

1 INT. RECEPTION/WAITING AREA - DAY. (16.01)

(NATHAN, TESS, SELENA, NINA, SAM, KELSEY, GREG, HARRY, MAGGIE, JAY)
(ns cleaners)

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IT IS SECONDS SINCE NATHAN'S NEEDLESTICK INJURY. HE IS LOOKING IN SHOCK AT A PINPRICK OF BLOOD WELLING FROM THE BALL OF HIS FINGER. TESS IS EXAMINING THE CONTENTS OF THE REFUSE BAG (WITH GLOVES ON) AT NATHAN'S FEET.

NATHAN

I want to know who's responsible for this.

*
*

TESS

There shouldn't be any sharps in here.

*

SHE STOPS MID-SENTENCE, HER EXPRESSION GRAVE, THE OFFENDING NEEDLE IN HER HAND.

TESS (CONTD)

There's still blood in the syringe.

SELENA, (STANDING WITH HARRY AND MAGGIE) MOVES TOWARDS NATHAN.

SELENA

We should get that . . . (seen to)

*

NATHAN

(PULLING HIS HAND AWAY)

Don't touch me!

SELENA FALTERS, SURPRISED AT HIS VEHEMENCE.

GO TO: GREG AND NINA COMING OUT OF CUBICLES, THEY PASS KELSEY AND SAM, WATCHING THE NATHAN DRAMA UNFOLD FROM A SAFE DISTANCE.

NINA

What's going on?

SAM

Pricked his finger on a needle.

KELSEY

Maybe he'll fall asleep for a hundred years and give us all a break.

GREG

(LIGHT)

You're a hard woman!

KELSEY

Soft as butter.

(POINTED)

In the right hands . . .

KELSEY SMILES, FLIRTY . NINA ROLLS HER EYES, BUT AS GREG MOVES AWAY (HEADING TO THE LONG CORRIDOR) THE SMILE DRIES ON KELSEY'S LIPS.

NINA

What?

KELSEY

Was he . . . Is he wearing mascara?

NINA LOOKS AFTER HIM IN SURPRISE - IS THAT WHY HE LOOKS DIFFERENT TODAY?

GO TO: NATHAN ET AL AT THE RECEPTION DESK

HARRY

(CALMING)

Look, finding out *how* this happened really isn't the priority at the moment. . .

NATHAN

(SARCASTIC)

What a surprise.

SELENA

What's important is to get a sample of your blood to Occupational Health. If there's been any kind of infection from that needle we'll need to think about starting you on PEP anti-retrovirals . . .

*
*

NATHAN

(CONTINUING)

I'll see my own doctor - privately. I want to know the infection status of the patient on which that -

(INDICATING THE NEEDLE)

- was used. And the name of the person responsible for disposing of it.

AND HE WALKS TOWARDS THE LIFTS ALMOST COLLIDING ON THE WAY WITH JAY *
MARTIN (EARLY THIRTIES, STOOPED, APOLOGETIC AIR, VERY BATTERED AND *
BLOODIED - THE LIFT DOORS OPEN AND NATHAN STEPS IN. THE DOORS CLOSE.

ON HIS OWN AT LAST NATHAN SAGS AGAINST THE SIDE OF THE LIFT AND LOOKS
AT THE BEAD OF BLOOD ON HIS FINGER. HE IS ABSOLUTELY TERRIFIED.

GO TO HARRY ET AL AS JAY APPROACHES RECEPTION. HE HAS A CUT ON HIS *
CHEEK. *

MAGGIE

He can't be serious. That needle could have come
from any one of a hundred patients, we'll never be
able to establish a source.

HARRY

We may at least be able to narrow it down. Charlie
could you . . . (start looking at the patient list)

JAY

Excuse me . . .

AND HE SLITHERS TO THE FLOOR IN A FAINT IN FRONT OF THE ASSEMBLED
STAFF OF THE ED.

CUT TO:

2 INT. SEAN'S FLAT - DAY (16.00)

(MELLIE)

(Sean)

A DARK, SEEMINGLY EMPTY HOUSE, DAY LIGHT BARELY PENETRATING THE SHUTTERED WINDOWS. TENSE MUSIC IS PLAYING. MELLIE BENNETT, (A PONY-TAILED, TRACK-SUITED, SPORTY LOOKING TWELVE), MOVES CAT-LIKE THROUGH THE DARKNESS, TENSE, ALERT, ADRENALINE PUMPING. SHE CREEPS TOWARDS THE GLASS STAIRS IN THE KITCHEN - A SUDDEN CREAK MAKES HER FREEZE. SHE GRABS SOME CHOPSTICKS OFF THE KITCHEN SIDEBOARD AND DUCKS BEHIND THE COUNTER, LISTENING INTENTLY. FOR A MOMENT WE HEAR NOTHING, THEN FAINTLY, THE SOUND OF BREATHING AND 'BRUCE LEE NOISES.' SOMEONE IS COMING UP THE GLASS STAIRS.

MELLIE'S HAND CLOSES AROUND THE CHOPSTICK AS SHE WAITS - DAGGER-LIKE IN HER FIST.

MELLIE

You're not scaring me, I know you're in here...

A THEATRICAL BLOOD CURDLING YELL AND A FIGURE LEAPS OUT OF THE DARKNESS AIMING A TAE-KWONDO KICK AT MELLIE'S CHOPSTICK. SUDDENLY, THE THEATRICAL YELL IS REPLACED BY A GENUINE HOWL OF PAIN.

MELLIE THROWS THE LIGHT SWITCH, REVEALING A STYLISHLY RETRO ROOM. SHE TURNS OFF THE CD. WE SEE SEAN BENNETT (A FIT-LOOKING FORTY - FOUR YEAR OLD, CASUALLY/TRENDILY DRESSED) LYING ON THE FLOOR CLUTCHING A BARE FOOT FROM WHICH A CHOPSTICK IS PROTRUDING. IT HAS BROKEN ON IMPACT - A PIECE HAS FALLEN AWAY AND THE REST HAS GONE STRAIGHT THROUGH THE SOLE AND OUT THE OTHER SIDE.

MELLIE CLAPS HER HAND TO HER MOUTH IN HORROR

MELLIE (CONTD)

Uncle Sean!

- WHAT HAS SHE DONE?

CUT TO:

3 INT. MYAR AND GETHYN'S HOUSE - DAY (16.05)
(GETHYN, MYAR)

MYAR CAMPBELL (25, LIPPY, SASSY - A LADETTE) IS NERVOUSLY GETTING READY TO GO OUT. SHE APPLIES LIPSTICK WITH A SHAKING HAND. SHE IS TOO PRE-OCCUPIED TO NOTICE GETHYN WILLIAMS (WELSH, 26, BUT HIS PUPPYISH ENTHUSIASM MAKES HIM SEEM YOUNGER) CREEPING UP BEHIND HER. HE SUDDENLY WHIPS OUT A LITTLE GIFT BOX FROM BEHIND HIS BACK AND PRESENTS IT TO HER.

GETHYN
(SHOWMANLIKE)
Da da!

MYAR JUMPS - STARTLED.

MYAR
Thanks. That really helped my nerves.

SHE OPENS THE BOX. IT'S A LITTLE ST CHRISTOPHER (CHEAP).

GETHYN
The patron saint of travellers, for luck, not that you're going to need it. Just remember: mirror, signal manoeuvre - and don't do that
(MAKES THE SOUND OF CRUNCHING GEARS)
thing with the gears. Foot right down.

MYAR
(putting the necklace on the side)
I feel sick. This is worse than exams at school.

GETHYN
Tell you what - an incentive - you pass, and there might just be a little surprise waiting when you get home . . .

MYAR
Geth, I don't want you going over the top.

GETHYN
When do I ever?

SHE LOOKS AT HIM IN DISBELIEF

MYAR

Filling the bath with rose petals on Valentine's Day. .

*
*

GETHYN

It was a romantic gesture!

*
*

MYAR

It was a massive bill to get the pipes unblocked.

*

GETHYN

You're like lemon in a cut today, you are.

MYAR

(SUDDENLY VULNERABLE)

Sorry, it's just - I'm going to fail, I know I am.

*

GETHYN

(PUTTING HIS ARMS AROUND HER)

Hey! You're not going to fail. Fe dorra'i eu bloody
coesau os newn nhw fethu ti. (*vay dorr-eye eh*
bloody coys-eye oss neown noo veh-thee tee)

*
*
*
*

MYAR

What's that mean?

GETHYN

Traditional Welsh blessing. Good luck thing.

MYAR

(SHE KNOWS HE'S LYING)

One day, I'm going to learn to speak Welsh. . .

GETHYN

Oh yeah?

MYAR

Then you'll be scuppered.

GETHYN

Phone me. The minute they say you've passed.

(KISSING HER)

Caru ti (*caa-ree tee*).

*

MYAR

That's what you say to your mum on the phone.

GETHYN

Yes, well - I'm a very disturbed person... .

SHE LAUGHS AND GOES. OUT ON GETHYN, SMILING TO HIMSELF - HE'S GOT A SECRET.

CUT TO:

4 INT. SEAN'S FLAT. - DAY (16.20)
(MELLIE, NINA, SEAN, GREG)

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GREG AND NINA ARE FOLLOWING MELLIE DOWN THE CORRIDOR. NINA IS CARRYING THE FRAC PAC.

*

*

MELLIE

It's my Uncle, Sean. We were mucking about and . . .

THEY ROUND THE CORNER INTO THE LOUNGE, SEAN SITS WITH HIS FOOT ON THE COFFEE TABLE - THE CHOPSTICK STICKING OUT BOTH ENDS.

NINA

Is that a . . .

MELLIE

It's a chopstick.

SEAN

It was meant to be a stake.

MELLIE

(BY WAY OF EXPLANATION)

We were playing Buffy.

NINA LOOKS BLANK.

GREG

On TV. Slays vampires. Nice hair.

NINA SHOOTS GREG A 'WHAT ON EARTH HAVE WE GOT HERE?' GLANCE AND BENDS DOWN TO LOOK AT SEAN'S FOOT.

MELLIE

Is it bad?

NINA

It's going to need an X-ray.

GREG

OK I'm going to put your foot in what's called a frac-pac, doesn't mean we think you've broken anything - just want to keep it still while we move you.

WORKING AS A TEAM, GREG AND NINA BEGIN TO PUT ON THE FRAC-PAC.

GREG (CONTD)

So playing Buffy a regular pastime, is it?

*

MELLIE

Not just her. Anything with martial arts.

*

*

SEAN

We're big fans

*

*

NINA GLANCES ROUND AND NOTICES SEVERAL FRAMED FILM POSTERS ON THE WALL - CROUCHING TIGER HIDDEN DRAGON, HERO, HOUSE OF FLYING DAGGERS, KILL BILL, ENTER THE DRAGON.

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*

NINA

(TEASING)

So I see.

*

*

*

NINA'S BEEN SCRUTINISING GREG'S FACE, NOW SHE TEARS HER EYES AWAY.

GREG

Something wrong?

*

NINA

No. Nothing.

ON GREG SMILING KNOWINGLY- IT'S THE MASCARA!

*

CUT TO:

5 INT. CUBICLES - DAY. (16.21)
(ABS, SELENA, JAY, TESS, SI)

JAY IS NOW CONSCIOUS, SELENA EXAMINING, ABS STANDS BY.

ABS

Baseline neuro obs and BM are fine.

SELENA

Any symptoms before you fainted? Did you feel unwell?

JAY

I'm not very good with blood.

THE CURTAIN IS PULLED BACK AND TESS APPEARS WITH A MAN ABOUT JAY'S AGE. THIS IS SI EDLER, AS RELAXED AND EASY AS JAY IS UP-TIGHT.

TESS

Friend of Jay's.

SI

Look at the state of you! What happened, man?

JAY

(LYING)

Fell down the stairs...

SI

Is he going to be alright? I heard he was out cold.

ABS

He fainted. Probably just a reaction to the blood.

SELENA IS CHECKING OVER JAY'S LEFT HAND, THE KNUCKLE ON THE LITTLE FINGER IS SWOLLEN.

ABS (CONT'D)

Fracture?

SELENA

Looks like it.

(TO JAY)

Are you left-handed?

JAY NODS.

SELENA (CONT'D)

Don't suppose you threw a punch - as you were falling down the stairs?

*

JAY

Maybe caught it on the bannister.

*

SELENA NODS AND GESTURES TO ABS TO FOLLOW HER OUT OF THE CUBICLE.

*

SELENA

Another fractured 5th MC who didn't punch anyone. Original. Let's get an X ray of the hand and a couple of steristrips in that right cheek.

*

*

ABS

If he was in a fight he didn't come off too well, did he?

SELENA

Yes, well...they don't call it 'a prat's fracture' for nothing.

*

SELENA GOES, ABS LOOKS BACK AT THE BATTERED JAY, THOUGHTFUL.

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CUT TO CONTINUOUS:

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6 INT. ADMIN - DAY (16.40 CONTINUOUS)

(CHARLIE, TESS, HARRY, MAGGIE, SELENA, NINA, KELSEY, MELLIE, SEAN, GUPPY)

(Sam, Greg, NS Staff)

TESS, CHARLIE AND HARRY ARE BRIEFING THE TEAM. MAGGIE, GUPPY, SAM AND KELSEY ARE PRESENT.

CHARLIE

I'm going to be checking the patient list to try and narrow down possible sources for the needle. I'll let you know if I turn up anything significant.

SELENA COMES OVER TO JOIN THEM FROM JAY'S CUBICLE

TESS

In the meantime . . . We can't let sloppiness on the part of the cleaning contractor effect our own standards. We *must* follow proper procedures, especially when it comes to the disposal of sharps. What happened to Nathan could have happened to anyone of us.

HARRY

Which brings me to another thing. Nathan is, understandably, upset. He's after heads on spikes.

MAGGIE

What's new?

SELENA

That's not fair! He's scared and angry - and can you blame him?

HARRY

Just . . . Don't give him any excuse to have yours. Today we are impeccable - understand?

EVERYONE DISPERSES. CHARLIE REMAINS AT THE COMPUTER. NINA AND GREG APPEAR WITH SEAN AND MELLIE. SEAN IS ON A TROLLEY WITH HIS FOOT SLIGHTLY ELEVATED ON A PILLOW.

NINA

This is Sean Jackson, aged forty four, got staked playing vampires with his niece. Entonox, 10mgs of metoclopramide and 100mgs tramadol.

KELSEY

I thought it was supposed to go through the heart.

MELLIE

I missed.

SEAN

Lucky me, eh?

KELSEY LAUGHS, LIKING THEIR HUMOUR

TESS

Cubicle four.

THEY GO.

CHARLIE

That bag Nathan picked up - how long had it been there? I want to know how far back to go in the patient register.

TESS

I'd give it a good twenty four hours.

CHARLIE

Twenty four hours! What were the cleaning company thinking of?

TESS

Money. Have fun.

GUPPY AND SELENA APPEAR

GUPPY

So what have we got?

TESS

Diahorrea and vomitting in one, painful bunion with a side order of body lice in seven . . .

GUPPY AND SELENA BOTH LOOK DISTINCTLY UNDERWHELMED (NB. IF WE SEE THE DIAHORREA PATIENT IN CUBICLE ONE THE NS NURSE WITH THEM MUST BE WEARING A PLASTIC GOWN OVER THEIR UNIFORM). *
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TESS (CONTD)

...and a man with a chopstick through his foot in four.

A BEAT AS THIS REGISTERS, THEN GUPPY AND SELENA SPRING INTO ACTION AT EXACTLY THE SAME MOMENT, BOTH HEADING FOR CUBICLE FOUR.

CUT TO CONTINUOUS:

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7 INT. SEAN'S CUBICLE - DAY (16.42 CONTINUOUS)

(KELSEY, GUPPY, SELENA, HARRY, SEAN, MELLIE, SEAN.)

(Nina, Greg)

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SEAN HAS JUST BEEN MOVED ONTO THE BED. KELSEY NUDGES NINA AND GLANCES, SIGNIFICANTLY AT GREG'S EYES.

KELSEY

What did I tell you?

BEFORE NINA CAN RESPOND. GUPPY APPEARS, A FRACTION OF A SECOND BEFORE SELENA.

GUPPY

Hello, I'm Doctor Sandhu.

(A TRIUMPHANT GLANCE AT SELENA)

I'm going to be looking after you today.

*

GREG AND NINA GO. GUPPY SQUINTS AT THE FOOT LOOKING AT THE ENTRANCE AND EXIT WOUND. HE PINCHES SEAN'S TOE.

*
*

SELENA

(pushing forward)

I'm Doctor Donovan. Any numbness or tingling in the toes?

*
*
*

SEAN SHAKES HIS HEAD.

GUPPY

(TO SELENA, SUBTLE)

Haven't you got a prat's fracture to deal with?

*
*
*

HARRY APPEARS.

HARRY

(A SMILE FOR SEAN)

Hello, I'm Harry Harper, clinical director. You must be Mr Jackson, our impaling.

*

GUPPY

My impaling

SEAN

Three doctors? Should I be worried?

SELENA

We're just a sad lot in here - get excited about anything a bit unusual. I leave you in good hands.

AND SHE SLIPS AWAY. HARRY PEERS AT THE FOOT

HARRY

That is pretty impressive. How did it happen?

MELLIE

(DEMONSTRATING)

I was holding it like this . . . And he kicked like this . . .
And we kind of went . .

SHE MIMES THE COLLISION - WITH SOUND EFFECTS.

*

SEAN

We were playing.

(DRY)

I was the bad guy.

*

*

*

*

HARRY

Ah! Sounds familiar. This morning my son required me to do battle as Darth Vader, the Sheriff of Nottingham and some character called Obelisk The Tormentor. . .And all before breakfast. Exhausting . . .

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MELLIE

That's kids' stuff - what we do's the real thing.

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HARRY

(TO SEAN)

You must be a fitter man than I am.

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*

MELLIE

(PROUD)

He's a tae kwondo blue belt.

*

*

HARRY

(TO GUPPY)

So, what do you think?

GUPPY

No altered sensation, cap refill's good - as long as he hasn't chipped or broken a bone in there, we should be able to get it out the same way it went in.

SEAN

And if I *have* broken something?

*

GUPPY

Then we could be looking at surgery, but that's a way down the line.

SEAN SHOOTS MELLIE A CONCERNED, COVERT GLANCE.

GUPPY (CONT'D)

Kelsey, could you get a porter to take Mr Jackson to X ray?

KELSEY NODS AND GOES.

GUPPY (CONT'D)

I'll be back to see you as soon as we have the results.

GUPPY AND HARRY GO. MELLIE LOOKS AT SEAN, GUILT- RIDDEN

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SEAN

Oh, don't look like that! Wasn't your fault . Anyway you heard what they said, they'll have it out in no time.

*

*

MELLIE LOOKS AT HIS FOOT, DUBIOUS.

*

SEAN

Know what? I can still make out the name of the restaurant.. .I should charge them for advertising!
Got to be worth a free meal, at least.

*

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*

MELLIE LAUGHS, COAXED OUT OF HER WORRIES. SEAN SMILES AT HER BUT AS HE LOOKS BACK AT HIS FOOT WE SEE THAT HE HIMSELF IS FAR FROM EASY . . .

CUT TO CONTINUOUS:

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8 INT. ADMIN - DAY (16.45 CONTINUOUS)

(KELSEY, NINA, ABS)

(NS Porter)

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KELSEY IS TALKING TO AN NS PORTER.

KELSEY

Cubicle four - one for Xray.

SHE CATCHES SIGHT OF NINA IN ADMIN WHERE ABS IS LOOKING AT JAY'S X RAYS ON THE LIGHT BOX, KELSEY WALKS OVER AND SIGHS, FED UP.

NINA

What ?

KELSEY

It's typical. He's the first decent bloke to start working here since . . . (Woody)

(AMENDING)

. . . forever. And he's on the other bus!

NINA

Just 'cause he's wearing mascara, doesn't mean he's gay!

(TURNING TO ABS)

What do you reckon, Abs? Greg - gay or straight?

ABS

It's not really any of my business, is it?

NINA

(TO KELSEY)

Well, I say straight. Definitely.

KELSEY

Bet you a round in the Bull you're wrong.

NINA

Fine! How are you going to prove it?

*

KELSEY FLASHES A 'WAIT AND SEE' LOOK AND GOES

ABS

Bit childish isn't it?

NINA

If she wants to throw her money away. . .

ABS

Anyway, what makes you so sure she's wrong?

NINA LOOKS AT HIM BLANK AND THEN THE PENNY DROPS

NINA

Are you jealous?

ABS

(LIGHT/FLIRTY)

Should I be?

HE LEANS IN FOR A KISS, NINA LEANS CLOSER TOO BUT INSTEAD OF KISSING HIM, SHE WHISPERS . . .

NINA

Now who's being childish?

AND NINA GOES, LEAVING ABS AMUSED. HE PICKS UP HIS X RAYS AND HEADS BACK TO JAY'S CUBICLE.

CUT TO CONTINUOUS:

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9 INT. CUBICLE - DAY (CONTINUOUS 16.46)

(ABS, JAY, LEANNE, SI)

(NS Nurse, NS Baby & Toddler)

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JAY IS ON THE BED, LOST IN (UNHAPPY) THOUGHT. ABS ENTERS.

ABS

Your X-rays are back. Like we thought, you've fractured one of your knuckles. We'll need to strap it up.

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*

JAY SAYS NOTHING. ABS STARTS TO APPLY A NEIGHBOUR STRAP TO JAY'S HAND.

*

ABS (CONT'D)

You know, this type of fracture - usually happens if you throw a punch without making a decent fist. If you wanted to talk . . . it would be confidential. I might be able to help.

*

*

*

*

A BEAT, JAY LOOKS AT HIM - A TINY GLIMMER OF HOPE.

JAY

I need five hundred quid.

ABS

(THROWN - THIS ISN'T WHAT HE EXPECTED)

Right. . . I'm afraid I'm not really in a position to . . . (lend money)

JAY

(BEFORE HE CAN FINISH)

Don't matter. I was joking anyway.

THE CURTAIN IS PULLED BACK AND A WOMAN APPEARS WITH AN NS NURSE, SHE IS IN HER LATE-TWENTIES BUT LOOKS OLDER, TOO WORN DOWN BY DAILY GRIND AND DISAPPOINTMENT TO HAVE THE ENERGY FOR ANGER ANY MORE. HER TONE IS FLAT, HER EYES DEAD. SHE IS PUSHING A DOUBLE BUGGY CONTAINING A BABY OF ABOUT EIGHT MONTHS AND A CHILD OF TWO. THIS IS LEANNE ENGLISH. SHE LOOKS TAKEN ABACK BY JAY'S INJURIES.

*

*

LEANNE

(TO ABS)

Is he going to be alright?

*
*
*

ABS

Bit sore for a while, but he'll mend.

*
*

LEANNE

(TO JAY)

I thought it was a scam when I heard you were in here, one of your excuses.

*
*

JAY

Leanne - I'll sort something out.

*

LEANNE

So you haven't got it?

JAY'S SILENCE IS AN ASSENT.

LEANNE (CONTD)

I told the landlord I'd have it for him today.

JAY

I'll get it for you, but there's other people making demands . . .

*

LEANNE

And you owe it to them more than you owe it to me and the kids?

*

JAY

I'll sort it out, I will! I'll pay next month in advance, we'll celebrate . . . get a take-away, watch a DVD, . . .

*

LEANNE

The bailiffs took the player. Something about something about something . . .

(SHE SHRUGS, BORED)

I don't know. I heard your name and the word money and I stopped listening.

SI WALKS BACK IN WITH A CUP OF TEA FROM THE VENDING MACHINE.

LEANNE (CONTD)

Who's this?

JAY

Friend. Been helping me out.

*

LEANNE

(TO SI, CYNICAL)

*

He tried to touch you for a loan yet? Take a tip from me; with Jay the giro's always lost in the post, and the bloke who owes him down the pub? He never turns up.

*

SHE MAKES TO GO.

JAY

You're talking like you hate me.

*

*

LEANNE

(WEARY)

I don't hate you. I just can't see the point of you any more.

AND SHE TURNS AND GOES. THERE IS AN UNCOMFORTABLE PAUSE.

SI

Probably didn't mean it the way it sounded.

JAY TURNS ANGRILY TO ABS.

*

JAY

Are you done yet, or what?

ABS

You want to be a bit careful for a few days, it's still going to be pretty . . . (sore)

BUT BEFORE HE CAN FINISH JAY HAS GRABBED HIS JACKET AND IS OUT. A BEAT, THEN SI FOLLOWS HIM . . .

CUT TO CONTINUOUS:

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10 INT. RECEPTION - DAY CONTINUOUS

(SAM, HARRY, NATHAN, CHARLIE)

(Alice, Si, Jay, Abs)

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*

... THROUGH RECEPTION AND OUT. ABS WATCHES FROM THE DOOR TO ADMIN/CUBICLES - THAT LEFT A NASTY TASTE IN HIS MOUTH.

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GO TO: SAM, ALICE AND NATHAN AT THE RECEPTION DESK. HARRY AND CHARLIE, PASSING, ARE DRAWN OVER BY THE RAISED VOICES.

SAM

(DEFENSIVE ON ALICE'S PART)

I don't think you realise how hard it is ...

HARRY

Problem?

NATHAN

I've asked Alice to provide me with the patient notes for the last twenty four hours. A request with which she seems unable - or unwilling - to comply.

SAM

She's doing her best but most of them aren't even back in file yet.

CHARLIE

Alright, alright ...

(TURNING TO NATHAN)

Firstly, I'm already on the case, and secondly - the notes might tell us who underwent procedures involving needles, but not what happened to the needle afterwards. If you're looking for a name, you're not going to find one.

*

A BEAT, FOR A MOMENT IT SEEMS AS IF REASON MUST WIN THROUGH, THEN:

NATHAN

It seems I haven't made myself clear. I want to see the patient notes for the last twenty four hours. All of them. However long it takes.

AND HE WALKS OFF LEAVING CHARLIE AND HARRY LOOKING AFTER HIM,
EXASPERATED - HE JUST ISN'T GOING TO LET THIS LIE.

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*

CUT TO:

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11 **EXT. ED - DAY (16.52)**
(SI, JAY)

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JAY, BACK AGAINST A WALL, SMOKING, BROODING. SI SAUNTERS UP AND LEANS AGAINST THE WALL BESIDE HIM.

SI
So.

*

*

JAY
I need more time.

SI
You're having a laugh, i'nt you? We put you in there
(INDICATES THE HOSPITAL)
cause you blew your last deadline.

JAY
I haven't got it! What do you want me to do?

SI
(NOT UNFRIENDLY)
Don't make this into something personal. You
borrowed money, you couldn't pay it back, the debt
got sold on. Settle up and it's finished. Don't - and
you are. It's that simple.

JAY
I borrowed a couple of hundred quid. . .

SI
That's the thing about interest - it mounts up.

JAY, DESPAIRING, SAYS NOTHING.

SI (CONTD)
(GENUINE)
You know what I'd do if I were you? I'd pull my finger
out, I'd raise my game. I'd do whatever it takes -
because what comes next if you don't, in't going to
be much fun. Not for a bloke that faints at the sight of
his own blood.

JAY
(ALMOST INAUDIBLE)
I'll try.

SI
Sorry?

JAY
(LOUDER)
I'll get the money.

SI
Today.

JAY NODS.

SI (CONTD)
Wise man.

SI WALKS OFF LEAVING JAY IN THE HOSPITAL CAR PARK, ALONE AND
DESPERATE.

CUT TO:

12 INT. LONG CORRIDOR - DAY (16.56)

*

(KELSEY, GREG, JOSH)

(Nina)

GREG AND NINA ARE ALMOST AT THE EXIT WHEN . . .

KELSEY

Greg!

HE TURNS AND SEES KELSEY HURRYING TOWARDS HIM.

KELSEY (CONT'D)

I'm doing this course . .

(IMPROVISING)

. . .about understanding people who work in other areas of emergency medicine. I've got a questionnaire. Don't suppose you've got a moment?

GREG

I guess. As long as it's quick.

KELSEY

Short and sweet, I promise. So - what first attracted you to being a paramedic - was it the excitement, the career prospects or do you just like hanging out with other guys in uniform?

NINA'S JAW DROPS. GREG HESITATES FOR A MOMENT , THEN DECIDES KELSEY MUST BE JOKING AND LAUGHS.

GREG

The excitement. Definitely.

KELSEY

OK. Entertainment . . . On a scale of one to ten, how would you rate the following celebrities: Tom Cruise?

NINA SHOOTS KELSEY AN 'I CAN'T BELIEVE YOU'RE DOING THIS' LOOK. GREG CATCHES THIS.

GREG

(DAWNING SUSPICION)

What did you say this course was about, again?

BEFORE KELSEY CAN RESPOND, JOSH APPEARS, IRRITATED.

JOSH
(TO GREG)

If you're going to slack on the job at least do it where you can be found. I've been trying to get hold of you - equipment needs re-stocking.

KELSEY
(RELIEVED)

No problem! We can finish later.

AS GREG FOLLOWS JOSH THROUGH THE MAIN DOORS, NINA SHOOTS KELSEY A LOOK AND FOLLOWS HIM. . .

CUT TO:

.

13 EXT. ED - DAY CONTINUOUS

(GREG, NINA)

(Jay, ns security guard)

... AS THEY HEAD FOR THEIR AMBULANCE. GREG'S SUSPICIONS HAVE BEEN WELL AND TRULY PIQUED. . .

GREG

What was all that about?

NINA

(UNCOMFORTABLE)

You know Kelsey.

GREG

Not really.

HE STOPS, SUDDENLY STRUCK.

GREG (CONT'D)

(THOUGHTFUL)

I guess none of us have really had a chance to get to know each other, have we? We're all still at the guessing stage.

HE SHOOTS HER A SLY LOOK THROUGH NARROWED (AND MASCARA-ED) EYES.

GREG (CONT'D)

'Though, it's not like there's any big mystery. As far as I'm concerned - what you see is what you get.

IS IT NINA'S IMAGINATION, OR DOES HE FLUTTER HIS EYELASHES AT HER?

NINA

(COVERING)

I think Kelsey was just . . . Trying to be friendly.

GREG

(A WICKED GLINT IN HIS EYE)

That's a relief, 'cause for a moment there . . . ,

(LOWERING HIS VOICE

CONFIDENTIALLY)

I thought she might be coming on to me, and well. . . she *really* isn't my type

(MORE)

GREG (CONT'D)

(A KNOWING WINK)

if you know what I mean.

AND HE WALKS OFF, EVER SO SLIGHTLY CAMP. NINA LOOKS AFTER HIM, UNCERTAIN OF HOW TO TAKE THAT LAST COMMENT, GREG SMILES TO HIMSELF. TIME TO PLAY THEM AT THEIR OWN GAME. . .

GO TO: JAY DUCKING BEHIND A CAR GREG PASSES. ONCE THE COAST IS CLEAR HE CONTINUES SURREPTITIOUSLY TRYING THE DOORS OF PARKED CARS. HIS EYE FALLS ON A HANDBAG ON A FRONT SEAT, THE WINDOW LEFT OPEN A FRACTION. HE CURLS HIS FINGERS OVER THE EDGE OF THE GLASS AND PULLS DOWN HARD, WINCING AT THE PAIN IN HIS STRAPPED-UP KNUCKLES. THE WINDOW GIVES AND JAY REACHES IN THROUGH THE GAP, SNATCHES THE BAG AND RUNS AS THE CAR ALARM GOES OFF. *

A SECURITY GUARD APPEARS AND IS JUST IN TIME TO SEE JAY DISAPPEARING OUT OF THE CAR PARK. *

CUT TO: *

14 **INT/EXT. MYAR AND GETHYN'S HOUSE - DAY (17.05)**
 (GETHYN)

ON THE CD PLAYER EITHER BRYAN ADAM'S 'EVERYTHING I DO, I DO FOR YOU'
OR BRYN TERFEL SINGING 'IL MIO CUOVE VA' (THE THEME FROM TITANIC)
GETHYN STANDS IN FRONT OF A FULL LENGTH MIRROR WEARING HIS WHITE
TUXEDO. HE WHIPS OUT A BUNCH OF RED ROSES FROM BEHIND HIS BACK TO
SEE THE EFFECT. HE FINISHES HIS CONGRATULATIONS SIGN AND CUTS A
PIECE OF RIBBON.

GETHYN

Not bad. Not bad at all.

SUDDENLY HIS MOBILE GOES, GETHYN SNATCHES IT UP.

GETHYN (CONTD)

Myar?

(A PAUSE AS HE LISTENS)

I knew it! I knew you'd pass.

(ANOTHER PAUSE)

Your surprise?

HE LOOKS THROUGH THE WINDOW TO A CAR PARKED IN THE DRIVEWAY - A RED,
MREG ASTRA.

GETHYN (CONTD)

You'll have to wait till you get home. How long will
you be?

(BEAT)

Ten minutes it is.

CUT TO

15 INT. SEAN'S CUBICLE - DAY (17.00)

(KELSEY, SEAN, MELLIE, GUPPY, HARRY)

SEAN AND MELLIE ARE PRACTISING BLOCKS, KELSEY ENTERS . SEAN'S LEG IS NOW OUT OF THE FRAC PAC, BUT STILL ELEVATED ON A PILLOW.

KELSEY

How's it going?

SEAN

Never felt so popular. I reckon everyone who works here's been in to get a look.

KELSEY

Guppy won't like that. . .

(SEEING SEAN'S PUZZLED
EXPRESSION)

Guppy - Dr Sandhu. He's very territorial. As far as he's concerned you're all his.

SEAN

If only . . .

MELLIE

Stop it! He's way too young for you!

(SHE SLIPS OFF THE BED)

I'd better try Mum, she'll be wondering where we've got to.

AND SHE GOES. KELSEY STARTS CHECKING HIS FOOT'S COMFORTABLE.

KELSEY

You seem really close, you two.

SEAN

My brother, Mellie's dad, he died a few years back. I guess I've been the man in her life ever since.

KELSEY

Dangerous role by the look of things.

SEAN

Martial Arts was his big thing. He started Mellie off when she was tiny and she loved it from the word go. I didn't think it was fair she should have to lose that as well as him.

KELSEY

So you stepped into his shoes?

SEAN SMILES AND GIVES A RUEFUL GLANCE AT HIS FOOT

SEAN

I wish! A decent pair of trainers and I wouldn't be in this mess.

KELSEY LAUGHS. GUPPY ENTERS WITH HARRY.

GUPPY

Mr Jackson? We've got the X rays back.
Clean as a whistle, passed straight between the metatarsals and out the other side.

SEAN

(PLEASED)

So no need for surgery?

HARRY

We'll just numb you up and whip it out.

SEAN LETS OUT A SIGH OF RELIEF.

KELSEY

Looks like it's your lucky day.

OUT ON SEAN - A WEIGHT OFF HIS SHOULDERS.

CUT TO:

16 EXT. STREET/MYAR AND GETHYN'S STREET - DAY (17.12)

(Jay)

JAY ENTERS THE STREET AT A TIRED RUN AND LEANS, EXHAUSTED AGAINST A WALL. BREATHLESSLY (HE'S RUN FROM THE HOSPITAL CAR PARK), HE STARTS RUMMAGING THROUGH THE BAG HE STOLE. HE PULLS OUT SCRAPS OF PAPER, A NOTEBOOK, TISSUES, MAKE-UP, A PURSE! EAGER, HE TIPS IT UP ONLY FOR A PALTRY HANDFUL OF LOOSE CHANGE TO SPILL ONTO THE PAVEMENT. HE UP ENDS THE BAG - NOTHING. DISGUSTED AND DESPAIRING HE TOSSES IT AWAY OUT OF SIGHT. WHAT NOW?

HIS EYE FALLS ON A CAR AND HE TRIES THE DOOR. NO LUCK. HE MOVES FURTHER DOWN THE STREET AND TRIES ANOTHER CAR DOOR. HE ROUNDS A CORNER INTO GETHYN AND MYAR'S STREET AND SEES THE RED ASTRA PARKED OUTSIDE THEIR HOUSE. THERE IS NOW A CONGRATULATIONS BANNER ON IT AND A RIBBON TIED AROUND THE ARIEL.

HE CROSSES OVER TO IT AND TRIES THE DOOR. IT OPENS. JAY CAN'T BELIEVE HIS LUCK. THERE IS A ROSE ON THE DRIVERS' SEAT AND A SMALL ENVELOPED WITH MYAR'S NAME ON. ALSO THERE ARE THE CAR KEYS. JAY CHUCKS THE CARD AND ROSE INTO THE PASSENGER SIDE FOOTWELL AND GRABS THE KEYS. WE ALSO SEE THE ST. CHRISTOPHER HANGING OVER THE REAR VIEW MIRROR.

HE CHECKS HURRIEDLY TO MAKE SURE NO ONE IS WATCHING AND THEN SLIPS INTO THE DRIVER'S SEAT. HE PUTS THE KEYS IN THE IGNITION AND TURNS . . .

OUT ON JAY AS THE ENGINE STARTS.

CUT TO:

17 EXT/INT . MYAR AND GETHYN'S STREET/CAR - DAY. (17.14)

(Myar, Jay)

MYAR IS ON THE PHONE TO HER MUM.

MYAR

(excited)

Thanks mum. I'll come over and see you later. I'll drive!

MYAR ENDS THE CALL AND IS ABOUT TO TURN INTO HER STREET WHEN SUDDENLY JAY IN THE RED ASTRA (HER NEW CAR) COMES SCREECHING ROUND THE CORNER, MUCH TOO FAST. MYAR HAS TO JUMP BACK TO AVOID BEING HIT. SHE STUMBLES AWKWARDLY BACKWARDS INTO THE GUTTER, DROPPING HER MOBILE WHICH BREAKS. SHE LANDS HEAVILY AND BADLY GRAZES HER HANDS.

GO TO: JAY'S POV IN REAR VIEW MIRROR. WE SEE MYAR ON THE GROUND, THEN HIS EYES REFLECTED; RELIEF HE DIDN'T HIT HER MINGLING WITH PANIC AT FINDING HIMSELF BEHIND THE WHEEL OF A STOLEN CAR.

GO TO: MYAR AS SHE TRIES TO STAND, BUT IS UNABLE TO AS SHE HAS BADLY TWISTED HER KNEE. SHE SITS BACK DOWN. WINCING. SHE TRIES TO BRUSH HERSELF DOWN AND IS ALARMED TO SEE THAT IN DOING SO, SHE HAS COVERED HERSELF IN BLOOD. BEWILDERED, SHE TURNS HER HANDS UP - BLOOD IS RUNNING FROM CUTS IN HER HANDS.

A PASSER BY HAS SEEN THIS AND SAYS SHE'LL CALL AN AMBULANCE.

MYAR (CONTD)

Get my boyfriend, please. We live at number eight.

THE PASSER BY HEADS TOWARDS THE HOUSE. OUT ON MYAR, HORRIFIED.

CUT TO

18 INT. TESS'S OFFICE - DAY (17.30)

(HARRY, CHARLIE, KELSEY)

CHARLIE HAS JUST GIVEN HARRY SOME NEWS . . .

HARRY

. . . and this patient you've identified as HIV positive,
you're sure a needle was used in treating him?

CHARLIE NODS

CHARLIE

Do you want to tell Nathan or shall I?

HARRY

Let's get all the facts before we go to him: finish
going through the notes, work up a proper risk
assessment.

CHARLIE

Aren't we just pandering to his paranoia? He should
just see his doctor, regardless. Needlesticks
happen, it goes with the territory - you get jabbed,
you get a course of antiretrovirals, end of story.

HARRY

(DRY)

That would be the rational approach, but Nathan
isn't used to this like we are.

A KNOCK ON THE DOOR. KELSEY'S HEAD APPEARS

KELSEY

Chopstick. . . Thought you might want to be there.

HARRY NODS. KELSEY GOES. HARRY TURNS TO CHARLIE.

HARRY

Let me know if you turn anything else up.

HARRY GOES. CHARLIE IS LEFT LOOKING AT A MOUNTAIN OF FILES. HE SIGHS.

CUT TO CONTINUOUS:

19 INT. SEAN'S CUBICLE. DAY (CONTINUOUS)
(GUPPY, SEAN, HARRY, MELLIE, KELSEY)

SEAN WAITS ON THE BED, MELLIE NEXT TO HIM. SEAN IS USING ENTONOX.

GUPPY
(TO SEAN)
Ready?

SEAN NODS. KELSEY ENTERS FOLLOWED A BEAT LATER BY HARRY. GUPPY GETS A GOOD GRIP ON THE CHOPSTICK AND GIVES IT A FIRM BUT GENTLE TUG. SEAN FLINCHES. GUPPY GLANCES AT HIM. SEAN BRACES HIMSELF. GUPPY TUGS AGAIN, MORE BOLDLY THIS TIME. SEAN JERKS HIS FOOT BACK INVOLUNTARILY.

SEAN
Sorry!

GUPPY
No, I'm sorry.
(TO HARRY, LOW)
It's not coming.

HARRY
(LOW)
Problem?

GUPPY
(LOW)
Think I just need more force.

SEAN
I'm fine . . . really. Go on. Please.

GUPPY DECIDES TO GIVE IT ONE LAST SHOT. HE TAKES THE CHOPSTICK AND PULLS, HARD. SEAN GASPS AUDIBLY WITH THE PAIN OF IT.

HARRY
Alright, I think we need to get in an ankle block here.
Kelsey could you get us 5mls of 2% lignocaine and
10 of 0.5% bupivacaine.

SEAN
(AGITATED)
You don't have to stop . . .

HARRY

We're going to try numbing the whole foot from the ankle down and pulling it right through. May take a few minutes for the anaesthetic to kick in, soon as it has, we'll give it another try.

*
*
*
*
*

HE GOES WITH GUPPY. SEAN SIGHS, DISAPPOINTED.

*

MELLIE

I'll call Mum, tell her it's going to be longer than I said.

*
*

SHE GOES. A BEAT AS KELSEY PICKS UP SEAN'S NOTES.

KELSEY

You know there's no shame in admitting you're in pain. We don't expect you to grin and bear it.

SEAN

I just want it over and done with. The longer it takes, the more chance I'll end up having to go down the surgery route.

*
*
*

KELSEY

Surgery really isn't anything to worry about.

*

SEAN

I'd be off my feet for weeks! What about Mellie? I've always been her sparring partner.

*
*
*

KELSEY

Yeah, but . . . Things change, don't they? I mean, you think if her dad was still around he'd be doing the same stuff with her he did when she was six?

*
*
*

SEAN FROWNS, PUZZLED.

KELSEY (CONTD)

She's growing up. He'd be giving her advice about boys, telling her what to do if someone fancies her - what to do if they don't.

*
*
*

KELSEY SHRUGS.

*

KELSEY (CONT'D)

I just think there's more than one way to be the man
in her life.

OUT ON SEAN - THIS IS FOOD FOR THOUGHT FOR HIM.

CUT TO:

20 **EXT. MYAR AND GETHYN'S HOUSE - DAY (17.50)**
 (MYAR, GREG)

MYAR IS STILL SAT ON THE KERB. THE PASSER BY STOOD TO ONE SIDE. NINA
AND GREG HAVE ARRIVED AND ARE CHECKING HER OVER. GREG IS EXAMINING
THE LEG.

MYAR
 (anxious)
 Why isn't he at home? He should be there.

GREG
 (realising she won't calm down)
 Nina, you got your mobile.
 (Nina nods)
 Give him a call.

MYAR
 It's (phone number)

AS THE PHONE IS CONNECTING, GREG IS PUTTING ON A FRAC PAC.

GREG
 I'm just going to put this on. We need to dress your
 hands as well. There could be glass in there.

NINA HOLDS THE PHONE TO MYAR'S EAR.

MYAR
 (AS SHE HEARS HIS VOICE)
 Gethyn!
 (We hear Gethyn say 'pull over')
 What do you mean? Pull over? I'm not driving. I'm on
 the street. Some nutter just nearly ran me over. . .
 Where are you?

CUT TO:

21 THIS SCENE HAS NOW BEEN COMBINED WITH SCENE 20

*
*
*

CUT TO:

22 **INT. CAR BOOT - DAY CONTINUOUS**
 (GETHYN)

*

ON GETHYN, CURLED UP UNCOMFORTABLY IN THE BOOT, HIS MOBILE TO HIS
EAR HIS EXPRESSION CHANGES FROM EAGERNESS TO FEAR AS THE
IMPLICATION OF WHAT MYAR IS SAYING SINKS IN - WHOEVER IS DRIVING IT ISN'T
HER.

*

*

*

*

GETHYN

*

I'm in the boot. Of your present.

*

CUT TO:

*

23 EXT. MYAR AND GETHYN'S HOUSE - DAY CONTINUOUS

(MYAR, NINA)

(Greg)

*

*

MYAR

My present. What present?

(we hear Gethyn say 'I've bought you a
car. If you're not driving...)

*

*

*

MYAR'S EYES WIDEN IN HORROR.

MYAR (CONTD)

Oh my . . . (god) .

(PANICKED. TO NINA AND GREG)

He got me a car for passing my test and someone's
nicked it.

*

*

GREG AND NINA LOOK AT HER BLANK

MYAR (CONTD)

Gethyn's in the boot!

A BEAT AS THIS SINKS IN, THEN NINA GRABS THE PHONE.

NINA

(URGENT)

Gethyn - this is Nina, I'm from the ambulance

service. What's the make and colour of the car?

Repeat - what should we tell the police to look for?

*

*

CUT TO:

24 INT/EXT. CAR BOOT/CAR - DAY (17.54 CONT)

*

(GETHYN)

(Jay)

IN ON GETHYN BEING FLUNG FROM SIDE TO SIDE IN THE BOOT - THE CAR IS BEING DRIVEN BADLY AND TOO FAST.

GETHYN

It's red, it's a red . . .

BEFORE HE CAN FINISH THE CAR HITS A PARTICULARLY BIG BUMP AND THE PHONE FLIES OUT OF HIS HAND.

*

*

CUT TO CONTINUOUS:

*

25 INT. CAR - DAY - CONTINUOUS

*

(Jay)

*

GO TO JAY AS HE DRIVES TOO QUICKLY OVER A SPEED BUMP, STRUGGLING TO
CHANGE GEAR WITH HIS STRAPPED-UP FINGERS.

*

CUT TO CONTINUOUS:

*

26 INT.CAR BOOT - CONTINUOUS

*

Gethyn

*

GETHYN'S PHONE IS STICKING OUT OF THE CRACK BETWEEN THE BOOT LINING AND THE WHEEL ARCH - GETHYN REACHES FOR IT AND SUCCEEDS ONLY IN PUSHING IT FURTHER INTO THE CRACK. IT'S GONE.

*

CUT TO:

27 EXT. GETHYN AND MYAR'S HOUSE - DAY CONTINUOUS

*

(NINA)

(Myar, Greg)

NINA ON MYAR'S PHONE, MYAR AND GREG LOOKING ON.

NINA

Hello? . . . Hello!

WE HEAR THE LONG, CONTINUOUS BEEP OF A DEAD LINE.

OUT ON NINA LOOKING AT MYAR - THIS ISN'T GOOD.

CUT TO:

28 INT. SEAN'S CUBICLE - DAY (18.00)
(MELLIE, SEAN, KELSEY, HARRY, GUPPY)

*

MELLIE IS BENDING OVER SEAN'S FOOT, SHE IS USING A BADGE PIN TO PRICK HIS TOE.

*

MELLIE

Feel that?

SEAN

Not a thing.

KELSEY ENTERS MELLIE STARTS, GUILTY.

KELSEY

I'd leave that to the doctors if I were you.

KELSEY SHOOTS SEAN A SIDEWAYS LOOK

KELSEY (CONT'D)

This might be a stupid question and don't take this the wrong way, but you're gay, right?

MELLIE

(DEFENSIVE ON SEAN'S BEHALF)

What's that got to do with anything?

KELSEY

I was just wondering . . . Is there like a sure-fire way to test whether someone's gay or not? It's just that there's this guy who works here and . . .

HARRY WALKS IN WITH GUPPY. KELSEY IMMEDIATELY CLAMS UP.

HARRY

Mr Jackson! How are you feeling?

SEAN

Ready.

GUPPY TAKES A DEEP BREATH

GUPPY

Stop me if this hurts.

... AND HE PULLS THE BROKEN END OF THE CHOPSTICK USING LARGE ARTERY FORCEPS, MORE FIRMLY THAN BEFORE. WITH A LOW BUT AUDIBLE GRATING SLURP THE CHOPSTICK MOVES ABOUT A CENTIMETRE.

*
*

SEAN

Oh please! No one told me there'd be sound effects.

HE TURNS AWAY, UNABLE TO LOOK. GUPPY KEEPS PULLING AND GRADUALLY THE CHOPSTICK STARTS TO SLIDE THROUGH THE FOOT.

MELLIE

(MESMERISED)

You know that episode of Buffy where the demon's
flaying Willow and eating her skin?

*

SEAN

That bad?

MELLIE

(WITH RELISH)

Much, much worse.

GUPPY

(CONCENTRATING)

Come on little chopstick, come to Guppy . . .

AND SUDDENLY THE CHOPSTICK IS OUT AND IN GUPPY'S HAND.

GUPPY (CONT'D)

(PLEASED)

Gotcha!

HARRY

Nice work. Okay Kelsey, can we irrigate the wound
with a litre of saline, apply an inadine dressing and
let's give Mr Jackson 1.2 Of co-amoxiclav IV followed
by 625mg tablets to take home.

*

KELSEY

Actually my shift's finished but I'll make sure Abs
knows what to do.

*

GUPPY

(TO SEAN)

We'd like to see you again in 48 hours.

(MORE)

GUPPY (CONTD)

Don't want it to get infected. And . . . what would you like us to do with the chopstick?

SEAN

(LIGHT)

Keep it. Token of my gratitude and a memento of your skill.

GUPPY LAUGHS AND WITH A FRIENDLY SMILE AT SEAN, GOES. SEAN TURNS TO KELSEY.

SEAN (CONTD)

That test you were asking about? Well, any man who can keep their pulse steady while the beautiful Dr Guppy's in the room is either straight - or dead.

OUT ON KELSEY - NOW THERE'S AN IDEA.

CUT TO:

29 INT/EXT. AMBULANCE /ROAD - DAY (18.01)

(JOSH, COMFORT)

(Jay, Gethyn)

COMFORT AND JOSH DRIVE ALONG. COMFORT IS BARELY LISTENING AS JOSH HOLDS FORTH ON WHAT'S WRONG WITH THE ROAD SYSTEMS OF HOLBY.

JOSH

... twenty million pounds of public money on a new
bypass and I still spent this morning sat in jams.

COMFORT, BORED, LETS HER GAZE WANDER THEN STOPS, FROWNING - SHE'S SEEN SOMETHING.

JOSH (CONTD)

... and why? Because they didn't consult the people
who ... (actually use the roads)

COMFORT

(INTERRUPTING, URGENT)

Josh!

HE LOOKS AT HER, THROWN AND THEN FOLLOWS HER GAZE.

AHEAD OF THEM IN THE TRAFFIC IS A RED M REG ASTRA. ONE OF THE TAIL LIGHTS IS BEING SYSTEMATICALLY SMASHED OUT - FROM THE INSIDE. A HAND EMERGES.

COMFORT AND JOSH LOOK AT EACH OTHER

COMFORT (CONTD)

That's not normal.

COMFORT FLASHES HER LIGHTS TO TRY AND GET JAY'S ATTENTION, BUT HE DOESN'T RESPOND.

CUT TO:

30 THIS SCENE IS NOW SCENE 33A

*

*

CUT TO:

*

31 INT. ADMIN - DAY (18.10)

(NATHAN, MAGGIE, SELENA, NINA, TESS)

(Greg, Myar)

*
*

MAGGIE IS GATHERING STUFF SHE NEEDS FOR THE HEP B CLINIC, POSTERS AND LAMINATES ABOUT HEP B INFECTION ETC. NATHAN APPEARS BEHIND HER.

NATHAN

Ah! Hep B clinic day. . . of course. Actually, I've been wondering about the test for Hep B . . .

MAGGIE

(SURPRISED)

But. . .you must have been vaccinated, surely?

NATHAN

(CONTINUING)

. . .about whether you often have cause to perform it? - apart from in the clinic I mean.

(POINTED)

In the last twenty four hours for example?

A BEAT. SELENA, PASSING STOPS TO LISTEN.

*

MAGGIE

Nathan, If I - or anyone else in the ED - thought we'd failed to dispose of a needle properly, we'd say so. Especially if we'd been treating a high risk patient.

*

NATHAN

Sweet. The way you all close ranks.

MAGGIE

You're being ridiculous!

*
*SELENA

Hold on, he's got every right to ask questions.

*
*

NATHAN THROWS SELENA A LOOK - HE CAN DEAL WITH THIS HIMSELF.

*

MAGGIE

(TO NATHAN)

No one in this department is hiding anything from you.

*
*

*

NATHAN

That's what I'm going through the patient notes to find out. Maybe I should start with yours. . .

MAGGIE TURNS AWAY, GRABS A MASSIVE PILE OF PAPERWORK, TURNS BACK AND DROPS IT INTO HIS ARMS.

MAGGIE

Be my guest.

AND SHE WALKS OFF WITH HER LAMINATES. SELENA, TENTATIVE AND CONCERNED APPROACHES NATHAN.

SELENA

(CONCILLIATORY)

Look, I know how worrying a needlestick can be, if there's anything I can do to help . . .

*

NATHAN

You could provide me with any of your patient notes that haven't yet been filed.

SELENA LOOKS AT HIM, HURT AND ANGRY THAT HER PEACE OFFERING HAS BEEN THROWN BACK IN HER FACE. BEFORE SHE CAN ANSWER, GREG AND NINA ENTER WITH MYAR IN A WHEELCHAIR. SELENA GOES TO THEM AS TESS APPEARS.

*

*

NINA

This is Myar Campbell, 19 years old, jumped out of the way of a stolen car and fell onto glass.

Laceration of both hands.

(LOWERING HER VOICE)

Her boyfriend was in the boot of the car when it was stolen. Thief probably doesn't know they've got a passenger on board.

*

(LOUDER, FOR MYAR'S BENEFIT)

The police are out there now, looking. I'm sure they'll have news soon.

TESS

I'll deal with this. Cubicle five please.

*

*

CUT TO:

32 **EXT/INT. ROAD/AMBULANCE - DAY (18.11)**
 (JOSH, COMFORT, JAY)

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*

COMFORT TRYING TO KEEP THE RED ASTRA IN SIGHT IN FAST-MOVING TRAFFIC.
JOSH IS ON HIS RADIO TALKING TO THE POLICE.

JOSH

He's in the outside lane of the City road heading
eastbound towards the Holt tunnel . . .

COMFORT

Driving's erratic - could be drunk. I'm going to try and
get closer, see if I can flash him over.

GO TO: JAY IN THE ASTRA, MOBILE PHONE IN HIS STRAPPED UP HAND.

JAY

(ON THE PHONE)

I'm telling you, it's worth more than I owe you . . .

HE LOOKS IN THE REAR VIEW MIRROR AND SPOTS THE AMBULANCE STILL
FLASHING ITS LIGHTS AT HIM.

*
*

ON JAY, PANICKING

GO TO: COMFORT TRYING TO FOLLOW AS JAY REALLY PUTS HIS FOOT DOWN.

*
*

COMFORT

Now what's he doing?

*

GO TO JAY, TERRIFIED. SUDDENLY HE SEES AN EXIT UP AHEAD AND SHOOTS
DOWN IT.

*
*

JAY SHOOTS DOWN THE EXIT TOO FAST.

*

AT THE BOTTOM HE SWERVES TO AVOID A CAR COMING FROM THE RIGHT.

*

HE SKIDS ACROSS THE ROAD AND ENDS UP IN THE LEFT HAND LANE AGAINST
THE RAILS.

*
*

WE SEE JOSH AND COMFORT'S AMBULANCE COMING DOWN THE SLIP ROAD.
JOSH AND COMFORT ARE RELIEVED TO SEE NO ONE IS HURT.

*
*

THEN A CAR ZOOMING TO QUICK FROM THE LEFT REAR ENDS JAY'S CAR
CAUSING A HUGE IMPACT TO THE BOOT.

*
*

COMFORT AND JOSH WATCH IN HORROR AS THE BOOT IS CRUMPLED.

*

COMFORT (CONT'D)

Oh no.

*

GO TO JAY: HE RECOVERS AND SHOOTS OFF DOWN THE ROAD, TURNING RIGHT
AT THE END.

*
*

JOSH AND COMFORT CAN'T FOLLOW AS THEY HAVE TO ATTEND THE REMAINING
VEHICLE DRIVERS.

*
*

CUT TO CONTINUOUS:

*

33 **INT. BOOT OF THE ASTRA. DAY (CONTINUOUS)**
 (Gethyn)

*

*

GETHYN IN THE BOOT, UNMOVING, BLOOD TRICKLING FROM A HEAD WOUND,
THE BOOT STAVED IN AROUND HIM, ONE LEG AT AN ANNATURAL ANGLE.

*

CUT TO:

33A - INT LONG CORRIDOR DAY (18.14)

(MELLIE, SEAN, SEAN., HAL, CLAUDIA)

SEAN LIMPING TOWARDS THE EXIT ON CRUTCHES, MELLIE WITH HIM.

MELLIE

Going to have biceps like Mr Universe by the time
you're out of those...

SEAN

Mellie, I've been thinking... perhaps it's time I
started taking things a bit easier.

MELLIE

The doctors said you'd be OK.

SEAN

I'm getting older... You need a sparring partner who
can really push you.

MELLIE

You're my partner!

SEAN

I'd still be around, keeping an eye. Kind of trainer-
manager-chaperone: In case Hollywood decides
you're the next big action hero, or one of the boys
from Tae Kwondo asks you out.

MELLIE

Now you're being stupid...

SEAN.

I just think it's time for a change of gear, for both of
us. What do you say?

A BEAT. MELLIE SHRUGS, IN SOME WAYS THE IDEA APPEALS.

MELLIE

I'll think about it.

SEAN

(AFFECTIONATE)

You do that.

AND THEY GO OUT THROUGH THE DOORS, CROSSING WITH CLAUDIA, (38, TALL, *
THIN AND RANGY IN THAT ENGLISH UPPER-CLASS WAY, HER ACCENT UPPER *
CLASS WITHOUT BEING YAH) AND HAL (15, FLOPPY-FRINGED, SQUARE-JAWED *
PUBLIC SCHOOL TYPE WITH MATCHING PUBLIC SCHOOL ACCENT). HAL IS *
SMOKING MOODILY AND HAS A RUCKSACK SLUNG OVER ONE SHOULDER. AS *
THE DOOR SWINGS SHUT BEHIND SEAN, IT ALMOST KNOCKS THE CIGARETTE *
OUT OF HAL'S HAND. *

HAL *
Oi! *

CLAUDIA *
You have to put it out anyway. You can't smoke in a *
hospital. *

HAL IGNORES HER. *

CLAUDIA (CONTD) *
It's bad for your health. *

HAL *
Are you being funny or just really, really stupid? *

CLAUDIA *
(QUIET. DESPERATE) *
Hal. Please. *

HE LOOKS AT HER FOR A BEAT, THEN THROWS HIS CIGARETTE DOWN AND *
GRINDS IT INTO THE FLOOR. *

34 **INT. CUBICLE - DAY (18.17)**
 (TESS, MYAR, SAM)

TESS IS PICKING OUT PIECES OF GRAVEL FROM MYAR'S LEFT HAND. (SHE HAS ALREADY FINISHED REMOVING THE GRAVEL FROM THE RIGHT, WHICH IS DRESSED) . MYAR FLINCHES.

TESS

Sorry. Just one last piece I can see, then I'm going to send you to X ray. Your right hand seems clear, but this one . . . Feels as if there's more buried deeper than I can reach. It could be glass. We will need to take your ring off though.

MYAR

I don't think I'll be able to. My fingers too swollen.

TESS

I know, which is why we'll have to cut it off. I'm sorry.
(beat)
Is it an engagement ring?

MYAR

It's supposed to be.

SAM ENTERS, TENTATIVE.

SAM

(TO MYAR)

Just wondering if I can get you anything? Cup of tea?

MYAR

No.

SAM

There's cold drinks . . .

MYAR

(SHARP)

I don't want anything to drink!

TESS SHAKES HER HEAD AT SAM WARNING HIM OFF.

TESS

(A WHISPER TO SAM)

Don't take it personally. Can you get me the cutters.

*

SAM GOES.

*

TESS (CONTD)

*

Myar, I know you must be very worried, but . . .
(please don't take it out on us)

MYAR

(CUTTING IN UPSET/ANGRY)

What kind of idiot hides in a boot!

*

TESS

*

(REMOVING A LAST SHARD)

That's it.

*

MYAR

He's always got to make this big gestures . . . Buying
a car!

*

*

TESS

*

I wouldn't mind someone doing that for me.

*

MYAR

*

If you had the money maybe, but we haven't. He
must have been saving for months!

*

*

A BEAT SAM RE-ENTERS WITH THE CUTTERS AND HANDS THEM TO TESS. SHE
STARTS TO REMOVE THE RING. MYAR'S BRAVADO FROM EARLIER STARTS TO
WEAKEN.

*

*

*

MYAR (CONTD)

(SUDDENLY VULNERABLE)

If there's any news while I'm in x-ray. . .

*

TESS

We'll come and tell you.

CUT TO:

35 INT. RECEPTION - DAY (18.20)

(NINA, KELSEY, CLAUDIA, HAL)

(Greg)

*

*

GO TO: CLAUDIA AND HAL IN THE WAITING AREA. NOTICES ON THE WALLS ADVERTISE THE HEP B CLINIC. CLAUDIA GLANCES AT HAL, SCUFFING THE FLOOR RHYTHMICALLY WITH HIS TRAINER. KELSEY APPEARS FROM THE TREATMENT ROOM, A LIST OF NAMES IN HER HAND. NINA, COMING OUT OF CUBICLES, STOPS AS SHE PASSES.

NINA

(A SLY WHISPER)

If we're still on for that bet, mine's a vodka tonic.

KELSEY

Don't count your chickens!

NINA

(A GLANCE AT GREG EMERGING FROM
CUBICLES BEHIND HER)Already hatched, mate. There's no way you can
prove it.

AND SHE GOES. KELSEY SMILES TO HERSELF - JUST WAIT AND SEE!

KELSEY

(TO THE ASSEMBLED)

Hal Nicholson?

HAL STOPS SCUFFING AND LOOKS AT HIS MOTHER.

CLAUDIA

Hal . . .

HAL

(HE MEANS IT)

What if I just got up and walked out?

CLAUDIA

I know you're scared. . .

KELSEY

(LOOKING ROUND)

Hal Nicholson?

HAL DOESN'T RESPOND.

CLAUDIA

I need you to go through with this, Hal. Please.

UNHAPPY, HAL LOOKS AWAY.

CLAUDIA (CONTD)

For me?

OUT ON HAL, SAGGING WITH DEFEAT, HE STANDS AND SLINGING HIS RUCKSACK ONCE MORE OVER HIS SHOULDER, FOLLOWS KELSEY INTO THE TREATMENT ROOM.

CUT TO:

36 INT. TREATMENT ROOM - DAY CONTINUOUS

(MAGGIE, CLAUDIA, KELSEY, HAL)

(Kelsey)

*
*

HAL ENTERS AND SITS SULKILY BY CLAUDIA'S SIDE.

MAGGIE

Hi, I'm Maggie, this is Kelsey. And you are . .

CLAUDIA

I'm Claudia and this is Hal. My son.

THERE IS AN AWKWARD PAUSE.

MAGGIE

(PROMPTING)

And how can we help?

MAGGIE LOOKS AT HAL. HE SAYS NOTHING.

CLAUDIA

Hal has recently been . . .

(STRUGGLING FOR THE RIGHT
WORDS)

. . . taking some risks.

MAGGIE

Risks?

CLAUDIA

(PAINED)

With his sexual health. And with drugs.

MAGGIE

(TO HAL)

You've been injecting?

CLAUDIA, SMILES AT HIM ENCOURAGINGLY, AND HE NODS.

CLAUDIA

He's trying very hard to turn things round. . .

MAGGIE

I'm sure your support helps.

CLAUDIA

*

(A WORRIED GLANCE AT HAL)

He's been doing really well but with the best will in the world, people back-slide and I think . . . we think, it would be a good idea for him to have the vaccine.

MAGGIE

Well, the blood test will determine if you *have* been infected but we advise going ahead with the vaccine anyway - if the results come back clear you haven't lost anything.

KELSEY BRINGS OVER A TRAY CONTAINING THE VACUTAINER SYSTEM.

KELSEY

*

If you could just roll up your sleeve

HAL LOOKS AT THE EQUIPMENT ON THE TRAY AND STANDS, PUSHING HIS CHAIR AWAY VIOLENTLY.

CLAUDIA

Hal!

HAL

(ROUNDING ON HER)

I've changed my mind. I'm not doing this - I'm not doing any of it!

AND HE WALKS OUT

CLAUDIA

(TO MAGGIE)

I'm so sorry.

*

AND SHE HURRIES OUT AFTER HIM. ON KELSEY, HER EXPRESSION SHOWING EXACTLY WHAT SHE THINKS OF SPOILT RICH KIDS LIKE HAL.

CUT TO:

37 EXT. WAITING AREA/RECEPTION - DAY CONTINUOUS
(CLAUDIA, HAL)

*

CLAUDIA COMES HURRYING OUT OF THE TREATMENT ROOM AND SEES HAL WALKING DETERMINEDLY AWAY. SHE RUNS AFTER HIM.

CLAUDIA

Hal!

SHE GRABS HIS ARM

HAL

(SHRUGGING HER OFF)

Leave me alone!

CLAUDIA TURNS HIM TO FACE HER - HE IS CRYING.

CLAUDIA

(FULL OF PITY)

Oh, Hal.

SHE PUTS HER ARMS AROUND HIM, HE ALLOWS HIMSELF TO BE HELD.

HAL

I don't want to do this.

CLAUDIA

You've always been so brave. My brave boy. . . .

Please - don't let me down now.

CUT TO:

38 INT. ADMIN/MYAR'S CUBICLE - DAY (18.23)

(TESS, MYAR)

TESS HEADS INTO MYAR'S CUBICLE.

TESS

The x-ray shows there's definitely something still in there, but doesn't tell us how deeply it's embedded - so I'm going to use these . .

(INDICATING TWO NEEDLES)

. . . to find out.

TESS TAKES THE NOW CLEAN, CUT ENGAGEMENT RING OUT OF HER POCKET.

TESS (CONTD)

You forgot to keep hold of this. I'm sure the jewellers will be able to mend it.

MYAR

(taking the ring)

He hid it in a cracker on Christmas Day .

TESS

Romantic.

MYAR

(DRY)

Except it flew out when I pulled it and we spent the whole of Christmas on our hands and knees looking for it.

(SHE SHAKES HER HEAD AT THE MEMORY)

You'd think he'd have given up on the big, romantic gestures by now, but he just gets more and more over the top.

TESS

Maybe he just hasn't had the reaction he's after.

OUT ON MYAR, SUDDENLY DESOLATE.

CUT TO:

39 **INT. CAR BOOT - DAY (18.24)**
 (Gethyn)

*

*

ON GETHYN IN THE BOOT, BLOODIED AND UNCONSCIOUS. HE APPEARS TO BE DEAD.

*

*

CUT TO CONTINUOUS:

*

40 EXT. DOCKS. DAY (CONTINUOUS)

(SI, JAY)

*
*

SI IS LEANING AGAINST HIS CAR, JAY PULLS UP IN THE ASTRA. EVEN A GLANCE SHOWS THE CAR'S BEEN BADLY DAMAGED. SI LOOKS AT IT AND LAUGHS.

*

SI

Please. Tell me you're not serious.

JAY

Come on, it's got to be worth something.

SI

It's scrap!

(BEAT)

Was this it? Was this you really pulling your finger out?

JAY LOOKS AWAY - YES.

SI (CONTD)

(GENUINE DISBELIEF)

You really can't do anything right, can you?

*

JAY

I'm doing my best.

*
*SI

You don't get it, do you? This isn't going to go away.
It's just going to get bigger and bigger. Every day
we'll be there, paying you a little visit. And it only
ends when you pay.

*
*
*
*
*JAY

There is. . . Something I haven't tried yet.

*

SI

Sure you're up to it? Cause I'm beginning to run out of patience.

*
*JAY

(A BLEAK SMILE)

Even I couldn't get this wrong.

SI SHAKES HIS HEAD, DISBELIEVING, GETS IN HIS CAR AND DRIVES OFF. WE
END ON JAY LOOKING OUT TOWARDS THE WATER.

*
*

CUT TO:

41 INT. TREATMENT ROOM/ ADMIN - DAY (18.26)

*

(HAL, MAGGIE, KELSEY, CLAUDIA)

CLAUDIA AND HAL WALKING BACK INTO THE TREATMENT ROOM. HAL CAN'T MEET MAGGIE'S EYES.

HAL

Sorry.

MAGGIE

If you could just roll up your sleeve for me.

HAL STARTS TO TURN BACK HIS CUFF AS MAGGIE TURNS TO GET WHAT SHE NEEDS. SUDDENLY:

KELSEY

(SHARP)

Maggie!

MAGGIE TURNS AND SEES THAT CLAUDIA IS HAVING SOME SORT OF ATTACK, HYPERVENTILATING - SHE STAGGERS TO THE DOOR AND OUT INTO THE AREA BEYOND WHERE SHE SLUMPS TO THE FLOOR IN A FAINT. MAGGIE AND KESLEY ARE IMMEDIATELY BY HER SIDE.

MAGGIE

Claudia! Can you hear me?

CLAUDIA MOANS, UNRESPONSIVE.

HAL

What's happening ?

MAGGIE

(TO KELSEY)

Airway's clear, breathing's fine.

HAL

(UPSET)

Mum!

MAGGIE

Hal, you just need to give us some space while we find out what's wrong with your Mum.

HAL

But . . .

MAGGIE

Please, just go back and wait. We'll call you as soon as she comes round.

AND WITH A NERVOUS GLANCE AT CLAUDIA, HAL DISAPPEARS BACK INTO THE TREATMENT ROOM.

MAGGIE (CONT'D)

Claudia!

NO RESPONSE. MAGGIE PULLS UP HER EYELIDS AND LOOKS IN HER EYES. CLAUDIA MOANS, VAGUELY. MAGGIE FEELS HER NECK PULSE.

MAGGIE (CONT'D)

Pulse normal, pupils reacting to light.

KELSEY

So why isn't she responding.?

MAGGIE

I don't know, if she was just hyperventilating, I'd expect her to have come round by now.

(LOUD)

Claudia! Can you hear me?

THERE IS NO RESPONSE FROM CLAUDIA.

MAGGIE (CONT'D)

Ok, I think I'd like to do a full exam. . . .

SHE STARTS TO LOOSEN CLAUDIA'S SHIRT (TO USE THE STETHESCOPE) AT THIS CLAUDIA GROANS, OPENS HER EYES AND LOOKS AT MAGGIE.

MAGGIE (CONT'D)

(RELIEVED)

Claudia?

CLAUDIA

(GROGGY)

What happened?

MAGGIE

You passed out. How do you feel?

CLAUDIA

(SITTING UP)

Strange. Not good.

(LYING)

My chest. . .

MAGGIE LISTENS WITH HER STETHOSCOPE - SOUNDS NORMAL TO HER

MAGGIE

You know, you being such a pillar of strength for your son. Maybe it's taking its toll . . . It looks to me like you've had a full blown panic attack.

(TO KELSEY)

Could you go and find Hal?

CLAUDIA

(AGITATED)

No - don't!

THEY BOTH LOOK AT HER IN SURPRISE.

CLAUDIA (CONT'D)

(LAME)

He feels guilty enough about all this as it is.

KELSEY

(REASSURING)

I'll just let him know you're alright.

KELSEY HEADS BACK TO THE HEP B CLINIC AND OPENS THE DOOR.

KELSEY (CONT'D)

Hal . . .

SHE STOPS, DEAD, HAL'S RUCKSACK IS OPEN ON THE FLOOR NEXT TO HIM AND HE IS IN THE ACT OF OPENING THE DOOR OF THE ANAESTHETICS CUPBOARD WITH A CROWBAR. IT BANGS OPEN JUST AS HE SEES HER. HAL GRABS AN ARMFUL OF MEDICATION AND RUNS - KNOCKING KELSEY OUT OF THE WAY.

CUT TO:

42 INT. RECETPION/ADMIN DAY CONTINUOUS

*

(KELSEY)

(Hal, Nathan, 2 NS Security Guards, NS Staff)

HAL DASHES THROUGH RECEPTION. SEEING A SECURITY GUARD BY THE EXIT, HE SWERVES TOWARDS ADMIN, DROPPING ALL THE MEDICATION. KELSEY APPEARS HOT ON HIS TAIL AS HAL SHOOTS THROUGH ADMIN.

*

KELSEY

Hal. . .

AS SECURITY GUARDS APPEAR, HAL LOOKS AROUND DESPERATELY FOR SOMEWHERE TO HIDE. HIS EYES FALL ON THE DOOR OF ABS'S 'OFFICE'. A SUDDEN DASH AND HE 'S INSIDE - THE DOOR SLAMMING BEHIND HIM.

ON KELSEY - BUGGER!

*

CUT TO

43 INT. TESS'S OFFICE.. DAY (18.25)

(NATHAN, CHARLIE, HARRY)

CHARLIE AND HARRY ARE WITH NATHAN. THE BLINDS ARE DOWN, THEY CAN'T SEE OUT.

NATHAN

What's this about?

CHARLIE

We've been going through patient notes and found an HIV positive patient who underwent a procedure involving a needle.

NATHAN TRIES TO KEEP HIS COMPOSURE.

NATHAN

And when did you find this out?

HARRY

A couple of hours ago, but we wanted to make sure we had all the details correct before informing you.

NATHAN

Right. So who treated them then?

NEITHER CHARLIE NOR HARRY RESPOND.

NATHAN (CONT'D)

Come on. You said you had all the details.

(BEAT)

Who treated them?

CHARLIE

I don't think that's relevant.

HARRY

No Charlie, it's fine. The patient was Selena's.

NATHAN GIVES A DERISIVE SNORT

CHARLIE

(EXASPERATED)

Nathan - that doesn't mean she disposed of it.

(MORE)

CHARLIE (CONT'D)

We are never going to know that, or if indeed it was
that needle which injured you.

*
*

HARRY

What we've been trying to do is come up with a risk
assessment given that we know the patients on
whom it *might* have been used.

*
*
*
*

CHARLIE

And now that we have . . .

(BEAT)

You really need to go and see your doctor.

*
*
*
*

BEAT.

*

NATHAN

I see. Thank you.

*
*

CUT TO:

*

*

44 INT. MYAR'S CUBICLE - DAY (18.31)

(TESS, MYAR, SELENA, NATHAN)

TESS IS WITH MYAR EXPLAINING WHAT THEY ARE ABOUT TO DO. SAM IS
STANDING BY, WAITING TO HAND TESS WHAT SHE NEEDS.

TESS

Okay Myar. The new x-ray has shown that there is
some glass left in, so I'm going to make an incision
in your hand to get it out. It might feel a bit
uncomfortable, but it shouldn't hurt. . .
I just need you to keep very still for me.

SHE MAKES THE INCISION, SAM WATCHES, INTERESTED. MYAR NOTICES TESS'S
WEDDING RING.

MYAR

You're married?

TESS GLANCES AT SAM.

TESS

Twenty years this coming month.

(TO SAM)

Mosquito forceps, please.

MYAR

How did you know? That he was the one?

TESS

(STARTING TO PROBE WITH THE
FORCEPS)

Everyone's different, aren't they? For some people
it's a blinding flash, for others . . . I'm not sure they're
ever certain.

MYAR

(DAWNING REALISATION)

What if you are - But it's too late?

A BEAT. SELENA ENTERS. MYAR TAKES ONE LOOK AT HER FACE AND KNOWS
SOMETHING'S WRONG.

MYAR (CONTD)

What's happened?

SELENA

Myar, the car's been involved in an accident.

MYAR

What kind of accident?

SELENA

The driver hit a another car and drove on, the
pursuing ambulance wasn't able to follow.

*

*

(TRYING FOR POSITIVE)

They've got a number plate now and a good
description . . .

MYAR

(CUTTING IN)

What happened to the boot?

*

SELENA HESITATES

MYAR (CONTD)

Well?

SELENA

(THIS IS HARD)

Apparently there was some damage, but . . . (that
doesn't mean)

MYAR

No, no, no . . .

NATHAN

(AT THE CUBICLE ENTRANCE)

Selena - a word?

SELENA

I'm with a patient.

MYAR

This isn't happening . . .

NATHAN

I'm afraid it can't wait.

CUT TO:

45 INT. ADMIN - DAY (18.32)

(MAGGIE, HARRY, KELSEY, SELENA, NATHAN)

(Myar, Tess, Hal)

*
*

KELSEY, MAGGIE, HARRY AND SECURITY ARE OUTSIDE THE DOOR OF ABS'S OFFICE. MAGGIE IS TALKING THROUGH THE KEY HOLE.

MAGGIE

Hal, this is pointless, there's nowhere to go. . .

HARRY

(LOW, TO MAGGIE)

Police on their way?

MAGGIE NODS

KELSEY

Maybe if we got his Mum to talk to him. . .

MAGGIE

Let's keep her out of it as long as we can.

KELSEY

(THROUGH THE KEYHOLE)

You dropped everything you took. If you come out before the police get here it'll count in your favour.

SUDDENLY NATHAN AND SELENA'S RAISED VOICES ARE HEARD FROM INSIDE MYAR'S CUBICLE.

*
*

SELENA

(O.O.V)

Nathan, get out of the way!

*
*

NATHAN

(O.O.V)

I am not moving until you answer my question!

MAGGIE SIGHS - THIS IS ALL THEY NEED.

HARRY

(TO MAGGIE)

I'm on it! You just concentrate on getting him out.

HARRY GOES.

MAGGIE

Hal! Can you hear us!

SHE RATTLES THE DOOR HANDLE. TO HER SURPRISE IT OPENS. EVERYONE PEERS INTO THE STORE CUPBOARD. IT IS EMPTY. ABOVE THEIR HEADS, DANGLING FROM A STRIP OF ALUMINIUM RIBBON, IS A CEILING TILE AND ABOVE THAT - A HOLE LEADING INTO THE ROOF VOID. ON MAGGIE - HER HEART SINKING.

CUT TO:

*

46 THIS SCENE HAS BEEN CUT

*
*

CUT TO CONTINUOUS:

*

47 INT. MYAR'S CUBICLE. DAY (CONTINUOUS)

(SELENA, NATHAN, HARRY, MAGGIE)

Myar, Tess, Sam

NATHAN AND SELENA ARE HEAD TO HEAD JUST OUTSIDE MYAR'S CUBICLE. IN THE B/G TESS IS USING METAL MOSQUITO FORCEPS TO TRY AND REMOVE THE DEEPLY EMBEDDED PIECE OF GLASS FROM MYAR'S HAND. IT'S A FIDDLY/TRICKY JOB AND NATHAN'S HISSY-FIT (AND MYAR'S TEARS) ARE MAKING CONCENTRATION DIFFICULT.

SELENA

. . Tess is trying to treat a patient . . .

NATHAN

(IGNORING SELENA)

This morning you treated an HIV positive male - I'd like to know what happened to the needle.

HARRY

(ARRIVING IN TIME TO HEAR NATHAN)

Alright! This is beyond enough.

HE TAKES NATHAN FORCEFULLY BY THE ARM AND PULLS HIM TO ONE SIDE.

HARRY (CONT'D)

Go home Nathan. Go home or I will have you removed from the E.D..

NATHAN

You can't do that.

HARRY

You're intimidating staff and compromising patient care - Believe me if you didn't work here I'd have called the police by now.

A BEAT. NATHAN REALISES HARRY IS SERIOUS.

HARRY (CONT'D)

(SLIGHTLY CALMER)

No one regrets what happened to you more than I.
But it was an accident - not a conspiracy, not a cover-up - an accident.

(BEAT)

(MORE)

HARRY (CONT'D)

This is a dedicated and hardworking team,
accidents like today's are the exception, not the . . .

SUDDENLY THERE IS A HORRENDOUS CRASH - AND A BODY (HAL'S) FALLS THROUGH THE CEILING OF THE CUBICLE. MYAR SCREAMS. HARRY AND NATHAN INSTINCTIVELY JUMP BACK BUT THE FALLING HAL CATCHES NATHAN A GLANCING BLOW TO THE FACE WITH HIS FOOT. *

A MOMENT OF STUNNED SILENCE. ON TESS, HOLDING A BLOODIED PIECE OF GLASS IN HER METAL MOSQUITO FORCEPS, A LOOK OF SURPRISE ON HER FACE. SHE CAN'T BELIEVE SHE DID THAT!

HAL LANDS FEET FIRST, ROLLS ONTO HIS BACK AND GROANS. MAGGIE ARRIVES AT A RUN. HARRY IS AT HAL'S SIDE JUST BEFORE HER. *

HARRY (CONT'D)
(CALLING)

We're going to need a trolley!

HARRY (CONT'D)
(TO NATHAN)
Are you alright?

NATHAN TAKES HIS HAND FROM HIS FACE - BLOOD IS POURING FROM HIS NOSE. A BEAT AS HARRY, MAGGIE AND TESS LOOK AT THE STREAM OF BLOOD. MAGGIE STEPS FORWARD.

MAGGIE
Let me.. . (help)

NATHAN THROWS HER OFF, ALMOST VIOLENTLY AND GOES.

OUT ON MAGGIE - SHE KNOWS SHE HASN'T HEARD THE LAST OF THIS.

CUT TO CONTINUOUS: *

48 INT/EXT. CAR/ DOCKS - DAY. (18.34)

(GETHYN)

(Jay)

JAY IS STOOD AT THE EDGE OF THE DOCKS AND LOOKS DOWN AT THE SHEER DROP AND THE SWIRLING, MUDDY WATER. BEHIND HIM THE CAR IS PARKED FACING THE EDGE.

HE GETS IN THE CAR. STARES STRAIGHT AHEAD AND TURNS ON THE ENGINE. HE REVS THE ENGINE AND THEN PUTS THE CAR IN DRIVE.

JAY HEARS SOMEONE SHOUTING 'HELP, I'M IN THE BOOT.'

JAY PUTS ON THE HANDBRAKE USING HIS INJURED HAND.

HE GETS OUT AND RUNS TO THE BACK OF THE CAR. HE LOOKS THROUGH THE TAIL LIGHT HOLE AND SEES GETHYN'S FACE. JAY IS SHOCKED. GETHYN IS CALLING TO GET HIM OUT.

JAY TRIES TO OPEN THE BOOT, BUT CAN'T. HE JOLTS THE CAR AND HE TRIES AGAIN TO OPEN IT. IT DOES OPEN, BUT GETHYN CAN'T GET OUT.

WE SEE THE HANDBRAKE DROP DOWN BECAUSE OF THE JOLTING. THE CAR STARTS TO ROLL FORWARD.

JAY RUNS TO THE DRIVER'S DOOR AND TRIES TO PULL THE HANDBRAKE UP, BUT HIS INJURED HAND SLIPS OFF.

HE SLIDES UNDER THE CAR. THE CAR'S REAR WHEEL RUNS UP ONTO HIS BODY.

THE CAR COMES TO A HALT JUST SHORT OF THE EDGE OF THE DOCK.

JAY IS IN AGONY, BUT UNABLE TO MOVE. GETHYN IS TRAPPED IN BOOT.

GETHYN

Help me.

THERE IS NO RESPONSE.

CUT TO:

49 INT. RESUS - DAY (18. 35)

(MAGGIE, TESS, CHARLIE, KELSEY)

(Hal, NS Police Officers)

*

MAGGIE IS EXAMINING HAL, HE IS CONSCIOUS AND IN A LOT OF PAIN FROM HIS BROKEN ANKLE. HSI TROUSER HAS BEEN CUT. KELSEY AND CHARLIE ARE WITH HER.

*

*

MAGGIE

(EXAMINING HIM)

It's mainly cuts and abrasions but I think he's broken his ankle. Kelsey, could you go and find Claudia, let her know what's going on.

*

KELSEY GOES, CROSSING WITH TESS AND TWO NS POLICE OFFICERS. THEY REMAIN OUTSIDE RESUS - VISIBLE - AS TESS POKES HER HEAD IN.

TESS

Maggie, the police are here.

MAGGIE ACKNOWLEDGES THIS WITH A NOD. TESS RETREATS AND GESTURES THE POLICE OFFICERS TO WHERE THEY CAN WAIT.

MAGGIE

Let's give him 10 of morphine and then we can get him Xrayed.

CHARLIE NODS AND PUSHES UP HAL'S SLEEVE TO PUT IN THE LINE. HE STOPS, SURPRISED. HE PUSHES UP HAL'S OTHER SLEEVE. MAGGIE, BUSY WITH SOMETHING ELSE, DOESN'T SEE WHAT CHARLIE SEES.

CHARLIE

(TO MAGGIE)

You did say he was an IV user?

MAGGIE NODS, TURNING BACK.

CHARLIE (CONTD)

Well, he hasn't used a needle recently, there's no track marks. Look. His veins are perfect.

*

*

MAGGIE TURNS AND SEES WHAT CHARLIE IS SHOWING HER - ARMS COMPLETELY DEVOID OF TRACK MARKS.

MAGGIE
(BEWILDERED)
But . . .

KELSEY COMES HURRYING BACK.

KELSEY
Maggie - it's Claudia - she's gone.

ON MAGGIE - SUDDENLY THE PENNY DROPS . SHE LOOKS BACK AT HAL. HE
STARES BACK, DEFIANT

MAGGIE
It's not you, is it? It's her.

ON HAL, CRUMPLING.

CUT TO:

50 **INT. MYAR'S CUBICLE / ADMIN - DAY (18.36)**
(TESS, MYAR, SAM)

*

TESS IS FINISHING SUTURING/DRESSING MYAR'S HAND. MYAR IS LOOKING DOWN, LOST IN HER OWN, PERSONAL NIGHTMARE. SAM STANDS BY, A SILENT PRESENCE.

TESS

You'll need some antibiotics. I'll be back in a minute.

TESS LEAVES. A BEAT. SILENCE. SAM SHIFTS AWKWARDLY, FEELING USELESS. HE LOOKS AT MYAR AND SEES THAT SHE IS CRYING. TEARS AND SNOT ARE RUNNING NOISELESSLY DOWN HER FACE - WITH HER INJURED HANDS SHE CAN DO NOTHING TO WIPE THEM AWAY.

TENTATIVELY SAM TAKES A TISSUE AND WIPES HER EYES AND HER NOSE.

MYAR

I just want to know what's happening to him.

SAM NODS

SAM

My Mum was in an accident once - trapped underground. Feels like you're waiting forever, doesn't it?

*

*

MYAR SNIFFS AND LOOKS AT HIM.

MYAR

Was she alright?

SAM

She just stitched up your hand.

ON MYAR - A TINY GLIMMER OF HOPE.

CUT TO:

51 EXT. DOCKS - DAY (18. 37)

*

(GETHYN)

(Jay)

GETHYN IS LYING BLOODIED IN THE NOW OPEN BOOT. SUDDENLY HE CATCHES
SIGHT OF THE EDGE OF HIS MOBILE PHONE , DISLODGED AND NOW
PROTRUDING, ONLY JUST VISIBLE, FROM THE GAP INTO WHICH IT FELL.
PAINFULLY HE MANOEUVRES HIMSELF AROUND UNTIL HE CAN REACH IT.
GETHYN IS TOO TRAPPED TO BE ABLE TO SIT UP. HE DIALS 999.

*

*

*

*

*

GETHYN

Ambulance. . . .

(REPEATING THE QUESTION HE IS
ASKED BY THE OPERATOR)

Where?

HE LOOKS AT THE ONLY THING HE CAN SEE - A LITTLE PATCH OF SKY
THROUGH THE PARTIALLY OPEN BOOT.

*

*

GETHYN (CONTD)

I don't know . . .

CUT TO:

52 INT. ADMIN/CUBICLES. DAY (18.38)

(NINA, KELSEY, GREG, ABS, JOSH)

(Guppy, ns workmen)

*

*

TWO NS HOSPITAL MAINTENANCE MEN ARE LOOKING AT THE HOLE IN THE CEILING - YELLOW TRIANGLES WARN PEOPLE TO KEEP AWAY. GUPPY IS WORKING AT ADMIN, ABS HOVERS NEARBY. NINA AND KELSEY ARE HAVING AN URGENT, WHISPERED CONFERENCE.

NINA

Whatever that guy Sean said about being gay, he didn't mean it literally - It was a joke!

KELSEY

You just don't want me to be proved right.

GREG APPEARS FROM A CUBICLE

KELSEY (CONTD)

Greg!

AND BEFORE NINA CAN STOP HER SHE HAS HURRIED OVER. NINA FOLLOWS, HOPING TO HEAD KELSEY OFF.

GREG

Kelsey - of course we never finished your 'quiz' . . .

KELSEY

Never mind about that, someone was telling me about this experiment . . .

NINA

(WARNING)

Kelsey . . .

IGNORING HER, KELSEY TAKES GREG'S WRIST, (FEELING HIS PULSE,) AND WALKS HIM OVER TOWARDS THE ADMIN DESK.

*

KELSEY

I just want to know if there's a change in your pulse when this happens . .

SHE TURNS HIM SUDDENLY TO FACE GUPPY

GREG
(STARTLED)
Hey?

KELSEY
(EYE ON HER WATCH)
Just keep looking at Guppy.

ABS
Why, what's he done?

NINA
Nothing! It's just Kelsey . . . (being an idiot)

KELSEY
(CUTTING IN, ENIGMATIC)
Apparently he doesn't have to *do* anything. He just is.. ..

ON GREG, REALISING THIS IS MORE OF THE SAME .. .

GREG
Ladies, I sense there's some ongoing speculation here as to my . . . 'personal preferences' . . .

A BEAT. NINA AND KELSEY EXCHANGE GLANCES.

NINA
(GENUINELY CONCERNED)
Look, it's really not the way it might seem.

ABS
Yes it is, you were putting money on it this morning.

NINA LOOKS AT ABS - HOW COULD HE?

GREG
It seems I should clarify the situation.

HE TAKES A DEEP BREATH AS IF HE MAY BE ABOUT TO COME OUT. THEN SUDDENLY HE SEIZES NINA AND SWEEPS HER INTO A 'GONE WITH THE WIND' CLINCH KISSING HER LONG AND HARD. THERE IS A STUNNED SILENCE AND A PASSING NS STAFF MEMBER GIVES A WOLF WHISTLE. NINA, FINALLY RELEASED, LOOKS UP TO SEE ABS LOOKING AT HER, STARTLED. BEFORE SHE CAN SAY ANYTHING JOSH APPEARS WITH COMFORT. * *

JOSH
(ANGRY)

If you two want to play silly games, do it in your own time! You've got a shout - now move!

AND THEY GO, HURRYING AFTER JOSH . . .

KELSEY
But he's wearing mascara!

GREG
(CALLING OVER HIS SHOULDER)
'Cause if they test it on me, saves the bunnies from getting muck poked in their eyes!

*

CUT TO:

53 INT. RECEPTION/LONG CORRIDOR - DAY CONTINUOUS
(JOSH, COMFORT, NINA, GREG)

*
*

... JOSH STRIDES THROUGH INTO RECEPTION, NINA AND GREG FOLLOWING.
COMFORT JOINS THEM, RADIO IN HAND.

JOSH
(TO GREG - ANGRY)
Twice in one day! I'm really not impressed . . .

COMFORT
This is a weird one, guys. That man in a car boot . . .

NINA
Yeah, we brought in his girlfriend, she was frantic.

COMFORT
He's called in, he's hurt, but he's got no idea where
he is other the fact that he can hear water . . .

*
*

JOSH
You take the river, we'll take the docks.

*
*

AND THEY BANG THROUGH THE DOORS INTO LONG CORRIDOR.

*

NINA
(TO GREG, SOTTO/IMPRESSED)
You really a volunteer for cosmetic testing?

*

GREG
Beginning to regret it. . . "Coffee Frost" - does
nothing for my complexion.

*
*
*

CUT TO

54 INT. RESUS. DAY (18.40)

(MAGGIE, HAL, HARRY)

(NS Police Officers)

*
*

MAGGIE IS TALKING TO HAL. HE IS RECEIVING IV PAIN RELIEF.

*

MAGGIE

How long has she been an addict?

HAL

She stopped before she had me. Then she went back on it . . .

MAGGIE

She's lucky to have lasted as long as she has.

HAL

It's not the smack that kills you, is it? It's the life that goes with it. If you've got the money for clean needles and decent gear you can shoot up till you're drawing your pension.

MAGGIE

Well, I'm not sure that's strictly true.

*
*HAL

It's what mum tells herself.

*
*MAGGIE

So what happened. The money run out?

*
*

HAL SHRUGS

HAL

Kind of. After twenty years of being lied to and stolen from my grandfather finally decided he'd had enough. He said he'd pay my school fees but he's making sure she never gets another penny.

MAGGIE

When did this happen?

HAL

Last week. So now she's just like any other junkie - stealing for fixes.

MAGGIE

Only she isn't - you are.

HAL GIVES A HOPELESS LITTLE SHRUG.

HAL

She hasn't got anyone else.

BEAT

HAL (CONT'D)

(SEEING MAGGIE'S EXPRESSION)

She loves me. It's just. . . I'm not the love of her life.

HARRY APPEARS.

HARRY

Maggie? I'm sorry to interrupt but the police really need to speak to you . . .

MAGGIE GLANCES OUTSIDE AND SEES TWO NS POLICE OFFICERS WAITING.

HARRY (CONT'D)

. . . And Nathan wants a word as well.

MAGGIE

The clinic?

HARRY

I'm afraid so.

CUT TO:

55 INT/EXT AMBULANCE/ROAD - DAY (18.42)

*

(JOSH)
(Comfort)

COMFORT IS DRIVING. JOSH IS LOOKING OUT OF THE WINDOW AT THE PASSING DOCKLAND. . .

JOSH
(FRUSTRATED)

Oh, this is ridiculous - we're never going to find him.

JOSH PICKS UP HIS RADIO AND SPEAKS TO CONTROL.

JOSH (CONTD)

3004 to Holby Control. Pass me the guy's mobile number - I want to speak to him direct.

AS THE CONTROL ROOM READ OUT THE NUMBER, JOSH PUNCHES IT INTO HIS PHONE.

JOSH (CONTD)

Gethyn? This is Josh, I'm a paramedic. I want you to tell me what you can see, where you are. Anything that might give us a clue . . .

*

CUT TO:

56 EXT. DOCKS - DAY (CONTINUOUS)

*

(GETHYN)

(Jay)

*

GETHYN LIES ON HIS BACK IN THE BOOT, THE PHONE CLUTCHED IN HIS HAND.
HE IS LOOKING AT THE PATCH OF SKY. BIRDS WHEEL OVERHEAD.

*

*

GETHYN

Nothing . . . Seagulls... .

*

CUT TO:

57 INT/EXT. AMBULANCE/ROAD - DAY CONTINUOUS

*

(JOSH)

(Comfort)

IN ON JOSH FRUSTRATED, LOOKING OUT OF THE WINDOW TOWARDS THE
DOCKS - THE SKY IS FULL OF GULLS

*

*

JOSH

Anything else . . . Anything at all . . .

*

CUT TO:

58 EXT. DOCKS - DAY CONTINUOUS

*

(GETHYN)

(Jay)

*

PAINFULLY, GETHYN DRAGS HIMSELF ONTO ONE ELBOW AND TRIES TO GET A
BETTER VIEW THROUGH THE GAP

*

*

GETHYN

I can see the suspension bridge. . .

*

CUT TO:

59 **INT/EXT AMBULANCE/ROAD - DAY CONTINUOUS**

(JOSH)

(Comfort)

*

*

ON COMFORT AND JOSH - THE SUSPENSION BRIDGE IS AHEAD OF THEM.

*

COMFORT SWINGS THE AMBULANCE DOWN A ROAD THAT WILL TAKE THEM
CLOSE TO THE BRIDGE. JOSH TURNS ON THE SIREN.

*

*

JOSH

*

Gethyn? I want you to listen out for the sirens -
alright? Listen out and tell us if you think they're
getting closer.

CUT TO:

60 INT. DOCK - DAY (CONTINUOUS)

(GETHYN)

(Jay)

*

*

*

GETHYN LISTENING - NOTHING AND THEN SUDDENLY, VERY FAINTLY, HE HEARS
SIRENS IN THE DISTANCE.

*

GETHYN

(BARELY CONSCIOUS. CALLING TO

JAY)

*

*

It's alright. It's alright now - they're on their way.

CUT TO:

61 **INT. MYAR'S CUBICLE. (18.48)**
(SAM, MYAR)

*

MYAR IS ON HER OWN. SAM APPEARS.

SAM

I just heard. Paramedics got a 999 call . . .

MYAR

Gethyn! Is he alright?

SAM

All I know is - he's alive.

CUT TO:

62 **EXT. DOCKS - DAY (18.49)**

*

(GETHYN, COMFORT)

(Jay, Josh)

*

GETHYN LYING IN THE BOOT, HE IS DOING HIS BEST TO HANG ON BUT HE IS IN AN AWFUL LOT OF PAIN AND IS BEGINNING TO LOSE IT.

*

GETHYN

They've stopped. . . the sirens . . . Where have they gone?

ON GETHYN, BEGINNING TO CRY.

GETHYN (CONTD)

Why have they stopped . . . ?

THE SOUND OF RUNNING FEET AND SUDDENLY COMFORT'S FACE IS BENDING OVER HIS.

COMFORT

'Cause we're here, baby. We're here.

CUT TO:

63 INT. ADMIN - DAY (18.50)

*

(NATHAN, KELSEY, MAGGIE, SELENA, TESS, SAM)

MAGGIE FACES NATHAN - HIS NOSE SWOLLEN AND BRUISED. SELENA WATCHES WHILST EVERYONE ELSE (KELSEY, TESS, SAM) IS PRETENDING TO GO ABOUT THEIR BUSINESS WHILE ACTUALLY LISTENING TO EVERY WORD.

NATHAN

... and in the light of this afternoon's appalling breach of security, I'm afraid I have no choice but to reallocate the funding previously assigned to the Hep B clinic.

KELSEY

You're closing it down!

*

NATHAN

Perhaps we might put the money towards repairing the hole in the ceiling.

MAGGIE

You can use what happened today as an excuse if you want. But we both know the real reason this clinic's being shut down.

NATHAN

I assure you ...

MAGGIE

(CUTTING IN)

If you had your way the only patients allowed through those doors would have twisted their ankles skiing or given themselves a nasty burn on the aga.

SELENA

Maggie ...

MAGGIE

(CARRYING ON REGARDLESS)

Well we don't run this ED on an idea of the deserving sick versus the undeserving. God knows if we did it would be a cold day in hell before any one treated you, because as far as I can see you've done more damage to this department than an army of drug users.

AND SHE TURNS HER BACK AND WALKS OFF LEAVING NATHAN STRANDED IN THE MIDDLE OF ADMIN, ALL EYES ON HIM. SEEING THE SMIRK OF PLEASURE ON KELSEY'S FACE AT HIS PUBLIC HUMILIATION, SELENA STEPS FORWARD.

SELENA
(REACHING OUT)

Nathan . . .

NATHAN KNOCKS AWAY SELENA'S OUTSTRETCHED HAND, AND WALKS OUT OF THE DEPARTMENT. TESS APPEARS FROM HER OFFICE.

TESS

Okay, listen up everybody. Ambulances just arrived
with two patients from the stolen car RTC one has
leg fractures and the other multiple injuries and
probable pelvic trauma - can we get resus sorted
please.. . .

*

AS EVERYONE SCURRIES OFF, PULL BACK TO REVEAL MYAR STANDING AT THE DOOR OF HER CUBICLE. SHE'S HEARD EVERYTHING. SAM SEES HER AND GOES OVER.

SAM

I'll come and get you, the minute they bring him in. I
promise.

CUT TO:

64 THIS SCENE IS NOW SCENE 67A

*

*

CUT TO:

65 INT. RESUS - DAY (18. 52)

(JOSH, GREG, HARRY, ABS, JAY, CHARLIE)

(Selena, Gethyn, Nina, Comfort)

*

*

THE DOORS CRASH OPEN AND GETHYN AND JAY ARE BROUGHT IN ALMOST SIMULTANEOUSLY (NINA AND GREG WITH JAY, COMFORT AND JOSH WITH GETHYN). BOTH ARE ON SPINAL BOARDS. JAY HAS DRIPS IN BOTH ARMS AND IS COLLARED.

JOSH

(HANDING OVER TO SELENA AND CHARLIE - FROM RECEPTION)

This is Gethyn Williams, aged twenty six, open fracture right tib/fib, query fractured ribs. Sats 98% . .

*

*

GO TO: HARRY, ABS NINA AND GREG. GREG JUST FINISHING HIS HAND OVER OF JAY.

GREG

. . . Bp 100 over 60, He's had 10 mg of metoclopramide, 200 of tramadol, one litre of saline. On my count. One, two, three.

*

HARRY

Thank you very much.

*

THEY MOVE JAY. NINA AND GREG GO. ABS SHOOTS A LOOK AFTER THEM.

HARRY (CONT'D)

Let's get him off the board. Abs, you doing the second line? 10 mgs morphine and bloods off please. U & E, FBC, and Coag. Cross match for 6 units and 2 of group specific.

*

*

(TO JAY)

I'm Harry Harper, you're in hospital and we're going to make you as comfortable as we can.

ABS, WORKING ON THE SECOND LINE, SEES JAY'S STRAPPED UP HAND AND LOOKS MORE CLOSELY AT HIS FACE.

ABS

Harry? Remember the guy who collapsed in reception earlier?

*

*

HARRY LOOKS, RECOGNISES HIM.

HARRY

Let's get X ray to do the pelvis first please,
(TO ABS, SOTTO)
Looks like the car went straight over him.

JAY MUMBLES SOMETHING - HE IS WOODY, DISTRESSED AND IN A LOT OF PAIN.

JAY

Leanne . . .

ABS

Do you want me to call her?

JAY SHAKES HIS HEAD.

JAY

No point . . .

ABS

I'm sure if she knew . . .

JAY

(THAT'S NOT WHAT HE MEANT)
No point to me. . . . She said. True.

ABS

Guy in the boot wouldn't agree - says you tried to
help him.

*
*

JAY

Is he . . . (alright)

JAY BREAKS OFF SUDDENLY AND HIS EYES ROLL BACK. ABS, WORRIED,
CHECKS HIS BLOOD PRESSURE AND PULSE.

ABS

Harry! He's dropped his pressure - diastolic's only
46 and he's very tachycardic.

CHARLIE APPEARS AND GOES TO JOIN THEM.

HARRY
(EXAMINING HIM)

This is a big bleed - put the blood on both lines as soon as it arrives

CHARLIE

Abs, give me a hand to put him 'head down' and then run through the pressure infusor - this isn't looking too good.

CUT TO:

66 INT. ADMIN/ RECEPTION. DAY (19.05)

*

(MYAR, SAM, LEANNE)

(NS Nurse, Alice, NS Baby & Toddler)

MYAR IS HURRYING THROUGH ADMIN HEADING FOR RECEPTION. AN NS NURSE IS TRYING TO KEEP UP WITH HER.

MYAR

(TO THE NS NURSE)

I'm seeing him and no one's going to stop me!

SAM HURRIES OVER.

SAM

No one's trying to!

THIS CHECKS MYAR FOR A MOMENT.

SAM (CONTD)

I was coming to get you. I'll take you to him now.

We've just got to make sure we don't get in the doctors way. OK?

A BEAT. MYAR NODS - ANYTHING! AND THEY HEAD INTO RECEPTION JUST AS A WOMAN ENTERS PUSHING A DOUBLE BUGGY - LEANNE. SHE GOES UP TO ALICE AT THE DESK.

LEANNE

I'm looking for a patient you had in here this morning. Jay Martin?

CUT TO:

**67 INT. RESUS/ CORRIDOR DAY (19.06 CONT) (THIS SCENE IS NOW
SPILT - PART TWO IS SCENE 67B)**

(HARRY, CHARLIE)

(Sam, Tess, Abs, Jay, Selena, Gethyn, NS Nurse)

GO TO: CHARLIE IS CHECKING THE MONITOR AS HARRY, ABS AND NS NURSE
EXAMINE JAY. (GETHYN IS BEING TREATED IN THE BACKGROUND)

HARRY

Abdomen's distended - he's bleeding into his belly -
we need the surgeons down here Stat - this lad
needs to be in theatre if he's going to make it.

CHARLIE

He's lost his output.

HARRY

IV adreneline 1 mg and start chest compressions
please.

ABS ADMINISTERS THE ADRENALINE WHILE CHARLIE STARTS THE CHEST
COMPRESSIONS.

CUT TO:

67A INT RELATIVES' ROOM - 1907

(CLAUDIA, MAGGIE)

MAGGIE WALKS IN AND THROWS HERSELF INTO A CHAIR,. SHE IS HOLDING A LEAFLET FOR THE HEP B CLINIC. SHE LOOKS DOWN AT IT, ANGRY, THEN SCRUMPLES IT UP AND THROWS IT IN THE BIN.

A NOISE MAKES HER LOOK UP, THE FRENCH DOORS ARE OPEN ON TO THE FIRE ESCAPE. CLAUDIA, SITS HUDDLED ON THE IRON STEPS. SHE IS SHIVERY AND PALE (TOO LONG SINCE HER LAST FIX).

CLAUDIA

How is he?

MAGGIE

He's got bruises, a broken ankle and the police are waiting to take him into custody. I told them what I know of the circumstances but I don't know if it'll make a difference.

A BEAT.

CLAUDIA

I do love him.

MAGGIE

What was going to come next - pimping him?

CLAUDIA

(DEFENSIVE)

I came back . . . I knew the police were here and I still came back. I wanted to make sure he was alright.

MAGGIE

If that's true - if that's really true, let him start living his own life, stop using him to hold together the mess that's yours.

CLAUDIA

I've never been without him.

MAGGIE

You are now.

(SOFTENING)

(MORE)

MAGGIE (CONT'D)

You can't keep Hal and carry on the way you are. So
if he's what really matters ...

*
*

CLAUDIA

Are the police still out there?

*
*

MAGGIE NODS AND WALKS AWAY AT THE DOOR SHE PAUSES, LEAVING IT OPEN,
DELIBERATELY. OUT ON CLAUDIA LOOKING AT THE HALF OPEN DOOR.

*
*

CUT TO:

*

67B INT RESUS DAY (1908)

(GETHYN, SELENA, MYAR, CHARLIE, HARRY, ABS)

(Sam, Tess, Abs, Jay, ns nurse)

*
*
*

GO TO: SELENA LOOKING AT GETHYN'S X-RAYS. GETHYN LOOKS OVER AT JAY.

GETHYNHe tried to help - when he found me. I think the car
went straight over him.

*

SELENA

They'll do everything they can.

(TO TESS)

Chest, c-spine and pelvis all clear. Let's get X-Ray
views of tib & fib.*
*THEY WHEEL THE TROLLEY OUT OF RESUS, AS THEY REACH THE DOORS, MYAR
AND SAM APPEAR. MYAR SEES GETHYN AND HER EYES FILL UP.MYAR

You stupid, bloody . . .

SHE STOPS, TOO CHOKED TO GO ON.

GETHYNI was going to pop out in all my glory - like the girl in
the cake in films. . . .MYAR

I thought you were dead. I thought . . .

SHE CAN'T GO ON.

GETHYN

(UPSET)

I'm sorry love. I'm so, so sorry.

SELENA

We need to get him up to X ray

THEY START PUSHING THE TROLLEY TOWARDS THE LIFTS. MYAR FOLLOWS.

GO BACK TO: HARRY, ABS AND CHARLIE WORKING HARD TO KEEP JAY ALIVE.

CHARLIE
(TO HARRY)

Still no output!

HARRY

Alright. He's been asystolic too long - pupils fixed and dilated and no respiratory effort - if everyone agrees, I think we should stop?

HE LOOKS AROUND AT THE OTHERS. CHARLIE NODS, AS DOES ABS AND THE NS NURSE.

HARRY (CONT'D)
(GLANCING AT THE CLOCK)

Time of death, nineteen o seven.

EVERYONE SAGS, RELEASED FROM STRESS NOW THE BATTLE IS OVER. CHARLIE LOOKS AT ABS - HE IS STARING AT JAY.

CHARLIE

Alright?

ABS

He was in here earlier. Said he needed five hundred quid. I told him I couldn't help him.

CHARLIE

Well, you were right.

ABS SAYS NOTHING, LOOKING AT JAY'S BODY

ABS

I know.

AND HE WALKS OUT OF RESUS, CROSSING THE LONG CORRIDOR. . .

CUT TO:

68 INT. RECEPTION. - DAY CONTINUOUS

*

(LEANNE, ABS)

(NS Baby & Toddler)

.. INTO RECEPTION WHERE HE STOPS, SHOCKED AS HE SEES LEANNE TURNING AWAY FROM THE RECEPTION DESK WITH THE DOUBLE BUGGY.

LEANNE

(SEEING ABS)

He hasn't been back. I thought he might be hiding out here. Anyway, Landlord's changed the locks now, so even when he does tip up, he's not going to be able to get in. . .

*

ABS

Leanne . . .

LEANNE

If he turns up and tries to con you into giving him a bed for the night, tell him I'm at my Mum's, will you?

ABS

Leanne, there's something you need to know.

SOMETHING IN ABS'S TONE PENETRATES LEANNE'S WEARINESS AND SHE LOOKS AT HIM, KNOWING, SUDDENLY THAT HER LIFE IS ABOUT TO GET A WHOLE LOT WORSE.

CUT TO:

69 INT. LONG CORRIDOR/LIFTS. DAY (19.09)

*

(TESS, MYAR, GETHYN)

(Sam)

MYAR IS WAITING WITH SAM, GETHYN AND TESS BY THE LIFT DOORS. THEY OPEN AND START TO WHEEL THE TROLLEY ON.

TESS

(TO MYAR)

We'll be bringing him back down to cubicles. Sam will show you where to wait.

MYAR

(TO GETHYN LOW, PRIVATE)

I was praying, all the time you were gone. Peidiwch rhoi i lan bois, peidiwch rhoi lan. (*paed-ee-och roee lahn, boys, paed-ee-och roee lahn*)

*

*

*

A BEAT. GETHYN LOOKS AT HER AND STARTS TO LAUGH - WEAKLY.

MYAR (CONTD)

What? It's what you always say when you're watching the rugby.

GETHYN

(ADORING)

You have no idea how much I love you . . .

MYAR

I thought it was a prayer!

GETHYN

Don't give up boys, don't give up . . .

(BEAT)

And I didn't.

OUT ON MYAR'S FACE AS HE IS WHEELED INTO THE LIFT - FULL OF JOYFUL RELIEF.

MYAR

(MOUTHING AS THE LIFT DOORS CLOSE)

I love you. So much . . .

*

CUT TO:

70 INT. RESUS - DAY (19.10)

*

(ABS, LEANNE)

(NS Baby & Toddler)

ABS AND LEANNE IN RESUS. LEANNE STANDS LOOKING AT JAY. ONE OF THE CHILDREN (THE BABY) STARTS GRIZZLING AND AUTOMATICALLY SHE PICKS IT UP.

ABS

I can get someone to mind them if you . . . (want)

LEANNE SHAKES HER HEAD, EYES STILL ON JAY.

LEANNE

(SHAKEN)

It's not like he was any good to me. He wasn't any good to anyone - not even himself.

ABS

He tried to help a guy who was stuck in the boot of a car, that's how it happened. You can tell them that

(INDICATES THE KIDS)

when they're older.

LEANNE

(LOOKING AT JAY)

He was helping someone?

ABS NODS.

LEANNE (CONT'D)

(LOOKING DOWN AT JAY)

Guess everyone's good for something, sometime in their life. Even Jay.

SHE TURNS AND WITH THE BABY IN ONE ARM AND PUSHING THE DOUBLE BUGGY WITH THE OTHER, SHE LEAVES RESUS.

CUT TO:

71 **INT. RECEPTION - DAY (19.11)**
(TESS, SAM, NATHAN, ALICE)

*

TESS AT RECEPTION SHE IS COLLECTING SOME PAPERWORK. SAM COMES OUT OF CUBICLES AND IS ABOUT TO WALK PAST HER WHEN. . .

TESS

I just wanted to say . . . You did a good job today.

SAM SMILES. FROM TESS THAT'S HIGH PRAISE INDEED.

SAM

(LIGHT)

I'll remember that when it comes to my next salary review.

TESS

Could you clear cubicle six? We were in a bit of a rush earlier.

SAM

Sure, yeah.

AND HE GOES. PULL BACK TO REVEAL NATHAN STANDING AT THE RECEPTION DESK HAVING LISTENED TO EVERYTHING THAT JUST PASSED.

NATHAN

(TO ALICE)

I didn't know that was in Sam's job description.

ALICE

The nurses don't always have time.

NATHAN

And if they don't - Sam clears away what, exactly?

ALICE

Everything . . . Whatever's there.

NATHAN

Needles?

ON ALICE, SUDDENLY REALISING SHE'S DROPPED SAM IN IT.

ALICE
(FLUSTERED)
No! I mean . . .

NATHAN
(CUTTING IN)
Would you tell Sam I'd like to see him tomorrow -
first thing.

AND HE TURNS AND GOES LEAVING ALICE LOOKING AFTER HIM, MORTIFIED.

OUT ON NATHAN - AT LAST - HE'S BAGGED HIS MAN . .

END OF EPISODE: