

1 **INT. HARRY AND SELENA'S OFFICE. DAY [11.00]**
(NATHAN, HARRY)

HARRY IS STANDING, LOOKING AT A POSTER STILL HANGING IN HIS OFFICE. IT READS "EMERGENCY! VOTE HARPER - SAVE HOLBY CITY E.D". HE TEARS IT DOWN. NATHAN OPENS THE DOOR AND STANDS IN THE DOORWAY.

NATHAN

The right honourable Harry Harper M.P...

HARRY TURNS TO SEE HIM, HE DOESN'T REPLY AND STUFFS THE POSTER IN A BIN.

NATHAN (CONT'D)

(smiling) Enjoy your last shift.

SLIGHT CONFUSION AS TO WHY HARRY IS JUST STARING AT HIM. EVENTUALLY...

HARRY

Thank you.

NATHAN EXITS WITH A CHEERFUL BUT WARY NOD. OUT ON HARRY, BIG SIGH.

CUT TO:

2 EXT/INT. BMW. DAY [11.45]

(GRAHAM, TRACEY, JONTY)

(Leaky, Little Andy)

WE SEE JONTY JONES (MID 30'S, SHARP, FEARSOME, UNSTABLE BULLYBOY. GENUINELY AS HARD AS NAILS SO DOESN'T NEED TO "ACT HARD"), DRIVING THE BEAMER AND SINGING ALONG TO GUNS AND ROSES ON THE STEREO (PATIENCE - IF POSS). NEXT TO HIM IS TRACEY COWLEY (MID 20'S, TRADITIONALLY ATTRACTIVE, FIERY, FULL OF SELF LOATHING) AND SITTING BEHIND IS LEAKY (JONTY'S MUSCLE/RIGHT HAND MAN. REAL NAME COLIN BUTTON). LEAKY IS IMPASSIVE BUT TRACEY IS GETTING VERY WOUND UP.

JONTY PULLS UP ON THE RIGHT (WITH NO REGARD FOR HIS FELLOW ROAD USERS) WHEN HE SEES GRAHAM PALMER (LATE 30'S, UNKEMPT PHYSICALLY AND FASHIONABLY) AND HIS SON (LITTLE ANDY, 15, SOD) IN THEIR GARDEN. LITTLE ANDY IS WORKING ON A MINI MOTORBIKE AND IS REVING THE ENGINE. GRAHAM SEES JONTY, HIDES HIS FEAR AND APPROACHES THE CAR, REACHING INTO HIS COAT POCKET. LITTLE ANDY IS HAPPY TO SEE JONTY AND COMES OUT OF THE GARDEN TO ADMIRE THE BEAMER.

JONTY LOWERS THE ELECTRIC WINDOW, MUSIC STILL BLARING, STILL SINGING ALONG, HE NEVER LOOKS AT GRAHAM NOR ACKNOWLEDGES HIS EXISTENCE. SCARED GRAHAM HAS TO SHOUT TO BE HEARD AS HE PLACES A WAD OF CASH (THEREFORE JONTY NOT INCRIMINATED IF SOMEONE SEES AS HE DOESN'T HANDLE THE MONEY)

GRAHAM

Cheers for that Jonty, there's a little something on top, I'm pretty certain that's me and you square mate...

GRAHAM IS CUT OFF BY JONTY RAISING THE WINDOW AND PULLING OFF. LITTLE ANDY HAS TO GET OUT OF THE WAY.

JONTY REALLY STARTS GOING FOR IT WITH THE SINGING AND TRACEY SNAPS, SHE GOES TO TURN OFF THE RADIO BUT JONTY GRABS HER HAND AND, STARING AT HER, HE SHAKES HIS HEAD. TRACEY LOOKS PLEADINGLY AT HIM, SHE HAS TO SHOUT.

TRACEY

I've got a headache Jonty.

JONTY

What's new?!

HE TURNS TO LEAKY AND LAUGHS, LEAKY GIVES A PERFUNCTORY SMILE.
JONTY RETURNS TO HIS SINGING, TRACEY GIVES HIM A LOOK THAT COULD KILL.

CUT TO:

3 **INT. PARAMEDICS STATION. DAY [11:46]**
(CYD, GREG)

CYD IS READING GREG HIS STAR SIGN.

CYD

As the moon enters your house...

GREG

Get out of my house moon.

CYD

(tuts) ...you will be presented a new, exciting direction in life. However, to take this opportunity you must forgive yourself past discretions and move forward to better times... But beware! The past has a habit of catching up with us all.

SHE STARES AT HIM, AWAITING RESPONSE.

GREG

(pause, unimpressed) Load of rubbish.

CYD

So why do you have me read it out to you every morning?

GREG

I like to hear your voice.

A VERY SLIGHT AWKWARD MOMENT.

CYD

Drink?

GREG

Yeah.

GREG IS GRATEFUL FOR CYD CHANGING THE SUBJECT. HE WATCHES HER LEAVE, FOND/HORNY (!). WHEN SHE'S GONE HE LEANS OVER AND RE-READS HIS STARS.

CUT TO:

4 INT. CUBICLES. DAY [11.55]

(HARRY, KELSEY, GUPPY, SELENA)

(GI patient, Asthmatic patient)

HARRY ENTERS CUBICLES, SELENA LOOKS UP FROM A PATIENTS CHART AND SMILES. HARRY IS ON A MISSION, HE IS TRYING TO FIND SOMETHING TO BUSY HIMSELF WITH, HE GOES TOWARDS KELSEY WHO IS WITH A PATIENT (WE DON'T NEED TO SEE PATIENT). HE LOOKS AT PATIENT'S NOTES.

HARRY

What do we have Kelsey?

KELSEY

GI obstruction...

HARRY

What do you need me to do?

KELSEY

(beat) Nothing really, he's been referred and we're getting ready to move him to theatre.

HARRY LOOKS A LITTLE DISAPPOINTED AS HE NODS. HARRY PUTS THE NOTES DOWN.

HARRY

Good... good.

HARRY HEADS OFF TO GUPPY LEAVING A CONFUSED KELSEY. SELENA IS STILL OBSERVING, INTRIGUED. GUPPY IS WITH ANOTHER PATIENT (AGAIN NO NEED TO SEE HIM).

HARRY (CONT'D)

Guppy.

GUPPY IS PLEASED TO SEE HIM BUT A LITTLE SADDENED THAT THIS IS HARRY'S LAST DAY.

GUPPY

Morning Harry.

HARRY

How is your patient?

GUPPY

Asthma attack, but he's much better than when he came in... I can't believe today is your last day...

HARRY

Have you arranged X-ray?

GUPPY

No, he's recovering with standard treatment. (beat) I might not get the opportunity to say this later so...

HARRY

(interrupting) Excellent work, carry on.

HARRY LEAVES GUPPY MID SENTENCE AND PERPLEXED, HARRY GOES STRAIGHT OVER TO SELENA, HE TAKES HER TO ONE SIDE.

SELENA

Looking forward to your last day?

HE LOOKS AROUND TO MAKE SURE NO-ONE IS LISTENING.

HARRY

Would you do me a favour?

SELENA

Of course.

HARRY

(beat, almost fear in his eyes) No fuss... Please. No cards, no gifts... No speeches and no goodbyes. Would you let everyone know?

SELENA

... If that's what you want.

HARRY

It is.

SELENA NODS, HALF A SMILE.

HARRY (CONT'D)

Thank you.

HARRY EXITS CUBICLES, SHARPISH. OUT ON KELSEY, GUPPY AND SELENA WATCHING HIM LEAVE, KELSEY AND GUPPY ARE CONFUSED, SELENA KNOWS HIM TOO WELL.

CUT TO:

5 EXT. TOWN STREET O/S PESHOP. DAY [12.00]

(ALAN, ELTON)

(Mary, Martin, Spencer, Little Andy)

ALAN JESSUP (LATE 20'S, WELL BUILT BUT TOTALLY UNTHREATENING, NICE LOOKING, TRIES TO BE INVISIBLE, HAS A LIMP) IS SURREPTITIOUSLY TRYING TO LEAVE A SMALL, CARDBOARD, PETCARRIER IN THE DOORWAY OF THE PESHOP, HE TALKS THROUGH ONE OF THE HOLES IN THE BOX.

ALAN

Don't be angry with me... OK? It's for the best.

WE SEE MARY (LATE 60'S, SEVERE MENTAL HEALTH DIFFICULTIES, RITUALISTIC FACE TOUCHING AND OCD-LIKE BEHAVIOR, VERY SKINNY AND UNKEMPT, LOOKS PERMANENTLY TERRIFIED) WALKING TOWARDS HIM, SHE HAS THREE TEENAGERS FOLLOWING HER, THEY ARE SPITTING PAPER AT HER THROUGH STRAWS. (MARTIN GREENWOOD, ELTON STEPHENSON, SPENCER NELSON)

ALAN LEAVES THE BOX BUT IS CONFRONTED ALMOST IMMEDIATELY BY MARY, SHE EVIDENTLY KNOWS HIM. SHE HOLDS OUT HER HAND.

ALAN (CONT'D)

Hiya Mary.

SHE DOESN'T REPLY BUT HE NEVER EXPECTED HER TO. ONE OF THE TEENAGERS SPITS PAPER AT HER (ELTON), ALAN LOOKS AFFRONTED AND STARES AT ELTON, WHO, RATHER THAN BACKING DOWN TO THE FULL-GROWN MAN, FRONTS HIM.

ELTON

Yeah?

MARTIN AND SPENCER ARE ENJOYING THIS AS ELTON SQUARES UP TO ALAN. ALAN BREAKS EYE CONTACT.

ELTON (CONT'D)

Yeah, I thought so.

TEENAGERS WALK OFF LAUGHING.

ELTON (CONT'D)

Did you see him? Cacking it!

ALAN IS LEFT HUMILIATED. LITTLE ANDY FLIES PAST ON HIS MINI MOTORBIKE, THE TEENAGERS WAVE AT HIM.

ELTON (CONT'D)

(shouting) Here, Andy, you got any?

ALAN NOTICES MARY'S BACK. HE GOES TO BRUSH HER DOWN BUT SHE FLINCHES AT THE CONTACT. ALAN RAISES HIS HANDS.

ALAN

Sorry... But you've got wet paper...

HE, MORE TENTATIVELY, GOES TO TOUCH HER BUT SHE FLINCHES AGAIN. HE GIVES IN. SHE HOLDS HER HAND OUT AGAIN. ALAN SIGHS, RIFLES IN HIS POCKET, PULLS OUT SOME CHEWING GUM AND GIVES HER A PIECE.

ALAN (CONT'D)

Get yourself home Mary, it's full of idiots round here.

A DEJECTED ALAN WALKS OFF. MARY LOOKS AT THE PET CARRIER.

CUT TO:

6 INT. CUBICLES. DAY [12.15]

(MAGGIE, SELENA, GUPPY, TESS, HARRY, KELSEY, ABS)

(N/S patients, Nurses, N/S Staff)

GUPPY, SELENA, TESS, MAGGIE AND ABS ARE QUIETLY DISCUSSING HARRY, HARRY CAN BE SEEN INSTRUCTING N/S STAFF AND TREATING N/S PATIENTS.

MAGGIE

Not even goodbye?

SELENA

No fuss... At all.

GUPPY

He just walked off when I tried.

TESS

(to Selena) But you've been to so much effort for his present.

SELENA

(shrugs) What can you do?

MAGGIE

(pause) Oh this is stupid! I'm going to tell him, he's got to let us say goodbye properly.

MAGGIE HEADS OFF, HARRY IN HER SIGHTS. HARRY SPOTS KELSEY BRINGING HER HAND OUT HER POCKET AND ACCIDENTALLY DROPPING A CHEWING GUM WRAPPER ON THE FLOOR. MAGGIE HALTS AS HARRY BELLOWS TO KELSEY.

HARRY

What are you doing? Kelsey, do you think you're in a playground?

KELSEY

I... it was... (an accident)

HARRY THRUSTS THE SWEET WRAPPER INTO HER HAND, KELSEY LOOKS PETRIFIED. MAGGIE ABOUT TURNS AND RETURNS TO SELENA, GUPPY, TESS AND ABS..

SELENA

Maybe later?

MAGGIE

Maybe.

SILENCE AS THE THREE CONTEMPLATE MATTERS. WE SEE KELSEY PUTTING THE SWEET WRAPPER IN THE BIN, SILENTLY IMPERSONATING HARRY.

ABS

There is something else we could do...

SELENA

What's that?

ABS

(beat) Buddha day.

SELENA, MAGGIE AND TESS KNOW WHAT HE'S TALKING ABOUT AND SEEM TO AGREE, GUPPY HASN'T GOT A CLUE. OUT ON A CLUELESS GUPPY.

CUT TO:

7 EXT. SUNBEAM TERRACE. O/S MR. ISAAC'S HOUSE AND ALAN'S HOUSE. DAY [12.20]

(ALAN)

(Mr. Isaac)

MR. CHARLES ISAAC (EARLY SEVENTIES, VERY SHORT AND ROUND, BALD HEAD) EXITS HIS FRONT DOOR. HE HAS A LADDER, PRECARIOUSLY PROPPED AGAINST HIS HOUSE TO THE GUTTER WHICH HAS GRASS GROWING OUT OF IT. MR.... ISAAC BEGINS, CAUTIOUSLY, CLIMBING. ALAN COMES ROUND THE CORNER.

ALAN

Morning Mr. Isaac.

SHOCKED, MR. ISAAC LOSES HIS FOOTING BUT MANAGES TO REGAIN HIS COMPOSURE, HE STARES AT ALAN VENOMOUSLY. (IF MR. ISAAC IS ON THE 2ND OR 3RD RUNG ALAN SHOULD STILL BE HIGHER UP THAN HIM!)

ALAN (CONT'D)

Sorry.

MR. ISAAC SHAKES HIS HEAD AND CONTINUES CLIMBING, ALAN GOES OVER TO HIS HOUSE ON THE OTHER SIDE OF THE TERRACE, GETTING HIS KEYS OUT AS HE WALKS. HE ARRIVES AT HIS HOUSE AND NOTICES GRAFFITI IN PERMANENT MARKER ON HIS DOOR "IF YOU READ THIS YOU ARE GAY". HE SIGHS, CLOSES HIS EYES, SLOWLY SHAKES HIS HEAD, HE IS CLEARLY CLOSE TO BREAKING POINT. HE OPENS THE DOOR AND ENTERS.

CUT TO:

8 INT. LONG CORRIDOR. DAY [12.22]

(KELSEY, GUPPY)

(Nathan)

GUPPY IS WALKING DOWN THE LONG CORRIDOR WITH KELSEY, HE IS TRYING TO EXPLAIN THE PLAN.

KELSEY

(beat) What's that got to do with Buddha?

GUPPY

It's a play on words, we make sure we don't lose any patients, t, t, t but Buddha is all about not losing patience... Erm s, s, curly c.

KELSEY

Harry lost his patience with me though.

HE STOPS HER TO EXPLAIN IT CLEARLY. NATHAN PASSES, THEY BOTH IGNORE HIM.

GUPPY

(quiet) Because Harry doesn't want a fuss, we've decided that the best present we can give him is to not lose any patients on his last day...

KELSEY

Patients with a T?

GUPPY

Exactly, so we're all on the ball today...

KELSEY

Aren't we always?

GUPPY

Of course, but it's a special day and that requires a special effort... So, can you let the rest of the nursing staff know?

KELSEY

Yeah.

GUPPY

Thank you.

RELIEVED THAT THE CONVERSATION IS OVER, GUPPY HEADS OFF.

KELSEY

Who is Buddha?

OUT ON GUPPY'S EXASPERATION.

CUT TO:

9 **EXT. BMW. DAY [12.24]**

(TRACEY, JONTY)

(Leaky, Little Andy)

JONTY IS ROLLING A CIG, TRACEY IS HAVING TO HOLD THE WHEEL. ANOTHER GUNS AND ROSES TRACK IS PLAYING.

TRACEY

Will you hurry up!

JONTY

Will you shut up?

HE LICKS THE PAPER. TRACEY'S HATRED IS ETCHED ON HER FACE. SUDDENLY SHE NOTICES SOMETHING.

TRACEY

Stop!

JONTY SLAMS ON THE BRAKES AND GRABS THE WHEEL. HE LOOKS OUT TO SEE A GRINNING LITTLE ANDY ON HIS MINIMOTO. JONTY SMILES BACK.

CUT TO:

10 INT. ALAN'S HOUSE. DAY [12.24]

(Alan)

IN ALAN'S FRONT ROOM, SPARSE BUT CLEAN. WE SEE CD'S PACKED NEATLY INTO A CARDBOARD BOX, BLACK BINBAGS FULL OF CLOTHES, AN EMPTY HAMSTER CAGE, SOME FANBOY POSTERS/ITEMS (BATMAN, SPIDERMAN, THE WATCHMEN ETC.) SOME TROPHIES. THE SOUND OF REALLY BAD TECHNO MUSIC CAN BE HEARD STARTING UP THROUGH THE WALL FROM NEXT DOOR. ALAN REACTS TO THE MUSIC WITH A FAMILIAR SADNESS AND THEN LOOKS BACK AT THE DOOR (LEADING TO ANOTHER ROOM) HE IS STANDING IN FRONT OF. HE IS ABOUT TO KILL HIMSELF (ALTHOUGH THIS IS DELIBERATELY NOT COMMUNICATED) AND HE JUST NEEDS TO THROW OPEN THE DOOR. HE REACHES OUT FOR THE HANDLE AND OPENS IT A FEW INCHES. WE SEE A ROPE TIED TO THE HANDLE ON THE OTHER SIDE TIGHTEN. HE TAKES A DEEP BREATH...

CUT TO:

11 EXT. BMW. DAY [12.25]

(Jonty, Tracey, Leaky)

JONTY IS ONCE AGAIN IN CONTROL OF THE CAR BUT DRIVING FAST AND ERRATICALLY WHILE SINGING LOUDLY TO ANOTHER GUNS AND ROSES TRACK ('I USED TO LOVE HER' IF POSSIBLE).

CUT TO:

12 INT. ALAN'S HOUSE. DAY [12.25]

(Alan)

ALAN IS ABOUT TO OPEN THE DOOR FULLY WHEN THE SOUND OF A CAR SCREECHING AND A THUD IS HEARD JUST OUTSIDE. ALAN FREEZES, HE LOOKS BEHIND HIM TOWARDS THE ACCIDENT AND THEN BACK TO THE DOOR. HE HAS A DECISION TO MAKE...

CUT TO:

13 EXT. SUNBEAM TERRACE. O/S ALAN'S HOUSE. DAY [12.25]

(TRACEY, JONTY, ALAN)

(Leaky, Mr. Isaac, Dave, Mary, other residents of Sunbeam Terrace)

MARY HAS BEEN KNOCKED OVER BY JONTY'S CAR. MR. ISAAC IS DOWN OFF HIS LADDER, DAVE IS LOOKING OUT OF HIS WINDOW, N/S NEIGHBORS ARE IN DOORWAY/WINDOWS. JONTY AND TRACEY ARE OUT OF THE CAR, TRACEY HAS HURT HER SHOULDER, LEAKY IS MILDLY INTRIGUED BUT REMAINS IN CAR, THE WINDSCREEN HAS A SPIDERWEB CRACK ON IT WHERE MARY'S HEAD CONNECTED, THE BUMPER/RADIATOR IS ALSO SLIGHTLY DAMAGED.

TRACEY

What have you done?

JONTY

She weren't even looking.

JONTY SEES WHO IT IS THAT HE HAS KNOCKED OVER. TRACEY SEES MARY AS WELL, LAYING IN FRONT OF THE CAR FACING THE BUMPER, WE CAN'T SEE HER FACE BUT TRACEY CAN AND IT'S NOT GOOD.

JONTY (CONT'D)

Ah it's just that old nutter bird...

TRACEY GOES TO HELP MARY.

JONTY (CONT'D)

Get away from her div... We're off.

TRACEY

We can't just leave her.

SLIGHT STAND OFF AS TRACEY STILL WANTS TO HELP MARY BUT SHE RELENTS TO JONTY'S GAZE. JONTY SPEAKS TO THE ONLOOKERS.

JONTY

Now you all know who I am, yeah? (to Mr. Isaac)
R2D2... You know me don't you?

MR. ISAAC NODS.

JONTY (CONT'D)

Course you do.

JONTY SEES DAVE (EARLY 20'S, RODENT-LIKE, DRUG CASUALTY. FULL NAME DAVID FISH) IN HIS WINDOW. JONTY NODS, DAVE NERVOUSLY WAVES BACK AT JONTY.

JONTY (CONT'D)

Anyone says a word... Anyone... And you might as well all move out together, cos I'll be burning these houses down...

ALAN EXITS HIS HOUSE, TO SEE THE SCENE. HE IMMEDIATELY NOTICES TRACEY AND SHE HIM, IT IS CLEAR THAT THEY HAVE KNOWN ONE ANOTHER VERY WELL.

JONTY (CONT'D)

I can't say it much clearer than that, so turn around and go back in... now.

EVERYONE STARTS GOING BACK IN OR CLOSING THEIR CURTAINS. JONTY NOW NOTICES ALAN, HIS EYES LIGHT UP.

JONTY (CONT'D)

No way.

ALAN LOOKS LIKE HE IS CAUGHT IN HEADLIGHTS.

JONTY (CONT'D)

Gimp. How's your leg? (to Tracey) What are the chances eh?

TRACEY

Are we going?

JONTY

I thought you were up for staying and helping, why the rush now?

TRACEY

What if the police turn up?

JONTY CAN SEE THE LOGIC IN THAT BUT DOESN'T WANT TO LOSE HIS COOL.

JONTY

(to Tracey) Get back in the car then.

TRACEY GLANCES APOLOGETICALLY AT ALAN AS SHE GETS IN THE CAR.

JONTY (CONT'D)

(to Alan) Now I know you won't be saying anything gimp, so I won't even bother with the threat.

ALAN IS LOOKING AT TRACEY

JONTY (CONT'D)

Keep your eyes off, that's not yours anymore.

ALAN LOOKS TO THE FLOOR, HIS TEMPER RISING

JONTY (CONT'D)

(smiling) Good to see you again Alan.

JONTY CALMLY GETS BACK IN HIS CAR, SMILING AT ALAN. HE REVERSES AND THEN GOES FORWARD, SWERVING PAST MARY, TRACEY KEEPS HER HEAD DOWN BUT LEAKY IS STARING AT ALAN. THE CAR EXITS THE STREET. ALAN RUSHES TOWARDS MARY, HE NOTICES IT'S HER FOR THE FIRST TIME.

ALAN

Mary?

PULLING OFF HIS JUMPER AND COVERING HER, HE IS LOOKING AROUND FOR ANY HELP.

ALAN (CONT'D)

(shouting) Help then! Come on, is someone going to help?

NO REPLY, NO SIGN OF ANYBODY, ALAN CAN'T BELIEVE THE COWARDICE OF HIS NEIGHBORS, HE LOOKS DOWN AT MARY, SHE IS BARELY CONSCIOUS. SHE TRIES TO MOVE, HE STAYS WITH HER.

ALAN (CONT'D)

No, no Mary, you stay still love.

HIS WORDS ARE CALM BUT HE IS CLEARLY PANICING AS HE PULLS OUT HIS MOBILE.

CUT TO:

14 INT/EXT. AMBULANCE/PARAMEDIC STATION [12.28]

(DIXIE, JEFF)

(Van driver and Passenger)

DIXIE IS IN THE RAPID RESPONSE VEHICLE TALKING INTO THE RADIO.

DIXIE

No idea, he was due now, so I'm going to get there in the RRV, if you can get a shout to Cyd and Greg to meet me there. Over.

THE RRV IS ABOUT TO TEAR AWAY WHEN A SMALL DIY VAN PULLS UP RIGHT IN FRONT OF IT.

DIXIE (CONT'D)

Whoa!

THE BRAKES HAVE TO BE SLAMMED ON.

DIXIE (CONT'D)

What are you playing at?!

THE DRIVER INDICATES FOR HER TO WAIT.

DIXIE (CONT'D)

There's an emergency you idiot.

SHE STARTS THE SIRENS UP AND BEEPS HER HORN. THE BACK DOOR TO THE VAN OPENS AND OUT CLIMBS JEFF, DRESSED IN PAINT SPLATTERED OVERALLS. DIXIE IS FURIOUS. JEFF WAVES PLEASANTLY, MUCH TO DIXIE'S ASTONISHMENT. HE HAS HIS SHOES IN HIS HAND AND PUTS THEM ON THE FLOOR IN FRONT OF HIM. DIXIE IS ABOUT TO GET OUT OF THE RRV AND THROTTLE HIM WHEN JEFF TAKES OFF HIS OVERALLS TO REVEAL THE GREEN PARAMEDIC UNIFORM, HE CHUCKS THE DIY OVERALLS IN THE BACK OF THE VAN, CLOSES THE BACK DOOR AND PATS ON THE VAN ROOF. THE VAN SPEEDS OFF. DIXIE IS SPEECHLESS. JEFF NODS TO AN EMPTY AMBULANCE.

JEFF

Shall we take that one princess?

DIXIE LOOKS HORRIFIED. JEFF SLIPS IN TO HIS SHOES, GRINNING.

CUT TO:

15 EXT. SUNBEAM TERRACE. O/S ALAN'S HOUSE. DAY [12.30]

(ALAN)

(Mary)

ALAN IS KNELT BESIDE MARY HE LOOKS ACROSS, SEES THE PET CARRIER HE LEFT EARLIER.

ALAN

You're kidding me?

HE REACHES FOR IT, LEANING NEXT TO MARY'S HEAD WITH HIS OTHER HAND. HE LOOKS INSIDE ONE OF THE AIR HOLES, HE SEES MOVEMENT AND SMILES. THERE IS A GARGLE NOISE FROM MARY.

ALAN TURNS LEANS OVER MARY TO GET A GOOD LOOK AT HER, HER FACE IS IN A STATE, SHE HAS A LE FORT FRACTURE. ALAN LOOKS LIKE HE MIGHT THROW UP, BUT HE DOESN'T HE LISTENS TO HER BREATHING, IT IS LABOURED AND THERE IS A SNORING SOUND, HER AIRWAY IS BLOCKED AND SHE IS GOING BLUE.

ALAN (CONT'D)

Mary?

HE SITS UP AND THINKS, SHOULD HE MOVE HER? HE DECIDES ON IT.

ALAN (CONT'D)

I'm really sorry if this is the wrong thing.

HE CAREFULLY STARTS LIFT HER CHIN.

CUT TO:

16 INT. RECEPTION . DAY [12.35]

(ABS, GREG, MAGGIE)

(Alice, Cyd, N/S patients)

ABS IS CHATTING WITH ALICE (ABOUT BUDDHA DAY) WHEN HE NOTICES CYD AND GREG ENTER, THEY ARE LAUGHING, CYD PUSHES GREG AWAY, PLAYFULLY. SHE HEADS TOWARDS THE LADIES TOILET. GREG, SMILING AND OBLIVIOUS, WALKS PAST ABS.

ABS

Aw bless.

GREG STOPS, LOOKS QUIZZICALLY AT ABS.

GREG

Come again?

ABS

You two.

GREG GETS IT AND IS IMMEDIATELY DEFENSIVE.

GREG

There's nothing going on there mate.

ABS

Course not.

GREG

(serious) There isn't.

GREG'S NOT TAKING THIS RIBBING WELL SO ABS GOES SERIOUS WITH HIM.

ABS

Well, why not?

GREG

(beat) It's complicated... I'm not long out of a really heavy one... Not ready for another relationship, you know?

ABS IS NODDING SYMPATHETICALLY.

ABS

How long has it been?

GREG

(beat) Nine months.

ABS DISGUISES HIS SURPRISE.

ABS

Must have been bad?

GREG

It was.

GREG SMILES, IT'S NICE THAT ABS IS SO SYMPATHETIC, HE SMILES AT HIM. HE LOOKS A LITTLE SAD AS HE CONTINUES. ABS COUGHS OVER HIS SPEECH.

GREG (CONT'D)

I mean it's never nice...

ABS

(cough) Wuss.

GREG HALTS, SHOCKED. ABS IS LAUGHING.

GREG

Did you just call me a wuss?

ABS

It's been nearly a year! Get over it, Cyd fancies you, you fancy her... It's as complicated as you make it.

MAGGIE TURNS UP, SHE'S BEEN LOOKING FOR ABS.

MAGGIE

Abs, can I ask a favour?

ABS

Yeah sure.

HE TURNS HIS BACK ON GREG TO GO SPEAK TO MAGGIE. GREG IS STUNNED, HE LOOKS AT ALICE.

GREG

I'm not a wuss am I?

ALICE LOOKS TRAPPED, SHE JUST SHRUGS, CONFUSED. OUT ON GREG, NOW DOUBTING HIMSELF.

CUT TO:

17 EXT. SUNBEAM TERRACE. O/S ALAN'S HOUSE. DAY [12.40]

(ALAN, DIXIE, JEFF)

(Dave, Mr. Isaac, Mary, Police)

DIXIE IS TREATING A COLLAR AND BOARDED MARY, JEFF IS CLOSE BY (OBSERVING MR. ISAAC), ALAN IS TELLING DIXIE THE SCORE AS DIXIE PUTS A GUEDAL AIRWAY IN MARY'S MOUTH.

ALAN

I didn't know whether I should move her but she wasn't breathing properly.

DIXIE

You did right.

JEFF

What happened mate?

ALAN

(beat) I didn't see.

DIXIE

On three.

JEFF

Three

DIXIE AND JEFF PUT MARY ONTO A STRETCHER. DIXIE DIDN'T APPRECIATE JEFF IGNORING HER COUNT INSTRUCTION.

JEFF (CONT'D)

Anything seem strange?

DIXIE IGNORES HIM.

JEFF (CONT'D)

No-one's come out to see, I mean, there's a few curtain's twitching...

TO PROVE HIS POINT JEFF SEES DAVE AT HIS WINDOW, DAVE DROPS THE CURTAIN WHEN JEFF SEES HIM.

JEFF (CONT'D)

But I was told to expect a crowd.

DIXIE

Can we concentrate on getting this lady to City?

JEFF

(beat, smile) Course we can princess

THEY ARE PUTTING MARY INTO THE BACK. JEFF LOOKS TO MR. ISAAC, IGNORING THEM AND MOVING HIS LADDER ALONG THE GUTTER. MARY IS SECURE. JEFF JUMPS OUT OF THE BACK OF THE AMBULANCE AND HEADS TOWARDS MR. ISAAC. DIXIE ADDRESSES ALAN.

DIXIE

Do you want to come with us?

ALAN THINKS ABOUT IT, HE LOOKS BACK TO HIS HOUSE, HE TURNS BACK TO DIXIE AND NODS - HE PICKS UP THE PET CARRIER AND HE GETS IN. THE POLICE PULL UP ALONGSIDE THE AMBULANCE, DIXIE NOTICES JEFF.

DIXIE (CONT'D)

What are you doing?

WE SEE JEFF WRITING ON THE BACK OF A BUSINESS CARD AS HE HEADS TOWARDS MR. ISAAC.

DIXIE (CONT'D)

Jeff!

JEFF, WITHOUT LOOKING BACK, HOLDS UP HIS INDEX FINGER (ONE MINUTE).

DIXIE (CONT'D)

Now!

JEFF TURNS AND LOOKS AT HER LIKE SHE'S HIS NAGGING WIFE.

JEFF

I'm just going to...

DIXIE

We have a critical patient, you get back in this ambulance now.

JEFF RESIGNS AND HEADS BACK TO THE AMBULANCE DIXIE LOOKS FURIOUS/ASTOUNDED.

CUT TO:

18 INT. LONG CORRIDOR/ RESUS. DAY [13.00]

(KELSEY, NATHAN, DIXIE, TESS, JEFF, HARRY)

(N/S nurses, Selena, Alan, Mary)

WE SEE NATHAN WALKING DOWN THE CORRIDOR, SELENA IS COMING IN THE OPPOSITE DIRECTION, HE TRIES TO GET EYE CONTACT AND SMILE STOICALLY AT HER BUT SHE IS HAVING NONE OF IT, THEY PASS.

HE SEES KELSEY TALKING TO SOME NURSES.

KELSEY

I don't think it matters why it's called that, it's just what we've decided to do for Harry, so we'd better all be spot on, yeah?

THE NURSES AGREE AND THEY HEAD OFF, NATHAN IS INTRIGUED AND APPROACHES KELSEY.

NATHAN

Was that about Harry's last day?

KELSEY

No.

NATHAN

It's just... If there is a surprise planned, I'd like to know... I'd like to contribute maybe...

KELSEY

We're not doing anything for him.

NATHAN

Well surely you are and I should know about it.

KELSEY

We're not, I'm telling you...

DOORS BURST OPEN AND JEFF AND DIXIE, FOLLOWED BY ALAN, ENTER WITH MARY. KELSEY GOES TO HOLD OPEN DOORS TO RESUS. NATHAN DOESN'T BELIEVE A WORD OF WHAT HE HAS BEEN TOLD.

KELSEY, DIXIE, JEFF, MARY AND ALAN ENTER RESUS.

DIXIE

This is Mary, approximately mid sixties, RTC. GCS 10, in recovery position by member of public...

HARRY IS THERE IN A FLASH FOLLOWED BY TESS, GUPPY AND N/S NURSES. THEY ARE PREPARED AS DIXIE PHONED IT IN. THEY GET MARY ON TROLLEY AND PREPARED.

DIXIE (CONT'D)

Severe respiratory difficulties, had to bag and mask her on way in, Sats 92% on 100% O2.

TESS

Thank you Dixie.

SHE LOOKS TO JEFF, SHE DOESN'T RECOGNISE HIM. A NURSE IS STRIPPING MARY AS HARRY REPEATS THE ABC ASSESSMENT. A NEW DRIP IS SUPPLIED AND BLOODS ARE TAKEN.

TESS (CONT'D)

And?

JEFF

Jeff, my lovely, and you are?

TESS

Very busy but pleased to meet you.

JEFF GRINS, HE LIKES HER. DIXIE INDICATES FOR HIM TO EXIT AS HARRY BEGINS HIS EXAMINATION, TESS HELPING, HE'S A LITTLE PERTURBED AT THE VOLUME OF PEOPLE AROUND.

HARRY

Do you think I could have some room people?

KELSEY

Possible fracture to the femur.

HARRY

I also want xray of neck pelvis and chest.

MARY STARTS TO STRUGGLE A LITTLE. TESS IS LISTENING TO MARY'S BREATHING.

TESS

She's really struggling to breathe now.

HARRY

Let's hold off the xray and intubate. RSI let's knock her out.

AS A NS NURSE ADMINISTERS RAPID SEQUENCE INDUCTION, HARRY LOOKS AT THE CROWD OF PEOPLE GETTING INVOLVED, HE LOOKS TO TESS QUIZZICALLY.

HARRY (CONT'D)

Is it just me or are we over staffed today?

AVOIDING ANSWERING, TESS PASSES HIM A LARYNGOSCOPE. HARRY ATTEMPTS INTUBATION, IT IS A STRUGGLE.

HARRY (CONT'D)

There's too much debris, I can't see anything.
Smaller tube and a bougie.

HARRY IS PASSED A SMALLER TUBE, IT'S A TENSE MOMENT AMONGST THE STAFF, HOPING THIS WORKS.

HARRY (CONT'D)

Got it!

RELIEF AMONG ALL ATTENDING.

KELSEY

Nice one Harry.

TESS

Excellent.

HARRY LOOKS PERPLEXED, IT WAS ONLY AN INTUBATION. THERE'S SOMETHING GOING ON.

CUT TO:

19 INT. CORRIDOR. DAY [13.04]

(JEFF, DIXIE)

DIXIE AND JEFF O/S RESUS, JEFF IS STILL LOOKING THROUGH THE DOOR INTO RESUS, HE CLOSES IT. DIXIE IS TRYING VERY HARD NOT TO COMPLETELY LOSE IT AND IS VERY POLITE.

JEFF

Coffee?

DIXIE

Do you think we could have a word?

JEFF

Any chance of that being over a coffee?

DIXIE

(clenched teeth) Perhaps now.

JEFF REALIZES SHE'S SEETHING, HE GIVES HER A CHARMING SMILE.

JEFF

Whatever you say sweetheart.

SHE DOESN'T KNOW WHERE TO BEGIN. SHE SHAKES HIS HAND.

DIXIE

I'm Dixie... I am in charge.

JEFF

I'm Jeff, your most humble servant.

DIXIE

I asked you to concentrate on getting our patient here, so, could I ask why you were going to the neighbour?

JEFF

Course you can.

DIXIE

(pause, frustrated) This is me asking...

JEFF

Right. (pause) Well, in truth princess, the old fellers guttering was sprouting grass and it looked to me like he was going to tackle it himself, so I was gonna give him a mate of mine's business card like, got to get them jobs done proper...

DIXIE IS STUNNED, DID HE REALLY JUST SAY THAT. JEFF IS ACTING LIKE NOTHING'S WRONG.

JEFF (CONT'D)

Do you have any blockages need treating?

THERE'S ALMOST STEAM COMING OUT OF HER EARS.

JEFF (CONT'D)

If you're not keen on it, I'll knock it on the head.

DIXIE DOESN'T REPLY, SHE'S SPEECHLESS.

JEFF (CONT'D)

Princess?

DIXIE

Don't call me that.

JEFF

I call all the ladies princess.

DIXIE

Not me... Not anyone here!.. I have to go... For a minute.

SO SHE DOESN'T SCREAM AT HIM, SHE STARTS TO EXIT.

JEFF

What's wrong with being a princess? I think it's a nice thing to say...

AS JEFF DID ON SUNBEAM TERRACE, DIXIE HOLDS UP THE ONE MINUTE FINGER, JEFF IS AMUSED. HE FOLLOWS HER, CASUAL.

CUT TO:

20 INT. RELATIVES ROOM. DAY [13.15]

(ALAN, HARRY)

HARRY AND ALAN ARE DISCUSSING MARY.

ALAN

I don't know that it is Mary, I mean, people call her mad Mary... so.

HARRY

And you've never seen her with anyone else? She doesn't have a support worker?

ALAN

No, I see her most days round and about. She gets chewing gum off me, so she'll always come over.

HARRY

Do you know her address?

ALAN

Yeah.

HARRY

Would you come with me to our reception?

ALAN

Yeah. (beat) Is she going to be ok?

HARRY

(stops, beat) She will... there's evidence of malnutrition, I'm not sure she's feeding herself correctly... or indeed is able to... I don't want Mary going up to another ward and then being sent home when her injuries have healed.

ALAN

No she needs looking after...

HARRY

Quite, so if you give all the details you have to our receptionist, we'll see if she has any old records here. (goes to door) Oh I believe you put her in the recovery position?

ALAN

I used to work in a gym so we did first aid...

HARRY

Well... you saved her life, you should be proud of yourself... You're a hero.

ALAN'S EYES WIDEN. "ME?"

HARRY (CONT'D)

Unlike the person that drove off, eh?

HARRY EXITS, ALAN IS STRUCK DUMB BY THE HERO COMMENT, HE THEN COMES TO AND FOLLOWS HARRY.

CUT TO:

21 INT/EXT. BMW. DAY [13.17]

(TRACEY, JONTY, LEAKY)

(Motorist)

NO MUSIC THIS TIME AS JONTY IS DRIVING, A STERN LOOK ON HIS FACE, HE IS WINDING HIMSELF UP. TRACEY IS IN PAIN WITH HER SHOULDER BUT WELL AWARE OF THE ATMOSPHERE FROM JONTY. SUDDENLY, JONTY SLAMS ON THE BRAKE, ILLICITING A BEEP FROM A PASSING MOTORIST AND CAUSING TRACEY TO CRY OUT IN PAIN. SHE LOOKS TERRIFIED WHEN JONTY GLARES AT HER.

TRACEY

Please Jonty, my shoulder really hurts.

JONTY

I saw how you looked at him... Like you were saying sorry for me, like you were ashamed...

LEAKY LEANS FORWARD AND SPEAKS CALMLY.

LEAKY

We're creating an obstruction.

JONTY

So!?

LEAKY SITS BACK, HE DOESN'T REALLY CARE.

TRACEY

That's not what I was thinking.

JONTY

He still fancies you and all, after what you did to him.

TRACEY

He doesn't.

JONTY

He does. You been seeing him?

TRACEY

How could I when you won't let me out on my own?

JONTY

So you would if you could?

TRACEY

No!... Jonty my shoulder really hurts.

HE LEANS ACROSS HER AND OPENS HER DOOR.

JONTY

You'd better get yourself off to hospital then.

TRACEY

Jonty...

JONTY

Go on.

TRACEY KNOWS HE MEANS IT AND GETS OUT.

JONTY (CONT'D)

And when they've fixed you up, you go back to him
cos I'm done with you girl, I've filled my boots...
Close my door.

TRACEY SHUTS THE DOOR, JONTY LOWERS IT'S WINDOW

JONTY (CONT'D)

I hope you're happy together.

THE CAR SPEEDS OFF. TRACEY LOOKS RELIEVED. CAR BRAKES AGAIN AND REVERSES

JONTY (CONT'D)

If you ever leave me, I'll kill you, you know that?

TRACEY

(beat) I don't want to leave you Jonty.

JONTY

Straight home when they've fixed you up then.

CAR DRIVES OFF. TRACEY LOOKS CLOSE TO TEARS.

CUT TO:

22 INT. ADMIN. DAY [13.30]

(HARRY, SELENA)
(n/s staff and patients)

HARRY IS ON THE PHONE AS SELENA HANDS HIM A FILE.

HARRY
(phone, dejected) Thank you anyway.

HE PUTS THE PHONE DOWN, SELENA PUTS A FILE IN HIS HANDS.

SELENA
Your patient's X ray.

HARRY
Excellent. (beat) Can you tell me how in this day and age an elderly woman with severe mental health problems can not be anyone's priority?

SELENA
Nothing surprises me.

HARRY
It's near impossible to get her some support.

SELENA
Why are you getting involved?

HARRY
(beat) I think I'd like to see this one through... as I won't be here tomorrow.

HARRY GOES TO EXIT

SELENA
Harry.

HE HALTS

SELENA (CONT'D)
They just want the chance to say goodbye... I know it's difficult for you...

HARRY

Difficult? I ran for MP to save the department, I never expected that to mean I'd have to leave it. I don't want any good-byes Selena for the simple fact that I don't want to be going.

HE SIGHS, EXITS, SELENA LOOKS REALLY SORRY FOR HIM.

CUT TO:

23 INT. RECEPTION. DAY [14.30]

(TRACEY, ALAN, ABS, GREG)

(Alice, N/S patients)

ALAN IS SITTING DRINKING A PLASTIC CUPPED COFFEE, HE IS CONTEMPLATIVE. HE BARELY REGISTERS AS SOMEONE SITS NEXT TO HIM BUT WE SEE IT IS TRACEY.

TRACEY

I'm so sorry about Mary.

ALAN SEES IT'S HER, HE CAN'T HELP BUT SMILE.

ALAN

She's gonna be ok... They reckon.

TRACEY SMILES, BUT THEN RECEIVES A SHARP PAIN IN HER BELLY.

ALAN (CONT'D)

(concerned) What's wrong?

TRACEY

I don't know.

SHE SUDDENLY REALISES.

ALAN

I'll get someone.

TRACEY

It's nothing... (smiles) Nothing. I just hurt my shoulder.

ALAN'S CONFUSED.

ALAN

My shoulders are at the top of my arms.

TRACEY

I'm fine.

ALAN

Are you sure?

TRACEY

(harsh) Don't.

ALAN

What?

TRACEY

Be nice to me... I can't handle that Alan. I don't deserve it.

ALAN

(quiet) Yes you do.

TRACEY

We shouldn't even be talking.

ALAN

Why not?

TRACEY

If he finds out, he'll kill you Alan.

ALAN LAUGHS. TRACEY LOOKS AT HIM LIKE HE'S MAD.

TRACEY (CONT'D)

Why's that funny?

ALAN

Today it is.

ALAN LOOKS INTENSELY AT TRACEY.

ALAN (CONT'D)

Make a wish.

TRACEY LOOKS SURPRISED AT THIS BUT SHE SOON GOES SERIOUS, IT'S LIKE ALAN CAN READ HER MIND. (TO BE WITH ALAN - JONTY TO BE GONE)

ALAN (CONT'D)

Granted.

HE STANDS AND EXITS.

TRACEY

Alan!

SHE STANDS BUT IS IN PAIN AGAIN AND SITS BACK DOWN. GREG PASSES HER, ABS ENTERS RECEPTION FROM CUBICLES.

ABS

Wuss?

GREG SIGHS AND TURNS TO FACE HIM.

GREG

I hope you don't mean me.

ABS CATCHES UP WITH HIM.

ABS

How brave are you feeling today?

GREG

Why?

ABS

Because I've been asked to find a volunteer...

GREG

I'm working.

ABS

It's for after.

GREG

(sighs) Volunteer for what?

ABS

(toying with him) It doesn't matter, you wouldn't be interested.

GREG

(intrigued) No, go on.

ABS

Honestly mate, you wouldn't dare... you're probably still trying to get over the last time you volunteered for something.

GREG

(despite himself, laughs) I would dare.

ABS

Really?

GREG

Really.

ABS

(beat) Then agree to do it without knowing what it is.

GREG IS TEMPTED.

ABS (CONT'D)

I dare you.

GREG ISN'T GOING TO BACK DOWN FROM THAT. HE PUTS HIS HAND OUT, ABS TAKES IT, THEY SHAKE ON IT.

GREG

How childish are we?

ABS

Very.

THEY CAN LIVE WITH IT THOUGH.

CUT TO:

24 **INT. CUBICLES.DAY [15.30]**
(SELENA, TRACEY, KELSEY)

TRACEY'S LEFT SHOULDER IS REVEALED, IT IS RED AND BRUISING. SELENA IS TAKING A LOOK. TRACEY LOOKS MILES AWAY. KELSEY IS ATTENDING. SELENA RAISES TRACEY'S ARM TO CHECK MOBILITY.

SELENA
How's that?

TRACEY
It's fine.

SELENA TURNS TO KELSEY, AS SHE IS SPEAKING, TRACEY GETS ANOTHER STOMACH CRAMP, BUT DOES HER BEST TO DISGUISE IT.

SELENA
No real damage, we'll get a support on it and arrange some pain relief.

SHE SPOTS TRACEY IN PAIN.

SELENA (CONT'D)
Is your stomach hurting as well?

TRACEY
No.

SELENA
Maybe I should take a look?

SELENA IS ABOUT TO EXAMINE HER BUT TRACEY PULLS AWAY.

TRACEY
I'm due on my period, that's all...

SELENA LOOKS SUSPICIOUS, SHE ISN'T CONVINCED. TRACEY STARTS GETTING OUT OF BED.

TRACEY (CONT'D)
Look, as long as my shoulder's ok I'll get off.

HER STOMACH HURTS AGAIN AND SHE IS HELPED BACK ON THE BED BY KELSEY.

KELSEY

Careful.

SELENA

I'm having a look.

TRACEY

No you're not!

STAND-OFF. KELSEY LOOKS BETWEEN THE TWO WOMEN, THEY ARE FORMIDABLE OPPONENTS.

SELENA

Then I'm going to have to ask for the bed back.

TRACEY'S TAKEN ABACK, SELENA IS TOUGHER THAN SHE LOOKS.

TRACEY

Fine. (hard) Give me five minutes.

SELENA

Ok.

SELENA TURNS AND EXITS, KELSEY LOOKS CONCERNED.

KELSEY

You should really...

TRACEY

Leave me alone.

KELSEY PAUSES BUT THEN TURNS AND GOES. OUT ON TRACEY, THE PAIN IS GETTING WORSE, SHE GRITS HER TEETH.

CUT TO:

25 INT. ALAN'S HOUSE. DAY [15.32]

(ALAN)

ALAN IS LOOKING AT HIMSELF IN A MIRROR ABOVE THE MANTELPIECE. HE LOOKS DOWN TO A COMIC IN HIS HAND (BATMAN - ARKHAM ASYLUM, IF POSS), HE DROPS THE COMIC. A SQUEAK ALERTS HIM TO HIS HAMSTER WALKING ALONG THE MANTELPIECE.

ALAN

(smiling) What do you reckon Bruce? Can I be a hero?

HE GOES TO THE DOOR FROM EARLIER AND PUTS THE BIG PADLOCK BACK ON IT. A SENSE OF "NOT YET... MAYBE NOT EVER".

CUT TO:

26 INT. CUBICLES. DAY [15.45]

(KELSEY, SELENA, TRACEY, NATHAN)

STILL ON THE BED AND UNDER COVERS, TRACEY IS FACING A WALL, HOLDING HER BELLY, SHE IS IN SOME PAIN. UNKNOWN TO HER, SELENA HAS BEEN WATCHING. KELSEY COMES UP BEHIND HER.

KELSEY

Do you think she'll want your help now?

SELENA SHRUGS, SHE APPROACHES TRACEY.

SELENA

It's nearly five minutes.

TRACEY TURNS TO FACE HER. SHE IS SWEATING AND HAS BEEN CRYING. SELENA SOFTENS.

SELENA (CONT'D)

Look, let's both forget the tough cookie act and lets get you treated, eh?

TRACEY

I don't want help.

WE SEE NATHAN ENTERING HE WAITS AS SHE IS WITH A PATIENT.

SELENA

Then why did you come here?

TRACEY

My shoulder hurt. (ironic laugh) I can't even feel it now.

SELENA

So your stomach started a while after the accident?

TRACEY

I don't want treating.

SELENA IS STUMPED.

SELENA

You're going to have to help me understand.

THEY LOOK AT ONE ANOTHER, TRACEY LOOKS WARY. NATHAN, INDISCREETLY, CLEARS HIS THROAT TO GET SELENA'S ATTENTION. SHE TURNS TO HIM

NATHAN

Sorry. Everyone's wanted in reception Selena.

SHE NODS, CURTLY. HE EXITS.

SELENA

I'll come straight back.

TRACEY

No rush.

SELENA AND KELSEY FOLLOW NATHAN. TRACEY WATCHES SELENA LEAVE, SHE LIKES HER.

CUT TO CONTINUOUS:

27 INT. RECEPTION. DAY [15.47]

(SELENA, MAGGIE, NATHAN)

(Harry, Guppy, Tess, Sam, Kelsey, Abs, Alice, NS Staff)

SELENA ENTERS RECEPTION AREA, MOST STAFF MEMBERS ARE THERE. NATHAN GETS CENTRAL AND IS LOOKING EXCITED. SELENA SIDLES UP TO MAGGIE, TESS, ABS AND SAM.

SELENA

What's he up to?

MAGGIE

No idea.

HARRY ENTERS THE RECEPTION AREA, OBLIVIOUS TO THE CROWD. NATHAN STARTS A CLAP, RELUCTANTLY PICKED UP ON BY THOSE CLOSE TO HIM.

SELENA

Oh you are kidding me! What's he playing at?

THE CLAP SPREADS (!) SELENA, MAGGIE AND GUPPY ARE THE LAST TO PICK UP ON IT. HARRY LOOKS TO SELENA FOR AN EXPLANATION, SHE GIVES HIM AN APOLOGETIC LOOK AND INDICATES NATHAN AS THE CULPRIT. WE SEE GUPPY SNEAKING OUT. OUT ON NATHAN, RAISING HIS ARMS TO QUIETEN THE ROOM.

NATHAN

A few words then...

OUT ON NATHAN'S GRINNING FACE, HE THINKS HE'S DOING A GOOD DEED.

CUT TO:

28 INT. ALAN'S HOUSE. DAY [15.48]

(Alan)

WE SEE ALAN'S FEET, BLACK BOOTS, DARK JEANS, TAILS OF A LONG COAT. WE SEE ALAN LOOKING IN THE MIRROR, BLACK JUMPER, COLLAR OF COAT RAISED, FINGERLESS GLOVED HANDS PLACE A BLACK BASEBALL CAP ON HIS HEAD. HE LOOKS STRONGER, STERN. HE LIKES WHAT HE SEES. SUDDENLY THE MUSIC FROM TECHNO TWAT'S HOUSE COMES ON, THUDDING THROUGH THE WALL. ALAN SIGHS, BUT THEN REMEMBERS THAT WAS THE OLD ALAN...

CUT TO:

29 INT. RECEPTION.DAY [15.49]

(NATHAN)

(Harry, Selena, Sam, Tess, Maggie, Abs, Alice, Kelsey, NS staff)

AS BEFORE BUT HARRY IS STANDING NEXT TO NATHAN WHO IS ADDRESSING THE CROWD. HARRY LOOKS LIKE HE WANTS THE GROUND TO OPEN UP AND SWALLOW HIM. EVERYONE LOOKS AWKWARD AND NATHAN IS AWARE THAT HE IS LOSING HIS AUDIENCE.

NATHAN

...Now it takes a brave man to go from being a big fish in a small pond to swimming with the sharks, (he laughs, no response) but we all know that Harry here can bite and he might well have to, being an MP for this area!...

KELSEY AND ABS LOOK TO ONE ANOTHER, DISGRUNTLED "WHAT'S HE TRYING TO SAY?". SELENA, MOUTHING THE WORD "SORRY" TO HARRY. OUT ON HARRY, MORTIFIED.

CUT TO:

30 EXT. SUNBEAM TERRACE. O/S ALAN'S HOUSE. DAY [15.50]

(ALAN, DAVE)

(Mr. Isaac. NS residents)

THERE'S A POLICE SIGN APPEALING FOR WITNESSES TO THE HIT AND RUN. MR. ISAAC IS ABOUT TO SMOKE A CIGAR, HE SEES ALAN EXIT HIS HOUSE AND HAMMER ON DAVE'S DOOR. DAVE COMES TO THE WINDOW.

ALAN

Turn the music down.

DELIBERATELY, DAVE CUPS HIS HAND TO HIS EAR, SHRUGS AND CLOSES THE CURTAIN. ALAN HAMMERS ON THE DOOR, NEARLY KNOCKING IT OFF IT'S HINGES. THE DOOR OPENS AND DAVE IS STANDING WITH A BASEBALL BAT.

DAVE

What you doing hopalong? Eh?

ALAN

(calm) Six months of that noise.

BACK WITH MR. ISAAC WE SEE HIS REACTION, HE IS NERVOUS FOR ALAN BUT THEN HIS JAW DROPS AS WE HEAR A PUNCH CONNECTING AND A SCUFFLE, MR. ISAAC'S CIGAR DROPS TO THE FLOOR. BACK OUTSIDE DAVE'S DOOR AND DAVE IS SPARK OUT ON THE FLOOR, BASEBALL BAT STILL IN HIS HAND. ALAN ENTERS HIS HOUSE. THE MUSIC STOPS. ALAN EXITS, STEREO IN HIS ARMS, NODS TO MR. ISAAC, WHO WAVES PATHETICALLY. HE LIFTS THE STEREO ABOVE HIS HEAD AND SMASHES IT AGAINST THE WALL. HE POINTS TO THE PRONE DAVE.

ALAN (CONT'D)

Not a squeak from now on.

HE HEARS APPLAUSE, SOME RESIDENTS ARE OUT AND AGREE WITH HIS ACTIONS, ALAN LOOKS SHEEPISH FOR A SECOND BUT GATHERS HIMSELF AND WALKS UP THE STREET. THAT FELT GOOD.

CUT TO:

31 INT. RECEPTION. DAY [15.53]

(NATHAN, HARRY, GUPPY, KELSEY, SELENA)

(Maggie, Tess, Sam, Abs, Alice, NS Staff)

NATHAN IS WRAPPING UP, IT HASN'T GONE TO PLAN FOR HIM. THERE IS A FILM OF SWEAT AS HE SURVEYS THE BLANK, PISSED OFF FACES.

NATHAN

So... I hope I'm not alone in wishing Harry the very best for his future...

HE SEES SELENA STARING MALEVOLENTLY AT HIM.

NATHAN (CONT'D)

And, unless anyone else would like to say something...

HE LOOKS ABOUT HOPEFULLY, THERE ARE NO TAKERS, PEOPLE ARE ITCHING FOR THIS TO BE FINISHED.

NATHAN (CONT'D)

Right... Well I'd like to invite Harry up to say a few words...

TOTAL SHOCK FROM SELENA AND MAGGIE, REVERBERATED AMONG THE OTHERS AS WELL. HARRY STEPS FORWARD, HE CAN BARELY LIFT HIS HEAD, HE DOESN'T WANT TO DO THIS.

HARRY

Erm...

WHAT SEEMS LIKE AN ETERNITY PASSES BUT BEFORE HARRY CAN SPEAK AGAIN, GUPPY RUSHES THROUGH.

GUPPY

Harry, I'm very sorry, but I need your assistance with your Jane Doe patient .

RELIEVED, HARRY WALKS TO GUPPY AND EXITS, SELENA AND MAGGIE SMILE AT ONE ANOTHER AND THE CROWD GRATEFULLY DISPERSES. MAGGIE HEADS STRAIGHT FOR THE PERPLEXED NATHAN. KELSEY ADDRESSES SELENA.

KELSEY

Will it still be a Buddha day if I strangle Nathan?

SELENA

Form a queue.

OVER TO MAGGIE AND NATHAN, QUIETLY HEATED.

NATHAN

Well if the staff here would keep me in the loop, I would have known and this whole embarrassing episode would never have happened!

MAGGIE SIGHS AND LEAVES.

NATHAN (CONT'D)

I was trying to be nice.

OUT ON NATHAN LOOKING HURT.

CUT TO:

32 INT. RESUS. DAY [15.54]

(HARRY, GUPPY)
(Mary, NS anaesthetist)

HARRY AND GUPPY ARE STANDING OVER MARY, LOOKING GRAVE .

HARRY

I think we've made the right decision here.

GUPPY

I'm not so sure Harry, perhaps we were too hasty.

HARRY

Guppy, in this job you have to make a decision and stick to it, to Hell with the consequences.

GUPPY

(beat) You're right. It's just...

HARRY

Just what?

GUPPY

(sighs) I don't normally give a patient two pillows.

THEY BREAK THE PRETENCE AND LAUGH

HARRY

Thank you Guppy... A timely intervention.

GUPPY

Well, Mary played her part.

HARRY LOOKS DOWN AT MARY AND SMILES.

HARRY

Yes.

HE GOES SERIOUS. GUPPY NOTICES.

GUPPY

Any joy in finding some support for her?

HARRY

Not yet. I'm still trying to track down her medical records. (beat) In fact...

HARRY INDICATES HE SHOULD BE EXITING.

GUPPY

Of course... Good luck with it.

HARRY

Thank you.

AN AWKWARD LOOK SHARED AND HARRY EXITS. GUPPY SPEAKS OUT LOUD.

GUPPY

Good luck with everything.

DEJECTED, HE RETURNS TO HIS JOB.

CUT TO:

33 **INT. CUBICLES.DAY [16.28]**
(SELENA, TRACEY)

SELENA GOES UP TO TRACEY, SHE IS SWEATING WITH THE PAIN.

SELENA
So?

TRACEY
So pull up a seat, I've got to tell you something.

SELENA HESITATES, BUT THEN DOES IT. SHE LOOKS AT TRACEY EXPECTANTLY.

TRACEY (CONT'D)
(pause) Have you ever regretted something so
much that you can hardly breathe for it?

OUT ON SELENA, OF COURSE SHE HAS.

CUT TO:

34 EXT. SUNBEAM TERRACE. O/S DAVE'S HOUSE. DAY [16.30]

(DAVE, DIXIE, JEFF)

(Mr. Isaac)

JEFF AND DIXIE ARE TREATING DAVE, WHO IS SUFFERING FROM CONCUSSION AND BABBLING. DIXIE IS TRYING TO DEAL WITH DAVE BUT JEFF'S MIND IS ELSEWHERE, OBSERVING MR. ISAAC IN THE BACKGROUND.

DAVE

He just punched me, knocked me clean out, proper nutjob him...

DIXIE INDICATES THE BASEBALL BAT.

DIXIE

Unprovoked was it?

DAVE

(beat) He's a big fella, bigger than I thought, you know? Proper thingy... massive.

JEFF

(to Dixie) He didn't seem the type, did he?

DIXIE

(ignoring Jeff) We're going to get you into the ambulance Mr. Fish. Can you walk?

DAVE

Yeah sound, are you gonna put the thingies on...
The neenaws?

DIXIE WALKS DAVE TO THE AMBULANCE. JEFF LOOKS AT HER, THINKS "BALLS TO IT" AND HEADS OVER TO MR. ISAAC. DIXIE NOTICES, SHE IS AMAZED AT HIS CHEEK.

DIXIE

Don't you dare.

DAVE

Neenaw neenaw.

JEFF IGNORES HER, HE IS WRITING ON A BUSINESS CARD AGAIN.

DIXIE

You get back here now!

DAVE

Nee naw nee naw.

DIXIE

(snaps) Mr.Fish! Have you taken any drugs recently?

DAVE

(beat, smile) You want one?

OUT ON DIXIE'S SIGH

CUT TO:

35 INT. JONTY'S KITCHEN. DAY [16.32]

(JONTY, LEAKY, TRACEY V/O)

IT'S A COUNCIL HOUSE BUT EVERY BIT OF EQUIPMENT IS EXPENSIVE/TACKY. JONTY AND LEAKY ARE SITTING AT THE TABLE. LEAKY IS RELAXED AND READING THE BACK OF A CEREAL BOX, JONTY IS STILL WINDING HIMSELF UP AND HAS A WHISKEY IN FRONT OF HIM. THE RADIO IS PLAYING SOME CRAPPY POP SONG.

JONTY

Get yourself back to that street.

LEAKY

No-one'll say anything.

JONTY

And you showing up won't harm us.

LEAKY NODS, HE PUTS HIS CEREAL BOX DOWN AND STANDS.

JONTY (CONT'D)

If you happen to see that Alan don't you be shy. You feel free to give him a couple of taps.

LEAKY IS AWARE THAT HE'S BEEN INSTRUCTED TO BEAT UP ALAN.

LEAKY

Yep.

LEAKY LEAVES, JONTY POURS HIMSELF MORE WHISKEY. THERE'S A SENSE OF LONELINESS. TRACEY'S VOICE OVER CAN BE HEARD.

TRACEY V/O

I'm certain he doesn't love me, but the moment I went with him I became his property...

CUT TO:

36 INT. CUBICLES. DAY [16.33]

(TRACEY, SELENA)

SELENA HAS BEEN LISTENING TO TRACEY'S STORY ABOUT JONTY.

TRACEY

... So, he might not want me but no-one else can either.

SELENA

(sarcastic) Nice man.

TRACEY

He's a saint isn't he.

SILENCE

SELENA

Why go with him in the first place?

TRACEY

You never been drawn to the wrong sort?

SELENA

Only always. (beat) So leave him.

TRACEY

(matter of fact) He'd kill me.

SHE MEANS IT LITERALLY AND SELENA KNOWS IT.

SELENA

(beat) I can understand your regretting being with him but why does that mean I can't treat you?

TRACEY

Oh Jonty's not the regret... I always knew I'd end up with a barm pot like that. No, my regret is who I gave up to be with him...

OUT ON SELENA, INTRIGUED.

CUT TO:

37 **EXT. WASTE GROUND. DAY [16.34]**

(TRACEY V/O, SPENCER, ELTON)

(Alan, Martin)

ALAN IS WALKING TOWARDS HIS GOAL.

TRACEY V/O

I was seeing Alan before I went with Jonty.

HE HEARS THE SOUND OF TEENAGERS LAUGHTER, CRUEL, JIBING. HE SEES SPENCER RUNNING TOWARDS THE OTHER TWO WITH A HANDFUL OF STONES.

SPENCER

Here!

TRACEY V/O

He was lovely, nice, treated me right, like a human being not a spoilt princess or a piece of dirt. But me...

IT IS THE TEENAGERS THAT WERE TAUNTING MARY. A DOG'S BARKING CAN BE HEARD. SILENTLY ALAN WALKS UP BEHIND THEM. THE TEENAGERS ARE SHARING OUT THE STONES. ALAN SEES A MONGREL DOG TIED TO A POST IN THE MIDDLE OF THE WASTEGROUND.

ELTON

Here! Fetch!

ELTON THROWS A STONE, WE HEAR THE DOG YELP, THEY LAUGH. ALAN IS INCENSED.

TRACEY V/O

Stupid me. I didn't realise I felt the same, I was younger, I thought it was all about the excitement...

HE SLOWLY WALKS OVER, THE TEENAGERS STILL HAVEN'T SEEN HIM.

TRACEY V/O (CONT'D)

Not love.

ALAN CLEARS HIS THROAT, THE TEENAGERS TURN AROUND, IMMEDIATELY UNSURE OF WHAT TO DO. EVENTUALLY...

ELTON

Yeah?

A FAINT SMILE BREAKS ALAN'S STONY GAZE.

TRACEY V/O

(cry of pain)

CUT TO:

38 INT. CUBICLES. DAY [16.35]

(SELENA, TRACEY)

(Kelsey)

BACK TO A MORE UPSET TRACEY, GREATER PAIN.

SELENA

This is ridiculous!

TRACEY HOLDS UP HER HAND TO KEEP HER BACK. THE PAIN SUBSIDES.

TRACEY

I knew I'd messed up the moment I woke up in Jonty's bed. I tried to put it back together I went straight back to Alan but Jonty rocks up, with his pal, he makes it clear as day I'm his now by smashing a golf club into Alan's knee.

SELENA WINCES

TRACEY (CONT'D)

(holding back tears) Poor lad gets dumped for no reason and gets crippled. He didn't even fight back... He could have. (beat, sob/laugh) You know what he said? It's OK. He's lying on the floor in agony and he forgives me.

TRACEY SMILES SWEETLY AT SELENA WHO RETURNS IT.

TRACEY (CONT'D)

And they all lived unhappily ever after. (beat) Done.

TRACEY UNCOVERS HERSELF, THERE IS BLOOD ON HER, AROUND THE PUBIC AREA. SELENA IS HORRIFIED.

SELENA

Kelsey! (to Tracey) Are you pregnant?

TRACEY

I needed you to understand before you saw.

KELSEY ARRIVES AT SELENA'S SIDE, SHE CAN'T HELP BUT NOTICE THE BLOOD.

SELENA

Can you contact Gynae then get her cleaned up please.

KELSEY NODS AND EXITS.

SELENA (CONT'D)

I don't understand though Tracey.

TRACEY

It's Jonty's. I might have to stay with him but I can't put a child through that.

SELENA IS SPEECHLESS.

CUT TO:

39 EXT. WASTE GROUND. DAY [17.05]

(ALAN, ELTON, DIXIE, EDITH, JEFF, GREG, ELTON & SPENCER, CYD)
(Martin, 2 Wifies)

ALAN IS SITTING ON A WALL, THE MONGREL DOG BY HIS SIDE. HE LOOKS DOWN ON THE WASTELAND. THE THREE TEENAGERS ARE TIED TO THE GOAL POST, LENGTH OF ROPE AROUND THEIR CHESTS AND ARMS, THEY'VE HAD A MILD BEATING AND ARE BRUISED UP. A FEW WIFIES (EDITH, ENID AND ELSIE) ARE LOOKING ON AMUSED. JEFF AND DIXIE ARE OUT OF THE AMBULANCE. JEFF IS LOOKING UP AT ALAN, HE RAISES HIS THUMB AS IF TO SAY "WE'VE GOT IT NOW". ALAN RETURNS A WAVE, STANDS AND EXITS. THE DOG BEGINS TO FOLLOW HIM.

ALAN

Stay.

THE DOG STAYS.

DIXIE IS EXAMINING THE ROPE TYING THE LADS TOGETHER, THEY HAVE BEEN GIVEN A BIT OF A SLAPPING, NOTHING TOO SEVERE, BUT THEY ARE ALL HUMBLLED.

ELTON

Get us out.

DIXIE

I will.

THE WIFIES LOOKING ON ARE ENJOYING THIS.

EDITH

Leave 'em tied up love, it'll be a damn sight quieter around here!

DIXIE GOES OVER TO JEFF. LEAKY PULLS UP NEXT TO THEM IN THE BEAMER.

DIXIE

Fetch the cutters.

JEFF

Certainly prin... Er... Darling?

SHE SHAKES HER HEAD

JEFF (CONT'D)

Love?

DIXIE

(unamused) Try Dixie.

JEFF

Right you are sweetheart.

JEFF DOESN'T EVEN REALIZE WHAT HE DID AS HE GOES TO THE AMBULANCE. DIXIE NOTICES LEAKY CHECKING OUT THE SCENE. SHE SEES THE FRONT OF THE CAR IS A BIT BASHED.

DIXIE

That looks like a nasty bump.

LEAKY NODS, STEELY GAZE, HE PUTS HIS FOOT DOWN AND SPEEDS OFF.

JEFF

Cutters.

DIXIE ABSENT MINDEDLY TAKES THEM, SHE IS WATCHING THE BEAMER DRIVING AWAY.

JEFF (CONT'D)

Don't get involved.

DIXIE

It's our job.

A SECOND AMBULANCE, WITH GREG AND CYD PULLS UP. GREG CALLS OUT OF THE WINDOW.

GREG

You got multiples?

DIXIE

Yeah, three youths.

GREG LOOKS AT THE TEENAGERS.

GREG

Was it Apache's? (notices Jeff) Alright?

JEFF

(nods) Double cushty.

THE SECOND AMBULANCE PARKS UP. DIXIE RETURNS HER ATTENTION TO JEFF.

JEFF (CONT'D)

It's an estate thing, they need to sort it out themselves.

DIXIE

We have the police to do that.

SUDDENLY ELTON AND SPENCER SHOUT OVER FOR HELP. THE THIRD TEENAGER, MARTIN, IS FITTING AND THE ROPE IS NOW AROUND HIS NECK.

ELTON & SPENCER

Help him! He's choking!

DIXIE AND JEFF SPRINT OVER.

MEANWHILE, GREG AND CYD ARE EXITING THEIR AMBULANCE, THEY ARE AWARE OF THE NEW EMERGENCY AND ARE MOVING FAST.

CYD

Are you both little children?

GREG

I'm not going to back out of a dare from him!

CYD

I think you just proved my point.

AT THE TEENAGERS, DIXIE STARTS CUTTING THE ROPE TO RELIEVE THE CHOKING MARTIN.

ELTON

He's got epilepsy.

AS HE IS RELEASED, HE FALLS BUT JEFF STEADIES HIM AND GETS HIM ON OXYGEN THERAPY, THEY GET HIM ON THE GROUND AND DIXIE UNDOES HIS SHIRT BUTTONS. GREG AND CYD ARRIVE AND START TAKING CARE OF ELTON AND SPENCER.

DIXIE

Do you still think we shouldn't get involved?

OUT ON JEFF, MAYBE SHE'S RIGHT.

CUT TO:

40 **EXT. STREET. DAY [17.15]**

(LITTLE ANDY)
(Alan, 3 Schoolkids)

ALAN IS WALKING AWAY. LITTLE ANDY IS STANDING BY A BUS SHELTER, SEES HIM. THE MOTORBIKE IS AT HIS FEET.

LITTLE ANDY

Do you smoke?

ALAN WALKS BY, SHAKING HIS HEAD.

LITTLE ANDY (CONT'D)

No man. I mean smoke. Bit of green or some squidgy?

ALAN STOPS AND LOOKS AT THIS TINY KID, AMAZED.

LITTLE ANDY (CONT'D)

Do you want to buy any?

ALAN SHAKES HIS HEAD

LITTLE ANDY (CONT'D)

Well crack on then Matrix, keep walking.

LITTLE ANDY TURNS AWAY. ALAN IS DUMBSTRUCK. LITTLE ANDY SPOTS THREE YOUNGER KIDS WEARING SCHOOL UNIFORM.

LITTLE ANDY (CONT'D)

Oi! Come here.

SUDDENLY, LITTLE ANDY IS LIFTED OFF THE FLOOR BY THE SCRUFF OF HIS NECK, HE IS WELL SHOCKED. WE SEE ALAN MARCHING HIM AWAY, KICKING AND SCREAMING.

LITTLE ANDY (CONT'D)

What you doing? Get off me! Get off!

ALAN STOPS AT A WHEELIE BIN, HE HAS AN IDEA.

CUT TO:

41 INT. RESUS. NIGHT [17.41]

(HARRY, NATHAN, GUPPY, SELENA, DIXIE, JEFF)

(Alice, Kelsey, Martin, Nurses)

ALICE HAS JUST HANDED HARRY MARY'S MEDICAL NOTES AND IS EXITING, NATHAN ENTERS AS SHE LEAVES. HARRY IS ALREADY LOOKING THROUGH AND APPROACHING MARY.

HARRY

Thank you very much.

NATHAN APPROACHES HARRY.

NATHAN

I wanted to collect your drugs budget before you leave us.

HARRY ENGROSSED IN THE FILE.

HARRY

On your desk.

THIS THROWS NATHAN OUT.

NATHAN

Right... Excellent.

HARRY

It's not Mary at all she's... (reading) Miss Jodie Marshall... A school teacher... diagnosed schizophrenic at 22... last treated here... 1976!

NATHAN COULDN'T CARE LESS AND TURNS TO LEAVE.

NATHAN

Who'd have thought it.

HARRY

Nathan.

NATHAN HALTS

HARRY (CONT'D)

This woman has been fending for herself for God only knows how long, she's at great risk if she's sent back home.

NATHAN

(confused) Thank you?

HARRY

(deep breath) I wondered if you had any sway in psyche?

NATHAN JUST STARES AT HIM, AMAZED, HARRY KNOWS HE'S ASKING A LOT OF SOMEONE HE OPENLY DISLIKES

HARRY (CONT'D)

Consider it my leaving present.

NATHAN'S EXPRESSION CHANGES HE LAUGHS, HE WALKS RIGHT UP TO HARRY

NATHAN

That's not why I'm surprised.

HARRY

Why then?

NATHAN

Well... You're the politician, you my friend are the person with contacts now. A word in the correct ear... A promise of planning permission here, a bill backed up there... You would be surprised what can be achieved. Harry Harper the doctor will get the run around but Harry Harper M.P? Well...

A SMILING NATHAN WINKS AND LEAVES HARRY HORRIFIED AT THIS REVELATION, HARRY WOULDN'T DO THAT IN A MILLION YEARS.

GUPPY AND SELENA ARE WHISPERING

GUPPY

How are we doing?

SELENA CHECKS HER WATCH

SELENA

Past the three quarter mark.

GUPPY

So far so good.

SELENA

Don't jinx it.

THE DOORS OPEN AND DIXIE AND JEFF WHEEL IN AN UNCONSCIOUS MARTIN WITH A BAG AND MASK. SELENA GLARES AT AN APOLOGETIC GUPPY.

DIXIE

This is Martin Greenwood, 17, found tied to goalpost, known EP, post ictal at scene, a lot of oedema round his neck, hypoxic. Sats 91 on air, now 98 on 100% O2.

HARRY SNAPS OUT OF IT AND GOES INTO ACTION

HARRY

Let's get this gentleman's airway protected. Can someone sort the drugs out please.

EVERYONE GETS GOING. JEFF PULLS SELENA UP.

JEFF

There's his two mates coming in the ambulance behind us as well.

SELENA

What's going on out there today? ... erm...

JEFF

Jeff. (smile) Just a bit of bother on the estates. Nothing I can't handle.

SELENA

Well you tell them from me Jeff, we're trying to have a quiet day here, so no more.

AS SELENA LOOKS AT THE THRONG SHE SEES HARRY IN THE MIDDLE, ACTION MAN.

HARRY

Got it. Inflate the cuff, get him on a ventilator and call
ITU anaesthetist.

SELENA SMILES, SHE'S GOING TO MISS HIM

CUT TO:

42 INT. LONG CORRIDOR. NIGHT [17.45]

(JEFF, DIXIE)

AS BEFORE, JEFF AND DIXIE EXIT RESUS.

JEFF

Coffee?

DIXIE

A little talk first.

JEFF

Do you think we should? We're not very good at it.

DIXIE

What sort of paramedic wouldn't want a hit and run dealt with properly?

JEFF

Whoa I never meant...

DIXIE

What sort of paramedic gives business cards out on a shout, despite being told not to?

JEFF

Again, you need...

DIXIE

Calls women princess.

JEFF

Hey, there's nothing wrong with that!

DIXIE

It's not the eighties you neaderthal! You're not down the pub, you're in a professional working environment!

JEFF

Look, what's up? You got something against men? Your bloke not treating you right?

DIXIE

I'm gay.

JEFF'S EYEBROWS RAISE. LONG PAUSE, DIXIE KNOWS SHE'S THROWN HIM.

JEFF

Have you got photographic evidence?

THE LINE HAS BEEN WELL AND TRULY CROSSED.

DIXIE

I don't think this will work out.

JEFF LOOKS APOLOGETIC, HE WAS JUST HAVING FUN.

JEFF

I was joking!

DIXIE WALKS DOWN THE CORRIDOR, LEAVING JEFF TO REALISE HE HAS MESSED UP, HE DOESN'T WANT TO LOSE THIS JOB.

CUT TO:

43 INT. JONTY'S KITCHEN. NIGHT [17.46]

(JONTY)

(Alan, Little Andy)

JONTY IS READING THE NEWSPAPER, THE RADIO IS PLAYING (SOMETHING CHEESY, IN TOTAL OPPOSITION TO ALAN'S INTENTIONS). WE SEE ALAN APPEAR BEHIND HIM IN THE DOORWAY, SILENT, ALAN LOOKS AROUND, HE IS STANDING NEXT TO A GOLF BAG, HE, VERY CAREFULLY, REMOVES A CLUB. ALAN RAISES THE CLUB TO CRASH IT DOWN ON JONTY'S HEAD. A CRISIS OF CONSCIENCE, HE REALIZES HE CAN'T DO IT. JONTY'S MOBILE STARTS RINGING (FOOTY ANTHEM RINGTONE). JONTY PICKS IT UP.

JONTY

(beat) Who is? (beat, mocking) Alan? Are you having a giraffe? (beat) He isn't dumb enough.

JONTY STANDS

JONTY (CONT'D)

Listen, Leaky, you're being paranoid, jack it in.
(pause) He never did?

JONTY WANDERS TO THE WINDOW, HE NEARLY DROPS THE PHONE WHEN HE SEE LITTLE ANDY'S FEET STICKING OUT OF A WHEELIE BIN. A SMASHED UP MOTORBIKE NEAR BY. HE'S IN SHOCK

JONTY (CONT'D)

Get back round here now.

JONTY HANGS UP, HE STANDS, THOUGHTFUL, HE TURNS TO WHERE ALAN WAS PREVIOUSLY STANDING. HE EDGES FORWARD, HIS FACE CONVEYING TERROR/CONFUSION AS HE PICKS UP THE DISCARDED GOLF CLUB.

CUT TO:

44 INT. CORRIDOR/CUBICLES. NIGHT [17.55]

(HARRY, SELENA, TRACEY, ALAN)

(Dave)

SELENA WALKING TOWARDS CUBICLES SEES HARRY TAKING A MOMENT, HE IS LOOKING THOUGHTFUL, A THOUSAND YARD STARE. SHE REACHES INTO HER POCKET AND PRODUCES A PENNY. SHE GIVES IT TO HARRY. HE LOOKS CONFUSED BUT THEN TWIGS.

HARRY

(smiles) For my thoughts?

SHE NODS

HARRY (CONT'D)

(beat) Nathan made an interesting point.

SELENA

First time for everything.

HARRY

Indeed. As a politician I have the ability to.. influence, for want of a better word, Miss Marshall's future care.

SELENA

So do it.

HARRY

At what cost? (beat) The reason I ran for government was because back handing penny pinching bureaucrats were trying to close this place. People like Nathan are the reason I got politicised (beat) so, is my first act to become like him?

SELENA

Don't be ridiculous!

HARRY LOOKS AT HER IN AMAZEMENT.

SELENA (CONT'D)

You couldn't become like him if you tried Harry, there's a big difference between using your position and abusing it. Is Mary going to benefit from you making a call?

HARRY

Of course.

SELENA

Then that's using your position... Not abusing it. You need to get used to the idea that you're a politician Harry... Really soon.

SELENA WALKS OFF, LEAVING HARRY TOLD. HE SMILES. WE FOLLOW SELENA INTO CUBICLES WHERE TRACEY IS ON A TROLLEY ABOUT TO BE REMOVED FROM THE WARD. SHE ALSO PASSES DAVE WHO IS LISTENING TO HEADPHONES AND SILENTLY ROCKING OUT WITH A BIG BANDAGE ON HIS HEAD.

TRACEY

I thought you were avoiding me.

SELENA

Why would I do that?

TRACEY

I didn't tell you I knew my baby was dying.

SELENA

(beat) I'm sure Gynaecology will confirm this Tracey, but you were miscarrying, there was precious little we could have done...

TRACEY

But I should have told you.

SELENA

Perhaps you should, I don't think it would have changed the outcome though. (beat, smile) Don't you have enough regrets?

TRACEY NODS, SHE HAS TEARS IN HER EYES. SELENA TOUCHES TRACEY'S HAND AND SMILES WARMLY.

SELENA (CONT'D)

Someone will take you up to the ward soon.

SELENA HEADS OFF. TRACEY IS ANGRY AT HERSELF FOR NEARLY CRYING SHE WIPES HER EYES AND COMPOSES HERSELF, WHEN SHE OPENS HER EYES AGAIN, ALAN IS STANDING THERE. TRACEY BEAMS BUT ALAN LOOKS SAD. DAVE REACTS BY HIDING UNDER HIS BLANKET.

ALAN

I couldn't do it.

TRACEY UNDERSTANDS AND HOLDS HER ARMS OUT TO HIM, SHAKING HER HEAD.

CUT TO:

45 EXT. JONTY'S HOUSE. NIGHT [17.57]

(CYD, LITTLE ANDY, GREG, GRAHAM)

LITTLE ANDY IS OUT OF THE WHEELIE BIN, CYD REMOVES A GAG FROM LITTLE ANDY'S MOUTH. GREG IS OVER WITH THE MOTORBIKE. LITTLE ANDY IS COUGHING AND SPLUTTERING, HIS PRIDE IS SERIOUSLY DAMAGED AS WELL.

CYD

Let me have a look at you, does anywhere hurt?

HE SHRUGS HER OFF.

LITTLE ANDY

Get off!

GREG HOLDS UP A MANGLED BIKE.

GREG

This has had it.

LITTLE ANDY IS INCENSED AND MOVES TOWARDS GREG

LITTLE ANDY

Leave it alone.

BUT HE LETS OUT A CRY OF PAIN AS HIS LEG GIVES WAY, CYD STOPS HIM FROM FALLING

CYD

Now if you don't mind, we're going to get you to the hospital.

LITTLE ANDY

I wasn't doing anything wrong.

GREG JOINS THEM AND THEY SUPPORT LITTLE ANDY TO THE AMBULANCE.

GREG

Someone stuffed you in a bin for no reason?

LITTLE ANDY

This geezer just started on me.

GREG LOOKS AT CYD

CYD

Dixie's vigilante?

GREG

Sounds like it.

THEY GET LITTLE ANDY IN THE BACK.

LITTLE ANDY

I didn't do anything wrong.

GREG

(quiet) Course you didn't.

LITTLE ANDY

I didn't!

SUDDENLY, GRAHAM GRABS GREG FROM BEHIND AND MOVES HIM OUT OF THE WAY.

GRAHAM

What you doing to him?

GREG

We're trying to help him. Do you mind if we continue?

GRAHAM LOOKS LIKE HE'S ABOUT TO KICK OFF FURTHER BUT LETS GREG GO AND TURNS ON CYD.

GRAHAM

Some nutter's battering all the kids on this estate, what are you doing about it?

CYD

(pleasant) The police should handle that Mr.....?

GRAHAM

Mr. Mind your own. Who's protecting my son? Who's paying for that?

GRAHAM POINTS AT THE SMASHED BIKE.

GREG

(pointed) I can't seem to find his helmet.

GRAHAM SNAPS AND PINS GREG UP, THERE IS A STRUGGLE BUT GRAHAM IS BIGGER AND STRONGER.

GRAHAM

Clever mouth, aren't you?

GREG

(serious) Get off me.

GRAHAM

He's a good lad, never does anything wrong and I'm not having some aussie toilet making out he's not!

CYD

Is your son a chef Mr Mind your own?

GRAHAM STOPS, CONFUSED.

GRAHAM

Course he's not.

CYD PUTS A BAG OF WEED UNDER HIS NOSE.

CYD

This isn't basil then?

LITTLE ANDY

That isn't mine!

GRAHAM IS SHOCKED, HE TAKES THE BAG. HE LOOKS IN ASTONISHMENT AT LITTLE ANDY, HE'S UPSET.

LITTLE ANDY (CONT'D)

She planted it.

GRAHAM

Shut your face. (tender) Who's got you dealing?

LITTLE ANDY HANGS HIS HEAD IN SHAME. GRAHAM TURNS TO LOOK AT JONTY'S HOUSE, HE KNOWS IT WAS HIM.

GRAHAM (CONT'D)

(quiet) Jonty.

CYD

Now we're going to take your son to the hospital,
would you like to come with us?

LITTLE ANDY

They're gonna ring old bill dad...

GRAHAM

(quiet, determined) I told you to stay quiet.

GRAHAM TURNS TO CYD AND NODS, SUBDUED. HE LOOKS AT GREG.

GRAHAM (CONT'D)

Soz.

GRAHAM GETS IN THE AMBULANCE. CYD GIVES A CHEEKY GRIN TO GREG AND
GETS IN. GREG WATCHES HER, FULL OF ADMIRATION, HE SMILES.

CUT TO:

46 **INT. CUBICLES. NIGHT [18.00]**
(TRACEY, ALAN, JONTY, SELENA)

TRACEY IS SITTING UP ON THE TROLLEY, ALAN IS AVOIDING HER EYES.

TRACEY

You were going to do what?

ALAN

I'd thought about it for a while... I guess I got ill.

TRACEY

Suicide though?

ALAN

It was knowing I could kill myself that gave me the strength to go after Jonty. I thought... if I was going to go, I could take him with me. But I couldn't even do that could I?

TRACEY

Because you're not like him.

ALAN NODS "SUPPOSE SO", BUT HE'S STILL DISAPPOINTED IN HIMSELF.

ALAN

(wry laugh) I ended up on quite a rampage today. I didn't think I'd be around to face the consequences.

TRACEY

Promise me you won't top yourself.

HE LOOKS AT HER FOR THE FIRST TIME THIS SCENE.

ALAN

It's ironic... The reason I was going to do it this morning is the same reason I'm not going to do it now.

TRACEY

What's that?

ALAN

You.

SHE LOOKS LIKE SHE'S GOING TO BURST INTO TEARS. ALAN TAKES HER HAND

JONTY (O.O.V.)

Aw ain't that sweet?

JONTY IS STANDING AT THE FOOT OF THE BED WITH LEAKY.

JONTY (CONT'D)

(to Alan) How did I guess you'd be here?

ALAN AND TRACEY ARE FROZEN. SELENA COMES OVER TO JONTY AND LEAKY. IN THE BACKGROUND WE SEE DAVE PEAKING OUT OF HIS BED.

SELENA

I'm sorry but I'll have to ask you to leave.

JONTY

No problem. (beat) Alan?

ALAN UNDERSTANDS, HE GOES OVER, TRACEY HOLDS HIS HAND, HE GENTLY MOVES AWAY AND JOINS JONTY.

SELENA

I'll phone security.

ALAN

(gentle) No need, honestly.

TRACEY

Alan don't...

HE TURNS TO TRACEY, SHAKES HIS HEAD AND SMILES . HE THEN WALKS THROUGH THE MIDDLE OF LEAKY AND JONTY, CATCHING THEM BOTH, AND HEADS OUT.

JONTY

(to Tracey) See you soon girl.

TRACEY

Good. I've some news for you.

JONTY FALTERS A SECOND BUT THEN DISMISSES HER AND EXITS, SELENA AND TRACEY LOOK AT EACH OTHER, WORRIED.

CUT TO:

47 EXT. EMERGENCY DEPT. NIGHT [18.02]

(JEFF, DIXIE)

(Alan, Jonty, Leaky)

DIXIE IS SITTING IN THE BACK OF AN AMBULANCE, SHE IS COLD AND HAS A COAT WRAPPED AROUND HER, SHE IS DRINKING FROM A FLASK. JEFF APPEARS, SMOKING A CIG. HE SITS NEXT TO HER, NEITHER LOOKING AT ONE ANOTHER.

JEFF

My mam's got this saying: "tolerance is next to godliness, who cares if you're clean?". (beat) I know I've got off on the wrong foot with you and you think I'm just some redneck, so, I want you to know... I've got no problem with who you do.

DIXIE

(affronted) Who I do!?

JEFF

What? I'm apologising!

DIXIE SIGHS. WE SEE ALAN, JONTY AND LEAKY TURNING THE CORNER IN FRONT OF THE STATIONARY AMBULANCE. THEY WALK IN SILENCE. JEFF SHUTS UP. DIXIE NOTICES AS WELL. THEY LOOK AT EACH OTHER

JEFF (CONT'D)

That looks like the walk to the gallows.

THEY BOTH EXIT THE AMBULANCE AND FOLLOW.

CUT TO:

48 EXT. EMERGENCY DEPT. NIGHT [18.03]

(JONTY, ALAN, JEFF, DIXIE)

(Leaky)

JONTY IS TELLING ALAN WHERE TO GO, ALAN IS CALM AND SILENT.

JONTY

Left here. (beat) Through here. Stop.

THEY FORM A TRIANGLE

JONTY (CONT'D)

So what are we going to do with you eh? It seems you've forgotten how painful a broken kneecap is.

ALAN REMAINS PASSIVE. THIS UNNERVES JONTY A LITTLE.

JONTY (CONT'D)

You don't come after me. You don't sneak into my house to crack my head open.

ALAN LOOKS AT LEAKY.

ALAN

(calm) Is this to be a fair fight?

JONTY IS THROWN FOR A SECOND BUT THEN LOOKS TO LEAKY.

JONTY

Stay out of it.

LEAKY NODS. JONTY LOOKS BACK TO ALAN.

JONTY (CONT'D)

Not that I'll need him. (beat) Any last words?

ALAN

(quiet) I didn't fight back last time.

JONTY MOVES TO ALAN, GRABS THE FRONT OF HIS SHIRT.

JONTY

(vicious) You what?

ALAN GRABS JONTY'S HAND AND TURNS IT OVER, LOCKING THE SHOCKED JONTY'S ARM. LEAKY LOOKS LIKE HE'S THINKING OF JOINING IN BUT THEN SHRUGS - HE HAS HIS ORDERS. ALAN HAS JONTY INCAPACITATED BENEATH HIM.

ALAN

Look up Jonty.

A PAINED JONTY LOOKS UP TOWARDS ALAN. ALAN PUNCHES HIM IN THE FACE. ALAN LETS GO AND THE DAZED JONTY DROPS TO THE GROUND. ALAN RAISES HIS FOOT TO STAMP ON JONTY'S HEAD, JEFF AND DIXIE ENTER.

JEFF

Alan!

ALAN HALTS, RECOGNIZING THE PARAMEDICS. LEAKY SURREPTITIOUSLY EXITS.

JEFF (CONT'D)

It is Alan isn't it?

ALAN NODS.

DIXIE

You've been busy today haven't you? We've had a job on keeping up with you.

ALAN

Sorry.

JONTY IS STILL AT HIS FEET HE TRIES TO MOVE AWAY BUT ALAN FIXES A GAZE ON HIM

JEFF

One of the lads you tied up had a fit, he nearly strangled himself.

ALAN

(shocked) I didn't want that to happen.

JEFF

Who's this?

ALAN

Total scum. Hit and run from today but that's the tip of the iceberg.

JEFF

Is he worth doing time for?

ALAN

(pause) Not really.

JEFF

Then lets go get a coffee then, I've been trying all day.

ALAN CROUCHES SO JONTY CAN HEAR HIS WHISPER.

ALAN

If you do anything to her I'll come for you and I won't stop.

HE TURNS TO DIXIE AND JEFF.

ALAN (CONT'D)

Coffee sounds nice, it has been hectic today.

THEY SMILE AND WALK AWAY. JONTY PUTS HIS HAND TO HIS MOUTH, THERE IS BLOOD.

ALAN (CONT'D)

I just meant to scare them lads, make 'em think.

DIXIE

Well you certainly scared them.

JEFF

Your next door neighbor will have a sore head for a while as well.

ALAN

(pause) I'm going to hand myself in.

DIXIE

I imagine the police will be on there way already.

ALAN

(to Jeff) Is it ok if I say goodbye to someone first?

JEFF DEFERS TO DIXIE BY LOOKING AT HER FOR CONFIRMATION.

DIXIE

Of course.

SUDDENLY JONTY HAS ALAN AROUND THE THROAT.

JONTY

Your dead!

HE LETS ALAN GO AND RUNS OFF. STUNNED SILENCE, IT ALL HAPPENED SO FAST.

DIXIE

Are you OK?

ALAN LOOKS CONFUSED HE REACHES BEHIND HIS OWN BACK, TRYING TO GET AT SOMETHING.

JEFF

Alan?

ALAN LOOKS UP, FEAR IN HIS EYES, HE SHAKES HIS HEAD AS HE FALLS TO HIS KNEES. JEFF AND DIXIE RUN UP TO HIM TO SUPPORT HIM. IT IS THEN THAT THEY SEE THE KNIFE IN ALAN'S BACK.

CUT TO:

49 INT. HARRY AND SELENA'S OFFICE/STAIRCASE/RECEPTION. NIGHT**[18.05]**

(HARRY, TESS, GUPPY)

(Alice, NS Staff, NS Patients)

HARRY IS ON THE PHONE, THE WORDS ARE ALMOST STICKING IN HIS THROAT.

HARRY

If you would that would be appreciated. (beat) Yes that's right, Harry Harper M.P. Thanks again. Bye.

HE PUTS DOWN THE PHONE AND STANDS. HE GETS HIS COAT AND BRIEFCASE AND LEAVES THE ROOM.

WE FOLLOW HIM AS HE GOES DOWNSTAIRS, TESS IS COMING THE OTHER WAY, SHE SEES THAT HARRY IS LEAVING AND WANTS TO SAY GOODBYE BUT REMEMBERS HIS WISHES.

TESS

Goodnight.

HARRY HALTS FOR A SECOND AS TESS GETS EYE CONTACT.

HARRY

Night.

HARRY WALKS ON LEAVING TESS DISAPPOINTED/SADDENED. WE STAY WITH HARRY, AS HE PASSES PEOPLE THEY ARE DESPERATE TO SAY SOMETHING BUT KNOW HIS WISHES. HE PASSES ALICE IN RECEPTION AND NODS TO HER. WE CAN SEE HARRY TAKING IT ALL IN, THE LAST TIME. HE IS WALKING DOWN THE CORRIDOR SUDDENLY GUPPY COMES RUNNING UP TO HIM.

GUPPY

Harry!

HARRY WINCES, DREADING ANY TEARFUL GOOD-BYES.

GUPPY (CONT'D)

It's Mary... for real this time.

HARRY NODS, GUPPY LEADS THE WAY

CUT TO:

50 INT. RESUS. NIGHT [18.07]

(GUPPY, HARRY, SELENA, DIXIE)

(Kelsey, Mary, Guppy, Jeff, Alan, N/S staff)

SELENA IS TREATING MARY, GUPPY, KELSEY AND OTHER N/S NURSES ARE ATTENDING, SELENA IS HAND VENTILATING TO NO AVAIL. HARRY AND GUPPY ENTER.

GUPPY

She came round and started to fight against the tube, sats dropped rapidly we gave propophol to calm her.

HARRY

May I?

SELENA BACKS AWAY AND LETS HIM TAKE OVER. HE CHECKS HER BREATHING.

SELENA

I've tried repositioning the tube and hand ventilation.

HARRY

We really want to avoid extubating because we had such trouble getting the damned thing in.

HARRY CONTEMPLATES HIS OPTIONS, SELENA SMILES AT HARRY

SELENA

Didn't think you could just sneak off did you?

HARRY SMILES BRIEFLY AT HER. A FLASH OF INSPIRATION.

HARRY

Chewing gum!

SELENA LOOKS WELL CONFUSED. THE DOOR OPENS AND DIXIE ENTERS, SHE IS COVERED IN BLOOD. SHE IS WITH JEFF, THEY HAVE A PALE ALAN ON HIS SIDE, UNCONSCIOUS ON A TROLLEY.

DIXIE

28 year old male. Knife wound to back, right sided, significant blood loss, GCS 14, BP 90, systolic.
(beat) The knife's still in.

SELENA AND HARRY LOOK AT ONE ANOTHER IN DISBELIEF.

CUT TO:

51 INT. LONG CORRIDOR. NIGHT [18.09]

(DIXIE, JEFF)

(N/S Police)

DIXIE AND JEFF EXIT RESUS, JEFF LOOKS A BIT SHAKEN. TWO POLICE ARE WAITING OUTSIDE.

DIXIE

(to Police) We'll just get cleaned up.

COPPER NODS, DIXIE GOES TO WALK DOWN CORRIDOR BUT NOTICES JEFF'S CONCERN.

DIXIE (CONT'D)

He'll be fine with them two.

JEFF

Maybe he didn't go about it the right way but he didn't deserve that.

DIXIE

I know.

THEY START WALKING DOWN THE CORRIDOR TOGETHER.

JEFF

Exciting first day... Of course it's probably my last.

DIXIE

It's not. (beat) How's it going to reflect on me if I can't handle one awkward man?

JEFF

That's a bit harsh isn't it?

DIXIE

I think the words you are searching for are thank you Dixie.

JEFF

Thank you. (beat) Dixie.

THEY REACH THE DOORS, JEFF MAKES A MEAL OUT OF HOLDING IT OPEN FOR HER.

DIXIE

(impersonating him) Cheers princess.

SHE SLAPS HIS ARSE AND EXITS. WE SEE JEFF'S SHOCK TURN TO SMILE.

JEFF

(to himself) I kinda like it.

JEFF EXITS.

CUT TO:

52 INT. RESUS. NIGHT [18.11]

(HARRY, KELSEY, SELENA, TESS, TRACEY)

(Mary, Guppy, Alan, N/S staff.)

TWO BEDS, TWO HIVES OF ACTIVITY, HARRY HAS A SUCTION CATHETER DOWN MARY'S ENDOTRACHEAL TUBE. HE SLOWLY REMOVES A PIECE OF CHEWING GUM.

HARRY

Chewing gum.

HE LOOKS TO KELSEY FOR CONFIRMATION

KELSEY

Sats stable, vent pressures normal.

HARRY

Excellent. (shouts) How is patient number two getting along?

THERE IS A THRONG AROUND SELENA AND ALAN, SELENA ISN'T LOOKING HAPPY. TESS IS KEEPING HER FINGER ON ALAN'S PULSE.

SELENA

Terrible, cannot stop the bleeding, the knife must have hit the aorta.

WE SEE HARRY'S REACTION, THERE ISN'T MUCH HOPE, BUT HE MOVES OVER TO ALAN'S TABLE.

HARRY

Let's hope it's just a nick. Keep the fluids and bloods going in.

TESS

No output.

HARRY

P.E.A Arrest, adrenaline and cardiac massage. Lets get him intubated.

HIS ORDERS GET CARRIED OUT.

SELENA

We can't get him on his back with the knife in situ.

HARRY

Remove it.

SELENA

He'll lose more blood.

TESS AND GUPPY CATCH ONE ANOTHER'S EYE. TESS BLOWS OUT, IT LOOKS LIKE BUDDHA DAY WON'T BE ACHIEVED.

HARRY

If we want to resuscitate him we have no choice.

SELENA HESITATES.

HARRY (CONT'D)

Selena.

SELENA CONCURS, SHE CAREFULLY PUTS A PAD OVER THE BASE OF THE KNIFE. SHE CASTS A GLANCE TO HARRY, IT'S NOT LOOKING GOOD FOR ALAN. TRACEY ENTERS THE ROOM FRANTIC.

SELENA

Tracey you stay back and let us do our job.

TRACEY

He changed his mind.

SELENA REMOVES THE KNIFE, THE PAD GOES IMMEDIATELY RED. TESS MOVES OVER TO TRACEY TO REMOVE HER.

HARRY

Get him on Level 1 infuser, O neg.

TRACEY

He didn't want to die today Selena, he changed his mind.

OUT ON SELENA LOOKING TO HARRY, CAN HE BE SAVED?

CUT TO:

53 TREATMENT ROOM/RECEPTION. NIGHT [18.12]

(MAGGIE, GREG, CYD, DAVE)

(Old Lady Patient, Alice, N/S Nurses, Patients)

GREG IS STANDING, IN JUST HIS UNDIES, LOOKING WELL NERVOUS. THE DOOR OPENS, IT IS MAGGIE, SHE LOOKS IMPRESSED (!)

MAGGIE

I'm very impressed a member of the paramedic team would volunteer for this.

GREG

Right... Good.

MAGGIE

The students are on their way.

GREG

Students?!

MAGGIE SCRUTINIZES HIM

MAGGIE

You know what you're doing don't you?

GREG

(beat) Of course.

HE DOESN'T. THERE IS A KNOCK AT THE DOOR AND CYD POPS HER HEAD AROUND. SHE IS DRESSED IN HER CIVVIES, SHE'S SHOCKED AT THE SIGHT.

CYD

Sorry.

MAGGIE

It's OK.

CYD REMAINS WHERE SHE IS, TRYING TO WORK OUT WHAT'S GOING ON. GREG SIDLES OVER.

CYD

What are you doing?

GREG

That's a very good question, please tell me there's an emergency...

CYD

No... Abs said you wanted to see me before I left.

GREG

Did he now? Well you can tell him that I will be getting my revenge for this...

CYD

So did you want to see me?

GREG

(pause) No. He's trying to be funny.

CYD

(beat) Right... Right well I'd better be going, good luck with... It...

GREG

Thanks.

THE DOOR CLOSSES. GREG STANDS, THOUGHTFUL. HE FLINGS THE DOOR OPEN AND GOES INTO RECEPTION.

GREG (CONT'D)

Cyd!

SHE TURNS AROUND, HE'S TRYING TO STAY INCONSPICUOUS BUT PASSING NURSES AND PATIENTS CAN'T HELP BUT NOTICE.

CYD

It's ok.

GREG

No, it's not. I'm a wuss.

CYD

You're being quite brave at the moment.

SHE INDICATES HIS SEMI NUDITY AS AN OLD BIDDY WALKS PAST SAUCER-EYED.

GREG

That's the thing though. Give me a dare and I'm fearless. Six metre waves, no problem... irate dads I can deal with... As long as you're there to bail me out! But... Real stuff... Feelings, relationships... Cautious, unsure... Therefore wuss.

CYD

Or... Male.

GREG

Guilty as charged.

SOMEONE PINCHES HIS ARSE, HE TURNS TO SEE DAVE GIVING HIM THE BLACK POWER SALUTE.

DAVE

Go on lad!

THE N/S NURSE PULLS DAVE'S ARM TO HURRY HIM PAST. CYD IS LAUGHING.

GREG

(pause) Would you like to go out with me tonight?

SHE STOPS LAUGHING.

CYD

What about the complications?

GREG

A long time ago, it's passed... I'm over her.

CYD

Are you sure?

HE KISSES HER, SHE LOOKS EVEN MORE SHOCKED, BUT THEN SHE SMILES.

CYD (CONT'D)

I'll have to check my stars first.

SHE TURNS AND EXITS, CHEEKILY. GREG WATCHES HER LEAVE, PLEASED. HE GOES BACK INTO THE TREATMENT ROOM.

MAGGIE

Ready?

GREG NODS. MAGGIE UNFOLDS A POSTER/ SWITCHES ON A OVERHEAD PROJECTOR - THE TITLE - DETECTING TESTICULAR CANCER. GREG'S FACE DROPS.

CUT TO:

54 INT. RESUS. NIGHT [18.30]

(HARRY, GUPPY, KELSEY, TESS)

(Tess, Tracey, Alan, N/S Nurses)

SILENCE AS SELENA IS TRYING TO RESUSCITATE ALAN. HARRY IS TAKING BLOOD FROM ALAN'S ARM AND EXAMINING IT. ALAN IS INTUBATED AND VENTILATED. THEY HAVE BEEN TRYING TO REVIVE HIM FOR A WHILE NOW WITH NO JOY. TESS IS STILL CHECKING FOR OUTPUT.

HARRY

Leave him.

THERE IS A MURMUR OF DISCONTENT. TRACEY IS STANDING IN BACKGROUND, HER HEAD DROPS.

GUPPY

Keep going Harry, he's a young man, he's strong.

HARRY HOLDS UP THE NEEDLE CONTAINING ALAN'S BLOOD, IT'S VERY THIN AND WATERY.

HARRY

There's just saline coming out, we can't keep up with the blood loss.

SELENA CONTINUES CPR.

KELSEY

Come on Harry, you don't want to lose your last patient do you?

HARRY

Stop Selena.

SELENA CONTINUES. HARRY LOOKS DOWN AT ALAN THEN ADDRESSES HIS TEAM

HARRY (CONT'D)

I know what's been happening today. (pause) But we deal with life and death... Selena please.

SELENA RELUCTANTLY STOPS ADMINISTERING CPR.

HARRY (CONT'D)

I know you all wanted this day to go well and I thank you for the gesture but... It wasn't meant to be.

SILENCE, IT SEEMS LIKE SUCH A LOW NOTE.

HARRY (CONT'D)

Switching off ventilation.

HARRY REACHES FOR THE SWITCH. TRACEY'S EYES ARE CLOSED NOT WANTING TO WATCH. TESS STILL HAS HER HAND ON ALAN'S PULSE, DID SHE FEEL SOMETHING? SHE BECOMES MORE ALERT TO IT.

TESS

Harry!

HE STOPS, JUST IN TIME AND LOOKS AT TESS, SHE IS INCREDULOUS.

TESS (CONT'D)

I've got an output.

HARRY GOBSMACKED, UNABLE TO TAKE IT IN, NEITHER CAN THE OTHERS, THEN HE SURGES INTO LIFE HIMSELF.

HARRY

Let's not waste this opportunity people! Bloods and adrenaline, now!

HARRY GETS STUCK IN. THE TEAM BURST INTO LIFE, BLOOD BAGS REPLACED, ADRENALINE INJECTED. TRACEY SMILES THROUGH HER TEARS.

CUT TO:

55 EXT. SUNBEAM TERRACE. O/S ALAN'S HOUSE. NIGHT [18.33]

(JONTY)

(Mr. Isaac, Leaky)

JONTY'S BEAMER PULLS UP, HIM AND LEAKY GET OUT, LEAKY HAS A PETROL CAN. MR. ISAAC IS WITNESSING THIS, JONTY CLOCKS HIM.

JONTY

Here! Three foot two. You keep it shut, alright?

WE SEE MR. ISAAC HAS HAD ENOUGH OF THIS BUT HE NODS ALL THE SAME.

JONTY (CONT'D)

Good girl.

JONTY AND LEAKY CROWBAR OPEN ALAN'S DOOR AND ENTER. WE SEE MR.... ISAAC, HE TAKES A CARD OUT OF HIS POCKET, WE SEE IT IS JEFF'S DIY CARD, MR. ISAAC TURNS IT OVER, JEFF HAS WRITTEN THE WORD "CRIMESTOPPERS" AND THE NUMBER (0800555111). MR. ISAAC CONTEMPLATES FOR A SECOND THEN HE GETS HIS MOBILE OUT OF HIS POCKET, HE SMILES, DETERMINED.

CUT TO:

56 INT. RESUS. NIGHT [18.40]

(HARRY, SELENA, TRACEY)

(Alan, Mary, Guppy, Kelsey, Tess, N/S Senior Nurse N/S staff)

TESS IS CHECKING MARY. HARRY AND SELENA ARE IN THE FOREGROUND WHILST ALAN IS BEING PREPARED FOR THEATRE (CHANGING HIM ONTO PORTABLE MONITORS, INSERTING NASO-GASTRIC TUBE). THERE IS AN AIR OF AMAZEMENT BETWEEN THEM AND THE OTHER STAFF IN RESUS.

HARRY

I thought you were a rational human being?

SELENA

I know what I saw.

HARRY

There are a million explanations... a slow bleed that tamponaded, with ongoing fluids he could appear to have no output.

SELENA

That's one.

HARRY

Erm... Someone could have unplugged the machine, there were enough people around.

SELENA

It was a miracle and it was for you.

HARRY

I think this young man is the real beneficiary.

SELENA

(smiles) True.

THEY CONTINUE IN SILENCE, SOMETHING IS UNSPOKEN. SELENA KEEPS CATCHING HIS EYE.

SELENA (CONT'D)

I don't have access to another penny.

HARRY

He's lives in my constituency. (beat) How bad must things have got there for him to risk his own life? And Mary, I mean Jodie. How could she be so hidden away when she's in public view?

SELENA

It's a shame that their MP would rather be a doctor, isn't it? I'm sure the right person in that job could make one hell of a difference.

SHE'S GOADING HIM AND HE KNOWS IT.

HARRY

Yes I'm sure.

SELENA

Maybe if he wasn't clinging on to his old job he'd have the energy for the new one.

HARRY STARES AT HER, HE MAKES A DECISION.

HARRY

He's ready to move, can you update theatre?

SELENA

I can (smiling) You get started without me.

HARRY SMILES AND EXITS. SELENA FINISHES UP. TRACEY WAS QUIETLY SITTING NEARBY.

TRACEY

He seems nice.

SELENA

You should be in Gynae.

TRACEY DOESN'T REPLY, SHE IS BEING DEFIANT AGAIN.

SELENA (CONT'D)

Really, you shouldn't be up and about.

TRACEY

Will he live?

SELENA

(beat) He shouldn't have got this far.

TRACEY

But he's strong isn't he?

SELENA

He is. (pause) If he gets through surgery... Maybe you and he could...

SELENA DOESN'T FINISH THE SENTENCE.

TRACEY

(hard) I know, but life ain't that kind is it?

OUT ON SELENA, SHE FEARS IT IS NOT.

CUT TO:

57 INT. ALAN'S HOUSE. NIGHT [18.42]

(JONTY)

(Leaky)

ALAN'S TV SMASHES TO THE FLOOR. JONTY DID IT. HE LOOKS TO LEAKY.

JONTY

If it's not HD, I'm just not interested.

THEY GRIN. LEAKY TIPS UP A PETROL CAN AND CONTINUES DRENCHING THE ROOM. JONTY SEES A TROPHY ON ALAN'S MANTELPIECE. HE READS THE INSCRIPTION. IT IS A WINNERS TROPHY FOR A KYOKUSHINKAI KARATE TOURNAMENT. THE HAMSTER APPEARS FROM INSIDE THE TROPHY, TERRIFYING JONTY WHO JUMPS AWAY. LEAKY NOTICED AND LAUGHS, JONTY IS EMBARRASSED, BUT LAUGHS IT OFF AS HE PULLS A SHELF OFF THE WALL.

JONTY NOTICES THE LOCKED DOOR, HE IS INTRIGUED, HE GETS THE CROWBAR AND LEVERS OFF THE LOCK. HE OPENS THE DOOR. HE SEES THE SHOTGUN RIGGED UP TO FIRE WHEN THE DOOR IS OPENED. A TRIGGER CLICKS...

CUT TO CONTINUOUS:

58 EXT. SUNBEAM TERRACE. O/S MR. ISAAC'S HOUSE. NIGHT [18.43]

(Mr. Isaac, Leaky)

A LOUD EXPLOSION, MR. ISAAC IS SHOCKED. LEAKY COMES RUNNING OUT OF THE HOUSE, TERRIFIED, HE TRIES TO OPEN THE CAR DOOR, HE HEARS THE SIRENS OF A SQUAD CAR. LOOKS DOWN THE STREET, THEN SPRINTS IN THE OPPOSITE DIRECTION. THE SLIGHTEST HINT OF A SMILE PLAYS ON MR. ISAAC'S FACE AS HE LIGHTS A CIGAR.

CUT TO:

59 INT. LIFT. NIGHT [18.43]

(LITTLE ANDY, GRAHAM, TRACEY)

(Tracey, Alan, N/S Surgical Staff and Porters, two policemen)

TRACEY IS WITH THE PORTERS. POLICE AND SURGICAL TEAM TAKING ALAN UPSTAIRS. THE LIFT DOORS OPEN AND A SUBDUED LITTLE ANDY AND GRAHAM EXIT. LITTLE ANDY SEES ALAN ON THE TROLLEY, HE CAN'T BE SURE BECAUSE OF THE TUBES AND MASK BUT HE THINKS HE RECOGNISES HIM. GRAHAM CERTAINLY RECOGNISES TRACEY. ALAN'S TROLLEY IS WHEELED IN TO THE LIFT. TRACEY REMAINS OUTSIDE.

LITTLE ANDY

I think that's him what did me dad.

GRAHAM

He done you a favour. (to Tracey) I hope he gets better soon love.

TRACEY

So do I.

GRAHAM

You wanna leave that Jonty.

TRACEY

I would if I could.

AS THE DOORS CLOSE WE SEE HER LOOKING AT ALAN. LOVE/GUILT/SADNESS.

CUT TO:

60 INT. RECEPTION. NIGHT [18.45]

(HARRY, TESS, SELENA, GUPPY)

(Nathan, Maggie, Abs, Kelsey, Sam, Alice, Greg, Cyd, Dixie, N/S Staff, N/S Patients)

SELENA ARRIVES IN RECEPTION TO SEE ALL STAFF LISTENING TO HARRY. NATHAN IS STANDING AT THE BACK, SEPARATE FROM THE GANG. THE GANG ARE CLAPPING AND CHANTING "SPEECH, SPEECH, SPEECH". HARRY RAISES HIS HANDS, HE'S EMOTIONAL. THE GANG QUIETEN.

HARRY

I, erm...

HE STOPS, THE WORDS ARE STICKING IN HIS THROAT. SELENA CAN SEE THAT HE IS STRUGGLING.

HARRY (CONT'D)

(quiet) I'm not very good at goodbyes.

TESS

So don't go!

LAUGHTER FROM ALL. HARRY LOOKS AT HER AS IF TO SAY "YOU'D BE SURPRISED HOW CLOSE I WAS TO NOT GOING!". HE GOES TO SPEAK AGAIN, HE REALLY CAN'T DO IT, HIS HAND GOES TO HIS MOUTH TO PREVENT HIS LIP FROM WOBBLING. WHEN SELENA SPEAKS ALL EYES GO TO HER. SHE SPEAKS TO THE CROWD BUT HER EYES NEVER LEAVE HARRY.

SELENA

I think what Mr Harper is trying to say is... Thank you, for all your hard work and dedication and friendship. He is sorry to go but there's a different struggle that needs him now, one where he can prevent some of the people coming through our doors in the first place. So... he will miss us all greatly... Good bye.

ALL EYES BACK ON HARRY, HE NODS, SWALLOWING HIS TEARS. THE GANG CHEER AND CROWD HARRY, CONGRATULATING HIM. FIRST UP IS GUPPY WHO SHAKES HARRY BY THE HAND.

GUPPY

I just wanted to say thank you... Thank you for everything.

HARRY SMILES AND NODS, SHAKING GUPPY'S HAND VIGOROUSLY, TESS HUGS HIM, HE'S GETTING ENGULFED NOW.

SELENA MAKES HER WAY TO THE FRONT, SHE GETS BETWEEN THE GANG AND HARRY.

SELENA

We have a little something for you.

SELENA GIVES HARRY A PRESENT. A SILENCE DESCENDS. HARRY TAKES OUT AN OLD HOSPITAL SIGN READING "CASUALTY", IT IS SIGNED BY ALL THE GANG. HARRY HAS A BROAD GRIN ON HIS FACE.

HARRY

Thank you, thank you all very much.

AGAIN THE GANG CROWD AROUND, SELENA, SMILING, BACKS AWAY AND OUT. OUT ON HARRY, ENJOYING, YET HUMBLLED BY, HIS GOODBYES.

CUT TO:

61 **INT. HARRY AND SELENA'S OFFICE. NIGHT [19.00]**
(HARRY, SELENA)

SELENA IS SITTING AT HER DESK, HARRY ENTERS, WITH HIS PRESENT.

HARRY

Where did you get to?

SELENA

I thought I'd leave you to it.

HARRY SITS AT HIS DESK, LOOKING AT THE SIGN.

SELENA (CONT'D)

Did you sort out Mary?

HARRY

I did... I took your advice... As always, wise and sensible.

HARRY LOOKS CLOSER AT THE SIGN, CONFUSED.

HARRY (CONT'D)

(suddenly) How did you get these people to sign it?
They haven't been here for years!

SELENA WALKS OVER TO HIM.

SELENA

It's done some miles has that sign.

HARRY

You shouldn't have.

SELENA

Well I did.

SILENCE.

HARRY

I suppose I'd better...

SELENA

Yes.

HARRY STANDS, LOOKS AROUND HIS OFFICE, SLIGHTLY CONFUSED.

HARRY

I've no idea what I came up here for.

SELENA SMILES POLITELY, NOT KNOWING WHAT TO SAY. HARRY HEADS TO THE DOOR. IT ALL BECOMES VERY CLEAR TO SELENA WHAT SHE HAS TO DO.

SELENA

Not always.

HE TURNS AROUND. SELENA SEEMS SURPRISED THAT SHE SPOKE OUT LOUD.

HARRY

Sorry?

SELENA

Not always... Wise and sensible.

SHE WALKS UP TO HIM. SHE KISSES HIM, HARRY RESPONDS, THE KISS IS FULL OF LOVE BUT SOON GETS A BIT STEAMIER. AS THEY MOVE AWAY FROM THE DOORWAY WE SEE NATHAN, A LOOK OF HORROR ON HIS FACE.

END OF EPISODE