

1 **INT. VIDEO MESSAGE TO CAMERA - DAY**
(CONNIE, GRACE)

CONNIE stares directly at us. Right down the barrel of the lens.

CONNIE

I suppose I could talk about your service. Your dedication. I could even talk about your friendship. But most importantly - it's a commitment to a job that you love. A commitment to the NHS. A commitment to this hospital that's spanned no less than three decades. Frankly - it's nothing short of incredible. You, Charlie Fairhead, are nothing short of incredible.

(Beat)
Congratulations on a truly remarkable achievement...

GRACE (O.S.)
We love you, Charlie!

CONNIE

- Grace - get in here -

CONNIE exits slightly and scoops up GRACE. Fits of giggles.

GRACE (O.S.)
No, Mum - get off me...

CONNIE and GRACE re-appear together - light and fun and carefree.

CONNIE
Congratulations, Charlie.

GRACE
See you at the party! We love you!

CONNIE plants a kiss on GRACE as she playfully attempts to wriggle free from her mother. *Mum get off me!***CUT TO:****OPENING TITLES: 'CASUALTY - TOO OLD FOR THIS SHIFT'****CUT TO:**

2 **EXT. RAVINE - DAY (15:51)**
(CONNIE, GRACE O.O.V., STEPH)

Black. Silent. Hold.

The sound of shallow breaths. A blinding flash of white light.

Black. Silent. Hold.

More light. Shapes. Colours. A tinnitus whine. Rocks. Blue. Is that water? Or sky? A whining sonic noise. High pitched. Piercing.

Black. Silent. Hold.

GRACE's voice - distant and weak. "Mummy"? More light. Shapes. Images. A car wreckage? Trees? Where are we? Eventually we realise that we're seeing the world through CONNIE's eyes. Her POV.

As CONNIE comes to - images sharpen. Her car stranded on the side of the ravine. GRACE inside, her shoe pokes out. The white cord of her headphones hangs ominously from the wreckage. CONNIE thrown clean from the car. She lays on the floor of the ravine. Blood pours from a deep laceration to her head. Above - a figure on the lip of the ravine. As if an Antony Gormley statue. Staring down.

CUT TO:

3 **EXT. ROAD - DAY - CONTINUOUS (15:51)**
(STEPH, CONNIE)

The "statue" is STEPH. Frozen. In shock. She stands at the crash barrier - peering down. Her car on the road behind her, door open.

STEPH's POV: CONNIE prone on the ravine floor. Nearby (around 20 metres or so), the crumpled car is suspended perilously on an offshoot of rock. GRACE inside. *What the hell has she done?*

Unable to process the carnage, STEPH retreats. Jumps in the car. Slams the door. Guns the engine and skids away. Fleeing the scene.

CUT TO:

4 **EXT. RAVINE - DAY - CONTINUOUS (15:51)**
(CONNIE)

WIDE. CONNIE and the wreckage. And the only person who knows what has happened has driven off. Mother and daughter. Left for dead.

CUT TO:

5 **EXT. ED. MAIN ENTRANCE - DAY (15:51)**

(AMIRA, CHARLIE)

(NS LITTLE OLD WOMAN, NS PARAMEDICS, NS STAFF, NS PATIENTS)

AMIRA ZAFAR (30s, work-shy, the type of girl you're likely to see kicking off outside 'Walkabout' at 3am) stands and smokes on a vape. CHARLIE escorts an NS PATIENT out of the ED as an ambulance pulls up nearby.

AMIRA
What do you reckon?

CHARLIE
Excuse me?

AMIRA
(Of the ambulance)
Male. Forties. Wife caught him in bed
with the au pair. Chopped off his
noodle...

CHARLIE is utterly confused. He glances towards the ambulance as NS PARAMEDICS open the doors and unload an NS LITTLE OLD WOMAN. AMIRA sighs - she couldn't have been more wrong.

AMIRA (CONT'D)
...Course it's an old woman. It's always
an old woman. Die already.

AMIRA - playing a game of "Guess the Ambo". One of her favourites.

CHARLIE
Sorry - who are you?

Hard out on the line as we -

CUT TO:

6 **INT. ED. RECEPTION - DAY (15:52)**

(AMIRA, CHARLIE, DYLAN, JACOB, LOUISE, MAX, NOEL, ROBYN)
(NS LITTLE OLD WOMAN, NS PARAMEDICS, NS STAFF, NS PATIENTS)

LOUISE, DYLAN, JACOB and ROBYN sign CHARLIE's card at reception.

ROBYN

...You know what I just realised?
Charlie's been working here longer than
I've been alive. Literally.

LOUISE

Trying to work out whether that's really
inspiring or properly depressing.

MAX approaches reception as in the background, NS PARAMEDICS transfer the NS LITTLE OLD WOMAN into cubicles.

MAX

...Jacob, Dylan - I haven't had your
money yet for the present.

JACOB

I already put cash in the tin.

DYLAN

Yes, me too.

MAX

No, this is extra. For the vodka luge.

LOUISE

What vodka luge?

NOEL

We found a company online. They'll re-create Charlie out of ice. Life-size.

DYLAN - unimpressed - peels off.

ROBYN

I'm not paying twenty quid to drink
straight vodka out of Charlie's... Out of
his what?

MAX

There'll be loads of... Orifices.
Depending how intimate you want to get.

LOUISE

(Turning to NOEL)
When Mrs Beauchamp put you in charge of
organising I don't think this is...

MAX

Noel's not in charge.

NOEL
Yes I am.

MAX
So what am I doing?

NOEL
Assisting. You're ably assisting.

LOUISE
(In)
What about the cake?

NOEL
The cake is ordered and en route. Take a
chill pill, Lady Lou.

LOUISE
I'd be able to. If you weren't so inept.

NOEL's a touch hurt by LOUISE's harsh words.

MAX
Harsh. But fair.
(To JACOB)
Come on. Pay up. I heard about your
promotion - you can afford it.

NOEL
King of the ED. Show us your green.

JACOB reluctantly dips his hand into his pocket and pulls out a crisp twenty. CHARLIE crosses with AMIRA in tow -

CHARLIE
Jacob - I found your agency nurse. This
is Amira...

JACOB hides the cash behind his back. They turn towards CHARLIE.

CHARLIE (CONT'D)
What?

JACOB
Nothing.

LOUISE
Robyn was just telling us about her...

MAX
Rash.

ROBYN
Was I?
(Off their looks)
I was. It'll clear up...

MAX
(Enjoying this)
With the antibiotics.

CHARLIE is confused. Beat.

AMIRA
That's... Grim.

CHARLIE
(To AMIRA)
Let me show you around.

CHARLIE peels off with AMIRA as ROBYN clips MAX around the ear.

CUT TO:

7 **INT. ED. ADMIN/CUBICLES - DAY (15:53)**

(AMIRA, CHARLIE)

(NS STAFF, NS PATIENTS)

CHARLIE moves into cubicles. AMIRA in tow. Bored as you like.

CHARLIE

...We're a friendly bunch, on the whole.
Tend to mix in, get things done. Triage
back there. Cubicles. You'll find resus
just down the corridor there...

AMIRA

I have worked in a hospital before.

CHARLIE

Right. But not this one.

AMIRA

And actually I'm not on shift for
another...

(Checks phone)
Seven minutes. So.

HARD CUT TO:

8 **INT. VIDEO MESSAGE TO CAMERA - DAY**
(JAY)

JAY FALDREN talks to camera. Down the barrel.

JAY

Charlie, mate. Huge congratulations on
your thirty years at Holby. That's mad.

No, I mean - that's properly mad.

(Beat)

When Noel asked me to do this I started
thinking about when we first met - how we
didn't get off to the best of starts.
Because obviously - I knew everything.
But what I came to realise, what *everyone*
comes to realise in the end is... You're
very much the man. The main man. The
Ayatollah. So yeah... Keep doing what
you're doing and have a good one.

CUT TO:

9 **INT. ED. ADMIN/CUBICLES - DAY (15:54)**

(AMIRA, CHARLIE, DAVID, JACOB)
(IAIN, JEZ, ELLE, ETHAN, ALICIA, CAL, LOUISE, DYLAN,
MAX, NS STAFF, NS PATIENTS)

Pick up continuously from Scene 7. CHARLIE and AMIRA. CHARLIE less than impressed with AMIRA's work shy attitude.

CHARLIE

Well - the staff room is back that way
and I'll see you there in...

CHARLIE pulls out his mobile. Looks at it. Beat.

AMIRA

What are you [doing]..?

CHARLIE

(In)
Six minutes.

JACOB catches up with CHARLIE and AMIRA.

JACOB

...Charlie, wait up.
(To AMIRA)
Sorry, it was Amira, wasn't it? Jacob
Masters - Acting Clinical Nurse Manager.

AMIRA's mobile rings. She holds out her hand towards JACOB as if to say "Shhh - I have to take this". Rude.

AMIRA

(Into phone)
Hello? Shut up. Shut up. Seriously? Shut.
Up. Shut up. Shut up. Shut. Up.
(Beat)
Shut up. Tell me everything...

AMIRA moves off. CHARLIE and JACOB share a glance.

CHARLIE

Good luck with that one.

JACOB

I hate agency staff.

CHARLIE

They're not all bad.

They smile. Walk and talk.

JACOB

So listen. This is a bit mad but... I was thinking, maybe, I'm gonna propose.

CHARLIE

To who?

JACOB
You. Who do you think?

CHARLIE smiles. *CONNIE, of course.*

CHARLIE
Sure you're not moving a bit fast?

JACOB
Yeah, probably. But. Don't know if you heard - I'm a pretty big deal around here now...

(Off CHARLIE's smile)
And the fact Grace is finally cool with everything...

CHARLIE
Have you got a ring?

JACOB
Thought only popped into my head about an hour ago. I dunno. What do you think?

CHARLIE considers it.

CHARLIE
You know what, if you've got a shot at happiness, you go for it.
Congratulations, mate.

CHARLIE shakes JACOB's hand.

JACOB
She ain't said yes yet.

CHARLIE
Touché. Where do you want me? Resus?

JACOB
(Light)
Nah - you're alright, old man - we've got it covered. You can take cubicles.
Cheers.

CHARLIE's pulled up a little as JACOB peels off. DAVID crosses.

DAVID
Not a formal thing later, is it?

CHARLIE
Sorry - say again?

DAVID halts. Realises he might just have put his foot in it.

DAVID
Nothing. Sorry. I. Yes.

DAVID peels off. Leaving CHARLIE confused. *What was that about?* CHARLIE shrugs it off, he turns and surveys the department.

IAIN and JEZ depart - having dropped off an NS PATIENT. Joking about. ELLE and CAL pass - files in hand. Talking through notes. In a cubicle, ETHAN and ALICIA perform a puppet show (with medical gloves, blown up) for a young NS PATIENT. Going the extra mile. Across the way, LOUISE is with an NS PATIENT as DYLAN arrives. MAX crosses. The whole department - working away. And CHARLIE's been at the heart of it.

For thirty years.

CUT TO:

10 **EXT. RAVINE - DAY (16:02)**
(CONNIE, GRACE O.S.)

CONNIE is dazed and confused on the rocks. Cuts, bruises and a deep laceration to one side of her head. Blood pours. In her eyes, in her hair - a veritable blood bath. Cars pass along the road above. Oblivious. CONNIE and the wreckage are completely out of view. It's tantalising as we realise that help isn't coming.

GRACE O.S.
- Mummy! Help! -

Pain rips through every inch of CONNIE's body as she slowly becomes aware of her surroundings.

CONNIE
(Barely audible - cracked)
Grace?

CONNIE moves her hand towards her face to clear the blood. But as she does - she realises that her shoulder is dislocated. A few loose rocks begin to tumble down the side of the ravine - nothing too big - just enough to make us nervous. The ground disturbed by the impact of the car crash.

CONNIE - on the rocks, her shoulder dislocated and her daughter in mortal danger. But worse than that - there's no sign of help.

CUT TO:

11 **INT. ED. ADMIN/CUBICLES - DAY (16:06)**

(ETHAN, CHARLIE, JOSH)
(CAL, NS STAFF, NS PATIENTS)

ETHAN and CAL are at the admin desk. Scooping files, checking records on the computers, etc. Busy. CAL gently kicks ETHAN in the back of the knee - causing him to buckle slightly. ETHAN fires CAL a look, not impressed.

ETHAN
Mature.

CAL flashes a smile. *Gotcha.* CHARLIE arrives - scoops up a file.

CHARLIE
Bed seven?

ETHAN
(Distracted by CAL)
Please.

CHARLIE heads towards bed seven - the curtains are drawn around the bay. He reaches out to pull them back, when -

ETHAN (CONT'D)
(Suddenly realising)
No, no - I meant eight!

Too late. CHARLIE pulls the curtains back to reveal JOSH GRIFFITHS. Civvies, on his feet. Hiding. Shocked to see CHARLIE.

CHARLIE
Josh. What are you doing here?

JOSH
Can't tell you. It's a surprise.

On CHARLIE - *what the hell?*

CUT TO:

12 **EXT. ROAD - DAY (16:08)**
(OPERATOR V.O., STEPH)
(NS DRIVER)

STEPH drives at speed. The music from the radio blasts. Propels her forward. Suddenly - the radio loses signal. Static. STEPH catches herself - pricked by her conscience. She slams on the brakes and pulls to the side of the road. Struggling for breath (a panic attack), she pulls out her mobile and dials 999. Beat.

STEPH
I need an ambulance, there's been an accident.
(Bad signal)
Hello? - Hello?

Unable to get through, STEPH hits at her hazard lights and alights from the car.

- *BANG!* - STEPH is taken out by a car travelling in the opposite direction at speed. Swift. Shocking. Brutal. Her mobile phone skids to a halt on the far side of the road.

OPERATOR V.O.
Operator. Which service do you require?
(Beat)
Operator. Which service do you require?

WIDE. STEPH's lifeless body has been thrown down the road. She lays unconscious. Her face a bloodied mess.

CUT TO:

13 **EXT. RAVINE - DAY (16:09)**

(CONNIE, GRACE O.S.)

Her shoulder still dislocated, CONNIE knows she needs help. And she needs it now. Cars pass intermittently above.

CONNIE

Help! Can anybody hear me? Help!

(Silence)

HELP!

GRACE O.S.

(Fainter than before)

Mummy! Mummy!

Realising that assistance isn't coming any time soon, CONNIE knows she has to get to GRACE. Her shoe is still in view.

CONNIE

I'm coming. Grace - Mummy's coming.

And now a shift - CONNIE's survival instincts kick in. From herein - this is "Ninja Connie". CONNIE takes deep, steadyng breaths as she prepares to relocate her shoulder. She extends her arm out to one side, rotates it and brings it back across her chest. Over this - CONNIE tries to keep GRACE talking -

CONNIE (CONT'D)

Grace. Listen to me. You know you asked about that puppy? That's what we're gonna do...

- *POP!* - The shoulder is relocated. She almost passes out from the pain.

CONNIE (CONT'D)

As soon as we get out of here. Me and you - we're going to get that puppy...

With her shoulder back in, CONNIE attempts to crawl towards the wreckage. Her route blocked by a veritable assault course of rocks and trees and debris.

CONNIE (CONT'D)

So start thinking about names, okay?...

CONNIE struggles as she inches forward. Every movement is agony.

CONNIE (CONT'D)

Can you do that for me, Grace?

CONNIE glances towards the wreckage. Just GRACE's shoe and the dangling cord of her headphones. No reply. Silence.

CONNIE (CONT'D)

What do you think - what's the best name?

CONNIE manages to catch her breath as her gaze returns to the wreckage.

The blood drains from her face as she spies black smoke emanate from the bonnet of the car. It's only a matter of time before the whole thing blows.

CONNIE (CONT'D)
Get out. Grace - GET OUT OF THE CAR! GET
OUT OF THE CAR!

On CONNIE, hauling herself across the rocks towards her daughter.

CUT TO:

14 **INT. ED. ADMIN/CUBICLES - DAY (16:16)**

(CHARLIE, JOSH, LILY, LOUISE, SALLY)
(AMIRA, NS PARAMEDICS, NS STAFF, NS PATIENTS)

CHARLIE sits with JOSH on the edge of a bed, the curtains closed. A rare moment of calm. Two old mates.

JOSH
You really didn't know?

CHARLIE
People have been acting weird. But what's new? You know, I honestly forgot.

They both smile.

CHARLIE (CONT'D)
I remember my first day. I was so green.

JOSH
Nah - you'd have been tougher than you think. Considering what we had to work with back then.

CHARLIE
Someone had an MI, you gave them 5 of diamorph and hoped for the best.

JOSH
Manual de-fib paddles.

CHARLIE
Practically cave men.

JOSH
Do you remember that RTC I scooped? The young family on their way to the wedding. Resus dripping with blood.

CHARLIE
No gloves, not even a thought about Hep C. HIV.

JOSH
They hadn't even invented penicillin by then, had they?
(Off CHARLIE's smile)
We've come a long way - that's for sure.

CHARLIE
Yeah - full circle, I reckon. I'm being kept out of resus these days - put out to pasture. A life in cubicles. Thirty years ain't a bad run. Gotta end some time...

JOSH
The day the great Charlie Fairhead hangs up his gloves is the day the NHS falls off a cliff.

SALLY (O.S.)
...Would you get your grubby, little
pincers off of me? Are you hard of
hearing or were you born petulant...

LOUISE (O.S.)
Ms Hodge, you're going to have to calm
down.

CHARLIE and JOSH look at each other. *Never ends, does it?*

GO TO: LOUISE and two NS PARAMEDICS cross with SALLY HODGE (70s, brash, unkempt but lovable) on a trolley. LILY attends.

SALLY
...I said - take me home...

SALLY attempts to haul herself from the trolley.

LOUISE
Ms Hodge, you need to stay still.

CHARLIE and JOSH emerge -

CHARLIE
Can I help?

LOUISE
(To JOSH)
Aren't you...

CHARLIE jumps in. Keen not to let on that the surprise is ruined.

CHARLIE
Ah Louise - this is my old mate, Josh.
He's down for a...

JOSH
Conference.

CHARLIE
Yeah. He just. Popped in.

JOSH
To say - hello.

LOUISE is suspicious - CHARLIE doesn't know?

LOUISE
Oh right.

CHARLIE
(To JOSH)
Tell you what. Let's catch up later.
Gimme a call - we'll grab a jar.

JOSH
Yeah, will do.

JOSH peels off. LOUISE watches him go. Suspicious.

CHARLIE
What have we got?

LILY
This is Sally Hodge. Seventy-four. She was found collapsed in her flat by the postman. Her left leg is visibly shortened and externally rotated...

LOUISE
She also has bruising to the side of her abdomen and ribs. And she seems confused.

SALLY
...I'm not confused, I want to go home. I need to use the cloak room.

LOUISE
What's the cloak room?

AMIRA crosses - texting away on her phone.

CHARLIE
Amira - can you get us a slipper bed pan, please?

AMIRA rolls her eyes. LOUISE clocks it, not impressed. CHARLIE scoops down next to SALLY - an old pro at this.

CHARLIE (CONT'D)
Sally - you see these people? They're here to help.

SALLY halts. They lock eyes. A moment of understanding.

CHARLIE (CONT'D)
By the sounds of it, you've fractured your hip. So you'll need some treatment. And you'll need to let these folks do their job, alright?

SALLY
Fairhead, you said?

CHARLIE
Charlie Fairhead. I'm a nurse here.

SALLY
Would you like a strawberry bon bon?

SALLY dips her hand into her handbag. Roots around and pulls out... The double-finger (the 'V' sign). LOUISE stifles a laugh.

SALLY (CONT'D)
No bon bons but why don't you suck on those?

LILY
Okay, let's keep her moving.

SALLY

...Save the rest of us your unsolicited
dribble. What a boring man.

LOUISE directs them towards Cubicles 3.

CHARLIE

(To himself)
Thirty years and every day a dream.

CUT TO:

15 **EXT. ROAD - DAY (16:26)**

(IAIN, JEZ)

(STEPH, NS POLICE OFFICERS, NS DRIVER)

NS POLICE OFFICERS close off the road. Another NS POLICE OFFICER comforts the NS DRIVER - "she just came out of nowhere". All in the background as IAIN and JEZ tend to STEPH. Her face is a bloodied mess and her clothes have been cut off. IAIN checks STEPH's airway, breathing and then pulse.

IAIN

...She's arrested.

(Beat)

I need that defib on, quick as you can.

JEZ

I'm on it, mate.

JEZ sticks on the defib pads as IAIN commences CPR. Proper, rib-cracking CPR.

IAIN

Come on, stay with me.

Both are completely oblivious to the fact that this woman has run CONNIE and GRACE off the road. She's taken the secret with her.

CUT TO:

16 **EXT. RAVINE - DAY (16:28)**
(CONNIE)

CONNIE continues to move across the rocks - the smoke now billows from the car. But CONNIE is being slowed by the searing pain in her left leg. It bleeds profusely (gashed as she dragged herself over the rocks). Plan B - CONNIE rips at her sleeve. All the while, she keeps talking to GRACE.

CONNIE

You know, I had a dog when I was younger.
Did I ever tell you that? Ben. He was a
little Cocker Spaniel. Golden. Big ears.

It takes a few tugs but she just about manages to rip the sleeve off. She wraps the material around the wound and unbuckles her belt. Ties it around the sleeve to hold it in position. A little victory as CONNIE's gaze returns to the wreckage. The smoke billows. Time running out. She continues across the rocks. Continues towards her daughter. Desperate now.

CONNIE (CONT'D)

Come on, Grace - I know you're okay.
Please - just talk to me...

CUT TO:

17 **INT. ED. CUBICLES 3 - DAY (16:32)**

(AMIRA, CHARLIE, LILY, LOUISE, SALLY, TESS)
(NS STAFF, NS PATIENTS)

SALLY is in a gown and has been placed on a padded mattress. We spy her finger nails - they curve inwards, like spoons. A condition known as Koilonychia. CHARLIE examines her mouth. He can see bleeding from the tongue and macroglossia. And around her mouth - evidence of angular stomatitis.

CHARLIE

Are you eating properly? It's important you eat a healthy, balanced diet.

SALLY

Coming round to cook, are you?

CHARLIE peels off towards LILY who examines the notes.

CHARLIE

There's evidence of angular stomatitis, Koilonychia [COIL-IN-IK-EA], pale conjunctiva [CON-JUNK-TIE-VA] and macroglossia.

LILY

Combined with shortness of breath and a raised heart rate. Alright, let's run an FBC and send bloods for haematinics [HEM-AT-IN-IKS].

LILY returns to SALLY and lies the trolley flat.

LILY (CONT'D)

I'm just going to pop up your gown and have a little feel of the abdomen.

LILY palpates SALLY's abdomen. She winces in pain. Over this.

CHARLIE

Are you sure there's no friends or family we can call? Someone to sit with you.

SALLY

You're a very patronising man. Had a friend like you once, couldn't stand him. Dead now, thank the Lord.

CHARLIE takes it all on the chin. Isn't offended in the slightest.

LILY

(Of abdomen)
Slightly distended.

CHARLIE

(Of crucifix necklace)
Do you go to church?

SALLY
(Defensive)
You don't need to be in a church to be
close to God.

LILY
You mentioned the cloak room? Does it
still feel like you need to go?

SALLY
Like a dripping tap that don't drip.

LILY
You might be a little shaken from the
fall...

SALLY
Spent half my life on the latrine. Back
and forth.

CHARLIE takes this in as LOUISE returns with NS PORTERS -

LOUISE
X-ray are ready for her.

LILY
If we could catheterise Ms Hodge upon her
return...

SALLY
I ain't having Fairhead going nowhere
near my watering hole, thank-you-very-
much.

CHARLIE
No, Louise'll do that for you.

LILY
It'll make you feel much more
comfortable.

LILY departs. SALLY turns to CHARLIE who smiles warmly at her.

SALLY
What are you smirking at?

CHARLIE and LOUISE peel off as the NS PORTERS prep SALLY for
transfer.

CHARLIE
Did you find any next of kin?

LOUISE
No prior ED attendances and no out-
patient appointments. I asked her about a
GP but she said she wasn't registered.

CHARLIE
Yeah - sounds about right.

CHARLIE takes this in - intrigued and concerned in equal measure. AMIRA crosses, texting away on her phone.

CHARLIE (CONT'D)
Amira - where's the bed pan?

AMIRA
I couldn't find one.

CHARLIE
What do you mean you couldn't find one?

AMIRA
I don't know where they are.

CHARLIE's anger rises - no time for laziness.

CHARLIE
(Pointed)
I don't suppose the sluice crossed your mind?
(Off her silence)
Were you going to let me know - or..?

AMIRA
I just told you.

CHARLIE
What I said earlier - about mucking in. I meant that. So unless you can manage to pull your weight around here, me and you, we're gonna have a real problem...

LOUISE
Do you want me to [get the bed pan] -

CHARLIE
I'll do it.

CHARLIE peels off. AMIRA and LOUISE. Scowl-off.

AMIRA
What?

LOUISE looks her up and down - swaggers off. On CHARLIE, stomping off - less than pleased.

CUT TO:

18 INT. VIDEO MESSAGE TO CAMERA - DAY

TESS BATEMAN talks directly to camera. Straight down the barrel.

TESS

Hi, Charlie. I'm so sorry I can't be with you to celebrate your thirty years. It's such a wonderful achievement and...

You're such a wonderful man. I couldn't have asked for a better colleague, a better friend for all those years.

(Beat)

You said to me once - that nursing, it's not just a job, it's a vocation... It's a lifestyle. It's a calling.

(Beat)

I'm so glad I found my calling. And I'm so glad I found you. Lots and lots of love. Have a great day.

CUT TO:

19 **INT. ED. RECEPTION - DAY (16:36)**

(AMIRA, JACOB, MAX, NOEL)
(NS STAFF, NS PATIENTS)

NOEL paints an oversized banner behind reception that reads "CONGRATUL[A]TIONS CHARLIE". MAX approaches -

MAX
I've just been over to the pub, it's looking good. How long until...
(Clocking the banner)
You missed out the "A".

NOEL
No I didn't. What are you talking about?

MAX
After the L. Before the T. You missed...

NOEL
Oh for -

MAX
Stress of being Organiser Numero Uno.
Probably wanna fix that.

NOEL
Yes, thank you.

MAX clocks AMIRA crossing on her way to get a coffee. He scoops CHARLIE's card from behind the desk and approaches -

MAX
...Hey, it's Amira, isn't it? Not sure if you heard but it's Charlie Fairhead's thirty-year thing and...

AMIRA
Which one is Charlie?

MAX
Uh. Hair like an albino brillo pad. Looks like he might smell of old library books...
(Of the card)
...If you wanted to sign?

AMIRA
No.

MAX
Right. Cool.

MAX lingers - he quite likes AMIRA. She's hot.

MAX (CONT'D)
There's a party later if you fancy it.
I'm going. Most people are going.
(MORE)

MAX (CONT'D)

Should be a laugh. I could treat you to a jug of woo-woo? Or something more to your taste?

AMIRA just looks at him. And departs.

MAX (CONT'D)
Or not.

NOEL approaches. Stands next to MAX. Beat.

NOEL
Looks like you crashed and burned, buddy.MAX
Yeah.NOEL
Worth a crack though.MAX
Yeah.NOEL
She remind you of anyone? [Ie. Zoe!]MAX
(No idea)
No. Who?NOEL
No-one.

NOEL peels off. MAX is left wondering. Can't see it.

GO TO: JACOB heads down the main stairs.

JACOB (ON MOBILE)
Connie, gimme a call...
(Looking at watch)
Let me know what time you're heading back, yeah?

JACOB ends the call. Takes a breath. Nervous about his proposal.

CUT TO:

20 **EXT. ROAD - DAY (16:38)**

(IAIN, JEZ)
(STEPH, NS POLICE OFFICERS, NS DRIVER)

IAIN continues CPR on STEPH. JEZ preps an intubation kit.

IAIN
Right. Jez, take over.

IAIN opens STEPH's mouth with the crossed fingers manoeuvre. JEZ maintains CPR whilst IAIN prepares to intubate. He clocks STEPH's car - fresh scratches all down the side. A passenger window smashed. Something about it troubles him. As he continues CPR -

JEZ
That's hers [car], isn't it?

IAIN introduces the blade into the right-hand corner of STEPH's opened mouth and slowly passes it over the tongue with the tip of the blade, directing it towards the middle of the tongue.

IAIN
Mate, gimme a sec, yeah?

IAIN then moves the laryngoscope into the midline, the tongue is then pushed to the left. Under direct vision, IAIN then moves the blade forward over the root of the tongue toward the epiglottis.

IAIN intrudes the tube. He then inflates the cuff, ventilates to check correct position and then secures it in place.

While IAIN ventilates - JEZ listens to the chest.

JEZ
(Of tube)
Position's good.
(Beat)
Thought she was hit by the car?

On JEZ - something doesn't quite add up. But he's a long way from piecing the puzzle together.

CUT TO:

21 EXT. RAVINE - DAY (16:52)
(CONNIE)

The smoke from the wreckage is growing more intense. Thick and black.

Ninja CONNIE continues to haul herself across the rocks. She hears sirens in the distance. But they get quieter, as if they're moving away. Tears prick CONNIE's eyes. She can no longer hear GRACE and she's in so much pain. But she needs to make it to her daughter.

CONNIE
Grace - don't do this to me - get out of
the car!

CONNIE grits her teeth and re-doubles her efforts. Onwards.

CUT TO:

22 **INT. ED. RESUS - DAY (16:57)**

(DYLAN, ELLE, IAIN, JACOB, JEZ, LILY)
(DAVID, STEPH, NS STAFF, NS PATIENTS)

IAIN and JEZ burst through the doors with STEPH who is on a board, neck collar and braces in place. With all the tubes, etc, JACOB doesn't immediately recognise her.

IAIN

...Afternoon, folks. This is our RTC. Stephanie Sims. Female, thirty-seven years of age. She was a pedestrian hit head on by a car travelling at approximately 40 miles per hour.

JEZ

...On arrival she was in PEA arrest, CPR and intubated. She's had 6 milligrams of adrenaline and 1 litre of saline and we've now got a return of circulation.

DYLAN

Let's get her across.

They transfer her onto a resus bed.

DYLAN (CONT'D)

Are you happy with the tube, Iain?

IAIN

Yes, mate.

DYLAN listens to both sides of the chest and the stomach area.

DYLAN

Air entry bilaterally, no sounds in the gastric area.

JACOB

What did you say her name was?

IAIN

Stephanie. Sims.

JACOB

(Realising)
Steph?

DYLAN

Can we get another line in, 2 units of O neg and cross match her for 6, please?

ELLE

(To JACOB)
You know her?

JACOB

Yeah - you could say that.
(Mind ticking over)
(MORE)

JACOB (CONT'D)

Can someone get Mrs Beauchamp on the phone, please?

On JACOB - trying to figure out what this all means.

CUT TO:

23 EXT. RAVINE - DAY (16:58)
(CONNIE)

CONNIE is now only metres from the car wreckage. The smoke continues to billow. Then suddenly - flames engulf the bonnet.

CONNIE
No! Grace! Grace!

CONNIE only has seconds left. She inches forward. The flames rise. Another inch. One more. The flames grow taller. Seconds to go.

CUT TO:

24 **INT. ED. RESUS CORRIDOR - DAY (16:59)**

(IAIN, JACOB, JEZ, LILY)
(ELLE, DYLAN, DAVID, STEPH, NS STAFF, NS PATIENTS)

IAIN and JEZ depart with the trolley having dropped off STEPH. Inside Resus, ELLE, DYLAN and DAVID work on STEPH. They almost plough into LILY who rounds the corner.

LILY
Watch where you're going.

IAIN
Yeah - same to you and all.

LILY stares down IAIN. Beat. JEZ touches IAIN's arm.

JEZ
She'll turn you to stone, mate.

LILY
Immature boys.

LILY peels off. JACOB emerges from Resus on his mobile.

JACOB
(Into phone)
...Connie, it's me. Where are you? Call
me as soon as you get this.
(Of STEPH)
Any idea what happened to her?

IAIN
Looks like she'd pulled over for
something, stepped out into the road
and...

JEZ
(Bumping fists together)
- Whack! -

IAIN
Her hazards were on when we got there.

JACOB's mind ticks over.

JACOB
So what happened, she broke down?

JEZ
Looked like she'd been clipped. There was
some damage down the side of her car,
passenger window smashed...

JACOB
Damage to her car?

IAIN
Yeah.

JACOB
But that doesn't make any sense.

IAIN
What doesn't?

Fear rips through JACOB's body.

IAIN (CONT'D)
What is it?

JACOB, concerned, pulls out his mobile. Punches in some numbers.

CUT TO:

25 **EXT. RAVINE - DAY (17:00)**
(CONNIE)

CONNIE on the rocks, quite literally. She screams towards the car as the flames rise and rise. She knows she won't make it in time.

CONNIE
Grace! Get out!

- *BOOOOOOM!* - The car blows. A huge fireball. Just the sound of tinnitus in CONNIE's ears as she watches her daughter burn.

CUT TO:

26 INT. CONNIE'S HOUSE - KITCHEN - DAY (17:04)
(JACOB V.O.)

A house that's been lived in. Now empty. Calm. And still. Too still. The landline rings. No-one to answer it. Answer machine.

JACOB V.O.

Connie - it's me. We've got Steph in resus, she's in a bad way. You're not answering your mobile. Where are you? You need to call me as soon as you get this.

REVEAL. A photo/selfie of CONNIE and GRACE stuck to the fridge. We hold on to this image. Mother and daughter. Now torn apart.

CUT TO:

27 EXT. SUBURBAN HOUSE - DAY (17:05)
(CHARLOTTE)

CHARLOTTE SWIFT (30s, working-class, overworked, tired) leaves her unremarkable semi-detached house. A couple of plastic supermarket bags in hand, she's off food-shopping. She pulls on her coat...

CHARLOTTE
(Shouting into house)
...Won't be long.

But CHARLOTTE is halted as she spies an oversized present near the door. She exhales - knows exactly what it is. And she isn't happy.

CUT TO:

28 INT. SUBURBAN HOUSE - HALLWAY/LIVING ROOM - DAY(17:05)

(CHARLOTTE)

(KAI)

CHARLOTTE enters and shoves the oversized present in the cupboard under the stairs. Out of sight, out of mind. Beat.

CHARLOTTE
Won't be long. Kai?

Nothing. CHARLOTTE rolls her eyes and heads out. Closing the front door behind her. Leaving us in the empty hallway. Beat. Hold.

Then - we hear the tinny sounds of a computer game.

GO TO: KAI SWIFT (15, spoilt brat) is sat in front of the PS4. Playing the latest game, headphones in (we don't have to see the game - just SFX it). On KAI, completely oblivious to anything around him.

CUT TO:

29 **INT/EXT. ED. RECEPTION/MAIN ENTRANCE - DAY (17:06)**

(ALICIA, AMIRA, CAL, ETHAN, FLETCH, MAX, NOEL)
(NS DANIEL, NS STAFF, NS PATIENTS)

NOEL is behind reception - he's added an "A". MAX assesses.

MAX
Mend and make do, eh?

NOEL
Keep calm and carry on.

MAX
Dig for victory.

NOEL
What?

MAX
No idea.
(Checking watch)
Listen, people will be coming off shift
in a bit and we're gonna have to start
marshalling them over to the pub.
(Off NOEL's blank expression)
Right, I'll crack on with that then.

MAX peels off. GO TO: The lift doors open - FLETCH. He steps out
and almost collides with CAL who carries a wad of files.

FLETCH
Woah - easy.

CAL
Sorry. You alright, mate?

FLETCH
Yeah. No. You ever tried a Cheeky Vimto?

CAL
Might have.

FLETCH
Man, they're cruel. Feel like my head
is...

CAL
Gonna stop you there. Really nothing more
boring than hearing about someone else's
hangover.

FLETCH
Fair point.

CAL
You here for Charlie's thing?

FLETCH
Yep. You going?

CAL
Yeah, we're all going. Should be a laugh.

FLETCH
If I'm still here in thirty years - you have permission to shoot me.

They peel off.

GO TO: ALICIA heads in with TWO NS PARAMEDICS. An NS BURNT MAN (let's call him NS DANIEL) is on the trolley. Guedel airway in place and on oxygen. He's charred all over - horrific third degree/full thickness burns all over his body (including face) - he moans in agony. The NS PARAMEDICS have already got a line into his left arm.

They cross with ETHAN -

ALICIA
...Daniel Bourne. Thirty-eight year old male, trapped inside the furnace doors at the power plant around forty minutes ago.

ETHAN halts - shocked by the sight.

ALICIA (CONT'D)
- Severe full thickness burns -

ETHAN
Straight through to resus.

AMIRA crosses -

ETHAN (CONT'D)
You - with me.

AMIRA
I'm agency.

ETHAN
That's fine.

ETHAN and AMIRA fall in line. We take in ALICIA - her face ashen. This is her first serious burns victim and it's brutal. Nearby, an NS MIDDLE-AGED WOMAN films on her mobile. She tries to be discreet but it's pretty obvious. Because that's what people do these days.

CUT TO:

29a INT. ED. CORRIDOR - DAY (17:07)

(IAIN, JACOB, JEZ)

(NS STAFF, NS PATIENTS)

JACOB bounds forth. IAIN and JEZ follow.

JEZ

...Mate, we need to ask control if we can
head back out.

JACOB

Then do it.

IAIN

You're upset, probably worrying over
nothing...

JACOB

I'm coming with you.

IAIN

If we find anything...

JACOB

I've cleared it with the team. And I'm
coming with you. Let's move.

On JACOB - wild horses couldn't keep him away.

CUT TO:

30 **INT. ED. RESUS 2 - DAY (17:14)**
(ALICIA, AMIRA, ETHAN)
(NS DANIEL, NS STAFF, NS PATIENTS)

NS DANIEL has been transferred to Resus 2. Third degree burns cover his body - he's in agony. ETHAN leads alongside ALICIA and AMIRA. AMIRA removes the rest of his clothing fragments.

ETHAN
...Daniel, can you hear me? My name's Ethan and I'm a doctor. You're at Holby City Hospital - we're going to do everything we can for you.

NS DANIEL moans in pain.

ETHAN (CONT'D)
Another 10 of morphine. And we'll need to get a second line in.

ALICIA examines his charred arm. She tries to place a monitoring pad on it but the skin has completely peeled away. Useless.

ALICIA
Not in this arm, we won't. Shall we put an I.O needle in?

ETHAN
Yep - and we need to work out a fluid regime.

ALICIA
(Almost to herself)
The smell.

AMIRA
Deal with it.

ETHAN examines NS DANIEL.

ETHAN
I'm not happy with his airway. He needs an RSI.
(Beat)
Daniel - can you hear me? We're going to pop you off to sleep for a while and help your breathing.

There's hardly any response from NS DANIEL.

ETHAN (CONT'D)
Alright, quick as you can with the drugs, please?
(To AMIRA)
Can we start charting these burns?

Suddenly - ALICIA vomits. Like, she properly spews. Everywhere. She can't quite believe she's done it.

CUT TO:

31 **EXT. ROAD - DAY (17:32)**

(JACOB, JEZ, IAIN)

(NS POLICE OFFICERS, NS TRAFFIC OFFICIALS, NS TRAFFIC POLICE CRASH SCENE INVESTIGATORS)

The road is closed off. NS POLICE OFFICERS, NS TRAFFIC OFFICIALS and NS TRAFFIC POLICE CRASH SCENE INVESTIGATORS have arrived. The car that hit STEPH is being towed away. IAIN, JEZ and JACOB have just alighted from the ambulance. JACOB takes in STEPH's car.

JACOB

That's Steph's car?

JEZ

See - the whole side is scraped away.

IAIN

What are you thinking?

JACOB shakes his head - he has no idea. Beat. JACOB shouts out -

JACOB

Connie? CONNIE?

He looks down the long stretch of empty road. *Where is CONNIE?*

CUT TO:

32 OMITTED

CONTENTS MOVED TO 33a

33 **INT. ED. CUBICLES 3 - DAY (17:34)**

(CHARLIE, LILY, SALLY)
(NS STAFF, NS PATIENTS)

CHARLIE performs routine obs on SALLY - putting fluids up, administering pain relief, etc. She's still in discomfort.

CHARLIE
...Is there anyone who comes to the flat
to help out?
(Off her silence)
Do you manage to get out much?

SALLY
What would I want to go out for?

CHARLIE
Oh I dunno, bit of fresh air, a trip to
the shops. Nice to get out and about.

SALLY turns and locks eyes with CHARLIE. Beat.

SALLY
I'd love to pop a cork in that cake hole.

LILY returns with a portable tablet -

LILY
The x-ray is back and it confirms, as
suspected, the fractured neck of femur...
I'm going to call the bone specialists
down now and we'll see what the best
course of action is...

SALLY
I'm gonna need an operation?

LILY
I'm afraid so. Your bloods also confirm
that you're anaemic so you will need some
iron tablets. However, our priority at
the moment is your fractured hip.

SALLY
I feel much better. Can I not just go?

LILY
Would you say you feel more comfortable
since the catheter went in?

SALLY is silent. CHARLIE shakes his head - no.

LILY (CONT'D)
Was there much residual urine when she
was catheterised?

CHARLIE
Not really but three plusses of blood on
the dip test. I've sent off a CSU.

LILY is concerned.

LILY
I'm going to have another feel of your flank.

LILY feels SALLY's flank. It's tender and painful.

LILY (CONT'D)
You may have a urinary tract infection.

LILY, concerned, scoops up the tablet and studies the x-ray once more. She clocks something. Then -

LILY (CONT'D)
Charlie, can I borrow you?

SALLY
Take him - he's getting right on my wick.

LILY and CHARLIE head out of the cubicle. LILY studies the x-ray on the tablet. Scrutinising it closely.

CHARLIE
You know, talking to her, I'm not sure she's left that flat in a long time. And I'm talking years.

LILY
J. D. Salinger. He was a recluse.

CHARLIE throws her a look - *what?*

LILY (CONT'D)
(Of x-ray, found it)
Look. There. Just next to the ureter. We just caught the edge of it.

CHARLIE
What is it?

LILY
Could be a stag horn calculus...

CHARLIE
Kidney stones?

LILY
Let's run a KUB x-ray to confirm.

CUT TO:

32a EXT. ROAD - DAY (17:33)

(IAIN, JACOB)
(JEZ)

JACOB, IAIN and JEZ ride in the ambulance, slowly. The windows down. Their eyes glued to the side of the road, the ravine that runs parallel. JACOB shouts out of the window -

JACOB
- Connie? -

IAIN is less than convinced by this plan -

IAIN
Jacob, mate - this is mad. You don't even know if...

JACOB
Just keep driving.
(Shouting out)
Connie?

WIDE. The ambulance moves along, slowly. *Where is CONNIE?*

CUT TO:

34 **INT. ED. RESUS 2/RESUS CORRIDOR - DAY (17:35)**

(ALICIA, AMIRA, ETHAN)
(NS DANIEL, NS STAFF, NS PATIENTS)

NS DANIEL has been intubated. AMIRA places a burns mask over his face. White - with holes for the eyes. A spooky sight.

Meanwhile, ETHAN uses a "Bone Injection Gun" to get a new line into the tibia. He sterilises the skin with a swab, pulls out the B.I.G. and locates the mid-line of the tibia. He removes the safety catch. He places his palm over and presses firmly down. A needle - straight into the bone.

ETHAN

Second line in. Let's start running some fluids.

(Beat)

We'll use a Parkland formula.

AMIRA has a Lund and Browder chart in her hand.

AMIRA

Okay. 50%. And he's approximately 70 kilograms.

(To ETHAN)

Do we have an exact time of injury?

ETHAN glances up - impressed by AMIRA.

ETHAN

Hour and ten minutes ago.

(Beat)

You've done this before.

AMIRA

You sound surprised.

The alarm sounds on the ventilator.

AMIRA (CONT'D)

Chest is very tight.

ETHAN

These are circumferential burns. We need to relieve the pressure.

AMIRA

Escharotomy?

ETHAN

('Yes')

Can I have a large knife and some sterile drapes, please?

ETHAN moves to one side - he pulls on gloves, etc, as AMIRA places drapes around NS DANIEL. ETHAN performs an escharotomy on the chest:

He slices down to the bleeding tissue in a checkerboard fashion. Like a sausage in a boiling pan - the skin splits open.

GO TO: ALICIA is outside Resus 2. Shaken. We hold for a few moments. ETHAN emerges, we see AMIRA still inside with NS DANIEL.

ALICIA
I've never seen someone like that before.

ETHAN
You don't have to apologise.

ALICIA
The smell.

ETHAN
Just need to be a bit more professional, that's all. He'll need a bed on the burns ITU if he makes it that far. Get yourself cleaned up and I'll see you back in there ready for transfer.

Ouch. ETHAN retreats inside. ALICIA reels. Didn't deserve that.

CUT TO:

35 **EXT. ROAD/RAVINE - DAY (17:36)**
(CONNIE, IAIN, JACOB, JEZ)

JACOB, IAIN and JEZ continue on their go-slow. Windows down. JACOB's eyes like a hawk - scanning. Then - he spies what looks like a fresh tyre mark on the road.

JACOB
There - stop!

IAIN pulls the ambulance to the side. JACOB alights and rushes towards the tyre mark. He glances up as he clocks the broken/battered crash barrier -

JACOB (CONT'D)
Iain!

JACOB rushes towards the edge of the ravine. IAIN and JEZ follow. JACOB glances down and spies CONNIE - exhausted, pretty much out of it - on the rocks. The car burns nearby.

JACOB (CONT'D)
Connie!
(To IAIN/JEZ)
Call it in.

IAIN and JEZ rush forward as JACOB immediately begins to make his way down the steep embankment.

IAIN
Jacob...

But JACOB has no intention of waiting - he's already making his way down the steep bank of the ravine. IAIN rushes forward, glances down to spy CONNIE but no GRACE.

JEZ
(Grabbing his paramedic bag)
Right behind you, mate.

JEZ joins him. Rocks fall beneath their feet. It's a perilous journey. IAIN runs back to the ambulance and hops in...

IAIN
I'll find a way down...
(Into radio)
3006 to Holby control, priority call.
We're going to need another rig.
(Beat)
Major RTC - one female thrown from the vehicle and a second casualty as yet unlocated. Potential serious injuries due to MOI. Requesting medical team on scene. B4525 near the Brookbank turning. Over.

GO TO: JACOB and JEZ make their way down the ravine.

JACOB
Connie!

JEZ
Watch your footing!

But JACOB keeps moving. Fast. Determined. Rocks and mud give way beneath his feet. Finally - he reaches the floor of the ravine. He rushes towards CONNIE.

JACOB
Connie, can you hear me? What happened?

He takes in her multiple injuries before glancing around at the ravine - how the hell did this happen? JEZ arrives seconds later and begins rapidly assessing her injuries.

JACOB (CONT'D)
...You're gonna be okay. We're gonna get you out of here.
(Eyeing the wreckage)
Where's Grace? Connie, where's Grace?

CONNIE's eyes lock on the wreckage. JACOB's heart is in his mouth.

JACOB (CONT'D)
Grace is in there.

JACOB and JEZ share a look - *what the hell?*

CONNIE
(Barely audible)
...My baby girl...

JACOB
It's okay. We'll get her. We'll get her out...

JEZ moves towards the burning car. JACOB prepares to get a line in. He knows there's no way that GRACE could have survived.

CUT TO:

36 **INT. ED. CUBICLES 3 - DAY (17:40)**

(CHARLIE, LILY)

(NS STAFF, NS PATIENTS)

LILY looks at SALLY's KUB x-ray on the tablet. CHARLIE leans in. A look of bewilderment etched across his face.

CHARLIE

Is that Sally Hodge's x-ray? What is that?

LILY

...If I told you what I think it might be, I'm not sure you'd believe me.

CUT TO:

37 **INT. ED. ADMIN/CUBICLES - DAY (17:44)**

(CAL, DYLAN, ELLE)
(NS STAFF, NS PATIENTS)

ELLE crosses with CAL who scoops up some files.

CAL
How's your RTC?

ELLE
In the scanner - not looking great.

CAL peels off. ELLE taps at the computer. The red phone rings. She answers as DYLAN approaches.

ELLE (CONT'D)
Holby ED.

ELLE scribbles on a piece of paper. DYLAN approaches.

ELLE (CONT'D)
(Serious news)
Got it. We'll send someone. Thank you.

ELLE replaces the phone.

ELLE (CONT'D)
Major RTC. They've requested a medical team. Are you okay to go?

DYLAN
Yes.

ELLE hesitates. She doesn't know how to say this -

ELLE
It's Mrs Beauchamp.

DYLAN
What do you mean - it's Mrs Beauchamp?

ELLE
The RTC. Mrs Beauchamp was thrown from the vehicle. Grace is there too.

Beat. A moment of shock.

DYLAN
Right. I - uh -

ELLE
Until we understand exactly what we're dealing with - this is 'need to know'. Just the resus team - agreed?

DYLAN nods and moves off. On ELLE - her first big test. She pulls out her mobile. And dials. Walk and talk. All business.

ELLE (CONT'D)
I need to speak to Henrik Hanssen.
(Beat)
Then get him out of the meeting...

CUT TO:

38 OMITTED

CONTENT MOVED TO SCENE 41A

39 **INT. ED. CUBICLES 3 - DAY (18:08)**

(LOUISE, LILY, FLETCH, CAL, CHARLIE)
(NS STAFF, NS PATIENTS)

LILY is at the nurses station with CHARLIE - she's been joined by CAL, FLETCH and LOUISE. They all stare at the tablet.

LOUISE

...There's no way that's what you think
it is.

LILY

The radiologist seemed to agree.

FLETCH

Aren't these - like, unbelievably,
ridiculously rare?

CAL

A few hundred. In all medical history.

LOUISE

It's so freaky.

CHARLIE

This isn't my first.

They all stop. Turn to CHARLIE.

CHARLIE (CONT'D)

No - really.

CUT TO:

40 INT. VIDEO MESSAGE TO CAMERA - DAY
(DUFFY)

DUFFY talks directly to camera. Straight down the barrel.

DUFFY

Mr Fairhead - we've seen a lot of things
over the years, me and you. Too many
things, you could say.

(Beat)

But that's what happens I guess - when
you've been around as long as we have.
Old fossils that we are. But that
experience, that consistency of care,
that body of knowledge - that means
something. So... Here's to another thirty
years.

CUT TO:

41 INT. ED. CUBICLES 3 - DAY (18:08)

(LILY, SALLY)
(CHARLIE, LOUISE, FLETCH, CAL, NS STAFF, NS PATIENTS)

Pick up continuously from Scene 39.

LILY
Excuse me.

LILY leaves the group and heads towards SALLY's bay with her tablet. Draws back the curtain and enters.

LILY (CONT'D)
Sally, have you ever been pregnant?

SALLY
I'm not pregnant.

LILY
No, not now. In the past. Have you ever been pregnant?

SALLY
Why does that matter?

LILY
It's very important.

Beat. SALLY struggles. And then -

SALLY
When I was a teenager. But. I miscarried...

LILY nods - this is confirmation. LILY turns the tablet to show SALLY the x-ray.

LILY
The x-ray confirmed the presence of what is known as a Lithopedion. More commonly referred to as a calcified or stone baby.

SALLY's blood runs cold.

LILY (CONT'D)
When you miscarried - you didn't do so in the traditional sense. The foetus would have died during an abdominal pregnancy. Too large to be reabsorbed by the body, it was calcified in order to prevent infection...

SALLY is lost for words.

SALLY
My baby is still inside me?

LILY
It would have died many, many years ago.
We'll take you to theatre to have it
removed. Is there anything you'd like to
ask?

Silence. SALLY lets this sink in. Tears prick her eyes.

LILY (CONT'D)
This would most likely explain why you've
had trouble going to the toilet. And now
we know - we can fix it.

SALLY nods. Acknowledges this. Perhaps some hope ahead.

LILY (CONT'D)
I'll be back with the surgeon.

LILY departs. CHARLIE watches on from across the room. SALLY
catches his eye - shell shocked.

CUT TO:

41A EXT. RAVINE - DAY (18:10)

(CONNIE, IAIN, JACOB, JEZ)

(DYLAN, NS RAPID RESPONSE DRIVER)

JACOB has got a line into CONNIE. He has also replaced her makeshift dressings with professional materials. Inconsolable - her beautiful daughter dead. The ambulance is parked nearby.

CONNIE
I want to see her...

CONNIE tries to move. JACOB is forced to hold her down.

JACOB
Connie, you dislocated your shoulder...

CONNIE
- I want my daughter! -

JACOB
We need to get a sling on.

CONNIE
No... Don't touch me.

JACOB
Connie, listen to me. We're doing everything we can. I know it's hard but you need to stay calm for me...

GO TO: IAIN and JEZ reach the burning car. Although less fierce - the flames still dance. They get as close to it as they can. They peer inside. And the blood drains from their faces.

GO TO: JACOB pushes fluids into an increasingly erratic CONNIE.

CONNIE
Get off me - get off me!

JACOB
We need to get you to the hospital.

IAIN
(Shouting down)
Jacob...

JACOB glances up towards IAIN and the wreckage. He locks eyes with IAIN, fully expecting the worst. But then they shout down -

IAIN (CONT'D)
She's not here. Grace isn't here.

JEZ
There's no-one in the car.

JEZ has GRACE's charred shoe in his hand - it must have come off.

JACOB
Where the hell is she?

GO TO: At the top of the ravine - DYLAN arrives. Jumps out of a Rapid Response vehicle. And begins making his way down.

CUT TO:

42 INT. ED. RESUS - DAY (18:12)

(ELLE, DAVID)

(STEPH, NS ANAESTHETIST, NS STAFF, NS PATIENTS)

ELLE preps Resus for CONNIE's arrival as she dispatches STEPH off to theatre, liaising with the NS ANAESTHETIST -

ELLE
Are you happy to move her?

The NS ANESTHETIST say something like "Yep, no worries". Meanwhile, DAVID is checking the notes against her wristband with an NS NURSE. He reads from the notes.

DAVID
Stephanie Sims. Date of birth -
16.02.1979. Number 165734.

The NS NURSE says something like "Perfect". STEPH is dispatched.

ELLE
Alright, everyone listen up. Mrs Beauchamp's on her way in. I want this by the book. We'll need a cross match right away and let's put CT on standby...

DAVID sidles over to ELLE - clipboard in hand.

DAVID
When you say Mrs Beauchamp...

ELLE
Yes.

On DAVID - the boss is coming in. He drops the clipboard (or a piece of medical equipment?). Nervous as all hell.

DAVID
Sorry.

CUT TO:

43 **EXT. RAVINE - DAY (18:13)**

(CONNIE, GRACE, IAIN, JACOB, JEZ)
(DYLAN)

IAIN and JEZ head behind the burning car... A steep/densely wooded section of the ravine. It's another perilous journey as stray rocks roll down from the face of the ravine.

IAIN
Grace?!

JEZ
Grace - where are you?

Nothing.

IAIN
GRACE!

JEZ
Shhh. What's that?

Silence. They turn - and there, laying prone in amongst branches/rocks, is GRACE. Whimpering. Too petrified to speak.

IAIN
Grace!

IAIN and JEZ rush over to her but as they do - a rock tumbles down -

JEZ
Iain - watch out!

IAIN dodges out of the way. The rock narrowly misses him. He keeps going, followed by JEZ. They reach GRACE.

IAIN
Grace - can you hear me? It's Iain.

GRACE manages to mumble -

GRACE
...Help me...

It's immediately clear that she's not in a good way at all. IAIN and JEZ are both now scooped down next to GRACE.

JEZ
You're alright. Grace - listen to me. Is it difficult to breathe?

GRACE tries to respond but struggles.

JEZ (CONT'D)
Alright, matey - just try not to talk.

JEZ begins a primary full body survey as IAIN checks the chest with a stethoscope -

IAIN
Absent breath sounds on the left.

IAIN and JEZ look at each other - they know this is serious.

IAIN (CONT'D)
(Into radio)
3006 to Holby control, I need to request
heli-med if available, over.
(Changing channel)
Jacob? We've got Grace. She's injured but
she's stable. Over.

GO TO: As DYLAN tries to assess CONNIE, she attempts to sit up -

CONNIE
Grace!

JACOB
You need to stay still.

CUT TO:

44 EXT. AIR AMBULANCE HQ - DAY (18:15)

(CONTROL V.O., HARRY, PILOT V.O.)
(NS PILOT, NS HEMS PARAMEDIC)

HARRY PRICE (30s, super hot HEMS DOCTOR, professional, think a young *Tom Cruise*) dons his gear and heads towards a helicopter.

HARRY
(Into phone)
...I dunno what she looks like, do I?
That's the point of a blind date... She's
one of Kirsty's friends. Kirsty - with
the teeth. Yeah. I gotta go. I'm out on a
shout, I gotta go. Mum, I'll speak to you
later. Shepherds pie is fine. Bye.

HARRY ends the call. He glimpses the picture on his phone. It's him and his dog. Selfie-style. It makes HARRY laugh every time.

HARRY spies the NS PILOT fire up the helicopter. As per protocol - the NS PILOT signals to HARRY which engine he's striking up first (one or two). The chopper whirs to life. An NS HEMS PARAMEDIC approaches from the base.

PILOT V.O.
Holby radar, Heli-Med 12 - we are on a
category alpha. Three POB. Lifting out of
Holby and en route to the B4525. Over.

CONTROL V.O.
Roger, Heli-Med 12. Q&H is 1013. Basic
service, report letting down at scene.
Over.

The blades rotate. The noise deafening. The NS PILOT gives the thumbs up to HARRY. He climbs aboard with the NS HEMS PARAMEDIC.

CUT TO:

45 **EXT. RAVINE - DAY (18:20)**

(CONNIE, DYLAN, IAIN, JACOB, JEZ)
(GRACE, NS PARAMEDICS)

JACOB and DYLAN continue to patch up CONNIE who is now collared and boarded. More NS PARAMEDICS have arrived.

CONNIE
...I want my daughter.

DYLAN
Right, Mrs Beauchamp - you need to listen to me. Look at me.
(Forceful, to get her attention)
Connie. Look at me.

CONNIE reluctantly focuses on DYLAN.

DYLAN (CONT'D)
You heard them - Grace is stable, they'll be doing everything they can. But you are too badly injured.

CONNIE
...I'm fine. Get off me.

JACOB
She's going to do herself more harm.

DYLAN
What do you suggest?

JACOB
Forty of Ketamine.

CONNIE
No - don't you dare!

DYLAN hesitates - he's not sure.

JACOB
...She's in pain and distressed. Grace is stable. This is for her own good...

CONNIE
No - please - don't.

JACOB
You do it or I will.

DYLAN nods. Over the following, he preps the ketamine.

DYLAN
Connie - you're doing nobody any good fighting us - especially not Grace. You need to go to the hospital and let us do our job. Do you understand?

CONNIE fights back the tears.

DYLAN (CONT'D)
Good.

DYLAN administers the ketamine as CONNIE calms.

DYLAN (CONT'D)
(To NS PARAMEDICS)
Right, let's get her out of here.

Two NS PARAMEDICS approach. JACOB takes CONNIE's hand.

JACOB
I'm coming with you.

CONNIE and JACOB make their way to the waiting ambulance.

GO TO: IAIN and JEZ are still with GRACE. They have a pulse oximeter. JEZ preps a needle for IV access -

JEZ
...You're gonna feel a scratch. It's just
a precaution. Make you nice and
comfortable...
(To IAIN)
5 milligrams of morphine?

IAIN nods his approval as JEZ draws up the drug. IAIN checks the portable monitor - rattling off the obs.

IAIN
110 systolic. Pulse is 90. Sats 96%.

A few more loose rocks fall. They're sitting ducks.

JEZ
We need to get her collared, boarded and
out of here...

IAIN
(Into radio)
Dylan, mate - we need you.

CUT TO:

46 OMITTED

47 **INT. HOPE & ANCHOR - DAY (18:29)**

(JOSH, LOUISE, MAX, NOEL)
(NS GUESTS, NS BARMAN)

The pub is decked out for CHARLIE's bash. A few NS GUESTS. NOEL, MAX and LOUISE at the bar. They stare at something just off-screen. The gang have now finished their shift and are off-duty.

LOUISE
You said it was life-sized?
(Beat)
Is that really Charlie?

Lean in. REVEAL - the vodka luge is more six inches than six foot.

LOUISE (CONT'D)
My nan had figurines bigger than that.

JOSH
Looks more like Morph to me.

Reveal JOSH at the other end of the bar, half a lager in hand.

NOEL
D'you think we'll have to give people
their money back?

LOUISE
You're such an idiot.

MAX approaches with the cake -

MAX
...Cake's arrived.

NOEL
How does it look?

MAX opens the box - the cake reads "30 - with stars and sprinkles around it". Exactly that. Oops.

LOUISE
Chill Lady-Lou, that's what you said.

MAX
We can fix it.

NOEL
We haven't got time - people are starting
to arrive. Charlie's due any minute.

MAX starts to laugh.

NOEL (CONT'D)
It's not funny.

MAX
I know.

LOUISE
So why are you laughing?

MAX
(To NOEL)
You couldn't organise a [nods] in a pub.

Beat. They all start to laugh.

MAX (CONT'D)
It'll be fine. Grab me a knife.

JOSH watches on - smiles. The new gang seem like a good bunch.

CUT TO:

48 INT. ED. CUBICLES 3 - DAY (18:30)

(SALLY, CHARLIE, ROBYN)
(NS STAFF, NS PATIENTS)

SALLY is still in a bed. Waiting for her transfer to theatre. She stares into the near distance. Lost in her own thoughts. CHARLIE approaches. He takes a seat next to her.

CHARLIE digs around in his pocket and pulls out... The double-finger (the 'V' sign). SALLY manages to smile. Beat.

SALLY
I told the doctor I'd miscarried. That wasn't true.

CHARLIE remains silent - inviting her to continue.

SALLY (CONT'D)
I was a sinner. I had sinned. And I had... I tried to. Fix it. Myself.

SALLY looks towards CHARLIE - tears in her eyes.

CHARLIE
Did anyone know?

SALLY
The Sisters found out - by then it was too late. I'd committed a terrible crime.
(Beat)
It was like time had stopped for me.
Right there.

CHARLIE
I'm so sorry.

SALLY
Different world back then.

CHARLIE
Not so different, abortions are still illegal in many countries.

SALLY
Shame on them. And shame on me.

CHARLIE
You have nothing to feel ashamed about.
This sort of thing, there are people you can talk to...

SALLY
Talking never got anyone anywhere.
(Beat)
You've been going ten to the dozen since I got here and all you've done is give me earache...

Beat. SALLY smiles. CHARLIE too. He takes her hand.

SALLY (CONT'D)
I thought I lost my baby and the whole
time...

CHARLIE
But now - time. Perhaps it could start
again?

Beat. SALLY and CHARLIE lock eyes.

SALLY
You don't half talk some gobble, you.
(Beat)
But you're a good man, Charlie.

Beat. ROBYN approaches. In civvies.

ROBYN
Sorry to interrupt. Could I borrow you?

CHARLIE nods - knows exactly what's coming. The "surprise" party.

ROBYN (CONT'D)
You might want to change.

SALLY
This your surprise party everyone's
talking about?

On ROBYN - devvo'd.

CUT TO:

49 **EXT. RAVINE - DAY (18:31)**

(DYLAN, IAIN, JEZ)
(GRACE)

GRACE has now been collared, boarded and braced. IAIN, JEZ and DYLAN move her towards safety as rocks fall around them -

JEZ
...She can't go up in the helicopter with
the pneumo.

DYLAN
I'm well aware, thank you.

IAIN
Let's move - move!

Rocks tumble as they move GRACE towards safety -

IAIN (CONT'D)
(Into radio)
Could I have an ETA on the air ambulance,
over?

CUT TO:

50 **EXT. CITY SKYLINE - DAY (18:32)**

(CONTROL V.O., PILOT V.O.)

(HARRY, NS PILOT, NS HEMS PARAMEDIC)

The helicopter - with HARRY on board - slices across the city skyline, en route to GRACE. The Clifton Suspension Bridge. A stunning visual.

PILOT V.O.

Holby radar, Heli-Med 12. Landing in two minutes. Over.

CONTROL V.O.

Roger, Heli-Med 12. 2703 at 15 knots. Over.

CUT TO:

51 **EXT/INT. AMBULANCE - DAY (18:33)**

(CONNIE, IAIN V.O., JACOB)
(NS PARAMEDICS)

CONNIE is in the back of the ambulance - she's groggy from the ketamine and not really with it. She's collared and boarded with braces on. An NS PARAMEDIC checks vital signs and also places a more substantial temporary dressing on the head wound.

JACOB
(Into radio)
Iain? What's going on, mate?

IAIN V.O.
(Over radio)
Air ambulance en route. We're getting her out of here, over.

JACOB
See, you hear that? She's gonna be okay.

CONNIE
Ask them what her injuries are.
(Off JACOB's hesitation)
Ask them.

JACOB nods. He pulls the radio towards his mouth. But we notice that he doesn't press the button on the side. He doesn't want CONNIE to know the answer to her question.

JACOB (INTO RADIO)
Iain, it's me. Can you give us an update on the injuries, please?
(Silence)
Iain?

JACOB is doing his best to protect CONNIE from the truth.

CUT TO:

52 **EXT. COUNCIL FLATS - DAY (18:34)**

(CHARLOTTE, STEVE)

(NS PASSER-BYS, NS MOTHER WITH PRAM)

CHARLOTTE paces. Mobile in hand. STEVE SWIFT (40s, attractive and well-groomed) exits the block of grimy looking flats. CHARLOTTE makes a beeline for him. Instant fury.

CHARLOTTE

If you want to be helpful - pay your
child support...

STEVE walks on. CHARLOTTE follows. Seething.

STEVE

I'm late for work.

CHARLOTTE

And answer your phone. I've got more
important things to be doing than this...

STEVE

Yeah? Good for you.

CHARLOTTE

You gone in the head or what? Why are you
leaving presents on the doorstep like
some creepy, screwed up Father
Christmas...

STEVE

- He's my son -

CHARLOTTE

He's got enough.

STEVE

'Cos you buy it for him. What about me?

CHARLOTTE

You haven't got money to waste on
presents. Look at where you live.

Ouch. STEVE halts - turns to CHARLOTTE.

STEVE

You're pathetic.

CHARLOTTE

What can I say - you have that effect on
women.

STEVE departs. Leaving CHARLOTTE rattled. Shouting after him -

CHARLOTTE (CONT'D)

Just leave us alone!

CHARLOTTE turns - sees an NS MOTHER with a pram staring.

CHARLOTTE (CONT'D)
What are you looking at?

CUT TO:

53 **INT. SUBURBAN HOUSE - HALLWAY - DAY (18:35)**
(KAI)

KAI emerges from the living room. Shouts upstairs.

KAI
Mum?

Nothing.

KAI (CONT'D)
Mum?

KAI goes to pull out his mobile when he notices the cupboard door under the stairs - it's slightly ajar. He approaches. Opens it. The present from STEVE. KAI tears at the wrapping paper. His face lights up (though we don't see the contents of the present).

CUT TO:

54 EXT. RAVINE - DAY (18:36)

(DYLAN, IAIN)
(JEZ, GRACE)

IAIN, JEZ and DYLAN have managed to move GRACE to the main part of the ravine. DYLAN listens to her chest.

DYLAN
...She has flail chest but the pneumothorax...

IAIN
...It's on the other side, right?

DYLAN
Amazingly so.

IAIN and DYLAN look at each other - how did that happen? GRACE cries out in pain. IAIN holds her hand.

IAIN
You're doing so well, Grace. Just keep looking at me sweetheart, that's it.

GRACE wriggles. Becoming increasingly short of breath, confused and agitated due to her flail chest.

DYLAN
I need the portable kit.

JEZ runs back to the ambulance. As he does, the helicopter emerges over the horizon, *Apocalypse Now*-style. The sound of the helicopter is almost deafening as it lands. Blowing up dust.

CUT TO:

55 **EXT. ED. PEACE GARDEN - DAY (18:37)**

(ROBYN, CHARLIE, AMIRA)
(NS STAFF, NS PATIENTS)

ROBYN and CHARLIE exit the ED en route to the pub.

ROBYN

...Yeah - someone just like, fell over.
Looks like a badly sprained ankle...

CHARLIE

Robyn, seriously? Game's up - I'll act
surprised. Scout's honour.

CHARLIE clocks AMIRA on her phone nearby, vape in hand.

CHARLIE (CONT'D)

Amira - any chance you could stay on for
a couple of hours after your shift? Looks
like we're gonna be a nurse short...

AMIRA

I'd rather die.

CHARLIE

That a no, is it?

AMIRA returns to her call.

ROBYN

She seems nice.

CHARLIE and ROBYN head on.

CUT TO:

56 **INT. HOPE & ANCHOR - DAY (18:38)**

(CAL, FLETCH, MAX, NOEL, LOUISE)
(CHARLIE, JOSH, ROBYN, ETHAN, ALICIA, NS GUESTS, NS
BARMAN)

The pub is packed. Our regulars and a load of NS STAFF. On a side table - CHARLIE's cake (the words "with stars and sprinkles around it" have been scraped off). Next to the cake - the miniature vodka luge. And hanging above - the slightly dodgy banner made by NOEL. It's all a bit hap-hazard but it's been done with love. MAX at the window, spies ROBYN approach with CHARLIE. CAL with FLETCH - beers in hand. FLETCH swigs - a little too thirsty.

CAL
(Of beer)
Alright, Georgey Best...

FLETCH
Nice to have the night off.

CAL
So how is life upstairs? All good?

FLETCH
Can't complain.

CAL
Kids alright?

FLETCH
(Fronting)
Yeah - awesome. Same again?

FLETCH swigs his beer. We get the sense he's fronting.

MAX
He's coming - he's coming!

NOEL
Alright - everybody get down. Get down!

Everybody hits the deck - behind tables, chairs, etc.

CAL
Lights!

An NS BARMAN hits the lights. Beat. Laughter.

LOUISE
Shhhh!

And then - the door swings open. An NS PORTER walks through. Everyone jumps up - hang on - what the...

Then - CHARLIE arrives. Everyone semi out of hiding. "SURPRISE!"

CHARLIE - even though he knew it was coming - can't help but be a little shocked. MAX hits play at the DJ booth. The chorus of "Stayin' Alive" blasts out.

And in unison - they all do the iconic dance moves. Kinda rehearsed but not at all slick. More laughter. Cheering. NOEL et al approach - hugs and handshakes for CHARLIE.

GO TO: JOSH watches CHARLIE as he's surrounded by well wishers. CHARLIE clocks him on the other side of the pub. They exchange a glance. JOSH nods. He'll wait patiently to offer his official congratulations. The old guard.

CUT TO:

57 **EXT. RAVINE - DAY (18:39)**

(DYLAN, GRACE, HARRY, IAIN, JEZ)
(NS PILOT, NS HEMS PARAMEDIC)

DYLAN performs the chest drain with a pre-hospital portable kit. HARRY assists. GRACE is distressed, breathless and in pain from the rib fractures.

GRACE
...It hurts.

IAIN
I know it does, mate. But you're doing so well.

JEZ
Seriously - you're like Wonder Woman.
Super Woman. Super Duper Woman.
(Beat)
Cat Woman. Bat Woman.

IAIN throws JEZ a look. He stops. DYLAN uses the scalpel from the portable chest drain kit and makes an incision between the ribs -

GRACE
- Arghhhh! -

HARRY
You know Grace, I've got a blind date later. Bit nervous about it, to be honest.
(Beat)
Any tips?

DYLAN turns the scalpel the other way and uses the handle instead of the finger sweep. HARRY continues to distract her.

HARRY (CONT'D)
Last one didn't go too well... She went to the toilet and never came back. Went back through it, the date, walked it through with Big Mike. That's my mate. He reckons me talking at her about Top Gear for ninety minutes was where I fell down. But as I said to Big Mike - I'm a talker. Look - I'm still talking now...
(Beat)
That's the trouble with blind dates...
Never know what you're gonna get, do you?
Pot luck. Truth be told - I don't wanna go. Mum wants me to settle down.
Desperate for grand-kids, she is...

GRACE
- I want my mum -

IAIN

- She's gone to the hospital but we'll be headed there now. I'll come with you, don't worry - you won't be on your own -

DYLAN inserts the drain into the hole. GRACE coughs. He clamps the tube sticking out of the chest.

DYLAN

Drainage bag.

HARRY passes him the drainage bag. DYLAN attaches the drain to the tube. And un-clamps. GRACE coughs and splutters.

GRACE

I want to speak to her.

HARRY listens to the chest.

HARRY

That's sounding a bit better.

IAIN

Why don't we try leaving her a message?

IAIN pulls out his mobile as DYLAN secures the drain in place.

CUT TO:

58 **INT. HOPE & ANCHOR - DAY (18:44)**

(NOEL, MAX, FLETCH, ETHAN, ALICIA, CAL, NOEL ON-SCREEN, ALL ON-SCREEN)

(CHARLIE, JOSH, ROBYN, LOUISE, NS GUESTS, NS BARMAN)

NOEL and MAX are on the makeshift stage - they each have a microphone. It's all a bit Ant & Dec. Light and fun. A projector screen has been lowered behind them.

NOEL

Your attention, please.

MAX

Ladies and gents, bit of hush. Thank you.

The assembled crowd quieten. CHARLIE watches on. Surrounded by his friends and colleagues. JOSH is next to him. NOEL reads from a cue card.

NOEL

1986. The year that Gary Lineker became the most expensive British footballer ever in a £2.75 million move from Everton to FC Barcelona.

MAX

1986. The year the M25 was completed.

NOEL

1986. The year that Mike Tyson became the youngest Heavyweight Champion in history.

MAX

1986. The year that a fresh faced and bouncy haired nurse arrived at Holby City Hospital A&E.

MAX has a small clicker in his hand - he points it towards the projector. Tap. A photo of CHARLIE from 1986 pops up. Laughter.

FLETCH

It's Noddy Holder!

MAX

No - that's not Noddy Holder, it's our very own...

(X-Factor voice)
Charlie. Fairhead.

Another cheer goes up. CHARLIE raises his hands in mock-triumph.

NOEL

Thirty years, ladies and gents.

A heart-felt round of applause. ROBYN, LOUISE and a few others stamp their feet, knock the tables, etc.

NOEL (CONT'D)
And with that in mind - we've put
together a little something for you.

MAX
(Mock X-Factor)
Let's take a look at your journey...

MAX hits the button on his clicker. Nothing.

NOEL
Press it.

MAX
I am. It's not coming on.
(Beat)
Folks, talk amongst yourselves. A
technical glitch.

GO TO: ETHAN approaches ALICIA - a little contrite.

ETHAN
I'm sorry if I seemed a little short
earlier...

ALICIA
It's fine.

ETHAN
His injuries - I think they shocked me
just as much as you, to be honest.

ALICIA
I said it's fine.

ALICIA peels off - it's clearly not fine. CAL approaches. And he gently kicks ETHAN in the back of the knee. ETHAN buckles.

CAL
New jeans. You spray 'em on, or..?

ETHAN
What's wrong with them?

CAL
Think I can see 'Little Ethan'.

ETHAN
Really not in the mood.

CAL
(Of ALICIA)
Alright, listen, if you wanna get her in
the sack - you gotta be smart about it.
Match her emotions. If she's spiky -
you're spiky back. She's vulnerable -
you're vulnerable. She's horny - you're
horny.

ETHAN looks towards his brother - if only they could kill.

CAL (CONT'D)
What? It's good advice.

ETHAN
You know - just once. It would be great
if you grew up.

ETHAN peels off. CAL is left wondering what he did.

GO TO: NOEL and MAX, having resolved the technical glitch.

NOEL
Okay, we're back in business.

MAX
Studio, run VT.

MAX presses the clicker as the presentation begins (an amateur but well-made PowerPoint presentation). First up - a video message from the team...

VIDEO MESSAGE: INT. ED. RECEPTION - DAY. Filmed on a smart phone. NOEL and all the staff (literally, everyone we can get) stand in front of reception. He addresses the camera.

NOEL ON-SCREEN
Mr Fairhead - it's ya birthday. We're
gonna party like it's ya birthday!

MAX heckles from behind him ("Get on with it!"). Laughter.

NOEL ON-SCREEN (CONT'D)
Well - it's a birthday of sorts. Because
I'm reliably informed...
(Reading from a scrap of paper)
...That it's been ten thousand nine
hundred and fifty days of loyal service.

A cheer erupts from the assembled staff.

NOEL ON-SCREEN (CONT'D)
So. From us, the staff, from all of the
patients you've helped over the years...
We want to say a big, heart-felt thank
you. To Charlie.

They all raise glasses/party-poppers, etc.

ALL ON-SCREEN
To Charlie.

Joe Cocker's "With A Little Help From My Friends" strikes up as the video transitions in to a photo of a younger CHARLIE in the ED. The old uniform - a world away from the modern nurse.

And what follows is a montage of photos. Some new, some old and some absolute classics. It's the history of CHARLIE at Holby:

* CHARLIE with MEGAN

* CHARLIE with TESS

Etc, etc. As the music continues over we take in the faces of our regulars as they watch on. The history. It's moving. But most of all - we take in CHARLIE. Grateful. More than a touch emotional.

CUT TO:

59 EXT. ED. MAIN ENTRANCE - DAY (18:46)

(CONNIE, JACOB, ELLE, HANSEN, AMIRA, NS PARAMEDICS,
NS STAFF, NS PATIENTS)

Music continues over. CONNIE is brought out of the ambulance on a stretcher. Accompanied by JACOB. ELLE assists. HANSEN nearby - watching on from the periphery. Taking it all in. Inscrutable.

Nearby, AMIRA watches on. Vape in hand. It means nothing to her.

CUT TO:

60 **EXT. RAVINE/HELICOPTER - DAY (18:47)**

(IAIN, JEZ, DYLAN, GRACE, HARRY, NS PILOT, NS HEMS
PARAMEDIC)

Music continues over. DYLAN, IAIN, JEZ, HARRY and the NS HEMS PARAMEDIC race GRACE towards the helicopter. The hero shot.

CUT TO:

61 INT. HOPE & ANCHOR - DAY (18:48)

(CHARLIE, LENNY ON-SCREEN, LILY, LOFTY ON-SCREEN)
(JOSH, NOEL, MAX, ROBYN, LOUISE, FLETCH, CAL,
ALICIA, ETHAN, NS GUESTS, NS BARMAN)

Music continues over. The presentation continues. Photos:

- * CHARLIE with ABS
- * CHARLIE with NOEL and BIG MAC
- * CHARLIE with HARRY HARPER
- * CHARLIE with ZOE HANNA

LILY approaches CHARLIE.

LILY
Sally has just gone in to theatre.

CHARLIE
Oh right.

LILY
The surgeons think that if all goes well
she could make a full recovery.

CHARLIE
Great.

CHARLIE tries to focus on the presentation. LILY goes on.

LILY
The mass was pressing on the bladder
which was contributing to her discomfort.
(Beat)
I've also been in touch with Social
Services...

CHARLIE
Lily, that's great news. But - kinda in
the middle of something.

LILY
Of course.

And then - the photos transition into a number of pre-recorded video clips from CHARLIE's old friends and colleagues.

* LOFTY

LOFTY ON-SCREEN
Charlie - I'm so gutted I can't be there
on your special day. But I wanted to say
congratulations on such a fantastic
achievement. Have a good one. Cheers.
(Beat)
Is that it? Did you get that?

* LENNY LYONS

LENNY ON-SCREEN

I remember my surprise party when I left.
Swear it aged me about ten years. But
then I had ten years to spare - I'm not
sure you do.

(Beat)

But seriously, I'm made up for you, me
ol' mucker, I really am. I hope you're on
the whiskey and cigars tonight. You
deserve. Cheers.

CHARLIE is delighted to see all his old mates. A moving tribute.

CUT TO:

62 **INT. ED. RESUS - DAY (18:49)**

(ELLE, CONNIE, JACOB, DAVID, NS PARAMEDICS, NS STAFF, NS PATIENTS)

Music continues over. ELLE leads the charge into Resus with CONNIE on the stretcher. JACOB is nearby as they begin to hook her up to all of the hospital monitors, hanging fluids on the ED drip poles, transferring O2 to the wall supply, etc. DAVID and the NS STAFF jump to action.

CUT TO:

63 **INT. HOPE & ANCHOR - DAY (18:50)**

(ALICE ON-SCREEN, CAL, CAL ON-SCREEN, DYLAN ON-SCREEN, FLETCH)
(CHARLIE, JOSH, ROBYN, MAX, NOEL, ALICIA, ETHAN,
LILY, LOUISE, HANSEN, NS GUESTS, NS BARMAN)

Music continues over. The presentation in full swing. More video messages. Montage. FLETCH on the sauce, he staggers out. To CAL.

FLETCH
...Think I'm gonna call it a night.

CAL
Probably wise. Not driving are you?

FLETCH
No - I'll grab a taxi...

* DYLAN

DYLAN ON-SCREEN
...Get the camera away from me...

* ALICE CHANTREY

ALICE ON-SCREEN
Charlie - you're amazing. You were such a good friend and mentor and... I can't imagine that place without you. So I wanted to say thank you for everything you did for me - all the support you gave me... Made me the nurse I am today.

* DYLAN

DYLAN ON-SCREEN
...The light is on - I can see it...

* CAL

CAL ON-SCREEN
...Charlie. Yeah. Just to say - you've always been there for me. Whether I asked you to be or not.
(Light)
...Always hanging around...
(Beat)
Helped me through some tough times. And been there for the good too. So - wanted to say - proud to call you a mate. And congratulations on your dirty thirty.

As the video messages continue, HANSEN appears in the doorway like a spectre. He approaches CHARLIE, unseen by everyone.

HANSEN whispers in his ear as CHARLIE flushes with concern (think George Bush in that classroom on 9/11).

CHARLIE follows HANSEN out of the pub. A few of our regs clock the commotion. *What's happening?*

CUT TO:

64 OMITTED

65 **INT. ED. RESUS - DAY (19:00)**

(ELLE, JACOB, CONNIE, GRACE V.O., HARRY V.O., IAIN V.O., JEZ V.O., CHARLIE, HANSEN, ROBYN, AMIRA)
(LOUISE, LILY, DAVID, NOEL, NS STAFF, NS PATIENTS)

CONNIE has been transferred to a bed - she's now off the board. ELLE, DAVID and JACOB work on her. All other sounds fade - all we hear is GRACE's voicemail message (dialogue plays under).

ELLE

I want a full trauma scan and let's get a cross-match right away.

JACOB

Okay, I've got the bloods...

CONNIE

No - I'm fine.

GRACE V.O.

Mummy, it's me. I'm going in the helicopter but Iain said I'm going to be okay. He said I need to think about good stuff. Like when me and you went to see The Hunger Games and we thought we saw Harry Styles. But it was just a girl with the same hair... Iain says I'm going to be in the bed next to [you]...

HARRY V.O.

Alright, we're gonna need to move folks.

IAIN V.O.

Grace, say goodbye, say goodbye...

GRACE V.O.

I've got to go now, Mummy. I love you.

JEZ V.O.

Let's move! Let's move!

SFX of the helicopter firing up. Back to real-time. HANSEN arrives with CHARLIE following -

ELLE

Let's get that trauma scan.

CONNIE

I said no -

CHARLIE

Connie...

CONNIE

I've got a GCS of 15, no neurology, full range of movement and I'm not drunk. Take the collar off. Do it.

JACOB looks to ELLE - who nods. JACOB removes the collar.

CHARLIE
This isn't a good idea. Listen to us...

CONNIE
No. Why aren't you listening to me - it's
Grace that needs the help...

Outside Resus - we see the staff arrive to witness the chaos.

CONNIE (CONT'D)
Where is she? Why isn't she here yet?

ELLE
Mrs Beauchamp - stop. I really need to do
a head to pelvis CT...

CONNIE
No. Charlie - tell her.

ELLE needs to re-assert control over the room.

ELLE
Okay. There's far too many people in
here.
(To CHARLIE)
Outside, please.

CHARLIE
No - I'm more use here.

CONNIE
I need you...

ELLE
And I need calm in here. Outside, please.

CHARLIE looks towards HANSEN. Beat.

HANSEN
For now. Thank you.

CHARLIE
Then why did you call me over?

HANSEN
It's Dr Gardner's call.

JACOB
(Murderous intent)
I need someone to tell me when Stephanie
Sims gets out of theatre.

CHARLIE retreats. GO TO: Outside Resus - everyone from the party
has assembled. CAL next to his brother. CHARLIE exits.

ROBYN
Is she gonna be okay?

CHARLIE
Yeah. I don't know.

ROBYN
What about Grace?

CHARLIE
She's en route in the air ambulance.

Beat. AMIRA approaches -

AMIRA
Sorry, Charlie, I wanted to...

CHARLIE
Not now.

AMIRA
No, I'm...

CHARLIE
I said not now.

AMIRA
I'm trying to apologise, you
sanctimonious old man...

CHARLIE
Okay. Enough. It's time for you to leave.

AMIRA
Couldn't agree more.

CHARLIE
So go. Get out.

AMIRA retreats. On CHARLIE - it's all falling apart.

CUT TO:

66 **INT. HOPE & ANCHOR - DAY (19:02)**

(ABS ON-SCREEN, DUFFY, JOSH)
(NS BARMAN)

The video messages continue to play to an eerily empty pub.

* ABS DENHAM

ABS ON-SCREEN

...You're the best and you expect the best. Professional. Passionate. Fair. That's what I think of when I think of you. Charlie Fairhead. And when they called me to say you were celebrating thirty years, I nearly fell off my chair. I thought it was at least 130 by now? Top banana, mate. Enjoy!

And then - through the door arrives... DUFFY. She glances around the empty pub. Just the NS BARMAN and JOSH at the bar.

DUFFY

Where is everyone?

JOSH

Think you'd better take a seat.

CUT TO:

67 **INT. ED. RESUS - DAY (19:08)**

(CONNIE, JACOB, ELLE)
(DAVID, ETHAN, ALICIA, CAL, LOUISE, HANSEN, ROBYN,
LILY, MAX, NOEL, CHARLIE, NS STAFF, NS PATIENTS)

ELLE, JACOB and DAVID are working on CONNIE - the collar has now been removed. HANSEN nearby.

CONNIE

... I'm telling you right now - I'm not going to CT until I see my daughter.

JACOB

Connie...

CONNIE

That's my final answer. You can do a chest x-ray if it'll make you happy. If it'll shut you up...

ELLE

Right, let's get an x-ray.

DAVID moves towards the phone to organise. JACOB tries to take CONNIE's hand - she snatches it away.

Outside Resus - we see the staff watching the chaotic scene. It's getting too much for ALICIA - she heads out. ETHAN clocks her.

CONNIE

I need to know where she is.

JACOB

She's in the helicopter and she'll be here but you need to calm down...

CUT TO:

68 OMITTED

69 EXT. ED. MAIN ENTRANCE - DAY (19:14)
(ALICIA, NS STAFF, NS PATIENTS)

ALICIA heads out - takes a deep breath. It's all too much.

CUT TO:

70 **INT/EXT. HELICOPTER/CITY SKYLINE - DAY (19:10)**

(PILOT V.O.)

(IAIN, GRACE, HARRY, NS PILOT, NS HEMS PARAMEDIC)

The helicopter slices across the skyline as it approaches the hospital. IAIN comforts GRACE as HARRY checks the drain.

PILOT V.O.
Holby radar, Heli-med 12. We're coming in
to land. Over.

CUT TO:

71 **EXT. ED. MAIN ENTRANCE - DAY (19:20)**

(ALICIA, ETHAN)
(CAL, NS STAFF, NS PATIENTS, NS VISITORS)

ALICIA is by the scaffolding, grabbing some air. ETHAN approaches. He stands next to her. Beat.

ALICIA
Nice jeans.
(Beat)
She'll be okay, won't she?

ETHAN
Mrs Beauchamp is a tough cookie.

ALICIA
I was talking about her daughter.

ETHAN
Right.
(Beat)
I didn't know whether to say anything or not...

ALICIA
He died. The burns victim.

ETHAN
Yes. He died.

ALICIA takes this in. It hurts. Even in this job - it still hurts.

GO TO: CAL emerges from the ED - wondering where ETHAN went. He glances up to clock the helicopter as it approaches.

CUT TO:

71AA EXT. SUBURBAN HOUSE - GARDEN - DAY (19:20)
(KAI)

KAI has an oversized remote control in his hands. He stands back and pulls at the lever. The drone rises from the grass. Taking off. Higher and higher.

Nearby, we see the present opened. A state of the art drone.

As we follow the drone skyward we realise that KAI's house is just round the corner from the hospital.

CUT TO:

71A INT/EXT. HELICOPTER - DAY (19:20)

(HARRY, PILOT V.O.)

(IAIN, GRACE, NS PILOT, NS HEMS PARAMEDIC)

The helicopter approaches. But then we see a drone - heading straight for the tail rotor blade.

- BANG! - The tail rotor blades collide with the drone. It's chopped into a million pieces. Vibration alarms sound. Warning lights flash.

GO TO: Inside the helicopter.

HARRY
What the hell -

IAIN glances up - what was that? The NS PILOT struggles to control the helicopter as it begins to spin out of control.

PILOT V.O.
Mayday! Mayday! Mayday! Heli-med 12.

CUT TO:

71B EXT. ED. MAIN ENTRANCE - DAY (19:20)

(CAL, ETHAN, ALICIA, NS STAFF, NS PATIENTS, NS VISITORS)

Outside the hospital, CAL, NS STAFF and NS PATIENTS scatter as the helicopter falls.

The helicopter spins. Falls. The chopper's blades hit the concrete first as the momentum of the crash causes the helicopter to skid under the main canopy.

It shunts a nearby ambulance which hurtles in to the scaffolding. An unholy crash as ETHAN and ALICIA are buried under a mountain of poles and planks.

Glass smashes. It rains down on an NS VISITOR and slices them to pieces. A metal girder/scaffolding takes out another NS PATIENT who is outside having a fag. Nearby, two more NS VISITORS are also taken out. Almost definitely killed instantly.

The deafening screech of metal on concrete.

A blade chops through an NS PATIENT. After a few moments of madness - the helicopter skids to a halt. Half of the body of the chopper pokes through the front entrance.

CUT TO:

71C OMITTED

71D EXT. ED. MAIN ENTRANCE - DAY (19:20)

(CAL, HARRY, IAIN, GRACE, NS PILOT, NS HEMS
PARAMEDIC, NS STAFF, NS PATIENTS, NS VISITORS)

WIDE. Screams of panic. Smoke billows. It's sheer chaos.

CUT TO:

71E INT. ED. RECEPTION - DAY (29:20)

(AMIRA, ROBYN, LILY, NOEL, NS STAFF, NS PATIENTS)

Inside reception, the tail of the helicopter bursts through the doors. The debris and force of the blast send a piece of shrapnel through the glass 'Holby City' sign. It smashes into tiny little pieces.

Beat. AMIRA rounds the corner from the staff room. Her coat on. She takes in the carnage before her. This is Armageddon.

Beat. She retreats back inside. Shuts the door.

CUT TO:

71F INT. ED. STAFF ROOM - DAY (19:20)

(AMIRA, NS STAFF, NS PATIENTS)

AMIRA alone. Her coat on over her agency scrubs. The noise of the crash swirls around her. The lights flicker. This is hell.

CUT TO:

72 **EXT. SUBURBAN HOUSE - BACK GARDEN - DAY (19:20)**
(KAI)

KAI is frozen with shock. The remote still in his hand.

The sounds of alarms and screaming and carnage coming from the nearby hospital. And KAI knows he did this. This was his fault.

CUT TO:

73 INT. VIDEO MESSAGE TO CAMERA - DAY
(DAVID, JOSH)

DAVID takes his seat. Pulls out some cards (think BOB DYLAN's 'Subterranean homesick blues').

The first one reads 'First Impression'... He throws it down. And then, one by one, he tosses the others aside.

- 'Of Charlie Fairhead'
- 'Needs'
- 'No'
- 'Words'
- 'But I have to pick one'
- 'So'

DAVID
...Calm.

CUT TO:

74 EXT. ED. MAIN ENTRANCE - DAY (19:20)

(JOSH)

(IAIN, CAL, DUFFY, GRACE, HARRY, NS PILOT, NS HEMS
PARAMEDIC, NS STAFF, NS PATIENTS, NS ONLOOKERS)

...And then calm. Burning embers in the sky seem so peaceful, graceful, licked up by the air, gently parachuting down to a soft tinnitus sound. It builds in volume as we fall with the ash and embers, quicker now as they spatter on the white surface (helmet) - fingers appear:

REVEAL: IAIN stumbles from the helicopter - removing his helmet. And we realise we're hearing the world from his perspective - loud tinnitus as he turns to see smoke pouring from the wreckage of the helicopter. And then limbs. Is that an arm? Still in its sleeve but detached... He looks around, can see at least one dead body - broken glass and blood - realises his hands are cut - then to the helicopter, ears still ringing - the NS PILOT and NS HEMS PARAMEDIC slumped in their seats, clearly gone. HARRY also dead.

- As JOSH arrives - tight on their faces. JOSH is shouting at him, asking 'you okay?', but IAIN can't hear him, until he grabs IAIN's face - the sound cuts in:

JOSH
Hey! Are you okay?

And we hear the full, horrific volume of it all - the battle scene it's now become - alarms ringing, screams, shouts, chaos. IAIN nods, but he's far from it. And then he looks again at the twisted mess of the helicopter and back to JOSH - 'what just happened?' As we pan out further, see CAL slumped against the wall, shell-shocked - a large piece of debris stuck in the wall next his head, inches from decapitating him. DUFFY holds a hand out to him and we see clearly, the utter devastation... The havoc wreaked.

CUT TO:

75 **INT. ED. RECEPTION - DAY (19:20)**

(CHARLIE)

(LILY, ROBYN, NOEL, HANSEN, NS STAFF, NS PATIENTS)

Black. Screams. Smoke pouring in. The lights flicker and struggle as the emergency generator kicks in. Pandemonium. NS PATIENTS start running for the exits.

We're with CHARLIE and for a brief moment he seems frozen, trying to comprehend - he stares at the helicopter tail that has come through the doors, shattering them.

Then his instincts kick in. He sees members of his team in shock; LILY sprawled on the floor nearest to the doors, ROBYN standing stunned - the sheer impact of that hit.

CHARLIE

Robyn? Lily? You alright?

They nod. He turns to see an ashen NOEL behind reception.

CHARLIE (CONT'D)

Keep people back from the doors until I say it's okay.

CHARLIE's on it - heads to pick up an NS PATIENT. A stunned ROBYN helps LILY to her feet.

As HANSEN appears, heart in mouth as he sees the devastation - his ED under threat.

CUT TO:

76 **INT. ED. RESUS - DAY (19:20)**

(CONNIE, ELLE, JACOB)

(DAVID, NS STAFF, NS RADIOGRAPHER, NS PATIENTS)

Lights still flickering as the power cuts out again. Hear the commotion - the petrified screams from reception. As we come in on the face of the one person who felt that hellish thunder more than anyone.

CONNIE is being scanned with a portable x-ray (off the spinal board now, out of the collar, wearing a gown and attached to a drip) - just the NS RADIOGRAPHER stood next to her - everyone else, JACOB included, at the end of the room - what the hell just happened?

CONNIE

What was that?

Her look to JACOB: 'Tell me somehow it's not...' But he can't. Can't hide his own fear. No-one can.

CONNIE (CONT'D)

Where's Grace? Get this thing off me.

ELLE

Jacob. Find out what the hell that was.

She goes to get up but ELLE moves forward to stop her.

ELLE (CONT'D)

Stay there for me please, Mrs Beauchamp.

JACOB turns to find out what's going on.

CONNIE

Jacob.

JACOB

I'll find out.

Beat. She doesn't need to ask - he knows.

JACOB (CONT'D)

She'll be okay. I promise.

On CONNIE - the fear of not knowing.

CUT TO:

77 **INT. ED. RECEPTION - DAY (19:21)**

(CHARLIE, NOEL)

(LILY, ROBYN, AMIRA, NS STAFF, NS PATIENTS)

CHARLIE tries to swim through the tide of panicked NS PATIENTS as he makes his way to the fire exit - shouting to NOEL.

CHARLIE

Get them all to ortho out-patients. Soon as that fills, the fracture clinic - but they stay inside. No-one comes out.

NOEL

Are we closing?

CHARLIE

Just get them away from the main entrance.

On CHARLIE, pushing his way through towards the fire exit.

CUT TO:

77A EXT. ED. MAIN ENTRANCE - DAY (19:21)

(CAL, CHARLIE, DUFFY, IAIN, JACOB, ROBYN)
(JOSH, GRACE, HARRY, NS PILOT, NS HEMS PARAMEDIC, NS STAFF, NS PATIENTS, NS ONLOOKERS)

Cacophony of noise, people having to shout to be heard as CHARLIE bursts out into the peace garden, sees DUFFY shepherding NS PATIENTS to the pub, calling for calm -

DUFFY
We need calm now, folks. Cool heads.
Walk, slowly, walk calm... That's it.

She looks across to CHARLIE - nods a re-assuring smile - she's got this. JACOB comes flying past - one thing on his mind.

CHARLIE watches him go, looks to the wreckage, sees the devastation now. And then he spots CAL leaning against the wall - see the piece of shrapnel lodged in the wall just next to his head. CHARLIE goes to him.

CHARLIE
Cal?

CAL just looks at him - what is happening? CHARLIE frantically checks he's not been hit by anything.

CAL
It missed.

CHARLIE helps him to his feet.

CHARLIE
I know it's hard, but find your focus.
Assess as quick as you can.
(Of helicopter)
Keep them away from there.

As a huge piece of debris drops from the canopy just missing JACOB - he falls out of the way.

CHARLIE rushes over as IAIN helps JACOB up.

JOSH moves to the front of the helicopter, trying to get access to the NS PILOT and the NS HEMS PARAMEDIC.

CHARLIE (CONT'D)
We have to get her out.

CHARLIE tries to lift part of the fallen girder blocking easy access to GRACE, but it's too heavy.

JACOB
Out of the way.

JACOB moves him. Lifts the girder off the helicopter as if it was made of balsa wood... And barks orders as he clammers in.

JACOB (CONT'D)
How long for the fire crew? Someone has called them?

IAIN feels his head - tinnitus ringing again.

JACOB (CONT'D)
Get resus clear!
(To himself)
I'm coming, Grace... I'm coming.

CHARLIE and IAIN look to JOSH who can only manage to reach the pulses of the NS PILOT and the NS HEMS PARAMEDIC. He shakes his head - no good.

IAIN
Both of them?

He nods. Both dead. IAIN's head is still ringing - the look between CHARLIE and JOSH says it all.

CHARLIE
This isn't safe. Jacob, we need to wait for the fire crew.

JACOB
There's no time, Charlie. We have to get to Grace. Someone get this entrance clear.

JOSH looks to CHARLIE then piles in to help JACOB as CHARLIE is pulled back by a worried ROBYN.

ROBYN
Charlie?

He turns to see ROBYN pointing at the bloodied body parts of two NS VISITORS.

CHARLIE
I'll deal with that, just get back.

ROBYN
Shouldn't we move them?

CHARLIE
Cover only. It's a crime scene now - bodies stay where they are.

CHARLIE notices the amount of NS STAFF now here as well as NS ONLOOKERS - one even filming it on his phone - CAL, ROBYN, JACOB, JOSH, IAIN...

CHARLIE (CONT'D)
(Of phone)
Hey, put that away! Back, please... No spectators. Robyn, Cal - get them back. Keep checking people. Same as always, keep an eye out for the quiet ones.

ROBYN moves off... But 'the quiet ones' - CAL's head ticking, he scans around - where's his brother?

CAL
Ethan.

CUT TO:

78 **INT. SCAFFOLDING COLLAPSE - DAY (19:22)**

(ALICIA)
(ETHAN)

Alarms sounding, dust everywhere, we come in on ALICIA buried under the rubble and debris, collapsed scaffolding all around her, the way that it has fallen in like a giant game of pick-up sticks.

She checks herself all over, not been hit, but where's ETHAN?

ALICIA
(Voice croaky from the dust)
Ethan?

But it's so loud, she can't hear. She tries to peer through the rubble - can't see him. He must have fallen some distance from her.

ALICIA (CONT'D)
Ethan. Where are you?

She tries to move but realises her clothing is trapped - yanks at it. As she pulls it free, rubble collapses down around her and she realises how unsafe it is.

But as the dust settles again, she sees his glasses, broken.

ALICIA (CONT'D)
Ethan?

And in the clearing - she spots him, slumped a few metres away, a tangle of scaffold poles, planks and rubble separating them. He must have fainted... Right?

ALICIA (CONT'D)
Ethan! Talk to me. Oh no. No, no, no...

She goes to move, but as she leans forward, she discovers her leg is caught underneath piping. Debris tumbles down around her.

She pulls out her phone - but it's smashed to pieces. Damn. Now what?!

ALICIA (CONT'D)
Anyone? Help. Ethan! ETHAN!

CUT TO:

78a INT/EXT. AMBULANCE STATION - DAY (19:26)

(CONTROL V.O., DYLAN, JEZ)
(NS NURSE, NS PASSER-BYS)

DYLAN and JEZ alight from the ambulance (DYLAN has his medi-bag and jacket with him)...

JEZ
I just don't know how you can listen to it. It's not funny.

DYLAN
It's not supposed to be funny. It's a discussion show.

JEZ
Well they need to discuss how to change it cos it's...

DYLAN
(In)
Soporific.

JEZ
Sopo-what?

DYLAN
Sleep inducing...

JEZ
Now you're messing with me.

DYLAN is dead pan.

DYLAN
Calming... It's not always about the content...

As they see an NS NURSE run past... Noise of alarms now - as DYLAN registers something is not right. Not right at all.

JEZ
(In)
You see! You see! Always about a rhythm... Music, mate. Everything comes down to (music)...

DYLAN halts him.

CONTROL V.O.
Control to all units. Serious incident at Holby City hospital, helicopter down. Holby City ED is diverting all patients to St James'. Over.

On DYLAN - fear.

CUT TO:

79 INT. SUBURBAN HOUSE - FRONT ROOM - DAY (19:22)
(KAI)

KAI is now back inside the house. A beat as he stands in the front room - but he can't gather the right thoughts... Not any thoughts. Numb.

He switches the TV on - 'The One Show' (or whatever - it doesn't matter to him). And he sits on the sofa and watches, like he would. As if nothing had happened.

But something did happen - and he can't shake it. He stands back up - TV still playing. He goes to the front door. Opens it to the distinctive sound of sirens in the distance.

CUT TO:

80 **INT. ED. RESUS - DAY (19:23)**

(CONNIE, DAVID, ELLE)

(NS STAFF, NS PATIENTS)

CONNIE is on the trolley as DAVID tries to treat her wounds. Her dressing soaked in blood.

CONNIE
This is taking too long.

DAVID
Dressing's striking through.

DAVID pulls the dressing back - sees blood hosing from the scalp. He tries to catch it from running down CONNIE's face - puts another pad on.

DAVID (CONT'D)
Stay still for me...

CONNIE
She should be here by now.

DAVID
Please, Mrs Beauchamp - you need a
(pressure dressing)...

But CONNIE's not waiting any longer - grabs the dressing from DAVID and holds it to the pulsating blood. He tries to prevent her from getting up as CONNIE turns the drip off and removes the canula from her hand.

DAVID (CONT'D)
You really shouldn't be...

CONNIE
Take your hands off me.

As ELLE arrives back - looking ashen. CONNIE looks to her... And she knows - she just knows.

ELLE
It's Grace. They have a pulse but she -
she came down in the helicopter and...

CONNIE
No.

CONNIE throws herself off the trolley.

CONNIE (CONT'D)
Get out of the way!

And CONNIE's off, knocking whoever and whatever out of the way.

ELLE
They're looking after her. They'll bring
her in - Jacob will bring her...

As CONNIE stumbles, her leg giving way - but the adrenaline courses through her - nothing is going to stop her. DAVID grabs hold of her, but she holds him at arms length - a stand off between them.

CONNIE
Get out of my way.

DAVID
Let me remind you, you've had a high impact RTC, ejected from the vehicle, dislocated your shoulder...

But CONNIE moves past him. DAVID though won't stop.

DAVID (CONT'D)
You've probably been knocked out...
Serious lacerations, in fact you're lucky to even be alive.

As NS STAFF try to restrain her, DAVID and ELLE manage to move in front of her.

ELLE
Mrs Beauchamp, please you're in no state...

CONNIE
Move out of my way.

On CONNIE - eyes burning with intent.

CUT TO:

81 **INT. ED. RECEPTION - DAY (19:25)**

(CAL, CONNIE, DAVID, ELLE, NOEL)
(LOUISE, AMIRA, NS STAFF, NS PATIENTS)

NOEL is dealing with the phones, trying to catch LOUISE's attention as we see a terrified AMIRA join the throng of people trying to get out.

NOEL
(Into phone)
Send them to St James'. Redirect them then...
(To LOUISE)
Louise! Get them upstairs.

LOUISE indicates the NS PATIENTS she's already dealing with. NOEL puts the phone down - he'll have to do it himself, as CAL comes in, against the tide of people.

NOEL (CONT'D)
Out-patients - that way please, people.

CAL
Have you seen Ethan?

NOEL shrugs - no idea. CAL moves off, searching as we hear a commotion in Resus corridor. All heads turn to see, in her gown, the bloodied mess, the wounded lioness CONNIE chased by NS STAFF, ELLE and DAVID, stumbling into reception.

ELLE
Connie, please.

CONNIE
Grace! I need to see Grace!

NOEL rushes to help as she sees the helicopter tail - and, suddenly growing weak due to her injuries, she collapses against the wall - drops to her knees, drained, her wounds too severe, unable to walk.

CONNIE (CONT'D)
Get off me! Get off me!

But she's losing energy - like a popped balloon - as she lets the dressing go, blood pours down her face.

NOEL
They'll bring Grace in. I know they will.

CONNIE
She should be in here by now.

ELLE
They're working on it. It's just a difficult extrication, that's all.

DAVID
Mechanics.

ELLE
Right. Mechanics. But Grace will be fine.

CONNIE roars in pain, too tired to climb to her feet again.

ELLE (CONT'D)
Come on now, you can't be out here.

CONNIE
(In)
Why are you doing this? Just let me...

NOEL
(In)
Listen to Dr Gardner, Mrs Beauchamp.

On AMIRA - just standing gawping. What on earth is happening?

ELLE
You have to come back to resus.

CONNIE
(Tears coming now)
Let me through! Let me see Grace.

And as she tries one last time to get to her feet and push past them, DAVID and NOEL block her. DAVID applies a pressure bandage to her head, wiping at her face - doing anything he can to maintain some dignity for the poor woman.

CONNIE (CONT'D)
Just let me see my daughter.

But she knows it's futile... She's exhausted. All of them, chests heaving, catch their breath as NOEL moves NS ONLOOKERS away from this wounded, vulnerable CONNIE.

ELLE
It's okay. Everything's going to be okay.

CUT TO:

82 OMITTED

82A EXT. ED. MAIN ENTRANCE - DAY (19:26)

(CHARLIE, DYLAN, HANSEN, IAIN, JACOB, JEZ, JOSH)
(GRACE, NS HEMS PARAMEDIC, NS PILOT, NS STAFF, NS PATIENTS, NS ONLOOKERS)

As DYLAN and JEZ hurry round the corner, their faces drop as they see the hospital is littered with people and they see the fallen helicopter.

DYLAN, with his medi-bag and jacket, rushes over to where JACOB, CHARLIE and JOSH are moving bits of debris to get at GRACE. NS HARRY's body has now been removed from the helicopter and covered.

DYLAN
Charlie?

CHARLIE
She has a pulse, flail chest at the scene and who knows what else since the crash.

DYLAN
Give me a hand.

DYLAN drops his jacket as CHARLIE helps DYLAN up onto the shell. He looks in to see GRACE and JACOB - the mess inside.

JEZ goes straight to IAIN - holding his head - superficial cuts and bruises evident.

JEZ
You okay? Your knee.

IAIN sees that he's bleeding through his trousers.

JEZ (CONT'D)
You should get checked out.

IAIN
I'm fine - start helping, would you.

JEZ isn't convinced but takes IAIN's place moving wreckage from the entrance as DYLAN joins the GRACE rescue... And they reach her - but she's trapped upside down by various seat belts and twisted machinery. JACOB is trying to see underneath.

DYLAN
She's stuck.

JACOB
We need to cut her out.

As a piece of debris falls loose from above, crashing onto the shell of the helicopter.

DYLAN
We need to keep her still.

But as DYLAN looks down he sees that, seeping underneath the helicopter, is a pool of aviation fuel - GRACE's face perilously close to it.

DYLAN (CONT'D)
Jacob. That's fuel.

JOSH draws CHARLIE's attention to it.

JOSH
Charlie? We need to close the ED.

HANSEN arrives. CHARLIE picks up DYLAN's jacket - throws it to JOSH.

CHARLIE
Here, put this on. We need to get to
Grace.

JOSH puts the jacket on. All hands to the pump.

HANSEN
Get her out as quick as you can.
(Nods to Harry, the NS HEMS
PILOT and NS HEMS PARAMEDIC)
Get them covered. We need to close this
department.

CHARLIE
We can't close.
(Of GRACE)
We have to get her in there.

HANSEN
(In)
I trust you'll do what is necessary.

Subtext clear. Over to you. On CHARLIE who looks down at the pool of fuel around his feet - things just keep escalating.

CUT TO:

82B INT. VIDEO MESSAGE TO CAMERA - DAY
(HANSEN)

HANSEN to camera.

HANSEN

On a day like today, I'm sure you have enough people filling your head with their philosophies and politics and what should or shouldn't happen with the state of this place... So I'll keep this short. Look after my staff and we'll get along. I'll take care of the rest for you.

Reveal that HANSEN has a letter in his hand - has clearly memorised it though.

HANSEN (CONT'D)

Good luck in the fight ahead. Charge Nurse, Charlie Fairhead.

On HANSEN - it's clear he liked the cut of his jib, pleased to be sharing a moment from all those years ago.

CUT TO:

83 INT. SCAFFOLDING COLLAPSE - DAY (19:27)
(ALICIA, ETHAN)

ALICIA is trying to free herself from the debris without it collapsing on her - and at the same time, desperate to get a response from ETHAN, is throwing stones - getting closer each time. She lets one go, it rattles around the scaffolding.

And then another. And then:

ETHAN
Alicia?

The stone lands.

ETHAN (CONT'D)
Ow!

Her heart skips a beat.

ALICIA
You're alive!

We see ETHAN trying to make ALICIA out - without his glasses on and with dust and debris all around it's tricky.

ETHAN
Where are you?

ALICIA
Are you hurt?

ETHAN
I don't think so... Unless you count that stone.

ALICIA
We're trapped under the scaffold.

ETHAN
I can't move.

ALICIA
Stay where you are. I can see a way through...

She tries to move, but as she does, more rubble comes tumbling down - poles roll, positions shift and suddenly...

ETHAN
Alicia?

ALICIA
I'm okay. I just...

She realises that the way she is positioned is supporting a large plank that seems key to the stability of the whole area around her.

ALICIA (CONT'D)
I think I might be holding part of this
up.

ETHAN
Then stay where you are!

She starts to lower it - but it doesn't feel good - small debris
tumbling down... It's not safe.

ALICIA
I can't hold it much longer...

ETHAN
I'll come to you!

She can hear him trying to move.

ETHAN (CONT'D)
Maybe not. I think my leg is (stuck)...

ALICIA
I'm going to put it down.

ETHAN
Alicia, wait.

ALICIA
I can't... Just count me down from five.

ETHAN
I'm not sure you should be...

ALICIA
Four, Three, two...

She throws herself to the floor, covers her head.

ETHAN
Alicia!

The plank comes down after her... And then - CRASH - stops against
a pole - a safe distance from her. She looks around - expecting it
all to come tumbling down. But it doesn't. She's safe.

ETHAN (CONT'D)
Alicia?

It's standing... Still standing!

ALICIA
I'm coming to get you.

CUT TO:

84 EXT. ED. MAIN ENTRANCE - DAY (19:28)

(CAL, CHARLIE, DYLAN, IAIN, JACOB, JEZ, JOSH, LILY)
(KAI, GRACE, ROBYN, NS PILOT, NS FIRE CREW, NS
STAFF, NS PATIENTS, NS ONLOOKERS)

In the background, bodies are being covered. NS STAFF cover the NS PILOT - IAIN trying to help them. JEZ and JOSH trying to clear the main entrance of debris.

KAI arrives - he takes in the wreckage, the carnage that he caused. His heart plummets to his shoes, chest starts heaving, the panic setting in.

LILY sees IAIN struggling.

LILY
Hey, with me.

IAIN
I'm fine.

LILY
You're no help to anyone with that leg -
just let me look, I'll be quick.

He ignores her, but then stumbles against the side of the hospital - head ringing again. LILY looks at him - no choice now. He's coming with her.

Back inside the helicopter:

JACOB
Keep her still.

DYLAN checks GRACE's airway, lifts her chin.

DYLAN
Airway looks clear, but can't confirm the situation with the chest drain.

JACOB
(Calling out)
When we get her out I'm going to need a clear run to resus.

JEZ
You'll have to take her round - this entrance is blocked.

JACOB's concerned by that as CHARLIE arrives with a stretcher. CAL behind him.

CHARLIE
Guys. Hurry up!

CAL
Charlie, I can't find Ethan anywhere.

CHARLIE
He'll be okay, let's just get Grace out
and then we'll find him.

But CAL's furtive, moves off in search - can't shake the fear.

JOSH peers in to help as DYLAN attaches a pulse oximeter to GRACE's finger. As he looks to CHARLIE, both see the lighting overhead hanging by a thread - it crackles with intent - loose wires ready to set the fuel alight.

CHARLIE (CONT'D)
Jacob, quicker.

JOSH
You'll have to go round.

DYLAN
If we're closing, she might be better off
at St James'.

That only serves to frustrate JACOB even more.

JACOB
(Roars)
She stays here!

JACOB grows frustrated as he tries to cut through her seatbelt with scissors. DYLAN holds tight to GRACE - as the seatbelt snags - JOSH looks up to see the light crashing down, just as JACOB manages to tear the seatbelt loose.

JOSH
Move!

They tumble backwards, DYLAN landing with GRACE. JACOB looks up to see that JOSH has caught the light - inches from the fuel. He puts his hand over the crackling wire.

JOSH (CONT'D)
Get her out. Now!

As they hear the sound of sirens arriving - NS FIRE CREWS descend in their droves.

CUT TO:

85 **INT. ED. RECEPTION - DAY (19:29)**

(DUFFY, NOEL)

(AMIRA, NS STAFF, NS PATIENTS)

The smoke has now cleared. NOEL is doing a roll call. Clipboard in hand, he ticks people off. He sees DUFFY heading through - she has a pile of foil blankets for NS PATIENTS outside and a box of walkie talkies.

NOEL

Ethan and Alicia - have you seen them?

DUFFY

(Shaking her head)
We're closing the ED. Put this on.

She throws him a high vis.

NOEL

We're closing?

DUFFY

Closing. Divert all ambulances, all minors go... Shut reception and take admin. We'll need to access the Major Incident cupboard.

(Hands him three walkie talkies)
Dylan, Elle and yourself.

NOEL nods, realising his new role as he sees AMIRA making her way out - there's no way she's hanging around for this. Not her pay grade. She walks past NS PATIENTS being shepherded by NOEL.

NOEL

Back this way, please. Hey! Agency!
Where're you going? We need you to...

But she heads out through the fire exit without a backwards glance.

CUT TO:

85A EXT. ED. PEACE GARDEN/MAIN ENTRANCE - DAY (19:29)

(AMIRA, KAI, NS FIRE CREW, NS POLICE OFFICERS, NS STAFF, NS PATIENTS, NS ONLOOKERS)

AMIRA heads out into the unfolding carnage - sees NS FIRE CREW and NS POLICE OFFICERS have arrived in their droves - takes in the chaos.

Head down - she sees a boy collapsed against a wall. It's KAI, chest heaving - he catches her eye. She pauses for the briefest of seconds then carries on... Keeping that head down, chaos all around her, the alarms going, the shouting, but she just walks. Twenty metres now from KAI - and then she stops - sees the total carnage. It's not right what she's doing and she can't shake that image.

She turns to see KAI struggling for breath still, unseen by anyone else. She looks to him... He needs her.

CUT TO:

86 INT. VIDEO MESSAGE TO CAMERA - DAY
(BIG MAC)

BIG MAC stares directly at us.

BIG MAC

It's all in the name. Charlie. Any hint of bother, trot that name out and a guardian angel arrives... An unflappable guardian angel. If anything happens you want him with you... You make sure he's around. It's rule number one in the handbook of NHS survival: make sure you have a Charlie. I know I always did. Here's to you, pal. Best there is, best there'll ever be.

CUT TO:

87 INT. ED. RECEPTION/RESUS CORRIDOR/RESUS 2 - DAY(19:30)(CHARLIE, DUFFY, DYLAN, JACOB, MAX, NOEL)
(GRACE, NS STAFF, NS PATIENTS)

Come in on CHARLIE's face, straining to keep up as JACOB and DYLAN hurtle through from the fire exit with GRACE on a stretcher.

JACOB
Respirations are shallow.

DYLAN
I'm not sure the drain is working.

CHARLIE
Her sats are fine.

JACOB
How can you be sure?

DYLAN
We won't know until we get the underwater seal drain and x-ray.

DUFFY sees MAX heading through with a re-stocked triage trolley.

DUFFY
That for outside?

MAX
Robyn's out there now.

DUFFY
Noel, you'll be okay here?

NOEL
But I thought we weren't... (taking anyone)

DUFFY
Good man.
(Joins JACOB)
I'm coming in.

DUFFY starts checking GRACE.

CHARLIE
So am I...

JACOB
(In)
Don't need both of you.

CHARLIE drops off as he realises he's surplus to requirements.

JACOB (CONT'D)
Make sure the department's clear. And Charlie...

He calls back.

JACOB (CONT'D)
Connie can't know... Not yet.

CHARLIE feels a touch sidelined as they hurtle into Resus 2 -
JACOB making sure the chest drain is still intact.

JACOB (CONT'D)
Get this transferred onto an underwater
seal bottle.

DYLAN sees JACOB feeling this - glances at DUFFY, concerned.

CUT TO:

88 **INT. ED. RESUS - DAY (19:32)**

(CONNIE, DAVID, ELLE, HANSSEN)
(JACOB, DUFFY, DYLAN, GRACE, NS STAFF, NS PATIENTS)

CONNIE lays prone on a trolley. DAVID and ELLE wearing gloves and gowns, overhead spotlight on, as ELLE looks to locate the pulsating bleed. DAVID providing suction.

ELLE

Okay, I can see the small arterial bleed here. We need to clip this.
(To DAVID)
Mosquito forceps.

DAVID hands them to her.

ELLE (CONT'D)
Get 2.0 Vicryl ready - I'm going to tie this off.

They hear the commotion next door. Through the window into Resus 2, ELLE sees it unfolding, concern etched across her face as she watches JACOB, frantic.

CONNIE
Grace.

She goes to get up. ELLE stops her.

ELLE
No, no. Stay where you are.

ELLE manages to tie it off as CONNIE sweeps her arm away.

DAVID
The vessel's tied off but we haven't even closed the wound yet.

CONNIE
Enough.

She tears the drip from her arm and hauls herself off the trolley as HANSSEN appears.

HANSSEN
Mrs Beauchamp, you need to listen to your team.

CONNIE
I need to see my daughter!

She moves him out of the way. HANSSEN turns to ELLE.

HANSSEN
(Of CONNIE)
Sort this. We're closing, and I need you to lead.

CONNIE staggers against a trolley - holds herself up. ELLE grabs her, supports her.

ELLE
Here, with me.

She looks back to HANSEN who nods his support.

We go with them, CONNIE hobbling with ELLE's support.

CUT TO:

88A INT. ED. RESUS 2 - DAY (19:33)
(CONNIE, DUFFY, DYLAN, ELLE, JACOB)
(DAVID, GRACE, NS STAFF)

As they reach Resus 2, CONNIE sees GRACE for the first time - tubes coming from her - her baby girl... And it rocks her.

CONNIE
Let me through.

DYLAN
Connie, you can't be in here.

But CONNIE's already there - nothing's stopping her.

JACOB
You heard her, let her through.

ELLE turns to DAVID who has followed.

ELLE
(Quiet concern)
Chase the surgeon for me.

CONNIE
What's wrong with her?

JACOB looks to DYLAN - no-one wants to say.

DYLAN
Flail chest - pneumothorax on opposite side.

CONNIE
No. Give me everything.

DUFFY moves in.

DUFFY
Connie, I really don't think you should...

CONNIE
Everything.

DYLAN looks across and JACOB knows it falls on him. Stay on CONNIE's face as he delivers it:

JACOB
Grace Beauchamp, 10 years old. Involved in a high speed RTC which left the road and fell 12 feet into a ravine. Patient ejected from the vehicle, flail segment on right chest wall and a pneumothorax on the left.

CONNIE takes that hard - stay on her face.

JACOB (CONT'D)
Size 26 left intercostal drain inserted
on scene, transferred by air ambulance
which crashed, patient sustained new head
injuries, extensive soft tissue
contusion.

On CONNIE's eyes - fearing the worst now, trying to contain her anger and utter helplessness.

JACOB (CONT'D)
GCS between 10 and 13, pulse 104, resp
rate 30, Sats 96%. No further treatment
given so far following second incident.

CONNIE is motionless, helpless... And we just hear the beep, beep, beep of the monitors as they are attached.

On CONNIE as she takes in her daughter - shaken.

CUT TO:

89 INT. ED. RECEPTION - DAY (19:33)

(AMIRA, LOUISE, NOEL)
(KAI, NS STAFF, NS ONLOOKERS)

AMIRA battles her way back in against the tide with KAI.

AMIRA
We'll get you in, don't worry. Breathe
for me.

As LOUISE blocks her path.

LOUISE
Where do you think you're going? We're
not taking minors.

AMIRA
He's having an asthma attack.

LOUISE
We've got stuff set up outside to
treat...

AMIRA
(In)
He was outside. And now he's inside - but
either way he needs help. So here's your
choice - you let me through and we have
this out afterwards or I knock your teeth
out right here in front of everyone and
then we're another nurse down.

LOUISE is pulled up - just met her match.

AMIRA (CONT'D)
He needs a nebuliser.

LOUISE eyes KAI - his breathing getting worse, no time for petty
grudges.

LOUISE
This way.

NOEL sees them.

NOEL
Louise! What did I say about minors?

LOUISE
My patient, my rules.

As they rush KAI through to HDC, AMIRA looks to LOUISE - respect
between these two?

CUT TO:

90 **EXT. ED. MAIN ENTRANCE/HOPE & ANCHOR - DAY (19:40)**

(IAIN, LILY, ROBYN)
(MAX, JEZ, JOSH, NS FIRE CREW, NS POLICE OFFICERS,
NS STAFF, NS PATIENTS, NS ONLOOKERS)

A huge wide shot of the devastation. The helicopter smashed and smoldering. The NS FIRE CREW in full swing, foaming the area, assisting with the rescue, etc.

And then we pick up MAX and ROBYN helping people at the pub. MAX is handing out teas and bottles of water - keeping spirits up as ROBYN does her best to triage minors.

LILY is looking into IAIN's eyes with a torch as he sits on a pub table.

IAIN
Said you'd be quick.

LILY
And you said you were fine.

IAIN
They need me over there.

LILY
They have an army of rescue workers.

Touché. That shuts him up.

LILY (CONT'D)
Your knee's not my major concern. I want to get your head scanned.

IAIN
Save it. I'm back on.

He gets up to go, but he sways - and we hear again his tinnitus. LILY tells him to sit down - but it's muffled, then passes.

LILY
Sit. Down.

IAIN holds his head. Tinnitus sore.

IAIN
Lily, listen. My job is to help people.
I've got a crew out there depending on...
(me)

LILY
(In)
You came down in a helicopter crash, that has left who knows how many dead and a little girl fighting for her life.

They're both pulled up at that. He realises she's scared... And that she's right - he's damn lucky. He relents.

IAIN
Pretty mad, this.

She looks at him for a beat. Nods. A hint of vulnerability and then the mask is back on - she looks around at the NS PATIENTS as ROBYN calls across to her regarding an NS PATIENT.

ROBYN
Lily - need your help here.

She turns back to IAIN.

LILY
Stay there.

He looks at his knee, dressed, his hands bandaged - watches her go. Looks around at the NS PATIENTS wrapped in foil blankets - smiles at one of them, but this isn't for him. He reaches for his walkie talkie.

IAIN
Jez... Be there in five.

CUT TO:

91 INT. SCAFFOLDING COLLAPSE - DAY (19:41)
(ALICIA, ETHAN)

Alarms still sounding, ALICIA crawls through the wreckage like an army assault course - getting closer.

ETHAN
(Shouts)
Be careful.

She slides herself over the final obstacle and drops into ETHAN's pocket of space. Catches her breath. Looks about.

ALICIA
Nice place you've got here.

ETHAN
Thank you. Gets more light in the mornings, but it's the peace and quiet I come for really.

Alarms and noise still at a premium, ALICIA holds her hand up to her ear, but her smile quickly drops.

ETHAN (CONT'D)
I said, it's the peace and quiet that I...

ALICIA
(In)
Ethan.

Her attention is drawn to the blood staining his shirt. He looks down at it... Hadn't noticed. She looks at him. This could be serious.

She scrambles across to where he is. She lifts his shirt. He winces. Wiping away at the blood and realises:

ALICIA (CONT'D)
Okay, just a cut.
(Phew)
Just a cut.

But then she looks at his knee - can see it sticking awkwardly to one side.

ETHAN
I can't move.

ALICIA
Your patella. It looks dislocated.

ETHAN nods, in pain - he knows.

ALICIA (CONT'D)
We need to get you out of here.
(Calling out)
Somebody help us!

ETHAN
Alicia, they can't hear us.

ALICIA
We'll have to crawl out.

ETHAN
I can't move though!
(Catches himself)
I'm sorry.

She looks at him - knows what needs to happen. Steels herself.

ALICIA
Let me have a proper look.

ETHAN reluctantly complies. She looks at his tight jeans. Looks to him. Smiles.

ETHAN
They're new.

She laughs. The perversity of it. And he laughs. Cos what else can you do.

ALICIA
I'll hold the leg, you roll these skin
kissers down.

He gets set to undo the button... But he's looking at her, indicates for her to look away.

ALICIA (CONT'D)
Seriously?

Yes! She sighs - FINE! - turns her head in the other direction.

ALICIA (CONT'D)
On three...

CUT TO:

91A INT. ED. STAIRS/RECEPTION/RESUS CORRIDOR - DAY
(19:41)
(JAC, NS STAFF)

From behind, we follow a familiar mane of red hair down the stairs - JAC NAYLOR - as she takes in the devastation before her. But she remains the epitome of focus - one place she needs to be - as she heads for Resus.

CUT TO:

92 **INT. ED. RESUS 2 - DAY (19:42)**

(CONNIE, ELLE, JAC, JACOB, DYLAN, DUFFY)
(GRACE, NS STAFF, NS PATIENTS)

CONNIE is talking to GRACE - has positioned herself right by her head, talking quietly to her while around them the team deal with the medical.

CONNIE

Grace, listen to me... I know you can hear me, okay? It's very important that you get better soon, so you put all your efforts into that, please...

(To ELLE)

Need another big line in. Let's get some bloods off.

But CONNIE's looking pale - sweating now.

CONNIE (CONT'D)

(To GRACE)

...You'll need to come up with a name for that puppy. You know how useless I am at things like that...

ELLE

FBC, U and E, glucose, clotting and cross match 4 units.

CONNIE

...Think hard, picture his face for me... It's important the name is right, that it feels right to you, Gracey.

JACOB can't take his eyes from CONNIE as she gently strokes GRACE's hair, concerned. DYLAN notices, shares a look with ELLE.

CONNIE (CONT'D)

Let's give x-ray a call. I want an urgent chest x-ray and an ABG.

As JAC arrives - DYLAN, ELLE and DUFFY part to make way for her.

JAC

Connie.

She looks up. And JAC takes in the state of her - blood clotted and dried all over her face, sweat dripping from her.

CONNIE

She's going to be alright, Jac.

JAC

Okay, step back for me, Connie.

But CONNIE goes back to stroking GRACE.

CONNIE

You're going to be alright, baby.

JAC
Connie - you're in no fit state. I need you gone.

JACOB
Maybe she's talking sense, Connie. You don't look good...

But their attention is taken by GRACE - agitated now.

CONNIE
It's okay. You're okay, Grace. Keep thinking of those names. Pick a few... You'll need a few.

DYLAN
She's looking a bit cyanosed.

JACOB
Sats are falling.

DUFFY checks the drain.

DUFFY
Drain's working.

JAC listens to the chest on the flail side.

JAC
She's not moving any air under the flail.

DYLAN
She was earlier.

JAC looks to CONNIE.

JAC
Another large pneumothorax.

DUFFY
You want another x-ray?

JAC
No time, we need to get another drain in.

And CONNIE snaps into gear, but she's unsteady on her feet. Can feel her legs going.

CONNIE
Get me a pair of sterile gloves and a gown.

DYLAN
I don't think so...

DUFFY
Come on now.

CONNIE
I'm a cardiothoracic surgeon.

JAC

You're not. Not any more. You're her mother. And you're not fit. Which makes you the single worst person that could be in here right now.

As they move her off to one side and attend to GRACE.

JAC (CONT'D)

Can we lay up a chest drain? I'll need a 28 tube.

JACOB

Come on, Grace.

But we're watching CONNIE - so pale now, sweat pouring from her, as her legs give way. Her head snaps back against the wall - the blood from her head creating a red stripe as she sinks to the floor.

DYLAN

Get her next door - now!

JAC just looks across.

JAC

Sterile gloves and a gown.

On CONNIE, no idea where she is, as DYLAN and JACOB try and haul her to her feet.

CONNIE

Grace.

CUT TO:

93 INT. VIDEO MESSAGE TO CAMERA - DAY
(MIKE)

MIKE BARTLETT looks directly into the lens. Behind him, blue skies.

MIKE

Well, well - I really thought this moment would never come. And on tape too. You know I want a copy of this to show you the evidence.

(Holds up a cocktail - an 'Old Fashioned')

By this Old Fashioned I do swear my old mate, that the only thing you should be trying to hold up is a golf flag. It'll be my 'I told you so' moment... Give it up while you still know what's waiting for you... While you still have your marbles. That institution will struggle on without us - I'm living proof...

(He winks)

Death to all ego, Amigo.

MIKE takes a sip of his drink then turns to someone off-screen.

MIKE (CONT'D)
Not enough bourbon in that, Jonny.

CUT TO:

94 EXT. ED. HOPE & ANCHOR/MAIN ENTRANCE - DAY (19:45)

(CAL, CHARLIE, HANSEN, IAIN, JEZ, MAX)
(ROBYN, JOSH, NS FIRE CREW, NS POLICE OFFICERS, NS STAFF, NS PATIENTS, NS ONLOOKERS)

CHARLIE is by the pub. Sees that the NS FIRE CREW have finished covering the helicopter in foam.

Across the way he can see NS FIRE CREW, JOSH, JEZ - sees IAIN hobbling over to them - everyone giving it their all. The doubts creeping into CHARLIE's thinking again. Is he needed at all?

HANSEN
Quite a team you have there.

CHARLIE turns to see HANSEN watching as they see NS PRESS arriving.

HANSEN (CONT'D)
(Re getting rid of them)
Would you do the honours?

CHARLIE
With all due respect I think my skills lie elsewhere.

HANSEN
I'd like you to be the...

CHARLIE
(Frustrated)
I'm sure you would, but it's not where I'm needed.

He turns and bumps right into MAX carrying medical supplies with ROBYN.

MAX
Any chance, Charlie? Seems like this lot have got it covered over here and we could do with...

CHARLIE
(In, snaps)
Would people please stop telling me what I can and cannot do?!

MAX's look to ROBYN is enough. CHARLIE instantly regrets it - annoyed at himself. Enough is enough - he needs to kick this silly ego thing - as he spots CAL - face pale with concern now.

CHARLIE (CONT'D)
Still nothing?

CAL shakes his head.

CAL
Not tried the pub.

Before CHARLIE can say anything, CAL's off. IAIN arrives at the main entrance where JEZ and JOSH are helping clear debris.

JEZ
Mate?
(Of his leg)
You okay with that?

IAIN
Yeah, just Lily trying it on. Think she likes us.

He grins, JEZ nods unconvinced, but goes back to lifting debris as IAIN holds his hand to his ear in pain - tinnitus ravaging him.

CUT TO:

95 **INT. ED. ADMIN/CUBICLES - HDU - DAY (19:46)**

(AMIRA, KAI, LOUISE)
(NS STAFF)

KAI is now sitting up as AMIRA removes the finished nebuliser and replaces it with an O2 mask.

AMIRA

There you go - just stay like that. Stay comfortable, take as long as you need - I won't let them move you, don't you worry about that. Security try anything, film it, blog it, whatever - we'll take them to the cleaners... That fails, I know street dance. You don't wanna see my kick and drop - believe me.

He smiles... Pulls down his nebuliser to speak.

KAI

Why did you stop?

Beat. So he saw that she was going. AMIRA is pulled up, doesn't know what to say. And LOUISE's return punctures the silence.

LOUISE

He's got everything he needs - we're needed out here.

AMIRA

Given him 5 milligrams of nebulised salbutamol.

LOUISE

Then let's move.

AMIRA

Peak flow is fine and his sats are up to 98%. Only a matter of time before Jobsworth's back in here telling us time's up anyway.

LOUISE

Cos suddenly you're the conscientious nurse.

Beat. AMIRA eyes her.

AMIRA

You're right - this doesn't need both of us...

She goes to move off, but KAI grabs her arm. LOUISE notices.

LOUISE

(To KAI)
Don't worry, I'll be back to check on you.

LOUISE heads off - she stops.

LOUISE (CONT'D)
And for the record, Jobsworth's a mate of
mine - his name's Noel and he's ten times
the human being you'll ever be. Just in
case you're bothered.

LOUISE goes. AMIRA looks at the time - picks up her coat.

KAI
All those people out there... The crash.

AMIRA
They're not ignoring you, they just have
to prioritise...

KAI
No. I mean...

AMIRA
You can tell me.

But KAI's getting upset at the thought of it - the magnitude of
what he's done.

AMIRA (CONT'D)
Kai.

But he's silent again.

AMIRA (CONT'D)
Look, you'll be fine... I'll come back
and check on you.

She goes to move off.

KAI
I caused it.

She turns back.

AMIRA
Caused what?

CUT TO:

96 **INT. ED. RESUS CORRIDOR/RESUS 2 - DAY (19:48)**

(CHARLIE, JACOB, DYLAN, CONNIE, DAVID)
(NS STAFF)

CHARLIE sees NS STAFF running between Resus and Resus 2 - something's not right here - as JACOB comes from Resus. Head spinning.

CHARLIE
Jacob?

JACOB
I shouldn't have let her do anything.

CHARLIE
Shouldn't have let her do what?

JACOB
It's all a mess. Grace is in trouble and now Connie - they don't know...

CHARLIE
With me.

CHARLIE heads past him into Resus. JACOB following.

CHARLIE (CONT'D)
Dylan?

DYLAN
She collapsed next door - thought she could treat and now this.

CHARLIE
Connie?

She's in some pain - groaning.

CONNIE
I'm alright. I just fainted.

DYLAN
Get a canula back in. She needs 2 units of O neg, FBC and clotting and call for the first 3 units on the cross match.
(To CONNIE)
You're bleeding somewhere and we need to locate it.

But CONNIE's moaning, agitated.

CHARLIE
Stop. Enough of this, Connie. You're shocked and you are bleeding.
(Turns to DYLAN and JACOB)
Let's go back to the start - ABCs - she needs to do as we say.

They nod in agreement.

CHARLIE (CONT'D)
Connie - are you in pain?

She holds her abdomen - nods.

CONNIE
Abdomen.

DAVID lays the trolley flat as CHARLIE examines her abdomen.

DAVID
FAST scan?

DYLAN
Yes.

DAVID hands DYLAN the FAST scan and applies the gel to CONNIE's stomach.

CHARLIE
(To CONNIE)
You've got some guarding. You may have an internal injury.

DYLAN looks up from the scan.

DYLAN
Free fluid in her abdomen.

JACOB looks to CHARLIE.

CHARLIE
Looks like she's torn her liver.

CUT TO:

97 **INT. ED. RESUS 2 - DAY (19:52)**

(AMIRA, DUFFY, ELLE, JAC)
(GRACE, NS STAFF)

JAC has the drain hole prepared. She's doing the finger sweep.

JAC

I don't want to push too hard - multiple bone fragments around the fracture.
There's a chance I'll push a foreign body into the lung.

DUFFY

You okay with 28?

ELLE

Get the 26 on standby in case.

DUFFY

Sats are dropping rapidly.

JAC

You reckon! Massive pneumothorax.

As AMIRA arrives. ELLE sees.

ELLE

Not now.

AMIRA

The boy I brought in...

JAC

Really not the time.

AMIRA realises just how serious this is - but JAC has no time for onlookers.

JAC (CONT'D)

(To AMIRA, firm)
Take a set of obs.

AMIRA nods, awkward - sets to it.

ELLE

Nearly there, Grace. We're with you.

DUFFY passes JAC the drain (held in large blunt forcep). She pushes it in. GRACE coughs.

DUFFY

(To GRACE)
Good girl. That's it.

JAC

Okay, I'm in.

JAC removes the forcep and attaches a clamp to the drain tube. DUFFY connects this to the drainage flask - undoes the clamp and looks to see if the drain is swinging.

DUFFY
Just a nudge.

JAC advances the drain a touch - and it's set. She looks up. Breathes a huge sigh of relief as DUFFY indicates...

DUFFY (CONT'D)
It's swinging.

ELLE
(Relieved)
Swinging.

ELLE places her hand on GRACE's head, sweeps her fringe from her face.

ELLE (CONT'D)
We've got you.

They all breathe a sigh of relief. Even JAC affords a glance.

JAC
Let's secure this. Can I have a suture?

DUFFY hands it to her. GRACE catches her breath.

On AMIRA, admiration - these lot really are something.

CUT TO:

97A INT. SCAFFOLDING COLLAPSE - DAY (19:53)

(ETHAN, ALICIA)

ETHAN's in his boxer shorts - in pain - as ALICIA tests the knee.

ETHAN

I'm sorry... I'm so sorry. We'll have to leave it.

ALICIA

We can't.

ETHAN

They'll have to find us at some point.

ALICIA

What's the matter with you?

ETHAN

I'm in my boxer shorts, buried underneath a pile of rubble like Stig of the Dump. And my knee is...

ALICIA

(In)

Yes! So let me put it back in so we can get out! We have no idea what is out there! The helicopter, the ambulance... Any of it could go up at any minute!

A wave of emotion comes over ETHAN as he realises she's right - they know nothing about what is out there - the threat they could be under - and that she's terrified.

ALICIA (CONT'D)

Sorry.

ETHAN

No. Alicia, I'm so sorry. Really... I didn't mean to...

ETHAN remembers his brother's advice.

ETHAN (CONT'D)

I've never been any good when I'm injured. Cal used to say it's why I went into medicine, to make sure I knew how to fix myself.

She smiles, but he can see she's still shaken - and he goes for it.

ETHAN (CONT'D)

When I was little I used to have a speech impediment... Cal ribbed me so much that I'd sometimes not speak for days. Not in front of people anyway. Locked myself in my room... And I used to make all of our toys sick and pretend to mend them again.
(MORE)

ETHAN (CONT'D)

Ran a health clinic for them. Cal and his friends found out and they stole all the medical notes I'd made... Teddy has a bad stomach, Mr Elephant has mucus in his trunk... And then Nibbles.

ALICIA looks up at him - where's this going?

ETHAN (CONT'D)

I don't know why but for some reason I had dolls as well... And... Well, Sally Strawberry had sore nibbles.

ALICIA
Sore nibbles.

ETHAN

I was six. I spelled phonetically.

ALICIA just looks at him. Why on earth has he just told that story?

ETHAN (CONT'D)
Cal calls me Nibbles...
(Realising)
You didn't know that.

Her look - she smiles though.

ALICIA
Hold still.

She puts her thumbs either side of the knee cap, applies pressure and then straightens the leg.

ETHAN
Arggghh! It's weird, isn't it? Oh gosh, why did I... Argggh... They thought it was funny. But I suppose when you say it out loud...

ETHAN screams in agony as the knee cap pops back in.

ALICIA
Okay. Now try and stand.

ETHAN
I can crawl?

She smiles. ETHAN - in pain and embarrassed - that did not go to plan, but he's triggered something - she looks back to where she crawled through - sees the ambulance.

ETHAN (CONT'D)
Alicia?

She sees a broken piece of scaffold pole.

ALICIA
Pass me that pole.

CUT TO:

98 INT. ED. RESUS/RESUS CORRIDOR/RECEPTION/RESUS 2 -DAY (19:53)

(CHARLIE, DUFFY, DYLAN, ELLE, JAC, JACOB, KAI, LOUISE)
(CONNIE, DAVID, GRACE, NOEL, AMIRA, NS THEATRE
PORTERS, NS STAFF, NS PATIENTS)

We're with CHARLIE, DYLAN, DAVID and a clearly worried JACOB as they wheel CONNIE to theatre. As they pass Resus 2, CHARLIE shares a look with DUFFY - concerned about JACOB. DUFFY looks to JAC who nods - go, support him.

DUFFY follows. Go with them as they wheel her through.

NOEL and LOUISE are pulled up at the sight of CONNIE coming through - heading for the lift. It's like a funeral march.

JACOB strokes CONNIE's head - trying to comfort her as much as he can as DUFFY catches up, but there's an anger building in him now.

JACOB

This could have been prevented.

CHARLIE

That's not important now.

JACOB

I shouldn't have listened to her - she said she was alright.

CHARLIE

That's on all of us.

JACOB

It's on me.

JACOB's head is starting to unravel.

JACOB (CONT'D)

(To CONNIE)

I've got you, Connie. It'll be okay. Both of you.

(Sudden realisation)
Grace, is she...

He looks to DUFFY.

DUFFY

They're with her. We'll know more once she's been reviewed.

As we pick up Resus 2 - where the impact of CONNIE going past has really changed the atmosphere. ELLE tries to gather herself, maintain ultimate professionalism.

ELLE

(Re GRACE)

Sats improving. Oxygen 97%, Pulse 90, resp rate 25.

JAC
She's going to need a chest CT.

ELLE
I want a full trauma CT as well. I'll give you a shout when we're done.

JAC nods - goes to head off.

ELLE (CONT'D)
Ms Naylor?

JAC
Not yet. But we'll get there.

JAC smiles her support. ELLE turns to AMIRA.

ELLE
Speak to CT - see when they can take her.

AMIRA nods. Feeling part of this now - she goes. Follow her out as she sees the lift doors opening for CONNIE. The somber mood. It's sobering. She catches CHARLIE's eye - and moves off again - heading for CT.

Pick up DYLAN wheeling CONNIE in to the lift with NS STAFF as JAC joins them. JACOB goes to step in too, but JAC stops him.

JAC
You stay.

DYLAN
We'll keep you informed.

JAC looks to JACOB.

JAC
Look after Grace.

As the doors close, JACOB's shoulders slump - reeling from the news of CONNIE as the others sense what is coming.

CHARLIE
She's right, Jacob - Grace is your focus now.

JACOB
It's not right though. Not right at all, Charlie... That little girl. Something has to be done.

CHARLIE
And it will be. Everything that can be done, will be...

JACOB
I promised her she'd be alright. Promised I'd make her safe.

CHARLIE
But no-one is to blame...

But as LOUISE turns, she sees KAI standing to the side - watching.

LOUISE
Kai.

He's staring at the lift - has seen it all, can feel the mood.

KAI
Was that her?

As JACOB and CHARLIE turn around, clock this strange sight... And we realise what is about to happen.

CUT TO:

99 **INT. SCAFFOLDING COLLAPSE - DAY (19:53)**
(ALICIA, ETHAN)

Come in on a pole smashing against a window. Once, twice and then - SMASH - it breaks. We hear a scream of joy.

ALICIA
Ha ha!

REVEAL - ETHAN and ALICIA have managed to crawl into a space near the ambulance, wielding a scaffold pole, and have smashed their way in to the side window.

ALICIA tries to manoeuvre a bit closer, aiming the pole as she goes (we don't know this yet, but she's trying to see the switch) - guiding the pole in to the ambulance.

ETHAN
Can you reach it?

CUT TO:

100 OMITTED

CONTENTS MOVED TO 101a

101 INT. ED. RESUS 2/RESUS CORRIDOR/RECEPTION - DAY

(19:56)

(AMIRA, ELLE, DAVID, KAI, JACOB, LOUISE, CHARLIE, DUFFY)
(GRACE, NS STAFF)

ELLE is dealing with GRACE as AMIRA returns with an NS PORTER.

AMIRA
Scanner has a slot.ELLE
(In)
Right now?

She nods - urgent. ELLE needs to make a pressured decision.

AMIRA
Do you want me to call an anaesthetist?
Shouldn't we...?ELLE
She's supporting her airway. No reason to
intubate. Let's go.They are beginning to wheel her out when they hear the commotion
from reception, DAVID appears - one word...DAVID
Jacob.

It's been coming... ELLE knows it - turns back to AMIRA.

ELLE
Take her to the scanner now. Any
problems, you know where I am.

Go with ELLE as she rushes round to reception.

KAI
I just came to apologise...JACOB
Apologise?

LOUISE tries to step in front, protect him.

LOUISE
It was an accident.

CHARLIE looks to LOUISE - what's he talking about?

KAI
(In)
A drone. It was a present - I flew it up,
it hit the helicopter. I didn't mean...

But JACOB loses it - vents all his frustration on KAI.

JACOB
You caused this?! You CAUSED this!

ELLE
Jacob.

As AMIRA comes into shot with GRACE on the trolley - freezes at the sight of KAI.

AMIRA
I told him not to say.

ELLE sees her - realises how inflammatory GRACE could be in this situation.

ELLE
(Quiet, firm to AMIRA)
Get her out of here.

She moves AMIRA off.

JACOB
This! This is what you did!

JACOB points to the helicopter tail sticking through the doors - KAI is close to tears now.

CHARLIE
Enough, Jacob.

JACOB has turned all his anger on KAI - pins him to the pillar.

DUFFY
Get off him!

DAVID and LOUISE try to haul him off but they stumble... DAVID lands on the floor.

CHARLIE
Jacob, what the hell are you doing?

JACOB
You have any idea what you've done...

DUFFY
(In)
It was an accident!

He slams him against the pillar - it takes all of CHARLIE and DUFFY's strength to get in between.

CHARLIE
You heard him, it was an accident! He's just a kid!

JACOB drops him. A rage burning through him as KAI starts to heave - his asthma coming on again.

LOUISE
Get him a nebuliser!

CHARLIE
No-one is to blame.

DAVID and LOUISE pick KAI up. But JACOB's not done - his anger hasn't resided, rages through him still.

JACOB
Steph.

He rushes off, heading for upstairs. CHARLIE races after him.

CUT TO:

101A EXT. ED. MAIN ENTRANCE - DAY (19:54)

(ALICIA O.O.V., CAL, ETHAN O.O.V., IAIN, JEZ, JOSH, LILY)
(NS FIRE CREW, NS POLICE OFFICERS, NS ONLOOKERS, NS
STAFF, NS POLICE OFFICERS, NS RESCUE WORKERS)

JEZ and JOSH with NS FIRE CREW as they hear a WOOP! noise - and they see the lights of the ambulance flashing.

JEZ
Someone's in there!

As CAL comes running over.

CAL
Ethan? Alicia?

ETHAN O.O.V.
In here! With Alicia - we're both fine.

CAL
ETHAN!

As from the rubble the plank is poked, waved about. JOSH and JEZ laugh.

JOSH
Fire Crew'll have you out in no time.

As JEZ sees LILY pacing towards them, he nudges IAIN.

IAIN
Told you, she can't keep away from me.

He grins. IAIN winces, his hand held to his ear, as they notice CAL begin to move debris.

JOSH
Woah - not a good idea.

Some of it collapses down.

ETHAN O.O.V.
Hey!

ALICIA O.O.V.
Careful!

IAIN
Cal, mate - stop that.

CAL sees a gap in the scaffold - a potential tunnel through.

CAL
I'm coming in!

ETHAN O.O.V.
No!

JEZ
Cal!

But before they can stop him, he's grabbed an ambu-bag and has started to crawl through. LILY arrives, barking at IAIN.

LILY
You think this is some sort of game? What are you even doing? If you're fit enough to stand out here watching a load of firemen lifting planks about then you're fit enough to get inside where we need actual help.

IAIN is taken aback... JEZ grins at him.

JEZ
See what you mean.

But IAIN's head is spinning. He wobbles, nearly falls as LILY and JEZ prop him up. JOSH is concerned - looks to LILY.

JOSH
I'll give you a hand.

On LILY's look to IAIN - you see?

CUT TO:

102 OMITTED

103 INT. ED. RECEPTION/STAIRS - DAY (20:01)

(CHARLIE, DUFFY, ELLE, JACOB, JOSH)
(NS STAFF)

CHARLIE pulls JACOB back as he storms up the stairs.

CHARLIE
This isn't going to solve anything.

JACOB
And what do you think is then? This place? You?

CHARLIE
What they need is support...

JACOB
What they need is a miracle!

CHARLIE
We're doing everything... (we can)

JACOB
Don't trot out platitudes with me. There's nothing that can be done or it would have happened. Stop kidding yourself you can do anything to change that.

CHARLIE
What are you trying to achieve?

JACOB turns on him.

JACOB
Achieve? If it wasn't for Steph we wouldn't be in this mess - you saw! You saw what this caused. Or maybe it doesn't register with you any more. Seen so many of these things you're numb to it... But for me it hurts, Charlie. Hurts!

And that riles CHARLIE - angry now.

CHARLIE
We're all hurting. We all care about Connie, we all care about Grace...

JACOB
Not like me!

CHARLIE
This isn't about you. None of this is about you! I've put up with your posturing for long enough - we all have.

JACOB tries to get past, but CHARLIE steps in his way.

CHARLIE (CONT'D)
This place might be going downhill fast -
no-one knows that more than me... But
somehow it clings on because each and
every one of us performs together, as a
unit. So lose the ego and remember your
role, would you? There is no other way to
help.

CHARLIE - he might as well have been speaking about himself in
that - but he steps in front of the stairs blocking JACOB's path.

JACOB
You'd better let me past, old man.

CHARLIE sets himself. Shakes his head - can't believe it's come
down to this.

CHARLIE
You'll have to go through me.

As at his side appears DUFFY.

DUFFY
Me too.

JOSH
And me.

And JOSH too steps up. And JACOB looks around - sees NS ONLOOKERS
watching, plus ELLE - and he realises how daft he looks... How
mistaken he is. Hangs his head.

ELLE can see she has to step in, he needs her now more than ever.

ELLE
Jacob.

He looks up, a man going down - cracks becoming great fissures...
And he breaks.

CUT TO:

104 INT. SCAFFOLDING COLLAPSE - DAY (20:02)

(ALICIA, CAL, ETHAN, JEZ)
(NS FIRE CREW)

ETHAN and ALICIA can see CAL now, squeezing through the final part of the tunnel he's managed to create. He drops the ambu-bag in, then slides after it. Looks at ETHAN in his boxer shorts.

CAL

You should have said. At least you're wearing your best.

ETHAN

These aren't my (best)...

ALICIA

He dislocated his patella.

CAL

And that's it?

ETHAN pulls up his shirt.

ETHAN

Just cuts.

CAL realises he really didn't need to force his way in at all.

CAL

Right. Seems you two are blessed.

ALICIA

But thanks for coming.

CAL laughs. As all of a sudden the NS FIRE CREW lift off the biggest part of the scaffold - light pours in and they see another familiar face:

JEZ

You guys okay?

CUT TO:

105 INT. ED. RESUS CORRIDOR/RESUS 2 - DAY (20:05)

(CHARLIE, DUFFY, JOSH)
(NS STAFF, NS PATIENTS)

CHARLIE, DUFFY and JOSH - united as one now.

CHARLIE
I could have taken him.

DUFFY
Definitely.

JOSH
Without a doubt.

CHARLIE
Just so we're clear.

DUFFY
It's your party.

But as they arrive into Resus 2 they find GRACE has gone. An NS NURSE is there clearing up.

CHARLIE
Is Grace still not back?

DUFFY
They must have finished the scan by now.

CHARLIE looks to DUFFY and JOSH - they'll all go.

CUT TO:

106 EXT. ED. SCAFFOLD/MAIN ENTRANCE - DAY (20:08)

(ALICIA, ETHAN)

(CAL, NS STAFF, NS FIRE CREW, NS POLICE OFFICERS, NS RESCUE WORKERS, NS ONLOOKERS)

NS FIRE CREW help ETHAN, ALICIA and CAL out, they take in the devastation for the first time.

ALICIA

Oh my.

ALICIA grabs hold of ETHAN's arm.

ETHAN

Grace... Is she..?

CUT TO:

107 INT. ED. CT SCANNER - DAY (20:09)

(AMIRA, CHARLIE, DUFFY, JOSH)
(GRACE, NS RADIOGRAPHER)

AMIRA and the NS RADIOGRAPHER stand by with the trolley as GRACE comes out of the scanner... But she's increasingly agitated, pulling at her chest drain.

AMIRA
Grace, honey - stop that. You're okay.

AMIRA, realising this is not good, turns to the NS RADIOGRAPHER.

AMIRA (CONT'D)
Call someone! Go and get someone from the ED. Quickly.

The NS RADIOGRAPHER rushes off leaving AMIRA with GRACE - alone.

AMIRA (CONT'D)
Come on now.

But GRACE starts fitting.

AMIRA (CONT'D)
No no.

AMIRA looks at all the drains sticking out of GRACE - can't turn her completely - grabs her head.

The door goes. CHARLIE, DUFFY and JOSH.

JOSH and DUFFY rush around either side of the slide as GRACE continues fitting.

JOSH
Okay, we've got you.

CHARLIE
Suction.

DUFFY grabs the suction from the wall - gets it into GRACE.

AMIRA
She was fine, and then she just...

CHARLIE
(In)
She needs to go back. Let's get her on the trolley.

CHARLIE supports her head, pushing her chin up. DUFFY looks stricken.

DUFFY
This has got to be a head injury.

On AMIRA - terrified.

CUT TO:

108 INT. ED. STAFF ROOM - DAY (20:09)

(JACOB, ELLE)
(NS STAFF)

ELLE has her hands on JACOB's shoulders trying to look him in the eyes, but he's trying to hide his face.

JACOB
Steph. I should have stopped her. I had the chance, but...

ELLE
(In)
That's enough of that.

JACOB
Both of them, Elle...

ELLE
Hey. Listen to me. There's nothing worse. We all know that... Charlie does, everyone does. But I know you.

She shakes him - tough love.

ELLE (CONT'D)
And if you don't let this out now, it's going to build and build and then someone else is going to get hurt. Something else will suffer, Jacob. So let it go.

He sits down. His energy sapped.

ELLE (CONT'D)
They will be okay.

He shakes his head - tears in his eyes.

JACOB
I'm gonna lose them.

And he looks up - as he capitulates...

JACOB (CONT'D)
I'm gonna lose it all.

On ELLE, as she takes his head and buries it in her embrace.

CUT TO:

109 INT. CORRIDOR - DAY (20:10)

(CONNIE, DYLAN, JAC, NS THEATRE STAFF, NS NURSE)

DYLAN, JAC and an NS EMERGENCY NURSE walk CONNIE down the corridor where NS THEATRE STAFF are waiting in scrubs.

Silence. Nothing to be said - they hand her over, just a look between DYLAN and JAC - re-assuring each other. All they can do.

CUT TO:

110 **INT. ED. ADMIN/CUBICLES/RESUS CORRIDOR - DAY (20:10)**

(ETHAN, JOSH, CHARLIE, DYLAN, ELLE, JAC, DUFFY)
(ALICIA, CAL, GRACE, JACOB, MAX, AMIRA, NS STAFF, NS PATIENTS)

CAL, ETHAN and ALICIA enter admin - the first time they've seen it so empty, as DYLAN and JAC come from the lift.

ETHAN
Where did they put everyone?

JOSH (O.O.V.)
Clear a path!

The heroic triumvirate - bursting through with GRACE on the trolley, JOSH and DUFFY pushing, CHARLIE on the bag.

CHARLIE
(To DUFFY)
Keep going.

ELLE comes from the staff room with JACOB.

CHARLIE (CONT'D)
She deteriorated in the scanner, had a fit and vomited and now she's in respiratory arrest. We need to get a tube down.

DYLAN
Why wasn't she intubated?

AMIRA appears behind them. She stops - nothing she can do now. She and JACOB are left trailing as we hurtle into Resus 2 - ELLE and DYLAN hurrying after them.

ELLE
She was supporting her own airway, GCS was 12.

DYLAN
She's certainly not supporting her own airway now.

CHARLIE
Now is not the time.

Beat.

DYLAN
Suction. Can we get some RSI drugs drawn up?

DUFFY gets suction back in.

CHARLIE
This could be a tricky intubation. She may have inhaled.

ELLE is rattled now - she made the wrong call and she knows it - nerves kicking in.

ELLE
We should get an anaesthetist.

DYLAN looks to CHARLIE - no time and they know it - they can see she's wobbling.

DYLAN
You want me to do it?

ELLE
No. I'll do it - let's have the drugs in.
(To DUFFY)
Thiopentone [THIGH-O-PEN-TONE], 5
milligrams. Suxamethonium [SUX-A-METH-OWN-
E-UM] 100 milligrams. Charlie, are you
okay to do cricoid?

DUFFY gets them in. GRACE twitches as the muscle relaxant kicks in. ELLE puts the laryngoscope down, tries to get the tube in, but she's struggling.

ELLE (CONT'D)
Can't get it in. Damn it.

JAC
Is there anything I can do?

CHARLIE
(Calming, to ELLE)
You're okay.

DYLAN
Try a smaller size.

ELLE
Can I have a 6.5 and a bougie? Quicker,
please.

She takes the Bougie, tries inserting it into GRACE's airway. But the vomit is making it a difficult intubation. ELLE struggles.

ELLE (CONT'D)
Come on.

DUFFY
Sats are dropping.

JAC
Give her some space.

And then:

ELLE
Okay. I'm in.

JOSH sees a crowd gathering - MAX appears alongside AMIRA.

JOSH
Hey, back please.

ELLE
Inflate the cuff.

DYLAN
Bag.

DUFFY passes ELLE the bag - these lot working like a well-oiled machine. Everyone else in silence - tense.

CHARLIE maintains cricoid pressure while ELLE attaches the catheter mount and bag to the tube, she ventilates with one hand whilst listening to the chest with her stethoscope.

And then she delivers it.

ELLE
Position's fine.

The words they've been waiting for...

ELLE (CONT'D)
She's expanding.

Relief. Sheer relief. CHARLIE looks to DUFFY and JOSH - that was so close and they know it.

JAC looks to ELLE - nods her appreciation. On ELLE, adrenaline coursing through her, but she did it.

CUT TO:

111 INT. ED. CUBICLES 3 - NIGHT (20:15)

(IAIN, JEZ, JOSH, LILY, MAX)
(NS STAFF)

LILY finds IAIN on a trolley - gown on this time.

LILY
You know you can get changed.

IAIN
(Of gown)
Thought I'd treat you.

LILY
Your scans were N.A.D. No significant
head injury...

IAIN
Just lucky then, I guess.

LILY eyes him.

LILY
Looks that way.

He can see she's been shaken by today.

IAIN
No-one finds these easy. Not one of us.

LILY nods. Grateful. A tension simmering beneath the surface with these two - broken by JEZ, MAX and JOSH's arrival. JEZ feels it - gives IAIN a look.

MAX
Sorry to break up the pyjama party.

IAIN
(Embarrassed)
Needed more checks.

JEZ
Grace. They pulled her through.

IAIN - huge sigh of relief - grabs LILY's hand. JEZ notices.

LILY
And Mrs Beauchamp?

MAX
Still in theatre.

JOSH
How're you doing?

LILY lets IAIN's hand go.

LILY
He's fine.

IAIN
Glad it's over.

Beat. It sinks in for all of them just how huge this is.

JEZ
So now what?

But IAIN's ego is dented... He can't help but feel guilt at his slim part in it all.

IAIN
The waiting.

CUT TO:

112 **INT. ED. RECEPTION - NIGHT (20:22)**

(ALICIA, CAL, CHARLIE, DAVID, DUFFY, DYLAN, ELLE, ETHAN, JAC, JOSH, MAX, ROBYN)
(LOUISE, NOEL, GRACE, NS STAFF, NS PATIENTS)

CHARLIE, DUFFY, LOUISE, NOEL, DYLAN, ROBYN, ELLE, ETHAN and ALICIA all survey the empty department - it's an unfamiliar, eerie sight. JOSH and MAX will come through and join them under the following:

DAVID
Seems perverse, doesn't it.

DYLAN
That the only way to completely clear an ED is with a catastrophic crash landing of a rescue helicopter? ...I'd say so.

Beat.

CHARLIE
I never knew we had so many seats.

Heads turn though as GRACE is wheeled through on a ventilator by an NS ANAESTHETIST, JAC, ELLE and DUFFY - heading for the lift. Almost by accident the others form what looks like a guard of honour - as they are reminded of the stakes of it all once again... No-one speaks as GRACE is put into the lift. JAC looks to CHARLIE.

JAC
Connie will be awake soon... I'll let you know... Soon as she's taken the first bite out of me for having her anaesthetised.

CHARLIE
(Laughs)
Feel free to blame me.

JAC
Any other day I would.

CHARLIE smiles back as the doors close.

DUFFY
She's right, you know.

CHARLIE looks at her and JOSH - not really feeling it. But JOSH indicates the team - emotionally drained, physically exhausted.

JOSH
They need something.

As DUFFY places one arm on CHARLIE's shoulder, JOSH on the other.

DUFFY
We're with you.

CHARLIE nods.

CHARLIE
Guys. Listen up.

The gang gather round.

CHARLIE (CONT'D)
I know this has been... Well, let's just say I hope you won't have to go through many days like this again in your careers... But this is far from over. We can't hide from that.

(Looks to DUFFY and JOSH)
So us old guard are going to be staying here until it's done. Until our lot are safe. If you need to go home you should feel every right to do that - believe me, thirty years in this place and the one thing that never changes is the work the staff put in. No-one appreciates that more than me. But Connie and Grace need us from now on. So whether that's tonight or when you come back in -

ELLE steps up.

ELLE
I'd like to stay. Until we know.

ETHAN and ALICIA look at each other.

ETHAN
We're in.

ALICIA

We're in.

CAL
Definitely.

JEZ nods.

DYLAN
Great idea, Charlie.

ROBYN
There's a load of food and stuff at the pub. We should bring it over.

MAX
Booze too. If people need.

JOSH
(To CHARLIE)
I only came for the cake.

CHARLIE laughs. ROBYN, ETHAN, ALICIA and MAX all head off to help collect the supplies.

ELLE turns to DYLAN.

ELLE
The intubation, I really did think that...

DYLAN
(In)
I know you did.

He moves off - then turns back to ELLE.

DYLAN (CONT'D)
You did great today. Be proud.

DYLAN heads off. ELLE smiles. Perhaps he's right.

CUT TO:

113 OMITTED

CONTENT MOVED TO SCENE 114A

114 INT. ED. ADMIN/CUBICLES - HDU - NIGHT (20:34)

(AMIRA, CHARLOTTE, KAI, STEVE)
(NS STAFF)

AMIRA comforts KAI who sits on a trolley. His breathing is controlled again.

AMIRA

The police will have to speak to you, but you'll be okay - if what you say is true then...

She looks up as CHARLOTTE and STEVE arrive together - see their son - so clearly battered by today's events.

AMIRA (CONT'D)
He's been waiting for you.

CHARLOTTE
Sorry, we got...

STEVE
It's my fault, I got held up at work.

CHARLOTTE
Oh now you take some responsibility.

STEVE
I wasn't the one who left him in the house on his own...

CHARLOTTE
Because that's (what caused this)...

STEVE
(In)
Yeah, that's exactly what (caused this)...

But they are stopped in their tracks as AMIRA grabs both of them - one in each fist - and turns them towards KAI, head in his hands.

Both are silenced. Beat.

KAI
(To himself)
I nearly killed that little girl.

CHARLOTTE's heart breaks for him - her son - as he cries. His parents either side, holding him as tight as they can.

CHARLOTTE
Sssssshh.

CHARLOTTE and STEVE look at each other - can see what they've caused. They look to AMIRA. She can see these three have enough to sort out - she softens.

AMIRA
The police will need to talk to him. When
you're ready.

KAI looks up.

KAI
And the girl? Grace. Will someone let me
know?

STEVE
They'll call us.

STEVE puts his arm around the back of KAI and squeezes CHARLOTTE's shoulder. AMIRA sees.

AMIRA
We'll let you know.

On AMIRA - the impact of today fully hitting her as she takes in this struggling family. United - at least in this moment.

CUT TO:

114A INT. VIDEO MESSAGE TO CAMERA - DAY

(ALL, LOUISE, NOEL, ROBYN)
(MAX)

NOEL, MAX, ROBYN and LOUISE - in a line.

ALL
Here's to you, Charlie.

As one by one they knock back a shot.

LOUISE
Ugh. I thought it was supposed to be
water.

All raise their glasses.

NOEL
Cos teamwork makes the dream work!

He beams to camera - MAX and LOUISE look across at him, shaking
their heads.

LOUISE
(To NOEL)
Told you not to say that.

ROBYN
(To camera)
Too many rehearsals.

ROBYN laughs, looks to camera - does the international sign for
'NOEL's had a few'.

CUT TO:

115 **INT. ED. RECEPTION - NIGHT (20:35)**

(CHARLIE, ELLE, JOSH, DUFFY, HANSEN)
(NS STAFF, NS PATIENTS)

DUFFY, JOSH, CHARLIE and ELLE all look at the helicopter tail - this alien creature that has invaded their home.

CHARLIE

I suppose you could get used to it after a while.

ELLE

Sort of thing they expect you to just deal with anyway.

JOSH

Powers that be have their way we'll be asked to make use of it - convert it into beds.

DUFFY

'Powers that be'? Listen to him. One shift and he's all 'stick it to the man' again.

CHARLIE

It's the jacket.

JOSH

What can I say... It never leaves you.

ELLE

(Re HANSEN)
Charlie.

They turn to see HANSEN waiting. He indicates to CHARLIE and ELLE. Takes them to one side.

CHARLIE

Grace's just gone up and we're waiting on Connie, but look, about outside earlier - really I was...

But HANSEN's look finishes that sentence. He hands CHARLIE and ELLE GRACE's scans. As they take them in... Shock.

ELLE

This is...

CHARLIE

Traumatic brain injury.

ELLE

She's just a child.

HANSEN

Subdural haematoma. The neurosurgeons are going to take her to theatre. I'll oversee it myself.

ELLE
Chances...

HANSSEN
(In)
It doesn't look good. I'm sorry.

CHARLIE is deflated, ELLE too. As HANSSEN leaves them with that blow, DUFFY and JOSH see and come over.

DUFFY
Charlie?

CHARLIE
(To ELLE)
Where's Jacob? He needs to know.

ELLE watches CHARLIE head off, heart sinking.

CUT TO:

116 INT. VIDEO MESSAGE TO CAMERA - DAY
(DEBBIE)

DEBBIE

You probably don't remember me, Charlie - but I get the feeling you'd remember my daughter, Jenny... That you're the sort of person that remembers all the people you have an affect on. All the people that you and your wonderful staff somehow manage to fix up and make better and sometimes... Like with Jenny, sometimes just sit with... Help through the toughest of times by just showing kindness. It's hard to find the words to describe our gratitude to you... Knowing what you're all up against every day... But I suppose... What I hope you realise is that there are so many of us... So many families like us that will always remember what you did for us - that you're part of our lives as that nurse. You know the one.

She chokes up, tears up at the memory of it all.

DEBBIE (CONT'D)
Sorry. Here's to many more like you.

CUT TO:

117 **INT. ED. CONNIE'S OFFICE - NIGHT (20:42)**

(CHARLIE, JACOB)
(NS STAFF)

CHARLIE comes in to find JACOB sat at CONNIE's desk - his face a mess - he's clearly been in tears, head swimming still.

CHARLIE
I've been looking for you.

JACOB
I'm sorry. Charlie, I...

CHARLIE stops him.

CHARLIE
We've had Grace's scans back.

He hands them to him. JACOB can't face it. Takes it in. Sinking.

CHARLIE (CONT'D)
When Connie wakes up, it's your face she needs to see.

Beat.

CHARLIE (CONT'D)
And you have to tell her, Jacob. You have to tell her that Grace might not be okay.

On JACOB - he knows he's right.

CUT TO:

118 EXT. ED. MAIN ENTRANCE - NIGHT (20:43)

(CAL, ETHAN)
(ROBYN, MAX, JEZ, ALICIA, NS FIRE CREW, NS POLICE
OFFICERS, NS STAFF, NS PATIENTS)

ROBYN, MAX and JEZ carry trays and trolleys of food and drink from the pub - still using the fire exit - only now it has a much more melancholic feel to it. The foam has now disappeared and only a few NS FIRE CREW and NS POLICE OFFICERS, etc, remain (though the cordon is still in place).

ETHAN and ALICIA are just behind them as ETHAN spots CAL staring at something embedded in the wall.

ETHAN
(To ALICIA)
I'll catch you up.

He finds CAL looking at the piece of shrapnel - no idea that it came so close to taking his brother's head off earlier.

ETHAN (CONT'D)
I took your advice.

CAL turns to him.

ETHAN (CONT'D)
Backfired spectacularly.

CAL - no idea what he means.

ETHAN (CONT'D)
Showed her my vulnerable side... And now
she thinks I'm some sort of basket case.

CAL
Because women often stand and stare
adoringly at potential basket cases.

He nods to where ALICIA is - sure enough, standing, waiting for ETHAN. ETHAN turns back.

CAL (CONT'D)
Go on. Before she realises it's true.

ETHAN smiles - goes to move off.

CAL (CONT'D)
Hey. Ethan.

He turns back.

CAL (CONT'D)
What did you say to her that was so
vulnerable anyway?

ETHAN smiles and peels off. CAL watches him go - then turns back to the wall and yanks the piece of shrapnel from it - holding it in his hands, this fortune.

CUT TO:

119 **INT. ITU CORRIDOR/ITU - NIGHT (21:09)**

(CHARLIE, JACOB, CONNIE, NS PATIENTS, NS STAFF)

CHARLIE and JACOB walk the corridor in silence. It feels like the green mile to JACOB.

As he reaches the door, we see CONNIE stirring. JACOB looks to CHARLIE who just nods. JACOB goes in.

We stay with CHARLIE waiting, watching at the window, as CONNIE wakes.

JACOB takes her hand. We see her asking. We know what. We see him pause, drop his head and then we see CONNIE let go of his hand. Her world has just crumbled.

On CHARLIE - feeling every ounce of it.

CUT TO:

120 **INT. ED. ADMIN/CUBICLES/STAFF ROOM - NIGHT (21:17)**

(LOUISE, AMIRA, CHARLIE, JOSH, DUFFY)
(MAX, ROBYN, ALICIA, ETHAN, NOEL, CAL, DYLAN, DAVID,
ELLE, LILY, IAIN, JEZ, NS STAFF)

In admin, AMIRA is preparing to leave for the night as her phone rings - 'BABA'. Her heart sinks a little. As LOUISE approaches, AMIRA doesn't take it.

LOUISE
So where now?

AMIRA
Wherever the shifts take me.

LOUISE
Money must be good.

AMIRA's phone rings again.

AMIRA
Yeah, something like that.

CHARLIE arrives back. LOUISE and AMIRA can see he's been through the ringer. But he's CHARLIE - and he just keeps on being him.

CHARLIE
(Playing light)
You two, with me... Cake to be had.

AMIRA
I should... (get off)

CHARLIE
(In)
Amira. Just five minutes... For me.

She smiles - knows it's nothing to do with being for him. They head in to the staff room - he turns to her.

CHARLIE (CONT'D)
Mucking in. Suits you. Went down well
with this lot, so...

She smiles.

CHARLIE (CONT'D)
Just know it's an option.

AMIRA nods, grateful. as they enter, everyone is hunkered down. MAX is cutting up pieces of CHARLIE's cake, handing them around. ROBYN on drinks, DUFFY and JOSH at the kettle, ETHAN and ALICIA squashed in together by CAL.

IAIN tears a sandwich in half, passes one to LILY. NOEL puts his arm around LOUISE as she sits. She looks at him. No need to say anything - both proud of each other - they shift up for AMIRA, cos that's what they do.

As CHARLIE takes it in - this team, this family, these heroic people.

JOSH

(Repeating CHARLIE's line from
earlier)

'This place clings on cos everyone works
as a unit'...

DUFFY

And yet certain occasions call for
certain people.

From behind appears DUFFY - she gives him the softest of kisses on the cheek and hands him a cup of tea.

DUFFY (CONT'D)

Happy anniversary, Charlie.

CUT TO:

121 INT. VIDEO MESSAGE TO CAMERA - DAY

(CONNIE, GRACE)

CONNIE stares directly at us. Right down the barrel of the lens.

CONNIE

...You, Charlie Fairhead, are nothing
short of incredible.

(Beat)

Congratulations on a truly remarkable
achievement...

GRACE (O.S.)

We love you, Charlie!

CONNIE

- Grace - get in here -

CONNIE exits slightly and scoops up GRACE. Fits of giggles.

GRACE (O.S.)

No, Mum - get off me...

CONNIE and GRACE re-appear together - light and fun and carefree.

GRACE (CONT'D)

See you at the party! We love you!

CONNIE plants a kiss on GRACE as she playfully attempts to wriggle
free from her mother. *Mum get off me!*

CONNIE

Happy anniversary, Charlie.

END OF EPISODE