

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 jobsworth 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.

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.

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.

Anna, once again, sitting outside the headteacher's office. He appears.

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.

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.

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 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 hoovering 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
whatsofuckingever. 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 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.