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EPISODE 34

BREAKING THE SPELL - PART TWO

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Episode 34: POST PRODUCTION SCRIPT

EP33 RECAP

#1 IN RECEPTION : COLETTE IS APPROACHED

NATALIE: Colette?

COLETTE: Hi Can I help you?

NATALIE: I'm Natalie, Natalie MacKay

#2 IN RECEPTION : JOSH FINDS COLETTE

JOSH: Colette. Tonight, restaurant, it's booked.

COLETTE: Josh, I'm sorry I can't make it tonight, something's come up.

#3 CORRIDOR : COLETTE & NATALIE

NATALIE: You didn't want me, you gave me away.

#4 RESUS : THE TEAM WORK ON A PATIENT

CHARLIE: Excuse me, are you a relative?

ED: No, I'm kind of a friend.

HOLLY: Ed

CHARLIE: Holly, can you take him through to Reception.

#5 CORRIDOR : ED & HOLLY

ED: I was never quite good enough for you was I? Just a bit of a distraction 'til Patrick came along.

HOLLY: That's not fair Ed.

ED: Oh yes it is.

#6 SCHOOL : OUTSIDE HEADMASTERS OFFICE

LIZ: You're going to die in pain and terrible suffering before midnight tonight.

EMMA: Go on then, what's going to happen?

#7 INSIDE CAVE

SCREAM AS GIRL FALLS

#8 DAN'S OFFICE : JANINE & DAN

JANINE: Louisa died within 12 hours of receiving treatment from Chloe Hill.

#9 RECEPTION : CHLOE MEETS JANINE

CHLOE: Are you alright Janine? What are you doing here?

JANINE: Don't you talk to me.

#10 EXT CAR PARK : TOM & HOLLY

TOM: I'm sorry, for the damage. Holly.

HOLLY: Let go of me!

OPENING TITLES

34/1. INT. RESUS.

[THE DOORS INTO RESUS BANG OPEN AND JOSH AND PENNY BRING PETER IN SITTING UP, CONSCIOUS AND ON A TROLLEY. THEY HAND HIM OVER TO MAX, CHARLIE, BARNEY AND ANNA. PETER'S HAD A HEART ATTACK; HE IS CONSCIOUS, IN SOME PAIN.]

CHARLIE: Hi Josh.

JOSH: Cheers, thanks hi. Peter Brennan, 76, sudden collapse with central chest pains, query MI, no previous history, he's had GTN spray, 20 mg of Nubain, aspirin and oxygen therapy.

MAX: Okay, you all got some. On my count – one, two, three...

[THEY MOVE PETER ACROSS.]

MAX: Right can I have 5 of diamorphine please. Don't worry Peter, you're going to be fine. We're just giving you something for the pain...

PETER: What have you done with my hat?

ANNA: It's here Peter – Don't worry, I'll keep it somewhere safe for you.

PETER: Don't you go cutting off my clothes. This is my best shirt.

CHARLIE: We won't. Don't worry Mr Brennan. We just going to remove your top clothes and take a tracing of your heart.

JOSH: (TO CHARLIE) We found him in Holby Crematorium.

PETER: (MUTTERS) Should've just left me there.

ANNA: Come on now, that's no way to talk is it?

[THEY GET TO WORK.]

CUT TO:

34/2. EXT HOSPITAL

[TOM IS CARRYING HOLLY, WHO IS STILL
UNCONSCIOUS. THEY HEAD INTO THE HOSPITAL PASSED
A SIGNPOST SAYING "CURIE WARD - CLOSED"]

[CUT TO:]

34/3. INT. DOORWAY/ HOSPITAL CORRIDOR/LIFT.

[TOM COMES IN FROM OUTSIDE, CARRYING HOLLY IN HIS ARMS, OUT OF BREATH, PANICKING. HOLLY'S UNCONSCIOUS, BLOOD RUNNING FROM THE CUT ON HER TEMPLE. TOM HAS NO PLAN - HE'S MAKING THIS UP AS HE GOES ALONG.]

THIS IS A MAINTENANCE AREA - NOT THAT WELL CARED FOR OR WELL LIT. THERE'S A KIND OF "TROLLEY PARK" BY THE LIFT, WITH TROLLEYS AND WHEELCHAIRS STORED. TOM LAYS HOLLY GENTLY ON ONE OF THE TROLLEYS, LEANS OVER HER, GETTING HIS BREATH BACK.

HE GLANCES AROUND - THE CORRIDOR IS EMPTY - THEN UP. WE SEE TOM'S POV OF THE FIXED SECURITY CAMERA MOUNTED ON THE WALL BY THE LIFTS, POINTING DOWN THE CORRIDOR.

TOM FINDS SOMETHING, REACHES UP AND DISABLES THE CAMERA, SMASHING THE LENS.]

[HE PUNCHES THE LIFT BUTTON. THE LIFT IS ON THIS FLOOR AND IT SLIDES OPEN AT ONCE. IT'S EMPTY. TOM WHEELS HOLLY INSIDE.]

CUT TO:

34/4. INT. RECEPTION.

[PATRICK'S COME UP AND IS LEANING ON THE DESK.]

PATRICK: Have you seen Holly?

JACK: Yeah, yeah, she went to deal with her car, the alarm was going off.

PATRICK: That was about half an hour ago, where is she?

JACK: Haven't seen her. Probably not come back yet.

PATRICK: What is she playing at! Andrew wants her to finish this audit. I'm going to go and look for her. Cover for me yeah?

[HE'S GONE BEFORE JACK CAN SAY ANYTHING.
WE GO OVER TO BARNEY AND CHLOE, WHO ARE
COMING OUT OF THE STAFF ROOM]

BARNEY: What's happened with this Janine woman? Is she still in Dan's office?

CHLOE: Yes. I wish I knew what she was saying about me. She's been in there ages.

BARNEY: There's no point worrying about it. Anyway, you didn't do anything wrong.

CHLOE: Yeah well, she doesn't see it that way does she, obviously.

[THE LIFT DOOR OPENS AND DAN AND JANINE EXIT.
THEY SAY THEIR FAREWELLS. CHLOE CATCHES SIGHT
OF THEM TALKING AND STRIDES OVER.]

BARNEY: Chloe, don't bother, you'll just make matters worse.

[BUT CHLOE IGNORES HIM]

CHLOE: Janine! If you've got a problem with me, you can say it to my face okay?

DAN: Chloe, Chloe...

JANINE: I think you're a dirty little gold digger and I'm going to sue you to make sure you end up with nothing. [CHLOE LOOKS

AGHAST] So if you've got anything to say about that I suggest
you contact my solicitor. Okay?

[SHE STORMS OFF. DAN IS NOT IMPRESSED.]

[OUT IN CHLOE, IN DEEP SHIT.]

CUT TO:

34/5. EXT. A&E.

COLETTE AND NATALIE SIT ON A BENCH

NATALIE: You're not like what I expected.

COLETTE: What did you expect?

NATALIE: Someone older, you know?

[COLETTE LAUGHS QUIETLY.]

NATALIE: Why did you give me away?

COLETTE: I had to. I didn't want to. I was sixteen when I had you.

NATALIE: Lots of girls have babies at sixteen, and they cope.

COLETTE: I know. My Mum... My Mum said unless I gave you up I couldn't stay at home.. My dad was seriously ill, and she couldn't handle it. I had nowhere else to go...(PAUSE) I should've been stronger, I should've stood up to her but I didn't.

NATALIE: Or, you just didn't want me.

COLETTE: Natalie. If I hadn't wanted you I could have had an abortion.

[NATALIE LOOKS AT HER, THEN AWAY AGAIN.]

COLETTE:(CONT) I was still pregnant when the arrangements were made. Your Mum and Dad came to get you as soon as they could.

NATALIE: See - I thought you gave me away because I wasn't pretty.

[COLETTE IS CRYING]

COLETTE: Oh Natalie look at you, you're so pretty. You always were. You were beautiful.

[COLETTE FUMBLES IN A BAG OR POCKET, GETS OUT THE PHOTOS SHE WAS LOOKING AT EARLIER AND HANDS THEM TO NATALIE. THIS TIME WE SEE THEM. A TINY BABY GIRL, WRIST TAGGED, GAZING WIDE-EYED AT THE CAMERA.]

COLETTE:(CONT) That's you, took those when you were six hours old.

[NATALIE LOOKS AT THE PHOTOS FOR A LONG TIME. HEAD BENT. OVERCOME WITH EMOTION. SUDDENLY SHE GETS UP, DROPPING THE PHOTOS, AND RUNS OFF. COLETTE CLOSES HER EYES AND PICKS UP THE PHOTOS.]

[CUT TO:]

34/6. EXT. A & E AREA BESIDE- HOLLY'S CAR

[LIKE HOLLY BEFORE HIM, PATRICK IS STARING AT THE
(NOW SILENT) WRECKED MORRIS TRAVELLER.

WE SEE HIS REACTION - SHOCKED AT FIRST,
APPREHENSIVE - THEN ANGRY.

SPENCER PASSES WITH A TROLLEY - HE'S HEADING FOR
A&E.]

SPENCER: Blimey, what's going on here then?

PATRICK: Look at this. Some prat's got at Holly's car.

SPENCER: You don't think it's anything to do with that guy I saw
giving her a hard time earlier?

PATRICK: Ed? I wouldn't put anything past him.

SPENCER: And where is Doctor Miles now?

PATRICK: Good question. She came out to sort the alarm out.

SPENCER: I hope she's alright. He looked pretty wound up to me.

[PATRICK STARES AT HIM IN ALARM]

CUT TO:

34/7. INT. CLOSED WARD/DOOR/CORRIDOR

[TOM IS OUTSIDE THE DOORS OF THE CLOSED WARD,
WHICH HAVE BEEN LOCKED.

BUILDING OR REFURBISHMENT WORK HAS BEEN OR IS
BEING UNDERTAKEN HERE AND - BOTH HERE, AND IN
THE WARD ITSELF - THERE IS STUFF LYING AROUND
WHICH TOM WILL BE ABLE TO USE - ROPES ETC.

TOM LOOKS AT THE CHAINED DOORS. TAKES A BAR
FROM THE TROLLEY, PICKS IT UP AND SETS TO WORK
CROWBARING THE DOOR OPEN.

HOLLY STIRS]

CUT TO:

34/8 EXT. CAR PARK.

[PATRICK STRIDES OVER TO HIS OWN CAR. HE STARTS
THE ENGINE AND SCREECHES OFF]

[CUT TO:]

34/9 EXT. CASTLE BRIDGE CAVES -ENTRANCE.

[MEL AND FINLAY'S AMBULANCE PULLS UP OUTSIDE THE CAVES AND THEY GET OUT. LIZ HAS BEEN WAITING BY THE ENTRANCE; SHE RUNS OVER TO THEM. SHE'S DISTRAUGHT.]

FINLAY: Hello.

LIZ: It's Emma - she fell - she couldn't move. You've got to hurry.

FINLAY: Okay, can you tell me what her injuries are? Her arm, her leg...?

LIZ: I don't know. She's really bad. She fell and she couldn't move.

FINLAY: Okay. Was she conscious when you left her?

LIZ: Yes. Come on!

[SHE TURNS TO LEAD HIM INTO THE CAVES. FINLAY, GENTLY, STOPS HER.]

FINLAY: What's your name?

LIZ: Liz.

FINLAY: Okay Liz, now I don't think you can go in there, you're a bit young.

LIZ: No.

FINLAY: It might not be safe in there. So can you leave it to us?

LIZ: Look I know where she is, I've got to show you -

FINLAY: Liz, I need you to calm down for a second. We've contacted the cave rescue people, they're on their way, they'll be here in an hour...

LIZ: An hour, you can't wait an hour! (STARTING TO CRY) I think she's dying.

FINLAY: Okay. I'll go and get her.

MEL: Fin, I think you should wait.

FINLAY: I don't think we've got time. You stay here with Liz. Liz, I need you to help me. I need you to tell me exactly where your friend is, so I can go directly to her. Okay?

[LIZ NODS. CALMING SLIGHTLY...]

CUT TO:

34/10. EXT. PARK/PLAYGROUND.

[NATALIE STRIDES THROUGH A PLAYGROUND, CRYING SO MUCH SHE CAN HARDLY SEE WHERE SHE'S GOING. COLETTE RUNS AFTER HER.]

COLETTE: Natalie - wait.

[NATALIE IGNORES THIS AND KEEPS GOING.]

COLETTE: (CONT) You've come all this way. Isn't there stuff you want to ask me. Natalie!

[NATALIE SLOWS DOWN, THEN STOPS. COLETTE STOPS. THEY LOOK AT EACH OTHER. NATALIE IS VERY NERVOUS.]

NATALIE: There was something.

COLETTE: What?

NATALIE: My Dad. What was he like?

CUT TO:

34/11. INT. CLOSED WARD.

[EMPTY. A WHITE COAT'S BEEN LEFT HANGING OVER A CHAIR, THERE IS NOT MUCH EQUIPMENT ANYWHERE. TOM HAS MANAGED TO FIND A CLEAN SHEET FROM SOMEWHERE AND PUT IT OVER THE MATTRESS. TOM CARRIES HOLLY TO THE BED, STARTING TO COME ROUND; SHE STIRS AS TOM BENDS OVER HER. HE REMOVES A HAIR CLIP ON HOLLY'S HEAD. HE STOPS TO LOOK AT HER.]

TOM: (A WHISPER) Just relax.

[HOLLY OPENS HER EYES. STARES UPWARDS. BARELY FOCUSING AT FIRST, THEN MORE AWARE, TRYING TO WORK OUT WHERE SHE IS.

TOM REMOVES HER SHOES.]

TOM: Holly, you're going to be fine.

[HOLLY SLOWLY LOOKS AROUND - TRYING TO GAUGE THE SITUATION.]

CUT TO:

34/12. INT. RESUS.

[A LULL. RESUS IS QUIET, EMPTY APART FROM PETER WHO IS WIRED UP TO MONITORS, BEING GIVEN DIAMORPHINE AND OTHER PAINKILLERS. CHARLIE AND ANNA ARE WITH HIM.]

CHARLIE: Right Peter, we need to know who your next of kin is, so we can let them know about your heart attack.

PETER: It's Stuart. My son. His number's in my wallet. He lives in Holby, now.

CHARLIE: Right. Would you like us to contact him?

PETER: Yes. Not that he'll be much use.

CHARLIE: (TO ANNA) Can you...

ANNA: Yes, I'll do it.

PETER: Thanks, love.

[ANNA GOES OUT LEAVING CHARLIE AND PETER ALONE.
A PAUSE.]

PETER: I've had a heart attack then.

CHARLIE: Yes. That's what the ECG – that's this machine here – shows us.

PETER: What's going to happen now?

CHARLIE: There's nothing to worry about. The thrombolysis you've had is a standard treatment, it helps–

PETER: (PAUSE) What if I don't want helping?

CHARLIE: What are you saying?

PETER: My wife died. A year ago.

CHARLIE: I'm sorry.

PETER: Not your fault. Do you know what one of my neighbours said, after? She said I was bound to feel a bit low, but that I'd soon perk up. Like it was the flu... Well, I've waited a year, but I haven't perked up. I don't want to go on alone.

CHARLIE: What do you want? Tell me.

PETER: I don't want any drugs , and if my heart stops again, you know...

CHARLIE: That's, if you have a cardiac arrest?

PETER: That's right. I don't want you to try and start it again. I don't want you to put those jump-leads on me, those electrode things...

CHARLIE: You don't want to be resuscitated.

PETER: No.

CHARLIE: Are you absolutely sure?

PETER: Yes. I just don't want to be in any pain...

CHARLIE: No you won't be. I can guarantee that.

PETER: Well that's alright by me then. (PAUSE) I'll write it down if you like. I don't want to get you in any trouble.

CHARLIE: [SMILING] Right, alright.

CUT TO:

34/13. EXT. COUNSELLING CENTRE

[PATRICK SCREECHES TO A HALT OUTSIDE THE
COUNSELLING CENTRE. HE GETS OUT AND STRIDES IN]

CUT TO:

34/14. INT. COUNSELLING CENTRE - RECEPTION.

[A CONVERTED BUILDING, WITH A RECEPTION AREA AND FRONT DESK. IT'S QUITE BUSY, CLIENTS AND COUNSELLORS MOVING THROUGH, OR SITTING WAITING. PATRICK COMES IN AND TALKS TO THE RECEPTIONIST.]

PATRICK: Ed Jamieson.

[HE GAZES ROUND AND SPOTS ED IN A COUNSELLING ROOM. HE WALKS OVER.]

RECEPTIONIST: Sir, sir, you can't go in there.

[WITHOUT KNOCKING, PATRICK WALKS IN. ED'S CALMED DOWN SINCE WE LAST SAW HIM. HE'S IN COUNSELLING MODE; HE INSTINCTIVELY TALKS TO PATRICK VERY CALMLY, TRYING TO CALM HIM DOWN. IN THIS SITUATION PATRICK'S THE DIFFICULT CLIENT.]

ED: Patrick. What are you doing here?

PATRICK: Looking for Holly. Any idea where she is?

ED: How would I know?

PATRICK: Don't play games with me!

ED: Patrick, I don't know what you're talking about but, whatever this is we can sort it out. Now why don't you take a seat.

PATRICK: (EXPLODES) Don't treat me like one of your pathetic no-hopers -!

[PATRICK GRABS ED AND SLAMS HIM AGAINST THE WALL.]

ED: Patrick, I don't think assaulting me is going to help solve any problem -

PATRICK: Call it therapy.

ED: Patrick, if you hit me I will go to the police, and I will get you charged, and you'll lose your job. Is that what you want?

[A BEAT; PATRICK HESITATES. THEN LETS HIM GO.]

PATRICK: All right. I'll ask nicely. Where's Holly?

ED: I don't know. And I don't know why you think I would know. I don't have a clue what you're talking about Patrick. Has something happened to Holly?

PATRICK: Her car's been trashed and she's gone missing.

ED: What's that got to do with me? What do you think I am? Some kind of psycho?

[PATRICK STARES AT HIM.]

CUT TO:

34/15 INT. CAVES.

**[LIGHT FROM FINLAY'S TORCH PRECEDES HIM INTO THE
CAVE AS HE COMES DOWN THE TUNNEL. HE ARRIVES
AT A FORK, AND TAKES THE LEFT HAND TUNNEL]**

[CUT TO:]

34/16. EXT. PARK.

[COLETTE IS TALKING ABOUT SOMETHING VERY PAINFUL TO HER, AND FINDS THIS DIFFICULT. SHE DOESN'T WANT TO TELL NATALIE THE TRUTH.]

COLETTE: He was my best friend Sharon's older brother, David, David Naylor. I had such a crush on him. Then he asked me out, I thought I'd died and gone to heaven.

NATALIE: So I take it he was really fit then?

COLETTE: Oh yes.

NATALIE: (CHECKING) You were in love with him weren't you?

COLETTE: I thought so Natalie. He took me to this dinner dance, it was just a school thing, but to me it was like this fantastic party – and I went with him.

NATALIE: Sounds really romantic.

COLETTE: Yes. That bit was.

NATALIE: So how did you end up getting pregnant with me?

COLETTE: We were never careful.

NATALIE: What did he say when he found out that you were pregnant?

COLETTE: He... We split up before you were born.

NATALIE: He never knew about me?

COLETTE: He did, I told him about you.

NATALIE: So what did he say?

COLETTE: (HESITATES) He didn't want to stay with me Natalie.

[NATALIE LOOKS AT THE GROUND.]

CUT TO:

34/17. INT. CASTLE BRIDGE CAVES – LIZ'S CAVE.

[FINLAY CREEPS ALONG]

FINLAY: EMMA!

[NOTHING. THEN A FAINT ANSWERING SOUND – MORE A GASP THAN A CRY.]

FINLAY: Alright Emma, I'm here to help you. I'm from the ambulance service. My name is Fin, okay. Let's just get this oxygen on shall we? Here we go. Just breathe on that.

[EMMA IS CONSCIOUS BUT NOW IN A REALLY BAD WAY, HAVING DIFFICULTY BREATHING.]

FINLAY: Okay. Can you tell me where it hurts?

EMMA: (INDICATES HER RIBS) Here – I fell – I can't breathe. (TERRIFIED) I think I'm going to – die –

FINLAY: No you're not going to die. Everything's going to be alright.

[FINLAY PLACES THE TORCH SO IT CASTS SOME LIGHT OVER HER AND EXAMINES HER GENTLY, TOUCHES HER NECK; SEES THAT THE VEINS ARE ENGORGED AND THE TRACHEA HAS MOVED. HE LISTENS WITH STETHOSCOPE TO THE RIGHT SIDE OF HER CHEST. HIS REACTION AS HE REALISES THAT THIS IS A PNEUMOTHORAX.]

FINLAY: (CONT) (LESS CONFIDENT) Right, okay. Listen to me now. I know you're having problems with your breathing But I'm going to deal with that right now and then I'm going to get you out of here.

[AS HE TALKS HE'S TAKING STUFF OUT OF HIS BAG – A VENFLON WITH A 20 ml SYRINGE. EMMA STARES AT IT, TERRIFIED.]

FINLAY: (CONT) Your friend Liz, she gave me some good directions, I can tell you that.

[EMMA REACTS IN PANIC. HER BREATHING GETS EVEN WORSE. SHE TRIES TO KICK HIM AWAY AS HE APPROACHES HER BUT SHE'S IN PAIN, SO IT'S QUITE FEEBLE.]

EMMA: No! Get away from me! Liz sent you to kill me.

[FIN REPLACES THE OXYGEN MASK]

FINLAY: Come on. A little slower, a little slower.

CUT TO:

34/18. EXT. PARK.

[COLETTE AND NATALIE AS BEFORE.]

COLETTE: When I told your father about you. He said I was...he said the baby probably wasn't his, it was nothing to do with him and I didn't see him again.

[PAUSE. NATALIE'S EXPRESSION IS UNREADABLE. COLETTE'S CONVINCED SHE'S LOST WHATEVER SYMPATHY SHE MIGHT HAVE HAD.]

NATALIE: What a fool.

[COLETTE IS SURPRISED AND TOUCHED THAT NATALIE'S ON HER SIDE.]

[CUT TO:]

34/19. INT. CASTLE BRIDGE CAVES - LIZ'S CAVE.

[FINLAY AND EMMA AS BEFORE. HE'S AWARE OF THE SECONDS TICKING AWAY, HE KNOWS IF HE DOESN'T HELP HER SOON SHE'LL DIE.]

FINLAY: Trust me Emma. You have something called a tension pneumothorax. You have not been cursed. Honestly. Okay?

[EMMA NODS. FINLAY GENTLY UNDOES THE TOP BUTTON OF HER SHIRT.]

FINLAY: What I'm going to have to do, is place this needle into your chest, and it's going to hurt, just for a little while, but when it stops hurting you're going to feel much much better. Okay? Good. Now I need you to look at me, look at me and count up to twenty. In your head not aloud. Okay.

[HE'S READY WITH THE NEEDLE NOW. EMMA LOOKS DOWN, SEES WHAT HE'S GOING TO DO.]

FINLAY: Come on, come on, keep looking at me... Good girl. Good girl. Alright. Alright, come on, you're doing really well. Fantastic.

[AND HE PLUNGES THE NEEDLE INTO HER CHEST AND DRAWS BACK THE PLUNGER OF THE SYRINGE, RELEASING THE AIR AND THE PRESSURE. THERE IS A HISS OF AIR. EMMA'S LIPS MOVE SILENTLY, SHE'S COUNTING AND IT IS VERY PAINFUL. FINLAY WITHDRAWS THE NEEDLE.]

PAUSE. EMMA TAKES A BREATH. ALMOST EXPERIMENTALLY. FINDS IT EASIER.]

FINLAY: (SLIGHTLY DAZED THAT IT'S WORKED) Okay, come on, that's good. Breathe, breathe, keep breathing, that's the idea. Good girl, alright.

EMMA: (AWED) What did you do?

[FINLAY SMILES]

FINLAY: Magic.

[ON EMMA.]

CUT TO:

34/20 EXT. PARK.

[COLETTE AND NATALIE ARE STILL GETTING ALONG WELL.]

NATALIE: Your Mum... Did she ever see me? When I was a baby?

COLETTE: No. She didn't want to come to the hospital.

NATALIE: Why not?

COLETTE: She said – she said there was no point getting to know you, seeing you, when we were going to give you away. She said I should just forget about you, get on with my life... And I did try...

NATALIE: I bet you wish you'd never had me.

COLETTE: No. (SHE'S REALISING IT AS SHE SAYS IT): I wish, I wish I'd kept you. I wish I'd stood up to my Mum, looked after you myself – I wish I'd never let you go.

[THEY STOP, THEY LOOK AT EACH OTHER.]

CUT TO:

34/21. EXT. OUTSIDE COUNSELLING CENTRE.

[ED HAS TAKEN PATRICK OUTSIDE.]

ED: You know, if you're so worried about her why haven't you called the police? (LOOKS AT PATRICK) 'Cos you assumed that it was me who trashed the car. You wanted it to be me - didn't you? So that you could come here and sort it out yourself.

PATRICK: You're the most likely person, you turn up here, out of the blue - and give her a hard time when you try it on with her and she says "no".

ED: Look Patrick, you've made a mistake. It isn't me.

PATRICK: Okay, where were you the last hour?

ED: Down the station, talking to the police, trying to help them find out whoever it was who stabbed Graham. Call them. They'll confirm it.

PATRICK: Well where is she then?

ED: I don't know, honestly. Despite what I said this afternoon... I know, I came across like the jealous ex, it was stupid...but I care about Holly and I would never do anything to harm her. I can't think who would. A disgruntled patient?

PATRICK: There's only one other person it could be. And he's locked up.

ED: You sure?

[PATRICK LOOKS AT HIM, A HORRIBLE DAWNING REALISATION.]

PATRICK: I've got to go.

ED: Look is there anything I can do to help? Seriously.

PATRICK: No.

ED: Tell me when you find her. I want to know she's all right.

[BUT PATRICK'S GONE.]

CUT TO:

34/22. INT. CHARLIE'S OFFICE.

[CHLOE, DAN AND CHARLIE ARE DISCUSSING JANINE'S EARLIER VISIT]

DAN: Listen, listen, listen. We are not accusing you of anything, Chloe. But Janine is accusing you of taking advantage of Louisa. Now all we're trying to do is make you aware, true or false, of what she's saying.

CHLOE: Yeah but Janine's lying! I mean saying Louisa wasn't of sound mind when she changed her will - what does she think this is, Agatha Christie or something? Look Louisa wasn't senile, in fact she was really really sharp, she knew what was what. Plus I didn't even know about the will so how could I have got her to change her mind about it?

CHARLIE: Will you do something for me? Will you sit down and listen?

CHLOE: Yeah.

CHARLIE: First, this... what's her name?

CHLOE: Janine.

CHARLIE: Janine... has not made a formal accusation. So it might not come to that.

CHLOE: But if it does then I'm going to be sacked? I'm going to be in front of a disciplinary committee...

CHARLIE: That's not the issue at the moment. So there's no good worrying about it. The first thing you have to do, is sit down and write down everything exactly as it happened - as you remember it - all that happened between you and Louisa - so you're clear in your own mind how things happened -

CHLOE: I am clear about what happened. I was just doing my job. And Janine was lying! If anything Janine was the one that was taking things from Louisa... Louisa told me herself.

CHARLIE: Right well you write that in your statement.

CHLOE: But no-one's going to believe me, are they? Because everyone knows I've been skint for the last year, everyone knows I've got no money, and you lot'll just all think I did it -

[SHE STORMS OFF.]

CUT TO:

34/23. INT. A&E LONG CORRIDOR

[COLETTE AND NATALIE WALK TOGETHER.]

COLETTE: So how did you find me?

NATALIE: Your name was on my birth certificate.

COLETTE: Ah ha.

NATALIE: I did my own digging.

COLETTE: Listen. Why don't you give me your address and when I get some time off, I could come up to London and then we can spend some proper time together.

NATALIE: But I'm here now. I came all this way and you're going to dump me, again -

COLETTE: No Natalie. It's not like that, it's just that I've got to get back into work

[PENNY COMES THROUGH FROM RECEPTION.]

PENNY: Hi, you okay

COLETTE: Yes, fine.

[PENNY LOOKS AT NATALIE, OBVIOUSLY CURIOUS.]

PENNY: (TO COLETTE) Charlie's looking for you -

COLETTE: I bet he is.

NATALIE: (TO PENNY) You work with Colette?

PENNY: Yeah, that's right. I'm Penny.

NATALIE: I'm Natalie.

PENNY: Nice to meet you.

[THERE IS A PAUSE. THEY BOTH EXPECT COLETTE TO EXPLAIN THE RELATIONSHIP. COLETTE DOES NOT WANT TO DO ANYTHING OF THE KIND. TRYING TO GET OUT OF THIS:]

COLETTE: (TO PENNY) Right, well I guess I'll see you later.

[PENNY TAKES THE HINT, GOES ON INTO A & E.]

PENNY: Okay, bye then.

[A PAUSE. NATALIE LOOKS AT COLETTE.]

NATALIE: You're ashamed of me.

COLETTE: No, I'm not.

NATALIE: Well you haven't told anyone about me, have you?

COLETTE: I'm not ashamed of you Natalie, it's just that....

NATALIE: No, you haven't told any of your friends, you haven't told anyone.

COLETTE: Listen.

NATALIE: No it's alright, it's alright, I won't embarrass you anymore -

[NATALIE TURNS AND STRIDES AWAY.]

COLETTE: Natalie. Natalie. Please. Well at least leave me your address or your phone number.

NATALIE: (SHOUTS) Forget it!

[COLETTE WATCHES HER GO.]

CUT TO:

34/24. INT. ADMIN.

[BARNEY AND CHLOE MAKING BEDS. CHLOE IS FURIOUS.]

CHLOE: They can stuff this poxy job!

BARNEY: Did you tell Dan and Charlie that ?

CHLOE: No, but I wanted to. It's just so unfair!

BARNEY: You want to punch that pillow a bit harder? Get all that aggression out -

CHLOE: I was just trying to do my job though! I wasn't in it to try and get money off Louisa -

BARNEY: Chloe. I know.

CHLOE: But how am I going to prove that?

BARNEY: Well prove that Louisa knew what she was doing...

CHLOE: Yeah, but then it's going to be Janine's word against mine isn't it? [SUDDEN THOUGHT] I hadn't even thought this. How am I going to pay the money that I've borrowed? I've borrowed ten grand and I'm not going to be able to pay it back unless I get the money.

BARNEY: You've got a boat. Look on the bright side.

CHLOE: What bright side Barney? I've got no money, and if Janine accuses me and everyone believes her then I might be sacked.

BARNEY: I know, I know.

[HE PUTS A COMFORTING HAND ON HER SHOULDER WHICH SHE SHRUGS OFF]

CHLOE: Oh get off.

[SHE GOES BACK TO THUMPING PILLOWS]

CUT TO:

34/25. INT. RESUS.

[ANNA IS SITTING WITH PETER AS CHARLIE SHOWS STUART IN. STUART IS TOTALLY INTIMIDATED IN THIS ENVIRONMENT.]

CHARLIE: This is Stuart, Peter's son.

[ANNA SMILES AT PETER, TRYING TO REASSURE HIM.]

ANNA: Hi, Stuart. Your Dad's a bit sleepy but he has been talking on and off.

STUART: (TO CHARLIE) So - so if he's had a heart attack - how is he in himself?

CHARLIE: He's relatively stable at the moment.

STUART: I mean, will he make a full recovery?

CHARLIE: He could well do. Yes but like I said, it's impossible to say at this stage. (BEAT) Would you like to sit with him for a while? You can stay in here for as long as you want -

STUART: I don't think so. I think it's better to let him sleep.

PETER: (STIRS; DROWSY) I'm awake. Stuart...?

STUART: Dad. (UNNECESSARILY LOUD) Don't worry, you're in hospital.

PETER: (DRY) I have noticed.

STUART: The nurses'll take very good care of you. How are you?

PETER: (FAINT BUT SARKY) Oh, grand.

[PETER LOOKS AT HIS SON.]

PETER: What are you here for?

STUART: To see you.

PETER: (BITTERLY) You couldn't even be bothered to come to your own mother's funeral.

STUART: Dad. It was difficult...

PETER: It wasn't difficult, it was easy. They'd have let you come, for something like that.

STUART: (TO CHARLIE) I've been – away, for a while...I was away when she died.

PETER: “Away”! More like in prison.

[STUART IS DEEPLY EMBARRASSED.]

CUT TO:

34/26 INT. RECEPTION.

[PATRICK COMES IN IN A HURRY. HE SEES DAN AND MAX AT THE DESK AND GOES TO THEM.]

MAX: Oh, the wanderer returns. Where on earth have you been?

DAN: Where's Holly?

PATRICK: I'm sorry I think Tom's got Holly

DAN: What?

PATRICK: Listen to me. Holly's car's been trashed, she's gone missing - I'm telling you Tom's got her. I've called the Police. He's been given conditional bail.

MAX: But they know he's dangerous. Why would they release him?

PATRICK: I don't know maybe he's got himself a decent solicitor or something.

DAN: Hang on, hang on. So where's Tom now?

[PAUSE AS THEY ALL THINK]

PATRICK: Security cameras, if she's in the grounds it'll be on tape.

[PATRICK WALKS ROUND THE DESK TO THE SECURITY MONITORS]

PATRICK: [TO JACK] How do you work these?

CUT TO:

34/27. INT. CLOSED WARD.

[HOLLY IS ALERT NOW, STILL FIGHTING THE EFFECTS OF CONCUSSION BUT DESPERATELY TRYING TO SUSS TOM'S MOOD. SHE KNOWS SHE'S A HOSTAGE; SHE'S TRYING TO BEFRIEND HIM, TO GET HIM ON HER SIDE - ANYTHING TO GET OUT OF HERE ALIVE. TOM TIES HER HANDS IN FRONT OF HER WITH SOME ROPE; HE GIVES IT A FINAL PULL MAKING SURE IT'S SECURE.]

TOM: I'm so sorry I have to do this.

HOLLY: Why do you have to?

TOM: Come on, Holly. We both know why. I don't want to harm you...

HOLLY: Tom, you've kidnapped me, you smashed up my car...

TOM: I'm sorry I had to do that. But it was the only way I could get you to talk to me.

HOLLY: (TRYING IT ON) So now maybe now we're quits.

TOM: No, not yet.

HOLLY: Tom, listen, I'm sorry I hurt you.

TOM: I don't think you can help it. You're a very destructive person, really, aren't you? You're sick and unstable and you take it out on everyone else in your life. It's not your fault. It's stress, but I can help you.

HOLLY: What do you want Tom?

TOM: I want things to be the way they were before.

HOLLY: (WARILY) Before...when?

TOM: That evening you came to my flat. You wanted to be there, you felt safe. It could've been a nice evening...

[LIKE HELL IT COULD. BUT HOLLY'S TRAPPED - NOT DARING TO DISAGREE OPENLY.]

HOLLY: You were very hospitable...

TOM: And then you had to go and wreck it all. 'Cos that's what you do, Holly. I would have given you anything and you just threw it all back in my face. You destroyed me, that evening. Since then I've - I've got nothing left...

HOLLY: (COMPLETELY TRUTHFULLY) I am sorry for you Tom.

TOM: I feel so cut off. No-one even touches me.

[HE IS STRUGGLING, ON THE VERGE OF TEARS BY NOW. HE BOWS HIS HEAD, CLOSES HIS EYES, TRYING TO REGAIN CONTROL. HOLLY HESITATES, UNCERTAIN WHAT TO DO NEXT]

CUT TO:

34/28 INT. A & E ENTRANCE.

[CHARLIE SEES STUART LURKING BY THE ENTRANCE AND COMES OUT TO TALK TO HIM. STUART JUMPS, LOOKS ROUND.]

STUART: What? Is he?

CHARLIE: No change.

[STUART SLUMPS IN RELIEF. A BEAT.]

STUART: What he said...That prison thing. I was bankrupt, my company went under, I forged a couple of cheques...It was a victimless crime. I'd never harm another person. I wouldn't want you to think that I was-

CHARLIE: Listen, it doesn't bother me that you've been in prison, alright? Can we talk about your father?

STUART: Dad? Dad just has a go at me every chance he gets, you've seen what he's like. (DEFENSIVE) I didn't go to the funeral because I didn't want to embarrass him. I can't seem to get anything right.

CHARLIE: Your father expressed a wish about his future treatment. He's told me that if he has a cardiac arrest, he doesn't want us to intervene. Now I'd like to abide by his wishes but I also want you to understand -

STUART: You mean you're just going to stand there and do nothing?

CHARLIE: No. That's not what I meant. I'd like to try and treat him in the way that he wants me to.

STUART: What about what I want?

CHARLIE: That's why I'm trying to explain -

STUART: When did he say this?

CHARLIE: Today. Just after we brought him in.

STUART: Well he's in no fit state to make a decision like that. He's not compos mentis. Now has he signed something?

CHARLIE: Yes.

STUART: Well, I'm his next of kin, and I'm not going to give my consent.

CHARLIE: I want you to talk to your father, listen to him. This is what he wants. Will you talk to him?

STUART: You put pressure on him...

CHARLIE: No.

STUART: Never mind what he says, he was probably confused. Now you're going to look after him and you're going to give him the best possible care -

CHARLIE: That's exactly what I'm trying to do -

STUART: You're going to keep him alive. And if you don't, I'll sue the entire hospital.

CUT TO:

34/29. EXT. CASTLE BRIDGE CAVES -ENTRANCE.

[THE CAVE RESCUE PEOPLE HAVE HELPED FINLAY PUT EMMA, ON A STRETCHER, IN THE BACK OF THE AMBULANCE. LIZ STANDS A SHORT DISTANCE OFF, WATCHING, MEL IS WITH HER.]

FIN: Alright, guys I'm going to sweep to the front. Here we go.

MEL: (TO HER) You did a really good job, Liz. You helped save her life.

LIZ: Yeah. I suppose...

[EMMA'S IN THE AMBULANCE NOW.]

EMMA: I want to speak to Liz.

LIZ: No. I've got to be going.

[FINLAY LOOKS OUT OF THE BACK OF THE AMBULANCE.]

FINLAY: You can come along with us if you like, Liz. We've got room for one more.

[LIZ PAUSES FOR A MOMENT THEN, WARILY, GETS IN]

CUT TO:

34/30. INT. RECEPTION.

[PATRICK, MAX, DAN AND JACK IN A HUDDLE OVER THE SECURITY SCREEN. JACK IS PLAYING BACK A PICTURE - IT'S NOT LIVE. AS:]

DAN: So why do you think he waited until now to come back? I mean he hasn't attempted to contact Holly in the last few weeks has he?

MAX: I suppose he was waiting till he'd recovered.

[CHARLIE'S COME OVER TO THE DESK, PICKING UP ON THE MOOD.]

CHARLIE: Holly turned up yet?

PATRICK: There! There he is. (JABS AT THE SCREEN; TO JACK) Stop go back.

[CHARLIE JOINS THEM. WE SEE THEIR POV OF THE IMAGE ON THE SCREEN: TOM, IN THE B.G., WALKS ACROSS THE HORSESHOE.]

PATRICK: There.

DAN: What time was that?

JACK: Hour and a half ago.

PATRICK: He's been here all the time -

MAX: All right, let's think. Where's he going? Where's he headed?

DAN: Cavendish block, outpatients car park; take your pick. It doesn't tell us anything. He could be going from anywhere to anywhere.

PATRICK: But now we know he's here.

DAN: Alright, let's call the police.

CUT TO:

34/31. INT. CLOSED WARD.

[TOM HAS CALMED DOWN. HE AND HOLLY SIT UP ON THE BED, NOT TOUCHING. HOLLY'S HOPING SHE'S BUILT ENOUGH OF A RAPPORT WITH HIM TO RISK:]

HOLLY: Tom. Listen. I'm a doctor. We do the same thing: care for people. That's important to both of us. If you're keeping me here I can't do my job. I'm needed back in A & E, it's the middle of a shift, I've got patients. I'd like to go back to them, and do my job. If I don't go, I'll be letting people down.

TOM: So you reckon you should just pop back to A & E, finish your shift, then come back here and we'll carry on talking?

HOLLY: (WARY) Yes. I think that's what we should do.

TOM: Why are you doing this, Holly? You love me, you know you do. You just won't admit it - you keep torturing both of us -

HOLLY: If you loved me - really loved me - then you'd let me go.

TOM: I will. Later. But first -

HOLLY: What?

TOM: You came back to my flat with me. You wanted to be there. It ended badly, but we started something that evening ...

[HOLLY'S REALLY FREAKED BY THIS, SHE'S STRUGGLING NOT TO LOSE HER COOL]

HOLLY: What are you saying?

[HE CLASPS HER HANDS]

TOM: I want to spend the night with you. It's not what you think. I just want to watch you sleep.

[ON HOLLY, HOW IS SHE GOING TO GET OUT OF THIS?]

CUT TO:

34/32. INT. RESUS.

[IN BG CHARLIE IS WITH PETER. A SCREEN HAS BEEN PLACED BETWEEN THEM, SO THAT PETER AND EMMA ARE NOT ABLE TO SEE EACH OTHER. EMMA'S ON OXYGEN THERAPY. SHE'S BEEN X RAYED AND EXAMINED. ANDREW AND CHLOE ARE IN ATTENDANCE. LIZ WATCHES IN BACKGROUND]

ANDREW: Okay, Emma, we've taken a look at your X rays and you've broken one rib. You've also got some air around the lung which is pressing in and making it difficult for you to breathe.

EMMA: Okay. So what are you going to do about it?

ANDREW: Well, we're going to give you what's called a chest drain; that means we put in a small tube that let's the lung inflate again. I know it hurts a lot at the moment but we'll give you something to take away the pain okay?

[ANDREW AND CHLOE GIVE EMMA IV ANALGESIC AND CHECK HER O2 AND CARDIAC MONITOR IN PREPARATION FOR THE CHEST DRAIN. THIS CONTINUES IN BG DURING THE FOLLOWING:]

[WE GO TO CHARLIE, WITH PETER.]

PETER: Stuart still here?

CHARLIE: He was a short time ago yes.

[PETER IS HALF ANGRY, HALF RESIGNED.]

PETER: I suppose he's skulking round outside. (CHARLIE TACTFULLY SAYS NOTHING) Don't see why he bothered to come up if he wasn't going to -

[PETER HAS ANOTHER HEART ATTACK. HE SLUMPS BACK. ALARMS START SOUNDING AS HE GOES INTO VF. THE SCREENS SHOW THIS.]

BARNEY: He's arrested.

[CHARLIE STANDS BACK WHILST BARNEY & ANNA GET TO WORK]

[THE DOORS TO RESUS OPEN. STUART, WHO'S FINALLY PLUCKED UP THE COURAGE TO COME BACK, WALKS IN.]

BARNEY: Charlie?

STUART: What's happening?

CHARLIE: (QUIETLY) He's in cardiac arrest.

STUART: Well why don't you do something! You've got to do something, he's going to die!

CHARLIE: Your father doesn't want to be resuscitated.

STUART: I don't care what he wants! Either you treat him or I sue you.

CHARLIE: All right, all right.. (TO BARNEY AND ANNA) He's in VF. (TO STUART) Sorry can you wait outside.

STUART: I'm staying here with him.

BARNEY: Can you stand back please, let us do our work. Thank you.

CHARLIE: Charging 200. Stand clear. Shocking 200 - all clear.

[CHARLIE SHOCKS PETER.]

STUART: Dad!

CHARLIE: He's in sinus, check the output.

BARNEY: (CHECKS) He's got a good femoral pulse.

STUART: What does that mean?

BARNEY: (TO STUART) It means we've brought him back.

CHARLIE: Can you do another 12-lead and repeat bloods... (LOOKS AT PETER; ALMOST WRY) I promised him I wouldn't do this.

CUT TO:

34/33. INT. STAFF LADIES TOILET.

[COLETTE WASHES HER FACE AT THE BASIN. PENNY COMES IN, LOOKS AT HER CURIOUSLY, SENSING THAT SOMETHING'S THE MATTER.]

PENNY: You okay?

COLETTE: Yeah. (STRUGGLING TO BE CHEERFUL) What about you then? Nearly at the end of your last shift!

PENNY: Counting the hours. (PAUSE) Who was that girl you were talking with before?

COLETTE: (QUIET) That's my daughter Penny.

PENNY: (GOOD PAUSE) Wow I wasn't aware.

COLETTE: She was adopted. I couldn't contact her, I had to wait for her to trace me. Which she did. She appeared today, out of the blue, which was hard but really good you know. Then I said the wrong things and she stormed off and I'll probably never see her again -

PENNY: No that's not going to happen Colette.

COLETTE: I can't bear it...it's like losing her all over again.

PENNY: It's been a shock for both of you.

COLETTE: She thinks I'm ashamed of her. She must hate me.

PENNY: Did she say that?

COLETTE: No she didn't have to say that!

PENNY: Listen Colette, give her time. She doesn't know what she feels at the moment. Let her calm down and she will be back. Trust me.

[CUT TO:]

34/34. INT. RESUS.

[CHARLIE, ANNA AND BARNEY WORK ON PETER AS BEFORE. THEY'VE SUCCEEDED IN RESUSCITATING HIM. STUART WATCHES.]

CHARLIE: What are his sats now?

ANNA: 98.

STUART(NERVOUS) What does that mean?

ANNA: It's a good sign.

STUART: He's going to be all right then?

[ANDREW AND HIS TEAM WHEEL EMMA OUT. PETER OPENS HIS EYES.]

CHARLIE: Peter, it's all right. You're going to be okay...

PETER(TO CHARLIE) You didn't do what I asked -

CHARLIE: No. (PAUSE) I'm sorry.

STUART: Dad... I couldn't let you go.

CUT TO:

34/35. INT. RECEPTION.

[ANDREW, CHLOE AND POSSIBLY OTHER N/S STAFF COME OUT OF RESUS, TAKING EMMA'S TROLLEY OVER TO THE LIFT. SHE NOW HAS THE CHEST DRAIN INSTALLED AND IS SITTING UP ON THE TROLLEY. THE POLICE HAVE ARRIVED AND FROM NOW ON WE WILL SEE OFFICERS AROUND. DAN IS TALKING TO THEM AT THE DESK, IN B.G.]

CHLOE: All right, Emma?

EMMA: Yeah.

ANDREW: These guys will take you up to the ward. You should be alright now.

EMMA: I'd like to talk to my friend first please.

ANDREW: You'll have to hurry.

[ANDREW AND THE OTHERS WITHDRAW FOR A MOMENT. LIZ COMES OVER. THEY ARE BOTH VERY AWKWARD WITH EACH OTHER.]

EMMA: Listen I'm sorry. What me and Sonia said about your Mum...

LIZ: Doesn't bother me. (PAUSE) It's only words.

EMMA: (THINKING) But if you didn't curse me, how did you...

LIZ: I put this chemical stuff on my drawing board, swapped it with Sonia's. It just needed someone to tap it and it would explode.

EMMA: (IMPRESSED) Smart. How do you do that?

LIZ: Science. I got fed up of you and Sonia thinking I'm thick.

EMMA: Well I don't think that any more. (PAUSE) What about the tin of paint?

LIZ: I dunno. Accident I suppose.

EMMA: Look - You could always hang around with me and Sonia if you'd like. I mean we'd have a right laugh.

LIZ: (NOT RUDE) No, it's okay.

EMMA: Okay. Think about it.

LIZ: I don't want to be in your gang. I like my own space.
(PAUSE) Are you going to be okay?

EMMA: Yeah.

LIZ: I'm glad. Well. I'll see you around.

[LIZ GOES. THE TEAM TAKE HER INTO THE LIFT.

OVER AT THE DESK, JACK HAS ANSWERED THE PHONE]

JACK: [CALLS OVER] Andrew!

ANDREW: Um?

JACK: Phone. It's Duffy.

[ANDREW GOES OVER TO THE PHONE]

ANDREW: Oh right thanks. [INTO PHONE] Hi...

CUT TO:

34/36 INT DUFFY'S HOUSE

[DUFFY SPEAKS TO ANDREW ON THE PHONE]

DUFFY: Look I'm sorry to bother you. It's just that Jake left this computer game in your car and he's ...

CUT TO:

34/37 INT A & E RECEPTION

DUFFY: (V/O) ... driving me mad!

ANDREW: Can't he live without it for just one evening?

CUT TO:

34/38 INT. DUFFY'S HOUSE

[INTO PHONE]

DUFFY: Yeah well, you try telling him that. Look, I'll come over to Holby

CUT TO:

34/39 INT A&E RECEPTION

DUFFY: (V/O) ... and pick it up, otherwise Mum and I won't get a moments peace.

ANDREW: Okay, okay, I'll go and get it now.

CUT TO:

34/40 INT. DUFFY'S HOUSE

[ON PHONE]

DUFFY: Thanks darling, I'll see you in a bit then yeah.

CUT TO:

34/41 INT A&E RECEPTION

ANDREW: Yeah, alright, bye.

DUFFY: (V/O) Okay, bye.

[HE PUTS THE PHONE DOWN]

JACK: Everything alright mate?

ANDREW: Apparently not. My youngest has left his computer game in the car so Duffy's going to have to come in and collect it otherwise he'll give her hell all evening.

[A SMILING ANDREW MAKES HIS WAY OUT.]

CUT TO:

34/42. INT. A & E LONG CORRIDOR.

[PATRICK, DAN AND SPENCER HAVE BEEN SEARCHING THE CORRIDORS - THEY MEET UP. IN THE BACKGROUND ANDREW CAN BE SEEN LEAVING]

PATRICK: Well anything?

SPENCER: I've checked just about everywhere. Even the boiler room. Nothing.

DAN: How about you?

PATRICK: No. Come on, Spencer, you know this hospital better than anybody. If you wanted to hide somewhere, where would you hide?

SPENCER: Where I'd want to hide is one thing. If I'd abducted a woman I'd wanted to hide - that's completely different. I think you're going to have to face it, Dr Spiller, she could be anywhere.

PATRICK: Well, we're not going to find her stood here are we?

[THE THREE HEAD OUT]

CUT TO:

34/43. INT. CLOSED WARD.

[TOM IS WEARING A WHITE COAT AND HOLLY'S STETHESCOPE, HE IS HOLDING SOME GAFFER TAPE.]

TOM: I won't be gone long.

[HE GOES OVER TO HER. THE ROPE BINDING HER HANDS IS ALSO TIED TO A FIXED BED/WALL, SO SHE'S IMMOBILISED. TOM LOOKS AT HER, REGRETFUL.]

[HOLLY REACTS AS HE GOES TO PUT THE TAPE ON HER MOUTH]

HOLLY: No - Tom - wait. I'm concussed, I feel sick. If you gag me, and I'm sick, I'll choke to death. You can't want me to die that way, not if you love me.

[SUDDENLY (AND GENUINELY) TOM'S THE CONCERNED MEDIC AGAIN, TENDING A PATIENT.]

TOM: Lie on your side, come on lie on your side. Now take deep breaths, and don't move. Try and sleep. You'll be okay. Holly, I don't like doing this. But I just can't trust you.

[AND HE GENTLY PRESSES THE TAPE GAG OVER HER MOUTH, SMOOTHING IT INTO PLACE.]

CUT TO:

34/44. INT. RESUS.

PETER: I didn't think I'd be seeing you again.

STUART:(GRINS AWKWARDLY) Same here.

BARNEY: We'll leave you alone for a bit...

[BARNEY AND ANNA GO OUT LEAVING PETER AND STUART TOGETHER. STUART, NO LONGER AFRAID, SITS BY PETER, HOLDING HIS HAND. PAUSE.]

STUART: Dad. I think I did the wrong thing.

PETER: When?

STUART: Getting them to resuscitate you. I should've just let you die.

PETER: (SARCASTIC) Thanks.

STUART: I didn't mean it like that. You wanted something and I ignored you, I just thought about what I wanted. I'm sorry.

PETER: That's all right. (PAUSE) I was just thinking, I'm glad they brought me back.

STUART: You changed your mind.

PETER: I'm allowed, aren't I? Now we're both here, we can talk.

[STUART BENDS AND KISSES PETER'S FOREHEAD.]

PETER: (CONT) No need to get soft though.

[THEY SMILE.]

CUT TO:

34/45. EXT. HOSPITAL GROUNDS/ TOP CAR PARK.

[IT IS DARK. TOM WALKS THROUGH THE HOSPITAL GROUNDS. HE LOOKS PURPOSEFUL BUT KEEPS HIS HEAD DOWN.]

[ANDREW, COMPLETE WITH JAKE'S COMPUTER GAME, CLOSES HIS CAR DOOR. THE CAR PARK IS VIRTUALLY EMPTY.]

TOM STRIDES UP SOME STONE STEPS TOWARDS ANDREW. AS THEY PASS ANDREW CLOCKS HIM.]

ANDREW: Tom?

[TOM STOPS. ANDREW GOES OVER TO HIM. TOM MOVES TOWARDS THE TOP OF THE STEPS.]

ANDREW: Tom wait a minute! What are you doing here?

[TOM LASHES OUT INSTINCTIVELY. ANDREW FALLS DOWN THE STEPS.]

TOM, WITH NO SIGN OF EMOTION, LOOKS AT HIM AND THEN WALKS OFF.]

[ANDREW IS LEFT LYING ON THE GROUND BARELY CONSCIOUS BLOOD OOZING FROM HIS NOSE AND HEAD]

CUT TO:

34/46. INT. CLOSED WARD.

[HOLLY IS ALONE, BOUND AND GAGGED. TRYING
DESPERATELY TO ESCAPE, BUT SHE'S NO HOUDINI.

SHE STOPS, BREATHLESS, SWEATING, SICK AND DIZZY.
TAKES A FEW DEEP BREATHS, A REST.

HOLLY SPOTS SOME LARGE SCISSORS AND WONDERS
WHETHER SHE CAN REACH THEM.

SHE GETS OFF THE BED AND TRIES TO DRAG IT ACROSS
THE ROOM - IT WON'T BUDGE]

CUT TO:

34/47. EXT. HORSESHOE.

[PATRICK, DAN AND SPENCER HAVE JUST COME OUT..]

DAN: That's it. I don't know, we must have looked everywhere. I think we should go over, talk to the Police, see if they've found anything.

PATRICK: Oh you mean the same brilliant police that couldn't be bothered to lock him up in the first place—

DAN: I know, I know, I know.....

SPENCER: Hang on, hang on, hang on. Look, what's that?

[SPENCER POINTS TO WHERE ANDREW IS LYING UNCONSCIOUS. THEY RUN OVER.]

DAN: It's Andrew.

[PATRICK CROUCHES BY HIM TO HELP HIM.]

PATRICK: Spencer, get back inside, get some help. Come on. Hurry! Come on.

CUT TO:

34/48. INT. CHARLIE'S OFFICE/RECEPTION.

[COLETTE IS THERE HAVING ON THE PHONE TO HER MOTHER.]

COLETTE: Alright Mum, I'll call you back later.

[JOSH TAPS ON THE DOOR AND COMES IN.]

JOSH: Colette, you got a minute?

COLETTE: Yes...

JOSH: Good.

[JOSH CHECKS OUTSIDE THE DOOR]

COLETTE: What's all this about?

JOSH: Just making sure we're not disturbed. Your Mother can't get us in here.

[COLETTE SMILES.]

JOSH: I just wanted to ask you how you felt. [BEAT] About us, I mean.

COLETTE: I like it.

JOSH: Good, so do I. I just wanted to make sure I'm not getting this all wrong. I don't want to make a fool of myself.

COLETTE: Do I make you feel like that?

JOSH: No, not at all!

COLETTE: Josh, you and me, it's not a casual thing for me.

JOSH: I just needed to know you like the way things are.

COLETTE: I'm happy.

JOSH: And you'll let me know if you change your mind?

COLETTE: Promise. It's important that I'm honest with you, so, er.. there's stuff I need to tell you.

JOSH: It's all right no, you don't have to say anything else.
That's all I wanted to know.

COLETTE: No Josh there's stuff...

NATALIE: (OOV) Colette.

[THEY TURN. NATALIE'S SEEN COLETTE AND IS
STANDING IN THE DOORWAY, STRESSED. SHE'S COME
IN TO HAVE A CONFRONTATION.]

NATALIE: (CONT) Colette, you can't just do this. You can't just
spend an hour with me and then walk off -

JOSH: (TO NATALIE) Sorry. Excuse me. Who are you?

COLETTE: (TO JOSH) Josh, this is my daughter. This is Natalie.

[THE BOTTOM IS FALLING OUT OF JOSH'S WORLD]

NATALIE: (TO JOSH): And who are you? Her boyfriend? Could
you just butt out and leave us alone?

COLETTE: Natalie, please. (TO JOSH) This is what I needed to
talk to you about. (TO NATALIE) Natalie, I've got an hour's work
still to do but if you want to wait then you can come home with me
and we can talk.....

JOSH: I've picked a bad time, I'll go...

[JOSH TURNS AND WALKS AWAY - OUT OF THE OFFICE
AND THROUGH ADMIN.]

COLETTE: Josh! Josh!

[OUT ON COLETTE, DEVASTATED]

[CUT TO:]

34/49. INT . NEW CORRIDOR.

[A RESUS TROLLEY CRASHES IN THROUGH THE DOORS; ANDREW'S ON IT, ON A SPINAL BOARD WITH COLLAR. 2 N/S PARAMEDICS, PATRICK AND PENNY WITH IT. THEY HEAD TOWARDS RESUS. THIS BECOMES THE FOCUS OF ACTIVITY. CHARLIE RUNS OVER AS DOES SPENCER. IN BG, COLETTE AND NATALIE ARE ON THEIR WAY OUT OF THE BUILDING.]

PENNY: Charlie! Charlie! He needs to be in resus now! It's Andrew.

CHARLIE: (TURNS) Colette. I need you in resus..

NATALIE: What about me?

COLETTE: [SNAPS AT HER.] You wait there. I'll get back to you as soon as I can.

[NATALIE GOES AND SITS DOWN OBEDIENTLY.

PATRICK, AUTOMATICALLY, MAKES AS IF TO GO WITH ANDREW INTO RESUS. MAX IS THE ONE WHO STOPS HIM.]

MAX: Not you, Patrick.

PATRICK: (DISTRAUGHT) No, no....

MAX: Let us do this. Go away now. Dan -

PATRICK: I've got to do something.

[DAN PULLS PATRICK AWAY.]

DAN: Come on Patrick. Let's go and look for Tom's car. Come on, come on. Spencer!

[THE THREE HEAD BACK OUT TOWARDS THE EXIT.]

CUT TO:

34/50. INT. RESUS.

[ANDREW IS BROUGHT INTO RESUS. MAX IS LEADING THE OPERATION. ANDREW HAS A SEVERE NECK INJURY. EVERYONE IS VERY GRIM.]

COLETTE: He's making no respiratory effort Max.

MAX: Let's set up to tube him, size 8 cuff.

PENNY: He's lost his output.

MAX: What's the rhythm?

CHARLIE: Let's get this monitor set up. He's in asystole.... with occasional agonal complexes.

MAX: Start CPR. Can I have 1mg. Adrenaline please?

[BARNEY GIVES HIM CPR.]

COLETTE: Okay, got access.

MAX: Alright. Can you send those off for routine bloods and a BM please? Let's get that adrenaline in.

CHARLIE: Going in now.

[AS MAX SHINES LARYNGOSCOPE LIGHT INTO HIS EYES.]

MAX: Pupils fixed and dilated.

CUT TO:

34/51. INT. CLOSED WARD.

[HOLLY IS SLOWLY MAKING PROGRESS ACROSS THE FLOOR. THEN SHE HEARS TOM APPROACHING AND PUSHES THE BED BACK INTO POSITION]

TOM: How's my favourite patient?

[HE BENDS OVER HER AND REMOVES THE GAG.]

HOLLY: I'm all right.

[TOM PAUSES, CONTEMPLATING HER.]

TOM: You really do look beautiful.

[HE TOUCHES HER FACE. SHE LOOKS PAST HIM TOWARDS THE SCISSORS. TOM NOTICES HER LOOKING AWAY.]

TOM: What's the matter?

HOLLY: Nothing. (TESTING) Where have you been? I was worried about you.

[HE'S BROUGHT A BAG IN WITH HIM - A SIZEABLE HOLDALL. HE PUTS IT ON THE BED, UNZIPS IT AND STARTS TAKING SOMETHING OUT OF IT. PAUSES.]

TOM: (SMILES) Close your eyes. Come on.

[SHE DOES. RELUCTANT. TOM PULLS SOMETHING OUT OF THE BAG, HOLDS IT UP.]

TOM: (CONT) What do you think?

[HOLLY OPENS HER EYES. WE SEE HER EXPRESSION CHANGE AS SHE SEES WHAT TOM'S HOLDING - IT'S NOT SOMETHING TERRIFYING OR UGLY, JUST TOTALLY UNEXPECTED.]

TOM IS PROUDLY DISPLAYING A BEAUTIFUL SILVER SHEATH DRESS. IT LOOKS LIKE SOMETHING YOU'D WEAR TO THE OSCARS - A DRESS FOR AN INCREDIBLY SPECIAL OCCASION.]

TOM: (CONT) Don't worry, it's your size. You can't say I never give you anything. (EDGY) Is it too much to expect a little gratitude?

HOLLY: ...It's beautiful.

TOM: There I knew you'd like it. Now, if you'll excuse me, I have to change my clothes.

[HE GETS ANOTHER SHIRT OUT OF THE BAG. AS HE DOES, HOLLY CATCHES A GLIMPSE OF SOMETHING ELSE INSIDE IT AND SO DO WE - A NEEDLE, A SYRINGE, AN AMPOULE OF SOMETHING. THEN TOM SEES HER LOOKING AND PULLS THE BAG AWAY.]

TOM: Ah ah. No peeking.

[HE TURNS AWAY, HOLDING THE SHIRT. ON HOLLY.]

CUT TO:

34/52. INT. RESUS.

[THE TEAM WORKING ON ANDREW. COLETTE DOING CPR. NOW INTUBATED. N/S ANAESTHETIST BAGGING HIM.]

COLETTE: One, two, three, four, five.

MAX: Rhythm check.

[COLETTE PAUSES CPR AND LOOKS AT MONITOR.]

MAX: He's still asystole but we can't exclude fine VF. Stand by to shock him. 200 selected.

[BARNEY PUTS PADS ON ANDREW'S CHEST AND PICKS UP PADDLES.]

BARNEY: Charging 200, standing clear, oxygen away.

N/S ANAESTHETIST: All clear.

BARNEY: And shocking.

[ANDREW'S BODY JOLTS - EVERYONE LOOKS AT MONITOR.]

MAX: No response, shock again 200.

BARNEY: Charging 200, standing clear, all clear, shocking.

[THE DEFIBS SHOCK]

CUT TO:

34/53. INT. CLOSED WARD.

[IN CONTRAST TO THE FRENETIC ACTIVITY OF THE PREVIOUS SCENE, EVERYTHING'S VERY STILL. TOM SITS ON THE BED, HOLDING HOLLY'S HANDS, WHICH HE HAS NOW UNTIED.]

TOM: Let's make a night of it. Get you dressed up... We'll be together.

HOLLY: And then?

TOM: And then we'll go to sleep in each other's arms. And no-one will ever wake us up again, no-one will disturb us, no-one can keep us apart. I'm never going to leave you, Holly. Not now I've found you again.

[HOLLY'S REACTION - REALISING WHAT THE DRUGS IN THE BAG ARE FOR.]

CUT TO:

34/54. INT. RESUS.

[CPR AND BAGGING CONTINUE ON ANDREW. MOOD INCREASINGLY GRIM. CHLOE AND SOME N/S STAFF FILTER INTO RESUS.]

CHARLIE: That's the end of the fifth cycle, Max.

MAX: Rhythm check.

CHARLIE: Asystolic.

BARNEY: Still no output, Max.

MAX: Again. [RELENTLESS] Another 5 of adrenaline and 100 mls of bicarb please.

CUT TO:

34/55. INT. RECEPTION.

[JACK'S POV FROM THE DESK.

DUFFY ENTERS, HEAVILY PREGNANT, RADIANT, CHEERFUL. HER HAIR IS DOWN AND SHE IS, OF COURSE, NOT IN UNIFORM. SHE SMILES AT JACK.]

DUFFY: Jack. Hello, how's it going?

JACK: Yeah, fine yeah.

DUFFY: Is Andrew around?

JACK: [AWKWARDLY] Yes. D'you want to wait in the staff room?

DUFFY: Sounds good. I can put my feet up for a bit. My back is killing me.

JACK: (HEARTILY) Yeah, you go and relax.

[DUFFY LOOKS ROUND, TAKING IN THE PLACE. A COUPLE OF UNIFORMED POLICE OFFICERS PASS THE DESK, AND SHE CLOCKS THEM, BUT THERE ARE OFTEN POLICE IN A & E AND SHE DOESN'T FIND THIS ANY CAUSE FOR CONCERN.]

DUFFY: Looks busy.

JACK: Well, you know...

DUFFY: That's the great thing about being this pregnant. I can sit back and let everyone else work. Thanks.

[DUFFY HEADS OVER TO THE STAFF ROOM.]

CUT TO:

34/56. INT. RESUS.

CHARLIE: Still asystolic.

[THE TEAM ARE IN SHOCK - THEY'VE BARELY BEGUN TO TAKE THIS IN. MAX HAS TO CLEAR HIS THROAT BEFORE HE CAN SPEAK.]

MAX: [FINALLY] It's over. Are we all agreed?

CHARLIE: Yes.

BARNEY: Yes.

COLETTE: Yes

MAX: (WEARY; GUTTED) Time of death 9.55. Thanks everyone.

[CHLOE IS IN TEARS. COLETTE PICKS UP ON THIS, WITHOUT LOOKING AT HER, TOUCHES HER SHOULDER.]

CHARLIE: I'll talk to Duffy.

COLETTE: (OF ANDREW) Yeah. She'll want to see him...

[CHARLIE LOOKS AT ANDREW. A MESS, ALL THE TUBES AND LINES STILL IN. NOT SOMETHING HE WANTS DUFFY TO HAVE TO SEE.]

CHARLIE: Leave everything exactly as it is, for the police. Don't touch anything. We can't lay him out.

[NOTHING HE CAN DO ABOUT IT. HE HEADS FOR THE DOOR...]

CUT TO:

34/57. INT. A & E RECEPTION/STAFF ROOM.

[CHARLIE WALKS THROUGH RECEPTION AND HEADS FOR THE STAFF ROOM]

[INSIDE DUFFY IS SITTING ON THE SOFA WITH HER FEET UP READING A MAGAZINE. NO-ONE ELSE IN THE STAFF ROOM. CHARLIE COMES IN.]

DUFFY: Hiya. How's it all going? You surviving without me?
(SEEING HIS EXPRESSION) Charlie -

CHARLIE: I have to talk to you.

DUFFY: (SYMPATHETICALLY) Bad day?

CHARLIE: The worst.

[HE CAN'T DO THIS. HE TURNS AWAY TO GIVE HIMSELF TIME AND GENTLY CLOSES THE STAFF ROOM DOOR. DUFFY'S HAD TIME TO PICK UP ON HIS MOOD; SHE KNOWS SOMETHING'S UP NOW.]

DUFFY: What? Charlie, what's happened?

[SHE KNOWS IT'S SOMETHING DREADFUL. SHE PHYSICALLY STIFFENS]

[FROM OUTSIDE THE STAFF ROOM WE HEAR HER WAILS AS CHARLIE BREAKS THE NEWS]

CUT TO:

34/58. EXT. HOSPITAL GROUNDS/BOTTOM CAR PARK.

[PATRICK, SPENCER AND DAN ARE GOING TOWARDS THE BOTTOM CAR PARK, LOOKING FOR TOM'S CAR. DAN SUDDENLY SPOTS IT.]

DAN: That's it Patrick! Tom's car.

[THEY RUSH OVER. PEER INSIDE, LOOKING FOR CLUES]

PATRICK: You don't think she could be in the boot do you?

DAN: You're joking!

PATRICK: Spencer, get something to prize the boot, crowbar, anything!

[SPENCER GOES]

CUT TO:

34/59. INT. CLOSED WARD

[WHILE HOLLY IS GETTING CHANGED, TOM PICKS UP THE SCISSORS AND HIDES THEM.]

[HOLLY IS NOW WEARING THE DRESS. HOLLY HAS WASHED HERSELF, COMBED HER HAIR. APART FROM THE CUT ON HER FOREHEAD SHE COULD BE THE BEAUTY OF TOM'S IMAGINATION.]

TOM: (CONT) And one last thing... I'll put it on.

[HE PULLS OUT A DIAMOND ON A GOLD CHAIN. HE GENTLY BRUSHES HER HAIR ASIDE AND FASTENS THE PENDANT ROUND HER NECK.]

TOM: (CONT) There, let's have a look at you.

[SHE TURNS ROUND, HE STUDIES THE EFFECT. FUSSES OVER HER, REARRANGES HER HAIR, AS IF SHE WAS A MANNEQUIN, NOT SOMEONE REAL]

TOM: Perfect. (A BEAT) What's the matter?

HOLLY: I'm just nervous.

TOM: (SMILES) There's nothing to be scared of, Holly.

[SHE FORCES HERSELF TO SMILE AT HIM.]

HOLLY: It's a pity we haven't got any music.

TOM: We do.

[HE STEPS INTO A SIDE ROOM AND SWITCHES ON A GHETTO-BLASTER WHICH HE'S BROUGHT IN. MUSIC - NOT LOUD, JUST ENOUGH TO CREATE AN ATMOSPHERE.]

Angels - Robbie Williams

[TOM GOES BACK, TAKES HOLLY'S HAND.]

TOM: (CONT) Come on - ladies first.

[HE STANDS BACK SO THAT SHE CAN PRECEDE HIM OUT. SHE'S FRANTICALLY THINKING OF WHAT TO DO. SHE STUMBLES, SWAYS. TOM STEADIES HER.]

TOM: What is it?

HOLLY: I'm sorry, I'm just dizzy – can you hold me?

TOM: Of course. (HE SUPPORTS HER GENTLY, HELPS HER UP) Better?

[HOLLY LOOKS INTO HIS EYES.]

HOLLY: Much.

[AND KNEES HIM IN THE BALLS. TOM DOUBLES UP IN AGONY, FALLS TO THE FLOOR. AND HOLLY'S MOVING, FAST, HOBBOLED BY THE SHOES – SHE KICKS THEM OFF]

CUT TO:

34/60. EXT. CAR PARK.

[DAN AND PATRICK ARE CROW-BARRING THE BOOT OF
TOM'S CAR. THE BOOT OPENS - IT'S EMPTY. THEY LOOK
MISERABLE.]

CUT TO:

34/61. INT. CLOSED WARD.

[TOM STRUGGLES TO HIS FEET. HOLLY, DESPERATE,
RUNS TO A WINDOW - IT'S LOCKED]

HOLLY: Help!

TOM: [ON HIS FEET} Holly!

[SHE PICKS UP A CHAIR, RUNS FORWARD AND THROWS
THE CHAIR THROUGH THE WINDOW.]

[CUT TO:]

34/62 EXT. BOTTOM CAR PARK.

[THE CAR PARK BELOW – DAN AND PATRICK LOOK UP
AND SEE THE CHAIR FLYING THROUGH THE WINDOW.
HOLLY LEANS OUT]

HOLLY: Help!

DAN: Call the police Spencer.

SPENCER: Right.

[SPENCER GOES FOR THE POLICE, DAN AND PATRICK
RUN TOWARDS HOLLY]

[CUT TO:]

INT. CLOSED WARD.

[HOLLY'S ABSORBED IN TRYING TO TELL DAN AND PATRICK HOW TO GET TO HER.]

HOLLY: Up here!

[TOM COMES UP BEHIND HER, HOLDING A SYRINGE. NOW HE GRABS HER FROM BEHIND - SHE REACTS TOO LATE.

HE TWISTS HER ARM BEHIND HER BACK AND JAMS THE NEEDLE OF A SYRINGE FULL OF SUXAMETHONIUM INTO THE VEIN ON THE BACK OF HOLLY'S HAND. SHE COLLAPSES]

TOM: Ssh, calm down, calm down, Ssh. This will relax you Holly. Don't fight it, don't fight it Holly ssh. That's it, that's it.

HOLLY COLLAPSES. TOM PICKS HOLLY UP IN HIS ARMS AND CARRIES HER OVER TO THE BED.

THE EFFECT OF THE SUXAMETHONIUM ON HOLLY IS TO PARALYSE HER, MAKING IT IMPOSSIBLE FOR HER TO MOVE, SPEAK OR BREATHE - BUT SHE IS STILL CONSCIOUS. SHE CAN STILL HEAR WHAT IS HAPPENING.]

CUT TO:

34/64. INT. CLOSED WARD/DOOR/CORRIDOR.

[PATRICK AND DAN RUN TOWARDS THE WARD.]

[TOM GENTLY STROKES HOLLY'S HEAD AS PATRICK
AND DAN BURST IN]

[TOM LEGS IT]

[PATRICK AND DAN BOTH STOP, TAKING IN THE
BIZARRE SCENE. HOLLY ON THE BED, IN A GLAMOROUS
DRESS, MOTIONLESS NOW. PATRICK PICKS UP THE
NEEDLE AND THE DRUG PACKET.]

PATRICK: He's drugged her, she can't move!

[DAN GOES AFTER TOM]

[TOM RUNS TOWARDS THE FAR END OF THE WARD
WHERE AN EXIT DOOR OPENS ON TO A FIRE ESCAPE.
DAN GOES AFTER TOM.]

PATRICK: [TO HOLLY] Alright Holly, I know you can hear me,
you're going to be alright!

BY THE BED:

[HOLLY IS LYING MOTIONLESS ON THE BED, EYES WIDE
OPEN AND UNBLINKING, WAXWORK STILL. FOR ONE
TERRIBLE MOMENT PATRICK THINKS SHE'S DEAD. HE
BENDS OVER HER, DOING CHECKS, AND PREPARES TO
DO MOUTH TO MOUTH.]

BY THE FIRE ESCAPE:

[TOM MANAGES TO GET THE DOOR TO THE FIRE ESCAPE
OPEN. HE RUNS OUTSIDE, DAN FOLLOWS HIM.]

TOM: Leave me alone!

[TOM ALMOST FALLS OUT ONTO THE FIRE ESCAPE, BUT HE'S ON HIS FEET IN NO TIME. DAN FOLLOWS TOM OUTSIDE. HE BLOCKS TOM'S EXIT ROUTE DOWN THE STAIRS.]

DAN: No you don't. You're not going anywhere Tom, you're not going anywhere.

[TOM, IN HIS DESPERATE ATTEMPT TO GET AWAY FROM DAN, CLIMBS OVER THE FIRE ESCAPE, AND THINKS ABOUT JUMPING OFF, IN ORDER TO ESCAPE. HE DOESN'T HAVE THE GUTS TO RISK THE JUMP.]

TOM: Just keep away from me.

DAN: Alright, alright, alright. Just come back over. Tom climb back over.

TOM: Alright, but just don't come any closer.

DAN: I'm not coming any nearer.

[HE TRIES TO CLIMB BACK OVER, BUT SLIPS AND FALLS. HE MANAGES TO GRAB HOLD OF SOMETHING TO STOP HIMSELF PLUMMETING, BUT IS LEFT HANGING THERE, TERRIFIED. DAN INSTINCTIVELY REACHES OUT TO TRY AND GRAB HIM BACK]

DAN: Tom, give me your hand.

[HE TRIES - BUT MISSES]

DAN: Again.

[HE GRABS HIM BUT DAN CAN'T HOLD HIM. TOM LOSES HIS GRIP, AND FALLS.]

TOM: Aaaah

[THUMP. SPENCER RUNS OVER, TRIES TO FIND A PULSE, THERE IS NONE - HE LOOKS UP AT DAN. DAN LOOKS PETRIFIED - POLICE CARS PULL UP - FROM A DISTANCE PATRICK'S VOICE BRINGS DAN BACK]

PATRICK: V/O Come on Holly!

[DAN HEARS THIS, REACTS, ROUSES HIMSELF,
STAGGERS BACK TO THE FIRE ESCAPE DOOR,
HESITATES IN THE DOORWAY TO THE WARD.

PATRICK IS STILL BY HOLLY'S SIDE, WORKING ON HER.]

CUT TO:

34/65. EXT. A&E.

[JOSH WALKS OVER TO HIS AMBULANCE AND LEANS ON IT.]

CUT TO:

34/66 EXT A & E

[COLETTE LOOKS LONGINGLY AT THE BABY PICTURES
OF NATALIE]

CUT TO

34/67. INT. CLOSED WARD.

[PATRICK CONTINUES TO RESUSCITATE HOLLY]

[CUT TO:]

34/68. INT. RECEPTION.

[CHARLIE AND DUFFY HEAD TO RESUS. THEY HAVE DONE THIS JOURNEY A THOUSAND TIMES, EVERY DAY OF THEIR WORKING LIVES, BUT IT'S NEVER BEEN SO HARD FOR THEM AS IT IS NOW. DUFFY IS DAZED, WHITE-FACED WITH SHOCK. CHARLIE NOT MUCH BETTER.]

[CUT TO:]

34/69 INT. CLOSED WARD.

[PATRICK PAUSES MOUTH TO MOUTH. HOLLY BLINKS.]

PATRICK: (QUIETLY) Holly!

[HE RESUMES MOUTH TO MOUTH. SHE COUGHS AND SPLUTTERS. PATRICK SITS ON THE BED BY HER AND PULLS HER UP, HOLDING HER IN HIS ARMS. RETURNING THE EMBRACE, THE PARALYSIS BROKEN. THE RELIEF ON HER FACE SAYS IT ALL.]

CUT TO:

34/70. INT. RESUS.

[CHARLIE HOLDS DUFFY AS SHE WALKS INTO RESUS.
SHE STEALS HERSELF TO LOOK UP.]

CUT TO:

34/71. EXT. A & E ENTRANCE.

[PATRICK STILL SITS ON THE BED HOLDING HOLLY IN
HIS ARMS.

DAN STEPS BACK, WANTING TO GIVE THE TWO OF THEM
SOME PRIVACY.]

DISSOLVE TO:

34/72. INT. RESUS.

[CHARLIE AND DUFFY STAND BY ANDREW'S TROLLEY. ANDREW IS STILL EXACTLY AS HE WAS LEFT - TUBES AND LINES STILL IN.

DUFFY IS HOLDING ANDREW'S BROKEN GLASSES IN HER HANDS. SHE TOUCHES THEM, STARES AT ANDREW. SHE STARTS TO CRY QUIETLY - STILL TOO SHOCKED TO BE VERY EMOTIONAL.

CHARLIE SEES THIS, PUTS A COMFORTING HAND ON HER SHOULDER.]

END OF EPISODE 34

END OF SERIES XV