

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 5  
"Sticks and Stones"

SHOOTING SCRIPT  
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## 1 EXT. COASTLINE - DAY (DRONE SHOT)

1

Over Black: We hear the Radio Four Greenwich Time Signal "pips".

A beautiful opening visual of the town's coastline.

## 2 INT. KITCHEN - DAY

2

MIRI makes a cup of tea. She's holding the envelope Samuel left in her bedroom.

She steps out into the...

## 3 EXT. GARDEN - DAY (CONTINUOUS)

3

MIRI wants to sit in the sun. She sees BILLY over the fence. He is looking at a shrub that has died. He seems sad. Miri decides to be brave.

MIRI

Morning Billy.

He looks up at her. She smiles hopefully. He doesn't look scared of her anymore. He's just wary and concerned about his plant.

BILLY

Bush. Smells funny.

MIRI

I'll make sure I wash it next time.  
Naughty bush.

Miri is immediately mortified by her bush joke, Billy is confused.

BILLY

It's got powdery mildew. What? Your bush? -

MIRI

Was a joke, about my - doesn't matter.

BILLY

Your bush is smelly?

MIRI

No. Cos you said yours was -

BILLY

My bush has got an actual disease.

MIRI

I know. But the way you said it - you could have been talking about my bush.

BILLY

Sorry, I'm confused do you have a  
downstairs disease?

MIRI

No. It's all good. I was just happy  
you were talking to me and I tried to  
make a joke -

BILLY

Oh. Oh oh I see. I get it.  
(pause)

Ha.

She's a bit embarrassed.

MIRI

(fast)

There's really nothing to get cos it  
wasn't. Doesn't matter - what I really  
meant to say was it's nice to see you.

Billy doesn't quite smile at her, but he doesn't scream. There  
is hope.

MIRI (CONT'D)

And maybe we could... Talk again one  
day? Or grab an ice cream? As friends.  
Cos I had a really nice day with you  
and I know you did too.

BILLY

Can I think about it?

MIRI

Of course.

Billy nods shyly. She is getting through to him.

BILLY

I better -

MIRI

Sure.

Billy goes inside. Miri is pleased, that wasn't terrible.

4 INT. PARENT'S BEDROOM - DAY

4

OSCAR sits on the bed wearing a dressing gown. He looks pained.  
He still has a black eye from his fight with Dom.

OSCAR

Oh gosh. Christ. OK. It's ten o'clock  
in the morning Caroline. My porridge  
hasn't settled - goodness! Sweet  
Jesus. Aaahhh. Whoops. I don't know  
about this - ouch.

We now see CAROLINE kneeling by his crotch.

CAROLINE  
Oscar. You need to relax.

Oscar could not be less relaxed.

OSCAR  
I'm trying.

CAROLINE  
Unclench your fists.

His hands are so tightly clenched. He tries to open them.

OSCAR

Bloody hell Caroline what are you  
doing?

CAROLINE

I am trying to-

OSCAR

Oh good god.

CAROLINE

Relax!

Oscar desperately tries to relax, exhales slowly. Then FARTS.  
Silence.

OSCAR

Sorry - How awful-

CAROLINE

I will not be defeated by a fart.

Caroline dives back in.

5 **EXT. GARDEN - DAY**

5

MIRI now sits. Sun on face. Cup of tea.

She looks at the police badge that Samuel left on her pillow.

Samuel has attached a note to it: "Honourable guy, huh?"

She turns the note over. On the back - more handwriting:

"Getting closer to the truth."

Miri is thoughtful. She closes her eyes.

6 **EXT. SOUND MIRROR - DAY (DRONE SHOT)**

6

We're back with the drone as it reaches the sound mirror.  
Dramatic and imposing.

7 **EXT. SOUND MIRROR - DAY**

7

LARA leans against the sound mirror. She drinks a bottle of  
beer. CLOSER on her face. When:

ANNA (O.S.)

Hello there, pretty girl.

8 **EXT. GARDEN - DAY**

8

We're back in the garden. MIRI opens her eyes.

She looks up. It's ANNA. Billy's wife - looking over the fence.

ANNA

It's Anna.

MIRI

Hi. Hello. I'm Miri.

Miri waves kindly, tentative.

ANNA

I know. I saw you and Billy making amends, and I wanted to apologise. For all the drama last week.

Miri is unbelievably grateful and touched. She stands.

MIRI

I really appreciate that. And I'm so sorry too- I had no idea-

ANNA

Let us never mention it again.

Anna looks at her. Maternal, sudden warmth and insight.

ANNA (CONT'D)

It's hard isn't it? Life sometimes.

MIRI

(with great feeling)

Yes.

ANNA

But look at you bathed in sunlight like an angel. How are you?

MIRI

I'm good thank you.

ANNA

Fresh start, new beginnings.

MIRI

Well, it's a lovely day.

ANNA

Isn't it? Crisp. Nothing like the winter sun is there?

MIRI

How are you?

ANNA

I feel fabulous. Thank you for asking.

MIRI

I'm so glad.

ANNA

Light as a feather. Clean as a  
whistle. Inside and out.

Miri smiles warmly.

ANNA (CONT'D)

I do wonder things though. Sometimes.

MIRI

Oh? What sort of things?

ANNA

What's it like being a harlot, slut,  
killer, husband stealer, cunty head?

Miri is shocked. She looks around. Anna smiles so sweetly it's  
almost as though she is imagining it.

MIRI

Umm.

ANNA

A big fat Fuckerfuckityfucker?

MIRI

OK. I know you're not well so -

ANNA

Oh I'm well today. Right now. Never  
been better.

MIRI

/So I'm not going to take offence.

ANNA

I'm entirely lucid. Clear as a bell.  
Just a women in her prime, having a  
good hard look at a psycho husband  
stealing fuck biscuit who is casually  
bathing her sin in the sun when she  
should be rotting to death in a prison  
cell.

Wow.

Miri puts her head down and tries to ignore this ball of sweet  
hate peering over the fence at her.

9 INT. PARENT'S BEDROOM - DAY

9

OSCAR is trying to focus. CAROLINE's out of frame.

OSCAR

It's not working.

Caroline pops up.

CAROLINE

No! We need to push through. Steer  
this ship into sexy waters again...

Oscar frowns.

OSCAR

OK.

CAROLINE

It's not always going to be pleasant.  
It just has to be part of our routine.  
Like porridge.

OSCAR

Porridge?

CAROLINE

Yes. But a bit sexier.

OSCAR

Granola.

CAROLINE

No, that gets stuck in your teeth.

OSCAR

Maybe croissants.

CAROLINE

Just - concentrate.

Oscar takes a breath. And Caroline descends.

10 EXT. GARDEN - DAY

10

MIRI is trying to ignore the endless foul words coming from ANNA over the fence.

ANNA

Slut fucker, shit slit-

MIRI

Stop it.

ANNA

Dirty little prison killer, rot rot  
rot, no life for you, no love for you  
rot rot rot you nasty little -

Finally Miri snaps. She stands up and eye balls Anna over the fence. Anna is delighted to get a rise out of her.

MIRI

You know nothing about me you spiteful  
old witch.

Miri turns to walk away.

ANNA

I know you've got a big greedy pussy  
and nobody wants it. Not my husband.  
Or anyone. You'll always be alone.

Miri turns furiously.

MIRI  
Oh fuck off and die!

She makes an aggressive gesture. Anna's mouth hangs open. Suddenly and strangely she falls out of frame. Slumping noise. Miri's in shock.

MIRI (CONT'D)  
Anna?

She stares helplessly over the fence. Anna's body lies face down on the grass. Very dead.

**TITLE CARD: BACK TO LIFE** over Anna's dead body.

11 EXT. STREET - DAY

11

An ambulance. BILLY is being comforted by a NEIGHBOUR.

OSCAR and CAROLINE stand in their driveway with MIRI - who looks pale. Sick to her stomach.

CAROLINE  
Poor woman.

OSCAR  
Never got to know her. Now we definitely won't.

TINA, a police officer, approaches.

TINA  
Miri Matteson, I'm Officer Crowley-

MIRI  
I'm a bit late for work -

Tina's police radio crackles into life.

POLICE OFFICER (V.O.)  
Apparently she was talking to that psycho that killed Chief Inspector Boback's girl.

Tina looks at Miri.

TINA  
(into radio)  
Yeah. With her now Rick.

She escorts Miri to the side dramatically.

TINA (CONT'D)  
You were the last person to speak to the deceased.

Miri swallows hard.

MIRI

I was yes. We did converse. Indeed.

TINA

And what was said?

MIRI

Um... yes... we had a good chat.

TINA

What did she say?

MIRI

Nice weather-

TINA

Well it is, lovely.

MIRI

So I said yes it is, she said it was  
crisp.

TINA

Crisp. It is crisp.

MIRI

She seemed very lucid -

TINA

Interesting.

MIRI

And then she changed tack.

TINA

Okay.

MIRI

Conversationally she went in a  
different direction.

TINA

For example?

MIRI

Umm... like slut whore, shit slit,  
dirty little husband fucker - rot in  
prison killer killer killer.

Tina doesn't flinch.

TINA

Anything else?

MIRI

Um...

TINA

It's important.

MIRI

(shyly)

That I had a great big greedy pussy.

TINA

Ok. Is that true?

MIRI

Um... No... What? No.

TINA

So you don't have a greedy pussy-

MIRI

No!

TINA

Calm down, it's a fair question..

MIRI

I am... calm

TINA

So what was your response?

MIRI

Um...

TINA

Last thing you said to her.

MIRI

(really quiet like it didn't happen)

Fuck off and die.

Tina looks at her. Long and hard.

MIRI (CONT'D)

I'm aware it doesn't sound good.

TINA

No.

MIRI

You can see how I got there. I snapped.

TINA

Snapped.

Tina writes "snapped" down.

MIRI

No no no no!

TINA

No or yes?

MIRI

Yes! But I didn't... oh God this is so  
incredibly rubbish.

TINA

We will see what the coroner's report  
says.

MIRI

They are just words- I didn't- you  
can't write with words- come on!

Tina is writing stuff down. Miri is desperate.

MIRI (CONT'D)

"Sticks and stones will break my bones  
but words will never hurt me"

TINA

We all know that's not true. "Tiny-tits Tina you're so weak, weak little freak." So you say through your tears "words will never hurt me." Then you become a police woman. With a truncheon. I'll be in touch.

Tina marches off. Miri suddenly sees Billy looking at her. He has heard some of this.

MIRI

I'm so sorry-

He looks at her coldly and walks off towards his house. Miri runs after him.

MIRI (CONT'D)

Billy!

He shuts the door. Miri negotiates the letter box - calling through it.

MIRI (CONT'D)

Please - I'm not a bad person! It was just a very unfortunate coincidence.  
Oh god. Billy please...

Silence. Miri stands. The small gathered crowd are looking at her. A few whispers. She feels sick. Walks away fast towards work.

12	<b>EXT. NATHAN'S FISH AND CHIP SHOP - OMITTED</b>	12
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14	<b>EXT. NATHAN'S FOOD TRUCK - OMITTED</b>	14
15	<b>EXT/INT. NATHAN'S FOOD TRUCK - DAY</b>	15

MIRI reaches a crappy looking old food truck. She stops to look at it for a beat: Nathan's new venue. It looks terrible. She knocks on the door at the rear. NATHAN opens it.

MIRI

Sorry- awful morning-

NATHAN

Thanks for coming back-

MIRI

Thanks for letting me come back.

Nathan laughs nervously, for ages. It takes a minute for Miri to realize he is super dishevelled and stressed.

MIRI (CONT'D)  
So... what happened to the shop?

NATHAN  
This is the shop now.

He smiles. Bit too much.

NATHAN (CONT'D)  
This is much better. Nimbler. You can't drive a shop around. I don't have to worry about expansion. If I want to open a shop in London? Just drive myself there. Find parking - that can take a while. And you probably need a food vending license from the local authorities... and then there's the congestion charge. I probably won't go to London. But I could. There's a lot of power in that.

MIRI  
True. It's lovely -

Miri sees a sleeping bag. And some clothes.

MIRI (CONT'D)  
Are you living here?

NATHAN  
A bit. It's fun. Like bivouacking.

Miri feels terrible.

MIRI  
Oh god. This is because of me.

NATHAN  
No, no, no. The bank pulled the loan.

MIRI  
Because of me.

NATHAN  
No, just the brick through the window scared them.

MIRI  
The brick that was meant for me.

NATHAN  
Look, it's not easy having a murderer, murdereress, which do you pref-

MIRI

Neither

NATHAN

Killer. Front of house. Puts people off. Unless it's Halloween and you're making a thing of it... should have done that. Anyway, they will come round. It's not like you're gonna be killing anyone else.

Nathan chuckles. Miri exhales slowly for a few beats.

NATHAN (CONT'D)

Oh fuck.

MIRI

Listen, I didn't... she was my neighbour, she was very old, we were talking... she died. It's fine.

NATHAN

Not for her.

MIRI

No obviously not.

NATHAN

Living next to the grim reaper.

MIRI

It was just a tragic coincidence.

NATHAN

You should warn people, carry around a scythe or something... OK. Crikey.

Shit the bed.

He's on the brink.

MIRI

Sit down. I'm going get you -

She opens a small fridge. It's broken. There's a bad smell.

MIRI (CONT'D)

A hug.

She gives him a hug.

MIRI (CONT'D)

It's okay. Everything's going to be okay. I know what it's like to hit rock bottom. You have to hang on. It will get better.

He stares at her.

NATHAN

You're being really nice.

MIRI

Nathan, you need to fire me.

NATHAN

No.

MIRI

Just do it.

NATHAN

I can't.

MIRI

I'm doing it, I'm firing myself.

NATHAN

I don't want you to.

MIRI

"Miri you're fired." OK thanks for giving me a chance Nathan. "OK bye Miri."

Nathan is grateful.

NATHAN

Wow. You're like Paul McKenna, making me do that.

Miri tries something else.

MIRI

"Oh and here's your money Miri for the few days work you did so you can buy a present for the person whose wife you just accidentally killed." "Oh thank you for all the money Nathan, bye."

He nods. And reaches for an empty wallet.

MIRI (CONT'D)

Don't worry.

Before she leaves.

MIRI (CONT'D)

(brightly)

Could be worse. You could be me.

NATHAN

That is true.

(beat, then)

Wait...

Miri turns.

NATHAN (CONT'D)

Did you like prison?

MIRI

Uh... it's not great. But in some ways, it's simpler. Why, are you thinking of going?

NATHAN

No, no no. Just curious.

Nathan nods. Miri exits.

16 INT. PARENT'S BEDROOM - DAY

16

OSCAR and CAROLINE on the bed, kissing. Caroline is on top of Oscar.

CAROLINE

Anything?

She bounces a bit.

OSCAR

Nope.

Caroline sighs.

CAROLINE

Imagine me with another woman.

Oscar screws his eyes shut.

CAROLINE (CONT'D)

Maybe I'm rubbing cream into her. Or something.

OSCAR

Oh... no.

CAROLINE

What?

OSCAR

Saw the dead woman.

CAROLINE

Think of someone else.

OSCAR

Who?

CAROLINE

Marilyn Monroe. Grace Kelly.

OSCAR

More dead women!

Caroline sighs and gets off him. Silence.

OSCAR (CONT'D)

Maybe we just squidge it in?

She looks at him.

OSCAR

No. Sorry.

They sit quietly. What are they going to do?

CAROLINE

Don't worry, darling. We'll sort this out. Together.

They sit quietly for a bit. She gives him a kiss on the cheek.

17 EXT/ INT. NATHAN'S FOOD TRUCK/ MANDY'S CAR - DAY

17

Miri walks away from Nathan's truck. Mandy gets out of her car and approaches.

MANDY

So you killed your neighbour's wife?

MIRI

No!

MANDY

You're trending on local Twitter.

MIRI

Argh. This is ridiculous. I didn't do anything.

Miri takes Mandy's phone and starts reading.

MANDY

Who was that guy at your house yesterday? With the beard.

Miri is very immersed in the phone.

MIRI

I don't really know. He's some kind of investigator.

(re phone)

Oh my god who are these people!!!

MANDY

Investigator? He's creepy. I don't like him.

MIRI

Social media is evil.

MANDY

Miri! You're not listening, he freaked me out. I think he wants to turn us into the human centipede.

MIRI

I've got slightly bigger things to worry about right now.

Miri hands the phone back to Mandy.

MANDY

Have you seen the human centipede?

MIRI

No but I've read it, on Monday he eats a plum. Tuesday he has an apple or something and Wednesday he eats more fruit, hardly frightening.

MANDY

That's the hungry caterpillar?

MIRI

Oh what's the human centipede?

MANDY

It's when your mouth gets sewn to someone's arsehole.

MIRI

That is more of a concern.

MANDY

Yes it is.

MIRI

But I don't think this guy is going to do that. Look, I need to buy a present for my neighbour. Can you lend me some money. And also drive me to a shop.

Mandy is delighted to be asked to help but tries to shrug it off.

MANDY

I mean I do have a staff meeting - which means fuck all. So yeah, why not.

Miri is grateful.

MANDY (CONT'D)

It's like the old days.

MIRI

What is?

MANDY

You and me on an adventure.

MIRI

We never went anywhere.

MANDY

Spliffs on the beach. Going to the arcade. The co-op.

MIRI

My main memory is me waiting a few feet away while you got fingered. In pretty much any location. By pretty much anyone. Drive.

MANDY

Yeah. Can't do that now. This fucking town. You'd think you were in prison.

MIRI

I was in prison.

MANDY

I'm just saying eighteen years in a gossipy small town is a fucking life sentence.

MIRI

In prison on a life sentence, you are in actual prison on a life sentence.

MANDY

Alright -

MIRI

You listen to people take shits two feet away from you, you can't have a hot shower, there is no silence. In one place a girl got stabbed through the ear with a knitting needle and her blood went in my food.

Mandy goes quiet for a minute.

MANDY

Did you eat it?

MIRI

No. Just get in the car.

MANDY

Alright, but get down.

MIRI

What?

MANDY

I can't be seen with you.

MIRI

Oh for fuck's sake.

Miri gets in and immediately lies down. Mandy starts the car.

19 INT. CHEMIST - DAY

19

CAROLINE is at the counter with a JUNIOR PHARMACIST, 20s. She is trying to be discreet. OSCAR is lurking in one of the aisles like an embarrassed school boy.

CAROLINE

You know to help. With things. Down there.

JUNIOR PHARMACIST

Canesten? Pessary?

CAROLINE

No, for men... to encourage firmness.

JUNIOR PHARMACIST

In the stool?

CAROLINE

No. You know. They're blue.

JUNIOR PHARMACIST

I'm sorry -

CAROLINE

For men... downstairs.

JUNIOR PHARMACIST

You mean bruising.

CAROLINE

Viagra. Bloody viagra!

We are with Oscar as he peers over the aisle. He watches Caroline striding away from the pharmacist towards him.

CAROLINE (CONT'D)

They've sold out. Everyone old is having sex.

They turn to leave.

DOM is at the end of the aisle. Holding two packs of nappies.

They all stand in silence. Caroline sees Dom's black eye. Then she looks to Oscar's bruise on his face. Oh God. She pieces it together...

A cry escapes her.

She rushes out of the shop. Oscar looks at Dom.

DOM

I'm just getting nappies, man.

Oscar runs out after Caroline.

19A INT. NATHAN'S FOOD TRUCK - DAY

19A

NATHAN is on the phone to the police. He's not a great liar.

NATHAN

...Yeah, I fired her and she went nuts. She threatened me. She said she was going to do something... probably tonight. I don't really know...

(then)

Miri Matteson. That's her name.

Nathan hangs up abruptly.

20 INT. SUPERMARKET - DAY

20

MANDY walks a bit behind MIRI scrolling on her phone.

MANDY

My WhatsApp parent group basically  
think you're Satan.

MIRI

Interesting because I think Satan is a  
parents' Whatsapp group.

She shows Mandy a potted rose bush.

MANDY

I'm so sorry you lost your wife, but it's going to be okay because here's a bush.

MIRI

Shut up, Mrs. Heckles. He likes plants.

Miri checks the price.

MIRI (CONT'D)

Do you think I should get a card?

MANDY

Don't talk to me, I can't be seen with you.

MIRI

Fucksake.

Miri approaches the till. Smiles nervously. Mandy is a bit behind her with her head down.

MIRI

Hi.

MALE SHOP ASSISTANT

Oh my God. It's you.

MIRI

Yep.

MALE SHOP ASSISTANT

My Mum is your biggest fan.

MIRI

Really?

MALE SHOP ASSISTANT

No.

He smirks.

MALE SHOP ASSISTANT

She doesn't like you. You're a murderer and you dress really badly.

MIRI

I just want to buy a plant.

MALE SHOP ASSISTANT

Did you wear that in prison?

MIRI

Please can I buy this?

MALE SHOP ASSISTANT

No.

Miri flushes. Mandy steps forward with great authority.

MANDY

Phil Solon.

He sees Mandy and his attitude drops completely. He reverts to school boy mode. And Mandy's his headteacher.

MALE SHOP ASSISTANT

Hello. Mrs. Munther. Hi.

MANDY

You're still being a nasty little bully?

MALE SHOP ASSISTANT

Uhh... Yes Miss.

MANDY

You know what happens to bullies?

MALE SHOP ASSISTANT

No, Miss.

MANDY

Do you want to find out?

He shakes his head.

MALE SHOP ASSISTANT

(quietly)

No.

MANDY

No. Now stop being a disgrace and  
serve this woman.

He obeys. This has attracted moderate attention. Mandy stalks off. She's played it as though she doesn't know Miri.

As she pays, Miri smiles sweetly at the now humiliated shop assistant.

MIRI

Thanks.

(then)

I won't kill you.

He looks scared. Miri walks off.

21 INT. SUPERMARKET AISLE - DAY

21

MIRI catches up with MANDY and walks behind.

MIRI

Very chivalrous.

(then)

I like your headteacher voice. So  
grown up.

MANDY

Shut up.

MIRI

Yes Miss.

Miri smiles. They walk on. Keeping a distance.

22 INT. LIVING ROOM - DAY

22

CAROLINE sits on the sofa in the sitting room. She's been crying. OSCAR pours her a whisky and sits next to her. She takes a sip, her hand shaking.

CAROLINE

Why don't you hate me?

OSCAR

I do. A bit.

CAROLINE

Good.

Pause.

OSCAR

But I have a part to play in this. I haven't been a husband to you lately -

CAROLINE

Oscar please.

OSCAR

No, it's true.

Beat.

CAROLINE

It is over. I ended it -

OSCAR

For better or worse. This is extremely worse.

Caroline nods. He takes her hand.

OSCAR (cont'd)

But we've been through so much together. We can do this. We start again, as of today. Reset. We will love each other. And endure.

CAROLINE

I'm so sorry Oscar.

OSCAR

So am I.

They sit quietly for a beat. She then notices the basket of newspapers by the fireplace.

She gets up and goes over to it. She starts to pull out some magazines that have got mixed in with the newspapers.

Very carefully she starts separating the flammable paper from the magazines. Oscar watches. We really zoom in on her gentle and meticulous organising.

OSCAR (CONT'D)

(something stirring)

What are you doing? Darling...

He watches her hands delicately sort the papers. As she does this Oscar starts to get aroused.

CAROLINE

Magazines in the fire paper pile,  
toxic fumes. Very harmful. Been  
meaning to...

Something is stirring in Oscar. His impotence is no more.

OSCAR

Caroline... We have a... I think I'm-

Caroline turns around and looks at Oscar.

CAROLINE

Oh God.

OSCAR

Keep going.

Caroline hurriedly returns to sorting the papers.

23 EXT. BEACH - NIGHT

23

MIRI and MANDY sit on beach. Mandy has a spliff.

MIRI

Don't you have kids to go home to?

MANDY

I find parenting much easier after  
this.

She has a long drag.

MANDY (CONT'D) (cont'd)

So Mr. Bush man, is he someone you  
want to -

MIRI

It's not like that.

MANDY

Are you still a virgin?

MIRI

No! There was Dom -

MANDY

That was just the tip wasn't it?

MIRI

He got most of it in, then pulled out  
and came on my Winnie The Pooh bear.  
Don't think the two were connected, he  
was just by my bed.

MANDY

Christ. That is your definitive sexual experience. Dom's a dirtbag. He'd jizz on anything.

MIRI

Yup. It's so weird. I thought my life would be like ninety percent fanny, ten percent career and other stuff.

MIRI (CONT'D)

But it's just not been about my fanny  
at all.

MANDY

I've maintained an eighty fanny twenty  
other stuff ratio.

Pause.

MIRI

Dating's a bit complicated when  
everyone thinks you're a psychopath.

MANDY

I don't.

Beat.

MIRI

Why was she so angry with me, Mandy?

MANDY

Your neighbour?

MIRI

No.

Mandy knows she's talking about Lara.

MANDY

Oh.

MIRI

I lie awake trying to work out what  
I'd done.

MANDY

She could be like that though-

MIRI

Come on. This was different. She was  
feral, she bit me for fuck's sake.

MANDY

Yeah. Well... God knows.

Beat.

MANDY (CONT'D)

I should have visited you. In prison.

MIRI

Yes. You should have.

MANDY

I was a prick.

MIRI

No. You were a wimp. Which is worse.

Mandy can't argue with that. Silence.

MIRI (CONT'D)

Do you think she's looking down on us  
and laughing at our shit lives?

MANDY

Probably.

Beat.

MIRI

I miss her.

MANDY

Me too.

They both gaze out at the sea for a long beat.

MANDY (CONT'D)

I've really missed you too, you know.

Miri has missed her too. A lot. She nods. She takes a drag of the spliff and coughs.

MIRI

I'm pretty cool and amazing.

Mandy looks across Miri and smiles. Suddenly she can see someone walking towards them. It's LARA. But only Mandy can see her.

AUDIO: Brief snippet of the three of them singing 'Love In The First Degree'...

And Lara's gone. Mandy feels sickening guilt.

MANDY

I have to get home.

She gets up, party over.

24 INT. NATHAN'S FOOD TRUCK - NIGHT

24

NATHAN is packing things into boxes. There's a knock at the door. He opens the window or door of the truck.

DOM is there. A bit pissed.

DOM

I need to talk to her.

NATHAN

She's not -

Dom pushes past him dramatically. Like he's about to search. But it's a really small truck.

DOM

MIRI!

NATHAN

There's literally nowhere she could be hiding.

Dom opens a tiny cupboard.

DOM

Miri! MIRI!

It's totally unnecessary to scream this loud in the space.

NATHAN

Mate, she's really not here.

Dom stares at him.

DOM

You got any chips?

NATHAN

Do I have chips in my fish and chip van? What a question. Blimey. Gosh... Um no, I don't actually. Or fish.

Dom pushes past him and goes out.

25 INT. PARENT'S BEDROOM - NIGHT

25

OSCAR and CAROLINE make love. They haven't done this for a long time. It's familiar but also they're re-learning.

OSCAR

Sorry -

CAROLINE

It's lovely.

They continue. Their relationship slowly coming back to life.

26 EXT. BILLY'S HOUSE - NIGHT

26

MIRI gets to the front door. Lights are off. She leaves the plant on the doorstep.

She turns around. BILLY is there. They stare at each other in silence for a beat.

MIRI

Hi.

BILLY

Alright.

MIRI

Got you a non-diseased bush.

Billy sees and nods.

MIRI (CONT'D)

Are you OK?

BILLY

Bit shocked. But in a way, this is how everyone wants to go isn't it.

MIRI

Is it?

BILLY

Well, you know. You've lived a full life. Your heart just stops. No pain. No suffering. You're at peace.

MIRI

I still feel dreadful.

BILLY

No, no.

MIRI

But I shouldn't have risen to her, she wasn't well and I was so awful back -

BILLY

She shat in a box.

MIRI

What?

BILLY

The shit you got.

MIRI

That was her? Oh my God. So she was the one who did all the graffiti and stuff. Oh wow, it was all her.

BILLY

No. She used to post people shit whenever she hated them - that was her thing. That's why I don't speak to my mum anymore.

(waving the topic away)

The other stuff must have been... the whole town?

MIRI

Oh.

(beat, then)

I'm so sorry Billy. I'm not a bad person. I did a bad thing once. But I'm not that person now.

He nods. He's still wary but they're a little closer to friendship than they were.

A police car pulls up. TINA steps out.

TINA

Miri Matteson. You need to come with me.

Miri turns around surprised.

MIRI

What? Listen, he'll tell you, her heart just-

TINA

Oh, this isn't that.

Her radio crackles into life again.

POLICE OFFICER (V.O.)

You won't believe it. It's Miri Matteson. The bloody -

TINA

(into radio)  
I'm on it Rick.

Tina looks at Miri. She's been waiting for this.

TINA (CONT'D)

No one likes getting fired do they? But to light a fire after getting fired... that's just showing off. With words.

BILLY

What has she done?

She sees Billy.

TINA

Hi. Didn't see you there behind this massive criminal. Come with me.

Tina leads Miri away.

MIRI

What is happening?

TINA

You got fired today.

MIRI

No - I fired myself.

TINA

That doesn't even exist.

MIRI

It does. Because I did it.

TINA

"I did it". Sounds like a confession to me.

MIRI

To firing myself, not arson.

TINA

Too late, wrote it down.

MIRI

No you didn't.

TINA

(tapping her head)  
In here.

MIRI

It doesn't work like that.

TINA

So you're a police officer now are you?

MIRI

No.

TINA

I am. Eighteen months and counting.

MIRI

Not long then.

TINA

It's whizzed by, feels shorter. Just get in the car clever clogs.

MIRI

But I haven't done anything.

TINA

I see. Sticks and stones will break my bones, but I won't get arrested if I set fire to a food truck.

MIRI

I didn't do that!

TINA

Do you know what happened to the girl who cried wolf?

MIRI

It was a boy, and he got eaten.

TINA

Well, ok, do you know what happened to the liar?

MIRI

No what?

TINA

Liar, liar their pants went on fire.  
Just get in the car.

Billy watches appalled. Miri is led away.

27 INT. MATTESON HOUSE - OMITTED

27

28 EXT. STREET - NIGHT

28

MUSIC: An distorted instrumental version of 'Love In The First Degree'. This plays over the final scenes.

MANDY gets out of her car. She walks toward a house. Her phone buzzes with a text. She stops. A text from an UNKNOWN NUMBER:

TEXT: It was lovely to meet you the other day. Getting closer to the truth.

And then a new TEXT: Exciiiting (with crazy face emoji).

Mandy is unsettled. She hurries on to her house.

29 INT. PARENT'S BEDROOM - NIGHT

29

CAROLINE and OSCAR lie fast asleep in each other's arms.

30 INT. PRISON HOLDING CELL - NIGHT

30

MIRI is led into a cell by a POLICE OFFICER. It's cold and dark. She sits. Deeply frustrated.

31 **EXT. CLIFFTOP - NIGHT**

31

Nathan's Food Truck is on fire, burning beautifully in the night sky. We hear sirens approaching.

Music fades.

32 **EXT. STREET - NIGHT**

32

Samuel listens to a voicemail on his phone. It's from JOHN BOBACK.

JOHN BOBACK (V.O.)  
This is John Boback. I don't know who you are, but I'm warning you. Leave me alone.

Samuel smiles to himself.

The screen goes black. We hear the Radio Four "pips."

**THE END**