

SCENE 1. TONY'S ROOM

A studiedly calm conversation between MICK - a notorious criminal hard man who has just, annoyingly, been "born again". And his counsellor, TONY. We're in a quiet room in a prison.

1. TONY: I'm hoping this technique is going to be useful to you, Mick. It's going to help you with your anger problem ...
2. MICK: I don't really have an anger problem any more.
3. TONY: It's something I've taken from Neuro Linguistic Programming. Basically let's say that when you were a child and you did something good, your Mother used to hug you.
4. MICK: I don't think so.
5. TONY: Maybe it was a bad example.
6. MICK: Then again maybe I never did anything good.
7. TONY: Let's use a different example. Footballers. Michael Owen scores a goal.
8. MICK: Increasingly unlikely given the level of service he currently receives from his team mates.

1. TONY: They hug him, don't they. So in his mind, over the years, goals and hugs are associated. And the exhilaration and sense of achievement he gets from scoring goals is also associated with the hug. So that in the end, it works both ways. He does something brilliant, he gets a hug. You hug him he feels capable of brilliance.
2. TONY: The point is we can produce certain feelings, sort of artificially.
3. MICK: This is very nice of you, Tony. But I've got to tell you, there's not much call for me to be brilliant in here.
4. TONY: We're not looking for brilliance. We're looking for calm. I'm going to ask you now to dip into your memory and try and find for me something that made you feel very happy. Some occasion when you felt very calm. On top of things. And we're going to try and associate that with a gesture that you can reproduce. I'd suggest pressing your palms together like this. Good. Now think of sometime when you felt very calm and at peace.

A moment of absolutely dead, dead air.

5. TONY: Share that moment with me, Mick.
6. MICK: I don't think I've ever had one.
7. TONY: A summer's morning, you're lying in bed, listening to the birds ...

1. MICK: See that just makes me think of when next door had this bleeping duck that used to wake us up and in the end, well I did try to talk to him. But as he said, there's no point talking to me, it's the duck. And so. Well the duck ended up shredded. On a pancake.
2. TONY: You can actually swear. You don't need to say bleeping.
3. MICK: Since I accepted Jesus as my personal saviour, Tony, I don't swear.
4. TONY: Holidays? Maybe on the beach with your kids

MICK gives a deep, deeply intimidating growl.

5. TONY: (CONT'D) Sorry. Sorry I shouldn't've mentioned kids. I realise that. I am sorry. What about holidays though.
6. MICK: They always seem to end in a barney. Fella sees someone as big as me, he has to try and have a go, to impress his bird or whatever. It's a sad world.
7. TONY: In the bath.
8. MICK: I prefer a shower. Baths make me nervous. Because of what happened to Eddie, remember.
9. TONY: You must at some point have felt calm, or in control.

1. MICK: See, I never did. Not until Jesus came into my life, in this prison. He came to me here in prison and he set me free. See my real prison is me.
2. TONY: That's true of all of us. On one level. You know - whatever works for you - but we're talking here about when you get out of prison and life will be less structured and predictable.
3. MICK: This is where we're failing to connect, I think. I am quite happy in here. I feel freer now than I ever did thanks to the Lord Jesus. And I know you hate me asking this, Tony, but ...
3. TONY: I'm Jewish Mick, we keep going over this.
4. MICK: The Lord Jesus calls to everyone.
5. TONY: I'm sure he does. But we're here to talk about you, not me. Can we try and find somewhere in your life, one single positive memory. Sometime when you felt proud, or in control, or that you'd achieved something.

More dead air.

6. TONY: (CONT'D) Mick are you alright? Jesus. Mick, don't cry. Well do. Do cry because that's quite a healthy reaction but ... we're running out of time, frankly.
7. MICK: You're right aren't you? There's not one moment in my wretched life that I've ever been happy. Not one moment.
8. TONY: Mick, we are actually running out of time.

The sound of a key in the door.

1. MICK: It's OK. I'll be OK in a minute.

SCENE 2. PRISON CANTEEN

The sounds of cutlery clashing and men talking to each other. Three men on one table. They all sound much younger than MICK. They are LEE, PHIL and WAYNE. They all groan, wearily.

1. LEE: Oh, no. He's coming.

2. Phil: Oh why us? Why doesn't he leave us alone?

3. WAYNE: (MUTTERING): Don't let him sit here again, please don't let him sit here, don't let him ... he's spotted us.

Collective groan.

4. MICK: Afternoon, gentlemen.

5. WAYNE: Afternoon, Mick.

6. MICK: Shall we say grace?

All three together, with the weariness of primary school children told it's time for Maths, "Yes, Mick."

7. LEE: Wayne was already saying a bit of a prayer there, when you came over, Mick. Praying quite hard he was. Only I don't think it got the answer he wanted, did it, Wayne?

8. WAYNE: Shut it.

9. MICK: Now, now. Let's hold hands.

Chunnering and muttering and someone yelps, "Ow!", presumably after Mick has squeezed their hand.

There's an air of menace in the grace too.

1. MICK: (CONT'D) Dear Lord, Help us to appreciate the food you have given us. Help us to treat each other with respect and not swear at the table. Or talk with our mouths full. Please help me, especially, Lord, not to lose my temper if these kind of things do happen. Lead me not into temptation. Amen.

The sound of cutlery.

2. ALL: (MUTTERING) Amen.

3. WAYNE: You got post today, Mick.

4. MICK: Don't speak with your mouth full please, Wayne.

5. WAYNE: Sorry, Mick.

6. MiCK: Thanks for telling me, all the same. I like a bit of post.

The sound of a letter being ripped open, followed by The Announcement.

THE INVITATION:

We hear again the text of an invitation read by an ANNOUNCER, not a character.

7. ANNOUNCER: In February 1977, early punk-heroes the Adverts played the Police Social Club in Camberley. There were twenty seven people in the audience. We think you were one of them. Bands are always reforming or having reunions. This is totally against the spirit of '76. Stuff the bands! Let's have an audience reunion. We the audience from that Adverts gig will reform for one night only in the Police Social Club, Camberley next March.

MICK's voice joins in with the announcer's over the last two sentences, as he is reading it out to himself / Tony.

1. MICK: This. Has. Got to be a wind up.

2. TONY: I can't understand how it came to you. This is exactly the sort of thing which can really unsettle you.

We hear TONY briskly reading the rest of the letter.

3. TONY: (CONT'D)To secure your place on the guest list, simply register on this website. Why not leave a comment for the other audience members to see.

4. MICK: Yeah I'll just nip down to my local cybercafe, shall I? Order myself a latte and a panini while I'm at it.

He's making guttural, angry noises when we hear the title:

Should I Stay or Should I Go? Episode three , "I Fought the Law and the Law Won".

SCENE 3. TONY'S ROOM

MICK is ranting and raving.

1. MICK: Is it meant to be amusing? Because who is actually amused? Are you amused?
2. TONY: Mick, we have ground rules in here and shouting at me, is against those ground rules. I didn't post this to you.
3. MICK: If I find out who did, I'll rip them apart.
4. TONY: You're angry, Mick.
5. MICK: I AM NOT ANGRY!
6. TONY: Ground rules, Mick. Let's go back a step. You really want to go to this, don't you? That's why it's rattled you.
7. MICK: Course I want to go. Course I do. That gig. The Adverts at the Policeman's. That was - that was my night, you know. Ask anyone.
8. TONY: OK. Back another step now. You said the other day you couldn't think of any happy memories. Would it be fair to say that this was a happy memory.
9. MICK: One of the best, Tony. One of the very best.
10. TONY: OK what I'd like you to do now is put your hands together, palms together like this, like saying prayers. Good. Now close your eyes and try to imagine that night. Try to picture it.

On the soundtrack we here a hubhub of voices, then a testing roll on a drum and the sound of an electric guitar being roughly tuned up. A roadie says, "one, two ..."

1. TONY: (CONT'D) Now I'd like you to take all the sounds and colors in that memory and make them a bit sharper, a bit brighter. Can you do that?

We hear the same sounds again but clearer - individual words are distinguishable now and the memory runs on until a proper guitar chord is played.

2. TONY: (CONT'D) Mick, Mick ...

3. MICK: (AS FROM A DREAM) Yeah

4. TONY: How does that feel?

5. MICK: Tony, you have found the missing piece of the jigsaw of me.

SCENE 4. CANTEEN

Clash of cutlery etc. and the same discontented muttering from the table of young men.

1. WAYNE: Oh he's looking a bit preoccupied today. Is he going to give us a miss? Is he? Yes! No.

There's a clash as MICK bangs down his tray. A tense moment as nothing is said.

2. WAYNE: (CONT'D)Afternoon, Mick.

3. Mick: Afternoon, gents. In the name of the Father and off the ...

The squeak of a fork on a plate. Someone has not stopped eating.

4. MiCK: (CONT'D)When you're ready, Lee.

5. LEE: I am ready, Mick. I'm ready to eat.

This is another of his muttered challenges. It's meant to be a grumble, rather than open defiance.

6. Mick: What was that, Lee?

7. Lee: Sorry. Sorry.

8. Wayne: Lee, you know Mick hates it when you talk with your mouthful. Sorry about that, Mick.

9. LEE: Sorry again then.

10. MICK: You're leading me into temptation, Lee.

1. LEE: He's saying his prayers, innit? Joining his hands and saying his prayers.

We are now inside MICK's head. In the background we can hear the voices of the lads but in the foreground we can hear the noise of the concert and in particular a female voice yelling, "Mick! Mick!" the sound of which mixes with ...

2. Wayne: Mick? Mick?

3. Mick: Right. Oh. This looks good. Very good. One thing about this place, they always get the rice just right. Nice and fluffy. Not stuck together. Don't you think?

4. Wayne: Errm. Yeah.

5. Mick: I just want to say - just because I say grace that doesn't mean you have to. I don't want to bully anyone into it. I want to set an example. I'd like to share my happiness with you but if you don't want to share it, don't feel you have to. Can I offer anyone some water?

SCENE 5. Tony's room

MICK is talking to TONY about his day.

1. Mick: There was an incident, you see, in the canteen, where this young lad - Lee McGivan. D'you know him?

2. TONY: Quite ... articulate.

3. MiCK: Mouthy. There's dozens of him in here. Teenage recreational arson, gang membership. Gun crime. No manners. I always make a point of sitting with him, just to keep a lid on him. For the public good, if you see what I mean. I keep him quiet, everyone's that bit happier.

4. TONY: Very thoughtful.

5. MiCK: Today, he had a go at me. A straight out, full on, in your face go. He tried to rattle me. No one does that. Not in here. Because ...

6. TONY: Because the last person who did was Eddie Latimer who you more or less drowned in his bath.

7. MiCK: It's not personal. It's about setting limits, isn't it? The problem with half the people in here is that they've got no boundaries. I put some barriers up for them. It helps them. Anyway, he jumped over the barrier today. And he landed right on my wick. The red mist was rising. I was ready to take him apart. I did what you said and ...

8. TONY: That's great, Mick. Really good. I'm pleased for you.

1. MiCK: So you see I really am a different man.
2. TonY: Great. I'm happy it was useful.
3. MiCK: So that being the case, I was wondering, could you swing it for me to go to this gig.
4. TonY: Could I ... I must've missed that. What did you say?
5. MiCK: I want to go to this gig. I think it's important for me.
6. TONY: Mick, you're in prison.
7. MiCK: I realise that.
8. TONY: Good.
9. MiCK: I just think it might help me face some difficult truths about myself.
10. TONY: Please, Mick, don't quote me back at me. I'm not ...
11. Mick: Really though. Maybe on compassionate grounds. If it was a family wedding or a christening ...
12. TONY: With your history that would still be doubtful.
13. MiCK: Exactly. My history. My history is history. This is a different Mick Martindale.

1. TONY: Legally it is very much the same Mick Martindale. Mick, I'm glad that you feel you're making progress but I think you're underestimating the distance you have to go. You're a violent man.
2. MiCK: I've changed.
3. TONY: Nobody changes just like that.
4. MiCK: What about St. Paul?
5. ToNY: I'm not really seeing that connection.
6. MiCK: He used to kill Christians. Then he saw the light on the road to Damascus. What're you saying? That after that, he'd still have the odd day when he just couldn't stop himself, and he'd get his old death-by-stoning kit out and brain a few apostles. Ghandi? I suppose after a long day's peaceful protest, he liked nothing better than to slip into a nice pair of knuckle dusters and knock a few heads in?
7. TONY: I'm not sure it's useful to compare yourself to Ghandi. Or St. Paul. I think you need to start from where you are. Namely in jail.
8. MiCK: I'd be tagged, obviously.
9. TONY: I don't think a tag would be enough, Mick. I don't think a light shining from Heaven would be enough.
10. MiCK: I thought you believed in me.

1. TONY: I believe you're on your way to controlling your anger. I don't believe that makes you Nelson Mandela.

2. MiCK: Watch me. That Lee kid. He's in my face now. You watch me. You see if I control my anger or not.

SCENE 6. CANTEEN:

People are settling down to eat. WAYNE hisses at LEE.

1. WAYNE: What're you doing now?
2. LEE: Sitting down.
3. WAYNE: Don't sit in his chair. Come on, shift, he's coming over.
4. LEE: How is this his chair? Is his name on it? Did he make it?
It's a chair.
5. PHIL: Shift. Come on. Can't we just eat in peace?
6. Lee: Alright, Micky man, wanna seat? Sit over there.

Long pause.

7. MicK: Thank you, Lee. I will.

Murmurs of astonishment. Then quiet.

8. LEE: There's been a lot of tongues wagging about you, Micky.
Did you know that?
9. WaYNE: Lee, Mick's saying his prayers.
10. MiCK: Amen. Who said that?
11. LEE: Everyone. You can't keep a secret in here, Mick. People
who work in the post room - a lot of them are little better
than criminals. They're saying you used to be in a pop
group. You were a proper pop star.

1. MiCK: People are wrong. I wasn't in a group. I was in the audience quite a few times.
2. LEE: You're being modest, Mick. Modest Mick - check my flo there, lads. Modest Mick. I was wondering what band you were in.
3. MiCK: I wasn't in a band.
4. LEE: I was thinking, because you are such a pussycat, maybe you was in the Pussycat Dolls.
5. MiCK: No. I wasn't.
6. Phil: Pussycat Dolls are a girl band.
7. LEE: I know that Phil, that's why it's a funny remark. That's why I'm amused. Maybe he was a tellytubby. Which one were you, Mick.
8. MiCK: I wasn't in a group as such. I was involved in security for a number of pop stars. Madonna was one. Prince was another.
9. Wayne: You must have some stories to tell, Mick.

1. MiCK: Discretion was an essential qualification for the job. But just to give you a flavour. Let's say for instance, a big star - not physically big, just commercially big - let's say that star was being bothered by someone. Maybe the star was just trying to get on with life, eat their dinner in peace and this guy might be in the star's face. Let's say he was mouthy and a bit disrespectful and didn't really know his place. And let's say the star was staying in a building of forty two storeys. Well it might be my job to take this guy to the top storey of that building and dangle him out of a window. It was all professional and usually quite controlled. Every now and then something might go a bit far and that's how you end up in here. See?

It goes a bit quieter round the table.

SCENE 7. TONY'S ROOM

TONY and MICK are debriefing again.

1. MiCK: The thing about this place, everything is scaled down isn't it? Outside, you might want to stand up for your house or your family or even your footie team but in here you don't have any of those things, you just have ...

2. TONY: Your chair.

3. MiCK: So that was a difficult moment for me.

4. TONY: I wonder what makes him do it? Because he must know you're going to make him pay. It's as though he wants to be punished, he's looking for some barrier. Like an animal banging its head on the bars of its cage.

5. MiCK: Or as though he's been sent here to tempt me.

6. TonY: That's another theory, of course.

7. MiCK: Well I resisted. I resisted and it felt great. I let him have that chair. And I'm still me. I don't have to defend my status in that way. I'm freed from that.

8. TONY: Good, Mick, good.

9. MiCK: And d'you know what? I think I might be beginning to get through to him. I really do. I mean he asked me about bands and so on. In a cheeky way. But he was showing an interest.

10. TONY: That's good. I bet you've got some stories to tell.

1. MiCK: You know what, yeah. I have.

SCENE 8. CANTEEN:

LEE is trying to wind Mick up again.

1. LEE: So how's my man Mick feeling today? Like a Virgin? Eh?

2. MICK: I'm well, thanks. In the name of the Father ...

3. LEE: Oh come on. Papa don't preach.

The other two groan. MICK suddenly laughs.

4. MiCK: Very good.

5. Phil: What was she like, then, Mick? Madonna?

6. MiCK: Oh you don't really get to know people like that, Phil. They're surrounded, you know. The entourage. You get a message on your walkie talkie saying she's about to walk through the room and you're not supposed to talk to her or look at her. No fun. The real fun was at the beginning, when people didn't go in for all that. I remember walking up to Joey Ramone ... remember Joey Ramone? The Ramones? Beat on the Brat. That was the finest gig I ever saw and I said so to him and he said, great then maybe you could help us push the van. They were in this transit van and it wouldn't start. I helped the Ramones push their van. May 4th 1977.

7. Lee: Mick Martindale. Pusher to the stars. D'you get that?
Pusher.

MICK laughs again.

1. MiCK: Very good. They were golden days. Tough but gold, you know. Taught me a lot
2. LEE: Like what?
- 3 MiCK: What?
4. LEE: What did they teach you? Because the bottom line is, you're in jail along with these two zeroes. So how much did you learn, really?
5. MiCK: That's a challenging question, Lee. I'll give it some thought.

SCENE 9. TONY'S ROOM

TONY and MICK are talking again.

1. MiCK: He asked me straight out what I learned. That's good isn't it. He's reaching out to me I think.
 2. TonY: I hear you gave the Ramones a push.
 3. MiCK: Put Iggy Pop to bed once too. He fell asleep in the car park. Everyone forgot he was there. Picked him up, carried him to his room. Tucked him in like a baby.
 4. TONY: My Dad was a big Iggy fan.
 5. MiCK: A very charismatic performer. Surprisingly short in stature. And an unexpected resemblance to Melvyn Hayes.
- TONY laughs.
6. Tony: Melvyn Hayes ... was he ...
 7. MiCK: Gloria. It Ain't Half Hot Mum.
 8. TONY: I'm just picturing Iggy Pop and Don Estelle.
 9. MiCK: Windsor Davies and the Stooges.
 10. TONY: So if anyone remembered you that night, what would they remember?
 11. MiCK: The night I saw the Adverts? The way I sorted out that spot of trouble I suppose.
 12. TonY: Go on.

1. MICK: Well there was already a bit of tension, you know. Some of the girls - Mo Motormouth, that girl they called Thing - they'd walked through town to the gig so everyone who was looking for a fight, knew where to find one. There were a few skins, suede heads, people like that. Looking for trouble. They threw a few bottles at the windows and stuff. People at the gig. They didn't care. They didn't want a fight. I think they took flying bottles as a compliment. Except for this one idiot. There's always one. And he was standing at the door, yelling at them, calling them fascists and stuff and saying, come on in and see what you get. Muttley he was called. He was very wound up about someone in a Led Zep t-shirt as I remember. Oh yeah. He was wound up about everything, really. But especially t-shirts. A guy called Terry was there - I think he'd set the gig up - and he was selling these punk t-shirts he'd made himself. This Muttley character, he went nuts when he saw that. "We're here to make anarchy, not sell t-shirts", all that. Then these Led Zep gimps caught his attention and they did look like they were going to rush the door. But I dealt with that.
2. TONY: How did you deal with that?
3. MICK: I picked this Muttley up. He was just like this lad here, this Lee, he just had this little ball of anger and he was carrying it round everywhere, looking for somewhere to put it, you know - one minute the band, next the gimps - he was just like this Lee.
4. TONY: And what did you do?

1. MICK: I picked him up. I put him under my arm. I went outside. I walked right up to the gimps and I said, there you go, lads, with my compliments.

TONY whistles.

2. MICK: (CONT'D) I know. I mean, there was no more trouble. Except for him.

3. TONY: They could've killed him.

4. MICK: It was generally seen as a creative solution - thinking out of the box. I got a bit of a reputation. At first it was good, you know. There weren't that many punks. Everyone hated them. They needed a bit of protection. I was protecting the audience, you see. Then, bit by bit, that changed.

5. TONY: How d'you mean?

6. MICK: First time was the Clash at Harlesden. The scene had grown at bit by then. Maybe it was already turning into a bit of a recreation, you know. The first punks, it was a new way of living. It was twenty four seven. All or nothing type of thing. But even by then you were getting people who came home from school or from the bank or whatever and got changed out of their uniform into their punk stuff. Out of one uniform and into another. Where was I?

7. TONY: Harlesden.

1. MICK: Oh the Clash at Harlesden, I remember that. They were all pogoing around right up in front of the stage, and crashing into each other you know, falling on top of each other. And the band were like, can someone sort this out. So I did. At the time, I thought I was just sorting out a situation. But I realise now I crossed a line that night. I went from protecting the audience - from skins or gimps or whatever - to protecting the band. From the audience.
2. TONY: And you feel that was ...
3. MICK: That was when I started to drift, yeah. I mean everyone did, didn't they? The Clash went off and toured America with Generation X. Signed to CBS. Good luck to them, but that was it. It was all over. They turned into a rock band. A great rock band. I turned into hired muscle. Just the same.
4. TONY: Did you tour America with the Clash?
5. MICK: Me? No. The point I'm making is that everyone else sold out. And so did I. I didn't see jumping on people as violence. I saw it as career development.
6. TONY: And it all started that night.
7. MICK: I suppose. I worked in a bank till then. I very nearly didn't go. I would have been quite happy sitting in front of the telly, watching Mike Yarwood, sewing a Mott the Hoople patch onto my loons. But then Mo Motormouth asked me to come down there.
8. TONY: You could be a bank manager now.

1. MICK: I don't regret anything, Tony. The road I took brought me to Jesus. I could have had a life that was respectable in the eyes of the World but still be lost in darkness.
2. TONY: Why do you want to go to this reunion, Tony?
3. MICK: I'd just like to see how people turned out, you know.
4. TONY: But surely one of those people is someone - this Muttley guy - who must really hate you? What if you see him there. How are you going to feel?
5. MICK: Are you thinking of swinging this for me?
6. TONY: No, Mick, I'm asking you to think about the real reason you'd like to be there. I'm being hypothetical.
7. MICK: You don't sound hypothetical. You sound like you're softening up.
8. TONY: There is nothing I can do to get you to that gig. Believe me.
9. MICK: You see I have done wrongs. And if you've done wrongs, you should try and put them right. I'd like to see this Muttley fella and you know, try to put things right with him.
10. TONY: It's not going to happen.

1. MICK:

I know that, Tony, I know. I think that's why I'm focussed on this kid, this Lee. He is just like that guy. exactly the same. A little ball of anger. Just asking for it the whole time. I think the Lord has given me another chance. I think when he winds me up, that's the penance isn't it? That's the price I've got to pay. And if I can reach out to him, and put him right, then that'll make up for leaving the other one half dead.

SCENE 10. CANTEEN:

Canteen noises again. A chair being pulled back.

1. WAYNE: Lee, you forgot your food.
2. LEE: You get my food for me, I'm proper sick of queueing up. I'll have the pasta.
3. WAYNE: You want me to get your food for you? What are you chatting?
4. LEE: Here. Have one of these for yourself.
5. WAYNE: What's this?
6. LEE: It's a phone card. Five quid on there for you. Take it. I've got loads.
7. WAYNE: Where did you get them all?
8. LEE: Donations. From well-wishers.
9. WAYNE: Where did you get them?
10. LEE: People see me shoving that big tellytubby around they proper think I'm boss man. Everyone is scared of him. But he is scared of me. I'm a legend. Get me a drink as well.
11. WAYNE: Are you stupid? Don't you wonder why he's letting you push him round?
12. LEE: He's terrified of me, isn't he? He's past his sell by date. I called his bluff. The pasta and a glass of water. Hello, Mick.

MICK sits down and mumbles the sign of the cross to himself.

1. LEE: (CONT'D) Mick, you were telling me about when you were in the Spice Girls.

We can still hear MICK saying grace to himself but LEE keeps going at him.

2. LEE: (CONT'D) Oi! Mick, is it true what they say about Posh Spice then? Is it true what they sing about her?

3. MICK: ... and these thy gifts which we are going to receive through Christ our Lord amen.

Only when he has finished does MICK respond.

4. MICK: I did do a stint with the Spice Girls as it happens. I'm disappointed that you're asking me about them to be honest, Lee. People like that are nothing. I met real heroes in my time. John Cooper Clarke. Lee Scratch Perry. I toured with Madness. Polystyrene. Legends.

5. LEE: And now you're with me. And I'm a legend.

6. MICK: The Flaming Groovies. The Damned. The Buzzcocks.

7. LEE: See I've never heard of any of these. What's a buzzcock?

8. MICK: You know you asked me a very interesting question yesterday, Lee.

9. LEE: Was that when I asked you if you ever had Madonna?

1. MICK: It was when you asked me what I'd learnt. That set me thinking, you see. What did I learn from punk rock? Well, to start with, I learnt it doesn't have to be this way. You're in a gang, aren't you? And your gang has a turf, yeah? What is it a couple of benches outside an off license?
2. LEE: We've got squirts. We've got dogs. We are soldiers.
3. MICK: And what are you defending? The warm bit of a loading bay round the back of a Tesco?
4. LEE: What's your problem?

1. MICK: I don't have a problem in this world, Lee. I'm saying to you, what's in that turf? Is it rich in mineral wealth? Does it hold the secret of the Holy Grail? It's nothing isn't it? You're in here because you put yourself on the line playing soldiers, defending what? A street with two charity shops and a laundrette? Well this is what punk taught me - they want you to think the World belongs to them. It doesn't. It belongs to you. Go anywhere you want to go. You don't have to stick to your patch. Get in the back of a van and go. It's all yours. It doesn't belong to pop stars or politicians. It belongs to you. That's what I learnt. Go anywhere you want to go. Don't let them tell you belong down there. You can be up there. Just like them. They're nothing special. Before punk I thought the world was divided into the people on the stage and the people in the stalls - the special ones and the ordinary ones. The big people and the little people. And that's what punk taught me. There are no special people. No, there are no ordinary people. Everyone's special. And there are no little people. Everyone is big. Everyone is King Kong. That's what I found out.

2. LEE: Right. Well, respect.

SCENE 11. TONY'S ROOM

TONY and MICK are debriefing.

1. TONY: Respect? He said that?

2. MICK: That's what he said. He gave me respect.

3. TONY: And why shouldn't he, Mick? Joe Strummer did.

4. MICK: If your dad is interested by the way, I've got a lot of what you call Memorabilia. I kept a lot of tickets and programmes. I had my photo taken with a lot of people. I've got a jacket that belonged to Wreckless Eric.

5. TONY: I'll mention that to him. I'd better write it down. Wreckless?

6. MICK: Eric. He was really listening. He asked the question and he listened to the answer. I'm getting somewhere with him, I promise you. He's doing the new media course. He's asked if he can do an interview with me. You know, a little interview on video. He said it was inspiring, what I had to say. Like a motivational speech or something.

SCENE 12. INT. MEDIA CLASS - DAY

Computers are starting up. Desks are being arranged. People are talking to each other in a quietly industrious, pass-me-that type of way. LEE is talking to MICK.

1. LEE: Sit there then, Mick. It's supposed to be like a diary. A video diary. Like talking to Big Brother. Only what you said was so inspiring to me ...
2. MICK: I'm glad.
3. LEE: Yeah so I wanted you to say it for Big Brother, here, so I can keep for always. Show it to people. All that.
4. MICK: I'm not sure I remember. It's not like I had it written down.
5. LEE: You were talking about when you were in that band.
6. MICK: I wasn't in a band.
7. LEE: And what you learnt. I said what did you learn and you told me.
8. MICK: I'll tell you one thing I learnt, Lee. I learnt that you can start again. That people can change. Because we were trying to restart history. Before punk, I had this big record coll ...
9. LEE: Hold up, hold up. It's better if you're sitting down. Can you start again, sitting down?
10. MICK: Sitting down? Yeah. Sure.

1. LEE: Go on.
2. MICK: Errrm. Well just that punk, when it kicked, in it was like - d'you want me to start again?
3. LEE: Yeah.
4. MICK: Before punk I had this big record collection. Once I heard New Rose, I threw it all out. It was history. You only needed two records - Anarchy in the UK and New Rose. That was it. Like the Clash said, No Elvis, Beatles or the Rolling Stones. Start again. It can be ...
5. LEE: It was better standing up.
6. MICK: Standing up?
7. LEE: Yeah. Go on.
8. MICK: Can't remember where I was.

The background noise has started to die down, as though the Lee-Mick business was starting to attract attention from the other inmates.

9. LEE: Start again then.
10. MICK: OK. To me, punk was all about do it yourself, you know. Just do it, you know. Here's three chords. Now form a band. Even the drug, the drug was ...
11. LEE: Still not happy. What about sitting on the desk.

There's a ripple of tittering. It's obvious that MICK is being messed about. But once again, MICK uses his NLP. We hear once again his "memory" of Camberley.

MICK takes a breath and starts up.

1. MICK: Punk was all about being in control. Taking power for yourself. Don't buy the music, make the music. Don't watch Top of the Pops, go down the Roxy. Or the Vortex. Or wherever. Even the drug, you didn't buy the drug from a pusher, or a gangster, you took it out of your little brother's airfix kit.
2. LEE: You nicked your little brother's stash?
3. MICK: Glue. The drug was glue.
4. LEE: What's he on about? The drug was glue? What you used to stick yourselves together?

There's more general tittering.

5. LEE: (CONT'D) You were getting a thrill from copydex.
6. MICK: I always preferred Gloy personally. Or the special modelling stuff.

SCENE 13. TONY'S ROOM

TONY and MICK are debriefing again.

1. MICK: There was an element of wind up there. I'll admit that. He couldn't lose face in front of his mates. I can understand that. I just swallowed it.

2. TONY: How many times do you think you'll be able to do that, Mick? Before you snap?

3. MICK: Well Jesus says seventy times seven, doesn't he?

4. TONY: That's what? Four hundred and ninety. That'll take you through to April at the latest. What're you going to do then?

5. MICK: You're missing the point. He was asking questions and I was giving him answers. I know there is good in him and I feel like I getting through to it.

6. TONY: Good. Good for both of you. I'm glad that you're getting through to him because the thing is, no one else is. The thing is, Mick, life was a lot easier for everyone on this wing when you were a bit more intimidating.

7. MICK: How do you mean?

8. TONY: Well a few sessions ago, you put it in a nutshell. You said you put the barriers up. You sat on Lee a little bit, for the sake of everyone else. Now you're not doing that ...

9. MICK: He's making everyone miserable.

1. TONY: It seems a lot of people have got the idea that you're scared of him. So obviously that makes them scared of him. And the downside of that is - well when you were the daddy, you had one agenda. He's got a bit of a different agenda. Not such a peaceful agenda.
2. MICK: Are you asking me something?
3. TONY: I try to be as non-directive as I can Mick. But it is part of my job to make you confront the consequences of your actions.
4. MICK: And the consequence of me learning to restrain my temper and turn the other cheek.
5. TONY: There are consequences to those things, yeah.
6. MICK: You're asking me to jump on Lee.
7. TONY: No, no, no. But you were exercising a benign influence and for whatever reason you've abdicated from the position of influence you once had. That's your choice. But if you were to reassert that influence ...
8. MICK: By jumping on him.
9. TONY: It's not like that. Now, with regard to this gig ...
10. MICK: You're going to let me go to the gig if ...
11. TONY: Mick, as I said, this is a non-directive session. You have to work out your own solutions. Work it out for yourself.

Suddenly, TONY's voice fades out and we hear instead the familiar sounds of the preparations for that gig. We assume that MICK is doing his NLP thing again.

This time, however, we can understand a little more of what we're listening to. We can hear a carping teenage male yelling abuse, we can hear glass flying and chanting from outside and someone shouting, "Mick, over here, quick."

And the shouts of "Mick" blend back with Tony's voice.

1. TONY: (CONT'D) Mick? Mick? Hello? Oh. Thought we'd lost you there.

2. MICK: At first it was him. I'd sit in the canteen and when that lad was trying to wind me up, I could hear Satan. I could feel that Satan was in him, tempting me to settle things with my fists again. But that stopped. And now Satan's found another mouthpiece. He's found you.

3. TONY: That's a fairly extreme position to adopt, Mick. Oh Mick, come on.
But instead of his answer we hear the noises of the gig again and we surmise (I hope) that Mick has put his hands together and is concentrating on a happy thought.

SCENE 14. INT. CANTEEN DAY

A GUARD is calling out a list of names, Lee's is one of them. This is the names of people who've got letters etc. We can hear backchat and chairs being moved around etc.

Mick's name is called.

1. WAYNE: Prince is writing to thank you, Mick.

2. LEE: No, Prince wouldn't write. Joe Strummer maybe.

3. PHIL: Joe Strummer's dead, idiot.

4. LEE: Is he? That's a bit sad, isn't it? How did that happen?

5. MICK: (QUIETLY TO WAYNE) See? I am getting through to him.

6. LEE: So who is it from then?
We hear a letter opening and MICK catches his breath as he scans it.

SCENE 15 TONY'S ROOM

MICK is talking sheepishly to TONY.

1. MICK: I just wanted to say I'm sorry about calling you Satan.
2. TONY: I've been called worse things.
3. MICK: I need your help. I got this letter. I don't think I can read it ...
4. TONY: Really? I haven't got you down as learning difficulties. I thought ...
5. MICK: No, no. What? You thought ... I've read the entire Bible. I'm learning New Testament Greek. I can't read this emotionally. It's from him. From this character.
6. TONY: I'm afraid ...
7. MICK: From Muttley. From the angry guy.
8. TONY: Oh. Is he still angry?
9. MICK: I don't know. I'm scared to read it, in case it sets me off.
10. TONY: (READING) "You probably don't remember me. I remember you. You threw me out of an Adverts gig in 1977. They used to call me Muttley. I was having a go at someone about t-shirts.
11. MICK: Why's he doing this? Why's he writing to me?

1. TONY: Let's read on and see, shall we? "I was always having a go. The thing that made me write was, they are having a reunion for the audience in Camberley Police Club"
2. MICK: He's gloating. That's all. He's going. I'm not going. And he wants to rub that in.
3. TONY: "I'm not sure yet if I can go or not. But ..." Oh. Have you really not read this? He's writing to thank you.
4. MICK: Read it.
5. TONY: "I'm writing to thank you for saving my life. In more ways than one. I was acting like an idiot. You probably remember. I probably ruined the whole night for everyone. I got into this contretemps with a man about t-shirts. I was against t-shirts. I still am really. He was trying to sell t-shirts and I was trying to stop him. It came to shoving and this fella pulled a stanley knife. I honestly think he was planning to cut my throat. But all of a sudden I was floating in the air - like the boy in the Snowman. It was you. You picked me up and you dropped me outside. You threw me out and you saved my life." That's not really how you remember it.
6. MICK: Up to there it's OK. But outside ...

1. TONY: "There were some gimps outside. They'd been throwing bottles earlier and singing Stairway to Heaven, trying to spark a fight. When you threw me out, they all cheered. They were planning to give me a beating, I think. But once they got hold of me, they just calmed down. One of them was a mate of mine, from school. And instead of beating me up they just had this school debating society type of argument with me about the importance of musicianship." Is this making you feel better or worse, Mick?
2. MICK: Read on.
3. TONY: "The lad from school had his little sister with him. She'd tried to get into the gig but she was too young. I said I'd take her home so these lads could go to rock night at Boodles. Well, I never took her home. We stayed together. We had a daughter..."

The NLP music rises over the speech.

4. TONY: (CONT'D)Mick? Mick are you alright? Mick?
5. MICK: Why's he telling me this?
6. TONY: He's thanking you. He's making sure you ...
7. MICK: He's got his life, his nice little life, all sorted out. He's out there. I'm in here. Does he think I don't know that?
8. TONY: He thinks he owes his life to you.

1. MICK: Isn't that a coincidence? Because I think I owe THIS life to him. And if I ever get hold of him ...
2. TONY: Exactly. This is an unresolved issue. That's exactly why you would never be able to go to this reunion, Mick. Because look. This is just a letter and you are ready to kill.
3. MICK: What did he write for? He wrote to wind me up. It's a wind up.
4. TONY: "We live in a kind of eco commune. And ..."
5. MICK: Sweet bleeping saviour, a hippy.
6. TONY: ".. And Sharon - who was outside the police club that night, she died seven weeks ago."
7. MICK: Right.
8. TONY: "... after a very long illness. The years we had together were the best of my life. And you played your part in making them happen. So ... I guess all of us are moments in someone else's life. You were a good moment in mine." He wasn't gloating, Mick.
9. MICK: That only makes it worse.

SCENE 16. INSIDE JAIL RECREATION ROOM

The OFFICER is calling out the names of people with visitors. Noise of people leaving this area to see their visitors.

PHIL is sitting with MICK.

1. PHIL: No visitors today, Mick.

2. MICK: No visitors the last five years, Phil.

3. PHIL: Yeah.

4. MICK: She said if I got sent down again, that'd be the end. And ...

5. PHIL: Sometimes work has to come first, eh?

Suddenly there's a lot of shouting and bawling, yelling and the sound of chairs being chucked around.

The unmistakable voice of LEE yelling, "I'll have you shot! I'll have you shot before you get home! Get out of the way! Move. Shift!"

Tables are flying. Guards are yelling.

LEE bursts into the room.

6. LEE: Get back. Get right back.

A door bangs. More tables flying.

7. PHIL: Lee ... what's up, lad?

8. LEE: Shut it. Where's the payphone?

The sound of an old payphone being dialled and a voice prompt asking for pin numbers and so on.

LEE curses and rummages through his pockets.

9. MICK: What're you doing, Lee?

1. LEE: Making a phone call, Dipsy. There's a lad out visiting someone and he's just sitting there laughing at me.
2. MICK: So you're phoning the Samaritans.
3. LEE: I'm phoning my mates and I'm going to have him shot on the way home. What're you .. Get off ...

There's sounds of tearing and pulling and plastic shattering. MICK is smashing up the phone.

4. LEE: (CONT'D) Don't do that. You think smashing up the phone is going to stop me? There's another one round the corner you tellytubby.

Suddenly there's shouting at the end of the corridor. GUARDS have arrived.

5. MICK: It's alright. It's alright. I've got him. Haven't I, Lee?
6. LEE: Get off me.
7. MICK: You should be thanking me. You'd be in here the rest of your life if you'd made that phone call.
8. LEE: I wouldn't be in here in the first place if it wasn't for you.
9. MICK: What was that?
10. LEE: People like you. People who look right through you. Like your not there.
11. MICK: I don't do ...

1. LEE: There was one like you on our street. He's why I'm in here. Just kept looking right through us. Him out there, he's giving me the same look.
2. MICK: Who's us?
3. LEE: Me. Shocky. Bottle. Tinky Winky.
4. MICK: You were big into the tellytubbies you lot, weren't you?
5. LEE: We were kids. We were supposed to be. We were playing out. We used to play footie after school. Or we just to play races on the walkway and then when we got a bit older, we just carried on playing out. But with different things. Cars and stuff. It was just playing out. And it was good when people started burning you for it. It was good when people took a bit of notice, you know. Get back! Tell them to get back!

We're assuming the GUARDS are coming at him.

6. MICK: It's alright. We're all calm now. Let's just finish the conversation eh, lads.

1. LEE: Except this one, this guy from Poland or somewhere. He just used to walk past us. We used to shout at him. Didn't even blink. Sit on his doorstep. He stepped over us. Empty his bins. He just left it. We put his windows in one night when he was watching the telly. He didn't even get up to close the curtains. He was like a zombie or something. He wasn't like trying to ignore us, like head down and walking quick on the other side of the deck. He'd walk right through the middle of us. Wouldn't even blink. He used to make me feel like I was turning invisible.

2. MICK: He was just trying to cope. He was like me. Trying to soak it up.

3. LEE: Well I give him something to soak up in the end. Put him in intensive care. He turned up at court and identified me. First time I'd ever seen him look at me.

4. MICK: And is that him in there today?

5. LEE: Not him. Same as him though. Give me the exact same look.

6. MICK: Don't!

He's shouting at the GUARDS who have now got the drop on the distracted LEE. He groans and curses and hits the floor. There's the sound of people shoving him, restraining him, and him groaning.

7. GUARD: Thanks, Mick. Nice job.

SCENE 17. TONY'S ROOM

MICK and TONY are talking again.

1. TONY: So Lee's on a disciplinary. He's had all privileges withdrawn, and he's looking at a substantial addition to his sentence.

2. MICK: He's better off in here.

3. TONY: In his defence he is said it was you that vandalised the phone.

4. MICK: Well. Sure. Why not? I did that.

5. TONY: Not like you, Mick.

6. MICK: I had my reasons.

7. TONY: Mick, if you admit to that, you'll lose privileges too. D'you know that? Privileges you've got, and privileges you were hoping to get.

8. MICK: I did the phone.

9. TONY: He's also saying that he was not responsible for his actions because he was high on glue. A substance to which he said you introduced him.

10. MICK: He said that?

11. TONY: You did say you were getting through to him. Well, this is what got through. This is the lesson he learnt. Sniffing Glue.

1. MICK: Did he really say that?

MICK is laughing.

2. TONY: It's a serious charge, Mick. You've got a status in here and if it turns out to be ...

3. MICK: Oh put it away, Tony. Is this conversation being monitored for training purposes or something.

4. TONY: I don't know how you disprove an assertion like that. I suppose you could appeal to the good in him but ...

5. MICK: Muttley, that guy I jumped on at the Adverts gig. I jumped on him. I didn't care if he lived or died. He wrote to me and thanked me, like I was his big benefactor. Lee, I treated him like a baby, and he hates me.

6. TONY: That's one way of looking at it. Another way is that the guilt you've been carrying around about this character, it's unnecessary isn't it? He came out of it well. So you don't need to feel bad. I think you said you wanted to be nice to Lee to make up for being bad to this ...

7. MICK: So now I don't need to be good to Lee?

8. TONY: The glue thing is quite serious. You're seen as a role model and this ...

9. MICK: He video'd it. When I was talking about glue, it was when he was videoing me. If you want to see what I really said, get the video and watch it.

SCENE 18. TONY'S ROOM

Tony is talking to LEE.

1. TONY: Lee ... we haven't really talked before, one to one.
2. LEE: Cos I'm not a nutter.
3. TONY: I wanted to ask you about a tape, a video tape.
4. LEE: What d'you think I am? Blockbuster?
5. TONY: I think you video'd Mick talking about his addiction to violence. An inspirational video, I heard.
6. LEE: Oh that, yeah. So?
7. TONY: I'd like to see it.
8. LEE: Gone mate.
9. TONY: How d'you mean, gone? You wiped it?
10. LEE: Passed it on, lad. It was hilarious. Mashed it up a bit, passed it on. It's on youtube now.
11. TONY: How can it be on youtube.
12. LEE: That's what was going on visiting time. Caused a little fuss, passed it to my mate when no one was looking. And now it's on youtube. Five thousand hits already. Here. Have you got a 3g phone? I'll show you then?
13. TONY: So the incident during visiting?

1. LEE: Just a little distraction. Here's what it was really about.

Tinny music starts up. Tony is watching the clip on youtube.

2. TONY: Oh. My. God.

SCENE 19 OFFICE

MICK and TONY are talking again.

1. TONY: Mick, sit down. I ...

2. MICK: I want to go back on the wing, Tony.

3. TONY: It's a tough one Mick. Glue, you know. I was here when glue was the drug of choice last time. It was a nightmare. We spent half our time body searching art therapists.

4. MICK: Come on, everyone knows I didn't do that. The video ...

5. TONY: The video's been lost, sadly. Mick, I was wondering ... maybe you could think about not going back to the wing. You know, you've been unsettled there recently, your role there has changed. Maybe you'd be happier making a fresh start ...

6. MICK: Lost? How can it be lost?

7. TONY: Lee passed it to some friends on the outside.

8. MICK: That's good. It inspired him. Maybe it'll inspire them.

9. TONY: Maybe. Anyway, what about a different wing.

10. MICK: The wing is my wing. I'm doing the Lord's work there. I'm making a difference. He's called me to do that.

1. TONY: Mick, I'm going to show you what happened to the video. I want you to know that a lot of people on the wing, they've seen this. People who've had out days, people who are tagged, people with library privileges. A lot of people on the wing.

2. MICK: What're you talking about?

3. TONY: I'm going to show you what Lee did to that footage, Lee.

We can just pick out Mick's voice saying, "stand up, sit down" and we deduce that he's been comically edited.

4. MICK: Who's that jumping up and down?

5. TONY: That's you, Mick.

And now a vocal track appears. Mick's sage advice has been set to tellytubby music, along with certain mad repetitions.

6. TONY: (CONT'D)And that's your inspirational talk. Ten thousand hits on Youtube.

As it sinks in.

7. TONY: (CONT'D)I want to know that you can cope with this before you go back on the wing. That's why I'm showing you, Mick.

MICK's NLP music rises over the other sounds.

8. TONY: (CONT'D)Good, Mick, that's good. You're using your technique. Excellent.

As the NLP music continues, he continues to encourage him. Then the music stops.

9. TONY: (CONT'D)Mick?

10. MICK: I'm fine. I can handle it. He wants me to. So I'll do it. For His sake.

1. TONY: If you're sure.

2. MICK: I'm fine.

MICK gets up and a door slams.

3. TONY: (CONT'D)Martindale ... Mick ... come back.

SCENE 20 INT. BATHROOMS DAY

The sound of water running into a bath in a big, echoey old bathroom.

The sound of LEE laughing with his mates.

1. LEE: You should have seen his big stupid face. I hate this soap, go and get me some decent soap.

2. WAYNE: What scent? Lavender? Lavender is calming isn't it? Or what about strawberry crush? Would you ...

3. LEE: Don't be funny, Wayne. That's my job. And put my towel somewhere warm till I'm ready.

The sound of LEE disappearing under the water to wet his hair. And then some splashing and the splashing becoming thrashing. Finally LEE comes up gasping.

4. MICK: Hello, Lee.

5. LEE: Mick. Don't kill me.

MICK gives a laugh.

6. MICK: You made me look like a fool. You made me dance like a tellytubby, Lee.

7. LEE: Don't ... don't ... let me get my breath.

8. MICK: You asked me what I learnt from punk rock. And that made me think, Lee. It really did. And d'you know what I learnt? I learnt disillusionment. For about six months it felt like the World was changing and then what happened? Sting. I remember where I was when Elvis died. Have I told you that.

Someone comes in behind MICK.

1. WAYNE: I got the towel and ... oh. Errm. Sorry to interrupt. Are you ok, Lee?

2. LEE: Wayne get help ...

3. MICK: Close the door after you, Wayne. There's a draft.

The door closes.

4. MICK: (CONT'D) Elvis. I was in the Vortex and they announced it that Elvis was dead. And evryone cheered. I cheered. And then this bloke got up on the stage and he started in about how it was wrong to cheer anyone's dead. And what had Elvis ever done. He was a working class lad like us. His Mother loved him. He invented rock and roll. And I was thinking, got a point there. He really did. And what happened? People started gobbing on him and lobbing bottles. Students mostly. Gobbing and throwing bottles and I thought - all the local councils who tried to ban us, all the radio stations that wouldn't give us air play - is this going cold by the way?

5. LEE: It's fine.

6. MICK: Put a bit of hot in if you like.

7. LEE: Really.

8. MICK: All of these people who wouldn't listen, who tried to shut us up. This lot are exactly the same, trying to shut this bloke up. Danny Baker it was. D'you know him?

9. LEE: No, Mick.

1. MICK: And you know how that made me feel? Angry, Lee. Very very angry. You see all that stuff about me just trying to keep order, and just doing a job - that's rubbish. The fact is, you've got to be cruel to be cruel. And I am cruel. I loved it. I love this. I love it that you look scared, that's the harsh truth about me. And about your current predicament. Another thing I'm disillusioned with is my councillor. I thought he had my best interests at heart. But he didn't. He just wants this place kept quiet. Same as everyone else. He taught me this technique that helped me keep my anger in. You've probably seen me do this with my hands. That's what stopped me finishing you earlier. But it doesn't work any more. See? Still angry, Lee. Everything lets you down in the end. The only thing I can think of is, the Lord Jesus. Now I'm too angry to turn to him right at this moment. But maybe it would work for you. What d'you think? Maybe He can save you? Because no one else is going to. I think you should ask him. I think you should ask him to harden not my heart, Lee. And to deliver me from temptation. Go on.
2. LEE: In the name of the Father and of the ... I can't remember how it goes.
3. MICK: And of the son and of the
4. LEE: Holy Spirit our men. Our Father who are in Heaven,
5. MICK: Hallowed be thy name.
6. LEE: Is this working?

1. MICK: Not yet. Thy Kingdom Come thy will be ...
2. LEE: Done on Earth, yeah? And in Heaven. Give us this day our daily bread ...

The sound of water being splashed about.

3. LEE: (CONT'D) What're you doing?
4. MICK: I'm washing your back, Lee. I bet no one's scrubbed your back for you for ages, have they?
5. LEE: No, Mick.
6. MICK: There you go. You can do your own neck. IS that the only towel you've got?
7. LEE: Yeah.
8. MICK: I'll get you a dry one.
- The sound of water as LEE washes himself.

SCENE 21 INT. CANTEEN:

The sound of cutlery and crockery. LEE sits down.

1. WAYNE: You alright, lee?
2. LEE: Yeah good. Mick was just telling me about his technique.
 It's good.
3. MICK: It's alright. It'll only take you so far. No substitute for the
 power of prayer.
4. LEE: Put your hands together like that. And you think happy
 thoughts.
5. MICK: You find a happy memory. Try to visualise it. Then make
 all the colours that big brighter. Then press your hands
 together. Keep doing it till it's sort of anchored ...

**As he's doing it, the sound of children playing out rises on the
soundtrack. Boys calling to each other and commentating on themselves
as they play football. The voice of the young LEE can be heard yelling...**

6. YOUNG LEE: Oh and it's a goal!!!!

**Another kid yells, "Yesssss!!!! Big Hug!!!" this last in a tellytubby voice
and then the two of them sing the telly tubby theme but are drowned out
by the rising chords and drums of Mick's own happy memory - the
Adverts live**