



Trust Me

Episode 3

By Dan Sefton

©  **2017**

Media CityUK
White, Level 2
Salford, Manchester, M50 2NT
Tel: 0161 886 2340

1 EXT. MOTORWAY - DAWN 35 05.50 1

The breaking dawn.

Ally's car races a path down the almost empty motorway, smoothly passing lumbering LORRIES, framed by the mass of the Cumbrian Hills.

CUT TO:

2 OMITTED 2

3 EXT. SHEFFIELD/OUTSKIRTS - DAY 35 07.00 3

Ally pulls off the motorway and towards the glow of the waking city.

She's home.

CUT TO:

4 EXT. SHEFFIELD HOSPITAL CARPARK - DAY 35 07.30 4

The car park of the Alderman Hospital in Sheffield. Still almost empty, just a few night shift cars.

Ally wrestles a still sleepy Molly from the car seat.

ALLY

Come on. It's OK. We're here.

CUT TO:

5 INT. SHEFFIELD HOSPITAL/ATRIUM - DAY 35 07.35 5

Ally carries Molly through the waking hospital. It's quiet,
but not empty.

A lonely PORTER trudges through another task.

A SECURITY GUARD mutters something into her crackling walkie-talkie.

Two off-shift PARAMEDICS in thick fluorescent jackets joke quietly on their way to an urgent appointment with a bacon sarnie.

Ally reaches the lift and stands there with an exhausted looking JUNIOR DOCTOR. The lift arrives -

CONTINUOUS:

6

INT. SHEFFIELD HOSPITAL/LIFT - DAY 35 07.37

6

- and Ally and the doctor steps in. Ally presses the button.

ALLY

Which one?

The doctor doesn't answer - Ally realises he's almost asleep on his feet.

ALLY (CONT'D)

(gently)

Hey -?

JUNIOR DOCTOR

Five. Thanks.

CUT TO:

7

INT. ELDERLY CARE WARD - DAY 35 07.40

7

Ally leads Molly, still drowsy, through the elderly care ward.

The shifts haven't changed yet. A NIGHT NURSE in a cosy cardigan, snacks on some chocolates.

She sees a call buzzer and reluctantly rises to answer it, leaving the desk unattended.

Ally makes her way to the nursing station as the night nurse moves away.

She quickly glances up at the whiteboard that lists the ward beds and the patients in them - spots ARTHUR HARDACRE.

She then turns to the NOTES TROLLEY, flicks through until she finds Arthur's thick FILE and jams it under her arm.

CUT TO:

8

INT. ARTHUR'S CUBICLE - DAY 35 07.43

8

Ally enters her father's cubicle.

ARTHUR lies still on the bed, his face waxy, grey stubble on his face. His chest rattles with every laboured breath.

Ally puts the notes down and sits by her father.

ALLY

Dad?

8 CONTINUED:

8

She gets close, grasps his hand, squeezes it. No response.

 ALLY (CONT'D)
I'm here, Dad, it's okay. I brought
Molly.

But Arthur still doesn't respond.

 MOLLY
He's asleep. We shouldn't wake him.

Ally looks at her father. He's slipping away, just clinging to life. In her heart, Ally knows it. But she manages a warm smile for her daughter.

 ALLY
No. We shouldn't.

Ally tucks in Arthur's sheets, almost like a mother making a child comfortable.

Ally then opens her father's medical notes and starts to read quickly through them, just like a real doctor would.

CUT TO:

9 **EXT. SHEFFIELD HOSPITAL - DAY 35 08.30**

9

Low winter sun over the hospital.

CUT TO:

10 **INT. SHEFFIELD HOSPITAL CORRIDOR - DAY 35 09.00**

10

The same milky morning light shines through the windows by the ward entrance.

It's busier now, staff and patients coming and going, breakfast trolleys arriving, the lift doors constantly opening and closing.

Ally has a fresh cup of takeaway coffee in one hand, presses her phone to her ear with the other.

The call rings on.

No reply.

CUT TO:

11 EXT. STREET - DAY 35 09.01 11

Andy walking on a street near his flat, trying to clear his head, still trying to make sense of it all.

His phone buzzes in his pocket. He takes it out - the caller ID reads ALLY.

He wants to take it, but doesn't.

CUT TO:

12 INT. SHEFFIELD HOSPITAL CORRIDOR - DAY 35 09.02 12

Ally gives up, a little surprised that Andy didn't pick up.

He should be awake by now?

She hangs up, then walks back into the ward -

CONTINUOUS:

13 OMITTED 13

14 INT. WARD/ARTHUR'S CUBICLE - DAY 35 09.04 14

- past the growing army of NHS staff arriving for a new day.

- PHYSIOS help an ELDERLY MALE PATIENT mobilise with a walking frame.

She spots an older NURSE in the rec room looking after Molly - a glance between Ally and the nurse confirms she's fine.

Ally slips past and over into Arthur's bay -

- to find the Consultant Physician - DR. AMIRA SHAH - and her junior doctor team - Two junior doctors, a medical student and the ward sister - gathered around Arthur's bed for the morning ward round.

This ritual hasn't changed for fifty years. The team assemble, brief the boss, listen to his or her wisdom and then move on to the next patient.

The same exhausted junior doctor that Ally saw in the lift presents the patient - his hair now wet and gelled from a hurried shower. He briefs the team, Arthur's notes held in his hand.

JUNIOR DOCTOR
... presumed urinary sepsis, bloods
last checked on Friday.

JUNIOR DOCTOR (CONT'D)
Recent productive cough. Otherwise,
in status quo -

DR. SHAH
DNAR?

JUNIOR DOCTOR
(confirming)
It's in the notes.

DR. SHAH
Good. Antibiotics?

JUNIOR DOCTOR
IV Gent on admission, Trimethoprim
course just finished.

Ally steps into her eye line.

ALLY
I'm his daughter.

Dr. Shah turns to her and holds out her hand with a warm smile. Dealing with anxious, annoyed relatives is all in a day's work for an NHS consultant.

DR. SHAH
Amira Shah. I've been taking care
of your father. We were just
discussing his treatment. We think
he may have had a urinary tract
infection. However -

ALLY
(in)
Actually, I'm more concerned about
his sodium levels. And his lungs
sounds congested. When did he last
have a chest x-ray?

The doctors glance at each other - not used to their leader being interrupted in mid-flow.

WARD SISTER
Perhaps it would be best if you
stepped outside -?

DR. SHAH
It's fine, sister.
(to Ally)
We should speak in private? Miss -?

DR. SHAH (CONT'D)
If you'd allow me to give you some
advice? When one is in this
profession, it's hard to step back.

15 CONTINUED:

15

 DR. SHAH (CONT'D)
Believe I've been there with my own
parents. I regretted it. Be his
daughter, Sister Hardacre, not his
nurse.

CUT TO:

16 **INT. EDINBURGH CAFE - DAY 35 10.00**

16

Andy with his laptop at a cafe table. The search tab reads
Alison Sutton Sheffield. Several pictures. Some of real Ally.
None of Cath.

His phone call connects -

 ANDY
Hi... Yes, it's Andy Brenner. We
met at the Cardiff conference last
year? Yes. I just wanted to chase
up a reference. A Dr. Alison
Sutton? She worked for you?

The voice on the other end talks but we don't hear.

 ANDY (CONT'D)
You're quite sure? She definitely
left the country? No chance she
changed her mind?

The other consultant seems quite sure.

 ANDY (CONT'D)
OK. Must be my mistake. Thanks for
your time.

Now, without any doubt, he knows.

CUT TO:

17 **INT. ARTHUR'S CUBICLE - DAY 35 12.00**

17

Ally alone in the cubicle once more.

She watches her father. His chest moves agonisingly slowly,
each breath a huge struggle.

By the bed, a SYRINGE PUMP slowly pushes morphine into
Arthur's veins.

Ally waits for the next breath. But seconds pass and it
doesn't come.

He's gone.

18

19

20

Distracted, he almost clips a passing STAFF MEMBER and has to brake quickly, mouthing apologies through the windscreen.

A beat and he moves off and swings his car into his usual parking space.

CUT TO:

21 INT. ANDY'S CAR - DAY 35 13.02

The iPhone on the seat next to him starts to ring. Again - ALLY on caller ID.

This time, after a short beat to compose himself, he picks it up, making his voice as natural as he can.

ANDY

Hey. You OK? What's happening?

CUT TO:

22 INT. ELDERLY CARE WARD - DAY 35 13.03

Ally watches the shrouded body of her father being pushed to the mortuary.

ALLY

He died an hour ago. They're just dealing with... you know... They're just dealing with it.

ANDY

(phone)

I'm sorry. Are you all right?

ALLY

I'm going to need a few days though. The arrangements, funeral.

ANDY

(phone)

Of course. I can let people know.
How's Molly?

ALLY

OK. She's being spoilt by a nurse somewhere. I don't think she gets it. Either that or I've given birth to a psychopath.

Ally finds the attempt at black humour kicks off the emotion.
She holds back the tears.

CUT TO:

23

INT. EDINBURGH HOSPITAL CARPARK - DAY 35 13.04

23

Andy on the phone in the car. He can sense her voice cracking, wants to reach out, but suddenly isn't sure how to respond now.

Is this the woman he loves, or someone else?

ANDY

Look... Don't worry about your shifts. I can deal with things here-

Around him, other staff members file into work. An ambulance pulls up - blue lights flashing.

ANDY (CONT'D)

- let clinical staffing know. Take as long as you need. OK?

Ally composes herself.

ALLY

(phone)

Thanks. I'll call you tonight.

ANDY

Sure.

She rings off. Andy hesitates. What does he do? After a moment he reaches for the car door and steps out.

CUT TO:

24

INT. ED - DAY 35 13.30

24

Andy makes his way through the busy department, heading for the consultants office.

He dodges past another PARAMEDIC CREW as they unload their latest bedraggled acquisition from the streets of Edinburgh.

CONTINUOUS:

25

INT. CONSULTANTS OFFICE - DAY 35 13.32

25

Brigitte sits at her desk, silently swearing at her PC. A RECEPTIONIST leaves the room, carrying a pile of notes to be filed.

She crosses with Andy as he comes into the room, ready to tell Brigitte what he has discovered about Ally. But as he enters, suddenly his certainty falters.

BRIGITTE
(not looking up)
It's gone down again. Something to
do with a sodding attachment.

Brigitte rocks back, frustrated. She takes a sip from her WATER BOTTLE.

BRIGITTE (CONT'D)
Got twenty letters to do before 10.
I really can't bear to speak to
that IT hobbit again -

ANDY
There's something I need to talk to
you about.

CUT TO:

26 EXT. BEREAVEMENT OFFICE - DAY 35 13.33 26

Ally sits opposite the BEREAVEMENT OFFICER - a Sheffield woman - MEG - in her mid-fifties.

MEG
The good news is that there's no plan for a postmortem. Dr. Shah has signed the certificate so we can release the body straight away. Do you have a preference?

The office is austere and institutional. Some flowers and potpourri on the side table. Posters about funerals for different cultures.

Meg wears a bright pink sweater. The simple wooden CRUCIFIX around her neck clashes with her Alderman Hospital ID badge.

A few feet away, another young male staff member takes care of Molly in a corner - showing her something on his PC.

ALLY
I'm sorry?

MEG
For the funeral director? Some
people like to plan ahead.

ALLY
Not really. I've been away.

Meq pushes a FUNERAL DIRECTOR'S BUSINESS LEAFLET across.

MEG

They're very good. Mid-price. I
know his sister from bingo.

ALLY

Thank you.

CUT TO:

27

INT. CONSULTANTS OFFICE - DAY 35 13.35

27

Brigitte at her desk, still wrestling with the PC.

Andy can't watch Brigitte anymore and grabs the mouse -

BRIGITTE

What a shame. Were they close?

ANDY

I'm not sure. She got the call last
night. Think he's been sick for a
while. Parkinson's, dementia.

BRIGITTE

I'll ask Gemma to organise some
flowers, let staffing know, get
them to dig in their pockets for a
locum. Sue might be back in the
country by now -

Brigitte reaches for her phone, already on the case, as Andy
returns her screen to functionality.

BRIGITTE (CONT'D)

Oh. Thanks.

ANDY

What do you think of her?

Brigitte hesitates mid-dial, turns back to him -

BRIGITTE

Sue? Does her best -

ANDY

I mean Ally.
(off her look)
I'm interested.

BRIGITTE

As a doctor or a person?

ANDY
Professionally.

Brigitte isn't sure where this has come from. But she can sense Andy is serious.

BRIGITTE
Has there been a problem?

ANDY
You've seen her work. I'd just like to hear what you think.

BRIGITTE
Simple. I think she's excellent. The nursing staff like her. I'm getting fat on the number of chocolates she gets. Has someone raised a concern?

A beat with Andy. Is he going to tell her?

ANDY
No. Nothing.
(then)
I just wanted to get your opinion on her. As a doctor.

Brigitte can sense he's got something on his mind.

BRIGITTE
Out of the blue on a wet Wednesday morning?

ANDY
She's due an official appraisal -

BRIGITTE
Honestly? I think Dr. Sutton is far too good for the likes of us. And I, for one, am not about to look a gift horse in the mouth. Don't you agree?

ANDY
From what I've seen, I think she's very competent. Her references -

BRIGITTE
- were excellent. And they checked out.

ANDY
You actually spoke to them?

BRIGITTE
Of course. So, if your needy penis
is about to screw this situation up
for all of us, I would encourage it
to reconsider. Urgently.

Brigitte turns back to her PC, conversation over.

As Andy turns to walk away we can see how unsure he is.

What will he do now?

CUT TO:

28 EXT. TINSLEY PARK CEMETERY - DAY 36 10.00 28

Grey clouds, the threat of rain. A good day for a funeral.

The blackened Gothic spires of the Tinsley Park Cemetery entrance in Sheffield. Views of the city beyond.

CUT TO:

29 INT. TINSLEY PARK CEMETERY CHAPEL - DAY 36 10.01 29

The chapel is sparsely attended. Only a few elderly mourners. Ally sits with Molly on the left side of the aisle. They are alone, given respectful distance by the other mourners.

VOICE
(Yorkshire born and bred)
Arthur Hardacre were a real
unionist. A stalwart of the
movement. An honest man who would
not only call a spade a bloody
great shovel, but one who weren't
shy to pick it up and put in a
day's work if the situation so
demanded.

At the lectern, a defiant GEOFF JARVIS - 80s, Freddie Trueman's long lost twin - finishes up, his words echoing around the chapel walls.

GEOFF
I were proud to call Arthur my
friend. What you saw, were what you
got.

29

CONTINUED:

29

GEOFF (CONT'D)

And what you got were a bloody good
man. We're a dying breed, right
enough. But I remember.

He looks around, more in defiance than grief.

GEOFF (CONT'D)

Here's to you, Arthur. Thank you.

He steps down to little but echoes. Sniffs and coughs from
the congregation. Best shoes mean his FOOTSTEPS reverberate
around the empty church.

Arthur is a man whose time has passed, whose friends are
mostly gone.

More rapid FOOTSTEPS on the stone floor as Geoff returns to
his seat. Bored, Molly turns to look -

KARL hurries in, sees Ally and waves fingers at Molly.

Molly tugs Ally's sleeve and points.

MOLLY

Look!

Ally turns just as Karl slips into place next to her.

KARL

Sorry.

(to Molly)

Hiya! You all right?

The organist starts up 'Abide With Me' before Ally can react.

CUT TO:

30

EXT. TINSLEY PARK CEMETERY/GRAVEYARD - DAY 36 10.30

30

Ally at the graveside. Karl is looking after Molly (not in
shot).

Dirt thrown onto the coffin.

Sheffield skyline in the far distance, rain rapidly
approaching.

A few mourners have stayed until the bitter end, but most are
retreating under umbrellas.

A lonely, low key departure.

CUT TO:

31

EXT. TINSLEY PARK CEMETERY/GRAVEYARD - DAY 36 11.00

31

Ally with Karl as they walk down the hill from her father's grave. Molly is with an older relative, not in shot.

ALLY

I didn't expect you.

KARL

Right thing to do, isn't it? Pay your respects. Not that he ever gave us the time of day.

ALLY

True. You never exactly clicked.

KARL

Your Dad bloody hated me. Gave him reason to.

(then)

You OK?

Ally thinks about it.

ALLY

For the best, isn't it? That's what everyone says. Considering. You know, his condition. But it was just him and me, for so long. After Mum died. Two of us.

(then)

You know he bought me tampons? When I started?

KARL

You're joking.

ALLY

I was 12. Handed them to me like this -

Ally mimes someone handing something over at arm's length as if it was highly toxic.

The image makes them both smile. A ray of light.

KARL

I've applied for that transfer. At work? The depot in Leith? Means I could see more of Molly. Wouldn't have to travel. Makes sense.

Ally swallows her rising panic, tries her best to hide it.
This *can't* happen.

 ALLY
And what did they say?

 KARL
Dale says it's a possibility. He's
checking it out. But it's looking
good.

 ALLY
You still should have discussed it
with me. I just don't want to go
back to how it was -

 KARL
We won't. It's all different.
Haven't had a drink in eight
months.

 ALLY
I know. But we've been here before -

 KARL
Not like this. You and me, I know
that's gone. I've accepted that.
But Moll's still my kid. I just
want to make it right. Contribute
too. Here -

Karl digs into his suit and pulls out a BROWN ENVELOPE of
twenties that he's clearly saved up from his job.

 KARL (CONT'D)
There's a couple of hundred there.

 ALLY
I don't want your money.

 KARL
It's for Molly. Back payment.
Please.

Ally reluctantly takes the envelope and puts it in her bag.

 KARL (CONT'D)
Deeds not words, right?

Ally looks at him. The worst of it is, she believes him this
time.

CUT TO:

32 **EXT. TINSLEY PARK CEMETERY - DAY 36 11.30** 32

Karl helps strap Molly into her car seat, making sure the belts are correct.

KARL
There we go. Now be good, OK? Long way.

MOLLY
I will.

Karl kisses her and then leans into the driver's side where Ally is ready to leave.

KARL
So I'll let you know what Dale says.

ALLY
OK. Fine.

Ally nods, then winds up the window and sets off.

KARL waves - she watches him disappearing in the rearview mirror.

ALLY (CONT'D)
(to Molly)
Shall we go home?

CUT TO:

33 **OMITTED** 33

34 **EXT. ED - DAY 37 09.00** 34

A queue of AMBULANCES outside the entrance to the ED.

Lynn and Gerry unload yet another patient to join the heaving masses inside.

CUT TO:

35 **INT. ED/MAIN AREA - DAY 37 09.02** 35

Ally seeing off a hobbling young PATIENT from the minors area, another card in her hand, ready for the next patient.

ALLY
Two Ibuprofen, three times a day.
And bring the crutches back!

35

CONTINUED:

35

 ALLY (CONT'D)
 (to the waiting room)
 Mr. McKenzie!?

Brigitte joins her as Mr. McKenzie makes his way slowly towards her.

 BRIGITTE
 I thought I said another week?

 ALLY
 Can't stay away. It's a sickness.

 BRIGITTE
 I'm serious. Sue's all booked.

 ALLY
 Rather be here. Honestly.

 BRIGITTE
 You're really OK?

 ALLY
 (nodding, hesitant)
 It was... easy, in the end.
 Peaceful. Fine. And even this is
 better than sitting at home.

 BRIGITTE
 Well in that case, there's an
 asthmatic in Resus with your name
 on it. Crew just handing over -

CUT TO:

36

INT. RESUS - DAY 37 09.04

36

To the higher octane world of Resus. More monitors, more noise, more activity.

Karen and Jenny helping ANNIE GILMARSH - 30s, working hard to breath. She's got an oxygen mask on her face and is leaning forward, hand on her knees.

Jenny writes down the blood pressure reading on the observation chart as Karen adjusts Annie's oxygen mask.

Ally walks in -

 KAREN
 Thought you were on leave?

 ALLY
 Sucker for punishment.

KAREN
I heard. Your Dad wasn't it? I'm
sorry.

Ally doesn't want to get into details.

ALLY
Thanks. Been coming, you know?
(then)
So who's this?

KAREN
Annie Gilmarsh, brittle asthmatic,
getting worse since about five am.
Usually takes Salbutamol and
Becotide.

ALLY
Hi. I'm Dr. Sutton. Ally -

Annie can't speak due to her breathlessness but manages to
raise a hand in acknowledgment.

ALLY (CONT'D)
Let's see if we can make you feel
better -

Ally turns to Karen, who turns to the trolley.

ALLY (CONT'D)
Continue with back to back nebs.
Two hundred of hydrocortisone IV -?

But Karen already has the tray ready -

KAREN
It's like you're working with
Derren Brown.
(nodding head towards drug
chart)
Just sign on the dotted line -

Ally signs for the treatment as Karen prepares to give the
drugs.

CUT TO:

37 **OMITTED**

37

37A **INT. CORRIDOR OUTSIDE RESUS ENTRANCE - DAY 37 09.11**

37A

CLOSE: on Ally washing her hands at the sink.

Jenny spots her as she passes, puts the brakes on the wheelchair.

JENNY

Mrs. Colclough? Bed 4? Finally got hold of the son. They're taking her home with them.

ALLY

You're joking!

Clearly this is a result - a relative taking someone home.

JENNY

I can cancel the bed?

ALLY

Sure. Then call the papers, right?

JENNY

Maybe there are still a few good people in the world? Easy enough to forget in a place like this.

Jenny moves on leaving Ally to dry her hands.

As Jenny moves out of her eye line, Ally spots Charlie and Karen together, flirting, standing close, their conversation just audible.

CHARLIE

He took you on the open top bus?
For a first date?

KAREN

Brought along tuna sandwiches and half a bottle of vodka. Told me he wanted to get to know me and my city at the same time.

CHARLIE

Wow. Actually, that's smart. I'm going to write that down.

Karen punches him affectionately, Ally gets in Karen's eye line and they jump apart a little guiltily.

ALLY

How's the asthmatic?

KAREN

Better already. Resp rate down.

ALLY

That's good. I'll review her in a tick.

Charlie takes his cue to leave -

CHARLIE

Work to do.

(to Karen)

I'll see you later.

Karen watches him go for a beat. Ally detects the affection.

ALLY

So?

KAREN

He's cute. It's not serious.

ALLY

Look me in the eye and say that.

Karen does her best -

KAREN

It's not serious -

- but can't help breaking into a smile.

ALLY

OK, but if he asks to play doctors and nurses, watch out.

KAREN

I think I already did.

Karen heads off back to her patient with a sly smile.

CUT TO:

37B **INT. COFFEE ROOM - DAY 37 9.11**

37B

In the staff room. Brigitte sits with Patient Liaison officer, ROB BEASLEY - slim and serious.

BRIGITTE

And if it's all a mistake? This whole thing?

ROB BEASLEY

Nobody ever knows anything. No accusations, no drama, and most importantly, no bad publicity for the Trust.

Brigitte still seems unconvinced.

ROB BEASLEY (CONT'D)

Paul here's a fully trained HCA. All I want him to do is watch, and report back to me. Apart from that, he's all yours.

Ally walks in on them. Rob turns and looks at her.

Ally makes herself a quick cup of tea but keeps her eyes on them.

ROB BEASLEY (CONT'D)

(to Brigitte)

Personally, I'd just grin and bear it. Just a little prick, isn't that what you doctors say?

Brigitte couldn't agree more.

BRIGITTE

You took the words out of my mouth.

CUT TO:

The NEBULISER MACHINE puffs vapourised bronchodilator into Annie's lungs.

She's better. Ally sips the tea she's just made as she looks at her CHEST X-RAY on the nearby monitor, turning as Andy joins her.

ALLY

This is Annie, known asthmatic. Struggling since this morning. X-ray looks OK -

Andy moves into action - eyeballing Annie as he talks, all business, unfriendly and direct.

ANDY

Peak flow?

ALLY
Unrecordable. Down to one hundred
this morning -

ANDY
And her expected?

ALLY
I can check -

ANDY
I want a number and I want it
recorded in the notes. Any ITU
admissions in the last year?

Ally hesitates for a split second, taken aback by his harsh
tone. Karen jumps in, trying to be helpful -

KAREN
Twice. About a week each time.

Andy glances at the chest x-ray.

ANDY
Pneumothorax?

ALLY
Couldn't see one?

ANDY
Yes or no?

He looks quickly at the film, confirming for himself.

ANDY (CONT'D)
No.
(then)
What are we treating her with?

ALLY
She's on her second neb, steroids
have gone in -

ANDY
No good. We should be intravenous
here. Starting magnesium. You've
spoken to ITU?

ALLY
I was going to check with you first-

ANDY
Med Reg aware?

ALLY
It was in my plan -

But Andy is taking over, aggressively testing her and not giving her a chance to speak. He doesn't trust her.

ANDY
I'll do it now. Karen, draw up some magnesium IV. Two grams. She'll need fluids too - Make sure Outreach have her on the list -

Andy turns to Ally as Karen gets busy -

ANDY (CONT'D)
I've got this. Think Charlie needs a hand in minors. OK?

Karen looks at them both - knowing that Ally has been humiliated, but not knowing why.

Andy picks up the phone -

ANDY (CONT'D)
Med Reg please -
(to Ally)
Oh and no drinks in Resus. You know the rules.

Ally's shocked. How dare he speak to her like that?

She thinks about biting back, then decides against it and walks out of Resus.

CUT TO:

39 **INT. ED/MAIN AREA - DAY 37 09.33**

39

Ally walks out of Resus as another major case gets shipped in.

She feels ashamed and humiliated, but still doesn't know what she's done wrong.

A POLICEMAN waits outside a cubicle - inside we glimpse a PRISONER handcuffed to the side of the trolley.

The policeman tries Ally with a smile but she quickly walks past him.

CUT TO:

40 **INT. MINORS - DAY 37 09.35**

40

Moments later, Charlie turns as Ally join them in minors.

CHARLIE

At last! The cavalry. We're dying
here. Metaphorically.

Ally pastes on a smile, trying to shake off what just
happened in Resus.

A FRACTURED WRIST - a routine Colles Fracture - on the
monitor screen.

CHARLIE (CONT'D)

Need some help with this wrist.
She's not keen on needles. And when
I mean not keen, I'm talking
hysterical. She tried to bite me.
And not in a good way.

Ally takes a look at the x-ray.

ALLY

Just needs a tweak. We could try
with Entonox? Bit of oral sedation?

CHARLIE

I'm sold. Lead the way. I'll be
right behind you.

CUT TO:

41 **INT. RESUS - DAY 37 09.45**

41

Andy writes up more drugs on Annie's drug chart. In the
cubicle, an ITU DOCTOR examines her chest.

Karen leans close to Andy.

KAREN

So what is it? She dumped you or
just your time of the month? She
had it under control.

ANDY

Did I say she didn't?

KAREN

No, you just talked to her like she
was a JHO with learning
difficulties.

MANDY (CONT'D)
It's not doing anything -

CHARLIE
You need to keep breathing. In and
out. OK?

Mandy hyperventilates -

CHARLIE (CONT'D)
Whoah. Slow and deep. Keep it in
your mouth.

MANDY
That's what all the boys say.

Mandy does it to hide her nerves, but Charlie goes red. Ally
takes over.

ALLY
No talking, just breathing.

Mandy nods and calms down a little.

ALLY (CONT'D)
We'll just be pulling gently on
your wrist to put the bones back in
place. Then I'll get -

She turns to the large HCA who is preparing the plaster
trolley.

PAUL
Paul -

ALLY
Paul here to pop a plaster on. OK?

PAUL
No problem.

Paul starts to prepare the plaster on the plaster trolley -
cutting it to size with scissors.

MANDY
I'm feeling funny. What was that
pill you gave me?

ALLY
Diazepam. It all helps to relax
you.

CHARLIE
(r.e: breathing)
Slow and deep, remember?

Mandy starts to breath deeply on the laughing gas. In, out,
in, out.

MANDY
What's your name?

ALLY
I'm Ally. This is Charlie.

This makes Mandy giggle.

MANDY
(giggling)
No way you should be working here,
sonny. You're what? About twelve!

CHARLIE
Forty-two. The secret is to
moisturise.

MANDY
No way, Jose. Does your Mammy know
you're pretending to be a doctor?

Mandy laughs even harder, the nitrous oxide taking effect.

Ally nods at Charlie. She grabs Mandy's hand and Charlie
holds her under the arm, putting gentle traction on the
wrist.

ALLY
Tell her a joke.

CHARLIE
What?

ALLY
Best audience you'll ever have.
(then)
OK. Err. What's brown and sticky?
(beat)
A stick.

Mandy takes a moment and laughs even harder.

MANDY
(laughing)
That is terrible.

But she laughs anyway. And both Ally and Charlie are smiling too - the atmosphere is infectious.

CHARLIE

OK. Try this. What do you call a
man with no arms and no legs
swimming in the sea?

(beat)

Bob.

A beat, then Mandy has hysterics. Charlie is loving it, smiling like a loon. Even Ally starts to chuckle.

Suddenly the fracture moves in their hands - and Mandy doesn't even notice.

ALLY

(r.e: fracture)

There we go -

(to Paul)

Let's go -

CHARLIE

OK. What goes zubb zubb?

(beat)

A bee flying backwards.

Mandy takes a moment to get it, then has hysterics, finally recovering enough to realise that Paul is putting the plaster on her arm.

MANDY

Oh, are we starting?

Charlie and Ally exchange a glance.

ALLY

Actually, we've finished. That was
it.

She reaches for the Entonox. But Mandy keeps hold of it, clutching it to her like a possessive child.

MANDY

Five more minutes? Please?

CUT TO:

Ally and Charlie head back towards the desk.

CHARLIE
Is it weird to say I enjoyed that?

ALLY
Your jokes are awful.

CHARLIE
What are you talking about? I
killed her in there.

Karen swings by -

KAREN
If that's true, I'm calling the
GMC. Again.

CHARLIE
Nursing Council, right back at you.
I go down, I'm taking you with me -

Karen gives him the finger. Ally can't help smiling at them
now she realises they are together.

But before she can improve her mood too much, Andy gets into
her eye line -

ANDY
Ally.

Charlie can tell when he's not wanted.

CUT TO:

44 **INT. CONSULTANTS OFFICE - DAY 37 10.03**

44

Ally and Andy together in the office. The atmosphere remains
tense and awkward.

ALLY
How's the asthmatic?

ANDY
Better. They just moved her.
(then)
Sorry. I was a bit abrupt.

ALLY
I could have dealt with it.

ANDY
I know.

ALLY

So what the hell was all that about? If you don't trust me to deal with sick patients -

ANDY

You know I do. It's just been one of those weeks -

ALLY

Tell me about it.

A moment. Ally is pissed off. How dare he say that to her now? She's just buried her father.

ANDY

Shit. Sorry... You can't blame me for forgetting I mean, you never really talked to me about him. Or anyone.

ALLY

Is that a problem?

ANDY

I think it is.

(then)

You never tell me anything.

ALLY

Maybe there's nothing worth telling?

ANDY

I just want to be part of your life.

ALLY

You are. Right now, I'm reconsidering.

But deep down, she wants him back. Her attitude is bravado. She senses there's something wrong.

ANDY

Then I think we both need to be honest with each other, don't you?

Ally looks him in the eye.

ALLY

Are you breaking up with me? Is that what this is?

ANDY

No. Is that what you want?

Ally hesitates.

ALLY

Do you?

ANDY

(lighter)

I asked first.

ALLY

(angry with him)

No. You can't lay all that on me
and then smile and just pretend
nothing happened.

Andy gets closer to her.

ANDY

You're free this weekend?

ALLY

(what?)

Yeah, I think so.

ANDY

Then I want to take you somewhere.
Just you, me and Molly. You'll like
it. Somewhere we can talk.

ALLY

Why?

Ally doesn't want this.

ANDY

So we can work out where this is
going. Us. The future. Molly. Also,
I will cook a delicious dinner and
attempt to seduce you.

There's that smile back again. How does she say no? Ally's
instincts tell her that if she turns this down, they're over.
And she doesn't want that.

ALLY

OK. Fine. You can try.

Andy smiles, pleased he's managed to win her back. But Ally
feels like she's backed into a corner.

44

CONTINUED:

44

Karen leans in through the doorway -

KAREN

RTC. Might need you there.

ANDY

On my way.

And he leaves her to check the patient. Ally feels relieved they're OK again, but can't shake an uneasy feeling.

Is there something he's not telling her?

CUT TO:

45

OMITTED

45

46

EXT. ALLY'S FLAT - DAY 38 08.00

46

Ally and Molly climb into Andy's car - a large outdoors-y SUV type.

MOLLY

Where are we going?

ALLY

I don't know. It's all a big surprise.

There's an awkwardness there that Andy covers with humour.

ANDY

(faux drama)

Today we are heading due North. We may never return.

(to Molly)

Who knows what we will find?

MOLLY

Monsters?

ANDY

Hundreds of them! They're everywhere! Where you'd least expect them.

Andy turns to look at Ally but she's staring straight ahead.

CUT TO:

47

EXT. FORTH ROAD BRIDGE - DAY 38 09.30

47

A high shot as Andy's car drives across the bridge.

WIDEN to find the iconic railway bridge, the water glittering in the winter sun.

We're heading north, into the Highlands, beautiful and lonely. But what is Andy planning?

CUT TO:

48

EXT. GLENSHEE - DAY 38 10.30

48

The car winds through an even lonelier road, heading far away from civilisation.

The hills are turning into mountains, the country wilder and more spectacular. Snow on the peaks, tough country below.

CUT TO:

49

EXT/INT. ANDY'S CAR - DAY 38 11.00

49

The car has pulled up at a gate in the depth of the glen.

Andy gets out of the car to open the gate whilst Ally takes in the stunning scenery from her seat.

It's bleak, austere, but stunning. There's no-one for miles around.

Andy gets back in the car.

ALLY

(teasing)

It's OK.

(then)

So, do you bring all the girls here?

It's light, but there's still a slight edge to her voice.

ANDY

No. Absolutely not. In fact, you're the first.

ALLY

I'm honoured.

ANDY

I suppose sometimes I just need to remember the rest of the world still looks like this.

They are alone, isolated.

ANDY (CONT'D)

Get up here and it all becomes clear. At least for me.

(then)

Shall we?

They drive off.

CUT TO:

50 **OMITTED**

50

51 INT. GLENSHEE COTTAGE - DAY 38 11.05

51

Inside the cottage. The cottage is simple and plain, but very stylish - a designer take on a Highland theme. Definitely Sarah's touch.

A big open fireplace dominates the far wall.

Ally's smile tells Andy that she's impressed.

CUT TO:

52 **OMITTED**

52

52 CONTINUED:

52

53 **INT. GLENSHEE COTTAGE/BEDROOM - DAY 38 11.25**

53

Ally unpacks her suitcase, placing her clothes into the drawer.

The bedroom matches the style of the rest of the cottage - designer Highland chic. A door leads to an en-suite with a roll top bath.

She turns back and opens a bottom drawer. At the bottom, is a framed PHOTO, face down.

Ally picks it up and turns it over. She sees Andy with Sarah and their kids, posing together in front of the cottage after a walk, smiling and happy.

Sarah wears a distinctive COAT - smart and chic.

Ally checks out the bedside drawers. Some change, one of a pair of earrings. A couple of pastel-covered, chick-lit novels.

Ally feels suddenly uncomfortable. Does Sarah still use this place too?

The sound of Andy and Molly coming up the stairs.

A beat, then she puts the photo back in the drawer where she found it and covers it with her own clothes.

The door opens -

MOLLY

Quick! We're going on a monster
hunt. Come on!

She grabs Ally's hand and starts to pull her to the door -

CUT TO:

INT. GLENSHEE COTTAGE/HALLWAY - DAY 38 11.30

Light rain and gloom outside. Wellies and coats being put on.

Ally hangs back - not keen on a walk in the rain.

ALLY

It's raining. And no-one mentioned monster hunts in the brochure -

ANDY

(to Molly)

No excuses, right? We can find her something -

Andy opens the cupboard under the stairs.

ANDY (CONT'D)

Wellies! Coat!

He passes out a pair of wellies, then pulls out the same distinctive COAT that Sarah was wearing and hands it to her.

Ally hesitates.

MOLLY

Mum! Come on!

ANDY

You heard the lady.

ALLY

If you'd told me where we were going, I'd have brought some proper clothes.

ANDY

Sorry. I just assumed -

ALLY

That I'd know what to bring?

ANDY

No. Obviously. I'm sorry.

MOLLY

Mum!!

54 CONTINUED:

Andy looks at her. Don't make a scene now. Ally realises Molly is already out of the door and reluctantly has no choice but to put on Andy's ex-wife's coat and follow them.

55 EXT. GLENSHEE FOOTPATH - DAY 38 12.00

The winter sun tries its best to dodge the clouds.

56 EXT. GLENSHEE FOOTPATH - DAY 38 12.15

Molly is a few paces ahead, Andy and Ally in step as they climb still higher.

ALLY (CONT'D)
He'd disappear for days on end,
then just turn up as if nothing had
happened. In the end, I'd just had
enough.

ANDY
Brigitte said things got physical.
At least she implied it.

Ally doesn't reply. Andy probes deeper. He thinks Ally has
run from an abusive relationship and wants her to admit it.

ANDY (CONT'D)
Something like that must be
difficult to talk about.

ALLY
It makes you ashamed. Which is
crazy. But you can't help the way
you feel.

ANDY
I'm not like that. Feels weird to
have to say that. But it's true.

ALLY
I know.

ANDY
Never even had a fight. Even at
school.
(then)
I guess what I'm trying to say is
that you don't need to shut me out.
From whatever it is.

A beat or two. Ally keeps walking - watching Molly playing up
ahead. She changes the subject.

ALLY
You must miss your kids.

ANDY
They're better off with Sarah.

ALLY
You're a crap liar.

ANDY
Yeah, they said that on my last
appraisal. Could do better.

Ally walks on then avoids the subject.

ALLY
Did she love it here too?

ANDY
Who?

ALLY
Sarah. You came up here with her,
right?

A beat, then he tries to joke.

ANDY
Actually, she preferred a warm
bath. Crazy right?

ALLY
What was she thinking?

ANDY
Wouldn't let me buy the place
unless we installed the hot tub.
But that's marriage, right? The art
of compromise.

(beat)
We came here to talk about us, and
suddenly we're talking about my ex?

ALLY
You asked about Karl. And I'm
wearing her coat.

ANDY
No, you're wearing a coat. The only
one that would fit you.

Ally takes a few steps before replying.

ALLY
None of us can just... Start over.
As if the past never happened.

ANDY
OK...

ALLY
I'm not her.

ANDY
I know that. You're an upgrade.

But Ally isn't laughing this time.

ALLY

I think all this could be too
much... Too quick. Too easy.

ANDY

Look, if this is really about
Sarah, then I promise you, it is
over. Finito. Which is why I'm
moving on. Yes, I loved her. For
God's sake, I married her. But
things change. It didn't work out.
We split up, and then I met you.

ALLY

Simple.

ANDY

Because it's true.
(then)
Talk to me. Please.

ALLY

I'm cold. I want to go back.

Ally turns for home.

ANDY

Come on. We've got another mile to
the top. I promise you it's worth
it.

ALLY

You go. I want to go back. Molly!
Come on!

Ally starts to head back down the path.

ANDY

Ally! Come on. Talk to me.

But Ally ignores him.

ANDY (CONT'D)

Ally!

Still nothing.

ANDY (CONT'D)

Cath!

Ally freezes like a statue.

CUT TO:

57

EXT. GLENSHEE PATH - DAY 38 12.30

57

Andy tries to stop her but she brushes him off.

ANDY

Talk to me.

ALLY

I need to go.

Andy grabs her and forces him to face him.

ANDY

Where? Another city? Another hospital? Is that how it works?

Ally shakes him off.

ALLY

Leave me alone.

ANDY

For fuck's sake! *I know who you are.*

Ally ignores him.

ANDY (CONT'D)

Your name is Cath Hardacre. You're a ward sister in Sheffield. Doctor Alison Sutton left for a sheep farm in New Zealand six months ago.
Ally!

He grabs her again and turns her round - forcing the confrontation.

Finally Ally responds, little choice now, flat and scared.

ALLY

How long have you known?

ANDY

That night. The phone call from the care home. When you were gone, I checked...

ALLY

Then why? Why have you brought me here? If you knew all along.

(afraid)

What do you want?

ANDY
 I want to help you.

Ally just stares at him.

CUT TO:

58 **INT. GLENSHEE COTTAGE/LIVING ROOM - DAY 38 13.10**

58

Ally and Andy in the living room. Ally sits at the table.
Andy stays on his feet. He's calmer, but the tension remains.

 ALLY
 Why?

 ANDY
 Because I'm in love with you.

 ALLY
 You don't know me.

 ANDY
 Believe me, I get that. So is *any*
 of this real?

Ally holds his gaze.

 ALLY
 You think I used you?

 ANDY
 I don't know. Did you?

 ALLY
 No. I never wanted this to happen.

 ANDY
 But you didn't stop it? At any time
 you could have told me no. I mean,
 I didn't put pressure on you... I
 thought it was normal. Easy. It
 felt right.

 ALLY
 It was. And I should have been
 stronger.
 (then)
 I don't understand. If you knew
 then, why are we even here?

Andy takes his time, almost getting it straight in his own head.

ANDY

When I found out, I was this close
from telling Brigitte. I walked
into her office.

ALLY

But you didn't?

Andy shakes his head.

ALLY (CONT'D)

So what stopped you?

ANDY

Because of what she said. What we
both think. You're a good doctor.

Ally stares at him in disbelief.

ANDY (CONT'D)

You're smart, you're dedicated. You
make the right call, time after
time.

Ally hesitates then shakes her head. She can't process this.

ALLY

I want to leave. Now. I can't ask
you to get involved. This was my
mistake, not yours.

Andy stops her from getting to the door. The threat is subtle
but still there. He's controlling this.

ANDY

OK. I get it. And that's your
choice. But first just tell me why.
I want to know why you did this?

He holds her back -

ANDY (CONT'D)

Ally? Come on.

Ally hesitates again, then looks him in the eye, suddenly
nothing to lose. She tries to explain, talking to him but
also voicing it to herself.

ALLY

When I were a nurse, when I saw
that things were wrong, that people
were *dying*, I stood up and I said
so, because that's what my Dad had
always taught me. To say and to do
what was right, not what was easy.
And because of that, I lost
everything.

Andy holds her gaze.

ALLY (CONT'D)

No job, no future for me or my kid.
Is that what you get for being a
good person? Is that what I
deserved?

ANDY

There's protection for
whistleblowers now, tribunals -

ALLY

(dismissive)

Sure. Google it. Read the stories.
Some people fight but where does it
get them? Maybe it's different for
doctors, I don't know.

Ally hesitates. Andy watches her intently.

ALLY (CONT'D)

You know what she said when she left? The real Ally? *Fuck the NHS*. And they all laughed, like it was funny. She was a doctor, she had everything I didn't have, and she was just throwing it all away. Her life, her career...

ANDY

So you just took it?

ALLY

(defiant)

Yeah. I took it. And I worked and I read because I knew that I could do it too. Not just for me, but for Molly. So that when it was her turn, she could have a life like that. A life that she could just throw away if she wanted to. Now that's a real choice, don't you think?

Ally stops talking, still defiant. Andy takes a moment or two before replying.

ANDY

Dr. Alison Sutton is the best we've had. We needed you, because you were good. Almost too good to be true. If I was going to tell someone, I'd have done it by now. So if you want to leave, just leave. Go somewhere else, find a job. I'd hire you. You think I want this to get out? The hospital that hired an imposter? You can walk away now. But eventually, someone will find you.

Silence.

ANDY (CONT'D)

Come home with me. Move in. I can protect you.

ALLY

Why? Why would you do that?

ANDY

The same reason I bought you here. I want you in my life. You and Molly. I love you. That's why I'm offering to risk everything I've ever worked for. But if I'm going to do that I need to know you feel the same way. Ally?

Andy gets closer, wants some physical reassurance. Ally is tempted but doesn't respond and avoids his touch.

ALLY

I don't know. I need to think about it.

ANDY

I understand.

CUT TO:

59 **INT. GLENSHEE COTTAGE - DAY 38 14.00**

59

Ally alone in the bedroom. She sits on the bed. Looks at herself in the mirror. Who is she now? Cath or Ally?

The sound of Molly laughing outside the window.

CUT TO:

60 **EXT. GLENSHEE COTTAGE/REAR - DAY 38 15.00**

60

Ally watches Andy play with Molly, pushing her on a swing set.

He sees her watching them.

She goes over to him.

ANDY

Well?

ALLY

(nodding)

Ok.

A smile forms on Andy's face. But even as Ally tries to respond to it, she realises this must be the beginning of the end.

CUT TO:

61 **OMITTED**

61

62 **INT. SHEFFIELD DEPOT/OFFICE - DAY 38 15.45**

62

Karl sits opposite DALE - the manager of the depot. Waiting patiently.

DALE

So I checked with the Scottish side. Not a problem in principle. In fact they've got someone just gone off long term sick -

Dale mimes 'screw loose' -

DALE (CONT'D)

Could be a while.

KARL

That's great.

Dale pushes across a FORM.

DALE
Transfer form, blah blah. Just fill
it in and give it back to me -

KARL eagerly grabs a pen and starts to fill it in.

DALE (CONT'D)
Not here?

KARL
Right, sure. Sorry.

DALE
We got a delivery for Wednesday.
Motorcycle place in Edinburgh. You
manage to find it, you've got the
job.

CUT TO:

63 **EXT. ALLY'S FLAT - EVENING 39 18.00**

63

Molly hugs Mona hard. Ally has packed her suitcases. There
are a few boxes ready to be put in the car.

MONA
You promise you will come and visit
me?

MOLLY
Of course.

MONA
I've got something for you.

Mona hands Molly a tacky SNOW GLOBE of a Scottish Terrier.
Maybe ten quid from the Royal Mile.

MONA (CONT'D)
Now, you know how much money this
is worth?

Molly nods solemnly as she tries to take it. But Mona teases
her, pulling it back.

MOLLY
Twelve thousand pounds.

MONA
Minimum! As we have discussed, this
is a precious antique that has been
in my family for many years.

MONA (CONT'D)

But I know how much you love it,
and so I have decided to entrust it
to you.

Ally can't decide whether to laugh or cry.

MONA (CONT'D)

There is only one condition. I must
be allowed to come and see it from
time to time.

MOLLY

OK.

MONA

Then we have a deal.

She finally hands over the snow globe. Molly clutches her
snow globe tight, nervous with the responsibility.

ALLY

Thank you.

MONA

You all leave in the end. Most I'm
glad to see the back of.

(then)

Remember, you don't need a man and
neither does she. It's the twenty
first century. They've become
optional extras.

Ally can't help smiling at Mona's intensity.

MONA (CONT'D)

Saturday night is Strictly night,
remember? I expect to see you here.

ALLY

Promise.

MONA

Come here -

Mona gives Ally a big hug.

MONA (CONT'D)

Look after yourself.

CUT TO:

64 **INT. ANDY'S FLAT/MOLLY'S ROOM - NIGHT 39 19.00**

64

Ally places the SNOW GLOBE in pride of place on Molly's new bedside cabinet.

The room is bigger than before, perfectly decorated.

Ally switches on the night-light.

ALLY

You OK?

Molly nods. Ally strokes her head tenderly and then moves to the door and turns out the main light.

ALLY (CONT'D)

Night.

CUT TO:

65 **INT. ANDY'S KITCHEN - NIGHT 39 19.30**

65

Andy cooking dinner. Ally at the kitchen table, textbooks open.

ANDY

OK. AF. Five causes of.

ALLY

Ischaemic heart disease. Mitral stenosis -

ANDY

What is this, 1950?

ALLY

(ignoring him)

Hypertension. Thyrotoxicosis.
Atrial myxoma.

ANDY

(impressed)

Oh, that's a good one. Impressive.

Ally pours a glass of wine.

ALLY

Alcohol.

ANDY

Of course. You forgot Chagas
(shaggers) disease.
(explaining)

65 CONTINUED:

ANDY (CONT'D)

Tropical infection. Mainly South America. The bacteria's spread by the deadly, if affectionate kissing bug.

Andy places his meal in front of her and kisses her.

Ally responds, then pulls away.

ALLY

I considered it too obscure. And childish.

ANDY

Chagas disease has been funny since the first day of medical school and will be funny until the day I die.

Ally can't help but feel a little tense when Andy casually mentions medical school.

ALLY

Actually, it's a protozoal infection.

ANDY

Bacterial.

Ally shakes her head.

ALLY

Protozoal. Check if you don't believe me.

She passes over a textbook. Andy grabs it, looks, checks.

She's right. Protozoal.

ANDY

Shit.

CUT TO:

66 INT. ED/MAIN AREA - DAY 41 17.00

66

Ally with Jenny - signing her life away on the fluid chart.

JENNY

How fast do you want it.

ALLY

Straight in? Twenty minutes. Let's
see what it does to her blood
pressure.

Jenny nods, a perfectly natural interaction. However, Ally
turns and sees PAUL watching her.

She turns away and is almost immediately collared by a hyper
Brigitte -

BRIGITTE

Mohammed's let us down again.
Something about a wedding. I tell
you, someone in his bloody family
gets married every week. Which
means it's just you and me this
evening.

ALLY

Seriously?

BRIGITTE

Friday as well. Think of it as a
girls' night in. Music, dancing,
vomit and blood.

ALLY

Clinical staffing -?

BRIGITTE

As much use as a chocolate teapot.
Is that racist? It's not supposed
to be racist. My gran used to say
it. Mind you, she was a terrible
racist -

Brigitte's mind is racing away with her. She takes a swig
from her water bottle.

BRIGITTE (CONT'D)

Plus, it's the full moon. Oh well,
we'll have to cope. Just letting
you know!

And she's off. Ally's shoulders slump a little more. This is
just what she doesn't need -

NURSE

Ally? Got that ECG?

Ally turns again -

66 CONTINUED:

66

ALLY

Coming -

CUT TO:

67 **EXT. EDINBURGH - NIGHT 41 21.00**

67

The FULL MOON hangs in the sky above the city. Drunken SHOUTS from people on the street.

Here we go...

CUT TO:

68 **INT. ED WAITING ROOM - NIGHT 41 21.01**

68

The waiting room is heaving with all kinds of cases. There's a queue at the reception desk.

- DRUNK MEN and WOMEN holding cuts and bruises.

- A FAMILY with a sniffly baby in a carrier.

- PENSIONERS with a bored daughter.

- A WORKMAN holding a cloth across an injured eye.

- A group of youths in clubbing gear giggle and check phones.

A TRIAGE NURSE emerges from the department with an ED card in her hand -

TRIAGE NURSE

Mr. Kennedy?

One person stands up, holding a damaged wrist. Fifty others look disappointed.

CUT TO:

69 **INT. MINORS - NIGHT 41 21.05**

69

Ally with Mr. Kennedy in a cubicle. Outside, there are shouts and cries, babies screaming, old people moaning.

ALLY

Mr. Kennedy? I'm Doctor Sutton.
Ally?

MR KENNEDY

Is it always like this?

ALLY

Only on a full moon Friday. Brings them all out.

MR KENNEDY

I'm just sorry to be making work for you. So?

ALLY

The bad news is that wrist is fractured. Good news is that it's the right place. Just need to pop a plaster on and you're good to go.

MR KENNEDY

OK. Thanks. You'll do that straight away?

ALLY

Sorry. Bit of wait for treatments.

MR KENNEDY

So I stay here?

ALLY

Thing is, we're a bit short of cubicles. So, if you step back outside, we'll call you as soon as we can.

CUT TO:

69A **INT. ANDY'S FLAT - NIGHT 41 21.07**

69A

Andy packs away the medical books, putting them back on the shelf.

He stops at the sight of his GMC certificate on the shelf.

The sight of it makes him hesitate. He stands to lose everything if they get found out. Andy shakes off the feeling and turns away.

CUT TO:

70 **INT. ED WAITING ROOM - NIGHT 41 21.08**

70

Mr Kennedy trudges back out to the waiting room with his broken wrist as Ally calls another patient.

ALLY

Mr. Gerrard?

A forty-something man in a suit - MR. GERRARD, 40s, - looks up at the sound of his name. The right side of his face is swollen and his voice a little hoarse and rough.

MR GERRARD
(into phone)
*OK. Looks like I'm finally being
called -*

He walks in, still intent on his phone conversation -

MR GERRARD (CONT'D)
(into phone)
*Yes, well Dubai can kiss my arse if
that's going to be their attitude -*

- not acknowledging Ally at all.

CUT TO:

The examination area is utterly rammed. Ally has to examine Mr. Gerrard in the middle of the department.

Mr. Gerrard with his mouth open, Ally's gloved FINGER inside - looking at his right lower molar -

ALLY
Looks like there's a nasty abscess
there. There's also some swelling
below the jawline that concerns me.

She removes her finger.

ALLY (CONT'D)
Have you seen your dentist?

MR GERRARD
I've been busy. Just got back from
a business trip.

ALLY
Well I can ask our Max Fax team to -

Gerrard's phone rings again and he takes it without a word.

MR GERRARD
(into phone)
Hi. Yes?
(beat)
Oh for Christ's sake. No, that's a
million miles from being acceptable-

Suddenly, his MOBILE is *snatched* from his hand by Brigitte.

MR GERRARD (CONT'D)
Oh, for heaven's sake -

BRIGITTE
No mobiles in the clinical area.
Sorry.

Brigitte kills the call, turns it off and hands it back to him. Ally can see she's even more on edge than usual, borderline wired -

BRIGITTE (CONT'D)
(to Ally)
So, what's the problem here?

ALLY
Dental abscess, lower jaw. Sub
mandibular extension and the voice
is a little hoarse. I was about to
call Max Fax -

Brigitte hardly looks at Mr. Gerrard. Quick exam here.

BRIGITTE
Amoxicillin and Metronidazole. Then
go and see your dentist.

ALLY
I still was going to ask Max Fax -

BRIGITTE
Can we have a chat?

Brigitte ushers her a few feet away. The Bat Phone goes off in the background.

BRIGITTE (CONT'D)
We've got six waiting on trolleys
in majors and another two
ambulances en route.

ALLY
I understand -

Jenny sees Brigitte -

JENNY
Dr. Rayne -?

71 CONTINUED:

BRIGITTE
(snapping)
In a *minute*.
(back to Ally)
We see, treat, dispose, OK? If they
don't need to be here, we get rid
of them.

Karen calls over to Brigitte -

BRIGITTE
Christ.
(to Ally)
Get him out of here and get to
Resus -

BRIGITTE (CONT'D)
OK, who can we move -?

72 INT. SHEFFIELD PUB - NIGHT 41 21.20

Sam watching the football on the big screen in his local pub.
He drains his pint and then pushes through towards the gents.

73 INT. SHEFFIELD PUB/TOILETS - NIGHT 41 21.22

One other guy at the urinals. Sam automatically walks as far as possible away from him.

SAM
All right?

KARL
So what? We staying up?

SAM

Dream on.

KARL

Manager's a muppet. Call Big Sam,
right?

Sam finishes and joins him at the sink. A temporary football
truce.

KARL (CONT'D)

How's the knee?

SAM

Fine. Thanks.

Karl holds out his hand.

KARL

Probably won't see you around.
Moving up north.

SAM

(what's this)
Right?

KARL

Getting a transfer to Scotland. See
a bit more of the kid, you know?

This surprises Sam.

SAM

OK. And Cath's all right with that?

KARL

Yeah. Sure. Why wouldn't she be?
Molly's my daughter too.

SAM

No, sure. No reason.

Sam tries to move away.

KARL

She say something to you about me?

SAM

Don't worry about it. Good luck,
eh?

Karl stops him with his hand. A physical touch, increases the
tension -

KARL

Last I saw you, you said something.
Pick on those who can fight back,
right? Didn't get it. What'd she
say to you?

SAM

Nothing.

KARL

Bullshit.

Karl puts himself between Sam and the toilet door. The threat is subtle, but there. Sam weighs up his options, decides Karl won't be fobbed off.

SAM

OK, fine. She told me she'd moved
away because you got physical with
her -

KARL

She said that?

SAM

Not in those exact words, but yeah.
That you'd hit her and she didn't
feel safe anymore. That's why she
got out.

KARL

(can't believe it)
Fuck.
(then)
It's not true.

SAM

Whatever. None of my business,
mate.

Sam walks away.

CUT TO:

73A

INT. SHEFFIELD PUB - NIGHT 41 21.25

73A

Karl grabs at Sam before he can get further into the pub.

KARL

She's lying. Why would she tell you
that? I mean we had problems, sure,
but I've never touched her. I swear
that on my daughter's life.

Instinctively, Sam senses that KARL is telling the truth. But all he wants is to get away.

SAM

Look, fine. I believe you. Between you and her.

KARL

I don't understand it. Why would someone lie about something like that?

SAM

People say weird things. You hear it all in this game.

KARL

Cath never lies. Can't stand it. Always been the same. Why'd you think we split up in the first place?

SAM

She ever tell you why she moved away? I mean, it was all pretty sudden. She got family up there? Friends?

KARL

Not that I know of. Told me it was more money. Better job. Overtime.

SAM

Guess that makes sense. Working in A and E must be tough. Danger money.

KARL

She said that? A and E?

SAM

Yeah. Had the uniform and everything. Scrubs, right?

KARL

Nah. She's always been on the wards. Sister. Cardiology. Specialised. She was proud of that. Trained for years.

SAM

Guess you take what you can get these days, eh?

73A CONTINUED:

73A

A ROAR from the football and Sam cranes to look. But we stay with Karl. What's going on?

CUT TO:

74 **INT. NURSES STATION - NIGHT 41 01.58**

74

Brigitte and Ally at the nurses station. The chaos is almost under control. PORTERS push patients away toward the wards.

JENNY

Resus Two's just gone to ITU.

ALLY

How was his pressure?

JENNY

Holding with fluids. Temperature down too.

BRIGITTE

As long as he's someone else's problem.

Brigitte takes a swig from her water bottle.

BRIGITTE (CONT'D)

What time is it?

ALLY

Nearly two.

BRIGITTE

And breathe. I think we may have survived.

Ally writes up notes. Brigitte leans back in her chair.

BRIGITTE (CONT'D)

So how's the house hunt going?

Ally hesitates for a beat.

ALLY

Actually, I've moved in with Andy -

BRIGITTE

No! Shit!

ALLY

Last week. Not common knowledge.

BRIGITTE
So, do I need to buy a hat?

ALLY
We're seeing how it goes.

BRIGITTE
Oh. My. God.

The 'bat phone' rings. Karen answers.

BRIGITTE (CONT'D)
Tell them we're busy. Or dead.
Whichever's more convincing.

But Karen's face is serious.

KAREN
OK. Thanks.
(to the room)
Forty year old male. Obstructed
airway. One minute -

Ally and Brigitte look at each other. Oh shit.

CUT TO:

75 **INT. RESUS - NIGHT 41 02.00**

75

Hard into a chaotic scene. Gerry and Lynn almost *run* towards
the resus bed as Brigitte and Ally approach -

LYNN
(panicked)
Picked him up from New Town.
Stridor at scene. Lost his airway
in the back. Can't bag him.

Ally looks down at the patient - blue, veins bulging, see
sawing on the trolley trying to breathe -

It's MR. GERRARD

ALLY
That's him. The toothache -

BRIGITTE
Shit. Fast bleep anaesthetics. ENT.

ALLY
Which one?

BRIGITTE
 I don't know. Either. Both.

Mr. Gerrard is loaded onto a resus bed. Brigitte gets to the head end.

 BRIGITTE (CONT'D)
 Laryngoscope -

She holds out her hand for the instrument. Karen rips open an airway tray -

Ally on the phone by the bed.

 ALLY
 Crash call to ED resus.
 Anaesthetics and ENT.

Brigitte tries to get Gerrard's mouth open but it's clamped shut.

 BRIGITTE
 Sux and Propofol.

 GERRY
 No access.

 BRIGITTE
 Shit. Ally!

Ally grabs at Mr. Gerrard's arm and starts to try and put a cannula in.

Brigitte tries to bag Mr. Gerrard but it doesn't work. Karen looks up at his saturations.

 KAREN
 Saturation's sixty percent.

 BRIGITTE
 Have we got access?

 ALLY
 Nearly -

 BRIGITTE ALLY (CONT'D)
For Christ's sake. Where's I'm in.
anaesthetics?

 BRIGITTE
 Get the sux.

75 CONTINUED:

75

Karen jumps to get the drugs -

JUMP CUT TO:

76 **INT. RESUS - NIGHT 41 02.03**

76

Moments later, the saturation monitor reads 40 percent.
Alarms blare.

Gerrard's muscles twitch and quiver as the sux takes effect.

Brigitte forces the scope between Gerrard's teeth.

ALLY

Anaesthetics are stuck in Labour
Ward.

BRIGITTE

Still can't see. More suction.

Karen sucks the airway clear. Brigitte tries to poke the ET
tube into his mouth. She's starting to panic, her hands
shaking.

BRIGITTE (CONT'D)

I can't do it. You try.

Ally hesitates, looks at Brigitte and realises she's losing
it. She takes her place at the head of the bed.

BRIGITTE (CONT'D)

We need ENT. Call them again.

Ally tries to get the tube in. Gerrard's throat is a mess of
blood, spit and swelling.

The monitors blare. Saturations are unrecordable. His face is
blue.

KAREN

That's four minutes.

(to Brigitte)

What do you want to do?

But Brigitte is frozen in panic and doesn't reply.

KAREN (CONT'D)

Dr. Rayne?

ALLY

Surgical airway. Now -

BRIGITTE

Yeah, yeah. Sure.

Karen looks at Brigitte, then decides to listen to Ally -

JUMP CUT TO:

INT. RESUS - NIGHT 41 02.04

Seconds later, Ally poised above Gerrard's throat with a scalpel. A beat and she CUTS DOWN towards his throat -

Blood seeps up from the wound,

ALLY

Swab. Suction.

Ally tries to press onto the wound as Karen helps her see what she's doing.

KAREN

Deeper.

Ally cuts again. More blood, spurting up as it hits the artery, this time with a blow of air as she hits the space below the larynx -

Ally presses down hard with the swab to stop the bleeding.

ALLY

Shit.

Karen hands her the surgical airway tube.

Ally tries to insert it, but more blood spurts from the wound. She has to press hard again.

Ally removes the swab and tries again, finally managing to slide the tube in.

Then Karen attaches it to an Ambubag and starts to pump.

For the first time in fifteen minutes, Mr. Gerrard gets air into his lungs -

As she does so, an ENT doctor arrives at their side. He takes a look at the carnage -

ENT SURGEON

Jesus.

77 CONTINUED:

77

- and dives in, almost pushing Ally away.

 ENT SURGEON (CONT'D)
 I need a full tracheostomy kit now.
 How long's he been down -?

Ally backs away, covered in blood, heart racing. She turns to look for Brigitte but she's nowhere to be seen -

CUT TO:

78 **INT. COFFEE ROOM - NIGHT 41 03.00**

78

Ally walks in on Brigitte - alone in the coffee room, eyes just staring ahead. She has Mr. Gerrard's ED card with her -

 BRIGITTE
 Sorry.

 ALLY
 ENT are here. He's got a trachy.
 ITU are assessing.

 BRIGITTE
 He had an abscess. A fucking dental abscess.

She looks at Ally.

 BRIGITTE (CONT'D)
 I need you to back me up. It was simple, uncomplicated -

 ALLY
 Brigitte -

Brigitte now slurs and stumbles just a little. Then get closer to Ally - almost whispering, close enough for Ally to get a whiff of her breath -

 BRIGITTE
 (slight stumble)
 Do you want the bloody...
 inquisition down here? This was just... We need to support each other.

Ally backs away a few inches, trying to process if she's just smelt alcohol on her breath.

Brigitte gets up and closes the door. Turns and hands Ally the ED card - Gerrard's initial notes.

78 CONTINUED:

78

 BRIGITTE (CONT'D)
 I need you to alter this. Same pen.
 This was out of the blue.
 Unpredictable. Make sure everything
 stacks up. Then it goes away.

She holds out the notes. Ally hesitates.

 BRIGITTE (CONT'D)
 Ally.

She still hesitates.

 BRIGITTE (CONT'D)
 If there's a complaint we're
 looking at an SUI (sooey). We'll be
 here for months. Questions,
 everything raked over time and
 again.
 (holding it out,
 desperate)
 For God's sake -

Finally, Ally holds out her hands and takes the notes.

JUMP CUT TO:

79 **INT. COFFEE ROOM - NIGHT 41 03.30**

79

Ally hands back the notes. Brigitte checks it and nods. She walks quickly out of the room, leaving Ally alone.

Ally takes a moment, then sees Brigitte's bottle next to her. She reaches out, then opens it.

Takes a sniff.

CUT TO:

80 **INT. CONSULTANTS' OFFICE - NIGHT 41 03.35**

80

Ally breaks into the drawer of Brigitte's desk, pulls out papers, drug company pens and old tourniquets, finally finds a half bottle of VODKA concealed under the mess.

CUT TO:

81 **INT. LOCKER ROOM - NIGHT 41 03.50**

81

Ally enters. She immediately starts stripping off, pulling her blood-stained scrubs to the floor. She's got blood on her skin, too - it's soaked right through.

Ally almost can't look at herself in the mirror. She's become the thing she most despised - a doctor who will lie to cover another's mistake. And she knows, thanks to her own lies, she has no choice in the matter...

END OF EPISODE THREE