1

1 <u>EXT. UNDERWATER (TANK) - NIGHT (22:15)</u> (ZOE)

ZOE is fighting for her life. Her wedding dress is making it impossible for her to swim

2 <u>EXT. RIVER. - NIGHT. CONTINUOUS (22:15)</u> (ZOE)

ZOE bursts the surface but is in real trouble. She gulps desperately before she goes down again.

CUT TO:

2

3 <u>EXT. RI VER BANK. - NI GHT. CONTI NUOUS (22: 15)</u> (ETHAN, LOFTY, LOUIS, ROBYN) (DYLAN, CHARLIE, HONEY, MAX, BIG MAC, ZOE)

4 <u>EXT. RIVER (TANK) - NIGHT. CONTINUOUS (22:15)</u> (CHARLIE)

CHARLIE bursts the surface, twisting, turning, shrouded in smoke.

CHARLIE (al most too cold to shout) Zoe...!

And then he goes down again - determined.

CUT TO:

4

5

5 <u>EXT. UNDERWATER (TANK) - NIGHT. CONTINUOUS (22:15)</u> (CHARLIE)

CHARLIE is under - searching through the murk and filth, reaching. CUT TO:

6 <u>EXT. RAVE - DOWNTOWN - NIGHT (22:16)</u> (OJ, ROXANNE) (NS BOUNCER, NS PARTY GOERS)

The shite end of BRITAIN now. A new, grim austerity. Down an alley a rave booms. CLOSER - kids are hustling past a bouncer who will slip stuff at a fiver a hit. ROXANNE (17) is black, dressed to slaughter. At first glance she looks older than she is. She spins giggling, eager to please. She kisses OJ hard. OJ (21) is white, short (little man complex) charming, manipulative and, as we'll learn, very violent.

> QJ You gonna do what I told you, girl?

ROXANNE Course I am..

And he leads her into the rave, glancing back over his shoulder on the way in - he's not a free agent, as we'll see.

DEVELOP TO:

7 <u>INT. RAVE. STAIRS->SKAGGY LOO AREA - NIGHT.</u> <u>CONTINUOUS (22:16)</u> (ROXANNE) (OJ, NS PARTY GOERS)

Music BOOM BOOM The place is heaving. Kids on the stairs. ROXANNE is going downstairs. Above her something flares between two boys - through them just a flash of OJ through the crowd.

DEVELOP TO. The toilet is in the basement area. It's not much. A couple of girls waiting to go in. ROXANNE pushes past. One of the girls reaches for ROXANNE to stop her jumping the queue. ROXANNE spins:

ROXANNE You looking to get a slap?

The girl backs down. Develop to: ROXANNE is standing on the seat and reaching for the window - can't find whatever it is she is looking for. Banging on the door. ROXANNE's fingers strain.

MATCH TO:

7

8 <u>EXT. UNDERWATER (TANK) - NIGHT. (22:16)</u> (CHARLIE)

Near silence - CHARLIE's fingers strain and probe through the murk. He is pushing himself too hard. Something flickers - then just flashes of images:

FLASH BACK TO:

 9 <u>FLASHBACK. INT. HALLWAY. CHARLIE'S PARENTS HOUSE -</u> <u>DAY. 1964 - (11:03)</u> (YOUNG CHARLIE, CHARLIE'S FATHER, NS DOCTOR)

YOUNG CHARLIE'S <u>POV</u>. A door opens on the landing above. Charlie's FATHER leads a DOCTOR out of his MOTHER's bedroom He carefully pulls the door shut and they come down the stairs. The care, the black suit the doctor wears, his father's mood, all tell us something terrible is going on behind HIS MOTHER's bedroom door.

YOUNG CHARLIE is at the bottom of the stairs - looking up. The house is neat, working class. If we could, we would smell cleanliness, but as it is we can just feel the austerity. YOUNG CHARLIE, 11, is dressed in grey shorts, grey shirt. Sleeveless jersey. His clothes have been darned.

10 <u>EXT. RIVER (TANK) - NIGHT. (22:17)</u> (CHARLIE, ETHAN)

CHARLIE bursts the surface, can't pull air into his lungs fast enough. Whatever that flash was - he has got to get away from it. CHARLIE twists and turns. He can hear shouting...

> ETHAN (O.S.) Dyl an j ump! CHARLI E (calling) Zoe! Zoe!

Nothing, CHARLIE dives down again. We go with him...

11 <u>INT. RAVE - TOILET - NIGHT. (22:17)</u> (ROXANNE)

ROXANNE's fingers finally get to what looks like a birthday present crudely covered in wrapping paper.

MATCH TO:

12 <u>EXT. UNDERWATER (TANK) - NIGHT (22:17)</u> (ZOE)

ZOE, underwater, her hair billowing, her dress spreading, and she is falling away from us - going deeper, deeper, trying to reach up.

13 <u>INT. RAVE - NIGHT (22:17)</u> (JACK', OJ, ROXANNE) (NS PARTY COERS)

ROXANNE has the parcel in her hands as she weaves through the crowds when JACK' steps in front of her...

JACK' (surprised) Rox! What you doing here?

He laughs, his hands on her. JACK' (19) black - nineteen, cocky.

JACK' (CONT'D) Man could eat his dinner off you! You bought me a present?

ROXANNE is startled to see him -

JACK' (CONT'D) Cat took your tong', girl?

He moves on. For a nanosecond all her excitement is replaced by confusion. Where's QJ? Then he's behind her - frightening close.

ROXANNE Jackson's !

But OJ simply grabs the present from her and goes up the stairs stalking JAOK'.

ROXANNE (CONT'D) What you doing? QJ, what's happenin'?

ROXANNE's POV - OJ is pushing through the crowd towards JACK' and his gang. BOOM-BOOM Dancers weave, oblivious.

JACK' This is no place for a short-boy!

Others laugh, gestures about OJ's size. But OJ isn't stopping and is three feet from JACK'. He holds the wrapping paper...

OJ From McAndrew, man.

JACK' (boasting) He finished QJ!

QJ

He say you never take what's not yours again.

And then there is a very loud bang - JACK' has been shot. We just see the consequences. He stumbles, his momentum gone.

His hand goes to his lower belly as he slides down - startled, frightened.

FLASH BACK TO:

14 <u>FLASHBACK. INT. HALLWAY. CHARLIE'S PARENTS HOUSE -</u> <u>DAY. 1964 (11:23)</u> (CHARLIE'S FATHER) (YOUNG CHARLIE, NS DOCTOR)

Flashes of images. YOUNG CHARLIE's foot has stopped the door closing entirely. The men are in the LIVING ROOM

CHARLIE'S FATHER (OS) Sherry?

An NS DOCTOR says something like "Not for me, thank you."

YOUNG CHARLIE'S POV - he can just about see a slither of his father's head as he gulps a sherry down. The NS DOCTOR says something like: "The best we can do is make her comfortable..."

CUT TO:

15

15 <u>EXT. UNDERWATER (TANK) - NIGHT. (22:18)</u> (CHARLI E, ZOE)

CHARLIE is straining. Through the murk. He grabs ZOE's wrist. He may not have been able to save his mother but he is going to save ZOE, even if it kills him

CUT TO:

16

EXT. RIVER BANK - NIGHT. CONTINUOUS (22:18) (DYLAN, ETHAN, HONEY, LOFTY, MAX, ROBYN) 16 (BIGMAC) The fire has taken over the barge. DYLAN is being pulled out of the water by MAX and LOFTY. DYLAN's hands are burnt, his eyebrows and hair singed. He looks filthy, hurt. His mania has finally flipped over into something close to a break-down. LOFTY (shout i ng) What did you think you were doing? DYLAN (gasping) Where's Zoe' - she went into the water... MAX What do you mean? LOFTY Dyl an? DYLAN She was on the boat! MAX (suddenly hitting over drive) What? What are you talking about? (he goes to the edge - screams) ZoeÌ He pulls off his jacket - kicking off his shoes. ROBYN (pl ai nt i f f) She'll be alright, Max. ETHAN Emergency services are on their way, that water is filthy... We can hear the whoop-whoop of sirens. HONEY (loud, fright ened) Zoe!! Then as MAX jumps in we cut to LOFTY. ROBYN Anyone seen Charlie? ROBYN (CONT'D) He went off with Louis. LOFTY (a thought dawning) Charlie?! Episode 1 - PRODUCTION - 'A Child's Heart - Part 1' 17

Just water - the flicker of the flames.

17 <u>INT. ED. ADMIN AREA - NIGHT. (22:19)</u> (CONNIE, JACOB, MR BUONO, NOEL, RITA) (NS KID, NS AGENCY NURSE, NS STAFF, NS PATIENTS)

The ED is already heaving with patients. All overlapping here. RITA is showing an NS AGENCY NURSE where notes are filed.

> RITA You understand, the ones that are waiting on a doctor... that's something you can't sort... here.

She points. Smiles, then turns away in despair. CONNIE is arriving at the desk, catches RITA's look -

CONNIE You ever wonder why we do this?

RITA I'm only here for the money, pure and simple.

CONNIE is looking at the WAITING LIST BOARD - ALREADY A LOT OF RED. Frowns.

RITA (CONT'D) (irony) And there's no question of the ED being overstretched. (hollow reassurance) I've got two agency nurses in...

CONNIE Now they do it for the money. What's our waiting time, right now?

They both know the answer, and it's not good.

MR BUONO I don't want to be here.

MR BUONO is a gentle fifty year old with early onset dementia, RITA turns to him

> RITA Ah Mr B, you visiting again?

CONNIE He, for one, is not an ED patient...

On her way...

NOEL (they all know BUONO) Elaine isn't at home.

NOEL is at ADM N delivering notes, CONNIE goes.

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MR BUONO (utterly nonplussed) El ai ne? **RI TA** (to NOEL) You've tried her mobile? NOEL She's not picking up. Social services say he's not at risk. With no respite care, I wouldn't blame her for running away. RI TA He drove, again? NOEL holds up car keys. RITA (CONT'D) (going, light) Is it actually legal to impound a patient's car keys? NOEL Depends on your interpretation of legal. **RI TA** Good luck with that in Court. She's goes back to the NS AGENCY NURSE -RITA (CONT'D) (background) You want me to show you again...? NOEL puts the keys away safely. JACOB passes with some cream JACOB You'd take eczema to the GP, wouldn't you?

And he's goes into a cubicle. Out of another cubicle curtain a kid appears - sticks his tongue out. NOEL stares - then sticks his tongue out back. The kid disappears. NOEL gets back to work.

¹⁹ <u>EXT. RIVER BANK - NIGHT. CONTINUOUS (22:20)</u> (BIG MAC, CHARLIE, DYLAN, ETHAN, LOFTY, MAX, ROBYN) (HONEY, ZOE)

LOFTY, ETHAN and HONEY help pull ZOE, then CHARLIE, and finally MAX from the river. ETHAN takes over -

ETHAN Gently, please everyone - calm down. Put her down, on her back

He leans in to check her breathing. MAX is clambering out of the water.

MAX (shouting) Ethan, I mean it - she's breathing?

BIG MAC (instruction - guessing) Quiet man - she's hypothermic, quiet.

Sirens now whoop. ETHAN ignores MAX and swings ZOE onto her back. ROBYN steps in and takes MAX's arm

ROBYN She's going to be OK!

ETHAN has his finger to ZOE's neck, he nods, ZOE stirs.

ETHAN (firm whisper) There is an output but she's very cold.

But MAX can't take this - he is hitting his own hand, steps away, fraught, ROBYN grabs for him

ROBYN Come here you.

MAX Leave me al one, Robyn.

She spins - shocked at his anger. LOFTY crosses to CHARLIE.

LOFTY (grinning) You aren't a super hero, you know Charlie!

CHARLIE (shivering - fighting it) What d'you mean, I always wear my underpants outside my t...

The shivering stops him mid sentence.

LOFTY (alarmed) Charlie?

CHARLIE It's colder than it looks.

LOFTY takes off his jacket, wraps it round CHARLIE, worried. ETHAN keeps working on ZOE. DYLAN is deep. He is cold and pacing, grasps for the talisman which is no longer there, stares at his hands.

DYLAN (to himself) What did you think? What did you think?

20 <u>EXT. RAVE - DOWNTOWN - NIGHT. (22:23)</u> (I AI N, PC WILKI NSON) (NS POLICE, NS KI D, NS PARAMEDIC)

FLASHING LIGHTS - IAIN and NS PARAMEDIC are getting out of his ambulance fast. The POLICE are already there. Kid chucks a brick.

IAIN And have a nice evening yourself.

A couple of POLICE run after the kid - but stop, it's pointless. We are moving with IAIN and side-kick to the door. A POLICEWOWAN is at the door. This is PC KATE WILKINSON. She's bright determined and specializes in LGBT crime which is irrelevant tonight, but tells you something about her.

> PC WILKINSON Can you hold it there, mate....

But IAIN has ducked the POLICE tape. His sidekick hovers.

IAIN Golden hour and all that.

But IAIN just strides on, with his NS side kick.

PC WILKINSON (following) Sir, please, wait until we've got armed response to give you protection. They may come back to finish...

DEVELOP TO:

21 <u>INT. RAVE - NIGHT. CONTINUOUS (22:24)</u> (IAIN, JACK', PC WILKINSON) (NS PARAMEDIC)

With IAIN and NS PARAMEDIC as they go up the stairs through the house. PC WILKINSON follows. JACK' is lying on his back in the middle of a large room. It looks suddenly terribly lonely. Blood pooling round him. The gun and the wrapping paper lie where QJ dropped them. JACK' holds his phone in his hand.

I AI N

CK

IAIN goes straight to JACK'. Over his shoulder - loud.

IAIN (CONT'D) And could you ask Helen Mirren out there to get someone to make this weapon safe?!

PC WILKINSON Right behind you.

She stands in the doorway - she sees the gun and the wrapping paper.

IAIN (with JACK') Hello my name is lain Dean - l'm a paramedic, what's yours?

He leans into JACK' who stares at him - frightened.

JACK' Am I going to die?

IAIN cuts away at his clothes to see the wound and apply pressure.

IAIN Don't be a plonker.

IAIN is concerned, works fast. The wound is a nasty mess below the belt line. Nastier than a single shot - we'll know why soon.

IAIN (CONT'D) (to NS sidekick) Going to get a line up and give my matey some pain relief. You get the C-board, lickety split - yes?

Sidekick goes.

JACK' (barely discernible) Want-- me-- na'n...

He has his mobile phone in his hand.

22 <u>EXT/INT. RIVER-BANK/AMBULANCE - NIGHT. (22:25)</u> (CHARLIE, DIXIE, ETHAN, HONEY, ROBYN) (MAX, DYLAN, ZOE, LOFTY, BIG MAC, NS PARAMEDIC)

FLASHING LIGHTS of DIXIE's ambulance now wash the scene. ETHAN is more worried about ZOE, she's drifting. ROBYN watches.

ETHAN Cummon Zoe don't do this to us.

DIXIE is out and moving fast -

ROBYN (al most to herself) She's going to be OK.

ZOE shudders and vomits a bit of dirty water. Everyone breathes again.

ETHAN (suddenly elated) There you go...

ROBYN Ch - wow.

MAX - standing behind ROBYN, watching, now turns away.

ROBYN (CONT'D) (suddenly fighting back tears) Sorry, sorry.

CHARLIE (to DIXIE) She was in the water - at least five, six minutes. It's very cold...

DIXIE looks at CHARLIE.

HONEY You know, Charlie is a complete hero.

DIXIE A bloody idiot, more like. (to her sidekick) I'm going to need those thermal blankets please.

And then she stops. ZOE is breathing on the ground. CHARLIE is shivering, soaked, but alive, DYLAN paces in the background. His hands burnt. ROBYN is sobbing. MAX is soaked (down to his Colin Firth) also shivering. Everyone else looks startled as beyond them the fire-brigade hose down the remains of the marquee, and DYLAN's boat is a smoking ruin. DIXIE (CONT'D) Suppose it would be stupid of me to ask how the wedding went?

23 <u>INT. HOSPITAL CORRIDOR - NIGHT. (22:28)</u> (OLI VI A, LOUI SE)

LCUISE appears - in civvies from ep 43, but is moving fast. She has just left LAILA in the ward, she glances at her watch.

LOUI SE Shoot .

She's very late. LOUISE passes A CLEANER'S TROLLEY. On it a discarded presentation bowl of fruit. Deep, a cleaner is working hard with a noisy floor polisher. The reality of contract staff. Her mobile is on the trolley. It pings a message but she doesn't hear. LOUISE scurries on past...

ANOTHER ANGLE

We will soon know this as JACK's grand-mother OLIVIA, early fifties, black. Wears a small crucifix. Life has not been easy. Her emotions are close to the surface. TROLLEY deep. In the distance the phone pings again. Again she doesn't hear it.

LOUISE (CONT'D)

Night.

And she's gone down the stairs.

24 <u>EXT. RIVERBANK - NIGHT (22:32)</u>

DIXIE ZŒ With your history, Charlie, l'mon fire. you do exactly what you are t ol d. MAX steps forward, impulsive. MAX (loud) Can you just get Zoe to calm down? DIXIE looks at him - she's seen a lot hysterical relatives continues to the others professionally: DIXIE Someone get some water gel pads for Dr. Keogh's hands, please? ROBYN goes to DYLAN. DIXIE now level to MAX. DI XI E (CONT'D) I'm on your wife, Max, OK? MAX Thanks, sorry, thanks.. He flushes with emotion and turns away, as LOFTY pulls a blanket over CHARLIE's shoulders. LOFTY I borrowed dad's car. (about the blanket) Grandad's, when he died none of us could chuck it. Knew it would come in useful one... CHARLI E (interrupting LOFTY) Can I use your phone? M ne got soaked. LOFTY (digging out his phone, unhappy) You ever think about letting him - you know - go? And he taps his unlock and hands the phone over. LOFTY (CONT'D) You remember his number?

> CHARLIE (smiling) Some things are etched in your brain...

LOFTY steps away, to give him privacy. CHARLIE dials. The world continues behind, as we track into CHARLIE... Alone, he is slightly less solid. He sits slowly. A spasm across his back makes him crunch forward, he looks round - no one saw it. The phone rings besides his ear.

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LOUIS' ANSWER-PHONE (V.O.) Hi. Sorry. I guess I'm somewhere else.

LOUIS's voice takes CHARLIE back to --

²⁵ <u>FLASHBACK. INT. STAIRCASE. CHARLIE'S PARENTS HOUSE -</u> <u>DAY. 1964 (14:45)</u> (NURSE, YOUNG CHARLIE)

A few hours later. FLASHES again. YOUNG CHARLIE sits at the top of the stairs, outside his mother's bedroom. The door opens. A NURSEstarched blue, white collar, emerges. She is carrying something frightening, covered with a cloth. YOUNG CHARLIE looks up. The NS NURSE says something like: Your mother wants to see you.

> YOUNG CHARLIE - 11 Is she dead?

The NURSE stops, bends down to the boy. The NS NURSE says something like: What's your name?

YOUNG CHARLIE - 11 (CONT'D) Charlie, ma'm Charlie Fairhead.

The NS NURSE says something like: Can you be brave?

YOUNG CHARLIE - 11 (CONT'D) I think so.

CUT TO:

32

²⁶ <u>INT. ED. STAFF-ROOM - NIGHT (22:35)</u> (LOUI SE, JACOB)

All fast - LOUISE is putting on LIPPY, pulling down her hair fast, going to the wedding when JACOB appears, grabbing a can of coke from his bag...

LOUISE I'm going to miss everything but the dancing but I got behind upstairs...

JACOB (in) With Laila? (LOUISE smiles) Drive yourself half crazy thinking something's your fault, least I do, and then...

He shrugs - pops his coke. A toast to moving on in life.

JACOB (CONT'D) You move on. You put it all behind you. Bring it on, life.

LOUISE turns back, ostensibly, to pull something from her locker but also to cover her emotions.

LOUISE Thanks but I'm happy working on the desk with Noel. CK?

JACOB smiles - changes subject.

JACOB You haven't heard, have you?

LOUI SE What ?

27 <u>EXT. RUN DOWN ESTATE. HOLBY - NIGHT. (22:45)</u> (GRUBSTER) (NS MCANDREW)

A RANGE ROVER pulls up and before it has really properly stopped a black kid (GRUBSTER, 15) has been pushed out of the door.

GRUBSTER Screw you McAndrew.

He picks himself up, turns and sets off towards a block of flats.

28 <u>INT. FLAT. HALLWAY/KITCHEN-LIVING AREA - NIGHT.</u> <u>CONTINUOUS (22:46)</u> (GRUBSTER, QJ) (NS QJ' S MOTHER)

The place is a mess. Off the hall is a kitchen-living area. Not many of the lights work. Christmas decorations from three years ago hang, dusty. A sink full of old washing up. OJ tears off his clothes, shoves them into a washing machine. In his underpants, he pours detergent and is about to fire the machine when there is loud banging on the door.

> QJ (loud) Leave it ma!

QJ

QJ QJQJQJ(I oudER,

QJ (smiling - up) It's done! I done it. Jackson is gone. GRUBSTER (close to tears) No, he's in an ambulance with the feds an all. QJ (also desperate) I done it. I done what he says! GRUBSTER He's gone. McAndrew tells me.

QJ stares - this he can't believe.

QJ No. No?

29 <u>EXT. EMERGENCY DEPARTMENT - NIGHT. (22:55)</u> (IAIN, JACK', JACOB, PC WILKINSON, RITA) (NS PARAMEDIC, NS POLICE)
MOVEMENT - flashing lights. First a police car, then IAIN's ambulance, finally another police car. JACOB and others come out from the ED. JACOB has finished the coke and bins it as the CAMERA drops down and is now amongst them as the ambulance doors swing open. JACK' is on a spinal board and has an IV drip. The wound in his lower abdomen is bandaged. RITA, JACOB and other NS all move fast.
IAIN The gun shot wound...
RITA OK, do we have a name - what is your name?

> IAIN Jackson, I think. That's all I'm getting.

JACK' (confused - shouting) Get offa me - I not going in there!

RITA Well, we sure as hell don't want to patch you up out here now do we, Jackson.

JACK' I wanna a drink! I'm thirsty, woman.

JACOB And he can be a little gobby, I see.

They move through the doors, PC WILKINSON and NS cops follow.

PC WILKINSON (to JACOB) Er when you have a...

But we go with the stretcher...

DEVELOP TO:

30 <u>INT. ED. RECEPTION/OUTSIDE RESUS - NIGHT. CONTINUOUS</u> (22:56) (IAIN, JACK') (RITA, JACOB, NS PARAMEDIC, NS STAFF, NS PATIENTS)

Fast - but not crazy fast.

IAIN ... But he was quite sweet earlier. Needy, you know.

JACK' Get your hands off a me...

CUT TO:

38

31 INT. ED. RESUS. NIGHT - CONTINUOUS (22:57)

it.

PC WILKINSON One, my name is not Helen. Two, I'd like to point out that you stormed into a crime scene, (reading his name tag) lain, endangering evidence... IAIN And trying to save a life. Anyone ever mentioned your eyes, when you are angry? PC WILKINSON (sparking) If you saw me angry you wouldn't forget

32 <u>INT. ED. RESUS - NIGHT. CONTINUOUS (22:58)</u> (CONNIE, JACOB, LILY, RITA) (JACK', NS NURSE)

JACK's clothes are gone and CONNIE is removing the dressing.

CONNI E

OK, major hemorrhage protocol, everyone. Can we hang two units of O positive now, cross match 6 units, please. For every 6 Casual ty 30

JACOB (CONT'D) I thought we agreed on this, Mrs Beauchmap, Rita?

CONNIE, and RITA, catch his tone. They also sense that he is playing them both. CONNIE caves first.

CONNIE Well, don't go all vigilante on us!

But JACOB is on his way.

CONNIE (CONT'D) (after him) What is it with you?

CONNIE glances over - hmm, that revealed too much, smiles. RITA looks down - actually quite pissed off. LILY and a couple of NS NURSES wait.

> CONNIE (CONT'D) You OK with Dr. Hanna, Lily?

LILY Totally standing by.

CONNIE Nothing hurried, nothing dramatic, yes, with hypothermia?

LILY knows this but nods agreement - she is wire tense.

LILY Nothing hurried, nothing dramatic...

CONNIE Oh and she might bark a bit OK?

LILY Bark? (what?) On yes cold induced malfunction of the hypothalmus...

On LILY - BARK?

33 <u>INT. ED. RECEPTION -> EXT. ED - NIGHT. CONTINUOUS</u> (22:59)

JACOB

(interrupting) Perfect. Do me a favour. Out front. Eyes and ears. Anything. Please.

BIG MAC (confused) What am I looking for?

JACOB (going, over his shoulder) Uhusual behavior.

BIG MAC Define usual, Jacob. This is an Department.

But JACOB has gone through to admin. BIG MAC leads out, PC WILKINSON follows. We go with them - and out. A group of drunk HEN NIGHTERS tumble in. Insane mini-skirts, heels, lashings of make up. One holds a napkin to a cut on her bleeding head. The rest are along for the ride.

Exteri orE

PC WILKINSON (to DIXIE) Sorry about this, but can you account for everyone - we have a security...

BIG MAC is about to intervene when...

DIXIE (interrupting. Tough – quick) Are you having a joke?

PC WILKINSON (finally snapping) I was under the impression that the emergency services are a brotherhood but... (DIXIE - is she for real?) ... the Ambulance Services are in a league of their own when it comes to the stroppy - know it all stakes.

IAIN is passing - knows what is going on, grins.

DIXIE (smiling, guessing) On you've met lain - thinks the whole thing is a war movie. We're sending him on the first manned mission to Mars, just so he can feel he's achieved something.

And sheba1 0 091grins.

³⁴ <u>INT. ED. RESUS -> RECEPTION - NIGHT. CONTINUOUS</u> (23:01) (CAL, DIXIE, DYLAN, ETHAN, JACOB, LILY, MR BUONO, NOEL, RITA, ROBYN) (ZOE, JACK', CONNIE, NS AGENCY NURSE, NS PARAMEDICS, NS HEN PARTY)

CONNIE is trying to find where JACK' is bleeding from He's fully monitored and his bloods are being compressed under level 1 infusers.

RI TA Dr. Chao ready, yes?

And on cue DIXIE, with NS AMBULANCE CREW wheels ZOE into RESUS, ETHAN is with her.

DIXIE (professional) Zoe Hanna, forties, cold water immersion for approximately five minutes. Possibly apneic, with output. Temperature 28, now 30, resps of 26, BP 90 over 50, bradycardic at 45. Recovered by colleagues.

LILY Thank you. OK. OK.

But she does not hing. RITA looks up. DIXIE hangs. It's not long, but it's long enough.

LILY (CONT'D)

ETHAN (trying again) Let's get you treated and you can take my keys and use my flat.

DYLAN PLEASE LEAVE ME ALONE.

 $\ensuremath{\mathsf{ETHAN}}$ is realing - one moment the hero now the butt. ROBYN spots this.

JACOB (CONT'D)

You have heard us going on about gang violence protocol before but this time, folks, it is for real.

NOEL

Subject: wedding party. Note to moi - Do NOT volunteer to cover a split shift and put your life on the line.

Others laugh. JACOB is determined to assert his authority.

JACOB You mind not interrupting Noel?

Wow - everyone looks at their shoes. But NOEL smiles - he can take it. JACOB is on one. ROBYN appears having settled MR BUONO. RITA has JACOB's eye-line.

> JACOB (CONT'D) We have a duty to protect our patient, and you, of course and the other patients. So first we want everyone checked and double checked when they come in. And can you be careful with what you say. If you are asked where, or who, just act dumb.

ROBYN That won't be difficult...

JACOB (pushing through the laughter) I've also grabbed these from the Major Incident Kit...

He has four walkie talkies.

JACOB (CONT'D) And we are going to use a password to refer to... (now caught in his own rhetoric) Patient Zoro.

NOEL giggles, others really don't know where to look.

JACOB (CONT'D) Noel, these gangs are mindless and vicious. It is out of the ordinary...

ri ta

Jacob, woah. sorry but one of our colleagues is seriously ill with hypothermia. We are hosting a hen night in reception, Mr Buono is here again, the place is already seething. Let's keep this in proportion?

JACOB We have war gamed this Rita. RI TA (fast) We have it. JACOB Just because you don't see them, doesn't mean the gangs aren't here. Like rats. CAL Not sure it's within NHS guidelines to call kids in gangs rats Jacob but we hear you. And he goes, we go with him RITA is close to seething, she turns away al so. NOEL (background - trying to make peace) Bro' are you sure about 'Patient Zoro', I mean seriously?

DEVELOP TO:

35 INT. ED. STAFF-ROOM - NIGHT. (23:06) (CAL, CHARLIE, DIXIE) CHARLIE is at his locker. He is holding his damp mobile phone and charger. And his hand is shaking. CAL comes in, light. CHARLIE still only dressed in the blanket, turns, smiles. CAL Ah Mr Fairhead they let you out for good behavi our? CHARLIE finds a laugh. Holds up his phone. CHARLI E If I plug it in will it work? CAL 240 volts on top of cold water immersion? So don't want to be around to clear that up after. Use mine. He hands CHARLIE his mobile. CHARLI E (lying) Said I'd meet a friend after the r ecept i on. CAL Look me in the eye and say that. CHARLIE smiles. CAL (CONT'D) You look rough boss. CHARLI E I haven't put my make up on. CAL (uneasy) Well anyone going near that river should be on a course of doxycycline. DIXIE comes in. DIXIE You brewing Dr. Knight? CAL No, right now I am going out there amongst the needy laying on my hands and shouting "believe in Patient Zoro and you will be cured... DI XI E (l aughi ng) I've got a horrible feeling about t oni ght. Episode 1 - PRODUCTION - 'A Child's Heart - Part 1' 50

CAL Charlie do what I told you, yeah?

Gone.

INT. ED. RESUS - NIGHT. (23:09) (CONNIE, LILY, LOFTY, RITA, ZOE) 36 (NS NURSE, JACK') LILY and and NS NURSE are with ZOE, as JACK' is on the other table. The mobile x-ray near him LILY (reading off thermometer) Thirty three degrees, Dr. Hanna. We are getting there. ZŒ (barely audible) Who'd have thought it? LI LY (serious) What? ZŒ Charlie Fairhead saved my life. LILY (smiling, a hint of def ensi veness) I - we - got you stabilized. ZŒ (ignoring this) Where's Max, I wanna see him LI LY (light) Probably busy checking his travel insurance for the honeymoon. ON ZOE - shutting her eyes - her life really has gone to shite and no-one under st ands. LILY (CONT'D) Zoe? ZŒ Can't you just leave me alone (fuck off). The NS NURSE takes us across to CONNIE looking at JACK's X-RAY on a computer screen. RITA comes in and joins her.

> CONNIE You were right. (RITA likes that) The bullet shattered after it hit the buckle. Shrapnel or something tore up the left iliac crescent. That amount of rectal, and urethal meatus suggests a nasty - certainly significant - bladder injury. (MORE)

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Casualty 30 Episode 1 - Scene 36 CONNIE (CONT'D) We need to get this young man in theatre with a urologist and a general (surgeon). RI TA Mr Cocoon is not picking up his phone or page. CONNE's shakes her head in frustration. RI TA (CONT'D) leading in the Trust in colorectal He i nj ur y. CONNI E If he's not at his ski chalet, or running his private practice. LOFTY has come into RESUS. Still dressed for the wedding. LOFTY Sorry, but how's Charlie? CONNIE (not concerned) Charlie? **RI TA** Not been in here. LOFTY Oh. Oh? Well he really should be. He was also in the water, I don't how long. Worried, LOFTY goes. ZŒ (to LILY - quiet - straining) Tell her to call Brunsden at St. James'. LILY Shh, Zoe you need to rest. ZŒ She's seen hundreds of GSW and IED's in Af ghani st an. ZOE fights to get LILY to hear her. ZOE (CONT'D) I'm not losing my mind. Exhausted, message sent ZOE slumps back down again. LILY doesn't know what to do - turns to CONNIE: LILY Mrs. Beauchamp? Zoe - Dr Hanna - suggests you call Mss Brunsden at St. James. CONNIE smiles at getting advice from a 'patient'. Episode 1 - PRODUCTION - 'A Child's Heart - Part 1' 53

RITA She is Ex Royal Army Medical Corp. CONNIE (grinning) Zoe, listen to your doctor: REST. It's 37 <u>INT. ED. SMALL STAIRCASE OUTSIDE STAFF ROOM - NIGHT.</u> (23: 12) 38 <u>EXT. ED. NI GHT - (23: 15)</u>

•

MARK (CONT'D) I left minutes ago - you saw me - or perhaps you were too busy chatting - but I went to fetch a . For my wife. Who is pregnant.

BIG MAC And I am obeying orders. Your ID.

PC WILKINSON Sir, sir, please, in you go. (MARK goes. To BIG MAC.) I don't think they meant check

BIG MAC A word to the wise - appearances can, and frequently are, deceptive.

40 <u>INT. ED. WAITING AREA-> RECEPTION - NIGHT (23:21)</u> (MARK, SARAH) (NS HEN PARTY, NS PATIENTS, NS STAFF)

Waiting Area is heaving. MARK crosses to SARAH (ANDREWS) and puts the cardy on her. She is weeks, if not days, from going into labour. The HEN NIGHT girls are arsing about.

> SARAH There are a lot of people here, Mark, I amjust being silly.

MARK (to her belly) Is mummy just being silly?

SARAH Please, Mark.

But he sets off towards admin.

41 <u>INT. ED. SMALL STAIRCASE OUTSIDE STAFF ROOM - NIGHT.</u> <u>CONTINUOUS (23: 21)</u> (CHARLI E, MARK)

CHARLIE looks up again - he's wondering was DUFFY a hallucination or something? He can see MARK cross from the waiting area into ADM N. CHARLIE - looks at the phone, thinks about dialling again but doesn't - the sound drops until all we hear is a rattle. 42 <u>FLASHBACK. INT. LANDING. CHARLIE'S PARENTS HOUSE -</u> <u>DAY. 1964 (17:45)</u> (CHARLIE'S FATHER) (YOUNG CHARLIE, CHARLIE'S MOTHER)

YOUNG CHARLIE carefully carries a tray of food towards his mother's bedroom - the rattle is from the china. She looks MUCH iller, but manages to smile at him

MOMENT LATER: CHARLIE is pouring tea with great care. He spills a little on the counterpane...

CHARLI E'S FATHER For heaven's sake that's expensive.

We hadn't seen CHARLIE's FATHER standing in the corner of the room He catches his dying wife's look.

CHARLI E'S FATHER (CONT'D) That 's a good boy.

43 <u>INT. ED. SMALL STAIRCASE OUTSIDE STAFF ROOM - NIGHT.</u> (23:22) (CHARLIE) (LOUIS ANSWER-PHONE V.O)

CHARLIE blinks again - the flash back is over. He dials again on CAL's phone - it rings against his ear. Almost now a mash-up of the phone ringing - the answer-phone message:

LOUIS ANSWER-PHONE (V.O.) Hi. Sorry. I guess I'm somewhere else.

And the noise of the department.

44 <u>INT. ED. ADMIN AREA - NIGHT. CONTINUOUS (23:22)</u> (JACOB, MARK, RASHOKAN, RITA) (NS HENDRIX, DUFFY, NS PATIENTS, NS STAFF)

RASHOKAN and NS HENDRIX are with RITA and JACOB mid-conversation.

RITA We are trying to get a surgical team now, for Jackson.

RASHOKAN

I'd like five minutes with him, do you think...

MARK Excuse me, sorry to interrupt but my wife has been waiting for almost an hour. She is concerned that her - our baby - is not kicking.

In the deep background we see - just a glimpse - DUFFY, emerge from a cubicle - she's out of focus but she's heard something that MARK said.

> JACOB Sir can I just get you to...

But MARK snaps.

MARK (snapping) Actually, you know what? No. But I'm sure you won't mind if I write to the Secretary of State for Health?

INT. ED. SMALL STAIRCASE OUTSIDE STAFF ROOM - NIGHT. CONTINUOUS (23:23) (CHARLIE, LOUIS) 45 (LOUISE V.O.) INTERCUT WITH SC. 46 CHARLIE has the phone ringing besides his ear. Suddenly the ringing stops. CHARLI E Louis, it's dad. LOUIS (V.O) Didn't recognise the number... CHARLI E I had to borrow someone's phone. LOUIS (V.O.) ... but who else would ring again and again and again and again. CHARLI E I had to talk to you. We can't just go on. . . LOUIS (V.O.) I saw what you did. CHARLI E You would have done the same. LOUIS (V.O.) Don't you get it dad? I wouldn't. I can't be like you! CHARLI E You don't have to be anything like me. Don't you understand, I want you to be whoever... CHARLIE has pains sweeping across his chest as he is having an M. He has dropped the phone and slumps. LOUIS (V.O.) Dad!? Are you OK dad... (beat - now shout ing) Dad?! Charlie tries to stand but can't and slides down onto the floor, behind the trolley. HIDDEN. LOUIS (V.O.) (tiny voice on the phone) Dad! Dad?

CHARLIE spasms again. CAMERA tracks in close. But now no flash back. Just his eyes flickering - scared.

47 INT. ED. RECEPTION -> ADMIN. (23:24)

SARAH He hasn't kicked. Or anything. All morning. And I can't seem to breathe...

LOFTY is passing. LOUISE is with SARAH.

LOFTY Have you seen Charlie? He came back but I can't find him anywhere.

LOUISE Lofty, please, can you give us a hand here?

LOUISE is helping SARAH up.

MARK (stage whisper) We are on kissing terms with hysteria.

But LOUISE and LOFTY lead SARAH away while one of the HEN NIGHT spills wine all over the floor.

HONEY (tiger like) You do that at home? (HEN NIGHT NS giggles) Would, wouldn't you?

49 <u>INT. ED. ADMIN AREA -> CUBICLES - NIGHT. (23:28)</u> (LOFTY, LOUISE, MARK, SARAH) (HONEY, NS PATIENTS, NS STAFF)

LOUISE, LOFTY and HONEY are helping SARAH into a cubicle. MARK

50 <u>INT. ED. SMALL STAIRCASE OUTSIDE STAFF ROOM -->ADMIN</u> <u>- NIGHT. CONTINUOUS (23:30)</u> (CAL, CHARLIE, DUFFY, JACOB, LOFTY, MAX, OLIVIA) (NS PATIENTS, NS STAFF)

OLIVIA glances over her shoulder and is coming down when she sees CHARLIE. He is slumped, half lying, besides the trolley. The phone is near his hand. He looks weird, half covered by the blanket, in his socks. OLIVIA stops. CHARLIE looks up at her...

OLIVIA Oh Lord.

She decides, she is going to ignore this strange man and goes down the stairs. At the bottom she turns towards ADMIN. She is moving but then comes to a stop. The department buzzes around her. She knows she has made a bad choice, turns back, goes to CHARLIE.

> CHARLIE (barely able to talk) Help me. Please. (OLIVIA stares) I think I am having a heart attack. (OLIVIA is frozen) Please call help. (spasming with pain) Aghhhh.

OLIVIA blinks - uncertain and then moves and moves fast.

OLIVIA Please someone help me here! Please?

And DUFFY turns.

OLIVIA (CONT'D) There's a man...

She points towards CHARLIE on the floor as LOFTY appears...

LOFTY Charlie!

And LOFTY, DUFFY and OLIVIA go back to CHARLIE, fast. For a moment we are CHARLIE's POV - Faces, moving to him

LOFTY (CONT'D) Charlie where's the pain?

But CHARLIE can hardly speak -

CHARLIE Back --

And he sees DUFFY leaning in, smiling carefully.

DUFFY It's OK, it's OK, Charlie.

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CHARLIE I don't want to die.

Then CAL bursts into frame, down taking CHARLIE's pulse.

CAL (to DUFFY) It's OK nurse, we got him

 DUFFY pulls back - ANOTHER angle - OLIVIA crosses herself - praying for $\mathsf{CHARLIE}.$

CAL (CONT'D) I want Mr Fairhead in Resus, please. Let's move him

LOFTY (to CHARLIE) OK, I want to get you up here.

Onto the trolley.

CAL OK. OK guys.

LOFTY Let's get you flat.

CHARLIE struggles - turning fast to see DUFFY again.

CHARLIE I been here thirty years and I never... thirty years.

And then LOFTY pulls CHARLIE's face back and puts the oxygen mask that is attached to the trolley across his face.

LOFTY This will help.

CHARLIE I'm OK. This lady - she found me...

OLIVIA is standing there with DUFFY. But the boys push the trolley away

CHARLIE (CONT'D) Cal your phone... your phone...

And the mask covers his mouth. CAL takes his phone as they move CHARLIE on the trolley fast, MAX appears, moving alongside the trolley. DUFFY uncertain what to do is keeping pace with the trolley. This is all fast, chaotic.

> MAX What's going on?

CONNI E

(from the other side of RESUS) You do exactly what Dr. Knight tells you, Charlie.

LOFTY and NS NURSING staff are cutting at CHARLIE's clothes.

CAL (mantra to himself) Just any other patient. Just any other patient.

CHARLIE's head rolls - he is searching for someone - DUFFY. For a second he sees JACK', also masked, staring at him

OJ Both of yous get in the car and do what I says or both of yous 53 INT. ED. CHARLIE/RITA'S OFFICE - NIGHT (23:34) (JACK', JACOB, OLIVIA) OLIVIA sits in front of JACOB. Plays the message on her mobile. JACK' (V. O.) (terrified) Na'n, it's me... They shot me, I need you, I need you. I need you... Please na' n. OLI VI A Is he here? (JACOB is uncertain how much to say) I work here, Jackson was born here. Is he her e? JACOB nods yes. OLI VI A (CONT'D) Is he going to be OK? JACOB They are waiting for a specialist. Two specialists. OLIVIA blinks back emotion. OLI VI A I want to see him JACOB l'mnot sure... **CLI VI A** (interrupting) If my grandson is goin' to pass away I want to be with him. To pray that the Lord takes him as his own. CUT TO:

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 54 <u>INT. ED. SARAH'S CUBICLE -> ADMIN AREA -> RECEPTION -</u> <u>> CHARLIE AND RITA'S OFFICE - NIGHT. CONTINUOUS</u> <u>(23:35)</u> (DUFFY, ETHAN, LOUISE, MARK, MAX, NOEL, ROBYN, SARAH) (JACOB, RASHOKAN, OLIVIA, NS PATIENTS, NS STAFF, NS HEN PARTY)

Close on DUFFY - she's for real and she has the ultra-sound, SARAH and MARK's baby is on the screen. SARAH is also connected to an ECG, and something has caught DUFFY's eye. LOUISE is besides SARAH.

> MARK Chap there?

DUFFY pushes the ultra-sound paddle.

DUFFY Yes. She looks very happy. (SARAH looks at DUFFY) Well either l'mright or hubby is. (calm) Er do you reckon you could see if one of the docs' are around?

LOUISE catches the deliberateness of DUFFY's tone.

LOUI SE Yeah. Sur e.

DUFFY is moving deftly. She has her hand on SARAH's wrist while...

DUFFY I'm just going to put a small tube in here... (SARAH's vein) You talked about breathlessness? Or chest pains?

As she's about to leave LCUISE looks at her - DUFFY knows exactly what she is doing.

LOUISE Where you from?

DUFFY (easy) Here there and everywhere.

LOUI SE goes.

SARAH Baby is OK?

DUFFY - smiles, reassuring.

DEVELOP TO: LOUISE comes out of the cubicle. The place is even busier. In the background:

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NOEL (in RECEPTION) Ladies and gentleman, we are exceptionally busy tonight. It is Trust policy to inform you...(that average waiting times are now three and half hours)

LOUISE walks straight into ROBYN - who is hanging with shock.

LOUISE You seen any doctors?

ROBYN Charlie's collapsed.

Her hand goes to her mouth.

LOUI SE He OK?

ROBYN I don't... I'm sure.

ROBYN doesn't know, and certainly doesn't know what to say - she goes to fetch another patient. LOUISE turns, MAX has just come into ADM N - he has his ruck sack.

LOUISE Where are you going?

She points at the ruck-sack.

MAX Maldives.

LOUISE (frowning - mystified) Oh right. When?

MAX Seven fifty flight tomorrow morning.

LOUISE But Zoe's in...(Resus). (like - you are doing ?) You leaving your wife behind?

BUT ETHAN appears - saving MAX from answering.

LOUISE (CONT'D) Ch Ethan... er... there's... could you give me and this agency lady your opinion?

ETHAN Sur e?

She leads ETHAN towards the cubicle. DEVELOP TO. The curtain opens.

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ETHAN (CONT'D) Hi, I'm Dr. Hardy, Louise here told me...

DUFFY smiles at SARAH and MARK.

DUFFY (to SARAH and MARK) You give me half a tick?

She steps out of the cubicle, ETHAN taking her cue, follows. LOUISE goes in.

DEVELOP TO.

ETHAN looks at her - knows she is someone to be level with.

ETHAN (deliberate) He's sick. (DUFFY blinks.) You want to go and see him?

DUFFY What about Sarah?

ETHAN Come back.

DUFFY nods - turns and goes fast. She gets to the other side of ADM N before turning and coming right back.

DUFFY

If Sarah needs a midwife you'll get me?

ETHAN nods and DUFFY goes, past MAX who has now sat. Frustrated. He has the air of a time bomb but we are with DUFFY. She passes NOEL on reception - anxiety is all over his face, in front of himin RECEPTION - the HEN NIGHT girls are now taking selfies. DUFFY's move takes us past CHARLIE and RITA'S OFFICE. The door is open. Sat, with her hands clasped in front of her praying, is OLIVIA. For half a second their eyes meet - a contact from earlier. Then, JACOB leads RASHOKAN into the office...

DEVELOP TO:

55 <u>INT. ED. CHARLIE AND RITA'S OFFICE - NIGHT.</u> <u>CONTINUOUS (23:38)</u> (JACOB, OLIVIA, RASHOKAN) (DUFFY)

JACOB, wipes OLIVIA and DUFFY's look.

JACOB This lady is from the police.

RASHOKAN

O i vi a? I understand that you are Jackson's grandmother...

OLIVIA I want to see him, please.

RASHOKAN Jacob here says that you received a phone message immediately after the shooting.

OLI VI A nods.

RASHOKAN (CONT'D) We'd like your phone please... (OLIVIA looks why?) The message is evidence. We will of course return it. (she takes the phone) Would you like us to contact Jackson's parents Olivia?

OLIVIA His mother passed away. Why would anyone shoot Jack'?

This puts RASHOKAN on the spot.

RASHOKAN Have you heard of the Dog Hill Gang?

OLIVIA nods - no. Looks up - that wasn't a question.

RASHOKAN (CONT'D) Do you know if Jackson is involved in gangs of any kind?

OLIVIA No. He came out of young offenders institute and is in protected housing. Protected housing.

RASHOKAN stands, OLIVIA can't help them OLIVIA just bows her head, RASHOKAN has one more question.

RASHOKAN Are you praying, Clivia?

CUT TO:

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⁵⁶ <u>INT. ED. RESUS-> RECEPTION->ADMIN - NIGHT.</u> <u>CONTINUOUS (23:39)</u> (CAL, CHARLIE, CONNIE, DUFFY, LILY, MAX, RITA, ROBYN, ZOE) (LOFTY, RASHOKAN, JACK', NS NURSE, NS DS HENDRIX)

DUFFY is stood in the doorway of RESUS. LOFTY is assisting CAL who has taken bloods. CHARLIE is on the ECG. Finally she moves across, smiles at CHARLIE.

CHARLI E Duf f y?

But then he grimaces in pain.

CHARLIE (CONT'D) (smiling) For a moment I thought you were the angel of death, Duffy, come to take me away.

CAL Nothing's taking you away Charlie.

CHARLIE Cal, things must be serious, one of my oldest friends turns up out of the bl...

But CHARLIE can't keep talking. The pain spasms again. DUFFY just puts her hand on her shoulder.

CAL OK, OK - another 5mg of Domperidone, Mr Fairhead.

DUFFY You stop talking, Charlie, right now. You hear me.

ZOE is in the bair hugger and LILY is trying to help her o hef Oder.

LILY (nonplussed) Sorry, Dr Hanna.

ZOE (much softer) Or Zoe. Just call me Zoe.

LILY nods - she is not going to lose here. The nurse with her holds up another beaker. LILY takes it. Puts it to ZOE's mouth. A NS NURSE leaving takes us through to:

RESUS DESK - RASHOKAN and HENDRIX pass ROBYN who is with MAX.

ROBYN Max, she will to see you.

MAX

I came to say goodbye, that's all...

On ROBYN - goodbye? - interrupted by RITA who comes up to ROBYN.

RITA Robyn, l've put Dr. Keogh in Cubicle 3, can you look at his hands...

ROBYN (about MAX) Sure, but he's in a terrible state.

RITA I need every medic we have tonight.

And she's gone. ROBYN turns back to MAX but he has gone to one of the windows in RESUS. Can see ZOE. She catches his look, he turns away - there's only so much hurt and frustration he can take.

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57 <u>INT. ED. CUBICLE 3 - NIGHT (23:41)</u> (DYLAN, ROBYN)

DYLAN looks up - he's dressed now.

DYLAN Ah Robyn. Funny how no-one is called 'sparrow', or 'gull', or 'pigeon'.

ROBYN It's not spelled like that.

ROBYN pulls over the treatment trolley.

DYLAN No. I think I am losing my mind.

ROBYN's determined to get on, but can't stop the tears that are pouring down her cheeks.

ROBYN Sorry, Charlie, Zoe, everything.

DYLAN looks at her. As she carefully starts on his hands.

ROBYN (CONT'D) (dogged, stoic, heroic) Perhaps you should try and find it again. Your mind that is.

CLOSE in on CHARLIE. NOW HIS POV - looking back at LOFTY, CAL and it starts to get dark. Out of the darkness. -

59 <u>FLASHBACK. INT. NHS HOSPITAL. DAY. 1964. A FEW DAYS</u> <u>AFTER PREVIOUS FLASH BACK (10: 36)</u> (CHARLI E'S MOTHER, YOUNG CHARLI E, CHARLI E'S FATHER, MRS BOYD, NS PRI EST)

1964. FLASHES. CLOSE ON CHARLIE'S MOTHER. SHE has just died. YOUNG CHARLIE and his father stand beside CHARLIE's mother's bed. A PRIEST is mumbling the last rights. It's just a flash but if we can afford it we should sense JUST how different the hospital was back then. YOUNG CHARLIE stares. CHARLIE's father looks ashen. Besides him is MRS BOYD (she will become CHARLIE's step mother.) A nurse draws a curtain between the family and the dead woman.

CUT TO:

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60 <u>INT. ED. RESUS - NIGHT. CONTINUOUS (23:43)</u> (CAL, LOFTY) (CONNIE, RITA, CHARLIE, LILY, ZOE, JACK')

CONNIE watches as the defibrillator is being charged, LOFTY is delivering CPR.

LOFTY (gallows humour) He'll never forgive me if I break his ribs. CAL (urgent) OK. OK we're charged. Stay on him, Lofty until...

LOFTY pulls back.

CAL (CONT'D) Preparing to shock... Stand back. (LOFTY steps back) Clear at head, clear at the feet, clear at the sides, l'm clear.

Bam -

61 <u>FLASHBACK. INT. CHARLIE'S PARENTS HOUSE -</u> <u>LANDING/BEDROOM - DAY. 1964. (12:15)</u> (MRS BOYD) (YOUNG CHARLIE)

FLASHES - YOUNG CHARLIE is in the doorway of his mother's bedroom The stain is still on the counterpane. AFTER a moment we realize that MRS BOYD is there. She pulls back the counterpane, then the 62 <u>INT. ED. RESUS - NIGHT. (23:44)</u> (CAL, CONNIE) (RITA, LOFTY, CHARLIE, LILY, ZOE, JACK')

CONNIE - everyone - watches CAL. He is not shocking CHARLIE again just staring at him and the ECG. LOFTY is back on CHARLIE doing CPR. CONNIE looks at the clock on the wall. 11.44 PM

> CONNIE (to herself) Eleven forty four pm

CAL I'm going to shock him again. Ready?

LOFTY steps back.

63 <u>FLASHBACK. INT. CHARLIE'S PARENTS HOUSE. STAIRS/</u> <u>LIVING ROOM / KITCHEN / BACK GARDEN - DAY. 1964</u> (16:12) (CHARLIE'S FATHER, MRS BOYD) (YOUNG CHARLIE)

863UNG CHARLIE runs down. He's trying not to cry. He flies past the living room where his FATHER, hearing the feet, stands. CHARLIE'S FATHER holds a drink in his hand and stumbles. He's not pissed but he's far from sober.

CHARLIE'S FATHER What the heck ...

YOUNG CHARLIE turns and runs through the little back kitchen out into the small garden. And there, outside, he starts to how . And 64 <u>INT. ED. RECEPTION->RESUS - NIGHT. (23:44)</u> (CAL, CONNIE, JACOB, MRS BLAKESTONE, NOEL, PC WILKINSON, RASHOKAN) (DUFFY, NS HEN PARTY, LOFTY, RITA, CHARLIE, LILY, ZOE, JACK', NS HENDRIX, NS PATIENTS, NS STAFF)

DUFFY approaches another patient but she's aware that something major is happening in RESUS. The camera holds on her as she turns. Then, suddenly, in front her JACOB leads RASHOKAN out of RITA's OFFICE. RASHOKAN (not impressed) Right. Thank you.

RASHOKAN goes... ONE of the HEN NIGHT girls screams as another clambers all over her - horsing. WILKINSON turns -

PC WILKINSON Right, you the lucky girl? (the BRIDE to be looks up) You have three minutes to disappear or spend the next forty eight hours in a police cell and miss the biggest mistake of your life.

JACOB Can you do that?

PC WILKINSON Not strictly.

She turns, winks at JACOB.

JACOB You and me against the world, eh?

JACOB goes towards RESUS...

DEVELOP TO. RESUS -

JACOBIN - crosses to RITA who is checking JACK'. CAL now is doing CPR on CHARLIE as CONNIE prepares to shock him again. LOFTY watches - his anxiety bubbling. CAL is bathed in sweat. ZOE, wrapped, is watching. LILY besides her.

> CAL Cummon, Charlie, cummon.

CONNIE OK. Cal'let me take over.

CAL steps back, CONNIE takes over.

CONNIE (CONT'D) The moment we have Mr Fairhead stable I want him in the Cath' lab. Rita you have called them?

65 <u>INT. ED. ADMIN AREA/ RECEPTION - NIGHT. CONTINUOUS</u> (23:47) (DUFFY)

 $\ensuremath{\text{DUFFY}}$ is frozen, staring at the $\ensuremath{\text{RESUS}}$ - the world is moving round her.

66 <u>INT. ED. RESUS -> RECEPTION/HALL OUTSIDE RESUS -</u> <u>NIGHT. CONTINUOUS (23:48)</u> (CONNIE, DUFFY, ELAINE, LOFTY, MR BUONO, NOEL) (CAL, CHARLIE, NS HEN PARTY, NS PATIENTS, NS STAFF)

CONNIE, CAL, LOFTY, NS STAFF. Nothing is happening. CHARLIE is gone - for all intents and purposes. CONNIE is breathing heavily from exertion - almost animal in her determination.

CONNIE Eleven forty eight. OK, Cal, with me, CPR, I'm preparing to shock.

Suddenly LOFTY turns away, fast. Furious.

LOFTY Why did he have to do that. Why did he have to be a hero?!

CONNIE (steady) Staff Nurse Chiltern, please, take a couple of minutes.

LOFTY st unned, walks out.

CUT TO:

HEN girls are cursing, tottering out in their heels as LOFTY comes out. He stops. Sees DUFFY. She moves towards him

> DUFFY There's nothing to say.

LOFTY No. (they are of the same cloth) We should get on with our work.

DUFFY nods - the let's get on smile. She has notes in her hand.

DUFFY Mrs Chakrabhatti please?

Another woman crosses to RECEPTION. LOFTY goes to her.

LOFTY Elaine, we thought you'd run away to the Caribbean!

They are on the move.

ELAINE Ch gosh no! (she holds up a phone) More computing power than they took to the moon but runs out of juice every two hours. I went to pick up the laundry and when I got back Rey'd disappeared ...

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NOEL is at reception - he looks up - catches LOFTY's eye.

ELAINE (CONT'D) And you never know where he will go, though this place seems to be becoming a favorite.

NOEL Once a librarian, always a librarian.

MR BUONO turns. LOFTY goes. NOEL has given him some old hospital filing cards, sat besides NOEL's desk. NOEL holds up the car keys.

NOEL (CONT'D) He shouldn't be driving.

ELAINE No. That's what you do here - you pick up the pieces.

NOEL tries to smile at her - he can't let her know about CHARLIE.

ELAINE (CONT'D) Everything OK?

LOFTY Busy night.

ELAINE (takes the keys gratefully) Oh Rey.

She embraces him He has no idea who this is.

ELAINE (CONT'D) It's me dear. Me. Elaine.

MR BUONO El ai ne.

67 <u>INT. ED. RESUS. NIGHT. CONTINUOUS (23:50)</u> (CAL, CONNIE) (CHARLIE, LILY, ZOE, NS STAFF)

Wide of the room. CONNIE, everyone, it is all about SHOCKING CHARLIE back towards life. CLOSE ON CHARLIE: His face, his eyes closed. CAL is continuing CPR.

CONNIE (to herself) Eleven fifty.

CAL (about this time keeping) Mrs Beauchamp, please.

She looks at the clock.

CONNIE Stand back. On me, please Cal.

CUT TO.

68 INT. ED. SMALL RESUS - NIGHT. (23:51) (JACK', JACOB, OLIVIA, RITA) JACOB leads OLIVIA in. RITA is with JACK'. He is conscious but dopey with pain management. **QLIVIA** I'd like us to pray. JACK' barely there. JACK' Yeah, lez pray. RITA is stunned -**RI TA** I have to go and make sure everyone knows what is going on. You OK, Jack'? JACK' shakes his head. He's fine. RITA goes out past JACOB. JACOB You want anything Olivia? OLIVIA is about to say she's fine. JACK' squeezes her hand. JACK' Tea, man. Loves yer tea, don't you nan? JACOB goes. OLIVIA is crying. JACK' (CONT'D) Hush. I be OK. OLI VI A Oh Lord help Jackson thr... JACK' (interrupting) Nobody taking down Jackson. (he focuses on her) But you listen to me. She knows where this is going - shakes her head - emotional prayer. JACK' (CONT'D) You got to. CUT TO:

69 INT. ED. RECEPTION/HALL OUTSIDE RESUS - NIGHT. (23:52) (CAL, LOFTY) (NS PATIENTS, NS STAFF) LOFTY sees CAL emerge from RESUS. The place is still crowded. LOFTY, careful. LOFTY Cal? CAL I got to make a call... CAL has his mobile phone. LOFTY knows what the call is. LOFTY (taking the phone from CAL's hand) Let me. CAL What should I do? LOFTY You should tell the others. Talk to Noel, Robyn is in Cubicle 6. Your brother is in Cubicle 3. He can't say it but everything tells us that he believes they are Iosing CHARLIE.

LOFTY (CONT'D) Whatever happens tonight, it doesn't end Cal. We have over fifty patients waiting right now. It doesn't end. We don't stop...

CAL looks at LOFTY - he is right, he is a leader when they need one. LOFTY goes.

70 <u>INT. ED. RESUS - NIGHT. (23:53)</u> (CONNIE, LILY, ZOE) (CHARLIE)
EVERYONE IN THE ROOM is focussed. CHARLIE - is flat-lining. CHARLIE is in VF.
ZOE (from her bed) Cummon Charlie. You can. You can.
CONNIE shocks CHARLIE. As we go into CHARLIE CLOSE:.
CONNIE (COV. CONT'D) How long has he been down?
LILY
He arrested at eleven forty four. Mis

LILY He arrested at eleven forty four, Mrs Beauchamp...

The clock on the wall is nearly at midnight.

71 <u>FLASHBACK. INT. CHARLIE'S PARENTS HOUSE. 1974 - DAY.</u> (<u>13: 37</u>) (CHARLIE'S FATHER, MRS BOYD, NINETEEN YEAR OLD CHARLIE)

NINETEEN YEAR OLD CHARLIE comes down the stairs. All we see is his insane 'loon' pants. And then as he goes to the living room the back of a Marc Bolan perm. In the LIVING ROOM CHARLIE's father has aged and has the flush of too much drink. He is reading a paper. Headlines about POLITICAL DEADLOCK - HEATH, WILSON.

> NI NETEEN YEAR OLD CHARLIE (we never see his face) I'm goin' out.

CHARLIE'S FATHER What's 'out' supposed to mean? (But CHARLIE goes) You thinking about doing anything with that life of yours...?

CHANGE of ANGLE: MRS BOYD sitting is knitting.

MRS BOYD (knitting) Let himbe, dearest.

Just impressi'a, LIO'3:57)

73 <u>FLASHBACK. EXT. STREET - DAY. 1974 (14:20)</u> (TEENAGE CHARLIE (19), NS MAN, NS TEEN GIRLS)

NINETEEN YEAR OLD CHARLIE walks. A man washes his car. Two NS teen age girls pass. They blush as they admire NINETEEN YEAR OLD CHARLIE. He is .

74 <u>INT. ED. ADMIN AREA/ SARAH'S CUBICLE -> RECEPTION -</u> <u>NIGHT. (23:58)</u> (DYLAN, ETHAN) (LOUISE, SARAH, MARK, ROBYN, NOEL, CAL)

Suddenly the curtain of SARAH's cubicle is pulled back. LOUISE smiles to herself. DYLAN stands there. His hands are bandaged but he is wearing a tie and has a stethoscope. ETHAN turns. ROBYN is behind DYLAN.

> DYLAN I am Dr Keogh, I am an Emergency Department Consultant. Do you mind if I have a look?

He indicates - get to SARAH. MARK sees the bandages on his hands. As ROBYN closes the curtain on them we hear...

> DYLAN (CONT'D) Some truly remarkable people have got us to this cubicle together so perhaps now is not the time to explain ourselves. Now...

ETHAN Sar ah.

DYLAN Tell me exactly what has been happening.

CAMERA pulls back with ROBYN - It is BUSINESS, not as usual, but as best can be. ... CAL is looking at the patients board, others are working, working.

75 <u>FLASHBACK. EXT. HOLBY HOSPITAL. 1974. DAY. (15:07)</u> (EVART PLI MMER) (NI NETEEN YEAR OLD CHARLI E, NS NURSES, NS PATI ENT)

NINETEEN YEAR OLD CHARLIE approaches. AN AMBULANCE - with sirens whooping - A VERY, VERY different TIME - pulls up and NURSES move fast to help get a badly injured person out the back. CHARLIE watches fascinated. Absorbed. And then passing, busy... we hear 76 <u>INT. ED. RESUS - NIGHT. (23:59)</u> (CONNIE) (CHARLIE, LILY, ZOE, DUFFY)

Impressions now - close on CHARLIE as he is shocked again. The ECG machine. CONNIE, her face taut with effort. DEEP in the doorway behind CONNIE is DUFFY. She has come back in. She walks across.

CONNIE We are not losing this.

This is a helluva fight. AS CONNIE continues CPR we hold on DUFFY.

77 <u>EXT. ED - NIGHT. CONTINUOUS (23:59)</u> (BIG MAC, MR BUONO) (LOFTY, ELAINE, OJ, ROXANNE, GRUBSTER)

LOFTY comes out. BIG MAC is at the front doors - he looks across - can read LOFTY's expression. LOFTY steps forward.

BIG MAC Oh dear God please no.

ELAINE leads MR BUONO towards her car.

MR BUCNO Cheerio everyone. Lovely. Lovely.

She puts him in the passenger seat. Beyond them - right in front of the pub, in the shadows, is QJ's CAR. ROXANNE in the front seat, QJ besides her. GRUBSTER in the back. ELAINE drives MR BUONO away.

78 <u>EXT/INT. OJ'S CAR - NIGHT. CONTINUOUS (23:59)</u> (OJ 79 <u>EXT. ED - NIGHT. CONTINUOUS (00:00)</u> (LOFTY, LOUIS ANSWER-PHONE V.O)

LOFTY dials the last number on CAL's phone. It is the number CHARLIE was calling. It rings and rings. Finally:

LOUIS ANSWER-PHONE V.O Hi. Sorry. I guess I'm somewhere else. [BEEP]

LOFTY Hi, Louis. This is Ben - Lofty - from the ED. You should get here. Really. Soon. Your dad...

And LOFTY stops himself because he can't hold back his tears.

LOFTY (CONT'D) You should come and see him

END OF EPISODE