

TIME

SERIES 2

Episode 3

Written by
Jimmy McGovern & Helen Black

CHERRY REVISIONS: 19th June 2023

B B C STUDIOS
PRODUCTIONS
DRAMA

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1

INT. MOTHER & BABY UNIT - COMMON ROOM. DAY 27

1

CAPTION: DAY 242

Common room.

On the floor in the sea of toys, Tash has Ivy in a bouncer, clapping her every move. Another inmate sorting baby grows into sizes, handing the smallest to a heavily pregnant woman.

On the settee, Faith sits with Kelsey who cuddles her new baby, a Peter Rabbit tucked by his side.

FAITH
He's the image of you.

KELSEY
He is, isn't he?

FAITH
Yeah.

TASH
He's gorgeous, Kels.

FAITH
Has he got a name yet?

KELSEY
I don't know what to call him.
It was gonna be Adam, after his
Dad, but then I found out-

TASH
He's an absolute prick.

PO Carter appears.

PO CARTER
Scuse me, ladies.
(spies Kelsey's baby)
Oh, he's so lush!

KELSEY
I know.

She does know and can't quite get over it.

PO CARTER
Abi's here. She wants to come in
and see you. And the baby.

KELSEY
Great.

PO CARTER
You'll have to ask everyone else.

KELSEY

Oh. Right.

PO CARTER

And you'll have to tell them what she's done.

KELSEY

Oh.

The other women are all ears. But Kelsey hesitates.

KELSEY

I've got a mate outside, wants to come in and see him.

TASH

What's she done?

KELSEY

It's Abi. You know, the one who came from Birchway. The one who killed her baby.

The women know who she's on about and are not pleased.

KELSEY

She's no harm. Wouldn't harm a fly. She'll fight her own corner but she won't, you know, she won't pick on anyone or anything.

Tash scoops up Ivy instinctively, protectively.

TASH

How did she do it?

KELSEY

She drowned him.

TASH

What age?

KELSEY

Six months.

Gasps from the inmates. Faith looks down - knew it would go this way.

TASH

I'm not happy with that, Kels.

KELSEY

She delivered this one and everything. I was terrified but she...she's lovely. Well, she doesn't look lovely because she's got

(gestures: a scarred face)
But she's lovely, honest.

TASH
I'm not happy.

The other women shake their heads too.

KELSEY
(to PO Carter)
Can I take the baby to her?

PO CARTER
Yes. If that's okay with Faith.

FAITH
Fine by me.

PO CARTER
She's by the front door.

PO Carter and Kelsey, carrying her baby, leave the room.

2

EXT. MOTHER & BABY UNIT. DAY 27

2

Abi waits, eyes closed, enjoying the fresh air. Kelsey arrives with PO Carter.

Abi leans in to take a peep at the baby.

ABI
Look at him. Perfect.

KELSEY
Yeah he is. You want to hold him?

That offer almost reduces Abi to tears. Carefully, she takes him, holds him, drinks in that new born smell.

ABI
Oh, Kelsey.

KELSEY
He's little but he's a milk monster.

ABI
You feeding him yourself?

KELSEY
(proud)
Yeah.

Abi nods that Kelsey has every right to be proud.

ABI
What's his name?

Kelsey looks straight at Abi.

KELSEY

Daniel.

We don't know why but that DOES move Abi.

Abi holding the baby...

3 INT. CARLINGFORD PRISON - CARE AND SUPERVISIONS UNIT. DAY 28

PO Martin and another officer open up Orla's cell and march her away.

4 INT. CARLINGFORD PRISON - CORRIDOR. DAY 28 4

The officers marching Orla along. They reach a door. They go through it.

5 INT. CARLINGFORD PRISON - OFFICE / MEETING ROOM. DAY 28 5

Time has passed. Orla (defeated - knows what's coming), PO Martin, the other officer and a prison official are staring at a screen. On the screen is the "independent adjudicator".

PO MARTIN

She didn't resist. We took her to CSU and that's where she's been ever since.

INDEPENDENT ADJUDICATOR

Thank you. Mrs O'Riordan, this is a really serious offence. You understand that, yes?

ORLA

Yes.

INDEPENDENT ADJUDICATOR

Why did you do it?

ORLA

To talk to my son.

INDEPENDENT ADJUDICATOR

Anything else?

ORLA

No.

INDEPENDENT ADJUDICATOR

Has the victim made a statement?

PO MARTIN

Yes, Sir. She says 'I knew Orla meant me no harm and I beg you to go easy on her.'

That astonishes Orla.

INDEPENDENT ADJUDICATOR

Thank you. Mrs O'Riordan, the tariff starts at thirty five days plus another seven because you physically took hold of the victim. But there are some mitigating factors. Your children going into care is one. Your good behaviour... Excellent, you said, Officer Martin?

PO MARTIN

Yes, Sir.

INDEPENDENT ADJUDICATOR

Your excellent behaviour. And, of course, the fact that you pleaded guilty. Mrs O'Riordan, you will serve an extra twenty days in prison.

PO Martin and the other officer stand. Orla stands.

ORLA

Thanks.

Orla and the officers leave.

6

INT. MOTHER & BABY UNIT - KELSEY'S ROOM / COMMON ROOM. DAY 29

Kelsey is on the phone.

KELSEY

You let me down, Adam.

ADAM (O.S.)

You got it anyway, Babe. You got in the mother and baby unit.

KELSEY

No thanks to you. You let me down big time. I wanted us both there. I wanted us both to tell them we were getting married, that I wasn't some slapper, but you left me to it.

ADAM (O.S.)

Where is he now, Kels? Where's the baby?

KELSEY

Asleep.

ADAM (O.S.)

What did he weigh?

KELSEY

Five pounds, four ounces.

ADAM (O.S.)

What's that in kees?

KELSEY

Two point four.

ADAM (O.S.)

Is that good?

KELSEY

Not bad. He was a bit early so.

ADAM (O.S.)

Let me come and see him, Babe. Let me come and see little Adam.

KELSEY

It's Daniel.

ADAM (O.S.)

You said you were gonna call him Adam. After me.

KELSEY

Well, I didn't. He's Daniel. And it's too late to change that now.

ADAM (O.S.)

That's okay, Babe. Let me come and see Daniel.

KELSEY

No.

ADAM (O.S.)

I wasn't gonna tell you this 'cause you've got enough on your plate but I didn't come the board because my mam died.

KELSEY

What?! Your mam?

ADAM (O.S.)

Heart attack. I'd gone to see her and bang. The ambulance came and I jumped in with her.

I left everything behind: phones, keys, everything. Couldn't let anyone know. Not even you.

KELSEY

You'd better not be lying over something like this.

ADAM (O.S.)

Of course I'm not lying!

(pause)

Let me come and see the baby, Kels.

Let me come and see Daniel.

A baby's cry.

KELSEY

I've got to go.

ADAM (O.S.)

Babe-

KELSEY

He's crying.

She kills the call and goes to find Baby Daniel in the TV room. He's on a baby mat wailing, Tash next to him, waving the Peter Rabbit, but he's having none of it.

TASH

I think it's wind cos he's pulling up his legs.

KELSEY

(picks up wailing Daniel)

Is it horrible wind hurting my baba? Is it?

(holding him close to her breast, patting him)

Come on now. Come on now, my beautiful baba.

And the baby does indeed burp. Kelsey is utterly delighted.

KELSEY

(whispers to Daniel)

You're so clever.

6A

INT. WINDSOR, ABI, ORLA AND KELSEY'S ROOM. DAY 29

6A

Orla enters. Abi is here.

ABI

You're back then?

ORLA

You delivered Kelsey's baby?

ABI

Yeah.

ORLA

No officers or?

ABI

No. They were all watching your
little show, weren't they?

ORLA

I didn't know. I'm sorry.

7

INT. WINDSOR - MAEVE'S ROOM. DAY 29

7

Maeve stirs a brew, lost in thought, when Marie-Louise pops
her head in.

MARIE-LOUISE

Hi, Maeve.

MAEVE

Hi, Miss.

MARIE-LOUISE

On your own?

MAEVE

Yeah.

MARIE-LOUISE

Mind if I close this?

Oh Shit.

MAEVE

What's happened? Is it bad news?

MARIE-LOUISE

No. Well, nothing to do with your family or anyone. So can I?
(she means close the door)

MAEVE

Right. Yeah.

Marie Louise closes the door.

MARIE-LOUISE

Lou's had a bit of good news.

MAEVE

A card from her son, yeah. Great.

MARIE-LOUISE

You two still close?

MAEVE

Yeah.

MARIE-LOUISE

You haven't had a fall out?

MAEVE

No. Why?

MARIE-LOUISE

Maeve, her son didn't send that card. Someone else did.

MAEVE

How d'you know that?

MARIE-LOUISE

I phoned him.

MAEVE

Her son?

MARIE-LOUISE

Yeah.

MAEVE

How did you get his number?

MARIE-LOUISE

He's down as next of kin.

That almost stuns Maeve.

MAEVE

He shouldn't be.

MARIE-LOUISE

He is.

MAEVE

Right. And why are you telling me all this? You think I sent it?

MARIE-LOUISE

I think someone you know sent it. Someone on the outside.

MAEVE

Why would they do that?

MARIE-LOUISE

'Cause you asked them to.

Maeve is stuck.

MARIE-LOUISE

So you show me your letters and stuff and I'll compare the writing to the card and if they match...

Maeve still stuck...

MAEVE

I don't want you to see my letters. They're private.

MARIE-LOUISE

Maeve, I can call an officer.

Maeve has to resort to the truth.

MAEVE

I only did it to see her face light up.

MARIE-LOUISE

I know. I know you didn't do it maliciously.

MAEVE

What are you gonna do about it?

MARIE-LOUISE

I don't know.

MAEVE

You shouldn't do anything. She thinks her son sent her a card. Let her go on thinking it.

MARIE-LOUISE

Is that fair on her?

MAEVE

It's fairer than breaking her heart.

8

INT. CHAPEL. DAY 29

8

Marie-Louise praying silently. What to do? What to do?

9

INT. VISITOR CENTRE - VISITS ROOM. DAY 30

9

CAPTION: DAY 260

Orla waiting. Abi waiting. Kelsey, her baby in her arms, also waiting.

The doors open and people pour in.

Orla stands because Callum and Nancy have entered with the social worker Tess. No Kyle.

Orla hugs the two kids.

ORLA

No Kyle?

TESS PALMER

No.

We go to Kelsey as she stands because Adam has finally entered. He heads towards her. She wants to show him the baby but he embraces both of them, kisses Kelsey and deposits a wrap of heroin in her mouth.

She moves her head, drops the wrap into her hand.

ADAM
What are you doing?

KELSEY
I don't want it.

ADAM
What?!

KELSEY
Take it back.

ADAM
Don't be stupid.

She quickly slides it in the baby's nappy.

KELSEY
You're the stupid one. Prick.

ADAM
What have I done wrong?

KELSEY
You know I've packed in.

ADAM
You're always packing it in, Kels.

KELSEY
I HAVE packed in this time.

P.O. Martin suddenly appears - with a colleague.

PO MARTIN
You're gonna have to come with us,
Morgan.

KELSEY
Oh no, please no. I didn't mean...

PO MARTIN
(to Adam)
Will you sit down and remain seated
please?
(to Kelsey)
Move.

KELSEY

(desperate not to move)
any of this. It wasn't planned or
anything like that, honest.

PO MARTIN

He's passed you something and we
need to see what it is. So move.

Kelsey's in bits but she walks to the exit.

KELSEY

It's something we used to do and he
thought I wanted to keep on doing
it but I didn't...

PO MARTIN

Keep moving.

They're getting nearer and nearer the exit.

KELSEY

Everyone knows I've packed it in.
Ask anyone in this nick and they'll
tell you I've packed it in but he
didn't believe that; that soft
shite didn't believe that and
that's why he's done this. Not me,
him. Nothing to do with me...

They're through the exit and into the ante room.

10

INT. VISITOR CENTRE - ANTEROOM. DAY 30

10

KELSEY

It wasn't my idea, honest. You know
I wouldn't-

PO MARTIN

Sit down. Take it out of the nappy
and show it to us, please.

Kelsey desperate.

KELSEY

I didn't know he was gonna do it.
Didn't want it. If I did I'd've
done...

PO MARTIN

Sit down. Take it out the nappy.
And show it to us, please.

KELSEY

it proper. Swallowed it, wouldn't
I? You wouldn't have seen a thing.

PO MARTIN

Show it to us, please!

Kelsey knows she has to - retrieves the wrap from the nappy and miserably hands it over.

KELSEY

What's gonna happen?

But Martin simply leaves with the little package. The other officer remains - with Kelsey and the baby.

In the background we see Adam moved into a security box room.

11 INT. VISITOR CENTRE - VISITS ROOM. DAY 30

11

Abi and Rob. Abi's eyes on the exit.

ABI

They'll take the baby off her.

ROB

Can they do that?

ABI

Oh, yes.

ROB

(suddenly)

I've been seeing someone.

And Abi's mind is completely on Rob again now.

ABI

Right.

ROB

Sahira.

ABI

How long have you been together?

ROB

Eighteen months.

ABI

Serious then?

ROB

Yes.

ABI

What does she do?

(he hesitates)

She's a nurse, yes?

ROB

Yes.

ABI

At your hospital?

Course she is.

ROB

Yes. Why are you smiling?

ABI

I just am.

ROB

She's pregnant.

Abi stops smiling.

ROB

So I need to ask you something.

(she's like - go on)

What was the biggest thing I did wrong?

ABI

Nothing. You were not to blame in...

ROB

I was.

ABI

any way whatsoever.

ROB

I was. I know I did lots of things wrong but what was the biggest?

She thinks.

ABI

The harder I found it the more you looked away.

12

INT. VISITOR CENTRE - ANTEROOM. DAY 30

12

Kelsey cries as the officer watches.

PO Martin reenters. Hates this, but what's she meant to do?

PO MARTIN

Someone from children's services is coming and they're gonna take the baby for a while.

KELSEY

For a while?

PO MARTIN

Yes.

KELSEY

I'll get him back?

Not up to Martin, but she needs to keep everything calm.

PO MARTIN

Yes.

KELSEY

When?

(no answer)

When will I get him back?

PO Martin hasn't another lie in her.

PO MARTIN

I don't know.

KELSEY

Never.

PO MARTIN

Don't start thinking that.

KELSEY

When then?

PO MARTIN

You do what you've been doing, you keep your head straight, and you'll get him back. But today-

KELSEY

They're not getting him.

PO MARTIN

You put it in his nappy. Maybe if you hadn't done that.

KELSEY

I panicked. Didn't know what I was doing, did I?

PO MARTIN

Should you feed him?

KELSEY

No. There's no need to feed him
'cause he's going nowhere.

PO MARTIN

I know you love him.

KELSEY

More than anything.

The truth of this in the air for both of them.

PO MARTIN

Then hand him over. 'Cause if you
resist, they'll still have to take
him and it could hurt him.

KELSEY

They're not taking him.

PO MARTIN

It's not the end. It might take a
bit of time but you can get...

KELSEY

They're not getting him.

PO MARTIN

him back. This is definitely not
the end honestly, but the...

KELSEY

They're not getting him.

PO MARTIN

first thing you've got to do is
hand him over peacefully 'cause if
you...

KELSEY

They're not getting him.

PO MARTIN

resist, it could ruin your chances
of ever getting him back...

KELSEY

(suddenly, viciously)
You like your job, do you?

PO MARTIN

Yes.

KELSEY

But you like this most of all,
don't you: taking babies off
mothers.

PO MARTIN

No.

KELSEY

"Oh, you handled it brilliantly, Officer Martin. Sucked the stupid bitch in, talked her round, got the baby. Well done, Officer Martin, take the rest of the week off."

PO MARTIN

You couldn't be more wrong.

13

INT. VISITOR CENTRE - VISITS ROOM. DAY 30

13

Rob leans forward towards Abi. He's asking something unfathomable, something he needs to know.

ROB

Why did you do it?

She can't answer that.

ROB

There was your mother. "I can't cope, Mum. Can you come and stay?" That's better than
(he can't say the words)
Did you not think of that?

Perhaps a little shake of Abi's head.

ABI

How far gone is she?

ROB

There was that woman next door. An experienced mother. All you had to do was say, "I need a bit of help here." Did you not think of that?

Again she can't answer.

ROB

Why did you do it? For God's sake, Abi, as bad as I was, why did you do it?

ABI

I don't know.

A pause. Both recovering...

ROB

Six months. She's six months gone. Little girl.

The bell goes for end of visiting.

14 INT. VISITOR CENTRE - ANTEROOM. DAY 30 14

PO Martin, Kelsey (with baby Daniel) waiting. The door opens. A man. And he's come for the baby.

Kelsey can't look at him.

PO MARTIN
Shall I take him?

It takes ages. Kelsey looking down at her baby. Feeling the weight of him, the heat of him. His shoulders moving against her chest.

PO MARTIN
Can I?

Eventually Kelsey nods and PO Martin gently takes the baby and gives it to the man. The man leaves with the baby.

Kelsey is left devastated. PO Martin too.

15 EXT. CARLINGFORD PRISON - PRISON GROUNDS / MOTHER & BABY UNIT. DAY 30 15

Carved out by sadness, PO Martin leads Kelsey through the prison grounds until they reach the Mother and Baby Unit.

16 INT. MOTHER & BABY UNIT - KELSEY'S ROOM. DAY 30 16

Kelsey goes to what was once her room with PO Martin. Flinches at the empty cot. Starts packing up her own stuff, leaving the baby things to one side.

But she can't leave Peter Rabbit. She presses it to her face, smells it, puts it with her own possessions, picks them all up, turns and leaves.

But before she gets to the exit, Tash appears.

KELSEY
I've left some stuff there if you
want it. Or one of the other girls.

Tash is unable to speak. She nods. Kelsey walks on.

17 EXT. CARLINGFORD PRISON - PRISON GROUNDS. / INT. WINDSOR - 17 DAY 30

PO Martin continues to lead Kelsey through the prison grounds.

They enter Windsor. It's busy here but Kelsey makes a beeline for her old room. People watch her go. Orla watches. Abi too.

Everyone feels it.

18 INT. WINDSOR - ABI, ORLA AND KELSEY'S ROOM. DAY 30 18

Abi and Orla enter.

ABI
Sorry, Kels.

No answer.

ORLA
Sorry, Kelsey.

Still no answer. Orla goes to Kelsey and hugs her.

Orla sees Abi watching and brings her into the hug.

19 INT. WINDSOR - KITCHEN. NIGHT 30 19

Kelsey enters the kitchen. It's dark, silent, early hours of the morning.

A sudden flame from a lighter. We see that it's a prisoner smoking heroin.

The prisoner moves the lighter under a piece of tin foil, the barrel of a biro held in her lips. When smoke rises from the brown on the foil, she inhales.

Kelsey approaches.

She watches the next hit intently - the flame, the bubble, the smoke. Suddenly...

ABI (O.S.)
You want your baby back, Kels?

Kelsey turns and sees Abi.

KELSEY
Yeah.

ABI
Then keep off that stuff.

Kelsey torn. She wants that hit, but she wants her baby more. She turns, walks away, passes Abi.

KELSEY
Thanks.

20

EXT. CARLINGFORD PRISON - PRISON GROUNDS. DAY 31

20

PO CARTER is marching Lou along. The officer opens a door.
They walk into the chapel.

21

INT. CHAPEL. DAY 31

21

PO CARTER sits close to the door. Lou walks towards Marie-Louise, sees a pot of tea, some biscuits and a candle flickering.

MARIE-LOUISE

Hi, Lou.

LOU

Who's dead?

MARIE-LOUISE

No one.

LOU

Then why all this?

MARIE-LOUISE

You want a cup?

LOU

Yeah.

Marie-Louise pours.

LOU

Can I?

Have a biscuit she means.

MARIE-LOUISE

Course.

Lou takes one and bites it. It's delicious.

LOU

Ginger.

MARIE-LOUISE

Yeah. I love them.

LOU

Hmm.

MARIE-LOUISE

I've got some bad news for you,
Lou.

LOU

Go on.

MARIE-LOUISE

Your son did not send you that
card.

Lou's brain can't process this.

MARIE-LOUISE

Maeve sent it.

LOU

Maeve?

MARIE-LOUISE

Yeah. She meant no harm. She wanted to see your face light up.

On Lou, half a biscuit in her hand, still struggling to take this in.

MARIE-LOUISE

I spoke to your son. He feels the way he's always felt about you. Since the attack, I mean. Nothing's changed.

LOU

He still hates me?

MARIE-LOUISE

He's still very angry with you, yes.

22

INT. WINDSOR - TV LOUNGE. DAY 31

22

Lots of women here including Abi, Orla, Maeve, Donna.

Lou appears at the door and glares at Maeve. Betrayal, anger, devastated that the card wasn't from her son.

Maeve turns and sees. Knows what's up.

MAEVE

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

Lou walks away.

ABI

It was you? That thinking-of-you-card from her son, you sent it?

MAEVE

I didn't mean to hurt her.

But they're all just looking at her in disgust.

MAEVE

It wasn't a wind-up or anything like that.

That doesn't help her cause so Maeve leaves.

23

INT. WINDSOR - ABI, ORLA AND KELSEY'S ROOM. DAY 31

23

Orla on the phone. It's ringing at the other end.

KYLE (O.S.)

Hello?

ORLA

Hi, Kyle.

KYLE (O.S.)

(blurts it out)

Grandma's died.

ORLA

When?

KYLE (O.S.)

Really early this morning. The hospice phoned.

Orla's floored.

ORLA

Right.

KYLE (O.S.)

What did she want? Burial or?

ORLA

Crem. Definitely the crem.

KYLE (O.S.)

Will you come to it?

ORLA

I'll ask but I'll probably be in handcuffs.

KYLE (O.S.)

Why?

ORLA

I got into some trouble.

Silence.

ORLA

I'll see you though, won't I?

(no answer)

I'll see you?

24

EXT. WINDSOR - GROUNDS. DAY 31

24

Lou walking quickly as Maeve tries to keep up.

MAEVE

I only did it to see your face light up. To bring you a bit of pleasure. I didn't dream that it would do any harm. I didn't dream that you had him down as next of kin. I didn't dream that they could just pick up the phone and talk to him. I only did it to see your face light up.

But Lou is determined never to speak to Maeve ever again, so Maeve gives up, watches her friend's back as she moves away.

25 EXT. ROAD. / INT. CAR. DAY 32 25

A prison officer at the wheel. Orla and PO Carter in the back. They are handcuffed together.

26 INT. CREM. DAY 32 26

A CELEBRANT talking to a small congregation.

CELEBRANT

...her four shining lights: Kyle.

The celebrant looks to the front row where Orla, still handcuffed to Carter, has her one free arm around Nancy and Callum. No Kyle.

Kyle, in the back row, gestures and the celebrant sees it.

CELEBRANT

Callum, Nancy and Orla. And one of them, her daughter Orla, is now going to say her own few words.

Orla stands and she and Carter, still handcuffed together, walk to the centre and front of the crem to face the small audience.

ORLA

I'm not telling any secrets when I say that Mam was fond of a drink.
(laughter)
But we all make mistakes.

She gestures: her handcuffs. And perhaps this gets a little splatter of laughter too.

ORLA

She was an alcoholic. She'd been one all my life, my Mam. She fought it but she very rarely won. But there was one day. It was Kyle's First Holy Communion.

We'd been to Mass and we got back to the church hall and they opened the bar. I wasn't expecting that. Mam wasn't. I thought, "If she touches one drop, I'm going and I'm taking Kyle with me." Kyle was having the time of his life, playing with kids his own age and adults giving him money but, sod it, he was coming with me. She did not touch one drop. She probably battered it when she got home but in that church hall she stayed to the bitter end and she did not touch one drop and that was truly heroic.

Kyle can take no more. He stands and leaves.

27

EXT. CREM. DAY 32

27

With her one free arm, Orla is hugging people as they leave. Now just Callum and Nancy and Tess.

ORLA
(gestures to Carter: the
handcuffs)
Please.

The officer pauses. Knows she shouldn't. Frees Orla from the cuffs.

ORLA
Thank you.

She hugs her kids, tells them how much she loves them, reminds them how good they have to be.

Eventually, she forces herself to break free, gets into the back of the car. Carter follows. It moves away.

Kyle, hidden somewhere, watches his mother go.

28

INT. WINDSOR - ABI, ORLA AND KELSEY'S ROOM. DAY 33

28

Alone, Kelsey with a pump at her breast. She squeezes twice - nothing. Tries to relax, waggles her shoulders.

Another squeeze, and another and at last - milk.

With each pump, a stream of milk, for a baby that should be here to drink it.

29 INT. WINDSOR - KITCHEN. DAY 33 29

Alone, Kelsey stares at a container of breast milk, entire body fizzing with emotion.

She pours her milk down the sink. Watches it drain through the plug hole. We stay on her as she watches and comes to a massive decision.

30 INT. WINDSOR - ABI, ORLA AND KELSEY'S ROOM. DAY 33 30

Kelsey on the phone. It's ringing at the other end. She's steeling herself, steeling herself.

WE CUT BETWEEN KELSEY AND ADAM.

30A INT. ADAM'S HOUSE - DAY 33 30A

ADAM

Babe?

KELSEY

Hiya.

ADAM

Kels, I'm sorry, Babe. I'm really, really sorry, Babe.

KELSEY

Right.

ADAM

What are you gonna do?

KELSEY

I'm gonna get him back.

ADAM

How, Babe? I mean that's good, yeah, but how are you gonna do it?

KELSEY

That's why I'm phoning. I'm gonna tell the truth. If I'm gonna get him back, I've got to be out of this place so I'm telling the truth.

ADAM

And what's the truth?

KELSEY

You put that stuff in my bag.

ADAM

And who are you gonna say this to,
Babe?

KELSEY

The bizzies.

ADAM

What?

KELSEY

The bizzies.

ADAM

You're grassing me?

KELSEY

I'm telling the truth.

ADAM

Well, I'm telling you this, Babe:
you go near those bizzies, you even
THINK about bubbling me to those
bizzies, and you're dead. You're
dead and your baby's dead. And
don't think I can't do it 'cause
I'll be banged up. I'll just slip
someone in your nick a bit of
brown, some slag a bit of brown,
and she'll do it for me. She'll cut
you and your baby's throat.

Kelsey kills the call. She tries to recover. She sees Orla
and Abi looking at her.

ORLA

Send him down, girl. Send him down.

31

INT. WINDSOR - ABI, ORLA AND KELSEY'S ROOM. DAY 34

31

Orla alone, folding her clothes. Lou enters.

ORLA

Alright?

LOU

Can I sit down?

ORLA

Yeah.

She does so.

LOU

My son's coming to see me.

ORLA

Stephen?

LOU

Yeah.

ORLA

I'm pleased about that Lou.

LOU

It's not a visit. It's one of them restorative justice things.

ORLA

Right.

LOU

So I don't know how it'll go, whether he'll kick off or not and they say I can have someone there. Well, it would've been Maeve obviously but I can't ask her now so I was wondering if...

ORLA

Yeah?

LOU

Would you come?

ORLA

Me?

LOU

It's more for him, you see, 'cause if he kicks off, you can... And I like you and I thought you might be alright with it and...

Orla waits but the next bit is difficult for Lou.

ORLA

Yeah, go on.

LOU

I'm an alcoholic.

Orla's reaction.

Prison Officer Carter escorting Orla and Lou. They enter the chapel.

33

INT. CHAPEL. DAY 35

33

In the chapel are Marie-Louise and Stephen (Lou's son). Orla, Lou and PO Carter sit.

MARIE-LOUISE

I know everyone so I think I should do the intros. I'm Marie-Louise and I'm chaplain here and that's Prison Officer Carter. Orla is here to support Lou, yes?

This isn't a decision she's taken lightly.

ORLA

Yes.

MARIE-LOUISE

And that's Lou and that's Stephen, Lou's son.

Time has passed...

LOU

I've always hated myself. That's where the booze came in. You can never forget you hate yourself but getting pissed helps a bit. Trouble is the more pissed you get the more you act like an idiot and the more you hate yourself the next day. I started to be other people. Anybody, anybody other than me. Now, I told myself, I wasn't drinking because I hated myself, I was drinking because I was Rock 'n' Roll, a bit wild. And that's what I was on the day I punched Anna. I was rabbitting on and she came up to me and said, "Why are you behaving like this?" So simple, so clear and so impossible for me to answer so I punched her. And she went down. And I had to pretend that I didn't regret it in any way whatsoever because I was Rock 'n' Roll, a bit wild but all I wanted to do was pick her up and say sorry - sorry, sorry, sorry - but I didn't.

Orla is totally gripped by this.

LOU

That was the last time I ever touched a drink.

This is a prison, yes, but there's
booze here, even more drugs, but
I've never touched a thing.

Time has passed.

STEPHEN HARKNESS

Deep down I always wanted to talk
to you about it but I thought if I
did that, I'd be betraying Anna.
But it was Anna who told me to
come. She's not up to seeing you
yet, but she wanted me to come and
I'd like to come again if that's
okay because, well, it's been nice
to finally meet you.

On Lou as her son's words sink in. She is overwhelmed.

Orla is visibly moved.

34 EXT. WINDSOR - GROUNDS. DAY 35

34

Lou walking. She sees Maeve with other women in the distance.

Lou heads towards them.

Maeve sees Lou coming. She's nervous, doesn't know what to
expect.

But Lou gets to Maeve and hugs her. Maeve's momentarily
stunned but then throws her own arms around her mate.

Lou and Maeve, together again.

Orla watches on, smiling.

35 EXT. CARLINGFORD - MAIN GATE. / INT. CAR. DAY 36

35

Kelsey in a sweatbox. Another dock officer driving.

The main gate opens and they drive through.

We start to hear a recording.

KELSEY (V.O.)

Hiya.

ADAM (V.O.)

Kels, I'm sorry, Babe. I'm really,
really sorry, Babe.

KELSEY (V.O.)

Right.

ADAM (V.O.)
What are you gonna do?

KELSEY (V.O.)
I'm gonna get him back.

ADAM (V.O.)
How, Babe? I mean that's good,
yeah, but how are you gonna do it?

KELSEY (V.O.)
That's why I'm phoning you. I'm
gonna tell the truth. If I'm gonna
get him back, I've got to be out of
this place so I'm telling the
truth.

36

INT. CROWN COURT - DAY 36

36

As Kelsey's led up the stairs from the cells, the recording's
still playing...

ADAM (V.O.)
And what's the truth?

KELSEY (V.O.)
You put that stuff in my bag.

ADAM (V.O.)
And who are you gonna say all this
to, Babe?

KELSEY (V.O.)
The bizzies.

ADAM (V.O.)
What?

KELSEY (V.O.)
The bizzies.

ADAM (V.O.)
You're grassing me.

KELSEY (V.O.)
I'm telling the truth.

Kelsey in the dock next to Adam. They're listening to the
recording. The jury too. And the judge.

ADAM (V.O.)
Well, I'm telling you this, Babe:
you go near those bizzies, you even
THINK about bubbling me to those
bizzies, and you're dead.
You're dead and your baby's dead.

And don't think I can't do it 'cause I'll be banged up. I'll just slip someone in your nick a bit of brown, some slag a bit of brown, and she'll do it for me. She'll cut you and your baby's throat.

DEFENCE BARRISTER

Your Honour, my client, following her plea, would like to give evidence for the prosecution.

JUDGE

Very well.

PROSECUTION BARRISTER

I call Kelsey Morgan (to the stand).

Time has passed. Kelsey giving evidence.

KELSEY

I was a heroin addict. I was trying to come off it. And my mate and her feller were going to Spain and they wanted to get me away from Adam and from where I was living. It was all drugs. So they took me with them. And it was great for a bit. I was rattling but I was doing okay. But then Adam showed up. And he started telling me I was stupid to be rattling in Spain. If I wanted to turkey, he said, turkey back home, not here in Spain. Spain's for spoiling yourself. So I went back on it. Me and Adam flew home together. They stopped us going through the green channel, opened my bag and there was a package in it. A kilo of heroin and Adam nowhere to be seen. He visited me on remand. He said he loved me and I was going down anyway so please don't drag him down as well.

PROSECUTION BARRISTER

Is Adam in this courtroom?

KELSEY

Yes.

(pointing)

He's there.

Time has passed.

PROSECUTION BARRISTER

Did you see him put the package in your bag?

KELSEY

Yes.

PROSECUTION BARRISTER

Did you think it was drugs?

KELSEY

Yes.

PROSECUTION BARRISTER

Did you ask him if it was drugs?

KELSEY

Yes, He said no, it was a present for his mother.

PROSECUTION BARRISTER

You knew that was a lie.

KELSEY

Yeah but I couldn't call him a liar, could I? I couldn't call him a liar 'cause I was too scared to call him a liar.

Time has passed.

JUDGE

Miss Morgan, I can only imagine the distress that having your baby removed would have caused you. It is for this reason and for the fact that you have assisted the prosecution and for the fact that you pleaded guilty that I sentence you to two and a half years in prison. Taking account of the nine months you have already spent on remand which was longer than usual due to your pregnancy, you will serve a further six months before you are released...

36A EXT. ROAD / INT. SWEATBOX. DAY 36

36A

Kelsey back in the sweatbox. Another dock officer driving. She's done it.

37 OMITTED

37

38

INT. CARLINGFORD PRISON - OFFICE / MEETING ROOM. DAY 37

38

CAPTION: DAY 323

Orla and PO Carter.

PO CARTER

Can you go back to your Mum's house?

ORLA

No, she rented it. Private landlord.

PO CARTER

That's a problem then.

ORLA

Yeah?

PO CARTER

Yeah. It's getting harder to find places for people leaving prison.

ORLA

Right.

PO CARTER

We haven't got anywhere for you. All the hostels are full.

ORLA

So what do I do?

PO CARTER

We can give you a tent.

ORLA

What?

PO CARTER

A tent.

ORLA

You're thinking of sending me out of here with a tent?

PO CARTER

Yeah.

ORLA

This is a joke. Right?

PO CARTER

No.

39

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

39

Orla getting her things together. Abi, Kelsey and P.O. Carter watch.

ORLA

I'd leave you something but I'm gonna need it all.

ABI

(at PO Carter)

Sending her out to live in a tent. Absolute disgrace.

PO CARTER

I know.

She does.

Orla goes to Kelsey and hugs her.

ORLA

Bye, sweetheart.

KELSEY

Bye.

Orla goes to Abi and hugs her.

ORLA

I'm sorry for the things I said.

ABI

No problem.

ORLA

You'll look after her?

ABI

Yeah.

ORLA

And yourself?

ABI

Yeah.

Orla leaves with PO Carter.

40

EXT. CARLINGFORD PRISON - MAIN GATE. DAY 38

40

Orla with a rucksack on her back. The main gate slides open and she leaves, glad to be out, but now what?

41 EXT. THE TENTS / INT. TENT. NIGHT 39 41

Lots of tents. A dog barking. A drunken man, somewhere in the distance, telling the world what a gobshite his father was.

We're moving in on the tents. We're heading to one in particular. We go into it.

It's Orla's.

She's alone and frightened and cold. Her phone rings. She checks it. It says "Kyle"...

42 EXT. SHOPPING AREA. DAY 40 42

Orla's turns into a side street. She reaches a cafe...

43 INT. CAFE. DAY 40 43

Orla enters. She sees Kyle and Tess. She goes to them. Tess stands.

TESS PALMER
Hello.

ORLA
Hi.

TESS PALMER
Can I get you something?

ORLA
Tea please.

TESS PALMER
Milk?

ORLA
Yeah. Could you... This is cheeky, I know, but could you get me some toast?

TESS PALMER
Toast. Right.

She goes. Just Orla and Kyle now. She sits.

ORLA
You okay, son?

KYLE
Yeah. You?

ORLA
No. I'm living in a tent, son.

KYLE

A tent?

ORLA

Yeah. I'm gonna say all this while she's getting the tea. Right?

KYLE

Right.

ORLA

You know that not-coming-to-see-me, Kyle? It was 'cause you were ashamed, yeah?

KYLE

Yeah.

ORLA

But you were ashamed of me being in prison. You weren't ashamed of the fact that I fiddled the lecky or I robbed from my boss; you were ashamed that I got caught doing it. Yeah?

KYLE

Yeah.

ORLA

Me too. I am not ashamed of anything I did for you or Callum or Nancy. But it won't happen again. I'm never gonna do anything like that ever again. I'm gonna get a job and I'm gonna get a house and I'm gonna get us all back together again. Right?

KYLE

Right.

ORLA

And you're gonna have to help me.

He looks at her. How?

ORLA

Treat me like your mother. Let me come and see you. Phone me. L...

She wants to say "love me" but she can't and it gets to her. She manages it.

ORLA

Love me. Yeah?

KYLE

Yeah.

They hold each other's hand.

44 INT. WINDSOR - ABI AND KELSEY'S ROOM. DAY 41

44

Abi is on the phone.

ABI

I'm great, Mum. You?

MAY (O.S.)

Fine. I've got some news.

ABI

Yeah?

MAY (O.S.)

Rob and Sahira have had their baby.

That gets to Abi.

ABI

Everything okay?

MAY (O.S.)

Yes. A healthy little girl.

ABI

Oh something's cropped up here.
I've got to go. I'll phone you back
as soon as I can.

All lies of course. Abi kills the call.

45 INT. WINDSOR - SHOWER ROOM. DAY 41

45

Abi in the shower. But the cries of a baby are getting louder
and louder. She turns everything off, steps out...

She can't take much more of this.

46 INT. WINDSOR - TV LOUNGE. DAY 41

46

Kelsey, Lou, Donna - all the usual suspects - eating from
plates on their laps as they watch the telly.

Abi enters and the atmosphere changes.

Abi goes to a pan on the stove, helps herself to a plateful
of stew, takes a seat with the others.

Abi starts to eat. The others glance at her. Kelsey wants to
be anywhere other than here.

Abi takes another forkful... And suddenly starts spitting out violently. On and on. Horrific.

Some people are amused. Others, perhaps the majority, are not. Especially Kelsey.

Abi, still spitting out violently, moves. We go with her. She gets to the sink and starts swilling out her mouth noisily and violently. On and on. She catches sight of Kelsey.

ABI

You knew?

She spits out violently again. Kelsey nods.

ABI

Shit in my food and you didn't say?

KELSEY

I was too scared. I'm sorry.

47

INT. CHAPEL. DAY 42

47

The group have met once again.

ABI

You won't believe this but I'm not a violent person. But you attack me, I'll attack you. And I'm sick of it so I'm gonna tell you my story. I'm hoping you identify with bits of it and that that's enough for you to leave me alone. So... How many of you have had kids?

(most of them put their hands up)

Most of you.

(she remembers something)

Scuse me.

She goes to the door and opens it. Marie-Louise is sitting there, reading.

ABI

Would you come in please?

MARIE-LOUISE

Yes.

The two of them go back in and sit with the others.

ABI

Well we'd been trying ages for ours, me and Rob, so when I got pregnant we were ecstatic. Read all the books, listed all the names, made all the promises: no bottle, no dummy, nothing sweet, all that stuff. And then I went into labour and it was horrific. Two days of agony, completely exhausted. Then the birth and the stitches, they didn't even tell me how many. Then home with a crying baby and I could hardly sit down because of the pain. The nurse came and stripped him and weighed him and said he was losing weight and I said I wasn't finding it easy with the stitches and the worry and losing so much sleep and she said she's here for the baby, not me, and if he carries on losing weight he'll have to go to hospital so I started to cry and she started telling Rob about her holidays. I wanted to scream at her...

48 INT. ABI AND ROB'S HOUSE. DAY

48

ABI

(looming, screaming)

This is my first child, you heartless bitch, and I need a bit of help!

49 INT. CHAPEL. DAY 42

49

ABI

One day I got him to sleep - God knows how - and put him in his cot. I walked out the room but, once out the room, I started thinking I'd harmed him, I'd killed him. I don't know why I thought that but I did. So I went back in and checked and he was fine so I go out the room and I'm no sooner out the room than again I'm thinking I've harmed him so I go back again and he's alright again but this time I can't leave him there so I pick him up and carry him and carry him and carry him and it's only when Rob comes home that I can put him in his cot and leave him.

49A INT. ABI AND ROB'S HOUSE - KITCHEN. NIGHT

49A

A glass of wine each.

ABI
He's in pain.

ROB
He's fine.

ABI
Then why's he always crying?

ROB
We've had him checked, Abi. Three times now. And he's fine.

ABI
He's in pain.

49B INT. CHAPEL. DAY 42

49B

ABI
I couldn't let him out of my sight. So every minute of every day I'm looking at my child. And where other women would see a child crying, I saw mine twisting in pain.

50 INT. ABI AND ROB'S HOUSE - BEDROOM. NIGHT

50

They're in bed, listening to the baby crying.

ABI
I'm gonna get him.

ROB
You're not.

ABI
I can't take any more of this.

ROB
We agreed to try letting him cry.

ABI
We agreed to try it FOR A BIT. This has been hours.

ROB
It hasn't.

ABI
God!

They listen.

ABI
That's pain.

ROB
It's not.

ABI
You're in theatre tomorrow, aren't you?

ROB
Yeah.

ABI
Then you need your sleep.

ROB
I'm fine.

ABI
I'm getting him.

ROB
And what then?

ABI
Bring him in here.

ROB
You're not bringing him in here. Do that and you're rewarding him for crying and he'll cry even more.

ABI
I just want him to stop NOW.

ROB
You bring him in here, I'm getting out this bed and going downstairs and leaving you to it.

But she's out of bed and heading for the door.

ROB
You pick him up, it's your responsibility, not mine.

She returns with the baby, still crying.

ABI
Make him a bottle.

ROB
No.

ABI
Make him a bloody bottle. PLEASE!

ROB
(getting out of bed)
For God's sake!

He goes. The baby crying, squirming, Abi nursing him.

51

INT. ABI AND ROB'S HOUSE - KITCHEN. DAY

51

Abi holding the crying baby, Rob searching for something.

ABI
What are you looking for?

ROB
Phone.

ABI
By the kettle.

He sees the phone, picks it up.

ROB
Thanks.

She offers him the crying baby.

ABI
I need two minutes.

ROB
You want me to take him?

ABI
For two minutes!

ROB
I've just done this shirt.

ABI
I need a pee.

She dumps the baby on him.

ROB
What if he throws up over it?

ABI
(leaving)
Put another one on.

The baby is fighting to get away from Rob, desperate for Abi.

ROB
(shouting to her)
I haven't got another one, have I?
Because no one does anything
anymore except look after this
bloody baby.

But she's well gone.

52 INT. THE CHAPEL. DAY 42 52

ABI
He'd fight to get away from his Dad
but when he got back to me he'd
carry on screaming. Nothing would
make him stop.

53 INT. ABI AND ROB'S HOUSE - SMALL BATHROOM. DAY 53

Abi, sitting on the toilet lid, leans her head against the wall, listens to the baby crying.

She stands, looks at herself in the mirror.

She flushes and, respite over, she leaves.

54 EXT. ABI AND ROB'S HOUSE. DAY 54

Rob walking to the car, Abi following. We hear the baby still crying inside the house.

ABI
What time will you be back?

ROB
About eight.

ABI
For God's sake, Rob.

ROB
We've got to have a debrief.

ABI
You have a debrief the next working day. You don't have a debrief in your own time.

ROB
We've GOT to have it in our own time 'cause we're snowed under.

ABI

You're having a debrief after work because you don't want to be here with the baby.

ROB

No, I'm having a debrief after work 'cause that's the only time we CAN have it.

ABI

It's not fair, Rob. It's not fair. If I'm out, I'm back six o'clock at the latest. I spend a bit of time with the baby. With YOU and the baby. You're home about half eight.

ROB

I've got to go.

He drives off. She watches, hoping he might change his mind. When she knows he won't, she heads towards the house and the crying baby.

55 INT. ABI AND ROB'S HOUSE - ENTRANCE/HALLWAY. DAY 55

She enters. The baby is crying in his pram. She rocks the pram and shushes the baby. Shushes and shushes and shushes the crying baby...

55A INT. CHAPEL. DAY 42 55A

ABI

We'd moved there for Rob's job and I knew no one. Rob knew people in work but I knew no one. Just Rob and the baby.

56 INT. ABI AND ROB'S HOUSE - LIVING ROOM. DAY 56

The baby is still crying. She's on the phone.

ABI

Robert Cochrane.
(beat)
He's in theatre.

A knock on the glass in the front door.

ABI

I know that but when it IS possible could you ask him to phone me please?

(beat)
I'm his wife.

(beat)

No, I can't phone his phone 'cause he won't check it till the end of his shift and I need to speak to him before that.

(beat)

Thank you. Thank you.

Another knock on the glass in the front door. She hates leaving the baby but feels she's got to.

She gets to the door.

The baby still crying. Someone knocking on the opaque glass in the front door. It's weird. Threatening. But she opens it.

An elderly woman - MRS M.

MRS M

Hi, Abi.

ABI

Hi, Mrs M.

MRS M

I couldn't help hearing the baby.

ABI

I know. I'm sorry. He's not cooperating today at all. I hate leaving him, Mrs M, so if you don't mind.

She gestures: I'll go back to him.

MRS M

It happened once with my Emma. Couldn't shut her up so I checked her out and her nappy pin was open.

ABI

We don't use pins, Mrs M, so it's not that.

MRS M

Could he be hungry?

ABI

No. Finished a bottle half an hour ago.

MRS M

Wind maybe? I'm going to the shops right now so I...

ABI

It's not wind, Mrs M.

MRS M
could get you some gripe water.

ABI
No. I'm fine, Mrs M.

MRS M
Is he teething?

ABI
He is, yes, but we've given him something for that, thanks.

MRS M
You know the best thing for teething?

ABI
Mrs M, I'm sorry but I've got to.

Again she gestures.

MRS M
Put his dummy in the freezer for a bit and then let him suck it.

ABI
He doesn't have a dummy.

MRS M
He doesn't have a dummy!

ABI
No.

MRS M
Why's that?

ABI
We don't want him to have a dummy.

MRS M
But that's why he's crying, Abi.

ABI
Oh, so it's my fault, is it, Mrs M?
Well thanks very much. Thanks very much indeed!

Abi slams the door on her. She listens to the baby crying.

She goes back to the baby, stares at him crying in the pram.

Cut to Abi putting a number into her mobile phone and waiting...

PHONE MESSAGE

This is Croft Park Medical Centre.
Our receptionists are busy at the
moment but you are eighteenth in
the queue. Please feel free to use
our online-

She cuts the call. She punches the number in again and waits.

PHONE MESSAGE

This is Croft Park Medical Centre.
Our receptionists are busy at the
moment but you are eighteenth in
the queue. Please feel free-

She cuts the call. The baby is still crying.

She picks the baby up and shushes and shushes and shushes.

57 INT. ABI AND ROB'S HOUSE - STAIRS. DAY 57

Abi - crying baby in her arms - drags the bouncer upstairs.

58 INT. ABI AND ROB'S HOUSE - BATHROOM. DAY 58

Abi's turns on the shower. Instead of getting in she sits on
the floor outside, the back of her resting on the glass door.

The baby's screams seem to come from everywhere - out of the
shower head, from the drain, from the tiles on the wall.

The bathroom door is open and Abi has a clear view of the
baby in the bouncer, out on the landing.

Time has passed. Abi turns off the shower and runs the bath.

Time has passed. Abi tests the water.

Abi pulls bouncer and baby into the bathroom.

The bathroom door closes on us.

58A INT. ABI AND ROB'S HOUSE - BATHROOM. DAY 58A

Abi places the baby into the bath.

59 INT. CHAPEL. DAY 42 59

In horror, all eyes on Abi as she leans forward in her chair,
hugging herself.

At last she straightens.

ABI

I held him under.

A stunned silence.

ABI

I wanted peace and quiet. And I
wanted my child to suffer no more.
But which I wanted more I do not
know.

60 INT. ABI AND ROB'S HOUSE - DANIEL'S ROOM. NIGHT 60

Abi puts the baby into his cot, gently covers him.
At the bedroom door she switches off the light.

61 EXT. BEACH. NIGHT 61

Abi walking into the sea. She's knee deep now.
She walks a bit more. The water is even higher on her.
She stops. She can go no further.

62 INT. ABI AND ROB'S HOUSE - LIVING ROOM. NIGHT 62

Abi is sitting on the floor, her back against the wall, in
the dark.
A car's lights sweep across the room. Rob is home.
A car door slams shut. The front door of the house opens and
closes.
Rob comes in. He needs more light, hits a switch, sees her.

ROB

What's wrong?
(no answer)
What is it?

ABI

You didn't ring.

He goes to her, sees her clothes are sopping.

ROB

You're wet. And cold.
(still no answer)
You're scaring me, love. What's
wrong?
(still no answer)
Where's the baby?

He knows it's something to do with the baby. HAS to be.

ROB
Where's the baby?

ABI
In his cot.

ROB
You put him in his cot?

ABI
Yes.

He's gone. Rob's footsteps up the stairs. Now the sound of Rob clattering back down the stairs. He appears. Face frozen.

ROB
He's dead.

ABI
Yes.

63 EXT. ABI AND ROB'S HOUSE. NIGHT

63

Abi is put into a police car. She sees Rob at the front door. She sees Mrs M on the step of next door.

She is driven off.

64 INT. THE CHAPEL. DAY 42

64

LOU
When you took him upstairs to the bathroom did you know you were gonna kill him?

ABI
I don't know. I tested the water with
(indicates elbow)
So even then I probably didn't know but I'm not sure.

DONNA
(softly)
You killed the baby but couldn't kill yourself?

ABI
Yes.

DONNA
Why not?

ABI

I don't know. I was too frightened. And I didn't want people to think I hated him. I loved him. And I wanted them to know that and... I don't know.

LOU

What you said about leaving him in a room and going back to check he's okay: I've done that. You grow out of it.

Abi doesn't respond.

DONNA

You wanted silence. I've had kids. I know what it's like. You wanted silence.

ABI

Yes.

DONNA

But kill yourself, you've got that silence. No need to kill your child.

ABI

I know.

DONNA

So why do it?

ABI

I think I just wanted to stop him crying. You stop him crying, you ease his pain. So stop him crying.

LOU

Have you told anyone this story before?

ABI

No.

LOU

Why not?

ABI

It wouldn't bring him back.

LOU

No. But it could've helped you.

She doesn't want to answer this but knows she's got to.

ABI

I was under pressure, yeah. But so were other women and they coped. I didn't. And I was ashamed of that. Didn't want anyone to know that. So I told them all about killing my baby and told no one I couldn't cope.

MARIE-LOUISE

Can I ask a question?

ABI

Yeah.

MARIE-LOUISE

What was his name?

Abi can't answer that.

KELSEY

Daniel.

Abi has said this word out loud just once in four years - but she manages it again now.

ABI

Daniel.

Her baby's name hangs in the air.

65 INT. WINDSOR - TV LOUNGE. DAY 42

65

Everyone bar Abi is here. The telly is off. A huge debate rages.

DONNA

She delivered your baby so that entitles her to murder her own? That's what you're saying?

KELSEY

That's not what I'm saying. I'm saying she's done a bit of good. A bit more good than anyone else in this room, including me.

66 INT. CHAPEL. DAY 42

66

Abi and Marie-Louise are putting away the chairs.

ABI

One of them will go for me now.

MARIE-LOUISE

One of the women in the group?

ABI

Yeah. I've shown a bit of vulnerability, you see. They'll think I'm not so tough, they can take me on and win.

MARIE-LOUISE

Other women have spoken and nothing's happened.

ABI

They haven't murdered their kids.

MARIE-LOUISE

Shall we sit?

ABI

If you want.

MARIE-LOUISE

I do, yes.

They sort out two chairs. Marie-Louise lights a candle.

ABI

What does that represent?

MARIE-LOUISE

What do you want it to represent?

ABI

Is it my child, still alive, up in heaven?

MARIE-LOUISE

Perhaps.

ABI

It's a candle. A bloody candle.

MARIE-LOUISE

You want me to blow it out?

ABI

D'you want it lit?

MARIE-LOUISE

Yes. It reminds me of the presence of Christ.

ABI

Fine.

A little pause perhaps.

MARIE-LOUISE

I ask a lot of women this so do you mind?

ABI

No.

MARIE-LOUISE

If I could grant you one wish, what would it be?

ABI

I fear I'll say what they all say: can I go back in time please?

MARIE-LOUISE

A lot say that, yes.

(perhaps another pause)

If I could grant you another wish, what would it be?

That question changes things. She thinks about answering but decides against it.

ABI

Has the bishop found you out yet?

MARIE-LOUISE

No.

ABI

Good.

MARIE-LOUISE

If I could grant you another wish,
what would it be?

ABI

(eventually)

I'd like to be able to grieve. But
how can you grieve the death of a
child when you're the one
responsible for it?

MARIE-LOUISE

Can I pray for that? Can I pray
that God enables you to grieve for
Daniel?

ABI

Yes.

67 INT. WINDSOR - TV LOUNGE. DAY 42

67

Debate still raging...

LOU

What would we be like if we'd done
it? If we'd killed our babies? We'd
be wrecks and she's a wreck. That
woman is a wreck and she deserves a
bit of compassion. She needs
looking after, not attacking.

DONNA

I think we're all forgetting that
she couldn't kill herself. Okay to
kill a baby but not herself. That
is one evil, selfish bitch.

LOU

Maeve?

MAEVE

This has stuck with me. It's
something Abi said. "We need to
show the world we couldn't possibly
do what she has done, therefore we
attack her. And the harder we
attack her the more saintly we
are." It stinks.

68 EXT. WINDSOR - GROUNDS. DAY 42

68

Abi walking. PO Carter opens the door. Abi steel herself,
enters Windsor.

69

INT. WINDSOR - TV LOUNGE. DAY 42

69

Abi looks into the television lounge. EVERYBODY is in there. She goes in.

ABI

My God, the telly's off.

It's difficult because they don't have a spokesperson. Lou pipes up.

LOU

We've been talking.

ABI

About me.

LOU

Yes. There's no one here who'll do you any harm. I'm not saying we all forgive you. We don't. But we won't do you harm. We can't speak for the rest of the prison of course. They'll need putting straight. But everyone here right now, everyone in this unit, you're fine.

Abi looks to Donna.

ABI

Including you?

DONNA

Yeah.

ABI

(to all)

Thanks.

70

INT. WINDSOR - ABI AND KELSEY'S ROOM. DAY 42

70

Kelsey on her bed as Abi looks for something. She finds it. A book. She opens it to reveal a photo of a baby. It's ripped in two.

ABI

I've a photo.

So Kelsey goes over to her.

KELSEY

Who ripped it?

ABI

A woman.

KELSEY

Oh, Abi, he's beautiful.

ABI

Yes.

Two women who have lost so much looking at the photo.

71

INT. WINDSOR - ABI AND KELSEY'S ROOM. NIGHT 42

71

Kelsey wakes. Someone is sobbing.

It's Abi. She sobs and sobs and sobs...

72

INT. WINDSOR - ABI AND KELSEY'S ROOM. DAY 43

72

CAPTION: DAY 460

Kelsey packing, Abi watching her. Kelsey finishes.

KELSEY

Bye, then.

ABI

Bye.

They hug.

The two of them leave the room. We go with them.

There is nobody, absolutely nobody, around - much to Kelsey's disappointment.

KELSEY

No tarras.

ABI

Looks that way. I'll come with you.

Abi and Kelsey about to leave the building. But...

KELSEY

I'm gonna tell you something. And I'm only telling you 'cause I know I'm never coming back to this place. Never ever.

ABI

Right.

KELSEY

It was me who grassed on Tanya.

Abi thinks this through.

ABI

I know.

They leave the building.

73 EXT. WINDSOR - GROUNDS. DAY 43 73

Kelsey steps out and sees all the prisoners lined up, right along the road. They start to applaud her. She's overwhelmed.

Kelsey walking, the prisoners clapping and clapping and there's PO Martin clapping...

74 INT. CAR. / EXT. DAY 44 74

Kelsey in a car, another woman - SOCIAL WORKER - driving.

CAPTION: Months later.

They're in parkland. They pull up, get out.

75 EXT. PARK. DAY 44 75

They're walking. They see a woman playing with a toddler.

Kelsey is practically in tears.

They approach the woman and the toddler.

SOCIAL WORKER

I'm Fay Clarkson from children and families, Mrs Kelly. We spoke on the phone.

MRS KELLY

Hello.

SOCIAL WORKER

This is Kelsey.

KELSEY

Hi.

Kelsey can't take her eyes off the toddler.

MRS KELLY

Hi, Kelsey.

Mrs Kelly picks up the child.

MRS KELLY

Give your Mummy a hug, Daniel.

Mrs Kelly gives Kelsey the toddler.

Kelsey hugging the toddler and loving him, loving him...

MRS KELLY

He'll be yours again soon, my love.
Just keep doing what you're doing.

KELSEY

I will. I will. I will.

THE END.