

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

CLOSE ON SCARLETT.

SCARLETT

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

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

SCARLETT (CONT'D)

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

JORDAN

(OOV)

Scarlett?

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

JORDAN (CONT'D)

Who were you talking to?

SCARLETT

No one.

JORDAN

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

SCARLETT

Um, yeah. Sorry.

JORDAN

2 THIS SCENE HAS BEEN CUT

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

CU OF A STONE FACE, EYES CLOSED IN PRAYER.

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

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

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

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

LOVING MOTHER TO MAYA.

“WITH THE ANGELS”

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 PHILIP IS MOODY AND WITHDRAWN, A GOOD MAN WHO HAS YET TO RECOVER FROM THE KILLER BLOW THAT FATE HAS DEALT HIM.

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

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

MAYA SMILES AS SHE DRAWS.

PHILIP GLANCES UP AT HER IRRITABLY.

PHILIP

I thought you were going to help?

MAYA

Huh?

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

THIS SCENE COMBINES SCENE 4, 6 AND 8.

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

JORDAN

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

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

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

BRENDA

Sounds so silly, really...

JORDAN

Try me.

BRENDA

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

JORDAN

You work on a farm?

BRENDA

I own a farm.

JORDAN

And you only hear these noises during the headaches?

BRENDA

No. I hear the noises most of the time.

JORDAN

What are her obs?

SCARLETT

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

JORDAN

180 over twenty?

SCARLETT

(flustered)

I mean 120 over eighty.

JORDAN

Are you sleeping?

BRENDA

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

JORDAN

Why's that?

BRENDA

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

JORDAN

Insomnia can certainly lead to headaches.

BRENDA

BRENDA

(to Tess)

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

TESS

She's almost there....

SCARLETT TRIES AGAIN, THIS TIME GETS IT RIGHT.

TESS (CONT'D)

What did I tell you?

BRENDA

Seven jabs later....

CUT TO:

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

TH

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

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

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

CHARLIE

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

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

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

I'LL BELIEVE IT WHEN I SEE IT

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

CUT TO:

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

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

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

CUT TO:

11 THIS SCENE IS NOW SCENE 13A

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

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

TESS

Oh, sometimes it's just hard to find a v

INT. ED. CUBI

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

CUT TO:

15 THIS SCENE HAS BEEN CUT

16 THIS SCENE HAS BEEN CUT

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

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

SUDDENLY -THERE'S A TREMENDOUS *WHUMPHH!*

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

CHARLIE IS UNDERSTANDABLY ASTONISHED.

CUT TO:

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

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

JEFF

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

DIXIE

How many letters?

JEFF

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

DIXIE

(thinks for a moment)

'Divine Intervention.'

JEFF

(stunned)

How the hell did you get that?

DIXIE

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

THE RADIO SOUNDS.

CONTROL

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

DIXIE

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

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

CUT TO:

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

NB. THIS WAS PREVIOUSLY SCENE 20

A LONELY FARM SURROUNDED BY WOODS AND FIELDS.

A DIRT TRAC

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

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

MAYA'S POV. CHARLIE UPSIDE DOWN.

CHARLIE

MAYA

Raphael.

CHARLIE

Who's Raphael?

MAYA

You know... one of the seven archangels?

CHARLIE

Oh, *that* Raphael.

MAYA

Is he still on the bridge?

CHARLIE DECIDES TO HUMOUR HER, PRETEN

DIXIE AND JEFF ARRIVE.

DIXIE

Charlie?

JEFF

What are you doing here?

CHARLIE

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

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

21 THIS SCENE HAS BEEN CUT

22 THIS SCENE HAS BEEN CUT

23 THIS SCENE HAS BEEN CUT

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

(DIXIE, JEFF, CHARLIE, ZOE)

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

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

DIXIE dilaj 40.08 0 Td 2.882 Tc (WH) edj 10.080 cmd -0.3 0 Td
IN Te 80j -33.18 0 Td -1.0 0 Td -0.37 Tc (Fe)d9out
This is Maya, she's 18. Fell about 25 f

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

BRENDA ASLEEP ON THE BED, FULLY CLOTHED.

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

BRENDA SLEEPS ON.

CUT TO:

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

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

MAYA
Aggh!

ZOE
Sorry...

MAYA
Do you think anything's broken?

ZOE
Won't know until I see the X-Rays. Let's give her 5
mgs of morphine IV.
(looks Maya in the eye)
So what made you climb onto the bridge?

MAYA
I was trying to rescue a cat.

ZOE AND CHARLIE EXCHANGE A LOOK - WHAT A FIBBER.

ZOE
And what made you fall?

MAYA
Not sure. I think I backed out.

ZOE
(shines a light into Maya's eyes)
Has anything like this happened to you before?

MAYA
Don't think so.

ZOE
Your pupils

ZOE

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

MAYA

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

ZOE

Are you on any kind of medication?

MAYA

Nn-huh.

ZOE FEELS MAYA'S FOREHEAD.

ZOE

Mmm, don't like that temperature. Maya - have you had any ot

INT. BRENDA'S FARMHOUSE BEDROOM

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

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

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

BRENDA STARES AT THEM IN ALARM.

BRENDA

What the hell do you think you're doing?

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

SEAN

(coldly defiant)

Robbing your gaff. What does it look like?

BRENDA STARES, FRIGHTENED.

SEAN (CONT'D)

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

BRENDA

How dare you threaten me in my own home.

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

SEAN

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

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

ROCCO

You b

SEAN

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

CUT TO:

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

(BRENDA)

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

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

CUT TO:

SILENCE.

BIG MAC (CONT'D)

Hello?

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

BIG MAC (CONT'D)

Oh, hell...

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

CUT TO:

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

(BRENDA, SEAN)

(ROCCO)

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

BRENDA

Put that down. Now.

SEAN AND ROCCO PUT DOWN THE TV.

SEAN

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

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

SEAN (CONT'D)

Thought so.

(pause)

Bet it isn't even loaded.

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

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

CUT TO:

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

(ROCCO)

(SEAN, BRENDA)

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

ROCCO

Sean! Wait up!

ROCCO STARTS TO FOLLOW SEAN.

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

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

ROCCO (CONT'D)

Aggh!!! Aghhh!

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

ROCCO (CONT'D)

(can't believe he's been abandoned)

Sean?

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

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

CUT TO:

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

MAYA MOANS DELIRIOUSLY. CHARLIE TAKES HER TEMP.

MAYA

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

CHARLIE

Okay, Maya. Take it easy.

(reads the temperature)

She's spiked a temp of 40.

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

ZOE

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

CHARLIE

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

PHILIP

Uh-huh.

ZOE

You don't seem surprised.

PHILIP

She claims she can see angels ~~and~~ e)

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

ZOE (CONT'D)

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

PHILIP

I am.

ZOE

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

PHILIP

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

BUT PHILIP LOOKS UNEASY. ZOE REGISTERS THIS.

ZOE

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

CUT TO:

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

(SEAN)

(NS MOPED DRIVER)

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

SEAN

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

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

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

CUT TO:

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

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

ROCCO

BRENDA (CONT'D)

But you're just a boy....

CUT TO:

INT/EXT SEAN'S CAR

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

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

THE SHOTGUN AND SKI MASK REST ON THE KITCHEN TABLE.

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

ROCCO

Ow!

BRENDA

Sorry. Just trying to slow down the bleeding.

ROCCO

(close to tears)

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

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

BRENDA

(sighs)

What's your name?

ROCCO

Rocco.

BRENDA

Your real name.

ROCCO

That is my real name.

BRENDA

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

ROCCO

(looks around warily)

ROCCO

Your family.

BRENDA

All gone, Rocco. I'm the last.

ROCCO

Thank God for that.

THIS ALMOST MAKES HER SMILE.

BRENDA

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

ROCCO

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

BRENDA

No. It's unlicensed.

ROCCO

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

BRENDA

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

PAUSE. ROCCO REALISES SHE HAS A POINT.

ROCCO

So what're we gonna do?

BRENDA

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

ROCCO

No one's gonna believe that!

BRENDA

We'll just have to make them believe it.

CUT TO:

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

(ZOE, CHARLIE)

(SCARLETT, MAYA, PHILIP)

ZOE , CHARLIE AND SCARLETT RUSH MAYA INTO RESUS.

PHILIP TRIES TO FOLLOW - ZOE BARS HIS WAY.

ZOE

I'm sorry, Dr Kemp...we're going t

ROCCO

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

BRENDA

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

ROCCO

(groggy)

Oh. Yeah. Sorry.

LONOTIC8 0 Td 0.365 Tcc 00 and 181.35Y

39 THIS SCENE HAS BEEN CUT

40 THIS SCENE HAS BEEN CUT

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

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

THREE SECONDS PASS.

WE HEAR A DISTANT SPLOSH.

THEN SHE DROPS IN THE SKI MASK.

THE SOUND OF THE AMBULANCE SIREN, GETTING CLOSER.

CUT TO:

42 THIS SCENE HAS BEEN CUT

43 THIS SCENE HAS BEEN CUT

44 THIS SCENE HAS BEEN CUT

45 THIS SCENE HAS BEEN CUT

46 THIS SCENE HAS BEEN CUT

47 THIS SCENE HAS BEEN CUT

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

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

BRENDA RUSHES OUT, WAVING HER ARMS FRANTICALLY.

CUT TO:

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

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

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

PHILIP IS NEARLY SWEATING AS MUCH AS HIS DAUGHTER.

ZOE

Any change?

CHARLIE

Only for the worse. Heart rate up to 160.

(glances at display)

Temperature 41.5.

ZOE

Okay. This is getting serious. The medics have suggested starting her on cyprohept

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

ZOE (CONT'D)

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

PHILIPe,

INT. BRENDA'S F

DIXIE

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

(smiles)

Nice to know there are still people like you about.

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

JEFF

How did you get that cut on your head?

PAUSE WHILE BRENDA THINKS OF A SUITABLE LIE.

BRENDA

I, um, slipped on the stairs.

JEFF GLANCES AT DIXIE. A LIKELY STORY.

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

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

DIXIE

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

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

CUT TO:

51 **EXT. BRENDA'S FARMHOUSE DAY (12:20)**
(DIXIE)
(ROCCO, BR

EXT/INT. AMBULANCE

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

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

LLOYD

I'll tell you what annoyed me...when Stephen

SHE HEADS OUT. ON LLOYD, CHUCKLING TO HIMSELF.

CUT TO:

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

(CHARLIE, ZOE)

(MAYA, PHILIP)

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

CHARLIE

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

ZOE

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

CHARLIE

But you didn't.

ZOE LOOKS ROUND TO SEE PHILIP STANDING BEHIND HER.

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

DAUCd -0Td -0.04444Foa 0 Tc d 3.12 0E0D-0Td -0.04444 0 (T K) T Tj GIV3.92 0 Td -0.453 T

INT. ED. PAEDS RESUS. DAY. (

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

TESS

Leave her.

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

SCARLETT

Sorry!

ROCCO CARRI

JORDAN (CONT'D)

(calmly)

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

56 THIS SCENE IS NOW SCENE 59A

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

DIXIE AND JEFF ARE HEADING OUT.

DIXIE
So what do you think really

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

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

LINDA

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

BRENDA

Not especially.

LINDA

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

BRENDA

Peaceful. Apart from today.

LINDA

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

BRENDA

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

LINDA

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

BRENDA

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

LINDA

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

BRENDA

Oh, dear...

LINDA

What?

BRENDA

I'm going to be sick....

LINDA GETS A BOWL TO BRENDA JUST IN TIME.

LINDA

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

CUT TO:

59 **INT. ED. RECEPTION. DAY (13:30)**
(DYLAN, NOEL)
(NS STUDENT DOCTOR - DARTH

NOEL (CONT'D)

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

CUT TO:

Casualty

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

(DYLAN, SEAN)

DYLAN EXAMINES SEAN.

DYLAN

Does that hurt?

SEAN

No.

DYLAN

How about that?

SEAN

Aghh! You clumsy geek!

DYLAN

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

CUT TO:

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

(ZOE, PHILIP)

(MAYA)

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

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

ZOE

So why have you been giving her risperidone?

PHILIP

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

ZOE

I didn't ask how. I asked why.

PHILIP

You know why. She's delusional.

ZOE

You mean she sees angels.

PHILIP

Yes.

ZOE

It's a regular thing, then?

PHILIP

For about the last twelve months.

ZOE

Anything happen before then that might have triggered it?

SILENCE.

ZOE (CONT'D)

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

PHILIP

It all started when her mother died.

ZOE

Her mum died? When was this?

PHILIP

A year ago last march.

ZOE

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

CUT TO:

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

CHARLIE AND SCARLETT STROLL BACK THROUGH THE ED.

SCARLETT

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

CHARLIE

But it's the half that counts. It could b08nwor

INT. ED. CUBICLE

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

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

SCARLETT

So what would you like t

ROCCO

I ain't gonna be no hopalong.

JORDAN

Rocco...

ROCCO

I mean it. I'd rather be dead.

JORDAN

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

ROCCO

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

JORDAN

So you're refusing to give your consent?

ROCCO

Haven't you been listening?

JORDAN

I think that's a big mistake.

ROCCO

(shouts over him)

I said NO!!!

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

CUT TO:

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

DS BAIN INTERVIEWS BRENDA. BRENDA IS ILL AT EASE,

DS BAIN NODS, CLOSES HER NOTEBOOK. REGARDS BRENDA

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

(ZOE, PHILIP)

(MAYA, CHARLIE)

ZOE CONTINUES TO QUESTION PHILIP.

ZOE

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

PHILIP

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

ZOE

So you drugged her.

PHILIP

(shrugs)

I feared for her sanity.

ZOE

Did you ever try talking to her?

PHILIP

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

ZOE

I take it you're not a believer?

PHILIP

No.

ZOE

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

SILENCE. PHILIP HAS NO ANSWER TO THIS.

ZOE (CONT'D)

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

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

ZOE (CONT'D)

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

CUT TO:

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

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

MAYA

Charlie?

CHARLIE

Hmm?

MAYA

Have you seen a lot of people die?

CHARLIE

Too many.

(pause)

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

MAYA

I knew I'd be safe with you around.

CHARLIE

I bet you say that to all the nurses.

MAYA

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

CHARLIE

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

SLIGHT PAUSE. MAYA LOOKS AT HIM. You're h0.96 0 Td 2.88 0 Td.304 ouTc 0 Tw (CHA) T.

CHARLIE

(shrugs)

Could well have been.

MAYA

It was definitely you. When I found out it needed stitches, I s

PHILIP

(sighs)

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

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

CUT TO:

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

BIG MAC WHEELS SEAN BACK FROM X-RAY.

BIG MAC

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

SEAN

You a Doctor?

BIG MAC

Er....no.

SEAN

Then shut your face.

BIG MAC

Charming.

CHARLIE WALKS OVER.

CHARLIE

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

SEAN GRUMBLES UNDER HIS BREATH AS CHARLIE LEADS HIM AND BIG M

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

MAYA LOOKS AT HER DAD IN ASTONISHMENT.

MAYA

You were drugging me?

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

PHILIP

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

MAYA

I don't believe you.

PHILIP IS DEEPLY ASHAMED.

PHILIP

I'm sorry.

MAYA

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

HE NODS. THE MEMORY SEEMS TO HURT HIM.

MAYA (CONT'D)

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

PHILIP

They were just stories, Maya.

MAYA

You believed them once.

PHILIP

I believed in a lot of things.

MAYA

So what went wrong?

A BEAT. AND THEN HE TELLS THE ABSOLUTE TRUTH.

PHILIP

Your mum got motor neurone disease.

MAYA

(nods)

You felt God had let you down.

PHILIP'S VOICE CRACKS AS HE REMEMBERS.

PHILIP

You saw the way she died.

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

MAYA

Dad?

CUT TO:

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

NB S

SEAN

No comment.

DS BAIN HOLDS UP SEAN'S SKI MASK.

DS BAIN

What about this?

SEAN

What about it?

DS BAIN

Have you seen it before?

SEAN

No.

DS BAIN

Yet we found it in your car, Sean.

SEAN SIGHS .

DS BAIN (CONT'D)

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

SEAN SULKS.

DS BAIN (CONT'D)

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

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

SEAN

Ow!

SEAN FLINCHES VIOLENTLY AND SOME OF THE GLUE GOES ON HIS EYELID5.12 763.68 TT

SEAN

(shouts)

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

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

LLOYD

Is there some problem, guys?

SEAN

He got acid in my eyes.

CHARLIE

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

SEAN

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

LLOYD

Okay with you you, Charlie?

CHARLIE

Fine...but could I have a word?

THEY STEP OUTSIDE.

LLOYD

Yeah, mate? What is it?

CHARLIE

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

LLOYD

Will do, Charlie.

CUT TO:

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

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

ROCCO
What's she doing here?

SCARLETT
You've been asking for her.

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

BRENDA IS APPALLED -SHE TURNS TO SCARLETT.

BRENDA
Is this true?

SCARLETT NODS.

SCARLETT
It's a possibility.

BRENDA
Rocco. l' 0 Td 17.04 0 Td -1.0 -1.2 re f* n BT 1 0 d ()) T.52-0.525 Tw (Ro

ROCCO

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

SCARLETT USHERS BRENDA TO THE DOOR.

CUT TO:

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

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

MAYA

I thought you were coping.

PHILIP

(tries to smile)

No.

SILENCE. SHE NODS.

MAYA

You miss her all the time, yeah?

PHILIP

(blows his nose)

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

MAYA

I understand that.

PHILIP

But you still go to church?

MAYA

(gentle)

It's called faith, Dad.

PHILIP

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

MAYA

(wipes her eyes)

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

PHILIP NODS, CLASPS HIS HANDS AROUND HERS.

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

SCARLETT TRIES TO PERSUADE ROCCO TO A

ROCCO

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

SCARLETT

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

ROCCO

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

SCARLETT

I do care.

SILENCE. SCARLETT TRIES AGAIN.

SCARLETT (CONT'D)

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

ROCCO DOESN'T RESPOND.

SCARLETT (CONT'D)

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

ROCCO

(close to tears)

Just quit it, will you? Leave me alone!

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

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

CUT TO:*

74 INT. ED. CUBICLES. DAY. (16:20)
(DYLAN, BRENDA, CHARLIE, SCARLETT)
(SEAN)

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

DYLAN

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

BRENDA

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

DYLAN

You should be resting.

BRENDA

Please?

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

SEAN STARES BUT BRENDA IS TOO UPSET TO NOTICE HIK.133 T84 0

CHARLIE (CONT'D)

Do you t

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

(SEAN, ROCCO, JORDAN)

(NS ANAESTHETISTS)

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

SEAN

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

ROCCO

Nothing.

SEAN

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

ROCCO

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

SEAN

Then it must be that woman from the farm.

ROCCO SHAKES HIS HEAD. OBVIOUSLY SCARED OF WHAT SEAN MIGHT TO DO TO HIM. 4305148

76 THIS SCENE HAS BEEN CUT

77 THIS SCENE HAS BEEN CUT

78 THE CONTENT OF THIS SCENE IS IN SCENE 70

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

(PHILIP, MAYA)

(ZOE)

NB. THIS WAS PREVIOUSLY SCENE 83

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

MAYA WEARS PYJAMAS. HOSPITAL TAG ON HER WRIST.

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

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

IN THE STAINED GLAS

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

(DYLAN, BRENDA, SEAN, SCARLETT, JORDAN, LLOYD)
(TESS, DS BAIN, CT SURGEONS)

THIS SCENE CONTAINS CONTENT FROM SCENE 81

DYLAN TALKS TO BRENDA.

DYLAN

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

BRENDA

So what do I need to do?

DYLAN

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

BRENDA

That's impossible. I'm a farmer.

DYLAN

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

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

SEAN

Don't I know you?

BRENDA

No...

SEAN

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

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

SEAN (CONT'D)

Admit it. You told the cops I shot Rocco.

BRENDA

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

SEAN

You're lying.

BRENDA

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

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

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

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

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

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

SHE SEES THE LIFE LITERALLY PUMPING OUT OFF OF BRENDA.

SCARLETT

Help! Someone!

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

SCARLETT (CONTIN)

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

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

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

JORDAN (CONT'D)

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

SCARLETT'S FACE -SHIT!

JORDAN (CONT'D)

Not much longer, Brenda.

BRENDA

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

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

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

SCARLETT

(under her breath)

Come on, Scarlett.

JORDAN

You're talking to yourself again.

SCARLETT

I know. Sorry.

LLOYD

She does it all the time.

JORDAN

You know, you could try talking to malking t

SCARLETT

Yeah.

JORDAN

Brenda. Try not to worry.
(glances at Scarlett)

Yo

80 THIS SCENE HAS BEEN CUT

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

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

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

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

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

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

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

IT'S AS IF SHE'S INVISIBLE.

CUT TO:

82 THIS SCENE HAS BEEN CUT

Casualty

83 THIS SCENE IS NOW SCENE 78A

84 **INT. PAEDS RESUS. DAY. (18:15)**
(JORDAN, ROCCO)

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

JORDAN

I believe you don't like my suit?

ROCCO

Right.

JORDAN

Anything else you'd like to complain about

ROCCO

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

JORDAN

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

ROCCO

Nope.

JORDAN

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

ROCCO

(quite pleased)

Okay.

PAUSE.

ROCCO (CONT'D)

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

Rc(N)Tj ET .01 644

JORDAN

Maybe you should take her up on that?

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

As for this operation, I wgg149 Tj ((af) Tj 10.08 0 Td 0.285 Tc -0.h I Tc (bit) Tj

JORDAN

Er....no.

ROCCO

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

CUT TO:

85 INT. ED. CUBICLES. DAY. (18:20)
(ZOE, JORDAN, SCARLETT)
(NS GRANNY)

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

ZOE
Any new of Mrs Tunnell?

JORDAN

ZOE

Pay no attention. You were brilliant.

SCARLETT GLOWS WITH PRIDE.

CUT TO:

INT. ED. STAFF ROOM. DAY. (18:30)

CHARLIE

I'm afraid that'd