

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) - 7  
DAY 1 - 8.11AM  
(Nick)

Nick, black, 40's, attractive, grabs the post then runs up

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:

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(aboutTw (starve-i Tc (NICK) Tj eoutTw12

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

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MICHAEL

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POPPY

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POPPY (CONT'D)

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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:



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 Mickey's last night before he goes to Edinburgh.

NICK

My heart bleeds.

POPPY

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,

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:

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?

VI OLET  
Who?

GRACIE  
Who is he Violet?

Violet shrugs.

VI OLET  
Some Thick Mick.

GRACIE  
What was he saying to you?

VI OLET  
Nothing, he's just asking for lodgings.

Violet hands Gracie the shopping.

GRACIE  
Well put it away then.

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

GRACIE  
You're not going Violet-

VI OLET

Ah why?-

GRACI E

You know why-

Vi olet strops i nto the house.

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

CUT TO:

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:

CUT TO:

25

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

25

(Walter, Member of Billy's ganger, Membeave fallen rtTHa0i a Tc -0an Tr

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: She sees th

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



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-

How do!

GRACIE

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

ELIZABETH

WALTER

GRACIE

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

WALTER

Here she is, Gracie little darlin'.

WALTER

GRACIE

Walter presents her with the parcel of meat.

GRACIE

darlin'.

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:

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

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 -





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?

(Walter, Gracie, Elizabeth)

Riiiiipp...! 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

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

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:

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

NICK

It's probably stress, you know, the  
stress of the business and the



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

(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.

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 Ogi l vie.

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 rumpled. 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.



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  
Incommuni cado.

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



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) - 62  
NIGHT 1 - 8.30PM

(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) -  
NIGHT 1 - 9.00PM

63

(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:

INT. 32 BRINKBURN STREET KITCHEN (2011) - NIGHT 1 - 3

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 - 10.01PM 65

(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 - 68  
10.15PM

(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:





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