELL CLASSROOM. DAY - DAY FOUR - 15:45

32

Joe and his probation officer, Jack Hargreaves, who is
unfolding a map.

JACK HARGREAVES
When you get out you can't go near
your victim or his family. You
understand that?

JOE MITCHELL

Yeah.

JACK HARGREAVES

So we've drawn up an exclusion zone. Right?

JOE MITCHELL

Right.

JACK HARGREAVES

It's basically anywhere inside the 26 bus route. He lives there, goes to school there, has mates there. His mother's there. And her family. So it's a no-go area for you, I'm afraid. Right?

JOE MITCHELL

Right.

JACK HARGREAVES

(folding up the map)

I'll see you get a copy of this. Any luck with a job?

That makes him laugh.

JOE MITCHELL

Twenty eight letters. Got one reply. "Dear Sir, thank you for your letter. Our policy is not to employ sex offenders. Yours sincerely."

JACK HARGREAVES

Am I getting a whiff of self pity here, Joe?

JOE MITCHELL

No. It's more "a realistic appraisal of my current situation."

JACK HARGREAVES

Right. Have you thought any more about the hostel?

JOE MITCHELL

Don't want it.

JACK HARGREAVES

Have you got somewhere else to live?

JOE MITCHELL

No.

JACK HARGREAVES
Then why knock back the hostel?

JOE MITCHELL
They'll know I'm a sex offender.

JACK HARGREAVES
Not necessarily.

JOE MITCHELL
They'll know. And they'll glass me.

JACK HARGREAVES
Have you heard of St. Maura's?

JOE MITCHELL
No.

JACK HARGREAVES
They take men who've sexually
offended. There's room for six and
there's only five there right now.

JOE MITCHELL
Is it a Christian thing?

JACK HARGREAVES
Yeah.

JOE MITCHELL
Got to go to Church and all that?

JACK HARGREAVES
Only on a Sunday.... Whoa, whoa,
whoa. It's these people or a tent.
They don't need you. You need them.
Are you interested?

JOE MITCHELL
Well, now that you put it like
that.

JACK HARGREAVES
They'll interview you first. It's a
Katherine Farrell.

33

INT. HMP TUNWELL CHAPEL. DAY - DAY FOUR - 17:00

33

Katherine Farrell sitting, waiting. Next to her is her
colleague (Aitch). A prison officer is nearby.

The door opens. Joe, a prison officer and Jack Hargreaves
enter.

JOE MITCHELL
Alright.

KATHERINE FARRELL
You're Joe?

JOE MITCHELL
Yeah.

KATHERINE FARRELL
I'm Katherine Farrell. And this is
Aitch. He works with me.

JOE MITCHELL
(To Aitch)
Alright.

AITCH
Hello, Joe.

JACK HARGREAVES
I'm Jack, Joe's probation officer.

They greet him.

KATHERINE FARRELL
Sit down, Joe, please.

They sit.

KATHERINE FARRELL (CONT'D)
You want to stay with us for a bit?

JOE MITCHELL
Yeah.

KATHERINE FARRELL
Why?

JOE MITCHELL
I've got nowhere else to go.

KATHERINE FARRELL
You'd have to work with us, Joe.
Work at coming to terms with what
you did. It would be different from
what you've done here in this
prison. Could you do that?

JOE MITCHELL
Yeah.

KATHERINE FARRELL
What would you hope to get from
that?

JOE MITCHELL
Forgiveness.

KATHERINE FARRELL
You think that's likely?

JOE MITCHELL

No. But you said "hope to get" not
"expect to get." And you're a nun
so I thought forgiveness might
impress you.

KATHERINE FARRELL

Ex nun.

JOE MITCHELL

Right.

KATHERINE FARRELL

Ex Catholic.

JOE MITCHELL

Right.

KATHERINE FARRELL

Anything else? Anything else you'd
hope to get from it?

JOE MITCHELL

Yeah, but it's selfish.

KATHERINE FARRELL

Isn't forgiveness selfish?

JOE MITCHELL

Yeah but it can help the forgiver
too. This other thing's just for
me.

KATHERINE FARRELL

What is it?

He thinks about telling her but decides against it.

JOE MITCHELL

I'd sooner not say.

KATHERINE FARRELL

That's not an option, Joe. We
expect openness and honesty.

He hesitates, decides...

JOE MITCHELL

To go to sleep one night not hating
myself or to wake up one morning
not hating myself. Just the once -
'cause I'd know if it happened
once, it could happen again.

Katherine Farrell likes him.

34 EXT. HMP TUNWELL. DAY - DAY FIVE - 11:00 34
The main gate of the prison slides open and Joe walks through it. He's free. He's carrying a bag that contains all he owns.

35 EXT. MOVING BUS. DAY - DAY FIVE - 11:23 35
Joe on a fairly crowded bus. He sees two twelve year old boys talking, laughing, enjoying life. He looks away.
He looks again at the boys. He looks away again. In pain.

36 EXT. STREET. DAY - DAY FIVE - 11:45 36
Joe, on his mobile, walking along a street. It's answered.
KATHERINE FARRELL (V.O.)
Hello.
JOE MITCHELL
Hi. It's Joe. You said to phone when I'm in Cranfield Street and I'm here now.
KATHERINE FARRELL (V.O.)
We're number thirty two, Joe.
JOE MITCHELL
Thanks.
Joe makes his way to number thirty two. Katherine Farrell is at the door when he gets there.
KATHERINE FARRELL
We keep the address top secret.
We'd like you to do the same.
JOE MITCHELL
Right.
KATHERINE FARRELL
Otherwise it's bricks through the window. Come in.
They go indoors.

37 INT. ST MAURA'S HOUSE. DAY - DAY FIVE - 12:00 37
KATHERINE FARRELL
You want a cup of tea?
JOE MITCHELL
Nice one, yeah.

KATHERINE FARRELL

Follow me.

Walking through the house.

KATHERINE FARRELL (CONT'D)

How was it?

JOE MITCHELL

Prison?

KATHERINE FARRELL

Yeah.

JOE MITCHELL

Not good.

They reach the kitchen. She will put the kettle on and get cups ready.

KATHERINE FARRELL

Two things from me, okay?

JOE MITCHELL

Yeah.

KATHERINE FARRELL

We'd like you to come to Church with us on a Sunday.

JOE MITCHELL

Right.

KATHERINE FARRELL

And you don't bring anyone back to this house - ever.

JOE MITCHELL

Right.

KATHERINE FARRELL

How do you have your tea?

JOE MITCHELL

White, no sugar.

KATHERINE FARRELL

Right.

38 INT. ANNA'S HOUSE. DAY - DAY FIVE - 13:04

38

Anna is homeschooling Tom.

ANNA MCKINNEY

Okay, don't call it x, call it apple. It's not 3x and 5x, it's three apples and five apples, yeah?

TOM MCKINNEY

Yeah.

ANNA MCKINNEY

3 apples and 5 apples make 8 apples, yeah?

TOM MCKINNEY

Yeah.

ANNA MCKINNEY

And "over" means "divided by", yeah?

TOM MCKINNEY

Yeah.

ANNA MCKINNEY

So it's 8 apples divided by 4, yeah?

TOM MCKINNEY

Yeah.

ANNA MCKINNEY

And that's 2, isn't it?

TOM MCKINNEY

Yeah.

ANNA MCKINNEY

See. Not x and y but apples and bananas, yeah?

TOM MCKINNEY

Yeah.

ANNA MCKINNEY

So this one. 4y plus 2y. That's 4 bananas plus 2 bananas. That's 6 bananas. Right?

TOM MCKINNEY

Yeah.

ANNA MCKINNEY

And divided by 3 makes 2 bananas. Yeah?

TOM MCKINNEY

Yeah.

ANNA MCKINNEY

Say it, son. Say two bananas.

He won't.

ANNA MCKINNEY (CONT'D)

Please.

He still won't. The doorbell rings.

ANNA MCKINNEY (CONT'D)

(moving)

People to view the house.

We stay on Tom as Anna opens the front door and greets the visitors. They enter the room. Anna and a married couple.

ANNA MCKINNEY (CONT'D)

This is the front room. And this is
Tom, my son.

They greet Tom.

WOMAN

Nice window.

ANNA MCKINNEY

It is, isn't it?

They leave the room.

We pick up on them entering the kitchen.

ANNA MCKINNEY (CONT'D)

Kitchen. It had just been done when
we moved in.

WOMAN

Lovely...

39

INT. JOE'S ROOM. NIGHT - NIGHT FIVE - 18:10

39

Joe is alone, playing on his phone. There's a knock.

JOE MITCHELL

Yeah?

Ben pops his head in.

BEN

We've started.

JOE MITCHELL

What?

BEN

Eating.

JOE MITCHELL

Right.

Ben goes. Joe starts putting his shoes on.

40 INT. ST MAURA'S HOUSE - NIGHT - NIGHT FIVE - 18:20 40

Katherine Farrell and six men are eating. Joe joins them.

JOE MITCHELL

Sorry.

KATHERINE FARRELL

No problem. You've met Aitch,
haven't you?

JOE MITCHELL

Yeah. Hi.

AITCH

Hi, Joe.

KATHERINE FARRELL

(they greet each other)

And, clockwise, it's Ben, Lenny,
Jordan, Kenny and Jack.

Greetings. And Joe starts to eat.

41 INT. KITCHEN - NIGHT - NIGHT FIVE - 19:00 41

Joe and Ben are washing up.

BEN

Lenny, sitting the other side of
me, yeah?

JOE MITCHELL

Yeah.

BEN

Fucked his ten year old daughter.

Joe's reaction.

BEN (CONT'D)

I read his file. There's some good
stuff in it.

JOE MITCHELL

Right.

BEN

You got your file?

JOE MITCHELL

Yeah.

BEN

Could I read it?

JOE MITCHELL

No.

BEN

I'd let you read mine.

JOE MITCHELL

I'm fine, thanks, mate.

42 INT. JOE'S ROOM. NIGHT - NIGHT FIVE - 22:00

42

Joe in bed. Sleep won't come.

43 INT. ROOM. DAY - DAY SIX - 10:03

43

Joe enters. Katherine Farrell is here.

JOE MITCHELL

Alright.

KATHERINE FARRELL

Yes. This is the first of several sessions, Joe.

JOE MITCHELL

Therapy?

KATHERINE FARRELL

You could call it that, yeah.

JOE MITCHELL

Right.

KATHERINE FARRELL

You got loads of these in prison, yeah?

JOE MITCHELL

Yeah.

KATHERINE FARRELL

What were they like?

JOE MITCHELL

Good.

KATHERINE FARRELL

They were shit, Joe, weren't they?

He studies her for a few moments and decides.

JOE MITCHELL

Yeah.

KATHERINE FARRELL

So why did you do them?

JOE MITCHELL

Don't know.

KATHERINE FARRELL

To get your boxes ticked?

JOE MITCHELL

Yeah.

KATHERINE FARRELL

Well, hopefully you'll find these a bit different.

Joe is sure he won't.

JOE MITCHELL

Right.

KATHERINE FARRELL

In prison they told you you'd always be as you are now. Sexually attracted to boys. No cure. Just control it. Yeah?

JOE MITCHELL

Yeah.

KATHERINE FARRELL

We don't believe that. We believe we can do more.

That almost stuns him.

KATHERINE FARRELL (CONT'D)

Would you like that?

He can't speak. If he speaks, he'll cry. He nods his head.

KATHERINE FARRELL (CONT'D)

Not today obviously. It will take a bit longer than that.

JOE MITCHELL

(still struggling)

Could you fix me?

KATHERINE FARRELL

Possibly.

We fade to black.....

JOE MITCHELL

Then Anna got married. That left just me, Mum and Dad. I'd come home from work, hang around till my dinner, then go out for a pint.

KATHERINE FARRELL
Every night?

JOE MITCHELL
Most. Didn't like going up to my
room, you see. That felt even more
like avoiding them.

KATHERINE FARRELL
Did you have any girlfriends?

JOE MITCHELL
A few, yeah.

KATHERINE FARRELL
Did you have sex with them?

JOE MITCHELL
Yeah.

KATHERINE FARRELL
Did you enjoy it?

JOE MITCHELL
Yeah.

We fade to black.....

KATHERINE FARRELL
Did your Mum and Dad visit you in
prison?

JOE MITCHELL
Just Mum. Dad couldn't look at me.
No one could. Just Mum.

KATHERINE FARRELL
Must've been hard when she died.

JOE MITCHELL
Yeah.

KATHERINE FARRELL
Did you get to see her?

JOE MITCHELL
No.

KATHERINE FARRELL
Did you go to the funeral?

JOE MITCHELL
No.

KATHERINE FARRELL
That's tough.

JOE MITCHELL
No more than I deserved.

KATHERINE FARRELL
No?

JOE MITCHELL
I am shit. I am total shit.

They just look at each other.

JOE MITCHELL (CONT'D)
Would you like to be me?

KATHERINE FARRELL
I'm happy being me.

JOE MITCHELL
Then you don't know how lucky you
are.

(beat)
When do these end? These sessions
end?

KATHERINE FARRELL
You want it to end?

JOE MITCHELL
Yes.

KATHERINE FARRELL
Fine.

So Joe leaves.

44 INT. JOE'S ROOM. NIGHT - NIGHT SIX - 22:03

44

Joe in bed. Once again, sleep won't come.

KATHERINE FARRELL (V.O.)
Had you done it before?

45 INT. ROOM. DAY - DAY SEVEN - 11:18

45

Joe and Katherine Farrell.

KATHERINE FARRELL
What you did to Tom - had you done
that before to anyone?

JOE MITCHELL
No.

KATHERINE FARRELL
You're sure?

JOE MITCHELL

Yeah.

KATHERINE FARRELL

Could you tell me about it?

JOE MITCHELL

It's in there.

He means his file.

KATHERINE FARRELL

I'd like you to tell me about it.

JOE MITCHELL

Why?

KATHERINE FARRELL

I think it would be a good place to start.

He thinks about it. He shakes his head.

KATHERINE FARRELL (CONT'D)

Lots of people want to come here, Joe. They'd give their right arm to be sitting where you are right now. That's why we expect everyone here to do their very best.

He thinks this through.

JOE MITCHELL

I could make anything. Tom was the same. He had the gene too. I'd been going round there every Sunday and we'd have, like, a late breakfast and they'd go and wash up and me and Tom would go into the yard and do a bit of welding or something but this time I wanted to show him some good stuff on the internet so we stayed in the room. It was warm and he was wearing a teeshirt and shorts so he was all arms and legs and not an ounce of fat on him. Beautiful. I'd been touching him for weeks. I'd started off on the knee, just a little pat at the end of the session, and I'd gone a bit further up each time and he'd said nothing so I thought, this is it; this is the day I touch his cock. And I touched it and he went ballistic. His mum and dad came in and his dad started punching me and I just took it because I felt I had to take it.

(MORE)

JOE MITCHELL (CONT'D)
Don't know where I went after that
but by the time I got home there
was a police car outside our house.

46 EXT. JOE'S PARENTS' HOUSE. DAY - **FLASHBACK** 46

Joe's mother watches him being driven off in a police car.

JOE MITCHELL(V.O.)
I'm ashamed of what I did to Tom
and his parents...

47 INT. ROOM. DAY - DAY SEVEN - 11:32 47

JOE MITCHELL
But I'm even more ashamed of what I
did to my mother.

48 INT SUPERMARKET. DAY - DAY SEVEN - 12:18 48

Anna stood along an aisle. She's talking to her boss.

ANNA'S BOSS
Why can't you do the hours you're
doing now?

ANNA MCKINNEY
I've got to home-school my son.

ANNA'S BOSS
Can't you home-school him at night?

ANNA MCKINNEY
No.

ANNA'S BOSS
Why not?

ANNA MCKINNEY
You just can't.

ANNA'S BOSS
So what would you like? -

But there's a customer approaching Anna.

ANNA MCKINNEY
Scuse me.

CUSTOMER
I'm sorry, but I can't find your
eggs?

ANNA MCKINNEY
Down there love, next aisle over.

CUSTOMER

Thanks.

She goes back to her boss.

ANNA MCKINNEY

A split shift. Early morning and late afternoon.

ANNA'S BOSS

Can't. Don't need anyone early morning and there's no such shift anyway.

ANNA MCKINNEY

So what do I do?

ANNA'S BOSS

You carry on with what you're doing or you jack it in. What's it to be?

ANNA MCKINNEY

I really appreciate the overwhelming sympathy you're displaying.

ANNA'S BOSS

What's it to be?

ANNA MCKINNEY

I'll carry on with what I'm doing.

ANNA'S BOSS

Right.

He walks away.

49 INT. ANNA'S HOUSE. NIGHT - NIGHT SEVEN - 23:11

49

Anna in bed. She wakes, reaches for a glass of water on the bedside cabinet. She touches an empty packet. It puzzles her at first but soon it terrifies her. She turns the light on, checks the packet: just one blister strip of tablets. She pulls on a dressing gown and hurries out the room.

50 INT. ANNA'S HOUSE. NIGHT - NIGHT SEVEN - 23:13

50

Anna into Tom's bedroom.

ANNA MCKINNEY

Tom?

She turns on the light. Two blister strips are empty on his bedside cabinet. He's taken her tablets.

ANNA MCKINNEY (CONT'D)

Tom!

(shakes him, slaps him)

Tom!

(now, loud)

Peter!

(slapping again)

Wake up. Wake up!

(loud again)

Peter!

PETER MCKINNEY JR (V.O.)

What?

ANNA MCKINNEY

Phone an ambulance!

PETER MCKINNEY JR (V.O.)

What!

ANNA MCKINNEY

Phone an ambulance. Now!

(to Tom)

Wake up. Wake up, son. Wake up.

51 EXT. ANNA'S HOUSE. NIGHT - NIGHT SEVEN - 23:56

51

We're at the back of an ambulance with Anna and Tom. The doors close on us. It drives away.

Peter, in the doorway, watches it go.

52 INT. ROYAL MERSEY HOSPITAL - NIGHT - NIGHT EIGHT 05:34

52

Anna at a bedside.

We reveal it's Tom's. He's got his back turned on his mother but he's conscious, awake.

ANNA MCKINNEY

They say it was a cry for help but how can I help? What can I do?

She gets no answer.

ANNA MCKINNEY (CONT'D)

The Mental Health Bureau will see you sooner now. Did you know that? Is that why you did it? To move up the list?

Anna hears footsteps, sees a man approaching.

ANNA MCKINNEY (CONT'D)

What do you want?

PETER MCKINNEY SR
He's my son.

That almost makes Anna laugh.

PETER MCKINNEY SR (CONT'D)
You okay, son?

TOM
Yeah.

Anna HAS to move. She walks away.

53 INT. ROYAL MERSEY HOSPITAL - MORNING - PRE-DAWN EIGHT - 06:31

Anna elsewhere in the hospital. Her kids' father approaches again.

ANNA MCKINNEY
Peter phoned you, I assume.

PETER MCKINNEY SR
Yeah.
(Anna's disgust at that)
He's my son too.

That, too, almost makes her laugh.

PETER MCKINNEY SR (CONT'D)
What have they said?

ANNA MCKINNEY
They don't think it was a genuine attempt. I've been trying to get him seen by the Mental Health Bureau. This means they'll definitely see him now.

PETER MCKINNEY SR
Right.

ANNA MCKINNEY
They won't let me stay overnight and I've come with nothing so can you break the habit of a lifetime and lend me a tenner please?

PETER MCKINNEY SR
I'll drive you.

ANNA MCKINNEY
I'm getting a taxi.

PETER MCKINNEY SR
I've got no money.

ANNA MCKINNEY
YOU've got no money?

PETER MCKINNEY SR
It's all cards these days, isn't
it?

54 EXT. ROAD - DAY - DAWN EIGHT - 06:54

54

Peter's father parks outside Anna's home in his taxi.

ANNA MCKINNEY
Joe's out.

His reaction to that.

PETER MCKINNEY SR
How?

ANNA MCKINNEY
He got just under four, did half,
out on licence.

PETER MCKINNEY SR
He hasn't been round, has he?

ANNA MCKINNEY
No, he's excluded.

PETER MCKINNEY SR
Does Tom know he's out?

ANNA MCKINNEY
Yeah.

PETER MCKINNEY SR
Could that be why he did it?

ANNA MCKINNEY
The Bureau might find that out.

A beat, then.

ANNA MCKINNEY (CONT'D)
I might have to pack my job in.

PETER MCKINNEY SR
Why?

ANNA MCKINNEY
I'm home-schooling Tom. That means
you're gonna have to shape up a
bit. Moneywise.

PETER MCKINNEY SR
I do my best.

That, too, almost makes her laugh.

PETER MCKINNEY SR (CONT'D)
(of the for sale sign)
Have you had anyone round?

ANNA MCKINNEY
Yeah.

PETER MCKINNEY SR
Have they made any offers?

ANNA MCKINNEY
No.

PETER MCKINNEY SR
Do you think you're asking a bit
too much?

ANNA MCKINNEY
No.

PETER MCKINNEY SR
Can I come in?

ANNA MCKINNEY
No.

She gets out as Peter is already opening the front door. She goes past Peter and into the house.

Peter's father holds up his hand in greeting. Peter responds. Peter's father drives away. Peter shuts the door on us.

55 OMITTED 55

56 INT. ST MAURA'S CHURCH. DAY - DAY TEN - 12:00 56

All six St Maura's offenders are sitting in a pew, at the back of the church. All bar Joe are joining in the service.

ALL
Most merciful God, we have sinned
against you in thought, word and
deed, by what we have done and by
what we have left undone. We have
not loved you with our whole heart
and we have not loved our
neighbours as ourselves and we
justly deserve your present and
eternal punishment. Through our
fault, through our fault, through
our most grievous fault. Amen.

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

ALL
Amen.

57 INT. ST MAURA'S CHURCH. DAY - DAY TEN - 12:30

57

The service has ended. People are leaving. Reverend Matthew approaches the St Maura's offenders.

KATHERINE FARRELL
Reverend Matthew, this is Joe.

They greet each other.

KATHERINE FARRELL (CONT'D)
Shall we wait outside?

REVEREND MATTHEW
Please. Take a seat, Joe.

The others walk off.

REVEREND MATTHEW (CONT'D)
We want you to be a part of our
community here, Joe.

JOE MITCHELL
Right.

REVEREND MATTHEW
At the same time we've got to
protect this community, yes?

JOE MITCHELL
Yes.

REVEREND MATTHEW
So you can see there's a bit of a
dilemma there. Your development,
your growth versus the safety of
the people.

JOE MITCHELL
Yeah.

REVEREND MATTHEW
So we've drawn up a few rules - my
rules, not the church's - and I'd
like to outline them if that's
okay.

JOE MITCHELL
Yeah.

REVEREND MATTHEW

Right. We want you to come to service, Joe, but only THIS one. A service at this time of day has fewer children, you see. Okay?

JOE MITCHELL

Yeah.

REVEREND MATTHEW

And always sit here, Joe. All together, not with any other members of the congregation.

JOE MITCHELL

Right.

REVEREND MATTHEW

And you don't speak to any other members of the congregation. If they speak to you, answer them by all means but you don't initiate a conversation with anyone.

JOE MITCHELL

Right.

REVEREND MATTHEW

If you DO come on your own, you let me know you've arrived and you let me know when you're going. Okay?

JOE MITCHELL

Yeah.

REVEREND MATTHEW

And this is the last one, I promise. If you bump into any member of the congregation OUTSIDE this church, you're to let us know and if you ARRANGE to meet anyone, you're to tell us first and we'll decide whether it's suitable.

JOE MITCHELL

Right.

REVEREND MATTHEW

That said, Joe, welcome to Saint Maura's.

ROGER MCGINN
Come in please, Mrs McKinney.

ANNA MCKINNEY
Thanks.

She goes in.

ROGER MCGINN
Please sit.
(she does so)
How are you?

ANNA MCKINNEY
I've been better.

ROGER MCGINN
How's Tom?

ANNA MCKINNEY
He's okay. He's still not talking
but he's reading and writing and...
I'm not the best home-schooler in
the world but he seems to be doing
alright.

ROGER MCGINN
Stressful though, isn't it?

ANNA MCKINNEY
Yes.

ROGER MCGINN
Have you thought any more about the
specialist school?

ANNA MCKINNEY
He's not going.

ROGER MCGINN
May I ask why?

ANNA MCKINNEY
Would you send your son there?

ROGER MCGINN
If he needed it. They're not what
you imagine, Mrs McKinney. They do
brilliant work with children with
specialist needs.

ANNA MCKINNEY
He's not going.

ROGER MCGINN
I know the headteacher of Church
Road Comprehensive.

ANNA MCKINNEY

He's not going there either.

ROGER MCGINN

It's got every facility that Tom could ever need.

ANNA MCKINNEY

It's got every facility because everyone who goes there is as thick as two short planks. I know I shouldn't say that but, sod it, it's the truth.

ROGER MCGINN

So what do you intend to do?

ANNA MCKINNEY

I'm gonna continue to homeschool him. The Mental Health Bureau are gonna treat him. And when he's better he's coming back here.

ROGER MCGINN

That could take a long time.

ANNA MCKINNEY

Yes.

ROGER MCGINN

There's Shearcross. That's an excellent school. It doesn't have all the facilities Church Road's got but it's still good. It would really suit Tom.

She's beginning to realise something.

ANNA MCKINNEY

Am I right in thinking that if he goes to another school, he becomes their problem? He couldn't come back here when he's better for instance?

ROGER MCGINN

No, he couldn't.

ANNA MCKINNEY

So how's that good for Tom? Taking him out of a school he likes, where he knows everyone, and dumping him somewhere strange, and doing it at a time when he needs more support than he's ever done?

ROGER MCGINN

It's good for Tom because it brings
a bit of certainty into his life.

ANNA MCKINNEY

I don't think it does. I think it
does the opposite

ROGER MCGINN

We really need a decision, Mrs
McKinney: Church Road
Comprehensive, Shearcross or the
specialist school.

ANNA MCKINNEY

I've made my decision: none of
them.

ROGER MCGINN

If you won't do it, we'll have to
do it for you, Mrs McKinney.

ANNA MCKINNEY

Why are you doing this? You never
see Tom so what's your problem?

ROGER MCGINN

It's choose a school, I'm afraid,
or we'll choose one for you.

ANNA MCKINNEY

It's the absenteeism, isn't it?
He's spoiling your records, your oh-
so-precious school attendance
records.

ROGER MCGINN

No.

ANNA MCKINNEY

Oh that's what it is alright. Now
I'm going but listen to this first.
This is my son's local school. His
brother comes here. I came here.
And if you try to drive him out, I
will contact every parent governor
and ask them how they'd like their
kids, their desperately ill kids
'cause that's what my son is, how
they'd like their kids treated in
this fashion. I promise you I will
do that.

She leaves.

We go with her, walking, fighting back tears.

59

INT. ROOM. DAY - DAY ELEVEN - 14:33

59

KATHERINE FARRELL
I'd like you to go back to the day
you committed the offence.

JOE MITCHELL
Right.

KATHERINE FARRELL
I'd like to know what you were
thinking.

JOE MITCHELL
Nothing.

KATHERINE FARRELL
You said you knew that was the day
you'd touch him.

JOE MITCHELL
Yes.

KATHERINE FARRELL
What kind of reaction did you
expect?

JOE MITCHELL
I thought he'd like it.

KATHERINE FARRELL
Why?

JOE MITCHELL
Just did.

KATHERINE FARRELL
Prior to this, you'd touched his
knee and leg, yes?

JOE MITCHELL
Yes.

KATHERINE FARRELL
How did he react to that?

JOE MITCHELL
He didn't.

KATHERINE FARRELL
He didn't show he liked it?

JOE MITCHELL
No.

KATHERINE FARRELL
And he didn't show he DIDN'T like
it?

JOE MITCHELL

No.

KATHERINE FARRELL

So what made you think he'd like
you to touch his penis?

He can't answer that. Moments pass.

KATHERINE FARRELL (CONT'D)

Is it too difficult to answer?

JOE MITCHELL

Yes.

KATHERINE FARRELL

There IS an answer though?

JOE MITCHELL

Yes.

She deliberates. She comes to a decision.

KATHERINE FARRELL

I've got breast cancer.

He looks at her.

KATHERINE FARRELL (CONT'D)

I'm telling my mother tonight. I'm
dreading it. She wanted me to get
married like my sister, you see,
have kids like my sister, give her
grandkids like my sister but I
didn't; I became a nun because
that's what God wanted me to do and
now I've got breast cancer, the
nun's disease, and it's going to
break my mother's heart.

JOE MITCHELL

Is there anything they can...?

KATHERINE FARRELL

Yes. Mastectomy. Don't know when
but soon.

JOE MITCHELL

I'm sorry.

KATHERINE FARRELL

Thanks.

A pause.

JOE MITCHELL

So now I've got to tell you
everything because you've told me
that?

KATHERINE FARRELL

No. I just want you to know that
this - what we're doing now - works
both ways.

A silence.

JOE MITCHELL

And now the silence. You're
comfortable with silence but me,
I'm a child abuser, subterranean
self esteem, therefore this silence
is my fault; therefore I must fill
it.

KATHERINE FARRELL

No. I'm just waiting for you to
speak.

He deliberates. He decides to go for it.

JOE MITCHELL

I was touched up when I was twelve.

She can't help glancing at his file.

JOE MITCHELL (CONT'D)

You won't find it in there. I've
never told anyone. In prison, see,
it's what you've done, not what's
been done to you.

KATHERINE FARRELL

Would you like to tell me about it?

JOE MITCHELL

I played footie. I was good.
Greased lightning. But one day I
got sent off so I was alone in the
changing room. He came in, our
manager, sat down next to me,
started talking to me, started
touching me, started rubbing me,
and I came. I was only twelve but I
came.

KATHERINE FARRELL

What did you think of that?

JOE MITCHELL

I loved it. I am shit, total shit,
so I loved it.

KATHERINE FARRELL
Can we talk about this next time?

He glances at the clock on the wall, realises it's almost Time Up.

JOE MITCHELL
(preparing to leave)
Yeah.

KATHERINE FARRELL
What's the nicest place you've ever been?

JOE MITCHELL
Is this the wind-down bit? Don't send them out thinking of nasty things, only good. Well I don't need that. I'm fine. See you next time.

And he goes.

60

EXT. CEMETERY. DAY - DAY ELEVEN - 16:00

60

Joe's walking, carrying a single, solitary flower, searching for his mother's grave. And searching. He rounds a corner and there it is.

He studies the inscription, places the flower on the grave.

JOE MITCHELL
Sorry, Mum.

He turns, walks away. We go with him.

Joe, eyes down, walking.

Coming from the opposite direction is Anna, Joe's sister.

She sees him, freezes.

He hasn't seen her. He gets closer, closer, and sees her.

JOE MITCHELL (CONT'D)
Please don't say I was here.

She is stunned, can't respond.

JOE MITCHELL (CONT'D)
You say I was here, I go back to prison. Please don't do that.

She still can't respond. He hurries away.

She manages to resume walking. She gets to her mother's grave. She comes to a decision, takes out her mobile, hits a number...

Joe, still walking through the cemetery, his phone ringing. He checks it. His sister.

JOE MITCHELL (CONT'D)
(down phone)
I'm sorry. I'm really, really sorry.

ANNA MCKINNEY
You bastard.

JOE MITCHELL
I'm really, really sorry...

61 INT. JOE'S ROOM. NIGHT - NIGHT ELEVEN - 18:56 61
Joe alone. The telly's on - without sound.

62 INT. ANNA'S PARENTS' HOUSE - NIGHT - NIGHT ELEVEN - 19:00 62
Anna in the kitchen with her Dad. She's showing him how to make a pan of scouse. Vegetables simmer in a pan as she turns her attention to some chopped up lamb.

ANNA MCKINNEY
Now we're gonna seal the lamb, keep the goodness in, yeah?

BRIAN MITCHELL
Yeah.

ANNA MCKINNEY
Bit of oil in the pan, not too much, right?

BRIAN MITCHELL
Right.

The oil sizzling.

ANNA MCKINNEY
And when it's hot enough... Add the lamb.

She does so.

ANNA MCKINNEY (CONT'D)
Move it round a bit so it doesn't stick, right?

BRIAN MITCHELL
Right.

ANNA MCKINNEY
And turn it over so it all gets
done. I saw Joe today.

BRIAN MITCHELL
What!?

ANNA MCKINNEY
Saw him.

BRIAN MITCHELL
Where?

ANNA MCKINNEY
The cemetery.

BRIAN MITCHELL
Your Mum's?

ANNA MCKINNEY
Yeah.

BRIAN MITCHELL
He's excluded.

ANNA MCKINNEY
I know.

BRIAN MITCHELL
What did he say?

ANNA MCKINNEY
He said, Don't tell anyone.
(of the meat)
That's it. You're not cooking it;
you're just sealing it.

BRIAN MITCHELL
You've got to tell them.

ANNA MCKINNEY
And now add the meat to the veg.
Mix it in.

She does so.

BRIAN MITCHELL
Anna, love, you've got to tell them

ANNA MCKINNEY
I know.

63 INT. ANNA'S PARENTS' HOUSE - NIGHT - NIGHT ELEVEN - 19:20 63
Anna and her Dad eating the meal they've prepared.

BRIAN MITCHELL

You could move in now, bring some stuff round. Might be easier to sell if it's less cluttered, your place.

ANNA MCKINNEY

Don't know.

BRIAN MITCHELL

Could be a bit of a trial. If you didn't like it or the kids didn't like it, you'd still have your place to go back to.

She doesn't answer.

ANNA MCKINNEY

I know about Jodie Taylor.

He suddenly can't think straight.

BRIAN MITCHELL

How?

ANNA MCKINNEY

Mum told me.

BRIAN MITCHELL

Your Mum knew?

ANNA MCKINNEY

Yeah.

He groans. And groans again.

BRIAN MITCHELL

How long had she known?

ANNA MCKINNEY

Since Boxing Day.

BRIAN MITCHELL

Why didn't you say something?

ANNA MCKINNEY

I was waiting for Mum to say it.

He groans. He groans again.

64 INT. ANNA'S PARENTS' HOUSE. NIGHT - NIGHT ELEVEN - 22:01 64

Brian Mitchell alone, sipping a whisky. He's holding his mobile. It's ringing. It's answered.

JODIE TAYLOR

Hi.

We intercut as we wish.

BRIAN MITCHELL
She knew.

JODIE TAYLOR
Sheila?

BRIAN MITCHELL
Yeah.

JODIE TAYLOR
How d'you know?

BRIAN MITCHELL
Anna told me. I told Joe he broke
his mother's heart. And he did. No
doubt about that. But I did too.

JODIE TAYLOR
And how d'you feel about that?

BRIAN MITCHELL
Sick.

That really hurts Jodie Taylor.

JODIE TAYLOR
Bye, Brian.

She cuts off the call.

65 EXT. MOVING BUS. DAY - DAY TWELVE - 12:08 65

Joe on the bus. It's fairly full. People get on.
A 12 year old boy sits beside him. The bus moves on.

66 EXT. STREET. DAY - DAY TWELVE - 12:34 66

Joe walking. He enters a building.

67 INT. HM PROBATION SERVICE - DAY - DAY TWELVE - 12:43 67

Joe in. There's a reception area but Joe sees his probation
officer standing, waiting, at an open door.

JACK HARGREAVES
In here, Joe.

Joe knows he knows. Joe follows him in.

68

INT. HM PROBATION OFFICE - DAY - DAY TWELVE - 12:45

68

JOE MITCHELL

You know then?

JACK HARGREAVES

That cemetery's right in the middle
of your exclusion area.

JOE MITCHELL

It shouldn't be. You can't keep me
away from my mother's grave.

JACK HARGREAVES

Why didn't you say that when we
drew the area up?

JOE MITCHELL

'Cause I'm a piece of shit. No
right to say anything. What are you
gonna do?

JACK HARGREAVES

Recall you to prison. What else CAN
I do?

JOE MITCHELL

For God's sake.

JACK HARGREAVES

Joe, you didn't bump into your
sister. You bumped into the mother
of your victim. Have you any idea
how serious that is?

JOE MITCHELL

It was four o'clock on a Wednesday
afternoon. I never expected anyone
to be there, never mind a woman
with two school aged kids.

JACK HARGREAVES

But she was there.

JOE MITCHELL

Can I tell you why I went?

JACK HARGREAVES

Yes.

JOE MITCHELL

My mother was the only one in my
family who spoke to me after I was
arrested. The only one in my family
who visited me when I was put away.
I couldn't get to see that woman
when she was dying.

(MORE)

JOE MITCHELL (CONT'D)

And I couldn't get to her funeral
when she was dead. And now you
expect me to stay away from her
grave. Well, no, I can't. I'm not
guilty of breaking any rules
whatsoever. I am guilty of loving
my mother.

A pause.

JACK HARGREAVES

I need to speak to some people.
I'll phone you tomorrow.

JOE MITCHELL

Please don't send me back to
prison.

JACK HARGREAVES

I'll phone you tomorrow.

JOE MITCHELL

(leaving)

Bye.

69 EXT. MOVING BUS. DAY - DAY TWELVE - 13:18

69

Joe, alone, deep in thought.

70 INT. ROOM, ST MAURA'S HOUSE - DAY - DAY TWELVE - 14:23

70

KATHERINE FARRELL

Did he say what time he'd phone?

JOE MITCHELL

No.

KATHERINE FARRELL

Would you like me to have a word
with him? I could tell him you're
doing okay here. It might help.

JOE MITCHELL

Please.

71 INT. JOE'S ROOM. DAY - DAY TWELVE - 16:00

71

Joe's phone rings. It says "Probation Officer". He's almost
too frightened to answer it.

JOE MITCHELL

(down phone)

Hello.

(pause, now huge relief)

Thanks. Thanks.

He kills the call. Huge relief. His door opens. It's Ben.

BEN

Grass.

JOE MITCHELL

What?

BEN

You told them I asked for your file.

JOE MITCHELL

I didn't.

But Ben walks away. Joe follows.

72 INT. ST MAURA'S HOUSE. DAY - DAY TWELVE - 16:02

72

Joe following.

JOE MITCHELL

I didn't. I didn't. Right?

They reach the reception area where everyone is assembled. Ben picks up a bag. Katherine Farrell opens the door.

KATHERINE FARRELL

Bye, Ben.

No response from Ben. He leaves. She closes the door on him, turns to face the others.

KATHERINE FARRELL (CONT'D)

You've got to want to change. He didn't.

She walks away. Joe's reaction.

73 INT. THE MENTAL HEALTH BUREAU. DAY - DAY THIRTEEN - 11:00 73

Anna, her husband and a psychologist, DR RICHARD HARDING.

PETER MCKINNEY SR

It was four or five days after we found Tom with his uncle.

ANNA MCKINNEY

Five days.

PETER MCKINNEY SR

Five days. She told me she didn't love me anymore and I was to go as soon as poss.

DR RICHARD HARDING

Why?

ANNA MCKINNEY

'Cause of him. My brother. Grooming our son. Lying to us. I just thought: it's the truth in future. Total truth. So I told him.

DR RICHARD HARDING

How did you feel about that?

PETER MCKINNEY SR

Devastated.

DR RICHARD HARDING

And how did you feel, Anna?

ANNA MCKINNEY

To me it was insignificant. Compared to what happened to my son, me and him was insignificant.

PETER MCKINNEY SR

I stayed at my parents till I found somewhere. We still see each other but only when there's trouble with the kids or a money thing.

ANNA MCKINNEY

A LACK of money thing.

PETER MCKINNEY SR

You made your bed, sweetheart; you lie on it.

74

EXT. A STRETCH OF WATER. DAY - DAY THIRTEEN - 11:23

74

Brian Mitchell and Tom are fishing together.

BRIAN MITCHELL

Paul Patterson crossed the ball and I caught it sweet on the half volley...

Tom has heard this before.

BRIAN MITCHELL (CONT'D)

It hit the crossbar so hard that when we came back a week later it was still rattling. No lie, that, son, I promise you. No lie.

75

EXT. MOVING CAR. DAY - DAY THIRTEEN - 12:34

75

Katherine Farrell driving Joe.

KATHERINE FARRELL

There'll be a machine with a light
on it, moving backwards and
forwards. You've got to follow that
light.

JOE MITCHELL

Why?

KATHERINE FARRELL

It frees the mind. You'll remember
things you've forgotten.

JOE MITCHELL

Right.

76

INT. THERAPY ROOM - DAY - DAY THIRTEEN - 14:09

76

A man, Johnny Abutti, is running this session. Katherine
Farrell is here too. Triangular seating.

JOHNNY ABUTTI

Just about to start, Joe, but
remember: you've always got one
foot in this room. Everything's
fine here.

JOE MITCHELL

Right.

JOHNNY ABUTTI

Give me a nice memory. From when
you were a child and felt safe.

He has to think...

JOE MITCHELL

I was about five. We were at
Newsham Park Lake, me and Anna and
Mum and Dad. We decided to go home,
started walking and Dad said,
"We'll never get a bus now; it's
peak hour." I'd never heard of peak
hour but there was a wind and it
was making the water on the lake
all peaky and I thought that that
was peak hour, that the water
always did that at that time of
day.

JOHNNY ABUTTI

Great. This is your safe place. We
can come back here when we need to.
Okay?

He starts the light. It moves from side to side and Tom's
eyes follow it.

We fade to black.

Time has passed.

JOHNNY ABUTTI (CONT'D)

Tell me again what you did to Tom.
Is that okay?

Joe nods

JOE MITCHELL

I remember putting my hand on his thigh. He'll like it because I liked it. But when I look at his face all I see is horror. I move my hand even further up, thinking if I get to there, if I get to the sweet spot, the horror will turn to joy but it doesn't. He forces my hand away and stands up shouting, "What do you think you're doing? What d'you think you're doing?" And his Dad's suddenly in the room and it only takes him seconds to work out what's going on and he starts punching me and punching me.

A pause.

JOHNNY ABUTTI

"He'll like it because I liked it."
That's what you said, yeah?

JOE MITCHELL

Yeah.

JOHNNY ABUTTI

Can we go there, Joe? Would that be okay?

JOE MITCHELL

Yeah.

Abutti waits for Joe to bring the memory to mind.

JOE MITCHELL (CONT'D)

We're in the changing room. There's matches still going on. We're sitting down, just the two of us, and he's touching me so he still likes me. Even though I've let everyone down he still likes me.

JOHNNY ABUTTI

What do you feel about that?

JOE MITCHELL

Warm.

JOHNNY ABUTTI

Okay. Now follow the light again
and we'll see what happens.

The light starts moving side to side again and Joe's eyes follow it.

On Joe, his eyes moving. Still on Joe as he remembers what he doesn't want to remember. Joe's eyes stop. The light continues.

Joe needs a way out. He looks at Katherine Farrell.

JOE MITCHELL

Did you tell your mother about your cancer?

That devastates Katherine Farrell. And it's total news to Johnny Abutti.

KATHERINE FARRELL

That was just between us, Joe

JOE MITCHELL

Was it as bad as you thought it would be?

She can't answer.

JOE MITCHELL (CONT'D)

Was there anyone else there when you told her?

She decides to answer him.

KATHERINE FARRELL

I told her, yes. And, yes, it was as bad as I feared. And, yes, my sister was there. She hugged me. My mother just sat there and stared.

JOE MITCHELL

Not good.

KATHERINE FARRELL

No.

Total silence.

77

EXT. MOVING CAR. DAY - DAY THIRTEEN - 15:50

77

Katherine Farrell driving Joe back.

JOE MITCHELL

(eventually)

You told your secret to a piece of shit so what did you expect?

She doesn't respond. It's getting to him.

JOE

You'd think God would give you something back, wouldn't you? Hey? You've given him your life so you'd want something in return. What did you get back? Breast cancer.

Moments pass.

KATHERINE FARRELL

God didn't give me breast cancer. God's will is never done. We pray for it every day - Thy will be done - but it never is done. It's Man's will that gets done. Big, hairy-arsed Man.

78 INT. JOE'S ROOM. NIGHT - NIGHT THIRTEEN - 19:20 78

Joe - full of remorse. He comes to a decision. He leaves his room.

79 INT. ST MAURA'S HOUSE. NIGHT - NIGHT THIRTEEN - 19:25 79

Joe walking. He knocks on a door.

KATHERINE FARRELL (V.O.)

Come in.

He enters. She is on her knees setting a mousetrap.

JOE MITCHELL

I'm sorry. I'm so so so so so so sorry.

She stands, mousetrap in hand.

KATHERINE FARRELL

Why did you say it?

JOE MITCHELL

I didn't want to go there so...

He shrugs.

KATHERINE FARRELL

Shall we go back there tomorrow?

JOE MITCHELL

Please.

KATHERINE FARRELL

Okay.

80

INT. THERAPY ROOM. DAY - DAY FOURTEEN - 11:46

80

The little light bouncing along. Joe watching it. Katherine Farrell and Johnny Abutti watching Joe. The light stops.

JOHNNY ABUTTI

And now?

JOE MITCHELL

He's speaking.

JOHNNY ABUTTI

Yes?

JOE MITCHELL

I've let myself down. Let him down.
Let the team down. And he puts his
hand on my thigh.

JOHNNY ABUTTI

What do you do?

JOE MITCHELL

I freeze. And he stands. And he
puts his hand down the front of my
shorts. I try to pull it away but
he's stronger than me. His other
hand is on my shoulder, pressing
down so I can't move off the bench.

Joe is losing it a bit.

JOE MITCHELL (CONT'D)

I think about shouting but I can't.
If people come in, they'll think
it's going on because I want it to
go on. I can hear the referee's
whistle and the players voices.

The light moving again, Joe's eyes following it.

JOHNNY ABUTTI

What can you see now?

JOE MITCHELL

I'm looking through the window high
up on the wall. I can see twigs and
clouds.

JOHNNY ABUTTI

Why are you looking there?

JOE MITCHELL

I don't want to see what he's doing
'cause it's horrible and I don't
like it.

(MORE)

JOE MITCHELL (CONT'D)
I don't like it one little bit but
there's nothing I can do 'cause
he's too strong for me.
(fighting back tears)

81 EXT. MOVING CAR. DAY - DAY FOURTEEN - 13:33

81

Katherine Farrell driving Joe.

JOE MITCHELL
He assaulted me.

KATHERINE FARRELL
Yes. You looked up to him, trusted
him. You couldn't bear to think
he'd hurt you. But he had.

JOE MITCHELL
Why couldn't I see it as that?

KATHERINE FARRELL
The brain shuts out things it can't
deal with. Lots of men who abuse
have themselves been abused.

JOE MITCHELL
So it could all go back to that, to
what he did to me?

KATHERINE FARRELL
Possibly.

82 INT. JOE'S ROOM. NIGHT - NIGHT FOURTEEN - 23:21

82

Joe on his bed. Sleep won't come.

83 EXT. OTTERSPOOL PROMENADE. DAY - DAY FIFTEEN - 11:30

83

The Mersey at high tide. Joe walking, deep in thought.

A group of young men pass him.

Joe stops. He's recognised one of them. He watches them. They
stop. They look back. They recognise Joe. Joe takes off. The
men go after him.

Joe running, the men pursuing.

Joe decides to stop running. He turns and faces the onrushing
men.

They reach him and start punching and punching and kicking
and kicking. Joe simply takes it.

84 INT. ROYAL MERSEY HOSPITAL. DAY - DAY FIFTEEN - 15:00 84

Joe's face is a mess and a doctor and a nurse are working on it.

NURSE

Why did they do this to you?

JOE MITCHELL

They recognised me.

NURSE

As?

JOE MITCHELL

As a man who sexually abused his twelve year old nephew. They wanted to show me what they thought of that. Not a lot, obviously.

The nurse continues to work on his face.

JOE MITCHELL (CONT'D)

Do you want to hurt me now?

NURSE

No.

JOE MITCHELL

I don't mind. Honestly.

85 INT. ST MAURA'S HOUSE. DAY - DAY FIFTEEN - 17:00 85

Joe enters. Katherine Farrell is here. And Aitch. And some residents. They all look at Joe's battered face. Joe walks right through the entrance hall, heading for his room.

86 INT. JOE'S ROOM. DAY - DAY FIFTEEN - 17:01 86

Joe enters. He plugs his phone in.

Katherine Farrell follows him in.

KATHERINE FARRELL

(re his face)

What happened?

He looks at her. He checks his phone, wanting it to charge up a little.

He reaches underneath his bed, pulls out his bag, takes his mother's photograph from it, puts it proudly on display, checks his phone again.

KATHERINE FARRELL (CONT'D)

Where are your glasses?

JOE MITCHELL

Lost them.

The phone has charged a little.

He punches a number in. It's ringing. It's answered. We intercut as we wish.

PAUL PATTERSON

Hello.

JOE MITCHELL

It's Joe Mitchell here, Paul.

Paul is suddenly wary.

PAUL PATTERSON

Alright, Joe.

JOE MITCHELL

Was wondering if we could meet up.

PAUL PATTERSON

Yeah. Come round.

JOE MITCHELL

Can't. I'm excluded from round your way.

PAUL PATTERSON

Oh, right.

JOE MITCHELL

I was thinking of the Lion.

PAUL PATTERSON

Yeah. When?

JOE MITCHELL

Tonight. Six o'clock.

PAUL PATTERSON

Okay. See you then.

JOE MITCHELL

Right. Thanks.

Joe kills the call.

KATHERINE FARRELL

What happened?

JOE MITCHELL

I fell over.

87

INT. THE BLACK LION PUB. DAY - DAY FIFTEEN - 18:00

87

Joe at the bar, waiting. Paul enters.

PAUL PATTERSON

Alright.

JOE MITCHELL

What are you having?

PAUL PATTERSON

Pint of bitter.

JOE MITCHELL

(to barman)

Pint of bitter please, mate.

BARMAN

Right.

PAUL PATTERSON

What happened?

To his face he means. Joe doesn't answer it.

JOE MITCHELL

How are you?

PAUL PATTERSON

Fine. You?

JOE MITCHELL

Fine. Well, no, I'm not fine. I'm a bit fucked up to tell you the truth.

PAUL PATTERSON

Yeah?

JOE MITCHELL

Yeah.

PAUL PATTERSON

Sorry about your Mum.

JOE MITCHELL

Thanks. Did you go the funeral?

PAUL PATTERSON

Yeah. I did the eulogy as a matter of fact. Your Dad wasn't up to it.

That's news to Joe and it really gets to him.

PAUL PATTERSON (CONT'D)

She was a great woman.

JOE MITCHELL

Yeah.

PAUL PATTERSON

You out on licence then?

JOE MITCHELL

Yeah.

PAUL PATTERSON

What was it like?

BARMAN

Two eighty please, mate.

JOE MITCHELL

(paying barman)

Ta. Keep the coppers.

BARMAN

Ta.

JOE MITCHELL

(to Paul)

It was cack. Shall we sit down?

PAUL PATTERSON

Yeah.

They move. They sit.

JOE MITCHELL

I'm thinking of going the police,
Paul, and telling them you abused
me when I was twelve.

PAUL PATTERSON

I didn't.

JOE MITCHELL

I hate you for it. I hate you for
the abuse, yeah, but I hate you
even more for what came after.
Because you abused me, you see, I
went on to abuse. And because I
abused I went to prison. And
because I was in prison I couldn't
see my dying mother. And that's all
down to you, mate.

PAUL PATTERSON

I've no idea what you're talking
about.

JOE MITCHELL

You also abused Sammy McVeigh. I
know that because he told me.

(MORE)

JOE MITCHELL (CONT'D)

And if there was me and Sammy,
there must've been more.

PAUL PATTERSON

So you and Sammy have cooked this
up, yeah? Either you get money from
me or you get it from criminal
injuries or whatever it's called
these days. A nice little scam.

JOE MITCHELL

Why me, Paul? What did you see?
How could you know I'd say nothing
and do nothing?

He thinks about telling him but...

PAUL PATTERSON

I repeat: I've no idea what you're
talking about. See you, Joe.

He goes.

88 INT. JOE'S ROOM. NIGHT - NIGHT FIFTEEN - 23:45 88

Joe in bed. Sleep won't come. Sleep will never come...

89 EXT. SAMMY MCVEIGH'S STREET. DAY - DAY SIXTEEN - 14:00 89

Joe walking down a terraced street. He rings a doorbell.
Hannah opens her front door.

JOE MITCHELL

Alright, Han.

HANNAH MCVEIGH

What do you want?

JOE MITCHELL

Is Sammy in?

HANNAH MCVEIGH

No.

JOE MITCHELL

His car's there.

HANNAH MCVEIGH

He's gone for a walk.

Joe takes out his phone, hits a number. Within Hannah's house
a mobile phone starts to ring.

SAMMY MCVEIGH (V.O.)

Hello.

JOE MITCHELL
It's Joe Mitchell, Sammy.

SAMMY MCVEIGH (V.O.)
What d'you want?

JOE MITCHELL
To talk. I'm at your front door
now.

Sammy comes into the hall, sees Joe's face.

SAMMY MCVEIGH
Jesus.

JOE MITCHELL
You wanna see the other feller.

SAMMY MCVEIGH
You're out then?

JOE MITCHELL
Yeah.

SAMMY MCVEIGH
What d'you want to talk about?

JOE MITCHELL
Paul Patterson.

Sammy's reaction to THAT.

SAMMY MCVEIGH
(putting his coat on)
Right.

HANNAH MCVEIGH
(to Sammy)
What?!

SAMMY MCVEIGH
Won't be long.

HANNAH MCVEIGH
You're talking to THAT pervert?

SAMMY MCVEIGH
Yeah.

HANNAH MCVEIGH
(at Joe)
You should be ashamed of yourself,
you, you piece of shit. Doing that
to a twelve year old boy, you piece
of shit. You scumbag. You filth...

Sammy shuts the door on her.

Joe and Sammy walking away from the house.

SAMMY MCVEIGH
Where should we go?

JOE MITCHELL
Anywhere.

SAMMY MCVEIGH
We'll go the park.

90 EXT. THE PARK. DAY - DAY SIXTEEN - 14:23

90

Mid conversation...

SAMMY MCVEIGH
Why are you going the police?

JOE MITCHELL
It's time he paid for what he did.

SAMMY MCVEIGH
And why are you telling me?

JOE MITCHELL
I want you to come with me.

SAMMY MCVEIGH
Why?

JOE MITCHELL
He abused you as well.

SAMMY MCVEIGH
Only three people know about that:
you, me and him. And that's the way
it's gonna stay. No way is Hannah
gonna find this out, mate. No way.

JOE MITCHELL
He fucked up our lives.

SAMMY MCVEIGH
He didn't fuck up mine. And you
know why your life's a mess. And
it's what YOU did, not him. You
monstered your twelve year old
nephew.

JOE MITCHELL
I did it because Patterson abused
me.

SAMMY MCVEIGH
Then why didn't I do it? I went
through what you went through so
why didn't I monster someone?

JOE MITCHELL

I don't know.

SAMMY MCVEIGH

I know. You won't like it but I know - and it's 'cause you're a nonce.

A pause. Neither knows what to say next.

JOE MITCHELL

You won't do it for me?

SAMMY MCVEIGH

No.

JOE MITCHELL

Then do it for someone else.

SAMMY MCVEIGH

What?

JOE MITCHELL

He monstered you. He monstered me. He could be doing it to someone else right now.

That gets to Sammy.

JOE MITCHELL (CONT'D)

Please come with me.

But it's still not enough...

SAMMY MCVEIGH

No. And keep away from the house.

Sammy walks away.

JOE MITCHELL

(a last resort)

There's money in it.

That stops Sammy.

SAMMY MCVEIGH

How?

JOE MITCHELL

Criminal injuries.

SAMMY MCVEIGH

It's too late for all that.

JOE MITCHELL

It isn't.

SAMMY MCVEIGH

How much?

JOE MITCHELL

Don't know. A few grand though.

Sammy is tempted. So, so tempted.

SAMMY MCVEIGH

Okay.

91 OMITTED 91

92 OMITTED 92

93 OMITTED 93

94 OMITTED 94

95 OMITTED 95

96 INT. THE MENTAL HEALTH BUREAU. DAY - DAY SIXTEEN - 16:00 96

Anna is sitting in the the bureau reception area. She's been there for some time.

97 INT. ROOM IN THE BUREAU. DAY - DAY SIXTEEN - 16:01 97

DR RICHARD HARDING

Who's your favourite?

(no answer)

Mo Salah?

TOM MCKINNEY

No.

DR RICHARD HARDING

Virgil?

TOM MCKINNEY

No.

DR RICHARD HARDING

Trent Alexander Arnold?

TOM MCKINNEY

Yeah.

DR RICHARD HARDING

Why Trent?

(no answer)

Because he's local?

TOM MCKINNEY

Yeah.

DR RICHARD HARDING

It's great when a local lad makes
it, isn't it?

TOM MCKINNEY

Yeah.

DR RICHARD HARDING

I did what you're doing. I was
about your age too.

(MORE)

DR RICHARD HARDING (CONT'D)

Might've been a little bit older. I told my friend a secret and he told someone else and got me into trouble so I thought: that's it, no one can be trusted; I'll say nothing in future. I kept it up for a while and they took me to a psychologist and he got me talking again. He fascinated me and I thought: I want to do what this man does. And now I do. And I love it. Not talking was the best thing I ever did. Or didn't.

Tom really likes this guy. He's tempted to say something. And Harding knows it.

DR RICHARD HARDING (CONT'D)

What is it?

TOM MCKINNEY

You won't tell my Mum?

DR RICHARD HARDING

Will I NEED to tell her?

TOM MCKINNEY

No.

DR RICHARD HARDING

Then I won't tell her.

Tom debates with himself. And goes for it.

TOM MCKINNEY

He'd been touching my leg. My uncle. And going a bit higher each time. But he seemed normal, didn't look like a perv, didn't talk like one, didn't act like one, so I said nothing. And then he went for this (his penis)

And...

(it all kicked off)

And now my Mum doesn't see him and she used to see him all the time and Peter, my brother, he doesn't see him and he loved him and I don't see him and I don't want to see him but I miss him and Dad's gone and it's all because I didn't say something when I should've said something and if I didn't say it then, why say anything now?

DR RICHARD HARDING

Shall we get your Mum in?

TOM MCKINNEY

Yeah.

DR RICHARD HARDING

Are you gonna talk to her?

TOM MCKINNEY

No.

DR RICHARD HARDING

Right.

He goes to the door and opens it.

DR RICHARD HARDING (CONT'D)

Would you like to join us, Mrs
McKinney?

ANNA MCKINNEY

Yes.

Anna coming into the room.

ANNA MCKINNEY (CONT'D)

How was he?

DR RICHARD HARDING

Fine. We're getting to know each
other, aren't we, Tom?

TOM MCKINNEY

Yeah.

98

INT. ANNA'S HOUSE. DAY - DAY SIXTEEN - 18:20

98

Anna's hovering the hall. The front door opens. It's Peter.
He's wearing a footie shirt and carrying his boots and he is
caked in mud.

ANNA MCKINNEY

The state of you.

PETER MCKINNEY JR

(reaching the stairs)
I'm getting a shower now.

ANNA MCKINNEY

I've just done those stairs.

PETER MCKINNEY JR

Sorry.

ANNA MCKINNEY

Couldn't you get a shower there?

PETER MCKINNEY JR

They were cold.

ANNA MCKINNEY
Cold wouldn't kill you.

PETER MCKINNEY JR
We won by the way.

He's moving away up the stairs and she could kick herself for not asking.

99 INT. ST MAURA'S ROOM. DAY - DAY SIXTEEN - 19:00

99

Joe and Katherine Farrell.

JOE MITCHELL
Why didn't Sammy abuse anyone? You say I abused 'cause I'd been abused but so had Sammy.

KATHERINE FARRELL
Not everyone who's been abused goes on to abuse. But some do.

JOE MITCHELL
I might've done it anyway. Even if I hadn't been abused I might've still done it.

KATHERINE FARRELL
Yes.

JOE MITCHELL
And I think that's why he did it to me. He saw it in me - "perv" - so he did it.

KATHERINE FARRELL
That's not true.
(beat)
Are you still not sleeping?

JOE MITCHELL
No.

KATHERINE FARRELL
Why?

JOE MITCHELL
'Cause I could cope with the lie. Coped with it for years. But now all this truth. And it's...

He can only gesture: 'doing my head in.'

100

INT. LEA MEETING. DAY - DAY SEVENTEEN - 10:21

100

Anna, Roger McGinn and two or three other people at a Merseyside Local Education Authority meeting.

ROGER MCGINN

It's hard to sit here and listen to Mrs McKinney criticising the way I run that school while simultaneously asking to get her son back INTO it. She's doing that because the school is so well run. And I like to think I've played a small part in achieving that. As for her accusation that I worry more about my absenteeism figures than the welfare of her son, that's simply not true. My school does not have the facilities that her son now needs. Other schools do. It's as simple as that.

ANNA MCKINNEY

I'm not criticising you and I'm not accusing you. I love your school. I love the way you focus on attendance and punctuality and uniform and discipline. But the fact you run your school so well has caused the problem because everywhere else is rubbish compared to it and Tom will be devastated if he's got to leave. Can I say this? And it's not criticism, it's not really criticism because everybody does it: I think you're treating Tom like this because he's mentally ill and not physically ill. If he had cancer I wouldn't be here now. You'd simply wait for him to get better and welcome him back with open arms. But he hasn't got cancer; he's got this.

A pause.

CHAIRMAN

Anything else?

(she shakes her head)

Mister Sullivan?

ROGER MCGINN

Yes. I'd like to remind Mrs McKinney that her son punched another boy so violently that we thought he'd broken his jaw. Had we wanted to simply get rid of Tom, that was reason enough.

ANNA MCKINNEY

And I'd remind Mister Sullivan that Tom's form teacher investigated the incident. The boy who got punched was mocking Tom for not speaking. The boy who got punched got exactly what he deserved.

ROGER MCGINN

He deserved to have his jaw broken?

ANNA MCKINNEY

It was not broken.

Another little pause.

CHAIRMAN

Anything else?

Roger McGinn shakes his head. Anna shakes hers.

CHAIRMAN (CONT'D)

Well our job is to find a solution that suits both parties so could you give us five minutes please?

ROGER MCGINN

Yes.

ANNA MCKINNEY

Yes.

101 INT. MERSEYSIDE LEA ANTEROOM - DAY - DAY SEVENTEEN 10:50 101

Anna and Roger McGinn sitting, waiting. They can't bear to look at each other.

A door opens. The chairman.

CHAIRMAN

Please come back in.

They do so.

102 INT. MERSEYSIDE LEA MEETING. DAY - DAY SEVENTEEN - 10:51 102

They sit.

CHAIRMAN

We're thinking we can keep Tom at your school but remove him from the register. That way he won't be classed as an absentee and as soon as he's well he can come back. Yes?

ROGER MCGINN

Yes.

CHAIRMAN

Mrs McKinney?

ANNA MCKINNEY

(delighted)

Yes.

103 INT. HM PROBATION OFFICE - DAY - DAY SEVENTEEN - 15:01 103

Joe and his probation officer sitting, waiting. The phone goes.

JACK HARGREAVES

Hello. Yes please.

(to Joe)

They're here.

The probation officer stands. The door opens. The receptionist shows Anna and her Dad in. The probation officer goes to them and shakes their hands.

JACK HARGREAVES (CONT'D)

Hello.

BRIAN MITCHELL

Hi.

JACK HARGREAVES

I'm Jack Hargreaves.

BRIAN MITCHELL

Brian Mitchell.

ANNA MCKINNEY

Anna McKinney.

JACK HARGREAVES

Take a seat. Thanks for coming.

BRIAN MITCHELL

You're his probation officer?

JACK HARGREAVES

Yes.

BRIAN MITCHELL

The man who didn't recall him to prison even though he bumped into his sister?

JACK HARGREAVES

Yeah.

BRIAN MITCHELL
Why? That cemetery's in the
exclusion zone so why?

JACK HARGREAVES
Hasn't the liaison officer
explained?

BRIAN MITCHELL
No.

JACK HARGREAVES
We thought it was too severe to
have the cemetery excluded. So Joe
can now go, yes, but it's only one
day, well, one afternoon, a week.

BRIAN MITCHELL
But on that afternoon I can't go.

JOE MITCHELL
I won't be going anyway.

BRIAN MITCHELL
It's my wife in there but you're
telling me when I can and cannot
go.

JOE MITCHELL
I won't be going anyway.

JACK HARGREAVES
(to Brian Mitchell)
I'm sorry

A little pause...

ANNA MCKINNEY
I'm here for my Dad. I'm here
because he's asked me to be here.
I've no interest in anything he
(Joe) says to me but I've got
something to say to him. Do you
know my son tried to kill himself?

JOE MITCHELL
(stunned)
No.

ANNA MCKINNEY
He tried to kill himself because of
what you did to him.

JOE MITCHELL
I'm sorry.

ANNA MCKINNEY

He needed help but I couldn't get him any. He was just the victim, you see. You, you were getting help. You were getting plenty of help. Therapies galore. But my son, my son the bloody victim, he couldn't get any.

JOE MITCHELL

I'm really sorry.

ANNA MCKINNEY

Yeah.

She seethes a bit.

ANNA MCKINNEY (CONT'D)

You'd been touching him for weeks, hadn't you?

(he can't answer)

For weeks before you did THAT you'd been touching him on the leg. Right?

JOE MITCHELL

Yeah.

ANNA MCKINNEY

You know how you got away with it? Because you were my brother, you were his uncle, and we loved you, you bastard, and how can someone you love be capable of that? That's how you got away with it.

JOE MITCHELL

(nods)

No one hates me more than I hate me, Anna.

ANNA MCKINNEY

Oh I do. I promise you I do. Who else?

JOE MITCHELL

What?

ANNA MCKINNEY

Who else have you abused?

JOE MITCHELL

No one. I swear: no one.

BRIAN MITCHELL

Why are we here?

JACK HARGREAVES

Joe's got something to tell you.

So Brian looks at Joe.

JOE MITCHELL

When I was twelve I was sexually
abused.

That throws Brian for a second or two.

BRIAN MITCHELL
You weren't.

JOE MITCHELL
I was.

BRIAN MITCHELL
We'd've known. Alright, I might not
have known but your mother would.

JOE MITCHELL
She didn't.

BRIAN MITCHELL
Who by?

JOE MITCHELL
Paul Patterson.

BRIAN MITCHELL
No way.
(to probation officer)
Paul Patterson's got two kids and
three grandkids. There's more
chance of Mother Theresa abusing
him than Paul Patterson.

JOE MITCHELL
He abused me.

BRIAN MITCHELL
When?

JOE MITCHELL
When I got sent off. The Moregrove
game. He got the man to unlock the
dressing room and he did it in
there.

BRIAN MITCHELL
And what are you gonna do about it?

JOE MITCHELL
Go to the police.

BRIAN MITCHELL
For God's sake!

JOE MITCHELL
He also abused Sammy McVeigh.

BRIAN MITCHELL
Sammy with the sweet left foot?

JOE MITCHELL
Yeah.

BRIAN MITCHELL
Is he going the police?

JOE MITCHELL
Yeah.

BRIAN MITCHELL
I don't believe it.
(to probation officer)
I'm sorry, I can't believe a word
of this.

ANNA MCKINNEY
Why now?

JOE MITCHELL
Because men who are abused go on to
abuse. He made me what I am and I
hate him for it.

ANNA MCKINNEY
Men who are abused go on to abuse?

JOE MITCHELL
Some.

ANNA MCKINNEY
My son then?

JOE MITCHELL
No.

ANNA MCKINNEY
No. Because he is DECENT. Right?
Decent. You know what this is? This
is you throwing even more shit at
us. Even more filth. It happened to
you so you couldn't help doing it
to someone else. No. No, Joe. You
did it 'cause you're filth.

104 EXT. SAMMY MCVEIGH'S STREET. DAY - DAY SEVENTEEN - 17:45 104

Brian Mitchell walking. He gets to Sammy's house, rings the
bell. Hannah opens the door.

HANNAH MCVEIGH
Alright, Bri?

BRIAN MITCHELL
Is Sammy in, Han?

HANNAH MCVEIGH
Why?

She knows why.

BRIAN MITCHELL
I need to talk to him.

HANNAH MCVEIGH
About Paul Patterson?

BRIAN MITCHELL
Yeah.

HANNAH MCVEIGH
I knew this would happen.

Sammy is coming down the hallway so she turns on him.

HANNAH MCVEIGH (CONT'D)
I told you this would happen. I
told you you wouldn't...

SAMMY MCVEIGH
Go in.

HANNAH MCVEIGH
...get a minute's piece, you soft
bastard. I...

SAMMY MCVEIGH
Go in.

HANNAH MCVEIGH
...told you this would happen.

SAMMY MCVEIGH
GO IN!

HANNAH MCVEIGH
(leaving)
I told you.

She's gone.

SAMMY MCVEIGH
What is it?

BRIAN MITCHELL
Did Paul Patterson sexually abuse
you?

SAMMY MCVEIGH
Yeah.

BRIAN MITCHELL
And did he sexually abuse our Joe?

SAMMY MCVEIGH
Yeah. I didn't see it but I saw
them walking off the pitch together
and I thought he was bound to have
a go.

Brian Mitchell believes it. He nods, walks away.

105 EXT. PAUL PATTERSON'S STREET. DAY - DAY SEVENTEEN 18:21 105

Brian Mitchell walking. He reaches a door and knocks. Paul Patterson opens it.

BRIAN MITCHELL
Did you sexually abuse my son?

PAUL PATTERSON
No, I didn't. But you're here so
you think I might've done. And
that's enough. That's enough for
me, Brian, so just go. Just go
right now, please. Just go.

And Paul slams the door in his face.

And now Brian Mitchell doesn't know WHAT to believe.

106 INT. SUPERMARKET. DAY - DAY EIGHTEEN - 10:30 106

Anna on the till, serving a customer.

Now her boss is heading towards her.

Anna's fear.

ANNA'S BOSS
(reaching her)
They've got your son down the
police station, Anna.

Her brain shuts down for a moment.

ANNA MCKINNEY
Can I go?

ANNA'S BOSS
Yes. I'll do this.

Anna hurries away.

107 EXT. POLICE STATION - DAY - DAY EIGHTEEN - 11:00 107

Anna parks up.

With her as she rushes into the police station.

108 INT. POLICE STATION. DAY - DAY EIGHTEEN - 11:07 108

A police officer leading Anna along a corridor. He opens the door to an interview room...

And reveals Peter. Anna's astonishment.

ANNA MCKINNEY
I was expecting Tom.

Peter considers this.

PETER MCKINNEY JR
Of course you were. It's always
Tom. No one else exists for you
apart from fucking Tom!

109 EXT. ROAD. DAY - DAY EIGHTEEN - 11:30 109

Anna driving Peter home. Silence...

PETER MCKINNEY JR
(eventually)
I want to go and live with my Dad.

On Anna as silence descends once more.

110 INT. ANNA'S HOUSE. NIGHT - NIGHT EIGHTEEN - 18:34 110

Anna, Peter and Tom finishing their meal in silence.

ANNA MCKINNEY
(suddenly)
You want to live with your Dad?
There's no chance of that 'cause he
doesn't want you and he doesn't
want you 'cause you'll cost him
money. He has not given me one
single penny to keep you two, not
one single penny. That dinner
you've just eaten? Paid for by me
doing a shitty job in a shitty
supermarket and no thanks for it
whatsofuckinever. And, yes, I know
it's him all the time but that's
because he's ill; that's because
he's been through what he's been
through and I don't like it anymore
than you but, tough, that's the way
it is. And I know I'm a lousy
mother. You don't need to remind me
of that because I confront it every
day: I am one big lousy mother. But
you know what? I am one big lousy
mother who's doing the best she can
and I'm sorry that's not good
enough but that's how it is: I am
doing the best I can.

She's almost in tears now. Moments pass. She stands, starts
collecting the dishes. She takes them into the kitchen.

In the kitchen she struggles to contain herself. She hears a voice.

A VOICE

D'you want a cup of tea?

She can't believe it. She turns. It's Tom.

ANNA MCKINNEY

What?

TOM MCKINNEY

I said "D'you want a cup of tea?"

And now she really is in tears.

ANNA MCKINNEY

Yes. Yes.

N.B SIX MONTHS LATER

111 OMITTED 111

112 INT. MERSEY CROWN COURT. DAY - DAY TWENTY - 10:21 112

Paul Patterson, seated in the dock. He faces the Clerk of The Court.

CLERK OF THE COURT

Paul Patterson, please stand.

(He does)

You face two counts on this indictment. Count one; You are charged with with Sexual Assault of a child under 13 contrary to section 7(1) of the Sexual Offences Act 2003.

(Beat)

The particulars are; Paul Patterson, a person over the age of 18 between 4th May 2006 and 17th June 2006, intentionally touched Samuel McVeigh. The touching was sexual and Samuel McVeigh was aged under 13 years old.

(Beat)

To that charge, how do you plead?

PAUL PATTERSON

Not guilty.

Joe's father is here. And Anna. And her sons, Tom and Peter.
And Katherine Farrell. And Hannah McVeigh.

CLERK OF THE COURT

Count two; You are charged with
Sexual Assault of a child under 13
contrary to section 7(1) of the
Sexual Offences Act 2003.

(Beat)

The particulars are, Paul
Patterson, a person over the age of
18 on the 14th September 2006
intentionally touched Joe Mitchell,
the touching was sexual and Joe
Mitchell was aged under 13 years
old.

(Beat)

To that charge, how do you plead?

PAUL PATTERSON

Not guilty.

113

INT. MERSEY CROWN COURT. DAY - DAY TWENTY - 13:44

113

DEFENCE COUNSEL

The alleged abuse happened when you
were 12 years old did it not?

SAMMY MCVEIGH

Yes

DEFENCE COUNSEL

And you are now 31 years old, is
that right?

SAMMY MCVEIGH

Yes

DEFENCE COUNSEL

And you'd agree that this was over
nineteen years ago wouldn't you?

SAMMY MCVEIGH

Yes.

DEFENCE COUNSEL

Yet you have only recently
disclosed it, haven't you?

SAMMY MCVEIGH

Yes, I wanted to forget about it
but I've realised I can't.

DEFENCE COUNSEL

And you only realised you can't forget after a recent visit from Joe Mitchell - that's right, isn't it?

SAMMY MCVEIGH

Yes.

DEFENCE COUNSEL

Prior to this visit you had been happily going about your life, hadn't you?

SAMMY MCVEIGH

Well...

DEFENCE COUNSEL

Joe put the idea in your head, didn't he?

SAMMY MCVEIGH

Well, he said that he shouldn't get away with it any longer.

DEFENCE COUNSEL

And what was the first thing you did after Joe Mitchell's visit?

SAMMY MCVEIGH

I went to the police.

DEFENCE COUNSEL

You didn't though, did you? What you actually did was attempt to get your hands on some money from the criminal injuries Compensation authority didn't you?

SAMMY MCVEIGH

Well...

DEFENCE COUNSEL

This case isn't about truth and justice at all is it, it's about money.

PROSECUTION COUNSEL

Your Honour, this line of questioning is highly inappropriate.

114 INT. MERSEY CROWN COURT - DAY - DAY TWENTY - 13:12

114

JOE MITCHELL

I don't know how following a light makes you remember things better but it did. I remembered he used force and his fingernails bit into my skin and it wasn't nice. It wasn't nice at all. But, then, I'd done that to Tom, hadn't I?

Tom's reaction...

JOE MITCHELL (CONT'D)

I'd done something like that to Tom, and that wasn't nice at all and that made me feel even worse; that made me hate myself even more.

Time has passed....

JOE MITCHELL (CONT'D)

He went back outside and I just sat there for a bit. I'd never ejaculated before and I didn't know what it was so I went into the showers. I felt too vulnerable to get into the shower on my own so I cleaned myself up at the washbasin. Then I went back into the changing room. I heard the referees blowing for full time and people coming back into the building. Then my team came back in. They didn't say anything to me because, well, I'd been sent off and had a bollocking off the manager and that was the reason I was just sat there saying nothing. Then I went home with the lads I usually went home with and that was that.

PROSECUTING COUNSEL

Did Sammy McVeigh say anything?

JOE MITCHELL

On the bus, yeah. He said "Alright?" Y'know, "Alright" with a question mark. And I said yeah.

PROSECUTING COUNSEL

Thank you. No further questions.

The defence counsel stands.

DEFENCE COUNSEL

You continued to play for the team after that day, didn't you?

JOE MITCHELL

Yes.

DEFENCE COUNSEL

And Paul Patterson continued as manager, didn't he?

JOE MITCHELL

Yes.

DEFENCE COUNSEL

You continued to play for a team managed by a man who, you say, sexually abused you didn't you?

JOE MITCHELL

Yes.

DEFENCE COUNSEL

And so, did Sammy McVeigh, didn't he?

JOE MITCHELL

Yes.

DEFENCE COUNSEL

And that was because this abuse never happened, did it?

JOE MITCHELL

Yes, it did. I stayed because it was a good team.

115 INT. MERSEY CROWN COURT - DAY - DAY TWENTY ONE - 11:13 115

Paul Patterson is giving evidence.

PAUL PATTERSON

I know you'll soon be hearing from some of the lads I've coached over the last thirty years or so but can I say this right now? There could've been hundreds. I have coached hundreds of boys over the last thirty years and not one of them has had a bad word to say about me save for these two. And of these two, I believe Joe Mitchell is the stronger personality. I think Sammy's here only because Joe Mitchell has asked him to be here. I think this is between me and Joe Mitchell so I ask you, "Who do you believe? Me, a father and a grandfather, or him, a child abuser?"

The impact of this question on the jury, on Katherine Farrell, on Brian, on Joe's sister, on her sons and on Joe himself.

116 INT. COURT CORRIDOR. DAY - DAY TWENTY ONE - 15:23 116

Joe sitting, head down, alone.

Tom, twenty yards away, through bystanders, looking at Joe.

The prosecuting counsel approaches Joe.

PROSECUTING COUNSEL
The jury's coming back.

Joe stands.

117 INT. MERSEY CROWN COURT - DAY - DAY TWENTY ONE - 15:41 117

Joe watches the jury filing back in.

CLERK OF THE COURT
Have you reached a verdict on which
you are all agreed?

FOREMAN
We have.

CLERK OF THE COURT
On count one; Sexual assault of
Samuel McVeigh between the 4th of
May 2006 and 16th June 2006, do you
find the defendant guilty or not
guilty?

FOREMAN
Not guilty.

CLERK OF THE COURT
On count two Sexual assault of Joe
Mitchell on the 14th September 2006
do you find the defendant
guilty or not guilty?

FOREMAN
Not guilty.

The Judge addresses Paul Patterson.

JUDGE
Mr Patterson, you have been found
not guilty. The case against you
has now finished, you may now leave
the dock...

But we're on Joe, his Dad and his sister and Tom...

118 INT. CROWN COURT FOYER - DAY - DAY TWENTY ONE - 15:55 118

Joe emerges. He sees his Dad standing, talking with Anna and her sons: Peter and Tom.

They see him. They immediately stop talking. Moments pass.

TOM MCKINNEY
It's not fair, Grandad.

That makes Brian's mind up for him.

BRIAN MITCHELL
I'm going over to him.

Anna can't cope with that. She needs to escape.

ANNA MCKINNEY
(sharply to her sons)
Come on.
(they linger)
Come on.

And now they go with her.

Anna and her sons walking away.

But Brian is moving towards Joe.

He takes Joe in his arms.

It's the first time in two and a half years that Joe has been embraced and it almost moves him to tears.

BRIAN MITCHELL
D'you fancy a pint?

Joe nods. They walk away together.

The End.