

MOVING ON 10

Episode 4

A WALK IN MY SHOES

Written by

Esther Wilson

PINK SCRIPT

March 28th 2018

(c) LA PRODUCTIONS
Old St Lawrence School
Westminster Road
Kirkdale
Liverpool L4 3TQ

1 INT. FARNCROFT HOUSE - OFFICE ROOM. DAY 1 09.30

1

CAROL WILLIAMS faces a woman, SUE, and a man, BOB, across a table. She doesn't take a breath.

CAROL

I tried the twelve step thing, wasn't for me, not being funny or anything, each to their own and all that, I do believe in God, well you've got to believe in something haven't you, otherwise what's the point? I couldn't go the prescribed medication way I'd have been there for life! Believe me, I know what I'm like, I'd just replace one addiction for another, so I stopped the blame game and took responsibility. I did it the holistic way. I've had Reiki, counselling, Indian head massage, essential oil therapy, meditation. I've even had those hot stones on my back. I'm telling you, I've reinvented the word hippy. I wouldn't have believed it myself a few years back but something just clicked. In here -

(taps her head)

What I'm trying to say is... I'm clean. If you listen closely you can hear me squeak when I walk. Two years -

(proud)

Two years and I did it all by myself. So this... this would be right up my street. You won't find anyone better qualified. I want to volunteer because I know this world inside out. I've got something to offer.

(beat)

I may even go back to college one day. Make myself a career -

On Carol trying to read them. Sue and Bob don't look too impressed. On Carol *'It's not gone my way, has it?'*

2 INT. STROKE HOSPITAL - HARRY'S ROOM. DAY 1 13.00

2

*

In close on every line and crevice of an old, weathered FACE. So near this could be a thirsty, desert landscape. One side of the face droops. Someone (Carol) gently cleans it with wet wipes, paying meticulous attention to the eyes, ears and mouth.

CAROL (O.S.)

I got myself sorted... bit of meditation, Valerian tea, early night... I even dreamt about me Mum... I could smell her when I woke up, so I was in exactly the right head space. They were really welcoming, dead nice to me. I thought 'this is a sign, it's all going my way, I'm in here' -

(beat)

Until I opened my mouth. The looks on their faces. I wanted to crawl out of the room -

(beat)

If I can't get a job working for free... maybe I'm kidding myself, eh?

We see the whole person in the bed. It's Carol's dad, HARRY, looking up at her, concerned eyes. *

CAROL (CONT'D)

There. Absolutely gorgeous.

She kisses his forehead.

3 INT. CAROL'S BEDSIT. DAY 1 15.30

3

Carol is meditating. She's wearing a short-sleeved T-shirt. There are several criss-cross self-harm scars on both arms. The phone rings. She checks the Caller ID. It's Farncroft House. She jumps up, starts to pace, too scared to answer until... *

CAROL

Hello?

(beat)

Speaking.

(beat)

Yes! Thank you. Thank you so much.

She ends the call, does a mad little dance.

4 INT. CAROL'S BEDSIT. DAY 2 08.00

4

Carol applies the finishing touches to her make-up. She takes a couple of deep breaths, counting on her fingers. *'In for five, hold for five, out for five.'*

CAROL

(to her reflection)

Don't be manic. Think before you open your mouth. Don't swear.

You've as much right to be there as anyone else.

(MORE)

CAROL (CONT'D)

(beat)

You can do this.

She closes her eyes, inhales deeply.

CAROL (CONT'D)

You. Can. Do. This.

She opens her eyes, adopts a 'power' pose. Speaking like a self-help guru.

CAROL (CONT'D)

You are fully prepared for what the Universe is about to offer.

(as herself)

Come on then, girl. Let's do it.

There is a photograph of an elderly couple on a small table. Carol puts her fingers to her lips, kisses them, touches the photograph for luck. She grabs her bag and jacket, leaves.

5 EXT. FARNCROFT HOUSE. DAY 2 08.30

5

The exterior of an austere looking building. A sign establishes 'Farncroft House'.

6 INT. FARNCROFT HOUSE - CONF ROOM. DAY 2 09.15

6

A GROUP of eight volunteers, including Carol, GEOFF, MARTINE and ELVIS, watch Sue begin a Powerpoint presentation.

Carol is glued, taking notes.

On screen we see an image of a group of smiling 'rough sleepers'. The heading reads 'WHO ARE WE, WHAT DO WE DO?' Sub-heading - 'The Farncroft House Project is a charity working with people who are sleeping rough.' *

Sue 'turns' the electronic page, headed "WE ARE NOT HERE TO JUDGE!"

SUE

Our first premise. There are a thousand reasons why people find themselves in that situation. Every one of us here is just two or three pay cheques away from it so... best we remember that.

On Carol.

CAROL

Too right... my mum used to say
"There's no-one above you, no-one
below you."

(beat)

Sorry... carry on... I was just...

Sue turns the electronic page. Heading reads '*BASIC TRAINING
FOR VOLUNTEERS.*'

SUE

Don't be put off by the fact that
you're tested during training...
most of it is common sense really.
Plus we assess you as you go along.
We're not looking for
intellectuals.

CAROL

I best get off, then.

GEOFF

Will there be much form-filling-in,
I'm terrible with forms?

SUE

There'll be some admin, numbers and
stuff, but don't worry there'll
always be a member of staff to help
you with all that.

Sue turns the electronic page. Heading reads '*WEEK 1. HEALTH
& SAFETY, FOOD HYGIENE. WEEK 2. DRUG & ALCOHOL AWARENESS.
WEEK 3. BASIC FIRST AID.*'

SUE (CONT'D)

Today is all about showing you
what's what, getting to know us,
introducing you to the team,
getting your passes sorted out.

7 OMITTED

7

8 INT. FARNCROFT HOUSE - STAIRS/CORRIDOR/COMP ROOM. DAY 2
10.00

8

The GROUP are following Sue around.

SUE

There's a washer and dryer through
there so we can keep on top of the
towels. Service users are free to
use them as well.

They're walking, walking. They come to another room. Sue points in.

SUE (CONT'D)

There are more computers in there
if needed.

9 INT. FARNCROFT HOUSE - COMM LIVING ROOM. DAY 2 10.05

9

A 'lived in' room in need of decorating. A mounted TV, threadbare carpet, a few couches, lots of chairs. At one side of the room are computers. Carol is all eyes and ears, soaking it all in.

SUE

This is our 'sit-up' space. If service users want to spend the night in here, they sign up in the morning then a member of staff will pick them up at various collection points along the way. They can spend the night 'sitting-up' in here -

(points to a pile)
- and there's where we keep the sleeping bags for them.

*
*
*
*

GEOFF

That's OK, innit? Especially if it's cold.

SUE

Exactly. It's part of our strategy...no second night out. They can keep warm, make a brew, have a shower, do their washing. No alcohol or illegal substances allowed, obviously. Anyone caught trying it on is out, right away. It's not a doss house.

10 INT. FARNCROFT HOUSE - COMM KITCHEN. DAY 2 10.10

10

The tour continues.

SUE

...These two fridges here are for food donations. We use these as storage mainly. The one over there is the one we use on a day-to-day basis.

Sue opens one of the fridges. It's full of food.

SUE (CONT'D)

We get lots of donations from
various places... Supermarkets,
factories, individuals.
(MORE)

SUE (CONT'D)

There's always cooked meats and cheeses in, for the service users to make a sandwich. There are a few health and safety rules to follow, which we've got to be strict with, but we'll be covering all that this afternoon.

She shuts the fridge door.

SUE (CONT'D)

Right, shall we head back?

They do.

11 INT. FARNCROFT HOUSE - CONF ROOM. DAY 2 10.45

11

Group stands around having tea and coffee. Door opens, PETE STANMUIR comes in. He has a slight limp.

PETE

Alright?

SUE

Hello stranger.

A friendly hug.

PETE

I was on my way back from the physio's, thought I'd pop in for a brew.

SUE

How's the knee?

PETE

Great. She reckons I can come back to work Monday.

SUE

Thank God for that. Between you and me... Bob with a bit of power...

PETE

...we saw that one coming, though, didn't we?

SUE

He'd be unbearable if he was the only one having to deal with the new volunteers.

PETE

Maybe you'll start to appreciate me a bit more from now on.

On Carol staring at Pete's profile. There's something familiar about him but she can't get a clear-enough look.

SUE

(to the room)

Excuse me, can I have your attention for a minute? This is our Pete. He's been laid up after an operation but he's back with us on Monday, fighting fit. Pete's the team manager so you'll be dealing with him quite a bit once you've completed your training. Especially on the outreach work.

Pete acknowledges the room. He stops at Carol. They recognise each other.

SUE (CONT'D)

(introducing people)

That's Elaine, Sal, Geoff, Kevin, Martine, Elvis, Alan and...

Carol gives Pete a big smile.

CAROL

...Carol.

Pete nods. A beat. Back to Sue.

PETE

I best show my face upstairs, say hello up there. See you in a bit.

SUE

Short and sweet, charming.

PETE

I need to sort my desk out before Monday otherwise I'll be playing catch-up for months.

SUE

Yeah, yeah... doing a bit of 'delegating' more like.

PETE

I can easily stay off another week if you'd rather?

SUE

You're OK.

(beat)

Oh, before I forget... you owe me six quid lottery money.

Pete leaves, exaggerating the limp. Carol watches him go.

12 EXT. FARNCROFT HOUSE - CAR PARK. DAY 2 11.30

12

Carol hangs around the rear exit of Farncroft House. She's edgy, nervous. Pete comes out. He spots her, carries on walking to his car. Carol follows.

CAROL

I just want you to know it was
another life -

PETE

Sorry?

CAROL

I don't want anything that's
happened in the past to
jeopardise... I mean I want you to
know that I've changed...

PETE

...Don't have to explain yourself
to me.

Beat.

CAROL

I've been clean for two years now.

PETE

Good for you.

CAROL

Even got my own flat.

(beat)

What I'm trying to say is I've got
it together now, for real. All that
other stuff... seems like it was
someone else.

PETE

The training process works on a
couple of levels. Helps volunteers
to see if what we do works for
them, we get to see if what they
do, works for us.

(beat)

Some people use it to make
themselves feel good. A quick buzz.
When it wears off, they're off on
some other kick. Don't have much
time for 'em myself. I've got
really good at spotting 'em.

CAROL

That's not me, not anymore.

Pete walks towards his car.

CAROL (CONT'D)
(shouting)
See you next week.

Carol leaves.

13 OMITTED 13

14 INT. STROKE HOSPITAL - HARRY'S ROOM. DAY 2 14.00 14 *

Carol is rubbing moisturiser into Harry's arms and hands. *

CAROL
The people are nice. It's funny
'cause even though I was nervous as
soon as I was there I felt really
at home. Hey, look at this.

She indicates a chained identity pass, hanging from her neck.

CAROL (CONT'D)
How official do I look? I kept my
coat open on the bus so everyone
could see. "Err, am I or am I not a
proper commuter coming home from
work?" I'll be shopping at Marksies
next.

Harry gives a half-hearted 'thumbs-up'. *

CAROL (CONT'D)
I'm determined to make this happen.

She combs his hair.

CAROL (CONT'D)
I know you've heard it all before
but this time I can see a way
forward. I'm not saying it'll be a
doddle.
(beat)
In fact there's already a slight
problem... nothing for you to worry
about, I'm only telling you 'cause
I promised you I'd be honest about
everything. Someone I knew from...
from before... works there. He's
one of the bosses, actually. He
doesn't like me. But I reckon if I
play it cool, it shouldn't be a
problem.

She combs his hair. He looks worried.

CAROL (CONT'D)
I'll get stuck into me training,
stay out of his way.
(beat)
You watch, they'll be offering me
the manager's position in six
months.
(beat)
Don't worry. It'll be right. It'll
all be right.

Carol's face softens. She leans in close.

CAROL (CONT'D)
Are you uncomfortable, mate? Do you
need turning?
(beat)
Try saying yes for me. Tell me to
get lost if you like.
(beat)
Come on, Dad, have a go, mate.

She thinks she hears him say something. Carol goes to the door.

CAROL (CONT'D)
(calling)
Excuse me... can someone give us a
hand here, please?

Carol looks round the room.

CAROL (CONT'D)
Where's those blue pyjamas I bought
you?

She looks in her Dad's locker.

CAROL (CONT'D)
She's flamin' taken them, hasn't
she?

A NURSE comes in.

CAROL (CONT'D)
He needs turning.

The Nurse rings a bell for assistance. She prepares to turn Harry, removing the pillows, pulling the covers back. Harry looks embarrassed to be semi-naked in front of his daughter. Carol averts her eyes.

*

CAROL (CONT'D)
Has he had any other visitors
today?

The Nurse shakes her head.

15 EXT. STREET. DAY 2 14.30

15

Carol hurries towards the bus-stop while speaking on her mobile.

CAROL

What are you playing at, Trish?
He's in that little room, all on
his own, no company. I get you
don't wanna see me, that's fine...
but don't take it out on him by
jibbing stuff I've bought. I've got
the receipt if you wanna see it.

(beat)

If you bothered to answer your
phone and actually talk to me we
could work out a rota. There'd be
no danger of us meeting then.

She gets on the bus, still talking as she fishes about for the bus pass.

CAROL (CONT'D)

Go in tomorrow. I'll stay away. He
may have lost the ability to speak
but he's still all there. Oh, and
bring those pyjamas back.

(beat)

If he can get over it, why can't
you?

The BUS DRIVER groans, annoyed at being kept waiting. Carol ends the call.

CAROL (CONT'D)

(to bus driver)

You're gonna have a heart attack
carrying on like that.

16 INT. CAROL'S BEDSIT. DAY 3 08.30

16

Carol is in a rush to leave, she grabs her coat, her bag, her keys while trying to finish her toast. She gets to the door, remembers. She goes to the mirror, puts everything down, takes a deep breath then adopts a 'power pose'.

CAROL

(as a self-help guru)

You are fully prepared for what the
Universe is about to offer.

She kisses the photograph with her fingers, gets her things, then leaves.

17 INT. FARNCROFT HOUSE - CONF ROOM. DAY 3 10.00 17

Carol desperately performs CPR. She pumps the chest with everything she's got, really dramatic. It's just missing the music from 'Casualty'.

CAROL

Twenty-four, twenty-five, twenty-six, twenty-seven, twenty-eight, twenty-nine, thirty.

She inhales deeply, bending over the victim to administer life-saving breath. She pulls back, flustered and breathless. The victim is a dummy.

CAROL (CONT'D)

I've probably killed him by now, haven't I?

SUE

I'd say so.

CAROL

You'd think they'd make a better-looking one, wouldn't you? I had to pretend it was Tom Hardy.

Pete has appeared at the door, watching. As Carol gets to her feet, they catch each other's eyes, but Pete quickly walks away.

18 OMITTED 18

19 INT. CAROL'S BEDSIT. NIGHT 3 23.30 19

The sound of heavy rain. Carol lies on the bed eating a Pot Noodle. She's surrounded by bits of paper and a folder marked 'TRAINING'. She eats while trying to answer questions on 'Health & Safety'. She searches through papers for the notes she's looking for. She can't find them. She's irritated. She jumps up, turns the music off. Sound of heavy rain stops immediately.

CAROL

Alright, alright, I'm relaxed aren't I? My God!

She sits. Hands shake. She scratches at her arm. Beat. She paces. Beat. She goes into the kitchen area. She looks at a knife block. Beat. She goes to the freezer, takes out ice cubes. She stands over the sink, clutching them in her right hand. She closes her eyes. There is some relief in the pain.

20 OMITTED 20

21 OMITTED 21

22 EXT. FARNCROFT HOUSE. DAY 4 09.00 22
Establishing shot.

23 INT. FARNCROFT HOUSE - CONF ROOM. DAY 4 11.00 23
A small celebration as Sue hands out Health & Safety, and Food Hygiene certificates to the eight volunteers. There's a bit of a 'spread' laid out. All the staff are there including a few SERVICE USERS.

SUE
You're all experts on Health and Safety now.

GEOFF
Apart from me. I won't remember a bloody thing.

BOB
You're not supposed to say that, Geoff...

CAROL
...Behave, most of this is common sense. It'll be in there somewhere, Geoffrey.

ELVIS
(to one of the service users)
Best warn everyone to avoid life and death situations if there's only Geoff about.

SUE
You've all done great. Apart from Carol, who took a personal dislike to our resuscitation model.

A few comments 'That was hilarious.' 'Looked like she was trying to murder it.' 'She had to be strong armed into tackling that.'

CAROL
It was turning my stomach.

ELVIS
Wasn't it Martine who said it was the image of Bob?

CAROL
No, that was Geoff.

GEOFF

Hey! Nobody likes a grass.

BOB

We can have another look at those assessments, you know.

GEOFF

I did not say it was the image of you. I merely remarked that there was more than a passing resemblance.

CAROL

You mean the gormless expression, mouth permanently open and the eyes of a dead fish? I see what you're saying there.

*

BOB

Yeah, yeah, yeah.

SUE

He's not the most attractive thing to wrap your mouth around.

CAROL

Even Sue's at it, now.

Laughter.

SUE

I was talking about the resuscitation model.

BOB

(to Pete)

Err... can I have a bit of support from the team manager, please? This is your team. Manage 'em. And this one here [Carol] is the leader of the pack... best get her sorted right away.

PETE

You're on your own there, mate.

Awkward. On Sue, wondering about Pete's reaction to Carol.

CAROL

Who wants another drink?

Carol tops up drinks.

The Volunteers and Service Users stand around chatting. Sue corners Pete.

SUE
Is everything OK?

PETE
OK?

SUE
With Carol? Are you seeing
something I'm not?

PETE
She used to hang around the Safe
Night project a few years back.

SUE
And?

PETE
I didn't take to her, she was
always on the make, manipulative.

SUE
It's par for the course for a user,
isn't it? She was very open about
her past at the interview. She
didn't hold back.

PETE
She's too up front for me, there's
something that doesn't ring true.
I'm not convinced.

Bob and Carol chat, everyone seems easy in each other's
company.

SUE
There's an edge, yeah, but that'll
be in our favour. She won't stand
any messing from the service users.

PETE
Unless she turns out to be more
trouble than she's worth. Remember
Gail... whatshername?

SUE
Oh God, do I have to? Jackson. Gail
Jackson.

Carol sees them talking.

SUE (CONT'D)
We too were eager to get stuff done
in the early days, we made
mistakes. Carol is nothing like
Gail. You can tell by the eyes.
There's life there.
(MORE)

SUE (CONT'D)

Everyone deserves a break, I don't need to tell you that.

PETE

You asked.

SUE

Do you think you're feeling like this because you weren't involved in the interview process?

PETE

No. Maybe. I don't know. It's a gut feeling. Proceed with caution, is my advice.

Raucous laughter from the group.

On Carol. It's clear that she is the topic of conversation.

24

INT. STROKE HOSPITAL - HARRY'S ROOM. DAY 4 14.30

24 *

Carol paints her nails as she talks to her Dad. The local newspaper is on the bed. Open at the obituaries.

CAROL

I hate the numbers game, like, the filling in forms, talking about them like they're just statistics... but that's the way things work. You've got to prove stuff to get funding. We have to lie, say there are more coming through the door than there actually are... as if the reality isn't already worth the money. It's mad. But I love it, Dad.

(beat)

The fella I told you about? Pete? He still gets on my nerves. Everyone likes him, he must be doing something good I suppose.

(beat)

I'm not gonna let him get to me. I'm on a mission.

(beat)

What do you think about this?

(her nails)

Too dark?

25

EXT. STROKE HOSPITAL. DAY 4 14.50

25

Carol's sister TRISH opens the door to reception. Carol is on her way out. They meet. A beat. They don't know what to do.

CAROL
Hello, Trish.

TRISH
Hi.

Beat.

CAROL
How are you?

TRISH
OK.

Beat.

CAROL
I came today because I've got to
work tonight. I'm volunteering at a
homeless charity.
(beat)
Really, I am.

TRISH
Right.

Trish is dying to leave. Carol tries to keep it light but
there's a desperation there.

CAROL
He's had some soup and half a tuna
sandwich. He's been a bit of a pain
with the physio, now he's refusing
to do as he's told. I had to shout
at him. He's still getting a buzz
out of the obituary column, made up
when he finds out who he's
outlived, haha.

TRISH
I'd better...(go)

CAROL
They were seventeen quid from that
seconds stall on the market.
Brushed cotton. Look.

Carol roots through her bag. Trish isn't interested, she just
wants to leave but Carol is in the way. Carol finds the
receipt for the pyjamas. She shows it to Trish. Trish doesn't
look at it.

TRISH
Who could blame me for thinking the
worst?

CAROL

I wouldn't let him wear robbed
pyjamas, Trish. Not now. I've tried
to explain that things are
different.

TRISH

I really do have to go.

CAROL

You can't even look me in the eye,
can you?

Beat.

TRISH

No.

Trish goes inside. Carol fills up.

26 INT. FARNCROFT HOUSE - COMM KITCHEN/STAFF CAFE. DAY 4 26
16.00

Pete, Elvis and a few of the previously-seen group unload a
consignment of donated food and water. Elvis opens a packet
of prawn salad sandwiches, tucks in. At the other end of the
room Sue sorts through boxes of donated clothes. Jumpers,
jackets, coats.

At the same time...

27 INT. FARNCROFT HOUSE - RECEPTION/STOREROOM. DAY 4 CONT. 27

Carol stands by the desk as a DELIVERY DRIVER enters and
starts putting boxes onto the desk in front of Bob.

DELIVERY DRIVER

(to Bob)

Hiya, mate. Can you give me a hand?
Got a delivery here for you. Some
freebies.

Bob helps him stack the boxes then signs for them, gets a
receipt. The delivery driver leaves. Bob gives Carol the
receipt.

BOB

Will you co-sign that for us?

CAROL

Yeah, sure. What are these?

BOB

Trainers. From that big sports shop
in the precinct.

Carol signs.

BOB (CONT'D)
They're all odd sizes like, but
they're alright, aren't they?

Bob opens a box, pulls out a massive trainer.

BOB (CONT'D)
Size of these!

He puts the shoe back in the box. Bob and Carol start to carry the boxes through to another room.

28

EXT. BOMBED OUT CHURCH. NIGHT 4 21.00

28

Halfway through the evening and the party is just getting started. Outside a Church a few HOMELESS PEOPLE gather round a makeshift 'pop-up cafe' chatting, messing about. It's a cold one. Carol, Bob and Geoff are wrapped up warm as they dole out soup, sandwiches, snacks, hot drinks and bottled water. There's a big box of supermarket sandwiches next to a long trestle table.

*

A homeless man, TONY, passes amongst the others. Carol sees him, a mutual look of recognition. A few of our previous volunteer group hang around, chatting to anyone who'll listen.

*
*

A young girl, CHARLIE, goes up to Carol. Charlie looks like she hasn't been fed in a month. There's a hardness about her. She nods towards a big pan of soup.

CHARLIE
Is there any meat in that?

CAROL
I'm not sure, it's minestrone. I think it's just veg and a bit of pasta. Are you vegetarian?

CHARLIE
Yeah. Giz some of that, please.

Carol starts to fill a paper cup.

BOB
It's made with chicken stock.

Charlie tastes it. It's good. She shrugs.

Bob laughs.

CAROL
Do you want a sandwich to go with it, sweetheart?

CHARLIE

Nah, this'll do me.

CAROL
Take one for later.

CHARLIE
Any ham and cheese?

Bob roots through the box. Gives Charlie a pack of sandwiches.

BOB
There you go, Linda McCartney.

Charlie takes the food, goes off to sit on a bench, alone. Carol keeps serving but her attention keeps coming back to Charlie. A couple of LADS say something to Charlie. She moves to get away from them. The lads follow, harassing.

CAROL
Elvis, can you take over for us,
please?

Elvis does. Carol goes to Charlie and the lads.

CAROL (CONT'D)
Alright, lads? There's free soup
and sandwiches over there... go on.
(beat)
Saves you having to go to the kebab
shop later.

The lads aren't sure what to do.

CAROL (CONT'D)
You'll have to be quick. Tell them
Carol sent you.

The lads leave. Carol sits next to Charlie.

CHARLIE
I'm a big girl.

CAROL
I was after a sit-down, my feet are
crippling me.

CHARLIE
Go home.

CAROL
Thanks.

Charlie shrugs.

CAROL (CONT'D)
Where you from?

CHARLIE
You a social worker?

CAROL

(laughing)

Why, do I look like one? No! I've spent quite a few winters sleeping out here myself. I'm just a volunteer.

CHARLIE

(fist in the air)

A crusader! They're the worst.

CAROL

Harsh.

CHARLIE

Save your energy for someone who needs it. I don't.

CAROL

Living out here hones your instincts, you see things others don't. As you'll know. You just out of care?

(beat)

Where you from?

CHARLIE

You make this soup?

CAROL

No. I'm a terrible cook. *

(beat)

London I'd say, am I right?

(beat)

How long have you been round here?

(beat)

You're about sixteen, seventeen, yeah?

CHARLIE

You didn't study psychology did you?

CAROL

Give us a break, I'm trying to make conversation, here. *

CHARLIE

Deptford. I'm from Deptford. I'm seventeen. Happy now? *

Charlie gives the cup to Carol, heads off down the street.

CAROL

Hang on... where are you going? Have you got somewhere to stay tonight? What's your name? You didn't tell me your name?

(MORE)

CAROL (CONT'D)

I'm Carol. Carol. We're here every weekend. And Wednesday nights. Or come to Farncroft House drop-in. Top of Argyle Street. Come anytime.

Charlie continues without looking back.

29

INT/EXT. BOMBED OUT CHURCH/STREET. NIGHT 4 22.30

29

Later. Carol and Tony sit apart from the other volunteers/homeless, drinking tea, catching up.

*

TONY

That's amazing, Caz. Good on ya, girl.

CAROL

If I can do it, Tony, anyone can.

(beat)

Have you thought about giving it a go?

TONY

Twenty-four-seven, three hundred and sixty-five...

CAROL

I'm being serious.

Beat.

TONY

I've got to do something. Getting too soft for this game.

*

(beat)

It's proper rough out here now, Caz. Every man for himself. Not like the old days.

*

(beat)

I think they're putting stuff in the food and the water, getting us fighting amongst ourselves and...

CAROL

They're not putting stuff in the food and water, Tony.

TONY

...radio waves... them smart meters, what about them? They're trying to force us all to have them, aren't they? Why? Well, it isn't going to wash with me...

CAROL

You need a house with electricity to get a smart meter, you daft git.

(MORE)

CAROL (CONT'D)
(getting him back on
track)
How are your babies, have you
heard?

*

TONY
I have actually, yeah. Been in
contact with her, haven't I? She
reckons if I smarten myself up a
bit... I can meet up with 'em for
an hour or two. One of them contact
centres, you know, supervised,
through the social?

CAROL
If ever there was an incentive to
get yourself sorted?

The Centre van pulls up over the road. Pete is in the driving
seat.

TONY
Yeah.
(beat)
Need some new threads, first. Can't
have 'em seeing me like this, can
I?

*
*
*

CAROL
Hey, I could get you some trainers.
Brand new.

TONY
Yeah?

CAROL
Yes.

TONY
Seriously?

CAROL
Seriously. I promise.

Tony gives Carol a hug.

*

TONY
When?

*
*

CAROL
Wednesday? I'll bring them
Wednesday.

*
*
*

Tony hugs her harder. Pete appears.

*

PETE
(to Carol)
Sorry to break up the party.

CAROL
Party?

PETE
I need Bob to help load the van,
can you finish up with the food?

CAROL
I can help load the van.

PETE

Make sure you get rid of the last of the sandwiches so we don't have to bin 'em. Give them to anyone passing.

Pete leaves.

CAROL

(to herself)

'Hi Carol, how are you?' 'I'm fine thanks, Pete. It's very kind of you to ask.'

30 INT. FARNCROFT HOUSE - STOREROOM/CORRIDOR/STAIRS. DAY 5 30
11.00

Carol searches through a packed storeroom. She can't find what she's looking for. Geoff pops his head around the door.

GEOFF

Are you OK?

CAROL

What? Yeah... I can't find... you know those trainers?

He doesn't.

CAROL (CONT'D)

The boxes of trainers me and Bob stacked in here the other day?

GEOFF

I didn't see any boxes, love.

(beat)

I'm collecting the sit-ups tonight. You'll be on with us, won't you?

CAROL

Not tonight, sorry, I can't. I'm off to see my Dad.

Pete walks past. Carol goes to say something to him but thinks better of it.

31 INT. FARNCROFT HOUSE - COMM KITCHEN. DAY 5 11.15 31

Bob is making a cup of tea. Carol comes in.

CAROL

Did you move those trainers, Bob?

BOB

Trainers?

CAROL

From that sports shop in the precinct. The ones we put in the stock room the other day.

BOB

I don't remember any trainers? Cup of tea? Someone's just dropped off a load of cakes.

Bob takes cakes out of a box, goes about choosing one.

Beat.

CAROL

Are you saying... are you saying what I think you're saying?

BOB

Oh, look at this. Chocolate orange or coffee? What do you reckon?

Beat.

CAROL

They were for the service users, weren't they?

BOB

They were odd sizes, sizes you don't get much call for. Sports shoes. Not much use to any of our lot out there in the winter.

CAROL

Actually I know someone who is desperate for a pair of shoes. Or trainers. Any type would do him.

BOB

I'm not liking your tone, Carol. There's something a bit judgey about it. But that's OK 'cause you've only been here five minutes so you're not clear on how things go.

CAROL

I'm just a bit surprised that donations intended for... I'm just a bit surprised, that's all.

BOB

Sometimes, on the odd occasion without anyone getting hurt, we get little perks. Helps us put up with the nonsense we've got to wade through.

(MORE)

BOB (CONT'D)

We look out for each other in this place, Carol. Get what I'm saying? Sure you don't fancy one of these [the cakes]?

CAROL

No thanks.

Pete comes in.

PETE

(to Bob)

You busy? You wouldn't have a look at that Land Aid bid me and Sue have been working on, would you?

BOB

Me? I've never worked on a funding bid that big before.

PETE

Still value your opinion, bud.

BOB

OK sure, yeah.

PETE

I'll email it to you now. I've got to leave early to take Hannah to the hospital.

BOB

(to Carol)

Can you believe they're only having twins?

CAROL

Wow. When is she due?

PETE

Ten days.

Beat.

CAROL

Treat her. Take a couple of those cakes home.

Bob isn't sure if she's having a dig or not. Pete doesn't even engage. They leave.

Carol is in to see Sue.

SUE

I'd appreciate it if this didn't go any further.

CAROL

You've no worries on that score.

SUE

We've got more than our fair share of Mail-reading critics... something like this would be manna from Heaven to them.

CAROL

I don't want to cause any trouble. But I know what it's like being on the bottom of the pile. Which is why... there's something about it that doesn't sit right with me.

SUE

In Bob's defence he really is one of the ones who goes the extra mile. He does care.

CAROL

I know you can see that, we get on really well. Look, I'm not being 'holier than thou', but in my opinion that sort of shade is out of order.

SUE

I hear what you're saying.

CAROL

Good. Because to be honest, I was in two minds whether to say anything at all.

SUE

I'm glad you did.

CAROL

There's right and there's wrong. It's easy for lines to get blurred sometimes, I know that more than anyone. Once you let one thing slip...

Beat.

SUE

OK. Leave it with me.

Carol goes to leave, she stops.

CAROL

Can I be honest?

SUE

You've started you may as well
carry on.

CAROL

I know it's early days but I love
it here, Sue. If a job comes up, in
the future I mean, I wouldn't want
this to scupper my chances.

SUE

As if?

On Carol, relieved.

33

INT. STROKE HOSPITAL - HARRY'S ROOM. NIGHT 5 20.00

33 *

Carol massages her Dad's feet. Her anger seeps in.

CAROL

They won't let you out unless you
can hold your own weight. The
physio will stop coming if you
won't do as they tell you. Imagine
what Mum would say if she was here?
Do you want to die in this place,
Dad? Do you? Because if you do,
fine. Your choice, but you won't
see me again, I'm not coming to
watch that. Neither will our Trish.
What does it say about your
feelings for us? You may have lost
the power of speech but my God we
can hear you loud and clear on this
one. If you'd rather throw the
towel in than make an effort just
because of a bit of pain you
obviously don't care that much
about [us].

He moans. Carol realises she's hurting him. He struggles to
talk. She cries.

CAROL (CONT'D)

I'm sorry, I'm sorry. I'm sorry.

She kisses his feet.

34 INT. FARNCROFT HOUSE - RECEPTION/STAIRS/CORRIDOR/COMP 34
ROOM/COMM KITCHEN. DAY 6 09.15

Carol walks through the building nervous, on edge. She gestures 'good morning' to PEOPLE she passes, looking for negative reactions. Things appear normal.

She goes into the kitchen. Pete, Bob, Elvis and a couple of STAFF/VOLUNTEERS are making tea and toast, chatting. Carol braces herself.

CAROL
Morning.

BOB
(through a mouthful of
toast)
Morning darlin'.

Carol goes to put her stuff in the locker. (*Bob seems fine?*) *

ELVIS
Anyone watch The Blue Planet, last
night?

BOB
Was out. I've recorded it.

ELVIS
(to Carol)
Did you see it?

CAROL
No.

ELVIS
It was amazing.

BOB
(to Carol)
Kettle's not long since boiled.

Carol goes to make a drink. '*What's going on?*'

ELVIS
The sea storms, man? Waves hundreds
of feet high. Did you know that at
its worst a storm can create the
same energy as ten thousand nuclear
bombs? Ten thousand! Try getting
your head round that.

BOB
Oh come on, how could they measure
that?

ELVIS
I dunno. Science, probably.

BOB
I'm not having it.

ELVIS
It was David Attenborough. If anybody knows what he's talking about, it's him.

BOB
(offering a cup to Carol)
Stick us a bit more sugar in there for us.

She does. On Carol. *'Has anything been said?'*

34A EXT. FARNCROFT HOUSE. DAY 6 11.00

34A

Later. Charlie approaches the shelter, bag of washing under her arm.

35 INT. FARNCROFT HOUSE - COMM LIVING ROOM. DAY 6 11.03

35

A few SERVICE USERS mill around, getting advice from some of our GROUP of volunteers, making drinks, hanging about.

A couple of them are on computers.

Bob is messing around with a couple of LADS. Still no indication that Carol's complaint has hit home.

Charlie enters, heads for the washing machine. She also has a clean, neatly folded towel, some shower gel, shampoo and body lotion ready to go. Carol comes in. She goes to talk to Charlie.

CHARLIE
I'm just here to do a bit of washing and get a shower, OK?

CAROL
Not stopping you, am I?

CHARLIE
No, but you will if you start acting like a heat seeking missile again 'cause it'll melt my head and I'll have to go.

Carol watches Charlie. A SERVICE USER goes to take Charlie's shower gear. Charlie glares at him (*'back off, that's mine'*). The service user thinks better of it. Charlie goes back to her business.

CAROL

You probably think you know the score -

CHARLIE

You probably think you know what I'm thinking.

CAROL

'If' you think you'll be able to handle any situation that comes up out there [*the streets*] take it from someone who's read the book and outgrown the t-shirt... you can't even imagine what's waiting for a young girl like you.

CHARLIE

Cue the lecture you think you're entitled to give me because? Oh, yeah. You're the 'crusader'.

CAROL

I can't help having lived longer than you. I can't unknow what I know. Loads of girls like you. Girls with no family, no money, no direction...

CHARLIE

You really are bad at your job aren't you?

Ouch.

CAROL

I want to help.
(beat)
You can trust me.

CHARLIE

That's what you all say.

Charlie finishes sorting the washing, she gathers her stuff, heads to the showers. Carol looks over at Bob. He's in control, business as usual. She marches to the office.

36

INT. FARNCROFT HOUSE - OFFICE. DAY 6 CONT.

36

Sue is on the computer. We hear a knock. Carol comes in.

CAROL

Have you got a minute?

SUE

Sure. I'll just finish this.

Sue concentrates on work for a minute.

SUE (CONT'D)

Right.

(beat)

Everything OK?

CAROL

Not really, no. You haven't said anything to Bob about the trainers, have you?

Beat.

SUE

I've had a few more pressing problems on my plate lately.

CAROL

Robbing shoes that were meant for people who are skint - that seems like a pretty 'pressing problem' from where I'm standing.

SUE

'Robbing shoes'? That's a big statement.

CAROL

What would you call it?

SUE

I wouldn't call it anything until I'd spoken to the people involved and got the facts.

CAROL

When do you intend to do that?

SUE

When was it decided that I was answerable to you? Did I miss a meeting or something?

CAROL

I'm getting the feeling that you don't think this is a big deal.

SUE

You want to talk about big deals? Want to know how many times this organisation has been on the brink of folding?

CAROL

That's no excuse for [corruption].

SUE

We fight for every single penny we get, here. And when I say 'we'... I mean all of us. You know the score. Homelessness isn't sexy. Getting people to associate with us is the difficult reality. It would be easier if we were asking people to help animals.

CAROL

There's no need to tell me that. I've been there.

SUE

The reason I am telling you that is my team, from the cleaner to the fundraiser and everyone in between, they work long hours in rubbish conditions with a constant threat of job loss hanging over them. They're running on empty half the time. They don't do it for great pay or pats on the back. They do it because they give a toss. And just like you most of them have also 'been there'.

CAROL

All the more reason to put a stop to anything dodgy.

Beat.

SUE

We're in the middle of a huge funding round, if it doesn't go our way... we're done. We'll be closing these doors.

CAROL

I get all that, I really do, but it sounds like excuses. Whichever way you look at it, it's corruption. If this is OK, what else is OK?

SUE

You make it sound like Bob's down the market coining it in. We've all helped ourselves to the sandwiches, you included.

CAROL

That's not the same.

SUE

Isn't it? What about the expensive toiletries in the bathroom?
(MORE)

SUE (CONT'D)

I will talk to Bob. When the time is right and in my own way. He's a good support worker. I can't afford to lose him.

CAROL

Everything you say makes sense but I don't feel good about it, I don't.

SUE

Look. I'm good at my job because I keep an eye on the bigger picture. I have to find a balance.

(beat)

So trust me on this. Play for the team, Carol. Please.

Carol's dilemma.

37	OMITTED	37
38	OMITTED	38
39	EXT. STROKE HOSPITAL. NIGHT. 6 20.00	39
	Establishing shot of hospital entrance.	
40	INT. STROKE HOSPITAL - HARRY'S ROOM. NIGHT 6 CONT.	40
	Carol and Trish sit by Harry's bed. It's tense.	*
	Harry's eyes flicker between his daughters. Beat. He sleeps.	*

TRISH

I'll take the washing.

CAROL

I don't mind, it's up to you.

(beat)

You take it if you want.

(beat)

How's Martin?

TRISH

Haven't got a clue. We split up. Two years ago.

CAROL

Oh. I didn't know, no-one told me.

Trish shrugs. Beat. Feeling the tension, Carol leaves the room, into the -

40A INT. STROKE HOSPITAL - SITTING AREA. NIGHT 6 CONT. 40A

- sitting area. She stands by the window, looks out over the city. But Trish comes out after her.

CAROL

Remember how Dad used to say 'As long as we work hard, keep out of trouble and stick together, everything will be OK'?

TRISH

No.

CAROL

All that worry about doing the right thing... look where we've ended up. Separate and alone, in a hospital.

*

TRISH

When did you ever worry about doing the right thing?

(beat)

It must have been really good stuff to rob off your own mother.

Carol looks at Trish.

CAROL

You've got a right nasty streak in you, Trish.

TRISH

Least I made it to her funeral.

Carol won't bite. She turns, looks back out at the city.

41 INT. FARNCROFT HOUSE - RECEPTION/STOREROOM. DAY 7 16.00 41

Bob and Sue look through boxes of donations - tinned food, dog food, shower gel, washing powder, towels, cups, plates.

Carol comes in.

BOB

Afternoon, darlin'. Fancy giving us a hand with this lot?

Beat. Carol nods.

CAROL

I'll put my stuff in the locker.

A moment between Sue and Carol. Carol leaves.

42 INT. FARNCROFT HOUSE - COMM KITCHEN. DAY 7 18.00 42

Later. Carol and some of the other GROUP of volunteers help to prepare food for the 'pop-up cafe'. Sue comes in.

SUE
Everything alright?

A few responses 'Yeah', 'Great, thanks', 'All good'.

SUE (CONT'D)
(loaded)
Alright, Carol?

CAROL
Yep.

42A INT. FARNCROFT HOUSE - COMM LIVING ROOM. NIGHT 7 19.30 42A

Some of the "sit-up" SERVICE USERS are sat around, chatting. A couple are on computers. Eating sandwiches, drinking tea, coffee etc. This is a place of warmth and safety.

43 EXT. BOMBED OUT CHURCH/STREET. NIGHT 7 20.00 43

The Centre van pulls up. Pete, Bob, Carol and the volunteers get out. They start to unload the 'pop-up cafe'.

44 EXT. BOMBED OUT CHURCH. NIGHT 7 21.00 44

A bit later. Pete, Bob and the volunteers are serving HOMELESS PEOPLE.

We go to Carol and Tony, mid-conversation.

CAROL
(she can't look at him)
I don't remember anything about any shoes.

TONY
(confused)
You said you had a pair for me. New ones. I wrote it down so I wouldn't forget.

He pulls a dirty piece of paper from his pocket. Reads.

TONY (CONT'D)
'Shoes off Carol. Wednesday.' It's Wednesday today, innit?

CAROL
Yeah but I can't remember saying that I'd bring you any.

TONY

You did. You definitely did, Caz.

Beat.

CAROL

Maybe you got things a bit mixed up, Tony?

Tony starts to get agitated.

TONY

No. No I didn't. I wrote it down... see, so I wouldn't get things mixed up.

CAROL

Then maybe you got the wrong impression... I can't remember. Either way I haven't got any shoes for you, OK?

TONY

No, no it's not OK. I've got to - I've got to look smart for the kids. I told you that.

Tony is up, pacing, angry. It could go either way. Charlie watches what's going on.

CAROL

Then try to sort yourself out. If I can do it...

TONY

You sanctimonious cow. I knew you when you were banned from half the shops in town...

CAROL

There's obviously been some miscommunication, but I'm not putting up with this.

A few homeless people start to gather round. Carol feels like they can see right through her, she's got to get away from Tony. He follows her, getting in her face.

TONY

(louder)

No, no, no miscommunication. You said you could get me some shoes, you promised, where's the shoes?

CAROL

Maybe you're imagining stuff again?

Tony is unsure now, he checks the slip of paper. Did he imagine it?

TONY

But... but... I wrote it down.
Look, look here.

CAROL

You're repeating yourself now, what
can I say, what do you want me to
do?

TONY

(shouting)
I want you to tell the truth!

CAROL

Whatever was or wasn't said there's
no shoes. I can't help you, OK?
Stay away from me, Tony, or else
I'll have to call someone.

Tony stands still, confused and upset.

Charlie goes to Tony. They talk. She seems to be calming him down.

Carol goes back to the 'pop-up cafe'.

PETE

Everything OK?

CAROL

Yes.

She pushes past Pete, carries on serving food. She struggles to keep it together, hating herself. Beat. Carol can't stand it. She goes to talk to Tony. He's over the road heading off into the night with Charlie.

45

INT. CAROL'S BEDSIT. NIGHT 7 04.48

45

Carol lies in bed, staring up at the ceiling. Beat. She looks at the clock. 04:48am. She turns on her side, tries to sleep. Beat. It's no good she can't get comfortable. It's driving her mad. She goes into the kitchen area in the dark. Stands by the knife block. Beat. Opens the freezer. The light hurts her eyes. She takes out some ice cubes, goes to the sink, holds the ice-cubes in her hands, looking for relief in the pain. It's not working. She goes back to the fridge. She gets lots more ice-cubes. She wraps them in a tea towel, walks back to bed. She stands on something painful, nearly loses her balance.

CAROL

Ouch.

It's an ice cube. She limps back to bed.

46 INT. FARNCROFT HOUSE - STAFF CAFE/CAR PARK. DAY 8 11.00 46

Carol sits in a corner, smartly dressed, making notes. There is a folder marked 'TRAINING' next to her. She watches as, on another table, Bob and Elvis look through bags of donated second-hand clothes. Jackets, jumpers, blankets. Elvis holds up a jacket. It's good quality. He shows Bob the label. Elvis puts it to one side.

Carol glances outside, sees Charlie sitting at a table in the car park. Charlie's also watching Elvis, gives Carol a knowing smile... *You're all the same.*

Carol goes back to her notes. Pete comes in.

PETE

Sue can't make the meeting. It'll have to be tomorrow afternoon.

CAROL

It's only an informal thing isn't it, to see how things are going?

PETE

Yeah. It's more for your benefit really.

CAROL

You do it then.

PETE

You're best waiting for Sue.

CAROL

(standing)

I'm busy tomorrow afternoon.

Carol walks towards the office. Pete has no other option but to follow.

47 INT. FARNCROFT HOUSE - OFFICE. DAY 8 11.30 47

Pete looks through Carol's 'TRAINING' folder. She studies his face. He can feel her eyes. He's uncomfortable in her presence.

PETE

You've certainly followed everything to the letter. I see you've kept a journal? I'm impressed.

CAROL

Whatever.

PETE

Excuse me?

CAROL

How come you act all superior around me?

PETE

I don't know what you mean.

CAROL

Cut the bull. Especially now we're playing the same game.

PETE

I don't know what you're talking about but you're obviously angry about something.

CAROL

You have all this empathy for 'Service Users' but no time for someone who's managed to turn it around by themselves. Why is that?

PETE

If you've got a problem with me, make a complaint. Talk to Sue.

CAROL

Yeah, because that's going to help.

PETE

OK. I don't like you. But I don't have to like you.

CAROL

Is it because I have nothing to be grateful for? You didn't 'save' me, like you 'saved' Bob?

PETE

That's ridiculous.

CAROL

I'll tell you what's ridiculous... I let you make me feel inferior. Whatever I did back then is nothing to what I do here.

PETE

If you're using again you need to leave the premises immediately.

CAROL

Using? I'm talking about keeping
schtum over you lot taking things
that are meant for people who once
kept me warm.

PETE

You've lost me?

CAROL

Don't pretend you don't know.

PETE

About what?

CAROL

The shoes. The boxes of shoes Bob
took. I promised a pair to Tony, so
he could look smart for his kids.

PETE

Whoa, that's a pretty dangerous
accusation...

CAROL

He's taken stuff, stuff that's
meant for people who have nothing.
And Sue doesn't care.

PETE

I had no idea.

Carol gets herself together.

CAROL

Yeah, right.

Carol leaves. On Pete. He looks at the 'TRAINING' file. Opens
it at a place marked 'JOURNAL'.

48	OMITTED	48
49	OMITTED	49
50	OMITTED	50
51	OMITTED	51
52	OMITTED	52

53 INT. CAROL'S BEDSIT. DAY 9 08.00 53

Carol is sat down drinking coffee. Her identity pass is in her hand. She looks at the clock. She goes to the mirror. Beat. She takes a deep breath. Looks into the mirror, entirely herself, all traces of self-help guru, gone.

She looks at her identity pass. She puts it on.

54 OMITTED 54

55 INT. FARNCROFT HOUSE - RECEPTION/STAIRS/OFFICE. DAY 9 55
08.55

Carol strides through reception to the office, on a mission. She opens the door without knocking but is surprised to see Sue, Pete and Bob are there, mid-conversation. They stop talking as soon as the door opens. Carol's journal is on the table. For a moment she doesn't know what to do, her resolve crumbling. It's a bit awkward. Beat.

PETE

Sit yourself down.

Carol does.

PETE (CONT'D)

I didn't know about the shoes. And I certainly didn't know that Sue did. It's important that you know that, Carol. Do you believe me.

(beat)

Well?

She nods.

PETE (CONT'D)

OK. Sue and Bob know exactly how I feel. In order to sort this mess out best we lay our cards on the table, yeah?

He looks at Sue and Bob. Bob nods.

SUE

Of course.

PETE

Bob knows what he did was bang out of order. Without question, it's unacceptable behaviour. Sue should have sorted it out there and then.

CAROL

But she didn't.

SUE

I admit I should have acted.

PETE

Can we leave the recriminations until we've decided how to proceed, please? Yeah?

CAROL

Yes.

PETE

I've thought about this all night.

(beat)

The easiest thing to do would be to instigate a formal investigation.

(beat)

But that would bring problems that would have a far more detrimental effect on this place than a couple of boxes of shoes going missing. We all know who'll suffer the most once they send the suits in.

CAROL

I didn't... I don't want to cause any trouble I just feel that it's wrong to *[ignore it]*.

PETE

Sue's told you about the funding?

CAROL

Yes.

PETE

Well, it'll allow us to take on another member of staff.

Carol catches his drift, can't quite believe it.

CAROL

Yeah?

PETE

We'd like you to apply for it.

Carol's brain goes into overdrive.

PETE (CONT'D)

Would you like to do that?

Beat. It's tempting.

CAROL

Can I think it over please?

They look at each other, can't believe she hasn't snatched Pete's hand off.

PETE

Of course.

CAROL

Thanks.

Carol leaves.

55A EXT. STROKE HOSPITAL - ENTRANCE. DAY 9 14.00

55A

Carol gets to the entrance. Two people in a PANTOMIME HORSE costume are collecting money for a donkey charity. Carol takes her pass from around her neck, puts it into her bag. She goes into the hospital without contributing.

55B INT. STROKE HOSPITAL - HARRY'S ROOM. DAY 9 14.45

55B

*

Carol watches as a PHYSIOTHERAPIST works with her Dad. Resistance exercises on his legs are painful but he's giving it all he's got. Carol feels every twinge with him.

CAROL

*

Go on, Dad! Happy Harry's back on his way!

*

*

And he's done. A round of applause at his effort. The physiotherapist leaves. Carol starts to tidy the room, everything in its place.

*

Trish's face appears at the door. She sees Carol. She leaves unnoticed.

Carol reads the obituary page to her Dad. Now and again he gives a thumbs up or a thumbs down.

Trish returns. She has two cups of coffee. She gives one to Carol, starts reordering the room, putting things back how they were before Carol tidied.

Carol goes to say something, decides against it. She sips her coffee. Harry smiles. He mouths something. She can't understand. He repeats.

*

CAROL (CONT'D)

Trish? He's trying to say something.

Trish gets close.

CAROL (CONT'D)

Are you thirsty?

Harry shakes his head.

*

TRISH
Are you hungry?

Harry shakes his head.

*

CAROL
Are you uncomfortable, shall we
turn you?

He gets frustrated.

TRISH
What is it, Dad? What are you
trying to say, love?

He points to his daughters then himself. He gives a thumbs
up.

HARRY
(struggling)
My girls.

*

He's proud of them both. It almost destroys Carol.

55C INT. FARNCROFT HOUSE - OFFICE. DAY 9 16.30

55C

Once again Carol marches through reception to the office and,
once again, Sue, Pete and Bob are there.

CAROL
I'd love to work in a place like
this.

PETE
(big smile)
Great.

Sue and Bob relax. Beat. Carol takes off her identity pass.
On Pete. *'What's she doing?'*

CAROL
Just not here. Believe it or not...
I'm too good for you lot.

She leaves.

56 EXT. BOMBED OUT CHURCH. DAY 9 18.30

56

Tony is sat on the steps of the church. Carol appears. A
beat. She sits next to him.

CAROL
Alright?

Tony doesn't look at her.

CAROL (CONT'D)
You didn't imagine the shoes. I did
promise them to you.

TONY

Yeah. I know.

Beat.

CAROL

Remember that time that Dutch lad
robbed all my stuff?

TONY

No.

CAROL

We'd found that little place,
behind the hospital, near the big
heaters.

PETE

I don't remember, OK?

CAROL

Well, I do. I'd have frozen to
death if you hadn't sorted me out.

TONY

So why lie to me? Why make me think
I was losing the plot again? *

CAROL

I went with the flow Tony, the
wrong flow. I'm sorry. I feel
ashamed.

TONY

Yeah, stabbing your mates in the
back can do that to you. *

CAROL

How can I make it up to you?

TONY

Don't worry about it.

CAROL

Let me buy you a cup of tea?
Please.

Beat.

TONY

Another time maybe, eh?

Tony gets up, walks away and we see Charlie, in the distance,
waiting for him. ON Carol as she watches them disappear up
the street. Then she turns, walks away in the opposite
direction.

THE END