

SC1. EXT. STREET. MARY'S HOUSE. – DAY 1

[MARY MCINTYRE (68), IS LABOURING ALONG AN ABANDONED ROW OF EMPTY TERRACES, WITH METAL GRILLES ACROSS EVERY DOOR AND WINDOW.]

[SHE IS CARRYING SEVERAL HEAVY SHOPPING BAGS AND IS WRAPPED UP IN A COAT AND SCARF. SHE IS TOWARDS THE END OF A LONG WALK – HER BREATHING SEEMS HEAVY AND SHE DOESN'T LOOK IN THE BEST OF HEALTH.]

[EXHAUSTED, MARY REACHES THE ONE HOME NOT HIDDEN AWAY BY THE METAL GRILLES. STRUGGLING WITH HER SHOPPING, SHE FINDS HER KEY, OPENS THE DOOR, AND GOES INSIDE.]

CUT TO:

SC2. INT. MARY'S HOUSE. LIVING ROOM. – DAY 1

[THERE IS A BEEPING NOISE THAT **MARY** DOESN'T IMMEDIATELY RECOGNISE – BUT ONCE SHE DOES, SHE SEEMS EXCITED.]

[IT IS FROM AN OLD-STYLE ANSWERING MACHINE, REplete WITH HUGE BUTTONS AND REEL-TO-REEL TAPE.]

[SHE REWINDS THE TAPE AND, FULL OF HAPPY ANTICIPATION, PRESSES 'PLAY'. THE VOICE IS THAT OF **PAUL HOWARTH**. **MARY** IS INSTANTLY DOWNCAST AND DISAPPOINTED.]

PAUL: (V.O.)

Hello, Mrs. McIntyre, it's Paul Howarth from Urban Heritage Land Development. You should have received the promo CD-ROM we promised you.

[**MARY** GOES TO HER WASTE PAPER BASKET AND PICKS OUT OF IT A GLOSSY BROCHURE WITH CD-ROM FROM URBAN HERITAGE LAND DEVELOPMENT. SHE IS NONPLUSSED AS SHE LOOKS AT IT.]

PAUL: (V.O.)

If you can pop it in your PC and have a look, it'll answer any questions before I come round.

[**PAUL'S** CALL CUTS OFF AND THE MESSAGE FINISHES. **MARY** DROPS THE BROCHURE AND CD-ROM BACK INTO THE WASTEPAPER BASKET]

[**MARY** BEGINS TO UNPACK HER SHOPPING. SHE IS LOOKING FOR COFFEE, REALISING SHE HAS FORGOTTEN IT. THE DOORBELL RINGS. **MARY** LOOKS UP]

CUT TO:

SC3. EXT. STREET. DERELICT CORNER SHOP. – DAY 1

[PAUL HOWARTH (EARLY 30'S) IS WALKING ALONG A BOARDED-UP INNER-CITY STREET WITH THE ATTITUDE OF A MAN ON A MISSION.]

[HE IS AT THE END OF A CONVERSATION ON HIS BLACKBERRY. HE PASSES A DERELICT CORNER SHOP AS HE WALKS AND TALKS.]

PAUL:

(INTO PHONE) I'm seeing her right now. Yes, I know it is. Look, don't worry. I'm getting it sorted. She'll be gone. (HANGS UP).

CUT TO:

**SC4. INT. MARY'S HOUSE. DOORSTEP. HALLWAY. –
DAY 1**

[MARY OPENS THE FRONT DOOR. PAUL IS STOOD ON THE DOORSTEP. MARY IS STILL WRAPPED UP IN HER SCARF.]

PAUL:

Ah, Mrs. Mcintyre. Have you had a chance to watch the CD-ROM I sent you?

MARY:

That silver thing?

[PAUL IS AMUSED FOR A SECOND DESPITE HIMSELF.]

PAUL:

Look – you know you can't win this, don't you? You're standing in the way of progress.

MARY:

(BEAT) I'd offer you a drink, but I forgot the coffee. And now the corner shop has gone...

[AFTER A BEAT, MARY ABRUPTLY SHUTS THE DOOR, LEAVING PAUL JUST STANDING ON THE DOORSTEP.]

CUT TO:

SC5. INT. MARY'S HOUSE. HALLWAY. – DAY 1

[A KNOCKING AT **MARY'S** FRONT DOOR. SHE OPENS IT. **PAUL** IS STOOD OUTSIDE, LOOKING FAR MORE CONCILIATORY, WITH A BRAND NEW BOXED LAPTOP IN HIS ARMS, AND A JAR OF COFFEE.]

PAUL:

Coffee?

CUT TO:

SC6. INT. MARY'S HOUSE. LIVING ROOM. – DAY 1

[PAUL SAT DRINKING COFFEE, IN THE MIDDLE OF WATCHING THE CD-ROM FLY-THROUGH OF THE NEW DEVELOPMENT ON THE LAPTOP. HE IS REALLY ENGROSSED.]

PAUL:

You see how the derelict buildings have gone, and we're building a new park?

[PAN TO MARY, WHO IS POLISHING ONE OF HER ORNAMENTS, COMPLETELY DETACHED AND TAKING NO NOTICE.]

PAUL:

Right. How about the real thing, then?

CUT TO:

SC7. INT. DEVELOPMENT SHOW HOME. LIVING ROOM.
- DAY 1

[THE ENTIRE SHOW HOME IS ALL SUPER-MINIMALIST AND ULTRA-MODERN. PAUL IS LOOKING OUT AT A VIEW OF THE CATHERDRAL.]

PAUL:

This is where we can move you. A hundred and fifty top-end, luxury apartments. And what about that view?

[PAN TO MARY, WHO HAS WANDERED OFF TO LOOK AT A DESIGNER COFFEE MAKER. SHE LOOKS COMPLETELY NONPLUSSED BY IT. PAUL GOES OVER TO HER.]

PAUL:

It's like a kettle... but much better. It can make eight cups at once.

[MARY STILL BEWILDERED.]

CUT TO:

**SC8. INT. DEVELOPMENT SHOW HOME. WET ROOM. -
DAY 1**

[PAUL AND MARY STAND ON THE
THRESHOLD OF THE WET ROOM. MARY IS
GETTING HOTTER]

PAUL:

The bathroom.

MARY:

(BEAT) There's no bath.

PAUL:

The whole room's kind of the bath.

MARY:

Like a fish tank?

PAUL:

(BEAT) It can also double as a sauna...

[PAUL'S BLACKBERRY BEEPS. HE WALKS
OFF TO READ THE MESSAGE – THE LOOK
OF A MAN UNDER PRESSURE.]

CUT TO:

SC9. INT. DEVELOPMENT SHOW HOME. LIVING ROOM.
- DAY 1

[PAUL RE-APPROACHES MARY, WHO IS NOW BACK IN THE LIVING ROOM. MARY LOOKS PROPERLY WARM NOW – BY THE STANDARDS OF HER OWN HOME, SHE IS SWELTERING. SHE UNBUTTONS HER COAT]

PAUL:

So? What do you think?

[MARY LOOKS AWAY, SURVEYING THE ROOM AS IF EVERYTHING IS AN ALIEN OBJECT.]

PAUL:

Look – you’re holding up *millions* in regeneration – jobs, homes, transport links to town... a new school...

MARY:

(LOOKS BACK AT HIM AND SMILES) I know. But I can’t start again. I bought my home in good faith, and worked hard for it. And I know it mightn’t look like much now, but... I’ve really got no reason to go anywhere else. Can you understand that?

[PAUL JUST LOOKS SILENTLY AT MARY FOR A MOMENT AS HER WORDS HIT HOME.]

PAUL:

You do what you have to do.

[MARY EXITS. AS SHE LEAVES, A YOUNG COUPLE – A PREGNANT LADY AND HER PARTNER – ENTER, IN AWE AND EXCITED AT THE SHOW HOME. MARY LOOKS CONFLICTED.]

CUT TO:

**SC10. EXT. STREET. MARY'S STREET. MARY'S HOUSE. -
DAY 2**

[PAUL IS WALKING ALONG THE STREET,
CARRYING A COFFEE MAKER. HE IS
LEAVING A MESSAGE ON MARY'S
ANSWERING MACHINE VIA HIS
BLUETOOTH.]

PAUL:

Mrs. Mcintyre, it's Paul. I hope you're in.

[HE ROUNDS THE CORNER INTO MARY'S
STREET.]

PAUL:

I've got a little something for you.

[AS HE FACES DOWN MARY'S STREET, HE
SEES THE BLUE FLASH OF AN EMERGENCY
VEHICLE'S LIGHTS, AND MARY'S BODY
BEING BROUGHT OUT OF HER HOUSE.
PAUL JUST STOPS DEAD. HIS FACE
BETRAYS GENUINE GRIEF. BUT THEN HE
PUTS DOWN THE COFFEE MAKER AND
STARTS TO TYPE INTO HIS BLACKBERRY.]

FADE OUT:

SC11. EXT. MARY'S STREET. MARY'S HOUSE. – DAY
(ONE MONTH LATER)

[FADE IN. **MARY'S** HOUSE NOW HAS THE SAME METAL GRILLES AS THE REST OF THE STREET. ON THE HOUSE IS A SIGN SAYING: "PROPERTY ACQUIRED BY URBAN HERITAGE LAND DEVELOPMENT" AND, BENEATH A COFFEE BEAN LOGO, "COMING SOON: BETTER LATTE THAN NEVER".]

END