

NORMAL

Episode 1: Needs Must

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1 INT. LOUNGE - EVENING 1

JULIAN BRIGGS (30's - middle class) sits on a sofa staring contemplatively at an unopened bottle of whisky that stands on a coffee table besides an empty glass.

The TV plays to itself.

The front door slams. Julian follows the sound of footsteps angrily stomping up the stairs. A bedroom door slams shut.

Julian lets out a heavy sigh, leans forward, picks up the bottle and pours himself a large drink.

2 INT. BEDROOM - EVENING 2

MOLLY (15 - immaculate) sits sobbing on the floor, a cut orchid in her hand.

3 INT. LOUNGE - EVENING 3

Julian plays with the glass. The sound of Molly sobbing filters through the ceiling.

Julian looks to where the noise is coming from before lifting the glass to his lips. He takes a large mouthful and winces as the kick hits the back of his throat.

4 INT. BEDROOM - EVENING 4

Molly gently lays the orchid down. She picks up a blade from a pencil sharpener.

She fiddles with the blade a while.

5 INT. LOUNGE - EVENING 5

Julian stares blankly ahead of him.

A chilling scream cuts through the air jolting Julian from his morose state. Panicked, he leaps out of his chair.

6 INT. BEDROOM - EVENING 6

Julian bursts into the room to discover Molly sat sobbing uncontrollably with blood seeping from her wrist.

JULIAN
What the...!!!

7 EXT. STREET - MORNING 7

The Thomson's home - well maintained, detached, middle class suburban house sitting in a modern housing estate, in a suburb of Sheffield.

8 INT. BATHROOM - MORNING 8

KELLY THOMSON(40's - motherly) applies her makeup. She stares at her reflection in the mirror.

A deep breath... heavy sigh... then, bracing herself, she heads out of the bathroom.

9 INT. DINING ROOM - MORNING 9

ELLIOT (15 - sullen) and SHANNON (13 - geeky) are laying the dining table with an abundant continental breakfast.

Shannon places the cutlery and Elliot follows behind making deliberately annoying minor adjustments.

SHANNON

STOP IT!

Elliot sniggers.

SHANNON (CONT'D)

Dad!

Husband STEVE (40's - weathered) enters, agitated, carrying a plate laden with French pastries.

STEVE

What?

SHANNON

It's him!

STEVE

(terse)

Pack it in.

Kelly enters, taken aback by the laden table.

KELLY

Oh my word!

A chorus of 'SURPRISE!' by Steve, Shannon and Elliot.

Steve escorts Kelly to a seat.

STEVE

There you go love... take a seat.

KELLY
Awww. Thank you... this is lovely... but I need to be going.

STEVE
Come on... 10 minutes... we want to give you a proper send off...

Surrendering to Steve's pleading eyes, Kelly takes a seat.

STEVE (CONT'D)
How you feeling?

KELLY
Excited... nervous...!

SHANNON
You'll be great, Mum.

Elliot nips Shannon under the table.

SHANNON (CONT'D)
Ow!

STEVE
(to Shannon and Elliot)
That's enough!

KELLY
Thank you Shannon. Glad you think so...

STEVE
(to Kelly)
'course you will...

Steve forces a smile.

KELLY
What about you?

STEVE
We'll be fine!

SHANNON
Yeah - we're not useless!

Elliott gives Shannon a disparaging look. She kicks him under the table.

ELLIOT
Ow!

STEVE
(to Shannon and Elliot)
I said pack it in!

SHANNON
He started it...

Elliot mimics Shannon.

ELLIOT
'he started it...'

Shannon puts on a brave face to try and show that she is not affected by Elliot's goading.

Kelly squeezes Steve's hand, catches his eye and looks for a sign of reassurance.

STEVE
Everything's fine.

KELLY
Sure?

An abrupt change in Steve's tone.

STEVE
Yes! I'm not completely useless!

Steve picks up the drained cafetière and heads to the kitchen. Kelly observes him searching for clues as to his frame of mind, then addresses Elliot and Shannon.

KELLY
C'mon you two - go easy... this is a big thing. I need you on side.

Shannon and Elliot are momentarily subdued.

10 EXT. STREET - MORNING

10

Kelly unlocks the car and puts her bag on the back seat.

Neighbour FIONA (40's - impeccable) approaches.

FIONA
So... today's the big day?

KELLY
Yep.

FIONA
How you feeling?

KELLY
Between you and me? I'm scared shitless!

FIONA
You'll be fine.

KELLY
So everyone says.

FIONA
You will... come here, give us a
hug...

They hug as Fiona's daughter CLAIRE (15 - blonde hair and blue eyes) comes out of their house.

CLAIRE
Mum!

FIONA
What?

Claire 'tuts' and heads to Fiona's car.

FIONA (CONT'D)
Am I not allowed any friends???

Claire ignores her as she gets in the car. Fiona turns back to Kelly.

FIONA (CONT'D)
D'you know... sometimes...

KELLY
What you doing tonight?

FIONA
Taking her ladyship to her
fathers... flaming taxi service!
Why he can't - never mind...

KELLY
Shame. Thought you could come
round... share a bottle... fill you
in on how it goes.

FIONA
Awww... sorry...

KELLY
Not to worry...

FIONA
Tomorrow? *I* can fill you in on
Simon - he's being a right jackass
at the moment.

KELLY
Noooo... bless you... erm, yeah,
tomorrow should be good...

Claire toots the horn on the car.

11 INT. BEDROOM - MORNING 11

Elliot watches the exchange from the window - his eyes fixed on Claire.

Kelly and Fiona end their conversation with a quick hug then each get into their cars.

12 EXT. BROOKFIELD CAMHS - DAY 12

Kelly studies the building - nervous excitement.

Composing herself, she smiles then heads in.

13 INT. BROOKFIELD. INTERVIEW ROOM - DAY 13

Induction. Kelly sits with TESS (50's - cheery), her new line manager. Kelly fills out a new employee form.

TESS

...and when you're done we'll find Christian and take a tour of the building.

KELLY

Thank you.

TESS

Can I get you another brew?

KELLY

Er, no... I'm fine thanks... some water perhaps?

TESS

Okay. You'll find a lot round here rely on intravenous caffeine!

Polite laughter. As Tess gets up to get the drinks, CHRISTIAN (33 - stern), Kelly's supervising co-worker, enters.

TESS (CONT'D)

Ah! Christian... good timing. This is Kelly.

CHRISTIAN

Hi...

Kelly acknowledges Christian.

TESS

Kelly will be shadowing you for a few weeks until she's up and running - see how we do things around here...

CHRISTIAN

Okay... I hope you're a fast learner - you're gonna hit the floor running...

Kelly responds with a warm smile which is lost on Christian.

14 INT. WESTFIELD GARAGE. OFFICE - DAY

14

Exasperated, Steve sits in the office of his garage business trawling through paperwork - a stack of unpaid bills and final demands.

Trainee Mechanic JOE (17 - chavvie) walks in.

JOE

Finished boss. What's next?

Startled, Steve surreptitiously covers the paperwork on the desk with a diary - an action not unnoticed by Joe.

Steve consults the diary.

STEVE

Oh... er... the, er, there's nothing in at the moment. We've got a new exhaust in an hour... tidy up the tools. Make sure everything's where it should be, yeah?

JOE

Did that yesterday - not been touched since.

STEVE

Right. Tell you what - nip over the road... get a couple of bacon butties... special treat... keep your strength up, eh?

Steve pulls a £5 note out of his pocket and hands it to Joe.

JOE

Cool... ta!

Steve watches Joe leave, worry etched all over his face.

15 INT. BROOKFIELD. OBSERVATION ROOM - DAY

15

Kelly and Christian observe an interview through a two way mirror - they listen in over a speaker.

A 5 year old girl plays with a dolls-house whilst being questioned about possible sexual abuse.

HEALTH PROFESSIONAL
 ...and does Uncle Jed often play
 with you?

The child nods her head while she continues to play.

HEALTH PROFESSIONAL (CONT'D)
 What do you play?

CHILD
 Fingers and thumbs...

HEALTH PROFESSIONAL
 I've not heard of that game before.
 Can you tell me how you play that?

CHILD
 It's when he tickles me.

HEALTH PROFESSIONAL
 Tickles? What kind of tickle?

The child doesn't respond.

CHILD
 Is it a nice tickle?

CHILD (CONT'D)
 Not really.

HEALTH PROFESSIONAL
 Why not?

CHILD
 Sometimes it hurts.

The Health Professional picks up an anatomical doll and holds
 it up in front of the child.

HEALTH PROFESSIONAL
 Can you show me where he tickles
 you?

Kelly and Christian speak in hushed tones...

KELLY
 This is heartbreaking.

CHRISTIAN
 Yep.

KELLY
 Does it get any easier?

CHRISTIAN
 No.

Kelly studies Christians face trying to get a measure of the man - he has a look of steely determination.

16 INT. VAN - DAY 16

Steve waits distracted outside school. His mobile rings. Checking the number he chooses to ignore it.

Shannon climbs into the van, sullen. Steve hides his distraction, turning his attention to Shannon.

STEVE
Alright love?

No response.

STEVE (CONT'D)
How was your day?

SHANNON
Can we just go?

STEVE
Eh?

SHANNON
Can you just drive?

Steve feels his temper build but reigns it in. He drives off.

17 EXT. STREETS - DAY 17

Steve drives his van with Shannon in the passenger seat.

18 INT. VAN - DAY 18

Shannon focuses on her phone as Steve drives. Something she reads on social media grabs her attention.

SHANNON
Can you drop me here?

STEVE
Eh?

SHANNON
Can you let me out. I'll walk from here.

STEVE
Shannon!

SHANNON
What?

Steve 'tut's' and sighs, then pulls over. Shannon unbuckles her seatbelt.

STEVE

Just be back by 5. I want you home for when mum gets in. Okay?

Shannon gets out the car abruptly.

SHANNON

See ya.

Exasperated, Steve watches Shannon rush off.

19

INT. BROOKFIELD. INTERVIEW ROOM - DAY

19

Kelly sits in on an interview being led by Christian.

A formal set up. Molly sits across from Christian, wrist bandaged. Julian sits defensively avoiding eye contact.

A long silence. Kelly studies everyone intently.

Christian's tone is compassionate.

CHRISTIAN

Is there anything you want to say?

Leaning forward, Kelly tries to catch Molly's eye.

CHRISTIAN (CONT'D)

A lot of people are worried about you, Molly. That's why you're here...

Molly stares intently at the floor.

CHRISTIAN (CONT'D)

Why do you think they might be worried?

Kelly studies Julian for at least some reaction, but he gives nothing away.

CHRISTIAN (CONT'D)

I'd like to help you Molly. Really. But I need you to help me... tell me how you're feeling. Then I'll know how I can help you.

Kelly considers what she would do to break the deadlock.

CHRISTIAN (CONT'D)

No? Okay. Tell you what, can we meet tomorrow? Pick this up then?

Kelly looks expectantly at Molly and Julian - desperate for some sign of a break through, however small.

CHRISTIAN (CONT'D)

Is that okay Julian?

Julian shrugs in non committal agreement. Kelly smiles at Molly but gets no response.

20 EXT. HIGH STREET - DAY 20

Steve drives down the high street in his van.

He sits in traffic outside a betting shop.

21 INT. VAN - DAY 21

Steve looks pensively at the betting shop. He pulls out a wad of notes from his jacket pocket, looks across at the betting shop again.

A punter comes out of the shop, notices Steve and acknowledges him - they are clearly known to each other.

Steve acknowledges him back, thinks for a moment, then indicates and pulls into the roadside. He looks at the money again, then decisively pulls away and drives off.

22 INT. BROOKFIELD. STAFF ROOM - DAY 22

Christian finalises some paperwork as Kelly sips a coffee - her presence an increasing irritation to Christian.

KELLY

She just looked... so desperate!
Just... I don't know. It... it's
horrible.

A bit nonplussed by Kelly's reaction, Christian tries not to patronise Kelly with his response.

CHRISTIAN

This *is* a mental health service...!

Kelly realises how stupid she must sound.

A beat.

KELLY

Have you got kids?

CHRISTIAN

No.

Another beat. Christian senses Kelly needs to off load. He puts down his pen and gives her his full attention.

KELLY

I just kept thinking, if that was Steve... it'd be awful!

Christian looks quizzical.

KELLY (CONT'D)

I mean... if that's how Steve was with our kids...

CHRISTIAN

(sardonically)

It's a good thing it's not about you then isn't it.

23 EXT. PARK - DAY

23

Shannon walks through the park, surreptitiously, as if searching for someone.

In the distance she spots STACEY (15 - plastic) and her cronies (14/15) hanging about in a kiddies playground being loud and lairy.

She stands out of sight and observes for a while, then, decisively, she heads back the way she came.

24 INT. BROOKFIELDS. STAFF ROOM - DAY

24

Kelly continues her conversation with Christian, attempting to make some kind of connection with him.

KELLY

...they just do their own thing now... don't really need me anymore... well... apart from cooking and cleaning...!

Christian's mobile rings. He looks to see who's calling.

CHRISTIAN

(relieved)

I need to take this... you might as well get off home...

KELLY

Sure?

CHRISTIAN

Yeah.

Christian answers his phone as Kelly gathers her belongings.

CHRISTIAN (CONT'D)
 Hi Sam... yeah... just wrapping
 up... about half an hour... Yeah...
 you too. Bye.

Christian ends the call and prepares to leave.

KELLY
 (tentatively, trying to
 build rapport)
 The other 'arf?

CHRISTIAN
 Sorry?

KELLY
 The call...

CHRISTIAN
 Er... yes.

KELLY
 How long you been together?

Without responding, and before Kelly has a chance to ask any more questions, Christian heads out of the door.

CHRISTIAN
 G'night.

KELLY
 (bemused)
 Right... yeah... night...

Kelly turns out the light as she leaves.

25 INT. CAR - EVENING 25

Kelly pulls up on her drive. Reflecting on her day, she glances up at her home allowing herself a contented smile.

26 INT. HALLWAY - EVENING 26

Kelly enters to be greeted by Steve.

STEVE
 Hi...

KELLY
 Hello...

Steve kisses her on the cheek.

Kelly reaches out to embrace him. He goes through the motions but it isn't genuine. Steve takes her coat.

STEVE
How was it?

KELLY
Er, fine... yeah... it's been fine.

STEVE
Good. You can tell us all about it
over dinner. (calling out) Kids!
Mum's home... dinners on the table.

Steve leads Kelly through to the dining room.

27 INT. DINING ROOM - EVENING

27

The dining table is overladen with a Chinese banquet,
Champagne and wine.

KELLY
Steve! What's all this?

STEVE
Thought we'd push the boat out it,
being your first day n'all.

KELLY
Champagne?!?

STEVE
Take a seat.

Shannon and Elliot enter, they all take their seats.

SHANNON
Aah... great - I'm starving.

STEVE
(to Kelly) So?

SHANNON
Pass the prawn crackers...

KELLY
(to Steve) What?

STEVE
How was it?

Steve passes the prawn crackers but they are taken by Elliot.

SHANNON
(to Elliot) Hey!

KELLY
(to Elliot) Elliot! Stop winding
her up. (to Steve) It was fine. Not
a lot to say really - first day...
(MORE)

KELLY (CONT'D)

Lots of forms to fill out, and then just observing... seeing how it's done.

STEVE

Good.

KELLY

How about you?

STEVE

Hmm?

KELLY

How was your day? Did you cope without me?

STEVE

Of course.

They continue to dish out the food, and Shannon takes the last of the spring rolls just as Elliot reaches for it.

KELLY

No problems?

SHANNON

(to Elliot) Too slow.

ELLIOT

Dick'ead!

KELLY

HEY! That's enough! Don't ever say that to your sister again.

Shannon glances across at Elliot with glee. Elliot gives Shannon a snide look.

STEVE

(to Kelly) I'm quite capable you know.

KELLY

I didn't say -

STEVE

It's not difficult!

Sensing a raw nerve has been touched, Kelly drops the subject. A moment of tension.

ELLIOT

I, er, I've got a stack of homework. GCSE's. I'm, er, I'm gonna eat in my room...

STEVE

Elliot!!!

KELLY

Leave it Steve... it's alright.
He's got exams.

Elliot heads out leaving Steve clearly annoyed.

28 INT. BEDROOM - EVENING

28

Elliot puts his dinner plate on his desk, closes the door, and turns off all but a dim bedside lamp.

Grabbing his laptop he takes up his position on his bed, opens a 'private window' on his web browser and types in the address for a porn site.

He unbuckles his belt, slides his hand inside his trousers and immerses himself in his endeavours - a salacious glaze falls across his face.

29 INT. DINING ROOM - EVENING

29

Kelly, Steve and Shannon sit at the table. Awkwardness.

STEVE

Finished?

KELLY

Yes. Thank you.

SHANNON

I'll clear up.

KELLY

That's very kind. Thank you.

SHANNON

Go and sit down.

Steve tops up his glass and heads out. Kelly struggles to understand his behaviour.

She smiles at Shannon and follows Steve out of the room.

30 INT. LOUNGE - EVENING

30

Steve sits in an armchair, wine in hand, his eyes fixed on the TV.

Kelly enters and takes a seat on the sofa.

KELLY

You okay love?

STEVE

Yeah.

KELLY

Has something happened?

STEVE

(distracted)

What?

KELLY

Today... has something happened?
The kids?

STEVE

No.

KELLY

You just seem a bit -

STEVE

Everything's fine. Okay?

KELLY

Okay...

Realising that she isn't going to get anywhere, feeling forlorn, Kelly drops the conversation.

31 INT. KITCHEN - EVENING

31

Shannon enters the kitchen carrying the last few plates.

Checking the coast is clear, she pours the remains of a bottle of wine into a tumbler, then necks it.

As she piles the plates by the sink, Kelly enters the kitchen. Startled, Shannon grabs some leftover prawn crackers and stuffs them in her mouth.

KELLY

You alright love?

Shannon nods and indicates her full mouth.

Kelly looks around for the bottle of wine. She picks it up to top up her glass.

KELLY (CONT'D)

Oh. I thought there was a dribble left...! Has all the champagne gone?

Swallowing her mouthful...

SHANNON

There's a bit left... it's still on the table.

KELLY

Thanks for clearing the decks... come through... I'll wash up later.

Kelly leaves. Shannon heaves a sigh of relief.

32

INT. BROOKFIELD. MEETING ROOM - DAY

32

Kelly sits in on a case update with Christian.

Other health professionals are in attendance, including DR. BATES (60's - wizened).

DR. BATES

There's no cause for concern then?

CHRISTIAN

From what we can tell it's just a reaction to all the attention his brother's getting. We're monitoring the situation.

A wry expression falls across Kelly's face.

DR. BATES

Kelly isn't it?

KELLY

Er... yes...

DR. BATES

Sorry... do you find something amusing?

KELLY

No... not at all.

DR. BATES

Really?

KELLY

Honestly... no. I was just thinking about when I was a kid...

DR. BATES

Enlighten me.

KELLY

Well, if anyone showed any sign of hyperactivity they put it down to blue smarties... I was just thinking how things have changed. That's all.

DR. BATES
 (disparaging)
 Really?

Dr Bates looks at Kelly with contempt, then turns his attention back the group.

DR. BATES (CONT'D)
 I'm sure we will find that insight
 very helpful.

Humiliated, Kelly blushes and stares at the floor.

33

INT. BROOKFIELD. CORRIDOR - DAY

33

Hustle and bustle as everyone leaves after the meeting.

Christian and Kelly are last to leave.

KELLY
 Talk about a baptism of fire!

CHRISTIAN
 I should've warned you.

KELLY
 Felt like I was back at School.

CHRISTIAN
 He's got a bit of a reputation...
 should've retired years ago.

Kelly tries to make light of the incident.

KELLY
 Ah well... I know for next time.

CHRISTIAN
 (abruptly)
 Yeah... make sure you do.

Kelly blushes, taken aback by the sudden change of tone.

A receptionist pops her head around the corner.

RECEPTIONIST
 Christian?

CHRISTIAN
 Yup?

RECEPTIONIST
 Sam phoned - he's forgotten his
 mobile so if you need
 to get hold of him you'll have to
 leave a message at the school -

Christian 'tuts'. Realisation falls across Kelly's face as she registers that Sam is male.

RECEPTIONIST (CONT'D)
- and your next appointment's in reception...

CHRISTIAN
Okay - thanks...

To Kelly.

CHRISTIAN (CONT'D)
Come on - it's Molly...

34 INT. KITCHEN - DAY

34

Steve starts loading a pile of clothes into the washing machine. The back door opens and Fiona lets herself in.

FIONA
Cooooeee... only me!

STEVE
Hi... er, Kelly's not here...

FIONA
No, I know... I saw your van - it's you I want.

STEVE
(mildly flirtatious)
Oh... really?

FIONA
My shower's leaking...

STEVE
Ah!

FIONA
And I know that you're good with your hands, so wondered if you'd mind...

STEVE
Sure...

FIONA
You're a marvel.

She notices the washing basket.

FIONA (CONT'D)
That's pretty impressive.

Steve looks quizzical.

FIONA (CONT'D)
A man who knows how to operate a
washing machine.

Steve looks on puzzled.

FIONA (CONT'D)
The day Simon left he still didn't
have a clue. Not my problem now. He
traded me in... she can sort out
his grimy grundies...

Steve winces at the image.

STEVE
How, er, how are you doing?

FIONA
Me? Oh, I'm fine... he's the one
that's gonna suffer!

STEVE
Well, if you ask me, he's been an
idiot.

FIONA
Bless you.

Fiona innocently squeezes Steve's arm, forcing him to catch
his breath. His mobile rings, he answers.

STEVE
Hi Joe... What? Oh shit... shit,
shit, shit. Sorry... I didn't
realise the time. Ask him to wait.
I'll be there in 10... yeah...
sorry mate... on my way.

He hangs up.

STEVE (CONT'D)
I'm sorry Fiona - I've got to...

FIONA
Of course...

He grabs his keys and leads Fiona out.

35 INT. SCHOOL. TOILETS - DAY

35

Stacey and her cronies are huddled in the toilets, passing
around a crafty cigarette. High jinx.

Shannon enters. Silence. Their eyes bore into her.

Purposefully looking each of the girls in the eye she struts over to the mirror, pulls out an eyeliner pencil and applies it thickly along her lower eyelids.

Adjusting her clothing to look like the gang, she turns on her heels and struts out.

As the door to the toilets close, the girls exchange looks then break down in fits of giggles.

36

INT. BROOKFIELD. INTERVIEW ROOM - DAY

36

A carbon copy of yesterdays meeting - Kelly and Christian sat across from Molly, Julian in the corner - no eye contact.

Molly clasps her hands, staring intently at her thumb nails.

CHRISTIAN

Why don't we take things back?

Kelly looks on curiously.

CHRISTIAN (CONT'D)

It's not just your dad you see.
Your school are worried too. They
noticed a change in your behaviour.
Can you tell me why?

Kelly, desperate to intervene but still reeling from the exchange with Dr. Bates, restrains herself.

CHRISTIAN (CONT'D)

It started at the time you lost
your mum, yeah?

Kelly looks across at Julian. A nerve has been hit.

CHRISTIAN (CONT'D)

Is that why you cut yourself?

Julian launches out of his seat and darts out of the room.

CHRISTIAN (CONT'D)

(to Kelly) Keep an eye on Molly.

Christian goes in pursuit of Julian.

37

INT. BROOKFIELD. CORRIDOR - DAY

37

Julian makes his way down the corridor trying to contain his rage, Christian follows shortly after.

CHRISTIAN

Julian!

Julian stops, paces for a moment then roaring with rage starts kicking the wall.

JULIAN
Aaaaaaaaaaaaaaargh!

Christian catches him up.

JULIAN (CONT'D)
Stupid, stupid girl.

Christian gives Julian a moment to let his rage subside.

JULIAN (CONT'D)
I should've just let her get on with it.

CHRISTIAN
Really?

JULIAN
Yes... no... I don't know...

Christian waits until Julian has calmed down, gently takes him by the arm. An exchange of looks as if to say 'ready?'. Julian nods. They head back to the interview room.

38 INT. SCHOOL. CLASSROOM - DAY 38

A teacher drones on.

Elliot sits at the back of class, distracted by the vision of beauty sat four rows in front... Claire.

He gazes longingly at her, his imagination in overdrive. He discreetly adjusts his trousers under the desk to hide the effect she is having on him.

39 INT. BROOKFIELD. INTERVIEW ROOM - DAY 39

Christian and Julian have resumed their positions.

CHRISTIAN
Why do you think you were referred here Molly?

Kelly can hold back no longer.

KELLY
Look, Molly... we're trying to help you here. You're giving nothing back. If that's the way you want it, fine. But stop wasting our time and let us get on with helping those that want it... okay?

Taken aback, Christian and Julian look on in horror then Christian darts a look at Kelly as if to say 'what the hell are you doing?!?'.
 Kelly persists in her approach.

KELLY (CONT'D)
 So... have you got anything you
 want to say?

Kelly continues to search for a reaction.

KELLY (CONT'D)
 Tell me... when did you first slit
 your wrists?

CHRISTIAN
 Er... Kelly... can I have a word?

KELLY
 Yeah, in a minute... I just need to
 finish this conversation with
 Molly. Well?

CHRISTIAN
 No. Now.

Christian gets up and waits for Kelly to follow. A beat as she gathers herself, then she gets up and follows.

40 INT. BROOKFIELD. CORRIDOR - DAY

40

Christian waits for the interview room door to close then launches into Kelly.

CHRISTIAN
 What the hell are you playing at?

KELLY
 What do you mean?

CHRISTIAN
 She's a young vulnerable girl and
 you're coming down on her like a
 ton of bricks!

KELLY
 I'm trying to get a reaction!

CHRISTIAN
 What? Tipping her over the edge?

KELLY
 No. Look... how long have you been
 sat in that room with her? Has she
 said anything? Has she spoken a
 single word?

CHRISTIAN

It takes time.

KELLY

And sometimes you need to try a different approach...

CHRISTIAN

This is a young girls life...

KELLY

I know. And I've had to face these battles every day for as long as I can remember! Let me at least try, and if I don't make any headway then I'll step back.

Christian ponders the proposition.

CHRISTIAN

If I think you're stepping too far over the line I'm jumping right in...

He heads back into the interview room.

41

INT. WESTFIELD GARAGE. WORKSHOP - DAY

41

Steve and Joe have their heads buried underneath the bonnet of a car.

STEVE

Yeah... unscrew the hose clamp... no, not that one you daft sod...

JOE

Oh yeah...! Soz boss.

STEVE

Careful now...

JOE

You're good at this.

STEVE

What?

JOE

Teaching.

STEVE

Oh... thanks!

JOE

I was saying to my mates last night. They're all well jeal.

STEVE

Eh?

JOE

Jealous. They all ended up back at school, but I ended up here. They hate it.

STEVE

Oh.

JOE

But I was saying to them how great this is.

STEVE

I see.

Steve is pained by what he hears.

42 INT. BROOKFIELD. INTERVIEW ROOM - DAY

42

Kelly looks intently at Molly.

KELLY

So... what's it all about?

Molly continues staring at her clasped hands.

KELLY (CONT'D)

D'ya know, my daughter does exactly the same - she's younger than you, but she bottles it up. Gets so wound up, then 'pop'! It all comes gushing out... problems at school, how angry she is... how pissed off she is with me! But once it's out... she's loads better... so... let's try again. What's it all about?

There is no response. Christian considers stepping in.

KELLY (CONT'D)

Thousands of girls harm themselves everyday. What makes you any different? Hmmm? Why are you different to any of them? Just 'cos your mum's dead!

Molly at last breaks her stare and looks around the room avoiding eye contact.

KELLY (CONT'D)

Poor you.

Molly starts to sob uncontrollably. Christian gets up from his seat, about to intervene.

KELLY (CONT'D)
Good... now, let it out.

43 INT. SCHOOL. DINING HALL - DAY 43

Lunch time. Shannon sits at a table on her own eating a packed lunch.

Stacey and her crew swagger in to the hall and spot Shannon from a distance.

They saunter over and stand over her. Intimidated, Shannon focuses her attention on her food.

Stacey takes a piece of gum out of her mouth and drops it in Shannon's drink.

44 INT. BROOKFIELD. INTERVIEW ROOM - DAY 44

Molly has regained her composure and started to open up.

MOLLY
...it was what we did together.

KELLY
Must've been special.

A pained silence. Kelly struggles to know what to say.

KELLY (CONT'D)
Have to say I don't know much about orchids...

MOLLY
You should go up Stanton Park.

KELLY
Hmmm?

MOLLY
There's a greenhouse... full of 'em. They're beautiful.

Molly loses herself in her thoughts.

45 EXT. SCHOOL. PLAYGROUND - DAY 45

Lunch time. Pockets of young people chat animatedly. Younger students run around playing games.

Elliot loiters - very much alone.

From a distance, he focuses his attention on one group of girls. One girl. Claire.

He steers a path that takes him passed the girls. As he does so, he discreetly takes a photo of her on his mobile.

Mission accomplished, and out of sight, he scrolls through a catalogue of pictures he's taken of her.

46 INT. WESTFIELD GARAGE. OFFICE - DAY 46

Steve sits at his desk as he takes a phone call, the pained expression etched even deeper.

STEVE

... no... I can't do that, I
won't... It's not up to you! It's
my business!... there has to be
something... It'll destroy him!...
No...

The gravity of the situation finally hits home.

47 INT. WESTFIELD GARAGE. WORKSHOP - DAY 47

Joe returns from his lunch, hears Steve's raised voice, and, staying out of sight, peers across to the office.

He observes Steve's exasperation but can't make out what is being said. Steve hangs up then clasps his head in his hands.

Joe appears worried for himself.

48 INT. BROOKFIELD. INTERVIEW ROOM - DAY 48

Kelly continues pushing Molly further.

KELLY

When did you first cut yourself?

Anxious, Molly looks across at Julian before tentatively answering Kelly's question.

MOLLY

About a year ago.

KELLY

Before your mum passed away?

MOLLY

It helped. Still does.

Kelly casts a quick glance at Christian.

KELLY

How?

Again, Molly glances across at Julian before answering.

MOLLY

Before, it took the pain away,
now... it brings me closer.

KELLY

Is that what you want?

Molly nods reticently. Julian struggles to contain the mixed emotions that are raging through him.

KELLY (CONT'D)

You want to be with your mum?

Molly hesitates and reverts back to clasping her hands and staring at her thumbnails.

MOLLY

When I'm brave enough.

KELLY

Are you getting braver?

Molly hesitates again, uncertain whether to respond or not.

MOLLY

Yeah.

KELLY

And if your dad hadn't found you
when he did, would that have been
the time?

MOLLY

Maybe...

Kelly and Christian take in the gravity of this revelation. This is proving to be far more than a 'straightforward token self harming' case.

Julian's emotions begin to converge into anger.

KELLY

Why would you do that? Doesn't it
make you feel sad?

MOLLY

Why would I be sad? I'd be with
mum.

KELLY

Isn't that a bit selfish? What
about the people who love you here?

Molly starts getting agitated at Kelly's stance.

MOLLY
Nobody loves me.

KELLY
They do.

MOLLY
They don't... No one cares.

KELLY
Your dad...

Julian starts getting agitated.

KELLY (CONT'D)
He loves you.

MOLLY
Seriously? He's hardly spoken to me since mum died.

KELLY
Still loves you...

MOLLY
If he loved me he would've been there. By my side. But he wasn't.

Stumped for what to say, Kelly glances across at Julian. Their eyes lock. He contains his rage, Kelly shows contempt.

KELLY
Yeah... maybe he would.

Julian explodes like a tinderbox launching himself across the room to attack Kelly.

Fearful that he intends to hurt them both, Kelly positions herself between Molly and Julian to protect her.

Julian grabs them both to pull them apart. In her desperation to keep Molly safe, Kelly struggles to restrain Julian and inadvertently gets knocked in the face.

At first startled by the incident before him, Christian snaps to his senses. He hits the panic button before leaping in to the foray to intervene.

Elliot checks the toilets are clear, shuts himself in a cubicle, pulls out his smart phone and then starts to unbuckle his trousers.

He hears someone enter the toilets. He freezes. The sound of a cubicle being occupied.

Exasperated, Elliot resigns himself to pulling up his trousers, flushing the chain and leaving the cubicle.

50 INT. BROOKFIELD. INTERVIEW ROOM - DAY 50

Help arrives. They prize Julian away from Molly and Kelly and usher them out of the room as Julian is subdued.

He shouts after Kelly.

JULIAN

You bitch. How dare you. You don't know anything. You've no idea...

51 INT. BROOKFIELDS. STAFF ROOM - DAY 51

Kelly sits in the staff room nursing a very pronounced bruise on her face with a cold compress.

Overwhelmed by the severity of what has happened, Kelly momentarily lets her guard down, allowing her anger to show.

Standing up she paces the floor, then kicks the drawer of a filing cabinet just as Christian walks in.

CHRISTIAN

You okay?

KELLY

Fine.

CHRISTIAN

Here, let me see...

KELLY

No... it's fine. Don't make a fuss.

CHRISTIAN

I'm not fussing. I need to see... you've just been assaulted.

KELLY

I haven't been assaulted.

CHRISTIAN

I was there. Remember?

KELLY

It wasn't assault. He was provoked. I provoked him. I'm such an arse.

CHRISTIAN

That's one word for it. Next time
may be you'll listen.

A knock at the door.

RECEPTIONIST

Christian! It's Molly... she's
gone.

52 INT. SCHOOL. CORRIDOR - DAY 52

Shannon swaps over some books in her locker.

She closes the door and spots Stacey heading in her direction
interacting with others as if she owned the school. Shannon
ducks out of the way so as not to be seen.

Shannon observes...

53 INT. BROOKFIELD. RECEPTION - DAY 53

A scene of frenetic activity - police arriving, some talking
with staff to establish what has happened, others sign posted
to rooms that have been made available to them.

54 INT. BROOKFIELDS. STAFF ROOM - DAY 54

Kelly sits with a Police SERGEANT and Christian.

SERGEANT

But Mr. Briggs didn't intentionally
strike out at you?

KELLY

No.

SERGEANT

And this is the first time there
had been any sign of physical
violence?

KELLY

Yes. Look... shouldn't we be trying
to find Molly? It doesn't matter
about him. Molly's my concern.

SERGEANT

Yes. But the more we understand,
the more we know what's going on
inside her head.

KELLY

She's all over the place.

SERGEANT

Which is why it's important we understand everything that's happened.

CHRISTIAN

He's got a job to do Kelly. Let him do it.

KELLY

I'm just scared.

SERGEANT

That's understandable. And you've sustained a traumatic blow to the head -

A PC enters the staff room.

PC

Serg... we're ready for the briefing.

SERGEANT

(to the PC) Okay... (to Kelly) now, I'll be back soon. Stay in here - keep out of the way for while... clear your head.

The Sergeant leaves.

KELLY

I'm not doing anyone any good sitting here.

CHRISTIAN

Just do as he says.

KELLY

But...

CHRISTIAN

Stay here! Sit down, tend to that bruise.

Kelly resigns herself to the situation.

CHRISTIAN (CONT'D)

I'm going to have a word with Tess. Let her know what's going on. Seriously - wait here. Don't do anything, don't touch anything... don't get any ideas...

Kelly nods. Christian leaves. Feeling helpless Kelly becomes aware of the pain caused by her bruise and nurses it.

55 INT. WESTFIELD GARAGE - DAY

55

Steve and Joe are working underneath a car replacing an exhaust. It's clearly a two man job.

STEVE
Is it lined up?

JOE
Yeah.

STEVE
Right, bolt it on. Once you've done that support it while I put the gaskets in place... then you can tighten all the bolts with the torque wrench, okay?

JOE
Yep.

They busy themselves with the job in hand.

JOE (CONT'D)
What am I doing after this?

STEVE
Just keep your mind on the job!

JOE
I'm only asking...

STEVE
Well don't.

JOE
Hey... just think... one day, after you've trained me, I'll be able to run this place for you... you can put your feet up! Maybe even have a couple up and running.

Steve feels almost penned into a corner.

STEVE
Shit!

JOE
Come on boss... you're so grumpy.

STEVE
Look...

Steve considers whether this is the right time to have 'the conversation' about letting Joe go.

JOE
What?

STEVE
There's no easy way.

Worried about what Steve is going to say, Joe tries to deflect the conversation

JOE
It's like, you taught me everything I know.

STEVE
I know.

JOE
You've been brilliant. No one else would give me a chance.

STEVE
That just makes this harder.

JOE
What do you need me to do now? Do you want me to tidy up? Put tools away? And then I can give the cars a clean before they come to pick 'em up...

STEVE
I'm sorry. I have to let you go.

JOE
I'm really good with the customers -

STEVE
I can't afford to keep you on. I don't want to... I don't have a choice.

Joe struggles with a range of emotions - his fears have become a reality.

STEVE (CONT'D)
I'll, er, I'll have a word with the accountant - see what I can afford to give you on top of your wage. I'll give you an amazing reference, but I'm afraid that's it.

JOE
But...

Joe's shock turns to anger.

JOE (CONT'D)
Wanker!

He storms off.

56 INT. BROOKFIELDS. STAFF ROOM - DAY 56

Kelly paces around anxiously, feeling helpless. Then, decisively, she leaves the staff room.

57 EXT. HIGH STREET - DAY 57

Distracted, Molly walks along the pavement. Almost bumping into a signpost, she comes to her senses.

Looking around to see if anyone noticed her 'near miss' she becomes aware of fathers with their young daughters who are also in the high street - each demonstrating affection.

58 INT. BROOKFIELD. INTERVIEW ROOM - DAY 58

Julian sits subdued.

Kelly tentatively enters the room. Julian looks up, stares at her for a moment with contempt, then bows his head.

KELLY

I'm sorry.

Kelly sits opposite Julian contemplating how best to proceed.

KELLY (CONT'D)

I can't even begin... I mean...
I've never lost someone so close...
if it was my husband... my world
would fall apart.

Kelly observes Julian's face for a hint of reaction. Nothing.

KELLY (CONT'D)

I wasn't thinking.

JULIAN

You lot never do.

KELLY

I... we only want to help.

Julian reverts back to his look of contempt. He takes a moment to stare out Kelly, then averts his eyes to look out of the window.

KELLY (CONT'D)

How are you? Has anyone ever asked?

Julian offers no response. Kelly loses it.

KELLY (CONT'D)

Hello! Anyone in there? (beat)
You're pathetic!

(MORE)

KELLY (CONT'D)

Your daughter's on the verge of killing herself and all you do is slap the blame on someone else... anyone except yourself.

JULIAN

FUCK OFF!

Kelly falters at Julian's aggression - scared that he may get violent again. She braces herself, but has to persist.

KELLY

No! Not until you start taking responsibility.

JULIAN

Who the hell do you think you are?

KELLY

You... you're so full of shit. All this... this pity. It's not just about you, y'know. You have a daughter. And she's crying out for you...

JULIAN

Aaaaaargh! Don't you get it? I don't care. I wish she was dead. There. I've said it. Satisfied?

KELLY

What?

JULIAN

I don't give a shit.

KELLY

I don't believe you.

JULIAN

My wife... her mother... died the most disgusting, demeaning death, and I'm not allowed to come to terms with that because she... that selfish brat... she wants it all to be about her. Well, the sooner she's out of my face the better.

A beat as Kelly processes this revelation.

KELLY

Why are you so blind?

JULIAN

What?!?

KELLY

It's not about her. It's about you.

JULIAN

Eh?

KELLY

She wants you to notice her.

Julian falters.

KELLY (CONT'D)

Then you can grieve together. You don't have to go through this on your own.

Julian considers Kelly's interpretation of the situation.

Christian pops his head around the door startled to see Kelly in the room alone with Julian.

CHRISTIAN

Kelly! A word?

59

INT. BROOKFIELD. CORRIDOR - DAY

59

Christian waits in the corridor. Kelly joins him closing the door behind her, then in hushed tones...

CHRISTIAN

What the hell are you doing?!?

KELLY

Talking to Julian.

CHRISTIAN

I can see that... I told you not to. Have you lost leave of your senses?

KELLY

What?

CHRISTIAN

You're alone in a room -

KELLY

I had to do something.

CHRISTIAN

You defied me, and you put yourself in danger.

KELLY

I knew what I was doing...

CHRISTIAN

You took it upon yourself to talk to the man who has just physically assaulted you -

KELLY

He didn't assault me!

CHRISTIAN

The man who 'struck' you...

KELLY

Molly's desperate and I'm left sitting in a room to 'clear my head'! No.

CHRISTIAN

You need to take yourself out of the situation and get yourself sorted.

KELLY

I'm fine. Look, all this kicked off because of my stupidity. I'm not going to just sit there, watching other people clean up my shit... that's not how I do things...

Kelly walks off leaving Christian exasperated.

60 INT. SHOP - DAY

60

Molly loiters in the toiletries aisle of the shop. She hesitates, then decisively picks up a packet of disposable razors and heads to the checkout.

61 INT. BROOKFIELDS. STAFF ROOM - DAY

61

Kelly once again sits on her own waiting for some news or something to do.

Clearly agitated, she gets up and starts pacing the floor.

She decisively takes matters into her own hands and leaves the room.

62 INT. BROOKFIELD. CORRIDOR - DAY

62

Hustle and bustle of activity. Kelly approaches Christian and Tess who are mid conversation - they break off.

TESS

Now then... how are you? How's that eye?

Kelly and Christian exchange a resentful look.

KELLY

It's fine thanks... any news?

TESS

Not yet. They're searching -
school, home, local area...

KELLY

I'm scared. I'm scared she could do
something stupid. She said she was
getting braver...

TESS

(sympathetically)

Kelly, this isn't the first time
we've dealt with a runaway. There
are procedures. It's all in hand.
We'll let you know if anything
turns up.

Christian and Tess head off leaving Kelly feeling bereft.

Kelly spots the Sergeant at the far end of the corridor and
approaches him.

KELLY

Hi.

SERGEANT

Ah! Ms Thomson. You okay?

KELLY

Yeah... no... not really.

SERGEANT

Hmmm?

KELLY

When we were talking to Molly... we
didn't realise how serious things
are.

Kelly indicates her eye.

KELLY (CONT'D)

After this... I can't bear to
think... she could be lying in a
pool of blood somewhere... now...
this minute.

SERGEANT

It's all in hand. There are
protocols when dealing with a
missing person.

KELLY

SHE WANTS TO KILL HERSELF!

SERGEANT

Yes. I know. And we're dealing with
it.

The Sergeant tries reassuring Kelly with a disarming look.

Exasperated Kelly turns away, thinks for a moment, pulls her car keys out of her pocket, then heads to the entrance.

63 INT. CAR - DAY

63

Kelly anxiously drives through the suburban streets looking for a hint that would give a clue as to where Molly might be.

She pulls over, clasps her head in frustration, then leafs through copies of papers taken from Molly's file.

KELLY

C'mon... c'mon... think.

Deep in thought Kelly tries recalling the conversation she had with Molly in the interview room.

Completely at a loss, she sighs and looks out of the window. Her attention is caught by a brown tourist attraction road sign - Stanton Park.

With renewed zeal Kelly thrusts the car into gear and speeds off in the direction of the park.

64 INT. BROOKFIELD. CORRIDOR - DAY

64

Christian anxiously walks along the corridor. He passes Dr. Bates heading towards him.

DR. BATES

Christian...

Christian stops abruptly appearing distracted.

CHRISTIAN

Hi...

DR. BATES

I gather things are a bit up in the air...

CHRISTIAN

That's one way of putting it.

DR. BATES

From what I hear the new girl has caused quite an uproar.

CHRISTIAN

It's not been the smoothest of inductions...

DR. BATES
Best get rid... before it becomes
too much to handle.

The bluntness of Dr. Bates opinion startles Christian.

DR. BATES (CONT'D)
Just the opinion of a seasoned
veteran.

Dr. Bates leaves Christian stunned.

65 EXT. PARK - DAY 65

Kelly pulls up. She leaps out the car and looks around for a Pavilion. It's sign posted.

66 EXT. PARK - DAY 66

Kelly arrives at the Pavilion out of breath. She looks for the entrance.

67 INT. PAVILION - DAY 67

Kelly makes her way in and winds her way through the walkways desperately seeking Molly.

She spies her sat on a bench in a quiet corner surrounded by a dazzling display of orchids, toying with a blade broken out of the razors she has bought.

In hushed tones, Kelly calls from her mobile.

KELLY
Hello? Yeah... it's Kelly
Thomson... is Christian available?
Thanks.

An anxious moment while Kelly is on hold. She peeks across to make sure Molly is still there.

Molly playfully presses the blade into her wrist causing Kelly to take a sharp intake of breath.

Molly starts toying with the blade again.

KELLY (CONT'D)
Hi... it's Ke - yes, I know. Yes...
I'm sorry... please! Just listen!
She's here. Yes. The Pavilion at
Stanton Park. Okay.

Kelly ends the call and cautiously approaches Molly.

KELLY (CONT'D)

Molly?

Startled, Molly holds the blade to her wrist.

MOLLY

Don't come near me.

KELLY

No! Don't... it's okay - I'll stay right here.

A moment of contemplation, Molly then holds out the blade in a futile display to keep Kelly at bay.

Kelly considers how best to broach the subject. She takes in the flower display.

KELLY (CONT'D)

You were right.

Molly looks at Kelly quizzically.

KELLY (CONT'D)

The orchids... They are orchids aren't they?!?

Molly nods. She toys with the blade.

A moment of silence as Kelly takes in the surroundings.

KELLY (CONT'D)

I'm sorry.

A moments pause giving Molly the space to respond.

MOLLY

What for?

KELLY

Back there... your dad.

Molly shrugs.

KELLY (CONT'D)

He does love you.

Molly scrapes the blade down her arm.

Kelly seeks Molly's face for some clues on what to say.

KELLY (CONT'D)

Is that what she would've wanted?

MOLLY

Eh?

KELLY

Your mum...

Molly shrugs again. Kelly fixes her gaze on the blade.

KELLY (CONT'D)

I don't think so.

MOLLY

You didn't know her.

KELLY

I don't think she would want someone she loved so much to go before her time. No mum wants that for their kids... for them to harm themselves.

68 EXT. HIGH STREET - DAY

68

Shannon walks home from school down the high street.
She stops at a shop window - a piercing and tattoo studio.

69 INT. PAVILION - DAY

69

Kelly and Molly continue their conversation.

MOLLY

Didn't stop her leaving...

KELLY

That wasn't really her choice, was it? She accepted it, but if she could, she wouldn't have chosen that would she?

MOLLY

I s'pose not.

Molly presses the blade into her wrist, with pressure, but not enough to puncture the skin.

Anxiously, Kelly ponders how best to continue.

KELLY

May I?

Kelly gestures to the bench. Molly shrugs. Kelly slowly maneuvers to sit down on the bench.

KELLY (CONT'D)

Tell me, when you were young, before your mum was ill, what did you dream about doing?

Molly shrugs again.

KELLY (CONT'D)

C'mon... there must've been something... I always wanted to be a dancer. What did you want to be?

MOLLY

Artist I s'pose...

KELLY

There you go - is that Something you got from your mum?

MOLLY

Maybe...

KELLY

Isn't that a way to keep her memory alive? Through your art?

Molly presses down with the blade again, this time drawing some blood.

MOLLY

Why won't he talk to me?

KELLY

Your dad?

Molly nods.

KELLY (CONT'D)

I don't know. Don't think he knows. He's making it up as he goes along Molly. There's no instructions... you lost your mum, he lost his wife... somehow you both need to work a way through it... it'd be nice if you could do that together... we can work with you... make it happen.

Kelly can see Molly start to soften. Trying to lighten the tone, she indicates the blade.

KELLY (CONT'D)

Look... it's my home time. Are you gonna do this thing or not? 'cos if you are, can you get on with so we can crack on with cleaning up the mess?

A pause.

KELLY (CONT'D)

Or are you gonna come to your senses and give it to me so we can get home a bit sooner? Eh?

Molly contemplates for a while, continuing to toy with the blade before finally handing it over.

70 INT. VAN - DAY 70

Steve drives down the high street in his van, passed the betting shop.

It catches his eye. Impulsively he pulls into the roadside.

71 INT. PAVILION - DAY 71

Kelly and Molly continue their conversation on the bench.

MOLLY

All I want is a hug... tell me everything's gonna be okay.

KELLY

He's struggling to know that for himself.

MOLLY

It's like they both died. It's like I'm on my own. So what's the point?

KELLY

The point is he needs you like you need him. And you'll get there.

MOLLY

I don't know.

KELLY

Trust me. He's ready... you're both ready.

A kerfuffle disturbs them. They look up to see Christian, Julian and the police making their way through the Pavilion towards them.

KELLY (CONT'D)

Looks like the cavalry's turned up!

As they arrive at the scene Julian holds back for a moment uncertain how to react, then, overwhelmed, rushes over to Molly and embraces her sobbing.

JULIAN

I love you.

Molly resists for a while then melts into his embrace.
Christian leads Kelly to one side.

CHRISTIAN
You okay?

KELLY
Yeah.

CHRISTIAN
And Molly?

Kelly hands Christian the blade.

KELLY
Yeah... she's fine.

72 EXT. HIGH STREET - DAY 72

Steve comes out of the betting shop beaming.

73 EXT. PARK - DAY 73

All those involved in the search return to their vehicles.
Christian and Julian tie up loose ends with the police. Kelly
stands with Molly.

KELLY
You'll get there. We'll work with
you...

Julian joins them.

JULIAN
We need to head home... there's
stuff we need to talk about.

Molly glances across to Kelly. Kelly nods reassuringly.

KELLY
We'll catch up tomorrow, but if you
need me, call me.

Kelly walks across to her car. Christian joins her.

CHRISTIAN
Good result.

KELLY
Thanks.

CHRISTIAN
But I don't ever want a day like
that again.

KELLY

I doubt I'll have chance. My P45's probably already in the post!

CHRISTIAN

Tess'll have words... but it won't be that drastic! That said, you've got a lot of people to win round. This ain't gonna be easy.

Kelly lets out a heavy sigh.

74 INT. CAR - DAY

74

Kelly pulls up on the drive to her home. Taking a moment she reflects on the day with renewed appreciation of her family.

Catching her reflection in the rear view mirror, she tends to the bruise on her face.

75 INT. HALLWAY - DAY

75

Kelly opens the front door. Steve comes out to greet her.

STEVE

What the f... what happened? You okay?

KELLY

It's nothing - just a silly accident. It's my own fault.

STEVE

Eh?

KELLY

A situation escalated. Got out of control. That's all that needs to be said...

STEVE

No... that's not good enough. You've been assaulted at work?!?

KELLY

Don't you start... you're blowing it out of proportion just like the Police.

STEVE

Police?!?

76 INT. LOUNGE - DAY 76

Fiona sits in an armchair sipping a glass of wine, not sure what to do as she overhears the conversation between Kelly and Steve.

77 INT. HALLWAY - DAY 77

Shannon comes down the stairs with poorly applied, thick black eyeliner, as Kelly takes off her coat.

KELLY
(to Shannon) Hello love...

SHANNON
'iya.

As Shannon makes her way through Kelly notices the make-up.

KELLY
Er... hold on lady... what's the new look in aid of?

SHANNON
What?

KELLY
What the... what are those tram lines across your face?

STEVE
(to Kelly) Don't change the subject.

78 INT. LOUNGE - DAY 78

Fiona stands by the door eavesdropping on the exchange, feeling awkward.

SHANNON (O.S.)
(to Kelly) Shut up!

KELLY (O.S.)
Don't tell me to shut up young lady.

SHANNON (O.S.)
Get out my face then.

KELLY (O.S.)
Get that crap off your face! NOW!

79 INT. HALLWAY - DAY 79

Steve tries to take control of the situation.

STEVE
 (to Kelly) Can we have a word
 please?

KELLY
 Sort her out. I'm going to have a
 bath.

Kelly heads up stairs, Shannon storms off to the kitchen,
 Steve stands alone wondering what has just happened.

Fiona enters from the lounge.

FIONA
 Not a good time? I'll, er, I'll see
 myself out and catch up with her
 later... thanks for the drink.

STEVE
 I'm so sorry... I don't know what
 to say.

Fiona gives a reassuring smile and lets herself out through
 the front door

Elliot comes down the stairs.

STEVE (CONT'D)
 Don't you start.

ELLIOT
 What?!?

Steve goes into the lounge leaving Elliot standing bemused.

80 INT. DINING ROOM - EVENING

80

Steve sits at the dining table alone. He finishes his meal.
 Two used plates are left abandoned. An unused place is set.

Kelly enters in her dressing gown. She sits at her place and
 starts dishing up her dinner.

STEVE
 It'll be cold now.

KELLY
 It's fine.

Kelly plays with her food.

KELLY (CONT'D)
 Sorry...

STEVE
 Quite an impression! We're only two
 days in!

KELLY
Where's Shannon?

STEVE
In her room.

KELLY
I didn't handle that very well, did I.

STEVE
No.

81 INT. BEDROOM - EVENING 81

Shannon stares at her reflection in a mirror. She starts to experiment drawing on thick black eyebrows.

82 INT. DINING ROOM - EVENING 82

Kelly and Steve are still sat at the table.

STEVE
Is this gonna work?

KELLY
'course.

STEVE
I can't bear - I won't bear it - if you're putting yourself in danger.

KELLY
Honestly - it... it was a stupid thing. It won't happen again. I won't let it happen again.

The couple sit in silence. Steve takes in the implications of Kelly's job balanced with the dire financial circumstances his business is in.

KELLY (CONT'D)
D'ya know, I really thought I was sacked!

Steve pours Kelly a glass of wine.

STEVE
You got the job done though.

KELLY
Yeah. I did.

STEVE
There are other jobs you could do.

KELLY

Steve... you know what I'm like.
This is somewhere I can make
difference.

STEVE

I don't want you to get hurt.

KELLY

I won't. And just think... with the
extra money I'm earning, perhaps
you and me can slope off for the
odd weekend - on our own...

Steve forces a half smile knowing that the money Kelly earns
is going to be needed for basic living.

KELLY (CONT'D)

Anyway... how was your day?

STEVE

Fine.

KELLY

Anything exciting?

Steve's word belie the reality of his day.

STEVE

Compared to the thrilling world of
mental health? No.

Elliot walks passed the door.

KELLY

Hey, love... Elliot...

Elliot pokes his head in the room.

ELLIOT

Yep?

KELLY

You okay?

ELLIOT

Fine.

KELLY

Come on... help me out! I haven't
seen you since I got in. How was
your day?

ELLIOT

Oh, you know... boring!

STEVE

Don't be like that.

ELLIOT

It was! Old Thurlow - he should be sacked. All he does is make us copy out of text books.

STEVE

I'm sure it's not as simple as that.

ELLIOT

Yeah? Try it one day.

Elliot heads off upstairs.

83 INT. BEDROOM - EVENING

83

Elliot enters his room, boots up his laptop and resumes the position on his bed.

Opening up a 'private window' on a web browser he types 'strap on porn' in the search field.

He sifts through the results, finds one that takes his fancy, pulls out his mobile and finds a picture of Claire. He props up the phone and then settles down to watch the film.

84 INT. KITCHEN - EVENING

84

Shannon heads in to the kitchen. She has wiped off the eyebrow pencil but traces can still be seen

STEVE (O.S.)

Shannon? Is that you?

SHANNON

Yes.

STEVE (O.S.)

You okay?

SHANNON

Yeah. I'm just making a brew.

She puts the kettle on then crosses to the fridge and pours a large glass of wine which she necks.

END