

1 EXT. UNDERWATER (TANK) - NIGHT (22:15)
(ZOE)

ZOE is fighting for her life. Her wedding dress is making it impossible for her to swim.

CUT TO:

2 EXT. RIVER. - NIGHT. CONTINUOUS (22:15)
(ZOE)

ZOE bursts the surface but is in real trouble. She gulps desperately before she goes down again.

CUT TO:

3 EXT. RIVER BANK. - NIGHT. CONTINUOUS (22:15)

(ETHAN, LOFTY, LOUIS, ROBYN)

(DYLAN, CHARLIE, HONEY, MAX, BIG MAC, ZOE)

DYLAN's boat has just exploded. He is silhouetted by flames. On the river bank, CHARLIE has seen ZOE struggling beyond the boat. He pulls off his jacket, kicks off his shoes.

LOUIS

Dad? What are you doing?

CHARLIE clammers down into the river. The cold hits him but he pushes on. LOUIS runs to the bank - shouting:

LOUIS (CONT'D)

Dad! Dad!

But CHARLIE has disappeared. Smoke from DYLAN's boat hangs thick over the water. LOUIS turns: running from the burning marquee come MAX, ETHAN, LOFTY, HONEY, BIG MAC, ROBYN and other NS guests...

LOFTY

(shouting)

Dylan jump! Jump!

LOUIS panics and scurries away. As they run forward ETHAN is dialling 999. The point is everyone is focused on DYLAN who seems almost frozen on his burning boat.

ROBYN

Jump! You can jump...

ETHAN

(in the background)

Ambulance please - fire... Yes the fire brigade have been called.

NO-ONE has noticed CHARLIE missing.

CUT TO:

4 EXT. RIVER (TANK)- NIGHT. CONTINUOUS (22:15)
(CHARLIE)

CHARLIE bursts the surface, twisting, turning, shrouded in smoke.

CHARLIE
(almost too cold to shout)
Zoe...!

And then he goes down again - determined.

CUT TO:

5 EXT. UNDERWATER (TANK) - NIGHT. CONTINUOUS (22:15)
(CHARLIE)

CHARLIE is under - searching through the murk and filth, reaching.

CUT TO:

6 EXT. RAVE - DOWNTOWN - NIGHT (22:16)

(OJ, ROXANNE)

(NS BOUNCER, NS PARTY GOERS)

The shite end of BRITAIN now. A new, grim austerity. Down an alley a rave booms. CLOSER - kids are hustling past a bouncer who will slip stuff at a fiver a hit. ROXANNE (17) is black, dressed to slaughter. At first glance she looks older than she is. She spins - giggling, eager to please. She kisses OJ hard. OJ (21) is white, short (little man complex) charming, manipulative and, as we'll learn, very violent.

OJ

You gonna do what I told you, girl?

ROXANNE

Course I am...

And he leads her into the rave, glancing back over his shoulder on the way in - he's not a free agent, as we'll see.

DEVELOP TO:

7 INT. RAVE. STAIRS->SKAGGY LOO AREA - NIGHT.
CONTINUOUS (22:16)
(ROXANNE)
(OJ, NS PARTY GOERS)

Music BOOM-BOOM. The place is heaving. Kids on the stairs. ROXANNE is going downstairs. Above her something flares between two boys - through them just a flash of OJ through the crowd.

DEVELOP TO: The toilet is in the basement area. It's not much. A couple of girls waiting to go in. ROXANNE pushes past. One of the girls reaches for ROXANNE to stop her jumping the queue. ROXANNE spins:

ROXANNE
You looking to get a slap?

The girl backs down. Develop to: ROXANNE is standing on the seat and reaching for the window - can't find whatever it is she is looking for. Banging on the door. ROXANNE's fingers strain.

MATCH TO:

8 EXT. UNDERWATER (TANK) - NIGHT. (22:16)
(CHARLIE)

Near silence - CHARLIE's fingers strain and probe through the murk. He is pushing himself too hard. Something flickers - then just flashes of images:

FLASH BACK TO:

9 FLASHBACK. INT. HALLWAY. CHARLIE'S PARENTS HOUSE -
DAY. 1964 - (11:03)
(YOUNG CHARLIE, CHARLIE'S FATHER, NS DOCTOR)

READING NOTE - Don't think of these as woozy but rather flashes of images - frames. Bursts of memory.

YOUNG CHARLIE'S POV. A door opens on the landing above. Charlie's FATHER leads a DOCTOR out of his MOTHER's bedroom. He carefully pulls the door shut and they come down the stairs. The care, the black suit the doctor wears, his father's mood, all tell us something terrible is going on behind HIS MOTHER's bedroom door.

YOUNG CHARLIE is at the bottom of the stairs - looking up. The house is neat, working class. If we could, we would smell cleanliness, but as it is we can just feel the austerity. YOUNG CHARLIE, 11, is dressed in grey shorts, grey shirt. Sleeveless jersey. His clothes have been darned.

CUT TO:

10 EXT. RIVER (TANK) - NIGHT. (22:17)
(CHARLIE, ETHAN)

CHARLIE bursts the surface, can't pull air into his lungs fast enough. Whatever that flash was - he has got to get away from it. CHARLIE twists and turns. He can hear shouting...

ETHAN (O.S.)
Dylan jump!

CHARLIE
(calling)
Zoe! Zoe!

Nothing, CHARLIE dives down again. We go with him...

CUT TO:

11 INT. RAVE - TOILET - NIGHT. (22:17)
(ROXANNE)

ROXANNE's fingers finally get to what looks like a birthday present crudely covered in wrapping paper.

MATCH TO:

12 EXT. UNDERWATER (TANK) - NIGHT (22:17)
(ZOE)

ZOE, underwater, her hair billowing, her dress spreading, and she is falling away from us - going deeper, deeper, trying to reach up.

CUT TO:

13 **INT. RAVE - NIGHT (22:17)**
(JACK', OJ, ROXANNE)
(NS PARTY GOERS)

ROXANNE has the parcel in her hands as she weaves through the crowds when JACK' steps in front of her...

JACK'
(surprised)
Rox! What you doing here?

He laughs, his hands on her. JACK' (19) black - nineteen, cocky.

JACK' (CONT'D)
Man could eat his dinner off you!
You bought me a present?

ROXANNE is startled to see him -

JACK' (CONT'D)
Cat took your tong', girl?

He moves on. For a nanosecond all her excitement is replaced by confusion. Where's OJ? Then he's behind her - frightening close.

ROXANNE
Jackson's here!

But OJ simply grabs the present from her and goes up the stairs stalking JACK'.

ROXANNE (CONT'D)
What you doing? OJ, what's happenin'?

ROXANNE's POV - OJ is pushing through the crowd towards JACK' and his gang. BOOM-BOOM. Dancers weave, oblivious.

JACK'
This is no place for a short-boy!

Others laugh, gestures about OJ's size. But OJ isn't stopping and is three feet from JACK'. He holds the wrapping paper...

OJ
From McAndrew, man.

JACK'
(boasting)
He finished OJ!

OJ
He say you never take what's not yours
again.

And then there is a very loud bang - JACK' has been shot. We just see the consequences. He stumbles, his momentum gone.

His hand goes to his lower belly as he slides down - startled, frightened.

FLASH BACK TO:

14 FLASHBACK. INT. HALLWAY. CHARLIE'S PARENTS HOUSE -
DAY. 1964 (11:23)
(CHARLIE'S FATHER)
(YOUNG CHARLIE, NS DOCTOR)

Flashes of images. YOUNG CHARLIE's foot has stopped the door closing entirely. The men are in the LIVING ROOM.

CHARLIE'S FATHER
(OS)
Sherry?

An NS DOCTOR says something like "Not for me, thank you."

YOUNG CHARLIE'S POV - he can just about see a slither of his father's head as he gulps a sherry down. The NS DOCTOR says something like: "The best we can do is make her comfortable..."

CUT TO:

15 EXT. UNDERWATER (TANK) - NIGHT. (22:18)
(CHARLIE, ZOE)

CHARLIE is straining. Through the murk. He grabs ZOE's wrist. He may not have been able to save his mother but he is going to save ZOE, even if it kills him.

CUT TO:

16 **EXT. RIVER BANK - NIGHT. CONTINUOUS (22:18)**
(DYLAN, ETHAN, HONEY, LOFTY, MAX, ROBYN)
(BIG MAC)

The fire has taken over the barge. DYLAN is being pulled out of the water by MAX and LOFTY. DYLAN's hands are burnt, his eyebrows and hair singed. He looks filthy, hurt. His mania has finally flipped over into something close to a break-down.

LOFTY
(shouting)
What did you think you were doing?

DYLAN
(gasping)
Where's Zoe - she went into the water...

MAX
What do you mean?

LOFTY
Dylan?

DYLAN
She was on the boat!

MAX
(suddenly hitting over drive)
What? What are you talking about?
(he goes to the edge - screams)
Zoe!

He pulls off his jacket - kicking off his shoes.

ROBYN
(plaintiff)
She'll be alright, Max.

ETHAN
Emergency services are on their way, that
water is filthy...

We can hear the whoop-whoop of sirens.

HONEY
(loud, frightened)
Zoe!!

Then as MAX jumps in we cut to LOFTY.

ROBYN
Anyone seen Charlie?

ROBYN (CONT'D)
He went off with Louis.

LOFTY
(a thought dawning)
Charlie?!

Casualty 30

Episode 1 - Scene 16

Just water - the flicker of the flames.

CUT TO:

17 INT. ED. ADMIN AREA - NIGHT. (22:19)
(CONNIE, JACOB, MR BUONO, NOEL, RITA)
(NS KID, NS AGENCY NURSE, NS STAFF, NS PATIENTS)

The ED is already heaving with patients. All overlapping here.
RITA is showing an NS AGENCY NURSE where notes are filed.

RITA
You understand, the ones that are waiting
on a doctor... that's something you can't
sort... here.

She points. Smiles, then turns away in despair. CONNIE is arriving
at the desk, catches RITA's look -

CONNIE
You ever wonder why we do this?

RITA
I'm only here for the money, pure and
simple.

CONNIE is looking at the WAITING LIST BOARD - ALREADY A LOT OF
RED. Frowns.

RITA (CONT'D)
(irony)
And there's no question of the ED being
overstretched.
(hollow reassurance)
I've got two agency nurses in...

CONNIE
Now they do do it for the money. What's
our waiting time, right now?

They both know the answer, and it's not good.

MR BUONO
I don't want to be here.

MR BUONO is a gentle fifty year old with early onset dementia,
RITA turns to him.

RITA
Ah Mr B, you visiting again?

CONNIE
He, for one, is not an ED patient...

On her way...

NOEL
(they all know BUONO)
Elaine isn't at home.

NOEL is at ADMIN delivering notes, CONNIE goes.

MR BUONO
(utterly nonplussed)
Elaine?

RITA
(to NOEL)
You've tried her mobile?

NOEL
She's not picking up. Social services say
he's not at risk. With no respite care, I
wouldn't blame her for running away.

RITA
He drove, again?

NOEL holds up car keys.

RITA (CONT'D)
(going, light)
Is it actually legal to impound a
patient's car keys?

NOEL
Depends on your interpretation of legal.

RITA
Good luck with that in Court.

She's goes back to the NS AGENCY NURSE -

RITA (CONT'D)
(background)
You want me to show you again...?

NOEL puts the keys away safely. JACOB passes with some cream.

JACOB
You'd take eczema to the GP, wouldn't
you?

And he's goes into a cubicle. Out of another cubicle curtain a kid
appears - sticks his tongue out. NOEL stares - then sticks his
tongue out back. The kid disappears. NOEL gets back to work.

CUT TO:

18 EXT. RIVER. (TANK/LOCATION) - NIGHT. (22:20)
(CHARLIE, MAX)
(ZOE)

MAX is swimming - almost in circles, shouting:

MAX
Zoe! Zoe!

Then - bam - CHARLIE, holding ZOE, bursts the surface. She is semi conscious, he gasps for air, but alive. MAX swims towards them.

CHARLIE
I got her. I got her.

MAX helps...

MAX
She breathing?

CHARLIE and MAX swim, pulling ZOE to the river bank.

DEVELOP TO:

19 **EXT. RIVER BANK - NIGHT. CONTINUOUS (22:20)**
(BIG MAC, CHARLIE, DYLAN, ETHAN, LOFTY, MAX, ROBYN)
(HONEY, ZOE)

LOFTY, ETHAN and HONEY help pull ZOE, then CHARLIE, and finally MAX from the river. ETHAN takes over -

ETHAN
Gently, please everyone - calm down. Put
her down, on her back

He leans in to check her breathing. MAX is clambering out of the water.

MAX
(shouting)
Ethan, I mean it - she's breathing?

BIG MAC
(instruction - guessing)
Quiet man - she's hypothermic, quiet.

Sirens now whoop. ETHAN ignores MAX and swings ZOE onto her back. ROBYN steps in and takes MAX's arm.

ROBYN
She's going to be OK!

ETHAN has his finger to ZOE's neck, he nods, ZOE stirs.

ETHAN
(firm whisper)
There is an output but she's very cold.

But MAX can't take this - he is hitting his own hand, steps away, fraught, ROBYN grabs for him.

ROBYN
Come here you.

MAX
Leave me alone, Robyn.

She spins - shocked at his anger. LOFTY crosses to CHARLIE.

LOFTY
(grinning)
You aren't a super hero, you know
Charlie!

CHARLIE
(shivering - fighting it)
What d'you mean, I always wear my
underpants outside my t...

The shivering stops him mid sentence.

LOFTY
(alarmed)
Charlie?

CHARLIE
It's colder than it looks.

LOFTY takes off his jacket, wraps it round CHARLIE, worried. ETHAN keeps working on ZOE. DYLAN is deep. He is cold and pacing, grasps for the talisman which is no longer there, stares at his hands.

DYLAN
(to himself)
What did you think? What did you think?

CUT TO:

20 **EXT. RAVE - DOWNTOWN - NIGHT. (22:23)**
(IAIN, PC WILKINSON)
(NS POLICE, NS KID, NS PARAMEDIC)

FLASHING LIGHTS - IAIN and NS PARAMEDIC are getting out of his ambulance fast. The POLICE are already there. Kid chucks a brick.

IAIN
And have a nice evening yourself.

A couple of POLICE run after the kid - but stop, it's pointless. We are moving with IAIN and side-kick to the door. A POLICEWOMAN is at the door. This is PC KATE WILKINSON. She's bright - determined and specializes in LGBT crime which is irrelevant tonight, but tells you something about her.

PC WILKINSON
Can you hold it there, mate....

But IAIN has ducked the POLICE tape. His sidekick hovers.

IAIN
Golden hour and all that.

But IAIN just strides on, with his NS side kick.

PC WILKINSON
(following)
Sir, please, wait until we've got armed response to give you protection. They may come back to finish...

DEVELOP TO:

21 INT. RAVE - NIGHT. CONTINUOUS (22:24)
(IAIN, JACK', PC WILKINSON)
(NS PARAMEDIC)

With IAIN and NS PARAMEDIC as they go up the stairs through the house. PC WILKINSON follows. JACK' is lying on his back in the middle of a large room. It looks suddenly terribly lonely. Blood pooling round him. The gun and the wrapping paper lie where OJ dropped them. JACK' holds his phone in his hand.

IAIN
OK.

IAIN goes straight to JACK'. Over his shoulder - loud.

IAIN (CONT'D)
And could you ask Helen Mirren out there
to get someone to make this weapon safe?!

PC WILKINSON
Right behind you.

She stands in the doorway - she sees the gun and the wrapping paper.

IAIN
(with JACK')
Hello my name is Iain Dean - I'm a
paramedic, what's yours?

He leans into JACK' who stares at him - frightened.

JACK'
Am I going to die?

IAIN cuts away at his clothes to see the wound and apply pressure.

IAIN
Don't be a plonker.

IAIN is concerned, works fast. The wound is a nasty mess below the belt line. Nastier than a single shot - we'll know why soon.

IAIN (CONT'D)
(to NS sidekick)
Going to get a line up and give my matey
some pain relief. You get the C-board,
lickety split - yes?

Sidekick goes.

JACK'
(barely discernible)
Want-- me-- na'n...

He has his mobile phone in his hand.

CUT TO:

22 EXT/INT. RIVER-BANK/AMBULANCE - NIGHT. (22:25)
(CHARLIE, DIXIE, ETHAN, HONEY, ROBYN)
(MAX, DYLAN, ZOE, LOFTY, BIG MAC, NS PARAMEDIC)

FLASHING LIGHTS of DIXIE's ambulance now wash the scene. ETHAN is more worried about ZOE, she's drifting. ROBYN watches.

ETHAN
Cummon Zoe don't do this to us.

DIXIE is out and moving fast -

ROBYN
(almost to herself)
She's going to be OK.

ZOE shudders and vomits a bit of dirty water. Everyone breathes again.

ETHAN
(suddenly elated)
There you go...

ROBYN
Oh - wow.

MAX - standing behind ROBYN, watching, now turns away.

ROBYN (CONT'D)
(suddenly fighting back tears)
Sorry, sorry.

CHARLIE
(to DIXIE)
She was in the water - at least five, six minutes. It's very cold...

DIXIE looks at CHARLIE.

HONEY
You know, Charlie is a complete hero.

DIXIE
A bloody idiot, more like.
(to her sidekick)
I'm going to need those thermal blankets please.

And then she stops. ZOE is breathing on the ground. CHARLIE is shivering, soaked, but alive, DYLAN paces in the background. His hands burnt. ROBYN is sobbing. MAX is soaked (down to his Colin Firth) also shivering. Everyone else looks startled as beyond them the fire-brigade hose down the remains of the marquee, and DYLAN's boat is a smoking ruin.

DIXIE (CONT'D)
Suppose it would be stupid of me to ask
how the wedding went?

CUT TO:

23 INT. HOSPITAL CORRIDOR - NIGHT. (22:28)
(OLIVIA, LOUISE)

LOUISE appears - in civvies from ep 43, but is moving fast. She has just left LAILA in the ward, she glances at her watch.

LOUISE
Shoot.

She's very late. LOUISE passes A CLEANER'S TROLLEY. On it a discarded presentation bowl of fruit. Deep, a cleaner is working hard with a noisy floor polisher. The reality of contract staff. Her mobile is on the trolley. It pings a message but she doesn't hear. LOUISE scurries on past...

ANOTHER ANGLE

We will soon know this as JACK's grand-mother OLIVIA, early fifties, black. Wears a small crucifix. Life has not been easy. Her emotions are close to the surface. TROLLEY deep. In the distance the phone pings again. Again she doesn't hear it.

LOUISE (CONT'D)
Night.

And she's gone down the stairs.

CUT TO:

24 **EXT. RIVERBANK - NIGHT (22:32)**
(CHARLIE, DIXIE, ETHAN, LOFTY)
(ROBYN, DYLAN, HONEY, MAX, ZOE, BIG MAC, LOUIS (V.O)
NS PARAMEDIC)

ZOE is pulling at her clothes - shivering, and confused. All the next bit fast, and overlapping.

ZOE
I'm boiling, boiling...

ETHAN
(reporting)
Slow response - she swallowed, possibly inhaled, sea water and she's hypothermic.

DIXIE
(knowing)
And it was her big day - probably needed a stiffner or two?

ETHAN nods - ZOE had had a few. DIXIE down, now with ZOE -

DIXIE (CONT'D)
Now Zoe, I want you to do what we say...

ZOE
(confused)
I'm a doctor.

DIXIE
That's right. But right now I need to check your airways...

ZOE
I'm a doc... where's Max?

DIXIE pulls out the portable suction unit. As she checks ZOE's airway she talks to NS Colleague.

DIXIE
(to her NS COLLEAGUE)
I'd like her on the stretcher please.
Gently everyone...
(multi-tasking)
And what about you Mr Fairhead?

CHARLIE
I'm fine, Dix'.

DIXIE
(to ETHAN)
Get him on the ECG in the wagon, please.

CHARLIE
Look at Dylan...

DIXIE
With your history, Charlie,
you do exactly what you are
told.

ZOE
I'm on fire.

MAX steps forward, impulsive.

MAX
(loud)
Can you just get Zoe to calm down?

DIXIE looks at him - she's seen a lot hysterical relatives -
continues to the others professionally:

DIXIE
Someone get some water gel pads for Dr.
Keogh's hands, please?

ROBYN goes to DYLAN. DIXIE now level to MAX.

DIXIE (CONT'D)
I'm on your wife, Max, OK?

MAX
Thanks, sorry, thanks..

He flushes with emotion and turns away, as LOFTY pulls a blanket
over CHARLIE's shoulders.

LOFTY
I borrowed dad's car.
(about the blanket)
Grandad's, when he died none of us could
chuck it. Knew it would come in useful
one...

CHARLIE
(interrupting LOFTY)
Can I use your phone? Mine got soaked.

LOFTY
(digging out his phone,
unhappy)
You ever think about letting him - you
know - go?

And he taps his unlock and hands the phone over.

LOFTY (CONT'D)
You remember his number?

CHARLIE
(smiling)
Some things are etched in your brain...

LOFTY steps away, to give him privacy. CHARLIE dials. The world
continues behind, as we track into CHARLIE... Alone, he is
slightly less solid. He sits slowly. A spasm across his back makes
him crunch forward, he looks round - no one saw it. The phone
rings besides his ear.

LOUIS' ANSWER-PHONE (V.O.)
Hi. Sorry. I guess I'm somewhere else.

LOUIS's voice takes CHARLIE back to --

CUT TO:

25 FLASHBACK. INT. STAIRCASE. CHARLIE'S PARENTS HOUSE -
DAY. 1964 (14:45)
(NURSE, YOUNG CHARLIE)

A few hours later. FLASHES again. YOUNG CHARLIE sits at the top of the stairs, outside his mother's bedroom. The door opens. A NURSE - starched blue, white collar, emerges. She is carrying something frightening, covered with a cloth. YOUNG CHARLIE looks up. The NS NURSE says something like: Your mother wants to see you.

YOUNG CHARLIE - 11
Is she dead?

The NURSE stops, bends down to the boy. The NS NURSE says something like: What's your name?

YOUNG CHARLIE - 11 (CONT'D)
Charlie, ma'm. Charlie Fairhead.

The NS NURSE says something like: Can you be brave?

YOUNG CHARLIE - 11 (CONT'D)
I think so.

CUT TO:

26 INT. ED. STAFF-ROOM - NIGHT (22:35)
(LOUISE, JACOB)

All fast - LOUISE is putting on LIPPY, pulling down her hair fast, going to the wedding when JACOB appears, grabbing a can of coke from his bag...

LOUISE
I'm going to miss everything but the dancing but I got behind upstairs...

JACOB
(in)
With Laila?
(LOUISE smiles)
Drive yourself half crazy thinking something's your fault, least I do, and then...

He shrugs - pops his coke. A toast to moving on in life.

JACOB (CONT'D)
You move on. You put it all behind you.
Bring it on, life.

LOUISE turns back, ostensibly, to pull something from her locker but also to cover her emotions.

LOUISE
Thanks but I'm happy working on the desk with Noel. OK?

JACOB smiles - changes subject.

JACOB
You haven't heard, have you?

LOUISE
What?

CUT TO:

27 EXT. RUN DOWN ESTATE. HOLBY - NIGHT. (22:45)
(GRUBSTER)
(NS MCANDREW)

A RANGE ROVER pulls up and before it has really properly stopped a black kid (GRUBSTER, 15) has been pushed out of the door.

GRUBSTER
Screw you McAndrew.

He picks himself up, turns and sets off towards a block of flats.

CUT TO:

28 INT. FLAT. HALLWAY/KITCHEN-LIVING AREA - NIGHT.
CONTINUOUS (22:46)
(GRUBSTER, OJ)
(NS OJ'S MOTHER)

The place is a mess. Off the hall is a kitchen-living area. Not many of the lights work. Christmas decorations from three years ago hang, dusty. A sink full of old washing up. OJ tears off his clothes, shoves them into a washing machine. In his underpants, he pours detergent and is about to fire the machine when there is loud banging on the door.

OJ
(loud)
Leave it ma!

But he turns: his NS MOTHER shuffles towards the door - just a glimpse of her tells us she's a junkie mother, OJ has a totally dysfunctional home life. More banging.

OJ (CONT'D)
It's nothing...

But she opens the door. GRUBSTER is there - breathing hard.

GRUBSTER
OJ here, Mrs?

And he comes in.

OJ
What you doing Grub'?

GRUBSTER is very distressed - trying to hold it together.

GRUBSTER
What you done, OJ?

OJ
Whadyou mean?

GRUBSTER
McAndrew says you...

OJ
You shut your mouth, boy.

And he closes the door - his mother on the other side.

OJ (CONT'D)
You some kind of idiot come in here,
shouting?

GRUBSTER
McAndrew grabbed me - says you got to
finish it.

OJ
(smiling - up)
It's done! I done it. Jackson is gone.

GRUBSTER
(close to tears)
No, he's in an ambulance with the feds an
all.

OJ
(also desperate)
I done it. I done what he says!

GRUBSTER
He's *not* gone. McAndrew tells me.

OJ stares - this he can't believe.

OJ
No. No?

CUT TO:

29 **EXT. EMERGENCY DEPARTMENT - NIGHT. (22:55)**
(IAIN, JACK', JACOB, PC WILKINSON, RITA)
(NS PARAMEDIC, NS POLICE)

MOVEMENT - flashing lights. First a police car, then IAIN's ambulance, finally another police car. JACOB and others come out from the ED. JACOB has finished the coke and bins it as the CAMERA drops down and is now amongst them as the ambulance doors swing open. JACK' is on a spinal board and has an IV drip. The wound in his lower abdomen is bandaged. RITA, JACOB and other NS all move fast.

IAIN
The gun shot wound...

RITA
OK, do we have a name - what is your name?

IAIN
Jackson, I think. That's all I'm getting.

JACK'
(confused - shouting)
Get offa me - I not going in there!

RITA
Well, we sure as hell don't want to patch you up out here now do we, Jackson.

JACK'
I wanna a drink! I'm thirsty, woman.

JACOB
And he can be a little gobby, I see.

They move through the doors, PC WILKINSON and NS cops follow.

PC WILKINSON
(to JACOB)
Er when you have a...

But we go with the stretcher...

DEVELOP TO:

30 INT. ED. RECEPTION/OUTSIDE RESUS - NIGHT. CONTINUOUS
(22:56)

(IAIN, JACK')

(RITA, JACOB, NS PARAMEDIC, NS STAFF, NS PATIENTS)

Fast - but not crazy fast.

IAIN

... But he was quite sweet earlier.
Needy, you know.

JACK'

Get your hands off a me...

CUT TO:

31 INT. ED. RESUS. NIGHT - CONTINUOUS (22:57)
 (CONNIE, IAIN, JACK', PC WILKINSON, RITA)
 (JACOB, NS PARAMEDIC, NS STAFF)

IN RESUS, CONNIE and NS NURSES are waiting to receive JACKSON as RITA, JACOB, IAIN come in. Everything happens quickly, but smoothly.

IAIN
 This is Jackson, age 19. GSW to lower abdomen, lost over a litre of blood at scene. No obvious exit wound,
 (he points)
 Entrance wound - ragged,. Tachycardic at 144, BP stable at 110 systolic, pulse 90. sats 96%, resps of 28...

JACK' shouts as his clothes are cut off him - confused, angry. RITA catches JACOB's eye, knows what he's thinking.

RITA
 (shocked)
 You've been looking forward to this Jacob?!

JACOB looks at her like - WT double F? But he has and they both know it.

<p>IAIN I've had him on oxygen therapy, he's on his second bag of saline, and he's liking the morphine. Total of 8 Mg. of morphine 5 at scene and 3 on route.</p>	<p>JACK' Those are my jeans...</p>
--	---

CONNIE
 Thank you Iain...

IAIN
 All in a night's work.

JACK'
 (loud)
 Where my phone, man - which of you took my phone?

IAIN - his work done - turns with his NS PARAMEDIC and goes back out through the doors.

DEVELOP TO: RECEPTION, OUTSIDE OF RESUS. IAIN comes out and straight into PC WILKINSON.

IAIN
 So, Helen, a recharge of caffeine...

PC WILKINSON

One, my name is not Helen. Two, I'd like
to point out that you stormed into a
crime scene,

(reading his name tag)

Iain, endangering evidence...

IAIN

And trying to save a life. Anyone ever
mentioned your eyes, when you are angry?

PC WILKINSON

(sparking)

If you saw me angry you wouldn't forget
it.

CUT TO:

32 INT. ED. RESUS - NIGHT. CONTINUOUS (22:58)
(CONNIE, JACOB, LILY, RITA)
(JACK', NS NURSE)

JACK's clothes are gone and CONNIE is removing the dressing.

CONNIE
OK, major hemorrhage protocol, everyone.
Can we hang two units of O positive now,
cross match 6 units, please. For every 6
I want 2 units of FFP and 1 of
platelets...

Close - looking at a nasty wound in JACK's pelvis.

CONNIE (CONT'D)
(mystified - and shocked)
What was it? Looks like it exploded?

RITA holds JACK's jeans. The belt buckle is shot through.

RITA
It hit this?
(speculating)
Then shattered inside the pelvis?

CONNIE
Let's get him x-rayed.

RITA pulls over the mobile X-RAY as an NS NURSE takes JACK's clothing.

JACOB
Can you bag everything, please? Keep them
separate and we'll get you some Police
Evidence bags.
(to CONNIE, who is on JACK')
Mrs Beauchamp, I'll brief the nursing
staff about security for themselves and
the patients?

RITA looks up - wait a second? All what happens next happens as
RITA and CONNIE continue their preliminary work on JACK'.

CONNIE
Is there an actual threat?

JACOB
(surprised)
It's the perfect chance to test the gang
violence protocol.

RITA
The board in Admin' is RED, we have
people waiting for over four hours...

JACOB
(interrupting, strong)
It won't slow the department down.
(MORE)

JACOB (CONT'D)

I thought we agreed on this, Mrs
Beauchmap, Rita?

CONNIE, and RITA, catch his tone. They also sense that he is
playing them both. CONNIE caves first.

CONNIE

Well, don't go all vigilante on us!

But JACOB is on his way.

CONNIE (CONT'D)

(after him)

What is it with you?

CONNIE glances over - hmm, that revealed too much, smiles. RITA
looks down - actually quite pissed off. LILY and a couple of NS
NURSES wait.

CONNIE (CONT'D)

You OK with Dr. Hanna, Lily?

LILY

Totally standing by.

CONNIE

Nothing hurried, nothing dramatic, yes,
with hypothermia?

LILY knows this but nods agreement - she is wire tense.

LILY

Nothing hurried, nothing dramatic...

CONNIE

Oh and she might bark a bit OK?

LILY

Bark?

(what?)

Oh yes cold induced malfunction of the
hypothalmus...

On LILY - BARK?

CUT TO:

33 INT. ED. RECEPTION -> EXT. ED - NIGHT. CONTINUOUS
(22:59)

(BIG MAC, CHARLIE, DIXIE, IAIN, JACOB, PC WILKINSON, ZOE)
(ETHAN, DYLAN, ROBYN, NS PARAMEDICS, NS POLICEMAN,
NS HEN PARTY)

JACOB walks straight into IAIN and PC WILKINSON - reads the mood.

JACOB
Did I miss something?

IAIN
(male, lascivious)
It's the uniform, brings out the animal
in me.

He goes, PC WILKINSON is close to exploding.

JACOB
Ignore him. Something in the tea here and
everyone's on heat.

PC WILKINSON
(wow)
Lovely, I'm sure.
(about JACK')
Will the boy make it?

JACOB
Best time, best place, type of situation.

PC WILKINSON
He's just a kid. CID will be here any
moment... Er where are you going?

JACOB
Staff briefing. Can you cover the front,
I'll get security on every access point.
Check everyone's ID - coming in. And can
you put someone there...
(RESUS)

PC WILKINSON
Er right.

PC WILKINSON follows JACOB, indicating that a N/S UNIFORM
POLICEMAN goes outside RESUS. JACOB walks through RECEPTION and
straight in to BIG MAC, still in his party clothes.

JACOB
You busy?

BIG MAC
Dixie is just bringing Zoe and Charlie in
and I wanted to make sure...

JACOB
(interrupting)
Perfect. Do me a favour. Out front. Eyes
and ears. Anything. Please.

BIG MAC
(confused)
What am I looking for?

JACOB
(going, over his shoulder)
Unusual behavior.

BIG MAC
Define usual, Jacob. This is an *Emergency*
Department.

But JACOB has gone through to admin. BIG MAC leads out, PC WILKINSON follows. We go with them - and out. A group of drunk HEN NIGHTERS tumble in. Insane mini-skirts, heels, lashings of make up. One holds a napkin to a cut on her bleeding head. The rest are along for the ride.

Exterior - Hectic. DIXIE's ambulance has just parked and the doors are opening as BIG MAC and PC WILKINSON emerge. CHARLIE gets out of DIXIE's ambulance, ZOE is on a C-Board and connected to a cardiac monitor. ETHAN besides her. She is grey with hypothermia. All hands to her - carefully.

CHARLIE
Home sweet home.

He is dressed in an NHS blanket, NHS tin foil wrap and his socks, as he clammers down - he looks like a madman.

PC WILKINSON
(to BIG MAC)
Who on earth is that?

BIG MAC
The beating heart of this place.

CHARLIE goes in. DIXIE and NS PARAMEDIC are starting to move ZOE. She has an oxygen mask on her face, drips and is wrapped in blankets.

ZOE
(agitated)
Get this thing offa me...

DIXIE
(gentle)
It will help, Zoe...

The second ambulance has stopped and the NS CREW are opening the ambulance doors. DYLAN and ROBYN get out. As they are still in party frocks they look like civilians.

PC WILKINSON
(to DIXIE)
Sorry about this, but can you account for
everyone - we have a security...

BIG MAC is about to intervene when...

DIXIE
(interrupting. Tough - quick)
Are you having a joke?

PC WILKINSON
(finally snapping)
I was under the impression that the
emergency services are a brotherhood
but...
(DIXIE - is she for real?)
... the Ambulance Services are in a
league of their own when it comes to the
stropky - know it all stakes.

IAIN is passing - knows what is going on, grins.

DIXIE
(smiling, guessing)
Oh you've met Iain - thinks the whole
thing is a war movie. We're sending him
on the first manned mission to Mars, just
so he can feel he's achieved something.

And she's gone - slowly wheeling ZOE into the ED.

CUT TO:

34 INT. ED. RESUS -> RECEPTION - NIGHT. CONTINUOUS
(23:01)

(CAL, DIXIE, DYLAN, ETHAN, JACOB, LILY, MR BUONO, NOEL, RITA, ROBYN)
(ZOE, JACK', CONNIE, NS AGENCY NURSE, NS PARAMEDICS, NS HEN PARTY)

CONNIE is trying to find where JACK' is bleeding from. He's fully monitored and his bloods are being compressed under level 1 infusers.

RITA
Dr. Chao ready, yes?

And on cue DIXIE, with NS AMBULANCE CREW wheels ZOE into RESUS, ETHAN is with her.

DIXIE
(professional)
Zoe Hanna, forties, cold water immersion for approximately five minutes. Possibly apneic, with output. Temperature 28, now 30, resps of 26, BP 90 over 50, bradycardic at 45. Recovered by colleagues.

LILY
Thank you. OK. OK.

But she does nothing. RITA looks up. DIXIE hangs. It's not long, but it's long enough.

LILY (CONT'D)
OK. Can we take this gently. Can we hang warmed saline, please, and I need a rectal temperature probe.

ETHAN
... and you'll need humidified oxygen.

LILY
(sharp)
I got it, thank you.

Stung, ETHAN goes.

DEVELOP TO: RECEPTION. ETHAN emerges to see DYLAN. He is leaning at the reception desk.

ETHAN
Er... Dylan, I'd like to get you into a cubicle to dress those burns.

DYLAN
(distressed)
I just want to find some clothes, and then some peace and quiet?

ETHAN
(trying again)
Let's get you treated and you can take my
keys and use my flat.

DYLAN
PLEASE LEAVE ME ALONE.

ETHAN is reeling - one moment the hero now the butt. ROBYN spots this.

ROBYN
(quietly)
Oh come on, Dylan.

BUT DYLAN simply ignores her, and turns and goes up the stairs. Unconnected to DYLAN, the drunk girls roar with laughter. One of them has a bottle of wine.

MR BUONO
Should I be at the party?

ROBYN takes his arm.

ROBYN
Let's see if we can find somewhere quiet
for you to sit, Mr Buono.
(to ETHAN - about DYLAN's
shouting)
You did great. Honestly.

ROBYN and MR BUONO's turn takes us to NOEL typing up the ELECTRONIC PATIENT BOARD in ADMIN. He has just typed JACKSON COSTELLOE GUN SHOT WOUND.

JACOB
Leave the GSW, mate.

JACOB is carrying walkie talkies.

NOEL
Eh?

JACOB
We don't want to advertise he's here. OK?
(to working staff)
Er sorry, could I...

NOEL, CAL' and other staff, NS COPS and NS 4GS security gather. The confused N/S AGENCY NURSE, still looks confused. ETHAN drifts in to listen. JACOB is nervous under his pre-Agincourt tones.

JACOB (CONT'D)
OK everyone. Thanks everyone. This will
only take a second.
(to the gathered)
Right.

As the drunk girls roar about something in RECEPTION - RITA appears, having come from RESUS.

JACOB (CONT'D)

You have heard us going on about gang violence protocol before but this time, folks, it is for real.

NOEL

Subject: wedding party. Note to moi - Do NOT volunteer to cover a split shift and put your life on the line.

Others laugh. JACOB is determined to assert his authority.

JACOB

You mind not interrupting Noel?

Wow - everyone looks at their shoes. But NOEL smiles - he can take it. JACOB is on one. ROBYN appears having settled MR BUONO. RITA has JACOB's eye-line.

JACOB (CONT'D)

We have a duty to protect our patient, and you, of course and the other patients. So first we want everyone checked and double checked when they come in. And can you be careful with what you say. If you are asked where, or who, just act dumb.

ROBYN

That won't be difficult...

JACOB

(pushing through the laughter)
I've also grabbed these from the Major Incident Kit...

He has four walkie talkies.

JACOB (CONT'D)

And we are going to use a password to refer to...

(now caught in his own rhetoric)
Patient Zoro.

NOEL giggles, others really don't know where to look.

JACOB (CONT'D)

Noel, these gangs are mindless and vicious. It is out of the ordinary...

RITA

Jacob, woah. I'm sorry but one of our colleagues is seriously ill with hypothermia. We are hosting a hen night in reception, Mr Buono is here again, the place is already seething. Let's keep this in proportion?

JACOB
We have war gamed this Rita.

RITA
(fast)
We have *discussed* it.

JACOB
Just because you don't see them, doesn't mean the gangs aren't here. Like rats.

CAL
Not sure it's within NHS guidelines to call kids in gangs rats Jacob but we hear you.

And he goes, we go with him. RITA is close to seething, she turns away also.

NOEL
(background - trying to make peace)
Bro' are you sure about 'Patient Zoro', I mean seriously?

DEVELOP TO:

35 INT. ED. STAFF-ROOM - NIGHT. (23:06)
(CAL, CHARLIE, DIXIE)

CHARLIE is at his locker. He is holding his damp mobile phone and charger. And his hand is shaking. CAL comes in, light. CHARLIE still only dressed in the blanket, turns, smiles.

CAL
Ah Mr Fairhead they let you out for good
behaviour?

CHARLIE finds a laugh. Holds up his phone.

CHARLIE
If I plug it in will it work?

CAL
240 volts on top of cold water immersion?
So don't want to be around to clear that
up after. Use mine.

He hands CHARLIE his mobile.

CHARLIE
(lying)
Said I'd meet a friend after the
reception.

CAL
Look me in the eye and say that.

CHARLIE smiles.

CAL (CONT'D)
You look rough boss.

CHARLIE
I haven't put my make up on.

CAL
(uneasy)
Well anyone going near that river should
be on a course of doxycycline.

DIXIE comes in.

DIXIE
You brewing Dr. Knight?

CAL
No, right now I am going out there
amongst the needy laying on my hands and
shouting "believe in Patient Zoro and you
will be cured..."

DIXIE
(laughing)
I've got a horrible feeling about
tonight.

CAL
Charlie do what I told you, yeah?

Gone.

CUT TO:

36 **INT. ED. RESUS - NIGHT. (23:09)**
 (CONNIE, LILY, LOFTY, RITA, ZOE)
 (NS NURSE, JACK')

LILY and and NS NURSE are with ZOE, as JACK' is on the other table. The mobile x-ray near him.

LILY
 (reading off thermometer)
 Thirty three degrees, Dr. Hanna. We are getting there.

ZOE
 (barely audible)
 Who'd have thought it?

LILY
 (serious)
 What?

ZOE
 Charlie Fairhead saved my life.

LILY
 (smiling, a hint of defensiveness)
 I - we - got you stabilized.

ZOE
 (ignoring this)
 Where's Max, I wanna see him.

LILY
 (light)
 Probably busy checking his travel insurance for the honeymoon.

ON ZOE - shutting her eyes - her life really has gone to shite and no-one understands.

LILY (CONT'D)
 Zoe?

ZOE
 Can't you just leave me alone (fuck off).

The NS NURSE takes us across to CONNIE looking at JACK'S X-RAY on a computer screen. RITA comes in and joins her.

CONNIE
 You were right.
 (RITA likes that)
 The bullet shattered after it hit the buckle. Shrapnel or something tore up the left iliac crescent. That amount of rectal, and urethral meatus suggests a nasty - certainly significant - bladder injury.
 (MORE)

CONNIE (CONT'D)

We need to get this young man in theatre with a urologist and a general (surgeon).

RITA

Mr Cocoon is not picking up his phone or page.

CONNIE's shakes her head in frustration.

RITA (CONT'D)

He *is* leading in the Trust in colorectal injury.

CONNIE

If he's not at his ski chalet, or running his private practice.

LOFTY has come into RESUS. Still dressed for the wedding.

LOFTY

Sorry, but how's Charlie?

CONNIE

(not concerned)
Charlie?

RITA

Not been in here.

LOFTY

Oh. Oh? Well he really should be. He was also in the water, I don't how long.

Worried, LOFTY goes.

ZOE

(to LILY - quiet - straining)
Tell her to call Brunsdn at St. James'.

LILY

Shh, Zoe you need to rest.

ZOE

She's seen hundreds of GSW and IED's in Afghanistan.

ZOE fights to get LILY to hear her.

ZOE (CONT'D)

I'm not losing my mind.

Exhausted, message sent ZOE slumps back down again. LILY doesn't know what to do - turns to CONNIE:

LILY

Mrs. Beauchamp? Zoe - Dr Hanna - suggests you call Miss Brunsdn at St. James.

CONNIE smiles at getting advice from a 'patient'.

RITA
She is Ex Royal Army Medical Corp.

CONNIE
(grinning)
Zoe, listen to your doctor: REST. It's
your wedding night remember.
(to RITA)
Call Brunsdon, it will put Cocoon's nose
out of joint which will be a bonus.

CUT TO:

37 INT. ED. SMALL STAIRCASE OUTSIDE STAFF ROOM - NIGHT.
(23:12)

(LOUIS ANSWER-PHONE)
(NS POLICE, CHARLIE, DUFFY)

CHARLIE has CAL's phone. Around him the department is HEAVING but this is a quiet corner. Someone has dumped a trolley bed, and some other stuff. A couple of NS POLICE come down the stairs. CHARLIE smiles at them. The phone is ringing against his ear.

LOUIS ANSWER-PHONE V.O
Hi. Sorry. I guess I'm somewhere else.

CHARLIE closes the phone. Something spasms across his chest. He looks up - down the corridor the two NS POLICE have just wiped revealing LISA DUFFIN (**DUFFY**). She is in uniform and is talking to a patient. CHARLIE looks again. She has gone. CHARLIE is uncertain, unsettled.

CUT TO:

38 **EXT. ED. NIGHT - (23:15)**
(BIG MAC, MARK, PC WILKINSON, RASHOKAN)
(MAX, NS POLICE, NS HENDRIX)

BIG MAC - holds a walkie talkie - and PC WILKINSON and a couple of other NS UNIFORMS stand feeling chilly.

BIG MAC
Do you know the most dangerous species on the planet? The shark? No way, jose. The humble pussy cat? Close but no cigar...

PC WILKINSON
(dry)
The human being.

BIG MAC
(his thunder gone)
Precisely. Which is why the average family Christmas is so terrifying. How did you know?

But PC WILKINSON goes across to two CID who have just arrived, as has...

BIG MAC (CONT'D)
(light, laughing)
Young Max! Did I not make every effort to warn you of the perils of marrying the older woman?

But MAX doesn't smile and just walks straight into the ED. He is changed, carrying a rucksack. He passes PC WILKINSON and DS MARIE RASHOKAN - a beady female CID DETECTIVE SUPERINTENDENT - and her NS side-kick HENDRIX. PC WILKINSON trots along with her.

PC WILKINSON
Ma'm.
(RASHOKAN turns)
It's probably nothing but I saw some wrapping paper at the scene. Like a present.

RASHOKAN
(nonplussed)
Who's our POC in the ED?

PC WILKINSON
Jacob Masters on the Nursing side. Like I said, it's probably nothing.

HOLD on PC WILKINSON - who is possibly not having the best night of her life - RASHOKAN and NS side-kick go in as we hear:

MARK
Oh for pity's sake...

We'll soon learn about MARK (ANDREWS) but for now know he has touch of the Hugh Grants on speed.

MARK (CONT'D)

I left minutes ago - you saw me - or perhaps you were too busy chatting - but I went to fetch a *cardy*. For my wife. Who is pregnant.

BIG MAC

And I am obeying orders. Your ID.

PC WILKINSON

Sir, sir, please, in you go.

(MARK goes. To BIG MAC.)

I don't think they meant check *everyone*.

BIG MAC

A word to the wise - appearances can, and frequently are, deceptive.

CUT TO:

39 INT. ED. ON CALL ROOM - NIGHT. (23:19)
(DYLAN)

DYLAN is wrapped in a towel, having showered. He is sat on the bed
- staring at his burnt hand. HOLD his POV - his hands are burnt.
He is shaking.

CUT TO:

40 INT. ED. WAITING AREA-> RECEPTION - NIGHT (23:21)

(MARK, SARAH)

(NS HEN PARTY, NS PATIENTS, NS STAFF)

Waiting Area is heaving. MARK crosses to SARAH (ANDREWS) and puts the cardy on her. She is weeks, if not days, from going into labour. The HEN NIGHT girls are arsing about.

SARAH

There are a lot of people here, Mark, I am just being silly.

MARK

(to her belly)

Is mummy just being silly?

SARAH

Please, Mark.

But he sets off towards admin.

CUT TO:

41 INT. ED. SMALL STAIRCASE OUTSIDE STAFF ROOM - NIGHT.
CONTINUOUS (23:21)
(CHARLIE, MARK)

CHARLIE looks up again - he's wondering was DUFFY a hallucination or something? He can see MARK cross from the waiting area into ADMIN. CHARLIE - looks at the phone, thinks about dialling again but doesn't - the sound drops until all we hear is a rattle. CHARLIE blinks - he's feeling weird, terrible. We track in close to CHARLIE:

FLASHBACK TO:

42 FLASHBACK. INT. LANDING. CHARLIE'S PARENTS HOUSE -
DAY. 1964 (17:45)

(CHARLIE'S FATHER)

(YOUNG CHARLIE, CHARLIE'S MOTHER)

YOUNG CHARLIE carefully carries a tray of food towards his mother's bedroom - the rattle is from the china. She looks MUCH iller, but manages to smile at him.

MOMENT LATER: CHARLIE is pouring tea with great care. He spills a little on the counterpane...

CHARLIE'S FATHER

For heaven's sake that's expensive.

We hadn't seen CHARLIE'S FATHER standing in the corner of the room. He catches his dying wife's look.

CHARLIE'S FATHER (CONT'D)

That's a good boy.

CUT TO:

43 INT. ED. SMALL STAIRCASE OUTSIDE STAFF ROOM - NIGHT.
(23:22)
(CHARLIE)
(LOUIS ANSWER-PHONE V.O)

CHARLIE blinks again - the flash back is over. He dials again on CAL's phone - it rings against his ear. Almost now a mash-up of the phone ringing - the answer-phone message:

LOUIS ANSWER-PHONE (V.O.)
Hi. Sorry. I guess I'm somewhere else.

And the noise of the department.

CUT TO:

44 INT. ED. ADMIN AREA - NIGHT. CONTINUOUS (23:22)

(JACOB, MARK, RASHOKAN, RITA)

(NS HENDRIX, DUFFY, NS PATIENTS, NS STAFF)

RASHOKAN and NS HENDRIX are with RITA and JACOB mid-conversation.

RITA

We are trying to get a surgical team now,
for Jackson.

RASHOKAN

I'd like five minutes with him, do you
think...

MARK

Excuse me, sorry to interrupt but my wife
has been waiting for almost an hour. She
is concerned that her - our baby - is not
kicking.

In the deep background we see - just a glimpse - DUFFY, emerge
from a cubicle - she's out of focus but she's heard something that
MARK said.

JACOB

Sir can I just get you to...

But MARK snaps.

MARK

(snapping)

Actually, you know what? No. But I'm
sure you won't mind if I write to the
Secretary of State for Health?

CUT TO:

45 INT. ED. SMALL STAIRCASE OUTSIDE STAFF ROOM - NIGHT.
CONTINUOUS (23:23)
(CHARLIE, LOUIS)
(LOUISE V.O.)

INTERCUT WITH SC.46

CHARLIE has the phone ringing besides his ear. Suddenly the ringing stops.

CHARLIE
Louis, it's dad.

LOUIS (V.O.)
Didn't recognise the number...

CHARLIE
I had to borrow someone's phone.

LOUIS (V.O.)
... but who else would ring again and
again and again and again.

CHARLIE
I had to talk to you. We can't just go
on...

LOUIS (V.O.)
I saw what you did.

CHARLIE
You would have done the same.

LOUIS (V.O.)
Don't you get it dad? I wouldn't. I can't
be like you!

CHARLIE
You don't have to be anything like me.
Don't you understand, I want you to be
whoever...

CHARLIE has pains sweeping across his chest as he is having an MI.
He has dropped the phone and slumps.

LOUIS (V.O.)
Dad!? Are you OK dad...
(beat - now shouting)
Dad?!

Charlie tries to stand but can't and slides down onto the floor,
behind the trolley. HIDDEN.

LOUIS (V.O.)
(tiny voice on the phone)
Dad! Dad?

CHARLIE spasms again. CAMERA tracks in close. But now no flash back. Just his eyes flickering - scared.

CUT TO:

46 EXT. RIVERBANK - NIGHT. (23:23)

(LOUIS)

(CHARLIE V.O., NS FIRE OFFICERS)

INTERCUT WITH SC.45

The fire-brigade are finishing up. DYLAN's boat is burnt out, the marquee is ash. LOUIS is sat out of sight, slumped. He has a bottle of vodka from the wedding - two thirds drunk.

CHARLIE (V.O.)
Louis, it's dad.

LOUIS
Didn't recognise the number...

CHARLIE (V.O.)
I had to borrow someone's phone.

LOUIS
... but who else would ring again and again and again and again.

CHARLIE (V.O.)
I had to talk to you. We can't just go on...

LOUIS
I saw what you did.

CHARLIE (V.O.)
You would have done the same.

LOUIS
Don't you get it dad? I wouldn't. I can't be like you!

LOUIS has tears pouring down his cheeks, but is deeply drunk.

CHARLIE (V.O.)
You don't have to be anything like me.
Don't you understand, I want you to be whoever...

But CHARLIE doesn't finish his sentence. It's weird. Even the vodka can't block LOUIS's panic.

LOUIS
Dad!? Are you OK dad...
(beat - now shouting)
Dad?!
(tiny voice, scared)
Dad! Dad?

CUT TO:

47 **INT. ED. RECEPTION -> ADMIN. (23:24)**
(HONEY, LOFTY, LOUISE, MARK, MAX, SARAH)
(NS HEN PARTY, NS PATIENTS, NS STAFF)

HONEY sees MAX near the Vending Machine. She smiles.

HONEY
So how is Mrs Zoe Walker?

MAX turns, caught unaware. He tries to smile.

MAX
She'll be fine. I think.

HONEY
You know looking at this...
(heaving RECEPTION)
I reckon I should take you to
commiserate, and celebrate - if you can
do them two together, which I'm sure you
can - to Jugglers. You been to Jugglers,
Max? Perfect.

MAX
Sorry Honey. Sorry.

And he goes - leaving her startled - wiping past LOUISE who is approaching SARAH, in the midst of the hubbub. SARAH is breathing uneasily - it looks like an anxiety attack. LOUISE approaches her.

LOUISE
Sorry, are you OK?

SARAH
Phhww. Yes. I think so.
Just silly.

MARK arrives from ADMIN.

MARK
(bright, mocking, pissed)
"... all the doctors and nurses are busy
blah blah blah Trust Policy." The NHS is
staffed by imbeciles. Hello, Mark.

LOUISE
Louise Tyler. One of the imbeciles.

MARK
(looking at the clothes)
Right.

LOUISE
Long story. Really. Now...

MARK
Sarah.

SARAH
He hasn't kicked. Or anything. All
morning. And I can't seem to breathe...

LOFTY is passing. LOUISE is with SARAH.

LOFTY
Have you seen Charlie? He came back but I
can't find him anywhere.

LOUISE
Lofty, please, can you give us a hand
here?

LOUISE is helping SARAH up.

MARK
(stage whisper)
We are on kissing terms with hysteria.

But LOUISE and LOFTY lead SARAH away while one of the HEN NIGHT
spills wine all over the floor.

HONEY
(tiger like)
You do that at home?
(HEN NIGHT NS giggles)
Would, wouldn't you?

CUT TO:

48 INT. ED. OUTSIDE ON CALL ROOM/ON CALL ROOM - NIGHT.
(23:26)
(DYLAN, RITA)
(OLIVIA)

RITA is moving towards the door when she passes OLIVIA in her cleaners' overalls. They don't notice each other but as RITA knocks on the on call door, OLIVIA glances at her as she scurries away.

DEVELOP TO: RITA comes in - she's busy, so this isn't slow. DYLAN is sat as he was, still in a towel.

RITA
Dylan, I heard you were here are you...

But he doesn't look up, RITA squats in front of him.

RITA (CONT'D)
You can't sit here, half naked, with your hands like that. Get dressed, Dylan, I want to get you treated...

DYLAN
Do you ever get the feeling that something terrible is happening and you can't do anything to stop it?

RITA looks at him.

RITA
(simple)
Course I do. I've lied to myself. I've lied to everyone. It's just about hiding.
(she smiles - she's said too much. He is looking at her)
You know you'd be OK if you went to the gym occasionally and weren't at war with the world.

CUT TO:

49 INT. ED. ADMIN AREA -> CUBICLES - NIGHT. (23:28)

(LOFTY, LOUISE, MARK, SARAH)

(HONEY, NS PATIENTS, NS STAFF)

LOUISE, LOFTY and HONEY are helping SARAH into a cubicle. MARK tries to assist...

MARK

Three two one...

SARAH

Mark, please.

LOFTY is with SARAH, he starts to leave.

LOUISE

Can we get a nurse in here?

LOFTY

You're doing a great job so far.

I'll see who's around.

And we go with him across to ADMIN.

CUT TO:

50 INT. ED. SMALL STAIRCASE OUTSIDE STAFF ROOM -->ADMIN
- NIGHT. CONTINUOUS (23:30)

(CAL, CHARLIE, DUFFY, JACOB, LOFTY, MAX, OLIVIA)
 (NS PATIENTS, NS STAFF)

OLIVIA glances over her shoulder and is coming down when she sees CHARLIE. He is slumped, half lying, besides the trolley. The phone is near his hand. He looks weird, half covered by the blanket, in his socks. OLIVIA stops. CHARLIE looks up at her...

OLIVIA
 Oh Lord.

She decides, she is going to ignore this strange man and goes down the stairs. At the bottom she turns towards ADMIN. She is moving but then comes to a stop. The department buzzes around her. She knows she has made a bad choice, turns back, goes to CHARLIE.

CHARLIE
 (barely able to talk)
 Help me. Please.
 (OLIVIA stares)
 I think I am having a heart attack.
 (OLIVIA is frozen)
 Please call help.
 (spasming with pain)
 Aghhhh.

OLIVIA blinks - uncertain and then moves and moves fast.

OLIVIA
 Please someone help me here! Please?

And DUFFY turns.

OLIVIA (CONT'D)
 There's a man...

She points towards CHARLIE on the floor as LOFTY appears...

LOFTY
 Charlie!

And LOFTY, DUFFY and OLIVIA go back to CHARLIE, fast. For a moment we are CHARLIE'S POV - Faces, moving to him.

LOFTY (CONT'D)
 Charlie where's the pain?

But CHARLIE can hardly speak -

CHARLIE
 Back --

And he sees DUFFY leaning in, smiling carefully.

DUFFY
 It's OK, it's OK, Charlie.

CHARLIE
I don't want to die.

Then CAL bursts into frame, down taking CHARLIE's pulse.

CAL
(to DUFFY)
It's OK nurse, we got him.

DUFFY pulls back - ANOTHER angle - OLIVIA crosses herself -
praying for CHARLIE.

CAL (CONT'D)
I want Mr Fairhead in Resus, please.
Let's move him.

LOFTY
(to CHARLIE)
OK, I want to get you up here.

Onto the trolley.

CAL
OK. OK guys.

LOFTY
Let's get you flat.

CHARLIE struggles - turning fast to see DUFFY again.

CHARLIE
I been here thirty years and I never...
thirty years.

And then LOFTY pulls CHARLIE's face back and puts the oxygen mask
that is attached to the trolley across his face.

LOFTY
This will help.

CHARLIE
I'm OK. This lady - she found me...

OLIVIA is standing there with DUFFY. But the boys push the trolley
away

CHARLIE (CONT'D)
Cal your phone... your phone...

And the mask covers his mouth. CAL takes his phone as they move
CHARLIE on the trolley fast, MAX appears, moving alongside the
trolley. DUFFY uncertain what to do is keeping pace with the
trolley. This is all fast, chaotic.

MAX
What's going on?

LOFTY
(fast)
Max do me a favour - Louise is with a patient in cubicle 6. I think we might need a midwife with her, is anyone on call...?

MAX blinks - confused. Then CHARLIE moans again - that spasm across his chest and back.

LOFTY (CONT'D)
Tell them that Sarah is nearly full term - very anxious. Says baby isn't kicking...
(MAX didn't bargain on this)
You got that Max?

And LOFTY and CAL are gone. MAX turns - really confused. DUFFY and OLIVIA are there.

DUFFY
Let me. He said Cubicle 6, yes?

MAX
Something like that.

She looks at OLIVIA - small smile - and then goes as JACOB approaches.

JACOB
Thanks for coming down. Some idiot spilt wine all over reception, can you mop it up quickly?

CUT TO:

51 INT. ED. RESUS - NIGHT. CONTINUOUS (23:32)

(CAL, CHARLIE, CONNIE, LOFTY)

(NS NURSING STAFF, JACK', ZOE, LILY)

RESUS is busy. ZOE is recovering slowly, with LILY caring for her. CONNIE is working on keeping pressure on JACK's wound while they wait for BRUNSDEN and co. She has bright lights on the wound and is repairing a bleeding blood vessel.

CONNIE
Charlie?!

She doesn't look up from what she's doing. Then CHARLIE convulses again in pain.

CAL (O.S.)
Suspected MI...

CHARLIE pulls the mask off.

CHARLIE
It's my back, I've just done my back in
the wat...

But he isn't able to finish.

LOFTY
You need that Charlie.

He puts the oxygen back on CHARLIE.

CAL
Can we get a line in and some bloods with
Troponin and er try him on a GTN spray...
oxygen, oral as...

But CAL stares - frozen. LOFTY takes over...

LOFTY
I'll get some monitoring on and a 12
lead. How about some analgesia, Cal?

CAL
(picking up)
Right ten of morphine please...

CHARLIE is not himself - in pain, denying it, fighting.

CHARLIE
I'm fine I'm fine, no morphine, please.

CAL
Just to make you comfortable.

CHARLIE
I am comfortable, Callum, my brain is ...

But he spasms again.

CONNIE
(from the other side of RESUS)
You do exactly what Dr. Knight tells you,
Charlie.

LOFTY and NS NURSING staff are cutting at CHARLIE's clothes.

CAL
(mantra to himself)
Just any other patient. Just any other
patient.

CHARLIE's head rolls - he is searching for someone - DUFFY. For a
a second he sees JACK', also masked, staring at him.

CUT TO:

52 EXT/ INT. SUBURBAN STREET / OJ'S CAR. NIGHT. (23:33)
(GRUBSTER, OJ, ROXANNE)
(NS GANG KIDS)

OJ sits in his car. He is hooting the horn. The car is shitty pimped. GRUBSTER and a couple of other gang boys sit in the back. Finally ROXANNE comes up - her clothes are changed.

OJ
Took your time.

ROXANNE
What d'you want?

She's smoking.

ROXANNE (CONT'D)
Curfew. Not easy get'n back out.

OJ
So - you cummin'?

ROXANNE
Done what you said. All me clothes gone.

GRUBSTER leans forward - has a dangerous tendency to say it like it is.

GRUBSTER
McAndrew tell him what to do, Rox.

OJ
You want me to cut your tongue out Grub'?

OJ gets out the car.

OJ (CONT'D)
Cummon girl.

ROXANNE
You kill Jackson, OJ?

OJ
(lying)
He slighted me.

ROXANNE
(turning)
Forget you.

OJ grabs her, hard. It's violent and possessive. ROXANNE's poise goes - she starts to cry. GRUBSTER is out of the car.

GRUBSTER
(small guy taking on THE MAN)
You don't wanna touch Rox, OJ!

That's it. OJ moves fast to GRUBSTER who swings away, scared.

OJ
Both of yous get in the car and do what I
says or both of yous are over. On your
own.

ROXANNE moves first. Gets in the car. Then GRUBSTER, finally OJ.

GRUBSTER
You know somethin' Rox'?

ROXANNE
Grub?

GRUBSTER
Smokin'll kill you.

Everyone but OJ laughs. He puts his hand on ROXANNE's leg. Drives.

CUT TO:

53 INT. ED. CHARLIE/RITA'S OFFICE - NIGHT (23:34)
(JACK', JACOB, OLIVIA)

OLIVIA sits in front of JACOB. Plays the message on her mobile.

JACK' (V.O.)
(terrified)
Na'n, it's me... They shot me, I need
you, I need you. I need you... Please
na'n.

OLIVIA
Is he here?
(JACOB is uncertain how much to
say)
I work here, Jackson was born here. Is he
here?

JACOB nods yes.

OLIVIA (CONT'D)
Is he going to be OK?

JACOB
They are waiting for a specialist. Two
specialists.

OLIVIA blinks back emotion.

OLIVIA
I want to see him.

JACOB
I'm not sure...

OLIVIA
(interrupting)
If my grandson is goin' to pass away I
want to be with him. To pray that the
Lord takes him as his own.

CUT TO:

54 INT. ED. SARAH'S CUBICLE -> ADMIN AREA -> RECEPTION -
> CHARLIE AND RITA'S OFFICE - NIGHT. CONTINUOUS
(23:35)

(DUFFY, ETHAN, LOUISE, MARK, MAX, NOEL, ROBYN, SARAH)
(JACOB, RASHOKAN, OLIVIA, NS PATIENTS, NS STAFF, NS
HEN PARTY)

Close on DUFFY - she's for real and she has the ultra-sound, SARAH and MARK's baby is on the screen. SARAH is also connected to an ECG, and something has caught DUFFY's eye. LOUISE is besides SARAH.

MARK
Chap there?

DUFFY pushes the ultra-sound paddle.

DUFFY
Yes. She looks very happy.
(SARAH looks at DUFFY)
Well either I'm right or hubby is.
(calm)
Er do you reckon you could see if one of
the docs' are around?

LOUISE catches the deliberateness of DUFFY's tone.

LOUISE
Yeah. Sure.

DUFFY is moving deftly. She has her hand on SARAH's wrist while...

DUFFY
I'm just going to put a small tube in
here...
(SARAH's vein)
You talked about breathlessness?
Or chest pains?

As she's about to leave LOUISE looks at her - DUFFY knows exactly what she is doing.

LOUISE
Where you from?

DUFFY
(easy)
Here there and everywhere.

LOUISE goes.

SARAH
Baby is OK?

DUFFY - smiles, reassuring.

DEVELOP TO: LOUISE comes out of the cubicle. The place is even busier. In the background:

NOEL
(in RECEPTION)
Ladies and gentleman, we are exceptionally busy tonight. It is Trust policy to inform you...(that average waiting times are now three and half hours)

LOUISE walks straight into ROBYN - who is hanging with shock.

LOUISE
You seen any doctors?

ROBYN
Charlie's collapsed.

Her hand goes to her mouth.

LOUISE
He OK?

ROBYN
I don't... I'm sure.

ROBYN doesn't know, and certainly doesn't know what to say - she goes to fetch another patient. LOUISE turns, MAX has just come into ADMIN - he has his ruck sack.

LOUISE
Where are you going?

She points at the ruck-sack.

MAX
Maldives.

LOUISE
(frowning - mystified)
Oh right. When?

MAX
Seven fifty flight tomorrow morning.

LOUISE
But Zoe's in...(Resus).
(like - you are doing *what?*)
You leaving your wife behind?

BUT ETHAN appears - saving MAX from answering.

LOUISE (CONT'D)
Oh Ethan... er... there's... could you give me and this agency lady your opinion?

ETHAN
Sure?

She leads ETHAN towards the cubicle. DEVELOP TO: The curtain opens.

ETHAN (CONT'D)
Hi, I'm Dr. Hardy, Louise here told me...

DUFFY smiles at SARAH and MARK.

DUFFY
(to SARAH and MARK)
You give me half a tick?

She steps out of the cubicle, ETHAN taking her cue, follows.
LOUISE goes in.

DEVELOP TO:

DUFFY (CONT'D)
(driven)
Thanks. Mother to be, near full term,
baby's fine but mother's ECG shows
changes I'd like you to review. I've put
a line in and I've asked them to get the
bloods done. I don't know how quickly you
can get that turned around but in
Auckland...

ETHAN
(like who *is* this)
Oh?

DUFFY
Sorry, Lisa Duffin, I used to... a life
time ago. Fled to New Zealand. Got my
midwifery cert from NZCOM, but after a
while you start to wonder how much of
living in paradise you can take and one
thing led to another and we are back
here.

ETHAN
OK. Thank you.

He moves towards the cubicle - still not convinced about DUFFY or
anything she is saying.

DUFFY
Husband thinks it's stress but it's more
than that.

ETHAN
Let's ...

DUFFY
How's Charlie?

ETHAN turns - she knows CHARLIE?

DUFFY (CONT'D)
Spent years together. In the trenches. A
one line Christmas card two years ago and
then just the first time I see him he's
on the floor in... So?

ETHAN looks at her - knows she is someone to be level with.

ETHAN
(deliberate)
He's sick.
(DUFFY blinks.)
You want to go and see him?

DUFFY
What about Sarah?

ETHAN
Come back.

DUFFY nods - turns and goes fast. She gets to the other side of ADMIN before turning and coming right back.

DUFFY
If Sarah needs a midwife you'll get me?

ETHAN nods and DUFFY goes, past MAX who has now sat. Frustrated. He has the air of a time bomb but we are with DUFFY. She passes NOEL on reception - anxiety is all over his face, in front of him - in RECEPTION - the HEN NIGHT girls are now taking selfies. DUFFY's move takes us past CHARLIE and RITA's OFFICE. The door is open. Sat, with her hands clasped in front of her praying, is OLIVIA. For half a second their eyes meet - a contact from earlier. Then, JACOB leads RASHOKAN into the office...

DEVELOP TO:

55 INT. ED. CHARLIE AND RITA'S OFFICE - NIGHT.
CONTINUOUS (23:38)
(JACOB, OLIVIA, RASHOKAN)
(DUFFY)

JACOB, wipes OLIVIA and DUFFY's look.

JACOB
This lady is from the police.

RASHOKAN
Olivia? I understand that you are
Jackson's grandmother...

OLIVIA
I want to see him, please.

RASHOKAN
Jacob here says that you received a phone
message immediately after the shooting.

OLIVIA nods.

RASHOKAN (CONT'D)
We'd like your phone please...
(OLIVIA looks why?)
The message is evidence. We will of
course return it.
(she takes the phone)
Would you like us to contact Jackson's
parents Olivia?

OLIVIA
His mother passed away. Why would anyone
shoot Jack'?

This puts RASHOKAN on the spot.

RASHOKAN
Have you heard of the Dog Hill Gang?

OLIVIA nods - no. Looks up - that wasn't a question.

RASHOKAN (CONT'D)
Do you know if Jackson is involved in
gangs of any kind?

OLIVIA
No. He came out of young offenders
institute and is in protected housing.
Protected housing.

RASHOKAN stands, OLIVIA can't help them. OLIVIA just bows her
head, RASHOKAN has one more question.

RASHOKAN
Are you praying, Olivia?

CUT TO:

56 INT. ED. RESUS-> RECEPTION->ADMIN - NIGHT.
CONTINUOUS (23:39)

(CAL, CHARLIE, CONNIE, DUFFY, LILY, MAX, RITA, ROBYN, ZOE)
(LOFTY, RASHOKAN, JACK', NS NURSE, NS DS HENDRIX)

DUFFY is stood in the doorway of RESUS. LOFTY is assisting CAL who has taken bloods. CHARLIE is on the ECG. Finally she moves across, smiles at CHARLIE.

CHARLIE
Duffy?

But then he grimaces in pain.

CHARLIE (CONT'D)
(smiling)
For a moment I thought you were the angel
of death, Duffy, come to take me away.

CAL
Nothing's taking you away Charlie.

CHARLIE
Cal, things must be serious, one of my
oldest friends turns up out of the bl...

But CHARLIE can't keep talking. The pain spasms again. DUFFY just puts her hand on her shoulder.

CAL
OK, OK - another 5mg of Domperidone, Mr
Fairhead.

DUFFY
You stop talking, Charlie, right now. You
hear me.

ZOE is in the bair hugger and LILY is trying to help her to some tea when she swings out and sends it flying.

ZOE
Just please get Max, don't want tea.

CONNIE
(without looking up)
Lily will you please help Zoe to calm
down...

LILY
You need something warm, Mrs Walker...

ZOE
(snarky)
Dr Hanna to you.

And she turns - confused - and sees CHARLIE, stares.

LILY
(nonplussed)
Sorry, Dr Hanna.

ZOE
(much softer)
Or Zoe. Just call me Zoe.

LILY nods - she is not going to lose here. The nurse with her holds up another beaker. LILY takes it. Puts it to ZOE's mouth. A NS NURSE leaving takes us through to:

RESUS DESK - RASHOKAN and HENDRIX pass ROBYN who is with MAX.

ROBYN
Max, she will want to see you.

MAX
I came to say goodbye, that's all...

On ROBYN - goodbye? - interrupted by RITA who comes up to ROBYN.

RITA
Robyn, I've put Dr. Keogh in Cubicle 3,
can you look at his hands...

ROBYN
(about MAX)
Sure, but he's in a terrible state.

RITA
I need every medic we have tonight.

And she's gone. ROBYN turns back to MAX but he has gone to one of the windows in RESUS. Can see ZOE. She catches his look, he turns away - there's only so much hurt and frustration he can take.

CUT TO:

57 INT. ED. CUBICLE 3 - NIGHT (23:41)
(DYLAN, ROBYN)

DYLAN looks up - he's dressed now.

DYLAN
Ah Robyn. Funny how no-one is called
'sparrow', or 'gull', or 'pigeon'.

ROBYN
It's not spelled like that.

ROBYN pulls over the treatment trolley.

DYLAN
No. I think I am losing my mind.

ROBYN's determined to get on, but can't stop the tears that are pouring down her cheeks.

ROBYN
Sorry, Charlie, Zoe, everything.

DYLAN looks at her. As she carefully starts on his hands.

ROBYN (CONT'D)
(dogged, stoic, heroic)
Perhaps you should try and find it again.
Your mind that is.

CUT TO:

58 INT. ED. RESUS - NIGHT. CONTINUOUS (23:42)

(CAL, CONNIE, DUFFY, LOFTY, RITA)
(LILY, ZOE, CHARLIE, JACK', NS STAFF)

CONNIE is now satisfied that JACK is ready for theatre. He has had a transfusion, and is also on an ECG but looks stable. RITA comes back in. A nurse is helping ZOE sip tea, LILY is writing up her notes. Sees DUFFY.

RITA
Nurse I need you back out in Admin...

DUFFY
For sure.

DUFFY glances back at CHARLIE who is quieter - with an oxygen mask covering his face, LOFTY looks up at her. She believes CHARLIE is in good hands and goes, we cross to:

RITA
Dr. Brunsdon is in a cab - says she'll be here in under twenty minutes.

RITA goes across to JACK' as CAL goes towards CONNIE.

CONNIE
Cal?

CAL
(whispered)
Charlie's ECG - I think he's having an infarct.

CONNIE looks at the ECG print out.

CONNIE
Yes, acute anterior ST elevation -

CONNIE - focussed on JACK' - glances at him.

CONNIE (CONT'D)
(whispered)
A stemi? With his history, what did he think he was doing?

CHARLIE's monitor starts to bleep. THEN - CHARLIE spasms - his eyes grimace and then roll. Beat.

LOFTY
Charlie is in VF. He's in VF, folks.

There is something controlled about LOFTY.

CAL
OK OK he's in VF - AED defib, please.

CLOSE in on CHARLIE. NOW HIS POV - looking back at LOFTY, CAL and it starts to get dark. Out of the darkness. -

CUT TO:

59 **FLASHBACK. INT. NHS HOSPITAL. DAY. 1964. A FEW DAYS**
AFTER PREVIOUS FLASH BACK (10:36)
(CHARLIE'S MOTHER, YOUNG CHARLIE, CHARLIE'S FATHER,
MRS BOYD, NS PRIEST)

1964. FLASHES. CLOSE ON CHARLIE'S MOTHER. SHE has just died. YOUNG CHARLIE and his father stand beside CHARLIE's mother's bed. A PRIEST is mumbling the last rights. It's just a flash but if we can afford it we should sense JUST how different the hospital was back then. YOUNG CHARLIE stares. CHARLIE's father looks ashen. Besides him is MRS BOYD (she will become CHARLIE's step mother.) A nurse draws a curtain between the family and the dead woman.

CUT TO:

60 INT. ED. RESUS - NIGHT. CONTINUOUS (23:43)

(CAL, LOFTY)

(CONNIE, RITA, CHARLIE, LILY, ZOE, JACK')

CONNIE watches as the defibrillator is being charged, LOFTY is delivering CPR.

LOFTY

(gallows humour)

He'll never forgive me if I break his ribs.

CAL

(urgent)

OK. OK we're charged. Stay on him, Lofty until...

LOFTY pulls back.

CAL (CONT'D)

Preparing to shock... Stand back.

(LOFTY steps back)

Clear at head, clear at the feet, clear at the sides, I'm clear.

Bam -

CUT TO:

61 FLASHBACK. INT. CHARLIE'S PARENTS HOUSE -
LANDING/BEDROOM - DAY. 1964. (12:15)
(MRS BOYD)
(YOUNG CHARLIE)

FLASHES - YOUNG CHARLIE is in the doorway of his mother's bedroom. The stain is still on the counterpane. AFTER a moment we realize that MRS BOYD is there. She pulls back the counterpane, then the blankets and the sheets. She smiles warmly at YOUNG CHARLIE...

MRS BOYD
You won't feel like this, like you do,
forever Charlie...

But he simply stares, and then runs down the stairs.

CUT TO:

62 INT. ED. RESUS - NIGHT. (23:44)

(CAL, CONNIE)

(RITA, LOFTY, CHARLIE, LILY, ZOE, JACK')

CONNIE - everyone - watches CAL. He is not shocking CHARLIE again - just staring at him and the ECG. LOFTY is back on CHARLIE doing CPR. CONNIE looks at the clock on the wall. 11.44 PM.

CONNIE

(to herself)

Eleven forty four pm

CAL

I'm going to shock him again.

Ready?

LOFTY steps back.

CUT TO:

63 FLASHBACK. INT. CHARLIE'S PARENTS HOUSE. STAIRS/
LIVING ROOM / KITCHEN / BACK GARDEN - DAY. 1964
(16:12)
(CHARLIE'S FATHER, MRS BOYD)
(YOUNG CHARLIE)

YOUNG CHARLIE runs down. He's trying not to cry. He flies past the living room where his FATHER, hearing the feet, stands. CHARLIE'S FATHER holds a drink in his hand and stumbles. He's not pissed but he's far from sober.

CHARLIE'S FATHER
What the heck ...

YOUNG CHARLIE turns and runs through the little back kitchen out into the small garden. And there, outside, he starts to howl. And cry. And sob. After a moment. MRS BOYD carefully puts her hand on sobbing CHARLIE's shoulder.

MRS BOYD
There, there. You cry it out.

CUT TO:

64 INT. ED. RECEPTION->RESUS - NIGHT. (23:44)

(CAL, CONNIE, JACOB, MRS BLAKESTONE, NOEL, PC WILKINSON, RASHOKAN)
 (DUFFY, NS HEN PARTY, LOFTY, RITA, CHARLIE, LILY, ZOE, JACK', NS HENDRIX, NS PATIENTS, NS STAFF)

DUFFY approaches another patient but she's aware that something major is happening in RESUS. The camera holds on her as she turns. Then, suddenly, in front her JACOB leads RASHOKAN out of RITA'S OFFICE.

RASHOKAN

Jackson makes it through tonight he'll be out there seeking revenge, proving that he's THE MAN...

JACOB

Impotent, with a colostomy bag? I doubt it.

RASHOKAN is shocked. NOEL, PC WILKINSON and MRS DOROTHY BLAKESTONE come up.

NOEL

This is Mrs Blakestone - she runs...

MRS BLAKESTONE

(interrupting)
 Jackson Costelloe is one of our residents. Elm House is secure housing for Young Offenders. Dorothy Blakestone.
 (to NOEL)
 Thank you.

MRS BLAKESTONE is an intense fifty five year old. Strained, but trying hard.

RASHOKAN

Sorry to meet you in these circumstances...

(to JACOB, about to go)

Back as soon... going to chase forensics at the scene

RASHOKAN, PC WILKINSON, (NS)HENDRIX move towards the doors.

MRS BLAKESTONE

Was there a young woman with Jackson?

RASHOKAN turns.

MRS BLAKESTONE (CONT'D)

(smiling)

You see he is *involved* with another resident: Roxanne Daly, not something we encourage but... Well, it's a way forward for them both, we like to think.

RASHOKAN
(not impressed)
Right. Thank you.

RASHOKAN goes... ONE of the HEN NIGHT girls screams as another clammers all over her - horsing. WILKINSON turns -

PC WILKINSON
Right, you the lucky girl?
(the BRIDE to be looks up)
You have three minutes to disappear or spend the next forty eight hours in a police cell and miss the biggest mistake of your life.

JACOB
Can you do that?

PC WILKINSON
Not strictly.

She turns, winks at JACOB.

JACOB
You and me against the world, eh?

JACOB goes towards RESUS...

DEVELOP TO: RESUS -

JACOB IN - crosses to RITA who is checking JACK'. CAL now is doing CPR on CHARLIE as CONNIE prepares to shock him again. LOFTY watches - his anxiety bubbling. CAL is bathed in sweat. ZOE, wrapped, is watching. LILY besides her.

CAL
Cummon, Charlie, cummon.

CONNIE
OK. Cal' let me take over.

CAL steps back, CONNIE takes over.

CONNIE (CONT'D)
The moment we have Mr Fairhead stable I want him in the Cath' lab. Rita you have called them?
(No one moves)
Do you hear me Rita?

RITA nods - but everyone is watching CONNIE's attempt to revive CHARLIE. Getting him to the Cath' Lab, stented, feels like another life-time away. JACOB and NS Staff wheel JACK' out of RESUS.

CONNIE (CONT'D)
(absolutely determined)
Right, clear at head, please...

CONNIE puts presses the button - BAM. CHARLIE. A beat.

CUT TO:

65 INT. ED. ADMIN AREA/ RECEPTION - NIGHT. CONTINUOUS
(23:47)
(DUFFY)

DUFFY is frozen, staring at the RESUS - the world is moving round her.

CUT TO:

66 INT. ED. RESUS -> RECEPTION/HALL OUTSIDE RESUS -
NIGHT. CONTINUOUS (23:48)

(CONNIE, DUFFY, ELAINE, LOFTY, MR BUONO, NOEL)
 (CAL, CHARLIE, NS HEN PARTY, NS PATIENTS, NS STAFF)

CONNIE, CAL, LOFTY, NS STAFF. Nothing is happening. CHARLIE is gone - for all intents and purposes. CONNIE is breathing heavily from exertion - almost animal in her determination.

CONNIE
 Eleven forty eight. OK, Cal, with me,
 CPR, I'm preparing to shock.

Suddenly LOFTY turns away, fast. Furious.

LOFTY
 Why did he have to do that. Why did he
 have to be a hero?!

CONNIE
 (steady)
 Staff Nurse Chiltern, please, take a
 couple of minutes.

LOFTY stunned, walks out.

CUT TO:

HEN girls are cursing, tottering out in their heels as LOFTY comes out. He stops. Sees DUFFY. She moves towards him.

DUFFY
 There's nothing to say.

LOFTY
 No.
 (they are of the same cloth)
 We should get on with our work.

DUFFY nods - the let's get on smile. She has notes in her hand.

DUFFY
 Mrs Chakrabhatti please?

Another woman crosses to RECEPTION. LOFTY goes to her.

LOFTY
 Elaine, we thought you'd run away to the
 Caribbean!

They are on the move.

ELAINE
 Oh gosh no!
 (she holds up a phone)
 More computing power than they took to
 the moon but runs out of juice every two
 hours. I went to pick up the laundry and
 when I got back Rey'd disappeared ...

NOEL is at reception - he looks up - catches LOFTY's eye.

ELAINE (CONT'D)
And you never know where he will go,
though this place seems to be becoming a
favorite.

NOEL
Once a librarian, always a librarian.

MR BUONO turns. LOFTY goes. NOEL has given him some old hospital
filing cards, sat besides NOEL's desk. NOEL holds up the car keys.

NOEL (CONT'D)
He shouldn't be driving.

ELAINE
No. That's what you do here - you
pick up the pieces.

NOEL tries to smile at her - he can't let her know about CHARLIE.

ELAINE (CONT'D)
Everything OK?

LOFTY
Busy night.

ELAINE
(takes the keys gratefully)
Oh Rey.

She embraces him. He has no idea who this is.

ELAINE (CONT'D)
It's me dear. Me. Elaine.

MR BUONO
Elaine.

CUT TO:

67 INT. ED. RESUS. NIGHT. CONTINUOUS (23:50)

(CAL, CONNIE)

(CHARLIE, LILY, ZOE, NS STAFF)

Wide of the room. CONNIE, everyone, it is all about SHOCKING CHARLIE back towards life. CLOSE ON CHARLIE: His face, his eyes closed. CAL is continuing CPR.

CONNIE
(to herself)
Eleven fifty.

CAL
(about this time keeping)
Mrs Beauchamp, please.

She looks at the clock.

CONNIE
Stand back. On me, please Cal.

CUT TO:

68 INT. ED. SMALL RESUS - NIGHT. (23:51)
(JACK', JACOB, OLIVIA, RITA)

JACOB leads OLIVIA in. RITA is with JACK'. He is conscious but dopey with pain management.

OLIVIA
I'd like us to pray.

JACK' barely there.

JACK'
Yeah, lez pray.

RITA is stunned -

RITA
I have to go and make sure everyone knows what is going on. You OK, Jack'?

JACK' shakes his head. He's fine. RITA goes out past JACOB.

JACOB
You want anything Olivia?

OLIVIA is about to say she's fine. JACK' squeezes her hand.

JACK'
Tea, man. Loves yer tea, don't you nan?

JACOB goes. OLIVIA is crying.

JACK' (CONT'D)
Hush. I be OK.

OLIVIA
Oh Lord help Jackson thr...

JACK'
(interrupting)
Nobody taking down Jackson.
(he focuses on her)
But you listen to me.

She knows where this is going - shakes her head - emotional prayer.

JACK' (CONT'D)
You got to.

CUT TO:

69 INT. ED. RECEPTION/HALL OUTSIDE RESUS - NIGHT.
(23:52)

(CAL, LOFTY)

(NS PATIENTS, NS STAFF)

LOFTY sees CAL emerge from RESUS. The place is still crowded.
LOFTY, careful.

LOFTY
Cal?

CAL
I got to make a call...

CAL has his mobile phone. LOFTY knows what the call is.

LOFTY
(taking the phone from CAL's
hand)
Let me.

CAL
What should I do?

LOFTY
You should tell the others. Talk to Noel,
Robyn is in Cubicle 6. Your brother is in
Cubicle 3.

He can't say it but everything tells us that he believes they are
losing CHARLIE.

LOFTY (CONT'D)
Whatever happens tonight, it doesn't end
Cal. We have over fifty patients waiting
right now. It doesn't end. We don't
stop...

CAL looks at LOFTY - he is right, he is a leader when they need
one. LOFTY goes.

CUT TO:

70 INT. ED. RESUS - NIGHT. (23:53)
(CONNIE, LILY, ZOE)
(CHARLIE)

EVERYONE IN THE ROOM is focussed. CHARLIE - is flat-lining.
CHARLIE is *not* in VF.

ZOE
(from her bed)
Cummon Charlie. You can. You can.

CONNIE shocks CHARLIE. As we go into CHARLIE CLOSE:.

CONNIE (OOV. CONT'D)
How long has he been down?

LILY
He arrested at eleven forty four, Mrs
Beauchamp...

The clock on the wall is nearly at midnight.

CUT TO:

71 FLASHBACK. INT. CHARLIE'S PARENTS HOUSE. 1974 - DAY.
(13:37)

(CHARLIE'S FATHER, MRS BOYD, NINETEEN YEAR OLD CHARLIE)

NINETEEN YEAR OLD CHARLIE comes down the stairs. All we see is his insane 'loon' pants. And then as he goes to the living room the back of a Marc Bolan perm. In the LIVING ROOM. CHARLIE's father has aged and has the flush of too much drink. He is reading a paper. Headlines about POLITICAL DEADLOCK - HEATH, WILSON.

NINETEEN YEAR OLD CHARLIE
(we never see his face)
I'm goin' out.

CHARLIE'S FATHER
What's 'out' supposed to mean?
(But CHARLIE goes)
You thinking about doing anything with
that life of yours...?

CHANGE of ANGLE: MRS BOYD sitting is knitting.

MRS BOYD
(knitting)
Let him be, dearest.

CUT TO:

72 INT. ED. RESUS - NIGHT. (23:57)
(CONNIE, CHARLIE, LILY, ZOE)

Just impressions - CONNIE preparing to shock CHARLIE again. Others are convinced that it is over.

CUT TO:

73 **FLASHBACK. EXT. STREET - DAY. 1974 (14:20)**
(TEENAGE CHARLIE (19), NS MAN, NS TEEN GIRLS)

NINETEEN YEAR OLD CHARLIE walks. A man washes his car. Two NS teen age girls pass. They blush as they admire NINETEEN YEAR OLD CHARLIE. He is *cool*.

CUT TO:

74 INT. ED. ADMIN AREA/ SARAH'S CUBICLE -> RECEPTION -
NIGHT. (23:58)
(DYLAN, ETHAN)
(LOUISE, SARAH, MARK, ROBYN, NOEL, CAL)

Suddenly the curtain of SARAH's cubicle is pulled back. LOUISE smiles to herself. DYLAN stands there. His hands are bandaged but he is wearing a tie and has a stethoscope. ETHAN turns. ROBYN is behind DYLAN.

DYLAN
I am Dr Keogh, I am an Emergency
Department Consultant. Do you mind if I
have a look?

He indicates - get to SARAH. MARK sees the bandages on his hands.
As ROBYN closes the curtain on them we hear...

DYLAN (CONT'D)
Some truly remarkable people have got us
to this cubicle together so perhaps now
is not the time to explain ourselves.
Now...

ETHAN
Sarah.

DYLAN
Tell me exactly what has been happening.

CAMERA pulls back with ROBYN - It is BUSINESS, not as usual, but
as best can be. ... CAL is looking at the patients board, others
are working, working.

CUT TO:

75 **FLASHBACK. EXT. HOLBY HOSPITAL. 1974. DAY. (15:07)**
(EWART PLIMMER)
(NINETEEN YEAR OLD CHARLIE, NS NURSES, NS PATIENT)

NINETEEN YEAR OLD CHARLIE approaches. AN AMBULANCE - with sirens whooping - A VERY, VERY different TIME - pulls up and NURSES move fast to help get a badly injured person out the back. CHARLIE watches fascinated. Absorbed. And then passing, busy... we hear him before we see him and when we see him we only see his back, his tweed jacket, his grey trousers. His purposeful walk.

EWART PLIMMER (O.S.)
Are you looking for something young man?

But EWART doesn't wait for NINETEEN YEAR OLD CHARLIE's answer as he goes to ensure that the NURSES get the RTA patient safely into the CASUALTY DEPARTMENT. AND IF WE CAN AFFORD it the camera lifts slowly upward. OLD HOLBY HOSPITAL stretches out ahead and at the bottom of our frame a young man knows exactly what he wants to do with his life.

CUT TO:

76 INT. ED. RESUS - NIGHT. (23:59)

(CONNIE)

(CHARLIE, LILY, ZOE, DUFFY)

Impressions now - close on CHARLIE as he is shocked again. The ECG machine. CONNIE, her face taut with effort. DEEP in the doorway behind CONNIE is DUFFY. She has come back in. She walks across.

CONNIE

We are not losing this.

This is a helluva fight. AS CONNIE continues CPR we hold on DUFFY.

CUT TO:

77 **EXT. ED - NIGHT. CONTINUOUS (23:59)**

(BIG MAC, MR BUONO)

(LOFTY, ELAINE, OJ, ROXANNE, GRUBSTER)

LOFTY comes out. BIG MAC is at the front doors - he looks across - can read LOFTY's expression. LOFTY steps forward.

BIG MAC

Oh dear God please no.

ELAINE leads MR BUONO towards her car.

MR BUONO

Cheerio everyone. Lovely. Lovely.

She puts him in the passenger seat. Beyond them - right in front of the pub, in the shadows, is OJ's CAR. ROXANNE in the front seat, OJ besides her. GRUBSTER in the back. ELAINE drives MR BUONO away.

CUT TO:

78 EXT/INT. OJ'S CAR - NIGHT. CONTINUOUS (23:59)
(OJ, ROXANNE)
(GRUBSTER)

Headlights light them - ROX' looks down. OJ has put a small knife on her lap.

OJ
McAndrew wants him finished. Put that in
your knickers.

ROXANNE shakes her head no. OJ has put a small knife on her lap.

ROXANNE
No OJ.

OJ
They'll be looking for us. Not you.
Pretty.

Tears trickle down ROXANNE's cheeks.

OJ (CONT'D)
They come for me. I'll tell 'em Roxy hide
the gun. You go back to prison for 'joint
enterprise'. You tell her Grub' - you got
brains.

On GRUBSTER - he leans forward. Through the CAR window we can
see...

CUT TO:

79 **EXT. ED - NIGHT. CONTINUOUS (00:00)**
(LOFTY, LOUIS ANSWER-PHONE V.O)

LOFTY dials the last number on CAL's phone. It is the number CHARLIE was calling. It rings and rings. Finally:

LOUIS ANSWER-PHONE V.O
Hi. Sorry. I guess I'm somewhere else.
[BEEP]

LOFTY
Hi, Louis. This is Ben - Lofty - from the
ED. You should get here. Really. Soon.
Your dad...

And LOFTY stops himself because he can't hold back his tears.

LOFTY (CONT'D)
You should come and see him.

END OF EPISODE