

BBC STUDIOS
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Series 21

EPISODE 28
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SUNRISE & SUNSET ON TX DAY: 07:31 / 18:40

SUNRISE & SUNSET ON SHOOT: 05:42 / 21:03

PREP: Friday 2nd August- Thursday 8th August

SHOOT: Friday 9th August - Friday 23rd August

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1 INT. HOTEL ROOM - DAY 1 - 07.00

1

[ISOBEL, MICHAEL]

SUN SHINES THROUGH A WINDOW. A WOMAN LIES IN BED, CONTENT,
HER HAND RESTING ON A MAN'S.

ISOBEL (V.O.)

Sometimes the sun shines. Not often
but every now and then.

CLOTHES ALL OVER THE FLOOR.

ISOBEL (V.O.)

I'm sure it was Burns who said
"like the snow falls in the river,
a moment white then melts
forever"...

THE WOMAN RUNS HER FINGERS UP THE MAN'S ARM.

ISOBEL (V.O.)

Those tiny moments are when the
darkness goes...

SHE GENTLY CARESSES HIS SHOULDER.

ISOBEL (V.O.)

It's worth opening your eyes for,
getting out of bed for, carrying on
for.

THE WOMAN IS ISOBEL. SHE SEEMS HAPPY, GIRLISH AND EXCITED
HAVING SPENT THE NIGHT WITH A MAN... MICHAEL.

CUT TO:

2 INT. SCARLETT'S KITCHEN - DAY 1 - 08.00

2

[SCARLETT, STEVIE, POPPY, BERNIE]

STEVIE ATTEMPTS TO PUT HIS COAT ON IN A HURRY. BERNIE HAS A CUP OF TEA AS SCARLETT TIDIES UP SOME CAKE MIXTURE.

STEVIE

What's with the mixing bowl? I've not seen that since 1989.

A KNOCK AT THE DOOR.

BERNIE

Your mother thinks she's Mary Berry.

BERNIE GOES TO ANSWER IT.

SCARLETT

Arranging Gabriel's funeral is tearing me up. Need something to take my mind off it.

BERNIE RETURNS WITH POPPY WHO'S DRESSED IN BLACK.

BERNIE

Look what the cat dragged in.

POPPY

(to Scarlett)

Sorry for the early visit, but you never answered my text.

SCARLETT

Aye... I've been busy.

POPPY

But the funeral's today.

SCARLETT DOESN'T SAY ANYTHING. IT'S AWKWARD.

POPPY (CONT'D)

(confused)

Are you... not coming?

SCARLETT

No.

POPPY

Why not? I thought you'd- (want to say goodbye).

SCARLETT

[IN] Listen, Dougie took me to hell and back. Cal and Michaela will grow up without a dad because of him.

(CONTINUED)

POPPY'S A BIT SURPRISED, THOUGHT THEY WERE ON GOOD TERMS.

SCARLETT (CONT'D)

What, did you think we'd have a cup
of tea and remember the good times?

STEVIE

Maw.

POPPY

No, it's okay. Suppose I just
didn't want to be the only one, but
I shouldn't have expected you to...

STEVIE

Wait, are you going on your own?
What about your sister?

POPPY

Not interested.

BERNIE

Who can blame her?

SCARLETT CAN SEE POPPY'S STRUGGLING, FEELS BAD. POPPY TURNS
TO GO.

SCARLETT

Poppy, wait.

SCARLETT GOES TO A DRAWER, TAKES OUT DOUGIE'S WATCH.

SCARLETT (CONT'D)

Found this the other day. Thought
you might want it.

POPPY STARES DOWN AT THE WATCH, TRYING TO HOLD IT TOGETHER.

POPPY

Thanks.

POPPY AWKWARDLY EXITS. STEVIE FROWNS, CONCERNED FOR HER.

CUT TO:

3 **EXT. MONTEGO STREET - DAY 1 - 08.30**

3

[ISOBEL, BOB, KIM, MICHAEL, NSE PASSERS-BY]

ISOBEL WALKS ALONG, ARM IN ARM WITH MICHAEL.

ISOBEL

Have to say, I like being out at
this time of the day.

MICHAEL

I know what you mean. It's like the
air's different.

ISOBEL

Exactly. Before all the hustle and
bustle starts... it's peaceful.

MICHAEL SEES A POSTER ADVERTISING A POP-UP LOCAL ART
EXHIBITION AT THE HUB, STOPS BESIDE IT.

MICHAEL

That sounds good. Maybe we could go
along this afternoon?

ISOBEL READS THE POSTER TOO.

ISOBEL

Sounds wonderful.

ISOBEL LEANS HER HEAD INTO MICHAEL, HAPPY SHE IS WITH HIM.

KIM (O.S.)

Mum!

KIM FRANTICALLY RUSHES TO ISOBEL, BOB CLOSE BEHIND.

KIM (CONT'D)

(relieved)

Mum! Thank goodness you're okay!

KIM GRABS ISOBEL AND HUGS HER. ISOBEL LETS HER, A BIT
STUNNED. MICHAEL STANDS BACK.

KIM (CONT'D)

Are you okay?

ISOBEL

Och, I'm fine.

KIM

(to Michael)

Thank you so much for bringing her
home. We just woke up and realised
she'd gone. I was worried sick.

(to Isobel)

How did you get the door open?

(CONTINUED)

ISOBEL

You keep the keys in that wee dish
beside your bed.

KIM SHARES A LOOK WITH BOB: NEW HIDING PLACE NEEDED.

KIM

Please don't go out without telling
me.

ISOBEL

I hardly need your permission.

KIM

Okay, well, you're safe so that's
the main thing.

BOB

(to Michael)
Where did you find her, pal?

ISOBEL

Find me? What am I, a lost brolly?

KIM

Sorry, he didn't mean anything by
it, Mum.

BOB GIVES AN AWKWARD LOOK.

ISOBEL

This is...

MICHAEL

Michael.

ISOBEL

From the hospital.

KIM NODS, THINKING ISOBEL'S CONFUSED AND GOING ALONG WITH IT.

KIM

Aye, of course. Right then, let's
get upstairs and get you a wee
cuppa.

MICHAEL

We met when we were in hospital at
the same time.

KIM STOPS, SHARES A CONFUSED GLANCE WITH BOB.

KIM

Oh... you... know each other?

ISOBEL

Of course we know each other! D'you think I'd take up with any Tom, Dick or Harry.

MICHAEL EXTENDS HIS HAND. KIM SHAKES IT.

MICHAEL

Michael Fordyce, pleased to meet you.

KIM

Wait a minute, Mum's mentioned a Michael a few times but I just thought she was...

ISOBEL

Off her rocker?

KIM

No, I didn't know who you meant, that's all.
(to Michael)
Nice to meet you. Did you just spot Mum walking around here then? That was lucky.

MICHAEL AND ISOBEL SHARE AN AWKWARD GLANCE.

ISOBEL

Michael was just saying he really has to run.

MICHAEL

Yes, lots of errands to do.

KIM

Of course, we've taken up enough of your time already. Thanks again.

MICHAEL POLITELY SMILES THEN HEADS OFF.

KIM (CONT'D)

Thank goodness for good samaritans.

BOB NODS AND THEY START WALKING BACK TO THE FLAT AS MICHAEL HEADS UP THE STREET IN THE DIRECTION OF THE OYSTER.

ISOBEL WATCHES MICHAEL GO, A WEE SMILE ON HER LIPS.

CUT TO:

4 INT. AJ'S FLAT - KITCHEN - DAY 1 - 08.33

4

[AJ, ELLIE, BEX, KATIE]

AJ DRINKS SOME ORANGE JUICE AS BEX AND KATIE HAVE FINISHED THEIR BREAKFAST. ELLIE TIDIES UP SOME DISHES. THEY SEEM JUST LIKE A NORMAL FAMILY, IN SYNC WITH THE MORNING ROUTINE.

KATIE

Can Bex take me to dancing this afternoon?

BEX

Yeah, that's cool as long as I can hit the cinema later? There's a new film out I really want to see.

ELLIE

Fancy some company?

BEX

Could do.

AJ

I think that's teenage speak for "yes, that would be nice".

BEX DOES A FAKE LAUGH, SMILES.

BEX

You know, you think you're funny, but you're so unfunny that it's kind of funny.

AJ

Maybe we could all go.

KATIE

Yay! Can we have popcorn?

BEX

And pick n' mix?

KATIE

And ice-cream?

AJ

Here, wait a minute, who's paying for all this?

BEX

We'll take that as a yes.

KATIE

What she said.

BEX AND KATIE EXIT. ELLIE LAUGHS AT THEM.

(CONTINUED)

ELLIE

They're a right wee double act.

AJ'S PHONE RINGS. HE ANSWERS.

AJ

(on the phone)

Hello?

(beat)

Yes, speaking.

(beat)

Sorry, I don't under-

(beat)

Oh right. I see.

(beat)

No, we didn't get it.

(beat)

Right.

(beat)

Okay, thanks for phoning. Bye.

AJ HANGS UP. ELLIE NOTICES HIS SERIOUS EXPRESSION.

AJ (CONT'D)

That was the social worker... she said they sent a letter last week about Bex going back to her mum. It must've got lost in the post.

ELLIE

Oh... right. Suppose we knew that day was coming.

AJ

No... They want her to go back today.

ON ELLIE: SHELLSHOCKED.

CUT TO:

5 INT. BOB + KIM'S LIVING ROOM - DAY 1 - 09.10

5

[BOB, KIM, ISOBEL]

ISOBEL SITS IN HER CHAIR, SOME TEA AND SOGGY TOAST IN FRONT OF HER. KIM IS BESIDE HER AS BOB RUMMAGES AROUND LOOKING FOR SOMETHING.

KIM

So, do you remember where you went last night, Mum?

ISOBEL

Oh, I met up with a lovely man.

BOB

Anybody seen my football boots? I'm going straight to fives after work.

KIM

(to Bob)

No.

(to Isobel)

Were you just around about here?

ISOBEL

(thinking)

Around here...

BOB

Could've sworn I saw them right here yesterday.

KIM'S GETTING IRKED BY BOB'S INTERRUPTIONS.

ISOBEL

They're beside the thing.

BOB

What thing?

ISOBEL

The baby thing... the baby bed.

BOB

What, the cot?

ISOBEL

(as if he's an idiot)

Yes, the cot.

BOB GIVES A DISBELIEVING LOOK THEN GOES OFF TO CHECK.

KIM

Michael found you this morning but where were you before that?

(CONTINUED)

ISOBEL

With Michael.

BOB ENTERS, FOOTBALL BOOTS IN HAND.

BOB

Isobel, you were right.

ISOBEL GIVES A THUMBS UP. BOB TRIES TO UNTANGLE THE SHOELACES

KIM

No, I mean before you were with Michael... can you remember?

BOB

Was Kenzie playing with these?

KIM

Bob, please, I'm trying to have a conversation with Mum.

BOB

(holds his hands up)
Sorry.

KIM

So, before you were with Michael, Mum, where were you?

ISOBEL

I was with Michael all night. At a hotel.

KIM ASSUMES ISOBEL'S MIXED UP.

KIM

(dismissive)
You went to a hotel with Michael?

ISOBEL

That's what I said.

KIM

Oh right, and what were you doing at the hotel?

ISOBEL

What d'you think I was doing?

KIM

(gently)
I don't know, that's why I'm asking.

ISOBEL

Jeesy peeps, are you gonna make me say it out loud? We had sex.

(CONTINUED)

BOB LOOKS UP FROM HIS FOOTBALL BOOTS IN SHOCK. KIM'S EYES
WIDEN. ISOBEL BITES INTO HER TOAST, UNFAZED.

CUT TO:

6 INT. AJ'S FLAT - KITCHEN/LIVING ROOM - DAY 1 - 09.13

6

[ELLIE, AJ, BEX]

ELLIE AND AJ SADLY WATCH BEX FROM THE KITCHEN.

BEX IS SITTING ON THE SOFA IN THE LIVING ROOM LISTENING TO MUSIC ON HER PHONE.

AJ

We need to tell her.

ELLIE

But look at her... she seems so...
at home.

AJ

I know.

ELLIE

Maybe you should tell her.

AJ

Why me?

ELLIE

Well, between us I'm obviously good
cop so it's more fitting coming
from you.

AJ

I'm not bad cop! More like firm but
fair with a slice of fun cop. It
should come from both of us.

ELLIE SIGHS, KNOWS HE'S RIGHT. THEY BOTH HEAD THROUGH TO THE
LIVING ROOM AND APPROACH BEX. SHE NOTICES THEM, TAKES HER
EARPHONES OFF.

ELLIE

Bex...

BEX

Yeah?

ELLIE

We... were just saying how good
your hair looks today.

AJ NUDGES ELLIE, CHICKEN.

BEX

Yeah, I used your conditioner.

(CONTINUED)

AJ

We also wanted to tell you that...
we just got these amazing new
toffee muffins to try. You'll love
them.

ELLIE GIVES AJ A LOOK. BEX CAN READ THEIR EXPRESSIONS.

BEX

I'm going back to Mum.

ELLIE

We're so sorry, we only just found
out but there was a mix up and...

AJ

They want you to go back today.

BEX'S FACE FALLS.

ELLIE

How d'you feel about that,
sweetheart?

SILENCE.

AJ

Bex?

BEX

D'you see now? This is exactly what
I told you would happen. Every time
I get close to someone they send me
back to her so what's the point?

BEX GETS UPS AND LEAVES. ELLIE LOOKS AT AJ, WHAT DO THEY DO?

CUT TO:

7 INT. PRISON VISITING ROOM - DAY 1 - 09.20

7

[STEVIE, LENNY, NSE VISITORS, NSE PRISONERS, NSE GUARD]

STEVIE SITS ACROSS FROM LENNY, HAVING BEEN SUMMONED. STEVIE'S IN A DAZE, HIS MIND ON POPPY.

LENNY

Listen, I should be out by now, but that solicitor keeps fobbing me off. Has he contacted you?

STEVIE DOESN'T RESPOND. LENNY CLICKS HIS FINGERS.

LENNY (CONT'D)

Ho!

STEVIE

What? No, not a word.

LENNY

What's going on with you today?

STEVIE

Nothing. Just got a lot on.

LENNY

Aw, got problems, have you?

STEVIE

Considering I'm now single-handedly running two businesses and trying to keep your reputation afloat, aye, my plate's full right enough.

LENNY

You taking over Murdoch Enterprises is only a temporary measure.

STEVIE

Not according to Amber.

LENNY

You enjoying yourself, aye?

STEVIE

What?

LENNY

Playing the big man. Soon as I'm out it's coming back to me.

STEVIE

Plenty of time for that. You've got bigger things to worry about.

(CONTINUED)

LENNY

I hadn't noticed.

(beat)

Whatever you've got on today,
cancel it because your one and only
job is to find my solicitor and
make sure that I'm outta here by
tea time.

STEVIE RUBS HIS HEAD IN FRUSTRATION.

CUT TO:

8 **INT. OYSTER CAFE - DAY 1 - 09.45**

8

[ISOBEL, KIM, BOB, LOU (C), ANGUS, MICHAEL, NSE STAFF, NSE CUSTOMERS]

ANGUS AND LOU ARE AT A TABLE HAVING COFFEES. LOU'S ENGROSSED IN HER PHONE. MICHAEL IS AT ANOTHER BOOTH WITH A COFFEE, READING A PAPER.

ANGUS

What you looking at?

LOU

Nothing much, just Facebook chat.

ANGUS GRABS THE PHONE AND SEES PHOTOS OF HER AND AMBER.

ANGUS

I knew it.

LOU TAKES THE PHONE BACK.

ANGUS (CONT'D)

Stop pining. Believe me, no good can come of it.

LOU

Why, who've you been pining for?

BEFORE ANGUS CAN ANSWER THE DOOR OPENS AND KIM ENTERS. BOB AND ISOBEL ARE BEHIND HER. ANGUS CLOCKS THEM.

BOB

Kim, will you calm down?

KIM

I am calm.

BOB

Just talk to the guy, there's no way this can be right.

KIM SPOTS MICHAEL.

ISOBEL

What are we doing in here, we just had breakfast?

MICHAEL HEARS ISOBEL, STANDS UP.

MICHAEL

Isobel, hello. Nice to see you again so soon.

ISOBEL SMILES, REMEMBERING HIM.

KIM

Can I have a word please?

(CONTINUED)

MICHAEL

(nervous)
Yes, of course.

ISOBEL SITS DOWN BESIDE MICHAEL. KIM'S GOING TO HAVE TO DO THIS CAREFULLY IN FRONT OF HER. ANGUS SIDLES UP TO BOB.

ANGUS

Alright, mate. What's going on?

BOB

Just another day in paradise.

ANGUS

You're still coming to fives later?

BOB

This is really not a good time.

ANGUS

You've had two strikes for backing out. One more and you're out.

BOB

Seriously, Angus, not the now.

BACK WITH KIM AND MICHAEL. SHE CHOOSES HER WORDS CAREFULLY.

KIM

I just wondered where you found Mum last night?

ISOBEL

He didn't find me, he picked me up.

KIM

(gently)
Mum, can you let Michael answer?

ISOBEL

(to Michael)
She doesn't believe me.

MICHAEL

Isobel's telling the truth, I did pick her up.

KIM

(confused)
What? How did you-?

MICHAEL

[IN] We... arranged to meet.

KIM

That's not possible.

(CONTINUED)

MICHAEL

We've been writing to each other.

KIM

Since when?

MICHAEL

Since the hospital. Just a couple of times.

KIM LOOKS AT ISOBEL.

KIM

Why didn't you tell me?

ISOBEL

I did, but you never listen, just think I'm hawering.

MICHAEL

It was your mum's idea to go out.

KIM TURNS BACK TO MICHAEL, ANNOYED BUT CONSCIOUS OF WHERE SHE IS.

KIM

Her idea?

MICHAEL HESITATES, DOESN'T ANSWER.

KIM (CONT'D)

And what happened when you went out?

BOB AND ANGUS HEAR KIM'S TONE, PAY ATTENTION.

ISOBEL

I've already told her, but she won't listen.

KIM

Mum says you went to a hotel.

MICHAEL

We were only supposed to be having a drink... but then one thing led to another.

KIM'S DISGUSTED, BUT TRIES TO KEEP HER COMPOSURE. BOB AND ANGUS ARE SHOCKED.

BOB

What were you thinking, pal? She's got dementia.

ISOBEL

Don't be ridiculous.

(CONTINUED)

MICHAEL

I know that.

KIM

You know?

MICHAEL

I have it too. Early stages. I told your mum all about it at the hospital when we met.

KIM

(trying to take it in)
I don't believe this.

ISOBEL

Believe what? That someone finds me attractive?

BOB

Kim, maybe we should go back to the flat to speak about this.

MICHAEL

Your mum suggested the hotel.

KIM'S RAGE IS AT BOILING POINT.

MICHAEL (CONT'D)

I mean obviously I wanted to go too, but -

KIM

I'm gonna kill you!

BOB

Kim!

LOU HEARS THE COMMOTION, IS ON HER FEET.

ISOBEL

You're making a show of yourself.

LOU

What's going on?

KIM

You need to lock him up!
(beat)
He molested my mum.

LOU'S STUNNED. ISOBEL STARES AT KIM, CONFUSED.

CUT TO:

9 **EXT. BACKCOURTS - DAY 1 - 09.48**

9

[STEVIE, POPPY, NSE PASSERS-BY]

STEVIE HEADS IN TO THE BACKCOURTS - SPOTS POPPY SITTING ON THE BENCH STARING AT DOUGIE'S WATCH. HE SITS DOWN NEXT TO HER. AFTER A BEAT, POPPY STARTS TO SPEAK.

POPPY

It's daft, I'm just sitting here
because it reminds me of being
little. My dad used to read the
names on the plaques to me and we'd
make up stories about the people.
We'd end up in the park for hours
'cause I'd make him do every bench.

STEVIE SMILES.

STEVIE

Time's the service?

POPPY

In an hour.

STEVIE

I was gonna come along, but -

POPPY PUTS HER HAND UP.

POPPY

No need to make excuses.

STEVIE

I'm not... I'm honestly snowed
under.

POPPY NODS, BUT DOESN'T BELIEVE IT.

POPPY

I gave him this watch. Can't
believe he didn't sell it when he
needed money.

STEVIE SITS DOWN BESIDE HER.

STEVIE

Must've meant a lot to him.

POPPY

Seeing this makes it feel like he's
gonna walk around the corner and I
can give it back to him.

STEVIE

Listen, I'm sorry you lost him.

(CONTINUED)

POPPY

Don't be. He didn't deserve to be here after what he did to Gabriel.

STEVIE

He didn't mean to hurt Gabriel. He was backed into a corner and he panicked.

POPPY

He still pulled the trigger.

STEVIE

Look, I know your dad did some messed up things but there was no question over how much he adored you. You represented the good in him and he knew that.

POPPY SMILES, THANKS. STEVIE'S PHONE RINGS. HE GLANCES AT IT.

STEVIE (CONT'D)

Sorry, I need to take this.

POPPY GOES BACK TO LOOKING AT THE WATCH AS STEVIE WALKS AWAY A LITTLE. HE ANSWERS THE PHONE. IT'S LENNY.

STEVIE (CONT'D)

Hello?

(beat)

C'mon, Lenny, give me a chance.

I've said I'll sort it.

STEVIE GLANCES BACK AT POPPY ON THE BENCH, SEES HOW UPSET SHE IS.

CUT TO:

10 INT. OYSTER CAFE - DAY 1 - 09.51

10

[ISOBEL, KIM, BOB, ANGUS, LOU (C), MICHAEL, NSE CUSTOMERS]

KIM'S STILL FURIOUS. BOB AND LOU ARE BETWEEN HER AND MICHAEL.

ISOBEL

This is ridiculous.

MICHAEL

I've never been accused of such a thing in my life! How dare you.

LOU

Okay, we all just need to calm down a bit.

MICHAEL

I told Isobel to tell you but she didn't want to. Now I can see why.

KIM

I'll have you done for this.

MICHAEL

Done for what? Having a relationship?

KIM

She's not capable of having a relationship!

ISOBEL LOOKS HURT, ASHAMED.

BOB

Kim.

KIM

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

ISOBEL

I know what you meant. I know what you all think of me. That I'm half daft... clueless of what's happening.

ANGUS

Isobel, nobody thinks that.

MICHAEL

We did nothing wrong.

KIM

Mum didn't, but you did. You're nothing but a pervert.

(CONTINUED)

ISOBEL

Don't you talk to your father like that.

KIM

She doesn't even know who you are.

ISOBEL

Yes, I do, that's Frank.

MICHAEL

She does. I mean, she did.

KIM

You're not going to get away with this. Is he, Lou?

LOU

(awkwardly)

Kim, I can't just arrest him.

KIM

What?

LOU

(quietly)

There's two sides to this and from what he's saying, your mum wanted to be with him.

KIM

And you believe him? He manipulated someone who was incapable of making that decision.

LOU

The only way I can try to determine that is by talking to your mum... alone.

KIM TAKES A BEAT, CONSIDERS.

KIM

Fine.

(turns back to Michael)

But then I want him behind bars.

MICHAEL

I'm not listening to any more of this.

MICHAEL GOES TO LEAVE.

LOU

Don't go far please, I'll need to talk to you too.

MICHAEL EXITS IN A STATE.

(CONTINUED)

ISOBEL

I hope you're happy with yourself,
young lady.

ISOBEL HOLDS BACK TEARS, FEELING HUMILIATED.

CUT TO:

11 EXT. BASKETBALL COURT - DAY 1 - 10.00

11

[AJ, BEX, NSE PASSERS-BY]

BEX SITS ON THE GROUND. AJ APPROACHES, SITS DOWN BESIDE HER.

AJ

This sucks, hey?

BEX GIVES HIM A LOOK, THAT'S PUTTING IT MILDLY.

AJ (CONT'D)

Listen, Bex, we don't want you to go but that's how this thing works.

BEX

Yeah, but it doesn't work, does it? It'll only be a matter of time before Mum's using again.

AJ

Maybe not. Maybe this is the time she'll stay clean.

BEX

That's what I think every time, but all I'm doing is setting myself up to get let down again.

AJ

Look, I know she's got problems, but she's your mum and she loves you.

BEX

Maybe she does love me but not enough to choose me over drugs.

AJ

Addiction's an illness and the social worker said she's got help for it. She's trying.

BEX

I get that but where does it leave me?

AJ DOESN'T HAVE AN ANSWER.

BEX (CONT'D)

It'll be back to no food in the cupboards, no electricity 'cause she can't pay the bills.

AJ TAKES THIS IN, HE DIDN'T THINK OF THESE THINGS BEFORE.

(CONTINUED)

AJ

As soon as that happens you need to ring your social worker.

BEX

Seriously? That's all you've got to say? You couldn't care less.

AJ

Bex, we do care.

BEX

Don't worry, I'll be sure to ring the social worker the next time her dealer comes round telling me I can pay him in other ways.

AJ

(disgusted)
What? When did that happen?

BEX

Open your eyes, AJ.

AJ

Did you tell the social worker about that?

BEX

Look, I love my mum but she can't look after herself, never mind me. And that's what you're letting me go back to.

BEX STARTS TO CRY THEN RUNS OFF, AJ'S HEART BREAKING FOR HER.
HE HAS TO DO SOMETHING.

CUT TO:

12 EXT. TALL SHIP BEER GARDEN - DAY 1 - 10.20

12

[EVE, MICHAEL, NSE PASSERS-BY]

MICHAEL WALKING, STILL IN A STATE. HIS BREATHING BECOMES SHALLOW. HE CLUTCHES HIS CHEST IN PAIN AND HOLDS ON TO A CHAIR FOR SUPPORT. HE SINKS DOWN INTO A CHAIR AS EVE WALKS PAST AND SEES HIM.

EVE

Are you okay?

MICHAEL TRIES TO COMPOSE HIMSELF.

MICHAEL

Yes, I'm...

HE CLUTCHES HIS CHEST. EVE GOES TO HIM, SITS BESIDE HIM.

EVE

Okay, take it easy. I'm a doctor.
Chest pains?

MICHAEL NODS.

EVE (CONT'D)

Any dizziness?

MICHAEL SHAKES HIS HEAD. EVE TAKES HIS PULSE.

EVE (CONT'D)

Asthmatic?

MICHAEL

No.

EVE

Angina?

MICHAEL SHAKES HIS HEAD.

EVE (CONT'D)

What's your name?

MICHAEL

Michael.

EVE

Michael, I think you're having a
panic attack. So deep breaths, come
on, I'll do them with you.

EVE TAKES A DEEP BREATH. MICHAEL DOES TOO.

EVE (CONT'D)

And again.

MICHAEL DOES AS INSTRUCTED.

(CONTINUED)

MICHAEL

We did nothing wrong.

EVE

Sorry?

MICHAEL

It was just two people spending
time together, enjoying each
other's company.

EVE

You've lost me.

MICHAEL

The things she was saying about
me... I would never...

EVE

Okay, somebody's obviously upset
you so why don't we start at the
beginning?

ON MICHAEL, TRYING TO FIND THE RIGHT WORDS.

CUT TO:

13 EXT. AMBER CABS - DAY 1 - 10.30

13

[STEVIE, POPPY, NSE CAB DRIVER, NSE PASSERS-BY]

POPPY IS ABOUT TO GET INTO AN AMBER CAB.

STEVIE (O.S.)

Poppy, hold on.

POPPY TURNS AROUND TO SEE STEVIE JOGGING TOWARDS HER DRESSED
IN A BLACK SUIT AND TIE.

STEVIE (CONT'D)

I'm coming with you.

POPPY'S ABOUT TO PROTEST.

STEVIE (CONT'D)

No buts.

POPPY

But you said you were really busy
today.

STEVIE

It can wait. Nobody should have to
do this alone.

POPPY'S TOUCHED AS STEVIE GETS INTO THE CAB.

CUT TO:

14 INT. BOB + KIM'S LIVING ROOM - DAY 1 - 10.33

14

[ISOBEL, LOU (C)]

DARK FOCUS WHICH BECOMES LIGHTER TO REVEAL LOU'S FACE.

ISOBEL (O.S.)

Who are you? Have I met you before?

LOU

I'm Lou. I'm a friend of Kim's.

ISOBEL

(still wary)

Oh right.

LOU

I'm also a police officer, but I've not got my uniform on today.

ISOBEL

That must be an interesting job.

LOU

Sometimes.

ISOBEL SMILES.

LOU (CONT'D)

How are you doing?

ISOBEL

(unsure)

Fine. Can I get you a cup of tea?

LOU

No no, I'm fine. Is it okay if we talk about Michael?

ISOBEL

Who's that?

LOU

You spent the night together... at the hotel.

ISOBEL SEARCHES, REMEMBERS.

ISOBEL

Did we forget to pay the bill?

LOU

No, not at all.

ISOBEL

It was a nice hotel.

(whispers)

And he wasn't half bad either.

(CONTINUED)

LOU

Is that right?

ISOBEL

Felt like I was twenty-one again.
(looks at her hands)
Know I can't be with these wrinkles
though.

LOU

So you wanted to go to the hotel
with Michael?

ISOBEL

Yes, of course. I wrote him a
letter, asked him to pick me up.

LOU

And whose idea was it to go to the
hotel?

ISOBEL LOOKS A BIT SHEEPISH. LOU GIVES A REASSURING SMILE.

LOU (CONT'D)

It's okay, you're not in trouble.

ISOBEL

Well, I just thought... when in
Rome.

LOU

And when you were there, did
Michael make you do anything you
didn't want to do?

ISOBEL

(shocked)
Don't be daft.

LOU

If he did, you can tell me, there's
no need to be scared.

ISOBEL

Scared? I had the time of my life.

LOU

I see.

ISOBEL

The only thing I was scared of was
the telling off I'd get for
sneaking out. D'you think I could
meet up with Michael again?

LOU SMILES POLITELY BUT KNOWS KIM WON'T BE HAPPY.

CUT TO:

15 EXT. OYSTER CAFE - DAY 1 - 10.50

15

[ELLIE, AJ, NSE PASSERS-BY]

ELLIE CLEARS A TABLE AS AJ DISCUSSES WHAT BEX HAS TOLD HIM.

AJ

No wonder she was playing up...
imagine what she's had to go
through.

ELLIE

It's awful.

AJ

How can they be sending her back to
that?

ELLIE

Her mum's obviously turned a
corner. I mean, they must have
their reasons for deciding it's
okay.

AJ

We can't let that happen.

ELLIE

Eh? AJ, that's not our call.

AJ

Well, there must be something we
can do.

ELLIE

Like what?

AJ

She can stay with us.

ELLIE

We can't keep every child we
foster.

AJ

We'll not take anymore after Bex.

ELLIE

You know that's not possible. They
told us these kids would come from
difficult circumstances.

AJ

Exactly, so why send them back to
that?

(CONTINUED)

ELLIE

We don't know the whole story. We
need to just trust the system here.

AJ

That system's turned her into a
damaged young girl.

AJ TURNS TO LEAVE.

ELLIE

Where are you going now?

AJ

To see the social worker. I don't
think she realises some of the
things Bex has been through.

ELLIE

That's not your place to tell her.

AJ

Then whose is it? She has to stay
with us.

BEFORE ELLIE CAN PROTEST, AJ HEADS OFF, A MAN ON A MISSION.

CUT TO:

16 INT. BOB + KIM'S LIVING ROOM/KITCHEN - DAY 1 - 10.53

16

[LOU (C), KIM, ISOBEL]

MUFFLED VOICES IN THE BACKGROUND. ISOBEL SITS ON THE SOFA, DISORIENTATED, HER STICK BESIDE HER. AS THE VOICES BECOME CLEARER ISOBEL BECOMES DISTRESSED. SHE GRABS HER STICK, STANDS UP AND HEADS FOR THE KITCHEN.

LOU (O.S.)

I'm sorry, Kim, but this just isn't a police matter.

KIM (O.S.)

How can you say that?

LOU (O.S.)

Isobel deliberately snuck out of her own accord and planned to meet Michael.

KIM (O.S.)

But she had no idea who she was with or what was going on. She's already mixed him up with my dad several times...

ISOBEL PEEKS AROUND THE DOORWAY, SEES KIM AND LOU.

LOU

I get that, but I went over it all with her three times and she seems perfectly aware of the decisions she made.

KIM

He completely played on how vulnerable she is.

LOU

I'm not so sure. From what your mum said she was driving the whole thing.

KIM

Are you listening to yourself? Do you know how insane that sounds?

LOU

Kim, she has dementia but she's still a person with wants and needs and maybe this was her way of dealing with that.

KIM

A stranger took advantage of a vulnerable person. That's rape as far as I'm concerned.

(CONTINUED)

LOU

There's no basis for that here:
Isobel wanted this to happen. And
didn't Michael say he has dementia
as well? That makes him a
vulnerable person too.

KIM

If that's even true. He seems
perfectly fine to me.

LOU SIGHS. ISOBEL ENTERS.

ISOBEL

I can hear you, you know. Talking
about me like I'm some hussie.

KIM

(to Isobel)
That's not the case, Mum.
(to Lou)
You need to take this further.

LOU

There was consent.

ISOBEL

(getting upset)
You lot, always whispering about
me, talking like I'm not even here.
Well, I am so whatever you've got
to say about me you can say it to
my face.

LOU GLANCES AT KIM, WHAT NOW?

CUT TO:

17 INT. SCARLETT'S LIVING ROOM - DAY 1 - 12.30

17

[POPPY, STEVIE]

POPPY SITS ON THE SOFA. STEVIE SITS BESIDE HER, A BOTTLE OF WHISKY AND TWO GLASSES IN HIS HANDS.

POPPY

That didn't take long, did it?

STEVIE

(trying to be comforting)
Well, cremations don't take as long as burials.

POPPY GIVES STEVIE A LOOK, REALLY?

POPPY

Insensitive much?

STEVIE

Sorry.

STEVIE POURS A WHISKY FOR THEM.

POPPY

It was so quick because no-one was there. No-one had anything to say about him.

STEVIE HANDS HER THE WHISKY.

POPPY (CONT'D)

Straight up?

STEVIE

You need it.

POPPY KNOCKS BACK THE SHOT, GRIMACES.

STEVIE (CONT'D)

I didn't say down it.

POPPY HOLDS OUT HER GLASS FOR ANOTHER. STEVIE POURS IT.

POPPY

Thanks... for coming with me.

STEVIE

No bother.

STEVIE'S PHONE RINGS, HE GLANCES AT THE SCREEN... IT'S LENNY. POPPY SEES IT TOO.

POPPY

Not answering that?

(CONTINUED)

STEVIE

Not the now.

POPPY DOWNS HER WHISKY SHOT.

POPPY

Don't let me keep you. It's fine, I need to finish packing anyway.

STEVIE

What?

POPPY

Packing... you know, when you put clothes in a suitcase, ornaments in boxes.

STEVIE

Why, where are you going?

POPPY

I can't stay around here after what my dad did... I'm leaving.

STEVIE CAN'T BELIEVE IT. HOW CAN SHE BE LEAVING?

CUT TO:

18 INT. BOB + KIM'S KITCHEN - DAY 1 - 12.48

18

[ISOBEL, KIM]

ISOBEL SITS AT THE TABLE, A DEPRESSING SANDWICH IN FRONT OF HER BUT SHE'S WATCHING KIM DOING THE DISHES.

ISOBEL (V.O.)

I upset her again today... my girl.
I do it all the time. I don't mean
to and I can't remember what I've
done, but it must've been bad. Just
can't seem to get anything right
these days. Sometimes I wonder if
it would be better if I wasn't here
anymore. Maybe her tears would
stop. Maybe all that worry on her
face would disappear. Maybe she'd
smile again.

KIM TURNS AROUND.

ISOBEL

Are you okay, pet?

KIM

Yeah, of course.

ISOBEL

You're not.

KIM

(deflecting)

I've totally lost track of time,
we'll need to pick up Kenzie from
the child-minder.

KIM EXITS. ISOBEL'S STILL GOT A BAD FEELING.

ISOBEL (V.O.)

They lie to you all the time and it
hurts. You could argue, try to get
the truth, but it's easier just to
pretend, to go along with them
thinking you believe everything's
fine.

ISOBEL'S FACE, ETCHED WITH CONFUSION AND CONCERNED FOR HER
DAUGHTER.

CUT TO:

19 INT. SCARLETT'S LIVING ROOM - DAY 1 - 12.51

19

[POPPY, STEVIE, SCARLETT]

STEVIE'S MID WAY THROUGH TRYING TO PERSUADE POPPY TO STAY.

STEVIE

But your job's here.

POPPY

There are plenty of other law firms, you know.

STEVIE

But you can't just take off.

POPPY

I need a clean break. Away from all this. There's nothing keeping me here now.

STEVIE TAKES A MOMENT, BITES THE BULLET.

STEVIE

What about us?

POPPY

What about us?

STEVIE

Well, things keep... bringing us together.

POPPY

(laughs)

Wait, you believe in fate now?

STEVIE

Naw, I'm just saying... I don't know what I'm saying but you and me...

POPPY

We'd be a disaster, Stevie.

STEVIE

We don't know that.

POPPY

Yes, we do. I'm a solicitor and you're an... ex-con with links to organised crime.

STEVIE

Allegedly.

(CONTINUED)

POPPY

Okay, we've ended up in bed together a couple of times, but that's nothing.

STEVIE

Is it?

POPPY

So what, you're saying it's more than that?

STEVIE STRUGGLES TO GET HIS WORDS OUT.

STEVIE

Listen... I... I accepted a long time ago that I would always be empty and I was fine with that.

POPPY

What are you on about?

STEVIE

Poppy, you hit me like a bus.

POPPY

Okay...

STEVIE

I mean that in the nicest possible way... I didn't see it coming.

POPPY

See what coming?

STEVIE

That I... would feel this way about you.

(takes a deep breath)

I think I'm in love with you.

POPPY'S JAW DROPS.

POPPY

Wow... I um... actually can't believe it.

STEVIE

Neither can I... but it's true.

POPPY

No, I mean I can't believe you're saying this to me now.

STEVIE

I had to tell you.

(CONTINUED)

POPPY

Today of all days?

STEVIE

You're leaving.

POPPY

And this is supposed to stop me?

STEVIE

Aye... Naw... I'm not sure.

POPPY

I've just cremated my father and
you decide to drop a bombshell?

STEVIE

I'm sorry.

POPPY

You really are a piece of work.

STEVIE

Only you could think somebody
saying they love you is a bad
thing.

POPPY

What am I supposed to do with that?

STEVIE

I don't know... pack it in your
suitcase and head off into the
sunset!

POPPY IMPULSIVELY KISSES STEVIE. HE'S STUNNED FOR A SECOND,
THEN KISSES HER BACK. SCARLETT ENTERS THROUGH THE FRONT DOOR.

SCARLETT

Oh... I...

POPPY AND STEVIE BREAK APART.

SCARLETT (CONT'D)

(flustered)

Sorry, I was just back to see if my
crumble's cooled. Could you maybe
put in the fridge and... Aye, ta.

SCARLETT EXITS SHARPISH. STEVIE AND POPPY GLANCE AT EACH
OTHER, NOT SURE WHAT TO SAY. THEY BURST OUT LAUGHING.

CUT TO:

20 **EXT. SCARLETT'S ONE-STOP SHOP - DAY 1 - 13.00**

20

[EVE, KIM, ISOBEL, NSE GIRL, NSE MOTHER, NSE PASSERS-BY]

KIM WALKS ALONG WITH ISOBEL, GOING TO PICK UP MACKENZIE.

ISOBEL

Are we going for lunch? I'm starving.

KIM

We've had lunch, we're just going to get Mackenzie.

ISOBEL

Who's Mackenzie?

EVE APPROACHES.

EVE

Kim, do you have a minute?

KIM

Yeah, sure.

EVE

Probably best it's... between us.
(beat, low)
It's about Michael.

KIM LOOKS TO EVE, INCREDULOUS - DOES EVERYONE KNOW THEIR BUSINESS? SHE TURNS TO ISOBEL.

KIM

Mum, could you wait here for a sec?

ISOBEL'S NOT HAPPY AT BEING LEFT OUT. KIM MOVES TO THE SIDE WITH EVE.

AS KIM AND EVE TALK OUT OF EARSHOT, ISOBEL CAN SEE THAT KIM'S AGITATED AND UPSET. SHE WATCHES THEM, CONFUSED AS TO WHO THEY ARE AND WHAT'S GOING ON. A LITTLE GIRL WHO LOOKS LIKE A MINI KIM (10) EXITS SCARLETT'S SHOP. ISOBEL SEES HER, LEANS DOWN TO HER.

ISOBEL

You're in a right wee moody today, aren't you? Tell you what, how about I get us a milkshake to share? Would you like that, eh?

THE GIRL GIVES ISOBEL A STRANGE LOOK. KIM NOTICES AS ISOBEL TRIES TO TAKE THE GIRL'S HAND. THE GIRL PULLS IT AWAY.

KIM

I'm sorry, Eve, I need to go.

EVE LOOKS OVER AT ISOBEL AS KIM APPROACHES.

(CONTINUED)

ISOBEL

(to Kim)
Where can I get a strawberry
milkshake for my young lass around
here?

KIM

It's me, Mum... Kim.

ISOBEL GLANCES AT THE GIRL THEN BACK TO KIM.

ISOBEL

(laughs)
No, this is my Kim.

THE GIRL'S MOTHER EXITS THE SHOP AND THEY HEAD OFF. ISOBEL
BECOMES DISTRESSED, TRIES TO GO AFTER THE GIRL.

ISOBEL (CONT'D)

(shouts)
Kimberley! Come back!

KIM STOPS ISOBEL AS THE WOMAN AND THE GIRL GLANCE BACK.

KIM

It's okay, Mum.

ISOBEL

That woman's got my wee girl!

KIM

That's not your wee girl.

ISOBEL WATCHES AFTER THE GIRL, NOT CONVINCED.

CUT TO:

21 INT. AJ'S FLAT - LIVING/DINING ROOM - DAY 1 - 13.03

21

[ELLIE, BEX]

ELLIE STANDS BESIDE BEX WHO SITS ON THE SOFA READING A MAGAZINE.

ELLIE

Have you got everything packed already?

BEX

AJ said I don't need to.

ELLIE

What?

BEX

Yeah, he text me and said he would sort it all with my social worker.

ELLIE'S STUNNED AND FURIOUS.

BEX (CONT'D)

He's connected in the council, right? So he can make stuff happen.

BEX LOOKS UP, SEES ELLIE'S EXPRESSION, CLOSES THE MAGAZINE.

BEX (CONT'D)

D'you not want me to stay?

ELLIE

No, no, of course I do, sweetheart. I'll just give AJ a wee phone, see what's keeping him.

BEX WATCHES ELLIE, SUSPICIOUS. ELLIE TAKES OUT HER PHONE, DIALS AND MOVES OFF TO THE SIDE.

ELLIE (CONT'D)

(smiles, to Bex)
Voicemail.

BEX GOES BACK TO HER MAGAZINE.

ELLIE (CONT'D)

(whisper shouts)
AJ, where are you and what the hell are you playing at? You need to get back here right now and sort out this mess!

ELLIE HANGS UP, FUMING.

CUT TO:

22 EXT. BIG MUG - DAY 1 - 13.15

22

[KIM, BOB, LOU (C), ANGUS, ISOBEL, MACKENZIE, NSE PASSERS-BY]

KIM AND ISOBEL ARE HEADING FOR HOME WITH MACKENZIE WHEN KIM SPOTS LOU TALKING TO BOB AND ANGUS.

KIM

Mum, could you wait here with Mackenzie please?

ISOBEL

Why, where are you going now?

ISOBEL'S NOT HAPPY AT BEING FOBBED OFF AGAIN AS KIM HURRIES OFF TO LOU, BOB AND ANGUS.

KIM

(calmly)

Lou, my mum just thought a wee girl in the street was me. She has no awareness of who people really are.

LOU KNOWS WHERE THIS IS GOING.

LOU

Kim-

KIM

[IN] I know what you said about it being consensual, but I just can't let this lie because it was so wrong.

LOU

Look, you can go down to the station if you want but they'll tell you the same thing. They're both saying it was consensual so there's nothing we can do.

ISOBEL WATCHES AS KIM BECOMES AGITATED.

KIM

She just thought somebody was abducting her child!

LOU

I get what you're saying but it doesn't change anything. You need to think about what your mum wants here, not what you want.

BOB

Kim... she's right.

ANGUS CAN SEE THE HURT ON KIM'S FACE.

(CONTINUED)

ANGUS

But she's trying to think of what's
best for Isobel.

KIM TAKES IN ANGUS SIDING WITH HER, TURNS ON LOU.

KIM

Call yourself a police officer.

LOU

Look, this isn't black and white.
Some things are grey, okay? Very
very grey. There's no right or
wrong here.

KIM STEPS TOWARDS LOU.

KIM

You just can't be bothered... too
preoccupied with being dumped.

LOU

Bob, get her out of my face right
now before I do something I'll
seriously regret.

BOB TRIES TO TAKE KIM AWAY BUT SHE RESISTS. ISOBEL WATCHES.

ISOBEL (V.O.)

Do you know that feeling when
people are talking about you but
you're not sure what they're
saying? They do that all the
time... speak about me like I'm not
even there. Like I'm an idiot.

ISOBEL WALKS OFF, LEAVING MACKENZIE ALONE IN THE PUSHCHAIR.
NO-ONE NOTICES AS SHE HEADS FOR THE FLAT. SHE'S HAD ENOUGH

CUT TO:

23 INT. BOB + KIM'S LIVING ROOM - DAY 1 - 13.20

23

[ISOBEL, KIM, BOB]

ISOBEL HAS SOME OF HER CLOTHES OUT ON THE SOFA, ATTEMPTING TO PACK BUT SHE'S GETTING FRUSTRATED AS SHE TRIES TO MATCH UP SOCKS, FIT THINGS IN THE CASE.

KIM

(relieved)

Mum!

KIM SEES ISOBEL'S CLOTHES ON THE SOFA.

KIM (CONT'D)

What are you doing?

ISOBEL

I'm going to live somewhere else.

BOB

Isobel, you can't.

ISOBEL TURNS TO BOB THREATENINGLY.

ISOBEL

Why do you whisper all the time?

KIM

Mum -

ISOBEL MOVES TOWARDS KIM, A BIT INTIMIDATING AS HER FRUSTRATION STARTS TO BUILD.

ISOBEL

Why do you tell me when to eat,
when to sleep? Why is there one of
they babygates on my room? Why is
the door always locked?

ISOBEL'S ANNOYANCE INTENSIFIES. BOB NOTICES AND STEPS IN FRONT OF KIM.

ISOBEL (CONT'D)

Why am I stuck in here?

ISOBEL GRABS A VASE AND SMASHES IT ON THE FLOOR IN A FIT OF ANGER. BOB AND KIM STEP BACK, SHOCKED.

CUT TO:

24 INT. SCARLETT'S LIVING ROOM - DAY 1 - 13.23

24

[STEVIE, POPPY, LENNY (O.S.)]

*** THIS SCENE WILL BE INTERCUT WITH THE FOLLOWING SCENE ***

A DRUNK STEVIE AND POPPY SIT IN FRONT OF A HALF-EATEN APPLE CRUMBLE.

STEVIE

Try it again. It's all in the ending.

POPPY

Maw.

STEVIE

Okay, now put it in a sentence.

POPPY

It's good to see you, Maw.

STEVIE

And finally with the accent.

POPPY

(Glasweigan accent)

It's good to see you, Maw.

THEY BOTH LAUGH.

STEVIE

Uncanny.

POPPY

Are you sure we're allowed to eat this?

STEVIE

Aye, she said to have some when it's ready.

POPPY

I thought she just said to put it in the fridge?

STEVIE

Naw, she definitely said something about having apple crumble.

POPPY

Apple crumble? I thought it was shepherds pie.

STEVIE

No more tequila for you.

POPPY SNICKERS.

(CONTINUED)

STEVIE (CONT'D)
Are we gonna talk about what
happened or sweep it under the
carpet as usual?

POPPY DOWNS HER SHOT. STEVIE'S PHONE VIBRATES.

STEVIE (CONT'D)
Excuse moi.
 (into phone)
Hel-lo?

LENNY (O.S.)
 (through phone)
What are you playing at? I've been
trying to get a hold of you.

STEVIE
 (into phone)
Leonard, good to hear from you.

LENNY (O.S.)
 (through phone)
Good to... what's going on?

STEVIE
 (into phone)
Nothing, I've just been very busy.

LENNY (O.S.)
 (through phone)
You better have news for me.

STEVIE
 (into phone)
Listen, it'll all work out.

LENNY (O.S.)
 (through phone)
Are you steamin'?

STEVIE
 (into phone)
I'm somewhat inebriated, yes.

LENNY (O.S.)
 (through phone)
You better sober up and get me out
of here pronto if you want to make
it to tomorrow.

STEVIE
 (into phone)
No can do. Not today, boss.

STEVIE HANGS UP, TURNS BACK TO A STUNNED POPPY.

POPPY

Did you just... defy Lenny Murdoch
to get drunk with me?

STEVIE

I'm pretty sure that's just what
happened, aye.

POPPY GRINS.

CUT TO:

25 INT. PRISON CELL - DAY 1 - 13.23

25

[LENNY, STEVIE (O.S.)]

*** THIS SCENE WILL BE INTERCUT WITH THE PREVIOUS SCENE ***

LENNY USES HIS BURNER PHONE TO CALL STEVIE.

STEVIE (O.S.)

(through phone)

Hel-lo?

LENNY

(into phone)

What are you playing at? I've been trying to get a hold of you.

STEVIE (O.S.)

(through phone)

Leonard, nice to hear from you.

LENNY

(into phone, confused)

Good to... what's going on?

STEVIE (O.S.)

(through phone)

Nothing, I've just been very busy.

LENNY

(into phone)

You better have news for me.

STEVIE (O.S.)

(through phone)

Listen, it'll all work out.

LENNY

(into phone, raging)

Are you steaming?

STEVIE (O.S.)

(through phone)

I'm somewhat inebriated, yes.

LENNY

(into phone, frustrated)

You better sober up and get me out of here pronto if you want to make it to tomorrow.

STEVIE (O.S.)

(through phone)

No can do. Not today, boss.

STEVIE HANGS UP. ON LENNY, PURE BEELIN'.

CUT TO:

26 **EXT. MONTEGO STREET - DAY 1 - 13.26**

26

[KIM, ISOBEL, BOB, NSE PASSERS-BY]

KIM AND BOB WALK QUICKLY AFTER ISOBEL DOWN THE STREET.

KIM

Mum, wait!

ISOBEL

I want to go back to the place
where I was.

KIM

We can't go back to the home.

ISOBEL

Well, another place then. Any other
place because I can't take another
day locked up in that house.

KIM

I'm sorry okay? I'm sorry.

ISOBEL STOPS WALKING, FACES KIM.

KIM (CONT'D)

I've been trying so hard to look
after you that I didn't realise
how... restricted you were. Please
tell me what I can do to fix this.

ISOBEL CATCHES SIGHT OF A POSTER FOR THE POP-UP LOCAL ART
EXHIBITION AT THE HUB. SHE REMEMBERS EARLIER...

ISOBEL

I want to go here... with Frank.

BOB

I think she means Michael.

KIM

Thanks, Bob, I got that.

(to Isobel)

But I... I don't know how to get in
touch with him.

ISOBEL

I've got his phone number.

KIM TAKES A MOMENT, GLANCES AT BOB.

KIM

Mum, I... just don't think it's a
good idea.

ISOBEL

Why not?

(CONTINUED)

KIM

I upset him this morning.

ISOBEL

Well, apologise then.

KIM'S STILL UNSURE BUT THERE'S A LOOK OF DETERMINATION ON
ISOBEL'S FACE.

CUT TO:

27 INT. SCARLETT'S LIVING ROOM - DAY 1 - 13.30

27

[POPPY, STEVIE]

POPPY AND STEVIE ARE STILL DRUNK.

STEVIE

Tell me what you're thinking.

POPPY

Honestly?

STEVIE NODS.

POPPY (CONT'D)

I have bad taste in men.

STEVIE

Cheers.

STEVIE HANDS HER A TEQUILA.

POPPY

I don't mean you. Well, maybe I do mean you... you did try to frame my dad, lock me in a cupboard and were almost my step-brother.

STEVIE

Nobody's perfect.

POPPY

What's wrong with me, Stevie? My entire life I've picked the wrong type of guy.

POPPY DRINKS THE TEQUILA.

STEVIE

Everybody's got regrets when it comes to that stuff.

POPPY

I mean, Alex Murdoch... what was I thinking?

STEVIE

I'm with you on that one.

POPPY

The son of a known gangster and I think it would be a good idea to go out with him.

STEVIE

Well, you saw sense in the end. We're running out of booze.

(CONTINUED)

STEVIE INSPECTS THE ALMOST EMPTY BOTTLE.

POPPY

It all stems from my relationship
with my dad, doesn't it? That's why
I'm so messed up.

STEVIE

You're not messed up. Look at you:
beautiful, smart, caring.

POPPY

Stevie, I spend my days
representing criminals that I know
are guilty and persuading myself
they deserve a chance. I'm deluded.

STEVIE

If you hadn't helped me I'd still
be in there.

POPPY CARRIES ON WITH HER DRUNKEN REALISATION.

POPPY

Dad's shaped my entire disastrous
life. I need to cut it all loose.
Find a different direction that
isn't influenced by him.

STEVIE

Listen, I know you're pure hammered
but d'you not think you're being a
bit drastic?

POPPY

I've never been more clear-headed
in my life. It all makes sense. Dad
treated Mum like crap, let us down,
was never around. Even though I
tried not to, I've always ended up
with guys who are exactly the same.

STEVIE

Well, I'm nothing like him.

POPPY LOOKS AT STEVIE, LAUGHS.

POPPY

Shady, in and out of jail, into
kidnapping, no similarities there.

STEVIE

I am not "into" kidnapping.

POPPY LAUGHS AGAIN BUT STEVIE'S NOT SEEING THE FUNNY SIDE.

STEVIE (CONT'D)
D'you want to know the big
difference between me and your dad?

POPPY
Enlighten me.

STEVIE
If I had you in my life I'd never
let you go.

POPPY SUDDENLY TURNS SERIOUS, LOOKS INTO STEVIE'S EYES. SHE
MOVES CLOSER TO HIM AS IF THEY MAY KISS.

POPPY
That's the nicest thing anyone's
ever said to me.

POPPY THEN BURSTS INTO TEARS, LEANS ON STEVIE'S SHOULDER.
STEVIE PATS HER BACK... NOT SURE WHICH EMOTION'S COMING NEXT.

CUT TO:

28 INT. BOB + KIM'S LIVING ROOM - DAY 1 - 13.45

28

[KIM, BOB, MICHAEL]

AN AWKWARD SILENCE AS MICHAEL STANDS BEFORE KIM.

KIM

Mum's having a lie down.

MICHAEL

You said you wanted to apologise.

KIM

Yes... I do. I'm, I'm sorry.

KIM CAN TELL MICHAEL'S NOT CONVINCED.

KIM (CONT'D)

I shouldn't have said what I did, I was... surprised about what had happened and I flew off the handle.

MICHAEL

Yes, you did.

KIM

Listen, I was worried about where she was and we don't know you...

MICHAEL

You thought I'd taken advantage.

KIM

Yes.

MICHAEL

I wouldn't do that to someone. I think Isobel's wonderful.

KIM GIVES A WEAK SMILE.

KIM

Listen, Mum mentioned that you'd asked her to go to an exhibition at the hub.

MICHAEL

That's right, this afternoon.

KIM

She'd really like to go if you still wanted to?

MICHAEL THINKS IT OVER FOR A BEAT.

MICHAEL

And will you trust me this time?

(CONTINUED)

KIM

I will.

MICHAEL

And you'll treat us like adults? No interfering.

KIM

Absolutely none.

MICHAEL

I have your word?

KIM

Yes.

MICHAEL

In that case, it would be my pleasure.

KIM

Great, I'll get her ready and she can meet you outside in an hour?

MICHAEL

Perfect. I'll look forward to it.

MICHAEL EXITS. BOB ENTERS, STILL UNTANGLING HIS BOOT LACES.

BOB

Sounded like that went well.

KIM

I feel sick.

BOB

Hey, you did it for your Ma.

KIM'S ABSORBING IT ALL.

BOB (CONT'D)

Still cool for me to go to fives tonight, aye?

KIM

Seriously?

BOB

I just thought now that everything's sorted...

KIM

Sure, Bob, you go to your precious five-a-sides.

KIM EXITS. BOB CHUCKS THE BOOTS ON THE FLOOR, FRUSTRATED.

CUT TO:

29 **EXT. MONTEGO STREET - DAY 1 - 14.00**

29

[STEVIE, POPPY, LENNY (O.S.), NSE PASSERS-BY]

*** THIS SCENE WILL BE INTERCUT WITH THE FOLLOWING SCENE ***

STEVIE AND POPPY HEAD TOWARDS THE SHIP, ALMOST PROPPING EACH OTHER UP AND LAUGHING.

POPPY

Okay, scale of one to ten... how mad is Lenny Murdoch right now?

STEVIE

Let's just say there's a good chance that the next funeral you'll be attending will be mine.

POPPY GASPS, AN IDEA...

POPPY

You should call him and pretend to be the solicitor.

STEVIE

That's hilarious. Hold on.

STEVIE TAKES OUT HIS PHONE.

POPPY

No way would you do that!

STEVIE

Uh, yes way.

POPPY

You don't have the guts.

STEVIE

Oh really?

STEVIE STARTS TO DIAL.

POPPY

You can't use your own phone, you idiot, he'll know it's you.

STEVIE

Trust me, I've got this.

STEVIE DIALS.

POPPY

(goads)
You so don't.

STEVIE

Totally do, right. Watch and learn.

(CONTINUED)

THE REST OF THIS SCENE WILL BE INTERCUT WITH THE NEXT SCENE

LENNY ANSWERS.

LENNY (O.S.)

(through phone)

About time. I've been wondering how long it would take you to sober up and apologise.

STEVIE

(into phone)

Listen Lenny, I'm really sorry, I've had loads on my plate today and... I got sidetracked but I've got my head back in the game.

LENNY (O.S.)

(through phone)

Glad to hear it.

STEVIE

(into phone)

And I've finally tracked down your solicitor. He's here the now and he wants a word.

LENNY (O.S.)

(through phone)

Put him on.

STEVIE TAKES THE PHONE AWAY FOR A BEAT, CLEARS HIS THROAT.
POPPY WATCHES WITH BAITED BREATH.

STEVIE

(into phone, putting on a voice)

Mr. Murdoch, this is your solicitor speaking...

LENNY (O.S.)

(through phone)

Nice of you to get in touch.

STEVIE

(into phone, off the cuff)

I just wanted to apologise for my undignified absence but, you see, I've decided to give up the world of law... and follow my lifelong dream... of becoming a ballroom dancer.

POPPY'S CREASED UP IN THE BACKGROUND.

STEVIE (CONT'D)

(into phone)

You should dance too, Lenny.

(MORE)

(CONTINUED)

29 CONTINUED: (2)

29

STEVIE (CONT'D)

It's good for the soul. So, I'm
afraid you'll need to... foxtrot
your own way out of prison. Best of
luck.

LENNY (O.S.)

(through phone)

Stevie, I'm gonnae...

STEVIE HANGS UP, GRINS AND HIGH-FIVES POPPY. THEY STUMBLE ON
TOWARDS THE PUB.

CUT TO:

30 INT. PRISON CELL - DAY 1 - 14.00

30

[LENNY, STEVIE (O.S.)]

*** THIS SCENE WILL BE INTERCUT WITH THE PREVIOUS SCENE ***

LENNY'S PHONE RINGS. HE ANSWERS IT, A BIT SMUG.

LENNY

(into phone)

About time. I've been wondering how long it would take you to sober up and apologise.

STEVIE (O.S.)

(through phone)

Listen Lenny, I'm really sorry, I've had loads on my plate today and... I got sidetracked but I've got my head back in the game.

LENNY

(into phone, irate)

Glad to hear it.

STEVIE (O.S.)

(through phone)

And I've finally managed to track down your solicitor. He's here the now and he wants a word.

LENNY

(into phone)

Put him on.

BEAT.

STEVIE (O.S.)

(through phone, putting on a voice)

Mr. Murdoch, this is your solicitor speaking...

LENNY

(into phone)

Nice of you to get in touch.

STEVIE (O.S.)

(through phone)

I just wanted to apologise for my undignified absence but, you see, I've decided to give up the world of law... and follow my lifelong dream... of becoming a ballroom dancer. You should dance too, Lenny. It's good for the soul. So, I'm afraid you'll need to...

(MORE)

(CONTINUED)

30 CONTINUED:

30

STEVIE (O.S.) (CONT'D)

foxtrot your own way out of prison.
Best of luck.

LENNY

(into phone)
Stevie, I'm gonnae...

STEVIE HANGS UP. LENNY'S ABOUT TO SMASH SOMETHING... PROBABLY
THE PHONE.

CUT TO:

31 INT. BOB + KIM'S LIVING ROOM - DAY 1 - 14.10

31

[KIM, ISOBEL]

ISOBEL SMILES AS KIM FINISHES FIXING HER HAIR. SHE'S DOLLED UP AND WEARING HER SUNDAY BEST. KIM'S TRYING TO BE POSITIVE, HANDS ISOBEL A MIRROR. SHE LOOKS AT HERSELF.

ISOBEL

I look like a million dollars.

KIM

Glad you like it.

ISOBEL

Oh, but is it too much for the theatre? I mean, am I mutton dressed as lamb? Do you think Frank will like this dress?

KIM

You're meeting Michael, Mum. For the art exhibition at the hub.

ISOBEL

Right.

KIM

D'you still want to go?

ISOBEL

Oh aye, you know me and exhibitions.

KIM HOLDS UP TWO DIFFERENT CARDIGANS.

KIM

This one or this one?

ISOBEL

That one. No, wait, the other one. Maybe the first one after all.

KIM

What are you like.

KIM HELPS ISOBEL INTO THE CARDIGAN. ISOBEL GRABS KIM'S HAND.

ISOBEL

Thank you... for this.

KIM

(hiding her pain)
You look gorgeous, Mum.

ISOBEL SQUEEZES KIM'S HAND.

CUT TO:

32 INT. TALL SHIP BAR - DAY 1 - 14.15

32

[BERNIE, POPPY, STEVIE, NSE PATRONS]

STEVIE AND POPPY ARE AT THE BAR, DRUNK AND BEING FLIRTY.
BERNIE WATCHES THEM.

STEVIE

This is technically a wake so we
should make a toast.

POPPY

I don't think so.

STEVIE

Why not? You had some good times
with your dad and that should be
celebrated.

BERNIE SIDLES OVER TO THEM.

BERNIE

I don't think wee Michaela or
Callum will be celebrating at
Gabriel's funeral, but at least
there will be a turnout.

STEVIE

Just ignore her. We did for about
twenty years and it was great.

POPPY

No, she's... she's right, I
shouldn't be doing this.

BERNIE

Supposed to be a criminal solicitor
and can't even tell that your own
father's a psychopath.

BERNIE FINISHES HER DRINK, EXITS, HER WORDS STINGING POPPY.

POPPY

I need to go.

STEVIE

Wait, you're still leaving?

POPPY

There's nothing here for me,
Stevie.

STEVIE'S GUTTED... IS HE NOT ENOUGH?

POPPY (CONT'D)

It's time to move on.

(CONTINUED)

32 CONTINUED:

32

AS POPPY TURNS TO LEAVE, STEVIE GRABS HER HAND. SHE
HESITATES, LOOKS AT HIS HAND ON HERS FOR A BEAT THEN EXITS.

ON STEVIE: HEARTBROKEN.

CUT TO:

33 INT. BOB + KIM'S LIVING ROOM - DAY 1 - 14.40

33

[KIM, BOB, ISOBEL (V.O.)]

BOB ENTERS TO FIND KIM SITTING ON THE SOFA WITH AN UNTOUCHED COFFEE IN FRONT OF HER. HE GOES TO HER, SITS DOWN.

ISOBEL (V.O.)

Sometimes it's hard to communicate.
I can't really get out what I want
to say and when I try to it comes
out all wrong. It's like I speak a
different language sometimes.

KIM

I was just thinking, I've finally
got a few hours to myself and
there's not a single pal I can ask
to meet for a coffee or go shopping
with.

BOB

It's 'cause things are so full on
just now.

KIM

Even if I did have pals the one
person that I wish I could do that
stuff with is my mum.

(beat)

I'm losing her, Bob, I know I am.
She's getting worse.

BOB ISN'T SURE HOW TO COMFORT KIM.

BOB

Look, I was thinking... we need to
make time for you. Being with your
Ma and Kenzie all the time, it's
too much. You need a hobby.

KIM

(disbelief)

A hobby?

BOB SIGHS, REALISES HE'S SAID THE WRONG THING.

KIM (CONT'D)

Bob, I'm lucky to get five minutes
to go to the toilet alone and you
think I've got time for a hobby?

BOB

I just thought it would be good for
you.

(CONTINUED)

KIM

No, you were trying to justify your own selfishness.

BOB

Look, that hour at fives is the one time I don't need to be working on a motor or feeding Mackenzie or getting locked in the bathroom by your mum. That house is like Beirut, 24/7 and fives is the only thing that keeps me going right now.

KIM

And what's meant to keep me going?

BOB

That's why I'm saying you need a hobby.

KIM

I'm so tired of this.

BOB

I know you are.

KIM

(weary)

No, tired of being the grown-up. Tired of coaching you through our marriage. Tired of being the one who always has to find the solutions. We're supposed to be in this together.

BOB

We are.

KIM

Could've fooled me seeing as you sided with Lou before.

BOB

So that's what this is about?

KIM

It's about everything.

BOB

Look, I'm always on your side, but part of that is telling you when you're not thinking straight.

KIM

If you disagreed with me then we should've talked about it, but instead you humiliated me.

(CONTINUED)

BOB

That's not what happened.

KIM

Really? Then how come it was Angus
who defended me and not you?

BOB

He was just being polite.

KIM

No, he understands that everything
I do is for my mum. I ignored my
instincts today, listened to you
and everybody else when they told
me I was over-reacting. Nobody
knows what's best for my mum more
than me and right now I don't even
know if she's okay.

KIM PUTS HER COFFEE DOWN, EXITS, SLAMMING THE FRONT DOOR,
LEAVING BOB DEFEATED.

CUT TO:

34 INT. COMMUNITY HUB - DAY 1 - 14.45

34

[ISOBEL, MICHAEL, BERNIE, NSE WAITER, NSE ATTENDEES]

ISOBEL AND MICHAEL LOOK AT THE PIECES OF ART ON DISPLAY.
BERNIE IS THERE, TAKING ADVANTAGE OF THE FREE FIZZ.

ISOBEL

Would you look at the composition
of this one!

MICHAEL

It's stunning. So vibrant.

ISOBEL

This one is definitely my
favourite.

MICHAEL

Mine too.

ISOBEL TURNS TO BERNIE.

ISOBEL

Which one do you like best?

BERNIE

Me? I'm only here for the free
wine, doll.

ISOBEL GIVES BERNIE AN AFFRONTED LOOK. BERNIE CAN HEAR THEM
TALKING.

ISOBEL

What do you do again?

MICHAEL

English teacher. Retired now.

ISOBEL

I've asked you that before, eh?

MICHAEL

That's okay.

ISOBEL

English... I just love poetry.

MICHAEL

Any favourites?

ISOBEL

Oh yes, Emily Dickinson. "Captivity
is consciousness, so's Liberty."

MICHAEL

Excellent choice, madam.

(CONTINUED)

ISOBEL

What she can say in three lines
would take me hours to describe.

MICHAEL

"To see the summer sky, is poetry.
Though never in a book it lie,
True poems flee."

ISOBEL

That's what I mean. She can say so
much with so little.

BERNIE

Here, I've got one for yous:
There was a young lad named Billy,
Who everyone thought rather silly.
He was lanky and poor,
And his face rather dour,
But at least he had a big-

ISOBEL

[IN] For goodness sake!

MICHAEL

(to Bernie)
Don't appreciate the arts then?

BERNIE

Och, I enjoy a good book as much as
the next man, but let's be honest:
in the grand scheme of life, it's
all havers.

ISOBEL

What a pity that you're too narrow-
minded to see the beauty in it all.

BERNIE

I'll tell you what I can see beauty
in... that waiter over there. Think
I might loiter by piece number ten.

BERNIE HEADS OFF. ISOBEL SHAKES HER HEAD.

MICHAEL

(light-hearted)
Ah well, some just don't get it the
way we do.

ISOBEL SIPS HER SMALL GLASS OF WINE, LOVING THE FACT THAT
THEY'RE ON THE SAME WAVELENGTH.

CUT TO:

35 EXT. AMBER CABS - DAY 1 - 14.48

35

[POPPY, AJ, NSE PASSERS-BY]

POPPY IS ABOUT TO HEAD INTO AMBER CABS TO ORDER A TAXI WHEN AJ INTERCEPTS HER.

AJ

Poppy, have you got a minute?

POPPY

Yeah, sure. What's um...

(hiccups)

Up?

AJ

You okay?

POPPY

Yeah, it's just... my head is thumping.

AJ

Migraine?

POPPY

Start of a hangover, I think.

AJ GIVES HER A LOOK, IN THE MIDDLE OF THE DAY? POPPY POINTS TO HER BLACK ATTIRE.

POPPY (CONT'D)

Dad's funeral.

AJ

Sorry, I didn't realise. It's okay, I'll catch you another time.

POPPY

No no, I'm fine. What did you want to talk about?

AJ

You know the young girl staying with me and Ellie just now?

POPPY

Yeah, Bex.

AJ

Well the social workers want her to go back to her mum today but I'm not comfortable with what she's going back to.

(CONTINUED)

POPPY

Right. I sat on the Children's Panel when I was a trainee and they don't take these decisions lightly so they must think she'll be safe.

AJ

I've been to her social worker, every single person on the council I could think of. You're my last hope. There must be something we can do to stop it?

POPPY

Not really. And I'd be careful about protesting too much or it might affect you continuing to foster.

AJ

I don't care about that right now I just want Bex with us.

POPPY

You must've known getting into this that it's only temporary.

AJ

I did, but it's taken us ages to understand Bex and now I know why.

POPPY

They all come from difficult homes, AJ, or they wouldn't be with you in the first place. You're not going to make this any easier for her if you make a fuss about it.

AJ

But there has to be some way to stop it.

POPPY

(sympathetic)
Afraid not.

AJ

It's not right. For the first time in her life she has people who really care about her. Why are they throwing that away?

AJ HEADS FOR HOME, HIS WORDS RESONATING WITH POPPY.

CUT TO:

36 INT. COMMUNITY HUB - DAY 1 - 15.15

36

[KIM, BERNIE, ISOBEL, MICHAEL, NSE ATTENDEES]

ISOBEL AND MICHAEL ARE STILL CHATTING LIKE THEY'RE THE ONLY ONES IN THE ROOM.

ISOBEL

You never told me your favourite poet.

MICHAEL

I was a Rossetti man myself.

ISOBEL

He was a painter.

MICHAEL

That's right but his sister was a poet. "Better by far that you should forget and smile, than that you should remember and be sad".

ISOBEL

Lovely.

MICHAEL

And what about painters?

ISOBEL

Monet. Nothing comes close for me... his use of colour and the way he captures natural light... it's breathtaking.

MICHAEL CAN'T HELP BUT SMILE AS ISOBEL TALKS SO ELOQUENTLY.

MICHAEL

Beautiful.

ISOBEL

You like his work too?

MICHAEL

I was actually talking about you.

ISOBEL BLUSHES.

MICHAEL (CONT'D)

Do you paint?

ISOBEL

Not really. But I used to.

MICHAEL

I've started to write my own poems... I find it helps when I get stressed about forgetting things.

(CONTINUED)

MICHAEL TAKES A PIECE OF FOLDED UP PAPER OUT OF HIS POCKET.

MICHAEL (CONT'D)
I'm no Emily Dickinson but perhaps
you could have a read of this one
later, tell me what you think?

MICHAEL PASSES THE PAPER TO ISOBEL. SHE TAKES IT.

ISOBEL
I'd love to.

MICHAEL
You know, being with you is the
only thing that's made me feel
happy in a long time.

ISOBEL
Me too.

ISOBEL SMILES, HAVING A WONDERFUL TIME.

BERNIE PASSES THEM, HAVING SPOTTED KIM TRYING TO PEEP IN
THROUGH THE DOOR. SHE OPENS THE DOOR SO KIM HAS NO CHOICE BUT
TO COME IN.

BERNIE
What are you up to?

KIM
Just checking everything was okay
with Mum. I thought she might get
confused, wonder where she is.

BERNIE
Believe me, she's the most coherent
person in the room. She's in her
element.

KIM
Really?

BERNIE
Oh aye, lecturing me on my
inability to appreciate the
creative things in life and
rattling off poetry quotes.

KIM
Seriously?

BERNIE
They're like two peas in a pod.
Look at that smile.

(CONTINUED)

KIM GLANCES OVER AT ISOBEL AND SEES HER ENJOYING HERSELF.
MICHAEL NOTICES KIM IS THERE. HIS SMILE EVAPORATES.

CUT TO:

37 INT. SCARLETT'S LIVING ROOM - DAY 1 - 15.20

37

[STEVIE, SCARLETT]

SCARLETT AND STEVIE ARE IN FRONT OF THE TV. HE'S NOT PAYING ATTENTION TO IT AND HAS HIS ARMS FOLDED. SHE SWITCHES IT OFF.

SCARLETT

Right, you, what's going on?

STEVIE

Nothing.

SCARLETT

Your face is about as sour as they apples in my crumble. Not that there was much left to sample by the way. Out with it.

STEVIE

You know when you sober up and realise you've made a right fool yourself?

SCARLETT

Won't lie, I've been there a few times.

STEVIE

Poppy's leaving.

SCARLETT

I thought when I seen you two earlier that it might've been the start of something.

STEVIE

Me too.

SCARLETT

That's a shame, son.

STEVIE

She was annoying as hell, I got a mouthful of cheek every time she opened her gub and she certainly put me through the wringer but... I love her, Maw.

SCARLETT'S EYES WIDEN WITH SURPRISE.

SCARLETT

You love her?

STEVIE

Aye, I do. And now that I've said it I cannae stop saying it.

(CONTINUED)

SCARLETT

Well, what are you doing sitting
here with me... go after the
lassie.

STEVIE

It's no use.

SCARLETT

Does she feel the same way?

STEVIE SHAKES HIS HEAD.

SCARLETT (CONT'D)

I've never seen you like this over
anybody, Stevie O'Hara. You can't
give up at the first hurdle.

STEVIE

Her mind's made up.

SCARLETT

You don't deserve her.

STEVIE'S SURPRISED, EXPECTED COMFORT.

SCARLETT (CONT'D)

If you're not prepared to fight for
her then you don't deserve her.

SCARLETT SWITCHES THE TV BACK ON. A BEAT THEN STEVIE GRABS
HIS JACKET, HEADS OUT TO GO AFTER POPPY.

CUT TO:

38 INT. COMMUNITY HUB - DAY 1 - 15.23

38

[KIM, MICHAEL, ISOBEL, BERNIE, NSE ATTENDEES]

MICHAEL AND ISOBEL WATCH KIM CHATTING TO BERNIE.

MICHAEL

She said she would leave us until
the end.

ISOBEL

Maybe she wanted to see the
paintings.

MICHAEL

More like wanted to spy on us.

MICHAEL GOES OVER TO KIM. ISOBEL FOLLOWS.

MICHAEL (CONT'D)

You didn't mean a word of that
apology.

KIM

What?

MICHAEL

You don't trust me, that's why
you're here.

KIM

No, I -

BERNIE

She was just passing and I pulled
her in.

MICHAEL

You said you'd leave us.

KIM

I just wanted to know Mum was okay,
but I can see you're both having a
great time.

MICHAEL

You can see that because you came
to check up on us. What gives you
the right to invade her privacy?

KIM

I didn't mean to.

MICHAEL

You've taken all her choices away.
She wants to be here with me so why
can't you accept that?

(CONTINUED)

KIM

I do. I let her come here.

MICHAEL

Let her? You talk about her like she's an infant.

KIM

You don't understand her condition.

MICHAEL

I understand it fine because this is where I'm heading. Locked in the house, told who I can and can't see, when I'm allowed to go out.

KIM

Look, I know how terrible it must be to suffer from this awful condition, but it's also so hard to watch someone you love endure it day in, day out.

MICHAEL

That doesn't give you the right to treat her this way.

KIM

Do you not think I'd love for my mum to make her own decisions and do as she pleases? But I don't know how she's going to be from one minute to the next so how can I take that risk?

MICHAEL

She's still an adult and it certainly wouldn't hurt for you to treat her that way from time to time!

ISOBEL SEES THE TEARS IN KIM'S EYES - SHE'S BROKEN.

ISOBEL

That's enough! Don't speak to my daughter that way. She would do anything for me.

A BIT PUT OUT, MICHAEL EXITS. ISOBEL TAKES KIM'S HAND, SUPPORTING HER DAUGHTER.

CUT TO:

39 INT. AJ'S FLAT - KITCHEN - DAY 1 - 15.30

39

[ELLIE, AJ]

ELLIE PACKS A BAG FOR BEX WHEN SHE SEES AJ IN THE DOORWAY.

AJ

I told Bex I could sort this. Who do I think I am?

ELLIE

We're supposed to be a team, why didn't you let me help? Instead you just went off on your own crusade.

AJ

You said there was no point. And you were right.

ELLIE REALISES HE FEELS DEFEATED.

ELLIE

She'll understand, AJ.

AJ

She'll hate me. I'm just another person who's let her down now.

ELLIE

No she won't. Look at the difference we've made with her. You need to keep hold of that. And she knows we love her.

AJ

But what good is that?

ELLIE

It means there's somebody she can call when she needs to, a door she can knock on if she's in trouble.

AJ

A cupboard with bread if she fancies some gluten.

ELLIE SMILES.

AJ (CONT'D)

How can I tell her there was nothing I could do?

ELLIE

We'll explain it together.

AJ SMILES AT HER, GRATEFUL.

CUT TO:

40 OMITTED

40

41 INT. BOB + KIM'S KITCHEN - DAY 1 - 16.00

41

[ISOBEL, KIM]

ISOBEL FINISHES TAKING HER MAKE-UP OFF WITH A WIPE AND A
HANDHELD MIRROR AS KIM ENTERS.

ISOBEL

Was I teaching today?

KIM

No, you were at an exhibition.

ISOBEL

Was I there with you?

KIM

No, with... Michael. Maybe I could
take you to another one?

ISOBEL

That would be good. Who's Michael?

KIM

He's a friend of yours.

ISOBEL

I better change out of this dress
before I spill something on it.

ISOBEL GOES OFF TO HER ROOM, FEELING SAD BUT NOT SURE WHY.

KIM SPOTS A LETTER FROM MICHAEL WHICH HAS HIS PHONE NUMBER AT
THE BOTTOM.

SHE PICKS IT UP AND SADLY PUTS IT IN THE BIN.

CUT TO:

42 INT. AJ'S FLAT - LIVING/DINING ROOM - DAY 1 - 16.05

42

[ELLIE, AJ, BEX, KATIE, NSE SOCIAL WORKER]

THE SOCIAL WORKER WAITS FOR BEX AS ELLIE, AJ AND KATIE PREPARE TO SAY GOODBYE.

AJ

I'm so sorry, Bex. I wish there was something I could do.

BEX

You tried.

AJ

It wasn't enough.

BEX

(close to tears)

AJ, nobody has ever done that for me. I can't tell you how much it means that you didn't want me to go and did all that stuff. I'll never forget it.

BEX THROWS HER ARMS AROUND AJ. HE'S SHOCKED, RECIPROCATES.

AJ

We'll miss you. And our door is always open, you know that, yeah?

BEX NODS.

KATIE

Bye, Bex.

BEX HUGS KATIE.

BEX

Bye, little Miss.

ELLIE HUGS BEX.

ELLIE

We love you, Bex. Take care, okay?

THE SOCIAL WORKER NODS FOR THEM TO GO. BEX DOES A WEE HANDSHAKE WITH KATIE THEN PICKS UP HER CASE AND THEY EXIT. KATIE AND ELLIE LOOK AT AJ.

KATIE

It's okay, Uncle AJ. Goodbye doesn't mean forever. We said goodbye to Frankie but she still keeps in touch.

AJ

Yeah. Yeah, you're right, Katie.

(CONTINUED)

KATIE GOES OFF TO HER ROOM. ELLIE PATS AJ'S ARM.

ELLIE

It'll get easier, babe.

AJ

That's the thing, Ellie - I'm never gonna be okay giving these kids back to people who don't appreciate them. I'm not sure I can go through this again.

ELLIE'S SURPRISED AT HOW AFFECTED HE IS. ON AJ, CONFLICTED.

CUT TO:

43 INT. BOB + KIM'S LIVING ROOM - DAY 1 - 16.30

43

[KIM, ISOBEL]

ISOBEL SITS ON THE SOFA LOOKING THROUGH PHOTOGRAPHS OF HERSELF FROM WHEN SHE WAS YOUNGER, KIM TIDYING UP BESIDE HER.

ISOBEL

When's that nice man taking me out again?

KIM

Oh... um...

ISOBEL

I wanted to give him a ring, tell him how much I enjoyed myself, but I can't find his phone number. I'm sure it was on a bit of paper.

KIM CARRIES ON TIDYING.

ISOBEL (CONT'D)

Could you maybe try to get in touch with him for me?

KIM

Sorry, Mum, I don't really know how I would do that.

ISOBEL

I see. He doesn't want to see me again, does he? I mean the way I am these days, why would he?

KIM

No, you've got it all wrong.

ISOBEL

He'd get fed up of me and my nonsense.

KIM SITS DOWN BESIDE ISOBEL.

KIM

Mum, he really liked you. It's my fault.

KIM BREAKS DOWN, UPSET.

KIM (CONT'D)

I ruined it all for you. I'm so sorry.

ISOBEL TAKES KIM INTO HER ARMS AS SHE CRIES.

(CONTINUED)

43 CONTINUED:

43

ISOBEL

Hey, hey, come on now, don't you
upset yourself. Everything's okay,
darling.

KIM HOLDS ON TO ISOBEL AS SHE SOBS. ISOBEL STROKES KIM'S HAIR
TENDERLY.

ISOBEL (V.O.)

The one thing in the world I can't
stand is to see my young lass cry.
Last week she got dragged under one
of they roundabouts at the park,
took the skin clean off her knees.
I carried her all the way up to the
chemist, my arms almost broken.

ISOBEL HOLDS KIM, MUM LOOKING AFTER DAUGHTER FOR THE FIRST
TIME IN FOREVER.

CUT TO:

44 INT. SCARLETT'S LIVING ROOM - DAY 1 - 16.35

44

[STEVIE, POPPY, SCARLETT]

STEVIE ENTERS THROUGH THE FRONT DOOR, SCARLETT WAITS FOR HIM.

SCARLETT

Well?

STEVIE

She wasn't home and she isn't
answering her phone. It's too late,
Maw, she's gone.

STEVIE HAS HIS BACK TO THE KITCHEN. SCARLETT SQUEEZES HIS
SHOULDER.

SCARLETT

You tried, son.

STEVIE NODS, DOWNCAST. SCARLETT SMILES AS SHE EXITS, LEAVING
STEVIE CONFUSED.

STEVIE TURNS TO GLANCE WHAT SHE'S SMILING AT, AND SEES POPPY
STANDING IN THE DOORWAY.

POPPY

Hi. I have something to say.

STEVIE

(playfully)
Don't you always?

POPPY

You have done some incredibly
stupid things and you infuriate me
beyond belief, not to mention the
fact that you eat fish fingers on a
sandwich...

STEVIE

See with a wee bit of mayo, it's
the business.

POPPY GRIMACES, CARRIES ON.

POPPY

But you were here today... by my
side. And that meant everything to
me. I absolutely do not want to
have feelings for you so maybe it's
the tequila talking or the grief or
the fact that you prank called
Lenny Murdoch...

STEVIE COVERS HIS FACE WITH HIS HANDS, MORTIFIED.

(CONTINUED)

44 CONTINUED:

44

POPPY (CONT'D)

But I can't leave... because of...
because of you.

STEVIE LOOKS UP, OVER THE MOON SHE FEELS THE SAME. HE KISSES
POPPY AND SHE KISSES HIM RIGHT BACK.

CUT TO:

45 INT. BOB + KIM'S LIVING ROOM - NIGHT 1 - 01.30

45

[ISOBEL]

ALL IS STILL AND SILENT IN THE DARKNESS OF THE LIVING ROOM.
WE ARRIVE AT ISOBEL, ILLUMINATED BY A SMALL TABLE LAMP,
LOOKING AT HER REFLECTION IN THE MIRROR.

ISOBEL

Aye, things are certainly different
these days. Those moments when the
sun shines are like tiny pieces of
gold and... well, you need to hold
on to them when you can.

SHE FEELS SOMETHING IN HER POCKET, TAKES IT OUT. IT'S THE
PIECE OF PAPER THAT MICHAEL GAVE HER.

ISOBEL (CONT'D)

What's this?

ISOBEL SCANS THE WORDS ON THE PIECE OF PAPER.

ISOBEL (CONT'D)

I think it's a poem.

SHE PAUSES, STARES AT HER REFLECTION FOR A BEAT.

ISOBEL (CONT'D)

I'll read it.

(reading)

One solitary figure,
Who occupies a seat,
Has no fear of loneliness,
He is accustomed to his fate.
One solitary figure,
Who occupies a seat,
Has courage never shown,
But only I can know.
Another solitary figure,
Who glances up and down,
To catch another lonely fellow,
Sharing my solitary frown.

ISOBEL'S EYES COME BACK UP TO THE MIRROR.

ISOBEL (CONT'D)

Is it yours, dear?

(beat)

What did you say your name was
again?

ISOBEL STARES AT HERSELF... COMPLETELY LOST.

END OF EPISODE.