

32 BRINKBURN STREET

By Karen Laws

Episode One

'Strangers'

SHOOTING SCRIPT

20.10.10

1 **EXT. BRINKBURN STREET (1931) - NIGHT 10 - 8.00PM** 1

(Nora)

Night. In the shadows of the street's gas lamps we make out the name of a road: BRINKBURN STREET. We travel down the street and stop outside a front door: number 32.

Sitting outside we make out a small girl, Nora (9) barefoot, dressing an old battered doll in knitted clothes, playing Mummy. We enter...

CUT TO:

2 **INT. 32 BRINKBURN STREET (1931) - HALLWAY/STAIRCASE - NIGHT 10 - 8.01PM** 2

(Gracie, Elizabeth)

...into the hallway and up the dark staircase. On the staircase we meet Gracie (30's) and Elizabeth (60's). Both look sombre as they ascend.

CUT TO:

2A **INT. 32 BRINKBURN STREET (1931) - ATTIC - NIGHT 10- 8.02PM** 2A

(Gracie, Elizabeth, Walter)

Close on their faces as Gracie and Elizabeth walk into the attic room dimly lit by gaslight. Grey walls are covered in faded old wallpaper.

We see Walter (early 40's), face grave, clearing out the last bits of rubble from a large dark hole at the bottom of the attic wall.

Gracie notices her pinny is stained with blood. She catches Walter's eye, then takes the pinny off and Walter throws it in the hole.

CUT TO:

3 **EXT. BRINKBURN STREET (1931) - NIGHT 10 - 8.03PM** 3

Nora continues to play with her doll.

(Nora)

CUT TO:

4 INT. 32 BRINKBURN STREET ATTIC (1931) - NIGHT 10 - 8.04PM 4

(Walter, Elizabeth, Gracie)

Gracie clings to Elizabeth as Walter finishes skimming the wall. He turns to them, his face dark, grave.

WALTER

Nobody talks about this. Ever.

Elizabeth wipes away a tear. Gracie hands her a handkerchief.

Walter guides the women from the room, shutting and locking the door behind him. From the black of the door we-

CUT TO:

TITLES

FADE TO:

5 INT. 32 BRINKBURN STREET KITCHEN (1931) - DAY 1 - 8.00AM 5

(Elizabeth, Gracie, Walter, Nora)

5 Weeks Ago

A bustling breakfast scene. Most of the Ogilvie family (Elizabeth, Gracie, Walter and Nora) are in the kitchen, eating bread and dripping and drinking tea. The room is dominated by a range. It has a bare table and a proggy mat (a mat made from bits of cloth) on the floor, nets at the windows. Although it is basic it is clean and well kept.

Walter sits at the head of the table while Gracie's mother Elizabeth, stands with her back to the range, next to Walter's chair.

ELIZABETH

I'm tired this morning Gracie. I didn't get much sleep last night with the sound of snoring.

(a sideways swipe at
Walter)

I'm so tired I could sleep on a clothesline.

GRACIE

Sit down Mam.

Elizabeth stays where she is.

WALTER
(playing with Nora)
Where is it? Where is it?

He pretends to hunt around, then produces a spoon from behind Nora's ear. She shrieks with delight.

GRACIE
You'll have her wild!

Gracie offers Elizabeth some food.

ELIZABETH
(sounding fragile)
Not for me Gracie, I can't digest
on me feet.

GRACIE
Why don't you sit down then Mam?

Gracie pulls out a chair for her mother.

ELIZABETH
I couldn't sit there, I'd freeze to
death. I'm fine standing, don't
worry about me.

A beat.

ELIZABETH (CONT'D)
Though anyone would think, what
with this being my house, I could
have whichever chair I like...

Gracie and Elizabeth look at Walter who continues playing with a giggling Nora.

GRACIE
Walter!

WALTER
I'm eating me breakfast! Can she
not wait-

Gracie gives him a determined look. Walter slowly gets up, moves to the cold chair.

Elizabeth lowers herself down apparently in great agony, but as soon as she's got his seat she immediately perks up.

ELIZABETH
Ooh I might have a bite after all.

And she grabs the bread Gracie is handing to Walter.

GRACIE
Anyone seen Violet this morning?
(sotto)
I swear I'll swing for that girl.

Gracie goes to the kitchen door and yells up the stairs.

GRACIE (CONT'D)
VIOLET!

CUT TO:

6 **EXT. 32 BRINKBURN STREET (2011) - DAY 1 - 8.10AM** 6

(Postman)

Establishing exterior shot of the modern day house. The postman walks away, having delivered the mail.

CUT TO:

7 **INT. 32 BRINKBURN STREET STAIRCASE/LANDING/ATTIC (2011) - DAY 1 - 8.11AM** 7

(Nick)

Nick, black, 40's, attractive, grabs the post then runs up the staircase, phone in hand. It is obvious we are in the same house as in 1931 but the decor is now light, wallpapered, carpeted.

NICK
Poppy!!

He pops his head into various rooms allowing us to get the geography of the house. He gets increasingly frantic.

NICK (CONT'D)
POPPY! Mum's on the phone!

CUT TO:

8 **INT. 32 BRINKBURN STREET COALSHED/YARD (2011) - DAY 1 - 8.12AM** 8

(Poppy)

Darkness. We hear deep breathing and a deep exhalation. Poppy (15), very pretty, mixed race, hurriedly stubs out a cigarette (we don't see her smoking). She pockets her lighter and fags, then sneaks back into the house.

CUT TO:

9 INT. 32 BRINKBURN STREET ATTIC (2011) - DAY 1 - 8.13AM 9

(Nick)

Nick puts his head in the attic room, but it's empty, except for unopened moving boxes. We recognise the same wall from 1931, now skimmed and papered.

Pan behind the wall to see some old rags and the hint of a body, still there.

Nick slams the door behind him and stands on the landing.

CUT TO:

10 INT. 32 BRINKBURN STREET LANDING (2011) - DAY 1 - 8.14AM 10

(Nick)

NICK

(into phone)

I can't find her Jenny, sorry....
Yes, I know what time it is there,
I'll make sure she's around next
time....Listen, I don't suppose
you've been able to wire that money
over yet?... No. No worries, it's
not urgent.

Nick hangs up. From the look on his face we see that the money clearly is urgent.

CUT TO:

11 INT. 32 BRINKBURN STREET KITCHEN (2011) - DAY 1 - 8.16AM 11

(Nick, Ellie)

The kitchen is modern but homely. Although it is obvious this is Frank's house, we can see traces of Ellie and Nick having recently moved in. The kitchen has been extended and is larger and more spacious than the 1931 house. The room is dominated by a table and a large cooker.

Ellie (white, attractive, 30's) rushes around making packed lunches for herself and Poppy busy, but in control. She wears a vintage brooch and whistles cheerfully to herself.

Nick enters and replaces the phone on its hook.

NICK

Poppy! It's like she's invisible!

ELLIE
(of phone)
Was it Jenny? What did she say?

NICK
(about Poppy)
She's only been here a couple of days and already she's disappearing-

ELLIE
(of phone)
Nick! Did you ask Jenny for the money?

NICK
(covering)
Yep. She's sending it today.

ELLIE
(relieved, opening fridge)
About time. I mean, I'm assuming she doesn't want her daughter to starve-

NICK
(light telling off)
Ellie-

ELLIE
(innocent)
What?

Beat.

ELLIE (CONT'D)
All I'm saying is that there's a big difference between having Poppy every other weekend and her becoming a permanent fixture. Besides, we're going to need -

She jumps in fright and drops the tupperware she's carrying. Gathering herself she takes out a pair of false teeth.

ELLIE (CONT'D)
Dad!!

Ellie heads out to find Frank.

CUT TO:

12

**INT. 32 BRINKBURN STREET POPPY'S BEDROOM (2011) - DAY 1 - 12
8.18AM**

(Poppy, Michael (OOV))

Poppy sprays herself with deodorant to mask the smell of smoke as she speaks to her boyfriend, Michael (18) on Skype (intercut with Scene 12A)

POPPY

I can't be long. Takes longer to get to school now I'm at Castle Dullsville.

MICHAEL

But you'll be there tonight, right?

POPPY

As if I'd miss your last night babe.

MICHAEL

Good, cos it's going to go off! I've booked the backroom at Spark. Daz is bringing his decks.

POPPY

Ooh sick.

MICHAEL

And your dad's said yeah, right?

POPPY

He will. He can't expect me to stay in this dump all night.

MICHAEL

(laughing)

Don't believe it's as bad as you make out-

POPPY

Think about the worst old ladies room you've ever seen then double it. It gives me the creeps. The stupid floors aren't even straight.

She wobbles her bedside cabinet.

POPPY (CONT'D)

I swear it's not been touched in like 1,000 years. Look.

Poppy picks up her laptop and shows Michael her room, as she turns we -

DISSOLVE TO:

(Poppy (OOV), Michael)

Michael (18) talks to Poppy on Skype as she sprays herself with deodorant. Intercut with Scene 12.

POPPY

I can't be long. Takes longer to get to school now I'm at Castle Dullsville.

MICHAEL

But you'll be there tonight, right?

POPPY

As if I'd miss your last night babe.

MICHAEL

Good, cos it's going to go off! I've booked the backroom at Spark. Daz is bringing his decks.

POPPY

Ooh sick.

MICHAEL

And your dad's said yeah, right?

POPPY

He will. He can't expect me to stay in this dump all night.

MICHAEL

(laughing)

Don't believe it's as bad as you make out-

POPPY

Think about the worst old ladies room you've ever seen then double it. It gives me the creeps. The stupid floors aren't even straight.

She wobbles her bedside cabinet.

POPPY (CONT'D)

I swear it's not been touched in like 1,000 years. Look.

Poppy picks up her laptop and shows Michael her room, as she turns we -

DISSOLVE TO:

13 INT. 32 BRINKBURN STREET VIOLET'S BEDROOM (1931) - DAY 1 - 13
8.20AM

(Gracie, Violet)

It's the same room. Violet (15, adventurous, romantic) sits at the end of her bed, completely engrossed in a love letter. She's broken from her reverie by the sound of Gracie's voice, calling up the stairs.

GRACIE (O.S.)
Violet! Now!

She folds the letter and carefully tucks it into her pocket before heading downstairs.

CUT TO:

14 INT. 32 BRINKBURN STREET KITCHEN (1931) - DAY 1 - 8.21AM 14

(Nora, Gracie, Walter, Violet, Elizabeth)

Walter and Elizabeth are still eating breakfast as Gracie gets Nora ready for school. She rubs at her face with a cloth as Nora giggles.

NORA
That tickles!

GRACIE
Does it now? Well how about this?

Gracie starts tickling her under her arms. Nora's in hysterics when Violet enters.

GRACIE (CONT'D)
(to Violet)
You've missed breakfast.

Violet reaches for a comb but Walter beats her to it and makes it disappear.

WALTER
(playing to Nora)
Where's the comb gone? Oh no,
Violet's going to have tatty hair.

He makes it reappear but keeps it out of Violet's reach.

VIOLET
Mam! Tell him! He's being a
horrible pig-

Gracie taps Violet around the head. Elizabeth tuts.

GRACIE

Don't cheek your father. And get up earlier if you want feeding.

Violet sulks.

VIOLET

Not like I've got work to go to today.

WALTER

And that's one day's less pay you've cost us.

VIOLET

What? It's not my fault the machine broke is it?

A beat.

VIOLET (CONT'D)

Can I go to the pictures tonight Mam?

WALTER

Not likely -

ELIZABETH

If she can't enjoy herself now when can she? What's on Violet love?

VIOLET

Dracula.

ELIZABETH

Oh no you don't want to be watching films about foreigners.

VIOLET

When they set something good in Manchester I'll go and see that. Can I Mam?

GRACIE

Violet, give your gob a rest will you?

Walter puts the comb down. Violet snatches it.

VIOLET

I've got my own money-

WALTER

You can't spend it though can you? Not when we're getting cut back!

Gracie freezes in her tracks. Walter tries to bite his tongue. How did that slip out...

GRACIE
Starting when?

Walter looks away, embarrassed.

GRACIE (CONT'D)
When were you going to tell me? How long's it going to last?

WALTER
Few weeks.

VIOLET
Can I go though?

WALTER
You can stay right here and make yourself useful!

He gets up and strides out.

GRACIE
I'll give you a list, you can go to the co-op.

VIOLET
What, now?

GRACIE
No, first you can sort out the fire.

Violet takes the coal scuttle and walks out, miserable.

Gracie sits down. Elizabeth pours her some tea.

ELIZABETH
You used to love the flicks Gracie eh? And the dances. All those nice boys after you.

Gracie stands up, starts to clear the table.

ELIZABETH (CONT'D)
You could have had your pick and this house could have been yours. Instead, look what you lumbered yourself with.

Out on Gracie, sick of her mother and very worried.

CUT TO:

15 INT. 32 BRINKBURN STREET KITCHEN (2011) - DAY 1 - 8.30AM 15

(Frank, Ellie, Nick, Poppy)

Ellie wheels Frank into the kitchen. He's 79, a joker, very dapper and with a huge lust for life. He clacks his teeth.

FRANK

Brrr... now that's what I call minty fresh.

ELLIE

You can't keep leaving them in there dad.

FRANK

Why not? Scared they'll eat everything through the night?

ELLIE

(sotto, to Nick)
I found him on his sticks again.

FRANK

Hoy! My legs might not work but my ears do!

ELLIE

I'm just worried dad. That's why we're here, to look after you.

FRANK

I know, I know.

ELLIE

(light)
Good. Well start behaving yourself then!

Poppy enters with her school bag. Grunts good mornings to Nick and Ellie but gives Frank a big kiss.

NICK

You missed your mum on the phone.

POPPY

Shower.

Nick is doubtful, but lets it go. Ellie hands Poppy her packed lunch.

ELLIE

Right. I gotta go. (To Poppy) You wanna join me?

POPPY

No thanks.

ELLIE

Great. (Of headphones) Radio 2 for me then. See you all tonight.

Ellie gives Nick a kiss goodbye, whispers in his ear.

ELLIE (CONT'D)

(whispering)

We need to speak later.

And she goes, happy, humming to herself, out the door.

POPPY

Why's she literally humming to herself?

NICK

I have literally no idea.

Nick starts to set up his 'workstation' - a laptop in the corner of the room. Frank busies himself making a coffee: it's a long, arduous process.

POPPY

How was mum then?

NICK

Fine. It's snowing in New York.

Poppy isn't really interested.

POPPY

Daaadd...

NICK

The answer's no.

POPPY

But you don't even know -

NICK

(INT)

Yes I do. You've asked every day for a week and every day the answer is no. Now go to school.

POPPY

But it's Mikey's last night before he goes to Edinburgh.

NICK

My heart bleeds.

POPPY
I need to be there!

NICK
Poppy! School!

POPPY
Click! Jump!

She grabs her bag and heads out. Frank, still making his drink, turns to Nick, unsteady on his feet.

FRANK
Young love eh?

NICK
(preoccupied with the
computer)
Something like that.

FRANK
So. You spending all day on Myface
again?

Nick laughs at Frank's mistake.

NICK
No, Frank. But I will be building
more websites.

FRANK
Big day for me too.

NICK
Yeah?

FRANK
I'm sorting some old photos. You
can help if you like?

NICK
(sotto)
Be still my beating heart.

CUT TO:

16 **EXT. GRAVEYARD (2011) - DAY 1 - 8.55AM**

16

(Ellie)

Ellie walks through a graveyard on her way to work. Still humming to herself. She stops suddenly, feeling sick. Steadying herself, she takes a deep breath and carries on.

DISSOLVE TO:

17 **EXT. GRAVEYARD (1931) - DAY 1 - 9.00AM**

17

(Patrick, Sid)

We are in the same graveyard, 80 years earlier. We focus on two men, Patrick (40's) and Sid (30's). Patrick smokes and reads a 1931 newspaper while Sid digs. Sid uncovers something from the earth, dusts it off and conceals it inside his small suitcase.

He then hides the shovel behind some bushes.

PATRICK
(of newspaper)
They're looking for two Irishmen,
that's all it says.

SID
Any descriptions?

PATRICK
That's it.

They look at each other. Sid takes the paper.

SID
I'll get a wireless. We'll hear any
news quicker that way.

PATRICK
Where'll you stay?

SID
I'll find somewhere local. I'll be
in touch nearer the time.

PATRICK
And what will you be calling
yourself?

Sid, looks at the newspaper, thinks for a beat then finds a name.

SID
Think I'll try Sid.

CUT TO:

18 **EXT. BILLY LAMB COMMUNITY CENTRE (2011) - DAY 1 - 9.05AM**

18

(Ellie)

An establishing shot of a Community Drop-in Centre, now called the Billy Lamb Centre.

It is what used to be the Working Men's Club in 1931. The windows are now grilled and security cameras are in evidence.

This is where Ellie's office is. She walks in.

CUT TO:

19 INT. BILLY LAMB COMMUNITY CENTRE (2011) ELLIE'S OFFICE - 19
DAY 1 - 9.06AM

(June, Ellie)

Ellie's office leads onto the hall and is separated by a door which can be locked when they leave at night, leaving the community centre free for other use, eg by AA.

Ellie enters. Her colleague June (early 60's) notes Ellie's cheerful demeanour.

JUNE

Well someone's in a good mood!
Things going better chez Dad I take it?

ELLIE

Yeah. If you like your breakfast with extra dentures. Oh, and of course now we have the extra delights of Poppy to contend with. Cuppa?

JUNE

Please.

Ellie fills the kettle.

ELLIE

No, it's fine. At least it is for me - I can leave the house. Nick's the one I feel sorry for. The business worries are one thing. Ending up living with his second wife's father, can't be easy on his ego.

JUNE

Yeah but think of all the money you'll save.

As Ellie spoons coffee into cups.

ELLIE

And it looks like we're going to need the extra cash.

June doesn't give the expected reaction.

ELLIE (CONT'D)
I said we're going to need the
extra cash.

June gets it.

JUNE
No! Seriously?

Ellie grins, but her grin turns into a wobble as she puts her hand to her mouth.

ELLIE
Oops. Third time today.

She exits to the toilets.

CUT TO:

20

**INT. BILLY LAMB COMMUNITY CENTRE MAIN ROOM (2011) -
DAY 1 - 9.15AM**

20

(June, Ellie)

June is setting out little tables for the mothers and toddlers group. Ellie comes back in, sips some water.

JUNE
I was like this with both of my two. Ginger biscuits. That's what you need. You've got months of this yet.

Ellie sips some water.

JUNE (CONT'D)
When the sickness is over, that's when the bloating starts. Varicose veins. Piles.

She shakes out a tablecloth.

JUNE (CONT'D)
And you know the biggest secret of all? The one that parents will never admit?

Beat.

JUNE (CONT'D)
Little kids, even the cute ones
(she speaks slowly,
deliberately)
They're very, very boring.

She grins broadly.

JUNE (CONT'D)
Welcome to motherhood!

She shakes out her last tablecloth. Off the cloth we -

CUT TO:

21 **EXT. 32 BRINKBURN STREET BACKLANE (1931) - DAY 1 - 11.00AM** 21
(Gracie, Violet, Sid)

Gracie pulls a white tablecloth from a basket and hangs it across the lane. In the distance she sees Sid sit on a wall and light a cigarette, his little suitcase by his side. Gracie puts up another sheet and next time she looks she sees Violet talking to him. From her body language it's obvious she fancies him.

She shakes out another sheet and hangs it as she watches Violet walk towards her, swinging a bag of veg.

GRACIE
Who was that?

VIOLET
Who?

GRACIE
Who is he Violet?

Violet shrugs.

VIOLET
Some Thick Mick.

GRACIE
What was he saying to you?

VIOLET
Nothing, he's just asking for lodgings.

Violet hands Gracie the shopping.

GRACIE
Well put it away then.

VIOLET
I'll do the tea tonight too if you want.

GRACIE
You're not going Violet-

VIOLET

Ah why?-

GRACIE

You know why-

Violet strops into the house.

Gracie picks up a sheet to hang, and through the washing she glimpses Sid again. He tips his hat and smiles at her. Gracie looks away...

CUT TO:

22 **INT. 32 BRINKBURN STREET VIOLET'S BEDROOM (1931) - DAY 1 - 22**
11.30AM

(Violet)

Violet sits miserably on the side of the bed. She looks round furtively then takes down a box from the top of the wardrobe and opens it. She takes out some make-up and carefully starts colouring her cheeks and lips. Off the box we-

CUT TO:

23 **INT. 32 BRINKBURN STREET FRANK'S BEDROOM (2011) - DAY 1 - 23**
11.35AM

(Frank)

Frank hums to himself and reaches for the same box in 2011. He now uses it to keep his photos in. He looks into the box and his face lights up.

CUT TO:

24 **EXT. BACK LANE (1931) - DAY 1 - 12.00PM** 24

(Walter, Billy, Men, Members of Billy's gang)

Pick up a coin flying through the air and landing near a wall. A group of men jostle each other and crowd round the coin to study it (they are playing pitch and toss). The men are clean but their clothes are all shabby.

We see Walter with a handful of coins. Poverty stricken men stand round, tense, waiting, like the start of a race. Suddenly Walter throws the coins in the air and we watch them fall. As they do he calls out:

WALTER

Heads!

We see the eager, anxious faces watch the coins fall.

Walter picks up the coins which have fallen heads up. As he does he calls out.

WALTER (CONT'D)
Heads, heads, another one heads.

Walter gathers up the money, delighted. He pockets it.

WALTER (CONT'D)
Always a pleasure lads.

Walter walks away with a cocky swagger, rounds the corner and sees Billy Lamb (40's, hard, a local bookie and natty dresser) leaning against a wall, smoking with some of his gang. Walter stops in his tracks.

BILLY
It's a lot of money there Walter.

WALTER
Billy. Look, it was a fair win.

BILLY
Nobody's saying it wasn't.

Walter makes to move away. Billy calls him back.

BILLY (CONT'D)
Walter! Aren't you forgetting something? A little matter of the money you owe me?

Walter looks at his money, thinks for a moment, then turns on his heel and legs it. One of Billy's men gives chase.

CUT TO:

25 **EXT. BACK LANE 2 (1931) - DAY 1 - 12.02PM** 25

(Walter, Member of Billy's gang)

Walter pelts it, chased by Billy's man. He rounds a corner, spies a back gate and enters. The chaser follows, sees no sign of Walter and heads on.

CUT TO:

26 **EXT. BACK GATE (1931) - DAY 1 - 12.11PM** 26

(Walter)

Walter leans on the gate, trying not to puff too loud. Satisfied he's lost his chaser, he gets out his winnings and starts counting it out. Off the money we -

CUT TO:

27 INT. 32 BRINKBURN STREET KITCHEN (2011) - DAY 1 - 12.15PM 27

(Nick, Frank)

Nick, on the phone to a client, stares at his bank balance online. It doesn't look good.

He's sitting in his 'office' - a cramped corner of the kitchen and very makeshift. Frank shuffles in on his sticks, clutching his photo box. He fills the kettle.

NICK

(on phone)

I can assure you that invoice hasn't been paid....I'm looking at it now... No, I understand that...

Frank clatters in the cutlery drawer, looking for a teaspoon.

FRANK

(sotto)

Whoops! Sorry.

He mimes being quiet, turns the radio off and gets a mug out of the cupboard.

NICK

(on phone)

But I did 70% of the work... Yes, of course I incorporated all the revised navigation...

The kettle boils.

FRANK

Sorry!

He switches it off, pours himself a drink and looks for somewhere to put his photos. The box falls off the sideboard making an almighty racket.

NICK

(on phone)

Look, can I phone you back?

He goes over to help Frank pick up his photos.

FRANK

Sorry. Butterfingers.

NICK

The whole point of you having that chair is to use it...

FRANK

I'm fine, I'm fine. I just overshot a little, that's all. I'll get out of your way.

Frank goes for his coffee and spills it all over Nick's laptop. Nick jumps up to try and wipe it off.

FRANK (CONT'D)

I'll clear it -

NICK

Just. Sit. Down!

Nick practically manhandles Frank into his wheelchair. Frank blinks around, taken aback by Nick's vitriol.

NICK (CONT'D)

(more composed)

Please.

FRANK

I'm all fingers and thumbs these days.

NICK

It's fine Frank. Just... just give me a few minutes, eh?

Frank wheels himself out as Nick gets a cloth and wipes away the coffee. Off the spilled coffee we-

CUT TO:

28

INT. WORKING MAN'S CLUB (1931) - DAY 1 - 12.20PM

28

(Walter, Butcher)

A pool of blood on a table, with a bloodied leg of pig - skin and trotter still intact - lying in it. A dirty, tattooed hand roughly chops the trotter from it. Close on Walter's face as he watches. Pull wide to reveal Walter in a back room in the pub.

A man, cigarette dangling from his mouth, wraps up some trotters and hands it to Walter, who furtively hands some of his gambling gains over. Then the bloke hands him something else, which he hides.

WALTER

Cheers Ernie. And if Billy Lamb
comes in, you've not seen me.
Right?

Walter heads off.

CUT TO:

29 INT. 32 BRINKBURN STREET STAIRCASE (1931) - DAY 1 - 29
12.30PM

(Violet)

A freshly made-up Violet tiptoes down the stairs. She watches
out for Gracie, then sneaks out the front door.

CUT TO:

30 INT. 32 BRINKBURN STREET KITCHEN (1931) - DAY 1 - 12.35PM 30

(Gracie)

Gracie walks in to the kitchen with a load of folded washing.
She sees the carrots and potatoes on the bench, still thick
with mud. Her face drops.

CUT TO:

31 INT. 32 BRINKBURN STREET VIOLET'S BEDROOM (1931) - DAY 1 - 31
12.37PM

(Gracie)

Gracie bursts in to Violet's room and sees the box of make-
up.

GRACIE

Violet!

Her shoulders sink.

CUT TO:

32 INT. 32 BRINKBURN STREET KITCHEN (1931) - DAY 1 - 1.00PM 32

(Gracie, Elizabeth, Walter)

Gracie slices the potatoes and carrots at the table while her
mother drinks tea. Elizabeth makes a noise of revulsion.

GRACIE
What's the matter?

ELIZABETH
Nothing.

Gracie gets on with her chopping.

ELIZABETH (CONT'D)
The only enjoyment I get is a drop
of milk in me tea, but your husband
saw fit to polish it off this
morning.

GRACIE
I'll send Nora out for some.

ELIZABETH
No no, don't go begging round the
doors for me-

GRACIE
I'm not begging, I'm buying.

ELIZABETH
I'll have it black.

She sips it and twists her face. Gracie ignores her, so Elizabeth tries another tack.

ELIZABETH (CONT'D)
My is that the time? It's getting
on.

GRACIE
He'll be on his way.

ELIZABETH
I'm sure he is. Mind you, next
door's man, he works in the
warehouses as well. He always
manages to get home on time. And
what's all this he was talking
about this morning? I mean how much
longer will he even have a job at
all-

Gracie stops slicing and wipes her hands.

GRACIE
I'll go get you the milk-

ELIZABETH
I don't want any milk-

GRACIE

You do-

ELIZABETH

If you give me milk now, I'd choke
on it!

We hear Walter outside. Gracie looks victoriously at her mother.

WALTER

Here she is, me little darlin'.

Walter presents her with the parcel of meat.

WALTER (CONT'D)

For my good lady wife-

GRACIE

(sotto)

How d'you get this?

ELIZABETH

Three guesses-

WALTER

And-

He takes out a small box and waves it.

GRACIE

How!

WALTER

I was owed! Off Harry Green!

GRACIE

What for?

WALTER

It was a few month back, he was
short, I didn't tell you 'cos I
knew you'd hit the roof. But fair
dues to the man, he paid me back
every penny.

He hands her the box and she opens it. Her face softens.

WALTER (CONT'D)

I saw this in a shop and I thought,
no, Gracie deserves something nice,
something to tell her how much she
means to me. I know you'll go mad,
but I did haggle with the bloke.

He takes the box back, takes the brooch out (the same one Ellie is wearing in 2011) and pins it on her, softly singing Sally Wheatley to her.

WALTER (CONT'D)

And it's Oh, dear me, what am I
gonna do, Sally stole away me heart
completely-

GRACIE

Pack it in you daft lump-

WALTER

And I'll never get it back, for she
goes with mister Black, And they
say he's going to marry Sally
Wheatley.

Despite her best efforts, Gracie melts and sways as Walter dances with her.

WALTER (CONT'D)

(whispering in Gracie's
ear)

You can thank me properly later.

Gracie catches her mother's eye who looks at her as if to say 'pushover'. Her mother takes another sip of her black tea and pushes it away in disgust. Off the teacup we-

CUT TO:

33 INT. 32 BRINKBURN STREET KITCHEN (2011) - DAY 1 - 2.00PM 33

(Nick)

Nick pours Frank another coffee. He exits to take it through.

CUT TO:

34 INT. 32 BRINKBURN STREET FRANK'S BEDROOM 2011 - DAY 1 - 2.01PM 34

(Frank, Nick)

Frank sits in his wheelchair, sorting out photos. Nick knocks.

FRANK

Enter!

Nick comes in, with a fresh cup of coffee for Frank, and one for him.

NICK
Bought you this.

He puts the cups down. Frank grabs some whisky off a shelf.

FRANK
How about we make these Irish?

He pours a shot into each. A brief flicker on Nick's face.

NICK
Listen Frank, I'm sorry about
before. You've been really good to
us, and-

FRANK
I'm the nuisance. I know I am -

NICK
You're no such thing -

FRANK
I'm just glad to have your company.

Nick smiles at him warmly.

FRANK (CONT'D)
Wanna help with these?

Frank hands Nick the box. He takes out a photo.

NICK
Is that you?

He shows Frank a photo of a smartly dressed good looking
young man in the 1950's, grinning into a camera.

FRANK
If I'd known how good looking I
was, I would have had all the
confidence in the world.

Frank points to an old trophy on a shelf.

FRANK (CONT'D)
Won that with the help of my two
best friends - pain and fury (HIS
FISTS). 1949 Welterweight Champion.

NICK
Wow.

FRANK
Amateur. North West Division
regional finals.

Nick picks up a photo of Ellie with her mother.

NICK

Well it obviously impressed your wife. She's stunning. And how cute is Ellie?

Nick takes out another photo. This time of Gracie and Walter with Nora.

NICK (CONT'D)

Is this Grandma Gracie?

Frank takes the photo and looks at it.

FRANK

Ellie takes after her in a lot of ways. I think that's why they were so close. Me on the other hand, I take after my dad. Got his looks, unfortunately.

Frank and Walter look nothing like each other. Nick looks very briefly puzzled.

Nick picks up a photo of Violet.

NICK

Who's this?

Frank studies the picture carefully.

FRANK

I... I don't know.

Back to the photo of Ellie with her mum.

FRANK (CONT'D)

You know Ellie was born in this house?

NICK

And now we've re-invaded and taken everything over. I really am sorry.

FRANK

I wouldn't have it any other way.

NICK

I'm just finding it hard to juggle everything, you know? The business, Poppy, trying for a baby, you...

A beat.

NICK (CONT'D)
But I'll get better.

Nick gets up, leaving Frank with food for thought.

CUT TO:

35 INT. 32 BRINKBURN STREET KITCHEN (2011) - DAY 1 - 2.06PM 35

(Nick)

Nick pours his coffee down the sink, untouched. He's relieved that he's stayed strong.

CUT TO:

36 INT. 32 BRINKBURN STREET KITCHEN (1931) - DAY 1 - 3.00PM 36

(Gracie, Nora, Walter, Elizabeth)

Close on the meat being sliced. Gracie stops preparing the lamb and shouts at the back door.

GRACIE
Nora! Store! Now!

NORA (O.S.)
I don't know the divvy number!

GRACIE
You know it full well! 74959! Nora!

We hear her laughter as she runs off into the distance.

Gracie catches Walter.

GRACIE (CONT'D)
We need milk. You can go.

WALTER
Me?
(shouting upstairs)
Violet!-

GRACIE
(sotto, while glancing at
her mother)
Just, please, here! Go borrow some!

Walter relents.

We see Elizabeth with playing with her empty tea cup.

ELIZABETH
(sceptical)
Mind she's quiet up them stairs
Gracie.

GRACIE
Tea won't be long Mam.

Out on Gracie, getting increasingly irritated with her mother.

CUT TO:

37 EXT. BACK LANE (1931) - DAY 1 - 3.05PM

37

(Walter, Billy, Sid, Members of Billy's gang)

Walter walks down the back lane, smoking and swinging the milk jug. Suddenly he stops in his tracks, face white. We see Billy Lamb. Walter tries to do an about turn, but some of Billy's gang are at the other end of the lane. He's surrounded.

WALTER
Alright lads, look, we can sort it-

He turns in the circle as it slowly closes in on him. Nearby, Sid rounds a corner and sees what's happening.

WALTER (CONT'D)
Hey I don't want any bad feeling
with you boys, I'm sure we can -
there's no need for -

A man walks towards him, sleeves rolled up and carrying a broken bottle, ready, but Walter is already felled from a blow to the legs from someone behind. The bottle man goes at him as Walter disappears behind the blows. Billy watches on.

BILLY
You really should have just paid
up, Walter. Silly boy.

Suddenly, Sid runs in and tries to get the gang off Walter. He eventually succeeds.

BILLY (CONT'D)
See you later, Wally.

Billy and the gang go, leaving Walter in agony (blood seeping from his arm, face cut) and Sid trying to help him up, the jug just in view, in bits.

SID
They made a job of you -

WALTER

No offence Paddy, but go to Hell
will you!

Sid lets him go. He watches as Walter struggles into his back door.

CUT TO:

38 INT. 32 BRINKBURN STREET KITCHEN (2011) - DAY 1 - 3.30PM 38

(Ellie, Nick)

Nick is on a social networking site. He hears the front door slam and quickly minimizes it, clicking onto a website he's building instead. Ellie comes into the kitchen and gives Nick a big, wet kiss.

ELLIE

Good day?

NICK

It just got a lot better.

ELLIE

Think it might get better still.

She mimes a baby bump. Nick is delighted. He gives her a big bear hug.

NICK

When? I mean. How?

ELLIE

Want me to draw you a picture?

Ellie grins at him.

NICK

I can't believe it! At long last!
Do you know what this means Ellie?
This... I mean...

He searches for the right word.

NICK (CONT'D)

...we're a family!

He whirls her round.

NICK (CONT'D)

Right. Well, we'll have to sort out
bedrooms. I'll clear the attic, I'm
sure Frank won't mind. Tell him
now, go on.

ELLIE
I'll tell him after dinner -

NICK
He'll be like a kid at Christmas.
(HE SHOUTS) Frank!

ELLIE
(stopping him)
I'll tell him when I've got a
definite result.

Nick's balloon is burst.

NICK
Wha-? But you said you were... You
have done a test, right?

ELLIE
(still overexcited)
I've got one. Two. Just in case.
(off the alarm bells
ringing in Nick's head)
I am Nick. I know I am, I can feel
it. I've been sick three times
today already -

NICK
Ellie. I think you should do one
now.

ELLIE
You want a coffee?

NICK
You need to know for sure -

ELLIE
I need a full bladder-

He goes into the bag, hands her the test.

ELLIE (CONT'D)
At least let me have a drink.

NICK
Ellie. Please.

She knows he's right. She takes the test from him.

Out on Nick looking grave, knowing this could well be yet
another false alarm. He turns to a box and takes out his
anger on the packing tape, tearing it off. Riiippp...!

CUT TO:

39 INT. 32 BRINKBURN STREET KITCHEN (1931) - DAY 1 - 3.35PM 39

(Walter, Gracie, Elizabeth)

Riiippp...! Close on the torn fabric that Gracie tears from Walter's arm. She gets a better look at the gash from the bottle, which is pretty deep.

When she dabs it with alcohol he jumps. Walter smokes. His face is also cut and bruised.

WALTER
Ow careful woman!

GRACIE
(desperate to hide her
distress)
Can you move it?

He tries but can't. Gracie looks distraught.

GRACIE (CONT'D)
How could you have got yourself
into a mess like this?

WALTER
Me? I'm the victim here! Attacked
from behind, it's getting rough
round these parts...Where you
going?

She grabs her coat but doesn't put it on yet.

GRACIE
Where do you think?
(a terrible thought occurs
to her)
You have been paying Doctor Lloyd
every month-

WALTER
What do you think I am?

Elizabeth comes in. That's all Gracie needs. She puts her coat down, gathers the cloth and alcohol rub to give to her.

ELIZABETH
Blood and sand!

WALTER
Don't start woman!-

ELIZABETH

Ah look at the state- You'll never clean that Gracie. He's going to lose that arm I'm telling you now-

GRACIE

Keep it clean till I get back!

Elizabeth takes over. She dabs, he jumps, cigarette dangling.

ELIZABETH

Gangrene, then that'll be that. And if it gets hold, that's the end of him!

WALTER

Thanks-

GRACIE

He won't get gangrene. He might well die of starvation though!

She gives Walter a challenging look.

WALTER

I'll be alright in a few days.

GRACIE

You'll be lucky if you're back to work next month. Look at the state of you!

ELIZABETH

He'll need the bonesetter on that!

Gracie grabs her coat-

WALTER

Gracie-

ELIZABETH

And lets face it, the way they go on - if he isn't deformed at the end of it I'll eat my hat-

WALTER

Gracie!-

GRACIE

He won't mend at all if I can't fetch the doctor!

Gracie hurries off.

CUT TO:

40 INT. 32 BRINKBURN STREET BATHROOM (2011) - DAY 1 - 4.45PM 40

(Ellie)

Ellie stares at her watch, waiting for the pregnancy test result. After a moment, time's up, it's ready.

She gathers herself, plucking up the courage to look at it. She does so.

CUT TO:

41 INT. 32 BRINKBURN STREET FRANK'S BEDROOM 2011/ 41
EXT. BRINKBURN STREET - DAY 1 - 4.50PM

(Frank, Poppy)

Frank is busy writing something on his desk (we don't see what). He finishes, looks out of his window and sees Poppy coming down the street, back from school.

He shuffles out on his sticks...

CUT TO:

42 EXT. 32 BRINKBURN STREET (2011) - DAY 1 - 4.52PM 42

(Poppy)

Poppy walks down Brinkburn Street, on her mobile.

POPPY

I said I'd be there babe and I will, ok?... I know, but my dad is my problem... I'll sort it, promise. OK, love you, bye.

She hangs up.

CUT TO:

43 INT. 32 BRINKBURN STREET HALLWAY (2011) - DAY 1 - 4.55PM 43

(Frank)

Frank tries to get the front door open, but it's stiff. Balancing on his sticks, he gives it a wee kick. It opens.

CUT TO:

44 EXT. 32 BRINKBURN STREET (2011) - DAY 1 - 4.56PM 44

(Poppy, Frank)

Poppy looks towards the house to see Frank shuffling out of the front door... She heads over.

POPPY
Careful Frank, watch yourself!

FRANK
Ah, Poppy. Just the ticket. Do me a favour will you, and pop this in the newsagent window?

He hands Poppy what he was just working on. She reads it and raises an eyebrow...

POPPY
You ok?

FRANK
Fine. It's just to help your dad out.

POPPY
(sarc)
Oh well, anything to help him...

Poppy heads off. Frank looks pleased with himself.

CUT TO:

45 INT. 32 BRINKBURN STREET BATHROOM (2011) - DAY 1 - 4.57PM 45

(Ellie)

Close on Ellie's face in the mirror as she wipes away a tear, chucks the pregnancy test in the bin and tries to pull herself together before exiting.

CUT TO:

46 EXT. A STREET (1931) - DAY 1 - 5.00PM 46

(Violet, Violet's Boyfriend)

Violet waits on a street corner, made up and looking much older. She stands next to a newspaper stand. The headline reads: 'Economic Collapse Deepens'.

Violet gets leered and whistled at by passing blokes. She looks uncomfortable, dejected and a bit scared. She takes out the love letter from earlier and checks it again.

Suddenly a good looking young man runs up to her, stops, catches his breath, then grins at her.

VIOLET'S BOYFRIEND
You got the letter then?

He nuzzles into her.

VIOLET'S BOYFRIEND (CONT'D)
You smell good.

VIOLET
Do I?

He kisses Violet on the cheek and she melts.

VIOLET'S BOYFRIEND
Not as good as you taste though.

VIOLET
Go on with you!

As she walks happily away she glances over her shoulder to make sure she hasn't been spotted...

CUT TO:

47 **EXT/INT. CAFE (2011) - DAY 1 - 5.05PM**

47

(David, Joy, Poppy)

Poppy on her way to the newsagents, passes David (30's, attractive, GP) who is sitting having coffee with Joy (20's, beautiful, Nigerian).

DAVID
Are you all set for the flight?

JOY
Yes.

Pause.

JOY (CONT'D)
I hate this, I knew I'd hate this.

DAVID
I wish I could have done something, you know, but the Visa rules... We always knew there had to be an end.

JOY

I know.

She hunts for the words.

JOY (CONT'D)

I'm going to miss you so much, I-
You promise to come out at
Christmas?

DAVID

Even sooner, if I can.

He tenderly brushes some hair from her forehead before
looking at his watch.

DAVID (CONT'D)

I have to get back-.

They stand, look at each other tenderly.

JOY

So. This this is it. The end of our
amazing year.

He kisses her passionately, touches her face for the last
time and leaves.

She looks completely bereft.

He heads off down the street. We see a look of relief on his
face.

CUT TO:

48 INT. 32 BRINKBURN STREET KITCHEN (2011) - DAY 1 - 5.10PM 48

(Ellie, Nick, Frank)

Close on a knife as Ellie chops carrots. Nick comes up behind
her and hugs her.

ELLIE

(covering)

I'm fine. Stop fussing-

NICK

There'll be other chances-

ELLIE

I know.

NICK

It's probably stress, you know, the stress of the business and the move. Things have calmed down now, it'll be easier.

She tips the carrots into a pan.

ELLIE

I know, you're right. Absolutely. And, you know, I'm still young enough.

NICK

(nuzzling in)

And looking better every day, and I know you still find me devastatingly attractive.

He flexes his muscles and she smiles. Frank wheels himself in.

NICK (CONT'D)

So it won't be too much of a hardship trying.

FRANK

Oh that smells good. What is it?

ELLIE

Carrot and lentil soup.

FRANK

Lentils give me awful wind Ellie. Trust me.

ELLIE

Fine. One carrot and lentil soup, minus lentils, coming up.

She plonks another pan on the cooker.

FRANK

I need to speak to you both actually. Why don't you sit down.

ELLIE

(looking worried)

You okay?

They do as they're told.

FRANK

I know that things have been a little difficult since you moved back in...

Murmurs of denial. Frank looks at them as if to say I'm not stupid and they stop.

FRANK (CONT'D)
And it turns out I need more time
than Nick can give me.

NICK
Frank-

FRANK
So, I've sorted it. I've advertised
for a carer.

Ellie goes to protest.

FRANK (CONT'D)
Just part time. I'll pay.

ELLIE
We don't need-

FRANK
Too late. The advert is already up.
It means I'll have someone to
pester whenever I want to and it'll
take the strain off Nick.

NICK
Thanks, Frank.

FRANK
Don't mention it. Actually, I'm
quite looking forward to it. My
advert was very specific.

CUT TO:

49 **EXT. NEWSAGENTS (2011) - DAY 1 - 5.15PM**

49

(Joy)

Close on Frank's advert in the newsagents window. It reads:

PART-TIME CARER REQUIRED FOR DASHING OLDER GENTLEMAN. CASH IN
HAND. BEAUTIFUL WOMEN ONLY NEED APPLY. CALL 0161 496 0725.

Pull back to reveal Joy smiling at it. Seeing a way of
staying in the country, she gets her phone out and takes down
the number.

CUT TO:

50 EXT. PARK (1931) - NIGHT 1 - 6.15PM 50

(Violet, Violet's Boyfriend)

Violet and her boyfriend are doing some heavy petting in the shadows. His hand starts to stray up Violet's skirt. She bats it away.

VIOLET
(giggling)
Is that all you ever want? (Beat)
At least give me a drink first.

She takes a swig of stout and then resumes. This time she lets the hand travel where it pleases.

CUT TO:

51 INT. 32 BRINKBURN STREET KITCHEN (1931) - NIGHT 1 - 6.20PM 51

(Gracie, Sid)

Thinking she's alone, Gracie pins her hair up, preens in a piece of glass she has rested on a windowsill, changes her mind and lets her hair fall. She looks up, through the window and jumps out of her skin when she sees Sid watching her. She goes to the door.

CUT TO:

52 EXT. 32 BRINKBURN STREET BACK YARD (1931) - NIGHT 1 - 6.21PM

(Gracie, Sid)

GRACIE
You scared the life out of me.

Sid takes off his hat.

SID
Sorry madam. I was going to ask if you had any lodgings going.

GRACIE
Try the pub. Ask for Jack - he'll help you out.

SID
I'll do just that. Thank you kindly.

He does a small bow. He stops as he walks away.

SID (CONT'D)
It looks good loose.

He goes.

Out on Gracie, flustered but clearly charmed.

CUT TO:

53 **EXT. PARK (1931) - NIGHT 1 - 6.30PM**

53

(Violet's Boyfriend, Violet)

Violet sits on a bench, slowly doing up the buttons on her blouse. Her boyfriend takes a long drink of stout, then takes her hand and kisses it.

VIOLET'S BOYFRIEND
You're my girl, Violet Ogilvie.

Violet's enraptured as he holds the third finger of her left hand where a ring might eventually go, caresses it, puts it to his lips, stares up at her, full of promise.

VIOLET
(giggling)
Get away with you.

Violet melts.

CUT TO:

54 **INT. 32 BRINKBURN STREET KITCHEN (2011) - NIGHT 1 - 7.00PM** 54

(Poppy, Nick, Ellie, Frank)

Nick and Ellie are washing up when Poppy comes in, wearing a big coat. Frank sits at the table.

POPPY
I'm, em, I'm just off to Sarah's.

NICK
Sarah who?

POPPY
Sarah Davis. From school. She's going to help me with my maths.

NICK
How kind of her. And where does Sarah Davis live?

POPPY

The Grove. You can ring her if you like.

Nick thinks about it.

NICK

OK then. Make sure you're back by 10.

Poppy turns for the door. Does a little 'yes!' to herself.

NICK (CONT'D)

Oh. Poppy!

She turns back.

NICK (CONT'D)

Let me see what you're wearing.

POPPY

What?

NICK

Let me see what you're wearing to do your maths homework.

Poppy knows she's rumbled. She opens the coat, revealing that she's dressed for a party.

NICK (CONT'D)

Nice try Poppy.

POPPY

I'll just go for a bit. I'll be back by 11, I promise. It's his last night.

ELLIE

He said no.

POPPY

What's it to you? (To Nick) Why not?

NICK

Don't talk to Ellie like that.

POPPY

She's not my mum. (Repeating same question as before) Why not?

NICK

I'm a man who used to be an 18 year old lad, that's why not.

POPPY

He's not like you were. He's different.

NICK

Yeah, they're all different, that's why they're all the same. You're 15, Pops.

POPPY

Do you want me to be miserable?

NICK

Go and get changed please Poppy.

POPPY

You're pathetic! Seriously!

She turns on her heel and strops out.

CUT TO:

55 INT. 32 BRINKBURN STREET WALTER'S ROOM (1931) - NIGHT 1 - 55
7.15PM

(Gracie, Doctor Lloyd, Walter)

Gracie stands with her worried mother and Doctor Lloyd, who smokes while he examines Walter.

GRACIE

I tried to clean it as best I could
Doctor Lloyd-

DOCTOR LLOYD

Just keep an eye on it. I'll leave
you some dressings.

Beat.

DOCTOR LLOYD (CONT'D)

Now, let's get this bone set...

WALTER

(suddenly looking
suspicious)

This isn't going to hurt is it?

GRACIE

Don't be daft, 'course not.

Gracie gathers the bloody towels and exits, hiding her anxiety.

CUT TO:

56 INT. 32 BRINKBURN STREET STAIRCASE (1931) - NIGHT 1 - 56
7.20PM

(Gracie, Walter O/S)

Gracie walks downstairs with a load of bloody towels.

She stops in her tracks when she hears Walter's blood curdling scream of agony.

Off the towels, we -

CUT TO:

57 INT. 32 BRINKBURN STREET KITCHEN (2011) - NIGHT 1 - 57
7.30PM

(Ellie, Nick)

Close on towels going into a washing machine. Ellie fills the machine as Nick enters.

ELLIE

How is she?

NICK

Incomunicado.

ELLIE

It wouldn't hurt to give her a bit of freedom you know. Maybe you should meet him before you pass judgement.

NICK

I have met him-

ELLIE

No Nick you saw them holding hands, you haven't actually spoken to him.

NICK

I don't need to-

ELLIE

She's a sensible kid-

NICK

And she's my kid and I say no!

Ellie looks at him, completely sidelined.

NICK (CONT'D)

Look, I know you mean well, but you don't know what it's like.

ELLIE

That's right Nick, I don't. After all, she's family isn't she. Your family!

Nick winces at his faux pas from earlier.

NICK

I didn't mean it like that, I'm sorry.

ELLIE

It's fine.

He takes hold of her and kisses her forehead.

NICK

More rest. That's what we need. This new carer will help.

He holds her.

NICK (CONT'D)

Maybe if we forget all about it for a while, maybe that's the key.

Out on Nick, certain of it, but Ellie's not so sure.

NICK (CONT'D)

Sodding kids, eh?

CUT TO:

58

EXT. BACK LANE (1931) - NIGHT 1 - 7.35PM

58

(Nora, Walter)

Nora pushes a stick down a drain as Walter pushes past, still limping and with his arm in a sling.

NORA

Dad is the bone poking out?

WALTER

Not any more-

NORA

Can I see?

WALTER

I have to go somewhere. I don't want you telling your mother I've gone.

And off he slinks, while Nora pokes her stick down the drain.

CUT TO:

59 INT. 32 BRINKBURN STREET FRANK'S BEDROOM 2011 - NIGHT 1 - 59
7.40PM

(Frank, Poppy)

Frank's on the phone.

FRANK

No that's lovely Joy. I'll see you tomorrow then.

He hangs up and then turns round to see Poppy at the door.

FRANK (CONT'D)

Popsicle! Come in, come in. That advert did the job-

She's clearly been crying. He folds her in a big grandpa hug.

FRANK (CONT'D)

Hey. What's this?

POPPY

Sorry...

FRANK

No. Not the tears. This?

He produces a spoon from her ear. It's an old trick she's seen him do before. Poppy smiles.

FRANK (CONT'D)

If only I could do that with boyfriends, eh?

She sits next to him. Silence for a beat.

FRANK (CONT'D)

I'm going to ask you a question now Poppy and I want a straight answer. What on earth is a website?

POPPY

Why?

FRANK

Your dad says he builds them. In my day if you built something you had a hammer in your hand.

Beat.

FRANK (CONT'D)

But then there's a lot of things that one generation doesn't understand about the next.

Poppy gets what he's driving at.

POPPY

Have you ever been in love, Frank?

FRANK

Oh boy, yes. I was about your age actually. Peggy Carter. I knew it was love from the moment she walked into the room. She took my breath away.

Beat.

FRANK (CONT'D)

And then I met my wife. She was Peggy's best mate.

Poppy laughs, despite herself.

FRANK (CONT'D)

Actually, I've got a picture of her here.

He reaches into the box of photos and gets a photo of Ellie's mum with Frank out.

FRANK (CONT'D)

Our wedding day.

POPPY

She looks like Ellie.

FRANK

She was the most beautiful woman I've ever seen in my life.

POPPY

Did Ellie ever get mad with you?

FRANK

Someone once said to me that if your children have never hated you, you've never been a parent.

Poppy looks at the photo again.

POPPY
I hope me and Michael look as happy
on our wedding day.

FRANK
I'm sure you will darling, I'm sure
you will.

They hug.

POPPY
You're like a proper grandad.

FRANK
I am.

Out on Frank smiling.

CUT TO:

60 INT. 32 BRINKBURN STREET KITCHEN (1931) - NIGHT 1 - 8.00PM 60

(Gracie, Nora)

Gracie stands at the back door and shouts for Nora who comes
running in.

GRACIE
Bed.

NORA
Ah why?

GRACIE
Because I said!

She rubs at Nora's face with a cloth.

GRACIE (CONT'D)
And quiet when you're going up, no
waking your poor dad.

NORA
He's not even in-

Gracie freezes.

CUT TO:

61 INT. WORKING MAN'S CLUB (1931) - NIGHT 1 - 8.15PM

61

(Gracie, Jack, Walter, Sid, Men)

Gracie fights her way through a smoky pub full of men. Some of them turn to look at her as she strides in.

Sid talks to Jack the landlord (about lodgings). Gracie barges in.

GRACIE
Where is he?

JACK
Who?

He inadvertently looks at the door. Gracie tries it.

JACK (CONT'D)
Men only -

Gracie pushes past Jack and walks in. Walter sits at a card game, arm in a sling, holding his cards with the other hand. The men look up, surprised.

Walter puts down his cards and rushes over to her-

WALTER
What you?- Can I not even have a
pint in peace?

Gracie is incredulous.

GRACIE
What did Doctor Lloyd say to you?
Rest!-

WALTER
He'll say owt for sixpence. I need
a drink for the pain darlin'-

GRACIE
And how does playing cards help
with a broken arm? You not think
you got yourself into enough
trouble gambling-

WALTER
(looking very very hurt)
You think I'm- ? Darlin', how could
you-

He picks up a matchstick from his large pile.

WALTER (CONT'D)
Does it look like we're playing for
money?

GRACIE

So you'll not mind if I mix these
up a bit?

She dumps his matchsticks on another player's who looks
delighted. She takes off the brooch and throws it at him.

GRACIE (CONT'D)

You lying, scheming hound-

She storms out, back into the pub. Sid catches her eye.
Gracie pushes past him and is on her way out when a thought
occurs to her. She u-turns.

GRACIE (CONT'D)

You still looking for a room?

Out on Sid, surprised...

CUT TO:

62

**INT. 32 BRINKBURN STREET VIOLET'S BEDROOM (1931) -
NIGHT 1 - 8.30PM**

62

(Sid, Gracie)

Gracie lights a gas mantle. As the room lights up we see Sid
standing next to a bed in a small, tidy room.

It's the same room as Poppy will use as a bedroom in 2011. It
has a lock on the door.

Under the dialogue below Gracie gathers up Violet's things
while Sid takes out a load of books from his suitcase and
piles them on the chair.

SID

Is it someone's room? I don't want
to put anybody out-

GRACIE

Keep it tidy, I'm not here to clean
up after you, remember that.

SID

I will.

GRACIE

Netty's outside, take your own
paper.

SID

I'll do just that.

She gives him a key.

GRACIE

You'll have to push the door hard,
it sticks. I'll do your washing
once a week, no more. And you pay
my mum and only her, understood?
Nobody else!

SID

Madam?

GRACIE

Gracie.

SID

Gracie. I'm Sid. Thank you.

He holds out his hand. Gracie looks taken aback, she stares at his hand but puts hers in his. Their eyes meet and Gracie notices for the first time how good looking his is. Flustered, she turns to leave.

Once she's gone he looks at the floor, gets down on all fours, moves the proggy mat, taps at the floorboards, finds one loose and pulls it up, looking up to make sure no-one has heard him.

From the package he dug up in the graveyard he takes out three passports and a wad of money. He puts them and his box brownie camera under the floor.

Off the floorboard, we-

CUT TO:

63 **INT. 32 BRINKBURN STREET POPPY'S BEDROOM (2011) -** 63
NIGHT 1 - 9.00PM

(Poppy)

Poppy, tearful, reads a text from Michael: 'Where u at babe?'

Cross, she pushes her make up bag off her bed: the contents spill everywhere.

CUT TO:

64 **INT. 32 BRINKBURN STREET KITCHEN (2011) - NIGHT 1 -** 64
10.00PM

(Ellie, Nick)

Ellie is with Nick, unpacking boxes.

ELLIE
Bedtime for me. Coming?

NICK
One more box.

ELLIE
Caffeine still working through your veins is it?

NICK
It'd be more than that if Frank had his way. Insisted on making my coffee 'Irish' earlier.

ELLIE
No... If I've told him once-

NICK
It's fine. No harm done.

ELLIE
OK. But don't be too much longer. There are better things to use your energy on.

Ellie kisses him and exits.

Nick looks a bit worried for her but keeps unpacking.

CUT TO:

65 **INT. 32 BRINKBURN STREET POPPY'S BEDROOM (2011) - NIGHT 1 -65
10.01PM**

(Poppy)

Poppy is picking up her make up when she feels a loose floorboard.

She gets up to investigate and pulls up the loose one. She just gets her hand underneath, gropes around and pulls out a penny, dated 1931. She stares at it.

CUT TO:

66 **INT. 32 BRINKBURN STREET KITCHEN (1931) - NIGHT 1 - 10.05PM**66

(Walter, Gracie, Sid, Elizabeth)

Gracie sits with Elizabeth who is reading the evening paper. The headline reads:

Labour Party Leader Ramsey
MacDonald to form National
Coalition Government.

They look up as Walter comes in sheepishly.

Walter holds the brooch out to her. She eventually takes it
from him. He's aware Elizabeth is watching him.

WALTER

I was only trying to get us sorted,
that's all I wanted to do I swear.

Is she going to melt?

GRACIE

Sit down-

He relaxes, sits down in his seat.

Gracie puts a dinner in front of him. Then she puts down
another in the seat opposite.

GRACIE (CONT'D)

(shouts)
It's ready.

Sid comes in. He stands awkwardly.

GRACIE (CONT'D)

Sit down, go on!

He sits down. Walter stares at the other dinner then at Sid.

WALTER

Why the hell's he here?

CUT TO:

67 INT. 32 BRINKBURN STREET FRANK'S BEDROOM 2011 - NIGHT 1 - 67
10.10PM

(Frank)

Frank heaves himself into bed, obviously in pain. He sees the
photo of his wife, propped up against the clock and it gives
him comfort. He kisses it.

FRANK

Goodnight my darling.

As he rolls over, it's clearly painful and he winces.

CUT TO:

68

INT. 32 BRINKBURN STREET KITCHEN (1931) - NIGHT 1 -
10.15PM

68

(Gracie, Elizabeth, Walter, Sid)

Walter is at the table with Sid. He eats as best he can with one arm, in silence. Elizabeth is nodding off by the range.

Gracie helps Elizabeth up to bed. She has a chamber pot in her hand for Elizabeth.

GRACIE

Come on then Mam, up you go.

ELIZABETH

I'm dog tired I am. No doubt I'll just be nodding off when he starts with his snoring.

Walter ignores this jibe, watches them go. As soon as they're out of earshot:

WALTER

I hope you're paying full board-

SID

I am.

Walter holds out his good hand.

SID (CONT'D)

I was told to give it to the lady-

WALTER

I run the money side of things in this house.

Sid looks at him and relents. He hands the money over.

WALTER (CONT'D)

And a week up front.

Sid knows he's being fleeced but hands the money over.

WALTER (CONT'D)

And let's just be clear, you may have helped me out earlier, but I don't like you Irish. You give me any trouble and you'll be sorry.

Sid's face betrays nothing.

CUT TO:

69 INT. 32 BRINKBURN STREET HALLWAY /STAIRCASE (1931) - 69
NIGHT 1 - 10.20PM

(Gracie, Elizabeth (OS), Sid, Violet)

Violet sneaks in and creeps past the kitchen and up the stairs.

She glances downstairs as she reaches the top landing, turns and bumps straight into Gracie.

She stares at Violet with a look of betrayal.

GRACIE

You're back in with Nora and your Nanna. Get yourself cleaned up before you go to bed. I don't want them seeing you looking like a tart!

ELIZABETH (O.S.)

Gracie? I wouldn't mind a cup of tea!

GRACIE

I'll go do you one Mam!

She gives Violet a filthy look.

We see a guilty Violet smearing the lipstick from her face and looking at her reddened hand as Gracie heads downstairs.

As she goes down the dark staircase she meets Sid coming up and she is immediately flustered. She passes him awkwardly.

SID

Goodnight.

GRACIE

Night.

Out on Gracie trying not to turn round and look at him.

CUT TO:

70 INT. 32 BRINKBURN STREET STAIRCASE/LANDING (2011) - 70
NIGHT 1 - 10.30PM

(Nick)

Nick heads upstairs with a box for the attic. He opens the door and we-

CUT TO:

70A

INT. 32 BRINKBURN STREET (2011) - NIGHT 1 - 10.31PM
(Nick)

70A

Nick slides the box across the attic floor. It rests up against the wall, which we go through into the cavity beyond where a pile of old rags lie. Where the rags have rotted away we make out the top of a skull. It lies undisturbed, waiting to be discovered...

END