

ACCUSED: KENNY' S STORY
by
ESTHER WILSON and JIMMY MCGOVERN

RSJ FILMS

5/1 INT. HOLDING CELL. DAY 7 1130

5/1

Kenny Armstrong massaging his arm. It hurts.

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

Approaching footsteps.

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

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

Kenny walking. This is his story...

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

CUT TO:

5/2 INT. THE GRAPES. DAY 1 1545

KENNY

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

GORDON

Judy Garland?

KENNY

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

GORDON

Danny La Rue?

KENNY

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

GORDON

Daniel O'Donnell's a nice boy.

KENNY

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

DONNA

I'm not.

KENNY

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

His mobile is ringing...

KENNY (CONT'D)

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

NEIL

I'd give Ronaldo one.

KENNY

(down mobile)

Hello.

(sudden alarm)

Where are you?

He's hurtling to the door...

CUT TO:

5/3 EXT. STREET CLOSE TO PARK. DAY 1 1550

5/3

Kenny flying down the street.

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

Kenny scoops Chloe up. She clings to him.

KENNY

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

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

'We were playing hide and seek.'

"He had a dog with him."

'I thought she was by the pond with Sarah'

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

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

KENNY (CONT'D)

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

CUT TO:

5/4 INT. KENNY'S HOUSE. DAY 1 1610

5/4

Kenny is by the doorway to the kitchen.

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

DONNA

Where did he touch you?

No answer.

DONNA (CONT'D)

Point to where he touched you.

We're on Kenny - seething...

DONNA (CONT'D)

Down there. Anywhere else?
What was he wearing?

Chloe whispers something.

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

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

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

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

GORDON
We've got to get this bastard.

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

DONNA
Where are you going?

He leaves.

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

He steps out into the street and shuts the door.

CUT TO:

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

5/5

Kenny getting in the car.

KENNY
Blue shorts, black dog.

The car moves off.

CUT TO:

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

5/6

The three of them driving around the park...

One or two joggers passing...

Kenny thinking of Chloe...

KENNY
I'm going back, lads.

GORDON
Five minutes.

KENNY
(suddenly)
That's him.

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

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

'You perv.'

'You dirty, filthy bastard.'

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

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

CUT TO:

NEIL
Pack it in, will you...

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

GORDON
Perv!

Duggan goes back down.

KENNY
Gordon!

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

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

CUT TO:

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

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

CUT TO:

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

Kenny is nursing his right arm. In agony. Neil driving them back. They turn into Kenny's street. There's a

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

CUT TO:

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

5/10

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

DONNA (V.O.)

Ken? Kenny?

Donna comes to the door in the hall.

DONNA (CONT'D)

Did you find him?

KENNY

I didn't go looking...

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

LAWSON

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

KENNY

Went for a pint instead. To cool down.

LAWSON

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

Kenny is in agony...

KENNY

No one keeping an eye out today, was there?

DONNA

Kenny!

KENNY

Sorry.

LAWSON

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

DONNA (CONT'D)

What's wrong?

KENNY

(whispering)

We've got coppers in the house,
Donna. That's what's wrong.

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

KENNY (CONT'D)

Have you got everything you need,
then, yeah?

The coppers stand.

LAWSON

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

KENNY

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

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

LAWSON

(quietly)

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

Lawson offers her hand. BEAT.

Kenny takes it. Lawson shakes with conviction.

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

The coppers leave.

CUT TO:

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

Young Matthew follows and opens the fridge.

MATTHEW

Have we got any peanut butter?

DONNA

(to Kenny)

What have you done to yourself?

Matthew looks over 'all ears.'

KENNY

Came off my bike, didn't I?

DONNA

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

KENNY

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

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

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

DONNA

You stupid sod...

KENNY

What the hell did you involve them for?

DONNA

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

KENNY

What any man would have done.

DONNA

My God!

KENNY

He had his hands all over our Chloe.

BEAT.

DONNA

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

Kenny looks at his hand.

DONNA (CONT'D)

Let me see.

KENNY

It' s al right.

DONNA

Gi ve me your hand.

KENNY

I said it' s al right!

He goes upstai rs.

CUT TO:

5/12 INT. KENNY' S HOUSE. BEDROOMS. NIGHT 1 0230

5/12

Donna asleep in bed, Kenny awake.

Suddenl y - Chl oe' s screams.

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

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

Donna comes in and takes over.

DONNA

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

Chloe clings to Donna. Kenny seething again...

DONNA (CONT' D)

That needs seeing to.

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

KENNY

I hope we' ve crippled the bastard.

DONNA

Go the hospital.

KENNY

I' ll go in the morning.

DONNA

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

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

DONNA (CONT' D)
What did he look like?

BEAT.

KENNY
Just a... a normal bloke.

CUT TO:

5/13 INT. A&E. NIGHT 1 0300

5/13

Kenny waiting. It's quiet.

He keeps getting drawn to a woman, Kerry Duggan (late 30's) and her son Tom (17). She looks scared. They make eye contact. Kenny gives her a little smile of

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

TOM

No.

PETE

How's he doing? What have they said?

KERRY

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

She breaks. Pete hugs her.

CUT TO:

5/14 INT. A&E. NIGHT 1 0340

5/14

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

KERRY (CONT'D)

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

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

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

NURSE

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

KERRY

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

NURSE

Mrs Duggan...

KERRY

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

But the rest is just sobbing...

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

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

He ends the call, pushes buttons.

KENNY (CONT'D)

KENNY

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

DONNA

Why not?

KENNY

I just can't.

Kenny heading into the yard to get his bike.

DONNA

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

But he's gone through to the yard.

DONNA (CONT'D)

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

CUT TO:

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

5/17

Kenny cycling, deep in thought...

CUT TO:

5/18 INT. CREMATORIUM. DAY 2 0845

5/18

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

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

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

KENNY

Fell off my bike.

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

The roaring flames of the inside of an incinerator.

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

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

Kenny studying dials, recording temperatures...

CUT TO:

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

A widow and two daughters scattering ashes.

CUT TO:

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

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

It's answered.

KENNY

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

CUT TO:

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

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

DONNA

They won't tell me what they want.

KENNY

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

We go with Kenny into the yard.

CUT TO:

CUT TO:

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

Kenny thinking fast as he chains his bike up.

CUT TO:

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

Kenny back in now. He can hear the kids messing about.

He steels himself, enters the front room...

CUT TO:

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

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

KENNY

Alright.

RICHARDS

Hello, PC Richards.

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

KENNY

Fell off my bike.

RICHARDS

Unlucky. This is D.I. Warren.

KENNY

Alright.

WARREN

Good to see you.

KENNY

What can I do for you?

WARREN

There was a man attacked yesterday in Wesley Park.

KENNY

Yeah?

WARREN

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

KENNY

Right?

WARREN

Were you in the park yesterday?

KENNY

No.

WARREN

You told your wife you were going there.

KENNY

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

RICHARDS

P. C. Lawson.

KENNY

Yes, P. C. Lawson.

WARREN

He had blue shorts on.

We hear the kids chatter from the next room.

KENNY

I don't see the...?

RICHARDS

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

Warren watching Kenny like a hawk and Kenny knows it.

KENNY

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

RICHARDS

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

The phone rings.

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

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

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

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

KENNY
Verify it? What do you mean?

WARREN
Just procedure...

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

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

WARREN
Sure.

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

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

He goes back in to the coppers.

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

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

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

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

PEACH

AMENDED: 25.08.10

P 20aA.
5/22

Whi ch Grapes?
WARREN
(MORE)

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

PEACH AMENDED: 25. 08. 10
WARREN (CONT' D)

P 20A.
5/22

KENNY

Meaburn Road.

WARREN

(standing)

Great. Right...err... thanks for

KENNY
(Looking for his
jacket)
Got to.

We follow Kenny as he goes into the living room.

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

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

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

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

DONNA
No way.

KENNY
Give us it.

DONNA
No.

KENNY
Give us my bloody jacket.

DONNA
No.

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

KENNY
The kids, Donna, please.

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

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

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

Kenny pulls Donna away from the door and opens it.

ALAN

Fuck.

KENNY

So I need to ask a big favour.

ALAN

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

KENNY

Got to, mate.

ALAN

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

KENNY

It could've been your Paul a.

Alan's dilemma.

ALAN

You got the right man?

KENNY

Yeah.

ALAN

He was definitely the perv?

KENNY

Yeah.

ALAN

Okay.

KENNY

GORDON

Round at yours?

KENNY

Yeah.

GORDON

How di d... ?

KENNY

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

GORDON

What did you say? What did you
tell them?

KENNY

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

NEIL

Shit! Shit, shit, shit...

GORDON

What the fuck did you say that
for?

KENNY

You told me to.

GORDON

I never said mention us!

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

KENNY

It just came out.

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

NEIL

Fuckin' police state we live in
now.

Neil lights the fag before he gets through the door.

GORDON

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

Kenny looking around 'who's watching?'

GORDON

It won't come to that...

NEIL

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

GORDON

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

(to Kenny)

What exactly did the coppers say?

KENNY

GORDON

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

KENNY

I know what he...

GORDON

What is he?

KENNY

A nonce.

GORDON

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

NEIL

Right.

KENNY

Right.

5/28 EXT. SECLUDED SPOT. NIGHT 2 2345

5/28

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

GORDON

Best wash everything we were wearing as well.

They get in the van.

5/29 INT. KENNY'S HOUSE. NIGHT 2 0015

5/29

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

He goes into the kitchen. Donna is sat waiting.

DONNA

Has he got a family?

KENNY

(worried the kids can hear)
The kids?

DONNA

KENNY

We had to get things sorted.

DONNA

What are you gonna do?

KENNY

Keep schtum.

Her reaction.

KENNY (CONT' D)

You think I should go to the
police.

DONNA

No.

KENNY

You do.

DONNA

I don't.

KENNY

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

DONNA

Okay.
(stands)

KENNY

I need to wash everything I was
wearing.

DONNA

I'll do that.

KENNY

Right.

She heads for the dirty washing...

KENNY (CONT' D)

I'm scared, love.

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

The barristers entering, Solly, the lawyers, the usher...
And now Kerry Duggan and her son and brother-in-law.
Kerry and Kenny looking at each other.

5/31 THIS SCENE IS NOW CUT 5/31

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

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

Kenny is devastated.

Now a priest joins them.

PRIEST
Best in the North West, honestly.
People working here are...
(sees Kenny)
Kenny.

KENNY
Alright, Pat.

PRIEST
Kenny, can I introduce you?

So Kenny has to head towards them.

PRIEST (CONT'D)
This is Kerry Duggan and Pete and
Tom Duggan.

KENNY
Alright.

He shakes hands with his left.

KENNY (CONT'D)
You'll have to er...

Excuse the left, holding up his plastered right.

PRIEST
(to Kerry)
Kenny works here.
(to Kenny)
Kerry lost her husband a few days
ago.

KENNY
I'm sorry about that.

KERRY

You were at the hospital.

KENNY

Yes.

KERRY

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

Kenny can't take anymore...

KENNY

I've got to...

"Go"

PRIEST

Of course.

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

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

5/33 EXT. CREMATORIUM. DAY 3 1510

5/33

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

Greg looks over Kenny's shoulder towards the entrance.

GREG

What do these buggers want?

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

5/34 EXT. CREMATORIUM. DAY 3 1515

5/34

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

WARREN

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

KENNY

Yeah. . . yeah. . . course.

WARREN

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

KENNY

Right.

WARREN

It coul d' ve been you, coul dn' t it?

KENNY

It wasn' t me.

WARREN

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

KENNY

Right.

WARREN

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

KENNY

Me.

WARREN

The manager says they were.

KENNY

You' ve talked to him?

WARREN

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

KENNY

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

WARREN

Who said he was a child molester?

KENNY

You.

WARREN

No I di dn' t. I ' ve wondered about

KENNY
(urgent)
They' re onto us, Gordon. . .

GORDON (V.O.)
Not on the phone, you prick.

CUT TO:

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

5/35

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

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

CUT TO:

5/36 THIS SCENE IS NOW CUT

5/36

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

5/37

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

DONNA
Where' s your bike. . ?

Ben comes skidding into the hall.

BEN
(American superhero)
Guess who got a commendation today
in. . . 'Math' ?

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

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

KENNY
(throw away)
Well done, mate, that' s great,
that.

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

DONNA
What' s up. . ?

KENNY

Left it in work

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

DONNA

Don' t do that.

KENNY

Right.

There is a knock on the front door.

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

DONNA

Shall I get it?

KENNY

Yeah.

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

NEIL

Al right, Donna.

DONNA

(col d)
Yes.

NEIL

Kenny in?

DONNA

Yes.

Donna leaves him there, goes in. Kenny appears.

NEIL

She knows.

KENNY

She doesn' t.

NEIL

Gordon wants us down the Grapes.

KENNY

Bei ng summoned, am I?

NEIL

What?

Kenny di sappears, reappears wi th hi s coat, shuts the door, heads off down the street wi th Neil.

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

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

KENNY

(to Neil)

They know I did it and they know
you did it. o Neil)

NEIL

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

GORDON

Going down isn't an option.

KENNY

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

GORDON

That won't make any odds. It's
crap inside and wekol5BT -c00000 Tce012 c ET Qq 1 0 0

DONNA (CONT' D)

With lots of ice. And loads of
soda.

KENNY

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

DONNA

Don' t know about you, but I didn' t
envi sage thi s parti cul ar
ci rcumstance when. . .

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

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

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

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

KENNY

Al right, Princess? What have you
been up to at school?

5/40

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

5/40

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

KENNY

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

5/41

INT. CREMATORIUM. DAY 4 1030

5/41

Kenny slides a coffin into the flames. . .

5/42

INT. CATHOLIC CLUB. DAY 4 1730

5/42

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

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

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

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

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

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

Mums and Dads start to clap along. A few young lads are

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

CUT TO:

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

The phone ringi ng in an almost empty pub. Al an Hodson answers it.

ALAN

Hel lo.

Al an' s sudden concern.

CUT TO:

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

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

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

CUT TO:

5/47 THIS SCENE IS NOW CUT 5/47

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

Al an Hodson hurtli ng along, runni ng.

CUT TO:

5/49 THIS SCENE IS NOW CUT 5/49

5/50 THIS SCENE IS NOW CUT 5/50

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

Kenny looks at Matthew and Ben and thei r mates copyi ng the men, clappi ng and cheeri ng at the gi rls.

He doesn' t like seei ng hi s sons like thi s.

He glances at Gordon again, stari ng at the gi rls.

Al an Hodson enters the cathol ic club wi th Paul a. He goes to an anti -room wi th her and si ts her down. He goes to look for hi s wi fe.

We hear a distant siren under Beyonce's tune.

DONNA (CONT'D)

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

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

The kids still dancing to the pounding music...

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

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

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

She looks at Kenny.

KENNY

What? (BEAT) What?

DONNA

Paula Hodson's been raped.

KENNY

Alan's girl?

DONNA

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

Kenny is devastated.

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

Yes, they know too...

Kenny goes after Donna. Gordon stops him.

GORDON

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

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

GORDON (CONT'D)

Kenny? Kenny?

Kenny keeps on walking.

CUT TO:

5/52 INT. KENNY' S HOUSE. DAY 5 1830

5/52

Donna has sat Kenny down.

DONNA

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

Tremendous pressure upon him...

KENNY

I can't do it to them.

DONNA

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

KENNY

I can't.

CUT TO:

5/53 INT. CREMATORIUM. DAY 6 1200

5/53

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

The family of Joseph Duggan is gathered.

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

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

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PEACH

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KENNY

Al ri ght.

NEIL

Hi ya.

KENNY

I'm going to the police.

NEIL

What for?

KENNY

To cough, confess.

NEIL

Come in.

KENNY

No.

NEIL

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

SUE

I 'm doi ng the dinner.

NEIL

Leave i t and go.
(and very loud to the
ki ds)
Go!

SUE

I t' s gonna rai n.

NEIL

(on hi s mobi le)
Take the car then but just...

SUE

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

NEIL

Just do as I say. Right? Go now.
(down phone)
I t' s Neil here, Gordon. You' ve got
to get round.

SUE

Where wi ll we go??

NEIL

Anywhere.
(down phone)
Kenny' s here and he' s thi nki ng of
taki ng a certai n course of acti on,
you know what I 'm sayi ng?
(to the family as
they leave)
I 'm sorry but i t' s i mportant,
thi s. Cruci al. I 'm sorry.
(shuts door on them)
Sorry, Gordon, what was that?
Right.
(to Kenny)
He' s comi ng round.

KENNY

I don' t want to gai n any advantage
by turni ng mysel f i n so I 'm gi vi ng
you that opti on too. We coul d al l
walk i n together.

NEIL

You' re mad.

KENNY

I 'm doi ng i t, mate. On my own or
wi th you and Gordon but I 'm doi ng
i t.

KENNY

I've got to.

GORDON

Why?

KENNY

I can't live with it.

GORDON

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

KENNY

Can't, mate.

It's just starting to rain outside..

GORDON

Do yourself in.

KENNY

What?

GORDON

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

KENNY

No.

An impasse. A change of tack...

GORDON

We did it for you.

KENNY

Did you?

GORDON

What's that mean?

Kenny decides not to go there.

KENNY

Nothing.

GORDON

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

KENNY

Possibly.

GORDON

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

KENNY

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

GORDON

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

(to Neil)

Watch that door.

Neil will block Kenny's route to the door.

KENNY

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

GORDON

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

KENNY

I haven't.

GORDON

Tell me you won't do it, mate.

KENNY

I'm doing it.

GORDON

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

KENNY

What!

GORDON

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

KENNY

Don't be stupid.

GORDON

And I'm not doing it for me, mate.

KENNY

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

SUE

For God's sake!

She starts grabbing waterproofs for herself and the kids.

KENNY

Actually, Sue...
(heading for the
door)

It's alright. Meeting's over.

Kenny leaves.

CUT TO:

Kenny and DI Warren.

KENNY

We drove round the park a couple of times and then we saw him. We jammed on, got out. He ran. If he hadn't run, maybe none of this... But he ran and the chase was on, the scent in our nostrils. We caught him. I hit him once and

WARREN

A full confession - naming both
you and your brother.

GORDON

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

GORDON (CONT' D)
Apart from that, officer, no
further comment.

CUT TO:

5/57D INT. POLICE INTERVIEW ROOM - DAY

5/57D

KENNY

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

Mrs Kay, Kenny's barrister, stands.

On Donna, Chloe, the two boys...

MRS KAY

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

Hope on the faces of Donna and the kids.

JUDGE

Mrs Duggan?

Kerry Duggan getting ready to read a prepared statement.

KERRY

(reading)

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

That almost destroys Kenny's family.

JUDGE

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

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

CUT TO:

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5/59 THIS SCENE IS NOW CUT 5/59

5/60 THIS SCENE IS NOW CUT 5/60

5/61 THIS SCENE IS NOW CUT 5/61

5/61A THIS SCENE IS NOW CUT - YELLOW 12. 08. 10 5/61A

5/62 THIS SCENE IS NOW CUT - YELLOW 12. 08. 10 5/62

5/62A THIS SCENE IS NOW CUT - YELLOW 12. 08. 10 5/62A

5/63 INT. HOLDING CELL. DAY 7 1425

5/63

Kenny is escorted back to the cells.

Kenny is led into his cell.

The handcuffs are taken off.

The officer walks to the door.

On Kenny as the door slams shut...

The End.