

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 THNA

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 PHYSICA

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

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...

V

HARRY

What do you need me to do?

KELSEY

(beat) Nothing really, he's QUEST - 0.7.54 559.6 TD 00495TW (T02492 Tjw3

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, HAI

HARRY EX

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

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

ELTON (CONT'D)

(shouting) Here, Andy, y

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 goodby

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:

EXT. SUNBEAM TERRACE. O/S MR. ISAAC'S HOUS

INT. LONG CORRIDOR. DAY [

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,

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 (ATS 53 T

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.

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)

rye NG 11/10/15, Tc-01, Td 0-2-0-453
Mary Tc-01, Td 0-2-0-453, (ry) IT, 9.10, NINE DE 16-0-285-0

16 INT. RECEPTION . DAY [12.35]

(ABS, GREG, MAGGIE)

(Alice, Cyd, N/S patients)

ABS IS CHATTIN

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

DIXIE

This is Mary, approximately mid sixties, RTC. GCS
10, in recovery

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 STUN

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 fe RRYRR evo our

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:

INT/EXT. BMW. DAY [13.17]

TRACEY

No!... Jo

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

(h) TRACEY

TRACEY

Alan!

SHE STANDS BUT IS IN PAIN AGAIN AND SITS BACK DOWN. GREG PA

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^{FR}

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?

TR

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]

26 **INT. CUBICLES. DAY [15.45]**
(KELSEY, SELENA, TR

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

INT. RECEPTION. DAY [15.

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 TH

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:

EXT. SUNBEAM TERRACE. O/S ALAN'S HOUSE. DAY

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 try

OUT ON NATHAN LOOKING H

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 decis

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)

AV ((RO Td2.8-0.452IT85(L

JEFF AND DIXIE ARE TREATING DAVE, WHO IS SUFFERING FROM CONCUSSION
AND BABBLING. DIXIE IS TRYING TO DEAL W

FE

IE

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
WHD LEA

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, TR

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 Wifi

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.

LEA

JEFF
(nods) Double cushty.

THE SECOND AMBULANCE PARKS UP. DIXIE RETURNS 0 1 54.96 694.56 1.04 0 6 Tc 064.9

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

HARRY

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

SELENA SMILES, SHE'S GOING TO M

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? W

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 C.88 0 Td -0.285 T0.3FF

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 ev

HARRY

Of course.

SELENA

SELENA HEADS OFF. TRACEY IS ANGRY AT

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 little word with you, Little Andy.

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

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

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

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 I

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:

INT. RESUS. NIGHT RE

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

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?

THER

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, TH

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 ttuGREG

PatiTj INIZES63.12 5 Td 0.96 T Tc 0 Tw (tu) Tj 109.92 19

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... R

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

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

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
ta

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.

SELENASEL

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 FEAS

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

(JONTY)

(L

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:

INT. RECEPTION. NIG

HARRY SMILES AND NODS, SH-DS,

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 ARO