

PRE-CREDIT SEQUENCE

1 EXT. FRANK'S HOUSE - NIGHT 1 [0100] 1

The Witching Hour. Quiet, peaceful -

- as we move quickly down the street, towards Frank's house. A sense of menace, of threat, as we glance left and right, nobody about -

We reach Frank's front door, look down - a large plastic container - liquid inside, hear it SPLASHING -

- and then another noise - COMPRESSION as the top is pumped, the handle going up and down - what is this? What's going on here?

As the long nozzle attached to the container is poked through the letter box and we hear a gentle HISS - as the liquid is sprayed into the house -

JUMP CUT TO:

2 INT. FRANK'S HOUSE/FRANCESCA'S BEDROOM - NIGHT 1 [0101] 2

- the bedrooms - the peaceful, sleeping faces of FRANCESCA -

3 INT. FRANK'S HOUSE/FRANK'S BEDROOM - NIGHT 1 [0101] 3

- FRANK, old and vulnerable in his pyjamas. His wedding photo clearly visible on the bedside table - Frank in a smart suit, arm round his beloved Elsie, frozen in time -

4 INT. FRANK'S HOUSE/KIDS BEDROOM - NIGHT 1 [0101] 4

- and LAUREN and MATT, babes in the woods -

JUMP CUT TO:

5 EXT. FRANK'S HOUSE - NIGHT 1 [0102] 5

Suddenly - the FLARE of a lit match - as we once again push the flap of the letter-box, chuck the match inside -

- we follow it through -

6 INT. FRANK'S HOUSE/HALLWAY/LIVING ROOM - NIGHT 1 [0102] 6

- on to the fuel-soaked carpet, as it catches, flares up -

7 INT. FRANK'S HOUSE/FRANCESCA'S BEDROOM - NIGHT 1 [0103] 7

Back to Francesca, face pressed against the pillow, the last few seconds of oblivion -

8 INT. FRANK'S HOUSE/HALLWAY/LIVING ROOM - NIGHT 1 [0104] 8

As - WHOOSH - a massive FIREBALL as the petrol fumes catch in mid-air - a plume of thick black smoke instantly pours up the stairs and the SMOKE ALARM begins to blare -

BEEP BEEP BEEP -

9 INT. FRANK'S HOUSE/FRANCESCA'S BEDROOM - NIGHT 1 [0104] 9

- BEEP BEEP BEEP -

On Francesca's face - her eyes snap open. Instant fear. A mother's instinct, her family is in danger -

JUMP CUT TO:

10 INT. FRANK'S HOUSE/LANDING/BEDROOM/BATHROOM - NIGHT 1 [0105]

A sequence of QUICK CUTS: immersive, subjective, jumping through time - in the SMOKE and CHAOS -

- as Francesca runs across the landing to her kids, to Frank, rouses them, absolutely frantic -

- ushers Matt and Lauren into Frank's front bedroom -

All the time the dislocated, fragmented EMERGENCY CALL plays over the action, fading in and out -

FIRE SERVICE CONTROL (V.O.)

FRANCESCA (V.O.)

Yes...

FIRE SERVICE CONTROL (V.O.)

I need you to put a blanket or
cardigan at the bottom of the
door...

More QUICK CUTS - visuals as Francesca takes a blanket off
Frank's bed, jams it under the door -

- opens the window -

More smoke, more chaos - as we can just make them out -
Lauren and Matt looking young in their night-clothes, wide
eyed in terror; Frank barefoot and frightened -

As Francesca's panicked, pleading voice plays over the chaos -

FRANCESCA (V.O.)

Please... please hurry...

And - suddenly we hear it, faint but definitely there -
getting closer and closer -

- SIRENS.

JUMP CUT TO:

EXT. FRANK'S HOUSE - NIGHT 1 [0200]

Later. The quiet after the chaos. BLUE LIGHTS everywhere.

In the background, Matt and Lauren, wrapped in silver foil
blankets, already being checked over by PARAMEDICS. As a
UNIFORMED COP approaches Francesca as she sits in the back of
an ambulance -

UNIFORMED COP

Mrs Miller?

Francesca nods.

UNIFORMED COP (CONT'D)

The fire-fighters are saying early
indications - it looks like the
fire was started deliberately.

Francesca glances to Frank, who looks petrified, oxygen mask
clamped to his face, old man's ankles peeking out from under
his pyjamas.

UNIFORMED COP (CONT'D)

Do you or any member of your family
have any known enemies?

TIGHT on Francesca, a flicker, then she shakes her head, lies.

Francesca
No.

CUT TO:

CREDITS

12 EXT. HMP HIGHCROSS - DAY 2 [0930] 12

WIDE SHOT of a familiar scene as an eclectic mixture of VISITORS converge on the Visitors Centre - and there at the heart, Francesca and her family. Stay on them as they head into -

13 INT. VISITORS CENTRE - DAY 2 [0932] 13

- the Visitors Centre. Again, a world we recognise: check-in queues, the rows of red lockers, a POPS WORKER at the reception - taking shattered Francesca's V.O. -

POPS WORKER
Numbers one to twenty five please -

14 INT. HMP HIGHCROSS/SECURITY - DAY 2 [0940] 14

- and through into security. On Francesca as she goes through the X-Ray Scanner, on Matt having a rub-down search, Lauren as they run the hand-held metal detector over her -

15 OMI TTED 15

16 INT. HMP HIGHCROSS/VISITS HALL - DAY 2 [0946] 16

- and straight into an embrace as PAUL cradles Francesca, Matt and Lauren in his arms, struggling with emotion -

PAUL
I've got you...I've got you...

REVEAL we're in the Visits Hall of HMP : 8 t CR0held me2 r36 315 -0cl'

Pulls her in, even tighter. As a VISITS HALL GUARD - nods at them - - and reluctantly they pull apart -

A beat, as they sit. Paul looks at them, the family he so nearly lost. Francesca and Lauren still visibly traumatised, Matt stronger, more together. Then -

PAUL (CONT'D)

What about your dad?

FRANCESCA

Kept him in. Breathing problems.
Should discharge him this morning...

As Paul looks at Lauren, she's silently crying -

PAUL

Lauren, you're alright now,
sweetheart...

MATT

The doctors said it's shock.

FRANCESCA

(Lowers her voice)
She won't stop... I don't know what to do...

PAUL

You're safe, alright? Nothing else is going to happen.
(then, strong)
I promise you. All of you. I'm going to sort it...

As we cut from clingy, dependant Lauren - across the hall, to pretty, determined AISLING, (18) as she sits opposite her roguish old lag of a dad, BRENDAN (52) -

- as Aisling literally BANGS her head on the table in front of her with frustration -

AISLING

Jesus... Dad...

- looks up at him wearily -

AISLING (CONT'D)

How old are you? Twelve?
Thirteen?

BRENDAN

I swear, it's not my fault.
(then, outraged)
A custodial sentence just for a few fags?

PRI SONERS' WI VES 11 .

AI SLI NG

What?

(then, incredulous)

Dad, they found six crates of counterfeit cigarettes in our airing cupboard...

BRENDAN

He was a gobshite, that magistrate. Could've just slapped me on the wrist, community service -

AI SLI NG

He might've done if you hadn't taken the piss out of his hair...

BRENDAN

Didn't like that, did he, old Donald Trump?

(grins)

That's the trouble with the judiciary in this country. Can't take a joke.

But Aisling's not smiling. A beat, then -

AI SLI NG

Dad...

BRENDAN

Aisling, I swear, this time is the last time.

AI SLI NG

You said that last time.

BRENDAN

But this time I mean it.

AI SLI NG

I'm getting married in six weeks... and you promised. You promised that when I walk down that aisle, I'll be holding on to your arm...

BRENDAN

And you will...

AI SLI NG

Only if you stay out of trouble. I don't want you up on a charge for doing something daft. Get released on time. For once.

Looks at him - painful -

AI SLING (CONT' D)

You can't keep doing this to
me...promising me stuff across this
table...

FRANCESCA

You need to get us out of here. We can't stay in Sheffield...

PAUL

You don't need to run away...

FRANCESCA

Course we do! Just get us some plane tickets...

PAUL

What? And you think they can't get to Spain?

Then, gently -

PAUL (CONT'D)

Frannie, I can make you safe here. I've got money, a flat sorted...

FRANCESCA

And what will stop them coming after us again? We can't go on like this...

PAUL

And you don't have to. I've conceded territory, negotiated a peace-offering...

Takes her hand, looks straight at her -

PAUL (CONT'D)

...but I need your help. You do this one thing for me, then this is over.

As -

VISITS HALL GUARD

Alright, ladies and gentleman. Time's up -

BRENDAN

I am, jeez, y' know a man can't
spend long enough talking about
lace.

(then)

I'm only joking, it sounds grand.
Y' know, you're going to break that
civil servant's heart...

AI SLING

How many times? He's a civil
engineer!

BRENDAN

Sure about that?

But they're smiling. As they embrace -

AI SLING

Remember what I said, dad. Stay
out of trouble.

BRENDAN

Better believe it. I'm gonna be so
good, they'll be letting me out
early!

Stay on Aisling as she watches Brendan join Paul as he walks
out. A flash of concern on her face as Brendan puts a
supportive arm around Paul -

BRENDAN (CONT'D)

How's it going there, mate?

JUMP CUT TO:

18

INT. VISITORS CENTRE - DAY 2 [1100]

18

U NG

Francesca not really interested; bigger stuff on her mind.

FRANCESCA
 (to Lauren)
 Come on then...

But Aisling's not stopping, stands in front of Francesca -

AI SLING
 Thing is... I'm getting married next month and I need my dad to be out in time.

FRANCESCA
 So?

AI SLING
 So I don't want Paul using my dad like he usually does. Hiding things for him, little favours...

FRANCESCA
 (hard)
 What you talking about?

AI SLING
 (strong)
 Paul's trouble and I want him to stay away from my dad.

On Francesca as Aisling stares fiercely at her. Then she takes Lauren, steers her out of the Visitors Centre -

- and almost straight into Harriet, who enters bright as a button, clutching a Millets bag to her breast.

A cheery greeting -

HARRIET
 Hello, Francesca.
 (then)
 Oh! And Lauren? Been visiting your dad? Must be a special occasion!

Francesca replies with a distracted nod.

FRANCESCA
 Harriet.

Turns to Lauren - keeps walking, looks round, sharp -

FRANCESCA (CONT' D)
Where's your brother?

CUT TO:

20

INT. VISITORS CENTRE - DAY 2 [1102]

20

On Matt, as he puts on his jacket -

MATT
You're brave talking to my mum like
that.

AI SLING
I'm not scared of Francesca Miller.

MATT

20A INT. HMP HIGHCROSS/VISITS HALL - DAY 2 [1120]

20A

Pick up Harriet - as ever, looking to connect with her son, Gavin - watching him tuck into a Pot Noodle.

HARRI ET
Noodl es? That' s di fferent.

GAVI N
Chi cken Si zzl er. New fl avour.

Si lence, then -

GAVI N (CONT' D)
I put my app i n.

HARRI ET
App?

GAVI N
Form to become a Muslim. Got a meeting wi th the Imam.

HARRI ET
That... that sounds i nteresti ng.

Then, searchi ng for common ground -

HARRI ET (CONT' D)
Funny, i sn' t it? Both of us on our... our spi ri tual paths, so to speak...

GAVI N
What d' you mean?

HARRI ET
Di dn' t I tel l you? I' ve joi ned a... group. Bi ble study... just trying to fi nd somethi ng new to... to embrace...

Di stracted - there he i s - the one she' d real ly l ike to embrace - Ian. Across the hall talki ng to another fami ly.

But Gavi n' s l ost i n hi s own concerns -

GAVI N
And I' m... I' m changi ng my name.

Harriet, not l i steni ng, sti ll watchi ng Ian -

HARRI ET
That' s good...

(CONTI NUED)

GAVIN
 My mates want to call me Farooq.
 (Looking worried)
 Mum?

As Harriet suddenly realises what he's saying - switches focus back to Gavin - shocked -

HARRIET
 Farooq?

GAVIN
 'He who sees the truth....'

He looks around the Visits Hall, his gang mates giving him loaded looks - something's up, a plan is afoot.

As Ian shoots Harriet a friendly little glance across the room -

JUMP CUT TO:

20B INT. HMP HIGHCROSS/VISITS HALL - DAY 2 [1215]

20B

Later. Visting time is over -

As Harriet gives Gavin a final wave and he disappears with his gang-mates -

- she's joined by Ian as she heads out. He smiles at her, keeping a professional distance, then, leans in, whispers -

IAN
 Very much looking forward to our walk tomorrow...

HARRIET
 (sotto)
 I bought those performance socks you told me about. Actually I got you a pair as well...

IAN
 Oh Harriet...really, there (was no need...)

HARRIET
 It's alright. It was a BOGOF...

Says it a bit too loud. On Ian, utterly perplexed -

HARRIET (CONT'D)
 Buy one, get one free...

As she smiles, and they head off in different directions -

CUT TO:

20C

INT. HMP HIGHCROSS/CORRIDOR - DAY 2 [1220]

20C

Gavin, walking in the middle of the gang. An officer up the front, escorting the group back to the wing. As the officer turns the corner, out of view -

-suddenly a scuffle at the back - as the GANG-LEADER SLAMS a WEEDY INMATE against the wall, gets a couple of body punches in.

A nasty atmosphere developing - like a school playground when a fight kicks off -

As the gang-leader, still holding the struggling victim, turns to Gavin -

GANGLEADER
OI FAROOQ! Your turn!

HOLD on Gavin, frightened, doesn't want to get involved - doesn't want to hurt this guy - but we feel it, the peer pressure - is he in? Is he out?

Then suddenly a voice -

IAN

Next to her, the driver, BLAKE FENNER, a pimply-faced youth. They glance at each other, a nervous energy, clearly waiting for something, someone - and there he is, walking towards them -

BLAKE
That's him. Pearson.

- CHRIS PEARSON (41) the rival gang leader,

Francesca takes a deep breath, gets out of the car, approaches. We take a closer look at Chris, there's something of the Steve Buscemi about him: a provincial weasel - he smiles at Francesca.

CHRIS
Must be a serious offer if he sends his wife?

FRANCESCA
(genuine, full of emotion)
I want this over. So does Paul. I don't want anything else to happen to my family...my kids.

CHRIS
Understandable.

FRANCESCA
I'll give you what Paul's promised, then it's done. You can have everything, just leave us alone.

CHRIS
Let's see it then.

FRANCESCA
What?

CHRIS
Peace-offering.

As Francesca opens the boot - cut to a CLOSE UP - £50k's worth of MAC 10 machine guns. Black. Deadly.

Chris nods, seemingly satisfied, then calls over a pair of his HEAVIES. Quickly, professionally they search the car for booby traps, checking underneath for bombs.

FRANCESCA

Sorry?

CHRIS

Best dhansak in the city, that.

Francesca doesn't reply. As the heavies look up at Chris.

CHRIS (CONT'D)

All clear, lads?

(then, to Francesca)

Sensible man, your husband.

He dismisses the men. As Francesca moves away, job done -

CHRIS (CONT'D)

Where you going?

FRANCESCA

Paul's driver will take you
wherever you need, you just have to
(tell him) -

24A INT./EXT. CAR/SHEFFIELD SUBURBS - DAY 2 [1310] 24A

In the backseat of the BMW with Francesca and Chris. The spotty neck of Blake in front of them.

As the car drives through the seedy back-streets of Sheffield.

JUMP CUT TO:

25 INT/EXT. CAR/INDUSTRIAL AREA - DAY 2 [1312] 25

OPEN on a massive deserted factory, as Chris takes an interest -

CHRIS

See that place. My dad worked there. Thirty years. Lathe operator.

(points)

Used to have these Christmas parties for all the kiddies. Just in there.

Looks at Francesca, she's a mixture of fear and confusion - what the fuck?

BLAKE

Down here?

CHRIS

Yeah, next left and then stay on here for a couple of miles.

Turns to Francesca, little smile -

CHRIS (CONT'D)

Not far now.

Middle of nowhere. CLOSING on Francesca, her growing tension - where the hell is he taking her? What's he doing to do? He seems to clock her anxiety, then -

CHRIS (CONT'D)

Fancy a bit of music?

(to Blake)

Put the radio on, mate.

Hal I am FM, cheesy Golden-Oldies. A love song. Whitney Houston 'Hold me.' Chris laughs -

CHRIS (CONT'D)

Bloody hell, takes me back. Used to slow dance to this. Roxy's. You ever go there?

(CONTINUED)

FRANCESCA

No.

CHRIS

Not your sort of place?

Then -

CHRIS (CONT'D)

That's what they say about you...y'know that? The only bit of class about Paul Miller is his wife.

Chris grins, a hint of sleaze about him - as the song comes to an end -

DJ (V.O.)

Much missed Whitney Houston there with 'Hold Me'. And now, the second part of our pop quiz. Ring in for an exclusive chance to play at the Sheffield Eagles Celebrity Golf Day -

Chris's ears prick up -

DJ (V.O.)

Their first UK top 10 single was 'To Cut a Long Story Short' in 1980, their last to reach the top 10 was 1986's 'Through the Barricades.' Who are they?

Chris grins, excited -

CHRIS

I know this.

Shouts his answer at the radio.

CHRIS (CONT'D)

SPANDAU (BALLET)...

- and suddenly, an ear-deafening BANG -

- and CHRIS EXPLODES!

His stomach shot out from behind. Instantly dead. Viscera and blood all over Francesca. Splattered in scarlet. And Francesca's SCREAMING.

As the car SCREECHES to a halt. Francesca tries desperately to get out but the central locking's activated.

25 CONTINUED: (2)

25

Hand brake turn, wheels spinning. As the dead man lolls about on Francesca, his guts spilling out on her lap.

JUMP CUT TO:

26 INT/EXT. CAR/WOODS - DAY 2 [1320]

26

As we move into a series of QUICK CUTS - IMPRESSIONISTIC, IMMERSIVE, NIGHTMARI SH -

- tight on Francesca's face, as they drive down a track, into the woods - right inside her shock and panic - as she struggles to breathe, blood pressure dropping - and all the time, Chris's corpse lolling and bleeding all over her -

- as the car stops and Blake gets out, walks round to the back, opens the boot. Move closer as he removes a false back from where LIAM LAVERTON(45), Paul's right-hand-man appears. He's clearly the shooter, the sawn-off double barrelled shotgun still in his hand. A small muscly ball of energy.

For a second we think he's going to help Francesca but he ignores her, furiously pulls the driver towards him -

LIAM

Why the hell did you let her in the car?

BLAKE

What was I supposed to do? He had a gun!

On Liam, as he drops frightened Blake, opens the rear door, stares at Francesca. Irritation in his eyes.

Francesca's open-mouthed -

FRANCESCA

What have you done?

As Liam kneels down on the ground next to her -

LIAM

Francesca, Paul didn't want you to see this...

FRANCESCA

Paul didn't want this! He wanted a truce...

LIAM

No. He ordered this, alright? This is what Paul wanted...

(CONTINUED)

On Francesca, struggling to process - looks up, sees a third man, approaching - STAN. It's clear he's been waiting for them -

LIAM (CONT'D)

.....so you just close your eyes,
keep breathing while we clear up,
alright? Whatever you do, don't
look.

Stay tight on Francesca's face, eyes closed - as we hear the

Francesca wrapping herself in a thread-bare towel as Liam passes her a nailbrush and some bleach.

LIAM

You need to get right under the nails. Even if you can't see anything, keep scrubbing.

Francesca nods, following instructions. Then, as Liam heads out of the room -

FRANCESCA

Where are you going?

LIAM

Try and contact Paul. Tell him what's happened.

CUT TO:

As we move round Harriet's kitchen. Pick out of photos of Lou, Sean and Mason on the fridge. School portrait of a young Gavin - all teeth and blazer - on the window sill.

Then land upon a plate of cream crackers and Wensleydale as we REVEAL Harriet at the kitchen table. She takes a little nibble then -

Something studious, ritualist about her as she reaches into her handbag, pulls out the Good Book, puts on her reading glasses. Time for Bible Study - as she reads aloud -

HARRIET

'Everyone therefore who hears these words of mine, and does them, I will liken thee to a wise man...

As Harriet looks with emphasis at doleful Basil who sits in the corner, apparently all ears -

HARRIET (CONT'D)

...who built his house on a rock. The rain came down, the floods came, and the winds blew, and beat on that house...'

CUT TO:

29

INT. HMP HIGHCROSS/CHAPLAINCY OFFICE - DAY 2 [1416]

29

HARRIET (V.O.)
...and it didn't fall, for it was
founded on the rock.'

Visuals of Ian and the IMAM deep in conversation, concern on
their faces as they study Gavin's 'APP' to convert -

CUT TO:

30

INT. HARRIET'S HOUSE/KITCHEN - DAY 2 [1417]

30

HARRIET
'Everyone who hears these words of
mine, and doesn't do them will be
like a foolish man...'

Another nod at Basil.

CUT TO:

31

INT. HMP HIGHCROSS/GAVIN'S CELL - DAY 2 [1418]

31

HARRIET (V.O.)
'... who

32 INT. HARRIET'S HOUSE/KITCHEN - DAY 2 [1419] 32

HARRIET (V.O.)
'...and it fell - and great was its
fall.'

A beat as Harriet takes that in, looks a bit alarmed at the dog.

HARRIET
Goodness!

As she closes the bible, takes a slice of Wensleydale, breaks it two. Half for her, half for Basil.

CUT TO:

33 EXT. FRANK'S HOUSE - DAY 2 [1435] 33

Ashes all around as Matt and Lauren sit on the front doorstep of Frank's burnt out house. The front door's missing, replaced by temporary boarding, which leans against the wall. Matt's got a protective arm around Lauren.

They look up as Francesca pulls up. Driven by Liam. As she gets out of the car, we see she's wearing clean clothes, hair still damp, no obvious physical signs but the shock and trauma are writ large in her eyes.

As she approaches the front door -

MATT
Mum! We've been here ages. Where
have you been?

On Francesca - no answer to that one, then, quietly -

FRANCESCA
Sorry.

LAUREN
Grandad's inside.

MATT
He's not saying anything. I don't
even know if it's safe to be in
there. Mum?

But Francesca just touches her kids' head, moves inside to -

34 OMITTED 34

35 OMITTED 35

35A INT. FRANK'S HOUSE/HALLWAY/LIVING ROOM - DAY 2 [1436] 35A

- find Frank standing by the window, staring at the wreckage of his life, fifty years of his personal history reduced to charred remains.

He glances up at Francesca as she moves towards him - there are no words.

JUMP CUT TO:

36 INT/EXT. LIAM'S CAR/FOOTBALL PITCH - DAY 2 [1445] 36

Frank in the front, kids in the back with Francesca. The bird table from Frank's garden, visible in the boot, the only thing that wasn't destroyed in the fire.

As Frank looks out of the window, as they pass the local football pitch, at the families having fun watching their kids, turns to Francesca, a hoarse whisper, almost uncomprehending -

FRANK

How the hell did you end up with this life?

37 EXT. FOOTBALL PITCH - PLAY AS CONTINUOUS (DAY 2) [1446] 37

As the Millers drive off, we SWING ROUND, join the families on the touch-line, where we first meet KIM, (32), the Victoria Beckham of the council estate as she cheers on the team of UNDER TENS - including her son REECE (7) in goal - coached by her husband MICK (33) -

Mick's handsome, athletic - running along the side of the pitch -

MICK

Nice one, Asif. All the way. Look at that left foot! Beautiful!

Grins at Asif's mum -

MICK (CONT'D)

Better than Scholesy your boy. And he's not even ginger!

Winks at Kim, checks his watch -

MICK (CONT'D)

Come on lads! One minute to the whistle! Let's get another one!
IN THE BOX! IN THE BOX!

As the REFEREE blows the final whistle - CHEERS from the boys' parents. They've won. Mick pulls Kim for a snog -

MICK (CONT' D)
(playful)
How does it feel?

KIM
How does what feel?

MICK
(self-deprecating)
To be married to the manager of the Sheffield and District Under Tens Junior League Champions? Pretty special eh?

KIM
Oh yes.

Mick pulls away, suddenly distracted. An altercation on the pitch. One of the lads, JAIDEN (9) is remonstrating with the ref, kicking and pushing him.

As Mick races on -

MICK
Oi! Who d'you think you are? Joey Barton!

- roughly pulls Jaiden off the referee -

MICK (CONT' D)
(to the referee)
Sorry about this, mate.

Then angrily to Jaiden -

MICK (CONT' D)
You don't behave like that..

JAIDEN
He was picking on me the whole game! WANKER!

MICK
That's enough Jaiden. Off!
Straight to the changing rooms.
Don't want to hear another word.

As Jaiden storms off, followed by Mick, watched by nearby DANNY PAGE (28).

Back to Kim - as she rolls her eyes at the other MUMS.

KIM
Always Jai den.

CUT TO:

38

INT. FRANCESCA'S APARTMENT/KITCHEN - DAY 2 [1530]

38

Open on Francesca as she takes in her new home. An anonymous, city centre apartment - open plan, fully furnished, weirdly soulless, almost sterile -

As Liam hands her a wodge of cash - 2k in fifty pound notes.

LIAM
From Paul.

FRANCESCA
Thanks.

LIAM
I've checked the windows. All secure. And you've got the keys?

She doesn't answer. As Liam takes a closer look at Francesca - abundantly clear that she's not coping. He pulls out a packet of pills, gives her a strip.

LIAM (CONT'D)
Take it later.

FRANCESCA
I don't want (anything)...

LIAM
Take it. It'll help you sleep.

He exits, crossing with Matt -

MATT
Mum?

- as he punches in the code on the home security system. - tman(pac

As Francesca moves towards the grocery bags on the breakfast bar, her voice is almost strangulated in her effort to sound normal, still trying to be a mum -

FRANCESCA
Right, who wants something to
eat...?

HARD CUT TO:

39

INT. KIM'S HOUSE/LIVING ROOM - DAY 2 [1545]

39

A CLOSE UP of a plate of mini sausage rolls as Kim puts it on the table. Quite a spread.

KIM
(calling out)
And I've put some little pizzas in.
Don't let me forget 'em.

Pull back to reveal we're at Kim and Mick's for the post-match party. Kim - clutching her 'WORLD'S BEST MUM' mug and clearly the Queen of the Iceland finger buffet -

- as behind her, her boys, REECE (7), CHARLIE (4) still in their kit, rough and tumble with the other BOYS, the football mums open up the wine and Kim's eldest, JACK (10) geeky, in glasses, fires up the PlayStation, gets the microphones ready for SingStar -

Stay on Kim as she goes back into -

40

INT. KIM'S HOUSE/HALLWAY - PLAY AS CONTINUOUS (DAY 2) [1546]

- the hall, just as Mick enters, carrying a bag of charcoal for the BBQ -

MICK
The last one from the garage.
(then)

KIM
I won't leave it. It's a bloody
health hazard...

Furiously she flings open the door. Follow her gaze -
there's VICKY (32), her neighbour from hell, heading out with
someone we recognise - JAIDEN, still in his football kit.

Want you to push it, baby
Coolin' by day
Then at night working up a sweat...

Squeals, laughter all around, everyone having a good time.
Then - the doorbell RINGS.

KIM (CONT'D)
(shouts to Mick)
You get that? I'm heading for a big
score...

Stay on Mick, still wearing his apron, BBQ tongs in hand -

42

INT. KIM'S HOUSE/HALLWAY - PLAY AS CONTINUOUS (DAY 2) [1616]

- makes his way through the crowded hall, stepping over kids,
Reece sliding toy cars down the bannisters with his mates -

MICK
(to Reece)
Careful you! Mind the paint-work.

- opens the door. Two PLAIN-CLOTHES DETECTIVES and a
UNIFORMED OFFICER.

D. S. HAGAN
Mick Haines?

MICK
Yep?

D. S. HAGAN

KIM
Look at that! Nine thousand!

Points to the TV. Stops, looks up, as worried looking Jack enters.

KIM (CONT'D)
What?

JUMP CUT TO:

44

INT. KIM'S HOUSE/STAIRS/LANDING - DAY 2 [1618]

44

Seconds later. As Kim climbs the stairs -

KIM
Mick? MICK?

- muffled voices through the bedroom door -

D. S. HAGAN (V.O.)
(to Mick)
Are these the clothes you were
wearing this morning?

MICK (V.O.)
What?

D. S. HAGAN (V.O.)
Have you changed clothes since you
came home?

MICK (V.O.)
No...

KIM
(banging on the door)
What's going on?

MICK (V.O.)
I DON'T KNOW WHAT THE HELL YOU'RE
TALKING ABOUT? I HAVEN'T DONE
ANYTHING!

Everyone gathering in the hallway downstairs now. Kids with scared faces, mums putting down their wine glasses. Seconds later, Mick emerges on to the landing with the cops - fighting, furious -

The dialogue quick and overlapping -

MICK
Get your hands off me -

D. S. HAGAN
You need to calm down, Mick -

MICK
- this is bloody ridiculous -

JACK
What's happening? Mum?

Kim shakes her head, no idea.

They watch in shocked silence as Mick is driven away in the police car. The whole thing over in seconds.

Then turn, head back into the house to find Mums grabbing their kids' coats to take them home -

- as the SingStar mic emits an awful whine of FEEDBACK - the party's over -

CUT TO:

46 INT. WEDDING VENUE/STAIRCASE/RECEPTION ROOM - DAY 2 [1630] 46

- as we pick up Aisling and her straight-laced fiancé, BEN BALLO (24) - at their wedding venue.

On Ben's POV as he looks up the ornate sweeping staircase, to see Aisling coming down, narrating her progress. In his hand, his wedding folder, super-organised, he's the Bridezilla here -

BEN
And we'll all be clapping you
down... I'll be on this side with my
family... and your mum and dad'll be
there...

Points to the other side -

AI SLING
Not together...

BEN
(amused)
Not together...

AI SLING
Unless we want a punch up...

Smiles awkwardly at Ben, looks around, imagining herself, in her wedding dress - as she reaches the bottom, joins him.

BEN
Then we'll walk through here -

BEN (CONT'D)
 And that's us. Top Table.
 (picks up a champagne
 glass)
 Best man's speech, father of the
 bride...

This hangs. As they look at each other -

BEN (CONT'D)
 So how was he? Your dad?

AI SLING
 He's alright. Just really, really
 sorry...

BEN
 Should be. He could've really
 stuffed things up for us.

AI SLING
 (upset, defensive)
 Please, it's not a problem. He'll
 be out a week before the wedding.
 Your family will never know...

Feel the tension on Ben, as he pulls out a cheque.

BEN
 Right, better find this catering
 manager...

As they walk towards the exit. A pause, then gently -

BEN (CONT'D)
 Y' know what? I don't even care
 that your dad hasn't contributed a
 penny...lifted a finger. It's the
 fact that he doesn't put you first,
 Ash. It's not good enough.

INTERCUT WITH:

Matt, in a flat doorway. He hands over the cash, pockets the
 coke -

- twirling, spinning round the stairwell as he makes his way
 down, down -

CUT TO:

48

INT. POLICE STATION/FRONT DESK - DAY 2 [1650]

48

Tearful, frustrated Kim as she pleads with the POLICE STAFF RECEPTIONIST -

KIM
Please... where is my husband?
Mi ck? Mi ck Hai nes?

No answer.

KIM (V.O.) (CONT'D)
What are you doing to him?

No answer. Her questions playing over visuals of her just waiting and waiting.

KIM (V.O.) (CONT'D)
Can you at least tell me what
you're accusing him off?

JUMP CUT TO:

More waiting. The reception now bursting. Kim rubs her temples, empty plastic cup in front of her, been here hours. Until eventually, D.C. Sankey approaches -

D. C. SANKEY
Mrs Hai nes?

KIM
Where's Mi ck?

D. C. SANKEY
Your husband's still being
questioned about an alleged
incident earlier this afternoon.

On Kim, so many questions in her eyes -

JUMP CUT TO:

49

INT. POLICE STATION/INTERVIEW ROOM - DAY 2 [1905]

49

On Kim, she sits across from D.C. Sankey and another MALE DETECTIVE. He has a hardback interview log book in front of him, writing down everything Kim says.

D. C. SANKEY
At this stage, we're not able to
give you any more details but it
would really help us if you could
give your account of today's
football match.

(CONTI NUED)

51 INT. POLICE STATION/INTERVIEW ROOM - PLAY AS CONTINUOUS (DAY 2) [1907]

KIM (V.O.)
The si te manager.

DANNY PAGE, the si te manager bei ng i ntervi ewed.
Gesti cul ati ng. Obvi ousl y descri bi ng somethi ng.

52 INT. POLICE STATION/INTERVIEW ROOM - PLAY AS CONTINUOUS (DAY 2) [1908]

D. C. SANKEY
And were there any i nci dents duri ng
the match?

KIM
I nci dents?
(shrugs, then)
Thei r goali e was booked fi rst hal f.
And then there was a bit of argy
bargy between Jai den and the ref.

D. C. SANKEY
Jai den?

53 INT. POLICE STATION/CORRIDOR - DAY 2 [1909]

53

KIM (V.O.)
One of the boys i n the team. He
lost i t wi th the referee, started
kicking out so Mi ck grabbed hi m... I
mean, not grabbed but... y' know,
pushed hi m off the ref, sent hi m to
the changi ng room to cool down.

Over vi sual s of Vi cky. Jai den si ts next to hi s Mum, sti ll i n
hi s footbal l ki t. Vi cky puts her arm round hi m, maternal, a
duti ful mum.

D. C. SANKEY (V.O.)
Do you know i f Mi ck saw or spoke to
Jai denagai n?

As a FEMALE CHI LD PROTECTI ON OFFI CER approaches Jai den,
smi les, leads hi m i nto -

54 INT. CHI LD FRI ENDL Y I NTERVI EW SUITE - PLAY AS CONTINUOUS (DAY 2) [1910]

Toys. Cushi ons. Vi deo Equipment set up and runni ng. The
Femal e Chi ld Protecti on Offi cer si ts across from Jai den, an
APPROPRIATE ADULT i s si tti ng next to hi m as Jai den be gi ns to
tal k.

(CONTI NUED)

Kim' s i ntervi ew sti ll bleedi ng over -

KIM (V.O.)

Yeah. He followed him into the
changing room, chucked him off the
team...

Then, soundi ng worri ed -

KIM (V.O.)

Why do you keep asking me about
Jai den?

CUT TO:

Back i n the room now wi th Kim. She' s starti ng to look
worri ed.

KIM

Look, hi s family live next door to
us and I swear it' s been one thi ng
after another si nce they moved
i n...

Looks anxiously at the detecti ve. Sti ll wri ti ng everythi ng
down.

KIM (CONT' D)

I told Mick not to have Jai den on
the team but he' s too soft for hi s
own good. Honestl y he' s been
nothing but ki nd to those ki ds...

D. C. SANKEY

How i s he ki nd to them?

KIM

Gi ves them our boys' old clothes,
bi kes...

Then Kim stops - and suddenl y... she KNOWS, she j ust knows -

KIM (CONT' D)

Oh god, no... please. He
hasn' t... Jai den, he' s... he' s
troubled, he' ll say anythi ng to get
attenti on...

Looks desperatel y from one detecti ve to the other -

KIM (CONT' D)

What have they sai d he' s done?

CUT TO:

56 INT. POLICE STATION/CUSTODY DESK - DAY 2 [1930] 56

Mick's interview has terminated and Mick looks desperately at his solicitor, as D. S. Hagan reads from the Charge Sheet -

D. S. HAGAN
You are charged as follows: That you, on 5th September at Wayside Playing Fields, intentionally penetrated the mouth of a boy under the age of 13 with your penis.

57 INT. KIM'S HOUSE/DOOR/HALL/KITCHEN/LIVING ROOM - NIGHT 2 [2215] 57

As Kim arrives home -

D. S. HAGAN (V.O.)
Contrary to section 5 of the sexual offences act. You do not have to say anything...

- she heads straight into the kitchen to find a bored looking TEENAGE BABYSITTER playing on her phone.

She looks up as Kim pays her a tenner, then leaves. As Kim, heads -

57A INT. KIM'S HOUSE/STAIRS/BEDROOM - PLAY AS CONT. - (NIGHT 2) 57A

D. S. HAGAN (V.O.)
...but it may harm your defence if you do not mention now something you later rely on in court.

- upstairs, into her bedroom. Follow her gaze. There, in her double bed, all three boys curled asleep, an innocent tangle of pyjamas. Oblivious.

D. S. HAGAN (V.O.)
Anything you do say may be given in evidence.

Kim climbs into bed -

D. S. HAGAN (V.O.)
You are to be detained in police custody until the next available Magistrates Court where you may make a bail application.

- tight and rigid with tension, eyes full of unshed tears as the music from next door thumps through the wall -

(CONTINUED)

57A

CONTI NUED:

57A

THUD, THUD, THUD -

CUT TO:

57B

OMI TTED

57B

58

OMI TTED

58

59

OMI TTED

59

60

INT. FRANCESCA'S APARTMENT - NIGHT 2 [2300]

60

Another bed, another shell-shocked woman, foetal position, struggling to process the day's awful events. Francesca.

Her hands next to her face, she suddenly freezes. Her fingers scrubbed red raw, swollen and bleeding from the bleach.

A reminder. Her phone starts ringing -

61

INT. HMP HIGHCROSS/PAUL'S CELL - NIGHT 2 [2301]

61

- it's Paul, on his illegal mobile, sharing a cell with Brendan. Brendan's by the cell-door, listening for screws -

He gives Paul a nod -

Back on Paul, desperate for Francesca to pick up.

PAUL

Come on Frannie...

Meanwhile Brendan's managed to get hold of some illicit HOOCH. He holds some out to Paul -

As Paul shakes his head, too preoccupied, whispers -

PAUL (CONT'D)

...pick up...

CUT TO:

62

INT. FRANCESCA'S APARTMENT/FRANCESCA'S BEDROOM - NIGHT 2 [2302]

62

But Francesca just stares at the phone, lets it ring out, a flash of emotion in her eyes.

(CONTI NUED)

Move closer on her as she picks up the strip of valium, pops a pill in her mouth and lies there, eyes open, waiting for the chemicals to push her into the abyss...

JUMP CUT TO:

63

INT. FRANCESCA'S APARTMENT/ FRANCESCA'S BEDROOM - DAY 3

63

[1100]

DCI FONTAINE (CONT'D)

(very gently)

I understand it's... complicated for you but clearly there's been a couple of 'situations' that you haven't been comfortable talking to the police about?

Fontaine looks at Frank, almost with a tenderness. Then -

FRANK

No, the... my neighbour made a mistake. The arson was the first.

On Frank, very uncomfortable lying. He looks up to see Francesca staring at Fontaine. Panic in her eyes -

Seconds later. Fontaine sits across from Francesca. A real solidity about her, a woman who is perfectly confident in her role and in her own skin.

The contrast between her and Francesca couldn't be more acute.

DCI FONTAINE

LAUREN

Mum?

DCI FONTAINE

I apologise. Such an obvious thing
to say to kids... 'haven't you
grown?' say to

65

CONTINUED: (2)

65

A beat, then -

DCI FONTAINE (CONT'D)
Just hope you don't regret that
decision.

As Francesca closes the door -

JUMP CUT TO:

66

INT. FRANCESCA'S APARTMENT - DAY 3 [1130]

66

Seconds later, distraught Francesca is in the clinical
bathroom, head resting against the cold tiles -

Suddenly, her mobile RINGS, she picks up, her voice tense -

FRANCESCA
(into phone)
Hello?

CUT TO:

67

INT. HMP HIGHCROSS/PAUL'S CELL / INT. FRANCESCA'S APARTMENT -
DAY 3 [1131]

On Paul, whispering anxiously into his illegal mobile. In the
background, Brendan keeping watch out of the cell door -

PAUL
(whispers)
Frannie? Liam told me. I'm so
sorry...

INTERCUT WITH FRANCESCA -

- who remains silent.

PAUL (CONT'D)
You were never meant to be
there...never meant to see that...

FRANCESCA
You told me it was a peace-
offering...

PAUL
I told you what you needed to know.
To protect you...

FRANCESCA
You said it was a truce. I get him
to the car, then it's over. You
lied to me...

(CONTINUED)

PAUL

It is over. Frannie?
 (quiet, desperate)
 Listen...listen to me. This is what
 I had to do to make it over. To
 make sure that you and the kids
 would be safe.

FRANCESCA

You've made it worse...

PAUL

No I haven't.

FRANCESCA

You have. Fontaine was here...

PAUL

What?

FRANCESCA

She said if you retaliate it will
 only make things worse...

PAUL

She's wrong, Frannie. I know how
 this works better than her,
 alright?
 (then)
 We've taken out the boss. The rest
 of 'em...they'll run around like
 headless chickens and the good ones
 will come and work for me.

A pause, feel Paul's guilt, struggling with the emotion -

PAUL (CONT'D)

Frannie, you know how I have
 tried...I have always tried to
 protect you...

FRANCESCA

I held him in my lap...

PAUL

I know...

FRANCESCA

I held him in my lap and he bled...

She's shaking, unravelling, leans over the toilet bowl -

FRANCESCA (CONT'D)

So much blood...

On Paul, whispering, talking her down -

PAUL

I know how it feels... how you keep
replaying it in your head, over and
over, how you can almost smell
it... feel it on your hands...

On Francesca listening intently -

PAUL (CONT'D)

And you... you only feel
that... because you're a good
person... a beautiful person...
But you need to remember what he
did. How he tried to kill you.
Your dad. Our children. Tried to
burn them in their beds...

Then, so gently, almost woo-ing her -

PAUL (CONT'D)

We had to do it... and you will get
past it...

FRANCESCA

What if I can't?

PAUL

You will. I swear, you'll box it
up... move on... with me...

On Paul, very emotional.

PAUL (CONT'D)

Frannie? I love you and I'm sorry.

On Paul - has he done enough?

CUT TO:

INT. MAGISTRATES COURT/FOYER - DAY 3 [1400]

On Kim - looks around, as she walks through the foyer of the
tatty municipal WEST SHEFFIELD MAGISTRATES COURT.

Weary DUTY SOLICITORS muttering with their TEENAGE CLIENTS,
COURT OFFICIALS feeding vending machines, laughing with
colleagues but we CLOSE on Kim's face, almost expressionless,
dislocated.

JUMP CUT TO:

INT. MAGISTRATES COURT/COURTROOM - DAY 3 [1405]

Later. Pick up Kim as she sits in the public gallery, down
below the FEMALE MAGISTRATE turns down Mick's bail -

(CONTINUED)

FEMALE MAGISTRATE

Taking into consideration the
seriousness of the offence, the

HARRI ET
 (pulls away, stung)
 I'm... I'm sorry...

IAN
 Harri et, it's al ri ght...

HARRI ET
 No, no it obvi ously isn't. You
 obvi ously don't want me to...to...

IAN
 Harri et... I'm sorry if I'm in any
 way confusi ng you...

HARRI ET
 I j ust don't know what's goi ng on
 between us...

IAN
 (smiling, awkward)
 We're having a nice time together,
 that's what's goi ng on...

HARRI ET
 But I don't know what this is. We
 go on walks, we have tea together.
 Are we j ust... j ust friends or are
 we...

Stops, looks at Ian. All handsome and earnest in his
 Berghaus fleece. We sense how much she wants him.

In the background, Basil still refusing to go to the toilet.

JUMP CUT TO:

Minutes later. On Ian as he sits down on a dry-stone wall.
 Thoughtful, reflective - struggli ng wi th hi s conflicts.

IAN
 You're ri ght. I have been avoi di ng
 thi s... thi s conversati on because I
 fear by si mply having it, I may
 lose somethi ng... someone whose
 company I have genui nely come to
 val ue...

Stops. Tri es agai n.

IAN (CONT' D)
 Harri et, I enjoy spendi ng time wi th
 you. Very much.
 (MORE)

IAN (CONT'D)
Come on, let's go for a drink.

JUMP CUT TO:

A gin and tonic -

HARRIET
Ice. And a slice. How lovely!
Thank you.

Pull back to REVEAL smiling Harriet sat at a table as Ian returns with the drinks. She's looking at a picture from her handbag. Hand-drawn, day-glow felt-tips -

HARRIET (CONT'D)
You see that's Sean... and that's Mason. And I think that's their new flat... I'm not sure Mason's drawn it quite to scale...

IAN
(smiling)
Unless Sean's head is now bigger than a house.

HARRIET
Exactly.
(puts the drawing away)
And I also got a letter from Lou from prison. It sounds awful but she seems to be hanging in there, counting the days.

IAN
You should be very proud of yourself, Harriet, the way you helped that family...

HARRIET
Just did what anybody would've done.

But she puffs herself up - warmed by compliments from her 'boyfriend'!

Stay on Harriet as she looks around the pub, at the other middle-aged couples enjoying drinks and lunch. Then she takes Ian's hand, holds it, loving this -

- not really listening, as -

IAN

So... has Gavin talked to you about his new friends?

(then, loaded)

He... he certainly seems to be getting quite close to them?

HARRIET

Yes it's wonderful he's found a support system. So important to have something to believe in.

She smiles, missing the point. And as Ian sips his drink, we sense his reticence to press it.

CUT TO:

Gavin. He sits opposite the Imam. His face, angry, confused.

GAVIN

But you can't turn me down! I put my app in...

IMAM

Anyone can fill in a form saying they want to change religion. That's a very different matter from a genuine spiritual conversion...

The Imam is gentle, probing -

IMAM (CONT'D)

What attracts you to Islam?

Gavin looks up, knows the answer to this one -

GAVIN

Brotherhood.

IMAM

So you like to belong? You like the sense of unity?

Gavin nods.

IMAM (CONT'D)

Gavin, you don't convert because you want to fit in.
Or....

Gestures at the wider prison -

IMAM (CONT' D)
...because you like the idea of
attending the festivals or
partaking in the food...I have
heard all of these reasons
before...

GAVIN
(desperate)
All my friends are Muslims.

IMAM
I want to give you this.

Hands Gavin a leaflet.

IMAM (CONT' D)
A summary. The Five Pillars of
Islam and the articles of belief...

GAVIN
(panicking)
I want to convert. Please, you
have to let me...

IMAM
If you read this, and I think you
are genuinely interested in Islam,
you can contact me again.
I could introduce to some Muslims
who perhaps could lead you on a
more righteous path than your
friends?

Then, a movement from one of the tables - we move closer, the table top is off and a POLICE TECHNICIAN is fixing something inside it. We can't see what.

Then he replaces the table-top, looks up, nods at someone who's just come through the door - Fontaine.

She smiles at the technician, a little beat of satisfaction -

FONTAINE
All done?

CUT TO:

77 INT./EXT. KIM'S CAR/RING ROAD/KIM'S HOUSE - DAY 3 [1555] 77

As shell-shocked Kim drives home, the silence hangs heavy -

She turns on the car RADIO - Local Radio News - anything to fill the void.

LOCAL RADIO NEWS
... directions and diversions have been put in place on the A6135 Burngreave Road following the incident. South Yorkshire Police are investigating the crash and have appealed for witnesses to come forward.

On Kim, still driving, not really listening -

LOCAL RADIO NEWS (CONT'D)
In other news, today a local community worker was remanded in custody, charged with the sexual assault of a child under 13...

She can't turn it off quick enough.

JUMP CUT TO:

Kim parks the car, looks up at her house. Neat, immaculate. In total contrast to Vicky's house next door. Shopping trollies, dirty nappies and empty bottles litter Vicky's garden, stained sheets hang in the windows instead of curtains.

As Kim gets out of the car -

INTERCUT WITH -

81 INT. HMP HIGHCROSS/RECEPTION - PLAY AS CONTINUOUS (NIGHT 3) 81
[1716]

KIM (V.O.)
- 'cos that's all it is. A
mistake. A mix up.

Over visual s of Mick as he's processed:

Strip-searched, shoes put through the X-Ray, given a small
pile of Prison Issue Clothes -

KIM (V.O.)
And you might hear all sorts of
silly nonsense about your dad but
you mustn't take any notice.

More QUICK CUTS of Mick. As he's handed a cup of tea, a small
packet of sweets. All the time, his eyes frightened, dazed,
confused -

KIM (V.O.)
(brittle with unshed
tears)
'Cos we know your dad. And we love
him 'cos he's the best dad in the
world and he'll be home soon,
alright?

82 INT. KIM'S HOUSE/KITCHEN - PLAY AS CONTINUOUS (NIGHT 3) 82
[1718]

KIM
Any questions?

Her boys look up at her. Fish fingers, chips and peas in
front of them. Then -

REECE
Can I have ketchup?

KIM
Course you can, sweetpea. Have as
much as you want.

As Kim heads for the fridge, a look of anguish crosses her
face.

CUT TO:

83

INT. HMP HIGHCROSS/CORRIDOR/WING ENTRANCE - NIGHT 3 [1800] 83

Mick, as he's led down a corridor. So close, we can hear him trying to control his breathing, trying to stand up straight, trying not to look scared -

- as he reaches the Wing Entrance.

CUT TO:

85

CONTINUED:

85

MICK

Yeah?

CELL-MATE

Don't tell anyone else what you're
in for...

JUMP CUT TO:

86

INT. VISITORS CENTRE - DAY 4 [1000]

86

Open on a familiar question -

POPS WORKER

Is it your first time, love?

As we pull back to reveal the busy Visitors Centre and the smiling Pops Worker as she checks in Kim.

POPS WORKER (CONT'D)

And who are you here to see?

KIM

Mick Haines. I've got my ID.

She hands over her ID. Trying not to look scared or bowed. Hair brushed, make up pretty and discreet but her hands are shaking as the Pops Worker hands her a locker key -

POPS WORKER

There you go, that's for your
locker. Put everything in, coat,
phone, bag...

KIM

And I want to give Mick this.

Tilt down to see Kim's got a cardboard box at her feet. Neatly taped up. Hand-written inventory on the top: Trousers x 3, Tops x 11, Underwear x 10.

POPS WORKER

You need to check in property over
there.

Points to another desk. A long, long queue of VISITORS holding boxes, bin bags, clutching paperwork.

As Kim moves to the back of the queue, we pick up Aisling as she hands over her V.O -

Then back to Kim as she waits and waits. On her POV as she looks around her, this unknown world.

(CONTINUED)

All around her, extraordinary sights - started up TEENAGE BRIDES, crying ASIAN MUMS, a bunch of laughing WORKMEN here to see their mate -

- and across the room, Francesca who takes off her flat shoes, slips on her Jimmy Choos. We join her as she looks up to see Harriet watching her with interest -

FRANCESCA

You alright, Harriet?

HARRIET

Yes, I was just looking at your... your footwear.

(a beat, then)

Are those kind of sandals very expensive?

FRANCESCA

(perplexed)

They can be.

HARRIET

Oh.

Stay on Harriet, still mulling on the price of shoes, as she hovers, waiting to be called through.

She smiles at Kim, who's still queuing - a new face, reaches out to her, the experienced visitor.

HARRIET (CONT'D)

Ridiculous, isn't it? By the time you've checked your property in, you've missed half your visit.

Kim nods, tries not to make eye contact.

Harriet's undeterred -

HARRIET (CONT'D)

And then there's no guarantee they'll get it. Like the Bermuda triangle, this place. I sent Gavin some underwear in, must be two months ago and they've never turned up. So if you see some brushed cotton boxers floating around...

Laughs.

As Kim moves away, not here to make friends, self-contained, detached -

JUMP CUT TO:

- until she's in the Visits Hall, where she clings desperately to Mick, tears welling.

As the noise and the cheerful buzz of inmates greeting their visitors swells around them, Kim takes Mick's face in her

Looks straight at Mick.

On Mick, appalled as the penny drops. He is not allowed near the children, considered a danger to them.

And as they move across the hall, watched by everybody - a whisper behind her - barely audible -

VISITOR

None. . .

And Mick looks at Kim, suddenly very frightened.

As we join Francesca and Paul. Paul looks at Francesca with utter love and relief -

PAUL

I'm glad you came. Wasn't sure you

88

CONTINUED:

88

She points at the screen showing Paul and Francesca, tells the Guard to zoom in - adjusts her headphones - listening in to every word -

FRANCESCA

What?

PAUL

...and you're going to run it.
Tell everyone we're going legit.
The kids, your dad. As far as
everyone knows, this is it. We're
going straight.

CUT TO:

89

OMITTED

89

90

INT. HMP HIGHCROSS/VISITS HALL - DAY 4 [1040]

90

As we move across the hall to Aisling and Brendan. Brendan's upbeat, ebullient -

BRENDAN

Jesus, these are delicious crisps,
are they not? What d'you think?
Are they prawn cocktail?

AI SLING

You alright, dad?

BRENDAN

Do you remember that time your
mother had that reaction to that
bag of crabs I got from Cormac
McPhee? Her head swelled up like a
balloon. Thought I was gonna have
to burst her...

On Aisling - she stares at her dad, then, incredulous -

AI SLING

Are you... pissed?

BRENDAN

Me? No. I am absolutely not
pissed.

Aisling glares at him, then -

BRENDAN (CONT'D)

I swear to you. I have not had a
drop. Well, maybe a drop.

(MORE)

(CONTINUED)

But no more than that. Just a
little sharpener...

Lowers his voice, starts giggling - like Mutley, ending with
a cough. Aisling's incensed -

AI SLING

I can't believe you've done this!

BRENDAN

Orange juice, bread... with a wee
bit of printer fluid. Hooch.
Hoochie coochie.

Arms spread wide, drawing attention to himself -

AI SLING

Dad! The screws are looking!

And indeed they are. But Brendan's off already - starts
waxing lyrical. W.B. Yeats.

BRENDAN

'Wine comes in at the mouth
And love comes in at the eye;'

AI SLING

(hissing)
Dad, I don't want any poems...

BRENDAN-

'That's all we shall know for truth
Before we grow old and die.
I lift the glass to my mouth...

He's standing up now, performing to the room. Aisling's
desperate -

AI SLING

SIT DOWN!

As an officer moves towards them -

Francesca looks over, catches Brendan mucking about, gives
Aisling a pointed look -

-

- and Aisling stands up, knees Brendan in the leg and he
collapses k0 0 1 27s, 3.52u -0.186 Tc -0.049 Tm -0.350 3tsm1Y Teul

AI SLING
I ' m so sorry, offi cer. . .

VI SITS HALL GUARD

PRI SONERS' WIVES II. Ep. 1: Shooting Script

She looks up, catches Ian's eye as he crosses the hall. He nods, professional but with a little secret loving smile at her.

These two know exactly where they stand with each other.

HARRIET (CONT'D)
My...my friend...

An anxious look at Gavin, anticipating questions or a reaction -

HARRIET (CONT'D)
...and I...we're even talking about doing the Coast to Coast if my legs are up to it.

She smiles at Gavin -

HARRIET (CONT'D)
You've very quiet?

She follows Gavin's gaze, he's staring angrily at the Imam who's talking to another family across the visits hall.

GAVIN
He won't let me convert.

HARRIET
What? Why not?

GAVIN
Says I'm not doing it for the right reasons. It's not fair...

HARRIET
Well...what do your...your friends say?

GAVIN
(really concerned)
I haven't told 'em. They might not like it...

HARRIET
Gavin, if they're real friends, I'm sure they'll understand...

On Gavin - not so sure. As we hear in the background -

VISITS HALL GUARD
Time's up, Ladies and gentlemen.

- we drop back in on Mick and Kim. A reversal now - Kim trying to reassure Mick -

92

INT. VISITORS CENTRE - DAY 4 [1100]

92

A close up of a leaflet for Mother and Carers Support Group which Harriet is thrusting in Kim's face with great Christian charity.

HARRIET
Mother and Carers Support Group!

There's a flash of resistance on Kim's face, she shakes her head, doesn't take the leaflet -

KIM
No thank you...

HARRIET
We're a very friendly bunch. And
there's biscuits!

But determined Kim walks on, not sticking around to make friends -

CUT TO:

93

INT. HMP HIGHCROSS/WING/MICK'S CELL - DAY 4 [1101]

93

Mick, as he walks along the wing - passing other inmates on Association time - and heads into his cell. He looks down at his cell-mate who's reading on the bottom bunk.

MICK
What you reading?

No reply. Mick sighs.

He climbs up to the top bunk, looks around at the tiny, cramped cell. Nothing on the walls. No photos except a TOP GEAR calendar. The full horror of his situation absolutely beginning to sink in -

He puts his head in his hands, then -

INMATE (V.O.)
PAEDO!

- looks up as a group of lads rush in the cell, pull him off the top bunk.

We MOVE in tight on the vicious punches. Mick tries to fight back, he's strong, athletic but there's too many of them, he's down on the ground.

As we REVEAL that the lads putting the boot are Gavin's new gang. The Gang-leader turns to Gavin who's hiding at the back. Pointedly looks at him - last chance now - is he in or is he out?

(CONTINUED)

A beat of hesitation, then Gavin too, joins in, KICKS Mick as he cowers on the floor. Hold on Gavin, feel his excitement - the adrenaline of aggression, the thrill of being the victor -

- the bullied has become the bully.

And as the gang and Gavin leave the cell, we stay on Mick, sobbing on the floor, curled up, hands over his head

- as his cell-mate turns the pages of his magazine, and doesn't look down.

CUT TO:

Pick up Aisling as she gets in Ben's Audi A1, distracted, trying to hide her emotion -

BEN

How was your visit?

Looks at Ben, knows she can't tell him the truth -

AI SLING

It was good. Yeah...

BEN

How was your dad?

AI SLING

Good.

Struggling to cover. Ben picks up on her emotion, misreads it, trying to be sensitive.

BEN

I do like your dad, y' know? I just think... maybe he's got a bit of a screw loose...

Smiles, tries to cheer her up.

BEN (CONT'D)

I'm glad you had a good visit.

As Aisling looks back at the prison, still lying -

AI SLING

He's just keeping his head down. Trying to get through it. Looking forward to the wedding...

A beat, then -

BEN

D'you fancy going to mum and dad's?

As Aisling looks at Ben - the strain of her lie hanging between them.

CUT TO -

EXT. STUDENT AREA - DAY 4 [1110]

Matt, in the student area with a couple of STUDENT LADS.

We move closer, then we see it. He's handing the boys a couple of wraps of COKE and they're passing him a pile of cash, which he adds to the roll in his pocket.

Francesca's Golden Boy has a new career. As he nods, walks away -

CUT TO:

EXT. HMP HIGHCROSS - DAY 4 [1111]

Join Francesca, as she crosses the road outside of HMP Highcross and gets into a car. The driver turns to her.

An older lady in an ill-fitting business suit and sensible sturdy shoes. It's MARGARET LOGAN, (64) - retired accountant and member of Paul's 'inner circle.' She looks Francesca up and down -

MARGARET

So you're... the wife?

Her tone oozing with disdain - and Francesca feels it - as Margaret starts the engine.

And as they drive off, we pull back to REVEAL DCI Fontaine is watching them from across the road, hidden in the throng of visitors leaving the prison.

The implication is clear - Francesca is under surveillance - and up to her neck.

CUT TO:

END OF EPISODE