

(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!

SCENE 1 **INT. ABACUS LAB**

FX: BLEEPING OF HEART MONITOR
FX: BLOOD DRIPS INTO A BLOOD BAG
FX: JACKIE ROLLS AN IV STAND

MARY: (WAKING) What?

JACKIE: Shhh.

FX: JACKIE ATTACHES IV DRIP TO MARY

MARY: Jackie, how long are you keeping me here?

JACKIE: We just need time to replicate the compounds
in your blood. It's going to help us cure PTSD.

MARY: Jackie, it's not a cure! It's time travel!

JACKIE: Shhh! I know... but with the sedative -

MARY: Jackie, stop this! Just give me the pill. I'll go back to the night of the car accident and save Carl. Bring your brother back.

JACKIE: How many times have you done it now? How many times have you tried and failed?

MARY: I just need one more go. Please.

FX: JACKIE'S PHONE BUZZES.

JACKIE: It's Warren. Here, you can have your AI assistant back.

FX: JACKIE ATTACHES ARLO TO MARY'S WRIST. TURNING ON BLEEPs.

ARLO CARL: Artificially Revitalised Loved One powering up.

JACKIE: There. You have my dead brother's voice to keep you company.

FX: JACKIE LEAVES

ARLO CARL: Hello Mary - how are you doing?

MARY: I'm tied up and being drained for my blood - what do you think?!

SFX: MUSIC BEAT KICKS IN

ACTOR 1: BITTER PILL by Michael Patrick & Oisín
Kearney. EPISODE 5: FACE THE FEAR.

SCENE 2**INT. WARREN'S OFFICE****ATMOS: GRANDFATHER CLOCK**

WARREN: Jackie! Eoin! Thanks for joining me.

JACKIE: Warren.

EOIN: No problem.

WARREN: How is Phase One of the trial going?

JACKIE: It's showing some interesting results -

WARREN: Good interesting?

EOIN: Well, some of our patients' symptoms seem to be exacerbated -

WARREN: Jackie?

JACKIE: I'm confident we will start seeing improvements soon...

EOIN: I don't share Jackie's confidence. Delia Lynch for example is showing signs of increased stress -

WARREN: How many doses do we have?

JACKIE: At the minute, three hundred doses.

WARREN: We need ten thousand.

JACKIE: T- What?!

WARREN: I've called a press conference for tomorrow and I want to say we have ten thousand doses ready to roll out.

FX: JACKIE MOVES CLOSER TO WARREN

JACKIE: (HALF WHISPERED, TO WARREN)
I was under the impression we were going to figure out how to synthesise the chemical in Mary's blood before we moved to large-scale production.

EOIN: What?

WARREN: There's been a change of plan.

JACKIE: (TO WARREN) Mary's very weak...

EOIN: Warren, Jackie's just developed this drug out of nowhere and the data does not show that this drug is helping people. And now it sounds like we're holding a woman against her will to make it?

WARREN: This drug could save our company. And it could save a lot of lives too. If you don't want to be a part of that Eoin, you know where the door is. Jackie. Get me my ten thousand doses. We are bringing this drug to the masses. This is bigger than one person.

SCENE 3**INT. ABACUS LAB**

FX: BLEEPING OF HEART MONITOR

FX: BLOOD DRIPS INTO A BLOOD BAG

FX: MARY TRIES TO BREAK FREE OF RESTRAINTS

MARY: Urgh! (SIGHS) ARLO? I'm not getting out of here, am I?

ARLO CARL: Outlook is not so good.

MARY: You're just a fancy Magic 8 ball.

ARLO CARL: I am here to support you, Mary.

MARY: By constantly reminding me of Carl?

ARLO CARL: You could talk to him.

MARY: What?

ARLO CARL: Talk as if I am Carl. Conversing with an ARLO can help one organise one's thoughts.

MARY: You're not Carl.

ARLO CARL: It is like looking at photographs. A way to remember, and to heal.

MARY: What should I say?

ARLO CARL: What would you say to Carl?

MARY: ‘Hello’? This is silly.

ARLO CARL: Hello Mary.

MARY: Hello Carl. Em... what would I say? I would say... I'm sorry. All this is my fault. And I deserve whatever happens to me.

ARLO CARL: My death is not your fault.

MARY: Yes it is. It is. I'm selfish. I've been trying to fix everything, and I've just made it all worse. I feel so guilty.

ARLO CARL: Why?

MARY: I never knew what you both went through... You had to deal with your mum being abusive and protecting Jackie... You never told me any of that. Maybe you felt you never could. I never gave you space to talk. Not without rushing you, or interrupting.

ARLO CARL: We all have different ways of communicating.

MARY: I was wrapped up in my own head. I've been trying to save you, but it wasn't about you... I was just thinking about myself. I didn't think about you, Jackie or... Kate. Our *daughter*.

ARLO CARL: I have no recollection of a daughter.

MARY: She was gorgeous. I didn't realise I wanted children, but then I met her. And now she's gone. I can't keep doing this. Even if I take RESET again, I can't save you, can I? I can't fix this. (SIGHS)

ARLO CARL: Perhaps we should stop?

MARY: Yes. I need to stop. I've been trying to fix everything by myself... trying to change what happened. Thinking maybe it can be undone... but I can't change it. Even speaking to you, it was just me trying to pretend Carl was still here.

ARLO CARL: I am here for you Mary.

MARY: I'm finished pretending. I'm done. Please turn yourself off ARLO.

ARLO CARL: Goodbye Mary.

MARY: Goodbye.

FX: MUSIC

SCENE 4**EXT. JACKIE'S HOUSE**

ATMOS: OUTDOORS

FX: FOOTSTEPS ON GRAVEL

FX: KEYS JINGLE AS FRONT DOOR UNLOCKED

FX: RUSTLING OF BUSHES

EOIN: Jackie!

FX: KEYS FALL TO THE GROUND

JACKIE: Eoin?! Are you hiding in the bushes outside my flat?

EOIN: I was waiting for you. One of the participants in the new trial -

JACKIE: I'm not talking to you about that.

EOIN: One of the participants - Delia Lynch - she's stopped coming in, hasn't she?

JACKIE: Leave me alone.

EOIN: Listen Jackie! It's because she... she tried to kill herself.

JACKIE: ... What?

EOIN: I know Delia's doctor. He contacted me - She's critical.

JACKIE: Oh my God. But we don't know that RESET caused her / to -

EOIN: She had PTSD and was taking an experimental drug. And now she tries to take her own life? It just made things worse.

JACKIE: It retraumatised her...

EOIN: You need to stop the trials, before more people get hurt.

JACKIE: I'm just trying to help people, Eoin.

EOIN: It's dangerous. You have to stop it.

SCENE 5**INT. ABACUS - BACKSTAGE PRESS**
CONFERENCE**ATMOS: PEOPLE CHATTING BEHIND CURTAIN****FX: WARREN GARGLES WATER**

WARREN: BU- DU- GU- Peter Piper Picked a Peck of
Pickled Peppers, Pepperrrrs...Pipers, P-P-P-P

FX: KNOCK ON DOOR**FX: DOOR WOOSHES OPEN AND SHUT**

JACKIE: Warren –

WARREN: Big crowd out there. I want you right there next
to me -

JACKIE: I think we should cancel.

WARREN: Because of your hair? The “natural” scientist
look plays very well.

JACKIE: Warren, one of the participants in the trial tried
to kill herself.

WARREN: Oh Jackie. I’m so sorry.

JACKIE: We need to go back to the drawing board until
we’re sure it’s safe.

WARREN: We can’t do that.

JACKIE: A woman is in hospital.

WARREN: We'll look into it, but the press are out there, investors, everybody - If we cancel we will be dead in the water.

JACKIE: It's harmful, Warren.

WARREN: We'll look into it. After the press conference.

FX: CURTAIN PULLED BACK

FX: CROWD NOISE. CAMERA'S FLASH.

SCENE 6**INT. ABACUS - PRESS EVENT**

ATMOS: TALKING, GLASSES CLINKING.
MICROPHONE SOUND.

WARREN: Hello everyone!

FX: HUBBUB LESSENS, CAMERAS FLASH.

WARREN: Ladies and gentlemen - thank you all for coming. Today, we'd like to tell you all about our revolutionary new drug. *This* little pill, developed by our very own Doctor Hill -

FX: APPLAUSE. MORE CAMERA FLASHES.

JACKIE: Umm, thanks.

WARREN: - will make trauma a thing of the past. It's showing some *very* promising results -

EOIN: What about Delia Lynch?

WARREN: We'll hold questions for now -

JACKIE: Eoin?

EOIN: Delia Lynch, who took your pill.

WARREN: I'm sorry folks, if you could let me finish -

EOIN: Delia Lynch was on your trial. She died in hospital an hour ago. Suicide.

FX: SILENCE

WARREN: Well... this is the first I'm hearing of it and I'm obviously very distressed. Rest assured we will be conducting a thorough investigation.

EOIN: This drug is dangerous! It needs to be stopped!

WARREN: Security, please -

FX: SECURITY PUSHES THROUGH CROWDS, MULTIPLE CAMERA FLASHES.

EOIN: (SHOUTING AS DRAGGED OFF)
They're locking up one woman to drain her blood to make the drug. And another woman takes her own life because of the drug!

WARREN: I'm so sorry everyone. Eoin's a disgruntled *former* employee. This is a blatant attempt to discredit the company, and I do apologise. I'll hand you over to Dr Hill - who will answer any further questions.

FX: PRESS SHOUT TO ASK JACKIE QUESTIONS AT THE SAME TIME.

PRESS: Dr. Hill, did you know Ms Lynch? / Do you have anything to say to her family?! / Is the drug killing people?/ Dr Hill! Dr Hill!

SCENE 7**INT. ABACUS - PRESS CONFERENCE -****BACKSTAGE****FX: CURTAIN IS PULLED BACK**

JACKIE: They crucified me!

WARREN: They’re animals. But a few weeks and no-one’ll remember...

JACKIE: They’ll not forget a woman died.

WARREN: They will. I know it sounds cruel, but they will.

JACKIE: We can’t go on with this. Eoin’s right. The drug doesn’t help people - the flashbacks are too vivid!

WARREN: Which helps people remember their trauma and put it behind them.

JACKIE: No, it traps them in a cycle of experiencing it again and again... until *this* -

WARREN: We’re trying to help people!

JACKIE: You can help them without me then.

WARREN: You need to see this through.

JACKIE: I’m releasing Mary.

WARREN: I’ll keep her as long as it takes.

JACKIE: I'll go to the press.

WARREN: After *that*? You're connected to this now. And all I have to do is remind them where you spent the last decade.

JACKIE: ... I was at that hospital voluntarily.

WARREN: I know. But the press can be so vicious.

FX: MUSIC KICKS IN

SCENE 8 **INT. ABACUS LAB**

FX: BLEEPING OF HEART MONITOR
FX: BLOOD DRIPS INTO A BLOOD BAG
FX: DOOR WOOSHES OPEN AND CLOSED

JACKIE: Mary, I'm getting you out of here.

FX: JACKIE UNDOES STRAPS

MARY: Really?

FX: DRIPPING + HEART MONITOR STOPS

FX: FINAL STRAP IS UNDONE

JACKIE: I'm sorry. Are you alright?

MARY: Bit dizzy. Why the change of heart?

JACKIE: I can't believe I didn't see it. I'm sorry... It's dangerous, you're right. We'll do what you said, get you a pill without sedative...

MARY: Jackie.

JACKIE: ...so you can go back in time and fix all this.

MARY: I'm not taking it, Jackie.

JACKIE: No, no- this was what you wanted?! Go back in time to prevent the accident!

MARY: I can't do it.

JACKIE: But you did it before! You said there was another time... Carl's alive... you have a daughter...

MARY: Listen to me Jackie. I've been thinking about it. I keep going back and trying to change things, and it doesn't work. I'll never be able to do it... But maybe *you* can.

JACKIE: What?

MARY: You should take RESET. You save your brother.

JACKIE: Me? I - I wasn't there in the car. How could I stop the accident?

MARY: This drug only exists because you made it. In the original timeline you made it because you wanted to cure PTSD. Why?

JACKIE: I don't know.

MARY: It was to deal with what happened to you. With your mum. You have PTSD don't you? From how she treated you.

JACKIE: I - How is that relevant?

MARY: The night of Carl's accident. You said she had called to see you. What happened? What made you call Carl to come over?

JACKIE: I couldn't take it anymore. The constant
bullying. After she left... I thought about ending
it. So I called Carl...

MARY: (BEAT) Take the pill. Go back to that moment.

JACKIE: And do what?

MARY: Stand up to your mum.

JACKIE: What?

MARY: Don't phone Carl, he won't get in the car, he
won't get in the accident.

JACKIE: It wouldn't work.

MARY: Why not?

JACKIE: Because your trauma comes from one single
event - the accident. That links your brain to
that moment, which the pill allows you to
access. I don't have that. I have Complex
PTSD -

MARY: How's that different?

JACKIE: It's not a single event. It's dozens of moments
over years of abuse. There's nothing to link
back to.

MARY: You'll just have to concentrate -

JACKIE: I could get lost in the past, trapped in different memories!

MARY: You have to try.

JACKIE: I... I'm afraid.

MARY: You can't run from your past Jackie, you need to face up to it. You've never faced up to your mum. You've always been stressed or sad or miserable, because you always let their trauma get the better of you. You can fix it.

JACKIE: What about you?

MARY: What about me?

JACKIE: You - this Mary - *you'll* die.

MARY: Jackie - time and time again, you sacrificed yourself for me. Let me do it for you.

JACKIE: I don't know.

MARY: You do.

**FX: FOOTSTEPS OUTSIDE IN THE
CORRIDOR**

JACKIE: It's security!

FX: DOOR WHOOSH OPEN AND CLOSED

GUARD: Warren wants to see you. Both of you.

FX: HANDCUFFS JINGLE

SCENE 9**INT. FACTORY FLOOR****ATMOS: HEAVY MACHINES, CARDBOARD BOXES ARE TAPE, PILLS FLY DOWN METAL SHOOT**

WARREN: (TO WORKERS) Hurry it up! I want these boxes ready to go by the week's end! Mary, Jackie.

JACKIE: What do you want, Warren?

WARREN: You know we have cameras? Why would you try to free her?

JACKIE: Because it's the right thing to do.

WARREN: This is the right thing to do. Look at all this. Thousands of these pills will be shipped all over the world.

FX: HE PULLS TAPE AND OPENS BOX.

FX: PICKS UP PILL BOTTLE AND SHAKES.

WARREN: There's enough doses in this little bottle to help a person live free of stress.

JACKIE: It doesn't end stress!

WARREN: It helped end mine.

JACKIE: You've taken it...?

WARREN: I wouldn't put something out there without trying myself.

MARY: What did you see?

WARREN: In Afghanistan. I chose to save three men and let my best friend die. When I take this pill I can still see him clear as day. Just for a moment. He's telling a joke. He never gets to the punchline. For years I was haunted by my decision... But with RESET I've watched it play out again and again and again... I made the right decision. You've created something beautiful here Jackie. I put a dedication to you on the label.

FX: WARREN TOSSES THE BOTTLE TO JACKIE.

JACKIE: 'To Dr Jacqueline Hill'... You don't realise what this really does. Did you never question why there's a sedative?

WARREN: To relax the patient.

JACKIE: That's part of it.

FX: JACKIE OPENS BOTTLE; SPITS ON PILL AND SCRAPES IT ON METAL SURFACE.

JACKIE: But if you remove it, something very different happens.

MARY: Take it Jackie.

FX: JACKIE PUTS THE PILL IN HER MOUTH. GULP. SHE BREATHES IN.

FX: MUSIC underscore

WARREN: Brilliant, now she's going to pass out on the factory floor.

JACKIE: (URGENT WHISPERING) What now?

MARY: (URGENT WHISPERING) Think back to *that night*. Link to the night Carl died.

WARREN: (TO WORKERS) Can someone get a chair for Jackie?

MARY: It was raining, remember?

JACKIE: Yes. And thunder. Mum was there for dinner.

MARY: What did you make?

JACKIE: Sausages and Mash. It was her favourite.

WARREN: Alright Mary, lay her down.

JACKIE: I burnt the spuds. They boiled dry. It smelled terrible.

MARY: Think of that smell.

JACKIE: The fire alarm went off. That's what made mum...

MARY: That's it. Concentrate.

JACKIE: She was... she...

MARY: Jackie? Jackie? (WHISPERED) Think about the burnt smell. The sausages. The rain. The thunder. The fire alarm. Lock into those memories. Focus Jackie.

WARREN: Maybe she'll see things more clearly when she wakes up.

MARY: Do you know how the pill allows you to see the past?

WARREN: Enlighten me.

MARY: You actually go there.

WARREN: Nonsense.

FX: DEEP METALLIC GROAN FROM HEAVY MACHINERY

WARREN: What's that...?

FX: ANOTHER DEEP METALLIC GROAN

MARY: ... It's happening.

FX: MUSIC - A LOW CHORD FADES IN

MARY: Oh my God...

ATMOS: PILLS FLYING DOWN METAL

SHOOT STOPS.

**FX: MUSIC MIMICS THE DISAPPEARING - A
LOW CHORD BEND.**

MARY: She's doing it.

ATMOS: TAPING OF CARDBOARD BOXES

FADES AWAY WITH REVERB

FX: MUSIC - ANOTHER LOW CHORD

WARREN: She's what?

MARY: She's changing the past.

ATMOS: HEAVY MACHINE NOSE FADES

AWAY. NO ATMOS. JUST MUSIC.

FX: MUSIC - ANOTHER LOW CHORD

WARREN: (REVERBED, FADING AWAY) What's happening?! No! NOOOOooooo!

**FX: MUSIC CRESCENDOS AND ENDS WITH
FLOURISH.**

FX: SILENCE

SCENE 10**JACKIE’S ‘UNSTUCK IN TIME’ MONTAGE**

FX: WHOOSH

FX: underscored

FX: DIALOGUE REVERBED/ SURREAL

JACKIE’S MUM: You can’t do a thing can you? Waste of space.

JACKIE: No, I’m -

JACKIE’S MUM: You’re worse than a waste of space.

MARY: (WHISPERED) Think about the burnt smell.
The sausages.

FX: WHOOSH

JACKIE’S MUM: And there’s the rain on. Who organises a
barbeque when it’s gonna rain? Did I raise an
idiot?

JACKIE: No umm...

JACKIE’S MUM: (MOCKING) “No ummm”. Learn to speak!

MARY: (WHISPERED) The rain. Thunder. The fire
alarm. Lock into those memories. Focus
Jackie!

JACKIE: Burnt spuds. Sausages. Rain. Thunder. Fire
alarm. Burnt spuds. Sausages. Rain. Thunder.
Fire alarm.

FX: WHOOSH**SCENE 11****INT. JACKIE'S HOME**

**ATMOS: SAUSAGES SIZZLE, HEAVY RAIN
OUTSIDE, THUNDER.**

FX: FIRE ALARM BLEEP

JACKIE'S MUM: You burnt the spuds! Can you do nothing right?

JACKIE: What?

JACKIE'S MUM: Are you deaf now as well as stupid?

FX: OVEN OPENS**FX: FLAPPING OF TEA TOWEL**

JACKIE'S MUM: The smoke! Flap harder! Turn that bloody thing off!

FX: FIRE ALARM TURNED OFF.

JACKIE'S MUM: Dinner's ruined. Brilliant!

JACKIE: It'll be okay.

JACKIE'S MUM: You're a scientist? Can't even cook yourself dinner!

JACKIE: You distracted me.

JACKIE'S MUM: You're easy distracted. God, you really are a waste of space. You might as well give up.

JACKIE: No.

JACKIE'S MUM: I suppose you expect me to go buy dinner for us now? You're nothing but a leech Jacqueline! Leeching off me. Like a cancer.

JACKIE: No. I'm not...

JACKIE'S MUM: You're a cancer!

JACKIE: Don't talk to me like that!

JACKIE'S MUM: (BEAT) What?

JACKIE: Why are you so bloody hateful?!

FX: JACKIE'S MUM SLAPS HER HARD IN THE FACE. SHE FALLS TO THE GROUND.

JACKIE'S MUM: Don't you dare! You won't be calling me hateful when I'm dead. Look what you made me do.

JACKIE: I didn't make you do anything. You did that. You're not going to do it again.

JACKIE'S MUM: Am I not?

JACKIE: You're not going to make me feel like I'm not good enough.

JACKIE'S MUM: You're not.

JACKIE: Maybe not for you... but... Carl and I...

JACKIE'S MUM: Oh Carl! Go on, go run to your brother. Have him protect you again!

JACKIE: I don't need him to protect me.

JACKIE'S MUM: What's all this? Are you gonna hit me back like your useless father?

JACKIE: I don't need to prove myself to you.

JACKIE'S MUM: You're a waste of space!

FX: JACKIE'S MUM TRIES TO SLAP
JACKIE, BUT JACKIE CATCHES HER
WRIST. JACKIE'S MUM STRUGGLES.

JACKIE: No. I'm not gonna let you bring me down anymore. Just cus you're hurting.

JACKIE'S MUM: Hurting? You don't know what hurt is!

JACKIE: You've been treated terribly your whole life. But it's not fair to pass it on to us.

JACKIE'S MUM: I'll do what I like.

FX: JACKIE'S MUM BREAKS FREE.

JACKIE: I know you will. I can't change you. But don't you ever say those things to me again. I won't allow it. I am good enough! Now... get out of my house.

FX: JACKIE'S MUM GATHERS HER THINGS.

JACKIE'S MUM: Everything I've done... is to help you survive out there. You're not gonna make it without me.

JACKIE: I will.

FX: DOOR OPENS - HEAVY RAIN. DOOR CLOSES WITH A BANG.

JACKIE: (LOUD SIGH)
(BEAT)

FX: JACKIE DIALS HER PHONE. IT RINGS.

CARL: (ON PHONE) Hello?

JACKIE: C- Carl?

CARL: (ON PHONE) Jackie?

JACKIE: Mum is...

CARL: (ON PHONE) Is mum there? What has she done? Do you want me to come over?

JACKIE: No.

CARL: I'm coming over, me and Mary are going out for dinner, but we'll swing by yours first -

JACKIE: No Carl. Don't come. I just called you to say...
I'm fine. I'm Okay.

FX: WHOOSH

SCENE 12**INT. CLASSROOM**

ATMOS: BUNSEN BURNERS, PAGES OF TEXTS
BOOK FLIP OVER, NUMEROUS 6TH FORM
STUDENTS MUMBLE

JACKIE: W- what? I'm... back?

STUDENT: Miss?

JACKIE: Hmm?

STUDENT: Miss, you okay?

JACKIE: Sorry... what's going on?

FX: LIGHT GIGGLING, OTHER
SHUSHING

STUDENT: We were doing solubility. You were talking and then you just... stopped?

JACKIE: Sorry. I'm umm, not feeling well. I think we'll end it here for today class. I just need to... make a phone call. You're dismissed.

FX: STUDENTS ARE HAPPY TO
LEAVE EARLY, THEY QUICKLY PACK
THEIR THINGS AND RUN OUT.

FX: JACKIE CLOSES THE DOOR,
SHE BREATHES DEEP.

SCENE 13**INT. CARL AND MARY'S HOUSE****FX: DOORBELL**

FX: CARL WALKS OFF HUMMING. HE OPENS THE DOOR.

JACKIE HUGS CARL

CARL: Hya!

JACKIE: Carl!

CARL: Oof!

JACKIE: I missed you.

CARL: That's a tight squeeze!

MARY: You saw him last week.

JACKIE: Mary! You're here? You're here!

MARY: Well it's my house...

JACKIE: It's so good to see you.

CARL: Are you sure you're alright?

JACKIE: Yeah! I'm great!

CARL: Are you not gonna sit down?

JACKIE: Oh! Yeah...

FX: THEY ALL SIT.

MARY: Thanks for coming over on a school night.

CARL: We had something we wanted to share.

JACKIE: Yeah?

CARL: We're pregnant.

MARY: Don't say that - *I'm* pregnant, you're not pregnant.

CARL: It's an expression.

MARY: I wanted to tell her!

JACKIE: You're pregnant?

MARY: Yeah, I know it's a long time coming. But we didn't want to rush things.

CARL: And we've decided... the time's right for a baby.

JACKIE: (GETS EMOTIONAL)

Oh my God. That's - really... that's amazing -

CARL: I didn't think you'd be this soppy!

JACKIE: Sorry. Ummm - you're both here and happy and you're having a child... everything's really -
(BREATHES DEEP, AND BEGINS CRYING)

MARY: Jackie, it's good news.

JACKIE: I know, it's - I'm sorry this is a lot.

FX: JACKING STANDS UP. CHAIR MOVES.

CARL: Where are you going?

JACKIE: I - sorry. I just need a breath of air!

CARL: What? No. Stay! I cooked dinner.

FX: JACKIE RUNS OFF, DOOR SLAMS

CARL: Something's definitely going on with her.

MARY: I'll go after her.

SCENE 14 EXT. ROAD - TRAIN TRACKS

ATMOS: QUIET OUTDOOR SOUND

FX: FOOTSTEPS

JACKIE: (BREATHING DEEPLY)

MARY: (APPROACHING) Jackie! I knew I'd find you.

JACKIE: Mary? How... how did you know I'd be here?

MARY: I didn't. I had a feeling, a - well it's gonna sound silly...

JACKIE: Nothing sounds silly to me anymore.

MARY: I come here a lot. Just to clear my head. It's not really anything special is it... just the train tracks...? But it's like I'm drawn to this place. I dunno... call it pregnant woman intuition! I just thought you'd be here. I know a woman of science like yourself probably thinks that's ridiculous.

JACKIE: I don't actually. Someone died here.

MARY: Oh God, who?

JACKIE: Someone I cared about. A lot. They died here and it hit me very hard.

MARY: I'm so sorry Jackie. I never knew that.

JACKIE: Am I happy?

MARY: Are you happy?

JACKIE: Yeah.

MARY: I dunno. Surely you can answer that!

JACKIE: Please.

MARY: Em... I think so. You and Carl had a hard life, with your mum -

JACKIE: He told you?

MARY: Yeah. Sure we all went to family therapy together.

JACKIE: We did. That's right. That's good.

MARY: But I think the past ten years or so, you've been healing, haven't you? Leaving ABACUS was good for you, going into teaching - that was brave. What is it you always say, "you can't run from your past, you need to face up to it?"

JACKIE: I said that?

MARY: Yea. And we've gotten much closer, which is nice. And I wouldn't say that being friends with me is always the key to happiness... but in our case, I think it's helped. I hope it has.

JACKIE: It has. You've helped me so much.

FX: RAIN PATTERS BEGIN. SLOWLY SPITS.

JACKIE: The rain's on.

MARY: Come on, Carl's still in the car.

JACKIE: Let's go... bestie.

SCENE 15 **INT. CAR**

ATMOS: INTERIOR CAR, RAIN BEGINS TO PATTER ON THE WINDSCREEN.

FX: CARL FIDDLING WITH THE RADIO

FX: TWO CAR DOORS OPEN AND CLOSE

CARL: Just in the nick of time. It's about to lash out there! Are you Okay Jackie?

JACKIE: Yeah, I'm good. Sorry about that.

CARL: As long as you're okay.

MARY: She's fine.

JACKIE: So have you picked out a name yet?

MARY: For the baby?! Let's not get ahead of ourselves.

NEWSREADER: In other news, the board of Belfast pharmaceutical company ABACUS -

CARL: Is that where you used to work?

JACKIE: Yeah, turn it up.

FX: RADIO IS TURNED UP.

NEWSREADER: - has fired long time CEO Warren Henderson, citing 'cultural differences'. Mr Henderson made the following statement.

NEWSREADER: New CEO Dr. Eoin Kinney, who plans to develop a free addiction therapy, has / yet to put out a statement -

JACKIE: Och, turn that over. Put on some music.

FX: RADIO TUNES INTO MUSIC: THE JAM -
The Bitterest Pill (I Ever Had To Swallow)

CARL: Ah, I love this one!

MARY: Me too.

JACKIE: Me three.

CARL: Turn it up there!

FX: MUSIC IS TURNED UP.
FX: A TRAIN APPROACHES, GETTING
LOUDER UNTIL IT SCREAMS PAST AND
TURNS INTO DRIVING SHOW THEME.

END.

In EPISODE 5 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, Jackie’s Mum – Carol Moore 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.