

UNCLAIMED

Episode Three

One week later. We open on Nora's eyes, bleary and bewildered after another ECT session. Bridget walks with and comforts her. To lighten the mood, Bridget sings 'Downtown' with her. Nora has difficulty remembering the verse. She looks troubled for a moment, then laughs it off and jumps back to the chorus.

They go and look for Hanna and find her sitting with Kitty, the elderly 'knitting lady'. She's been in the hospital since her husband's death, when her nephew committed her for "a few months' rest". Today, she has just finished a beautiful jumper for her nephew, who is visiting her today. The nephew arrives. After giving him his present, Kitty explains that she's feeling very well and wishes to return home. The nephew saying 'of course', he'll find a doctor to sign the papers. But he speaks to no doctor as he exits the hospital. 'How was aunt Kitty?' his wife asks in the car. The nephew shows her the jumper. She says: 'Bless her.' They drive away.

Dr Campbell questions Murphy on the efficacy of his behavioural therapy and ECT. Campbell also tells him about the supposedly 'vegetative' patients. Murphy responds to this not with compassion but suspicion, wondering what other schemes the patients have concocted to evade treatment.

Bridget is worried about Nora and the effects of the ECT. Hanna comforts her, firmly reminding her about her 'secret garden'. She must maintain that, above all else. But Bridget becomes uncomfortable, and finally confides she can't have a secret garden. Why not? Because while Hanna's garden is filled with lyrics and poetry, Bridget's is filled with... 'dirty pictures of naked women'. Hanna finally realises why Bridget's been put here. Hanna tells her there's nothing to be ashamed of, despite what the hospital, her parents and the entire country thinks, because 'they want us to be buttoned-down little girls'. Firmly she says, "You grow whatever flowers you want. It's your garden, Bridget. Not theirs."

Bridget is taken again to her behaviour therapy. This time, instead of being overwhelmed by the experience, she stays centred by returning to the thought of her lover in the field, which is now much more vivid and colourful. Murphy spots that something is off.

Bridget's mother Eithne visits, bringing her food. Bridget regards her taciturn mother in her dowdy, heavy jacket: She's literally buttoned up, repressed, locked in her own prison. Before leaving, Eithne almost hugs Bridget, but stops herself. Back at their home, Eithne says that she misses her little girl. Her husband dismisses her concerns: "It's for the best. She's in good hands." Eithne doesn't seem convinced.

The next day, Bridget is feeling optimistic. Nora tells her she has a crush on Padraig Piercing. She asks Bridget if she's ever done "it" and what "it" was like? Bridget smiles, without shame for the first time: "Like something out of a Walt Whitman poem."

Meanwhile Murphy, growing more suspicious, search Bridget's room. He finds the book of poetry and realises it's been pilfered from The Attic.

Padraig tells Bridget and Nora he's going to a punk gig that night and can sneak them out. Nora insists that they go, quoting Campbell in Talk Therapy: "It's the things you don't do that you most regret." Bridget relents. Both girls dress up, using what they can find to look like DIY Punks. Padraig smuggles them out in a laundry cart. A car is waiting for them all outside the hospital -- full of young punks, drunk and high on glue. Bridget is put off by their showiness, but Nora, eager to impress Padraig, thinks it's great.

In the hospital, Hanna sneaks off to the Attic in the middle of the night. But she opens the door to a flashlight in her face -- Murphy is waiting for her.

At the gig Bridget has a great night, but it all goes to hell when Padraig gives Nora glue to sniff. Nora freaks out and runs onto the street, almost causing an accident. Finally the police arrive and pick them up. They are dropped back to the hospital, where Murphy waits at the door.