

1 STOCK - ORIGINAL. 1986 TITLES/MUSIC - POV OF PATIENT

Takes us into the department. We are going to cut into the original footage.

**FLASH CUT TO:**

2 INT. ED. RESUS - NIGHT. CONTINUOUS (00:01)  
(CONNIE, CHARLIE, ZOE, DUFFY)  
(LILY)

FLASHES - Everything about this looks modern - high definition. CONNIE tries to shock CHARLIE again. Nothing. ZOE (still wrapped in blankets etc) DUFFY watch. Detrius litters resus - FOR the detail mongers amongst us - Spent gas syringes, blood-gas machine printouts, emptied adrenaline and amiodarone prefilled jet syringes. Between the shocks CPR is continued. This is a fight.

**FLASH BACK TO:**

3 STOCK - EXT. CASUALTY DEPARTMENT - NIGHT. 1986  
(EWART)

EWART PLIMMER from Episode 1:

EWART (EPISODE 1 ADVERT)  
Staff get paid a pittance and they work  
long hours... nobody thanks them in  
Casualty because nobody wants to be  
there...

**FLASH CUT TO:**

**4** INT. ED. RESUS - NIGHT. (00:02)

(CONNIE)

(CHARLIE, ZOE, DUFFY, LILY)

Impressions - CONNIE with CHARLIE. ZOE (watching). LILY is now working with CONNIE.

CONNIE

OK Lily, stay on his chest. Everyone else stand back, all clear, oxygen off... charging... Lily off the chest and shocking.

**FLASH BACK TO:**

5 STOCK - INT. CASUALTY DEPARTMENT. 1986  
(DUFFY)

DUFFY (EPISODE 1 FOOTAGE)  
You know Charlie you've got a very angry  
streak...

**FLASH FORWARD TO:**

6 INT. ED. RESUS - NIGHT. CONTINUOUS (00:02)  
(DUFFY, CONNIE, CHARLIE, ZOE, LILY)

DUFFY watches CHARLIE - Everyone is working around him. SLO' MO'.

CUT TO:

END ORIGINAL OPENING TITLES MASH UP.

7 INT. ED. RECEPTION - > RESUS - NIGHT. CONTINUOUS  
(00:03)

(NOEL, CONNIE, LOFTY, DUFFY)  
(CHARLIE, ZOE, LILY, RITA)

The place is crowded. NOEL looks up as LOFTY walks back into the ED.

NOEL  
(holding a phone - strained)  
How difficult can it be - either they  
have transport for patients or they  
don't...

**DEVELOP INTO:**

RESUS - LOFTY in. CONNIE is about to shock CHARLIE again.

CONNIE  
(quietly)  
You call Louis?

LOFTY  
Left a message.

CLOSE on a bedside ULTRASOUND - CHARLIE's heart.

CONNIE  
(this is bad news)  
Decreased wall motion.

RITA comes in, sees CONNIE. ZOE lies in the BAIR HUGGER still warming. LILY is now with CONNIE. All eyes on CHARLIE.

CONNIE (CONT'D)  
Everyone else stand back, all clear,  
oxygen off... charging... Lily off the  
chest and shocking.

DUFFY is torn between fight and flight - just holding it together.

DUFFY  
Excuse me. Last thing we want here is  
spectators.

She turns and leaves. End close on CHARLIE.

**CUT TO:**

8 INT. ED. RESUS 2 -> RESUS ADMIN - NIGHT. CONTINUOUS  
(00:03)

(JACOB, JACK, DUFFY, RITA)  
(NS STAFF, NS PATIENTS)

JACOB comes in carrying a cup of tea. OLIVIA isn't there. JACOB - thinking fast - crosses to check JACK's OBS.

JACOB  
Nan not here?

JACK says nothing. Looks asleep. JACOB is thinking fast.

JACOB (CONT'D)  
She talking to the Police?

JACK  
(stirring)  
Toilet... she gone to toilet...

That's enough for JACOB - he knows something is afoot.

**DEVELOP TO:**

OUTSIDE RESUS - JACOB almost colliding with DUFFY - JUST come from RESUS...

JACOB  
Excuse me - a hospital cleaner -  
grandmother of the GSW?

DUFFY turns away from him - moving back to ADMIN, she has to hide her tears.

JACOB (CONT'D)  
(sharp)  
Sorry, nurse, but I asked you a question.

DUFFY turns -

DUFFY  
And I'm sorry. One of my oldest friends  
is dying in there and point of fact: I  
do not like being talked to in that way.

And she goes. JACOB turns to realize that RITA was watching this.

RITA  
(smiling)  
Well that'll learn you.

JACOB  
You think I came on a bit strong with the  
gang violence protocol, Rita?

RITA  
A 'bit strong' doesn't really cover it.



JACOB  
But we have to work as a team.

RITA looks at him. Smiles - she knows just how he played it earlier.

JACOB (CONT'D)  
I was trying to apologise.

RITA  
Don't ever change Jacob. None of us would recognise you if you became all soft and cuddly.

She goes, headed back to resus. Hold on JACOB - pissed, and a little chastened.

**CUT TO:**

**9 INT. ED. ADMIN/ CUBICLES. CONTINUOUS (00:04)**

(CAL, ROBYN, HONEY)

(DUFFY, NOEL)

DUFFY come over as CAL talks. NOEL has come through from RECEPTION, HONEY hovers... CAL's normal confidence has vanished.

CAL

Er I'm sure you all probably know what happened tonight with Charlie, Lofty asked me to...

ROBYN

(quiet)

Cal, you know something? We are nearly overrun tonight and are going to be turning ambulances away any minute now. All we can do is keep working. Half of us shouldn't be here but we are... so whatever is going to happen...

She points in the direction of RESUS, tears just held back. CAL nods - she's right - and he goes back to RESUS.

ROBYN (CONT'D)

We've got a job to do.

HONEY

(trying)

That's right. Anyone want anything? Tea?

**CUT TO:**

10 INT. ED. SARAH'S CUBICLE - NIGHT. CONTINUOUS (00:05)

(DYLAN, ETHAN, SARAH)

(LOUISE, MARK)

ETHAN holds the scanner on SARAH's belly, DYLAN (his hand-bandaged) is watching the scan, and ECG. LOUISE, and MARK watch.

DYLAN

(utterly focused, fast)

*Symptomatic* of an acute myocardial infarction affecting the anterior wall of the heart.

(to himself)

*But no, NO.*

MARK and SARAH hang anxiously on DYLAN's words

DYLAN (CONT'D)

You were right, Ethan, but also wrong. No occlusion, is my guess. You have run haematology, yes?

ETHAN

Still waiting on...

DYLAN

Troponin, myoglobin, CPK isoenzymes? When are we expecting this bundle of joy?

SARAH

Why, what's...

DYLAN

(to SARAH)

How does this morning sound like? Cot ready?

**CUT TO:**

11 INT. ED. ADMIN/ CUBICLES - NIGHT. CONTINUOUS (00:05)  
(DUFFY, ROBYN)

ROBYN is picking up notes for the next patient when suddenly she can't go on. DUFFY sweeps in and holds her as she cries.

ROBYN  
Thank you thank you. I heard that you  
knew Charlie from ages ago. What was he  
like?

DUFFY  
I'm not sure he's changed at all.

ROBYN  
You worked here, with him?

DUFFY  
That's right -

ROBYN  
Couple of years?

DUFFY smiles -

DUFFY  
Something like that.

**CUT TO:**

12 INT. ED. RESUS - NIGHT. CONTINUOUS (00:06)

(CONNIE)

(CAL, CHARLIE, ZOE, LILY, RITA)

CAL in as CONNIE shocks CHARLIE again. LILY is doing CPR as CONNIE says...

CONNIE  
Stand back, Lily.

She does. Bam. RITA looks at the clock - it's six minutes past midnight.

**CUT TO:**

**13 INT. ED. SARAH'S CUBICLE - NIGHT. CONTINUOUS (00:06)**

(MARK, SARAH, LOUISE, DYLAN, ETHAN)  
(DUFFY)

All fast - DUFFY comes in at the top...

MARK  
(snapping)  
It's way after midnight doctor, we  
started this jolly dance at ten...

SARAH  
(snapping back)  
Mark, will you shut up?

LOUISE  
(firm)  
Please, listen to him.

DYLAN  
(leveling)  
Thank you nurse.

LOUISE blinks - she's not a nurse.

DYLAN (CONT'D)  
(to MARK)  
All we are trying to do is save your wife  
and your baby's life.

That stops everyone.

MARK  
(limp denial)  
Sarah's just got herself wound up?

MARK stops. SARAH looks at DYLAN. Nods - tell me.

DYLAN  
Credit where credit is due Doctor Hardy's  
instincts were good but your diagnosis...  
(ETHAN)  
... didn't go the whole nine yards. My  
hunch is that we are looking at a  
coronary artery dissection, which is rare  
and therefore one for the CV (*Curriculum  
Vitae.*)  
(change)  
So, what I want is an x-ray first up of  
your heart.

MARK is still not getting the seriousness of SARAH's situation.

MARK  
Heart?

DYLAN

Is it me or are you actually going to repeat everything I say as a question?

(LOUISE and DUFFY stare pretty horrified)

Do we have any porters or have they too been cut back as a 'cost centre'?

SARAH

NO.

That, too, stops everyone.

SARAH (CONT'D)

I'm not having an x-ray, I don't want to harm the baby.

Beat. DYLAN's mania is driving him.

DYLAN

Well, then, amongst the time-wasters, the drunks, the chap with a wine bottle up his...

(not going there)

... I will find a case that justifies the pretty hell that is my life.

And he goes. MARK, SARAH, LOUISE and ETHAN stare embarrassed.

ETHAN

(finally)

Right. Shall I try and put this all a little more simply?

**CUT TO:**

**14 INT. ED. ADMIN/ CUBICLES - NIGHT. CONTINUOUS (00:07)**

(DUFFY, ROBYN, DYLAN, NOEL)  
(CAL)

DUFFY has followed DYLAN out. CAL has come from RESUS and is picking up notes for his next patient. Behind the desk ROBYN and NOEL are trying to work through some kind of triage.

DUFFY  
(to DYLAN)  
Er excuse me, doctor?

DYLAN turns - startled. ROBYN looks up - this can end two ways and neither of them are pretty.

DUFFY (CONT'D)  
You always talk like that? To a patient.

DYLAN stares at her - close to confused. ROBYN steps forward, CAL can't help but smile.

ROBYN  
Dr Keogh is under...

DYLAN  
I am not sure I need help with this,  
Robyn, thank you.

DUFFY  
Only I believe that the way we talk to  
them, the way we relate to them, and how  
we work together, is fundamental to our  
success as clinicians.

DYLAN holds up to hands.

DYLAN  
Patient  
(one hand)  
Treatment.

The other. He claps his hands together.

DYLAN (CONT'D)  
The rest is honey, herb tea, and as much  
use as leaching.

He goes. Slight beat.

ROBYN  
This place changed a bit?

DUFFY smiles - sure has.

**CUT TO:**



15 INT. ED. RESUS - NIGHT. CONTINUOUS (00:07)  
(CONNIE, RITA, LOFTY, ZOE, LILY)  
(CHARLIE)

Nothing. CONNIE looks at CHARLIE's ECG. LILY, LOFTY is with her. ZOE is now sat upright.

CONNIE  
We can convert him out of this...

RITA  
What's Charlie's tympanic temperature?

Probably the most difficult thing she has ever had to say:

RITA (CONT'D)  
I think we may have done everything we can.  
(off the clock)  
We've been working with Charlie for over fifteen minutes. He has been asystolic for five minutes, Connie.

Everyone in RESUS is watching CONNIE's decision. Her eye-line is direct to ZOE. This is a key beat - unspoken but powerful.

CONNIE  
We are not losing Charlie tonight.

CONNIE's gloss is cracking under the pressure. OFF CHARLIE -

**CUT TO:**

16 FLASHBACK. INT. LANDING. CHARLIE'S PARENTS HOUSE -  
DAY. 1964. (17:58)  
(CHARLIE'S MOTHER)  
(YOUNG CHARLIE - 11)

FLASHES - again. YOUNG CHARLIE sits on the floor outside his mother's bedroom. The door is half open.

CHARLIE'S MOTHER (O.S.)  
(very fragile)  
That you Charlie?

YOUNG CHARLIE looks up.

**CUT TO:**

17 FLASHBACK. INT. CHARLIE'S MOTHER'S BEDROOM - DAY.  
1964. (18:06)  
(CHARLIE'S MOTHER)  
(YOUNG CHARLIE - 11)

Low evening light. CHARLIE's mother holds CHARLIE close to her.

CHARLIE'S MOTHER  
(a whisper)  
I'll always be there - you know darling,  
always. Even when you can't see me, even  
when you can't feel me. I'll be there for  
you.

**CUT TO:**

**18 INT. ED. RESUS - NIGHT. (00:08)**

(CHARLIE'S MOTHER (V.O.))

(CONNIE, RITA, LOFTY, ZOE, LILY CHARLIE)

TOP SHOT - CHARLIE with all the stuff of life saving around him.  
CONNIE preparing to SHOCK again, LILY pumping.

CHARLIE'S MOTHER (V.O)

And when I'm gone, darling boy, I won't  
ever let you go.

**CUT TO:**

19 EXT/INT. ED/OJ'S CAR - NIGHT. (00:08)

(ROXANNE, OJ)

(PC WILKINSON, BIG MAC, GRUBSTER, NS POLICE)

ROXANNE is out of the car. Ahead - she can see the ED, ambulances.  
PC WILKINSON, BIG MAC, other cops shivering. She turns back to OJ.

ROXANNE

I can't do it.

OJ

(go)

Girl.

**CUT TO:**

20 INT. ED. RECEPTION - NIGHT. (00:09)

(JACOB, OLIVIA)

(NS PATIENTS, NS STAFF)

JACOB comes around a corner. OLIVIA turns, but JACOB sees her.

JACOB  
Olivia...

OLIVIA  
(lying to JACOB)  
Just calling in. I work days at a Salon.  
Won't be in tomorrow.  
(cuts the call - smiles)  
I sweep up, what people will pay to look  
good on a Friday night!

JACOB  
You don't want to do that Olivia.

OLIVIA  
I'm not doing nothing...  
(but she's no liar)  
The boy says they are going to come  
finish him. He wants protection.

JACOB  
Give me your phone.

She shakes her head no but JACOB gently takes, he looks at last  
number dialled. Presses erase.

JACOB (CONT'D)  
Forget you ever knew the number.  
(gentle, but firm)  
Jack is safe here. I promise you.

**CUT TO:**

21 EXT. ED - NIGHT. CONTINUOUS (00:09)

(ROXANNE, DIXIE)

(BIG MAC, NS OLD WOMAN, PC WILKINSON, NS POLICEMAN, NS  
PARAMEDIC)

We are with ROXANNE as she comes up to DIXIE unloading another ambulance - this time an NS OLD WOMAN, a NS CREW mate is helping.

ROXANNE

(shy)

Can you help me... please... I was told a friend of mine had been brought in here.

DIXIE

(to patient)

Nearly there Mrs Warsokovski...

ROXANNE

He was shot. He was shot.

That stops BIG MAC and PC WILKINSON who was listening.

**CUT TO:**

22 INT. ED. RECEPTION CORRIDOR -> RESUS 2 - NIGHT.

(00:10)

(BIG MAC V.O., JACOB)  
(OLIVIA)

INTERCUT WITH SC.23

JACOB leads OLIVIA back to RESUS 2 when his walkie talkie squawks.

BIG MAC (WALKIE TALKIE V.O)  
Friend of 'Patient Zoro', at the front  
doors. Er over. And out.

JACOB (WALIE TALKIE)  
Are you winding me up Mac? Over.

BIG MAC (WALKIE TALKIE V.O)  
Too cold to smile, boyo. Over.

**CUT TO:**



**23 EXT. ED - > RECEPTION - NIGHT. CONTINUOUS (00:10)**

(BIG MAC, JACOB V.O., PC WILKINSON, ROXANNE, MRS BLAKESTONE)  
(NS PATIENTS, NS STAFF)

INTERCUT WITH SC.22

BIG MAC takes great delight in saying on his walkie talkie.

BIG MAC (WALKIE TALKIE)  
Friend of 'Patient Zoro', at the front  
doors. Er over. And out.

JACOB (WALIE TALKIE V.O)  
Are you winding me up Mac? Over.

BIG MAC (WALKIE TALKIE)  
Too cold to smile, boyo. Over.

ROXANNE lights a cigarette nervously. This smoking will play to a  
consequence. BIG MAC continues talking to JACOB in the BG.

PC WILKINSON  
My wife's got one of those electronic  
gizmos - she smells a lot sexier.

ROXANNE looks at her - PC WILKINSON is assessing her. BIG MAC  
walks over.

BIG MAC  
Wife?

PC WILKINSON  
Yeah, I wear the trousers.

BIG MAC  
(to ROXANNE, warm)  
Follow me but try anything and I will  
crush you to death. You'd better put that  
out...

PC WILKINSON  
You sure?

ROXANNE drops her cigarette.

BIG MAC  
Not on the ground! In the receptacle  
provided by the National Health Service.

We go with BIG MAC, ROXANNE and PC WILKINSON through the main  
doors and into RECEPTION. HOLDING ROXANNE - who knows already that  
this isn't going to work.

RECEPTION

Hallway, MRS BLAKESTONE is on the phone - yawning. Looks up.

MRS BLAKESTONE  
(surprised, smiling)  
Roxanne? What are you doing here?

This is last person ROXANNE wanted to see. MRS BLAKESTONE smiles.

MRS BLAKESTONE (CONT'D)  
How did you know what had happened?

ROXANNE  
Online. I should go.

MRS BLAKESTONE  
(indulgent)  
You are on a DTO (Detention and Training  
Order) and should NOT be out at all.

PC WLIKINSON  
How do you know this young lady?

MRS BLAKESTONE is about to answer when...

**CUT TO:**

24 INT. ED. RESUS 2 -> RESUS ADMIN- > ADMIN -> RESUS 2 -  
NIGHT. CONTINUOUS (00:11)

(RITA, JACOB, MRS BLAKESTONE, OLIVIA, JACK', PC WILKINSON)  
 (BIG MAC, ROXANNE, NS ARMED POLICEMAN, NS STAFF)

OLIVIA has just sat beside JACK - she is uneasy, RITA comes in.

RITA  
 Jacob got a moment?  
 (to OLIVIA, JACK, positive)  
 (reassuring)  
 The surgeons are here. We'll get you  
 upstairs any second now, Jack.

She leads JACOB out into RESUS ADMIN.

RITA (CONT'D)  
 (the atmosphere still plays  
 between them)  
 Miss Brunsdan wants the low down on Jack  
 before she scrubs in.

Ahead a NS DR BRUNSDEN hovers in ADMIN as they walk towards her.

JACOB  
 How's the main man?

RITA catches JACOB's eye - that's enough.

JACOB (CONT'D)  
 I can't believe it.

And they go into ADMIN. A NS NURSE's move takes us back to BIG MAC, ROXANNE, PC WILKINSON, MRS BLAKESTONE walking towards RESUS 2. The point being they JUST missed JACOB/RITA. MRS BLAKESTONE gets to the NS ARMED POLICEMAN on the door of RESUS 2.

MRS BLAKESTONE  
 This young lady is a friend of the  
 patient.

BIG MAC turns and sets off towards ADMIN as the NS ARMED POLICE stands to one side. MRS BLAKESTONE opens the door.

PC WILKINSON steps up to ROXANNE. ROXANNE is clearly terrified.

MRS BLAKESTONE (CONT'D)  
 I can vouch for Roxanne.

PC WILKINSON  
 (to ROXANNE)  
 What are you doing here?

ROXANNE  
 Come to see Jack'.

PC WLIKINSON  
I've got to search you.

ROXANNE nods. PC WILKINSON is quick and deft. We are on ROXANNE's face. Finally:

PC WLIKINSON (CONT'D)  
OK.

ROXANNE is shaking. PC WILKINSON opens the door to:

**RESUS 2** - OLIVIA looks up, JACK is only half awake.

MRS BLAKESTONE  
(to OLIVIA)  
Don't be shy.

ROXANNE stares at JACKSON. OLIVIA stands, an exhausted smile...

OLIVIA  
Hello?

Nothing from ROXANNE.

MRS BLAKESTONE  
She wanted to see Jack'. Say hi before...

ROXANNE starts to sob - seeing JACKSON.

PC WLIKINSON  
You OK?

OLIVIA  
(warm)  
Darlin'...?

ROXANNE  
I'm sorry...

And horrified she spins out of the room flying past PC WILKINSON and then RITA (whose come from resus) and JACOB.

RITA  
What's going on?

JACOB  
(to MRS B)  
Are you out of your mind?

MRS BLAKESTONE  
(wrong footed)  
They are my clients!

JACOB  
I said no one near him.

RITA goes to check JACK.

RITA  
And Jackson is my patient and he's  
gravely ill....

**SMASH CUT TO:**

**25 INT. ED. RESUS - NIGHT. (00:13)**

(LOFTY, CONNIE)

(CHARLIE, ZOE, LILY, NS STAFF)

BAM! CONNIE - has just shocked CHARLIE for the 4th TIME. LOFTY and other NS NURSING staff are working on CHARLIE.

LOFTY

(quietly off the ECG)

There's an output! He's back in VF.

CONNIE

(calming)

OK. OK - everybody calmly, please.

CONNIE looks at LOFTY - they are both startled. LOFTY feels CHARLIE's neck. Nods - there's a pulse. ZOE is sitting watching, LILY looks down - to her amazement ZOE is holding her hand, and tears run down her face as she stares at CHARLIE.

CONNIE (CONT'D)

I want to get him into the Cath lab. We are still inside 90 minutes...

LOFTY

How long was he lying there?

CONNIE

(fighting euphoria)

Let's look on the bright side Lofty. He might make old bones yet...

TRACK into ECG machine. Trace is showing CHARLIE's heart beat. CATCH him in the reflection...

**FLASH BACK TO:**

**26 FLASHBACK. INT. OLD AGE HOME - DAY. 2000. (13:20)**

(MRS BOYD, CHARLIE)

(CHARLIE'S FATHER, NS ELDERLY)

Flashes, again. Moving through an OLD AGE HOME (the point for the audience is that for a moment we MIGHT be about to see OLD CHARLIE). Some have dementia. Then, a TV tells us this is fifteen years ago. REVERSE angle - CHARLIE, fifteen years younger. AHEAD his father - very old.

MRS BOYD

Your dad's feeling a little better I think today Charlie...

**JUMP CUT TO:**

CHARLIE is now sat besides his father, who is oblivious to him.

MRS BOYD (CONT'D)

Do you mind if I... just a couple of errands.

CHARLIE

No, Liz, no you go.

**JUMP CUT TO:**

CHARLIE can't think what to say to his father, finally.

CHARLIE (CONT'D)

Elizabeth says you are feeling a little better today, dad.

NOTHING from father. CHARLIE trying another conversation.

CHARLIE (CONT'D)

Louis is doing well. He's eight, can you believe! Cheeky monkey...

BUT EVERYTHING CHANGES when a FIRE ALARM starts whoop-whoop in the PRESENT.

**CUT TO:**

27 INT. ED. RESUS - NIGHT. (00:32)  
(CONNIE, LOFTY, ZOE, LILY, RITA, CHARLIE)  
(NS STAFF)

WHOOP-WHOOP. The fire alarm is ringing loudly. CONNIE, LOFTY and NS NURSES around CHARLIE are all but ignoring it.

CONNIE  
(about the fire alarm)  
Is this for real or will I wake up?

RITA in - taking charge - follows the drill.

RITA  
(to the NS NURSE with ZOE)  
Can we get Dr Hanna out of Resus  
please...

ZOE  
Rita, I'm not leaving Resus.

She wants to stay for CHARLIE.

LILY  
With hypothermia, Rita, I don't think...

RITA  
(to ZOE)  
I want you in the recovery ward now. This  
is no place for you.

LILY doesn't budge - RITA now takes control.

RITA (CONT'D)  
Dr Hanna is your patient and there is a  
fire alarm. I want her kept warm and  
safe...

ZOE  
No.

Now CONNIE turns - cool authority.

CONNIE  
We all know the procedure. Zoe, Lily. And  
I need Lily back. Do it.

LILY obeys CONNIE and starts to go with ZOE.

LOFTY  
I'll keep you in the picture.

RITA stops - knows what she said about CHARLIE earlier.

RITA  
I never meant that we weren't going to  
get Charlie back...



CONNIE  
(interrupting - direct, not  
sharp.)  
I understood what you meant, Rita.

The NS NURSES get ready to wheel ZOE out, LILY follows.

**CUT TO:**

28 INT. ED. STAFF ROOM-> CORRIDOR-> MAIN RECEPTION -  
NIGHT. (00:36)  
(DIXIE, MAX, NOEL, ZOE, LILY, ROBYN, DUFFY)  
(NS PATIENTS, NS STAFF)

DIXIE is at the door. MAX sits, with his rucksack. The alarm whoops.

DIXIE  
You coming Max?

MAX  
Nope.

DIXIE  
Fine. Burn to death.

MAX just sits there.

MAX  
Actually I'm going to the airport.

MAX stands, picks up his rucksack.

DIXIE  
You'll love those white beaches and the  
honeymoony thing they do with the rose  
petals at sunset. Bit odd, tho' on yer  
tod, no?'

MAX  
No, you are right. I'm going to kill Zoe.

And absolutely looking like he means it, he walks out past a taken  
aback DIXIE, who turns and fast follows. We go with them.

RECEPTION - Organized CHAOS. Patients who are not vulnerable are  
being led out of the department by NS NURSING STAFF.

NOEL  
Right Ladies and Gentleman. The fire  
brigade are on their way. We need anyone  
who is mobile and not poorly to evacuate  
the Emergency Department, the staff will  
show you where to congregate. Anyone  
needing assistance...

ZOE is with LILY being wheeled by a NS NURSE through the throng  
towards the lift. MAX is suddenly in front of ZOE. The crowds  
swirl around them.

ZOE  
(tiny)  
Max.

LILY smiles - in her world view ZOE's new husband has just shown  
up. DIXIE is watching in the background.

ZOE (CONT'D)  
(very fragile)  
You had a typhoid jab recently?

MAX  
You made a fool of me, Zoe.

ZOE  
I think what you mean is I made a fool of myself, and I'm sorry I hu...

MAX  
(interrupting, tough)  
No. When you were in the river I would have done *anything* to save you. *Anything*. And after what you did to me that made me feel like a...

ZOE reaches out to him. It's the last thing he wants.

ZOE  
I'm sorry.  
(now crumbling)  
Our - me - us - led to this. Led to Charlie, Dylan's barge...

But MAX can't take it.

MAX  
(with his rucksack)  
Well I'm going. I'm not wasting those tickets.

But he doesn't go anywhere - deep in shot ROBYN has caught up with the tail end of this. ZOE sits in the wheel-chair. LILY, finally moves to her.

LILY  
(rattled by what has just happened.)  
Zoe, are you OK? You shouldn't have any stress.

ZOE  
Then mebbe I need another life.

ZOE won't even look up as LILY wheels her away. ROBYN comes across to MAX. He shrugs her away. Goes towards ADMIN, passing DUFFY who has seen all this before, she goes to get another patient.

**CUT TO:**

**29** INT. ED. STAIR WELL - NIGHT. (00:42)  
(JACOB, BIG MAC V.O.)

INTERCUT WITH SC.30

JACOB is taking two steps at a time, he has his walkie-talkie.

JACOB (WALKIE TALKIE)  
I'm checking the first floor - can you  
check the downstairs toilets...

BIG MAC (WALKIE TALKIE V.O)  
On it.

**CUT TO:**

30 INT. ED. SHOP/RECEPTION - NIGHT. (00:42)  
(BIG MAC, HONEY, JACOB V.O.)

INTERCUT WITH SC.29

BIG MAC'S on his walkie talkie.

JACOB (WALKIE TALKIE V.O)  
I'm checking the first floor - can you  
check the downstairs toilets...

BIG MAC (WALKIE TALKIE)  
On it.

Turns - HONEY is behind him - she has an urn, and is heaving it  
onto a trolley.

BIG MAC (CONT'D)  
You seen a girl, sixteen?

HONEY  
Going to need tea. No sorry, what kind of  
a girl?

BIG MAC goes...

**CUT TO:**

31 INT. ED. RESUS - NIGHT. (00:45)

(CONNIE, LOFTY, CHARLIE)  
(NS STAFF)

Weirdly peaceful, despite the WHOOP WHOOP of the fire alarm. If CHARLIE was intubated it is now being removed, LOFTY puts an oxygen mask to his face. CONNIE has the mobile X-ray.

CONNIE  
What's he showing?

LOFTY  
(reading ECG)  
Sinus rhythm with a good output.

CONNIE  
BP?

LOFTY  
Up.

CONNIE  
I want to repeat arterial blood gas.

As they work, she asks -

CONNIE (CONT'D)  
What the hell happened out there?

LOFTY looks at her. Is he going to say?

LOFTY  
Max, Louis. History caught up on everyone, I suppose. Went out of control...

OFF CLOSE CHARLIE:

**FLASH BACK TO:**

32 INT. INDIAN RESTAURANT. CHRISTMAS EVE - NIGHT. 2011.  
(21:30)  
(CHARLIE, LOUIS)

WHOOP-WHOOP fading. FLASH. A **GREEN** table cloth, a TAJ MAHAL view on the wall, naff little CHRISTMAS TREE and a half drunk beer. INDIAN MUSIC. Finally LOUIS sits down in front of CHARLIE.

CHARLIE  
Where did you go?

LOUIS grins - red eyes, the symptoms: he's been smoking a spliff.

CHARLIE (CONT'D)  
You been outside, smoking?

LOUIS  
(giggling)  
NO! Dad.  
(slight pause)  
It's Christmas! You got to have some fun.

CHARLIE  
Well besides the fact that it is illegal.

LOUIS  
Not in Oregon.

CHARLIE  
We are not in Oregon! It will also screw  
your head up.

LOUIS  
As though you haven't done that already  
dad.

He grins - stoned. CHARLIE has to take this but it hurts. FLASH. A little later - Indian food - silver bowls, vibrant colors Neither CHARLIE or LOUIS seem that hungry. CHARLIE tries to make good.

CHARLIE  
(positive laugh)  
Can you imagine Grandad having Indian  
food on Christmas eve?  
(he's been wanting to say this)  
You know - you don't - everything doesn't  
have to be against me, against the world.

LOUIS  
Is that right?

CHARLIE looks at him - his stoned aggression is horrible.

CHARLIE  
And if I screwed your head up, I'm sorry.

LOUIS

Look at you. The great Charlie Fairhead -  
'save your life', 'a shoulder to cry on',  
'reliable' 'legendary'. How could I ever  
keep up with you?

CHARLIE

(light)

You don't have to keep up with your  
father, life isn't like that.

LOUIS

You cared what *your* father thought,  
didn't you?

Long pause, finally LOUIS starts to eat. The munchies catching him  
unawares.

CHARLIE

I did. But I also knew he was broken. He  
drank everyday - all day - after my mum  
died. If Elizabeth hadn't married him I  
think one of us would have killed the  
other.

CHARLIE grins at a startled LOUIS.

CHARLIE (CONT'D)

And that would have put a spanner in the  
works, wouldn't it?

WHOOOP-WHOOOP-WHOOOP of the siren takes the FLASH-BACK away.

**CUT TO:**



**33 INT. CORRIDOR (CUBICLES 3) - NIGHT. (00:50)**  
(JACOB, ROXANNE, PC WILKINSON)

We're with JACOB as he turns fast, skids around the corner PASSING OLIVIA's cleaner's trolley with the discarded fruit. Ahead, ROXANNE has just opened the FIRE DOOR...

JACOB  
What are you doing?

ROXANNE  
(caught)  
Out for a smoke. Crazy downstairs.

JACOB  
(having seen the open door -  
into his walkie talkie)  
It's a false alarm. Get everyone back  
into the building. There is no fire.  
Over.  
(to ROXANNE, firm)  
Think you'd better come with me.

But he stops. ROXANNE has pulled out the knife OJ gave her. It shakes in her hand.

ROXANNE  
You don't understand anythin'. You don't.

JACOB  
Try me. Is someone going to come through  
that door? I'm asking you: is someone  
going to come through that door?

What ever edge ROXANNE has shown unravels and she is back in RESUS 2, mentally, looking at JACKSON.

ROXANNE  
Jackson looks really bad.

JACOB  
He is.

ROXANNE starts to cry.

ROXANNE  
He going to pass away?

JACOB simply steps forward and takes ROXANNE's knife.

JACOB  
I can help you. I can. There's ways to  
help you. If you let me.

ROXANNE  
(shuddering with tears)  
You can't help me.

JACOB

There are police downstairs. They want to know who shot Jack - they want to know what is happening. You tell them and you get protection.

ROXANNE

I don't know nothing.  
You believe me?

JACOB nods yes - he does. There's footsteps coming up behind, fast. It is PC WILKINSON:

PC WILKINSON

Everything alright, Jacob?

JACOB

Yes, fine. We should get Jackson upstairs straight away.

He still has the knife in his hand. He knows PC WILKINSON is looking at it. He pulls the fire door shut.

PC WILKINSON

(direct to JACOB)

She have that with her - hidden on her?

JACOB decides.

JACOB

No, I don't think so.

PC WILKINSON reads what JACOB is doing. He hands her the knife and she slips it into an evidence bag and into her pouch.

PC WILKINSON

Well, I'd better make it safe.  
But I'd like your phone, Miss.

No budging PC WILKINSON. ROXANNE looks at JACOB - he nods.

ROXANNE

I paid for this... you can check.

PC WILKINSON

I will take good care of it.

ROXANNE hands over her phone. JACOB leads ROXANNE away.

**CUT TO:**

**34 INT. ED. RESUS 2 - NIGHT (00:51)**

(RITA)

(OLIVIA, JACK, NS ARMED POLICEWOMAN)

RITA comes in, NS ARMED POLICE are at the door.

RITA

OK they are ready for us upstairs in  
theatre. Let's go Jack...

But OLIVIA is on her knees holding JACK's hand, praying.

**CUT TO:**

**35 EXT/INT. ED/OJ'S CAR - NIGHT. (00:51)**

(NOEL, DUFFY, GRUBSTER, OJ, PC WILKINSON V.O.)

(BIG MAC, IAIN, NS FIREFIGHTERS, NS PATIENTS, NS STAFF)

CHAOS. The fire alarm is still ringing. Fire engine(s) are pulling up alongside the lead appliance. Half of the patients are outside wrapped in coats, some with blankets. BIG MAC, and NOEL are trying to organise them coming back into the ED, while NS FIREMEN stride through the crowd - like FIREMEN do. DUFFY comes out, passing IAIN who is wheeling a new patient in.

NOEL

Like organizing snakes in a bag, this.

DUFFY

Yeah, looks like it.

NOEL

Heard you worked here, back in the day?

DUFFY

(smiling)

Yeah, did. Suppose so, yes.

NOEL

Changed?

DUFFY looks at him - thinks then nods - yes it has changed but this is wiped by firemen as NOEL goes into the ED wheeling a patient.

Further - across the car park - caught by the FIRE ENGINES' flashing lights, OJ sits in his car, GRUBSTER and the rest of the gang behind him. OJ's phone is ringing. OJ leaps out the car to take the call. We stay with GRUBSTER and the other gang boys. They watch OJ - he is obviously trying to explain himself. Finally, sweating, he comes back to the car.

GRUBSTER

What McAndrew say?

OJ

What is it wiv you Grub'? You the one in class with your hand up?

The others laugh - GRUBSTER shrugs.

OJ (CONT'D)

I had it wiv you all.

OJ gets out again, and dials a number on his mobile. It rings for a moment and then is answered.

PC WILKINSON (V.O)

Hello? Who is this?

OJ ends the call. GRUBSTER and the others have got out of the car - they hover, uncertain.

OJ  
She gone to the feds.

GRUBSTER  
What we doin' OJ? Can't leave Rox in wiz them, on her own?

OJ  
I tell you to stop all the questions, Grub'...

And he stabs GRUBSTER fast in the leg. For a moment there is a stunned silence. OJ calmly steps away and drops his knife in a storm drain. GRUBSTER is ashen and tries to stay standing...

GRUBSTER  
What you done what you done. That's my blood, bro' what you done...

He falls. If OJ had a plan when he stabbed him he is now losing it.

OJ  
He's OK! We going to take him in - get to Jack...

But the two other NS GANG members stare and then run away.

OJ (CONT'D)  
Where you goin'?!

GRUBSTER  
I bleeding, man...

Blood is pooling from his leg. OJ is now panicking.

OJ  
You OK, Grubster, stop your fussin'!

GRUBSTER  
(staring up)  
What happening... oh mama... oh mama.

OJ  
You OK, Grub? You ask for it.

But GRUBSTER is shaking with shock and shivering. OJ decides and pulls at GRUBSTER's arm - he yells in agony.

OJ (CONT'D)  
Cummon - we's goin' in.

Ahead he can see the ED. BIG MAC, NS POLICE, patients being led back in, NS FIRE-MEN, FIRE ENGINES, AMBULANCES.

OJ (CONT'D)  
(quiet at first)  
Help me!  
(then loud)  
Help us, man, help us!

**CUT TO:**

**36 INT. ED. ADMIN/ CUBICLES - NIGHT. (00:54)**

(ETHAN, DYLAN, ROBYN)  
(NOEL)

NOEL is sorting patients. ROBYN has some notes ready for her next patient. ETHAN approaches DYLAN

ETHAN  
Dr Keogh...

DYLAN  
I am researching just how many fires a man can take in one night.

ETHAN  
Dylan, I'd like...

DYLAN  
(fast)  
You'd like to tell me that I was unduly harsh on poor pregnant Sarah and her imbecilic husband? No? The fact she is prepared to risk her own life on a miniscule threat to her baby proves she quite possibly doesn't deserve that baby.  
(ETHAN stares - crazy)  
I mean an x-ray! We should be rushing that young woman in to the Cath Lab. I'm surprised he wasn't carrying a geiger counter and they both weren't wearing masks.

ROBYN  
It may just be that Sarah is human.

DYLAN looks up.

ETHAN  
And anyway they have decided to proceed.

DYLAN  
What about the x-ray?

ETHAN  
I walked them through the potential hazards.

DYLAN  
Oh?

ETHAN  
(half a smile)  
I also said that you had severe mental health issues but that you were as good a doctor as they were likely to find in Holby at nearly one am in the morning.

DYLAN doesn't know what to say. He looks at ETHAN and ROBYN.

DYLAN  
She put you up to this?

ETHAN and ROBYN frown.

DYLAN (CONT'D)  
That agency nurse?

ETHAN  
(noneplussed)  
No?

DYLAN  
Good. Let me go and call the Cath Lab.

He goes.

ROBYN  
Did you *really* say that?

ETHAN smiles.

ROBYN (CONT'D)  
So what did you say, Ethan?

But he goes back to SARAH'S CUBICLE.

**CUT TO:**



37 INT. ED. RESUS 2 -> RECEPTION -> LIFT -> RESUS -  
NIGHT. (00:56)

(RITA, MAX, OLIVIA, JACK', BIG MAC, GRUBSTER, JACOB, CAL,  
CONNIE, IAIN, NOEL, OJ, CHARLIE, LOFTY)  
(ROXANNE, PC WILKINSON, DUFFY, NS PATIENTS, NS STAFF)

OLIVIA is on her knees - holding JACK's hand.

RITA  
Right, God'll have to wait now Olivia.

OLIVIA stands, MAX slips in besides RITA to move JACK'...

RITA (CONT'D)  
(whispered)  
You should be on your way, shouldn't you?

MAX  
(whispered)  
You seem busy tonight.

OLIVIA  
... Amen.

She pulls her hand away from JACK' but he hangs on.

JACK'  
I'm frightened.

OLIVIA  
It's OK, Jackson.

MAX steps forward and pulls JACK's bed, moving.

MAX  
You been in the wars mate.

And he pushes him out of the room. Hold with - RITA and OLIVIA.

OLIVIA  
I hope God is listening. Sometimes  
wonder.

RITA  
I'm sure he is.

And she goes to take JACK' up to theatre.

DEVELOP to RECEPTION - MAX is wheeling JACK' towards the lift,  
RITA joins them. It is still confused with patients coming back  
in, and others settled in for the long wait.

THEN loud from the front doors comes BIG MAC, DUFFY and IAIN.

BIG MAC  
Coming through, please Ladies and Gents.

He is leading an AMBULANCE TROLLEY with GRUBSTER on, DUFFY is compressing GRUBSTER's wound, IAIN is alongside. CAL appears from ADMIN - Joins them...

DUFFY  
This here is Gary - found stabbed - he's fifteen.

GRUBSTER  
Agghhhhh...

DUFFY  
Was brought here by that kid, found him by the playground...

She thumbs back, we catch a glimpse of OJ. They push on. However, down the MAIN stairs comes ROXANNE, PC WILKINSON and JACOB. OJ sees this. ROXANNE stops on the stairs. JACOB moves fast to RITA.

JACOB  
(to RITA)  
I'm sorry Rita but I wanted Jack' upstairs for his own safety.

RITA  
(do not speak to me like that.)  
Which is what is happening. Right now.  
Team work, Jacob...

But they slide into the lift, and JACOB goes towards admin. We head to RESUS following CAL, IAIN, BIG MAC who are around GRUBSTER.

RESUS

DUFFY is reporting to CAL, holding the compress on GRUBSTER's leg.

DUFFY  
I've got a compress but he's got a significant arterial injury - looks like it could be femoral. No pain management as yet, but clear airways...  
(GRUBSTER howls)  
I don't know about blood loss but there's a lot of pressure here.  
(under her hand)  
Gary is shocked and confused.

CAL  
Thank you.  
(to GRUBSTER)  
Gary, can you hear me?

GRUBSTER howls.

CAL (CONT'D)  
On my count.

They move GRUBSTER onto the bed but we CHANGE ANGLE - CONNIE is on the phone.

CONNIE  
Yes the patient is Charlie Fairhead...  
(something at the other end)  
Yes appalling, yes. Yes, thank you  
Elizabeth...  
(other end)  
No, stable now but he requires a PCI  
urgently.

WITH GRUBSTER -

CAL  
OK, Gary we are cutting away your  
clothing and bagging everything because  
we'd like to check you all over...

DUFFY is still holding the compress on GRUBSTER's leg.

CAL (CONT'D)  
(to NS staff)  
Let's make that two big lines and some  
bloods off - can we cross match him for 6  
units and get some O pos in...  
(to GRUBSTER, about the ECG  
sensors)  
These are cold - it's just so that we can  
monitor your heart-rate.

WITH CHARLIE -

CONNIE  
(into phone)  
Thank you.

She turns back to LOFTY.

CONNIE (CONT'D)  
They'll be ready for Charlie in five  
minutes. She sounded generally shocked.

LOFTY smiles - of course they were shocked.

WITH GRUBSTER -

CAL  
OK, can I have a look er...

DUFFY  
Lisa, but Duffy fits better.

She lifts her hand. Blood pours out.

CAL

Right let's get a couple of large  
peripheral lines in and the bloods off -  
8 units cross matched please. Femoral  
laceration.....

ON BIG MAC, stares at the wound - looks at it. DUFFY has now  
lifted the compress and is using her hand to control the bleeding -  
or whatever would show that she really knows what she is doing.

**CUT TO:**

**38 INT. ED. RECEPTION -> RESUS - NIGHT. (01:02)**

(CAL, DYLAN, HONEY, GRUBSTER, CONNIE, BIG MAC, CHARLIE, LOFTY, OJ, PC WILKINSON, RASHOKAN)  
(DUFFY, NS DS HENDRIX, NS PATIENTS, NS STAFF)

OJ is in the midst of patients, and relatives. PC WILKINSON coming back from the relatives room - passes OJ - oblivious to him. She goes towards the main doors as RASHOKAN and NS DS HENDRIX return. We don't hear what they say because our shot is taken by DYLAN moving towards RESUS, passing HONEY who carries tea to the RELATIVES ROOM. Go with DYLAN into RESUS... CAL and DUFFY are working fast with GRUBSTER - the wound is nasty. CONNIE is watching.

DYLAN  
Connie, could I have a word?

CONNIE looks up, and follows him away from GRUBSTER.

DYLAN (CONT'D)  
I have a young woman. She's nearly full term and presented at first with panic, shortness of breath, chest pains...  
(that catches CONNIE)  
We diagnosed an MI but the echo scan is showing a coronary artery dissection. I want to get her to the Cath Lab.

CONNIE  
Charlie is going into the Cath Lab' in a couple of minutes.

CAL and DUFFY can't help but overhear what is being said.

DYLAN  
I know. I just phoned. They told me.  
That's why I'm here.

CONNIE stares at him. In the background they are fighting to stop GRUBSTER's bleeding.

CONNIE  
(quietly)  
Dear God Dylan.

DYLAN and CONNIE both know the implication of what is going on.

CONNIE (CONT'D)  
How long has she been here?

DYLAN knows he turned away from SARAH. He catches DUFFY's look - she saw what happened.

DYLAN  
(finally, steady)  
I'm worried we will lose both mother and  
child if we don't get her into the Cath  
lab straight away.

CONNIE  
And Charlie?

LOFTY has seen what is going on and has come to listen. CAL is too  
pre-occupied with GRUBSTER's wound.

CONNIE (CONT'D)  
(finally)  
Charlie is going to have to wait.

LOFTY  
(shocked)  
Mrs Beauchamp?

CONNIE  
Charlie is going to have to wait.

LOFTY  
No, no. He's had multiple MI's - he's  
been defib'd five times, Connie, please.  
This is insane. You will kill him.

CAL  
Connie?

CONNIE  
We have to prioritize a young woman and  
baby, you KNOW that. We know that.

She nods at DYLAN - go. And he does - fast. A ghastly beat as the  
only movement in the room is around GRUBSTER. Then DUFFY turns  
back to work.

DUFFY  
It's what Charlie would do.

LOFTY moves fast back to CHARLIE - it's all he can do.

LOFTY  
(quieter)  
It's what Charlie would do.

CONNIE stands - suddenly feeling like an outsider.

CONNIE  
We will get Charlie upstairs to the Cath  
Lab very soon.

**CUT TO:**

39 INT. ED. RELATIVES ROOM - NIGHT. (01:05)  
(HONEY, ROXANNE, MRS BLAKESTONE)

ROXANNE sits with her knees up in front of her as HONEY comes in - she is in shock. HONEY is still in her party dress.

HONEY  
Jacob - tall, my type, *if* he just once  
looked himself in the mirror and did not  
think: lucky world - I am God's very  
special gift to womankind! Well, he said  
bring this.  
(the tea)  
I got sugar somewhere.

HONEY pulls a bag of sugar from her cleavage. ROXANNE is about to light a cigarette.

HONEY (CONT'D)  
I'm sorry you can't smoke in here.  
Should to have the spoony thing in here  
somewhere. They never put a pocket on a  
frock, you notice that?

She holds out the tea.

ROXANNE  
The boy - who came in - he OK?

HONEY  
Which boy?

ROXANNE  
Grubster. Just now. Five minutes ago.

And now she starts to cry... HONEY looks at her.

HONEY  
He's a friend of yours?

ROXANNE is sobbing onto HONEY's shoulder. MRS BLAKESTONE comes in.

MRS BLAKESTONE  
Hello, everything OK?

**CUT TO:**

40 INT. ED. STAFF ROOM - NIGHT. (01:10)  
(IAIN, BIG MAC, DIXIE)

IAIN is pouring water on a tea bag, gives it to DIXIE, MAC in.

IAIN  
(goofing parody of a  
documentary)  
Iain's night began assisting a Mrs Dineen  
who had decided to end it all. Then the  
GSW. Then Mr Raj and his mini cab  
passenger.

DIXIE  
(holds milk - sniffs it)  
Cheddar, again.

BIG MAC  
Seriously, if I stab you in the femoral  
artery, how long till you bleed out,  
d'you think?

IAIN  
If you stab me anywhere Mac  
(a touch of the Daleks)  
I WILL DESTROY YOU. I WILL.  
(going)  
Iain is returning to face all that Holby  
can throw at him.

Gone.

DIXIE  
Not a a good thing to be stabbed in the  
femoral artery. Depends on the weapon and  
the cut. You been in there?

She wants to know about CHARLIE, looks at MAC.

BIG MAC  
Charlie's got an output, Dix.

DIXIE looks at him, the bravest smile.

DIXIE  
(determined)  
Right. That's good, isn't it? Right.

**CUT TO:**



41 INT. ED. ADMIN -> RECEPTION -> RELATIVES ROOM -  
NIGHT. (01:14)

(BIG MAC, JACOB, HONEY, DYLAN, ETHAN, NOEL, RASHOKAN)  
 (ROXANNE, MRS BLAKESTONE, LOUISE, ROBYN, PC WILKINSON, NS DS  
 HENDRIX, SARAH, MARK)

LOUISE and ROBYN are with SARAH being wheeled out the cubicle,  
 towards the LIFT. MARK follows. DYLAN and ETHAN are together for a  
 split second.

DYLAN  
 Ethan...  
 (ETHAN looks at him)  
 Keep what happened between us? OK.

He goes with SARAH's party, past JACOB, RASHOKAN, NS DS HENDRIX  
 and PC WILKINSON having an impromptu case conference at the DESK.

RASHOKAN  
 Thanks for joining. I'm going to send  
 over someone to interview Jackson on the  
 ward tomorrow. He'll be OK for that?

JACOB  
 Depends on how the next couple of hours  
 go in theatre.

BIG MAC comes through from the STAFF ROOM. He hovers.

RASHOKAN  
 (to HENDRIX and WILKINSON)  
 We've got armed support until six am and  
 I've requested a second shift but I'm not  
 feeling enthusiasm from management. Tell  
 me about the stab victim? Known to  
 anyone?

HONEY is passing.

JACOB  
 Brought here by a friend. Mac you were  
 outside?

BIG MAC  
 Yep. They were shouting - came out of the  
 dark.  
 (hesitates - neck on the line)  
 I think he was stabbed less than ...  
 well, maybe a couple of minutes before  
 his mate shouted.

JACOB  
 Mac?

BIG MAC  
 Well he'd have bled out if it had been  
 much longer?

JACOB  
(OFFS)  
That depends on lots of things Mac.

HONEY  
Sorry.  
(to RASHOKAN)  
Hi, I'm the barrista here most days I...?

RASHOKAN  
Er, thanks but...

HONEY holds out her hand to shake RASHOKANs'.

HONEY  
Honey. Gosh you have cold hands.  
(smiling)  
Cold hands cold heart!

JACOB  
Honey, please we have a serious  
situation...

HONEY  
The girl *knows* the stab victim.

Not a duh-duh-duh moment, but everyone is thinking fast now.

JACOB  
(confirming)  
And she knows Jackson. Something about a  
present? She's confused.

PC WILKINSON  
The wrapping paper?

RASHOKAN looks to them - (*please this is subtle just ideas  
tumbling between them.*).

RASHOKAN  
(to BIG MAC)  
Can you describe the mate?

BIG MAC  
Small guy, white... but I was thinking  
about the injury.  
(now, with everyone on him MAC  
loses confidence in what he's  
seen)  
I'm sorry but I'm not sure or anything...

Then a horrible thought hits JACOB.

JACOB  
Oh right... Right. He's in here.

RASHOKAN  
What?

But JACOB turns and starts to move fast.

JACOB  
Honey, where is Roxanne?

HONEY  
In the relatives room, like you told me!

RASHOKAN  
Where are you going?

JACOB runs, then RASHOKAN, NS DS HENDRIX, start after him, moving fast through patients, NS Staff.

NOEL  
(appearing)  
Whoah guys.

They spin towards the relatives room. This feels like it is taking too long - too long to get there. JACOB pushes open the door.

RELATIVE'S ROOM - JACOB stops. ROXANNE is curled up. Tea, un-smoked cigarettes. She turns, frightened, seeing JACOB.

JACOB  
Everything OK?

JACOB stares at her - and then starts to laugh.

JACOB (CONT'D)  
Sorry. You take it easy. Try and get some sleep.  
(he turns to RASHOKAN)  
Sorry...

He closes the door. JACOB has surprised himself.

JACOB (CONT'D)  
(to RASHOKAN)  
This can really do your head in, can't it?

MRS BLAKESTONE appears. Busy, knackered.

MRS BLAKESTONE  
Sorry, had to go to the toilet.  
Everything alright?

JACOB  
Could you just make sure she's in your sights, Mrs Blakestone?

MRS BLAKESTONE  
And could you tell someone that the ladies is a disgrace. Don't they have cleaners?  
(tiny beat - she knows she's being arsey)  
(MORE)

MRS BLAKESTONE (CONT'D)

Tell me if there's any news on Jackson,  
please.

And she goes in. JACOB wants to say something. RASHOKAN sees it -  
smiles, turns to: NS DS HENDRIX and PC WILKINSON.

RASHOKAN

Can we put someone on the corridor here.  
And upstairs outside theatre?

NS DS HENDRIX nods - goes off to brief the team.

JACOB

She...

MRS BLAKESTONE - he stops himself...

RASHOKAN

(smiling)

Remember we are all in it together. The  
police, the social services, NHS. Let's  
give them five minutes and then I'd like  
a word.

**CUT TO:**

42 INT. HOSPITAL. OUTSIDE CATH LAB - NIGHT. (01:17)  
(LOFTY, ROBYN, MARK)

MARK hovers. He looks exhausted. After a moment ROBYN comes out.

ROBYN  
You should at least sit down. Have you eaten anything?

MARK  
How is she?

ROBYN  
They are just starting now. Dr Keogh's with her. Chasing his own shadow that one. Sorry if he's a bit...

MARK  
Not sure I was at my best. But that nurse, Louise, if it hadn't been for her digging her heels in I don't know what would have happened. I'd like to thank her.

ROBYN  
She'll like that. But she's not a n...

And then ROBYN stops - a thought. MARK looks at her, questioning.

ROBYN (CONT'D)  
I'll tell her you said thank you.

MARK  
Is it always like this?

ROBYN looks at him.

MARK (CONT'D)  
Like a mad-house.  
(ROBYN smiles.)  
I really don't know how you all do it.

ROBYN  
No choice. It's addictive and contagious. Until, that is, we drop or something cracks and all you want to do is be anywhere *but* here in the hospital...

LOFTY appears - he has been moving fast. ROBYN knows what he wants.

ROBYN (CONT'D)  
They've *just* started, Lofty, you know that.  
(LOFTY goes to the door.)  
And you can't make them go any faster.

He knows that, also.

LOFTY  
(very quietly)  
We are going to lose him. I'm sure.

ROBYN  
No.

MARK  
Who...?

LOFTY just shakes his head and goes.

MARK (CONT'D)  
What was that about?

ROBYN is about to tell him...

**CUT TO:**

**43 INT. ED. RESUS - NIGHT. (01:18)**

(CAL, DUFFY)

(GRUBSTER, CONNIE, CHARLIE, NS NURSE)

CAL and DUFFY are working hard on GRUBSTER's leg. GRUB is masked, groggy. He is on a transfusion. There is a lot of blood. DUFFY hands him the TXA agent....

CAL

Thank you, and can I have...

DUFFY already has CELLOX ready.

CAL (CONT'D)

... and some cellox.

(he smiles)

Looks like you've done this before.

DUFFY

Yes. I'd forgotten how much I missed it.

CONNIE, and an NS RESUS NURSE are with CHARLIE, the ECG is steady. She looks at the clock on the wall.

**CUT TO:**

**44 INT. ED. RELATIVES ROOM - NIGHT. (01:18)**

(JACOB, RASHOKAN, MRS BLAKESTONE, ROXANNE, PC WILKINSON)  
(NS DS HENDRIX)

ROXANNE faces RASHOKAN, NS DS HENDRIX. JACOB and PC WILKINSON stand at the back of the room. MRS BLAKESTONE sits near ROXANNE in loco parentis. The door is shut.

RASHOKAN

Now, Roxanne. You know this is not a formal interview. I understand that you are still a minor and you have with you Mrs Blakestone from Elm House. Do you understand?

MRS BLAKESTONE

Roxanne?

RASHOKAN

We have been to the house where Jackson was shot. You have been there?

ROXANNE says nothing.

RASHOKAN (CONT'D)

And we understand from a member of staff that you know Gary - who has the knife injury?

ROXANNE says nothing.

RASHOKAN (CONT'D)

We think you might have an idea who did these things and could help us.

ROXANNE says nothing. She is tense, miserable.

RASHOKAN (CONT'D)

You are very young Roxanne. Were you forced to do things that you didn't want... that you wished you weren't involved in?

Tears form in ROXANNE's eyes - still she says nothing.

RASHOKAN (CONT'D)

I am trying to help you, do you understand that?

Still nothing. JACOB moves forward.

JACOB

We just don't want anything else bad to happen, Roxanne, yeah?



ROXANNE  
(very quiet)  
I'm not a snitch.

RASHOKAN pulls back frustrated.

PC WILKINSON  
We are trying to help you sweetheart.

RASHOKAN glances up at PC WILKINSON.

PC WILKINSON (CONT'D)  
We know how you can get stuck places.  
Places you don't want to be?  
(slight smile)  
I spent half my life stuck being... well  
not me.

JACOB looks - this is taking courage. PC WILKINSON's hand,  
instinctively, on the LGBT wrist band. No dud-duh-duh moment.

PC WILKINSON (CONT'D)  
And you know most of it was in my head?

She's got ROXANNE's attention. MRS BLAKESTONE reaches in to take  
her hand. ROXANNE isn't having it.

ROXANNE  
(to JACOB)  
Is Grub goin' to be OK? Can't let  
anything happen to Grub'. Is Grub going  
to be OK?

JACOB  
Yes I think Gary is going to be OK.

ROXANNE is hanging on JACOB now -

JACOB (CONT'D)  
But do you know who hurt him?

**CUT TO:**

**45 INT. ED. RESUS. NIGHT. (01:19)**

(CAL, CONNIE)

(DUFFY, CHARLIE, LOFTY, GRUBSTER, NS NURSE)

LOFTY comes in. CAL and DUFFY are working, now dressing GRUBSTER's wound -

CAL

Right - nice work. We'll get Gary up to theatre.

(to DUFFY)

And thank you.

DUFFY smiles. CONNIE is with CHARLIE, anxious about time.

CONNIE

(to LOFTY)

They will call when they are ready for Charlie, you know that.

Something on her mind.

**CUT TO:**

46 INT. ED. RESUS 2. NIGHT. (01:20)  
(LOUISE, DUFFY, OLIVIA)

OLIVIA sits. The room feels empty without the bed and JACK'. There are bits of dressing and other life saving detritus on the floor. She looks up - DUFFY is in the half open door.

OLIVIA  
How is he - your friend?

DUFFY  
Well if you hadn't raised the alarm when you did he wouldn't be here at all, so that's something. Ought to get this place cleared up.

She comes in - busy. OLIVIA half stands.

DUFFY (CONT'D)  
No, you're alright.

OLIVIA - exhausted sits back down. DUFFY starts tidying.

OLIVIA  
You got family?

DUFFY  
(let's not go there)  
We all got family.

OLIVIA  
Jackson was born here, his mother...  
(emotion)  
Came here, when she passed away.  
(fighting feelings, finds a smile)  
I should be doing that. What you are doing.

DUFFY smiles - doing my job.

OLIVIA (CONT'D)  
Don't know how you put up with it. I was cleaning in Geraint Morris Ward the other night. A nurse was on duty. She looked knackered...

DUFFY  
It happens.

OLIVIA  
And this woman was screaming all sorts from her bed but the nurse, she just went right on. Angels.  
(tears)  
Jackson goin' to pull through?

DUFFY  
I think so.

OLIVIA  
(looking up - direct at DUFFY)  
I tried but truth is I lost him years ago. He just wants to fight the world.  
(a fighting smile)  
Mebbe he never had a choice. Mebbe I taught his mother wrong, she was still a girl when his father and her... I tried, our Lord knows I tried.

DUFFY stops in front of her now, kneels. Takes her hand.

DUFFY  
This is not the time to blame yourself. Jackson will need all your strength.

OLIVIA  
I'm just trying to understand.

Neither DUFFY, or OLIVIA, notice LOUISE at the door.

DUFFY  
I know. Can I get you something?

OLIVIA nods her head no.

DUFFY (CONT'D)  
Well we'll tell you as soon as we know anything about how Jackson is doing. OK?

OLIVIA  
I'll pray for you.

DUFFY  
(easy)  
Oh I'm sure God has got his hands full.

OLIVIA  
No, we all need him, and he's there. I promise you that.

DUFFY smiles. Stands.

LOUISE  
Rita wants everyone for a second. OK?

DUFFY turns and goes with LOUISE. We hold on OLIVIA.

**DEVELOP TO:**

**47 INT. ED. ADMIN/CUBICLES - NIGHT (01:23)**

(JACOB, CONNIE, BIG MAC, RITA, RASHOKAN)  
 (CAL, DUFFY, LOUISE, NOEL, HONEY, BIG MAC, MAX, ETHAN, PC  
 WILKINSON, NS DS HENDRIX, NS ASIAN MAN, NS MOTHER, NS STAFF)

There are still patients waiting but some are asleep. DUFFY and LOUISE join JACOB, NOEL, HONEY, BIG MAC, MAX, other NS AGENCY NURSES gathered with PC WILKINSON, RASHOKAN. NS DS HENDRIX is making a call in the B/G.

RITA  
 (just come down from THEATRE)  
 Oh thanks everyone, this won't take a  
 minute, Jacob -

If JACOB was Agincourt in Episode 1, he's now edgy.

JACOB  
 As you know Patient Zoro is in theatre,  
 and the stab wound is in Resus. We now  
 have reason to think that we have a - or  
 maybe more than one - gang member...

CONNIE slips in - to listen.

JACOB (CONT'D)  
 ... here in the ED or the hospital. These  
 kids are from the Dog Hill Gang. And I  
 just wanted to say that they are  
 dangerous.

ETHAN  
 Well, that's reassuring.

RASHOKAN  
 We do have armed officers - well, I'm  
 sure they've been getting in your way all  
 evening so thank you for being  
 understanding. But be careful OK? It is  
 very unlikely they will try anything but  
 I cannot stress caution enough. No  
 heroics, please.

JACOB  
 Any questions?

But the crew are on their way to the next patients.

CONNIE  
 (quietly, to JACOB)  
 Impressive.

JACOB  
 All part of the service, ma'm.

And we go with him. BIG MAC is walking besides JACOB. But JACOB stops near RITA.

JACOB (CONT'D)  
Rita, can we er try and reboot this  
thing?

RITA smiles - oh come on.

RITA  
Oh I thought you were all hard drive.

And she's gone, ETHAN has caught this and is passing...

ETHAN  
Tomorrow's another day.

ETHAN's gone to another patient. HOLD on JACOB.

**CUT TO:**

**48 INT. HOSPITAL - RECOVERY WARD - NIGHT (01:25)**

(ZOE, LILY)

(NS NURSE)

A NS NURSE is making ZOE comfortable. LILY is just leaving.

ZOE  
(very fragile)  
Thanks.

LILY  
You need to rest Dr. Hanna. My  
grandmother always used to say never go  
to sleep on an argument. Something  
happens in the night and you can never  
make it up.

ZOE  
(exhausted)  
And my grandmother always used to say 'if  
you made your bed lie in it.'

LILY doesn't know what to do.

LILY  
I think maybe I haven't understood  
anything this evening.

ZOE  
No, maybe not.

LILY looks like she has been slapped.

ZOE (CONT'D)  
But you know... thanks.

LILY  
Oh, that's OK...

Gone.

**CUT TO:**

**49 INT. ED. RESUS - NIGHT. CONTINUOUS (01:27)**

(RITA, CONNIE, LOFTY)

(CAL, CHARLIE, GRUBSTER, NS NURSES)

RITA in, CAL and the NS NURSES are around GRUBSTER. His wound is prepped and they are wheeling him out to theatre. RITA stops - startled.

RITA  
(shocked)  
Charlie's still here?

LOFTY near CHARLIE looks at her. RITA turns to CONNIE...

CONNIE  
Any minute now.

RITA  
He should be in the Cath Lab right now.

CAL, GRUBSTER and co have left by now. Then the phone rings. CONNIE moves for it, LOFTY looks up, but RITA is nearer.

RITA (CONT'D)  
Resus?  
(RITA listens - this is  
terrible news)  
OK. OK. Elizabeth I know it's not your  
fault. We understand.  
(She puts the phone down.)  
The Cath Lab - Sarah has a dissection as  
Dr Keogh thought but the flap is  
unstable. With the pregnancy they are  
afraid of an intra-uterine hemorrhage...

LOFTY  
She's going to be there hours.

CONNIE  
Not necessarily...

RITA  
Elizabeth sounded close to tears. They  
know.

There's a horrible pause. RITA looks at CONNIE - she's reading her mind:

RITA (CONT'D)  
Charlie is on warfarin, Connie. He has a  
history of heart disease.

LOFTY  
What are you doing?



CONNIE

Listen to me, thrombolysis is no longer gold standard but we have run out of options.

RITA

He's had over ten minutes of cardiac massage and we've shocked him five times? If we don't kill he'll have a stroke.

CONNIE

It's the only chance he has.

RITA

Let's think about this, please Mrs Beauchamp.

CONNIE

(snapping - hard)

Don't you think I have been thinking about this for the last twenty minutes - from the moment Dylan came in here?

She holds RITA's eyes - and at last RITA nods in agreement.

CONNIE (CONT'D)

Ah come on, Charlie's been beating the odds all his life.

And they go to work. Very close shots now. CHARLIE masked. The canula is prepared in his elbow. CONNIE is preparing the syringe pump. RITA checks CHARLIE's BP, ECG etc. LOFTY watches as CONNIE inserts the syringe pump to the canula. She's just about press the syringe when...

LOFTY

Please.

CONNIE and RITA look at him - what is this?

LOFTY (CONT'D)

I tried to call Louis. I think if he was here he would...

And LOFTY leans over and kisses CHARLIE on the forehead. It is a loving good luck, or a farewell. LOFTY straightens - looks down embarrassed. CONNIE presses the syringe. CLOSE - the drugs surge through the tubes into CHARLIE.

**FLASHBACK TO:**

**50 FLASHBACK. INT. ED. OLD AGE HOME. DAY. 2000. (13:35)**

(CHARLIE, CHARLIE'S FATHER, MRS BOYD)  
(NS ELDERLY)

FLASHES - again. CHARLIE'S DAD appears lost to the fairies. CHARLIE is chatting to fill the time. He holds his father's hand because that's what you are supposed to do. Very still.

CHARLIE

Work? Well work's work, you know. Can't imagine it any other way now. Some days nothing at all makes sense. It's been like that for years. Cuts. More and more patients. Never enough beds. Other days you know you come out of there and...

(he's realizing this)

... you feel you've done something. Maybe saved a life, maybe helped someone see things differently. There'll always be the next patient but if...

He looks up - MRS BOYD is coming back with her shopping.

CHARLIE (CONT'D)

You know if mum hadn't died I'd never have done what I...

But he stops. His father's grip has tightened on his hand. CHARLIE, amazed, looks around. MRS BOYD is a little closer but she is chatting with another relative.

CHARLIE (CONT'D)

(very quiet)

Dad...?

CHARLIE'S FATHER

(barely audible -)

I - am - proud - of - what - you - do.  
Very.

CHARLIE

(stunned)

What?

MRS BOYD - warm and energetic - breaks the moment.

MRS BOYD

There we are. Everything OK?  
(takes some grapes out her bag)  
Seedless. He likes them.

Then she catches CHARLIE's eyes. Tears.

MRS BOYD (CONT'D)

Whatever's the matter?

BUT CHARLIE finds a smile.

CHARLIE  
Nothing. Nothing at all.

**CUT TO:**

51 INT. ED. ADMIN/ CUBICLES - NIGHT. (01:32)  
(NOEL, LOUISE, ROBYN, HONEY, ETHAN, DUFFY)  
(NS ARMED POLICEMAN)

Business as usual, but not. With JACK in ITU most of the cops are upstairs. One sits, knackered, sipping coffee. NOEL brings through some notes.

NOEL  
Louise, you should go home. You need some sleep.

LOUISE  
Thanks, but no thanks.

NOEL  
(businesslike)  
OK. Cubicle four...

LOUISE  
Are you telling me what to do?

NOEL  
No. I'm just a receptionist. But call a medic as soon as you've assessed...

NOEL goes - LOUISE turns straight into ROBYN.

ROBYN  
Louise, Mark - the dad - asked me to say thank you.

LOUISE  
What for?

ROBYN  
Said you dug your heels in. Saved the baby.

LOUISE is about to speak when HONEY steps in.

HONEY  
When do you think we'll know, Robyn, about Charlie?

ROBYN  
Soon enough.

LOUISE goes - ETHAN moves to pick up some notes.

HONEY  
Ethan - when do you think we'll know?

ETHAN looks at her - doesn't know what to say.

ETHAN  
I don't know. Sorry I don't. Sorry.

ETHAN's move takes us back to DUFFY at the ADMIN desk.

ROBYN  
You OK?

DUFFY blinks - smiles.

DUFFY  
Yes. Fine. Maybe time zones or something.

But for the first time in the evening her natural smile is replaced with emotion and anxiety.

DUFFY (CONT'D)  
I left everything in Auckland. The boys,  
everything and suddenly being here and  
with Charlie...

She gestures in the direction of RESUS.

DUFFY (CONT'D)  
It feels like a very big and very lonely  
planet, right now.  
(braves it)  
Right. Who's next.

She reaches for some notes.

ROBYN  
Take five. Go on. We'll survive.

**CUT TO:**

**52 INT. ED. RESUS - NIGHT. (01:35)**  
(CONNIE, LOFTY, RITA, CHARLIE)

CONNIE, LOFTY and RITA watch over CHARLIE. The ECG machine traces.  
The thrombolysis has happened - his heart is still beating.

**CUT TO:**

**53 EXT. ED. MAIN DOORS - NIGHT. (01:37)**

(BIG MAC, PC WILKINSON, DUFFY)  
(NS ARMED POLICE)

It is quieter now. An ARMED COP paces - keeping their feet warm. BIG MAC turns as PC WILKINSON comes out.

BIG MAC  
The girl OK?

PC WILKINSON  
She's exhausted. Hopefully she'll get some sleep.

BIG MAC  
Do you believe in the spirit fathers?

PC WILKINSON looks at him - she's too knackered for this and besides...

PC WILKINSON  
It's almost two am on Sunday morning!  
Holby. What?

BIG MAC  
The Indigenous peoples of North America - that's Indians like cowboys and Indians to you and me - believe that all those that came before us are here, everywhere. When we need them. Who are we to say they are wrong?

PC WILKINSON  
You have too much time on your hands, Mac.

DUFFY comes out. She's wrapped in a fleece.

BIG MAC  
I was asking young Sally here if she believes in spirit fathers.

DUFFY  
Oh, and how did that go?

BIG MAC  
But do you?

DUFFY smiles - holds up her mobile, goes.

PC WILKINSON  
If I did, what would they do?

BIG MAC looks at her, thinks.

BIG MAC  
Make us do things right.

PC WILKINSON  
Then definitely not. You hungry?

Glances around and pulls out a chocolate bar, breaks it in half.

BIG MAC  
(taking it)  
I shouldn't really.

DUFFY wanders around the corner to get some privacy. She looks at her hand - it is shaking, close to emotional exhaustion. She looks at her phone. She can't stop herself - presses a speed dial.

**CUT TO:**



**54 INT. HOSPITAL. OUTSIDE CATH LAB - NIGHT. (01:38)**  
(MARK, DYLAN)

MARK sits - he looks exhausted. DYLAN comes out of the CATH LAB.

MARK  
(trying to be friendly)  
Like being on an aeroplane seeing the  
Captain wandering through the cabin  
chatting up the stewardess.

DYLAN  
I'm a trauma specialist. Sarah is in good  
hands.

He indicates the CATH LAB.

MARK  
Is she going to be OK?

DYLAN  
I think so.

He starts to go.

MARK  
(standing)  
Thank you.

DYLAN nods thanks.

MARK (CONT'D)  
Excuse me - but you took a choice, didn't  
you? For my wife?

DYLAN turns - his naturally aggressive/devil may care persona  
seems to be on holiday, replaced by something quieter and tireder.

MARK (CONT'D)  
Is that what happened?

DYLAN  
We make choices here all the time. Is  
this right for this patient, am I  
understanding their symptoms? Should I do  
this...?

MARK  
More than that, I think -

DYLAN  
And you *have* to trust us. At worst we are  
the last thing between you and - well -  
death, or life changing...(disaster)  
(not going to let his emotions  
show)  
Tonight I lost it.  
(MORE)

DYLAN (CONT'D)

I walked out of your cubicle. The fact I shouldn't even have been there is going to make no difference to anyone, least of all me. But delaying the time I took trying to get my head together, trying to compute quite what Sarah was saying when she was frightened of the effect an x-ray might have on her - your baby - I have probably killed, I think it is safe to say, a man I admire very much.

(tiny beat)

Rest, if I were you. You are going to need every ounce of energy you have when that baby is born. And Sarah is going to need a lot of rest.

DYLAN turns and goes.

**CUT TO:**

**55** **EXT. PEACE GARDEN - NIGHT. (01:42)**  
(DUFFY)

DUFFY has her phone. Looks at it. Is about to dial - Just one word on the SCREEN: HOME. Stops herself. Looks up. STARS are surprising, and clear.

**CUT TO:**

**56 INT. ED. OUTSIDE RELATIVES' ROOM - NIGHT. (01:50)**  
(JACOB)

JACOB has two cups of tea. He gets to the door. Turns to put the tea down, to open the door. JACOB knocks. Nothing. He pushes in. MRS BLAKESTONE is asleep. ROXANNE's blanket is on the floor but she's gone.

JACOB  
Roxanne?

MRS BLAKESTONE stirs -

**CUT TO:**

57 EXT. ED. PEACE GARDEN - NIGHT. (01:52)  
(LOUISE, DUFFY)

DUFFY stands and finds LOUISE near her.

LOUISE  
Sorry. I saw you came out. I didn't mean  
to ...

DUFFY  
(torn)  
Oh that's OK.

**CUT TO:**

**58** INT. ED. RELATIVES' ROOM - NIGHT. (01:52)

(JACOB)

(NS ARMED POLICEMAN)

JACOB comes out - fast. To an NS ARMED POLICEMAN

JACOB

Did you see the girl...?

**CUT TO:**

59 EXT. ED. PEACE GARDEN - NIGHT. (01:52)  
(LOUISE, DUFFY)

LOUISE  
You been a nurse... a while?

DUFFY  
Depends how you define a while. Been  
working in New Zealand, mostly midwifery.

LOUISE  
But you're here now?

DUFFY looks at her. Sort of has to say this.

DUFFY  
Yes. And I left behind three boys, one  
husband-type-of-character, two dogs, a  
cat and views and air...  
(the phone in her hand)  
I was going to call them. Check in, but  
the truth is: the boys are now men, the  
dogs have each other...

**CUT TO:**

60 INT. ED. FEMALE TOILET - NIGHT. (01:53)

(ROXANNE)

(DUFFY V.O)

CUBICLE - ROXANNE is just about to light her cigarette. She is wrapped in her blanket. Alone.

DUFFY (CONT'D OVER)

... and for the first time in a long time tonight I felt really and truly needed.

**CUT TO:**



61 EXT. ED. PEACE GARDEN - NIGHT. (01:54)  
(LOUISE, DUFFY)

DUFFY smiles at LOUISE.

LOUISE  
(not easy)  
I been thinking of going back to nursing.  
See I lost my nerve, suppose you could  
say. But tonight - seeing everything.  
You.

DUFFY  
Well then me running away will be worth  
it.  
(turning to go in)  
We all lose our nerve, sometime, if we  
didn't, how else would we know we had it?

And she goes in. ON LOUISE.

**CUT TO:**

**62 INT. ED. FIRST FLOOR / LANDING / STAIRCASE.**  
**RECEPTION - NIGHT. (01:55)**  
(ROXANNE, OJ, ROBYN)  
(NOEL, JACOB, NS PATIENTS, NS STAFF)

ROXANNE emerges - she is still wrapped in her blanket. She is shuffling back towards the stairs when suddenly OJ appears in front of her.

ROXANNE  
(frightened)  
OJ - what you doin' here?

OJ  
Could ask the same of you, girl.

**CUT TO BELOW:** Upstairs we can see glimpses of ROXANNE and OJ. ROBYN is holding some notes, for her next patient.

ROBYN  
Is Mr Weir still here?

There are still patients scattered - but some have given up, some are asleep. NOEL points at a man who is snoring.

ROBYN (CONT'D)  
Mr Weir?

The snorer is startled awake.

**CUT TO ABOVE:** OJ is very agitated.

OJ  
What you tell the feds, girl?

ROXANNE  
Nuthin... Let me go OJ.

He has her arm.

OJ  
You talk to the feds?

ROXANNE  
You cut grub'...?

OJ  
I never. What you tell them?

ROXANNE tries to pull away from him.

**CUT TO BELOW:** ROBYN is helping NS MR WEIR to stand when something catches her eye. A flash of movement on the landing and then SUDDENLY OJ comes flying down the stairs. JACOB has just come into RECEPTION. OJ spins past him towards the front door, one of the NS ARMED POLICE turns fast but OJ has gone.

**CUT TO ABOVE:** ROXANNE sits weirdly, one arm on the rail - blood smearing on the glass. The blanket is still drooped around her. She is grey. After a split second ROBYN and JACOB arrive...

ROXANNE  
I'm sorry.

And then they realise: OJ's knife is in her back. It is through the blanket and sticks out between her second and third rib.

**CUT TO:**

**63 EXT. ED. NIGHT - (01:56)**

(LOUISE, DUFFY, BIG MAC, OJ, PC WILKINSON)  
(NS ARMED POLICEMAN)

OJ runs straight into BIG MAC who grabs his arm.

OJ  
Get offa me...

BIG MAC  
I got you boyo, I got you.

OJ  
(screaming)  
She snitched me man!

PC WILKINSON  
(into RADIO)  
Urgent Assistance please at the front of  
the ED.

And she swings across and grabs him, also, as the NS ARMED  
POLICEMAN arrives. DUFFY appears from the PEACE GARDEN and LOUISE.

BIG MAC  
I got him!

OJ  
I done nothing. I done nothing.

OJ is grabbed and now handcuffed.

DUFFY  
Oh no. No. No.

And she moves fast into:

**CUT TO:**

**64 INT. ED. FIRST FLOOR. STAIR-CASE - > RECEPTION.  
NIGHT. CONTINUOUS (01:57)**

(CAL, JACOB, ROBYN, MAX, DUFFY, LOUISE)

(ROXANNE, MRS BLAKESTONE, NS NURSES, NS STAFF, NS PATIENTS)

CAL is now with ROBYN and JACOB. He is fast doing prelim ATLS.

CAL  
Stab wound, upper back. Is that it? Is  
that it?

ROBYN  
(to ROXANNE)  
OK - OK - you're going to be OK.

But ROXANNE's eyes are flickering and she stares up at ROBYN.

CAL  
Get her on that...

MAX, JACOB, and an NS NURSING staff are coming up fast with a  
stretcher/board.

CAL (CONT'D)  
OK on three. One two three.

And ROXANNE is on the BOARD, they leave the blade in her. MRS  
BLAKESTONE watches, horrified. DUFFY, and LOUISE are watching.

CAL (CONT'D)  
Can we be careful please.

They start bringing ROXANNE down. Blood has pooled on the landing  
and is on CAL's hands as he holds something to ROXANNE's wound.

JACOB  
(to everyone, plaintiff)  
She's going to be OK, she's going to be  
OK.

**CUT TO:**

**65 INT. ED. RESUS - NIGHT. CONTINUOUS (01:57)**

(CAL, CONNIE, JACOB, ROBYN, MAX)

(LOFTY, RITA, CHARLIE, ROXANNE, NS RESUS NURSE)

Close on CHARLIE - CONNIE and LOFTY are absolutely focused. RITA is writing up notes. CALM.

CONNIE

OK, Nurse Chiltern let's do bloods again.  
And his ECG?

She looks at the print out - LOFTY's looks says it all. A small smile. Then through the doors comes ROBYN, CAL, ROXANNE (on a board), JACOB. And we are in a full on emergency.

CAL

Young female, knife wound to upper back.  
Knife deeply embedded. Can we leave the  
weapon in situ'. OK let's get her on the  
trolley.

(to everyone)

On my count. Three, two, one.

And ROXANNE is on the table. NS RESUS NURSE and ROBYN start cutting away ROXANNE's clothes.

CAL (CONT'D)

OK. RSI, please.

He puts an OXYGEN mask on ROXANNE's face.

CAL (CONT'D)

I'm going to need 2 large bore lines  
please, give her stat unit of 0 negative  
and cross match her for another 6  
units...

Whatever CONNIE and LOFTY were feeling a few seconds earlier has now changed. It is clear everyone is fighting for ROXANNE's life.

CAL (CONT'D)

I'd like to get this young lady to  
theatre as soon as we possibly can.

ROBYN

She's losing output and I can't get a  
pressure...

CAL is feeling her pulse on her neck. CONNIE comes across. Watching. JACOB has ROXANNE's cut and bloody clothes and is putting them into an evidence bag.

RITA

What happened?

JACOB  
(profoundly shaken)  
She went for a smoke - upstairs. I don't know.

CAL  
(dominating)  
Her pulse is very thready.

RITA  
Right.

CAL is pulling the ultrasound over.

CAL  
I think we have a cardiac tamponade.

CONNIE now joins in around ROXANNE. CAL is losing it.

CAL (CONT'D)  
I can't tell what's happening. I can't tell what's happening.

If so far we have been blood-lite in these two episodes now we start to see more and more.

CONNIE  
Cal I'm taking over. Have we got the bloods yet?

RITA  
4 units.

CAL  
Level one infuser please, right now.

CONNIE  
OK. OK. Has she arrested?

CAL  
I don't think so.

JACOB turns. He has ROXANNE's clothes in a bag. GRUBSTER's are in another bag on a table near the door. We go with him.

ROBYN(BG)  
She's arrested.

CONNIE (BG)  
CPR, then 1mg of adrenaline, please..

On CAL. Blood all over his hands, and scrubs. JACOB goes out...

**DEVELOP TO:**

**66 INT. ED. RECEPTION - NIGHT. CONTINUOUS (01:58)**

(JACOB, BIG MAC, PC WILKINSON)  
(NOEL, NS PATIENTS, NS STAFF)

JACOB emerges. PC WILKINSON is nervously at the desk.

PC WILKINSON  
I can't believe that happened.

BIG MAC comes across.

BIG MAC  
(still pumped)  
That boy is lucky I didn't break his  
little neck. Can you tell your colleagues  
if they need anyone to snap his fingers  
one by one I'm their man.

JACOB  
(sharp)  
Please, Mac.

He holds up a bag - to give to PC WILKINSON.

JACOB (CONT'D)  
(he lifts one bag)  
Gary Odabe. November 10 1999. Seventeen.  
(other bag)  
Roxanne Rivers. June 2, 1998. She's just  
sixteen.

PC WILKINSON  
Gary's going to be OK?

JACOB  
Yes, I think so.

PC WILKINSON  
Roxanne...?

JACOB is shattered.

JACOB  
Er. Did he say anything - the boy, when  
they arrested him?

PC WILKINSON  
No. They never do. Like it's everyone's  
fault but their own.

She goes.

**CUT TO:**



**67 INT. ED. RESUS - NIGHT. (01:59)**

(CAL, CONNIE, RITA, LOFTY)

(MAX, CHARLIE, ROBYN, ETHAN, NS PORTER)

CONNIE - CPR, ROBYN, RITA, CAL, NS RESUS NURSES, NS ANAESTHETIST are working to revive ROXANNE. ETHAN has joined and watches - steady.

CAL

No output, Connie.

CONNIE

I'm going to crack her chest. Prep the thoracotomy set please.

Glances, but nothing more. MAX appears in the doorway with another NS PORTER.

LOFTY

(to CHARLIE)

Right boss - this is your big chance in the Cath Lab.

CHARLIE's eyes are now open - and as he is pulled out of RESUS he sees the NS ANAESTHETIST prepping ROXANNE. CONNIE, a NS RESUS NURSE, and CAL are doing a rapid scrub before...

**CUT TO:**

**68 INT. ED. STAFF ROOM - NIGHT. (02:01)**  
(JACOB, RASHOKAN, LOUISE)

JACOB is alone. He flicks the kettle on but can't get the energy to make any tea. Knock on the door and RASHOKAN comes in.

RASHOKAN  
(deliberate)  
Jacob, I thought you'd like to know.  
We've traced the gun that was used to  
shoot Jack'. You OK?

JACOB  
I can't believe that woman fell asleep -  
let her out of her sight.

RASHOKAN  
She runs a hostel. She cares for her  
kids. She's broken.

JACOB can't accept that - quite.

RASHOKAN (CONT'D)  
It was a converted starter pistol, been  
used three times before. There's a long  
way to go but we think it belongs to a...  
well a gentleman who has been running a  
patch around Dog Hill and into the dock-  
side estates. His name is McAndrew. We  
have a technical name for his kind: scum.  
Jackson and his crew got cocky, the other  
boy was sent into stop him.

JACOB  
The kid with the stab wound? Roxanne?

DS RASHOKAN  
McAndrew put pressure on OJ to sort it.  
The pressure... he lashed out.

JACOB  
(shocked)  
Lashed out! For pity's sake.

RASHOKAN  
These kids are just used by the McAndrews  
of this world.

JACOB  
Are you going to get him?

RASHOKAN  
Not immediately. But we will certainly  
make his life hell.

JACOB  
(sarcastic)  
And that'll scare him.

LOUISE has come in and hangs in the door way - shy - senses she should not be here.

RASHOKAN  
Don't you believe it. He won't be able to squeak without a parking ticket, TV licence, speeding, a tax inspection... We have our ways.

RASHOKAN (CONT'D)  
How's Charlie Fairhead?

JACOB  
We are all trying to work out how to spell miraculous.

RASHOKAN  
Well that's something.

RASHOKAN goes.

LOUISE  
You want a tea, or something? There's no milk.

JACOB - shakes his head, no. He has to go.

**CUT TO:**

**69 INT. ED. RESUS. NIGHT. (02:05) CONTINUOUS**

(RITA, CONNIE, CAL, ETHAN, JACOB, LOUISE)

(CAL, ETHAN, ROBYN, ROXANNE, NS NURSES, NS ANAESTHETIST)

ROXANNE's chest has been opened. CONNIE - is wearing a plastic apron, visor. Blood is everywhere as she is manually removing the clotting around ROXANNE's heart. But there is no sign of life or movement around her heart. RITA, ROBYN, NS RESUS NURSES and a NS ANAESTHETIST are with her.

RITA  
She's asystolic.

CONNIE  
No.

RITA  
Connie -

And she tries again. RITA glances around everyone else. ROBYN is openly weeping. CAL stands stunned - ETHAN deep. But CONNIE won't stop. Having saved CHARLIE, having seen what happened with SARAH, she is on hyper-drive.

RITA (CONT'D)  
Our patient has a penetrating chest injury. She had a tamponade. She has direct cardiac trauma and no output. She was in P.E.A from before we got her off the landing. She's been asystolic for ten minutes. You've all given her every chance ... Connie, Cal, I really think you should stop...  
(slight beat)  
Let her go.

CONNIE finally steps back. Everyone is looking at her. ROXANNE is very clearly dead.

CONNIE  
(very quietly)  
She's barely older than Grace.

RITA nods - she understands.

RITA  
Thank you everyone. We did all we could.  
Thank you.

CONNIE is besides her.

RITA (CONT'D)  
(quietly)  
I was wrong about Charlie, I know.

CONNIE, patting her shoulder.

CONNIE

But not now. I know. Will you tell the Police it's a murder enquiry now?

RITA nods yes. If one thing has happened between CONNIE and RITA it's that axes have been buried tonight. A grudging respect. ROBYN starts to cover ROXANNE up. CONNIE is rattled. CAL is watching.

CONNIE (CONT'D)

Are there any relatives here?

RITA

She was in care. No parents, no next of kin details. There's the woman...

CONNIE

(troubled by this)

So who are we ... who am I to talk to... to tell them what happened. To tell them that we did everything we knew to do but we couldn't save her.

(she's only just in control of herself.)

Who?

CAL

You did everything you could Mrs Beauchamp.

BUT CONNIE walks out. RITA stares at her departing back. ETHAN goes across to CAL.

ETHAN

OK?

CAL nods - yes. And to his amazement ETHAN puts his arms around his brother.

THROUGH the window we see CONNIE. For a moment she just stands there - exhausted. Her hair that has been tied up all night, is a mess. Her scrubs are covered in blood. She leans against the window. JACOB passes and, just as defeated, he puts his hand on her back. It's a small touch but she doesn't turn away and just lets the touch ease her. Finally - too long - he removes his hand and goes.

**CUT TO:**

70 EXT. ED. NIGHT. (06:20)  
(RASHOKAN)  
(LOUIS, NS DS HENDRIX)

The very first hint of dawn. RASHOKAN and NS DS HENDRIX are leaving, everyone is low as they go. We realize LOUIS is near the peace garden.

**CUT TO:**

71 INT. RECOVERY WARD. NIGHT. (06:21)  
(ZOE, DYLAN)

ZOE is asleep, but wakes slowly as she realizes that DYLAN is sat besides her.

ZOE  
(still fragile - surprised)  
Dylan?

DYLAN  
I need some help. I can't tear myself up  
like this anymore.

ZOE barely looks at him - but knows him well enough to know he was talking about her as much as himself.

ZOE  
Me too. I can't drink, and fight, and  
f...(uck) up like I do.

DYLAN  
We could lose everything.

She nods. He stands.

DYLAN (CONT'D)  
That's what I came to say.

And he goes.

**CUT TO:**

72 INT. ED. RECEPTION. NIGHT - DAWN. (06:22)

(DUFFY, HONEY)

(NS PATIENTS, NS STAFF)

DUFFY goes across to HONEY and her trolley.

HONEY

You probably need something for the nerves.

DUFFY looks at her - surprised.

HONEY (CONT'D)

Well you ever seen anything like it?

DUFFY

Tea, twice please...

HONEY bends down - rummages:

HONEY

For you I have something extra-super special...

(emerges with herbal tea.)

Quiet Nite with Ginseng - great for the inner woman.

DUFFY

Builders, please. Thick enough to stand the spoon in.

**CUT TO:**



73 INT. ED. RITA'S OFFICE. DAY. (06:23)  
(DUFFY, OLIVIA)

DUFFY comes in with the tea. OLIVIA is fast asleep. She has a blanket wrapped around her. DUFFY kneels in front of her.

DUFFY  
Olivia. Olivia.

OLIVIA wakes.

DUFFY (CONT'D)  
I brought...

She puts the hot tea in OLIVIA's hand.

OLIVIA  
The girl didn't make it - did she?

DUFFY shakes her head - no. And OLIVIA's hand goes to her mouth.

OLIVIA (CONT'D)  
(too tired to cry)  
Oh Lord, hear our prayers. Take that poor girl into your arms.

DUFFY  
(gently - but with intent)  
Olivia - they have finished the operation on Jack'.

That's caught OLIVIA.

DUFFY (CONT'D)  
What the shot did... they think the bullet was just a home made slug or something. It... Jack' is going to be different.  
(DUFFY takes OLIVIA's hand)  
He will need help with the toilet. And he will need another operation later.

OLIVIA  
I can look after him...

DUFFY  
(careful)  
He may not be able to have children.

OLIVIA  
No. No. OK.

DUFFY  
I'm sorry.

OLIVIA

Maybe with me, and his father, and it  
all, maybe it's for the best. Mebbe.

**CUT TO:**

**74 INT. ED. ADMIN/ CUBICLES. DAY. (06:24)**

(RITA, JACOB)

(PC WILKINSON, CSI PHOTOGRAPHER)

JACOB is writing up notes, RITA appears. He doesn't look at her.

RITA

You OK. Jacob?

JACOB goes on with his notes. Finally he looks up.

JACOB

Rita, I owe you an apology.

RITA

Forget it.

And she turns to go.

RITA (CONT'D)

But you know something, you were right.

You hear me?

JACOB nods - he hears - but he's shattered. PC WILKINSON appears behind him. A CSI PHOTOGRAPHER with her.

**CUT TO:**

**75 INT. HOSPITAL CORRIDOR / HDU. DAY. (06:25)**  
(LOFTY)

OLIVIA'S TROLLEY stands exactly where she originally abandoned it. With the same discarded fruit basket on it. LOFTY, energised, comes up passed it - goes all the way to the HDU door, turns and goes back and picks up the fruit basket.

**DEVELOP TO:**

**76 INT. ITU. DAY. CONTINUOUS (06:25)**  
(LOFTY, CHARLIE, GRUBSTER, JACK', NS NURSE)

LOFTY in. The dawn light is strong through the windows. CHARLIE sleeps in one bed. GRUBSTER is deeply asleep in another. A NS NURSE hovers. JACK's is in a third bed. He has drains hanging from his bed, is on drips and is being constantly monitored. LOFTY puts the fruit basket down carefully besides CHARLIE's bed.

LOFTY  
He should have something, when he wakes.

**CUT TO:**

**77 INT. ED. RESUS. (06:26)**

(JACOB, PC WILKINSON, MRS BLAKESTONE, CONNIE)  
(ROXANNE, CSI PHOTOGRAPHER)

The CSI PHOTOGRAPHER snaps a series of shots of ROXANNE. Pull back. MRS BLAKESTONE, PC WILKINSON, JACOB are with the body. Snap, snap, snap.

JACOB  
OK?

PC WILKINSON nods, leads the CSI PHOTOGRAPHER out.

PC WILKINSON  
Thanks.

JACOB covers the ROXANNE's face and is going.

MRS BLAKESTONE  
Just a moment, please.

He nods - there's no love lost between them. MRS BLAKESTONE is close to breaking but holds it. Then CONNIE comes in. She stops sharp seeing MRS BLAKESTONE.

MRS BLAKESTONE (CONT'D)  
I'm sorry. I wanted to... and I wanted to see her. I run - ran - the Young Offenders hostel both Jackson and Roxanne lived in...

CONNIE  
(really not keen on this)  
I know who you are and what happened.

MRS BLAKESTONE  
(taut)  
I should never have fallen asleep, but I was in Court all day... you don't want to hear that. I just wanted to say I am sorry.

She stands.

MRS BLAKESTONE (CONT'D)  
It's not like the world, Mrs Beauchamp, that you and I live in. Jackson's father is serving ten years for armed robbery, his mother OD'd.

CONNIE  
That woman...?

MRS BLAKESTONE  
Olivia is his grandmother. He used her. I suppose... for these families. These situations.  
(MORE)

MRS BLAKESTONE (CONT'D)

It takes remarkable strength, and love,  
for the story to have a happy ending.

(slight pause)

I will talk to Social Services about  
Roxanne's funeral. We'll find someone to  
come. I promise.

CONNIE

I'd like to be there.

MRS BLAKESTONE

(surprised)

Yes.

(tiny beat, NOT tears)

I have failed.

CONNIE

(quietly)

Maybe the system is broken.

**CUT TO:**

A moment later MRS BLAKESTONE has gone. CONNIE is near ROXANNE.  
She looks down at her, tenderly.

**CUT TO:**

78 EXT. ED. PEACE GARDEN. DAY. (06:28)

(LOUIS, MAX)

(NS NURSES)

NEW NS NURSES are chatting, hugging coffees, as they go into work to set up for the early shift. Their movement reveals LOUIS sat shivering on one of the benches. He looks exhausted, and lonely. MAX is also lonely - leaving, with his ruck-sack. Sees him.

MAX

Louis, what you doing out here?

LOUIS

Nothing.

MAX reads him.

MAX

You going in to see your dad?

LOUIS

Where you going?

MAX

Away.

But he sits.

**CUT TO:**



**79 INT. PREM' UNIT. DAY. (06:29)**

(MARK, SARAH)  
(NS BABY)

MARK and SARAH's baby is very much alive close to camera in a warmer. MARK has wheeled SARAH to the unit. She is still on a line, and is post STENT and C-SECTION but she is looking radiant. They look at their little baby.

SARAH  
She's beautiful...

MARK  
She looks like a prune.

SARAH  
(gently)  
Can't you ever say the right thing?

Deep behind them we realize that LOUISE is in the doorway, watching.

MARK  
I'm not sure I can, actually. It's a personality trait.

SARAH smiles - he's the man she married.

MARK (CONT'D)  
But I will do EVERYTHING, ANYTHING, EVERYTHING, I can to give you and... what's her name?

SARAH  
Lottie Daniella.

MARK  
(smiling)  
Lottie Daniella. That's a good name.  
(back - to his promise)  
I will do EVERYTHING and ANYTHING to give you both good lives.

SARAH  
(very quietly, if at all)  
You see you can say the right thing, sometimes.

He smiles. They look at their baby.

**CUT TO:**

**80 INT. ITU/CORRIDOR TOWARDS ITU. DAY. (06:30)**

(RITA, LOFTY, CHARLIE, HONEY, ROBYN, NOEL, CAL, ETHAN, LOUISE,  
DUFFY, OLIVIA, GRUBSTER)  
(JACK', BIG MAC, NS NURSES)

LOFTY sits besides CHARLIE, the NS NURSE is monitoring the three patients. LOFTY looks up - RITA is in the doorway.

RITA  
(whispering)  
How is he doing?

LOFTY looks up - about to say something.

CHARLIE  
(groggy)  
He is doing OK. Thanks for asking.

RITA smiles - REVEALS she's got a posse with her. In the doorway is: ROBYN, NOEL, CAL, ETHAN, LOUISE, HONEY, BIG MAC. In CIVVIES. LOFTY puts his hand on CHARLIE's shoulder -

LOFTY  
Take it easy boss.

Everyone looks at CHARLIE. No-one knows what to say. Finally...

HONEY  
Eh, Charlie, you know, when you were  
passing away did your....

ROBYN  
(hushing)  
Honey!

HONEY  
Did your life flash before your eyes, or  
something?

CHARLIE  
Don't be daft.

RITA  
OK, let's love him and leave him, team.

CHARLIE smiles - but he is very sick. They turn and set off down the corridor - their departing backs. And as their words echo, CHARLIE closes his eyes.

NOEL  
Bacon, crisp, melted butter...

ETHAN  
Fine if you want to end up with a  
coronary but I am going for...

CAL

Two shots, stirred, same again of hot  
milk...

ROBYN

Porridge, then bed. Which is a bit weird,  
I suppose.

BIG MAC

A book, then sleep...

CHARLIE opens his eyes. DUFFY is standing in the doorway, with  
OLIVIA. He smiles.

CHARLIE

It is you? Have you come back?

DUFFY

That's for me to know, and you to find  
out. Gave us all quite a fright, you did.

**CUT TO:**

81 INT. ED. STAIRCASE/RECEPTION. DAY. CONTINUOUS

(06:31)

(RITA, LOFTY, HONEY, ROBYN, NOEL, CAL, ETHAN, LOUISE)  
(BIG MAC, MAX, LOUIS)

The GANG are on their way down when MAX and LOUIS appear going up.  
A new shift is just taking over.

ROBYN

The spare key will be under the recycling  
bin, if you need somewhere to stay. OK?  
Just don't make a noise as I am crispy-  
crackered.

And she's gone - MAX turns - touched - then leads LOUIS up.

**CUT TO:**

**82 INT. ITU/CORRIDOR. DAY. (06:33)**  
 (OLIVIA, GRUBSTER, DUFFY, CHARLIE, LOUIS)  
 (MAX, JACK')

OLIVIA  
 (to DUFFY)  
 Can I...(touch him)?

DUFFY nods. OLIVIA still in her CLEANER's overall, goes towards JACK' and sits beside his bed. Holds his hand. Strokes it.

GRUBSTER  
 Thirsty, miss, thirsty.

The NS RECOVERY NURSE holds his head up, helps him to water. He sees CHARLIE.

GRUBSTER (CONT'D)  
 You must be somethin' mister. To have all those people com' see you.

Despite everything GRUBSTER is still a chatty fella'. CHARLIE smiles. DUFFY leans against the door jam - exhausted.

GRUBSTER (CONT'D)  
 (to DUFFY)  
 Nurse - excuse me but my friend. Roxanne. She OK?

DUFFY looks down. GRUBSTER shivers and starts to cry.

DUFFY  
 I'm sorry.

She is about to move forward but sees CHARLIE swing his feet out of bed.

DUFFY (CONT'D)  
 Charlie what the heck do you think you are doing?

CHARLIE doesn't answer - the effort. He has a stand with a drip, surgical gowns, but he is determined. Finally he is standing.

DUFFY (CONT'D)  
 (very quiet)  
 You are insane Charlie Fairhead.

He reaches across and pulls a satsuma from the fruit basket. He then grabs an apple. Slowly, slowly he walks to GRUBSTER's bed. GRUBSTER is still weeping.

CHARLIE  
 What do you like?

GRUBSTER  
 Mister...?

CHARLIE  
Have the satsuma. Reminds me of  
Christmas.

GRUBSTER takes it. OLIVIA is now looking at him - staring. JACK'  
is asleep.

CHARLIE (CONT'D)  
You think he'd like an apple, your boy?

OLIVIA, uncertain, stands, leans across and takes the apple.

OLIVIA  
I think he would, when he wakes up.

CHARLIE shuffles back to his bed. Lies back down. The three of  
them CHARLIE, GRUBSTER and JACK' lie there. Then besides DUFFY,  
MAX appears with LOUIS.

DUFFY  
Louis?!

LOUIS  
Don't say it -

DUFFY  
What?

LOUIS  
That I've grown.

DUFFY  
I won't then.

But she smiles the smallest of smiles because everyone has grown  
and changed.

CHARLIE  
(to GRUBSTER and JACK')  
Now, lads, let's see what we can do with  
the rest of our lives shall we?

We pull back and then we are in the hospital, a busy day starting.  
NURSES wipe.

**END OF EPISODE**