

ACCUSED: KENNY'S STORY

by
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RSJ FILMS

5/1 **INT. HOLDING CELL. DAY 7 1130**

5/1

Kenny Armstrong massaging his arm. It hurts.

He hears a heavy duty door opening and closing. He is suddenly on edge.

Approaching footsteps.

Footsteps get closer. Closer. Silence. A jangling set of keys. The cell door opens. A prison officer.

Kenny stands and gets handcuffed, gets led along the corridor...

Kenny walking. This is his story...

Two men (two co-accused) walk behind him. These men are brothers: Gordon and Neil Richmond.

CUT TO:

5/2 **INT. THE GRAPES. DAY 1 1545**

5/2

Our group are still sitting after a Sunday afternoon quiz that has finished some time ago. There are a few stragglers left. Kenny Armstrong and his wife (Donna), Neil Richmond and his wife (Sue) and Gordon Richmond and his younger wife (Jane). They're laughing. Kenny is taking stick...

The landlord (Alan Hodson) and his wife are clearing up and collecting glasses.

GORDON

Shirley Bassey!

KENNY

I did not say Shirley Bassey. I said Amy Winehouse.

DONNA

He said Shirley Bassey.

KENNY

YOU said Shirley Bassey. "Shirley Bassey, for example," you said.

DONNA

And you said yeah, you're a fan.

KENNY

I said I liked her. I didn't say I'm a fan.

GORDON

Is it the frocks?

KENNY

I like anyone who can belt out a song, that's the point I was making.

GORDON

Judy Garland?

KENNY

Yeah. Judy Garland. She can belt out a song so why not Judy Garland? The gay mafia don't own these people. We can be into them as well.

GORDON

Danny La Rue?

KENNY

No, not Danny La Rue. You know why I can say this and you can't?

GORDON

Daniel O'Donnell's a nice boy.

KENNY

No, not Daniel O'Donnell. I can say it 'cause I'm secure in my sexuality. Totally...

DONNA

I'm not.

KENNY

...secure. Bollocks, you've never had any doubts about me and you know it...

His mobile is ringing...

KENNY (CONT'D)

Straight as a gun barrel, me, mate. The kids.

NEIL

I'd give Ronaldo one.

KENNY

(down mobile)

Hello.

(sudden alarm)

Where are you?

He's hurtling to the door...

CUT TO:

5/3

EXT. STREET CLOSE TO PARK. DAY 1 1550

5/3

Kenny flying down the street.

Running towards him are his three kids: Matthew (13), a tearful Chloe (9) and Ben (11). Other kids too, in particular twelve year old Paula Hodson.

Kenny scoops Chloe up. She clings to him.

KENNY

It's okay, love. It's okay.
Daddy's here.

A noisy chaos, kids talking at once. Something about a man...

'We were playing hide and seek.'

"He had a dog with him."

'I thought she was by the pond with Sarah'

'I told her not to go off on her own, Mr Kay'.

Kenny heading back the way he came. Chloe in his arms.

KENNY (CONT'D)

It's okay, sweetheart. It's okay.

CUT TO:

5/4

INT. KENNY'S HOUSE. DAY 1 1610

5/4

Kenny is by the doorway to the kitchen.

In the kitchen Donna is bathing Chloe's knees, trying to coax her into opening up.

DONNA

Where did he touch you?

No answer.

DONNA (CONT'D)

Point to where he touched you.

We're on Kenny - seething...

DONNA (CONT'D)

Down there. Anywhere else?
What was he wearing?

Chloe whispers something.

DONNA (CONT'D)
(repeating)
Blue shorts. What else?

On Kenny's face, tortured. He looks around. He sees Matthew and Ben looking for an emotional gauge. Scared and tearful.

KENNY
Go upstairs...Go on... It's
alright. It'll be alright, lads.

They go. Kenny sees someone through the frosted glass in the front door. He opens it. Gordon Richmond is about to knock.

GORDON
We've got to get this bastard.

There's a car parked outside. Neil Richmond is behind the wheel. Kenny nods. Gordon goes back to the car. We follow Kenny into the kitchen. He gets his jacket off the back of the chair.

DONNA
Where are you going?

He leaves.

DONNA (V.O.) (CONT'D)
Don't be so stupid. Just call the
police. Kenny? Kenny?

He steps out into the street and shuts the door.

CUT TO:

5/5 **EXT. KENNY'S HOUSE/INT. NEIL'S CAR. DAY 1 1612**

5/5

Kenny getting in the car.

KENNY
Blue shorts, black dog.

The car moves off.

CUT TO:

5/6 **EXT. PARK/INT. NEIL'S CAR. DAY 1 1625**

5/6

The three of them driving around the park...

One or two joggers passing...

Kenny thinking of Chloe...

KENNY

I'm going back, lads.

GORDON

Five minutes.

KENNY

(suddenly)

That's him.

Sure enough, slightly obscured, a man in blue shorts "warming down", a dog close by. Neil Richmond jams on. The car screeches to a halt a good few yards past the man in blue shorts.

The three of them get out and head towards the man, shouting abuse at him.

'You perv.'

'You dirty, filthy bastard.'

'You paedophile, you dirty stinking paedophile...'

But the man has music blasting into his ears and can't hear a word they're saying - which makes it even more frightening for him. The man takes off. His dog follows him. Our three go in pursuit.

CUT TO:

5/7

EXT. PARK. DAY 1 1627

5/7

A chase through woodland. They catch the man in blue shorts (Duggan). His dog barking, in a frenzy...

They "present" him to Kenny, shouting at him to hit the bastard, to smack him, to twat the perv...

Duggan simultaneously demanding to know what's going on, why they are doing this, he's done nothing...

Kenny realising that he is expected to strike the first blow, hesitating, accepting he has no option...

Kenny smashes his right fist into Duggan's face. He hurts his hand, doubles over in pain.

Neil and Gordon take over. Gordon - in particular - punches and kicks and hurls abuse. Kenny and Neil are amazed at the hatred, the venom, the violence. He's going too far, much too far so, at last, Kenny and Neil try to stop him.

KENNY

Alright...alright...enough...pack
it in. Enough.

NEIL

Pack it in, will you...

He stops at last, breathless. Duggan groans and tries to get up onto all fours. Gordon can't resist one last kick.

GORDON

Perv!

Duggan goes back down.

KENNY

Gordon!

Gordon heads back towards the car. Neil and Kenny follow.

Kenny turns around for one last look. Duggan is trying to get to his feet.

CUT TO:

5/8 **INT. COURT. DAY 7 1131**

5/8

Kenny is led up the stairs, followed by Gordon and Neil. The handcuffs are taken off. They enter the court. Back to the story...

CUT TO:

5/9 **EXT. KENNY'S STREET/INT. NEIL'S CAR. DAY 1 1640**

5/9

Kenny is nursing his right arm. In agony. Neil driving them back. They turn into Kenny's street. There's a police car parked outside his house. Neil stops the car.

KENNY

She's phoned the police.

NEIL

What's she done that for?

Kenny tries to get out of the car.

NEIL (CONT'D)

Alright?

KENNY

I think I broke something.

GORDON

Tell them you've been for a pint.

KENNY

Right.

Kenny gets out of the car. They exchange see-you's.

CUT TO:

5/10 **INT. KENNY'S HOUSE. HALL. DAY 1 1642** 5/10

Kenny, in, closes the front door - awkwardly on account of his injured arm.

DONNA (V.O.)

Ken? Kenny?

Donna comes to the door in the hall.

DONNA (CONT'D)

Did you find him?

KENNY

I didn't go looking...

DONNA

The police are here...

KENNY

I saw the car. (*he mouths 'what the fuck?'*)

DONNA

(giving him daggers)
Where've you been then?

Walking past her into the living-room.

WPC LAWSON and a WPC are talking to the kids.

DONNA (CONT'D)

This is my husband, Kenny.

LAWSON

(standing and
offering her hand)
PC Lawson.

Kenny takes it. Lawson gives him a firm hand-shake warmly. In on Kenny's face, trying hard to keep the pain in check.

LAWSON (CONT'D)

And PC Ryan.

Ryan goes to stand. Kenny holds his left hand up.

KENNY

You're alright, stay where you are.

Kenny goes to Chloe, strokes her hair. She moves close to him. Lawson and the WPC exchange looks. The atmosphere isn't good.

LAWSON

Your wife said you went to the park to see...

KENNY

Went for a pint instead. To cool down.

LAWSON

Just as well. Best leave it to us. We'll get someone on it right away, keep an eye out for the next few...

Kenny is in agony...

KENNY

No one keeping an eye out today, was there?

DONNA

Kenny!

KENNY

Sorry.

LAWSON

It's okay. Understandable.

KENNY

Excuse me.

We follow Kenny into the kitchen. He searches for pain-killers, finds some...

DONNA (V.O.)

I'm sorry.

LAWSON (V.O.)

Worst nightmare, isn't it? I've got two girls, I'd be exactly the same. In fact I think he's being rather restrained under the circumstances.

Kenny struggles to open a child-proof bottle with his left hand. He takes a few. He's trying to get the top back on as Donna comes in.

DONNA

(whispering)

They've been really good with the kids.

She realises he is struggling, puts the top back on for him.

DONNA (CONT'D)
What's wrong?

KENNY
(whispering)
We've got coppers in the house,
Donna. That's what's wrong.

He goes back into the living room and stands protectively by Chloe. Donna follows him.

KENNY (CONT'D)
Have you got everything you need,
then, yeah?

The coppers stand.

LAWSON
Yeah, I think so. Yeah. We can
always come back? (BEAT) Would you
like us to arrange for 'someone'
to come round, (a counsellor) to
talk to you?

KENNY
No, you're alright. We'll be fine.

It's awkward. The coppers go to leave. Lawson stops close to Kenny.

LAWSON
(quietly)
I'm sorry about all this, Mr.
Armstrong. But, believe me, when
we get the bastard...

Lawson offers her hand. BEAT.

Kenny takes it. Lawson shakes with conviction.

On Kenny trying to hide the pain. Kenny goes into the kitchen before the other WPC can offer her hand.

The coppers leave.

CUT TO:

5/11 **INT. KENNY'S HOUSE. KITCHEN. DAY 1 1650** 5/11

Kenny runs his hand under the tap. His wrist is swelling.
Donna comes in.

Young Matthew follows and opens the fridge.

MATTHEW

Have we got any peanut butter?

DONNA

(to Kenny)

What have you done to yourself?

Matthew looks over 'all ears.'

KENNY

Came off my bike, didn't I?

DONNA

You didn't go out on your bike...

KENNY

Sort him out,
(with the butter)
will you?

Kenny gives Donna a warning glance. She gets his meaning.

Matthew understands the '*not in front of him*' tone. Donna gives him the peanut butter. She glares at Kenny. Kenny goes into the hall. Donna follows.

DONNA

You stupid sod...

KENNY

What the hell did you involve them for?

DONNA

Because it was the *sensible* thing to do! What have you done, Kenny?

KENNY

What any man would have done.

DONNA

My God!

KENNY

He had his hands all over our Chloe.

BEAT.

DONNA

What happened? What did you do to...No, actually forget it. I don't want to know.

Kenny looks at his hand.

DONNA (CONT'D)

Let me see.

KENNY

It's alright.

DONNA

Give me your hand.

KENNY

I said it's alright!

He goes upstairs.

CUT TO:

5/12

INT. KENNY'S HOUSE. BEDROOMS. NIGHT 1 0230

5/12

Donna asleep in bed, Kenny awake.

Suddenly - Chloe's screams.

Kenny jumps out of bed and goes into her room. She's in the middle of a nightmare. Kenny tries to hold her, telling her everything is okay...

She pushes him away, knocking his injured arm. The pain is unbearable. He tries using only his left hand...

Donna comes in and takes over.

DONNA

It's OK, sweetheart, it's OK.
Chloe, it's just a dream, it's
just a dream, love. Chloe?

Chloe clings to Donna. Kenny seething again...

DONNA (CONT'D)

That needs seeing to.

His arm, she means. But Kenny can think only of that man.

KENNY

I hope we've crippled the bastard.

DONNA

Go the hospital.

KENNY

I'll go in the morning.

DONNA

It looks broken. Go now while it's
quiet. It'll be a nightmare, first
thing.

Donna puts Chloe down and tucks her in. They both look at her for a moment.

DONNA (CONT'D)

What did he look like?

BEAT.

KENNY

Just a...a normal bloke.

CUT TO:

5/13

INT. A&E. NIGHT 1 0300

5/13

Kenny waiting. It's quiet.

He keeps getting drawn to a woman, Kerry Duggan (late 30's) and her son Tom (17). She looks scared. They make eye contact. Kenny gives her a little smile of encouragement. She smiles back. Her eyes fill with tears. Kenny looks away.

He goes to a vending machine and - with his left hand - roots through his pocket for coins.

Pete Duggan (mid 40's) comes in. Kerry and Tom stand to meet him. They hug.

In on Kenny as he negotiates the drinks machine and eavesdrops on the Duggans.

KERRY (V.O.)

He didn't come back from his run.
The dog did but he didn't. We were
everywhere looking for him but
some woman had found him and
brought him here....

Kenny sneaks a look over.

PETE

What happened?

TOM

He'd been jumped...

PETE

Jumped? What do you mean?
Where...by who...?

TOM

The park.

Kenny starts to click.

KERRY

We're not sure... Maybe a few of
them and maybe in the park.
(MORE)

KERRY (CONT'D)

He's confused... he's not been making sense, has he, Tom?

TOM

No.

PETE

How's he doing? What have they said?

KERRY

Nothing much. There's all sorts of doctors in there with him, though.

She breaks. Pete hugs her.

CUT TO:

5/14

INT. A&E. NIGHT 1 0340

5/14

Kenny sitting, listening to the hum of the Duggans' small talk, occasionally glancing at them.

Echoing footsteps - a man and a woman are walking.

KERRY

Oh no.

Such foreboding. Kenny can't understand it. The other Duggans can't either.

The footsteps...

KERRY (CONT'D)

There's two of them.

The footsteps...

PETE

What's wrong?

The footsteps. Kenny trying to make sense of her reaction.

KERRY

There's two of them.

A doctor and a nurse enter and start walking towards Kerry Duggan. Kerry stands. She wants out. Pete stops her, trying to calm her down.

KERRY (CONT'D)

I know why there's two of you so don't come near me. Don't even think of coming near me 'cause I'm not gonna listen...

She tries to get out. Pete and Tom stop her. She'd make a run for it, if she could.

KERRY (CONT'D)

Get off me...Tom...get off me...
I'm not staying...

Kenny realising what they're about to tell this woman...

The nurse speaking quietly, trying to usher the family into another room ...

NURSE

If we go through here, Mrs.
Duggan...

KERRY

I'm not going anywhere with you
and I'm not gonna listen to you
telling me that. I'm not gonna
listen to it. He is...

NURSE

Mrs Duggan...

KERRY

...not dead. He is not dead. Don't
you dare tell me he's dead. Don't
you dare tell me that. Don't you
dare...

But the rest is just sobbing...

Kenny is devastated. He watches as the Duggan family are led into another room.

Kenny can't move...

The echoing sobs of the Duggans...

At last Kenny stands, heads for the door. A nurse calls his name.

NURSE

Kenneth Armstrong?

Kenny stops. BEAT. He goes into the treatment room.

And somewhere, behind screens, Kerry Duggan screams...

CUT TO:

The screams take their time to fade. Kenny on his phone, his arm in plaster.

KENNY
(eventually)
Gordon, it's me. At the crack of
dawn, mate, but I need to talk to
you. As soon as. Give us a bell.

He ends the call, pushes buttons.

KENNY (CONT'D)
It's Kenny, Neil. As soon as,
mate.

He ends the call...

CUT TO:

5/16 INT. KENNY'S HOUSE. DAY 2 0800

5/16

The sound of school-day breakfast chaos. Kenny comes down
stairs, enters the kitchen.

BEN
(about the plaster)
That is well sick, that, dad! Is
it broken?

Kenny, in a tortured world of his own, is pouring juice.

KENNY
Yeah.

DONNA
You're not going in, are you?

KENNY
I'll be fine.

DONNA
Don't be soft. You've had no
sleep. It's not as if...

KENNY
I'm fine, love, honest.

DONNA
What d'you want?

To eat, she means.

KENNY
Nothing.

DONNA
What?

KENNY

I don't want anything. I can't eat.

DONNA

Why not?

KENNY

I just can't.

Kenny heading into the yard to get his bike.

DONNA

You're not going on your bike, are you?!

But he's gone through to the yard.

DONNA (CONT'D)

No sleep, no food and your arm in plaster. If you think I'm letting you ride that all the way to work, you've got another think coming...

CUT TO:

5/17 **EXT. KENNY'S STREET. DAY 2 0820**

5/17

Kenny cycling, deep in thought...

CUT TO:

5/18 **INT. CREMATORIUM. DAY 2 0845**

5/18

Kenny takes us through the chapel (all hush and spirituality) into...

The bedlam of the incinerating room. Huge noisy pipes overhead. Ear protectors required but, of course, no one wears them.

Two blokes, Greg and Ste, are busy checking temperatures and paper work as Kenny enters. They clock the plaster cast.

KENNY

Fell off my bike.

And now - a snatch of Kenny's working day...

The roaring flames of the inside of an incinerator.

In one swift, noisy movement a coffin is pushed from a gurney and engulfed in flames.

The doors of the incinerator slam shut. Entirely practical, no reverence or sentiment whatsoever.

Kenny studying dials, recording temperatures...

CUT TO:

5/18A **EXT. CREMATORIUM. DAY 2 1045** 5/18A

A widow and two daughters scattering ashes.

CUT TO:

5/18B **INT. CREMATORIUM. DAY 2 1046** 5/18B

We realise this is Kenny's p.o.v. He is holding a mobile phone. It's ringing unanswered.

It's answered.

KENNY

Hiya, Sue, it's Kenny. I'm trying to get hold of Neil or Gordon but...(BEAT) Oh right...probably no signal then. How long are they there for? (BEAT) I'll give them a bell tonight then. If you speak to Neil before, tell him I want a word, will you? (BEAT) Cheers, Sue.

CUT TO:

5/19 **INT. KENNY'S HOUSE. HALL. DAY 2 1715** 5/19

Kenny carries his bike into the hall. As he closes the front door we see a police car parked-up outside. Donna comes out of the living room. She looks anxious.

DONNA

They won't tell me what they want.

KENNY

I'll sort me bike out, then I'll be in.

We go with Kenny into the yard.

CUT TO:

CUT TO:

5/20 EXT. KENNY'S HOUSE. BACK YARD. DAY 2 1717 5/20

Kenny thinking fast as he chains his bike up.

CUT TO:

5/21 INT. KENNY'S HOUSE. DAY 2 1718 5/21

Kenny back in now. He can hear the kids messing about.
He steels himself, enters the front room...

CUT TO:

5/22 INT. KENNY'S HOUSE. LIVING ROOM. DAY 2 1719 5/22

PC Richards is here - along with a detective (D.I. Warren).

KENNY

Alright.

RICHARDS

Hello, PC Richards.

He has held his hand out but now sees the plaster.

KENNY

Fell off my bike.

RICHARDS

Unlucky. This is D.I. Warren.

KENNY

Alright.

WARREN

Good to see you.

KENNY

What can I do for you?

WARREN

There was a man attacked yesterday
in Wesley Park.

KENNY

Yeah?

WARREN

He died in hospital this morning.
As a result of his injuries.

Donna having to suppress her horror...

KENNY

Right?

WARREN

Were you in the park yesterday?

KENNY

No.

WARREN

You told your wife you were going there.

KENNY

Changed my mind and went for a pint. I told all this to...

RICHARDS

P.C. Lawson.

KENNY

Yes, P.C. Lawson.

WARREN

He had blue shorts on.

We hear the kids chatter from the next room.

KENNY

I don't see the...?

RICHARDS

The murder victim was wearing blue shorts. The man who molested your daughter...

Warren watching Kenny like a hawk and Kenny knows it.

KENNY

Blue shorts, yeah, right, I get you. (BEAT) So you're saying it might be him, then? The same bloke, like?

RICHARDS

No, no. Not at all. But if you HAD gone to the park we were hoping you might remember seeing something....

The phone rings.

MATTHEW (V.O.)
I'll get it!

RICHARDS
...out of the ordinary,
that might help.

KENNY
No. My head was elsewhere to be
honest. I went straight back to
the Grapes.

WARREN
There will be someone who can
verify that, Mr. Armstrong?

KENNY
Verify it? What do you mean?

WARREN
Just procedure...

MATTHEW (V.O.)
Dad? It's Gordon. He says...

KENNY
(shouting)
I'm coming!
(to Warren)
You'll have to excuse me for a
minute.

WARREN
Sure.

We go with Kenny, desperately trying to keep a grip. He
picks up the receiver. It's corded so he can't move away
with it and he's conscious that the coppers can hear.

KENNY
Alright, mate....Yeah, I was,
yeah, but I've got some people
here so it's a bit difficult to
talk right now.
(beat)
Yeah. The Grapes? See you there.
Cheers.

He goes back in to the coppers.

KENNY (CONT'D)
Sorry, where were we?

WARREN
I was asking if there's anyone can
vouch for you being in the pub
yesterday.

KENNY
Gordon Richmond, me mate. He was
in there. And his brother Neil.
Had a couple with them.

"Accused" - 'Kenny's Story'
5/22 CONTINUED: (3)

PEACH

AMENDED: 25.08.10

P 20aA.
5/22

WARREN
Which Grapes?
(MORE)

"Accused" - 'Kenny's Story'
5/22 CONTINUED: (4)

PEACH

AMENDED: 25.08.10

P 20A.
5/22

WARREN (CONT'D)

KENNY

Meaburn Road.

WARREN

(standing)

Great. Right...err...thanks for
the brew, Mrs. Armstrong.
Appreciate it.

They all prepare to leave. Kenny hesitates.

KENNY

I'll see you out.

They say their goodbyes to Donna.

Kenny shows them to the front door. They say their
goodbyes to Kenny. They go. Kenny shuts the door and
stays with his back to Donna. BEAT. Donna starts to
shake.

DONNA

Oh my God. Oh my God.(BEAT) Kenny?

Ben and Chloe appear.

BEN

(passing through into
the living room)

Can I get my trainers now?

Chloe stays in the hall, watching.

DONNA

You knew. You weren't surprised.
You knew....

He turns to look at her.

KENNY

Later.

DONNA

What?

KENNY

(going into the
kitchen)

Where's my jacket?

We follow Donna as she goes after him. They both barge
past Chloe without seeing her.

DONNA

Are you joking? You're not leaving
me with this.

KENNY
(looking for his
jacket)
Got to.

We follow Kenny as he goes into the living room.

DONNA
Where are you going? Where d'you
think you're going?

Ben is on the floor, fishing his trainers out from under
the table, he looks up.

KENNY
To see the lads. Where's my
jacket?

He spots it on the floor by a chair. Donna gets to it
first.

DONNA
No way.

KENNY
Give us it.

DONNA
No.

KENNY
Give us my bloody jacket.

DONNA
No.

He sees Ben watching. He gives up on the jacket and goes
into the hall. Donna follows.

KENNY
The kids, Donna, please.

He tries to open the door. Donna pushes it shut and
stands in his way.

DONNA
Don't 'the kids' me! This is
serious so you go back in there
and talk to me!

KENNY
(quiet)
We didn't intend to...I swear.
(BEAT) I'm sorry. You'll have to
wait, Donna. I'll be as quick as I
can.

Kenny pulls Donna away from the door and opens it.

DONNA

Walk out that door now and...I
mean it, Kenny.

BEAT. Just before Kenny steps over the threshold he sees Matthew and Ben in various states of distress, watching. The last thing he sees is Chloe sat on the stairs, quiet and completely calm. He pulls the door shut behind him.

5/23 **EXT. STREET. DAY 2 1730**

5/23

Kenny walking down the street. There's a dog barking somewhere. He hears Kerry Duggan's screams.

5/24 **INT. THE GRAPES. DAY 2 1745**

5/24

Kenny, at the bar, watching Alan Hodson, the landlord, pulling three pints.

ALAN

How is she?

KENNY

Not bad considering. She had nightmares last night but she seems fine now.

ALAN

Did you catch the bastard?

KENNY

Yeah.

ALAN

Good.

Kenny, no Machiavelli, finds this next bit difficult.

KENNY

What would you have done to him?

ALAN

Strangled him.

KENNY

We didn't strangle him, Alan, but we did go a bit too far.

ALAN

Yeah?

KENNY

He died in hospital, early hours of this morning.

ALAN

Fuck.

KENNY

So I need to ask a big favour.

ALAN

Oh, Kenny, no. Please don't ask me to...

KENNY

Got to, mate.

ALAN

...alibi you, mate. Not when it's murder, mate. Please don't ask me that.

KENNY

It could've been your Paula.

Alan's dilemma.

ALAN

You got the right man?

KENNY

Yeah.

ALAN

He was definitely the perv?

KENNY

Yeah.

ALAN

Okay.

KENNY

I came back here yesterday. After the girls had gone. Had a few more pints with the lads.

ALAN

Right.

KENNY

Thanks.

5/24A **INT. COURTROOM. DAY 7 1133**

5/24A

Donna, Chloe and the two boys enter the court. Fear, apprehension, a terrible sadness...

CUT TO:

5/25 **EXT. THE GRAPES. CAR PARK. DAY 2 1750**

5/25

Gordon and Neil get out of their van. Doors are slammed.
They head for the entrance to the Grapes..

5/26 **INT. THE GRAPES. DAY 2 1751**

5/26

Gordon and Neil pull up a couple of stools and sit down.

GORDON

What's up?

KENNY

He's dead.

NEIL

Who is?

KENNY

The bloke in the park, the perv.

In on Gordon and Neil, puzzled.

NEIL

Dead? How? I don't...

KENNY

We killed him, that's how.

BEAT.

GORDON

Are you sure?

KENNY

Yes.

A surreal moment. Neil suppresses a laugh.

NEIL

No...that's impossible
that's....(BEAT) that's off
it's head.

GORDON

But he...he got up...we all
saw him...

KENNY (CONT'D)

He died in hospital this morning.

GORDON

Jesus.

Neil takes his fags out and starts playing with them.

KENNY

They were round before, asking
questions.

GORDON

Round at yours?

KENNY

Yeah.

GORDON

How did...?

KENNY

Blue shorts. Man in blue shorts
assaults girl in park. Man in blue
shorts battered in park.

GORDON

What did you say? What did you
tell them?

KENNY

That I was in here, having a pint
with you two.

NEIL

Shit! Shit, shit, shit...

GORDON

What the fuck did you say that
for?

KENNY

You told me to.

GORDON

I never said mention us!

BEAT. They are all on pins. Neil puts a fag in his mouth.
He's dying to light it. A couple look over.

KENNY

It just came out.

Neil plays with his lighter and fag, dying to light up.
He gets up.

NEIL

Fuckin' police state we live in
now.

Neil lights the fag before he gets through the door.

GORDON

Bad mistake, that, Kenny. Bad
mistake. When you tell a lie, you
tell as...

Kenny looking around '*who's watching?*'

GORDON (CONT'D)

...much of the truth as possible.
They know that. So they know you
were with us. Give us a minute.

Gordon goes after Neil.

Kenny looks around.

Alan Hodson, the landlord, glances back at him.

Alan's twelve year old daughter, Paula, collecting
empties, glances over at him.

Other glances from around the bar

For a moment it's like everyone knows.

He looks up at the CCT screen. Gordon and Neil are up
there, in the car-park, arguing, animated, drawing
attention. People in the bar are watching.

Kenny leaves.

5/27

EXT. THE GRAPES. CAR PARK. DAY 2 1754

5/27

Kenny comes out. Neil is in full panic mode. Gordon is
trying to calm him down.

NEIL

Panicking? Of course I'm bleedin'
panicking. Who...

GORDON

Well, don't..

NEIL (V.O.)

...wouldn't panic? What do you
expect? We killed a man...

GORDON (V.O.)

'Cause it isn't helping...

KENNY

You're on the CCT. Go round the
corner, you daft bastards!

The lads going round the back of the pub. Neil struggling
to keep it together.

NEIL

I did eighteen months, mate, and I
couldn't handle that so no way can
I do eighteen fucking years and
you...

GORDON

It won't come to that...

NEIL

...won't either, I'm telling you,
mate, it's total crap in there...

GORDON

It won't come to that so shut up a
minute.

(to Kenny)

What exactly did the coppers say?

KENNY

He died this morning. 'Of his
injuries.'

GORDON

You said we were in here having a
pint?

KENNY

Yeah.

GORDON

We'll need to speak to Al.

KENNY

I have done. He'll back us up.

NEIL

Will he still back us up when he
finds out it's murder?

KENNY

He knows it's murder.

NEIL

What!

KENNY

He's sound. It could've been his
daughter so he's sound

GORDON

The coppers are gonna put pressure
on you, Kenny. If he's got a
family, they'll go on about...

KENNY

He's got a family.

GORDON

They'll go on about his family
then and it's all designed to get
you to weaken, to get you to
cough, so just remember his family
are better off without him 'cause
he's a nonce. What is he?

KENNY

I know what he...

GORDON

What is he?

KENNY

A nonce.

GORDON

Right. We keep schtum. We stick
together. 'Cause we haven't killed
a man, we've killed a perv. Right?

NEIL

Right.

KENNY

Right.

5/28

EXT. SECLUDED SPOT. NIGHT 2 2345

5/28

Kenny, Gordon and Neil are stood by the van, lit by the
flames, watching the car burn.

GORDON

Best wash everything we were
wearing as well.

They get in the van.

5/29

INT. KENNY'S HOUSE. NIGHT 2 0015

5/29

Kenny closes the front door. He looks down the hall.
There's a light coming from under the door.

He goes into the kitchen. Donna is sat waiting.

DONNA

Has he got a family?

KENNY

(worried the kids can
hear)
The kids?

DONNA

Asleep. I've checked. Has he got a family?

KENNY

Wife. And one son at least.

She can't understand such an answer.

DONNA

At least?

KENNY

They were at the hospital. They were there when I was there.

That makes her skin crawl.

DONNA

What did you do to him?

KENNY

We killed him.

DONNA

No, what did YOU do? What part did you play?

KENNY

I punched him once. No more. It was Gordon really. He wouldn't stop.

She finds some comfort in that.

DONNA

And what are you gonna do?

He notices the half empty bottle of wine.

KENNY

For God's sake, Donna.

DONNA

Don't even think of criticising me for that. Don't even go there.

KENNY

We promised.

DONNA

I find out you've killed a man and you waltz out and leave me to it. I've got to come to terms with something like that and sort out three kids at the same time and you're out drinking with your bloody...

KENNY

We had to get things sorted.

DONNA

What are you gonna do?

KENNY

Keep schtum.

Her reaction.

KENNY (CONT'D)

You think I should go to the
police.

DONNA

No.

KENNY

You do.

DONNA

I don't.

KENNY

I can SEE it in you. We didn't
mean to do it. We're not bad men.
And even if we meant to do it, for
God's sake, he's a perv, had his
hands all over our little girl.

DONNA

Okay.
(stands)

KENNY

I need to wash everything I was
wearing.

DONNA

I'll do that.

KENNY

Right.

She heads for the dirty washing...

KENNY (CONT'D)

I'm scared, love.

She really resents that last remark. She looks at him,
doesn't know whether to hit him or hug him...

Kenny sitting. Neil and Gordon too.

The barristers entering, Solly, the lawyers, the usher...

And now Kerry Duggan and her son and brother-in-law.

Kerry and Kenny looking at each other.

5/31 **THIS SCENE IS NOW CUT** 5/31

5/32 **INT. CREMATORIUM. DAY 3 1030** 5/32

Kenny is awkwardly polishing a brass plaque. He hears a noise. Kerry Duggan is standing there. Her son Tom enters and her brother-in-law Pete.

Kenny is devastated.

Now a priest joins them.

PRIEST

Best in the North West, honestly.
People working here are...

(sees Kenny)

Kenny.

KENNY

Alright, Pat.

PRIEST

Kenny, can I introduce you?

So Kenny has to head towards them.

PRIEST (CONT'D)

This is Kerry Duggan and Pete and
Tom Duggan.

KENNY

Alright.

He shakes hands with his left.

KENNY (CONT'D)

You'll have to er...

Excuse the left, holding up his plastered right.

PRIEST

(to Kerry)

Kenny works here.

(to Kenny)

Kerry lost her husband a few days
ago.

KENNY

I'm sorry about that.

KERRY

You were at the hospital.

KENNY

Yes.

KERRY

I'm sorry. I was upset. And the last thing you want to see when you're upset is a kind face.

Kenny can't take anymore...

KENNY

I've got to...

"Go"

PRIEST

Of course.

But already he is heading for the sanctuary of the crematorium. And Kerry's screams are deafening him as he goes.

He enters the crematorium. The noise of the roaring incinerators and the screams of Kerry Duggan. He gets to the ear-muffs, puts them on, and everything is softened, everything echoes.

5/33

EXT. CREMATORIUM. DAY 3 1510

5/33

Kenny and Greg are stood outside, talking to a groundsman.

Greg looks over Kenny's shoulder towards the entrance.

GREG

What do these buggers want?

Kenny turns around. There's a police car approaching. In on Kenny's face as they get closer. And closer.

5/34

EXT. CREMATORIUM. DAY 3 1515

5/34

D. I. Warren and a policeman with Kenny. Perhaps they're in a parked police car. Perhaps they're standing by it...

WARREN

We're interviewing a couple of people...a few leads. ... Just to eliminate all the err...well all the guff, if you like. So we can concentrate on the important stuff. Yeah?

KENNY

Yeah...yeah...course.

WARREN

Duggan's injuries indicate that he was attacked by more than one person.

KENNY

Right.

WARREN

It could've been you, couldn't it?

KENNY

It wasn't me.

WARREN

Oh, I'm not saying it that way. I'm saying thank God you went for a pint instead of going to the park 'cause otherwise we could be after you.

KENNY

Right.

WARREN

Who was in the pub first: you or your mates?

KENNY

Me.

WARREN

The manager says they were.

KENNY

You've talked to him?

WARREN

It's a murder inquiry. No stone unturned, I'm afraid.

KENNY

The murder of a child molester though. I don't think people round here are gonna be too bothered if you...

WARREN

Who said he was a child molester?

KENNY

You.

WARREN

No I didn't. I've wondered about that. But what you've just said is more than wondering about it. You've just said that the man who attacked your daughter is the man we found dead. Yes?

Kenny too frightened to answer.

WARREN (CONT'D)

How can you be so sure?

KENNY

(eventually)
Shouldn't I have a solicitor or something?

WARREN

It's just a chat.

KENNY

So I'm free to go?

WARREN

Did you know Neil's car was stolen the day after the killing?

KENNY

Am I free to go?

WARREN

We found it burnt out. No good to us at all.

KENNY

I'm free to go, yeah?

WARREN

They're brothers, aren't they - your two mates? They'll look after each other. But they won't necessarily look after you. You know what I'm saying?

Yes, he does. He is weakening. But...

KENNY

I'm going.

WARREN

Right.

KENNY

(urgent)

They're onto us, Gordon...

GORDON (V.O.)

Not on the phone, you prick.

CUT TO:

5/35 **EXT. KENNY'S STEET. DAY 3 1620**

5/35

Kenny walking down the street. His reaction as he sees a couple of coppers conducting a door to door enquiry. '*Are they looking at him?*' He has to stop himself from running. Paranoia...

His front door looms. Kenny gets there. He can't get his keys in the lock quickly enough.

CUT TO:

5/36 **THIS SCENE IS NOW CUT**

5/36

5/37 **INT. KENNY'S HOUSE. HALL. DAY 3 1621**

5/37

Kenny shuts the door. The mundane sound of family life. Donna comes out of the kitchen. She sees Kenny at the door, getting himself together. BEAT.

DONNA

Where's your bike..?

Ben comes skidding into the hall.

BEN

(American superhero)

Guess who got a commendation today in... 'Math'?

Ben stands with his arms in the air, ready for praise.

We follow Kenny as he walks past Ben and Donna into the kitchen.

KENNY

(throw away)

Well done, mate, that's great, that.

Ben is deflated. Donna sees. Ben goes back into the living room. Donna follows Kenny.

DONNA

What's up..?

KENNY

Left it in work

Kenny opens the fridge, takes some juice out and drinks from the carton. Donna watches him.

DONNA

Don't do that.

KENNY

Right.

There is a knock on the front door.

Donna really studying Kenny, aware that he is falling apart.

DONNA

Shall I get it?

KENNY

Yeah.

Donna goes to the door. She opens it to Neil.

NEIL

Alright, Donna.

DONNA

(cold)
Yes.

NEIL

Kenny in?

DONNA

Yes.

Donna leaves him there, goes in. Kenny appears.

NEIL

She knows.

KENNY

She doesn't.

NEIL

Gordon wants us down the Grapes.

KENNY

Being summoned, am I?

NEIL

What?

Kenny disappears, reappears with his coat, shuts the door, heads off down the street with Neil.

5/38

INT. GRAPES. DAY 3 1640

5/38

Gordon plonks two pints down in front of Neil and Kenny.

At the bar, Alan Hodson serving. Little Paula Hodson is collecting glasses.

KENNY

(to Neil)

They know I did it and they know you did it.

NEIL

How do they know I did it?

KENNY

'Cause your car got robbed. What a coincidence, your car getting robbed. Look, it's still not too late. The fact he tried to do that to our Chloe...

GORDON

It's murder or murder, nothing in between. No extenuating circumstances. And they might know you did it, fine, but knowing it and proving it are two different things and that's why we got rid of the car, smart arse, 'cause the car was evidence, the car was full of that perv. Right?

NEIL

(eventually)

Right.

GORDON

Right?

KENNY

I'm thinking we could give ourselves up. Explain to them.

NEIL

What!

KENNY

He was a nonce. He attacked my daughter...

Gordon studying Kenny as he says this...

KENNY (CONT'D)

You're my mates. People will understand why we did it. They'd go easy on us.

NEIL

They can't go easy. It's murder.
And murder gets you life. End of.

GORDON

Going down isn't an option.

KENNY

We were only trying to warn him
off, they'd take that into...

GORDON

That won't make any odds. It's
crap inside and we're not going.
So I don't want to hear talk like
that ever again. Right?

There's a hint of menace to that.

KENNY

(sudden disgust)
He's getting cremated in our
place, for God's sake.

Gordon studying Kenny...

GORDON

Don't go all weak on us, Kenny.
You even think about coughing, you
talk to us first. You owe us that,
yeah?

KENNY

Yeah.

5/38A **INT. COURTROOM. DAY 7 1145**

5/38A

Alan Hodson enter the courtroom - with his wife and
daughter.

Alan Hodson glances contemptuously at Kenny.

CUT TO:

5/39 **INT. KENNY'S HOUSE. HALL. DAY 3 1730**

5/39

Kenny enters, sees Donna in the kitchen pouring a glass
of wine.

DONNA

One glass.

She puts lots of ice cubes in it.

DONNA (CONT'D)

With lots of ice. And loads of
soda.

KENNY

We promised ourselves - no drink
at home under any circumstances.

DONNA

Don't know about you, but I didn't
envisage this particular
circumstance when...

She stops herself from laying into him. She puts the wine
bottle down and walks off with her drink.

Kenny gets a glass. He too pours a drink. He follows her.

Into the living room. The kids see the wine. Looks are
exchanged.

He picks Chloe up and sits her on his knee. The boys
watch.

KENNY

Alright, Princess? What have you
been up to at school?

5/40

INT. KENNY'S HOUSE. BEDROOM. NIGHT 3 2310

5/40

Donna in bed. Sleep won't come. Kenny enters, sits on the
edge of the bed.

KENNY

I want to be home. We're going
round and round the park, looking
for the man in the blue shorts,
and all the time I'm thinking "I
shouldn't be doing this; I should
be home with Donna and Chloe." But
the others want to carry on
looking. And I tell myself if I go
back it means they love their kids
more than I love mine.

5/41

INT. CREMATORIUM. DAY 4 1030

5/41

Kenny slides a coffin into the flames...

5/42

INT. CATHOLIC CLUB. DAY 4 1730

5/42

A Holy Communion Party in full flow. A couple of little
girls in elaborate frocks getting fussed over.

Kenny looking at Donna drinking a glass of wine. She's on the way.

Some young girls are on the karaoke. Beyonce's 'I'm a Single Lady'. The girls know the routine. A few other girls join in. It's a provocative, sexy dance.

We go to Neil. He is saddened by something. We follow his gaze...

To his brother Gordon who's watching the young girls dancing - obviously turned on by it.

Kenny looks at Chloe on Donna's knee. An older girl is trying to persuade her to join them on stage. Chloe reluctantly takes her hand.

Mums and Dads start to clap along. A few young lads are trying to put the girls off, messing about. The girls keep dancing. Chloe joins in with the routine.

Suddenly - Kenny's p.o.v. of Gordon watching the children dancing.

Kenny looks back at the girls and he sees what Gordon is seeing. The moves are really sexual.

Chloe concentrates on getting them right.

The music continues as we cut between the following sequence.

CUT TO:

5/43

EXT. PARK. DAY 5 1732

5/43

Young Paula Hodson is running through the trees. Her dress is torn and dirty and her knees are grazed. She is sobbing as she punches a number into a mobile phone.

CUT TO:

5/44

INT. CATHOLIC CLUB. DAY 5 1733

5/44

The whole room is focused on the girls dancing. Pelvic thrusts, 'shaking booties', slapping backsides and shimmying shoulders.

Donna, drink in hand, on her feet, moving in time with the dancers, egging them on.

Kenny looks around the room at men and boys' reactions.

One or two hungry looks, yes, but hungriest of all is Gordon.

CUT TO:

5/45 **INT. THE GRAPES. DAY 5 1734** 5/45

The phone ringing in an almost empty pub. Alan Hodson answers it.

ALAN

Hello.

Alan's sudden concern.

CUT TO:

5/46 **INT. CATHOLIC CLUB. DAY 5 1735** 5/46

Chloe really getting into the dance. Donna cheering her on. Donna looks at Kenny '*isn't she great?*'

Kenny can't respond. Again he glances at Gordon...

CUT TO:

5/47 **THIS SCENE IS NOW CUT** 5/47

5/48 **EXT. STREET CLOSE TO PARK. DAY 5 1738** 5/48

Alan Hodson hurtling along, running.

CUT TO:

5/49 **THIS SCENE IS NOW CUT** 5/49

5/50 **THIS SCENE IS NOW CUT** 5/50

5/51 **INT. CATHOLIC CLUB. DAY 5 1740** 5/51

Kenny looks at Matthew and Ben and their mates copying the men, clapping and cheering at the girls.

He doesn't like seeing his sons like this.

He glances at Gordon again, staring at the girls.

Alan Hodson enters the catholic club with Paula. He goes to an anti-room with her and sits her down. He goes to look for his wife.

We hear a distant siren under Beyonce's tune.

Kenny gets Donna's attention. He mouths: 'Get her off there.' Donna doesn't know what he means. He mouths it again. Donna shrugs 'She's fine.'

Kenny can't help himself. He goes towards the stage. Donna looks, concerned.

Alan Hodson searching for his wife...

Kenny picks Chloe up and sits next to Donna. Chloe wanted to dance. Donna takes her off Kenny and tries to console her.

DONNA

What have you done that for? She was having a great time.

KENNY

I don't want her prancing about like that.

DONNA

Like what, she was only dancing?

KENNY

She's seven years old for God's sake.

Alan Hodson talking to his wife. Neil can hear what he's saying. Devastating news.

The other kids still dancing, the music still pounding.

Alan Hodson leading his wife to where Paula is. Word starts to go round.

DONNA

So? It's only kid's stuff. They're all at it.

KENNY

Well they shouldn't be. And I think you've had enough.

DONNA

So now we know what's wrong with his face. Well I'd say you're hardly in a position to ...

Alan Hodson looking back at Kenny as he heads for the exit with his wife and Paula. Hodson looks as though he could kill Kenny and Kenny can't understand it...

DONNA (CONT'D)

..take the moral high-ground with
me at the moment, Kenny, but sod
it, let's go.

Donna getting her stuff and signalling to Matthew and Ben
to come over.

The kids still dancing to the pounding music...

Gordon still watching the kids. Neil gets right into
Gordon's face, blocks his view of the kids, bawls out
what has happened to Paula Hodson.

Donna gives her kids their coats. They don't want to
leave but Donna insists.

A woman on the next table says something to her. The
colour drains from her face.

She looks at Kenny.

KENNY

What? (BEAT) What?

DONNA

Paula Hodson's been raped.

KENNY

Alan's girl?

DONNA

In the park. The same man who went
for Chloe.

Kenny is devastated.

Donna and the kids head toward the exit. Kenny looks
round for Gordon and Neil.

Yes, they know too...

Kenny goes after Donna. Gordon stops him.

GORDON

Before any of us do anything, we
need to get together.

Kenny shrugs him off and goes after Donna. Gordon follows
him.

GORDON (CONT'D)

Kenny? Kenny?

Kenny keeps on walking.

CUT TO:

5/52

INT. KENNY'S HOUSE. DAY 5 1830

5/52

Donna has sat Kenny down.

DONNA

You killed a totally innocent man and the only thing to do now is give yourself up. You made a terrible mistake but it was a genuine mistake. People will understand. And they'll know you couldn't live with it, that you're too good a man, too moral, too decent, to live with something like that on your conscience and they'll respect you for that. And you'll have been the first to confess. People will realise that the other two only confessed when they had no option but you confessed to put things right. So they'll believe you. They'll believe everything else you say. They'll believe you only hit him once. They'll believe Gordon did most of it.

Tremendous pressure upon him...

KENNY

I can't do it to them.

DONNA

To them? What about us? This all happened 'cause you wanted to protect your daughter, to do the right thing by your daughter so do it now.

KENNY

I can't.

CUT TO:

5/53

INT. CREMATORIUM. DAY 6 1200

5/53

Kenny looking at the video screen into the Chapel of Rest.

The family of Joseph Duggan is gathered.

Kerry Duggan, dry-eyed, upright, in her seat. Family surround her. Together, proud and dignified.

Ste is suited and booted, keeping an eye on proceedings. He looks directly at the camera and gives a slight nod to Kenny.

Kenny presses a switch and Johnny Cash's version of '*Your Own Personal Jesus*' plays.

Greg comes to wait by the gurney to help Kenny receive the coffin.

Kenny presses another switch and the coffin moves as the rollers turn.

Kenny and Greg receive the coffin. They transfer it onto the gurney and move it over to the incinerator.

Greg opens the doors. Flames roar. Kenny can't commit the coffin.

Greg looks at him, concerned.

Greg slides the coffin into the flames and shuts the doors.

A rake sifts through Joseph Duggan's hot ashes.

His ashes are put into a box.

A card with "Joseph Duggan" written on it is taken out of a slot and stuck on the box.

The box is carried through to a room that houses a drum.

The contents of the box are tipped into the drum - ash and larger pieces of bone

Ball-bearings are put into the drum.

The drum turns. The crushing sound of bone and ash.

The contents of the drum are emptied into a bag.

The bag is carried through to a small room, placed in a box and put on a shelf. The Joseph Duggan name card is inserted into a window in the box.

Kenny staring at the name card - and at the box of ashes.

CUT TO:

Kenny approaching Neil's house. We hear thunder.

He gets to Neil's door, knocks. Neil opens it.

"Accused" - 'Kenny's Story'
5/54 CONTINUED:

PEACH

AMENDED: 25.08.10

P 46A.
5/54

KENNY

Alright.

NEIL

Hiya.

KENNY

I'm going to the police.

NEIL

What for?

KENNY

To cough, confess.

NEIL

Come in.

KENNY

No.

NEIL

Kenny, you're gonna get me banged
up for life so give me five
minutes, please.

KENNY

Right.

They go in.

CUT TO:

5/55

INT. NEIL'S HOUSE. DAY 6 1721

5/55

Neil's son and daughter are lounging

NEIL

Everyone out.
(and, loud)
Sue.

NEIL'S SON

What?

NEIL

I want everyone to go. Right?
(and, loud again)
Sue!

NEIL'S SON

Where?

Sue comes in from the kitchen where she has been
preparing food.

NEIL

Anywhere. For a walk. Just go now.
(to Sue)
You've got to go out for a bit.

SUE

I'm doing the dinner.

NEIL

Leave it and go.
(and very loud to the
kids)
Go!

SUE

It's gonna rain.

NEIL

(on his mobile)
Take the car then but just...

SUE

We haven't got the car. It got
robbed.

NEIL

Just do as I say. Right? Go now.
(down phone)
It's Neil here, Gordon. You've got
to get round.

SUE

Where will we go??

NEIL

Anywhere.
(down phone)
Kenny's here and he's thinking of
taking a certain course of action,
you know what I'm saying?
(to the family as
they leave)
I'm sorry but it's important,
this. Crucial. I'm sorry.
(shuts door on them)
Sorry, Gordon, what was that?
Right.
(to Kenny)
He's coming round.

KENNY

I don't want to gain any advantage
by turning myself in so I'm giving
you that option too. We could all
walk in together.

NEIL

You're mad.

KENNY

I'm doing it, mate. On my own or
with you and Gordon but I'm doing
it.

NEIL

Why?

KENNY

We killed an innocent man, that's why.

NEIL

Turning ourselves in, that's not gonna bring him back, is it? That's not gonna help in any....

KENNY

It is, mate. 'Cause I can't live with it. I can't stop thinking about it.

NEIL

Can't stop thinking about it, yeah?

KENNY

Yeah.

NEIL

Me too, mate. And I'd love my peace of mind back. I'd love to get it off my conscience. But I wouldn't turn my mates in for it. Only a selfish bastard would turn his mates in for his own peace of mind.

CUT TO:

5/56 **EXT. NEIL'S HOUSE. DAY 6 1735**

5/56

Gordon gets out of his car, rings the bell. Neil opens it. Gordon follows Neil inside...

CUT TO:

5/57 **INT. NEIL'S HOUSE. DAY 6 1736**

5/57

KENNY

I'll tell you what I told Neil. I don't want to gain any advantage by this. If you want to walk in with me that's...

GORDON

I'm not letting you do this. I'm quite prepared to try sweet reason but get this straight: you're not doing it.

KENNY

I've got to.

GORDON

Why?

KENNY

I can't live with it.

GORDON

You can't live with it NOW. Let's talk long term. Right? You're thinking of turning us in - a life sentence each - so let's talk long term. You can't live with it right now but next month will be easier. Next year easier still. Ten years, no problem. A bit of time struggling with a guilty conscience, that's better than doing life, Kenny. Right?

KENNY

Can't, mate.

It's just starting to rain outside..

GORDON

Do yourself in.

KENNY

What?

GORDON

You can't live with it, do yourself in. That way you only destroy your own family. You don't destroy ours as well. So do yourself in.

KENNY

No.

An impasse. A change of tack...

GORDON

We did it for you.

KENNY

Did you?

GORDON

What's that mean?

Kenny decides not to go there.

KENNY

Nothing.

GORDON

You threw a punch that wouldn't have decked our gran and that was it. If we hadn't been there, he'd've battered you.

KENNY

Possibly.

GORDON

But maybe that's it. Maybe that's why you're talking like this: you only threw one punch. We're the ones who got stuck in. We'll go down. You'll walk. That's what you're thinking.

KENNY

I'm thinking no such thing. I'm as guilty as you.

GORDON

You're saying that now. You won't be saying it once you've talked to a lawyer. You'll be blaming us.
(to Neil)
Watch that door.

Neil will block Kenny's route to the door.

KENNY

Oh for God's sake! What d'you think you're playing at, you pair of pricks?

GORDON

You're the Dad as well, aren't you? The court's gonna understand you throwing a wobbler 'cause it was your daughter that got done - but us! They'll throw the book at us. You've thought it all through, you bastard.

KENNY

I haven't.

GORDON

Tell me you won't do it, mate.

KENNY

I'm doing it.

GORDON

That was your last chance. We're gonna do you in and...

KENNY

What!

GORDON

...anything you say now you'll say
'cause you're scared of getting
done in. We can't trust anything
you say from now on so you're
dead, mate.

KENNY

Don't be stupid.

GORDON

And I'm not doing it for me, mate.
I'm doing it for my brother.
Fifteen, twenty years, he's got no
chance of doing that and coming
out alive

(to Neil)

Where's the family?

Neil is falling apart...

NEIL

I told them to go for a walk.

GORDON

How long will they be?

NEIL

Don't know. Half an hour.

GORDON

Okay, we've got to kill him. Yeah?

KENNY

This is a joke.

Neil can't respond.

GORDON

Do you agree we've got to kill
him?

NEIL

Yeah.

GORDON

How do we do it?

KENNY

Forget the fact that I'm your
mate. How do...

GORDON

Shut it.

KENNY

...you expect to get away with it?
You're upto here as it is...

GORDON

Shut it.

KENNY

...so don't go any deeper.

NEIL

Can't make a mess. I mean blood
and that.

GORDON

We'll choke him.

Kenny moves for the door...

KENNY

I'm spewing it.

Gordon punches him. A silence. Kenny recovering...

GORDON

You're finished, mate.

KENNY

I know why you got stuck in.

GORDON

Yeah?

KENNY

Yeah. I saw you looking at the
kids dancing.

Gordon's reaction.

KENNY (CONT'D)

When you battered the perv, when
you battered a man you thought was
a perv, you weren't just battering
a perv, you were battering what's
in there.

A silence.

GORDON

(to Neil)

Get a grip of him.

Neil can't...

GORDON (CONT'D)

Get a grip of this bastard.

Neil psyching himself up, psyching himself up, just about
to go for it when...

The front door opens and Sue enters. She has been caught
in the rain and isn't pleased...

SUE

For God's sake!

She starts grabbing waterproofs for herself and the kids.

KENNY

Actually, Sue...

(heading for the
door)

It's alright. Meeting's over.

Kenny leaves.

CUT TO:

5/57A **INT. POLICE INTERVIEW ROOM - DAY**

5/57A

Kenny and DI Warren.

KENNY

We drove round the park a couple of times and then we saw him. We jammed on, got out. He ran. If he hadn't run, maybe none of this... But he ran and the chase was on, the scent in our nostrils. We caught him. I hit him once and broke my wrist. The others hit him a but more. Especially Gordon. I'm not trying to deflect blame, I'm trying to tell the truth. We wanted to hurt him, yeah, but we didn't want to kill him.

CUT TO:

5/57B **INT. POLICE INTERVIEW ROOM - DAY**

5/57B

Neil and DI Warren with Solly (a lawyer). Warren is trying to rile Neil.

WARREN

You did eighteen months. Your brother walked free.

Neil doesn't respond.

WARREN (CONT'D)

Funny if it happened again. On a grander scale.

Again, Neil manages not to respond.

WARREN (CONT'D)

Your car got robbed, you see. Not his.

NEIL

(eventually)
You know what eighteen months teaches you? Keep that shut.

CUT TO:

5/57C **INT. POLICE INTERVIEW ROOM - DAY**

5/57C

Gordon, DI Warren and Solly.

WARREN

A full confession - naming both
you and your brother.

GORDON

Luckily we
(he and his lawyer he
means)
saw this coming and had a chat
about it. Kenny's confession damns
Kenny, yeah, but to use it against
us is very, very iffy and I'm sure
the judge'll point that out.

GORDON (CONT'D)

Apart from that, officer, no further comment.

CUT TO:

5/57D INT. POLICE INTERVIEW ROOM - DAY

5/57D

KENNY

Is it true: my statement damns me but not them?

WARREN

Possibly.

KENNY

Why didn't you say?

WARREN

Because you did it to ease your conscience didn't you, not to drop your mates in it?

KENNY

I wanted to do both.

CUT TO:

5/58 INT. COURT. DAY 7 1145

5/58

The jury filing in. Massive tension.

Eventually...

COURT CLERK

Members of the Jury, are you agreed on a verdict?

FOREMAN

We are.

COURT CLERK

Will the defendants please rise?

They stand. Tremendous tension in the court...

COURT CLERK (CONT'D)

Do you find Gordon Carl Richmond guilty or not guilty of murder?

FOREMAN

Not guilty.

Gordon's wife's delight, Kerry Duggan's despair...

COURT CLERK

Do you find Neil John Richmond
guilty or not guilty of murder?

FOREMAN

Not guilty.

Again, Sue Richmond's delight. Kerry Duggan's despair...

COURT CLERK

Do you find Kenneth Armstrong
guilty or not guilty of murder?

Kenny looks at the foreman.

FOREMAN

Guilty.

People rise to their feet and go wild.

Kerry Duggan's dignified satisfaction, Donna's despair.

JUDGE

Gordon Richmond and Neil Richmond,
you are free to leave. Mrs Kay.

Lots of tears and congratulatory hugs. Neil and Gordon, a bit bemused, and being led down the steps.

Mrs Kay, Kenny's barrister, stands.

On Donna, Chloe, the two boys...

MRS KAY

Your Honour, my client is a loving husband and father, perhaps that was his downfall: his love of his children, his rage when one of them was attacked. Instinctive, unpremeditated. I would remind you that my client walked into the police station of his own accord and made a full and frank confession. This, Your Honour, is a deeply moral man, devastated by the consequences of his actions, totally prepared to accept his punishment but fully deserving of your leniency.

Hope on the faces of Donna and the kids.

JUDGE

Mrs Duggan?

Kerry Duggan getting ready to read a prepared statement.

KERRY

(reading)

My husband was a good man. I knew that at his funeral. People came for him. And for me. That's what funerals are: comfort for those left behind. But when I think of my husband's funeral I get no comfort. It's a source of further torment. The last man to have anything to do with my husband, you see, to handle his coffin, to commit his body to the flames was a man who murdered him. And there's something about that that is so obscene.

That almost destroys Kenny's family.

JUDGE

Mister Armstrong, you will go to prison for a minimum of fifteen years. Take him down.

Donna starts to cry. Chloe too. The boys too...

CUT TO:

5/59 THIS SCENE IS NOW CUT 5/59

5/60 THIS SCENE IS NOW CUT 5/60

5/61 THIS SCENE IS NOW CUT 5/61

5/61A THIS SCENE IS NOW CUT - YELLOW 12.08.10 5/61A

5/62 THIS SCENE IS NOW CUT - YELLOW 12.08.10 5/62

5/62A THIS SCENE IS NOW CUT - YELLOW 12.08.10 5/62A

5/63

INT. HOLDING CELL. DAY 7 1425

5/63

Kenny is escorted back to the cells.

Kenny is led into his cell.

The handcuffs are taken off.

The officer walks to the door.

On Kenny as the door slams shut...

The End.