

22UD9120/ PES07020024/AAA TX: RADIO 4 14/07/23 at 14:15

SCENE 1 RADIO BROADCAST - COLD OPEN

FX: RADIO JINGLE

WARREN: Have you suffered a horrible trauma? Is it affecting your day-to-day life? I'm Warren Cusack, CEO of ABACUS Pharmaceuticals. If you suffer from PTSD, you can try our new pill RESET, by taking part in our clinical trial, free of charge! Help us advance science and make trauma a thing of the past.

FX: RADIO JINGLE

WARREN: ABACUS: Counting ways to Improve Your Life.

SFX: MUSIC BEAT KICKS IN

ACTOR 6: BITTER PILL by Michael Patrick & Oisín Kearney. EPISODE 2: Flashback.

SFX: MUSIC

SCENE 2 **INT. ABACUS RECEPTION ROOM**

FX: (MUFFLED)
EXCITED CROWD MUMBLES

MARY: Okay. I go in, take this pill, travel back in time
and... try and save Carl. All while making sure
people don't find out I know Jackie. Are you
ready to change the past ARLO?

ARLO CARL: I am an AI assistant. My readiness is
immaterial.

FX: DOORS OPEN, CROWD GETS
LOUDER/ UNMUFFLED.

MARY: They *all* have PTSD?

ARLO CARL: That would be the logical assumption.

FX: MARY WALKS OVER TO THE CROWD.

MARY: Hey... I'm Mary.

FX: 'HI' / 'HELLO' / 'WELL' s from crowd.

DELIA: Hello love. I'm Delia.

FX: SLIGHT FEEDBACK FROM
MICROPHONE.

MARY: Agh!

**FX: FEEDBACK TURNS INTO PAINFUL
TINNITUS RINGING IN MARY'S EARS.**

DELIA: Are you alright?

MARY: Tinnitus. Car accident.

JACKIE: (ON MIC) Hello volunteers!

FX: CROWD MUMBLES 'HELLOS'.

JACKIE: I'm Lead Researcher at ABACUS, Dr
Jacqueline Hill. And this is my assistant, Eoin
Kinney.

EOIN: *Doctor* Kinney!

JACKIE: Thanks Eoin. You are the ten individuals taking
part in the Phase One trial of our new drug
RESET. Over the next two weeks, you will be
confined to the lab for the duration of the trial,
but don't worry, we have provided top-of-the-
range accommodation, and some nice goodie
bags for yis all! Now, questions? Yes, Delia.

DELIA: Will this drug work? Will it cure us?

JACKIE: Em... I... well the Phase One of any drug trial
is more about / seeing if the -

WARREN: I'll take this one. I'm Warren, CEO. Delia, is it?
Can I ask why you came here?

DELIA: Em, well... My daughter has a wee girl, and...
The panic attacks are so bad, I'm not able to
look after her... The ad said the drug will cure
me. Will it?

WARREN: Yes. I promise you. We will save you. We will
get you back, healthier and happier, to your
daughter and your granddaughter. We will cure
your PTSD.

FX: ENTHUSIASTIC APPLAUSE.

SCENE 3 **INT. ABACUS PHARMA TREATMENT ROOM**

FX: SPA MUSIC

EOIN: That's the contract signed. All standard. If you'd like to take a seat, Miss McCormack?

MARY: Thanks, Dr Kinney.

FX: MARY SITS

EOIN: How did you hear about the trial? Were you recommended by your doctor?

MARY: Em... yes...

EOIN: Who would that be?

MARY: Em... eh.... Well I don't know...

EOIN: You don't know your doctor's name?

FX: DOOR OPENS.

JACKIE: I'll do this one on my own, Eoin.

EOIN: Okay... (PASSIVE AGGRESSIVE) I get pulled off my own research to help, but you can do it on your own. That's fine.

FX: DOOR OPENS AND CLOSES.

JACKIE: He's a stickler for rules. If he found out I knew you, he'd go straight to Warren...

MARY: Does he know what the drug actually does?

JACKIE: No. Only me.

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

JACKIE: Here it is. Just need to make a quick adjustment...

FX: PILL DIPPED IN WATER.

FX: PILL RUBBED ON TABLE SURFACE.

MARY: What are you doing?

JACKIE: The pill is coated with a sedative. But if I rub the coating off, we can access pure RESET.

MARY: And that'll allow me to change the past?

JACKIE: And stop Carl from crashing the car, yes.

MARY: Okay and then what? I'll wake up back here?

JACKIE: Well, you probably won't wake up *here* here.

MARY: What?

JACKIE: If you stop the accident... you'd save Carl,
you'd never develop PTSD, you'd probably
never come to ABACUS.

MARY: I'm confused.

JACKIE: Let's see your goodie bag.

**FX: JACKIE FUMBLES IN GOODIE BAG
AND PULLS OUT SMALL ABACUS.**

JACKIE: Have a look at this abacus.

FX: ABACUS BEADS CLACK TO ONE SIDE.

JACKIE: Let's say each bead on this row is a unit of
time. A year, say. This last bead is -

MARY: Another lecture?

JACKIE: Listen... This last bead is today, and this bead
in the middle is the night of the accident. When
you take the pill...

FX: LOTS OF BEADS CLACK TO ONE SIDE.

Your mind goes back to that middle bead...
and these beads to the right haven't happened
yet. Are you following?

MARY: Eh... I think so...

JACKIE: If you don't change anything...

FX: LOTS OF BEADS CLACK TO ONE SIDE.

JACKIE: The beads fall back into place. It's all the same as before. However, if you take the pill...

FX: LOTS OF BEADS CLACK TO ONE SIDE.

JACKIE: And you *change* something, then that change ripples through all the other beads. And when they fall into place...

FX: CLACK. CLACK. CLACK.

JACKIE: ... your mind arrives back in the new, *changed*, present.

MARY: So I could wake up anywhere?

JACKIE: Wherever you'd be on this time and date if Carl hadn't been in the accident. Are you sure you want to do this?

MARY: Yes.

**FX: MARY BREATHES. DRINKS WATER.
SWALLOWS PILL.**

JACKIE: Okay. Lie back and close your eyes. Be mindful of your body. Feel your bum in the chair.

MARY: Always with the 'bum'.

**FX: MARY'S BREATHING GETS LOUDER
AND DEEPER.**

JACKIE: Remember that night. The rain.

FX: RAIN STARTS TO BLEED IN.

JACKIE: The windscreen wipers.

FX: WINDSCREEN WIPERS

MARY: The song on the radio.

**FX: MUSIC creeps in. ALL FX GET
GRADUALLY LOUDER AND CLEARER.**

FX: WHOOSH.

SCENE 4 INT. CAR - EVENING (FLASHBACK)

FX: SOUNDS SUPER CLEAR. RAIN, THUNDER, WINDSCREEN WIPERS. SONG.

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

FX: MARY PANTING

MARY: Oh my God - I'm back.

CARL: What? Back from where?

MARY: Carl! You're here!

CARL: Eh... yeah? Last time I checked.

THUNDER CLAP.

CARL: It's really coming down.

FX: MARY STARTS TO PANIC - HEAVY BREATHING

CARL: I hope Jackie's okay.

MARY: No. Carl, Carl, Carl -

CARL: What's going on?

MARY: The train. It's going to hit us.

CARL: What are you talking about?

MARY: The train, Carl! Stop the car!

FX: A TRAIN APPROACHING IN THE DISTANCE.

CARL: Calm down Mary.

MARY: We're going to die!

CARL: We're not going to die.

MARY: We are!

CARL: Breathe.

MARY: We're gonna die!

CARL: Mary, just breathe.

FX: MARY BREATHEES FAST AND DEEP

CARL: Put your head between your legs and breathe.

FX: SEATBELT BEING LOOSENEED.

FX: DEEP BREATHING.

CARL: It'll be okay. Just breathe.

**FX: DEEP BREATHING. LORRY BRAKES
AHEAD.**

CARL: Oh God!

**FX: STEERING WHEEL JERKED. CAR
SQUEALS AS WHEELS SKID.**

FX: CAR SLIDES. TRAIN CAR HORN.

MARY:

CARL!

FX: A LOUD CRASH!

FX: WHOOSH!

SCENE 5 **INT. ABACUS PHARMA TREATMENT ROOM**

FX: SPA MUSIC

JACKIE: Mary... look at me.

MARY: Where am I?

JACKIE: You're in the lab.

MARY: Jackie! That was horrible. I -

JACKIE: You're OK. You're safe.

MARY: Is Carl..?

JACKIE: Is Carl what?

MARY: ARLO, where's Carl?

ARLO CARL: Carl is at the same hospital he has been in
for ten years.

MARY: So nothing changed?

JACKIE: Could you move?

MARY: Yeah.

JACKIE: Good! And talk?

MARY: I could but... I panicked.

JACKIE: Tell me what happened.

MARY: It was terrifying. I knew we were going to hit the train and then I watched it happen! Hold on... where's my...?

JACKIE: Where's what?

MARY: There's no ringing in my ears. My tinnitus is gone...

JACKIE: Tinnitus? You don't have tinnitus.

MARY: I do. From the accident.

JACKIE: We did a full physical. You've never had tinnitus.

MARY: I do!

JACKIE: Wait... What did you do differently? When you went back - tell me exactly.

MARY: I don't know! I freaked out and Carl told me to put my head between my legs and breathe -

JACKIE: And you didn't do that the first time?

MARY: No, I didn't have a panic attack the first time!

JACKIE: You protected yourself. You didn't hit your head. That stopped you getting tinnitus! You changed the past.

MARY: But I didn't save him.

JACKIE: No, but you did change this small thing! It works.

MARY: I couldn't save him.

JACKIE: You're in shock. We'll do it again tomorrow. Okay?

MARY: What if I can't?

FX: MUSIC KICKS IN

SCENE 6 **INT. MARY'S ROOM IN FACILITY**

ATMOS: AIR CONDITIONING SPLUTTERS

MARY: I'm so warm! Top-of-the-range
accommodation? I can't stay here for two
weeks with no Air Con!

**FX: MARY BANGS THE AIRCON UNIT. IT
STARTS WORKING AGAIN.**

MARY: My tinnitus is really gone ARLO.

ARLO CARL: There is no evidence for you ever having
tinnitus.

MARY: That's because I changed things! If I can
change that, maybe I *can* stop Carl from going
into a coma. What do you think?

ARLO CARL: My programming tells me it is safest to offer
non-descript encouragement. 'You go girl.'

MARY: It was so... real. I could smell the car
freshener. I could hear his song. Play it there
for me ARLO.

ARLO CARL: Playing Carl's favourite song.

**FX: SONG PLAYS: The Jam - Bitterest Pill (I
Ever Had).**

MARY: That's it... I miss him. I miss him so much.

**FX: MARY'S BREATHING RATE
INCREASES.**

ARLO CARL: Increased pulse detected.

FX: REVERB SOUND OF TRAIN

MARY: The train, the train... it's coming -

ARLO CARL: Mary, are you alright?

MARY: The train's going to hit us!

ARLO CARL: There is no train.

MARY: It's going to come through the wall!

FX: TRAIN CRASHES THROUGH WALL

MARY: Ahhhhh! Stop it, stop it!

ARLO CARL: Stopping music.

**FX: MUSIC CUTS OUT. MARY'S
BREATHING RETURNS TO NORMAL.**

MARY: Sorry ARLO. That was... so clear. What is that drug doing to me?

SCENE 7 **INT. VIEWING ROOM - CONTINUOUS**

FX: CLICK - SUDDEN LOCATION CHANGE

ATMOS: COMPUTER WHIRRING.

**FX: THE FOLLOWING DIALOGUE IS HEARD
THROUGH A SPEAKER.**

MARY: (THROUGH SPEAKER) That was... so clear.
What is that drug doing to me?

FX: STATIC OF 'PAUSE'

WARREN: Pause.

FX: STATIC OF 'PAUSE'

WARREN: Take audio note: On inspection of Room 3B,
Participant - Mary McCormack - seems to be
experiencing vivid flashbacks after her dose of
RESET. Warrants further exploration. End
note. Open feed from Room 3C.

FX: STATIC OF CAMERA FEED CHANGE

FX: MUSIC KICKS IN

SCENE 8 **EXT. ABACUS COURTYARD**

FX: SUDDEN FOOTSTEPS ON GRASS

ATMOS: FAINT BIRDSONG, QUIET CHATTER, TEA CUPS CLINK

DELIA: Hello. Mary, wasn't it? Delia.

MARY: Hi. I just needed some fresh air.

DELIA: It's a bit much not being able to leave. I've walked around this courtyard fifteen times.

MARY: How have you been finding it?

DELIA: That drug certainly works. It's not exactly pleasant... but they said it'll help...

MARY: Delia, do you mind if I ask you a question...

DELIA: No, go on ahead..

MARY: ... What happened to you?

DELIA: A while back... I was... attacked.

MARY: I'm so sorry.

DELIA: Thank you. It was a man I knew. My husband's friend. I try not thinking about it, but the nightmares just get worse. I know it sounds ridiculous, but I feel like it's going to happen again. Like, my body is expecting to be attacked. I've offered to look after my granddaughter, but... I can't. Do you have children?

MARY: No.

DELIA: It's hard not being able to see her and her wean, the wee dote... Since I've started taking their drug, I've been having very intense...

MARY: Flashbacks?

DELIA: Well I would have had them before, but since taking the pill they've been.... very realistic.

MARY: Same. Look hopefully this is just "It'll get worse before it gets better".

DELIA: I don't know if it can get any worse, love.

FX: BING BONG

EOIN: DELIA LYNCH PLEASE COME TO
TREATMENT ROOM ONE.

DELIA: Time to face my fears.

FX: DELIA WALKS OFF.

SCENE 9 **INT. ABACUS TREATMENT ROOM**

ATMOS: SPA MUSIC

MARY: Jackie..

JACKIE: I've been up all night thinking. I think the issue yesterday was you weren't prepared.

**FX: KEYPAD BUTTONS PRESSED, OPENS
A REFRIGERATED SAFE.**

MARY: Jackie I just -

JACKIE: We can't have you be overwhelmed again. We need a solid plan for when you get back to the car.

MARY: Jackie -

JACKIE: So I think, if you could get Carl to -

MARY: Jackie!

JACKIE: What?

MARY: I don't know if I can do it.

JACKIE: Of course you can do it.

MARY: Jackie, listen to me.

JACKIE: How hard is it to get someone to stop a car?

MARY: I can't.

JACKIE: Mary, this is the only way to get Carl out of his coma.

MARY: I know that.

JACKIE: Don't you want that?

MARY: Well obviously I do, it's just...

JACKIE: It's just what?!

MARY: You don't know what this is doing to me. I can't think. I feel sick. I'm convinced a train's gonna come through my bedroom wall!

JACKIE: Mary, Mary -

MARY: And it's not just me - I was speaking to Delia -

JACKIE: Clearly you're distressed -

MARY: She was attacked! You're making her relive that moment over and over.

JACKIE: I know.

MARY: Do you know what that's doing to her? How wrong that is?

JACKIE: Yes. I do, and I feel terrible about it -

MARY: Then why are we doing this?!

JACKIE: I just want to save my brother.

MARY: I do too. But -

JACKIE: It's like... the trolley problem - if a train is going down the tracks, and it's going to hit five people. You have a chance to pull the lever to put it onto a different track where it only hits one person. If you can save five people by sacrificing one person, is it worth it?

MARY: But you're hurting all these people to try to save one. You're making me relive the worst moment of my life. I don't think I can do it again. You don't know how hard it is -

JACKIE: Hard? You've been wallowing in self-pity for the past decade while I've been trying to do something! All so I don't have to face the fact that my brother's rotting up there in that hospital for years because of *your* mistake! I wish you and Carl never met.

MARY: That's not fair.

JACKIE: Cos then he'd be Okay. And *now, when I discover time travel*, the only person who can take the pill to save Carl is *you*! And you don't

want to do it? And *even if* you do it... I'll not...
I'll not -

MARY: What? You'll not what?

(BEAT)

JACKIE: Forget it. I don't care how hard this is for you.
You're going to keep taking it until we change
what you did to Carl.

MARY: I'm not taking it again.

FX: MUSIC.

SCENE 10 **INT. MARY'S PRIVATE ROOM**

FX: MARY PACKING OVERNIGHT BAG

MARY: ARLO, get me a taxi home.

ARLO CARL: Ordering taxi.

FX: KNOCK ON DOOR, DOOR OPENS.

EOIN: Ok, Miss McCormack. Are you packing?

MARY: Yup.

ARLO CARL: Awaiting nearby drivers.

EOIN: You can't leave.

MARY: What are you going to do? Strap me down?

ARLO CARL: Awaiting nearby drivers.

EOIN: Of course, you're free to leave, but... you
signed a contract.

ARLO CARL: No nearby drivers...

MARY: I thought you said it was 'all standard'.

EOIN: It is but... if you leave you need to pay for the
R&D, the proprietary technology, the
medication, not to mention the cost of the
room...

MARY: What? ARLO, is that right?

ARLO CARL: “Clause 19: In relation to incompleteness of the trial - estimated cost, one hundred and fifty... thousand pounds.”

MARY: WHAT?!

EOIN: It is top-of-the-range accommodation.

MARY: I can't pay that!

EOIN: If you leave, you could be sued. Why don't you just stay and continue the trial?

MARY: I'm not taking it again.

EOIN: Why not?

MARY: It makes things worse. Ask that woman Delia, she'll tell you.

EOIN: Is it that bad?

MARY: Yes. And I'm not seeing Jackie again. She's the same as she's always been..

EOIN: Do you have a prior relationship with Dr. Hill?

MARY: Em... what? I - I don't think so?

EOIN: That's against the ethics guidelines. Is she a friend? A relative?

MARY: Ummm....

EOIN: Right, if you're not going to tell me...

FX: FOOTSTEPS.

FX: BLEEP AND DOOR SHUTS.

ARLO CARL: Permission to offer non-descript encouragement?

MARY: Denied.

SCENE 11 **INT. FACILITY LAB**

FX: FAINT MUSIC PLAYS ON HEADPHONES - 'THE MONSTER MASH' by BOBBY PICKETT

FX: PILL DIPPED IN WATER.

JACKIE: (HUMMING TO SONG UNDER HER BREATH)

FX: PILL RUBBED ON TABLE SURFACE.

FX: FOOTSTEPS.

EOIN: Jackie.

JACKIE: (HUMMING)

EOIN: Jackie.

JACKIE: (HUMMING)

EOIN: Jackie!

FX: JACKIE RIPS OFF HEADPHONES.
MUSIC STOPS.

JACKIE: Eoin?! What do you want?

EOIN: Listen Jackie, I have some reservations -

JACKIE About what?

EOIN: The drug. Patients are saying it's making them feel worse.

JACKIE: This is what Phase One is for, to check for -

EOIN: Paranoia? Aggression? We need to stop this.

JACKIE: We're not stopping!

EOIN: You're not thinking clearly, you're obsessed -

JACKIE: God forbid I would try and help people - that's what you're trying to do with your research, your drug for addicts, right?

EOIN: You're not listening to the patients!

JACKIE: It's my decision. I'm not stopping the trial.

EOIN: Well I'm going to Warren.

JACKIE: With what? It's a trial Eoin. To try things.

EOIN: You *know* Mary.

JACKIE : What? She told you?

EOIN: We're not supposed to enlist / relatives!

JACKIE: Technically, she's not my relative.

EOIN: What is she then?

JACKIE: She was engaged to my brother, but they never married.

EOIN: It's still against the guidelines. I'm going to Warren.

FX: FOOTSTEPS

JACKIE: Eoin, wait!

DOOR SLAMS.

SCENE 12 **INT. FACILITY CANTEEN**

**ATMOS: LARGE CANTEEN. FOOD SERVED ON
PLATES ON TRAYS. CLINKING OF CUTLERY.
PEOPLE MUMBLING.**

DINNER LADY: What'll it be love?

MARY: What do you have?

DINNER LADY: Sausages and mash.

MARY: Any veggie options?

DINNER LADY: Mash.

FX: SLOP OF MASH ONTO PLATE.

MARY: Thanks.

**FX: FOOTSTEPS. MARY SITS AT
TABLE.**

MARY: Delia. Can you believe we're stuck here for
another week?

DELIA: At least I'm not having to cook. Silver lining.

MARY: How you feeling? Any better?

DELIA: Not really. It's exhausting. Having to watch it
over and over.

MARY: Delia, that's horrible.

DELIA: It's not great, if I'm honest.

MARY: You can't put yourself through that. Let's stop, let's just stop. Get everyone to stop. They can't sue all of us.

DELIA: And then what?

MARY: What do you mean? We'll go back to our lives.

DELIA: We can't keep hiding forever.

MARY: I'm not hiding.

DELIA: If it can cure me of this trauma...

MARY: It's not going to cure -

DELIA: I owe it to my family.

MARY: It's clearly hurting you Delia!

DELIA: If I don't do it, I'll keep hurting *them*! I've tried everything else. This drug is my last chance.

MARY: I don't know if I can take it again.

DELIA: I know how difficult it is. But what choice do we have? You can do this. And I can do this. We have to do this. For our loved ones...

SCENE 13 **EXT. WARREN'S BOAT**

ATMOS: SEA SOUNDS - SEAGULLS.

EOIN: Hello?!

WARREN: Eoin! So glad you could join me.

FX: EOIN BOARDS THE VESSEL.

FX: GANNETS SQUAWK AS THEY PASS

WARREN: It's beautiful out here. The sea stretches off into
the sky and time just... stops.

EOIN: It's about RESET.

WARREN: The investors are very excited.

EOIN: Em. Well, actually, I think we should pause the
trial.

WARREN: Really? What's your reason?

EOIN: It doesn't cure PTSD. Quite the opposite. More
trouble sleeping, more frequent flashbacks,
even paranoia. It's dangerous.

WARREN: Dangerous?

EOIN: It's retraumatizing the participants. The more
they take, the worse they feel.

WARREN: Jackie hasn't mentioned any of this.

EOIN: Well I think she's obsessed with the drug. And Warren, one of the participants is related to her!

WARREN: Related?

EOIN: Well she was engaged to her brother before he-

WARREN: Let's just... keep going for now.

EOIN: Keep going?

WARREN: I told the participants I would help them. Complete Phase One as planned. Get me the data and I'll go over it with the Board.

EOIN: Warren, we can't keep going -

WARREN: Eoin... your morality is... admirable. But sometimes to help people, you have to make sacrifices. When I was in Afghanistan - I was in Helmand Province. Almost 25 years ago now. I was a young medic. And sometimes I had to make a call. Sometimes men had to die so others could be saved.

EOIN: Warren, I am sorry that happened to you... but this is very different.

WARREN We're moving ahead. If you're not onboard with that...

EOIN: Are you firing me?

WARREN: I'm sure Jackie can run things without you.

FX: SEAGULLS HOVER ABOVE

FX: MUSIC.

SCENE 14 **INT. ABACUS PHARMA OUTSIDE + INSIDE**
TREATMENT ROOM

FX: DOOR OPENS AS MARY ENTERS
TREATMENT ROOM

ATMOS: SPA MUSIC

FX: JACKIE SETS DOWN A TRAY

JACKIE: You came back?

MARY: They wouldn't let me leave.

JACKIE: Right.

MARY: Jackie I feel like I'm losing my mind. There's
nothing I want more than to see Carl awake
again.

JACKIE: Me too.

MARY: But it's... you have to understand... it feels like
I'm making *all* the sacrifices here.

JACKIE: Sacrifices?! *You're* making all the sacrifices?

MARY: Yes!

JACKIE: Do you know what'll happen to me if this
works?

MARY: What?

JACKIE: I'll die!

MARY: What do you mean? You'll die?!

JACKIE: Well I dunno... I've been thinking about it and I think... the only explanation is... when you take RESET and change things, the present... essentially... vanishes. The pill doesn't just reset *your* life, it resets everyone's.

MARY: Hold on, what are you talking about?

JACKIE: Think about it. Before you took RESET, you had tinnitus. Afterwards you didn't. And to me, you never had tinnitus. But there *was* a 'Jackie' who did know you with tinnitus. Where is she? The only explanation I can think of is... that she's gone. Dead.

MARY: She's dead?

JACKIE: The Jackie who brought you into the trial no longer exists. She's been replaced by *me*.

MARY: This is crazy. So... if I take this again, you're gonna die?!

JACKIE: Yes. I'll be replaced by a different 'me'. A 'me' who spent the last ten years living a very different life, because her brother never got hurt.

MARY: You did all this, knowing that it ends in your death?

JACKIE: Yes. That's how much this means to me.

MARY: Jackie -

JACKIE: I don't want to live in a world without my brother. I don't want to do it anymore. Please. I need you to do this.

MARY: (SIGHS)

JACKIE: Please. I'm begging you.

MARY: Okay. Give it to me, I'll take it.

FX: MARY SWALLOWS PILL WITH WATER.

JACKIE: Thank you.

JACKIE: Right. You know the drill.

MARY: Feel my bum in the chair.

FX: RAIN CREEPS IN.

JACKIE: When you see the new Jackie, you tell her...

FX: WHOOSH.

SCENE 15 **INT. CAR - EVENING (FLASHBACK)**

FX: RAIN, THUNDER, WIPERS, SONG X,

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

FX: MARY BREATHE DEEP AND FAST.

MARY: Carl?

CARL: You alright love?

MARY: I'm back.

FX: THUNDER CLAP.

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

MARY: Carl, stop the car.

CARL : Why?

MARY: Just stop the car.

CARL: I'm on a dual carriageway. There's no hard shoulder.

MARY: Just hit the brakes!

CARL: Mary, calm down. I'll pull off at the next exit.

MARY: There's no time!

CARL: What's wrong with you?

MARY: Look Carl, this is going to sound crazy but there's gonna be an accident!

CARL: What do you mean?

MARY: You're going to crash into that train!

CARL: No I'm not.

FX: A TRAIN APPROACHING IN THE DISTANCE.

MARY: There's the train.

CARL: It's fine.

MARY: Right. Carl? Forgive me.

CARL: For what?

FX: CAR DOOR OPENS - RAIN AND WIND IS DEAFENING.

CARL: Mary! What are you at?!

MARY: I can't take another chance.

FX: SEAT BELT UNBUCKLED

CARL: MARY!

FX: MARY JUMPS FROM THE MOVING CAR, ROLLING AWAY INTO A DITCH.

CARL: MARY!

**FX: CARL SLAMS ON BRAKES. THE TRAIN
PASSES LOUDLY. WE HEAR THE RAIN ON
TARMAC. AFTER A MOMENT. CARL'S
FOOTSTEPS APPROACH ON ROAD.**

CARL: MARY! Mary? Are you alright?! Mary, are you
alright? Mary?!

**FX: WHOOSH. SOUND BRIDGE OF
RAINFALL INTO FALLING WATER OF
INTERIOR SHOWER.**

SCENE 16 **INT. BATHROOM - DAY**

**FX: LOUD SHOWER, UPBEAT
MUSIC PLAYING FROM SHOWER RADIO.**

MARY: Arghh! Ah!

**FX: MARY SPITS WATER OUT OF
HER MOUTH.**

MARY: ARLO, turn off the shower! ARLO?

**FX: MARY HITS THE WALL
SEARCHING FOR THE SHOWER KNOBS.**

**FX: MARY TURNS KNOB. SHOWER
STOPS.**

**FX: SHOWER DOOR OPENS. WET FEET
STEP ONTO TILES. SHE SLIPS AND FALLS
OVER WITH A THUD.**

MARY: Ow!

**FX: FOOTSTEPS COMING
UPSTAIRS (OUTSIDE DOOR)**

CARL: (THROUGH DOOR)
Mary, are you alright in there?

MARY: ARLO, is that you?

CARL Who's ARLO?

FX: DOOR OPENS

MARY: Carl!

FX: MARY GIVES CARL A MASSIVE HUG

CARL: Ah, you're soaking!

MARY: Sorry Carl. It's just... so good to see you awake.

CARL: Dry yourself and get some clothes on before hugging me!

MARY: Oh, sorry.

CARL: What happened? Did you fall?

MARY: Slipped.

CARL: Are you ok?

MARY: Yeah.

CARL: Right, well, dinner'll be ready soon.

MARY: Ok. I love you.

FX: CARL WALKS DOWNSTAIRS.

MARY: I don't know where you are ARLO, but we did it!

SCENE 17 **INT. KITCHEN - DAY**

ATMOS: SIZZLE OF A PAN ON THE HOB.
MARY ENTERS, DOOR OPENS SLOWLY

MARY: Hey, ah that smells absolutely yummy!

CARL: Two seconds, just finishing this. Sit down.

FX: MARY MOVES CHAIR AND SITS AT THE
KITCHEN TABLE. CARL PUTS FOOD ON
PLATES AND SITS DOWN.

MARY: Hah. Veggie sausage and mash!

FX: EATING SOUNDS, CLINKING OF
CUTLERY ON PLATES.

CARL: I em... I rearranged the session to Tuesday.

MARY: What session?

CARL: Therapy.

MARY: You're doing therapy?

CARL: Come on Mary - I'm trying to make this all work.

MARY: What?

CARL: Cooking you dinner, pretending like
 everything's okay -

MARY: Is it not okay?

CARL: I'm trying to do better than my parents -

MARY: Carl, slow down.

CARL: - but I just don't know how much longer we can
 go on like this.

MARY: (LOUDER) Carl, what are you talking about?

FX: A BABY CRIES FROM OTHER ROOM.

MARY: What's that?

CARL: (SIGH) I've just put her down.

MARY: Is that... a baby? Whose baby's that?

CARL: Very funny. (SIGHS) Suppose it's my turn, as
 usual?

**FX: CARL EXASPERATEDLY GETS UP
FROM THE TABLE AND MARCHES OUT.**

MARY: We have a baby?

FX: MUSIC OUTRO.

END.

In EPISODE 2 of BITTER PILL by Michael Patrick & Oisín Kearney, Mary was played by Séainín Brennan, Jackie by Charlotte McCurry, Carl – Shaun Blaney, Eoin – Seamus O’Hara, Delia – Jo Donnelly 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.