

T W O   B R O T H E R S  
P I C T U R E S

# BACK TO LIFE

By

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Episode 1

SHOOTING SCRIPT  
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1 INT. MIRI'S BEDROOM - MORNING 1

MIRI, 37, turns on a CD Player. Music plays.

She looks in the mirror above her bedroom sink. No make up and bad hair.

MIRI  
(too serious)  
Hi. I'm Miri.

She doesn't like what she sees. She straightens her wrinkles. They spring back. Fucking wrinkles...She takes a deep breath.

MIRI  
(freakishly upbeat)  
Hi, my name's -

She gets distracted by her fringe. She reaches for some rusty nail scissors then boldly cuts into it.

MIRI  
Oh shit... fuck..

It isn't good. She cuts some more. Keeps getting shorter.

MIRI  
Shit.

More cutting. It's worse. Oh dear god.

MIRI  
Hi. Nice to meet you. I'm -

2 INT. NATHAN'S OFFICE - DAY 2

NATHAN (30s, northern, eccentric) holds Miri's CV. He hasn't interviewed many people before. He tries to be professional.

NATHAN  
My-rie or Miri?

MIRI  
Miri.

MIRI sits opposite. REVEAL she has an incredibly short, terrible fringe. Tense smile. She needs this job.

NATHAN  
Right. Good. I went bivouacking with a Myrie once and she was a twit.

MIRI  
Sorry.

NATHAN  
That's OK. Not your fault.

MIRI

Thank you.

NATHAN

Have you ever bivouacked?

MIRI

Is that an interview question?

Nathan looks at her. Then writes something down.

NATHAN

Super. Your CV is a bit gappy.  
There's a gap in it. It's mostly.  
Gap. It's all gap-

MIRI

Well that's a matter of perspective

NATHAN

It says you worked in FatFace in  
2000 -

MIRI

Critical role -

NATHAN

- and then nothing. It just stops.

MIRI

Yes.

3

**INT. MYSTERIOUS INSTITUTION - DAY**

3

Long empty corridor. A pre-fringe MIRI walks down the corridor in silence. Just the echoey clip of feet.

NATHAN

From 2000... To now?

4

**INT. MIRI'S BEDROOM - MORNING**

4

MIRI practices a response in the mirror.

MIRI

I... I... I... I, I... Went -

5

**INT. NATHAN'S OFFICE - DAY**

5

We are back with NATHAN and MIRI in the interview.

MIRI

- travelling.

NATHAN

From 2000... To now?

MIRI

Yup.

Nathan counts on his hands.

NATHAN

So that's... nineteen years?

MIRI

(I'm a free spirit me)

Hell yeah.

6

**INT. MYSTERIOUS INSTITUTION - DAY**

6

MIRI waits by a front desk while a PERSON counts out forty-six pounds in cash. It is handed to her.

She is also handed a printed piece of paper to sign. We zoom in. It is a declaration to never buy fireworks.

7

**INT. NATHAN'S OFFICE - DAY**

7

We are back with NATHAN and MIRI in the interview.

NATHAN

So where did you go?

MIRI

All of the places.

NATHAN

Where?

MIRI

(rehearsed)

Burma. It is also called Myanmar.

NATHAN

Oh. Before or after they opened the borders?

MIRI

Yes.

NATHAN

Which?

MIRI

Yes.

She nods frantically.

NATHAN

What areas did you visit? I'd love to go.

MIRI  
(making stuff up)  
Um... Mostly north, south then a  
little bit of the east. And some  
west too which was. Nice.  
(MORE)

MIRI (CONT'D)

But I'm home now. Ready to get going. Back to it. Back to life. My life.

She beams at him.

8

**EXT. MYSTERIOUS INSTITUTION - DAY**

8

A pre-fringe MIRI exits. She breathes in the air. Feels the sun on her face. FREEDOM.

A MIDDLE-AGED COUPLE are bickering.

OSCAR

I like it, leave it -

CAROLINE

You look like an old farmer.

CAROLINE (ALTERNATIVE)

You look like Guy Richie

CAROLINE (ALTERNATIVE)

You look American.

OSCAR

(wearily)

Fucksake Caroline.

Miri turns to see her parents OSCAR and CAROLINE. Oscar wears a worn flat cap. Caroline is neatly dressed in M&S's finest. They see Miri. For a beat nobody knows what to do.

CAROLINE

Miri!

They wave. Oscar awkwardly puts his arm around Caroline. Presenting a united front.

**TITLE CARD: BACK TO LIFE**

9

**INT/EXT. CAR - DAY**

9

OSCAR drives. We're on MIRI's face as she looks out of the window at the world. CAROLINE is nervous. Oscar not sure what to say.

They both prattle in the background.

The sea appears. Miri opens the window to let the air blow in her face. They arrive in their sleepy seaside town. We see the high street. Miri is fascinated.

10

**EXT. MATTESON HOUSE - DAY**

10

CAROLINE, OSCAR and MIRI pull up outside a family house. Miri gets out. It's weird. She is HOME. Big moment. She's flooded with emotion. Oscar creeps into frame holding his phone for another selfie.

MIRI

Not now.

OSCAR

No.

ALT ENDING

Big moment. She's flooded with emotion. She suddenly notices Oscar filming her - slightly too close to her - on his phone.

She looks at him. He lowers the phone.

OSCAR

Right. No.

OSCAR (ALTERNATIVE)

For Facebook. But..no.

11

**INT. HALLWAY - DAY**

11

MIRI, CAROLINE and OSCAR enter. It's quiet. Nobody knows what to do. Oscar stands stiffly. Caroline fills the gaps.

CAROLINE  
We repainted the hall.

Miri looks around. Nothing has changed.

MIRI  
The same colour.

Beat.

CAROLINE  
Yes.

Miri sees a bunch flowers on the side.

OSCAR  
Those came for you this morning.

Miri smiles and reaches for the card, excited.

CAROLINE  
They're from Mandy.

Miri's face changes.

CAROLINE  
She's very keen to... reconnect -

Miri shoves the card and the flowers in a small bin below the table.

OSCAR  
(quietly)  
Garden waste.

Miri picks up her bag. Positive.

MIRI  
I'll dump this in my room.

She heads upstairs. Caroline follows. Agitated. Oscar picks the flowers and the card out of the bin.

12

**INT. MIRI'S BEDROOM - DAY**

12

MIRI enters. An 18 year old girl's bedroom. Miri takes in her room. Posters of all her music idols - George Michael, Prince, Michael Jackson, David Bowie. All dead now. CAROLINE refers to a nineties picture of Jamie Oliver on another wall.

CAROLINE  
Last man standing.

Miri nods.

MIRI

Thank god he's still with us.

CAROLINE

Make yourself at home - I mean of course it is your home.

Awkward pause. Miri smiles. Caroline gives her daughter her privacy and leaves.

Miri then starts rummaging around her room. Looking for something specific. She opens the cupboard.

13

**INT. KITCHEN - DAY**

13

CAROLINE washes up while she talks to OSCAR. The tap is running.

CAROLINE

She seems almost normal.

OSCAR

That's good.

CUT TO:

14

**INT. MIRI'S BEDROOM - DAY**

14

MIRI checks under the bed... she's found it. She pulls out an old shoe box.

OSCAR (V.O.)

Our Miri's back.

CAROLINE (V.O.)

She's not eighteen anymore. She can't pick up where she left off.

Miri opens the box. Inside, old teen mementos - old letters, a Tamagotchi, and a Sony Discman.

She puts the Discman on the bed then picks up the Tamagotchi. It's dead. She presses its buttons repeatedly - vainly hoping to revive it.

She then pulls out some old photos: A framed one of TEEN MIRI and TEEN MANDY posing "teen-sexily" for the camera. Another of TEEN MIRI and TEEN DOM with a shit Tippex heart around their faces. And a "Miri (HEART SYMBOL) Dom" written in Tippex.

Miri smiles at it.

15

**INT. KITCHEN - DAY**

15

We're back with CAROLINE and OSCAR in the kitchen.

CAROLINE

And people aren't just going to forget what she did.

OSCAR

Some people might. Elderly people.

Caroline looks at him.

OSCAR (CONT'D)

Anyway, she didn't do it. Not in the way they said.

CAROLINE

People believe what they want.

Oscar eyes the running tap.

OSCAR

We need to give her space as she readjusts to life in our home and wider community.

He turns the tap off.

CAROLINE

Are you going to keep on quoting the bloody pamphlet?

Oscar gives Caroline a look then exits. Caroline rebelliously turns the tap on full and lets it run.

She gets a text. She reads it:

FREE TOMORROW. WANT TO MEET?

Caroline hesitates. Then replies YES. The tap runs.

Miri enters. Caroline jumps. Caught in the act.

CAROLINE

Miri...

Caroline hurriedly turns off the tap and starts to wash up.

Miri reaches for the phone on the side then exits the kitchen door into the garden.

Caroline eyes the knife block and impulsively removes all the knives - shoving them in a high cupboard.

16 **EXT. GARDEN - DAY**

16

MIRI takes her shoes off and walks in the grass feeling the ground squelch underfoot. Bliss.

CUT TO:

17 **INT. KITCHEN - OMITTED**

17

18 **EXT. GARDEN - DAY**

18

MIRI is by a tree at the back of the garden with a swing. The swing is now rotten and broken.

A MAN gardening next door looks up. This is BILLY (30s, unconventional, sweet). Miri doesn't see him. Billy observes her in a non-creepy nice way.

Miri is nervous. She dials a number. She bottles it and hangs up. Deep breath. Redial. It's voicemail.

DOM (V.O.)  
It's Dom. You know what to do.

MIRI  
Oh God. Hi... Hello, hi - it's me.  
I'm back and I'm calling because  
I've got your -

Her eye line meets Billy's who calls from over the fence.

BILLY  
Hi!

MIRI  
(into phone)  
Shit! Not your shit. Discman. Your -  
- Bye - it's Miri.

Miri hangs up, cringing.

BILLY  
Sorry, didn't see the -

MIRI  
It's fine.

Billy nods. Nervous. He's not talked to many women like Miri - or just in general - before.

BILLY  
Are you visiting?

MIRI  
Uh - yes. More like staying.

BILLY  
Oh. Airbnb?

MIRI  
What?

BILLY  
Are you Airbnb-ing?

MIRI  
I don't think so... Are you?

BILLY  
Me? No. I live with... I am a  
carer. I take care of... a woman.

He wishes he was more interesting. Miri smiles at him.

MIRI  
That's a nice job. Maybe I should  
do that.

Billy smiles back. This is going better than he thought.

BILLY  
Your swing's broken, I can -

Suddenly ANNA, 70s, glamorous, BANGS on the window from inside the house - shouting and pointing at Miri.

ANNA  
Nooo NOOOOO NO NO NO NOOO.

Miri looks alarmed.

BILLY  
Oh shit. Sorry, she's not been  
well. But she's -

ANNA  
GET AWAY FROM HER!

Billy's flustered. He really doesn't want to leave Miri.

BILLY

Oh God...

He runs back into the house, frustrated. Miri looks at Anna still banging on the window at her. Miri smiles and waves.

ANNA

YOU FUCKER.

Miri is shocked but tries to keep smiling.

19

**INT. KITCHEN - DAY**

19

MIRI enters. CAROLINE is there.

MIRI

The new neighbours are friendly.

CAROLINE

We haven't really met yet -

MIRI

I've got to go into town tomorrow for a job interview.

CAROLINE

Oh. What job?

OSCAR

You won't recognise the place. Bloody gentrification.

CAROLINE

It's one shop.

OSCAR

Manze's was the heart of this community and some arsehole's turning it into posh fish and chips.

CAROLINE

(to Miri)

We don't know he's an arsehole.

OSCAR

We presume. Everyone's terrified we're going to be the next Margate.

MIRI

What's wrong with Margate?

CAROLINE

Oh don't get him started... What's the job interview?

MIRI

Office cleaning firm.

OSCAR

New café, new bar, new café -

MIRI

Sounds great.

OSCAR

That's what they want you to think.

MIRI

Who?

OSCAR

Hipsters.

CAROLINE

And they know about you and your situation?

MIRI

I don't know. They said to come in.  
Pays six fifty an hour.

CAROLINE

That's minimum wage.

MIRI

Oh, okay. Well it's a start. Then after that I might go and see Dom. You know, catch up.

CAROLINE

Oh - have you spoken?

MIRI

No - I left him a message so when he calls me back.

CAROLINE

It's just it's been a long time - and you don't know how he's going to feel now you're back. Or how you're going to feel -

MIRI

I know. That's why I'm going to wear a wedding dress... I'm not going to do that... We were close, and he wrote to me occasionally - and you said he always asked after me.

CAROLINE

Well yes -

MIRI

I'm just going to say hi. If that's something people still do?

They nod. Miri exits. Oscar looks at Caroline who shifts uncomfortably.

20

**INT. PARENT'S BEDROOM - NIGHT**

20

OSCAR and CAROLINE lie next to each other. The widest gap between them. They are silent, both in their own worlds. They hear a bath start running next door.

OSCAR

We've lied.

CAROLINE

Omitted. It's different.

Silence. The bath is still running. It keeps running. Oscar shifts. Caroline knows what's coming.

OSCAR

She'll use up all the hot water.

Caroline closes her eyes. My god she would love a big bath.

21

**INT. BATHROOM - OMITTED**

21

22

**INT. MIRI'S BEDROOM - OMITTED**

22

23

**INT. KITCHEN - MORNING**

23

OSCAR is there on his mobile. On hold. He is eating cereal.

OSCAR

I will not hold forever. Someone is going to have to give me a straight answer.

MIRI enters. She makes toast.

OSCAR (CONT'D)

Bastards.

MIRI

What's up?

OSCAR

Bloody home insurance. Apparently it's compromised. Because you... it's fine.

MIRI

Oooh I see.

Miri is good humoured. She just wants toast.

MIRI (CONT'D)  
Cos I'm so dangerous? Christ. Dammit, so does that mean I can't set fire to the house or do something terrible?

MIRI (ALTERNATIVE)  
Tell them I'm a bit busy so I can't set fire to the house until the weekend.

Oscar laughs nervously, a little hard, Miri looks for a knife to butter her toast.

MIRI (CONT'D)  
Where are all the knives?

OSCAR  
I think your mother must have done something with them.

MIRI  
Because I'm going to stab you both in your sleep.

Silence. Oscar takes too long a pause. Miri's smile fades.

OSCAR  
(unconvincing)  
She's probably... polishing them.

Landline rings. Maybe Dom? Miri panics and reaches for it.

MIRI  
Dom?

OFFICE GIRL (O.S.)  
Miri Matteson?

MIRI  
Yes.

OFFICE GIRL (O.S.)  
This is regarding your interview for the cleaning placement.

MIRI  
Right. Three fifteen -

OFFICE GIRL (O.S.)  
(harsh)  
No. My colleague was mistaken. The position is not available. For you anyway.

The Office Girl hangs up. Miri feels Oscar watching her.

MIRI

Amazing. Fab, great. See you then!

Miri's face flushes. She sees Oscar looking at her sadly. She forces a smile.

MIRI (CONT'D)

Going for a walk.

OSCAR

Maybe you should check with your mother -

MIRI

Or maybe it's fine because I'm thirty seven - sorry.

OSCAR

You're absolutely right. You are an adult now.

Miri leaves the kitchen.

BACK TO LIFE      EPISODE ONE      POST SHOOT MASTER      17.12.18      15

25	INT. CLEANING COMPANY - OMITTED	25
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30 **INT/ EXT. CAR/ THE BRITANNIA PUB - DAY** 30

CAROLINE waits outside the pub with a cup of tea. She checks her phone. Whoever she's waiting for is late.

She texts: WHERE ARE YOU?

After a beat, a text replies appears:

SORRY. HOW ABOUT TOMORROW?

Caroline's annoyed. She thinks about replying. Doesn't. Then leaves.

31 **EXT. ROAD - OMITTED** 31

32 **INT. SUPERMARKET - DAY** 32

MIRI enters and picks up a basket. She walks on into the shop passing a MALE SHOP ASSISTANT who stops when they see her.

-- Miri takes in the shelves. So much choice. She's overwhelmed. She starts pulling random stuff into her basket.

She can hear the Male Shop Assistant talking to someone about her.

MALE SHOP ASSISTANT  
...Yeah with the dungarees. That's  
the girl who -  
(then)  
I can't believe she came back here.  
It's sick. If it was me, I'd go  
miles away. Australia or Sheffield  
or something.

Miri approaches the till. And puts her items down. She musters all her defiant courage.

MALE SHOP ASSISTANT  
Sorry - till's closed.

It's not. Miri gets out her forty six pounds cash.

MIRI  
I have money -

MALE SHOP ASSISTANT  
We don't want it.

Miri's cheeks flush.

MIRI  
Thanks.

She turns and exits - passing SAMUEL, 40s, Scandinavian. He wears a backpack and watches her with interest.

33

**EXT. BEACH - DAY**

33

MIRI sits on the beach. Looking out to sea. We can see SAMUEL, the man from the supermarket watching her from a bench in the distance.

AUDIO: Faint. Rises out of the sound of the waves. A slow instrumental of Bananarama's 'Love In The First Degree'.

Miri closes her eyes. The music gets louder. Then:

SAMUEL (O.S.)  
It's you, isn't it.

She opens her eyes. Music stops. SAMUEL from the supermarket is standing a few feet away. He has a quiet authority.

SAMUEL  
Welcome back Miri Matteson.

She's a little confused but grateful he isn't hostile.

MIRI  
Thank you. Sorry, I don't remember you.

SAMUEL

Because we only just met.

He walks on. She's a little unsettled. She watches him for a beat then gets up and leaves.

34

**EXT. DOM'S HOUSE - DAY**

34

MIRI reaches a modest terraced house. She stops. Big moment. Enormous breath. She walks up to the door. Knocks. Long pause. Miri's confidence suddenly wavers. The door opens...

It's DOM. From the teenage photos. Now middle-aged. Slight tummy. She smiles hopefully.

DOM

Shit.

He shuts the door in her face. Miri's stunned. Almost immediately he opens the door again.

DOM

I got a shock.

MIRI

It's me. Miri.

He closes the door behind him.

DOM

Why are you here?

MIRI

To see you. You look... so amazing.

He nods. And relaxes.

DOM

Yes, of course it's just -it's been a long... Wow. Miri. My Miri-bee. All grown up.

He smiles. The moment is suddenly good again.

MIRI

I brought this -

She hands him her plastic bag. He pulls out the Discman.

DOM

Fucking hell.

MIRI

Borrowed it for slightly longer than I said.

DOM  
I forgive you. But only cos you've  
got nice tits.

This is clearly an old joke between them. Miri smiles.

MIRI  
Nice house.

DOM  
Recruitment Manager.

MIRI  
Wow. So not a rock star.

DOM  
No didn't quite get there - I can't  
believe you're back.

MIRI  
I know. It's mad.  
(then)  
Look, I don't want to freak you out  
or anything. But I thought about  
you. And us. A lot. Had a lot of  
time - and obviously I know we  
can't just... go back but -

Dom sees something behind her. He goes pale.

DOM  
I don't have any money.

MIRI  
I don't want money - I just -

DOM  
I give money to charity all the  
time-

Suddenly a glamorous woman appears behind Miri. Pushing a double stroller.

MIRI  
What -

DOM  
Just fuck off.

Dom hides the Discman behind his back. Miri turns and sees the woman. Obviously DOM'S WIFE. Miri's face drains of colour.

DOM'S WIFE  
Dom - language! Are you okay,  
darling?

Miri freezes.

DOM

She's fine. Just a pain in the ass  
charity bully.

She flashes him a look.

DOM'S WIFE  
Have this.

She kindly hands Miri money. Miri suddenly and shockingly PUKES out of the side of her mouth - which she half catches with her hand. The worst thing that could have happened.

DOM/ DOM'S WIFE  
Jesus -/ Oh gosh...

Mortified, Miri drops the money and runs.

35 EXT. STREET - OMITTED 35

36 INT. KITCHEN - DAY 36

OSCAR is still on hold. He has his iPhone on speaker. We can hear light on hold music. He leans toward the phone and speaks into it. Intense.

OSCAR  
Fifty three minutes. But I'm still here. I will endure.

MIRI charges in.

MIRI  
He's married.

Oscar freezes.

OSCAR  
Caroline.

MIRI  
With kids. Twins!

OSCAR  
Caroline!

MIRI  
Why didn't you tell me?

OSCAR  
CAROLINE.

CAROLINE enters. She immediately knows from Miri's face.

MIRI  
You lied to me!

CAROLINE  
It wasn't lying. We omitted -

MIRI

Big fucking omission. You said he  
asked after me!

CAROLINE

And he did.

OSCAR

He did.

She looks to Oscar.

OSCAR

At the beginning.

MIRI

You let me believe he was thinking  
about me for eighteen years!

Yeah. That's bad.

OSCAR

He may have been...

Caroline looks at Miri pleadingly.

CAROLINE

You were so depressed and we didn't  
know what to do. And it made you  
happy... I'm so sorry. Darling, I'm  
so sorry...

Caroline reaches for her. Miri steps back.

MIRI

I just went to his family house.  
With his beautiful generous wife.  
I told him he looked amazing.  
"Amazing." Like a fucking twat.Miri storms out and upstairs. Caroline sits down weakly. A  
cheery voice crackles out from Oscar's phone on the table.

KIM (V.O.)

Hello, you're speaking to Kim from  
Housesure -As Oscar reaches for it, Caroline hangs up the phone. Oscar's  
pained.

38

**INT. LIVING ROOM - DAY**

38

It is the next day. JANICE - Probation Officer - sits opposite MIRI who looks unkempt in pyjamas.

Miri watches Janice sip her tea. Janice has an official looking file - she will fill in paperwork during this scene.

JANICE

Ooh, that's lovely. I've had sinusitis, so this is the first time I've had dairy in about a week, I know it's not PC but I absolutely love dairy.

Janice glances at a tin of biscuits on the coffee table. Miri pushes the tin towards her.

JANICE

I'd love one but I've just had the most enormous bowl of new-dles.

Janice checks her papers.

JANICE

So how are you finding being back?

MIRI

Great. All great.

JANICE

Good. And how are the job interviews going?

MIRI

Yeah. Positive feedback. Really good.

JANICE

Good. And how are you finding it? Being back?

MIRI

You just asked that.

Janice looks at her paperwork.

JANICE

Sorry. Did you answer?

MIRI

Yes.

JANICE

Oh god, sorry, I'm on so much codeine.

(MORE)

JANICE (CONT'D)

Slipped a disc, that and sinusitis,  
the only thing that got me through  
it was Naked and Afraid. Have you  
seen it? - Course you haven't!

(MORE)

JANICE (CONT'D)

Well, that's something to look  
forward to. Google it.

(with sudden emphasis)  
But don't Google yourself.

Janice has clearly Googled Miri. Miri might cry.

MIRI

I don't have a computer.

JANICE

Good... And listen if you are  
experiencing frustration,  
depression or just a deep and  
consuming sense of hopelessness...

Miri waits. Janice flips the page.

JANICE

It's normal.

MIRI

But I'm not. So it's all... super  
cool.

JANICE

Okay.

MIRI

My ex-boyfriend has twins. But I'm  
fine about that.

JANICE

Yeah. And you've got this lovely  
house with this lovely front  
garden, like the queen.

Snotty sobs. Miri desperately tries to smile.

MIRI

Yes. I feel like the queen.

She wipes her tears.

MIRI

Honestly, it's all fine. It's like  
riding a bike. I've just got to get  
back on it. And pedal.

JANICE

No. No no, You can't get back on  
your old bike. It's a tricycle.  
What you doing trying to ride a  
tricycle at your age?

Miri's bottom lip trembles

JANICE

It's broke. Stop trying to get on  
it! Put it in the skip. It's a  
brand new bike, no stabilizers.

(MORE)

JANICE (CONT'D)  
You got to learn to ride, for real  
this time. You get me?

Miri nods.

MIRI  
Yup.

Crunching noise. Janice is now eating a biscuit.

JANICE  
That went well. We got a lot done.  
Any questions?

MIRI  
Nope.

JANICE  
Phew. I just want to get home and  
lie down.

Janice rises.

JANICE  
There is actually a really good  
support group in Eastbourne. First  
Tuesday of every month.

MIRI  
I don't drive.

JANICE  
Oh. Well it's not that great.

Janice exits. Miri slumps facedown on the sofa. She is at  
rock bottom. Defeated.

OSCAR sees her through the doorway.

39 **INT. HALLWAY - OMITTED** 39

40 **INT/ EXT. CAR/ DUNGENESS CAR PARK - DAY** 40

CAROLINE lies in her car. Heating full blast. We just see her  
face. She's distraught.

CAROLINE  
Oh my God, what am I doing? This is  
all such a mess -  
(wincing)  
Gentle!

REVEAL to see a man underneath her skirt going down on her.  
His head appears. It is DOM.

DOM  
It's very hot down here.

CAROLINE

This is the last time. Do you  
understand?

DOM

(not meaning it)  
Yep.

CAROLINE

I'm serious. We need to stop this

DOM  
OK.

Dom starts to get up...

CAROLINE  
(pushing his head down)  
Not now...

41 EXT. SOUND MIRROR - DAY

41

Large concrete structure on a cliff. Pre-radar listening "ear".

SAMUEL is staring at it holding an open notebook: on the page is a postcard/ drawing of the sound mirror. It is accompanied by scribbled notes and a Police Crest which has been stuck into the book. Next to the crest is the name CHIEF INSPECTOR JOHN BOBACK. He takes off his back pack and notebook and starts to pitch a tent.

41A INT/ EXT. CAR/ DUNGENESS CAR PARK - DAY

41A

CAROLINE and DOM sit in the car, post-sex. Dom is on his phone.

CAROLINE  
It's like having a stranger in the house. I don't know what to say to her. What do you say?

DOM  
Hmm

CAROLINE  
And Oscar's useless. He was wearing braces today.

DOM  
Less constricting than a belt I guess, especially if you've had a burger for lunch. I might get a burger on the way home, or a curry, with shit loads of poppadoms -

Caroline eyeballs him

DOM  
But yeah, must be hard for you.

He pats her knee.

42 INT. MIRI'S BEDROOM - NIGHT

42

MIRI gets ready for bed. OSCAR knocks and enters. Awkward.

OSCAR  
Just checking in. Are you -

MIRI

Not really. I thought coming home  
would be the easy bit.

Oscar nods.

MIRI (CONT'D)

Unemployed, no money, living with  
my parents... and people really  
hate me. Not where you want to be  
at thirty-seven.

Oscar tries to console her.

OSCAR

I thought I'd be retired to The  
Lake District with six  
grandchildren by now.

Miri looks at him.

MIRI

You thought I'd have six kids?

Oscar thinks about it.

OSCAR

On reflection, it is rather a lot.  
(then)  
I'm sorry if we made it harder.  
With Dom -

MIRI

Doesn't matter now.

OSCAR

Thought this might help. A bit. You  
deserve a good shot at all of  
this... life stuff.

He hands her a folded piece of paper. It's a help wanted  
sign: 'SHOP ASSISTANT WANTED'.

OSCAR

From that new Fish and Chip place.

MIRI

Run by the arsehole.

Miri is touched. Oscar struggles to contain his contempt.

OSCAR

Yes. I will miss Manze's -  
(then, serious)  
But like all species we must adapt  
to environmental change or die.

Miri can see how hard he's trying to convince himself of  
this. She smiles.

MIRI

Thank you.

Miri suddenly hugs him. Catching him off guard. He hugs her  
back.

43

**INT. PARENT'S BEDROOM - NIGHT**

43

OSCAR and CAROLINE lie next to each other. Caroline has an anti-snoring sticker on her nose. Oscar puts on some hand cream.

OSCAR

Our family is finally together. In one house.

Oscar wants this to feel positive.

CAROLINE

Yes. Wonderful.

Silence.

OSCAR

We've waited so long for this.

OSCAR (ALTERNATIVE)

A fresh start. For all of us.

Caroline nods. But they are lying slightly further apart than they did earlier.

Miri's return can't magically fix this relationship. Oscar switches on some whale music, Caroline grimaces.

43A

**INT. MIRI'S BEDROOM - NIGHT**

43A

Miri sits with the fish and chip shop ad. Thinking about her conversation with her Dad. She puts it on the side.

Then looks around her room. Nineties teenage stuff everywhere. She needs to move on from her past.

With calm determination, she starts removing all the teenage relics - beginning with the posters.

44

**EXT. GARDEN - NIGHT**

44

BILLY finishes fixing the swing. He looks up at Miri's house and then heads back over the fence to his house.

45

**INT. MIRI'S BEDROOM - OMITTED**

45

46

**EXT. GARDEN - OMITTED**

46

47

**INT. MIRI'S BEDROOM - OMITTED**

47

48

**EXT. MATTESON HOUSE - MORNING**

48

OSCAR scrubs red paint off a wall. He works hard and fast. It's all over his hands.

49 **INT. MIRI'S BEDROOM - DAY** 49

MIRI is awake looking at the job interview info. As she gets out of bed her Tamagotchi suddenly beeps once. It's come back to life! We see it. Miri doesn't.

50 **INT. PARENT'S BEDROOM - OMITTED** 50

51 **INT. HALLWAY - MORNING** 51

OSCAR comes up the stairs. CAROLINE is heading downstairs. They speak in hushed voices.

OSCAR  
It's not coming off.

CAROLINE  
What are you using?

OSCAR  
Vinegar.

CAROLINE  
Use white spirit!

OSCAR  
We don't have insurance. I'm not  
dousing the place in lighter fuel.

SUDDENLY, they hear music playing loudly from Miri's bedroom. Caroline looks worried.

CAROLINE  
Oh God...

Caroline and Oscar head downstairs.

CAROLINE (CONT'D)  
We can't let her see...

As they pass Miri's Bedroom door they can hear MIRI talking. Caroline stops. The lines we heard in the opening scene.

CAROLINE  
What's she doing? Who's she talking  
to? Why aren't you cleaning?

OSCAR  
Because you're talking to me.

MIRI (O.S.)  
Hi. I'm Miri...

52 **INT. MIRI'S BEDROOM - MORNING** 52

Now with her badly-cut fringe, MIRI practises her interview. She touches her awful fringe.

MIRI  
(cheesy smile)  
I've always loved food... It's  
great. And tills...

53

**INT. NATHAN'S OFFICE - DAY**

53

Back in the interview with NATHAN and MIRI.

NATHAN  
And do you like people?

MIRI  
Some people.

NATHAN  
Some?

MIRI  
Well, does anyone like everyone?

NATHAN  
Yes.

MIRI  
Then yes.

NATHAN  
Cos customer service is everything.

MIRI  
I love service and customers the  
most.

NATHAN  
Great. And you're available to  
start...

MIRI  
Now.

NATHAN  
Oh. Okay, well I'm seeing a few  
people, so-

MIRI  
Of course, me too.

NATHAN  
Oh, who?

Miri thinks.

MIRI  
Woolworths. Blockbuster.

He laughs. She laughs nervously with him.

NATHAN

That's actually very funny, that's  
good.

MIRI

(no idea why)

Thank you.

54

**INT. MIRI'S BEDROOM - MORNING**

54

Bad Fringe MIRI stands in front of her wardrobe. All old nineties clothes. Nothing to wear. CAROLINE enters.

CAROLINE  
Oh. Miri. You are there.

MIRI  
It's my room.

Caroline stands in the doorway.

CAROLINE  
Your hair -

MIRI  
It's -- how I want it. I need to  
borrow some clothes.

Caroline stays in the doorway.

CAROLINE  
Why?

MIRI  
Because I've got a job interview.

CAROLINE  
Oh. Lovely.

Caroline doesn't move.

MIRI  
So can I borrow some clothes.

CAROLINE  
Why?

MIRI  
Mum.

Caroline scuttles off.

55

**INT. HALLWAY - OMITTED**

55

56

**INT. NATHAN'S OFFICE - DAY**

56

Back in the interview with NATHAN and MIRI.

NATHAN  
We haven't got a mobile number for  
you.

Shit fuck.

MIRI  
Oh yeah. It's 07700 900738.

NATHAN

Sorry. Say it again.

MIRI

Oh sorry, 07700 900259...

NATHAN

I'm being thick.

MIRI

07700 900931!

NATHAN

That's not the same.

MIRI

Yes, it is.

NATHAN

It's really not.

MIRI

It is!

Miri is super stressed.

NATHAN

Are you OK?

MIRI

Yes!

NATHAN

Are you sure?

MIRI

Yes. I'm always like this!

Wrong answer. He writes something down.

MIRI

No, wait, I'm never like this.

NATHAN

I'm confused.

MIRI

I am.

NATHAN

Why are you here?

MIRI

I REALLY WANT A JOB.

NATHAN

OK.

MIRI

But I'm panicking. I've not done anything like this for a really long time...

NATHAN

Just breathe. Take a breath.

Miri breathes.

57

**INT. MIRI'S BEDROOM - MORNING**

57

CAROLINE hands MIRI an outfit including a skirt. Obviously too small. A weak attempt to stall Miri.

CAROLINE

This is all I have.

Beat. Miri takes it.

MIRI

Thanks.

Caroline leaves. Miri holds the insanely tiny skirt up against her hips in the mirror. Way too small. She determinedly squeezes it on.

58

**INT. HALLWAY - MORNING**

58

MIRI heads down the stairs in the skirt. It is so tight she has to do pigeon steps. She can hear CAROLINE and OSCAR.

CAROLINE (O.S.)

There's bleach under the sink.

OSCAR (O.S.)

Why don't I just vaporise the entire planet?

CAROLINE (O.S.)

Don't be silly.

Miri heads into the...

59

**INT. KITCHEN - MORNING (CONTINUOUS)**

59

MIRI enters. OSCAR is looking in the sink cupboard. CAROLINE is with him.

MIRI

I need to borrow your bike.

Caroline and Oscar freeze.

CAROLINE

We don't have one.

MIRI  
Yes you do

CAROLINE  
Oh that bike. Ha

MIRI  
What's wrong with you?  
(to Oscar)  
What's that on your hands?

Oscar has red paint on his hands.

OSCAR

Old age.

Miri gives up.

MIRI

I'll see you later.

She goes to leave. Oscar and Caroline rush forward to block her. It's weird.

CAROLINE

Would you like some eggs? Or porridge.

MIRI

No. Get out of the way.

Oscar frowns at Miri.

OSCAR

You look different. What is it?

60

**INT. NATHAN'S OFFICE - DAY**

60

Back in the interview with NATHAN and MIRI.

NATHAN

I have to say I think your look is fantastic.

MIRI

Great.

NATHAN

-But this is not going that well.

MIRI

Really?

NATHAN

It's pretty weird.

MIRI

Oh come on...

NATHAN

Why should I employ you?

Miri fears the game is up. This is her one last chance to prove herself.

MIRI

Do you know what, you shouldn't.

NATHAN

What?

MIRI

You are right. I have nothing to offer. I didn't have a critical role in FatFace, I think most people are twats, I don't have a mobile, and this town hates me. But I am an exceptional worker - I did a short hairdressing course, and I can clean a toilet 'til it shines like the sun!

He frowns. Thinking.

NATHAN

We don't have toilets...

He looks at her oddly. Then looks at her cv, Her name on the top. "Miri Matteson". Miri gives up.

MIRI

OK. Thank you for your time.

She rises to leave. Then the penny finally drops for Nathan.

NATHAN

Miranda... You're Miranda Matteson?  
The Miranda Matteson?

Deep breath. Miri holds his gaze.

MIRI

Yes I am.

NATHAN

Shit shit shit shit. Fucking cry shit. It's FUCK. Oh my fuck shit. FUCK holy shitfuck. Christmas Shit.

60A

**EXT. GARDEN - OMITTED**

60A

61

**EXT. MATTESON HOUSE - MORNING**

61

MIRI gets to the front of the house and her PARENTS try to stop her. All chaotic and overlapped.

CAROLINE

Darling - just wait.

OSCAR

The seat's too high for you

CAROLINE

You can't wear that. You look peculiar.

OSCAR  
And it's a gentleman's bike.

CAROLINE  
Come back inside. We can find  
something more suitable.

MIRI MIRI (ALTERNATIVE)  
Why are you Fritzling me? It's fine!  
What are you doing?? LET ME  
FUCKING OUT.

MIRI really struggles to get on to the bike. High heels, bike  
and tight skirt - it's a ridiculous fight. Her parents watch  
anxiously.

She flings it to the ground and storms off.

62

**EXT. FRONT OF HOUSE - OMITTED**

62

63

**INT. NATHAN'S OFFICE - DAY**

63

Back in the interview with NATHAN and MIRI. Stunned silence. Miri gets up to leave.

NATHAN

I once ran over a badger on the way to the airport. Broke my heart.

MIRI

They're running low.

NATHAN

Don't.

MIRI

Sorry.

She looks at him, trying to read his response.

64

**EXT. MATTESEN HOUSE - MORNING**

64

The bike wins the fight. MIRI flings it to the ground. She then turns to her PARENTS... and stops.

She sees what looks like blood poured on the front of the house. Then she sees words. They're half-scrubbed out but the letters are still clear: "FUCK OFF PSYCHO BITCH."

Caroline reaches out to hold Oscar's arm.

OSCAR

(sadly)

Miri.

Miri takes the hit. BUT... turns on her heel, rips the stupid skirt and marches out of the driveway even more determined.

65

**INT. NATHAN'S OFFICE - DAY**

65

Back in the interview with NATHAN and MIRI.

NATHAN

Are you happy to start now?

MIRI

Yes. Really?

NATHAN

Listen, everyone needs a second chance. Even murderers.

MIRI

It wasn't like that.

NATHAN  
How was it?

MIRI  
It's not what everyone thinks.  
(then)  
But it was a long time ago. I just  
want to move on.

She forces a smile.

66

**EXT. MATTESON HOUSE - DAY**

66

MIRI marches down the high street towards her interview with Nathan. We see her face close and determined.

MUSIC: 'Blue Crystal Fire' plays us out.

**THE END**