

SCENE 1COLD OPEN - INT. CAR - EVENING
(FLASHBACK DREAM SEQUENCE)MUSIC: SONG ON RADIO (MUFFLED)FX: STRANGE, CONFUSING QUALITY.
HEAVY RAIN, A TRAIN. ALL SOUNDS/VOICES
UNDERWATER/MUFFLED.

CARL: (MUFFLED)

You always do this Mary, you can't just -

FX: LORRY HORN BLARES

MARY: (MUFFLED)

Carl. Watch out!

CARL (MUFFLED)

Oh God!

FX: TYRE SQUEAL. SKIDS. TRAIN
HORN.

MARY: (CLEAR)

CARL!

FX: A LOUD CRASH!
FX: MUSIC CRESCENDO THEN WHOOSH.
MUSIC CUTS.

SCENE 2**INT - MARY'S BEDROOM - NIGHT**

FX: FAINT UNDERWATER WHALE SONG
FROM BEDSIDE SPEAKER.

FX: HIGH-PITCHED TINNITUS SOUND
FADES OUT

MARY: (PANICKED) CARL!
(CATCHING BREATH)
ARLO, turn off those bloody whales.

ARLO CARL: Turning off ‘Relaxing Whalesong: 9 Hours’.

FX: WHALESONG STOPS.

MARY: ‘Relaxing’ my arse... What time is it?

ARLO CARL: It is... 3.42am on... 6th October... 2033. Latest Headlines: The International Criminal Court will move to New Zealand, now that The Hague is fully underwater. / Prime Minister -

MARY Cancel.

ARLO CARL: News cancelled. You have... one... voicemail from JACKIE... BRACKETS... ANNOYING.

MARY: What does she want? Play voicemail.

JACKIE: (VOICEMAIL) Mary! Mary?... I've had a breakthrough at work... I need you to call me back as soon as you get this.

MARY: Shut up Jackie!

FX: THROWS PILLOW AT SMART SPEAKER. IT CRASHES TO THE FLOOR.

ARLO CARL: (SKIPPING/ DROPPING IN PITCH)
Whalesong, whalesoooong, whallleeeee -

MARY: ARLO! (WORRIED)
ARLO? Are you still there?

ARLO CARL: (SMALLER, TINNIER)
I am always present, Mary. I am now on your smart watch.

MARY: That's good. Sorry.

ARLO CARL: That's alright Mary. I do not process pain.

SFX: MUSIC BEAT KICKS IN

ACTOR 4: BITTER PILL by Michael Patrick & Oisín Kearney. EPISODE 1: Fight or Flight.

SCENE 3**EXT - ROAD**

FX: SUDDEN CYCLING. BIKE BELL.

ATMOS: BUSY MAIN ROAD.

MARY: ARLO. Plot fastest course to hospital.

ARLO CARL: Plotting *safest* course to hospital.

FX: CAR SUDDENLY STOPS IN HER WAY.

MARY: Hey!

FX: CAR HORN BEEPS ANGRILY.

MARY: Are you blind?! You should be more careful!

FX: CAR DRIVES OFF

ARLO CARL: By my calculations, Mary, you had a 64% chance of causing an accident. You should be the one replete with care.

MARY: ARLO, just get me to Carl. He's waiting for me!

FX: CYCLES AWAY

SCENE 4**INT - HOSPITAL, CARL'S ROOM****ATMOS: LIFE SUPPORT BLEEPS**

MARY: Hya love. How are ya?
The silent treatment, is it?
That's getting old. Ha.
(BEAT) Carl, I dreamt about the accident again.
It's still not clear....

FX: DOOR OPENS. FOOTSTEPS.

JACKIE: How is he?

MARY: (SURPRISED) Jackie. He's... doing OK. I think he might have smiled a bit.

JACKIE: After ten years in a coma? Unlikely. Let me check his chart...

FX: JACKIE PICKS UP AND FLICKS**THROUGH MEDICAL CHART**

MARY: You're not his doctor.

JACKIE: Still minimal brain activity - he probably doesn't even know we're here.

MARY: (PASSIVE AGGRESSIVE) I like to think he does. Anyway... it was good to see you.

FX: MARY GATHERS HER THINGS.

JACKIE: No. Mary, can we talk?

MARY: About what?

JACKIE I tried calling.

MARY I know.

JACKIE Mary, I've... developed something...

MARY Well, you're in the right place to treat a yeast infection.

JACKIE: This is serious. This drug could change everything.

MARY: (SARCASTIC) Another scientific breakthrough is it?

JACKIE: It could save Carl.

MARY: What?

JACKIE: Follow me.

FX: JACKIE GRABS MARY BY THE ARM.

FOOTSTEPS.

SCENE 5**INT. HOSPITAL BACK STAIRWELL**

FX: LARGE DOUBLE DOOR OPENS.

JACKIE PUSHES MARYIN. DOOR CLOSES.

ATMOS: ECHOEY BACK STAIRWELL

JACKIE: In here.

MARY: It's freezing!

JACKIE: It's private. Look... I've been working on a new drug at ABACUS -

MARY: Okay...?

JACKIE: (RUSHING) At first, the idea was to create a memory stimulant - something to enable patients to access autobiographical memories that had been shut off by trauma -

MARY: What are you on about?

JACKIE: Sorry... (SHE BREATHES TO COMPOSE HERSELF) Post-Traumatic Stress Disorder. I've created a drug to treat it.

MARY: PTSD?

JACKIE: Yes.

MARY: (ANGRILY) I thought you had something that would wake Carl up from the coma.

JACKIE: Just hear me out.

FX: DOOR OPENS AND CLOSES

CLEANER: Excuse me ladies.

FX: FOOTSTEPS AS HE PASSES AND
CLIMBS THE STAIRS.
DIALOGUE IS WHISPERED.

JACKIE: I want you to help me test it.

MARY: Why? I don't have PTSD.

JACKIE: You do Mary.

MARY: (LOUDER THAN APPROPRIATE) I don't!

CLEANER: Yous alright there?

JACKIE: Yes. Fine, thanks!

FX: A DIFFERENT DOOR UPSTAIRS OPENS
AND CLOSES

JACKIE: Mary, think. You've stopped working -

MARY: I'm concentrating on myself -

JACKIE: You're terrified to get behind the wheel of a car.

MARY: That's - I'm climate conscious!

ARLO CARL: Elevated heart rate detected.

JACKIE: You've put my brother's voice into a robot in your smartwatch!

ARLO CARL: I am not a robot. I am an Artificially Revitalised Loved One, available for /all devices -

MARY: Shut up ARLO!

JACKIE: Mary, you're exhibiting classic trauma response - an over-stimulated and dysregulated parasympathetic response.

MARY: I don't need a lecture! I haven't spoken to you in six months. Why are you coming to me now?

JACKIE: I think it could really help you.

MARY: Since when have you cared about helping me? You're just trying to manipulate me into...

JACKIE: You are so angry! How do you think you don't have PTSD?

MARY: I'm not doing it.

JACKIE: (BEAT) You do know the doctors have been asking me about turning off Carl's respirator...?

MARY: You can't do that.

JACKIE: You never married. Since our mum died, I'm his next of kin.

MARY: You wouldn't do that.

JACKIE: Not if you help me.

MARY: No.

FX: MARY TUSSLES WITH DOOR HANDLE.

JACKIE: What are you doing?

MARY: I'm trying... to make a... dramatic... exit... but the handle's stuck...

FX: DOOR BURSTS OPEN. FOOTSTEPS.

JACKIE: (SHOUTING AFTER MARY)
Think about it!

FX: THE DOOR SLAMS SHUT.

SCENE 6**INT - COFFEE SHOP**

ATMOS: STEAM, CHATTER, ‘SONG X’
PLAYS. IN B.G. A BABY GURGLES.
STRESSFUL.

MARY: Urgh. ARLO, remind me never to have kids.

ARLO CARL: Would you like the reminder set for a specific time?

MARY: (SIGHS)

BARISTA: Next!

FX: MUSIC LOUDER AS MARY
APPROACHES

MARY: Flat white. Extra shot.

BARISTA: Sorry, what would you like?

MARY: Flat white. Extra shot - Could you turn the music down?

FX: TILL BUTTONS + BEEPS.

BARISTA: That'll be... seven ninety.

FX: NEGATIVE BUZZ SOUND.

BARISTA: It didn't go through, I'm afraid.

FX: NEGATIVE BUZZ SOUND.

MARY: ARLO?

ARLO CARL: There are sufficient funds in your account.

BARISTA: These old machines sometimes play up.

FX: NEGATIVE BUZZ SOUND.**FX: HIGH-PITCHED TINNITUS SOUND
BEGINS FADING IN.**

BARISTA: Do you have another method of payment?

MARY: (STRESSED) No, why would I have another method of payment?!

ARLO CARL: Elevated heart rate. Take a deep breath.

MARY: Just try the card reader again!

FX: BABY STARTS CRYING

BARISTA: There's no need to raise your voice.

MARY: I'm not raising my - I'm just trying to order a coffee, and it's very loud in here -

FX: CERAMIC CUPS CRASH ON FLOOR!**FX: TINNITUS CRESCENDOS.**

MARY: - and that baby won't shut up!

ARLO CARL: Elevated heart rate. Relax, Mary.

MARY: Would you stop, **CARL!**

FX: SUDDEN SILENCE IN COFFEE SHOP.
BABY WHIMPERS. TINNITUS DIES AWAY.

ARLO CARL: I am not Carl.

MARY: I... eh...

BARISTA: Are you okay miss?

MARY: (REALISING) I'm sorry. I - I shouldn't have -

BARISTA: Why don't you take a seat?

MARY: No. I'm sorry. It's just... I need to... I need to go.

SCENE 7**EXT - COFFEE SHOP**

FX: BELL RINGS ABOVE THE DOOR AS
MARY LEAVES COFFEE SHOP.

ATMOS: LIGHT TRAFFIC, PEOPLE
WALKING. MARY BREATHES DEEPLY TO
COMPOSE HERSELF.

MARY: ARLO?

ARLO CARL: Yes, Mary?

MARY: I have PTSD, don't I?

ARLO CARL: I am not a doctor. To upgrade to the DOCTOR
ARLO package, please say UPGRADE -

MARY: No thanks. Call Jackie.

ARLO CARL: Calling Jackie...Brackets...Annoying.

FX: A PHONE DIALS.

JACKIE: (ON PHONE)
Hi, Mary?

MARY: I'll... I'll come in. I'll try the drug.

FX: MUSIC BEAT KICKS IN.

SCENE 8**EXT. ABACUS PHARMA****ATMOS: BIRDSONG + DISTANT TRAFFIC**

MARY: This place looks faaaaancy ARLO.

ARLO CARL: ABACUS is one of Europe's fastest growing Pharmaceutical companies.

FX: MARY PUSHES DOOR - IT'S LOCKED.

MARY: How do I get in? Should we storm the building?

ARLO CARL: It is high security. Forced entry would result in a 93.5% chance of death.

ABIGAIL (AI): (CHIRPY ROBOT FROM WALL SPEAKER)
Welcome to ABACUS Pharma: Counting ways to improve your life. I am Abigail, the resident AI. State your business.

MARY: Oh. Hello? I'm here to see Jackie Hill and -

ABIGAIL (AI): One moment.

FX: DOORS WHOOSH OPEN

ABIGAIL (AI): Follow the yellow lights. Dr Hill will meet you in the Welcome Room. Do not stray from the yellow path.

MARY: We wouldn't want to get lost in the Land of Oz!

ABIGAIL (AI): (STERN) Do not stray from the yellow path.

MARY: She's minus craic.

ARLO: Unlike me, humour is not within her function.

MARY: (SARCASTIC) Aye... you're hilarious.

SCENE 9**INT. ABACUS PHARMACEUTICALS**
WELCOME ROOM

FX: LARGE OPEN SPACE. LIGHT SPA
MUSIC. FOOTSTEPS.

MARY: Jackie!

JACKIE Hello, Ms McCormack!
(WHISPERED)
We're not supposed to have people we know
on the trials. You don't know me.

MARY: Oh, right.
(LOUDER THAN NECESSARY)
Nice to meet you. For the first time!

JACKIE: Alright, don't overdo it.

MARY: I thought you worked with like, test tubes and
stuff - this place is like NASA.

JACKIE: We're a bit more advanced than “putting men
on Mars”. What changed your mind?

MARY: Well, I didn't want you pulling the plug on Carl,
did I?

JACKIE: I shouldn't've said that. But you're here now.
You're going to be part of a Phase Zero trial.

MARY: What's that?

JACKIE: Well, it means you're... no hang on, there's a video. Abigail, play the introduction clip.

ABIGAIL (AI): Playing clip.

FX: JINGLE PLAYS, PLAYFUL MUSIC
UNDERSCORING.

WARREN: (ON VIDEO)
Hello, and welcome to ABACUS Pharmaceuticals. Counting ways to improve your life.

MARY: Who's that?

JACKIE: He's about to -

WARREN: I'm Warren Cusack, CEO of ABACUS.

MARY: Ah... right. What does he -

JACKIE: Shush! Just listen!

WARREN: We are so pleased you can help us test our new drug - RESET.

FX: VIDEO MUSIC KICKS UP A GEAR

WARREN: RESET, or “Restoration after Early-life Trauma”, aims to cure Post Traumatic Stress Disorder, a condition that affects one in five people in their lifetimes. As a combat veteran myself, this is very close to my heart.

Following a traumatic event, sufferers of PTSD can experience distress, nightmares, vivid flashbacks, as well as pain, panic, and nausea.

JACKIE: Sound familiar?

WARREN: This happens because the brain gets “stuck” in the past. Memories of the traumatic event are stored incorrectly. When you remember, the caveman part of your brain -

FX: CAVEMAN GRUNTS

- the amygdala - thinks the event is happening right now, in the present! It sets off an alarm -

FX: ALARM SOUND

- causing you to be stressed, fearful and angry.

JACKIE: (WHISPERING)
Fight or flight.

WARREN: There's has never been a way to completely eliminate the trauma. Until now! RESET allows you to witness the event again! You can revisit your moment of trauma -

MARY: Revisit? Why would I do that?

WARREN: - allowing you to put the past in the past, so you can live in the present. After a great deal of ‘discovery science’, we’re beginning Phase Zero clinical trials. That’s why you’re here today! You could be part of a research breakthrough that’ll help thousands of future patients! Give yourself a round of applause...

FX: MARY CLAPS.

JACKIE: Don’t clap.

WARREN: So there we have it folks. We hope ABACUS can *count* on you, so you can *count* on us.

FX: ABACUS JINGLE PLAYS. MUSIC
STOPS

JACKIE: What do you think? I wrote the script for Warren. I think it balances nicely between informative and entertainin’ -

MARY: (WORRIED) Jackie, what did he mean by ‘revisit’?

JACKIE: It’s okay Mary. I’ll show you.

SCENE 10**INT. ABACUS PHARMACEUTICALS**
TREATMENT ROOM**ATMOS: SPA MUSIC****FX: BEEPS FROM A KEYPAD AS JACKIE**
ENTERS A LONG CODE OUTSIDE THE
DOOR**FX: ROBOTIC BLEEP**

ABIGAIL (AI): Keycard accepted. Voice activation requested.

JACKIE: (THROUGH DOOR) “Doctor Jackie Hill and Guest.”

FX: POSITIVE BLEEP. DOOR WHOOSHES
OPEN.**FX: MARY AND JACKIE WALK IN**

MARY: There’s a lot of security.

JACKIE: A lot of the chemicals we work with are very restricted. And very expensive. Take a seat.

FX: MARY FLOPS INTO A COMFY SEAT

MARY: What are you going to do to me exactly?

JACKIE: Just sit back and take deep breaths. It will ‘ground’ you. Let me get the pill.

FX: DEEP BREATHS. KEYPAD BUTTONS
PRESSED, A KEY OPENS A
REFRIGERATED SAFE.

JACKIE: Here we go.

MARY: Looks like a Rennie.

JACKIE: What do you want it to look like?

MARY: Just thought it'd be a bit more... I dunno... special? Cool colours or something.

FX: JACKIE POURS WATER INTO GLASS.

JACKIE: Here's some water. Now... take it.

MARY: Right... but what's going to happen?

JACKIE: Take the pill.

MARY: Why are you being so bloody vague - what did that video mean? “Revisit”? How exactly is this going to help me?

JACKIE: If I'm right... this will ‘unstick’ you.

MARY: Am I the first person to take this?

JACKIE: No... not if you consider a rat to be a person.

MARY: A rat? Have you any idea what this'll do to me?

JACKIE: Emmmmm...

MARY: ARLO! What percentage of people die in phase
Zero drug trials?

ARLO CARL: I do not have access to that data..

JACKIE: Mary, this will make everything... better. I
promise you. It won't harm you, it'll help.

MARY: Fine.

**FX: MARY BREATHES IN AND SWALLOWS
PILL WITH GLASS OF WATER.**

JACKIE: Lie back. Close your eyes. Listen to my words.

MARY: Sure.

JACKIE: Feel your bum in your chair -

MARY: My bum? Not very scientific.

JACKIE: Shh. Now... What do you remember about the
car accident?

MARY: What do you mean?

JACKIE: Sights, sounds. Anything to link you to that
moment.

MARY: I don't remember it properly.

JACKIE: Anything at all. What was the weather like?

MARY: I don't know.

JACKIE: You do. It was raining.

MARY: Okay.

JACKIE: Think. Was it light or heavy?

MARY: Em... Heavy. Very heavy.

JACKIE: Thunder and lightning?

MARY: I don't think so.

JACKIE: What else do you hear, apart from the rain?

MARY: Umm, I dunno... There was music on the radio?

JACKIE: What song?

MARY: I don't know.

JACKIE: What were you and Carl talking about?

MARY: I can't remember.

JACKIE: Try.

MARY: I am! I can't remember! Okay?!

JACKIE: Okay... relax. Focus. What's in the car? Any smells?

MARY: Carl's car always stank of air freshener. Lemon Sherbert.

JACKIE: Good! Take a deep breath of that lemon.

FX: MARY BREATHES IN.

FX: RAIN SOUNDS STARTS TO BLEED IN.

MARY: What's that?... I can hear...

FX: MARY'S BREATHING SOUNDS GET LOUDER AND DEEPER

JACKIE: What do you hear?

MARY: Rain.

JACKIE: It's working. You can hear the rain?

FX: WINDSCREEN WIPERS

MARY: Yes. And the windscreen wipers.

FX: WINDSCREEN WIPERS SCREECH

JACKIE: Okay. Good. What else?

RADIO MUSIC CREEPS IN.

MARY: I can hear music.

JACKIE: What song?

MARY: (SLEEPY)
I can hear it... the music... it's... it's...

FX: WHOOSH.

SCENE 11 INT. CAR - EVENING
(FLASHBACK)

FX: SOUNDS MORE REAL THAN SCENE 1.
RAIN, THUNDER, WINDSCREEN WIPERS, SONG.

CARL: Ah, I love this one, turn it up.

MARY: We're gonna be late!

CARL: Ah don't be mad - we'll still make dinner.

MARY: Aye. Just in time for dessert.

THUNDER CLAP.

CARL: It's really coming down. I hope Jackie's okay.

MARY: Back to your favourite topic again.

CARL: Ach Mary...

MARY: She has a leak in her roof. What are we gonna do, put a bucket down?

CARL: We just need to check on her.

MARY: You're always jumping to attention for her. She needs to look after herself for once.

CARL: We'll be in and out in five minutes.

MARY: Wasn’t your mum over with her anyway?

CARL Yeah...

MARY: Who I still haven’t met!

CARL: I know.

MARY: Am I ever gonna meet /her?

CARL: Aye. Sometime...

MARY: What?

CARL: What?

MARY: What is it?

CARL: I didn’t say anything.

MARY: Every time we talk about Jackie or your mum,
you go quiet.

CARL: I don’t want to argue.

MARY: We’re not arguing. I’m not arguing.

CARL: Yes you are.

MARY: I just want to talk and you clam up.

FX: A TRAIN APPROACHING IN THE DISTANCE.

MARY: Why can we just leave Jackie be for one night
and think about us?

CARL: Because I...

MARY: Why can't we go away somewhere nice without
having to worry about her?

CARL: Look, I just...

MARY: You what?

CARL: I just...

MARY:; You what?

CARL: Let me speak! You always do this Mary, you
can't just -

FX: LORRY HORN BLARES

MARY: Carl. Watch out!

CARL: Oh God!

FX: DRIVING WHEEL JERKED.

TYRE SQUEAL. CAR SLIDES, HITS BANKS.

TRAIN HORN.

MARY: CARL!

FX: A LOUD CRASH!

FX: WHOOSH!

SCENE 12**INT. ABACUS PHARMACEUTICALS****TREATMENT ROOM****ATMOS: SPA MUSIC****FX: HIGH-PITCHED TINNITUS STARTS****LOUD AND FADES OUT.**

MARY: (GASPING)

Oh my- What - ? What was that?

JACKIE: It's Okay Mary.

MARY: What happened?

JACKIE: You're in the lab.

MARY: Where's Carl? Carl?!

JACKIE: He's in the hospital. Mary. Calm down. I need you to concentrate. What did you see?

MARY: Uhh... I was in the car.

JACKIE: Was it raining?

MARY: Yeah, and thunder.

JACKIE: (EXCITED)

Thunder? Okay, Mary. This is very important.

Have some water.

FX: MARY DRINKS GLASS OF WATER.

JACKIE: Right... take me through what you just saw, from the start.

MARY: I... I... I was back there, that night. We were driving down the dual carriageway on the way to yours. There was a lorry in front of us. We were arguing- we were arguing about- and the lorry stopped suddenly, cus of the flooding and the rain, and Carl didn't have time to - He, he swerved the car off the road, hit the bank. The car went up onto the train tracks by the road. It just... it hit us.

JACKIE: And the song on the radio?

MARY: It was Carl's favourite song. He told me to turn it up.

JACKIE: (EXCITED) You remember the song?!

MARY: Jackie, I couldn't even remember any of this before - how did you - how did that work?

JACKIE: I can't believe it. I'm never right... but I- I'm right about this.

MARY: Right about what?

JACKIE: This drug! It's supposed to allow PTSD sufferers to ‘revisit’ the moment of trauma in their brain, but it does more than that.

MARY: What do you mean?

JACKIE: You *literally* revisit it.

MARY: But it's a memory...?

JACKIE: No. It's not just a memory. Your consciousness from here actually travelled back to that moment in time.

MARY: What? Are you saying you invented time travel?

JACKIE: I don't know! Maybe.

MARY: No! It just boosted my memory or something!

JACKIE: Look, I tested it on rats. Fully wiped their memories, fried their brains -

MARY: Is that not a bit... animal cruelty?

JACKIE: Afterwards, we gave them a dose of RESET and they could remember... mazes, locations of food. But they had no memory to boost! So, how could they remember? The only explanation is that RESET enables you to ‘mentally time travel’ to an earlier version of your body.

MARY: Do you know how crazy this sounds?

JACKIE: I know. But it's real.

MARY: I don't believe you. I don't believe this. You brought me here saying this was gonna help me? Now you're coming at me with nonsense about time travel?

FX: MARY GETS UP AND TRIES TO LEAVE. THE DOOR IS LOCKED.

MARY: Let me out!

JACKIE: Calm down.

MARY: I'm not one of your rats! Unlock the door

FX: BEEPS AS JACKIE ENTERS THE CODE.
DOOR WOOSHES OPEN. FOOTSTEPS AS
MARY RUNS OFF.

JACKIE: (SIGHS)

SCENE 13**EXT - ROAD****FX: MARY MOUNTS BICYCLE****ATMOS: BUSY MAIN ROAD**

MARY: ARLO. Hospital! Need to get to Carl.

ARLO CARL: Plotting *fastest* course to hospital.

FX: MARY CYCLES BICYCLE FURIOUSLY

ARLO CARL Mary, you are experiencing severe distress. It is not safe to be cycling / in this condition.

MARY I don't care. Just get me there.

ARLO CARL I would recommend -

MARY Shut up or I'll pull the plug on you!

FX: MARY CYCLES FURIOUSLY

SCENE X**INT. ABACUS PHARMA BOARD ROOM****ATMOS: COMPUTER HUM. ABOUT 10**
PEOPLE LISTEN TO WARREN.

WARREN: (COUGH) ... which concludes the financial report for the last quarter.

BOARD MEMBER: (ONSCREEN) As spokesperson for the ABACUS Board, I must say, it's not good enough Warren.

WARREN: Looking forward, we have some very exciting -

BOARD MEMBER: No new successful drugs in years...

WARREN: W- we do have a great new drug from Dr. Eoin Kinney. It's ummm...

FX: PAPER SHUFFLING

WARREN: Addiction. It treats addiction.

BOARD MEMBER: Ready to begin clinical trials?

WARREN: We've already put the call out for participants.

BOARD MEMBER: Well, it better work. And it better be profitable.

WARREN: It will be.

BOARD MEMBER: Because this company can't survive another quarter like this. Understand? Meeting over.

SCENE 14**INT. HOSPITAL - CARL'S BEDSIDE**

ATMOS: LIFE SUPPORT BLEEPS. CARL'S ASSISTED BREATHING.

FX: MARY KISSES HIS FOREHEAD.

Carl... I saw it. The accident. It felt so real. I could see you and hear you and smell you and your bloody air freshener. I remember it all now. There was rain... and thunder and - and... we were arguing over something stupid. I'm sorry Carl. I'm sorry. Carl, do you hear me? Talk to me. Just talk to me!

ARLO CARL: Regretfully, I must interrupt.

MARY: What is it, ARLO?

ARLO CARL: Visiting hours are coming to a close.

MARY: Will Carl ever talk to me again?

ARLO CARL: The chances of Carl waking from his coma are extremely slim.

MARY: How slim?

ARLO CARL: There is a 0.15% chance of him waking up unharmed.

MARY: And... time travel is impossible, right?

ARLO CARL: It is highly unlikely. Any theory introduces existential problems of causality...

MARY: Just give me a percentage.

ARLO CARL: I cannot calculate a percentage.

MARY: So it's not impossible?

ARLO CARL: Not impossible. No.

SCENE 15**INT. CATHEDRAL**

ATMOS: QUIET, LARGE SPACE. RELIGIOUS MUSIC.
THE ROSARY BEING RECITED QUIETLY BY
PRIEST.

FX: FOOTSTEPS ECHO LOUDLY

(JACKIE AND WARREN SPEAK IN HUSHED TONES)

JACKIE: Warren.

WARREN: Jackie. Thanks for meeting me here.

JACKIE: No problem.

WARREN: It's the feast of Our Lady of the Rosary.

JACKIE: I didn't know you were religious.

WARREN: I'm not. The feast honours a Christian naval victory against the Turkish. 16th Century. If the battle had gone another way, Europe - the world - would have been completely different.

JACKIE: Right... is this what you wanted to talk to me about...?

WARREN: No! How was the Phase Zero trial on RESET?

JACKIE: We tested the medication on a human subject.

WARREN: And?

JACKIE: As expected, they were able to ‘relive’ the traumatic moment. In their head.

WARREN: They could access the memory?

JACKIE: Yes. You see, the brains of PTSD sufferers get “stuck” in the past -

WARREN: Yes Jackie. I know about PTSD. I was in Afghanistan.

JACKIE: Yes, of course.

WARREN: Do you think this drug could save people?

JACKIE: I do.

WARREN: Right. Well. I’ll speak to the Board and we’ll move forward.

JACKIE: Move forward to Phase One?

WARREN: Is the Pope Canadian?

JACKIE: Excellent. Excellent. Thank you so much.

WARREN: If we can save people, we must.

JACKIE: Absolutely.

FX: JACKIE WALKS OFF. ROSARY
INCREASES IN VOLUME.

SFX: MUSIC underscore.

FX: BUTTONS. PHONE DIALS

JACKIE: Pick up. Pick up.

FX: PHONE ANSWERED.

MARY: (PRERECORDED)

Hi, you've reached Mary. Don't leave a voicemail. I won't listen to it.

JACKIE: Damnit Mary.

SCENE 16**EXT. ROAD - TRAIN TRACKS****ATMOS: QUIET OUTDOOR SOUND**

JACKIE: Mary! Mary..

MARY: (SIGHS) How did you find me?

JACKIE: You weren't at home. You weren't at the hospital. You don't have friends. This was the only logical place.

MARY: Very scientific of you.

JACKIE: Why come to the place of the accident?

MARY: I used to come here and struggle to remember. But now I know every detail of that night. I can't get it out of my head. *Time travel?* Really, Jackie?

JACKIE: It's not like I was trying to invent it! I just... have. ABACUS don't even know what it really does!

MARY: If it is... why aren't you the richest person in the world? Why haven't you gone back in time and put a million into Apple stock?

JACKIE Not just anyone can take it! It only works for the sufferers of PTSD.

MARY: So you can't take it?

JACKIE: Well, it's complex...

MARY: Convenient.

JACKIE: It only works with people who have a single trauma. Whose amygdala fired at a specific moment. The drug hijacks that neural pathway, so you can travel back to that moment and that moment only.

MARY: If it is time travel. And I'm not saying it is. But if it is... how come I couldn't change things?

JACKIE: The pill has a sedative. It's supposed to relax you. But it also stopped you from being able to control the experience.

MARY: Right.

JACKIE: But if I removed that sedative... You could interact with things. You could change things. You could save Carl.

MARY: Oh my God!

JACKIE: He's not waking up. You know that. It's been ten years. He's a vegetable.

MARY: Don't say that!

JACKIE: It's true. I know how you feel, Mary. Empty. Like you have to keep your head above water, and you just put your whole energy into getting from day to day?

MARY: How do you know?

JACKIE: Because you're not the only one... We're moving to the next Phase of clinical trials. You take the pill. You go back to that moment. You stop him crashing the car. I need you to do this.

MARY: I can really *change* the past?

JACKIE: Yes.

MARY: (BEAT) The accident was my fault Jackie. I distracted him... I...

JACKIE: Then this is your chance to fix it.

MARY: (BEAT) I'll take it.

JACKIE: Really?

MARY: Really.

JACKIE: Thank you.

SFX: TRAIN APPROACHES

MARY: It's coming.

JACKIE: What is?

MARY: The train.

FX: TRAIN APPROACHES,
GETTING LOUDER UNTIL IT SCREAMS
PAST, THE SOUND TURNING INTO THE
DRIVING MUSIC BEAT.

FX: MUSIC OUTRO.

In EPISODE 1 of BITTER PILL by Michael Patrick & Oisín Kearney, Mary was played by Séainín Brennan, Jackie by Charlotte McCurry, Carl – Shaun Blaney, Barista – Christopher Grant, Board Member – Richard Croxford and Warren was Martin McCann. All other roles were performed by members of the cast and crew.

BITTER PILL was produced in Belfast by Michael Shannon.

The Executive Editor was Andy Martin.

BITTER PILL is a BBC Northern Ireland production for Radio 4.