

SCATTERED STONES

EPISODE ONE

BLACK SCREEN

FRAN (V.O.)
It's sad when you get hurt so much
that you can finally say,
'I'm used to it'.

CAR ENGINE.

FADE IN:

EXT. STREET. 1966 - NIGHT

A DARK CAR cuts through the night like a shark.

INT. CAR. 1966 - NIGHT

Ribbed leather rear seat of an expensive car, probably a 1960s' Rover.

Light from the occasional street lamp sweeps across the seat.

The car slows then stops, and a back-door opens.

The driver CLICKS the dial of the car radio, it sweeps through radio stations. It settles on something SOULFUL.

A CHILD, FRANKIE - his face says teenager, his eyes are ancient - slides onto the seat.

Frankie smiles over to someone, probably the driver. Then the usual terror makes his face adopt a grimace.

This kid has done all this, too many times, before.

Frankie closes the door.

The car drives off.

The street lights illuminate a thoughtful boy with a million things on his mind.

LATER

The car slows once more, and stops.

This time, DAN, 10 years of age and terrified, slips onto the seat next to Frankie.

Frankie doesn't look at the kid, he just slides over.

Tears are forming on DAN'S FACE.

With both boys staring straight ahead, Frankie places his hand on top of Dan's, then puts his fingers between Dan's (as if to say, I'm here too).

SOMEONE outside the car, straightens Dan's clothes, pats down Dan's hair, and then closes the car door.

The car speeds away.

INT. A CITY. 1966 - NIGHT

Dan looking haunted out of the window of the car.

CAPTION: "1966"

The CAR drives around a CITY SQUARE.

EXT. GARAGE. 1966 - NIGHT

The CAR drives through the entrance of an UNDERGROUND CARPARK.

INT. GARAGE. 1966 - CONTINUOUS

The car stops beside several Bentleys, Rollers and Jaguars.

A LARGE BOUNCER TYPE - (we take it he's the driver) - gets out and opens the door for the kids.

Frankie has done this all before, he knows the routine and where his place is in things.

The bouncer waves to the boys to get out. Frankie stands by the door - he looks back and sees Dan is sitting, petrified.

Frankie takes Dan's hand and leads him out.

FRANKIE
I'll look after you.

Frankie means it.

DAN
I'm called D....

Frankie puts his hand over Dan's mouth.

FRANKIE
Don't tell me your name.

The two boys and the bouncer walk across the garage to a private elevator.

INT. ELEVATOR. 1966 - CONTINUOUS

The lift doors open onto a sumptuous apartment.

This is a room full of MONEY and very little else. LUST has chased COMPASSION out of the door.

It is populated with the BRITISH ESTABLISHMENT doing what they do best.

INT. THE HOUSE OF TRICKS. LOUNGE. 1966 - CONTINUOUS

Cravings being satisfied in every corner. Some with WOMEN, some with GIRLS, but most of the room is about seeking pleasure from BOYS.

Frankie and Dan are standing in the middle of the room while OLD MEN eye them up.

As Dan becomes more anxious, Frankie squeezes Dan's hand tighter.

SOMEONE grabs Frankie by the collar and drags him off to a room.

Frankie struggles to look back at Dan. Frankie smiles at him.

Dan is upset after being separated from his protector. Dan is standing isolated in a room of predators.

DAN

Don't let them take me. Please,
someone help me. Please. My name is
Dan! Dan. Help me!

SOME OF THOSE IN THE ROOM turn for a second, smile at the boy, then turn away - he's an incidental.

DAN (CONT'D)

Dan! Da....

Dan starts to cry. AN ARM picks up Dan and lifts him off to a waiting room.

Dan tries to hold on to the door frame, but his little fingers just scrape the paint and he's pulled into the bedroom.

JIMMY (25) is the man who is keeping an eye on the room. He is watching, and you can tell his mind is never on deep conversations; he is superficial.

Jimmy is conversing with several men. The 'MINISTER' is in his forties and overweight.

JIMMY

As you can see, new talent comes in
all the time.

MINISTER

Fresh, delectable meat.

The Minister licks his lips and the OTHER MEN laugh.

JIMMY

I prefer to call them talent.

MINISTER

Whatever you say James. Your
parties are always a triumph.
And I've had a tiresome day in the
House, the PM was in a particularly
vicious mood.

JIMMY

If you gentlemen will follow me.
(To a TOPLESS MUSCULAR
MAN)
My friends' glasses are empty.

Jimmy snaps his fingers. The muscular man fills glasses.

The Minister rubs his hands, then grabs the bottle from the
muscular man. The Minister swigs from the bottle and lets the
escaping champagne runs over his clothes. He has the swagger
of a man at a Roman Orgy (he may well be right).

The Minister pushes himself to the front of the men and
enters the room where Dan has been taken.

INT. THE HOUSE OF TRICKS. DAN'S BEDROOM. 1966 - NIGHT

A terrified Dan is tied to a bed and a LARGE MAN stands next
to him. Dan's mouth is silenced by tape.

MINISTER

Wonderful. Simply magnificent.

The Minister turns to the men.

MINISTER (CONT'D)

Gentlemen, behold the delicious
quarry.

The Minister bends down beside Dan. He runs his finger over
the scared boy's hair, then lets his hand caress the boy's
face

MINISTER (CONT'D)

Beautiful and fresh and ripe.

The Minister rips the tape from Dan's mouth.

MINISTER (CONT'D)
I like to hear the whimpers - it
makes me feel all warm inside.

The Minister looks at the men with him, and they all LAUGH.

DAN
My...name....is....Dan.

The Minister puts his two fingers over the little boy's mouth.

MINISTER
Shh, little one! Too late for all
of that.

INT. THE HOUSE OF TRICKS. FRANKIE'S BEDROOM. 1966 - NIGHT

Frankie keeps looking back at the door, even although he is lying almost naked, face down on a bed.

The YOUNG MAN, who is surprisingly young (mid twenties), FORCES Frankie's head to face forwards.

Frankie is 'matter-of-fact' about the process.

The Young Man is stripping off in the background.

The Young Man's view of the naked Frankie lying face down on the bed.

The Young Man bends over and inspects a birth mark on Frankie's lower back. From his accent and manner this guy has been jettisoned out from a fifties' public school.

YOUNG MAN
Interesting.

FRANKIE
What?

YOUNG MAN
That thing on your back.

The Young Man traces the mark with his fingers.

FRANKIE
The woman who delivered me was
drunk.

YOUNG MAN
It rather looks like a strawberry.
It's.....pretty. Just like you.

The Young Man smiles to himself as if 'we've got a live one here'. He leans forward and kisses the birthmark.

The Young Man then stands.

The back view of the Young Man, naked. He has ROPES in his hand.

INT. THE HOUSE OF TRICKS. LOUNGE. 1966 - MORNING

THE MORNING AFTER THE NIGHT BEFORE. The sun is shining in the windows and bleaching away the debauchery of the previous evening.

The Rich and Famous have long since departed. They never spend the night in this type of place.

A TEENAGE BOY lies sleeping, half-naked on a sofa.

The CLEANER shakes the boy awake, who starts to dress himself.

This is a business and everyone does their bit.

INT. THE HOUSE OF TRICKS. FRANKIE'S BEDROOM. 1966- CONTINUOUS

Frankie is sitting on the edge of the bed. He looks terrible but then again, he's survived another night.

Bed sheets are strewn around the room, whatever went on in this place was wild.

The Cleaner enters and tries to ignore the boy. The Cleaner knows better than to say anything, but she can't help herself and hands the boy his sweater.

FRANKIE

Thanks.

CLEANER

That's all right, darling.

The Cleaner smiles and continues cleaning up.

INT. THE HOUSE OF TRICKS. LOUNGE. 1966 - LATER

Frankie walks through the lounge and takes in the aftermath.

He heads for Dan's Bedroom - he wants to make sure Dan is all right.

INT. THE HOUSE OF TRICKS. DAN'S BEDROOM. 1966 - CONTINUOUS

The room is empty except for the stench of depravity. There is blood on the sheets. Dan didn't give up his life, easily.

Frankie RUNS from the room.

INT. THE HOUSE OF TRICKS. BATHROOM. 1966 - CONTINUOUS

Frankie THROWS UP in the toilet. He probably does this every time.

Frankie has a gulp out of the water tap and then splashes his face.

Outside the bathroom, and reflected in the bathroom mirror, are TWO MEN (BIG MAN and FAT MAN) carrying a BODY wrapped in bed clothes.

They continue into the lift.

The lift doors close.

INT. THE HOUSE OF TRICKS. LOUNGE. 1966 - CONTINUOUS

Frankie sneaks out of the bathroom and decides not to follow them by using the lift.

Instead, he uses a STAIRWELL that he has obviously used before.

INT. THE HOUSE OF TRICKS. STAIRWELL. 1966 - CONTINUOUS

Frankie looks carefully over the edge of the bannister.

NOISES from the guys in the garage, below.

Frankie creeps down.

INT. GARAGE. 1966 - CONTINUOUS

BIG MAN and FAT MAN place the body on the ground - almost like a piece of meat.

Big Man opens the boot of the car and both men throw the body in the boot.

The door is SLAMMED shut.

BIG MAN

I'm going for a piss. Make sure he
don't run anywhere.

Big Man exits smiling at his own joke.

Fat Man smirks. He goes around the vehicle and lights a
cigarette.

Seeing that the coast is clear, Frankie crawls over to the
back of the car.

Frankie carefully opens the car boot, a little.

Fat Man, smoking, thinks he hears something, but sees a RAT
moving across the floor and pretends to shoot it with his
fingers.

Frankie holds the boot while pulling the cover off of the
body.

Frankie jumps back.

There is Dan's battered little face staring back at him. COLD
and DEAD. His mouth is taped up.

Frankie has let the car boot swing up. This spooks Fat Man.

FAT MAN

Hey! One of these kids is running
about.

Big Man takes a gun from his jacket. Frankie scuttles behind
the other cars. Both men search under the them.

Frankie crawls under from one car to another, as one of the
men tries to grab Frankie.

BIG MAN

Come out you little shit.

Fat Man's arm is attempting to grab under the car at Frankie.

Frankie scuttles quickly from underneath one car to another.

Frankie's POV of the men's legs walking around the other
direction.

Frankie pushes himself out and runs for a door. It opens. He
stumbles as he's running too fast, but he scrambles up.

INT/EXT. TUNNEL. 1966 - CONTINUOUS

Frankie runs along a tunnel. In the background, Big Man and
Fat Man are entering.

The door at the other end of the tunnel is BLOCKED by a pile of rubbish on the outside.

Frankie keeps kicking at the door. The rubbish moves and the door opens, enough to let someone the size of Frankie squeeze through.

EXT. LANE. 1966 - CONTINUOUS

Frankie runs down a lane behind the buildings.

At the end of the lane is a HIGH STREET, full of PEOPLE. Frankie disappears into the crowd as Big Man and Fat Man reach the end of the lane.

Big Man and Fat Man split up to search. Inside the crowd is Frankie getting lost and running.

MUSIC plays and continues over the start of the next scene. We go from a 1960s' song to a present day version of the same song.

Camera lifts up over London and into the big blue yonder. We travel over distance and time, landing in...

EXT. RUGBY PARK. FIELD. PRESENT - DAY

MEN GRUNTING.

CAPTION: "**PRESENT DAY**"

THE CRUNCH of a RUGBY SCRUM. We are in the middle of it all, the grunts and the sweat.

A REFEREE looks into the scrum, then blows his whistle.

The MATCH is OVER.

The BULKY MEN head to the clubhouse.

We are interested in FRANCIS (60s). This is an old man's league and these are old men.

CHARLIE (60s) one of the players from the opposing team slaps Francis on the back.

CHARLIE
Played well, Fran.....considering.

INT. RUGBY PARK. SHOWERS. PRESENT - DAY

Francis is showering in among the usual banter. These are all MAN BEASTS who have played this sport to a good level, once upon a time.

Francis turns his back to us in order to wash. On Fran's back is the STRAWBERRY BIRTHMARK we saw earlier. It might be older, and more tired, more wrinkled even, but it's still the same one.

INT. RUGBY PARK. BAR. PRESENT - DAY

Charlie, from earlier, is at the bar, he brings over the TWO BEERS to the table, where Francis is sitting.

CHARLIE

Fran.

FRANCIS

God bless, Chaz. God bless you my friend.

Charlie sits down.

CHARLIE

Not enough to let us win, apparently.

FRANCIS

What can I say, the man upstairs supports Heaverbrook Over 60s. Always has.

CHARLIE

How's life, anyway, you old scoundrel? How's the family?

FRANCIS

Tickety-boo, thanks for asking. Sarah, our eldest, is still working with the UN, trying to assist with refugees.

CHARLIE

Now there's one of the world's big problems. The boy?

FRANCIS

Tommy has just been made principal of his school.

CHARLIE

Headmaster, in old money?

FRANCIS

Indeed. He's just north of Philadelphia.

CHARLIE

They've both done well. You should be proud. You've done well.

FRANCIS

Not me. I'd like to take the credit but it's all Ann's doing, if I'm being honest.

CHARLIE

I've got to say, Fran, you have always had a charmed life.

Francis finds this statement awkward and looks at his watch.

FRANCIS

Goodness, I've got a funeral in an hour. I'll need to make this quick.

Francis starts to throw back his beer.

FRANCIS (CONT'D)

No rest for the wicked.

FRANCIS clips on his DOG-COLLAR - we now see that Francis is a VICAR.

INT/EXT. FRANCIS' CAR. ROAD. PRESENT - DAY

Francis is driving to the funeral, he's enjoying singing along to the MUSIC.

A TIME SIGNAL (beeps) from the radio.

RADIO (V.O.)

In today's news: The skeleton of what is believed to be a young male, has been found in Hainault Forest by a jogger. A police spokesperson said the initial findings lead them to believe that the body may have lain there for some considerable time.

This NEWS has devastated Francis' mood and face.

In a moment of panic, the CAR he is driving swerves across to the ONCOMING lane of the road.

A CAR is heading straight for Francis. Francis steers his car out of the way, but the other car clips Francis' car. Both cars go into a spin.

RADIO (V.O.)

In other news.....

Francis' car is knocked off the road and rolls down the embankment.

As the car ROLLS down the hill, some of the next scene (1966) seeps into this one - The car eventually comes to a stop.

Francis is lying bleeding and trapped - but ALIVE.

EXT. STREET. 1966 - MORNING

Young Frankie is running up the street at full speed, dodging the shoppers.

A DOG runs out from a doorway BARKING at Frankie.

SHOCKED - Frankie swerves and turns to look. He unintentionally backs into a fisted leather glove - one which GRABS Frankie's shoulder.

The OWNER of the glove, speaks.

SERGEANT CONROY (O.C.)

And where do you think you're going
in such a hurry, young man?

Sergeant Conroy is a caricature of how we think a 1960s policeman should behave.

Frankie struggles to free himself, but the copper's hands hold him in a strong grip.

EXT. ROAD. PRESENT - DAY

The POLICE are controlling the situation at the scene of Francis' CAR CRASH.

One POLICEMAN is directing all the traffic, in both directions, through a narrow passage next to the accident.

TWO PARAMEDICS are carefully placing Fran on a stretcher.

PARAMEDIC

He was lucky.

TWO TRAFFIC POLICEMEN are measuring the skids marks.

POLICEMAN

Looks like the wrong side of the
road. Not sure why.

The AMBULANCE DOORS SLAM SHUT.

INT. POLICE STATION. 1966 - NIGHT

Jimmy enters the police station.

Sergeant Conroy is at the desk of a typical 1960s station.

CHIEF CONSTABLE ANDERTON is walking the walk, and talking the talk, down a corridor, coming towards Jimmy.

Anderton spots Jimmy, excuses himself from the GROUP OF MEN, and comes over.

ANDERTON
Jimmy, you old rogue what brings
you here?

JIMMY
The usual.

Anderton puts a friendly arm around Jimmy and guides him towards the police desk.

Anderton stops just before they reach the counter and whispers in Jimmy's ear.

ANDERTON
(Whispering)
This isn't going to embarrass me,
is it?

Jimmy quietly shakes his head. Anderton looks relieved. He pats Jimmy on the back and pushes him towards the counter

ANDERTON (CONT'D)
Good to hear. This is Sergeant
Conroy.
(To Conroy)
Please assist this fine gentleman
in anything he needs.
(To Jimmy)
I'll be in touch, James. See you
soon.

Anderton returns to the GROUP OF MEN he was originally talking to.

SERGEANT CONROY
Sir?

JIMMY
I just wondering, if perhaps you
might have a young boy in here?

Conroy looks down at the documents in front of him.

SERGEANT CONROY

We have several to choose from, and you would be, sir?

JIMMY

The father. The boy's..eh..father.

SERGEANT CONROY

And say I did have your son here, could you perhaps describe him?

JIMMY

He's about so high.

Jimmy hold his hand at Frankie's head height.

SERGEANT CONROY

Anything else?

JIMMY

He's got fairish hair.

SERGEANT CONROY

And how old would your son be?

JIMMY

I'm always getting this wrong. His mum's always telling me off about it. He's about 15 years old.

SERGEANT CONROY

'about 15 years old'...And your son's name?

JIMMY

It's.....Michael.

SERGEANT CONROY

And has he a surname?

JIMMY

He usually makes it up.

SERGEANT CONROY

I see, been in trouble before has he? As it happens, we do have someone about that age who is reluctant to tell me his name. Come and see if this is, indeed, your little cherub.

INT. POLICE STATION. CORRIDOR. 1966 - NIGHT

Sergeant Conroy carries a bunch of keys in his hand, he is guiding Jimmy down the corridor.

JIMMY

What's he done, Sergeant?

SERGEANT CONROY

There's been a lot of petty thefts reported by the stall holders and I wanted to know if your boy knew anything about it. If you get my drift, sir.

The policeman opens the a small shutter in the door and nods to Jimmy to look in.

Jimmy's POV of Frankie huddled in a corner.

SERGEANT CONROY (CONT'D)

That him?

Jimmy nods.

Conroy unlocks the cell door.

INT. POLICE STATION. CELL. 1966 - CONTINUOUS

The Sergeant enters. Jimmy stands behind Conroy.

SERGEANT CONROY

Your dad's here.

Frankie sees Jimmy's face looking over the Conroy's shoulder.

FRANKIE

He's not my dad. He wants to kill me - just like he did with the other boy.

Sergeant Conroy moves towards Frankie.

SERGEANT CONROY

Now, now, now, what kind of talk is that?

(To Jimmy)

Argument was it, sir?

JIMMY

We had a small falling out. He wanted to play football and I said he had to do his school work first.

(To Frankie)

Your mother's waiting on you.

(To Sergeant Conroy)

(MORE)

JIMMY (CONT'D)

She's worried.

(To Frankie)

Come home Michael. We forgive you.

FRANKIE

See - my name isn't Michael. He
doesn't know me. My name is
Frankie. MY NAME IS FRANKIE!

Jimmy walks bravely over to Frankie's corner.

JIMMY

Come on son. Enough's enough, your
mum has got your favourite supper
waiting on you. Stop wasting this
kind policeman's time.

Jimmy grabs Frankie's collar and starts to drag him out.

JIMMY (CONT'D)

Don't worry officer, I'll give him
a stern talking to when I get him
home. Come on, son.

Jimmy grabs Frankie even harder.

SERGEANT CONROY

Well as long as everything ends
well. That's my job done.

INT. POLICE STATION. CORRIDOR. 1966 - NIGHT

Frankie is being dragged by Jimmy. The Sergeant closes the
cell door behind them.

They all walk along the corridor.

FRANKIE

Please don't let me go with him. He
makes me do things. Please. PLEASE.

SERGEANT CONROY

Now behave yourself or I'll keep
you here for the night.

JIMMY

Thank you, officer.

And with that, Jimmy drags Frankie out the door. Sergeant
Conroy goes back to his desk, shaking his head at all the
nonsense.

SERGEANT CONROY

Kids.

He CHUCKLES.

INT. HOSPITAL. PRIVATE ROOM. PRESENT - NIGHT

Francis is lying wired up to medical machinery - but it's just a precaution, as he's basically, walking wounded.

ANN, his wife, is sitting by his bed holding his hand.

A NURSE is checking everything. She looks at Ann.

NURSE

He'll live, although it might be a while before he plays....

The nurse looks at her notes.

NURSE (CONT'D)

Rugby, is it?...And it's probably the reason his body is responding so well. It's mostly bumps and bruises, he should be ready to go home in a couple of days, if Mister Sharp agrees.

ANN

I keep telling him he's too old. He had told the paramedic that he'd taken a funny turn.

Ann looks sternly at Francis.

ANN (CONT'D)

You're telling me. No more rugby.

INT. HOSPITAL. CORRIDOR. PRESENT - NIGHT

BLAKEY (60s) and TWO OTHER TEAM MEMBERS of FRAN'S exit a lift.

Blakey is looking in a window.

BLAKEY

No.

Another window.

BLAKEY (CONT'D)

Nope.

A YOUNG NURSE walks down the corridor, Blakey tries what he thinks is charm.

BLAKEY (CONT'D)

I say young lady - can you tell me where the Vicar can be found?

NURSE

In the chapel, I think.

BLAKEY

No, not that one. My mate, Sterling Moss.

The nurse walks with Blakey over to a window.

NURSE

Him?

BLAKEY

That's the old god-botherer, himself. Here he is guys!

INT. HOSPITAL. PRIVATE ROOM. PRESENT - NIGHT

At the window of the room door are Blakey and the boys looking in.

BLAKEY

Fran, how are you?

The other two Friends push Blakey out of the way, so they can look in too.

NURSE

I'll sort them out.

The nurse walks to the door with her finger to her lips - telling them all to be quiet.

Blakey pops his head around the door despite the nurse's best efforts to stop him.

Blakey holds up the newspaper he has been carrying.

BLAKEY

You've made the 'papers Vicar.

NURSE

I'll take that, if you don't mind.

The nurse takes the newspaper off the man. She throws the newspaper (the local rag) on to a table in the room.

We see the headline story -

"LOCAL VICAR IN MIRACLE ESCAPE" and below is a photo of Francis.

INT. OLD JIMMY'S FLAT. LOUNGE. PRESENT - DAY

OLD JIMMY is now in his seventies. His flat is decaying and so is Old Jimmy.

We can still see, in his face, the remnants of his former self. The AUDIENCE know who this is.

He has a national newspaper in front of him. He still smokes and it's killing him. Old Jimmy uses makeup, badly, to give himself the appearance of being younger.

Old Jimmy is sitting an old, decrepit dressing gown.

He picks up the paper and reads the story about the dead body found in Hainault Forest.

I guess he knew that this story might appear one day. Old Jimmy screws up the paper and throws it on the floor.

He wheezes and groans his way around his room, then picks up the local rag and goes to the bathroom.

INT. OLD JIMMY'S FLAT. TOILET. PRESENT - DAY

Old Jimmy drops his drawers and sits on the toilet.

He is rapidly going through the newspaper for more stories about the body. He spots the *Miracle Vicar* story. He reads aloud.

OLD JIMMY

'The Reverend Francis Stewart, or Frankie to his parishioners, had a near miss on Tuesday when his car left the Franklin road and rolled down an embankment.....

Old Jimmy continues to read silently but mouthing the words.

He thinks he knows the face.

Without bothering to pull his drawers up - he steps out of them - Old Jimmy hurries back into the lounge.

INT. OLD JIMMY'S FLAT. LOUNGE. PRESENT - DAY

He opens a cupboard STUFFED full of mementos and junk.

It is important that Old Jimmy finds whatever it is in this collection of memories. Pulling out the contents, old Jimmy scatters them behind him.

He finds the LITTLE PHOTO he is looking for.

INT/EXT. JIMMY'S CAR. 1966 - DAY

Jimmy is driving a little sports car. Frankie sits in the front seat eating an ice-cream.

JIMMY

The boss wasn't happy when you scarpered. He was wondering, like...what it was that spooked you?

Frankie consciously ignores the question. He takes a lick of his ice-cream cone and looks out of the car window.

JIMMY (CONT'D)

Cat got your tongue? Uncle Jimmy doesn't like it when you don't talk to him. Tut...tut...tut.

Jimmy continues to drive but uses his left hand to push Frankie's face against the passenger window.

Jimmy is driving with one hand and just avoiding the on-coming traffic.

JIMMY (CONT'D)

TELL ME!

Jimmy is starting to get really angry and the boy's face has been pushed so hard against the window that his nose is bleeding.

JIMMY (CONT'D)

TELL ME! NOW!

Jimmy is driving up the wrong side of the road but pulls across, just in time.

Frankie's speech is muffled due to the pressure on his face.

FRANKIE

The boy.

JIMMY

What boy?

FRANKIE

The dead one.

Jimmy lets go of Frankie's face and steers the car into the side of the road. He stops, suddenly.

The DRIVER in the car behind almost hits Jimmy's car - the driver stops and shouts abuse at Jimmy.

Jimmy gets out of the car in a rage and starts kicking the guy's car.

The driver gets out of the car and Jimmy grabs the driver by the hair and bounces the man's head off the bonnet.

Frankie tries to escape from the passenger door but Jimmy sees him.

JIMMY

Oh no you don't.

Although Jimmy is big, he gives chase and grabs Frankie by the collar. He leads him back to the car, throws him in the passenger side and drives off.

EXT. HAINAULT FOREST. 1966 - DUSK

Jimmy brings the car to a halt in the middle of some woods.

Frankie doesn't need to be Einstein to guess that he, too, might be buried out here soon.

JIMMY

Get out.

Big brave Frankie starts to shake.

JIMMY (CONT'D)

I said, get out!

Frankie's face is filling with tears and snot.

Frankie shakes his head.

Jimmy is annoyed. He gets out of the car and goes around to the passenger door.

Jimmy pulls open the door and drags Frankie out of the car.

Frankie tries to make a run for it, but it's a half-assed attempt and Jimmy quickly stops him.

It is messy as Jimmy drags Frankie back across the ground. Frankie's face hitting rocks and scraping in the dirt.

Jimmy grabs Frankie and drags him around to the rear of the car. He opens the boot and in it, is the body of Dan.

JIMMY (CONT'D)
 I couldn't let the boys dump this
 one. I saved him, especially for
 you.

It is a bit more DECOMPOSED than the last time they met.

Jimmy gets out a spade and hands it to Frankie.

JIMMY (CONT'D)
 Now dig.

Frankie is crying, and while wiping the tears and the snot
 from his face, he takes the shovel.

FRANKIE
 Where?

JIMMY
 You choose. He was your friend.

INT. HOSPITAL. PRIVATE ROOM. PRESENT - NIGHT

Francis is on his own in the room, all wired up. There is a
 small bed-light which he is able to switch off.

MOONLIGHT streams in the window and falls on Francis face. He
 lifts his arms in prayer. He closes his eyes.

FRANCIS
 Forgive me father.

EXT. SEASIDE FUNFAIR. 1966 - NIGHT

This is a FUNFAIR.

There are FOLKS shooting at ducks, PEOPLE eating CANDY-FLOSS,
 BOYS and GIRLS flirting with one another.

Jimmy, stands on his own, he is buying chips. We don't know
 if Frankie has survived the burial.

Behind the counter is the fat, friendly CHIP MAN.

CHIP MAN
 Salt and vinegar?

Jimmy turns to Frankie who is watching the duck shooting.

Frankie nods. Frankie is still here. STILL ALIVE.

JIMMY
 Yep. Everything on them, cheers.

The Chip Man throws salt and vinegar on the chips.

CHIP MAN
(Referring to Frankie)
Yours? The boy?

Jimmy looks over and smiles to himself.

JIMMY
Yeah, yeah I suppose he is.

Jimmy gives the man a few pennies and then takes the chips.

Frankie is shooting at the ducks with no success. Jimmy thrusts the chips on to the counter, in front of Frankie.

JIMMY (CONT'D)
He thinks I'm your dad. I mean I could be. Would you like me as your father?

Frankie stuffs his chips into his mouth and shrugs his shoulders.

JIMMY (CONT'D)
You didn't think I was gonna....back there, did ya? Not you. You're the special one. They are all fond of you. More than my job's worth to harm a hair on your pretty little head.

Jimmy ruffles Frankie's hair - then puts an arm around his neck. Jimmy spots a PHOTO booth.

JIMMY (CONT'D)
Come on.

INT. PHOTO BOOTH. 1966 - NIGHT

BRIGHT FLASHES and CLICKS as Frankie has his photo taken.

EXT. PHOTO BOOTH. 1966 - NIGHT

Frankie and Jimmy are waiting on the photos dropping into the little drawer at the side of the booth.

FRANKIE
Do you like me?
JIMMY
What a crazy question. Of course I like ya.

For whatever reason, Frankie SMILES at that comment.

THE PHOTOS DROP DOWN. Jimmy picks them up.

FRANKIE

Let me see. Let me see.

Jimmy starts to play a game with the boy by holding the photos just out of reach.

JIMMY

Say, please then.

FRANKIE

Please.

Jimmy shows Frankie the photos - this is EXACTLY the photo that the older Jimmy has found in the cupboard.

There are four photos. Jimmy rips them. He hands one half (TWO PHOTOS) to Frankie

JIMMY

You take two and I'll take two and then we'll always be pals.

Frankie smiles back at Jimmy. Frankie is happy for one minute in his poor little life.

INT. OLD JIMMY'S FLAT. LOUNGE. PRESENT - DAY

Old Jimmy holds the actual photo we have just seen being taken in the last scene.

Old Jimmy picks up the NEWSPAPER and puts the photo next to Francis' face.

Could it be the same person?

EXT. HOSPITAL. PRESENT DAY

Francis is being pushed in a wheelchair, out of the hospital to a waiting ambulance.

Across the road, sitting on a bench, is Jimmy.

EXT. SAINT SEBASTIAN CHURCH. GROUNDS. PRESENT - MORNING

One of those beautiful sunny mornings. This is a magnificent church and grounds.

Next door is the vicarage.

EXT. SAINT SEBASTIAN CHURCH. VICARAGE GARDEN - LATER

Francis is sitting in his WHEELCHAIR, presumably writing a sermon.

He has a SMALL TABLE beside him.

In the distance, we can hear ANN'S VOICE.

ANN (O.S.)
Can you believe it? No neither can
we. Twenty five years at Saint
Sebastian's.

INT. SAINT SEBASTIAN VICARAGE. KITCHEN. PRESENT - CONTINUOUS

Ann is talking on the telephone. She is watching Francis through the window.

ANN
There will be a small tea next week
in his honour. You know Fran, he
never wants anything too elaborate.
They wanted to give him a gift but
he's insisted on the money going
to the homeless. I
know....yes,you're right
Celia.....we don't deserve him.

EXT. SAINT SEBASTIAN VICARAGE. GROUNDS. PRESENT - MORNING

Francis is still working on his sermon.

A SHADOW is cast across the table where he is working.

Francis looks up. The SUN is TOO BRIGHT and Francis can't quite see the person.

The PHOTO taken all those years ago in the booth is placed on the table.

Francis face is shocked.

OLDER JIMMY (O.C.)
Frankie? It is you. You recognised
the photo.

FRANCIS
I'm sorry, can I help you? If it's
to do with the church flowers,
you'd better see my wife.

OLD JIMMY (O.C.)
Frankie?

FRANCIS
Who's that?

OLD JIMMY
It's me, Frankie. It's Jimmy.

There is a long pause. Francis knows who it is.

FRANCIS
I don't know any Jimmy. Go away or
I'll call the police. ANN. ANN. ARE
YOU THERE? ANN! HELP!

Ann runs out of the house just to see Old Jimmy disappear
from the garden.

Frankie hides the photo, Jimmy left in a book.

ANN
Are you all right Francis, love?

FRANCIS
He just wanted money for a cup of
tea. For a moment I thought he was
going to get violent.

ANN
Shall I call the police?

FRANCIS
No, no just leave it.

Francis holds his wife's hand, then PATS the back of it.

FRANCIS (CONT'D)
I have a feeling that we'll be
seeing him this way again.

That isn't exactly what Francis is thinking.

EXT. HAINAULT FOREST. PRESENT - DAY

CHIEF INSPECTOR DAVID SHOE (40) is standing, staring at the
cordoned-off area where the skeleton was found. An OUT gay
copper. Once he had the looks.

INSPECTOR LESLEY TORBAY (29), ambitious, is looking over
another part of the scene. She kicks a few things with her
feet. She is sexy and driven.

SHOE

How many bodies are we talking about?

TORBAY

This is the third body from this area in the last few years. What does that say?

SHOE

A dumping ground for unwanted kids?

TORBAY

Perhaps the kids had seen too much. Maybe the kids talked too much, or maybe death was part of the kick.

SHOE

I have always thought that it must be the loneliest feeling in the world.

TORBAY

What is, sir?

SHOE

All this. Knowing you are about to die and that no one is coming to help.

TORBAY

You don't know that's what happened here, sir.

Shoe walks around the scene.

SHOE

This feels wrong.

TORBAY

How so?

SHOE

There's a confidence behind this. The bodies weren't buried that deep. It was as if who ever did this, didn't care if these poor kids were found or not.

TORBAY

So what are you saying, sir?

SHOE

Were they protected? Those who put the bodies here.

TORBAY

By whom?

SHOE

By money. Or power. Or even by one
of our own.

TORBAY

A copper?

SHOE

Why not? Why not.

INT. SAINT SEBASTIAN CHURCH. PRESENT - DAY

This is the Sunday Service. Francis is SITTING in a
wheelchair (rather than standing in his usual place).

The CONGREGATION is SMALL in NUMBER but they seem to be
paying attention.

FRANCIS

What can I say about the accident?
Suffice to say that the Lord isn't
quite ready for my ukulele playing,
just yet.

There is polite LAUGHTER.

FRANCIS (CONT'D)

My wife, Ann who many of you know
well, has told me that my days of
playing rugby are at an end.

ONE OF THE MEN pipes up.

MAN IN CONGREGATION

Just as well, say I.

Louder laughter.

FRANCIS

But by the Grace of God, I have
been spared. Amen to that.

CONGREGATION

Amen.

FRANCIS

And when I am back on my feet once
more....

Francis notices a STRANGER (JIMMY) sitting at the back of the
congregation. It makes Francis lose track of his sermon for a
second - enough to be noticed - Ann has - she looks around to
see what is disturbing her husband.

FRANCIS (CONT'D)
 And when I am back on my feet
 again....

Francis holds his head in his hands, takes a deep breath,
 then brings his head up.

FRANCIS (CONT'D)
 Apologies, I think there is still
 some mending to do....

Ann looks at Francis, and looks towards where he is staring -
 at Old Jimmy.

EXT. SAINT SEBASTIAN CHURCH. DOOR. PRESENT - DAY

The Congregation is leaving and shaking Francis' hand as he
 sits in the wheelchair.

Ann is walking down the path with the last of the
 congregation.

The WARDEN is shutting the doors of the church.

OLD JIMMY (O.S.)
 Wait. Wait.

Old Jimmy pushes the doors open slightly, then exits the
 church.

OLD JIMMY (CONT'D)
 (To the warden)
 Sorry.

He stands in front of Francis.

The Warden pops his head around.

WARDEN
 You all right, Vicar?

Francis looks at Old Jimmy and appreciates there is no way
 around this.

FRANCIS
 Fine. You just close up.

The Warden looks suspiciously at old Jimmy.

WARDEN
 Well, I'm here if you need me.

The CHURCH DOORS SLAM SHUT.

Old Jimmy touches the vicar's collar.

OLD JIMMY

This is YOU trying to get rid of the guilt, Frankie?

FRANCIS

Frankie died a long time ago.

OLD JIMMY

Yeh, but the dead have a way of not staying dead.

FRANCIS

You mean the boy in the forest?

OLD JIMMY

I mean the boys in the forest. The ones I put there. The ones you put there.

FRANCIS

(A bit too loudly)

I was only a child.

Francis is getting upset and he's looking over at Ann, who is growing concerned about what is going on.

FRANCIS (CONT'D)

(A bit quieter)

I was a child for God's sake.

OLD JIMMY

Don't you bring him into this. You dug the hole. You patted down the dirt. You scattered the stones. Isn't that what it says in the Bible, Frankie? 'A time to scatter stones and a time to pick them up'.

Old Jimmy starts to impersonate the young scared Frankie.

OLD JIMMY (CONT'D)

"Please don't make me do this. Please..please"

FRANCIS

What do you want?

OLD JIMMY

Finally, he asks. I'm just here to see my old pal, my little nephew, Frankie. Police been yet?

FRANCIS

Why would they link the body to me?

OLD JIMMY

They might...is all I'm saying. The wonderful things they do with DNA these days.

FRANCIS

Surely everything would have decayed by now?

OLD JIMMY

You would think - but that's not how it works. Believe me.

FRANCIS

So what are you saying?(A little loud). What are you saying?(Quieter).

Ann comes over to find out what is going on.

ANN

Are you all right, Fran?

FRANCIS

Just an old friend.

Ann gives a cursory smile.

ANN

As long as you're okay.

OLD JIMMY

Sorry, I'm Jimmy, I knew your husband when he was a little boy. He would do anything for anyone. Isn't that right, Frankie? Anything for anyone.

Ann can sense her husband is getting upset, so she starts to push away the wheelchair.

ANN

Who are you?

OLD JIMMY

Jimmy.

ANN

Well, Jimmy, what exactly is it that you want?

OLD JIMMY

To put things right, missus. Simple as that.

ANN

And what has this to do with my husband?

OLD JIMMY

Everything.

FRANCIS

Leave it, Ann. We'll be late for lunch. Let's just go.

Ann can't push the wheelchair away fast enough. Old Jimmy waves, but neither Ann or Francis are looking back.

Jimmy just watches the two of them walk away.

DOCTOR (O.S.)

And another deep breath. And hold. Excellent.

INT. DOCTOR'S SURGERY. PRESENT - DAY

Old Jimmy is sitting on a doctor's examination table. He is stripped to the waist.

There is a stethoscope pressed against Old Jimmy's back.

DOCTOR (O.S.)

Just pop your shirt and stuff, back on.

Old Jimmy starts to dress.

OLD JIMMY

Well?

The doctor shakes his head.

DOCTOR

The cancer is still spreading. I'm sorry.

OLD JIMMY

What are you sorry about? You didn't give me it. Years of abusing this body that's what did it.

Old Jimmy is now sitting facing the doctor at his desk.

OLD JIMMY (CONT'D)

So?

DOCTOR

Nothing has changed. Three to six months at most. I would suggest putting everything in order.

OLD JIMMY

Yeh, I plan to do just that. Don't want to meet my maker with things on my mind.

DOCTOR

That wasn't exactly what.....

OLD JIMMY

I know what you meant. Thanks Doc. I mean it.

EXT. LONDON STREET. PRESENT - NIGHT

Old Jimmy gets off a London Red bus. He is careful in the steps he takes.

He walks a few yards then looks up at a door. He takes a swig from a hip flask. He presents the flask as if saying cheers.

OLD JIMMY

(To himself)

Here's looking at you kid.

He has another swig.

As Old Jimmy climbs a couple of steps, as police in uniform pass by him.

Old Jimmy is entering a POLICE STATION.

INT. C.I. SHOE'S HOUSE. BEDROOM. PRESENT - NIGHT

The PHONE RINGS - SAMMY'S HAND appears from under the cover and lifts the mobile phone.

SAMMY

(Under the bedclothes)

Wait, wait, I'll get him.

SAMMY, MALE, (35), pulls the cover down and nudges his partner/husband.

SAMMY (CONT'D)

Dave. DAVID.

SHOE

If it's a burglar, well, you know where the gun is.

SAMMY

Stop joking. It's the office. For you.

Sammy hands the phone to Shoe.

SHOE
 Yep? Got it. Sounds interesting.
 Just bed him down for the night,
 and I'll be in, first thing in the
 morning. Bye.

The phone is slammed down next to his bed.

SAMMY
 What's so urgent?

SHOE
 Someone wanting to bring down the
 government.

SAMMY
 Is that all?

Shoe goes back to sleep with Sammy, who puts his arm over his lover.

SAMMY (CONT'D)
 Thought it was something important.

INT. POLICE STATION. RECEPTION. PRESENT - DAY

Lesley Torbay is waiting in the reception area and judging by her impatience, she has been standing there for some time.

Shoe comes through a security door. There is an ELECTRONIC BUZZ as he comes through.

TORBAY
 At last.

SHOE
 Coffee?

Torbay nods.

SHOE (CONT'D)
 Let's take a walk.

EXT. LONDON STREET. PRESENT - DAY

Shoe and Torbay are walking along a BUSY London street.

TORBAY
 What is this Jimmy Smith got to say
 for himself?

SHOE

He's named several ex-members of the cabinet - all dead, which makes things a little simpler.

TORBAY

What about the bodies?

SHOE

He says he knows about the three in Hainault Forest, and can lead us to another four sites.

TORBAY

Jesus!

SHOE

Seems that Jimmy Smith and Ronny Kray were the orgies to go to, back then. Smith also supplied Ronny Kray with rent boys.

TORBAY

Why now?

SHOE

He's dying and wants to clear his conscience. There's another thing. He says that there's a vicar in Kent who was a witness to some of it. Talk to this reverend, but don't scare him. Go on your own. Make it look casual. That's assuming that Smith hasn't frightened him off.

TORBAY

Okay sir.

The two of them walk into a coffee shop.

INT. COFFEE SHOP. LONDON STREET - DAY

Torbay walks up to the counter, she is known here. A handshake with the OWNER says it all.

Torbay turns to Shoe.

TORBAY

What's it to be?

SHOE

Skinny latte.

(Beat) There's something else I wanted to say. This might all be a wild goose chase.

(MORE)

SHOE (CONT'D)

I don't think those in the darkness
are going to let this one see the
light.

TORBAY

Why?

SHOE

Because it may come too near their
own doors. A word of caution.

TORBAY

Sir.

SHOE

There are some days when I think
that's all we are ; guard dogs for
the Establishment.

TORBAY

If I really thought that, I'd throw
in the towel.

SHOE

Hold that thought.

INT/EXT. TORBAY'S CAR. PRESENT - DAY

Torbay is driving through lush countryside. She arrives at a
beautiful little Kentish village.

A couple of the villagers wave to her. She's a stranger and
this is a friendly village.

On the hillside above the village is a LARGE WHITE CROSS cut
out of the chalk.

She spots the Vicar out with his uniform on and still in a
wheelchair, speaking to some folks on the street.

Lesley parks the car and rolls down the window, just as the
Vicar is passing.

TORBAY

Vicar?

FRANCIS

Yes?

TORBAY

(Meaning the wheelchair)

Sorry. I didn't realise.....

FRANCIS

Just temporary, hopefully. A car
accident. And you are?

Lesley Torbay flashes her ID card.

EXT. PARK. PRESENT - DAY

Lesley Torbay attempts to push the wheelchair but Francis is determined to push himself.

Francis stops by a park bench. Lesley sits.

FRANCIS

I'm sorry.

TORBAY

For what?

FRANCIS

That I won't be too much help. The whole thing is preposterous.

TORBAY

Jimmy Smith is naming you as someone who witnessed murders and helped in the disposal of teenage boys back in the mid nineteen-sixties. He swears that he ran you as a rent-boy.

FRANCIS

Well this Jimmy, whatever his name, is, is wrong. I'm a vicar - with a family and a good name. How can this deluded man say that I was a rent-boy back then? Can't you see how ludicrous that sounds? I was only a child in the sixties.

TORBAY

He says you helped bury the bodies.

FRANCIS

I'm sorry but this conversation is taking a very strange turn.

TORBAY

It would be helpful if you came to the station for a talk.

FRANCIS

Be that as it may, I think I should speak to the bishop before I say any more.

TORBAY

Have you something to say?

FRANCIS

I will have to speak to the Bishop first. I am sorry. That is all I am willing to say for now. Now if you don't mind.

Francis pushes his chair away. Lesley watches him leave.

EXT. GREEN PARK. PRESENT - DAY

Shoe is out walking his dog - A GOLDEN RETRIEVER. He's throwing a ball.

SHOE

Here, boy. To me, Honey.

The Dog comes bounding up to Shoe.

A CAR parks nearby, a WELL-DRESSED MAN gets out the car.

There is a BEEP as he locks the car. He casually walks towards Shoe.

WELL-DRESSED MAN

Thought I'd find you here.

All through this conversation, Shoe is throwing the ball and the dog is fetching it.

SHOE

Must be important to send you.

WELL-DRESSED MAN

It is.

SHOE

Well.

WELL-DRESSED MAN

How can I put this so as not to offend?

(Uses fingers to make rabbit ears)

"Gay cop".

SHOE

(In sarcasm, Shoe uses the same rabbit ears)

"And?"

WELL-DRESSED MAN

Well you don't think that just because you poofers can get married, that we want you in the force?

The Well-dressed man shudders, as if in disgust.

SHOE

We'll never quite wash the old school out, will we?

The Well-dressed man shrugs.

WELL-DRESSED MAN

I mean do you?

SHOE

Do I what?

WELL-DRESSED MAN

Look, in the changing rooms?

SHOE

At what?

WELL-DRESSED MAN

That's what I'm asking.

SHOE

I know what I'm looking at - a total fuck head. Who sent you?

WELL-DRESSED MAN

No one sent me. I am just here to represent the silent majority.

SHOE

What silent majority?

WELL-DRESSED MAN

The normals. Trump supporters. You know us, we are taking over the world.

Shoe has a laugh to himself.

SHOE

You are seriously fucked up. So what's the silent majority's gripe?

WELL-DRESSED MAN

What do you think?

SHOE

About me being gay, or about something that's actually important?

WELL-DRESSED MAN

Tut,tut,tut. Anyway a message from upstairs. The Essex bodies. It would benefit all the chaps and chapesses, if the bodies remain unknown. Bury them again. Literally.

The dog brings back the ball, except this time the Well-dressed man picks the ball up and teases the dog.

WELL-DRESSED MAN (CONT'D)

We don't want anyone close getting hurt. You know that 'husband', 'wife', 'freak', 'any, or all of the above', that you live with.

The Well-dressed man puts the ball in his coat pocket and walks back towards his car.

Without looking back, he WAVES over his shoulder.

WELL-DRESSED MAN (CONT'D)

Donald Trump is watching.

INT. JIMMY'S HOUSE. LOUNGE. 1966 - DAY

The 1966 FOOTBALL WORLD CUP is on a black and white TV. This is Jimmy's apartment in London.

He is placing booze and food on a large table as if he is expecting a party.

He scatters some *Titty* magazines, as they used to call them, around the room.

We have to assume that his television set is bigger than standard for that period.

DOOR BELL RINGS

JIMMY

Come into my parlour, said the spider....

Jimmy disappears into the hall and returns with Frankie and SEVERAL OF HIS PALS.

Jimmy, always mein host, wanders back into the room with the kids in tow.

FOUR of them : SCOTTISH BOY, ENGLISH BOY, CURLY, and HUGH.

SCOTTISH BOY

Fuck me, you weren't lying about this place.

SCATTERED STONES

The four boys are in awe of a grown-up apartment. Frankie has been through this all before with a long line of 'flies'.

The boys are all fourteen/fifteen.

Frankie opens a bottle of beer and makes himself at home. He puts his feet up on the table.

Jimmy hits the side of Frankie's legs.

JIMMY

Ah...ah...where were you dragged up young man?

FRANKIE

Sorry Jimmy.

JIMMY

What do we say?

FRANKIE

Sorry Uncle Jim.

JIMMY

I hope all you boys have the same manners as my young nephew.

ALL BOYS

Yes/Aye

SCOTTISH BOY

Can I be your nephew as well?

The Scottish boy knows how to play Jimmy, and anyway Jimmy likes being teased by the kids.

JIMMY

Only if you're as good as Frankie.

SCOTTISH BOY

Well, I'll try to be, UNCLE James.

The Scottish boy puts his arm around Jimmy and kisses him on the forehead.

JIMMY

That's what I like to hear. So why don't you make yourself at home. Have a few beer boys.

SCOTTISH BOY

Here we go. What's the price?

ENGLISH BOY

Shut up. You know.

SCOTTISH BOY

(Whispering)

So I give this old perv a blow job
and I get some dollars.

JIMMY

What is he saying?

FRANKIE

He says 'thank you'.

JIMMY ON

I like your polite friends,
Frankie.

SCOTTISH BOY

Not! His! Mate! I met him down the
'Dilly. Right - what about the
footie?

ENGLISH BOY

One thing's for sure, you don't
need to worry about the Jocks,
'cause they ain't playing.

SCOTTISH BOY

Fuck off, English wanker.

The English and Scottish boys have a playful tussle.

Frankie TURNS UP THE SOUND on the television. The NOISE of a
large football crowd.

INT. LONDON PARK. PRESENT - DAY

Old Jimmy is walking through a pleasant central London park.
He lights a cigarette. He feels a pain in his chest.

Things go fuzzy. He's DIZZY.

CUT TO:

INT. JIMMY'S HOUSE. BEDROOM. 1966 - DAY

Jimmy is having sex with the Scottish Boy - Jimmy is getting
his kicks from punching the boy. It's fun at first, then it
gets more severe.

Behind Jimmy are SEVERAL NAKED OLDER MEN. They all move in on
the Scottish Boy.

SCOTTISH BOY

AHHHHHH!

CUT TO:

INT. LONDON PARK. PRESENT - DAY

Jimmy is sitting on the bench. A PRETTY BOY about the same age as the Scottish boy (back in 1966) is watching Jimmy, concerned.

BOY

You all right, mister?

Jimmy looks up to see a good-looking kid and this cheers him up.

JIMMY

I am now.

Jimmy takes out another cigarette.

JIMMY (CONT'D)

Smoke?

The boy smiles and comes over to sit with Jimmy.

EXT. LONDON BACK ALLEY. 1966 - DAY

Frankie is weaving around the TOURISTS and LONDONERS. He steals a bit here and a bit there. Nothing serious, he does it mostly for the rush. An apple from a greengrocer, a ten shilling note lying on a table. Opportunist.

Swiftly, Frankie is up at the end of an alley, counting what he's stolen.

At the opposite end of the alley is the Scottish Boy.

His FACE is BROKEN.

SCOTTISH BOY

HEY! I thought I might find you here, you wee shite.

The Scottish Boy starts chasing Frankie.

Our Frankie is too wise to stay in one place for too long and is quickly out the other end of the alley.

Scottish Boy gives chase.

Frankie thinks himself too cute to get caught by this jock, but the guy is gaining on him.

EXT. LONDON STREET. 1966 - DAY

Frankie turns over a market stall to give himself some time.

Frankie spots a CHURCH right in his path. The stall holders shouts some abuse at him.

As is the custom, the Church DOOR are WIDE OPEN.

INT. CHURCH. 1966 - DAY

Frankie slams the church door behind him - however the Scottish boy is BANGING ON THE DOOR.

SCOTTISH BOY (O.C.)

He did this to me. Your pal. He's broken my fucking face. Him and his mates.

Scottish Boy BANGS on the door again.

SCOTTISH BOY (CONT'D)

When I get in there, I'm going to do the fucking same to you.

The Vicar of this particular church enters from a door.

VICAR

What in Heaven's name is all the commotion? Really this is a house of God.

FRANKIE

There's a boy out there who wants to kill me.

MORE BANGING ON THE DOOR.

VICAR

Does he indeed, well we'll see about that.

The Vicar starts to open the church door.

VICAR (CONT'D)

Just to be sure, has he got a gun or a knife, perhaps?

FRANKIE

He's just Scottish.

VICAR

Ah well, there's a place in Heaven for them too. I'm sure.

The Vicar opens the door.

EXT. LONDON STREET. 1966 - DAY

The vicar has a look left and right but there's only the usual folks avoiding coming near a church.

He goes back into the building.

INT. CHURCH. 1966 - DAY

Frankie is still a little shaken. He retreats.

VICAR

Would it concern you if I leave the door open? It's a tradition with this church. Come with me, you'll be safe.

What are Frankie's options?

INT. CHURCH. VICAR'S ROOM. 1966 - DAY

Frankie is standing a little unsure about why he's in this room.

He's not used to someone being nice to him unless they want something.

VICAR

Go on, take those dirty clothes off.

The Vicar pulls at Frankie's clothes.

VICAR (CONT'D)

Well? What are you waiting for? If it's just shyness, you can go behind that screen.

Frankie goes behind the screen in the room. He's never had this luxury before.

VICAR (CONT'D)

Why does he want to kill you, this boy?

Frankie keeps checking up on what is happening on the other side of the screen.

FRANKIE (O.C.)

Don't know. Says my friend beat him
up.

Frankie comes out naked - his poor little battered body.

And this is where the two worlds come crashing together:
Frankie lies down naked on the floor expecting the Vicar to
use him.

VICAR

What, in God's name, are you doing?

Frankie doesn't understand what is happening. This Vicar is a
grown man and they usually want something. Don't they?

As Frankie lies on the floor, the Vicar places a church robe
around his little body.

He covers Frankie's naked body and then the Vicar puts his
arms around the boy.

Frankie cries as he's never cried before. He cries for all
he's lost. The Vicar pats him on the back.

VICAR (CONT'D)

What have they done to you my
little child, my poor, poor boy?
What have they done?

EXT. POLICE STATION. PRESENT - DAY

Francis, the Vicar, is wheeling himself into the police
station.

INT. POLICE STATION. INTERVIEW ROOM. PRESENT - DAY

Francis is sitting on one side of the interview desk and
Torbay on the other.

TORBAY

Can I get you something to drink,
sir?

FRANCIS

Francis, please - and no, thank
you.

TORBAY

My boss will be here in a minute.

FRANCIS

And my lawyer.

TORBAY
 Anything you want to say now, just
 between us?

FRANCIS
 Really, Inspector.

INT. POLICE STATION. VIEWING ROOM - DAY

Shoe is in a reflective mood and watching the two next door.

He TAPS the one-way window: he can see them, they can't see him.

INT. POLICE STATION. INTERVIEW ROOM - DAY

There is another KNOCK on the window.

TORBAY is concerned, she looks at the window. Something is up.

TORBAY
 If you'll excuse me.

Torbay exits the room.

INT. POLICE STATION. VIEWING ROOM - DAY

Torbay enters. Shoe is standing watching the vicar.

TORBAY
 Something up, boss?

SHOE
 I want you to do me a favour.

TORBAY
 Name it.

SHOE
 Don't push too hard. Just get his
 story and leave it at that for now.

TORBAY
 Why?

SHOE
 Because I've asked you to.

TORBAY
 But...

SHOE
Just do what I say.

Shoe quickly exits, leaving Torbay nonplussed.

INT. VICARAGE. LOUNGE 1966 - DAY

Frankie is a changed boy. He's washed and dressed in new clothes.

There is LIFE and SOUL plastered right across his face.

Frankie is sitting on the sofa in the vicarage lounge.

The VICAR'S WIFE, EDITH, enters with cakes and a bottle of lemonade.

EDITH
I've brought you a bottle of pop
and some cakes, fresh from the
oven. My husband swears by them.

FRANKIE
Where's your television, missus?

EDITH
We don't have one, my husband won't
hold with them. I can switch on the
radio, if you like.

Frankie's face drops - this is like a modern kids being told there is no WiFi.

Edith turns on the RADIO. She tunes through the radio stations.

One of the radio stations is playing the same music from the car in the very first scene.

She continues tuning. She lands on commentary of a 1966 World Cup match.

A huge smile grows on Frankie's face.

EDITH (CONT'D)
I knew I'd find something. You like
the football? Just a shame you
can't see it, but my husband won't
have a television in the house. He
says it's too distracting.

As Frankie drinks his lemonade and listens to the radio, there isn't a happier boy around.

LATER

The radio is telling the world that the England team are through to the next round of the World Cup. Frankie lifts a vase from the table and holds it aloft as if he is holding the Cup, itself.

Frankie walks around the room with the vase above his head.

A STONE hits the lounge window.

In FRIGHT, Frankie drops the vase which breaks.

Then ANOTHER STONE.

Frankie looks out of the window. It is Jimmy standing on the other side of the fence.

Through the window, Jimmy gives a big smile - maybe a grimace would be more accurate.

JIMMY
(Shouting)
If you don't come out, I'll stand
here all day!

Frankie smiles back at Jimmy. He can't hurt him from out there.

JIMMY (CONT'D)
I'll tell them what you do. For me.
For everyone.

Frankie attempts to hide the pieces of vase under the sofa. He is almost having a panic attack.

JIMMY (O.S.) (CONT'D)
Oh, Frankie! Frankie! Frankie! It's
your Uncle Jimmy!

Frankie opens the window and jumps through, running towards Jimmy. Seems it's the only place left to go.

EXT. VICARAGE. 1966 - DAY

Jimmy is pleased to see Frankie, who would rather be with him than get into trouble.

Jimmy ruffles the boy's hair.

JIMMY
Well if you ain't a sight for sore
eyes. How ya been kiddo?

Frankie just shrugs.

JIMMY (CONT'D)
 Uncle Jimmy has something important
 for you to do.

INT. SHOE'S HOUSE. KITCHEN/LOUNGE. PRESENT - NIGHT

Sammy is preparing an evening meal for him and Shoe.

Shoe enters, stands behind the busy Sammy, puts his arms
 around his waist. He kisses Sammy on the back of the neck.

SAMMY
 Easy tiger.

SHOE
 Anything I can do?

SAMMY
 Wine. Under the stairs.

Shoe opens a cupboard from under the stairs.

SHOE (O.C.)
 Any preference?

SAMMY
 You, naturally.

SHOE
 Nice to know I still have that
 affect.

SAMMY
 It was the uniform that did it
 first. By the way, are you having
 me followed?

SHOE
 Should I?

EXT. SAMMY'S SCHOOL. PLAYGROUND. PRESENT - DAY

Sammy is directing the PUPILS back into school after break.
 Sammy is also watching a CAR that is sitting across the road
 from the school gates.

SAMMY (V.O.)
 I'm sure there was a car outside of
 the school today, and I'm sure I
 was being watched.

SHOE (V.O.)
 Old boyfriend? New boyfriend?

SAMMY (V.O)
I had the feeling I was meant to
see them.

INT. SHOE'S HOUSE. KITCHEN/LOUNGE. PRESENT - NIGHT

Shoe knows - you can see it on his face. This is a message
for him.

SHOE
You're getting paranoid in your old
age. Anyway, I'm a copper, I'll
keep you safe.

They hug.

SAMMY
Nice to know, Chief Inspector. Are
you going to take down my
particulars?

SHOE
If you insist, Barbara Windsor.

SAMMY
Oh, matron.

The CLINK win glasses and LAUGH.

INT/EXT. JIMMY'S CAR. 1966 - DAY

Jimmy sits in the car beside Frankie.

They are watching a CROWD OF BOYS messing about across the
street.

One of the gang is The Scottish Boy. His face is still in a
bad way.

JIMMY
That little shit is going to drop
all of us in it. He's been talking
to anyone and everyone and the boss
don't like that. So I need you to
do me a little favour and get him
in the car.

FRANKIE
He wants to kill me and he ain't
too happy about you either.

JIMMY

That's what I was hoping. Just go out there, let him see you. He'll come.

Jimmy sees Frankie is reluctant to leave the car.

JIMMY (CONT'D)

Well? What ya waiting for?

Jimmy opens the car door.

EXT. STREET. 1966 - DAY

Frankie is attempting not to make himself so obvious. He sneaks around the back of the car and then keeps close to the wall.

The GANG of BOYS are arguing.

Frankie looks at Jimmy, who indicates that he should man-up.

Frankie waves his arms at the boys.

FRANKIE

(Shouting)

JOCK BOY!

Scottish Boy stops arguing, he has suddenly found something better to do.

SCOTTISH BOY

Hold on there, I've got a score to settle with that wee shite.

(To Frankie)

Hey! You!

The Scottish Boy lets go of SOME RANDOM KID he is arguing with and starts towards Frankie.

SCOTTISH BOY (CONT'D)

I'm split your fucking face in two and see how you like it.

The Scottish Boy is now running. Frankie heads towards Jimmy's car.

Frankie jumps in the back door of Jimmy's car. He locks it from the inside.

The Scottish Boy attempts to open it, it won't budge.

The Scottish Boy lifts his foot to kick in the window, and that is when Jimmy, who has been hiding, grabs the Scottish Boy by the neck and arm.

Jimmy opens the boot of the car and locks the Scottish Boy inside.

INT/EXT. JIMMY'S CAR. 1966 - CONTINUOUS

Jimmy jumps into the driver's seat. Frankie is sitting in the back seat.

Scottish Boy is screaming and kicking inside the boot of the car.

Frankie jumps over the seat in beside Jimmy - it's not easy, as the car screeches, turns and skids under Jimmy's control.

EXT. STREET. 1966 - CONTINUOUS

Jimmy's car SHOOTS OFF with the other kids looking on.

The car SCREECHES TO A stop and goes into reverse heading for the GROUP of BOYS.

THEY SCATTER. Jimmy rolls down his window.

JIMMY

Say anything and I'll find you. Got that? And you know what uncle Jimmy does when he's angry.

All the kids nod and agree.

Jimmy's car drives into the night.

INT. SAINT SEBASTIAN. CHURCH. PRESENT - DAY

This is a Sunday Service. Francis is STANDING at the PULPIT, although his WHEELCHAIR is beside him.

FRANCIS

...to be honest, I don't think that Jesus was talking to the money men, as much as all of us. We are all sinners. We are all obsessed these days, with things. With possessions, with greed.

A YOUNG GIRL in the congregation is texting with her phone. Francis is looking at her.

THE GIRL'S MOTHER notices this and pulls the phone off of her - chucking it in a bag.

EXT. HAINAULT FOREST. 1966 - NIGHT

Frankie is DIGGING A GRAVE, in another part of the forest.
There is a THUMPING from the back of Jimmy's car.

INT. SAINT SEBASTIAN. CHURCH. PRESENT - DAY

SOME OF THE CONGREGATION are asleep. No change there.

FRANCIS

All of us, and I mean everyone in
this church today, and all those in
the village out there...all of them
are capable of...and have committed
sin.

Jimmy's voice is from the next scene.

JIMMY (V.O)

Do it! Just hit him.

EXT. HAINAULT FOREST. 1966 - NIGHT

The Scottish Boy is kneeling by the hole in the ground. The
poor kid is pleading for his little life.

SCOTTISH BOY

Please. Please. Don't kill me.

JIMMY

Hit him. I said, hit the bastard.

Frankie is standing behind the boy. Frankie has a shovel in
his hands.

FRANKIE

Please don't make me.

Frankie is crying but it's controlled - We can now see Jimmy
holding a KNIFE to Frankie's neck.

FRANKIE (CONT'D)

Please.

Jimmy puts more pressure with the knife on Frankie's neck.
Frankie lifts the shovel high and then brings it down.

JIMMY

DO IT! FOR FUCK'S SAKE.

The SHOVEL comes CRASHING DOWN - but we aren't sure who carrying out this action.

The SMASH of the SHOVEL on the HEAD syncs with the THUMP delivered in the next scene.

INT. SAINT SEBASTIAN. CHURCH. PRESENT - DAY

THUMP ON THE PULPIT.

Francis SLAMS his palm down to make a point.

FRANCIS

"He, who is without sin cast the first stone."

SOME OF HIS FLOCK are agreeing by nodding their heads.

EXT. HAINAULT FOREST. 1966 - NIGHT

Little Frankie is staring into the hole where the Scottish Boy lies crumpled.

Jimmy puts his arm around Frankie as they both look at the SMASHED DEAD BODY.

We never saw Frankie actually doing the deed, but we are assuming he has.

JIMMY

See, now you've got to keep your trap shut as well. Just a little insurance, 'cause the boss don't want nothin' to happen to you.

INT. SAINT SEBASTIAN VICARAGE. KITCHEN. PRESENT - DUSK

The SUN is DYING with a reddish rust.

Francis sits alone in the kitchen with a LARGE WHISKY in his hand.

He is thinking hard and they are not happy thoughts.

EXT. LONDON STREET. PRESENT - DAY

Old Jimmy struggles to get off a Routemaster bus.

He shuffles in to the fish and chip shop.

INT. CHIP SHOP. PRESENT - CONTINUOUS

The FISH SHOP MAN is an old friend.

FISH SHOP MAN
Usual?

OLD JIMMY
Double.

FISH SHOP MAN
Double, it is, Jimmy.

The Fish Shop man prepares double fish and chips.

OLD JIMMY
How's your Mam?

FISH SHOP MAN
The demementia's nearly seen her
off, poor dear.

OLD JIMMY
Sorry to hear that.

Old Jimmy pulls a fiver out of his pocket.

OLD JIMMY (CONT'D)
Here, get her a little something.

FISH SHOP MAN
Cheers, James, you're a gent.

OLD JIMMY
Keep safe, see you same time next
week.

FISH SHOP MAN
Same time, next week, Jimmy. Take
care, my pal.

The Fish Shop man watches Jimmy as he stumbles out of the shop.

The Fish Shop man smiles to himself, then looks up at the rest of his customers.

FISH SHOP MAN (CONT'D)
Okay, who's next?

EXT.LONDON STREET. PRESENT - CONTINUOUS

Old Jimmy can't wait to open his fish and chips.

As he is crossing the road, A CAR speeds up and heads straight for Old Jimmy.

HOLD ON OLD JIMMY'S FACE as he realises what is happening to him.

His fish and chips land and scatter on the pavement.

CAR SCREECHING AWAY.

FADE OUT.

END OF EPISODE ONE