

# UNCLAIMED

## Episode Four

Open on Nora: terrified, strapped to a trolley and wheeled into a brightly lit room. With electrodes on her forehead, she writhes and convulses, receiving electroconvulsive shock therapy (ECT). Outside the room, Dr Murphy coldly explains to Bridget that not only did she endanger Nora's life, but she's also responsible for Nora's deteriorating mental health and this latest ECT. Murphy also berates Campbell, believing his therapy sessions were 'a bad influence' on the girls. Campbell's career as a doctor in the hospital may be over.

After the ECT, a remorseful Bridget visits a bedbound and shaken Nora. Bridget tries to sing 'Downtown' with her, but this time Nora struggles to remember any of the words or even hum the tune. Bridget is distraught.

At home that night, Campbell is quiet and shaken. Sensing that he's finding work difficult, Aideen reminds him that in time, he'll be able to change things. But for the moment, he just has to learn to work with the system.

Bridget realises it's her fault Hanna's refuge in the attic was discovered, but Hanna tells Bridget that it doesn't matter: she has so much of it memorized, stored away in her 'Secret Garden'. But this only upsets Bridget even more: With the ECT, they can *reach into* memories and wipe them out too. It's not enough to have a Secret Garden anymore. Hanna has to fight back, to escape.

Glancing sadly at the old scars on her wrists, Hanna tells Bridget that all of her past escape attempts ended in failure. She explains that escaping the hospital isn't enough; they must escape the country -- but how? Seeing the pain on Hanna's face, Bridget tells Hanna that she's been like a mother to her.

Knowing she's nearing the end of her stay, Bridget is becoming upset at the prospect of leaving Nora and Hanna. She visits Nora and overhears an orderly mocking her. Bridget explodes, attacking him. As punishment, she is sent to 'No Hope Hold' for a few days to 'cool off'.

Campbell learns he has one chance to save his career: Murphy wants him to co-sign an order stating that Bridget requires ECT to cure her 'clinical depression'. Campbell is horrified, knowing that ECT is being used on both girls as punishment. But with his career at stake and believing that someday he'll be able to change things, Campbell reluctantly signs the order.

Murphy visits Bridget, tells her he'll be recommending to her parents that she stay for much longer -- and that she'll be soon undergoing ECT treatment. Bridget is devastated. Alone in the cell, she goes to her Secret Garden, singing Patti Smith's 'Horses' aloud - at first quietly, then chanting it louder and louder -- this Beat poetry-infused, transcendental and homoerotic song a symbol of her defiance.

The next day, Bridget's parents arrive to pick her up. Before they see her, Murphy tells them that her case is much worse than he thought. He recommends a minimum stay of six months and a course of ECT. Her sexual deviance is likely a result of childhood trauma, probably because she wasn't show enough physical affection. Her father remains stoic but this is a knife in Eithne's heart, who can barely hold back her tears.

Murphy brings in Bridget. Her father half-heartedly parrots Murphy's words. But Bridget is defiant. She bitterly expresses her 'gratitude' to her parents for helping to 'cure her' and clear up all doubts in her mind about who she really is. Glaring at Murphy, she thanks them for showing her what real madness is. She says that someday she'll get out of this hospital and this country. "...and I'll never come back." Realising that she's lost her daughter, Eithne is haunted, silent, crushed by all of this. That night, at Bridget's family home, her family pray 'in the hope that Bridget will get better' - except Eithne, who is silent and guilt-ridden.

Campbell announces that today's Talk Therapy session will be their last. The patients demand to know why -- Campbell says it goes against hospital policy. Bridget is furious: 'Hospital policy? Did you just agree to that? Did you fight for it?' With eyes on the floor, a guilty Campbell responds: 'I'm sorry, it's out of my hands'. Bridget glares at him before walking out of the session. The other patients follow her, leaving him alone in the room.

The following morning, Bridget is scheduled to have her first ECT. She wipes tears away and steels herself. There's consternation outside. Someone enters her room -- Not the ECT doctor, but Eithne, who has just signed her daughter out. An appalled Murphy tries to stop her but she brushes him off: "I want my daughter out of here, *now*." Learning of her sudden and unexpected freedom, Bridget hesitates to leave her new family - Hanna, Nora, Kitty and the others. But Hanna won't hear of it: 'Go quickly, before they change their minds'. As Bridget says her farewells, Nora collapses. Hanna kneels over the grieving girl, promising Bridget that she'll look after her. On the way out, Bridget walks past a suddenly powerless Murphy. She pauses, staring defiantly into his eyes before exiting.

Eithne drives Bridget past their house, out of the city, to Rosslare and the ferry to England. They hardly speak until at the port Eithne says: "It's my fault, Bridget. I didn't hold you enough. It was all my fault'. Bridget is horrified: "It's nobody's fault, Mom. You held me plenty. This is who I am." She hands Bridget her passport and a wad of saved cash. Before Bridget leaves Eithne hugs her fiercely. Bridget boards, the ferry sails away.

She looks back at Ireland which, for most of the twentieth century, imprisoned without trial and often for life those that society deemed different or unwanted.