

1 **EXT. ROAD - NIGHT 1 2010**

1

Three young men (Tony Wallace, Colin McCabe and Kieran Gillespie) hurrying from a pizza parlour to a parked car.

Johnjo O'Shea (17 years old, vulnerable) is at the wheel, a rap song blasting away. They yank open the doors and pile in.

TONY WALLACE

Drive!

JOHNJO O'SHEA

What's happened?

Colin McCabe berating Kieran Gillespie throughout...

TONY WALLACE

Drive!

JOHNJO O'SHEA

Right!

They screech off.

CUT TO:

2 **EXT. ROAD - NIGHT 1 2012**

2

Colin McCabe and Kieran Gillespie in the back. Tony Wallace with Johnjo in the front. Sheer panic...

COLIN MCCABE

You stupid prick, you've dropped us all in it now, you stupid bastard, you stupid brain-dead bastard...

JOHNJO O'SHEA

What's happened?

COLIN MCCABE

You've dropped us all in the shit, you prick. You crazy twat, you mad crazy...

KIERAN GILLESPIE

He was asking for it.

COLIN MCCABE

...twat.

(to Tony Wallace)

I warned you about this prick, didn't I?

KIERAN GILLESPIE

He was asking for it. Right?

COLIN MCCABE

How? How was he asking for it,
you dick? He said nothing. He
never opened...

KIERAN GILLESPIE

He was looking at me.

JOHNJO O'SHEA

(really scared)
What's happened?

COLIN MCCABE

His mouth... He wasn't looking
at you. He was...

TONY WALLACE

Nothing's happened.

COLIN MCCABE

...watching the fight...
"Nothing's happened?" He's only
gone and stabbed someone, hasn't
he...

TONY WALLACE

Shut it.

JOHNJO O'SHEA

(horrified now)
What?

COLIN MCCABE

... the prick. The stupid...
(to Tony)
I won't shut it.
(to Johnjo)
The stupid bastard's stabbed
someone. That's what's...

KIERAN GILLESPIE

I'll stab you in a minute.

COLIN MCCABE

Happened... "You'll stab me?"

KIERAN GILLESPIE

Yeah.

COLIN MCCABE

You'll stab me!

They start fighting.

TONY WALLACE

Hey! Hey!

JOHNJO O'SHEA

Did he kill him?

2

TONY WALLACE
(to the other two)
Hey!

JOHNJO O'SHEA
Did he kill him!?

TONY WALLACE
Pull over!

Johnjo swings the car off the road. It pulls to a halt
somewhere - an alley perhaps.

CUT TO:

3

EXT. SOMEWHERE SECLUDED - NIGHT 1 2017

3

Tony Wallace gets out the car, starts dragging Kieran
Gillespie out.

TONY WALLACE
Get out. Get out the car, you
knob.

He manages to get him out.

TONY WALLACE (CONT'D)
(to Colin McCabe)
You stay there.

Tony pushes Kieran away from the car. Kieran now with
his back against the wall.

KIERAN GILLESPIE
He kept looking at me. Right?
Kept looking at me like I was
shit.

Tony Wallace knows he is lying.

TONY WALLACE
Where is it?

KIERAN GILLESPIE
Where's what?

TONY WALLACE
You know what. Where is it?

KIERAN GILLESPIE
Here.

The knife.

Tony looking round for somewhere to dump it. He sees a
grid.

TONY WALLACE

Put it down there.

KIERAN GILLESPIE

(reluctant)

It's our Paul's.

TONY WALLACE

Put it down there.

Kieran Gillespie heads towards the grid. Tony Wallace gets back in the car.

In the car now. Fear...

JOHNJO O'SHEA

Did he kill him?

No answer.

The knife going down the grid.

Kieran Gillespie heading back to the car, getting in.

More fear...

JOHNJO O'SHEA (CONT'D)

Did you kill him?

KIERAN GILLESPIE

I don't know.

Tony Wallace comes to a decision, punches a number into his mobile...

CUT TO:

INT. PIZZA PLACE/EXT CAR NIGHT 1 2020

A mobile phone is ringing. The young pizza manager Hugo Davies answers it. He is kneeling, helpless, next to the badly injured Thomas Ward...

HUGO DAVIES

You bastard.

We intercut as we wish...

TONY WALLACE

How is he?

HUGO DAVIES

You got off and left me to it,
you shit. McCabe as well...

We hear sirens. We see flashing lights at some point.

4

TONY WALLACE

How is he?

HUGO DAVIES

I don't know! I don't know what
I'm doing, do I? He could be
bleeding to death for all I know,
you prick.

TONY WALLACE

Will he live?

HUGO DAVIES

How would I know? I doubt it very
much but how would I...? Why did
you bring that mad bastard, 'ey?

Paramedics enter and get straight down to business. Hugo
Davies stands, wheels away from them...

HUGO DAVIES (CONT'D)

Paramedics are here.

He disconnects the call.

Back to the car.

TONY WALLACE

(to the others)

He's bad.

JOHNJO O'SHEA

How bad?

TONY WALLACE

I don't know.

JOHNJO O'SHEA

He'll live though, yeah?

No answer.

CUT TO:

5

EXT. O/S PIZZA PLACE - NIGHT 1 2027

5

The victim is put into the ambulance. The ambulance
moves off.

CUT TO:

6

INT. MARGARET WARD'S HOUSE - NIGHT 1 2104

6

Margaret Ward, early forties, is in the bathroom,
dyeing her hair. The doorbell goes. She ignores it. It
goes again. She ignores it. But it goes yet again...

6

She leaves the bathroom, enters a bedroom, looks down into the street.

A police car.

CUT TO:

7

INT./EXT. MARGARET WARD'S HOUSE - NIGHT 1 2105

7

She has tied a towel around her head. She opens the door to two police officers.

POLICE OFFICER

Mrs Ward?

MARGARET WARD

Yeah.

POLICE OFFICER

Mother of Thomas Ward?

MARGARET WARD

Yeah.

POLICE OFFICER

We've been told to bring you down to casualty, Mrs Ward. Thomas has had a bit of an accident.

MARGARET WARD

What sort of accident?

POLICE OFFICER

I don't know, love. We've just been told to get you.

MARGARET WARD

I'm dyeing my hair.

POLICE OFFICER

Sorry.

The three of them see the funny side of it.

MARGARET WARD

Just a sec.

She steps back a pace or two, lifts the phone, dials...

MARGARET WARD (CONT'D)

(explaining)

My daughter. She spent all day getting ready so she's not gonna be best pleased.

(down phone)

You'll have to come back, Julie, and look after the kids.

Protests from Julie obviously.

MARGARET WARD (CONT'D)

Thomas is in hospital and...

CUT TO:

EXT. MOVING POLICE CAR - NIGHT 1 2120

She has her hair covered.

POLICE OFFICER

Lived there long?

MARGARET WARD

Three years. We used to live by the park but we split up, me and their Dad, so we had to find somewhere cheaper.

POLICE OFFICER

You still see him?

MARGARET WARD

Only when I've got to.

They all giggle at that - all blissfully unaware...

CUT TO:

INT. HOSPITAL - NIGHT 1 2140

Margaret and the two police officers enter the hospital. There are other officers here but Margaret doesn't see them. She approaches the desk.

MARGARET WARD

I'm Margaret Ward. My son Thomas is here. He's had an accident apparently.

But the receptionist simply stares back at her. A silence...

MARGARET WARD (CONT'D)

Thomas Ward.

Still nothing from the receptionist. Margaret is getting frightened. She glances away...

She sees the nice friendly police officers who brought her in. They're obviously getting some terrible news from a colleague... They glance at Margaret. Look back to the colleague. Glance at Margaret again...

She now sees other people staring at her....

MARGARET WARD (CONT'D)
(to receptionist)
What is it?

She hears...

JENNIFER FIELDING (V.O.)
Mrs Ward?

Margaret turns, sees a smartly dressed woman heading towards her. The bearer of bad news obviously and Margaret wants nothing to do with her.

MARGARET WARD
(to receptionist)
What is it please?

Jennifer Fielding, the duty social worker reaches her.

JENNIFER FIELDING
Mrs Ward?

But Margaret refuses to look at her. If she can avoid looking at this woman, she can avoid hearing the news she has brought...

MARGARET WARD
(to receptionist)
I'm looking for my son. Thomas Ward.

JENNIFER FIELDING
I'm Jennifer Fielding, Mrs Ward.
Could you come with me please?

MARGARET WARD
Why?

JENNIFER FIELDING
Come with me, please, Mrs Ward.
Please.

MARGARET WARD
Where?

JENNIFER FIELDING
(walking)
There's a room just up here...

Margaret following her...

JENNIFER FIELDING (CONT'D)
Just up here.

Margaret following. She knows something awful is about to happen but still she follows her...

Jennifer Fielding reaches a door, opens it.

JENNIFER FIELDING (CONT'D)

We're here.

Margaret Ward looks in. It's the Bad News Room. A few chairs, a box of tissues, a crucifix on the wall perhaps, the hospital chaplain waiting...

JENNIFER FIELDING (CONT'D)

Come in please.

MARGARET WARD

No.

JENNIFER FIELDING

Please.

Margaret does so. Jennifer closes the door...

JENNIFER FIELDING (CONT'D)

Thomas didn't make it, I'm afraid.

MARGARET WARD

Make what?

JENNIFER FIELDING

He was stabbed earlier this evening and died an hour or so ago. I'm really sorry.

MARGARET WARD

I think you've got the wrong boy. I'm Thomas Ward's mother and he had a bit of an accident, that's all.

JENNIFER FIELDING

He was stabbed in the pizza place on Holt Road, Mrs. Ward, and died here a short time later.

And mention of the pizza place makes it suddenly real.

CUT TO:

Johnjo brings the car to a halt outside his house.
We discover Kieran Gillespie sitting in the back.
Gillespie gets out and crosses the street to his house.
Johnjo gets out and heads towards his house.

CUT TO:

10

INT. JOHNJO O'SHEA'S HOUSE - NIGHT 1 2204

10

Johnjo enters. His parents Coleen and Peter are watching the news. His sister Karen is texting someone.

COLEEN O'SHEA

Where've you been?

JOHNJO O'SHEA

Out.

10

COLEEN O'SHEA
Where?

JOHNJO O'SHEA
Just out.

COLEEN O'SHEA
Who with?

JOHNJO O'SHEA
No one.

COLEEN O'SHEA
You went out on your own?

JOHNJO O'SHEA
Yeah.

KAREN O'SHEA
He's lying.

JOHNJO O'SHEA
I'm not.

COLEEN O'SHEA
(to Johnjo's Dad)
Will you talk to this one?

JOHNJO O'SHEA
I'm going the loo.

PETER O'SHEA
'Ey.
(no answer)
'Ey!

But just the sound of Johnjo hurrying up the stairs.

CUT TO:

11

INT. BATHROOM - NIGHT 1 2205

11

Johnjo enters, sits on the bath or loo or whatever.

CUT TO:

12

INT. HOSPITAL - NIGHT 1 2210

12

Margaret Ward and the social worker Jennifer Fielding.
Margaret is dialling a number.

MARGARET WARD
Will you speak? It'll be on
answer, you see, and if it's my
voice, he won't pick up 'cause
he hates me. So will you...?

JENNIFER FIELDING

Yeah.

Margaret gets through to the answer machine, hands phone to Jennifer...

JENNIFER FIELDING (CONT'D)

It's Jennifer Fielding here,
Mister Ward. I'm a social worker
at the Royal and I've some news
about your son Thomas.

TOMMY WARD (V.O.)

What is it?

JENNIFER FIELDING

I've got your wife... your ex-
wife here, Mister Ward. I'll
just pass you over.

Margaret Ward takes the phone.

MARGARET WARD

Hi.

TOMMY WARD (V.O.)

What is it?

MARGARET WARD

He's dead.

CUT TO:

INT. JOHNJO O'SHEA'S HOUSE - NIGHT 1 2250

Johnjo in bed, staring at the ceiling, listening to local news on the radio.

His older brother Patrick enters, hits a button and the local news switches to music.

PATRICK O'SHEA

What are you listening to that
shite for?

The brother starts undressing.

PATRICK O'SHEA (CONT'D)

Fatal stabbing in the pizza
place.

JOHNJO O'SHEA

Who told you that?

PATRICK O'SHEA

On the telly.

13

JOHNJO O'SHEA

Is he dead?

PATRICK O'SHEA

"Fatal", you knob. Of course
he's dead

Johnjo's reaction. We leave him staring at the ceiling.

CUT TO:

14

INT. HOSPITAL - NIGHT 1 2251

14

Tommy Ward hurries along a hospital corridor. Ahead of
him is a crowd of people milling around Margaret Ward.

He nears them. People acknowledge him. But he has eyes
only for Margaret.

MARGARET WARD

He's in there.

She indicates a room off the corridor.

MARGARET WARD (CONT'D)

They want someone to identify
him.

TOMMY WARD

You haven't done it?

She shakes her head: such a task is beyond her.

TOMMY WARD (CONT'D)

Shall I?

She nods. He shapes to move but...

MARGARET WARD

Tell me it's not him.

She's clutching at straws: it breaks his heart.

He heads for the room, knocks and enters.

Back to Margaret waiting.

He reappears. He nods to Margaret: yes, it's Thomas.

On Margaret: the last flicker of hope extinguished.

He gestures: does she want to come in with him?

She shakes her head.

He goes back into the room and the door closes on us.

CUT TO:

15

EXT. MARGARET WARD'S HOUSE - NIGHT 1 2335

15

Tommy Ward driving Margaret home. In the back are Margaret's sister and brother-in-law.

They pull up outside the house. It's full of people. Lights are burning in every room.

The front door opens and Julie (Margaret's teenaged daughter) and her two other sons (aged eight and ten) appear. They have been crying.

We cut back to the car...

TOMMY WARD

Shall I come in with you?

MARGARET WARD

No.

Margaret and her sister and brother-in-law get out the car.

Margaret goes to her children and hugs them.

Teenaged Julie, in her mother's embrace, looks daggers at Tommy (her father) who has remained in the car.

Tommy's reaction. He drives away.

CUT TO:

16

INT. JOHNJO O'SHEA'S HOUSE - DAY 2 0730

16

The local news is on the radio. Johnjo staring through the window...

His Dad enters the kitchen.

PETER O'SHEA

It's half seven.

JOHNJO O'SHEA

Right.

PETER O'SHEA

Why are you still here?

JOHNJO O'SHEA

I'm waiting for someone.

PETER O'SHEA

Who?

JOHNJO O'SHEA

Kieran Gillespie.

PETER O'SHEA
Why are you waiting for that
prick?

JOHNJO O'SHEA
I need to talk to him.

PETER O'SHEA
About what?

Johnjo sees Kieran Gillespie leave his house. It's
almost directly opposite his own.

PETER O'SHEA (CONT'D)
About what?

Johnjo grabs his rucksack and heads for the door.

JOHNJO O'SHEA
See you.

CUT TO:

EXT. JOHNJO O'SHEA'S STREET - DAY 2 0732

Johnjo leaves his house and crosses the street. Kieran
doesn't stop walking. Johnjo has to walk with him.

JOHNJO O'SHEA
He's dead.

KIERAN GILLESPIE
I know.

JOHNJO O'SHEA
What are you gonna do?

KIERAN GILLESPIE
I don't know.

JOHNJO O'SHEA
You'll have to go to the police.

KIERAN GILLESPIE
What!

JOHNJO O'SHEA
You'll have to go to the police.

KIERAN GILLESPIE
I'm not going the police, you
prick.

JOHNJO O'SHEA
It'll be worse for you if they
have to come and get you.

That stops Kieran in his tracks.

KIERAN GILLESPIE
Why will they come and get me?
What are you saying? You're
gonna bubble me, is that what
you're...

JOHNJO O'SHEA
No.

KIERAN GILLESPIE
...saying? You're gonna grass me
up?

JOHNJO O'SHEA
No.

KIERAN GILLESPIE
Why should I go the police then?
How will they know it's me?

JOHNJO O'SHEA
They won't but they'll know it's
me.

KIERAN GILLESPIE
How?

JOHNJO O'SHEA
The car. It was our Patrick's
car.

KIERAN GILLESPIE
How will they know that?

JOHNJO O'SHEA
Cameras. CCTV.

KIERAN GILLESPIE
(stumped a bit)
There weren't any.

JOHNJO O'SHEA
There was.

KIERAN GILLESPIE
Okay, they might ask you a few
questions. But you say nothing,
don't you? You don't bubble
anyone. You bubble anyone and
you're dead. And more than that,
lad, more than that, you nonce,
you bubble anyone and your Mam
and Dad's dead and your sister's
dead and your house is torched.
Right? Comprendo? Do you
understand what I am saying?

Johnjo believes every word of that threat.

17

JOHNJO O'SHEA

Yeah.

KIERAN GILLESPIE

Good.

Kieran walks on up the street. Johnjo watches him go,
turns to walk down the street but...

He sees his Dad.

PETER O'SHEA

What's going on?

Johnjo can't answer.

PETER O'SHEA (CONT'D)

What's going on, Johnjo?

Johnjo walking down the street.

PETER O'SHEA (CONT'D)

Johnjo! Johnjo!

Johnjo is putting distance between himself and his Dad.
He punches a number into his mobile.

CUT TO:

18

EXT. BUS STOP - DAY 2 0737

18

Tony Wallace at a bus stop. His mobile ringing. He
answers it. We intercut as we wish.

TONY WALLACE

Yeah?

Johnjo O'Shea still walking down the street.

JOHNJO O'SHEA

He's dead.

TONY WALLACE

Major error, mate. You do not
use the phone. You don't contact
me, Colin or Kieran by phone.
Right?

JOHNJO O'SHEA

Right.

TONY WALLACE

I'll come and see you in work.

JOHNJO O'SHEA

When?

TONY WALLACE

Soon.

He cuts the call.

CUT TO:

INT. MARGARET WARD'S HOUSE - DAY 2 1015

Teenaged Julie is sat on the couch, clutching a cushion.

The two boys are happily playing a computer game.

There are people making tea and tidying up and talking down their mobiles and whatnot.

Meanwhile Margaret is on the phone to work.

MARGARET WARD

Ward.

(beat, now spelling
it)

W.A.R.D. Ward.

(beat)

Hang on.

She finds her staff I.D. card...

MARGARET WARD (CONT'D)

486892.

(beat)

I won't be in today.

(beat)

No. No. Not ill, no.

(beat)

My son's been murdered.

(beat)

I said, my son's been murdered.

(beat)

Are you still there?

The doorbell goes. The liaison officer goes to get it.

MARGARET WARD (CONT'D)

(still on phone)

Thank you.

The liaison officer opens the door to D.I. Hastings...

D.I. HASTINGS

Alright?

LIAISON OFFICER

Yes, Boss.

He enters.

MARGARET WARD
(still on phone)
I'd really appreciate that.

She sees D.I. Hastings. She recognises him.

MARGARET WARD (CONT'D)
(on phone still)
Thanks. Thanks. Bye.

LIAISON OFFICER
Margaret Ward, Detective
Inspector Hastings.

D.I. HASTINGS
I'm really sorry, Mrs Ward.

MARGARET WARD
Thanks.

D.I. HASTINGS
We'll do all we can to catch
these people.

MARGARET WARD
People?

D.I. HASTINGS
Yes.

MARGARET WARD
More than one then?

D.I. HASTINGS
We think so.

But it's too painful for her so...

MARGARET WARD
You've got a daughter - Nicola.

D.I. HASTINGS
Yes.

MARGARET WARD
We were friends at school. I
stayed in your house loads of
times.

D.I. HASTINGS
Margaret Devaney?

MARGARET WARD
Then, yes.

D.I. HASTINGS
Otherwise known as Roger the
Lodger.

MARGARET WARD

Yes. How is she?

D.I. HASTINGS

Great.

MARGARET WARD

Married?

D.I. HASTINGS

Yeah. Three kids. Boy, eighteen
and...

He breaks off.

MARGARET WARD

It's okay.

D.I. HASTINGS

And two girls, thirteen and
fourteen.

MARGARET WARD

Lovely.

Pain...

D.I. HASTINGS

We'll get them, Margaret.

CUT TO:

EXT. PARK - DAY 2 1420

Johnjo and several other parks and gardens employees
are lined up, moving methodically through the park,
picking up litter.

Tony Wallace approaches, takes Johnjo's arm, walks off
with him for a bit to find a safe place to talk.

TONY WALLACE

I'm sorry about this, Johnjo.
Really sorry, mate.

JOHNJO O'SHEA

What are we gonna do?

TONY WALLACE

I don't know.

JOHNJO O'SHEA

You were going there to get him,
weren't you?

TONY WALLACE

Yeah. Not the lad who died, no.
But someone, yeah

JOHNJO O'SHEA

Nothing to do with pizzas at all.

TONY WALLACE

No.

JOHNJO O'SHEA

And the others knew, didn't they?

TONY WALLACE

Yeah.

JOHNJO O'SHEA

Everyone knew bar me.

TONY WALLACE

Yeah.

JOHNJO O'SHEA

I'm telling you the pizza I want and it's got nothing to do with pizza 'cause you're going there to sort some...

Tony is aware that people are glancing over.

TONY WALLACE

Shush.

JOHNJO O'SHEA

...bastard out. I'm made up, aren't I? I'm made up when I get the call, aren't I? "Come with us for a pizza. Come with the big lads for...

TONY WALLACE

Shush, mate...

JOHNJO O'SHEA

...a pizza but all you're interested in is the car. That's all you want: the fucking car. And that makes me...

TONY WALLACE

There's people looking at us so...

JOHNJO O'SHEA

...feel like shit, mate, and so it should and all 'cause...

TONY WALLACE

...please shut it. Fucking SHUT IT!

JOHNJO O'SHEA
...that's how you've treated me.
Like shit!

A silence now.

TONY WALLACE
We're cousins. Right? If I land my
cousin in shit, I get him out of
it. Right?

Johnjo trying to get a grip on himself.

TONY WALLACE (CONT'D)
We lied to you, yeah, and you
know what? You should be
grateful for that. You can put
your hand on your heart and say,
"I knew nothing. I knew
absolutely nothing." And we'll
back you up on that. We'll make
sure everyone knows you're
innocent. Right? I'm innocent.
Colin's innocent and you're even
more innocent. Right?

JOHNJO O'SHEA
You'll tell them.

TONY WALLACE
If we have to, yeah.

JOHNJO O'SHEA
If you have to?

TONY WALLACE
No one's been picked up yet,
have they. But if they are, as
soon as they are, we tell Kieran
he's got to cough for it, he's
got to tell the bizzies it was
him, that no one else had a
knife, no one else used a knife,
least of all you. Right?

But Johnjo is terrified...

TONY WALLACE (CONT'D)
You've got nothing to worry
about, Johnjo.

CUT TO:

We're watching poor quality CCTV images of Johnjo in
the car across the road from the pizza place.

This is D.I.Hastings's p.o.v. DC Jane Pearson is with him. Hastings is holding a ringing phone but no one is answering it.

D.I. HASTINGS

Could we get them enhanced?

DC JANE PEARSON

We're trying.

And now, on the CCTV, the boys fleeing the pizza place.

DC JANE PEARSON (CONT'D)

These are the best we've got of the other three.

Hastings's disappointment with the images.

D.I. HASTINGS

Could be anyone...

But the phone is answered.

MARGARET WARD (V.O.)

Hello?

D.I. HASTINGS

D.I. Hastings here. Is that you, Margaret?

CUT TO:

We intercut between Margaret and the station.

MARGARET WARD

Yes.

D.I. HASTINGS

I'm just letting you know we're arresting someone soon and it's significant.

MARGARET WARD

Who?

D.I. HASTINGS

(to Pearson)
Name again?

DC JANE PEARSON

O'Shea.

D.I. HASTINGS

(down phone)
O'Shea. Mean anything?

22

MARGARET WARD

No.

CUT TO:

23

INT. JOHNJO O'SHEA'S HOUSE - NIGHT 2 1835

23

They're all eating. Johnjo seems lost in a world of his own...

PATRICK O'SHEA

So it's nothing to do with money?

KAREN O'SHEA

No.

PATRICK O'SHEA

And nothing to do with being on the telly?

KAREN O'SHEA

Nothing to do with either of them, no. It's just that some girls are into footie just like...

PATRICK O'SHEA

Bollocks.

COLEEN O'SHEA

Language.

KAREN O'SHEA

...you and your mates are.

PATRICK O'SHEA

So it's footie, yeah?

KAREN O'SHEA

Yeah.

Johnjo sees a flashing blue light outside...

PATRICK O'SHEA

They play footie so girls who are into footie are gonna be attracted to them...

KAREN O'SHEA

Yeah.

PATRICK O'SHEA

That's your argument, yeah?

KAREN O'SHEA

Yeah.

PATRICK O'SHEA

I play footie.

COLEEN O'SHEA

(to Johnjo)

What's up?

KAREN O'SHEA

(to Patrick)

So?

PATRICK O'SHEA

So how come they're not throwing themselves at me?

JOHNJO O'SHEA

(to Mum)

Nothing.

KAREN O'SHEA

Have you looked in the mirror lately?

PATRICK O'SHEA

Has Wayne Rooney? I'm gonna pull a bird like his, am I, because she's into football and I play for the Dog and Duck?

KAREN O'SHEA

They were childhood sweethearts.

PATRICK O'SHEA

Oh bollocks!

COLEEN O'SHEA

I won't tell you again!

PATRICK O'SHEA

It's about being famous and having a load of dosh and football gives you both. It's nothing to do with football itself. That's just a means to an end. It could be music or acting or boxing or anything like that, anything...

The doorbell goes. Johnjo stands.

PATRICK O'SHEA (CONT'D)

...that brings a bit of fame and fortune. That's all that matters. And of course they're gonna say they're into it...

We go with Johnjo...

23

PATRICK O'SHEA (CONT'D)
No bird's gonna say, "I can't
stand football but I love the
dosh."

CUT TO:

24

INT./EXT. JOHNJO O'SHEA'S HOUSE - NIGHT 2 1838

24

Johnjo opens the door to the police.

D.I. HASTINGS
Patrick O'Shea?

JOHNJO O'SHEA
Johnjo O'Shea.

D.I. HASTINGS
Is Patrick in?

JOHNJO O'SHEA
Yeah.

D.I. HASTINGS
(walking past him)
We'll come in then if that's
okay.

Johnjo's reaction.

CUT TO:

25

INT. JOHNJO O'SHEA'S HOUSE - NIGHT 2 1839

25

The coppers enter the living room.

D.I. HASTINGS
Patrick O'Shea?

PATRICK O'SHEA
Yeah?

PETER O'SHEA
What's going on?

D.I. HASTINGS
We're arresting you on...

Exclamations from parents and sister...

D.I. HASTINGS (CONT'D)
...suspicion of the murder of
Thomas Ward. You do not have to
say anything, however if...

PATRICK O'SHEA
You're joking, aren't you?

D.I. HASTINGS

...you do not mention something
you later rely on in court it
could harm your defence.
Anything you do say might be
used in evidence against you. Do
you understand?

PATRICK O'SHEA

This is a joke, yeah?

D.I. HASTINGS

Do you understand?

PATRICK O'SHEA

No.

D.I. HASTINGS

I think you do but I'll say it
again. And sorry about this
(handcuffs he
means)
...but it's murder so... If you
do not mention...

COLEEN O'SHEA

Is this the boy last night?

D.I. HASTINGS

...something you later rely on
in court it could harm your
defence. Right?

COLEEN O'SHEA

Is this the boy last night?

D.I. HASTINGS

Yes.

COLEEN O'SHEA

He was with his girl.

The coppers now leaving with Patrick...

D.I. HASTINGS

In that case he's got nothing to
worry about.

COLEEN O'SHEA

He was with his girl all night!

Mum, Dad and Karen following the police through the
house, down the hall, complaining that this is stupid,
that this is a joke, that Patrick was with his girl all
night...

CUT TO:

31

CONTINUED:

31

COLEEN O'SHEA

He's in the car. We're on double yellows.

PETER O'SHEA

What's going on?

PATRICK O'SHEA

I'll tell you when we get home.

CUT TO:

32

EXT. ROAD - DAY 3 1110

32

Patrick and parents walking to the car. Patrick finds Johnjo in the driver's seat.

PATRICK O'SHEA

(seething)

Move. Now!

Johnjo does so. The parents, getting in, fastening seat belts, clock Patrick's anger.

COLEEN O'SHEA

What's going on?

PATRICK O'SHEA

I've told you. When we get home.

COLEEN O'SHEA

Does it involve Johnjo?

PATRICK O'SHEA

Yeah.

The car moves off.

CUT TO:

33

EXT. JOHNJO O'SHEA'S STREET - DAY 3 1130

33

The car pulls to a halt. Karen opens the front door, walks to the car, embraces Patrick.

Patrick, in the embrace, glowers at Johnjo.

CUT TO:

34

INT. JOHNJO O'SHEA'S HOUSE - DAY 3 1131

34

They enter. Everyone frightened.

PATRICK O'SHEA

(to his parents)

Sit down.

They do so. His sister too.

PATRICK O'SHEA (CONT'D)
(to Johnjo)
Sit down.

COLEEN O'SHEA
You're scaring me now, Patrick.

PATRICK O'SHEA
Mam, you don't know the half of
it.
(to Johnjo)
Sit down!

And Johnjo, a nervous wreck, does indeed sit down.

PATRICK O'SHEA (CONT'D)
(to Johnjo)
Tell them.
(Johnjo can't.)
Shall I tell them?
(Johnjo nods)
That stabbing in the pizza place
- the lads who did it used my
car.

COLEEN O'SHEA
How..?

But it dawns on her how. And on Peter. And on Karen.

PATRICK O'SHEA
He gave them a lift in it.

But Mum is shaking her head, unable to believe it.

PATRICK O'SHEA (CONT'D)
I've seen him on the CCTV, Mum

PETER O'SHEA
Oh my God.

JOHNJO O'SHEA
They said they were going for a
pizza.

COLEEN O'SHEA
Oh, Johnjo!

PATRICK O'SHEA
I wish I could smack you, you
prick.

JOHNJO O'SHEA
I thought we were going for a
pizza!

CUT TO:

35 **INT. MORTUARY - DAY 3 1136**

35

Margaret Ward and her ex-husband (Tommy) are sitting close to their son's body. Time passes painfully slowly.

TOMMY WARD

Kids at home?
(She nods)
How are they?

MARGARET WARD

Over the moon.
(regretting it now)
Sorry.

Pause.

TOMMY WARD

We bumped into each other.

He and Thomas he means. Her surprise at this.

TOMMY WARD (CONT'D)

Two weeks ago. He didn't mention it?

MARGARET WARD

No. Did he speak?

TOMMY WARD

No. He said hello. That was all.

MARGARET WARD

Hello was more than you deserved.

Another little wound to lick. Another pause...

At some point we go to an ante room...

CUT TO:

36 **INT. MORTUARY - DAY 3 1138**

36

...where Detective Inspector Hastings, extremely moved, sits and listens...

TOMMY WARD (V.O.)

Can I ask you something?

MARGARET WARD (V.O.)

Yeah.

Pause...

MARGARET WARD (V.O.)

What is it?

Back to Margaret and Tommy...

TOMMY WARD

Did you have to turn him against me?

MARGARET WARD

I didn't.

TOMMY WARD

You did.

MARGARET WARD

I just told him the truth.

TOMMY WARD

The truth was always gonna make it worse.

MARGARET WARD

How? You were leaving us. How could it get any worse? You dying maybe. No, not even you dying 'cause you dying brings in money - pension, insurance. You leaving means we're skint.

Pause. Pain...

MARGARET WARD (CONT'D)

You know what it is? Guilt. You feel as guilty as sin. Well, you've always felt as guilty as sin, ever since you left, but now THIS...

(death of Thomas)

...this makes it ten times worse. Well, sorry, nothing I can do for you. My kids were traumatised, you see. You couldn't possibly know how traumatised 'cause you were off swanning it with your fancy piece but I was looking at it day in, day out so I made sure they knew that it wasn't my fault and you'd've done the same.

Pause. Pain...

TOMMY WARD

It's not guilt. Well, it's not all guilt. I used to imagine our reconciliation.

(MORE)

TOMMY WARD (CONT'D)

I'd meet him one day when he was older, knew more about men and women, and we'd go for a pint and I'd talk to him man to man, brutal honesty, "one life, one shot at happiness", all that stuff, and after that he'd have some sort of grudging... Well, not respect, no. Grudging acceptance maybe. And I'd build on that and build on it... But he's gone. And so has the prospect of reconciliation. And that makes me so.... That makes me so...

He is searching for the word. Close to tears.

MARGARET WARD

Don't you dare cry. You haven't the right. You cry and I'll...

But she stops because a man has entered. He is an undertaker.

UNDERTAKER

They can do an independent post mortem for defence purposes so you'll be able to bury him in the next few weeks.

MARGARET WARD

Thanks.

UNDERTAKER

Did you decide which coffin...?

MARGARET WARD

Yeah. The white one.

UNDERTAKER

(it's delicate)
That's rather more expensive.

MARGARET WARD

It's okay.

UNDERTAKER

If you were on benefits, we could...

MARGARET WARD

His mates want to write little messages on it so it's got be white and I'll get the money.

UNDERTAKER

It needs to be up front, you see. It's hard to talk money at a time like...

MARGARET WARD

Honestly, it's okay! I'll be getting money off Criminal Injuries and I'll use that.

UNDERTAKER

I don't think that'll come in time.

TOMMY WARD

Could I...

MARGARET WARD

No! You gave us nothing when he was alive...

(to undertaker)

I'm sorry about this.

(to Tommy)

You won't do it now he's dead.

(to undertaker)

Sorry.

Tommy Ward suddenly stands, leaves...

CUT TO:

INT. MORTUARY - DAY 3 1145

Tommy, heading for the exit. Detective Inspector Hastings and Tommy look at each other. Tommy leaves.

DI Hastings's reaction: Oh, how he despises the yobs who have caused all this pain...

CUT TO:

INT. JOHNJO O'SHEA'S HOUSE - DAY 3 1220

We come in in the middle of a very heated conversation. Johnjo, Johnjo's parents, Patrick and Karen.

COLEEN O'SHEA

Tomorrow?

PETER O'SHEA

Yeah.

COLEEN O'SHEA

Why wait till tomorrow?

PETER O'SHEA

Two reasons. One, they'll call
him a grass...

COLEEN O'SHEA

What!

PETER O'SHEA

They'll call him a grass.

COLEEN O'SHEA

A boy has been killed for God's
sake!

PETER O'SHEA

I know that.

COLEEN O'SHEA

Everyone should be a grass. When
a boy has...

PETER O'SHEA

I agree with you...

COLEEN O'SHEA

...been killed everyone should
tell the police every thing they
know. That's what we'd want
if...

PETER O'SHEA

Not everyone sees it that way.
Not round here...

COLEEN O'SHEA

...it had happened to us. We'd
want everyone to tell the truth.
We'd expect it.

PETER O'SHEA

I agree with you! But there's
loads round here who don't.

(pointing across
the road)

They don't. Those mad bastards
over the road, they don't see it
like that. They'll burn us out
'cause he grassed them up. And
if they don't burn us out, the
family of the lad who died will
burn us out. That's the reality:
we're gonna need a bit of time
to find somewhere to live 'cause
we're not gonna be able to live
here. And we can't do anything
till he's got a lawyer, a proper
criminal lawyer, and you won't
get one on a Sunday...

COLEEN O'SHEA

He doesn't need one.

PETER O'SHEA

...and that means we wait till
tomorrow... Of course he needs
one.

COLEEN O'SHEA

He's done nothing wrong. All
he's got to do is go in there
and tell the truth 'cause he's
got nothing to fear from telling
the truth...

Johnjo can't take much more of this.

COLEEN O'SHEA (CONT'D)

"Why wait?" that's what they'll
say. "Why didn't you come round
right away, as soon as you knew?
And why are you hiding behind a
lawyer? If you've got nothing to
hide, why the wait? Why the
lawyer?"

(to Johnjo)

Where are you going?

JOHNJO O'SHEA

Toilet.

COLEEN O'SHEA

(to Peter)

I can't believe you're acting
like this. Some poor kid's been
murdered and...

We're leaving them. We're going with Johnjo.

PETER O'SHEA

I'm thinking of Johnjo.

COLEEN O'SHEA

...some poor mother's off her
head with grief and you're
ducking and diving...

CUT TO:

Bathroom. Johnjo sitting on the bath, lost in thought.
From downstairs, his parents still arguing...

CUT TO:

JOHNJO O'SHEA
I'm Johnjo O'Shea. You came to
our house, when you arrested our
Patrick. It was me who opened
the door.

D.I. HASTINGS
Right.

JOHNJO O'SHEA
It was me.

D.I. HASTINGS
(misunderstanding)
Right.

JOHNJO O'SHEA
It was me who drove the car.

Hastings's reaction. He can't believe his luck.

JOHNJO O'SHEA (CONT'D)
They told me they were going for
a pizza.

D.I. HASTINGS
The other lads?

JOHNJO O'SHEA
Yeah.

D.I. HASTINGS
And you believed them?

JOHNJO O'SHEA
Yeah.

D.I. HASTINGS
In that case you've nothing to
fear, son. You just tell me
everything you know and then
you...

JOHNJO O'SHEA
I'm going to.

D.I. HASTINGS
...can go back home. Okay?

JOHNJO O'SHEA
Okay.

D.I. HASTINGS
How old are you?

JOHNJO O'SHEA
Seventeen.

44

CONTINUED:

44

D.I. HASTINGS

Do you want your parents to sit
in on it?

That's the last thing Johnjo wants.

JOHNJO O'SHEA

No.

CUT TO:

45

INT. JOHNJO O'SHEA'S HOUSE - DAY 3 1317

45

Johnjo's parents, brother, sister - on separate phones.

COLEEN O'SHEA

If he shows up at yours will you
phone me?

KAREN O'SHEA

Johnjo at yours by any chance?

PATRICK O'SHEA

Patrick O'Shea, Mrs Mac. Is your
Michael there?

COLEEN O'SHEA

No, he didn't. He didn't say
anything. Just disappeared. And
he never does that.

PETER O'SHEA

No, he's gone missing, mate, and
we're getting a bit worried
about him to tell you the truth.

PATRICK O'SHEA

It's okay, I'll hold on.

COLEEN O'SHEA

No, I've tried his mobile. He's
not answering it...

CUT TO:

46

INT. POLICE STATION - DAY 3 1318

46

Interview room. D.I. Hastings and D.C. Jane Pearson
take seats opposite Johnjo.

D.I. HASTINGS

Detective Inspector Hastings and
Detective Constable Jane Pearson
with John Joseph O'Shea.
Interview begins at one eighteen
p.m. on the twentieth of March,
two thousand and thirteen.

(MORE)

46

CONTINUED:

46

D.I. HASTINGS (CONT'D)

You remember I asked you if you wanted your parents to sit in on this interview, Johnjo, and you said no. Do you remember that?

JOHNJO O'SHEA

Yes.

D.I. HASTINGS

Well, if you want a lawyer here, you can have one. That's your right too. Do you understand that?

JOHNJO O'SHEA

Yes.

D.I. HASTINGS

Do you want a lawyer?

JOHNJO O'SHEA

No. I'm just telling the truth. I've done nothing wrong.

His mobile is ringing..

D.I. HASTINGS

You want to answer that?

JOHNJO O'SHEA

No.

CUT TO:

47

INT. JOHNJO O'SHEA'S HOUSE - DAY 3 1320

47

Coleen is on the phone.

COLEEN O'SHEA

(to the others)

Still message.

(down phone)

Johnjo, I'm fed up with you messing about. I'm worried sick about you. Now phone me.

CUT TO:

48

INT. POLICE STATION - DAY 3 1342

48

JOHNJO O'SHEA

One of my brother's mates phoned, asked for a lift to the pizza place.

(MORE)

48

CONTINUED:

48

JOHNJO O'SHEA (CONT'D)

I said yeah and he came round
with another mate and a lad
called Kieran Gillespie...

CUT TO:

49

EXT. ROAD - NIGHT 1 2006

49

A car pulls up across the road from the pizza place.

TONY WALLACE

(to Johnjo)

Wait in the car.

Tony Wallace, Colin McCabe and Kieran Gillespie are
getting out. Johnjo stays .

TONY WALLACE (CONT'D)

(of a young man in
the pizza place)

It's him.

JOHNJO O'SHEA

Who?

But they're already heading across the road.

TONY WALLACE

No one.

JOHNJO O'SHEA

No mushrooms on mine.

But he is ignored.

He turns the CD on. A rap number blasts out. Something
makes him looks towards the pizza place.

His view is distorted but Johnjo can see some sort of
struggle going on in the pizza place.

And suddenly the three boys are heading back to the car
and now they're piling into the car...

TONY WALLACE

Drive!

JOHNJO O'SHEA

What's happened?

Colin McCabe berating Kieran Gillespie throughout...

TONY WALLACE

Drive!

JOHNJO O'SHEA

Right!

49

CONTINUED:

49

They screech off.

CUT TO:

50

INT POLICE STATION DAY 3 1448

50

Back to Johnjo. He's facing D.C. Jane Pearson. D.I. Hastings coming back into the room, a sheet of paper in his hand.

D.I. HASTINGS

(taking a seat)

Nearly there now, Johnjo. Just a few more things we need and then it's over. Okay?

(into tape)

Interview resumed two forty eight. D.C. Jane Pearson, D.I. Hastings and John Joseph O'Shea.

(consulting his piece of paper)

Who were the other two lads?

JOHNJO O'SHEA

They didn't do anything wrong.

D.I. HASTINGS

I understand that but we need to know their names, Johnjo.

JOHNJO O'SHEA

I don't mind grassing Kieran up 'cause he did the stabbing but I'm not bubbling the other two.

D.I. HASTINGS

They're your mates.

JOHNJO O'SHEA

No.

D.I. HASTINGS

Your brother's mates?

JOHNJO O'SHEA

Yeah.

D.I. HASTINGS

Who matters more to you: them or your parents?

JOHNJO O'SHEA

My parents.

D.I. HASTINGS

You said they'd been rowing, Johnjo - your parents?

JOHNJO O'SHEA

Yeah.

D.I. HASTINGS

Over you?

JOHNJO O'SHEA

Yeah.

D.I. HASTINGS

Over whether to go to the police
or not?

JOHNJO O'SHEA

Yeah.

D.I. HASTINGS

That's bad news.

Johnjo, frightened, stares at him.

D.I. HASTINGS (CONT'D)

Your parents could go to prison
for that, Johnjo. Not calling
the police, that's perverting
the course of justice and even
though they only did it 'cause
they love you, it's very, very
serious.

Johnjo even more frightened now...

D.I. HASTINGS (CONT'D)

Luckily you've come forward so
as long as we get the whole
truth from you we should be able
to turn a blind eye to all that.
Which is good, isn't it?

JOHNJO O'SHEA

I'm not grassing them up. Kieran
Gillespie, yes. The other two,
no.

D.I. HASTINGS

Okay.

Hastings goes back to his sheet of paper.

D.I. HASTINGS (CONT'D)

You left the engine running?

JOHNJO O'SHEA

Yes.

D.I. HASTINGS

Why?

50

JOHNJO O'SHEA

It was cold.

D.I. HASTINGS

For a quick getaway?

JOHNJO O'SHEA

No.

CUT TO:

51

INT./EXT. JOHNJO O'SHEA'S HOUSE DAY 3 1545

51

Patrick still on his mobile, asking friends if they've seen anything of Johnjo (see appendix 1)...

COLEEN O'SHEA

Shall we phone the police?

PETER O'SHEA

I don't know.

COLEEN O'SHEA

Or go looking for him, drive around a bit?

KAREN O'SHEA

Where would we look?

COLEEN O'SHEA

I don't know.

PETER O'SHEA

And what if he comes back while we're out?

COLEEN O'SHEA

(moving)

I can't just sit around here.

She sees something through the window.

COLEEN O'SHEA (CONT'D)

Oh, Pete!

PETER O'SHEA

What?

She gestures at something she can see. It frightens him. He goes to her, looks through the window at...

A police car pulling up, officers getting out...

CUT TO:

52

EXT O'S JOHNJO O'SHEA'S HOUSE DAY 3 1546

52

Hastings heading towards the door as it opens. Coleen and Peter head towards Hastings.

COLEEN O'SHEA
(frightened)
What's happened to him?

D.I. HASTINGS
I've a warrant to search the house, Mrs O'Shea.

COLEEN O'SHEA
What!

D.I. HASTINGS
We need to search the house.

COLEEN O'SHEA
You've not come about Johnjo?

D.I. HASTINGS
We've spoken to Johnjo and, acting...

COLEEN O'SHEA
You've spoken to him?

D.I. HASTINGS
...on information he gave us, we obtained a warrant to search the house.

COLEEN O'SHEA
Where is he?

More police vehicles are arriving. Hastings is ushering her inside. Peter following, bemused...

D.I. HASTINGS
He's down the station. Can we go in please?

COLEEN O'SHEA
I don't understand.

D.I. HASTINGS
I'll explain inside...

CUT TO:

53

INT JOHNJO O'SHEA'S HOUSE DAY 3 1548

53

Johnjo's parents and Hastings come back inside. A female PC joins them...

D.I. HASTINGS

We'd like you to stay in this room and PC Matthews will stay with you. We'd like you to try to sit and relax and, certainly, don't remove anything from the room. If you need...

They enter the living room...

PATRICK O'SHEA

What's going on?

COLEEN O'SHEA

How did you talk to Johnjo?

D.I. HASTINGS

...to use the bathroom... He walked into the station and made a full statement.

PETER O'SHEA

He made a full statement?

D.I. HASTINGS

Yes.

More and more officers are entering the house...

D.I. HASTINGS (CONT'D)

If you need to use the bathroom, a police officer will have to go with you, I'm afraid.

PATRICK O'SHEA

What's happening?

PETER O'SHEA

They're searching the house.

D.I. HASTINGS

We'll almost certainly have to take stuff away with us and should...

COLEEN O'SHEA

Can I see my son please?

D.I. HASTINGS

...that happen, we'll photograph it in situ, we'll get you to witness it and we'll give you a receipt.

COLEEN O'SHEA

Can I see my son please?

D.I. HASTINGS

I'll organise that as soon as I
can.

Through the open door she sees police officers going
upstairs...

COLEEN O'SHEA

My daughter's upstairs!

D.I. HASTINGS

Will you get her down please?

So Coleen makes her way to the foot of the stairs.

COLEEN O'SHEA

Karen!

D.I. HASTINGS

We'll need the clothes Johnjo
was wearing that night.

Mum's reaction to that. She can hardly believe this is
happening.

COLEEN O'SHEA

Karen, get down here.

(to Hastings)

They'll be in the basket. He's
wearing the jeans. Socks, undies
and vest are in the basket.

Karen appears at her door, is stunned to see the
officers.

KAREN O'SHEA

What's going on?

COLEEN O'SHEA

Get down here.

(to Hastings)

If he's made a full statement
you'll know he's done nothing.

KAREN O'SHEA

(coming downstairs)

What's going on?

COLEEN O'SHEA

They're searching the house.

KAREN O'SHEA

What!

COLEEN O'SHEA

Go in there.

KAREN O'SHEA
(heading for the
room)
For God's sake!

CUT TO:

INT. POLICE STATION - DAY 3 1552

Johnjo is photographed.

He's fingerprinted.

His mouth is swabbed.

He sits down on a bed in a cell. The door slams shut on him.

CUT TO:

EXT. JOHNJO O'SHEA'S STREET - DAY 3 1629

The police are leaving. Car doors slamming, doors on police vans sliding shut...

Johnjo's family watch this from their front door. They feel dirty, raped almost...

The final van moves off...

And reveals Kieran Gillespie watching from his front step.

They look at each other. Oh how they hate Kieran Gillespie. Patrick goes to cross the street to get to Gillespie but Pete stops him.

PETER O'SHEA
We're better than that.

Patrick accepts his father's word. The entire family goes back into the house.

The front door closes on Kieran Gillespie - and on us.

CUT TO:

EXT. O/S JOHNJO O'SHEA'S HOUSE - DAY 3 1703

A car pulls up. Johnjo's Aunty Shelagh gets out the driver's side, her son (Tony Wallace) gets out the other side. Shelagh rings the bell. Coleen opens the door. Shelagh steps in immediately...

SHELAGH
Is it true?

COLEEN O'SHEA
(hesitates)
Is what true?

SHELAGH
The police searched your house.

COLEEN O'SHEA
Yeah.

Shelagh has gone in to the living room, her son following her.

COLEEN O'SHEA (CONT'D)
Does she know?

Tony Wallace shakes his head, follows his mother into the room. Coleen closes the door and follows them.

CUT TO:

INT. JOHNJO O'SHEA'S HOUSE - DAY 3 1704

Karen, Patrick and Peter are here.

SHELAGH
What were they looking for?

COLEEN O'SHEA
Evidence.

SHELAGH
About what?

COLEEN O'SHEA
(to Tony Wallace)
If you don't tell her, I will.

SHELAGH
(fearful)
What is it?

TONY WALLACE
That stabbing in the pizza place,
Mum.

SHELAGH
Yeah?

TONY WALLACE
Johnjo drove them.

Shelagh's reaction - real dismay...

TONY WALLACE (CONT'D)
It was Kieran Gillespie.

Greater dismay from Shelagh. But dismay gives way to fear as she realises something...

SHELAGH
(full of foreboding)
How do you know?

He can't answer.

SHELAGH (CONT'D)
How do you know?

TONY WALLACE
I was with him.

Shelagh's horror.

PATRICK O'SHEA
(to Tony Wallace)
You used him, didn't you? Our
Johnjo.

TONY WALLACE
No, mate.

Tony Wallace is talking to Patrick, yes, but he is all too aware of the fact that his mother is staring at him in horror...

PATRICK O'SHEA
You did. You know the kind of lad he is. You know he thinks the sun shines out your arse, he's never gonna say no to you.

TONY WALLACE
No, mate. We tried you first but your phone was off... I'm sorry, Mum.

CUT TO:

Johnjo enters a room. He is in a paper suit.

His Mum and Dad are here. They stand. They look at him, so vulnerable in these strange Andy Pandy clothes.

He hugs his mother. He hugs his father.

JOHNJO O'SHEA
They won't let me go.

That nearly breaks their hearts. They sit him down. His Mum takes his hand.

COLEEN O'SHEA
It's only one night, Johnjo.
Just one night. And tomorrow we
go to court and we tell them
you've done nothing and we get
you out and we bring you home.

JOHNJO O'SHEA
Right.

COLEEN O'SHEA
I promise.

CUT TO:

INT. MAGISTRATE'S COURT - DAY 4 1004

DEFENCE LAWYER
We ask for bail on three counts,
Ma'am. One, he is seventeen
years of age. Two, he is a young
man of impeccable character, no
previous convictions whatsoever.
Three, he walked into the police
station on his own accord and...

Johnjo's parents: tense, yes, but hopeful...

DEFENCE LAWYER (CONT'D)
...made a full and frank
statement and that is the only
reason he stands before you
today.

The magistrate looks to the prosecution...

MAGISTRATE
Yes?

PROSECUTION LAWYER
(used these words a
thousand times)
We oppose bail, Ma'am, because
of the serious nature of the
charge.

MAGISTRATE
(no hesitation)
Bail refused. You are remanded
in custody to reappear here in
two weeks time. Take him down.

The magistrate goes straight into some housekeeping
details with the lawyers re the next case (see
appendix) but we're on Johnjo, frightened...

And his parents - devastated...

Johnjo goes to stand but blood starts dripping from his nose.

His parents see it. It frightens them.

The magistrate continues to discuss a problem she has with the next case...

A prison officer gives Johnjo a tissue. The flow of blood is increasing...

COLEEN O'SHEA
(to magistrate)
Excuse me.

But the magistrate is too deep in conversation with the defence lawyer.

The blood still flowing.

COLEEN O'SHEA (CONT'D)
Excuse me, please!

MAGISTRATE
Yes?

Mum looks to Johnjo. The magistrate realises he has a problem.

MAGISTRATE (CONT'D)
Are you okay, Mister O'Shea?

COLEEN O'SHEA
He's a haemophiliac.

MAGISTRATE
Oh... I'll make sure he's looked after, don't worry.
(to the officer)
Take him down please.

The magistrate resumes her conversation with the defence lawyer.

Johnjo's parents watch, brokenhearted, as Johnjo is taken downstairs.

CUT TO:

Margaret Ward and a bank manager.

BANKER
Four thousand, six hundred?

MARGARET WARD
Yes.

BANKER

I've no recent experience but
isn't it a lot for a funeral?

MARGARET WARD

It's a bit more than average, yes.

BANKER

Could you get it down a bit?

MARGARET WARD

How much are you prepared to lend
me?

BANKER

To be honest I don't think we can
lend you anything.

MARGARET WARD

Then why ask me to get it down a
bit?

BANKER

I'm just exploring alternatives,
Mrs Ward.

MARGARET WARD

I'm sorry.

BANKER

(consulting papers)

You've had an overdraft for quite
some time and your mortgage is
still in arrears. You've obviously
struggled so, unless your
circumstances have radically
improved, I don't think it wise to
take on more debt.

Margaret Ward's burning resentment. She doesn't trust
herself to respond.

BANKER (CONT'D)

I'm sorry.

MARGARET WARD

They have improved. Radically
improved.

BANKER

How?

MARGARET WARD

I've one less mouth to feed.

Way below the belt. And the banker can't respond.

60

CONTINUED:

60

MARGARET WARD (CONT'D)

I'm sorry for that as well.

(standing)

And I'm sorry to have bothered
you.

She leaves...

CUT TO:

61

INT./EXT. JOHNJO O'SHEA'S HOUSE - DAY 4 1053

61

Johnjo's parents staring blankly through the window...

Their p.o.v. Kieran Gillespie's house is being searched
as police officers put him, handcuffed, into a police
car.

CUT TO:

62

INT. POLICE STATION - DAY 4 1149

62

Kieran Gillespie and solicitor facing D.I Hastings and
a colleague. The CCTV is running...

D.I. HASTINGS

And now the three of you walking
purposefully from the car to the
pizza place. That's you there,
Kieran, yeah?

KIERAN GILLESPIE

No comment.

D.I. HASTINGS

Three men on a mission.

KIERAN GILLESPIE

No comment.

CUT TO:

63

INT. POLICE STATION - DAY 4 1306

63

Tony Wallace and a solicitor face Hastings and a
colleague, the CCTV running...

D.I. HASTINGS

You say you've gone in for a
pizza. That could be twenty
minutes. Why leave the engine
running?

63

TONY WALLACE

No comment.

CUT TO:

64

INT. POLICE STATION - DAY 4 1453

64

Colin McCabe and a solicitor now...

D.I. HASTINGS

And now you're out again.
Panicking. You'd call that
"panicking", wouldn't you,
Colin?

No answer...

D.I. HASTINGS (CONT'D)

And you're shouting at Kieran
Gillespie. Why are you shouting
at him?

COLIN MCCABE

No comment.

D.I. Hastings's frustration...

CUT TO:

65

EXT. ROAD LEADING TO / HUGO DAVIES' HOUSE - DAY 4 1540

65

Hastings driving, determined, deep in thought.

The pizza manager Hugo Davies, trying to fix his car,
watches Hastings pull up.

D.I. HASTINGS

Hiya.

HUGO DAVIES

(suspicious)
Alright.

D.I. HASTINGS

I was passing so I thought I'd
give you a lift.

HUGO DAVIES

Where?

D.I. HASTINGS

I.D. parade.

CUT TO:

66

EXT. ROAD - DAY 4 1557

66

D.I. Hastings driving a suspicious Hugo Davies - who gets even more suspicious when Hastings pulls up outside a house.

HUGO DAVIES

Why are you stopping here?

D.I. HASTINGS

His mother lives here.

HUGO DAVIES

Whose?

D.I. HASTINGS

The boy who got stabbed.

The Pizza Manager's reaction.

D.I. HASTINGS (CONT'D)

She's got something to say to you.

They get out the car, approach the house. Hastings rings. They wait...

Hugo Davies wants the ground to open up.

Margaret Ward opens the door.

MARGARET WARD

Hi.

D.I. HASTINGS

Hi, Margaret. Margaret Ward, this is Hugo Davies.

HUGO DAVIES

Hello.

MARGARET WARD

(bemused)

Hello.

D.I. HASTINGS

He manages the pizza place.

MARGARET WARD

Oh! I wanted to thank you, Hugo. Thank you for phoning the ambulance so promptly, for giving my son his best chance of survival. It wasn't to be but... thank you.

Hugo can't respond. Perhaps he nods or whatever but that's all. He turns, heads back to the car...

66

CONTINUED:

66

Margaret - in her ignorance - is moved by the pizza manager's reaction.

D.I. HASTINGS

I'll phone you tonight.

She can only nod.

CUT TO:

67

EXT. MOVING CAR - DAY 4 1603

67

Hastings driving, Hugo Davies deep in thought: still wrecked by meeting Margaret and only too aware that Hastings is on to him...

CUT TO:

68

INT. POLICE STATION - DAY 4 1634

68

A line up of young men on a video screen. Kieran Gillespie is one of them. Hastings and Hugo Davies are looking at it.

D.I. HASTINGS

(formally)

We think one of the three men who entered your shop on the night of the murder is in this line up. See if you recognise anyone please.

Hugo Davies wastes little time looking.

HUGO DAVIES

No.

D.I. HASTINGS

You're sure?

HUGO DAVIES

Yeah.

D.I. HASTINGS

Okay. We've got two more.

Another line up on the screen. Tony Wallace is in it.

D.I. HASTINGS (CONT'D)

See if you recognise anyone please.

HUGO DAVIES

No.

D.I. HASTINGS

No one?

HUGO DAVIES

No.

D.I. HASTINGS

Right. One more.

Another line up. Colin McCabe is in it.

D.I. HASTINGS (CONT'D)

Once again, see if you recognise anyone please.

HUGO DAVIES

No.

D.I. HASTINGS

Would you like to see them again?

HUGO DAVIES

No.

D.I. HASTINGS

You were very quick, you see. I've been a copper for thirty three years and I've never seen anyone as quick. It was as if you didn't WANT to recognise anyone.

HUGO DAVIES

Sorry.

D.I. HASTINGS

You will be, son.

The gloves are well and truly off now...

D.I. HASTINGS (CONT'D)

You didn't even recognise Tony Wallace?

HUGO DAVIES

Who's Tony Wallace?

D.I. HASTINGS

You don't know Tony Wallace?

HUGO DAVIES

No.

D.I. HASTINGS

We checked the calls made to and from your shop. You phoned him fifteen minutes before the murder. He phoned you immediately after it.

The Pizza Manager's fear...

68

CONTINUED:

68

HUGO DAVIES
I'd like a lawyer please.

CUT TO:

69

INT. AN OFFICE - DAY 4 1645

69

Margaret Ward and a female civil servant.

MARGARET WARD
There's very little I can do for
my son but I can give him a good
send off, a good funeral. I'm
getting five thousand pounds
anyway. I don't want it but I'm
getting it. So give me it now and
I'll bury him with it.

CIVIL SERVANT
We'll speed things up as much as
possible, Mrs Ward, but I can't
promise payment before the
funeral.

MARGARET WARD
Then how do I bury my son?

CUT TO:

70

INT. POLICE STATION - DAY 4 1759

70

A lawyer - searching for something in his briefcase.

LAWYER
And what are you charging my
client with?

D.I. HASTINGS
Murder.

HUGO DAVIES
What!

D.I. HASTINGS
Joint Enterprise Murder.

HUGO DAVIES
That's ridiculous.
(but he sees his
lawyer's reaction)
Isn't it?

LAWYER
No.
(finds what he was
seeking: a Rennie)
Acid indigestion.

(MORE)

LAWYER (CONT'D)

It's taking the enamel off my teeth. God knows what it's doing to my stomach.

D.I. HASTINGS

In the old days we'd work hard to establish who it was who used the knife. He'd get done for murder and the other scumbags would go free. All that effort, I used to think, just for scumbags to go free. Well, that's all changed. We don't have to prove who used the knife anymore 'cause you ALL get done for murder. If you were there, egging him on, backing him up, if you helped in any way, a phone call, a "knowing look" even, you get done for murder. It's called Joint Enterprise, Hugo. And I love it.

Pizza Manager looks at Lawyer. Can this be true?

LAWYER

Yes.

Cards on the table time...

LAWYER (CONT'D)

Is there anything we can help you with, Detective Inspector?

D.I. HASTINGS

Yes. He could make a full statement. Name names. And agree to give evidence if necessary.

LAWYER

And in return?

D.I. HASTINGS

He goes free.

On Hugo Davies. We fade in his voice-over...

HUGO DAVIES (V.O.)

I was on my own. It dies off about eight, you see, picks up again about ten...

CUT TO:

Hugo Davies punching a number into the landline.

71

HUGO DAVIES
(down phone)
Hugo Davies here, Tony. Are you
still looking for that gobshite,
Albie Flanagan?
(beat)
He's just phoned for three
Specials.
(beat)
Okay, mate.

CUT TO:

72

INT. POLICE STATION - DAY 4 1814

72

HUGO DAVIES
I go the match. I see linesmen.
They're unsure whether a man's
offside or not but they put the
flag up. Nine times out of ten
they put the flag up. They want
to be seen to matter. And you're
seen to matter when you do
something, not when you don't. I
think that's why I made that
call: I wanted to be seen to
matter.

CUT TO:

73

INT. PIZZA PLACE - NIGHT 1 2005

73

There's a customer. It's Thomas Ward and he's leaning
against a wall, waiting for his pizza.

Hugo Davies is busy.

Albie Flanagan enters.

ALBIE FLANAGAN
Alright, Hugo.

HUGO DAVIES
(scared now)
Alright, Albie. How's it going?

ALBIE FLANAGAN
Sound...

Flanagan gets a text, reads it as...

ALBIE FLANAGAN (CONT'D)
How long you been here?

HUGO DAVIES
Few months.

ALBIE FLANAGAN

Any good?

Hugo Davies sees a car pull up across the road.

HUGO DAVIES

Not bad. Three Specials, medium,
yeah?

ALBIE FLANAGAN

Yeah.

HUGO DAVIES

Five minutes.

ALBIE FLANAGAN

Right.

Tony Wallace, Colin McCabe and Kieran Gillespie enter.

TONY WALLACE

Hey!

Flanagan turns. Tony Wallace headbutts him. They fight.
But Tony Wallace is having much the better of it.

Hugo Davies is appalled at this happening in his
shop...

HUGO DAVIES

Not in here. Right?

TONY WALLACE

(to young man he is
fighting)

Touch her again and I'll kill
you. Right?

(thumps him)

You go near her again and I...

HUGO DAVIES

Outside, Tony. Tony! Tony!. This
is totally out of order, this.
Totally out of order, Tony...

TONY WALLACE

(punching as he
speaks)

...will break every bone in your
body. Have you got that? I'm
waiting to hear that you...

HUGO DAVIES

... 'cause this'll bring the
bizzies round. This'll bring the
bizzies to my bleedin' shop and
that's not right, Tony...

TONY WALLACE

...understand what I'm saying,
you gobshite. Touch her again
and I will kill you...

Meanwhile Kieran Gillespie turns on Thomas Ward, an
innocent bystander...

KIERAN GILLESPIE

What are you looking at?

HUGO DAVIES

Tony, that's enough...

THOMAS WARD

(frightened)

Nothing...

TONY WALLACE

Now let me know you understand
exactly what I'm saying or I'll
go on knocking shite out of you.
Right?

KIERAN GILLESPIE

(to Thomas Ward)

You think I'm shit?

HUGO DAVIES

Enough. Right? Enough...

ALBIE FLANAGAN

I understand!

KIERAN GILLESPIE

I said, "D'you think I'm shit?"?

THOMAS WARD

No.

KIERAN GILLESPIE

Have it.

And Kieran Gillespie stabs Thomas Ward.

TONY WALLACE

(blissfully
ignorant)

Right. So just keep away from
her. Don't even phone her. I
find out you're..

Horrified shouts from Colin McCabe...

HUGO DAVIES

He's stabbed him. The mad
bastard's stabbed him...

TONY WALLACE

...phoning her and I give it to
you again. Right? I give...

He realises. He turns, sees the stabbed boy...

HUGO DAVIES

(dialling 999)

You mad bastard. You stupid, mad
bastard...

(down phone)

We need an ambulance. We need an
ambulance right away because...

TONY WALLACE

Jesus, Kieran!

HUGO DAVIES

...someone's been stabbed.

COLIN MCCABE

You prick!

TONY WALLACE

What have you done, you soft
bastard..?

HUGO DAVIES

Superbo Pizza. Holt Road...

They flee. Albie Flanagan flees with them.

HUGO DAVIES (CONT'D)

(down phone)

They're spewing it. They're
leaving me on my own with him
and I don't know what to do...
No, Holt Road, H,O,L,T, Holt...

CUT TO:

HUGO DAVIES

They all got off and left me to
it, the pricks. Even Colin
McCabe.

D.I. HASTINGS

"Even Colin McCabe"?

HUGO DAVIES

He's a nurse.

Hastings's reaction.

CUT TO:

75

CONTINUED:

75

TOMMY WARD

I'm sorry for treating you so badly. I'm sorry for lying...

MARGARET WARD

(cutting in)

I just want the money, Tommy.

TOMMY WARD

Right.

She puts the phone down. She feels soiled, humiliated...

CUT TO:

76

INT. MARGARET WARD'S HOUSE - DAY 5 1135

76

On Julie (Margaret Ward's teenaged daughter), really excited...

JULIE WARD

He's here, Mum!

And now Margaret, just as excited, hurrying downstairs...

CUT TO:

77

EXT. MARGARET WARD'S HOUSE - DAY 5 1136

77

Lots of neighbours are around. Two men are pulling a white coffin from a hearse...

CUT TO:

78

INT. MARGARET WARD'S HOUSE - NIGHT 5 1945

78

Thomas Ward's body is on display in his white coffin. The room is packed with people chanting the rosary, an older woman leading it...

They hurtle through the Our Fathers and the Hail Mary's.

The coffin lid is standing against a wall. People have written little messages all over it and signed them.

They continue to hurtle through the prayers. Tommy Ward leaves the room, goes into the kitchen.

Kitchen. His teenaged daughter (Julie) is here. It's awkward. He starts pouring himself a whisky and soda...

TOMMY WARD

You're not into that either?

78

CONTINUED:

78

Religion he means. She shakes her head: she definitely is NOT into it.

She suddenly goes to her father and hugs him. He folds his arms around her. She has missed him so much...

CUT TO:

79

EXT. JOHNJO O'SHEA'S HOUSE - NIGHT 5 1950

79

The doorbell goes. It's Shelagh pressing it.

Coleen opens the door.

SHELAGH

You're coming out.

COLEEN O'SHEA

I can't, Shee, I'm...

SHELAGH

You're coming out!

CUT TO:

80

INT. PUB - NIGHT 5 2120

80

Coleen and Shelagh are helpless with laughter...

There's a comedian on and he's going down a storm.

Coleen laughing, laughing.

But she sees something...

A woman across the pub is looking at her with disgust.

It really gets to Coleen. She sees another woman looking at her in disgust. Coleen stops laughing. Shelagh notices it...

SHELAGH

What?

CUT TO:

81

INT. JOHNJO O'SHEA'S HOUSE - NIGHT 5 2318

81

Johnjo's parents are in bed.

COLEEN O'SHEA

You know what that look said? "How dare you laugh? How dare you even smile. Don't smile ever again."

81

CONTINUED:

81

He comforts her.

CUT TO:

82

EXT. THE ROYAL COURTS OF JUSTICE - DAY 6 0845

82

Johnjo's family enter the Royal Courts of Justice.

CUT TO:

83

INT. THE ROYAL COURTS OF JUSTICE - DAY 6 0915

83

Johnjo's barrister Barnes-Williams and Johnjo's family are in a huddle in a corridor...

BARNES-WILLIAMS

We've been lucky. This is a good judge. I'm going to ask him to view it as a straightforward murder case - one killer, one victim, not joint enterprise.

COLEEN O'SHEA

And if he agrees to that?

BARNES-WILLIAMS

If he agrees to that, Johnjo's going home with you. No doubt whatsoever.

Coleen's joy. His dad's. Brother's. Sister's...

CUT TO:

84

INT. COURT - DAY 6 1025

84

CLERK

Kieran Gillespie, you are accused of the murder of Thomas James Ward. How do you plead?

We go to Coleen. She can't take her eyes off...

Margaret Ward. D.I Hastings is sitting next to her.

Meanwhile...

KIERAN GILLESPIE

Not guilty.

CLERK

Colin McCabe, you are accused of the murder of Thomas James Ward. How do you plead?

COLIN MCCABE

Not guilty.

CLERK

Anthony Wallace, you are accused
of the murder of Thomas James
Ward. How do you plead?

TONY WALLACE

Not guilty.

CLERK

John Joseph O'Shea, you are
accused of the murder of Thomas
James Ward. How do you plead?

JOHNJO O'SHEA

Not guilty.

JUDGE

I'll hear submissions. We'll
break and I'll respond after
lunch. Who'll go first? Mister
Barnes-Williams?

Barnes-Williams (Johnjo's barrister) gets to his feet.

BARNES-WILLIAMS

I represent John Joseph O'Shea
and I make four main points,
your honour. First, four young
men stand accused of murder.
Only one of them wielded the
knife and yet the prosecution
will make no attempt to identify
that man. It need not do so
because of Joint Enterprise.
Joint Enterprise, or Common
Purpose, a law introduced in the
eighteenth century to stop the
aristocracy duelling, is now
being used increasingly against
young people from council
estates. And too often it has
resulted in cases such as this:
a young man, asked for a lift,
gives that lift and faces life
in prison for it.

Johnjo's reaction.

His parents' reactions.

Margaret and Tommy Ward's reactions...

D.I. Hastings's reaction...

BARNES-WILLIAMS (CONT'D)

Second, I submit that for a joint enterprise murder case to proceed, all involved in the enterprise must face trial. In this case, your honour, one person does not: the pizza manager Hugo Davies. It could be argued that his role in the affair was vital: he alerted a young man to the fact that another young man, a sworn enemy, would shortly be in the shop. Why then should Hugo Davies escape trial while others, less guilty, face it? His absence from the dock means that only one man can be held responsible for this crime and, again, it has to be he who wielded the knife.

Johnjo's reaction. His parents'. Rising optimism...

BARNES-WILLIAMS (CONT'D)

Third, there WAS NO joint enterprise to murder the victim, no planning, no conspiracy. At worst, Anthony Wallace went into the pizza parlour to confront Albie Flanagan. During that confrontation, Thomas Ward, an innocent bystander, was stabbed. Nobody entered that shop intent on harming Thomas Ward. His murder was a moment of madness. With no forethought. No plan. So, again, your honour, only he who was responsible for that moment of madness, he who wielded the knife, should face trial. The innocent should go free.

Johnjo. His parents. Ever rising optimism...

BARNES-WILLIAMS (CONT'D)

Fourth, with specific reference to my client John Joseph O'Shea. He will say he simply drove the other three for a pizza and there is no evidence to disprove that.

(MORE)

BARNES-WILLIAMS (CONT'D)

Furthermore, he didn't go into the shop with them so he wasn't even on the scene when the crime was committed. I submit, your honour, that it would be dangerous to proceed against him on such a flimsy basis. Joint enterprise might allow it, your honour; natural justice should not.

JUDGE

Thank you. Next? Mister Cotting?

The next barrister, Mister Cotting, starts speaking but we're on Johnjo and his parents, really buoyed by the barrister's words.

Johnjo's parents give him the thumbs up and whatnot. They think he's coming home with them.

But Coleen's smile fades when she realises that, from across the courtroom, Margaret Ward is staring at her...

CUT TO:

INT. CAFE - DAY 6 1314

Coleen, Peter, Patrick and Karen each carrying a tray of food, sit down at a table. They prepare to eat...

But, to her horror, Coleen discovers...

Margaret Ward at the adjacent table with her teenaged daughter Julie.

COLEEN O'SHEA

I'm sorry...

Tremendous embarrassment...

COLEEN O'SHEA (CONT'D)

Would you like us to sit somewhere else?

MARGARET WARD

Yes.

Johnjo's family picking up their food, placing it back on the trays...

COLEEN O'SHEA

Our son is innocent, Mrs Ward...

MARGARET WARD

Please go.

COLEEN O'SHEA

We're going. I just want you to know he's telling the truth, he's innocent.

Johnjo's family leave. They sit at another table. But Coleen's head is spinning.

And suddenly Karen is staring at something. Coleen turns. It's Margaret Ward.

MARGARET WARD

Innocent?

COLEEN O'SHEA

Yes.

MARGARET WARD

Then why didn't he go to the police immediately?

COLEEN O'SHEA

Because his head was...

She indicates: "cabbaged".

MARGARET WARD

His head? What about mine?

And Coleen has no answer to that. And Margaret Ward is walking back to her table...

We hear the judge over this...

JUDGE (V.O.)

And on that basis alone the case...

CUT TO:

JUDGE

...against Colin McCabe should be heard. Finally John Joseph O'Shea.

Johnjo's parents: tremendous tension.

JUDGE (CONT'D)

Your first point, Mister Barnes-Williams, seems to be this: you do not like joint enterprise. You are not alone. However there is little I can do about that. This is not parliament. We can't amend, create or abolish any law. The law of joint enterprise exists;

(MORE)

JUDGE (CONT'D)

the crown has decided to prosecute according to that law so it is my duty to hear it. Your second submission carries more weight. Yes, if there are five people involved in a joint enterprise, all five should stand trial. That is not happening here. Only four of the five face charges and the fifth is a witness for the prosecution. Rest assured, I will ask the jury to keep that in mind when weighing his evidence. I know that is not perfect but it is better than nothing. Justice for four is surely better than justice for none.

Johnjo and his parents - their optimism fading...

JUDGE (CONT'D)

You say there was never any conspiracy or plan to attack Thomas Ward. That's correct. But there was a plan to attack a young man named Albert Flanagan and in the course of that attack Thomas Ward died. Whether he was the intended target or an innocent bystander is immaterial; it is still joint enterprise murder.

Johnjo and his parents... But they still have high hopes for their final (and strongest) argument...

JUDGE (CONT'D)

Finally you describe the case against your client as "flimsy" in that he didn't enter the shop but sat waiting in the car. But this doesn't necessarily weaken the case against him; it could strengthen it. The prosecution could argue that John Joseph O'Shea was the getaway driver. And the getaway driver does not participate in the crime; he sits in the car with the engine running. On balance I think it right for the jury to consider that possibility.

Johnjo and parents - crushed...

JUDGE (CONT'D)
I'm confident that the case
against all four defendants should
proceed.

CUT TO:

INT. A ROOM - DAY 6 1540

Around a table are the four frightened accused and their
legal teams. It's heated.

TONY WALLACE
You've got to plead guilty,
Kieran. That's the...

KIERAN GILLESPIE
No way.

TONY WALLACE
...least you can do: take the
blame. You're the one who dropped
us in this shit.

KIERAN GILLESPIE
No way.

TONY WALLACE
You think you can get away with
it?

KIERAN GILLESPIE
Yeah.

TONY WALLACE
You've got no chance of getting
away with it, you prick. He's
(meaning Johnjo)
...told them everything. Hugo's
told them everything. When we take
the stand we're gonna tell them
everything. You've got...

KIERAN GILLESPIE
You're gonna grass?

TONY WALLACE
...no chance... Of course we're
gonna grass. You stabbed someone,
you knob. You're gonna have to say
it was you. Just you. Right? We
knew nothing about it. We knew
nothing about the knife. Right?

KIERAN GILLESPIE
I'll get life.

TONY WALLACE
(almost losing it)
You'll get life anyway 'cause you
can't get away with it.

KIERAN GILLESPIE
We'll see.

TONY WALLACE
No, Kieran. You take us down with
you and your life won't be worth
living inside. I'll get to you.
And if I can't get to you someone
else will. You'll be doing life
and cacking it every day.

Kieran is weakening.

TONY WALLACE (CONT'D)
They'll have to put you with the
nonces. You'll be doing life with
all the nonces unless you tell the
truth and take the blame, mate.

He is really weakening...

COLIN MCCABE
Tell the truth, Kieran. You'll be
a hero, then, won't you? "There's
Kieran Gillespie who pleaded
guilty to murder so his mates
could go free. He's sound, him,
la."

He is really, really weakening...

KIERAN GILLESPIE
I told my Ma I didn't do it.

That goes down like a lead balloon.

KIERAN GILLESPIE (CONT'D)
Okay.

Relief all round.

KIERAN GILLESPIE (CONT'D)
Who do I tell? The judge?

BARNES-WILLIAMS
Prosecution.
(punching a number
into a mobile)
I'll do it. I know him.

CUT TO:

88 INT. CORRIDOR - DAY 6 1625

88

The prosecuting barrister Leon King striding along the corridor. He goes through a door.

CUT TO:

89 INT. A ROOM - DAY 6 1626

89

Leon King enters.

LEON KING

No can do, I'm afraid.

BARNES-WILLIAMS

No?

LEON KING

The judge will say, "Mister Gillespie's getting life anyway. He's got nothing to lose so of course he's going try to get his mates off by taking all the blame."

BARNES-WILLIAMS

What will you accept?

LEON KING

Mister Gillespie pleads guilty to murder, the other three to GBH or conspiracy to commit GBH.

That deflates Barnes-Williams.

TONY WALLACE

What'll that get us?

BARNES-WILLIAMS

Ten years.

Shock all round. Dismay...

LEON KING

Nowhere near ten. The tariff starts there but the judge will knock time off for a guilty plea, time off for no previous. At worst, at the very worst, six years.

TONY WALLACE

We've done nothing! I've done nothing. He's

(Colin McCabe)

...done nothing and he's

(Johnjo)

...done even less!

LEON KING

I'm sorry but you take what's on offer or you all stand trial for joint enterprise murder.

JOHNJO O'SHEA

Could I stand trial on my own?

LEON KING

Afraid not.

CUT TO:

INT. PRISON - PRIVATE VISITING ROOM - DAY 6 1930

Johnjo and his parents.

COLEEN O'SHEA

Take six years or risk life?

JOHNJO O'SHEA

Yeah.

Mum's reaction. An impossible decision. She looks at Dad.

COLEEN O'SHEA

Well?

PETER O'SHEA

What?

COLEEN O'SHEA

What does he do?

PETER O'SHEA

I don't know.

COLEEN O'SHEA

What do you THINK he should do?

PETER O'SHEA

I don't know.

COLEEN O'SHEA

You're not getting away with it.

PETER O'SHEA

What?

COLEEN O'SHEA

You know what. You've never made a decision in your entire life but, I'm sorry...

PETER O'SHEA

You've never let me.

COLEEN O'SHEA

... 'cause you're gonna have to
make one now. What do you think he
should do?

PETER O'SHEA

I've told you: I don't know.

COLEEN O'SHEA

You do but you won't say. You want
us to choose. We choose wrong, he
gets life, you blame us. We take
the six years, you blame us for
that as well. Well, no, you're not
on. You tell us what you think he
should do.

PETER O'SHEA

(eventually)

Take the six years.

COLEEN O'SHEA

Take the six years?

PETER O'SHEA

(to Johnjo)

Could you do six years?

COLEEN O'SHEA

He couldn't do a week in Butlins.

JOHNJO O'SHEA

I could do six years.

COLEEN O'SHEA

It's not just the six years, is
it? You'll be saying you played a
part in that boy's death.

That really gets to Johnjo.

JOHNJO O'SHEA

I didn't.

COLEEN O'SHEA

I know.

A buzzer goes. Visiting is coming to an end. Johnjo
arrives at a massive decision...

JOHNJO O'SHEA

I'm pleading guilty to nothing,
Mum. They can do what they want.

CUT TO:

91 **INT. JOHNJO O'SHEA'S HOUSE - DAY 7 1730**

91

Coleen is cooking. The phone is ringing. The answer machine kicks in with its message. We hear a voice...

SHELAGH (V.O.)

It's Shelagh again. Look, I know you're there so pick up.

(beat)

If you don't pick up, I'm coming round.

(beat)

I'm coming round.

It cuts off.

CUT TO:

92 **INT. JOHNJO O'SHEA'S HOUSE - DAY 7 1825**

92

Coleen, Peter, Karen, Patrick - all eating. The doorbell goes. Karen glances through the window.

KAREN O'SHEA

Aunty Shelagh.

Coleen leaves the table, puts her meal into the oven, heads for the front door, opens it.

SHELAGH

Hiya.

She expects to enter but Coleen bars the way.

SHELAGH (CONT'D)

You're not letting me in?

COLEEN O'SHEA

No. And you're wasting your time. I'm not letting my son plead guilty to something he didn't do.

SHELAGH

You'd sooner him stand trial for murder?

COLEEN O'SHEA

Yeah.

SHELAGH

You think he'll get off with it, don't you?

COLEEN O'SHEA

There's nothing to get off with. He's innocent.

SHELAGH

Okay, I'll rephrase that. You think the jury will acquit him. Yeah?

COLEEN O'SHEA

Yeah.

SHELAGH

He stayed in the car, wasn't even at the scene of the crime, therefore can't possibly be guilty. Right?

COLEEN O'SHEA

Right.

SHELAGH

Wrong. There's people less guilty than Johnjo doing life. You know what this law's about, this joint enterprise law? It's not about innocent or guilty, it's about getting working class scum off the streets. That's how they see our kids: scum, scallies. Your son, my son...

COLEEN O'SHEA

I'm shutting this door.

SHELAGH

Gillespie and McCabe, they'll all get life...

COLEEN O'SHEA

I'm shutting this door...

SHELAGH

(preventing it)

You're not. You're gonna hear me out. Put it into your laptop. Joint Enterprise. See what you get. Loads and...

Coleen trying even harder to close the door.

COLEEN O'SHEA

Get your hands off my door...

SHELAGH

...loads of innocent kids, twice as innocent as...

COLEEN O'SHEA

Get your hands off my door!

92

CONTINUED:

92

SHELAGH

...Johnjo and they're all doing
life.

Coleen manages to close the door.

CUT TO:

93

INT. JOHNJO O'SHEA'S HOUSE - DAY 7 1829

93

Coleen goes back into the kitchen/dining room. The others
are all staring down at their food.

She goes to the oven, opens the oven door, sees her food,
can't face it, closes the door again.

CUT TO:

94

INT. JOHNJO O'SHEA'S HOUSE - NIGHT 7 2110

94

Coleen alone at the lap top. She keys in "joint
enterprise", starts to read...

Over this we fade in the roar of a prison van and
desperate young men shouting, screaming...

CUT TO:

95

INT. MOVING PRISON VAN - DAY 8 0805

95

On Johnjo O'Shea. All around him, the cacophony of the
prison van - each prisoner locked up in his own steel
cubicle...

A mentally ill young man shouts at the top of his voice.

SIMULTANEOUS TO -

A drug addict (turkeying, claustrophobic) is having a
panic attack, screaming for help, begging to be released.

SIMULTANEOUS TO -

COLIN MCCABE

(bellowing)

All I did was watch my mate's
back. That's all I did. And it's
bad enough getting six years for
that, Johnjo, so I'm fucked if I'm
gonna get life. I'm as innocent as
you, you prick. Are you listening?
Johnjo, are you fucking listening?

SIMULTANEOUS TO -

TONY WALLACE

(also bellowing)

You'll be well looked after,
Johnjo. I promise you, mate,
you'll be well boxed off. Okay
you'll have to do a year on your
own 'cause you'll be in young
offenders'. Can't be with us
'cause of your age. But after
that, Johnjo you'll be with us,
mate, and it'll be sound. I
promise you, mate, you'll be well
sorted...

SIMULTANEOUS TO -

KIERAN GILLESPIE

(also bellowing)

Every fucking prison I go in I'm
gonna tell them about you, you
grass, you shithead, you dirty,
stinking shitty arsed grass. Eyes
in the back of your head, that's
what you're gonna need, you grass.
And your family. They won't last
five minutes in that shithole,
lad. They'll be well burnt out...

We cut to the prison van tearing along a road. Now we go
back inside it...

COLIN MCCABE

If you want to take a chance, you
take that fucking chance but don't
make me take it as well, you
prick. Right? Don't even think
about it. You plead guilty to GBH.
Right? Guilty to GBH...

SIMULTANEOUS TO -

TONY WALLACE

So take the six, Johnjo. Right?
Take the GBH. I know you can hear
me. I know you can hear me, mate,
so answer me. Tell me you'll take
the GBH. Johnjo! Johnjo! Tell me
you'll take the fucking GBH!

SIMULTANEOUS TO -

KIERAN GILLESPIE

That's what we do to a grass's
family. We torch the bastards.
They're gonna burn, you grass.
Your Ma, your Da, your mong of a
brother, that slag of a sister,
they're all gonna burn, you
gobshite...

95

CONTINUED:

95

On Johnjo - under tremendous pressure...

CUT TO:

96

EXT. ROYAL COURTS OF JUSTICE - DAY 8 0820

96

The prison van goes through a gate and into a sort of courtyard.

We discover this is the rear of the Queen Elizabeth the Second Royal Courts of Justice...

CUT TO:

97

INT. ROYAL COURTS OF JUSTICE - DAY 8 0915

97

A room or a cell somewhere. Johnjo, his parents and his barrister.

COLEEN O'SHEA

He's a haemophiliac. We've mollycoddled him, wrapped him in cotton wool all his life. You think he's gonna survive six years in prison?

BARNES-WILLIAMS

It won't be six years...

COLEEN O'SHEA

He'll get picked on, bullied, you know he will. Six years for my son is not the same as six years for the others. Six years for my son might as well be life so we're pleading not guilty.

BARNES-WILLIAMS

In that case I can no longer represent him.

COLEEN O'SHEA

What!?

She stares at the barrister. Meanwhile...

PETER O'SHEA

Why isn't the pizza manager standing trial with them?

BARNES-WILLIAMS

They needed his statement. The price they paid was his freedom.

PETER O'SHEA

They needed Johnjo's statement.

BARNES-WILLIAMS

Yes. But he gave it away for nothing.

PETER O'SHEA

He was honest, that's what you mean. A big mistake, being honest.

BARNES-WILLIAMS

Yes.

Coleen, meanwhile, has arrived at a conclusion...

COLEEN O'SHEA

It's nothing to do with Johnjo, this. You don't want to lose. You don't want to be seen to lose.

BARNES-WILLIAMS

Mrs O'Shea, I care only for Johnjo. If we fight and lose, he gets life. If we plead guilty, the worst scenario is five years and four months. Not six years, five years and four months. The best scenario is: he comes home with you today.

Johnjo's parents' reaction...

CUT TO:

INT. COURT - DAY 8 1115

CLERK

Kieran Gillespie, you are charged with the murder of Thomas Ward. How do you plead?

Margaret Ward and her family watching...

Johnjo's family...

Johnjo's Aunty Shelagh...

D.I. Hastings...

KIERAN GILLESPIE

Guilty.

Hugo Davies has entered the courtroom. The four accused look at him as he takes his seat.

CLERK

Anthony Wallace, you are charged with conspiracy to commit grievous bodily harm. How do you plead?

TONY WALLACE

Guilty.

CLERK

Colin McCabe, you are charged with conspiracy to commit grievous bodily harm. How do you plead?

COLIN MCCABE

Guilty.

CLERK

John Joseph O'Shea, you are charged with conspiracy to commit grievous bodily harm. How do you plead?

JOHNJO O'SHEA

Guilty

Johnjo's family's reaction... Coleen looks across the court, sees Margaret Ward. Coleen shakes her head to indicate that her son is innocent...

But Margaret Ward simply looks away...

CUT TO:

INT. COURT - DAY 8 1520

We fade in the sentencing...

JUDGE

Kieran Gillespie, I take twenty five years as a starting point. I add two for the planned nature of the attack, two for the fact that it was a group attack and two years for the vulnerability of the victim. I deduct three years for the absence of an intention to kill, two years for your plea of guilty and two years for the lack of parental guidance. Kieran Gillespie, you are to be detained at her Majesty's pleasure for a minimum term of twenty four years...

Margaret Ward's reaction. Her daughter Julie's. Her husband Tommy's.

JUDGE (CONT'D)

Colin McCabe and Anthony Wallace, in each of your cases I start at ten years.

(MORE)

JUDGE (CONT'D)

I will deduct one year for your previous good characters and allow the full one third discount for your guilty pleas. Colin McCabe and Anthony Wallace, you will each go to prison for six years...

Shelagh's reaction...

JUDGE (CONT'D)

John Joseph O'Shea, you were seventeen at the time of the offence and I therefore start at eight years. I will deduct a full one third for your guilty plea and I sentence you, under the Power of the Criminal Court Act, to five years and four months detention. Take them all down please.

Johnjo's family - devastated...

In the dock confusion reigns. The four young men, shattered, looking around at prison officers, at family members...

Now they're being led from the dock.

Johnjo glances at his family once more. They are all in tears.

Coleen watches as Johnjo is led away...

Now she glances at Margaret Ward. She is embracing the prosecution barrister. There's a man coming towards Margaret Ward. It is D.I Hastings.

D.I. Hastings and Margaret Ward embrace.

Coleen watches...

D.I. Hastings catches her eye. He looks at her like scum. He walks away...

Coleen's reaction...

CUT TO:

Johnjo sitting, waiting, in the visiting room. He seems to have the cares of the world on his shoulders.

But he hears a commotion. The doors are being opened and the visitors will soon be in.

He steels himself, forces a smile, sees his parents and his sister heading towards him.

The forced smile becomes a forced laugh as he is hugged and high-fived and whatnot.

His mother is watching him like a hawk and he knows it.

COLEEN O'SHEA

How are you?

JOHNJO O'SHEA

Great.

KAREN O'SHEA

Yeah?

JOHNJO O'SHEA

Yeah. Honest.

(sees his Mum
studying him)

Mum, I'm fine, honest. Nothing to worry about. Great bunch of lads.

PETER O'SHEA

They're leaving you alone?

JOHNJO O'SHEA

They know I'm haemophiliac. They know if they touch me they could kill me. It's like walking round with a suit of armour on...

They're not sure whether to believe him or not...

JOHNJO O'SHEA (CONT'D)

(insistent)

Mum, I'm great, honest! It's boring but that's all.

(beat)

Did you see the lawyer?

PETER O'SHEA

Yeah.

JOHNJO O'SHEA

And?

Dad is supposed to tell him the bad news but he simply can't. So Johnjo looks to his Mum.

COLEEN O'SHEA

There's nothing he can do, Johnjo.

JOHNJO O'SHEA

He said he was gonna do all sorts.

COLEEN O'SHEA

I know.

JOHNJO O'SHEA

"Joint Enterprise is wrong."
"Joint enterprise..."

COLEEN O'SHEA

I know.

JOHNJO O'SHEA

"...needs changing." "Joint
Enterprise has got to go."

COLEEN O'SHEA

You're not joint enterprise, son.

JOHNJO O'SHEA

What?

COLEEN O'SHEA

You pleaded guilty to something
else. There wasn't even a trial.

JOHNJO O'SHEA

But I only pleaded guilty because
I was scared of joint enterprise.

COLEEN O'SHEA

I know. But there's nothing we can
do about it now.

He is devastated, absolutely devastated. But he sees the
effect this has on his mother. He makes a superhuman
effort and manages a smile...

JOHNJO O'SHEA

Ah well.

And now it's his mother who is devastated, devastated by
such courage. But she too is determined not to show it.

FADE OUT.

Patrick brings the car to a halt. But they all freeze
because, waiting at their front door is...

Margaret Ward.

Coleen gets out the car. The others stay in it.

MARGARET WARD

Your neighbour said you've been to see him.

COLEEN O'SHEA

Yeah.

MARGARET WARD

How is he?

COLEEN O'SHEA

Fine.

MARGARET WARD

Coping?

COLEEN O'SHEA

I don't think so. He pretends he is but I don't think so.

MARGARET WARD

And you?

That throws Coleen for a while. She hesitates. She decides to go for it...

COLEEN O'SHEA

As a matter of fact, Mrs Ward, I'm really proud of him. I always hoped he'd make me proud by getting a degree or something but he's doing five and a half years and he's got haemophilia and all he cares about is not upsetting me and I think that is so... I think it is so fucking brave.

(pause)

I'm sorry.

MARGARET WARD

It's okay.

COLEEN O'SHEA

I know you'd love your son to be doing five and a half years but...

Pause. It's hard, so hard for them both...

MARGARET WARD

Could you tell him I got his letter?

COLEEN O'SHEA

His letter?

MARGARET WARD

He wrote to me.

Coleen's reaction.

MARGARET WARD (CONT'D)

You didn't know?

Coleen shakes her head.

MARGARET WARD (CONT'D)

Would you like to see it?

COLEEN O'SHEA

Yes.

Margaret Ward produces the letter. Coleen starts reading it...

JOHNJO O'SHEA (V.O.)

I'm writing this after getting sentenced because I don't want you to think I'm only writing so's the judge will go easy on me. I thought we were going for a pizza, Mrs Ward, honest. But I've realised that doesn't make me innocent. See, if I hadn't been born, I wouldn't have been able to drive them and your Thomas would still be alive. So that's a kind of guilt. It's not really a guilty guilt, it's more of an innocent guilt, but it's a guilt just the same and it's easier to do five and a half years thinking like that than five and a half years thinking I'm innocent. I'm really sorry, Mrs Ward. I'm really, really sorry.

Coleen can hardly speak. She hands the letter back.

COLEEN O'SHEA

Do you believe him?

MARGARET WARD

Yes.

That simple "yes" means so much to Coleen...

Margaret Ward embraces Coleen.

Margaret Ward walks away.

Coleen watches her go.

The End.....

AP1 **APPENDIX 1/SC 51 INT. JOHNJO O'SHEA'S HOUSE DAY 3 1545** AP1

Patrick O'Shea is on his mobile.

PATRICK O'SHEA

Just wondering if you've seen our
Johnjo, mate.

(pause)

Nah, no problem. Just need to talk
to him for a bit. If you DO see
him, can you...

(beat)

Yeah. Thanks.

(a change of subject
presumably)

Oh yeah, I'm going. Are you? Yeah.

Okay, mate. Cheers.

AP1 ENDS

AP2 **APPENDIX 2 / SC 59 INT. MAGISTRATE'S COURT - DAY 4 1004** AP2

After Johnjo's bail hearing, the Magistrate and Defence
Lawyer discuss a problem with the next case.

MAGISTRATE

Any news on your Mister Stephens
yet?

DEFENCE LAWYER

(hiding his
embarrassment)

Yes, Ma'am. There's been a mix up
with the paperwork.

MAGISTRATE

Could you be a bit more specific,
please?

DEFENCE LAWYER

Yes, Ma'am.

(reluctantly)

I've no idea how this has happened
but he's not actually in Garth.
He's in Walton.

MAGISTRATE

Walton!

JOHNJO'S MUM

(from main script)

Excuse me.

DEFENCE LAWYER

Yes, Ma'am.

MAGISTRATE

I assume we're fetching him then.
Arrangements have been made to
pick him up in Walton?

DEFENCE LAWYER

Yes, Ma'am.

MAGISTRATE

Any idea when we can expect him?

JOHNJO'S MUM

(from script)

Excuse me, please!

As per script down to "as Johnjo is taken downstairs..."
which is covered by -

DEFENCE LAWYER

I can't be exact, Ma'am. He'll
definitely be here in the next
hour or so, that's all I know.

MAGISTRATE

I suppose we should be grateful
for small mercies. Is there
anything useful we can do between
now and lunch or should we break a
bit early and resume a bit
earlier?

AP2 ENDS *