

1 INT. ED. STAFF ROOM. DAY. (09:00)
(SCARLETT, JORDAN)

CLOSE ON SCARLETT.

SCARLETT

Okay. Nearly time. Here we go. I know you can do this. You know you can do this.

PULL BACK TO SHOW THAT SCARLETT IS GAZING INTO A SMALL MIRROR THAT HANGS ON THE INNER DOOR OF HER LOCKER.

SCARLETT (CONT'D)

So just you go out there and show them what you've got. Go, girl! And have a great shift!

JORDAN

(OOV)

Scarlett?

SCARLETT TURNS TO SEE JORDAN STANDING BEHIND HER. SHE IS MORTIFIED.

JORDAN (CONT'D)

Who were you talking to?

SCARLETT

No one.

JORDAN

'Have a great shift.' Where do you think you are? Wembley arena?

SCARLETT

Um, yeah. Sorry.

JORDAN

Talking to yourself at your age? You need to be at least as old as Charlie before that starts happening.

CUT TO:

2 THIS SCENE HAS BEEN CUT

3 EXT. CHURCHYARD - DAY (09:07)
(PHILIP, MAYA)

CU OF A STONE FACE, EYES CLOSED IN PRAYER.

THE SOUND OF BELLS RINGING IN THE CHURCH TOWER. THE BELLS
CONTINUE THROUGHOUT THE SCENE.

PULL SLOWLY BACK TO SHOW THAT THE STONE FACE BELONGS TO AN ANGEL,
EYES CLOSED IN PRAYER. THE ANGEL STANDS IN AN URBAN CHURCHYARD, SO
OLD AND SPRAWLING THAT IT WAS PROBABLY ONCE SURROUNDED BY FIELDS.

CU OF A NEAT, NEW-LOOKING HEADSTONE, ON WHICH THE FOLLOWING IS
INSCRIBED:

'ANGELA KEMP (1970-2010) BELOVED WIFE OF PHILIP

LOVING MOTHER TO MAYA.

"WITH THE ANGELS"

PHILIP KEMP (EARLY FIFTIES) KNEELS OVER THE GRAVE, CROSSLY YANKING UP
WEEDS WITH HIS BARE HANDS. PHILIP IS MOODY AND WITHDRAWN, A GOOD
MAN WHO HAS YET TO RECOVER FROM THE KILLER BLOW THAT FATE HAS
DEALT HIM.

HIS DAUGHTER MAYA, (18) STANDING BEHIND HIM, IS SWEET AND GANGLY AND
HER CLOTHES ARE SLIGHTLY TOO LARGE, AS IF THEY ALL COME FROM CHARITY
SHOPS. (WHICH, OF COURSE, THEY DO). THERE IS AN EERIE CALM ABOUT HER,
ALTHOUGH WE DON'T YET KNOW WHY.

MAYA DRAWS IN A SKETCHBOOK. IT'S A LINE DRAWING OF AN ANGEL... WHICH
DOESN'T MUCH RESEMBLE THE ANGEL BY THE GRAVESIDE. BUT THE SKETCH
SHOWS REAL ABILITY.

MAYA SMILES AS SHE DRAWS.

PHILIP GLANCES UP AT HER IRRITABLY.

PHILIP

I thought you were going to help?

MAYA

Huh?

PHILIP

This grave is a mass of weeds.

MAYA

Dad, it'll still look like a grave, whatever you do to it.

SILENCE. PHILIP IS DEPRESSED BY THIS COMMENT.

MAYA (CONT'D)

What I'm saying is, she wouldn't care whether there are weeds or not.

PHILIP

I care.

MAYA

She's somewhere so beautiful you couldn't even begin to imagine it...

PHILIP

(talks over her)

Okay, okay. You've made your point.

MAYA SEES THAT SHE'S TOUCHED A NERVE, SO BACKS OFF.

MAYA

I'm off to college now.

SHE LOOKS DOWN AT HIM AFFECTIONATELY.

MAYA (CONT'D)

I'll be home in time for supper. It's chicken curry. You get the rice ready, I'll do the rest

(with a hint of mischief)

Oh, and by the way... I love you.

PHILIP DOESN'T REALLY RESPOND. SHE SMILES AT HIM - OR RATHER, THE BACK OF HIS HEAD - AND WALKS OFF. LIGHTLY WEAVING HER WAY THROUGH THE CROSSES AND TOMBS.

CLOSE ON PHILIP.

SUDDENLY HE COMES TO HIS SENSES, TURNS, OPENS HIS MOUTH TO TELL MAYA HE FEELS THE SAME WAY.

BUT IT'S TOO LATE - SHE IS NOWHERE IN SIGHT.

CUT TO:

4 INT. ED. RECEPTION/CUBICLE DAY (09:10)
(JORDAN, LLOYD, SCARLETT, BRENDA, TESS)
(NS STUDENT DOCTORS - BATMAN AND DARTH VADER)

THIS SCENE COMBINES SCENE 4, 6 AND 8.

JORDAN BRIEFS TWO N/S STUDENT DOCTORS WITH COLLECTING TINS. ONE OF THEM IS DRESSED AS DARTH VADER, THE OTHER AS BATMAN.

JORDAN

Okay, listen up...as you're collecting for a good cause, your presence here will be tolerated. But you must keep a low profile. You are not to pester or harangue patients or their families. Understand me? If I hear either of you so much as shake a tin, you're out.

SLIGHTLY DISHEARTENED BY THIS, BATMAN AND DARTH SLOPE OFF, PASSING LLOYD AS HE DROPS OFF SOME NOTES.

WE FOLLOW LLOYD AS HE ENTERS A CUBICLE, WHERE SCARLETT DOES THE OBS OF BRENDA, A STOICAL, STURDY LOOKING OUTDOOR WOMAN IN HER FIFTIES WHO FEELS SLIGHTLY EMBARRASSED ABOUT BEING ILL AT ALL.

LLOYD

Hey. Red. A few of us are going bowling later . You in?

SCARLETT

Can't. I'm busy.

LLOYD

What's his name?

SCARLETT

Doctor Caradice. From Oncology?

LLOYD

Is that the fat one?

SCARLETT

Fat? He isn't fat. He's just big boned.

LLOYD

Bring him along.

SCARLETT

Lloyd, doctors don't go bowling. They *play squash*.

LLOYD

And in his case, you're the one who gets squashed.
(she gives him a stern look)

Sorry.

(apology not accepted)

Bring him along anyway. We can use him as one of
the bowls.

JORDAN ENTERS. LLOYD NODS TO SCARLETT AND EXITS.

JORDAN PAYS NO ATTENTION, GLANCES AT BRENDA'S NOTES.

JORDAN

So...Mrs Tunnell? What can we do for you?

BRENDA

I had a splitting headache, Doctor. Although it's
easing now, so I feel a bit foolish.

JORDAN

Don't feel foolish.

(glances at Scarlett)

That's our job. Do you often get headaches?

BRENDA

At least once a day.

JORDAN

What time of day? Morning? Evening?

BRENDA

Anytime, really.

JORDAN

How long do they last?

BRENDA

An hour or so.

JORDAN

Any vomiting, dizziness, flashing lights or loss of
vision?

BRENDA

No. But....

JORDAN

Hmm?

BRENDA

Sounds so silly, really...

JORDAN

Try me.

BRENDA

I keep hearing noises around the farm. As if someone's trespassing.

JORDAN

You work on a farm?

BRENDA

I own a farm.

JORDAN

And you only hear these noises during the headaches?

BRENDA

No. I hear the noises most of the time.

JORDAN

What are her obs?

SCARLETT

Heart rate 79, temperature normal, BP 180 over twenty.

JORDAN

180 over twenty?

SCARLETT

(flustered)

I mean 120 over eighty.

JORDAN

Are you sleeping?

BRENDA

Not much. I tend to be a bit jumpy at night.

JORDAN

Why's that?

BRENDA

I've been burgled a couple of times. Every time I hear the slightest creak, I think it's happening again.

JORDAN

Insomnia can certainly lead to headaches.

BRENDA

(blurts out the question)

You don't think it could be a tumour?

JORDAN

Seems unlikely.

(to Scarlett)

Let's do a full blood count, U&Es and and an ESR.

HE EXITS. SCARLETT PREPARES TO TAKE A BLOOD SAMPLE.

SCARLETT

I was burgled once. Horrible feeling, isn't it? Really sets your nerves on edge, especially at night.

BRENDA

Ow.

SCARLETT

I'm sorry...I don't seem to be able to find a vein.

BRENDA

I'm pretty certain I've got some.

TESS ENTERS. SCARLETT INSTANTLY FEELS MORE SELF-CONSCIOUS.

TESS

How're we doing?

SCARLETT

Just trying to get a sample.

TESS

Bit tricky, eh?

SCARLETT

(concentrates)

Come on, Scarlett....how hard can this be?

BRENDA IS NOT REASSURED TO SEE THAT SCARLETT IS TALKING TO HERSELF. SHE FLINCHES.

BRENDA

(to Tess)

Look, I'm not being funny, but could you take over?

TESS

She's almost there....

SCARLETT TRIES AGAIN, THIS TIME GETS IT RIGHT.

TESS (CONT'D)

What did I tell you?

BRENDA

Seven jabs later....

CUT TO:

5 THIS SCENE HAS BEEN CUT

6 THIS SCENE HAS BEEN CUT AND CONTENT MOVED TO SCENE 4

7 THIS SCENE HAS BEEN CUT

8 THIS SCENE HAS BEEN CUT AND CONTENT MOVED TO SCENE 4

9 INT/EXT. CHARLIE'S CAR - BUSY ROAD. DAY (09:15)
(CHARLIE)

CHARLIE'S SAT IN A HORRIBLE LITTLE COURTESY CAR, IN TRAFFIC. HE MAKES A PHONE CALL.

CHARLIE

Hello? It's me, Charlie. Could you get a message to Tess for me? My car broke down so I had to take it into the garage. They've given me a courtesy car, but now I'm stuck in traffic. I'm hoping to be with you soon.

THE RADIO STARTS TO PLAY. THE SONG IS 'BELIEVE IT WHEN I SEE IT' BY RON SEXSMITH:

'AND AS FOR HEAVEN...IF SEEING IS BELIEVING

I'LL BELIEVE IT WHEN I SEE IT

I'LL BELIEVE IT WHEN I SEE IT WITH MY OWN TWO EYES.'

CUT TO:

10 **EXT. ROAD IN HOLBY. DAY (09:17)**
(MAYA, NS OLD LADY)

MAYA SWIGS A CAN OF COKE AS SHE HAPPILY LOPES ALONG. SHE SMILES AT A NICE N/S OLD LADY WHO'S PASSING THE OTHER WAY. ON THE SURFACE, THIS IS ONE WELL-BALANCED, UPBEAT YOUNG WOMAN.

MAYA IS LISTENING TO MUSIC ON HER MP3 PLAYER...IT'S EXACTLY THE SAME TRACK THAT CHARLIE IS LISTENING TO.

CUT TO:

11 THIS SCENE IS NOW SCENE 13A

12 INT. STAFF ROOM. DAY (09:35)
(TESS, SCARLETT)

A SYMPATHETIC TESS PASSES A CUP OF TEA TO A SLIGHTLY DOWNCAST SCARLETT.

TESS

Oh, sometimes it's just hard to find a vein. Stop beating yourself up about it.

SCARLETT

But you heard her. She wanted you to take over. Not exactly a vote of confidence, is it?

TESS

Scarlett. You need to learn to rise above these little setbacks. Look at Charlie. There's a man who's been shot, stabbed, demoted and even sacked. But he never takes anything personally.

CUT TO:

13 INT/EXT. CHARLIE'S CAR - BUSY ROAD. DAY (09:36)
(CHARLIE)

CHARLIE, STILL IN THE TRAFFIC QUEUE. SOMEONE BEEPS HIM.

HE LEANS OUT OF THE DRIVER WINDOW AND SHOUTS TO THEM.

CHARLIE

Oi! Don't you honk your horn at me!

SOMEONE ELSE HONKS THEIR HORN.

CHARLIE (CONT'D)

And you can shut it, as well!

CHARLIE LOOKS AT THE CLOCK ON HIS DASHBOARD, REALISES HE'S GOING TO BE REALLY LATE. THE TRAFFIC INCHES FORWARD.

A BRIDGE COMES INTO VIEW OVERHEAD.

CUT TO:

13A INT. ED. CUBICLE DAY (09:40)
(JORDAN, BRENDA)

NB. THIS SCENE WAS PREVIOUSLY SCENE 11

JORDAN HAS RETURNED TO REVIEW BRENDA.

JORDAN

All your blood tests are normal and in my view you're as strong as an ox....I think your anxiety about the break-ins is stopping you from sleeping, and the headaches are a symptom of that.

BRENDA

Okay.

JORDAN

Go home and get some rest. I'll write a letter to your GP, asking him to chat to you about your sleep problems. In the meantime, I think we can safely rule out the 'brain tumour' theory.

BRENDA

Thanks, Doctor.

CUT TO:

14 EXT. BRIDGE ABOVE ROAD. DAY (09:43)

(MAYA)

(ANGEL)

MAYA, HAPPY AND CAREFREE AS SHE WALKS OVER THE BRIDGE

WE HEAR CHURCH BELLS PEALING IN THE DISTANCE.

SUDDENLY MAYA LOOKS UP. AND FREEZES

JOY AND WONDER IN HER FACE AS SHE STARES UPWARDS.

LONG SHOT. MAYA'S POV. A SHINING ANGEL STANDS HIGH ON THE BRIDGE WALL, SILENTLY STARING DOWN AT HER.

THE CHURCH BELLS CONTINUE.

MAYA

Oh, wow. *Wow.*

MAYA RUNS EXCITEDLY TO THE WALL AND CLIMBS UP.

MAYA (CONT'D)

(excitedly)

I'm coming...stay right where you are...

SHE STANDS, ALMOST TOTTERS, THEN STEADIES HERSELF.

MAYA ADVANCING ON THE WALL, EDGING CLOSER TO THE ANGEL THAT ONLY SHE CAN SEE.

MAYA (CONT'D)

A message? What message?

RAPTURE IN HER FACE AS SHE WHISPERS TO THE ANGEL, WHO STANDS JUST OUT OF REACH.

MAYA TRIES TO TOUCH THE VISION - CAN'T QUITE REACH. THEN A WAVE OF DIZZINESS HITS HER.

NOW THE CHURCH BELLS BEGIN TO SOUND CONFUSED AND DISCORDANT.

MAYA'S POV. THE BRIDGE AND THE SKY, SPINNING WILDLY. AND THEN...

MAYA'S POV. FOR A MOMENT, EVERYTHING IS SILENT AND STILL AS THE ANGEL CALMLY REGARDS HER.

MAYA REACHES FOR THE ANGEL...AND THEN STARTS TO LOSE HER BALANCE.

CUT TO:

15 THIS SCENE HAS BEEN CUT

16 THIS SCENE HAS BEEN CUT

17 INT/EXT. CHARLIE'S CAR - BUSY ROAD BY BRIDGE DAY (09:45)
(CHARLIE, MAYA)

CHARLIE SITS IN THE COURTESY CAR, SIGHING AS THE TRAFFIC CRAWLS TOWARDS THE BRIDGE.

SUDDENLY -THERE'S A TREMENDOUS *WHUMPHH!*

AND MAYA LANDS ON THE BONNET OF CHARLIE'S CAR.

CHARLIE IS UNDERSTANDABLY ASTONISHED.

CUT TO:

18 **EXT. LAY BY. DAY (09:50)**
(JEFF, DIXIE, CONTROL)

JEFF AND DIXIE SIT SIDE BY SIDE AS THEY TAKE A BREAK. DIXIE IS EATING CHOCOLATE. JEFF IS DOING A CROSSROAD.

JEFF

The clue is 'help from heaven'...question mark.

DIXIE

How many letters?

JEFF

Two words, six letters and twelve letters. The first word starts with D. The second word begins with I and ends in N

DIXIE

(thinks for a moment)

'Divine Intervention.'

JEFF

(stunned)

How the hell did you get that?

DIXIE

I've got a secret weapon, Jeffery. It's called a 'vo-cab-u-lary'.

THE RADIO SOUNDS.

CONTROL

Control to 3006...Fall from Brockwell Bridge onto a car. Young female. Query neck and leg injuries. Over.

DIXIE

3006 to Control. Received and on our way. Over.

ON DIXIE AS SHE LOOKS TO JEFF AS THEY HEAD OFF.

CUT TO:

18A EXT. OUTSIDE BRENDA'S FARMHOUSE DAY (09:53)
(BRENDA, NS TAXI DRIVER)

NB. THIS WAS PREVIOUSLY SCENE 20

A LONELY FARM SURROUNDED BY WOODS AND FIELDS.

A DIRT TRACK LEADING TO THE FARMHOUSE IS THE ONLY MEANS OF ACCESS.

A TAXI STOPS OUTSIDE THE DOOR. BRENDA PAYS THE DRIVER.

AS THE CAR MOVES OFF, BRENDA LOOKS AROUND ANXIOUSLY. STILL CONVINCED THAT SOMEONE'S OUT THERE. SHE HURRIES TO OPEN HER DOOR AND GO INSIDE THE HOUSE.

CUT TO:

19 **EXT. ROADSIDE DAY (10:00)**
(CHARLIE, MAYA, DIXIE, JEFF)

MAYA IS LYING ON THE ROAD AS CHARLIE HOLDS HER NECK STILL. SHE OPENS HER EYES.

MAYA'S POV. CHARLIE UPSIDE DOWN.

CHARLIE

Lie still if you can...and try not to worry.

MAYA

Uhhh....

CHARLIE

I've phoned for an ambulance. It's on its way.

SHE TRIES TO GET UP. CHARLIE GENTLY FORCES HER DOWN.

CHARLIE (CONT'D)

Try not to move...just in case anything's broken.
What's your name?

MAYA

Maya.

MAYA SUDDENLY OPENS HER EYES AND LOOKS UP AT HIM.

MAYA (CONT'D)

I knew you'd come.

CHARLIE

I beg your pardon?

SHE SMILES MYSTERIOUSLY.

CHARLIE (CONT'D)

I'm Charlie, I'm a nurse.

MAYA

I know.

CHARLIE

How would you know that?

MAYA

I was trying to get to Raphael.

CHARLIE

Sorry?

MAYA

Raphael.

CHARLIE

Who's Raphael?

MAYA

You know... one of the seven archangels?

CHARLIE

Oh, *that* Raphael.

MAYA

Is he still on the bridge?

CHARLIE DECIDES TO HUMOUR HER, PRETENDS TO LOOK.

CHARLIE

Nope.

MAYA

Are you sure?

CHARLIE

Can't see him.

MAYA

(smiles at the memory)

Charlie, he was incredible.

CHARLIE

That's certainly the word that springs to mind.

BEAT. MAYA TRIES TO MOVE. CHARLIE KEEPS HER STILL, HE'S STILL HOLDING HER NECK.

MAYA

Ow. It kills.

CHARLIE

It will do, but everything's going to be fine.

MAYA

At the end of time.

CHARLIE

Well, I'm hoping we can manage it a bit sooner than that....

DIXIE AND JEFF ARRIVE.

DIXIE

Charlie?

JEFF

What are you doing here?

CHARLIE

You know how it is...if I can't get to the patients, I
arrange for them to be sent to me....in this case, by
air mail.

CUT TO:

20 THIS SCENE HAS BEEN CUT AND CONTENT MOVED TO SCENE 18A

21 THIS SCENE HAS BEEN CUT

22 THIS SCENE HAS BEEN CUT

23 THIS SCENE HAS BEEN CUT

24 INT. ED. RECEPTION. DAY (10:12)

(DIXIE, JEFF, CHARLIE, ZOE)

NS STUDENT DOCTORS - BATMAN, WONDER WOMAN, BIG MAC,
MAYA)

IN THE BACKGROUND, BATMAN AND DARTH HARASS BIG MAC FOR CHANGE.
DIXIE, JEFF AND CHARLIE RUSH IN WITH MAYA, WHO IS ON A SPINAL BOARD,
AND HAND HER OVER TO ZOE.

DIXIE

This is Maya, she's 18. Fell about 25 feet, Ko'd,
possible fracture right ankle. BP stable at 130
systolic, Pulse 80, Temp 38.5. Entonox used with
good effect.

JEFF

(meaningful glance)

Pupils slightly dilated.

CHARLIE WALKS OVER, WHISPERS IN ZOE'S EAR.

CHARLIE

She saw an angel standing on a bridge.

ZOE

O-kay.

CUT TO:

25 INT. BRENDA'S FARMHOUSE BEDROOM. DAY (10:20)
(BRENDA)

BRENDA ASLEEP ON THE BED, FULLY CLOTHED.

FROM OUTSIDE THE WINDOW COMES THE SOUND OF A CAR APPROACHING.

BRENDA SLEEPS ON.

CUT TO:

26 INT. ED. CUBICLE DAY (10:30)
(MAYA, ZOE, CHARLIE, PHILIP)

MAYA IS NOW OFF THE BOARD AND SITTING UP. CHARLIE TAKES MAYA'S OBS AS ZOE MANIPULATES HER RIGHT ANKLE.

MAYA

Aggh!

ZOE

Sorry...

MAYA

Do you think anything's broken?

ZOE

Won't know until I see the X-Rays. Let's give her 5 mgs of morphine IV.

(looks Maya in the eye)

So what made you climb onto the bridge?

MAYA

I was trying to rescue a cat.

ZOE AND CHARLIE EXCHANGE A LOOK - WHAT A FIBBER.

ZOE

And what made you fall?

MAYA

Not sure. I think I backed out.

ZOE

(shines a light into Maya's eyes)

Has anything like this happened to you before?

MAYA

Don't think so.

ZOE

Your pupils are slightly dilated. Can you think why that might be?

MAYA

I haven't taken anything, if that's what you mean.

ZOE

I'm not judging you, Maya. We've all been young, you know.

MAYA

I don't do drugs. Don't even touch alcohol.

ZOE

Are you on any kind of medication?

MAYA

Nn-huh.

ZOE FEELS MAYA'S FOREHEAD.

ZOE

Mmm, don't like that temperature. Maya - have you had any other symptoms recently? A cough maybe? Or any problems when you pee - burning sensations, rushing to the toilet, that kind of thing?

MAYA

No.

ZOE

(turns to Charlie)

Charlie, has she had any paracetamol?

((Charlie shakes his head))

Okay. Let's give her a gram and get some bloods. And Charlie? Also a chest X-ray and a urine test. I'll book a CT scan, just to be on the safe side.

ZOE EXITS, MAYA BEAMS AT CHARLIE.

CHARLIE

How come you didn't tell the truth?

MAYA

Are you kidding? Believing in angels? She'd have had me down as a total headbanger...

PHILIP ENTERS, LOOKING VERY WORRIED AND CONCERNED.

PHILIP

Maya? What on earth happened?

CUT TO:

27 INT. BRENDA'S FARMHOUSE BEDROOM. DAY (10:35)
(BRENDA)

BRENDA SLEEPING.

WE HEAR A DOOR SLAM, OFF.

BRENDA SITS SHARPLY UP IN BED, LISTENING INTENTLY.

CUT TO:

28 INT. BRENDA'S FARMHOUSE - THE STAIRS. DAY (10:36)
(BRENDA, SEAN, ROCCO)

BRENDA SLOWLY DESCENDS THE STAIRS. SHE FREEZES AS SHE SEES TWO MEN IN SKI MASKS COME INTO VIEW.

THEY'RE LOOKING UP AT HER AS SHE LOOKS DOWN AT THEM.

BRENDA STARES AT THEM IN ALARM.

BRENDA

What the hell do you think you're doing?

THE OLDER OF THE TWO INTRUDERS, SEAN, WALKS UP THE STAIRS TO CONFRONT HER.

SEAN

(coldly defiant)

Robbing your gaff. What does it look like?

BRENDA STARES, FRIGHTENED.

SEAN (CONT'D)

What's more, you ain't gonna do a thing about it.

BRENDA

How dare you threaten me in my own home.

SEAN SHOVES HER BACKWARDS VIOLENTLY. BRENDA BASHES HER HEAD ON THE STAIRS. WE CAN SEE THAT SHE'S HURT.

SEAN

That's how I dare. Now, get back upstairs.

THE OTHER INTRUDER, ROCCO, IS CONCERNED FOR BRENDA'S SAFETY.

ROCCO

You better do what he says.

BRENDA APPEARS TO TAKE THE HINT AND RETREATS UPSTAIRS.

THE OTHER BURGLAR, ROCCO, WATCHES THIS IN ALARM.

ROCCO (CONT'D)

What if she calls the cops?

SEAN

Let her. We're almost finished here, anyway....

CUT TO:

28A INT. BRENDA'S FARMHOUSE BEDROOM. DAY (10:39)
(BRENDA)

BRENDA STRETCHES TO TAKE SOMETHING OFF THE TOP OF THE WARDROBE.
IT'S A DOUBLE-BARRELLED SHOTGUN.

SHE GRABS A BOX OF CARTRIDGES, BREAKS OPEN THE WEAPON AND LOADS
IT.

CUT TO:

29 INT. ED. CORRIDOR OUTSIDE X-RAY. DAY (10:40)

(BIG MAC, MAYA)

(NS PATIENT)

MAYA SITS ON HER TROLLEY, LOOKING HOT AND BORED AS BIG MAC CHATTERS ON.

AN N/S MALE PATIENT SITS NEARBY.

BIG MAC

So you're an artist, eh? That's nice. I have an auntie who's an artist. 'Painting by numbers'. You can never tell what they're meant to be, but that's hardly the point, is it?

MAYA'S FACE FILLS WITH RAPTURE AS SHE STARES AT SOMETHING WE CAN'T SEE.

MAYA

Do you see that?

MAC ASSUMES SHE MEANS THE MAN SITTING NEARBY, WHO IS NOW PICKING HIS NOSE.

BIG MAC

Dirty devil. You'd think he'd use his handkerchief, wouldn't you?

MAYA

(to the invisible angel)

You're the most beautiful thing I have ever seen.

BIG MAC

Oh. Thank you very much. I wouldn't go that far, but I try to keep myself trim, you know.

MAYA

What do you want from me? Just tell me.

BIG MAC

Now, now... steady on.

MAYA FALLS SILENT.

BIG MAC (CONT'D)

I'm flattered, don't get me wrong... but you're only a girl.

SILENCE.

BIG MAC (CONT'D)

Hello?

BIG MAC WALKS ROUND TO LOOK AT HER, SEES THAT SHE'S PASSED OUT AND IS COVERED IN SWEAT.

BIG MAC (CONT'D)

Oh, hell...

BIG MAC RUSHES OFF, WHEELING MAYA OFF DOWN THE CORRIDOR AT TOP SPEED.

CUT TO:

30 INT. BRENDA'S FARMHOUSE - LIVING ROOM. DAY (10:50)

(BRENDA, SEAN)

(ROCCO)

SEAN AND ROCCO ARE CARRYING OUT THE TV WHEN BRENDA DESCENDS THE STAIRS WITH THE SHOTGUN. SHE AIMS THE GUN AT THEM AND PULLS BACK BOTH HAMMERS.

BRENDA

Put that down. Now.

SEAN AND ROCCO PUT DOWN THE TV.

SEAN

Come on, then. Let's see what you got.

SEAN, TAKES A STEP TOWARDS BRENDA. ROCCO STAYS WHERE HE IS.

SEAN (CONT'D)

Thought so.

(pause)

Bet it isn't even loaded.

BRENDA FIRES A WARNING SHOT AT THE CEILING. IN THE CONFINED SPACE, THE NOISE IS DEAFENING.

SEAN TURNS AND RUNS FOR THE DOOR. FOR A FEW MOMENTS ROCCO STAYS ROOTED TO THE SPOT WITH FEAR - AND THEN DASHES AFTER SEAN.

CUT TO:

31 **EXT. BRENDA'S FARMHOUSE DAY. (10:51)**

(ROCCO)

(SEAN, BRENDA)

SEAN IS RUNNING TOWARDS A BEATEN UP GETAWAY CAR AS ROCCO EMERGES FROM THE HOUSE. BRENDA'S DVD PLAYER, MICROWAVE ETC CRAMMED INTO THE OPEN BOOT.

ROCCO

Sean! Wait up!

ROCCO STARTS TO FOLLOW SEAN.

BRENDA APPEARS AT THE DOOR, AIMS THE SHOTGUN AT ROCCO AND FIRES.

ROCCO FALLS TO THE GROUND, SCREAMING AND CLUTCHING HIS LEFT LEG. BLOOD EVERYWHERE.

ROCCO (CONT'D)

Aggh!!! Aghhh!

SEAN'S DISBELIEF AS HE STARES BACK AT ROCCO. SEAN SLAMS THE BOOT SHUT, GETS INTO THE CAR, STARTS THE ENGINE AND DRIVES OFF AT INSANE SPEED. BRENDA QUICKLY RELOADS.

ROCCO (CONT'D)

(can't believe he's been abandoned)

Sean?

BRENDA FIRES TWO SHOTS AT THE ESCAPING CAR. MISSES BOTH TIMES.

ROCCO TRIES TO CRAWL AWAY AS BRENDA BREAKS OPEN THE SHOTGUN AND RELOADS.

CUT TO:

32 INT. ED. CUBICLE DAY. (10:55)
(MAYA, CHARLIE, ZOE, PHILIP)
(SCARLETT)

MAYA MOANS DELIRIOUSLY. CHARLIE TAKES HER TEMP.

MAYA

Where...where did you go? I wish...I wish....

CHARLIE

Okay, Maya. Take it easy.

(reads the temperature)

She's spiked a temp of 40.

ZOE, SCARLETT AND CHARLIE WORK ON MAYA AS PHILIP WATCHES IN MUTE HORROR.

ZOE

BM's normal so it's not a hypo. God knows what's going on - at least the scan was NAD so we know her head's okay.

CHARLIE

Mr Kemp, your daughter mentioned something about seeing an angel on a bridge.

PHILIP

Uh-huh.

ZOE

You don't seem surprised.

PHILIP

She claims she can see angels. Her paintings are full of them.

ZOE

Any chance she might be taking cocaine?
Amphetamines?

PHILIP

It's possible. I mean, she is an art student.

ZOE

Then we might be looking at a case of serotonin storm....excess serotonin brought about by drug use.

THIS IS VERY HARD FOR PHILIP. HE ALMOST SAYS SOMETHING -THEN STOPS HIMSELF.

ZOE (CONT'D)

And we need to get that temperature down. So she needs a cold saline IV, ice packs, a rectal temperature probe and fans. Who's her GP ?

PHILIP

I am.

ZOE

You're a Doctor? And you treat your own daughter? That's against GMC rules, isn't it?

PHILIP

What I meant to say was that she's registered at my practise...I just keep an eye on things.

BUT PHILIP LOOKS UNEASY. ZOE REGISTERS THIS.

ZOE

Okay. Charlie, she needs to be in resus. I'll get onto ICU, warn them she might be on her way.

CUT TO:

33 EXT/INT. SEAN'S CAR - COUNTRY LANE. DAY. (11:00)

(SEAN)

(NS MOPED DRIVER)

SEAN, IN TRIUMPHANT MODE, YANKS OFF HIS SKI MASK, DROPS IT ONTO THE SEAT BESIDE HIM. HE'S ABOUT EIGHTEEN, WITH CROPPED HAIR AND A MEAN-LOOKING FACE. HE RANTS TO HIMSELF AS HE DRIVES.

SEAN

Who's the man? Who is the man? YOU is the man.
Thought they could bust a cap in Sean Moston? No
way. He is the fastest, he is the cleverest. By the
time the cops get here, he is the gone-est!

SUDDENLY SEAN SEES A FARTY LITTLE MOPED COMING THE OTHER WAY. HE SWERVES TO AVOID THE MOPED, LOSES CONTROL OF THE CAR.

WHAMM!!! SEAN'S CAR SPEEDS TOWARDS A TREE. BLACK OUT.

CUT TO:

34 **EXT. BRENDA'S HOUSE DAY. (11:10)**
(ROCCO, BRENDA)

BRENDA STANDS OVER ROCCO, POINTING THE GUN AT HIM. ADRENALIN LEVELS ARE HIGH AND BOTH ROCCO AND BRENDA ARE FIGHTING TO CONCEAL THEIR SHEER TERROR.

ROCCO

You shot me, you crazy old bag!

BRENDA

I told you to keep still.

ROCCO

Keep still? What, with you pointing a gun in me face?

BRENDA

Stop shouting at me! This is my land and you're the trespasser! Be quiet! NOW!

ROCCO

Shoot me again, why don't you? You moron!

BRENDA

If you don't shut up, I will!

ROCCO

You shut up!

BRENDA FIRES A WARNING SHOT INTO THE AIR. ROCCO IS INSTANTLY SILENCED.

WE NOW SEE THAT HE'S SHAKING WITH FEAR.

BRENDA

Take off the hood.

ROCCO JUST STARES AT HER.

BRENDA LEANS FORWARD, SNATCHES THE SKI MASK FROM HIS HEAD.

ON BRENDA AS SHE SEES ROCCO'S FACE FOR THE FIRST TIME.

BRENDA'S POV. ROCCO IS A GENTLE, BABY-FACED KID, NO OLDER THAN FIFTEEN.

BRENDA'S DISMAY AS SHE REALISES WHAT SHE'S DONE.

BRENDA (CONT'D)

But you're just a boy....

CUT TO:

35 INT/EXT SEAN'S CAR. COUNTRY LANE. DAY.(11:14)

(SEAN)

(NS MOPED OWNER)

STEAM RISING FROM THE BONNET OF SEAN'S CAR. INSIDE THE WRECKED CAR, SEAN COUGHS AND GASPS, CLUTCHING HIS RIBS. A THIN TRICKLE OF BLOOD DRIPS DOWN HIS FOREHEAD.

THE MOPED OWNER PEERS ANXIOUSLY INTO THE CAR AND MAKES A 999 CALL.

BACK TO:

36 INT. BRENDA'S FARMHOUSE KITCHEN. DAY (11:20)
(ROCCO, BRENDA)

BRENDA HAS DRAGGED ROCCO INSIDE. A TRAIL OF BLOOD LEADS FROM THE DOOR TO WHERE ROCCO SITS, PROPPED AGAINST A WALL.

THE SHOTGUN AND SKI MASK REST ON THE KITCHEN TABLE.

BRENDA FETCHES TOWELS AND APPLIES PRESSURE TO ROCCO'S LEFT LEG.

ROCCO

Ow!

BRENDA

Sorry. Just trying to slow down the bleeding.

ROCCO

(close to tears)

Like you care. You haven't even called an ambulance!

BRENDA SOFTENS AS SHE LOOKS AT HIM. HE LOOKS SO YOUNG AND SCARED. A PATHETIC SIGHT.

BRENDA

(sighs)

What's your name?

ROCCO

Rocco.

BRENDA

Your real name.

ROCCO

That is my real name.

BRENDA

I'm Brenda Tunnell. My family have farmed this land for six generations.

ROCCO

(looks around warily)

So where are they?

BRENDA

Pardon me?

ROCCO

Your family.

BRENDA

All gone, Rocco. I'm the last.

ROCCO

Thank God for that.

THIS ALMOST MAKES HER SMILE.

BRENDA

Rocco. I'll be honest with you. You and me are in a bit of a pickle. Do you realise that?
If the police find out what happened here today, we'll both go to prison.

ROCCO

They'll find out anyway. They'll trace your shotgun.

BRENDA

No. It's unlicensed.

ROCCO

Then you're in worse trouble than me, aren't you?

BRENDA

Doesn't mean you won't go on trial.

PAUSE. ROCCO REALISES SHE HAS A POINT.

ROCCO

So what're we gonna do?

BRENDA

Here's the story. You were out for a country walk, you lost your way and found yourself on my land. Then a masked gunman appeared from nowhere and shot you.

ROCCO

No one's gonna believe that!

BRENDA

We'll just have to make them believe it.

CUT TO:

37 INT/EXT. ED. RESUS. DAY. (11:22)

(ZOE, CHARLIE)

(SCARLETT, MAYA, PHILIP)

ZOE , CHARLIE AND SCARLETT RUSH MAYA INTO RESUS.

PHILIP TRIES TO FOLLOW - ZOE BARS HIS WAY.

ZOE

I'm sorry, Dr Kemp...we're going to be busy in here.
You need to wait outside.

PHILIP ACQUIESCES.

AS THE DOOR CLOSES, WE SEE HIM FEARFULLY WATCHING THROUGH THE
WINDOW AS THE TEAM BUSY THEMSELVES PREPPING MAYA.

CHARLIE

I'll continue the cooling measures and put her on 15
minute obs.

ZOE

I'll go and speak to the medical registrar and see if
they can enlighten us.

CHARLIE

Okay. I'll give you a shout if there's any change.

ZOE EXITS PASSING PHILIP, WHO WATCHES ON, WORRIED.

CUT TO:

38 INT. BRENDA'S FARMHOUSE KITCHEN. DAY. (11:30)
(BRENDA, ROCCO)

BRENDA IS MAKING THE EMERGENCY CALL.

BRENDA

I heard a shout, went outside and found a boy lying outside my house. He's hurt his leg... I don't know how exactly.

(pause)

He's about 15. No older than 16. Please hurry. He's in a lot of pain.

SHE HANGS UP, NOTICES THAT ROCCO IS GETTING DROWSY.

BRENDA (CONT'D)

Rocco? Rocco.

ROCCO

Lemme sleep....

BRENDA

No, dear. Try to stay awake. Rocco? Tell me about yourself. Have you got any brothers? Sisters?

ROCCO

None of your business.

BRENDA

May I ask one question?

ROCCO

What?

BRENDA

Why did you break into my house?

ROCCO

What is this? Are we best mates all of a sudden? You just shot me!

BRENDA

And I'm sorry. But you mustn't say that to the police.

HE DRIFTS FOR A MOMENT.

BRENDA (CONT'D)

Rocco? Tell me what you're going to say?

ROCCO

A man with a mask came up to me and then you shot me.

BRENDA

No, no. He shot you. You mustn't say that I shot you.

ROCCO

(groggy)

Oh. Yeah. Sorry.

LONG SILENCE. BRENDA NOTICES THAT THE TOWELS SHE'S SPREAD OUT AREN'T ENOUGH TO CONTAIN THE SPREADING POOL OF BLOOD.

ROCCO (CONT'D)

Lookng bad, ain't it?

BRENDA

No.

ROCCO

Yeah, it is.

(pause)

I'm screwed, aren't I?

BRENDA SHAKES HER HEAD.

ROCCO (CONT'D)

I don't care. My life sucks anyway.

THE SOUND OF THE AMBULANCE SIREN IN THE DISTANCE. SHE GLANCES AT THE TABLE - SUDDENLY REALISES THAT THE SHOTGUN AND THE SKI MASK ARE STILL LYING THERE.

CUT TO:

39 THIS SCENE HAS BEEN CUT

40 THIS SCENE HAS BEEN CUT

41 EXT. FIELD ON BRENDA'S FARM. DAY. (11:45)
(BRENDA)

BRENDA RUSHES OVER TO AN OLD WELL. DROPS IN THE SHOTGUN.

THREE SECONDS PASS.

WE HEAR A DISTANT SPLOSH.

THEN SHE DROPS IN THE SKI MASK.

THE SOUND OF THE AMBULANCE SIREN, GETTING CLOSER.

CUT TO:

42 THIS SCENE HAS BEEN CUT

43 THIS SCENE HAS BEEN CUT

44 THIS SCENE HAS BEEN CUT

45 THIS SCENE HAS BEEN CUT

46 THIS SCENE HAS BEEN CUT

47 THIS SCENE HAS BEEN CUT

48 EXT. FARM HOUSE DAY. (11:50)
(DIXIE, JEFF, BRENDA)

VIEW FROM DIXIE'S CAB AS THE AMBULANCE DRIVES INTO THE EMPTY FARM YARD.

BRENDA RUSHES OUT, WAVING HER ARMS FRANTICALLY.

CUT TO:

49 INT. RESUS. DAY. (12:10)
(ZOE, CHARLIE, PHILIP)
(MAYA, SCARLETT)

ZOE COMES IN TO CHECK ON MAYA. SCARLETT SLIPS ICE PACKS UNDER HER ARM PITS.

MAYA IS ALSO LINKED TO A HEART MONITOR, WHICH NOW BEEPS OMINOUSLY.

PHILIP IS NEARLY SWEATING AS MUCH AS HIS DAUGHTER.

ZOE

Any change?

CHARLIE

Only for the worse. Heart rate up to 160.

(glances at display)

Temperature 41.5.

ZOE

Okay. This is getting serious. The medics have suggested starting her on cyproheptadine to counteract the serotonin.

ZOE NOTICES THAT MAYA'S MUSCLES HAVE GONE COMPLETELY STIFF. IT'S AS IF SHE HAS RIGOR MORTIS.

ZOE (CONT'D)

Charlie? Feel her muscles. She's gone completely rigid.

CHARLIE

What are you thinking?

ZOE

That I've screwed up...This isn't serotonin storm. High fever, rigidity....Any clues, Charlie?

CHARLIE

We know it's not a Hypo and her urine dip was N.A.D. The bloods aren't back yet.

ZOE

Let's hope they can shed some light. The chest X-ray's fine.

(turns to Philip)

Dr Kemp, is Maya taking anything else?

PHILIP LOOKS AT HER. NEITHER CONFIRMS OR DENIES WHAT HE'S BEING ASKED.

ZOE (CONT'D)

Or is there anything you haven't told us? Clinically this looks like Neuroleptic Malignant Syndrome, but unless she's on antipsychotics it can't be... The treatment isn't working and unless we work this out...

PHILIP

(quietly)

It's respiridone

ZOE

Sorry?

PHILIP

Respiridone - she's been on it for a month now.

ZOE

Why didn't she tell us? Why didn't you?

PHILIP

She doesn't know. And....

HE CAN'T BRING HIMSELF TO SAY IT.

ZOE

And you haven't told her. Well, that's just great...

BUT BEFORE ZOE CAN BOLLOCK HIM, MAYA STARTS TO CONVULSE.

ZOE (CONT'D)

She's fitting. That's all we need....

(pause as she thinks of a solution)

Charlie, get some lorazepam to stop the fits and start her on dantrolene, 2mg per kilogram. And get ICU down here, she may need paralysing and ventilating.

OUT ON PHILIP, NOT THINKING OF HIMSELF AT THIS MOMENT - JUST FEARING FOR HIS DAUGHTER'S LIFE.

CUT TO:

50 INT. BRENDA'S FARMHOUSE KITCHEN. DAY. (12:15)
(DIXIE, ROCCO, JEFF, BRENDA)

BRENDA HOVERS ANXIOUSLY AS DIXIE AND JEFF TEND TO ROCCO.

DIXIE

Okay, Rocco. Can you hear me?

ROCCO

Stop shouting.

DIXIE

I'm sorry, sweetheart, I just need you to stay with us if you can...

THEY MOVE ROCCO ONTO HIS RIGHT SIDE.

JEFF

He's tachycardic.

DIXIE

Okay. I'll get stats reading and IV access.

DIXIE PREPARES TO INSERT AN IV LINE.

ROCCO MOANS.

JEFF

What about pain relief?

DIXIE

5 mgs of morph.

JEFF PREPARES THE PAIN RELIEF.

DIXIE (CONT'D)

(to Brenda)

This is a gunshot wound. Did you see the gunman?

BRENDA

No. Just heard shouts, went out to look. And there he was.

DIXIE

But you still stuck your neck out. Good for you.

BRENDA

Sorry?

DIXIE

You might have got attacked yourself but you went out anyway.

(smiles)

Nice to know there are still people like you about.

THE IRONY OF THIS IS NOT LOST ON BRENDA. JEFF IS NOT CONVINCED.

JEFF

How did you get that cut on your head?

PAUSE WHILE BRENDA THINKS OF A SUITABLE LIE.

BRENDA

I, um, slipped on the stairs.

JEFF GLANCES AT DIXIE. A LIKELY STORY.

DIXIE CUTS AWAY THE BLOOD-SODDEN LEG OF ROCCO'S JEANS.

DIXIE AND JEFF EXCHANGE A LOOK - IT'S BAD.

DIXIE

Okay, Jeff. Gauze and plenty of it....

ON BRENDA AS SHE STARES DOWN AT ROCCO'S LEG. THEN HAS TO LOOK AWAY.

CUT TO:

51 EXT. BRENDA'S FARMHOUSE DAY (12:20)

(DIXIE)

(ROCCO, BRENDA, JEFF)

ROCCO AND BRENDA ARE NOW IN THE BACK OF THE AMBULANCE. BRENDA HAS A DRESSING ON HER HEAD.

JEFF IS STARING DOWN AT THE DEEP TYRE TRACKS THAT SEAN'S CAR MADE IN THE MUD - DIXIE WALKS ROUND, SEES THE TRACKS.

A LOOK PASSES BETWEEN THEM.

DIXIE

Better get a move on.

JEFF GETS INTO THE AMBULANCE. DIXIE SLAMS THE DOORS SHUT AND RUSHES ROUND TO THE DRIVER'S CABIN.

CUT TO:

52 EXT/INT. AMBULANCE. COUNTRY LANE DAY. (12:25)

(DIXIE, JEFF)

(BRENDA, ROCCO, NS MOPED DRIVER, NS PARAMEDIC, SEAN)

ROCCO IS ON A SALINE DRIP. HE HAS A MAKESHIFT DRESSING ON HIS LEG.
BLOOD SEEPS THROUGH THE GAUZE.

BRENDA WATCHES ANXIOUSLY AS JEFF GIVES ROCCO OXYGEN.

DIXIE SLOWS DOWN.

DIXIE

Hello...someone else in trouble.

THROUGH THE DRIVER'S WINDOW, JEFF CAN SEE ANOTHER AMBULANCE
PARKED BESIDE SEAN'S WRECKED CAR. THE MOPED OWNER CHATS TO A
PARAMEDIC.

JEFF

Never rains but it pours, eh?

NEITHER BRENDA OR ROCCO ARE PAYING ATTENTION - BOTH FAR TOO BUSY
TRYING TO REMEMBER WHAT THEY NEED TO TELL THE POLICE.

CUT TO:

53 INT. ED. CUBICLE DAY. (12:35)
(LLOYD, SCARLETT, JORDAN)
(NS PATIENT)

SCARLETT IS TAKING AN NS PATIENT'S OBS WHILE LLOYD CHANGES A DRESSING. THE PATIENT IS READING A MAGAZINE AND OBVIOUSLY IN NO DANGER.

LLOYD

I'll tell you what annoyed me...when Stephen Hawking said heaven was a fairy story. That upset a lot of people, including my mum.

SCARLETT

He's entitled to his opinion.

LLOYD

Yeah, but it isn't just his opinion, is it? He's such a bighead that he thinks whatever he says is final. But I'll show him.

SCARLETT

How are you planning to do that?

LLOYD

Cos if I'm right, when I die I'll tell him he was wrong. But if he's right, he'll never be able to tell me I'm wrong, will he?

AS SCARLETT IS TRYING TO FIGURE THIS OUT, JORDAN ENTERS.

JORDAN

Have either of you ever seen a shotgun injury?

THEY SHAKE THEIR HEADS.

JORDAN (CONT'D)

Well, now's your chance....we've got one coming in.

LLOYD

I'm there when I finish this.

SCARLETT STARES AT JORDAN IN SILENCE.

JORDAN

Scarlett? What are you waiting for? I think the expression is 'Go, girl'.

SHE HEADS OUT. ON LLOYD, CHUCKLING TO HIMSELF.

CUT TO:

54 INT. ED. RESUS. DAY (12:45)

(CHARLIE, ZOE)

(MAYA, PHILIP)

ZOE WIPES THE SWEAT OFF MAYA'S BROW WHILE CHARLIE CHECKS HER TEMPERATURE ON THE MONITOR.

CHARLIE

Down to 38...looks like it's working.

ZOE

I nearly messed that one up, didn't I?

CHARLIE

But you didn't.

ZOE LOOKS ROUND TO SEE PHILIP STANDING BEHIND HER.

PHILIP LOOKS LIKE A MAN WHO KNOWS HE ALMOST KILLED HIS OWN DAUGHTER.

ZOE GIVES HIM A LONG, COOL LOOK.

ZOE

I think you and me need to talk.

CUT TO:

55 INT. ED. PAEDS RESUS. DAY. (12:50)

(DIXIE, JORDAN, ROCCO, TESS, SCARLETT)

(JEFF, LLOYD)

JEFF AND DIXIE RUSH ROCCO INTO RESUS WHERE JORDAN, TESS, LLOYD AND SCARLETT ARE WAITING FOR THEM. ROCCO IS NOW MORE ALERT.

DIXIE

This is Rocco, 15. Gunshot wound to the left leg, 2 litres of blood lost at the scene. We put in an IV, he's had 5 mgs of morphine, 500mls of Hartmann's and there's an occlusive dressing on the wound.

JORDAN

Let's do a quick ABC, check there are no other injuries. Rocco, I'm Mr Jordan - how are you doing?

JORDAN LISTENS TO ROCCO'S CHEST.

ROCCO

How do you think I'm doing?

JORDAN

(not offended)

Good answer.

DIXIE

(to Scarlett)

Pulse 110 regular, BP 126/76. Sats 89% on air.

JORDAN

Where exactly does it hurt?

ROCCO

You mean which leg? I'll give you two guesses.

DIXIE

Rocco...

JORDAN

It's okay...sarcasm I can live with. I mean, does it hurt anywhere else? Apart from the leg?

(turns to Tess)

Right, Tess - let's have a look. Get me plenty of large gauze swabs and a couple of inco pads .

THEY LAY OUT THE PADS. TESS NODS TO SCARLETT, WHO FUMBLES SLIGHTLY AS SHE REMOVES THE DRESSING. LLOYD NEARLY STEPS IN BUT TESS STOPS HIM.

TESS

Leave her.

ROCCO SCREAMS AS SCARLETT REMOVES THE DRESSING. A MASS OF JELLIED TISSUE COMES AWAY WITH IT. ROCCO SCREAMS.

SCARLETT

Sorry!

ROCCO CARRIES ON SCREAMING. SCARLETT REALISES SHE'S SPATTERED WITH HIS BLOOD AND IS NOT TOO HAPPY ABOUT IT.

JORDAN

Okay, let's give him another ten mgs of morphine.
Let's see what we've got here.

LLOYD IMMEDIATELY GETS ON THE CASE. JORDAN STARTS TO PEER MORE CLOSELY AT THE LEG.

TESS

Scarlett?

SCARLETT IS MOMENTARILY PARALYSED.

TESS (CONT'D)

Scarlett.

SCARLETT PULLS HERSELF TOGETHER, DISPOSES OF THE DRESSING.

ROCCO

It's still hurting....

JORDAN

You're doing well, Rocco. The pain relief will kick in very soon...

JORDAN STUDIES THE INJURED LEG. HE CAN SEE IMMEDIATELY THAT THE LEG IS BEYOND REPAIR - BUT NOTHING IN HIS FACE OR DEemeanour TRANSMITS THIS KNOWLEDGE TO ROCCO.

JORDAN (CONT'D)

Start some IV antibiotics. And let's

JORDAN (CONT'D)

(calmly)

get this leg X-Rayed. I'll get the Orthopods down
before we redress it.

(winks at Rocco)

Good lad.

ROCCO'S SURPRISE -NO ONE'S CALLED HIM *THAT* BEFORE.

TESS TURNS TO SCARLETT, WHO HAS ACCIDENTALLY GOT BLOOD ON HER
FACE. TESS IS ACTUALLY PLEASED WITH HER, BUT SCARLETT IS TOO HARD ON
HERSELF TO REALISE THIS.

TESS

(mildly)

Scarlett...get yourself cleaned up.

CUT TO:

56 THIS SCENE IS NOW SCENE 59A

57 INT. ED. RECEPTION. DAY (13:10)
(DIXIE, JEFF, DS BAIN)

DIXIE AND JEFF ARE HEADING OUT.

DIXIE

So what do you think really happened at that farm?

JEFF

I reckon he was trying to break in and she shot him.

DIXIE

Poor kid.

JEFF

Poor kid? What about her? A woman living on her own....hasn't she got a right to defend herself?

DIXIE

My heart says 'yes'. My head says 'no'.

JEFF

So don't listen to your head.

DIXIE

What do we tell the police?

JEFF

Let's hope they never ask.

A TOUGH-LOOKING WPC STEPS INTO THEIR PATH. THIS IS DETECTIVE SERGEANT BAIN.

DS BAIN

Excuse me...I'm DS Bain. I'm investigating the firearm incident at Willow Hall Farm. I believe you two were first on the scene?

JEFF LOOKS AT DIXIE - OH, NO.

CUT TO:

58 INT. ED. CUBICLES. DAY (13:15)
(LINDA, BRENDA)

LINDA STITCHES BRENDA'S HEAD WOUND. BRENDA TRIES TO APPEAR FRIENDLY AND RELAXED, BUT IS INWARDLY SCARED TO DEATH.

LINDA

I gather this is your second visit of the day? You must really like it here.

BRENDA

Not especially.

LINDA

So you live on a farm, eh? What's that like?

BRENDA

Peaceful. Apart from today.

LINDA

And it's just you on your own, yeah? No family?

BRENDA

I would have loved to have had children. Bit late for that now.

LINDA

You know, that'd drive me up the wall, that would...living by myself in the middle of nowhere.

BRENDA

I'm the opposite....fields and sky and big open spaces are my favourite thing. I hate to feel confined.

LINDA

I had an uncle who felt the same way. At least, that's what he told the judge when he was in court for nicking the lead off the church roof.

BRENDA

Oh, dear...

LINDA

What?

BRENDA

I'm going to be sick....

LINDA GETS A BOWL TO BRENDA JUST IN TIME.

LINDA

Brenda, love, I think you might have a little bit of
concussion. Let me get the Doctor back to review
you...

CUT TO:

59 INT. ED. RECEPTION. DAY (13:30)

(DYLAN, NOEL)

(NS STUDENT DOCTOR - DARTH VADER, SEAN, NS
PARAMEDICS)

NS PARAMEDICS HAVE FINISHED HANDING SEAN OVER TO DYLAN.

DYLAN

Thanks. Put him in cubicle 5 and I'll be there in a minute.

DYLAN HANDS NOEL SOME PATIENT CARDS AND GOES TOWARDS CUBICLES.

NOEL TAKES THEM AND THEN LOOKS ROUND TO SEE DARTH VADER, HOLDING HIS COLLECTION TIN. AS USUAL, DARTH IS BREATHING HEAVILY.

NOEL

You're in the wrong place, mate. The asthma clinic's in D wing.

DARTH SILENTLY RAISES THE COLLECTING TIN, HOLDS IT UNDER NOEL'S NOSE.

NOEL (CONT'D)

Look. Gimme a break. I'm suffering from charity fatigue. I once gave a whole pound to 'Comic Relief'.

DARTH STARES DOWN AT NOEL MENACINGLY.

NOEL (CONT'D)

Do you know how much I earn? Why should I fund this hospital? It isn't funding me!

ON DARTH AS HE SILENTLY WILLS NOEL TO DONATE.

NOEL (CONT'D)

Aghhh...no...

AGAINST HIS WILL, NOEL'S RIGHT HAND MOVES TO HIS POCKET AND HE EXTRACTS A HANDFUL OF COINS. NOEL TRIES TO STOP HIMSELF FROM ACTUALLY PUTTING THE MONEY IN THE TIN...BUT HE CAN'T RESIST THE POWER OF THE FORCE...

SATISFIED, DARTH WALKS OFF.

NOEL (CONT'D)

Use the force on me, would you? That's a dirty trick...

CUT TO:

59A INT. ED. CUBICLES. DAY (13:35)

(DYLAN, SEAN)

DYLAN EXAMINES SEAN.

DYLAN

Does that hurt?

SEAN

No.

DYLAN

How about that?

SEAN

Aghh! You clumsy geek!

DYLAN

Who are you calling clumsy? You may have fractured a rib and I need to make sure you haven't got a collapsed lung - let's get you X-rayed.

CUT TO:

60 INT. ED. STAFF ROOM. DAY. (13:45)
(SCARLETT, CHARLIE)

SCARLETT CRINGES VISIBLY AS SHE WIPES BLOOD OFF HER FACE WITH THE HELP OF A DAMP CLOTH AND A SMALL MIRROR.

SCARLETT

It's only blood, Scarlett. Yes, it smells awful. Yes, it's red, sticky and vile. But we're all full of it.

CHARLIE STANDS BESIDE HER, WATCHING THIS WITH GREAT INTEREST.

CHARLIE

Are you saying I'm full of it?

SCARLETT

You nearly gave me a heart attack.

CHARLIE

Having one of those days, eh?

SCARLETT

It's not just the blood, Charlie....it's everything. The bedpans....the sputum.

CHARLIE

Ugh. Sputum.

SCARLETT

The lousy money....

CHARLIE

...the unsocial hours...

SCARLETT

The way the Doctors take all the credit.

CHARLIE

I've got this crazy idea. Why don't we form some kind of national union for nurses? We could fight for better pay and conditions....

SCARLETT

Um, sorry to break this to you....

CUT TO:

61 INT. ED. RESUS. DAY (13:55)

(ZOE, PHILIP)

(MAYA)

WE SEE THAT MAYA IS STARTING TO OPEN HER EYES, BUT SHE'S NOT FULLY AWAKE.

OVER BY THE DOOR, ZOE GETS THE TRUTH OUT OF PHILIP.

ZOE

So why have you been giving her risperidone?

PHILIP

She hasn't been sleeping. I told her they were sleeping pills.

ZOE

I didn't ask how. I asked why.

PHILIP

You know why. She's delusional.

ZOE

You mean she sees angels.

PHILIP

Yes.

ZOE

It's a regular thing, then?

PHILIP

For about the last twelve months.

ZOE

Anything happen before then that might have triggered it?

SILENCE.

ZOE (CONT'D)

I can't help you if you don't talk to me.

PHILIP

It all started when her mother died.

ZOE

Her mum died? When was this?

PHILIP

A year ago last march.

ZOE

So your wife dies last March and your daughter
starts to hallucinate...and you don't see a
connection there?

CUT TO:

62 INT. ED. ADMIN. DAY. (14:00)
(SCARLETT, CHARLIE, DYLAN)

CHARLIE AND SCARLETT STROLL BACK THROUGH THE ED.

SCARLETT

I'm good with the patients, bad at all the rest. I'm only half a nurse, Charlie.

CHARLIE

But it's the half that counts. It could be worse, Scarlett.

THEY PASS DYLAN, WHO IS MUMBLING TO HIMSELF AS HE HEADS THROUGH CUBICLES.

CHARLIE (CONT'D)

You could be like the 'Diplomat of the Year' there. A good Doctor who no one wants to be treated by.

DYLAN

I heard that!

DYLAN DISAPPEARS INTO A CUBICLE.

CHARLIE

Scarlett. Get stuck in. You can do this.

SCARLETT

Thanks, Charlie....

CUT TO:

63 INT. ED. CUBICLE DAY. (14:10)
(TESS, DYLAN, BRENDA, LINDA)
(DS BAYLISS)

DYLAN AND LINDA CHECK OVER BRENDA AS TESS TAKES HER BP.

TESS
BP 140/100.

DYLAN
That's higher than this morning.

BRENDA
I hadn't seen anyone get shot this morning.

DYLAN
Good point. I'm sure it's just concussion but the vomiting could indicate a more serious head injury.
(pause)
You don't appear to remember the incident that well and your manner strikes me as a little odd.

BRENDA
What about your manner?

LINDA
His manner's always odd.

DYLAN
Let's follow the guidelines of our esteemed National Institute and get a CT scan.

TESS
Mrs Tunnell, the police want to ask you a few questions. Are you well enough to talk to them?

PAUSE. BRENDA, DREADING THIS CONVERSATION, GIVES A RELUCTANT NOD.
DS BAIN APPEARS AT THE ENTRANCE TO THE CUBICLE.

CUT TO:

64 INT. ED. PAEDS RESUS. DAY. (14:15)
(SCARLETT, ROCCO, JORDAN)

SCARLETT CHECKS ROCCO'S LINES, TOPS UP HIS PAIN RELIEF.

SCARLETT

So what would you like to do when you leave school?

ROCCO

Move to Cornwall and be a Life Guard.

SCARLETT

A Life guard, eh?

ROCCO

The amount of women those guys get, you wouldn't believe...

SCARLETT

Yeah?

ROCCO

I mean, real fit ones. Not just any old bangers.

JORDAN ENTERS. SCARLETT KNOWS WHAT'S COMING AND IS BEING EXTRA NICE TO ROCCO.

SCARLETT

You must be a strong swimmer?

ROCCO

Erm, I can't actually swim yet? I'm hoping to pick it up as I go along.

SCARLETT

(warily amused)

I'm sure the people whose lives you're trying to save will be perfectly happy with that arrangement.

ROCCO

Where's Brenda?

JORDAN APPROACHES THE BED.

SCARLETT

(gentle)

I'll fetch her in a little while. The Doctor needs to talk to you first.

JORDAN

Hello. Rocco, isn't it?

ROCCO

Yo.

JORDAN

Are you feeling any more comfortable?

ROCCO

S'pose.

JORDAN

The orthopaedic surgeon confirmed my fears, I'm afraid. The shotgun blast to your left leg destroyed most of the shin bone. You'll need to have an operation.

ROCCO

So will I have to walk with a limp?

JORDAN

I can't confirm anything yet...(BEAT) I do need to make you aware that the worst possible outcome is that your leg may need to be amputated, below the knee.

JORDAN AND SCARLETT EXCHANGE A LOOK - ROCCO OBVIOUSLY DOESN'T UNDERSTAND.

ROCCO

'Amputated'? That means 'cut off'. Right?

JORDAN

That's correct.

ROCCO

I won't let you.

JORDAN

It's not definite but if we don't operate, the leg will become infected and that could kill you.

ROCCO

I ain't gonna be no hopalong.

JORDAN

Rocco...

ROCCO

I mean it. I'd rather be dead.

JORDAN

No. You wouldn't. How old are you? Fifteen? You have the whole of your life ahead of you.

ROCCO

Yeah. The whole of my crippled life. No way.

JORDAN

So you're refusing to give your consent?

ROCCO

Haven't you been listening?

JORDAN

I think that's a big mistake.

ROCCO

(shouts over him)

I said NO!!!

AS JORDAN TURNS TO WALK AWAY, HE LOOKS TO SCARLETT - AS IF TO SAY 'TALK TO HIM.' SHE NODS.

CUT TO:

65 INT. ED CUBICLE DAY (14:30)
(DS BAIN, BRENDA, DYLAN)
(NS POLICE OFFICER)

DS BAIN INTERVIEWS BRENDA. BRENDA IS ILL AT EASE, WHEREAS DS BAIN IS SIMPLY TRYING TO FIND OUT THE TRUTH.

DS BAIN

So you heard someone yelling and went out to investigate?

BRENDA

That's correct, Officer.

DS BAIN

But you didn't hear a shot.

BRENDA

No.

DS BAIN

So you didn't at first realise that Rocco had a shotgun injury.

BRENDA

No.

DYLAN ENTERS, CHECKS BRENDA'S HEART RATE.

DS BAIN

But you grew up on a farm. You must be familiar with firearms?

BRENDA

That's rather a stereotype, don't you think?

DS BAIN

So at what point did you realise he had been shot?

BRENDA

When he told me what had happened....after I'd made the 999 call.

DYLAN

Officer? I think that's enough for now.

DS BAIN NODS, CLOSES HER NOTEBOOK. REGARDS BRENDA SERIOUSLY. AN N/S OFFICER APPEARS AT THE DOOR, HOLDING AN EVIDENCE BAG. SIGNALS TO DS BAIN.

DS BAIN

I'll catch up with you later, Brenda....

DS BAIN GOES OUT TO FIND WHAT THE OFFICER WANTS.

ON BRENDA - AWARE THAT HER STORY IS STARTING TO SOUND PRETTY FLIMSY.

CUT TO:

66 INT. OUTSIDE RESUS. DAY. (14:55)

(ZOE, PHILIP)

(MAYA, CHARLIE)

ZOE CONTINUES TO QUESTION PHILIP.

ZOE

As a Doctor, you must know that auditory and visual hallucinations are a common symptom of grief.

PHILIP

I do know that. And when Maya first told me she'd seen an angel, I accepted it. But then she started seeing them everywhere...at college, in the street...it was getting out of hand.

ZOE

So you drugged her.

PHILIP

(shrugs)

I feared for her sanity.

ZOE

Did you ever try talking to her?

PHILIP

At first.... all I ever got back was a pile of religious claptrap.

ZOE

I take it you're not a believer?

PHILIP

No.

ZOE

Even so....if Maya's angels help her deal with the loss of her mother, what possible harm does it do to you or anyone else?

SILENCE. PHILIP HAS NO ANSWER TO THIS.

ZOE (CONT'D)

If you're right, and this is all there is, then human beings had better be kind to each other, don't you think? Because we're all we've got.

SILENCE. ON PHILIP AS THE LOGIC OF THIS HITS HOME.

ZOE (CONT'D)

You could have talked to her. But, oh no. You decided she had a psychiatric illness, and gave her medication that almost killed her. When what she probably needs is help with grieving. I mean help from you. *Her father.*

CUT TO:

67 INT. ED. RESUS. DAY. (15:00)
(MAYA, CHARLIE, PHILIP)

CHARLIE TAKES MAYA'S OBS. SHE IS NOW CONSCIOUS AND SITTING UP.

MAYA

Charlie?

CHARLIE

Hmm?

MAYA

Have you seen a lot of people die?

CHARLIE

Too many.

(pause)

Have to admit, I thought we were about to add you to the list.

MAYA

I knew I'd be safe with you around.

CHARLIE

I bet you say that to all the nurses.

MAYA

No. Raphael's with you. He's the angel of healing and you're his instrument.

CHARLIE

If I am it's probably a penny whistle. Or a kazoo.

SLIGHT PAUSE. MAYA LOOKS AT HIM.

MAYA

You still don't remember me, do you?

CHARLIE

Huh?

MAYA

(points to her forehead)

See this scar? Fell and hit my head I. I must have been about eight. Mum and Dad brought me here and you were the nurse who treated me.

CHARLIE

(shrugs)

Could well have been.

MAYA

It was definitely you. When I found out it needed stitches, I screamed blue murder. Wouldn't let you near me.

ON CHARLIE, CALMLY LISTENING.

MAYA (CONT'D)

So you and mum took me for a walk to calm me down. It was a clear night and you pointed out the man in the moon to me.

(Pause. She smiles)

And you have absolutely no memory of this, do you?

CHARLIE

(cheerfully)

Nope.

SHE LAUGHS, IN HER SWEET, EASY WAY.

MAYA

I don't mind. I've never forgotten you. Or the man in the moon. That's you, Charlie. That's what you do. You don't just make people better. You make them *feel* better.

CHARLIE

That's exactly what I keep telling this lot. But do I get a pay rise?

PHILIP ENTERS. MAYA GIVES HIM A HUGE SMILE.

MAYA

Dad!

PHILIP

Hello, darling.

MAYA

Hey. Don't look so worried...I'm not planning to die just yet.

PHILIP

(sighs)

It's not that. Maya....there's something I need to tell
you.

CHARLIE TAKES THIS AS HIS CUE AND DISCREETLY EXITS. BUT HE'S SMILING.
MAYA HAS MADE HIS FEEL HIS JOB'S WORTHWHILE.

CUT TO:

68 **INT. ED. RECEPTION. DAY. (15:10)**
(BIG MAC, SEAN, CHARLIE)

BIG MAC WHEELS SEAN BACK FROM X-RAY.

BIG MAC

Sounds like a broken rib. Very nasty. Try not to sneeze, laugh or cough. If you do, it'll be absolute agony.

SEAN

You a Doctor?

BIG MAC

Er....no.

SEAN

Then shut your face.

BIG MAC

Charming.

CHARLIE WALKS OVER.

CHARLIE

Mr Moston? I'm Charlie. I need to see to that cut on your head.

SEAN GRUMBLES UNDER HIS BREATH AS CHARLIE LEADS HIM AND BIG MAC TO A CUBICLE.

CUT TO:

69 INT. ED. RESUS. DAY. (15:30)
(MAYA, PHILIP)

MAYA LOOKS AT HER DAD IN ASTONISHMENT.

MAYA

You were drugging me?

PHILIP IS ASHAMED, BUT KNOWS HE MAY LOSE HER FOREVER IF HE DOESN'T CONNECT WITH HER NOW.

PHILIP

If Doctor Hanna reports me, it'll all come out anyway...thought you might as well hear it from me.

MAYA

I don't believe you.

PHILIP IS DEEPLY ASHAMED.

PHILIP

I'm sorry.

MAYA

It was mum who told me all about the angels. When I was a little girl. Don't you remember?

HE NODS. THE MEMORY SEEMS TO HURT HIM.

MAYA (CONT'D)

How God created the angels to keep him company. Nine choirs of angels, and the greatest were the archangels. Gabriel and Michael, Auriel and...

PHILIP

They were just stories, Maya.

MAYA

You believed them once.

PHILIP

I believed in a lot of things.

MAYA

So what went wrong?

A BEAT. AND THEN HE TELLS THE ABSOLUTE TRUTH.

PHILIP

Your mum got motor neurone disease.

MAYA

(nods)

You felt God had let you down.

PHILIP'S VOICE CRACKS AS HE REMEMBERS.

PHILIP

You saw the way she died.

PHILIP GETS EMOTIONAL. THIS IS THE FIRST TIME MAYA HAS EVER SEEN THIS.
AND IT'S A HUGE SHOCK TO HER.

MAYA

Dad?

CUT TO:

70 INT. ED. CUBICLE DAY (15:45)
(CHARLIE, SEAN, DS BAIN, LLOYD)

NB SOME OF THE CONTENT OF THIS SCENE IS FROM SCENE 78

CHARLIE IS CLOSING A WOUND ON SEAN'S FOREHEAD WITH WOUND GLUE.

CHARLIE

I believe you got this in a road accident?

SEAN

What's it to you, pal?

CHARLIE

Just making conversation.

SEAN

Well, don't.

CHARLIE REGARDS SEAN THOUGHTFULLY -THIS KID IS BAD NEWS.

DS BAIN ENTERS.

DS BAIN

Sean Moston?

SEAN

Who wants to know?

DS BAIN

Well, obviously...I do.

(flashes her ID)

I'd like to ask you a few questions about the road accident you were involved in. Is that all right with you?

SEAN

No.

DS BAIN

Okay. How about two questions?

SEAN SHRUGS WITH ILL GRACE.

DS BAIN (CONT'D)

The boot of your car was full of electrical equipment. A laptop, dvd player, radio cassette.....where did it all come from?

SEAN

No comment.

DS BAIN HOLDS UP SEAN'S SKI MASK.

DS BAIN

What about this?

SEAN

What about it?

DS BAIN

Have you seen it before?

SEAN

No.

DS BAIN

Yet we found it in your car, Sean.

SEAN SIGHS .

DS BAIN (CONT'D)

On the same day, only two miles away from where you were picked up, a teenage boy was shot by a man wearing a ski mask. Bit of a coincidence, don't you think?

SEAN SULKS.

DS BAIN (CONT'D)

Sean. I'll talk to you again later. Okay?

SHE EXITS, LEAVING SEAN IN A FOUL MOOD, EVEN BY HIS FOUL STANDARDS.

SEAN

Ow!

SEAN FLINCHES VIOLENTLY AND SOME OF THE GLUE GOES ON HIS EYELID.

SEAN (CONT'D)

Aghhh! Now you've blinded me, fool!

CHARLIE

It's okay. It's easily sorted.

CHARLIE BATHES THE EYE WITH WARM WATER, QUICKLY REMOVING THE GLUE.

SEAN

(shouts)

What are they doing letting you near patients? You should be in an old folk's home. You senile old get! Get off of me!

CHARLIE IS UNFAZED BY SEAN'S ABUSE. LLOYDS ENTERS TO SEE WHAT ALL THE SHOUTING'S ABOUT.

LLOYD

Is there some problem, guys?

SEAN

He got acid in my eyes.

CHARLIE

It was just a bit of glue....let me finish the job.

SEAN

No. You are not touching me...he can do it.

LLOYD

Okay with you you, Charlie?

CHARLIE

Fine...but could I have a word?

THEY STEP OUTSIDE.

LLOYD

Yeah, mate? What is it?

CHARLIE

Keep an eye on this guy, Lloyd. Would you? He strikes me as a bit....unpredictable.

LLOYD

Will do, Charlie.

CUT TO:

71 INT. PAEDS RESUS DAY. (15:55)
(ROCCO, SCARLETT, BRENDA)

ROCCO LIES ON HIS BACK, SLOWLY GETTING WEAKER. BRENDA ENTERS AS SCARLETT TAKES HIS OBS .

ROCCO

What's she doing here?

SCARLETT

You've been asking for her.

ROCCO

That was before I knew they might be chopping my leg off!

BRENDA IS APPALLED -SHE TURNS TO SCARLETT.

BRENDA

Is this true?

SCARLETT NODS.

SCARLETT

It's a possibility.

BRENDA

Rocco. I'm so sorry.

ROCCO

(turns on her angrily)

You shoulda just killed me. Why didn't you?

BRENDA

Rocco, listen to me. I know you're angry. But when all this is over, I will support you.

ROCCO

How?

BRENDA

I've needed help at the farm for some time now....I could give you a job.

ROCCO

A job? Yeah, that's really gonna solve it! You ruined my life today, you stupid cow.

SCARLETT USHERS BRENDA TO THE DOOR.

CUT TO:

72 INT. ED. RESUS. DAY. (16:00)
(MAYA, PHILIP)

AS PHILIP WEEPS, MAYA'S HAPPY-GO-LUCKY MASK EVAPORATES.

MAYA

I thought you were coping.

PHILIP

(tries to smile)

No.

SILENCE. SHE NODS.

MAYA

You miss her all the time, yeah?

PHILIP

(blows his nose)

I used to think God would protect me from everything bad. How naive is that? Then when mum got ill, I concluded that he couldn't exist. Because no loving creator would let anyone suffer the way she did.

MAYA

I understand that.

PHILIP

But you still go to church?

MAYA

(gentle)

It's called faith, Dad.

PHILIP

I'm sorry. But it seemed more like madness, after everything that had happened. And when you threw angels into the mix...I thought you were losing your mind.

MAYA

(wipes her eyes)

No. I'm just really struggling. Same as you.

PHILIP NODS, CLASPS HIS HANDS AROUND HERS.

MAYA (CONT'D)

It won't always be this bad.
(uncertain)
Will it?

PHILIP IS TOO UPSET TO SPEAK.

MAYA (CONT'D)

Dad?

SILENCE. MAYA WAITS. SHE URGENTLY NEEDS AN ANSWER.

PHILIP

(with conviction)

Maya, we will get through this together. I absolutely
promise you.

CUT TO:

73 INT. PAEDS RESUS. DAY. (16:10)
(SCARLETT, ROCCO)

SCARLETT TRIES TO PERSUADE ROCCO TO AGREE TO THE OPERATION.

SCARLETT

Rocco? What should I tell Mr Jordan?

ROCCO

Tell him I don't like his suit.

SCARLETT

What is it about the operation that upsets you?

ROCCO

Er...let me think....could it be the bit where they might cut my leg off?

SCARLETT

What else?

ROCCO

Being an even bigger loser than I am already.

SCARLETT

Loser? You're not a loser. You're funny...and clever...and handsome.

ROCCO

Would you go out with a guy with one leg?

SCARLETT

Depends on the guy.

ROCCO

I mean me.

SCARLETT

Rocco.....

ROCCO

You just said I was handsome. Prove it. Go out on a date with me. After they've cut my leg off.

SCARLETT

Come on...

ROCCO

Yeah. A minute ago I was handsome. Losing my looks pretty fast, aren't I?

SCARLETT

Don't you think you're a little bit young for me?

ROCCO

Yeah. You see? So, stop acting like you give a damn and sling it.

SCARLETT

I do care.

SILENCE. SCARLETT TRIES AGAIN.

SCARLETT (CONT'D)

You know, my grandmother was a nurse. She told me that in her day, people used to call nurses 'angels'.

ROCCO DOESN'T RESPOND.

SCARLETT (CONT'D)

Well, that's all I'm trying to be. Your own private angel....

ROCCO

(close to tears)

Just quit it, will you? Leave me alone!

SCARLETT CAN SEE THAT HE MEANS IT - AND SADLY WITHDRAWS.

ON ROCCO - WISHING HE HADN'T SENT HER AWAY.

CUT TO:*

74 INT. ED. CUBICLES. DAY. (16:20)

(DYLAN, BRENDA, CHARLIE, SCARLETT)

(SEAN)

BRENDA WIPES HER EYES WITH A TISSUE. AS WELL AS BEING SICK WITH GUILT OVER ROCCO, SHE'S TERRIFIED OF GOING TO PRISON. DYLAN APPROACHES HER.

DYLAN

Mrs Tunnell? I want to talk through your scan results with you.

BRENDA

Just give me a few moments, Doctor....

DYLAN

You should be resting.

BRENDA

Please?

DYLAN LOOKS SLIGHTLY OFFENDED, BUT TAKES THE HINT. HE PASSES SEAN'S CUBICLE. THE CURTAIN IS OPEN AND WE SEE THAT HE CAN SEE BRENDA IN HER CUBICLE.

SEAN STARES BUT BRENDA IS TOO UPSET TO NOTICE HIM. CHARLIE PASSES ON HIS WAY TO ADMIN WHERE HE FINDS SCARLETT STARING DISCONSOLATELY INTO SPACE.

CHARLIE

I thought I told you to get stuck in.

SCARLETT

I just came unstuck.

CHARLIE

How come?

SCARLETT

My charm ain't working, Charlie. Today I'm not even half a nurse. So I might as well go home, fix myself a stiff G & T, put on 'Atonement' and cry myself senseless.

CHARLIE

Scarlett, look at me.

SHE TURNS TO FACE HIM.

CHARLIE (CONT'D)

Do you think I got everything right when I was new to the job?

SCARLETT

I bet you did better than me...

CHARLIE

Are you kidding? I was useless. Then, little by little, I progressed to mediocre. It's taken me thirty years to attain my current level of unparalleled greatness.

SHE LAUGHS, DESPITE HERSELF.

CHARLIE (CONT'D)

So come on, Scarlett. Give it a proper chance. For me?

IT'S NOT JUST ANYONE WHO'S ASKING - IT'S CHARLIE.

HOW COULD SHE REFUSE?

CUT TO:

75 INT. ED. PAEDS RESUS. DAY. (16:45)

(SEAN, ROCCO, JORDAN)

(NS ANAESTHETISTS)

ROCCO OPENS HIS EYES, SEES SEAN STANDING BY HIS BED. SEAN EYES ROCCO'S LEG, BUT DOESN'T COMMENT.

SEAN

Rocco, man. What've you been saying about me?

ROCCO

Nothing.

SEAN

Someone has. The cops are onto me. They're trying to say I was the one who shot you.

ROCCO

I haven't seen the cops. The doctor won't let 'em near me.

SEAN

Then it must be that woman from the farm.

ROCCO SHAKES HIS HEAD. OBVIOUSLY SCARED OF WHAT SEAN MIGHT TO DO NEXT.

SEAN (CONT'D)

Who else could it be?

JORDAN WALKS OVER.

JORDAN

Excuse me....you shouldn't really be in here. Would you mind leaving?

SEAN CONSIDERS GIVING JORDAN A MOUTHFUL - DECIDES THIS IS NOT THE TIME AND EXITS.

CUT TO:

76 THIS SCENE HAS BEEN CUT

77 THIS SCENE HAS BEEN CUT

78 THE CONTENT OF THIS SCENE IS IN SCENE 70

78A INT. HOSPITAL CHAPEL. DAY. (17:35)

(PHILIP, MAYA)

(ZOE)

NB. THIS WAS PREVIOUSLY SCENE 83

ZOE ENTERS TO SEE MAYA AND PHILIP SITTING TOGETHER ON A PEW. THEY DON'T KNOW SHE'S THERE.

MAYA WEARS PYJAMAS. HOSPITAL TAG ON HER WRIST.

SHE LINKS HER DAD'S ARM AND RESTS HER HEAD ON HIS SHOULDER.

PHILIP IS OBVIOUSLY DOING WHAT ZOE ASKED -ZOE SMILES TO HERSELF AND EXITS.

IN THE STAINED GLASS WINDOW ABOVE MAYA AND PHILIP, THE IMAGE OF AN ANGEL.

CUT TO:

79 INT. ED. CUBICLES/RECEPTION. DAY. (17:40)

(DYLAN, BRENDA, SEAN, SCARLETT, JORDAN, LLOYD)

(TESS, DS BAIN, CT SURGEONS)

THIS SCENE CONTAINS CONTENT FROM SCENE 81

DYLAN TALKS TO BRENDA.

DYLAN

Concussion is a funny thing...it occurs when the brain is jiggled about in the skull....rather like a hard boiled egg being tossed about in a basin.

BRENDA

So what do I need to do?

DYLAN

Get plenty of rest. And when I say rest, I mean do absolutely nothing.

BRENDA

That's impossible. I'm a farmer.

DYLAN

Oh, right. Of course. Don't listen to me. I'm only your Doctor.

DYLAN WALKS OFF IN A HUFF. BRENDA'S ALONE WHEN SHE HEARS A VOICE.

SEAN

Don't I know you?

BRENDA

No...

SEAN

Yeah, I do. We met at the farm. You're the one who's trying to fit me up.

HORROR IN HER FACE AS REALISATION DAWNS. IT'S THE BOY WHO BURGLED HER, AND HE'S PRESSING A KNIFE AGAINST HER CHEST.

SEAN (CONT'D)

Admit it. You told the cops I shot Rocco.

BRENDA

I swear I haven't told the police anything about you.

SEAN

You're lying.

BRENDA

How could I? I don't know your name...I've never seen your face until now.

PAUSE. SEAN LOOKS AS IF HE'S CONSIDERING THIS.

THEN HE SPINS ROUND, STABS BRENDA ONCE IN THE CHEST.

AS SHE SLUMPS, SEAN DASHES OUT OF HER CUBICLE, BASHING INTO SCARLETT AND KNOCKING A FILE OF NOTES OUT OF HER HAND.

DS BAIN SEES SEAN COMING, STICKS OUT A FOOT. SEAN TRIPS AND FALLS FLAT ON HIS FACE.

BRENDA FALLS BACK. BLOOD JETS OUT OF HER CHEST WOUND.

SHE SEES THE LIFE LITERALLY PUMPING OUT OF BRENDA.

SCARLETT

Help! Someone!

BUT NO ONE IS PAYING ATTENTION. BRENDA SITS UP. GASPING FOR BREATH. SHE LOOKS DOWN WITH HORROR AT THE BLOOD.

SCARLETT (CONT'D)

I need some help over here!

A MOMENT'S HESITATION. SHE HATES BLOOD AND GUTS -BUT CAN'T THINK WHAT ELSE TO DO.

SO SHE TEARS A GAP IN BRENDA'S BLOUSE AND THRUSTS HER FINGERS INTO THE WOUND.

SCARLETT GRIMACES WITH DISTASTE.

JORDAN, TESS AND LLOYD RUSH OVER.

SCARLETT (CONT'D)

She's been stabbed.

JORDAN

Okay, Scarlett. Stay exactly as you are. Don't move a muscle unless I say so. Let's get her up to theatre.

(to Brenda)
(MORE)

JORDAN (CONT'D)

Brenda. We meet again....Okay, let's go. Tess, we need cardiothoracis down here, asap!

TESS RACES OFF. JORDAN AND LLOYD RUSH BRENDA TO THE LIFT.

SCARLETT STANDS NEXT TO THE TROLLEY, HER FINGERS STILL PLUGGING UP THE KNIFE WOUND. HER LEFT HAND PRESSING DOWN ON HER RIGHT.

JORDAN (CONT'D)

Okay, Scarlett. That's good. I need you to stay exactly like that.

SCARLETT'S FACE -SHIT!

JORDAN (CONT'D)

Not much longer, Brenda.

BRENDA

That's what I'm afraid of....

CHARLIE WALKS INTO THE ED, SEES A GROUP OF UNIFORMED POLICE OFFICERS WRESTLING WITH SEAN. THEN SEES BRENDA ON THE TROLLEY.

CHARLIE SIGHS - HE KNEW SEAN WAS TROUBLE AND NOW FEELS RESPONSIBLE.

SCARLETT

(under her breath)

Come on, Scarlett.

JORDAN

You're talking to yourself again.

SCARLETT

I know. Sorry.

LLOYD

She does it all the time.

JORDAN

You know, you could try talking to me instead.

SCARLETT

Wouldn't know what to say.

JORDAN

I'll get the ball rolling, shall I? Scarlett, hang on. You can do this.

SCARLETT

Yeah.

JORDAN

Brenda. Try not to worry.
(glances at Scarlett)
You're in good hands.

CU OF JORDAN'S HAND PRESSING DOWN ON SCARLETT'S HANDS.

THREE N/S CARDIO-THORACIC SURGEONS RUSH EMERGE FROM THE LIFT
AND DASH OVER TO BRENDA. THEN THEY WHEEL HER TOWARDS THE LIFT.

ON CHARLIE, WATCHING THIS WITH A HEAVY HEART.

SCARLETT IS STILL BESIDE THE TROLLEY WITH HER FINGER IN BRENDA'S
WOUND. ONE OF THE SURGEONS TAKES OVER FROM JORDAN, WHO STEPS
OUT OF THE LIFT.

JORDAN (CONT'D)

Well done, Scarlett....keep it up. No pressure...but
everything depends on you.

THE LAST THING WE SEE AS THE LIFT DOORS CLOSE IS SCARLETT'S TERRIFIED
FACE.

JUMP CUT TO:

80 THIS SCENE HAS BEEN CUT

81 THIS SCENE HAS BEEN CUT AND CONTENT MOVED TO SCENE 79

81A INT. ED. LIFT. DAY. (18:00) [NEW SCENE]

(SCARLETT, NOEL NS BATMAN, NS DARTH VADER, NS POLICE,
NS NURSES, DOCTORS)

LATER. THE LIFT DOORS OPEN. A DAZED SCARLETT EMERGES. BLOOD ON HER UNIFORM. HAIR ALL OVER THE PLACE. SHE'S REALLY BEEN THROUGH THE MILL.

THE DEPARTMENT IS NOW A CRIME SCENE. POLICE AND FORENSICS PEOPLE EVERYWHERE.

MEANWHILE, IT'S BUSINESS AS USUAL -THE STAFF ARE STILL TREATING PATIENTS.

AS SHE WALKS THROUGH THE DEPARTMENT, NO ONE NOTICES. SCARLETT.

IT'S AS IF SHE'S INVISIBLE.

CUT TO:

82 THIS SCENE HAS BEEN CUT

83 **THIS SCENE IS NOW SCENE 78A**

83A INT. TESS'S OFFICE DAY (18:10) [NEW SCENE]
(TESS, CHARLIE)

CHARLIE CONFIDES IN TESS.

TESS

But what could you have done?

CHARLIE

I don't know. *Something*.

TESS

You treated a young man who then went on to stab someone. How on earth could you have known he was going to do that?

CHARLIE

I had a bad feeling about him...I even mentioned it to Lloyd. Why didn't I tell the police?

TESS

Because the police need evidence, not feelings.

CHARLIE

(shrugs)

I just feel I could have done more.

TESS

Join the club. You're just one man, Charlie. It's a big, bad world out there.

(Charlie still looks forlorn. Tess holds out her arms)

Oh, come here....

AND SHE HUGS HIM.

CUT TO:

84 INT. PAEDS RESUS. DAY. (18:15)

(JORDAN, ROCCO)

ROCCO OPENS HIS EYES TO SEE JORDAN STANDING BESIDE HIS BED. ROCCO IS NOW VERY WEARY AND IN NEED OF TREATMENT.

JORDAN

I believe you don't like my suit?

ROCCO

Right.

JORDAN

Anything else you'd like to complain about? While I'm here?

ROCCO SHAKES HIS HEAD. BUT IS IMPRESSED BY JORDAN'S DIRECTNESS.

JORDAN (CONT'D)

I suppose you've heard about Mrs Tunnell?

ROCCO

What about her?

JORDAN

She was stabbed a little while ago. By your friend.

ROCCO IS VISIBLY STARTLED BY THIS.

ROCCO

No.

JORDAN

I'm afraid so.

ROCCO

Don't tell me she's dead?

JORDAN

She came very close.

ROCCO

(shakes his head)

No. No. This is crazy....I mean, yeah, she shot me but to be fair, we were robbing her house.

JORDAN

Why would you do that?

ROCCO

It was a kind of test. Sean...that's my cousin... he reckons I'm not hard enough.

JORDAN

Your cousin is an idiot. Do you mind me saying that?

ROCCO

Nope.

JORDAN

I think you can safely disregard everything he's ever said to you.

ROCCO

(quite pleased)

Okay.

PAUSE.

ROCCO (CONT'D)

I'm sorry about Brenda. As far as gun nuts go, she's all right. You know she even offered me a job?

JORDAN

Maybe you should take her up on that?

(Rocco nods. Pause. Now for the difficult bit)

As for this operation, I wish I could say for certain that we could save your leg. But I can't.

ROCCO

The answer's 'yes'.

JORDAN

Excuse me?

ROCCO

This operation....I'm saying you better do what you gotta.

JORDAN

Oh. Excellent. What changed your mind?

ROCCO

(shy smile)

Do you believe in angels, Doc?

JORDAN

Er....no.

ROCCO

Then I don't think you'd understand...

CUT TO:

85 INT. ED. CUBICLES. DAY. (18:20)

(ZOE, JORDAN, SCARLETT)

(NS GRANNY)

CLOSE ON SCARLETT AS SHE HELPS ZOE PREP AN N/S GRANNY FOR THEATRE.
JORDAN WALKS OVER.

ZOE

Any new of Mrs Tunnell?

JORDAN

She arrested in theatre.

SCARLETT'S REACTION.

JORDAN (CONT'D)

Fortunately, they got her heart going again. She's in
CICU and stable.

(he turns to Scarlett)

That trick with your fingers....what an inspired piece
of improvisation.

SCARLETT

Oh. Thanks.

JORDAN TURNS TO WALK AWAY - THEN A THOUGHT OCCURS TO HIM.

JORDAN

I take it you did sterilise your fingers before inserting
them into the patient's wound?

SCARLETT

Er..

ZOE

Nick....

SCARLETT

There, um, wasn't really time....

JORDAN

(winks at Zoe)

So you inserted dirty fingers in a chest wound? Dear
me. I'm afraid that'll have to go on your record..

FOR A SECOND, SCARLETT BELIEVES HIM. JORDAN EXITS, SMIRKING.

ZOE

Pay no attention. You were brilliant.

SCARLETT GLOWS WITH PRIDE.

CUT TO:

86 INT. ED. STAFF ROOM. DAY. (18:30)
(CHARLIE, SCARLETT)

CHARLIE OPENS HIS LOCKER AT THE END OF HIS SHIFT. HIS HEART IS HEAVY...THE EVENTS OF THE DAY STILL WEIGHING ON HIM.

ON THE INNER DOOR OF THE LOCKER IS PINNED A VERY OLD PHOTO OF CHARLIE. THE WAY HE LOOKED IN THE OPENING EPISODE. YOUNG, VITAL.. FULL OF ENERGY AND HOPE.

CHARLIE IS GAZING WISTFULLY AT HIS YOUNGER INCARNATION WHEN SCARLETT APPEARS AT HIS SIDE.

CHARLIE

Here she is. The hero of the hour.

SCARLETT

Oh, stop it.

CHARLIE

You know, when I said 'get stuck in', I didn't mean it literally.

HE MANAGES A SMILE. BUT SCARLETT CAN SEE THAT HE'S FEELING DOWN.

SCARLETT

Is something wrong, Charlie?

CHARLIE

Tough day, that's all. Must be getting old.

SCARLETT

You don't look it.

CHARLIE

I bloody feel it.

SCARLETT

Charlie Fairhead, don't ever talk like that. You're the only reason I come to work. If you retired, this ED would fall apart. And I would have absolutely no one to moan to.

NICE TRY, BUT HE'S NOT CONVINCED...

SCARLETT (CONT'D)

Could I buy you a drink? Talk you out of it?

CHARLIE

I'm afraid that'd take at least.... three drinks.

SCARLETT

Deal. One phone call to a fat Doctor and I'll be right with you....

AS SHE HEADS OFF, SHE TURNS AND SMILES.

SCARLETT (CONT'D)

That student gone home, has he?

CHARLIE

What student ?

SCARLETT

(grins)

You know....the tall sexy one that's been following you around all day.

CHARLIE

(baffled)

I don't know who you mean.

SCARLETT

Yeah, you do. He was dressed up as an angel. There was him, Batman and Darth Vader.

CU OF CHARLIE: *WHAT THE HELL?*

SCARLETT (CONT'D)

(smiles)

If you see him, tell him he can wrap his wings around me any day....

SHE SMILES AND WALKS ON... HAVING STOPPED CHARLIE DEAD IN HIS TRACKS.

END OF EPISODE

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