

# TIME

## SERIES 2

Episode 2

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**B B C STUDIOS**  
**PRODUCTIONS**  
**D R A M A**

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1 INT. BAR. NIGHT 12

1

Orla working behind a bar. Dark, flashing lights, pounding music, really busy.

Beer pouring from a tap into a glass.

Orla plonks a card machine down and the customer scans his card in.

Orla pouring more drinks. This time she keys the amount into the cash register. It crashes open. She puts a note in, gets coins out, turns...

Her boss, the bar manager, is watching her. He gestures for her to follow him.

2 INT. BAR - BACK ROOM. NIGHT 12

2

Orla and her boss and the pounding music from the bar. On a cctv screen Orla takes money from the till and slots it.

BAR MANAGER  
Monday, you're robbing me.

He hits a button.

BAR MANAGER  
Tuesday, you're robbing me.

Again she takes money from the till and slots it.

BAR MANAGER  
How much altogether?

ORLA  
Just over five hundred.

His reaction to that.

ORLA  
My kids have been put into foster care. It'll be permanent unless I find us a place to live. Well, I found somewhere but he wanted six hundred pound deposit and I didn't have that but you did so...

He keys a number into his mobile.

ORLA  
I'm really sorry. Please don't tell the police. I'll never get my kids back if you tell them so please, please don't. Say it was a mistake or something. I'm begging you.

BAR MANAGER  
(into phone.)  
Police please.

3 INT. WINDSOR - ABI AND KELSEY'S ROOM - DAY 13

3

**CAPTION: DAY 119**

Abi looking at her disfigured face in a mirror. Marie-Louise is behind her.

MARIE-LOUISE  
Is it still painful?

She means the scar on her face.

ABI  
A bit.

MARIE-LOUISE  
Will you seek revenge?

ABI  
You expect me to answer that?

MARIE-LOUISE  
Yes.

ABI  
And if I say yes, I will seek revenge, what then?

MARIE-LOUISE  
Nothing.

ABI  
You'll keep schtum?

MARIE-LOUISE  
Yes.

ABI  
You'll see some poor bitch disfigured just so you can say, I kept schtum, Abi?

Marie-Louise can't answer that. But she has to.

MARIE-LOUISE  
No.

5 OMITTED

5

6 EXT. / INT. MOTHER &amp; BABY UNIT - COMMON ROOM. DAY 13

6

There's a scrubby piece of grass to the side with a sand pit and a plastic slide.

The rest of the jail, a tightly wound ball of sadness and despair, that's another country.

As PO Martin gives Kelsey the tour, the air seems *lighter*.

PO MARTIN

Common room.

To the right, three ratty sofas covered in stains. Women in each seat yakking, laughing, blowing raspberries at the babies being handed round like pass the parcel.

Kelsey wanders to the left into a kitchen with a counter littered with baby bottles, sterilisers, jars of orange mush.

A young woman, TASH BOLTON, 20, cleans a high chair with a wet wipe.

TASH

How far gone are you?

KELSEY

Nineteen weeks.

Tash smiles at her little bump and leads Kelsey over to the couches where the telly's on - some CBeebies shit and a toddler's smacking the screen with a sticky fist until his mum scoops him up.

Kelsey perches on an arm, taking it all in, a bit wide eyed.

Cross legged on the floor, in the middle of a sea of plastic toys, is the midwife, FAITH, 40. She leans over for a remote, snaps off the telly, all smiles.

FAITH

Everybody alright?

The women nod that they are, yeah.

FAITH

(open palm to Kelsey)

This is Kelsey who's come over for a look at the unit.

(the women give 'hiyas'  
and 'alrights')

So I thought we'd do a session that I know you'll have all done before, but it's one of the most important I think;

how to settle a crying baby. Cos we all understand how easy it is to get stressed when a baby won't stop screaming.

Bang on cue, Tash's baby starts to ball. Everyone laughs.

FAITH

Right then, Kelsey, what do you think might be wrong with her?

KELSEY

Well she's not happy, is she?

The women laugh. Then they wait. Because Kelsey's gonna have to do better than her factory setting of taking the piss.

KELSEY

Is she hungry?

TASH

She had a bottle half an hour ago.

KELSEY

Wet nappy?

TASH

Changed it just after her feed.

Kelsey watches Tash shush the baby to no avail. Thinks.

KELSEY

Maybe she's just...sad?

The women chuckle, and Kelsey joins in - she likes making people laugh - but also, surely everyone does get sad?

KELSEY

What's her name?

TASH

Ivy.

KELSEY

That's lovely, that is.

Tash smiles - because it *is* a lovely name and it's lovely to be told that.

FAITH

Can Kelsey have a try at holding her, Tash? Would you be okay with that?

TASH

Be my bloody guest. Right mardy cow today.

But said with the utmost love as Tash moves across the room with baby Ivy and carefully places her in Kelsey's arms.

FAITH

Always always support the head  
until the baby's strong enough to  
do it themselves.

Kelsey does as she's told. Then she whispers Ivy's name into  
her tiny ear, rocking her gently, breathing in the caramel  
smell of her head.

It's overwhelming.

FAITH

Have you ever held a baby before,  
Kelsey?

KELSEY

(small)

No.

7 EXT. MOTHER & BABY UNIT. DAY 13

7

PO Martin leads Kelsey back.

PO MARTIN

Good?

KELSEY

I'm moving in there. Soon as I can.

PO MARTIN

You hope.

KELSEY

I'm moving in there.

8 INT. WINDSOR - KITCHEN. DAY 13

8

The radio's on and we can hear another (on a different  
station) in a neighbouring room.

Kelsey's spooning Nutella from a jar straight into her mouth  
as other women including Sarah and Donna butter toast and  
make tea.

MAEVE RILEY 30s, washes up.

KELSEY

They've got like this sand pit  
outside and a slide.

MAEVE

Aren't the babies too little to go  
down a slide?

KELSEY

I suppose you have to...

She mimes holding a baby as it goes down the slide.

MAEVE

So what's the point? A swing I can see. I used to push my niece for hours in the park when they were little and they loved it. But a slide?

Maeve catches sight of Abi in the doorway and falls silent.

Abi enters the kitchen and we see the scar, still livid on her cheek.

No one speaks. Abi and Donna look at each other. Two women with a score to settle.

Abi takes a plastic tumbler from a cupboard, goes to the sink to fill it, her hands shaking.

She steels herself, turns on the tap. Fills her tumbler.

Still no one speaks.

Abi leaves and we follow her through the house where no one even acknowledges her presence and she just concentrates on her tumbler.

9

INT. WINDSOR - ABI AND KELSEY'S ROOM. DAY 13

9

LOU HARKNESS 45 (Orla's replacement) lays on her bed, vaping at the ceiling when Abi enters.

They don't look at one another.

We don't see Lou leave the room, but hear the door slam behind her.

Alone now, Abi sinks onto the edge of her bed, picks at her scar. Winces - a bead of blood. Thinks, thinks, thinks.

10

INT. ANTENATAL UNIT - RECEPTION. DAY 14

10

Quite a few pregnant women with their partners, a few kids.

Kelsey is here, cuffed to PO Martin. Another prison officer is the other side of her.

Adam enters.

ADAM

Hi, Kells.

KELSEY

Hi, Babe.

PO MARTIN  
That's close enough.

ADAM  
What?

PO MARTIN  
Don't come any closer.

ADAM  
I want to hug the mother of my  
baby.

PO MARTIN  
You can't.

ADAM  
(to Kelsey)  
You okay, Babe?

KELSEY  
Fine.

ADAM  
(to PO Martin)  
You like your job, do you?

PO MARTIN  
Yeah.

ADAM  
I'd sooner eat shit.

PO MARTIN  
Really?

ADAM  
I'm getting a cuppa. Suppose I  
can't get her one.

PO MARTIN  
No. We've brought water for her.

Adam kisses his teeth and is off.

KELSEY  
He's just stressed, that's all.

We're close in on a **twenty week** baby bump. Cold gel being dropped onto the skin, smoothed by a hand in one of those CSI gloves.

Then the other hand moves a transducer across the bump through the gel.

Kelsey still cuffed to PO Martin with the other officer on her other side. Adam is here too - but several feet away.

SONOGRAPHER (O.S)

Have you had plenty to drink?

Sounds of slurping from a bottle.

SONOGRAPHER (O.S)

A full bladder really helps.

KELSEY (O.S)

Will we get to hear the heart beat?  
I heard it really loud last time.

And now we're focussed on the screen. A blizzard of black and white that currently makes no sense as the sonographer tries to find the foetus.

SONOGRAPHER (O.S)

We'll be checking for lots of things during this scan. Bones. Brain. Spinal cord.

KELSEY (O.S)

Because I was using?

SONOGRAPHER (O.S)

We check anyway.

KELSEY (O.S)

But there's more chance of a problem because I was using?

BINGO. We can now see what is definitely a baby's head. And we can hear the heart beat. WAP. WAP. WAP.

SONOGRAPHER

There we go.

KELSEY

Listen to that, Babe.

ADAM

Yeah.

KELSEY

And that's its head.

ADAM

Mad.

KELSEY

All normal, yeah?

SONOGRAPHER

Yeah.

KELSEY  
I've done it no harm.

SONOGRAPHER  
No.

KELSEY  
None at all?

ADAM  
(soothing)  
That's what she's saying, Kels. No  
harm done.

SONOGRAPHER  
From what we can see, you've done  
it no harm.

KELSEY  
(anxious)  
From what we can see?

SONOGRAPHER  
Yes.

That's not enough for Kelsey but she realises it will have to do. She starts fighting back tears.

ADAM  
It's alright Kels. It's all good.

Kelsey grabs this tiny act of compassion.

SONOGRAPHER  
Boy or girl: you wanna know?

KELSEY  
Yeah.

SONOGRAPHER  
Boy.

That almost overwhelms her. She recovers.

KELSEY  
I want you to marry me.

ADAM  
What?

KELSEY  
I don't want to be some slag of a  
single mother. I want a *proper*  
family. I want to be married. Will  
you marry me, Babe?

ADAM  
When?

KELSEY

Soon. Before this one comes. They can get married in prison, can't they, Miss?

PO MARTIN

(hesitantly)

Yes.

KELSEY

So will you marry me, Babe?

ADAM

Yeah. I will, yeah.

11A INT. SWEATBOX. DAY 14

11A

Very close on Orla, in a cubicle. We hear shouting.

FIRST PRISONER (V.O.)

What about you?

SECOND PRISONER (V.O.)

Six years. Conspiracy to import class A's. Along with that stupid cow who's in the box down there.

THIRD PRISONER (V.O.)

You're the stupid cow, you bitch...

We stay on Orla...

SECOND PRISONER (V.O.)

She's a skank. A grade A fucking skank.

THIRD PRISONER (V.O.)

I'm not the one shagging some bag head who lives in Tesco's car park.

Orla lets her head drop.

The women continue to rage, but we can't make out the words.

12 INT. WINDSOR - TV LOUNGE. DAY 14

12

Radio on (as ever) and a group of women chat, bicker, vape, as Lou applies eye pencil to Maeve's eyebrows.

PO Martin drops Kelsey back at the unit, nods to the other women and leaves without a word.

Kelsey's overwhelmed by earlier events, melts into a settee, face white as a ghost. The women exchange worried looks.

LOU  
Everything alright, Kels?

Kelsey can hardly find the words.

KELSEY  
(tears)  
They done loads of checks for  
abnormalities and all that.

Lou puts down the eye pencil and moves to Kelsey.

LOU  
And what did they say?

KELSEY  
That he's fine. Bit small but fine.

LOU  
So why are you crying?

Kelsey draws in a ragged breath.

KELSEY  
I can't breathe.

MAEVE  
Yeah you can.

KELSEY  
The air won't go in.

MAEVE  
In through the nose. Out through  
the mouth.

Maeve shows her how it's done - in through the nose, out through the mouth. Rinse and repeat. Kelsey follows her until her breathing calms down.

LOU  
Got a picture of the little fella  
for us then?

Kelsey gives a snotty laugh and pulls out a scan pic. The women take it in turns to hold it, coo over it, and hug Kelsey.

KELSEY  
I'm gonna have a proper family.

Titanium by David Guetta comes on the radio (or whatever banging house track we can afford) and Maeve turns it up. Does a little bop in celebration.

13 INT. WINDSOR - ABI AND KELSEY'S ROOM. DAY 14 13  
Abi can hear the music from the common room, the excited voices of the women.  
She closes her eyes.  
Utterly alone.

14 INT. WINDSOR - TV LOUNGE. DAY 14 14  
The women dance, Kelsey holding her scan picture against her chest like her son was already in her arms.  
A moment of collective joy in a world of abuse, trauma and unbearable sadness.

15 OMITTED 15

16 INT. CARLINGFORD PRISON - RECEPTION. DAY 14 16  
Orla and other women being processed. One clearly homeless with black nails and matted hair just sobs and sobs as if her heart is cracking in two.  
PO Carter hands Orla a pee jar.  
PO CARTER  
Pee in that.  
ORLA  
I'm not pregnant.  
PO CARTER  
Just do it.  
Orla takes the jar.  
ORLA  
I need three priority numbers approved.  
PO CARTER  
You get two.  
ORLA  
Yeah but I need three. My mam's number and my kids' foster placements. They've been split up. The two little ones are in Huddersfield but the big one's in Halifax.

PO CARTER

You're allowed two numbers as you well know. Go pee.

17

INT. INDUCTION WING - ORLA AND TAHANI'S CELL. NIGHT 14 17

Orla, on the edge of her bunk, can't even bring herself to cry. Also in the cell is Tahani - she's playing a harmonica. And playing it badly.

FIRST PRISONER(O.S.)

First time?

Orla doesn't answer.

FIRST PRISONER (O.S.)

Oi. I asked you a question?

ORLA

Second.

FIRST PRISONER (O.S.)

What you in for?

The harmonica is getting to Orla.

ORLA

I robbed five hundred and forty quid from the Rose in Huddersfield.

FIRST PRISONER (O.S.)

That the pub on the high street? Up by the traffic lights?

ORLA

You know Huddersfield?

FIRST PRISONER (O.S.)

Absolute shit hole.

ORLA

Huddersfield?

FIRST PRISONER (O.S)

No. The Rose.

Tahani continues to play that bloody harmonica...

18

INT. WINDSOR - SHOWER ROOM. DAY 16

18

Abi in the shower. A baby screaming. It's almost unbearable. She turns the water off and the screaming stops. She leaves the shower, wraps herself in a towel.

Someone enters. It's Maeve. Abi's wary.

MAEVE

Alright.

ABI

Alright.

MAEVE

Nice towel.

ABI

What d'you want?

MAEVE

I've been told to hurt you.

ABI

Who by?

MAEVE

People I owe money to.

ABI

How do you intend to do it?

MAEVE

With these.

Her bare hands.

ABI

Are you capable of that?

MAEVE

No.

ABI

Then you've got a problem.

MAEVE

Yeah.

ABI

Go back to them and say you tried  
but you couldn't do it, I was too  
good for you.

MAEVE

Right.

A sudden straight jab from Abi smashes into Maeve's nose.  
Maeve holds her bleeding nose.

ABI

That'll make it more convincing.

Maeve nods and leaves.

19 INT. WINDSOR - ABI AND KELSEY'S ROOM. NIGHT 16 19  
Quiet on the block. Kelsey and Lou are asleep.  
Only Abi awake, as she passes Kelsey's bed on the way to her own, she tries not to look at the scan picture now tacked to the wall.  
Fails. Has to look. Takes it in. Tiny face. Tiny limbs.  
And she almost breaks. Almost. Can't allow it.

20 INT. WINDSOR - ABI AND KELSEY'S ROOM. NIGHT 16 20  
Abi is asleep. We hear the sea. And wind.

21 EXT. THE SEA. NIGHT 21  
Abi walking out to sea, face set.  
But her pace slows. Her determination ebbs away. She stops. She knows she can't do it. Which is utterly devastating.

22 INT. VISITOR CENTRE - VISITS ROOM. DAY 17 22  
The usual ocean of smiles and tears. Inmates in bibs like the world's most shit netball team.  
Abi waits at a table. Her mum MAY SINCLAIR 55, is let in and waves and smiles at her daughter. But as she nears the table, May's face crumples at the sight of Abi's scar.

MAY  
My God.

ABI  
(dry)  
Hi, Mum.

MAY  
She could have killed you.

ABI  
Yes.

MAY  
What did she get for it?

ABI  
They didn't catch her.

MAY  
Didn't catch her?

ABI

No.

MAY

You saw her?

ABI

Yes.

MAY

You know who it was?

ABI

Yes.

MAY

And you TOLD them who it was?

ABI

I can't do that.

MAY

Why not?

ABI

I just can't.

MAY

So she's still here in this prison?

ABI

Yes.

MAY

She could be in this room?

ABI

Yes.

MAY

She IS in this room?

She IS...

MAY

What's to stop her doing it again?

ABI

How are you?

MAY

Abi, you've got to tell them.

ABI

How are you?

MAY

Now. Tell them now.

ABI

You've no idea, have you?

MAY

Of what?

Abi studies her, decides to drive her away.

ABI

Why are you here?

MAY

'Cause you're my daughter and I  
love you.

ABI

Yeah?

MAY

Yes.

ABI

You've been coming out with this  
"love" quite a bit, haven't you?  
Ever since I've been in here as a  
matter of fact. So where was all  
this love when I really needed it?  
When my baby was born? It was  
constant criticism back then.  
Constant abuse back then. Anyone  
could've seen I needed support, a  
bit of confidence building. Anyone  
bar you. You know who I needed  
then? My Dad. But he was gone.  
Driven off by you, driven off by a  
woman with all the sensitivity of a  
breeze block.

May sees through all this.

MAY

I'm not leaving.

ABI

(to officers)

Can I go now please?

(standing, walking away)

I'd really like to go now please.

ORLA

What are you doing?

TAHANI

You know what I'm doing.

ORLA

I don't.

TAHANI

You've hid it.

ORLA

Hidden it.

TAHANI

(still pressing that  
buzzer)

Hidden it.

ORLA

Hidden what?

The spyhole slams open. An officer.

PO CARTER

What's going on?

TAHANI

She's hidden my harmonica.

ORLA

I haven't.

PO CARTER

(to Orla)

If we unlock you, we're searching  
the cell and we're searching you so  
find it please.

ORLA

(producing it)

Here.

TAHANI

Thank you.

The spy-hole slams shut. And, in defiance, Tahani starts to play the harmonica.

ORLA

For God's sake, wash it, woman;  
it's been in my knickers.

24

EXT. WINDSOR - GROUNDS. DAY 17

24

Donna is in front of Abi and Donna knows that Abi is looking at her.

They continue walking. Abi looking at Donna. Is she about to strike?

It gets to Donna. She stops, turns.

DONNA

You got a problem?

ABI

It's coming.

Abi walks on. Donna is rattled...

25

INT. WINDSOR - TV LOUNGE. DAY 18

25

Lou holds out her hands as Kelsey paints her nails, taking care, doing a good job.

\*

LOU

Do you do your own?

\*

KELSEY

I can manage my left but not my right, so I usually ask one of the other girls to do them for me.

The door opens and Marie-Louise pokes her head in.

KELSEY

Miss!

Kelsey presses the button on a desk fan, lifts Lou's hands so the air flow blows on the nails.

\*

KELSEY

Do not move.

Then she's off her chair and with Marie-Louise.

KELSEY

I want you to marry us, Miss.

MARIE-LOUISE

You and...

KELSEY

Adam, yeah.

Marie-Louise wants be anywhere other than here.

MARIE-LOUISE

Right.

KELSEY  
(indicating her bump)  
As soon as.

MARIE-LOUISE  
Well, we'd have to speak to the  
governor first and...

Marie-Louise can't say it.

KELSEY  
Yeah?

MARIE-LOUISE  
He won't think it's a good idea.

KELSEY  
Why not?

How can she say this? How can she say this?

MARIE-LOUISE  
You want a place in the mother and  
baby unit?

KELSEY  
Yeah.

MARIE-LOUISE  
Marrying Adam would threaten that.

KELSEY  
Why?

Oh shit. She's just got to say it.

MARIE-LOUISE  
The governor thinks he's not a good  
man, Kelsey.

KELSEY  
Why not?

She's stuck again.

MARIE-LOUISE  
He's into drugs.

KELSEY  
Everyone's into drugs.

MARIE-LOUISE  
He deals them, Kelsey, doesn't he?  
And not everyone deals them.

KELSEY  
He loves me.

MARIE-LOUISE

Does he?

KELSEY

What are you saying?

Marie-Louise knows she can't go there. So...

MARIE-LOUISE

Nothing.

KELSEY

You've been talking about us?

MARIE-LOUISE

No.

KELSEY

You have. You and the governor and all the other wankers, you've been talking about us. Well, tell them this. Right? We love each other. Me and Adam love each other. Fuck the lot of you.

That really hurts Marie-Louise. Kelsey walks away from her.

26

INT. INDUCTION WING - ORLA AND TAHANI'S CELL / LANDING. DAY 18

Orla, her bag packed, sitting, listening to Tahani and her bloody harmonica. If anything, she's playing worse than ever.

The door is opened. PO Martin.

PO MARTIN

You right?

ORLA

(picking up her bag)

Yeah. What about Bob Dylan?

PO MARTIN

She likes it here.

Orla and PO Martin leave. We go with them. Tahani continues to play.

PO MARTIN

(walking)

Putting you back with your two mates. Right?

ORLA

One mate.

PO MARTIN  
(mocking)  
Ooh!

27 INT. WINDSOR - ABI AND KELSEY'S ROOM / EXT. STREET. DAY 18 27

Abi pretends to read a book as Kelsey falls to bits on the phone. Lou listens in.

KELSEY  
If I marry you, I won't get onto  
the mother and baby unit.

Adam's on his mobile, walking down a street.

We cut between Adam and Kelsey.

ADAM  
Why?

KELSEY  
'Cause you're not a good man.

ADAM  
Why?

KELSEY  
'Cause you're into drugs.

ADAM  
Everyone's into drugs.

KELSEY  
I told her that.

ADAM  
Who's saying all this, Babe? Who is  
she to say any of this shit?

KELSEY  
The chaplain.

ADAM  
The chaplain!?

KELSEY  
Yeah. A nun I think.

ADAM  
A nun? She's a sex starved  
spinster, girl; that's why she's  
saying all this. She's jealous of  
you. Now I'm putting the phone  
down, Babe, 'cause you've upset me,  
you know what I mean; you've  
really, really upset me.

And he does put the phone down on her. It devastates her.

And suddenly Orla is at the door with PO Martin.

PO MARTIN

(to Lou)

She's in here. You're in six. Get  
your stuff together.

LOU

Suits me fine, thanks.

ORLA

I'm sorry.

LOU

It's okay.

(looking at Abi)

I'll be able to breathe there at  
least.

Lou gets her stuff together.

LOU

How come you're back?

ORLA

Theft. Got twelve months.

Orla turns to Kelsey.

ORLA

What's wrong, sweetheart?

Kelsey hugs Orla.

28

OMITTED

28

29

INT. WINDSOR - TV LOUNGE. DAY 19

29

The women are subdued as they eat (or don't). Kelsey's still  
in bits.

ORLA

(to Kelsey)

Try and eat something.

KELSEY

I can't.

ORLA

For the baby.

Marie-Louise arrives. Kelsey goes for her.

KELSEY

I told Adam what you said.

MARIE-LOUISE

Right.

KELSEY

You know what he said back?

MARIE-LOUISE

No.

KELSEY

You're a sex starved spinster and  
you're jealous of me.

MARIE-LOUISE

Right.

(turning to Orla, voice  
low)

Orla, could you come with me?

That changes everything. They all know it's serious. Orla's rooted to the spot.

MARIE-LOUISE

Please.

She leads Orla from the room.

30

EXT. PASSAGEWAYS. DAY 19

30

And we follow Orla and Marie-Louise as they make their long and tortuous journey through the prison to the chaplaincy.

ORLA

Tell me what it is. I know you're not supposed to but tell me what it is.

Opening gates. Locking them.

ORLA

Then tell me what it ISN'T. Say it's not my kids...

MARIE-LOUISE

I can't.

ORLA

I don't care if it's Mam, she's just an old alkie. I don't care if it's her. Just say it's not my kids.

MARIE-LOUISE

I can't.

Still walking...

ORLA

You've got no kids obviously 'cause  
you're some airy-fairy nun but if  
you had them, you'd KNOW and you  
wouldn't be doing this to me, I  
promise you.

That makes Marie-Louise stare at Orla.

MARIE-LOUISE

It's not your kids.

Relief - shocking in its intensity.

ORLA

Thank you.

31 INT. CHAPLAINCY OFFICE. DAY 19

31

Marie-Louise hands Orla the phone.

ORLA

Hello?

TESS (O.S.)

Oh, hello. It's Tess Palmer here  
from social services, I've taken  
over from-

ORLA

Are the kids okay?

TESS (O.S.)

Yes, they're fine. I've just  
checked on them.

ORLA

Thanks.

TESS (O.S.)

I've got bad news about your  
mother, I'm afraid, Orla.

ORLA

What's she done now?

TESS (O.S.)

Nothing. I'm sorry but I'm just  
going to come out with it and say  
this - she's dying.

ORLA

Since when?

TESS (O.S.)  
A while apparently

ORLA  
She never said a word to me.

TESS (O.S.)  
I know. They told me she never said  
a word to anyone but it's time now  
and they've moved her to a hospice.

32 OMITTED

32

33 EXT. ROAD. DAY 20

33

Orla, in the back seat, next to PO Carter. No handcuffs.  
Another prison officer is driving.

34 EXT. HOSPICE. DAY 20

34

The car pulls up. Orla, PO Carter and the other officer get out.

35 INT. HOSPICE - CORRIDOR. DAY 20

35

Orla, PO Carter and the other officer are led down a corridor by a HOSPICE NURSE when a door opens and Orla's kids emerge - Kyle, Callum and Nancy. Behind them is Tess Palmer.

Nancy rushes to Orla, throws her arms around her mum's waist.  
Orla's breath catches in her throat.

NANCY  
Nana's sick.

ORLA  
I know, angel.  
(to Callum)  
You okay, little man?

Callum turns to Tess, unsure. She nods - it's okay.

TESS  
(to Orla)  
I'm Tess. We spoke on the phone.

ORLA  
Hi...

But Kyle blurts out:

KYLE  
Why are you even here?

TESS

Kyle!

ORLA

It's fine.

KYLE

It's not fine. Turning up like this.

(with a prison officer he means)

Why couldn't you come another day?

ORLA

I don't get a say in it, Kyle.

KYLE

Come here, Nancy. Let's go to the cafe.

Nancy detaches from Orla and goes to Kyle.

KYLE

(to Tess)

You said we'd go to the cafe after.

Kyle leads Nancy away and Tess mouths 'sorry', heads after them with Callum.

ORLA

(calls after them)

I love you lot.

Kyle spins on his heels. So, so angry.

KYLE

No you don't. If you loved us you wouldn't be in jail.

Then they're gone, leaving Orla shattered.

36

INT. HOSPICE - PRIVATE ROOM. DAY 20

36

There's a bunch of flowers in a vase and Orla's Mam - Elizabeth - in bed, eyes closed, impossibly frail.

Orla sits stiffly on a chair next to PO Carter, still cuffed.

The nurse smooths the bedding, glances at Orla who is still fizzing with fury at her mother, but also riddled with guilt.

HOSPICE NURSE

You can give her a hug.

ORLA

We're not really a hugging family.

HOSPICE NURSE

Well her skin's very dry, so if  
you'd put a little lotion on her  
hands that would be a favour to me.

She nods at a tube of hand lotion on the bedside table and leaves.

PO Carter unscrews the top and drops a generous blob of lotion into Orla's palm.

Orla leans in and gently rubs it into the dying woman's parched hand.

The smallest smile plays around the corners of Elizabeth's mouth - the lotion feels good. Orla continues.

Orla's mam's eyes flutter open.

ELIZABETH

There you are.

Orla gives a tight smile.

ELIZABETH

What a way to end up, eh?

ORLA

You or me?

A crackly laugh from mam.

ELIZABETH

I tried you know, love.

Orla nods. In spite of it all she does know that.

ELIZABETH

Not hard enough, mind. You were  
always a much better mother than I  
could ever be.

ORLA

Don't think the kids see it that  
way.

ELIZABETH

They don't understand that the  
world's not a straight forward  
place for women. Maybe one day they  
will.

Orla doesn't believe that, but carries on rubbing in the cream and, when it's absorbed, doesn't remove her own hand, just keeps her fingers entwined with her mam's.

ORLA

I've lost them, Mam.

But Elizabeth's strength has left and her eyes close. Orla's fill with tears.

PO Carter's reaction: really moved.

37 OMITTED

37

38 INT. WINDSOR - ABI, ORLA AND KELSEY'S ROOM. NIGHT 20 38

Abi's eyes open. She's heard something. She sits up.

There's a shadow under the door.

The knob turns. The door pushes back against the bolt but it can go no further.

Abi watching it...

The door shuts fully. The knob turns again. The door is pushed back again but, again, it can go no further. It shuts again. The shadow under the door disappears. Whoever it was has gone.

Abi...

39

INT. CARLINGFORD PRISON - LAUNDRY. DAY 21

39

Washing is being loaded into a washing machine. The door is slammed shut. It starts.

It's Abi who's done this. Mid conversation.

MARIE-LOUISE

You're sure they were trying to get in?

ABI

Yes.

MARIE-LOUISE

Can I say something? Something quite blunt?

ABI

Yeah.

MARIE-LOUISE

Talking would help.

ABI

Talking about what?

MARIE-LOUISE

The death of your child.

There, it's been said.

MARIE-LOUISE

If you told your story truthfully, the women might understand. Some would even sympathise.

Abi doubts that as well.

MARIE-LOUISE

Come to my group and tell your story.

ABI

How's it doing?

MARIE-LOUISE

Not well.

ABI

And you think if I came along it would help? It would swell the numbers?

MARIE-LOUISE

Yes.

ABI

It wouldn't. You'd get even fewer turning up. I'm not the most popular woman in this nick.

MARIE-LOUISE

Can I say something else?

ABI

Is this blunt too?

MARIE-LOUISE

Yes.

ABI

Go on.

MARIE-LOUISE

I'd get loads turning up. They'd all want to hear your story.

That makes Abi stare at her.

ABI

Tell me yours. Tell me your story.

MARIE-LOUISE

No.

ABI

You've got one?

MARIE-LOUISE

Oh, yes.

Abi is intrigued and Marie-Louise knows it.

40

INT. CHAPEL. DAY 21

40

Chairs in a circle.

Marie-Louise, Kelsey, Lou, Sarah, Donna, plus a couple more.

MARIE-LOUISE

Welcome, everyone. A few newbies here. That's always nice. I thought today we'd talk about men.

She laughs at the reception this gets.

MARIE-LOUISE

Relationships with men, relationships that have not exactly been positive. So who'd like to kick it off?

Someone enters. It's Abi - and a few of the women aren't happy about it. She takes a seat.

MARIE-LOUISE  
(to Abi)  
Welcome.

And a few of the women aren't happy about that either.

MARIE-LOUISE  
So who of the newbies would like to start us off?

No one volunteers.

MARIE-LOUISE  
You can say anything. There is no judgement here. Everything's confidential.

No one starts.

MARIE-LOUISE  
Kelsey?

KELSEY  
Why me?

MARIE-LOUISE  
No reason. You're new and I just thought you might like to share something with us.

KELSEY  
(still annoyed with Marie-Louise)  
I wouldn't.

DONNA  
Then why are you here, you silly bitch?

KELSEY  
To listen.

MARIE-LOUISE  
Anyone else then?

ABI  
Why don't you go?

SARAH  
Why don't you shut up, grass?

MARIE-LOUISE  
We're not here for me.

LOU

What's she even doing here? Fucking  
baby killer.

MARIE-LOUISE

Abi's here because I invited her.

ABI

Leave us.

MARIE-LOUISE

What?

ABI

Leave us. You go on about it being  
"confidential". Nothing in here's  
confidential. If Kelsey says  
something and you report it, bang,  
that's her baby taken off her.

MARIE-LOUISE

I'd only do that if I felt  
seriously concerned.

ABI

And how are we meant to know that  
you're seriously concerned? Just  
leave us.

MARIE-LOUISE

Who'll be in charge?

ABI

No one.

Marie-Louise debates with herself.

ABI

You invited me, remember.

Marie-Louise decides.

MARIE-LOUISE

Okay. I'll be outside.

She leaves.

ABI

Who's going first?

LOU

You.

ABI

No.

41

INT. CHAPEL. DAY 21

41

Time has passed.

DONNA

I'd gone to watch my son play footie for the school. Turned out he was a sub. Him and two other lads. Half time comes and the teacher puts the other two lads on and leaves my son standing there. I tell him not to worry: he'll get on in the second half. It's the coldest day of the year and he's got this padded coat but he won't put it on. Don't know why; he just won't. He's just standing there with his sleeves like that,

(hands into his sleeves)

shivering. And the teacher never sent him on. I saw him again a few days later. A parent-teacher thing. I asked him why he left my son standing there. Because he wasn't good enough, he said. I hit him and he fell and he cracked his head. It wasn't the first time I'd hit someone and I got four years IPP for it. You know IPP?

Some do, some don't.

KELSEY

No.

DONNA

Neither did I when they first gave it me. Imprisonment for Public Protection which means you don't get out till they think it's safe to let you out. Meant to be for sex offenders and that. Anyway the judge gives it to me for chinning a teacher and I do the four years and go for parole and they ask me what I think about hitting the teacher and I say I think I didn't hit him hard enough and that means it's not safe to let me out so they make me do another year and then I go back and they ask the same question and get the same answer so that's another year and they say to me, "Why are you doing this? It's just keeping you away from your son." And I say, "Because he's not my son anymore. He's a man now."

41A INT. WINDSOR - ABI, ORLA AND KELSEY'S ROOM. DAY 21 41A  
Orla, alone, holding a phone that's ringing and ringing...  
At last it goes to message.  
Orla's crushing disappointment.

42 INT. CHAPEL. DAY 21 42  
Marie-Louise and Abi are putting away the chairs.

MARIE-LOUISE  
Did you speak?

ABI  
No. Donna mainly.

MARIE-LOUISE  
Right.

Marie-Louise hesitates. But she goes for it.

MARIE-LOUISE  
There's a catholic priest.

ABI  
You're...?

MARIE-LOUISE  
Yes.

ABI  
You and a priest?

MARIE-LOUISE  
Yes.

ABI  
What's his name?

MARIE-LOUISE  
Peter.

ABI  
It must be difficult.

MARIE-LOUISE  
Yes. For me. He's got his own  
philosophy, his own ideas. He  
manages it quite well but...

She finds it tough.

ABI  
How long have you known him?

MARIE-LOUISE

Known him about eight years but  
we've been... For a year.

ABI

You love him?

MARIE-LOUISE

Yes.

ABI

Does he love you?

MARIE-LOUISE

Yes.

ABI

Would you pack it in for him?

Marie-Louise touches her cross or whatever.

MARIE-LOUISE

This?

ABI

Yes.

MARIE-LOUISE

Yes I would.

ABI

Would he pack it in for you?

MARIE-LOUISE

No. Nor should he. I'd be  
devastated to take him away from  
that.

ABI

So what'll happen?

MARIE-LOUISE

The bishop will find out about it.  
He'll move him on somewhere. And  
Peter will accept that. And it will  
be over. And nothing more will be  
said.

(a pause perhaps)

That's not all my story of course  
but it's a big part of it right  
now.

44 INT. WINDSOR - KELSEY, ORLA AND ABI'S ROOM. NIGHT 22 44

**CAPTION: NIGHT 195**

Kelsey on the phone. Orla waiting to use it.

KELSEY

Who's this...well can you put Adam  
on...

Takes an age.

ORLA

How long are you gonna be?

KELSEY

I don't know, do I?

Adam comes on.

KELSEY

Why's that wasteman answering your  
phone...?

Yeah well tell him to do one...I didn't mean it like that...sorry, sorry...listen babe, I've got my board on tuesday so you've got to be there...I know that but you have to be there...I'm not shouting...You're the baby's father and you've got to be there. Call the social worker and she'll tell you where it is and all that...you will be there though, won't you..?

We can hear Adam's voice and he's definitely shouting. Kelsey squeezes her eyes shut as she listens.

KELSEY

(crying)

I know that babe, but if I don't get a place in the mother and baby he'll go straight to foster care. There's women in here who don't give a shit about that but I'm not one of them...right...love ya.

Kelsey hangs up. Orla takes the phone, starts keying in numbers.

ORLA

Was that aimed at me? You think I don't give a shit about my kids being in foster care?

KELSEY

I didn't mean you, did I?

ORLA

I didn't take drugs when I was pregnant, love.

KELSEY

That's not fair.

ORLA

And I didn't go on about abortions either so do one before I batter you.

Kelsey gets off. Kyle answers Orla's call. Orla immediately starts singing.

ORLA

Happy Birthday to you. Happy Birthday to you. Happy Birthday, dear Kyle. Happy Birthday to you.

No response from Kyle.

ORLA

You okay, son?

Kyle kills the call. It devastates Orla.

44A INT. WINDSOR. DAY 23

44A

Orla and Marie-Louise have found a quiet corner.

ORLA

Kelsey's a kid having a kid, Miss.  
I know that. That's why we all look  
after her. But I've had three. And  
I've lost them. And no one gives a  
shit. And I'd like to know what you  
think about that but none of this  
"I'll pray for you" shite please.

MARIE-LOUISE

Then I don't know what to say.

45 INT. LAUNDRY. DAY 23

45

Abi is ironing. Steam hissing. She's got one eye on Donna who is working across the room. There is only one other person in the entire laundry and Abi is willing her to leave.

She leaves.

Abi disconnects the iron and heads off in Donna's direction with it.

Donna working, blissfully unaware. Abi nearing her, steaming iron in hand.

At last Donna sees Abi approaching, starts backing away.

DONNA

What d'you want?

ABI

To burn you. An eye for an eye and  
all that. You'll be alright with  
that, won't you?

DONNA

Will I?

ABI

I've taken a bit of time and the  
reason for that is fear. You  
slashed my face. That's further  
than most women in this prison  
would ever go and that instills a  
bit of fear. So why did you do it?  
Why did you go so far?

Donna wonders whether to answer or not. She decides.

DONNA  
I loved her.

ABI  
Tanya?

DONNA  
Yeah.

ABI  
Did she love you?

DONNA  
Yes. And you ruined it.

Abi thinks this through. Donna tries not to show how terrified she is. Eventually...

ABI  
Don't think I'm weak.

DONNA  
I won't.

Abi turns and walks away. Donna watches her go.

46 OMITTED

46

47 EXT. SOCIAL SERVICES. DAY 23

47

Kelsey, double cuffed to PO Martin. They pull up outside social services in a car.

They approach the building and enter it.

48 INT. SOCIAL SERVICES - MEETING ROOM. DAY 23

48

An unassuming room full of people around a table about to make a monumental decision, each with a pile of documents.

The CHAIRPERSON, the SOCIAL WORKER, Faith from the Mother and Baby Unit.

49 INT. SOCIAL SERVICES - CORRIDOR. DAY 23

49

PO Martin on her mobile. She kills the call, shakes her head.

KELSEY  
Try him again.

PO MARTIN  
I've tried him five times, Kelsey.

KELSEY

He said he'd be here.

PO MARTIN

I think we've got to assume he's not coming.

KELSEY

What am I gonna do?

PO MARTIN

Kelsey, you're better off without him. Just go in there and tell them why this matters.

50

INT. SOCIAL SERVICES - MEETING ROOM. DAY 23

50

Kelsey and PO Martin have joined the others at the table. The atmosphere's formal and Kelsey's eyes dart between the people speaking about her in snatched fragments...

CHAIRPERSON

This is Kelsey's first child so we don't have anything to go on other than the classes she's attended in the MBU...

SOCIAL WORKER

...grew up in care and no other family members, so not a huge amount of support there obviously...

FAITH

...biggest concern is that Kelsey might have used drugs after she discovered she was pregnant but I know she's got things to say about that...

LATER...

CHAIRPERSON

We've read your application carefully Kelsey. Is there anything you'd like to say?

KELSEY

Yeah. I'd like to say I know what you're thinking; that I'm just some smackhead who'll never be able to look after a baby, but that's because you don't know me and you're just going off a load of reports.

CHAIRPERSON

Are you saying the reports are incorrect?

KELSEY

No, it's not that. It's just not the full story. Like yeah, I did take drugs after I found out I was pregnant but believe me I regret that. I've done nothing but worry about how that might have hurt him. But I promise you, since my first scan I haven't touched anything. And it's not like I couldn't have, you know? But I've made me mind up and all my tests have been clear.

CHAIRPERSON

What about previous challenging conduct in prison? You understand that there can be nothing like that on the MBU?

KELSEY

I understand that, yeah. And yeah in the past I've kicked off when I've been in the nick, but not this time. I haven't been written up even once this time.

(to PO Martin)

That's right, isn't it?

(off her nod)

And it's because I've changed. I used to be all in my own head, like just thoughts swirling about and that's why I was always getting into it with people or wanting more and more gear so I could calm down. But now I've got something more important to think about and it feels completely different.

CHAIRPERSON

Different how?

KELSEY

I'm thinking about the future, aren't I, and how it will go and I've never done that before. Like I'll get a job doing nails and beauty and that and we'll be alright. And I know you'll say I won't manage on the out on my own, but I will. I will not let you down. I promise I will not let you down.

There's something else she wants to say but it's difficult.

But she manages...

KELSEY  
(almost through tears)  
I'll be a good mother.

51 INT. WINDSOR - TV LOUNGE. DAY 23 51

Sarah, Lou, Maeve, Abi and Orla watching TV.

PO Martin appears in the doorway, with Kelsey.

MAEVE  
How did it go?

KELSEY  
Adam didn't turn up.

The women are disgusted by that, but also, we suspect, not hugely surprised.

PO MARTIN  
She did well though. Said all that she needed to say.

LOU  
How long till she finds out?

PO MARTIN  
The next day or so. And if it's a yes, she'll move over there about a week before she's due.

Everyone hoping the best for Kelsey except...

ORLA  
She'll be Mother Of The Year, won't she, you soft bastards.

KELSEY  
What're you saying? ABI  
Orla, back off.

ORLA  
You're telling me what to do now, baby killer?

PO MARTIN  
Stop right there, Orla.

ORLA  
Me? I'm stuck in here with a baby killer and a smackhead and you're bollocking ME?

PO MARTIN  
Don't make me write you up.

ORLA

Or what? You'll send me back to the wing? Yes, please. Even Bob Dylan's better than these so yes, please. Please. Please. Please.

PO Martin leads Orla out.

52

INT. WING - LANDING / ORLA AND TAHANI'S CELL. DAY 23

52

PO Martin continues to lead Orla to a cell. She opens it. Tahani - harmonica raised - has just stopped playing.

PO MARTIN

Take a few days to get your head straight, Orla.

ORLA

I've lost my kids because I couldn't pay the lecky bill, working full time but couldn't pay the lecky bill. Thirteen years of rocking them, reading to them, making them fishfingers. Gone. (snaps her fingers)

Yet some smackhead gets to keep her baby. Fucking joke.

PO Martin slams and locks the door.

Tahani resumes playing. Orla's reaction.

53

INT. CHAPEL. DAY 24

53

The trauma group. Abi, Kelsey, Donna, Lou, Sarah and others. No Orla or Tahani.

KELSEY

He didn't come to Mum's funeral. Who does that to their kids? I kept thinking he'd got the time wrong or he couldn't face it, and he was gonna turn up late and pissed, but he didn't even do that. I don't know why I wanted to see him so much, I mean he'd always been a twat to us, but I sort of needed to see him. I had all these voices in my head getting louder and louder and I couldn't sleep or nothing. All I could hear was that my mum hadn't loved me enough to stay alive and my dad didn't love me enough to turn up when I needed him most.

You're a piece of shit, you're a piece of shit, that's all I could hear on a loop. A couple of days later I sneaked out of the unit and went to her grave. I'd made this little card saying where I was staying and put my new mobile number on it and I stuck it with the flowers, because I was sure he'd at least go and have a look at them. When he didn't come see me or call me, I went back and it'd rained and the card had gone to mush, so I left another and I kept on like that for a good few weeks. It was only when Adam turned up and found out what I was doing and told me to stop wasting my time that I realised what a mug I'd been and then he said he could give me something that would make the noise stop so-

**SILENCE.**

54

INT. WINDSOR - KITCHEN. DAY 24

54

Kelsey makes a brew, humming gently. There's something about having said what she said out loud that makes her head feel quieter.

PO Martin appears.

PO MARTIN

They said yes.

Kelsey's dumb struck.

PO MARTIN

Move before your due date, yeah?

Kelsey nods.

When PO Martin leaves, can't help but smile, Kelsey bursts into tears.

55

OMITTED

55

56

INT. WINDSOR - TV LOUNGE. DAY 25

56

**CAPTION: DAY 235**

Abi, Kelsey, Lou, Maeve, Marie-Louise and others. Lou is reading a letter.

As Kelsey bends to pick something up she gives an 'ooph'.

ABI

Bad back?

KELSEY

I think I'm just too fat.

ABI

Is it at the bottom of your spine?

Kelsey rubs her hands behind her hips to show Abi who nods.

ABI

That's things stretching to prepare for labour. It puts a strain on your lower back. Bend your knees picking anything up, keep your back as straight as you can.

Kelsey nods.

Lou finishes reading her letter. She has another to open. She opens it. It's a "thinking of you" card. She reads it. She gasps. The others look at her.

LOU

It's from my son.

MARIE-LOUISE

Stephen?

LOU

Yeah.

KELSEY

What's it say?

LOU

Just "Thinking of you. Your son Stephen".

MARIE-LOUISE

Why now?

LOU

(leaving)

I did a deal, didn't I?

KELSEY

What?

LOU

I did a deal with God, didn't I? Stephen gets in touch, I go to Mass.

(walking away)

So I'll see you at Mass, Miss.

We go with Lou. She calls out to all and sundry.

LOU

From my son. A card from my son!

57 OMITTED

57

58 INT. CHAPLAINCY OFFICE. DAY 25

58

Marie-Louise holding a ringing phone. It's answered.

STEPHEN HARKNESS (O.S.)

Hello.

MARIE-LOUISE

Is that Stephen Harkness?

STEPHEN HARKNESS (O.S.)

Yeah.

MARIE-LOUISE

And are you the son of Lou  
Harkness?

STEPHEN HARKNESS (O.S.)

Yeah.

MARIE-LOUISE

I'm Marie-Louise O'Dell. I'm a  
chaplain at Carlingford Prison and  
your mother's with us at the  
moment.

STEPHEN HARKNESS (O.S.)

How did you get my number?

MARIE-LOUISE

You're down as next of kin.

STEPHEN HARKNESS (O.S.)

Well I shouldn't be. I want nothing  
to do with that bitch.

MARIE-LOUISE

The next question's a bit redundant  
now but did you send your mother a  
card recently?

STEPHEN HARKNESS (O.S.)

What!?

MARIE-LOUISE

Did you send your...

STEPHEN HARKNESS (O.S.)  
No of course I didn't. Do you know  
what she did to us?

MARIE-LOUISE  
She punched your wife.

STEPHEN HARKNESS  
When my wife was seven months  
pregnant. We nearly lost the child.

Marie-Louise didn't know it was that bad.

STEPHEN HARKNESS (O.S.)  
Anything else?

MARIE-LOUISE  
No. Thank you.

STEPHEN HARKNESS (O.S.)  
Bye.

The phone goes dead.

Marie-Louise, the weight of the world on her shoulders

59 OMITTED

59

60 OMITTED

60

61 INT. VISITOR CENTRE - VISITS ROOM. DAY 26

61

Orla waits nervously at a table.

The doors open and visitors enter. Nancy and Callum are with  
their social worker Tess and they make their way to Orla.

The kids give their mum a hug.

ORLA  
Where's Kyle?

TESS  
He's gearing himself up to come in.

ORLA  
What do you mean?

TESS  
He took a bit of persuading to come  
at all and when we arrived he got  
upset. He's just outside having a  
breather..

Orla looks over at the door. On the other side is her son, but he might as well be in another country.

TESS

Why don't you enjoy your visit with these two and I'll check on Kyle in a bit.

Orla glances at the door again, but knows Tess is right.

ORLA

Look at them  
(she means Nancy's nails  
all glittery)  
Did you have them done especially  
for me?

Nancy waggles her fingers, nods that they were indeed done for her mum.

ORLA

They're dead good, they are

62

INT. WINDSOR - KITCHEN. DAY 26

62

Abi dries cups while Maeve and Kelsey make spaghetti bolognese. Maeve drops a wooden spoon.

MAEVE

Grab us that, Kels.

Kelsey bends her knees in a squat to pick it up. Still can't reach.

MAEVE

What the hell are you doing?

KELSEY

Abi said I shouldn't bend to save my back.

Abi nods.

MAEVE

You look like you're doing a shit.

Abi reaches down for the spoon, runs it under the tap, hands it back.

KELSEY

Cheers.

Maeve nods an acknowledgement at Abi.

63

INT. VISITOR CENTRE - VISITS ROOM. DAY 26

63

Orla checks the clock. Still no sign of Kyle. Tess looks worried.

At last PO Carter comes into the room and shakes her head at Orla - Kyle won't come in.

Orla jumps to her feet.

ORLA

There's only five minutes-

PO CARTER

Sit down.

But Orla's on her feet still.

ORLA

I want to see my son.

PO CARTER

He's refusing to come in and we can't make him. So sit back down.

ORLA

My son's just outside and I can't even see him?

PO CARTER

You don't want me to take you out in front of these two.

Orla looks down at Nancy and Callum both close to tears.

64

INT. WINDSOR - TV LOUNGE. NIGHT 26

64

Abi watches telly, as Kelsey mooches.

ABI

Can you sit down?

KELSEY

No. It's in my pelvis now. Complete agony.

She grunts. Abi frowns.

ABI

I'm gonna ring reception.

Worried, Abi watches Kelsey rolling her hips.

ABI

(into receiver)

Can we get someone over?

We've got a pregnant woman in here  
and she's in a lot of pain...right

Hands the receiver to Kelsey.

KELSEY

Yeah? Thirty six weeks...no... I  
think it might be pressure on my  
lower back but it's getting  
worse...okay.

She hangs up.

KELSEY

They're going to send someone as  
soon as they can.

She bends, hands at the base of her spine.

65 INT. INDUCTION WING - LANDING / ORLA AND TAHANI'S CELL. NIGHT  
26

Orla's on the phone. PO Martin hovering.

ORLA

Thanks for coming on the phone. You  
don't have to say anything if you  
don't feel like it, but I just  
wanted you to know that I  
understand why you didn't come in.

WE CUT BETWEEN KYLE AND ORLA.

66 INT. CAR / EXT. ROAD. NIGHT 26

66

Kyle, with his siblings, in the back of a moving car. Tess  
driving. Kyle's on his mobile.

ORLA

It's a horrible place and no one  
wants to be here, least of all me.  
I'm gonna be honest love, there've  
been times when I've thought about  
saying I don't want any of you  
coming in.

Kyle presses his lips together.

ORLA

There's women in here who do that.  
They'd rather not see their kids at  
all than in the prison. Maybe  
they're right?

Nothing.

ORLA

Maybe I should just wait until I'm released? Would you prefer that? Because the last thing I want to do, Kyle, is hurt you any more than I already have. And I do know how badly I've hurt you.

KYLE

Why did you do it?

He's spoken. Her relief, her joy, that he has spoken.

ORLA

I panicked, love. I had this house lined up for the four of us and the agent said I'd lose it if I didn't get the deposit that week. So I panicked and took-

(the call cuts off)

Kyle? Kyle? Shit!

PO Martin moves over.

PO MARTIN

Back to your cell now.

ORLA

(beside herself)

I need to call my son again. I can't leave him like that.

PO MARTIN

Your credit's run out.

ORLA

Yeah but I can't just leave him, he's in bits.

PO MARTIN

There's nothing you can do about it, I'm sorry, so back to your cell.

ORLA

Are you dead inside or something?

PO MARTIN

(pushing her backwards)

That's enough, Orla, now back please...

ORLA

Five minutes, that's all. It's my son, for God's sake, woman...

PO MARTIN  
Back please. There's nothing you  
can do so...

They reach Orla's cell and PO Martin pushes her in.

ORLA  
I need to call my son, and I need  
to call him right now. Why aren't  
you listening to me?

PO Martin slams the cell door.

Orla fumes, paces. Tahani resumes playing her harmonica and Orla snaps. She grabs the lid off a tin of tuna (or whatever) and puts it to Tahani's throat.

ORLA  
Get up. Get up, you mad bitch. Get  
up.  
(Tahani doing as she's  
told)  
Get up or I cut your throat...

Tahani standing now. Orla putting an arm around her.

ORLA  
Hit that buzzer. Hit that buzzer. I  
said hit that fucking buzzer.

Tahani does so. The alarm sounds.

67 INT. INDUCTION WING - LANDING / ORLA AND TAHANI'S CELL. NIGHT  
26

PO Martin walking, speaking into her radio as the alarm sounds.

PO MARTIN  
(into the radio)  
Martin.

PRISON OFFICER (V.O.)  
I've had a couple of calls from  
Windsor.

She turns, sees the light flashing above Tahani's cell

PO MARTIN  
Go on.

She's making her way back to Tahani's cell

PRISON OFFICER (V.O.)  
There's a pregnant inmate over  
there.

PO MARTIN  
Kelsey Morgan.

PRISON OFFICER (V.O.)  
Apparently she's in a fair bit of  
pain. Back and pelvis. Is there any  
chance of getting the midwife over  
to Windsor to have a look?

PO MARTIN  
The midwife's not working today,  
and Faith clocked off at five...

She looks through the spy hole -

- to see Orla behind Tahani, an arm around her throat. In her  
other hand is the tin lid close to Tahani's throat.

PO MARTIN  
FUCK.  
(into the radio)  
Serious incident on Carlingford  
wing.

PRISON OFFICER (V.O.)  
What?

PO MARTIN  
What are you doing, Orla?

ORLA  
I need to speak to my son.

PRISON OFFICER (V.O.)  
Come again, Officer Martin.

PO MARTIN  
Well that can't happen while you're-

ORLA  
I want to talk to Kyle or I will  
cut this bitch's throat.

Tahani's terrified. There seems no doubt that Orla means it.

TAHANI  
Give her the phone call, Miss.

ORLA  
Do you hear that? Give me the phone  
call. Give me the phone call right  
now.

Kelsey's waters break and she screams.

The other women are in panic, no idea what to do. Abi's on the phone.

ABI

I'm not pissing around here. Have you told them how serious it is?

DONNA

Tell them she might lose this baby if they don't send someone.

KELSEY

I don't want to lose my baby.

LOU

Why the fuck are you telling her she's going to lose the baby?

DONNA

Well do you know how to help her?  
(to Abi)

What are they saying?

ABI

There's a serious incident on the wing.

The women help Kelsey to a settee, the sweat lashing off her.

ABI

(shrieks into the phone)  
Just send someone now.

69

INT. INDUCTION WING - LANDING. NIGHT 26

69

Screaming and shouting from every single cell.

Orla's hand is bleeding.

ORLA (V.O.)

There's screws flying everywhere.  
Thousands of screws flying  
everywhere but when I needed one of  
you to give me a bit of time, five  
more minutes on...

All guards available are in motion - tying on safety pads, erecting barriers, securing shields. PO Martin has remained at the door.

PO MARTIN

Listen to me. Listen to me, woman.  
(and repeat as required)

ORLA

the phone to talk to my son, that  
wasn't possible.

And I'll tell you why I needed five more minutes on the phone...

Through the hatch we can see that Orla still has Tahani, both women hysterical. Lines over lines...

TAHANI

Give her the phone call. Miss. Miss. Give her the call. Give her the bloody call...

ORLA

It's 'cause I can't see him face to face 'cause he won't come in 'cause this place is a shithole. That's what you've reduced this place to: a shithole...

PO MARTIN

Will you shut up for five seconds and listen to me, woman?

TAHANI

Give her the call, will you? Give her the call.  
(and more as needed)

ORLA

You should be ashamed of yourselves, you bunch of arrogant, dirty bastards.

PO Martin can hear the radio...

PRISON OFFICER (V.O.)

Prisoner in labour in Windsor. An ambulance has been called. Anyone available? Anyone? Sounds like the baby's coming very fast.

SHIT!

ORLA (V.O.)

You should be ashamed of yourselves.

A jolt of pain courses through Kelsey and she cries out.

Her wet joggers are off in a pile and she's in her pants. Suddenly there's blood and the women gasp.

Maeve sobs.

DONNA  
(to Abi)  
Do something.  
(what?)  
You've been a nurse.

ABI  
Long time ago and I never once  
delivered a-

DONNA  
So you're just going to stand  
there?

Kelsey's breath comes in jagged bursts, her face taut with  
pain and fear.

Abi thinks. Nods.

ABI  
Take her knickers off.

Lou drags off the blood stained pants. Abi takes a look.

KELSEY  
Why does it hurt so much?

Maeve takes over the phone in tears.

MAEVE  
We need an ambulance or this girl  
is going to die.

KELSEY  
I don't want to die.

LOU  
Nobody's going to die.  
(to Abi)  
Tell her.

ABI  
You're alright, Kelsey. Do you need  
to push?

KELSEY  
I don't know.

All other officers are ready in riot gear.

ORLA (O.S.)  
(screams)  
I need to talk to my son.  
This will stop if you let me  
talk to my son, my thirteen  
year old son. That's all  
you've got to do: just let me  
talk to my son. I NEED TO  
TALK TO MY SON. Right? I need  
to talk to my son 'cause my  
son won't see me.  
(on and on)

PO MARTIN  
Listen to me, Orla. Orla.  
Orla, will you please listen  
to me.

72

INT. WINDSOR - TV LOUNGE. NIGHT 26

72

Kelsey on all fours with Lou pushing the wet strings of her hair from her face. Abi rubbing the base of Kelsey's spine.

Everyone else just watches in horror.

ABI  
Breathe.

KELSEY  
I can't.

LOU  
Yes you can, love.

KELSEY  
I can't.

ABI  
(roars)  
Yes you fucking can.

Kelsey puffs out. Then again. And again.

Now another contraction rips through her and she groans.

73

INT. INDUCTION WING - LANDING / ORLA AND TAHANI'S CELL. NIGHT 26

PO MARTIN  
They're all kitted out here, Orla.  
A great big riot squad all kitted  
out and if they have to come in  
here you get badly hurt and you end  
up in deep shit. So I'm coming in,  
Orla. And I know you'll do nothing  
'cause you're a mother. You're a  
mother and she's someone's  
daughter. That woman you're  
terrifying is someone's daughter.  
So I'm coming in. Right?

PO Martin opens the door. Orla, empty, drops her arm. Tahani flees. PO Martin embraces Orla.

74

INT. WINDSOR - TV LOUNGE. NIGHT 26

74

Kelsey's face is a mask of pain as she pushes.

ABI  
(in control)  
Now wait, Kelsey.  
(off a moan)  
You've done the worst bit; the  
head's out. Just wait for the next  
contraction. D'you hear me? Breathe  
and wait.

Kelsey pants.

Then here we are again - that sickening crunch as muscles contract. Like no pain ever felt before.

ABI  
Push.

And Kelsey pushes and pushes until a little human life slides out into Abi's hands.

KELSEY  
Is he okay?

A baby's cry. Loud and clear.

END OF EPISODE