1 <u>INT. VIDEO MESSAGE TO CAMERA - DAY</u> (CONNI E, GRACE)

CONNIE stares directly at us. Right down the barrel of the lens.

CONNIE I suppose I could talk about your service. Your dedication. I could even talk about your friendship. But most importantly - it's a commitment to a job that you love. A commitment to the NHS. A commitment to this hospital that's spanned no less than three decades. Frankly - it's nothing short of incredible. You, Charlie Fairhead, are nothing short of incredible. (Beat) Congratulations on a truly remarkable achievement...

GRACE (O.S.) We love you, Charlie!

CONNIE - Grace - get in here -

CONNIE exits slightly and scoops up GRACE. Fits of giggles.

GRACE (O.S.) No, Mum - get of f me...

CONNIE and GRACE re-appear together - light and fun and carefree.

CONNIE Congratulations, Charlie.

GRACE

See you at the party! We love you!

CONNIE plants a kiss on GRACE as she playfully attempts to wriggle free from her mother.

CUT TO:

OPENING TITLES: 'CASUALTY - TOO OLD FOR THIS SHIFT'

#### 2 <u>EXT. RAVINE - DAY (15:51)</u> (CONNIE, GRACE O.O.V., STEPH)

Black. Silent. Hold.

The sound of shallow breaths. A blinding flash of white light.

Black. Silent. Hold.

More light. Shapes. Colours. A tinnitus whine. Rocks. Blue. Is that water? Or sky? A whining sonic noise. High pitched. Piercing.

Black. Silent. Hold.

GRACE's voice - distant and weak. More light. Shapes. Images. A car wreckage? Trees? Where are we? Eventually we realise that we're seeing the world through CONNIE's eyes. Her POV.

As CONNIE comes to - images sharpen. Her car stranded on the side of the ravine. GRACE inside, her shoe pokes out. The white cord of her headphones hangs ominously from the wreckage. CONNIE thrown clean from the car. She lays on the floor of the ravine. Blood pours from a deep laceration to her head. Above - a figure on the lip of the ravine. As if an Antony Gormley statue. Staring down.

3 <u>EXT. ROAD - DAY - CONTINUOUS (15:51)</u> (STEPH, CONNIE)

The "statue" is STEPH. Frozen. In shock. She stands at the crash barrier - peering down. Her car on the road behind her, door open.

STEPH's POV: CONNIE prone on the ravine floor. Nearby (around 20 metres or so), the crumpled car is suspended perilously on an offshoot of rock. GRACE inside.

Unable to process the carnage, STEPH retreats. Jumps in the car. Slams the door. Guns the engine and skids away. Fleeing the scene.

## 4 <u>EXT. RAVINE - DAY - CONTINUOUS (15:51)</u> (CONNIE)

WIDE. CONNIE and the wreckage. And the only person who knows what has happened has driven off. Mother and daughter. Left for dead.

5 <u>EXT. ED. MAIN ENTRANCE - DAY (15:51)</u> (AM RA, CHARLIE) (NS LITTLE OLD WOMAN, NS PARAMEDICS, NS STAFF, NS PATIENTS)

AM RA ZAFAR (30s, work-shy, the type of girl you're likely to see kicking off outside 'Walkabout' at 3am) stands and smokes on a vape. CHARLIE escorts an NS PATIENT out of the ED as an ambulance pulls up nearby.

AM RA What do you reckon?

CHARLIE Excuse me?

AM RA (Of the ambulance) Male. Forties. Wife caught him in bed with the au pair. Chopped off his noodle...

CHARLIE is utterly confused. He glances towards the ambulance as NS PARAMEDICS open the doors and unload an NS LITTLE OLD WOMAN. AM RA sighs - she couldn't have been more wrong.

AM RA (CONT'D) ...Course it's an old woman. It's always an old woman. Die already.

AM RA - playing a game of "Guess the Ambo". One of her favourites.

CHARLIE Sorry - who are you?

Hard out on the line as we -

INT. ED. RECEPTION - DAY (15:52)

NOEL Yes I am MAX So what am I doi ng? NOEL Assisting. You're ably assisting. LCUI SE (ln) What about the cake? NOEL The cake is ordered and en route. Take a chill pill, Lady Lou. LCUI SE I'd be able to. If you weren't so inept. NOEL's a touch hurt by LOUISE's harsh words. MAX Harsh. But fair. (To JACOB) Come on. Pay up. I heard about your promotion - you can afford it. NOEL King of the ED. Show us your green. JACOB reluctantly dips his hand into his pocket and pulls out a crisp twenty. CHARLIE crosses with AMIRA in tow -CHARLI E Jacob - I found your agency nurse. This is Amira... JACOB hides the cash behind his back. They turn towards CHARLIE.

CHARLIE (CONT' DoCO f ci p20 1 159 615.48 Tm - i ps hi s ha9l t T

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CHARLIE is confused. Beat.

AM RA That's... Grim

CHARLIE (To AM RA) Let me show you around.

CHARLIE peels off with AMIRA as ROBYN clips MAX around the ear.

7 INT. ED. ADMIN/CUBICLES - DAY (15:53) (AM RA, CHARLIE) (NS STAFF, NS PATIENTS)
CHARLIE moves into cubicles. AM RA in tow. Bored as you like. CHARLIE ...We're a friendly bunch, on the whole. Tend to mix in, get things done. Triage back there. Cubicles. You'll find resus just down the corridor there... AM RA I have worked in a hospital before. CHARLIE Right. But not this one. AM RA And actually I'm not on shift for another... (Checks phone) Seven minutes. So.

HARD CUT TO:

8 INT. VIDEO MESSAGE TO CAMERA - DAY

JACOB You. Who do you think?

CHARLIE smiles.

CHARLI E Sure you're not moving a bit fast? JACOB Yeah, probably. But. Don't know if you heard - I'm a pretty big deal around here now.. (Off CHARLIE's smile) And the fact Grace is finally cool with everything... CHARLI E Have you got a ring? JACOB Thought only popped into my head about an hour ago. I dunno. What do you think? CHARLIE considers it. CHARLI E You know what, if you've got a shot at happiness, you go for it. Congratulations, mate. CHARLIE shakes JACOB's hand. JACOB She ain't said yes yet. CHARLI E Touché. Where do you want me? Resus? JACOB (Light) Nah`-y̆ou're alright, old man - we've got it covered. You can take cubicles. Cheers. CHARLIE's pulled up a little as JACOB peels off. DAVID crosses. DAVI D Not a formal thing later, is it? CHARLI E Sorry - say again? DAVID halts. Realises he might just have put his foot in it. DAVI D Nothing. Sorry. I. Yes. DAVID peels of f. Leaving CHARLIE confused. CHARLIE shrugs it off, he turns and surveys the department.

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IAIN and JEZ depart - having dropped off an NS PATIENT. Joking about. ELLE and CAL pass - files in hand. Talking through notes. In a cubicle, ETHAN and ALICIA perform a puppet show (with medical gloves, blown up) for a youkinr aPATGo. Talke extra mss notes.

11 <u>INT. ED. ADMIN/CUBICLES - DAY (16:06)</u> (ETHAN, CHARLIE, JOSH) (CAL, NS STAFF, NS PATIENTS)

ETHAN and CAL are at the admin desk. Scooping files, checking records on the computers, etc. Busy. CAL gently kicks ETHAN in the back of the knee - causing him to buckle slightly. ETHAN fires CAL a look, not impressed.

ETHAN Mature.

CAL flashes a smile. . CHARLIE arrives - scoops up a file.

CHARLIE Bed seven?

ETHAN (Distracted by CAL) Please.

CHARLIE heads towards bed seven - the curtains are drawn around the bay. He reaches out to pull them back, when -

ETHAN (CONT'D) (Suddenly realising) No, no - I meant eight!

Too late. CHARLIE pulls the curtains back to reveal JOSH GRIFFITHS. Civvies, on his feet. Hiding. Shocked to see CHARLIE.

> CHARLIE Josh. What are you doing here?

JOSH Can't tell you. It's a surprise.

On CHARLIE -

12 <u>EXT. ROAD - DAY (16:08)</u> (OPERATOR V. O., STEPH) (NS DRI VER)

STEPH drives at speed. The music from the radio blasts. Propels her forward. Suddenly - the radio loses signal. Static. STEPH catches herself - pricked by her conscience. She slams on the brakes and pulls to the side of the road. Struggling for breath (a panic attack), she pulls out her mobile and dials 999. Beat.

> STEPH I need an ambulance, there's been an accident. (Bad signal) Hello? - Hello?

Unable to get through, STEPH hits at her hazard lights and alights from the car.

STEPH is taken out by a car travelling in the opposite direction at speed. Swift. Shocking. Brutal. Her mobile phone skids to a halt on the far side of the road.

> OPERATOR V.O. Operator. Which service do you require? (Beat) Operator. Which service do you require?

WIDE. STEPH's lifeless body has been thrown down the road. She lays unconscious. Her face a bloodied mess.

## 13 <u>EXT. RAVINE - DAY (16:09)</u> (CONNIE, GRACE O.S.)

Her shoulder still dislocated, CONNIE knows she needs help. And she needs it now. Cars pass intermittently above.

CONNIE Help! Can anybody hear me? Help! (Silence) HELP!

GRACE O.S. (Fainter than before) Murmy! Murmy!

Realising that assistance isn't coming any time soon, CONNIE knows she has to get to GRACE. Her shoe is still in view.

> CONNIE I'm coming. Grace - Mummy's coming.

And now a shift - CONNIE's survival instincts kick in. From herein - this is "Ninja Connie". CONNIE takes deep, steadying breaths as she prepares to relocate her shoulder. She extends her arm out to one side, rotates it and brings it back across her chest. Over this - CONNIE tries to keep GRACE talking -

CONNIE (CONT'D) Grace. Listen to me. You know you asked about that puppy? That's what we're gonna do...

- The shoulder is relocated. She almost passes out from the pain.

CONNIE (CONT'D) As soon as we get out of here. Me and you - we're going to get that puppy...

With her shoulder back in, CONNIE attempts to crawl towards the wreckage. Her route blocked by a veritable assault course of rocks and trees and debris.

CONNIE (CONT'D) So start thinking about names, okay?...

CONNIE struggles as she inches forward. Every movement is agony.

CONNIE (CONT'D) Can you do that for me, Grace?

CONNIE glances towards the wreckage. Just GRACE's shoe and the dangling cord of her headphones. No reply. Silence.

CONNIE (CONT'D) What do you think - what's the best name?

CONNIE manages to catch her breath as her gaze returns to the wreckage.

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The blood drains from her face as she spies black smoke emanate from the bonnet of the car. It's only a matter of time before the whole thing blows.

CONNIE (CONT'D) Get out. Grace - GET OUT OF THE CAR! GET OUT OF THE CAR!

On CONNIE, hauling herself across the rocks towards her daughter.

INT. ED. ADMIN/CUBICLES - DAY (16:16) (CHARLIE, JOSH, LILY, LOUISE, SALLY) 14 (AM RA, NS PARAMEDICS, NS STAFF, NS PATIENTS) CHARLIE sits with JOSH on the edge of a bed, the curtains closed. A rare moment of calm. Two old mates. JOSH You really didn't know? CHARLI E People have been acting weird. But what's new? You know, I honestly forgot. They both smile. CHARLIE (CONT'D) I remember my first day. I was so green. JOSH Nah - you'd have been tougher than you think. Considering what we had to work with back then. CHARLI E Someone had an M, you gave them 5 of diamorph and hoped for the best. JOSH Manual de-fib paddles. CHARLI E Practically cave men. JOSH Do you remember that RTC I scooped? The young family on their way to the wedding. Resus dripping with blood. CHARLI E No gloves, not even a thought about Hep C. ĤV. JOSH They hadn't even invented penicillin by then, had they? (Off CHARLÍE's smile) We've come a long way - that's for sure. CHARLI E Yeah - full circle, I reckon. I'm being kept out of resus these days - put out to pasture. A life in cubicles. Thirty years ain't a bad run. Gotta end some time... JOSH The day the great Charlie Fairhead hangs up his gloves is the day the NHS falls

SALLY (O.S.) ...Would you get your grubby, little pincers off of me? Are you hard of hearing or were you born petulant...

LOUISE (O.S.) Ms Hodge, you're going to have to calm down.

CHARLIE and JOSH look at each other.

GO TO: LOUISE and two NS PARAMEDICS cross with SALLY HODGE (70s, brash, unkempt but lovable) on a trolley. LILY attends.

SALLY ...I said - take me home...

SALLY attempts to haul herself from the trolley.

LOUISE Ms Hodge, you need to stay still.

CHARLIE and JOSH emerge -

CHARLIE Can I help?

LOUISE (To JOSH) Aren't you...

CHARLIE jumps in. Keen not to let on that the surprise is ruined.

CHARLIE Ah Louise - this is my old mate, Josh. He's down for a...

JOSH Conference.

CHARLIE Yeah. He just. Popped in.

JOSH To say – hello.

LOUISE is suspicious - CHARLIE doesn't know?

LOUISE Chright.

CHARLIE (To JOSH) Tell you what. Let's catch up later. Gimme a call - we'll grab a jar.

JOSH Yeah, will do.

JOSH peels off. LOUISE watches him go. Suspicious.Episode 1 - SHOOTING Script 'Too Old For This Shift'20.

CHARLIE What have we got?

LILY This is Sally Hodge. Seventy-four. She was found collapsed in her flat by the postman. Her left leg is visibly shortened and externally rotated...

LOUISE She also has bruising to the side of her abdomen and ribs. And she seems confused.

SALLY ...I'm not confused, I want to go home. I need to use the cloak room

LOUISE What's the cloak room?

AM RA crosses - texting away on her phone.

CHARLIE Amira - can you get us a slipper bed pan, please?

AM RA rolls her eyes. LOUISE clocks it, not impressed. CHARLIE scoops down next to SALLY - an old pro at this.

CHARLIE (CONT'D) Sally - you see these people? They're here to help.

SALLY halts. They lock eyes. A moment of understanding.

CHARLIE (CONT'D) By the sounds of it, you've fractured your hip. So you'll need some treatment. And you'll need to let these folks do their job, alright?

SALLY Fairhead, you said?

CHARLIE Charlie Fairhead. I'm a nurse here.

SALLY Would you like a strawberry bon bon?

SALLY dips her hand into her handbag. Roots around and pulls out... The double-finger (the 'V' sign). LOUISE stifles a laugh.

SALLY (CONT'D) No bon bons but why don't you suck on those?

LILY Okay, let's keep her moving. SALLY ...Save the rest of us your unsolicited dribble. What a boring man.

LOUISE directs them towards Cubicles 3.

CHARLIE (To himself) Thirty years and every day a dream

EXT. RAVINE - DAY (16:28)

17 <u>INT. ED. CUBICLES 3 - DAY (16:32)</u> (AM RA, CHARLI E, LILY, LOUISE, SALLY, TESS) (NS STAFF, NS PATIENTS)

SALLY (Def ensi ve) You don't need to be in a church to be close to God. LI LY You mentioned the cloak room? Does it still feel like you need to go? SALLY Like a dripping tap that don't drip. LI LY You might be a little shaken from the fall... SALLY Spent half my life on the latrine. Back and forth. CHARLIE takes this in as LOUISE returns with NS PORTERS -LOUI SE X-ray are ready for her. LILY If we could catheterise Ms Hodge upon her return... SALLY I ain't having Fairhead going nowhere near my watering hole, thank-you-verymuch. CHARLI E No, Louise'll do that for you. LI LY It'll make you feel much more conf or t abl e. LILY departs. SALLY turns to CHARLIE who smiles warmly at her. SALLY What are you smirking at? CHARLIE and LOUISE peel off as the NS PORTERS prep SALLY for transfer. CHARLI E Did you find any next of kin? LOUI SE No prior ED attendances and no outpatient appointments. I asked her about a GP but she said she wasn't registered. CHARLI E Yeah - sounds about right.

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CHARLIE takes this in - intrigued and concerned in equal measure. AM RA crosses, texting away on her phone. CHARLIE (CONT'D) Amira - where's the bed pan? AM RA I couldn't find one. CHARLI E What do you mean you couldn't find one? AM RA I don't know where they are. CHARLIE's anger rises - no time for laziness. CHARLI E (Pointed) I don't suppose the sluice crossed your mind? (Off her silence) Were you going to let me know - or ..? AM RA I just told you. CHARLI E What I said earlier - about mucking in. I meant that. So unless you can manage to pull your weight around here, me and you, we're gonna have a real problem.. LCUI SE Do you want me to [get the bed pan] -CHARLI E l'll do it. CHARLIE peels off. AM RA and LOUISE. Scowl-off. AM RA What?

LOUISE looks her up and down - swaggers off. On CHARLIE, stomping off - less than pleased.

# 18 INT. VIDEO MESSAGE TO CAMERA - DAY

TESS BATEMAN talks directly to camera. Straight down the barrel.

TESS Hi, Charlie. I'm so sorry I can't be with you to celebrate your thirty years. It's such a wonderful achievement and... You're such a wonderful man. I couldn't have asked for a better colleague, a better friend for all those years. (Beat)

INT. ED. RECEPTION - DAY (16:36) (AM RA, JACOB, MAX, NOEL) (NS STAFF, NS PATIENTS) 19 NOEL paints an oversized banner behind reception that reads "CONGRATUL[ A] TI ONS CHARLI E". MAX approaches -MAX I've just been over to the pub, it's looking good. How long until... (Clocking the banner) You missed out the "A". NOEL No I didn't. What are you talking about? MAX After the L. Before the T. You missed... NOEL Ch for -MAX Stress of being Organiser Numero Uno. Probably wanna fix that. NOEL Yes, thank you. MAX clocks AM RA crossing on her way to get a coffee. He scoops CHARLIE's card from behind the desk and approaches -MAX ... Hey, it's Amira, isn't it? Not sure if you heard but it's Charlie Fairhead's thirty-year thing and... AM RA Which one is Charlie? MAX Uh. Hair like an albino brillo M

### 21 <u>EXT. RAVINE - DAY (16:52)</u> (CONNIE)

The smoke from the wreckage is growing more intense. Thick and black.

Ninja CONNIE continues to haul herself across the rocks. She hears sirens in the distance. But they get quieter, as if they're moving away. Tears prick CONNIE's eyes. She can no longer hear GRACE and she's in so much pain. But she needs to make it to her daughter.

> CONNIE Grace - don't do this to me - get out of the car!

CONNIE grits her teeth and re-doubles her efforts. Onwards.

INT. ED. RESUS - DAY (16:57) (DYLAN, ELLE, IAIN, JACOB, JEZ, LILY) (DAVID, STEPH, NS STAFF, NS PATIENTS) 22

IAIN and JEZ burst through the doors with STEPH who is on a board, neck collar and braces in place. With all the tubes, etc, JACOB doesn't immediately recognise her.

> I AI N ... Afternoon, folks. This is our RTC. Stephanie Sims. Female, thirty-seven years of age. She was a pedestrian hit head on by a car travelling at approximately 40 miles per hour.

> > JEZ

... On arrival she was in PEA arrest, CPR and intubated. She's had 6 milligrams of adrenaline and 1 litre of saline and we've now got a return of circulation.

DYLAN Let's get her across.

They transfer her onto a resus bed.

DYLAN (CONT'D) Are you happy with the tube, lain?

IAIN Yes, mat e.

DYLAN listens to both sides of the chest and the stomach area.

DYLAN Air entry bilaterally, no sounds in the

# 23 <u>EXT. RAVINE - DAY (16:58)</u> (CONNIE)

CONNIE is now only metres from the car wreckage. The smoke continues to billow. Then suddenly - flames engulf the bonnet.

## CONNIE No! Grace! Grace!

CONNIE only has seconds left. She inches forward. The flames rise. Another inch. One more. The flames grow taller. Seconds to go.

JACOB But that doesn't make any sense.

IAIN What doesn't?

Fear rips through JACOB's body.

IAIN (CONT'D) What is it?

JACOB, concerned, pulls out his mobile. Punches in some numbers.

26 <u>INT. CONNIE'S HOUSE - KITCHEN - DAY (17:04)</u> (JACOB V. O.)

A house that's been lived in. Now empty. Calm. And still. Too still. The landline rings. No-one to answer it. Answer machine.

JACOB V. O.

INT. SUBURBAN HOUSE - HALLWAY/LIVING ROOM - DAY

INT/EXT. ED. RECEPTION/MAIN ENTRANCE - DAY (17:06) (ALICIA, AM RA, CAL, ETHAN, FLETCH, MAX, NOEL) (NS DANIEL, NS STAFF, NS PATIENTS) 29 NOEL is behind reception - he's added an "A". MAX assesses. MAX Mend and make do, eh? NOEL Keep calm and carry on. MAX Dig for victory. NOEL What? MAX No idea. (Checking watch) Listen, people will be coming off shift in a bit and we're gonna have to start marshalling them over to the pub. (Off NOEL's blank expression) Right, I'll crack on with that then. MAX peels off. GO TO. The lift doors open - FLETCH. He steps out and almost collides with CAL who carries a wad of files. FLETCH Woah - easy. CAL Sorry. You alright, mate? FLETCH Yeah. No. You ever tried a Cheeky Vinto? CAL M ght have. FLETCH Man, they're cruel. Feel like my head i s. . . CAL Conna stop you there. Really nothing more boring than hearing about someone else's han@forcen(PPL)ofTj1519c0-00.102695mE3/75mt498 Tm - 0.175 Tc 0 11 (CAL) Tj CAL Yeah, we're all going. Should be a laugh.

FLETCH If I'm still here in thirty years - you have permission to shoot me.

They peel of f.

GO TO. ALICIA heads in with TWO NS PARAMEDICS. An NS BURNT MAN (let's call him NS DANIEL) is on the trolley. Guedel airway in place and on oxygen. He's charred all over - horrific third degree/full thickness burns all over his body (including face) he moans in agony. The NS PARAMEDICS have already got a line into his left arm

They cross with ETHAN -

ALICIA ... Daniel Bourne. Thirty-eight year old male, trapped inside the furnace doors at the power plant around forty minutes ago.

ETHAN halts - shocked by the sight.

ALICIA (CONT'D) - Severe full thickness burns -

ETHAN Straight through to resus.

AM RA crosses -

ETHAN (CONT'D) You - with me.

AM RA I ' m agency.

ETHAN That's fine.

ETHAN and AM RA fall in line. We take in ALICIA - her face ashen. This is her first serious burns victim and it's brutal. Nearby, an NS M DDLE-AGED WOWAN films on her mobile. She tries to be discreet but it's pretty obvious. Because that's what people do these days.

29a <u>INT. ED. CORRIDOR - DAY (17:07)</u> (IAIN, JACOB, JEZ) (NS STAFF, NS PATIENTS) JACOB bounds forth. IAIN and JEZ follow. JEZ ... Mate, we need to ask control if we can head back out. JACOB Then do it. IAIN You're upset, probably worrying over not hi ng. . JACOB I'm coming with you. IAIN If we find anything... JACOB I've cleared it with the team And I'm coming with you. Let's move. On JACOB - wild horses couldn't keep him away.

Suddenly - ALICIA vomits. Like, she properly spews. Everywhere. She can't quite believe she's done it.

31 <u>EXT. ROAD - DAY (17:32)</u> (JACOB, JEZ, IAIN) (NS POLICE OFFICERS, NS TRAFFIC OFFICIALS, NS TRAFFIC POLICE CRASH SCENE INVESTIGATORS)

The road is closed off. NS POLICE OFFICERS, NS TRAFFIC OFFICIALS and NS TRAFFIC POLICE CRASH SCENE INVESTIGATORS have arrived. The car that hit STEPH is being towed away. IAIN, JEZ and JACOB have just alighted from the ambulance. JACOB takes in STEPH's car.

> JACOB That's Steph's car? JEZ See - the whole side is scraped away.

IAIN What are you thinking?

JACOB shakes his head - he has no idea. Beat. JACOB shouts out -

JACOB Conni e? CONNI E?

He looks down the long stretch of empty road.

Casual ty 31

Epi sode 1 - Scene 32

## 32 <u>OMI TTED</u>

CONTENTS MOVED TO 33a

LILY is concerned.

LILY I'm going to have another feel of your flank.

LILY feels SALLY's flank. It's tender and painful.

LILY (CONT'D)

32a <u>EXT. ROAD - DAY (17:33)</u> (I AI N, JACOB) (JEZ)

JACOB, IAIN and JEZ ride in the ambulance, slowly. The windows down. Their eyes glued to the side of the road, the ravine that runs parallel. JACOB shouts out of the window -

JACOB - Connie? -

IAIN is less than convinced by this plan -

IAIN Jacob, mate - this is mad. You don't even know if...

JACOB Just keep driving. (Shouting out) Connie? 34 <u>I NT. ED. RESUS 2/RESUS CORRI DOR - DAY (17:35)</u> (ALI CI A, AM RA, ETHAN) ( NS DANI EL, NS STAFF, NS PATI ENTS)

NS DANIEL has been intubated. AMIRA places a burns mask over his face. White - with holes for the eyes. A spooky sight.

Meanwhile, ETHAN uses a "Bone Injection Gun" to get a new line into the tibia. He sterilises the skin with a swab, pulls out the B.I.G. and locates the mid-line of the tibia. He removes the safety catch. He places his palm over and presses firmly down. A needle - straight into the bone.

> ETHAN Second line in. Let's start running some fluids. (Beat) We'll use a Parkland formula.

AM RA has a Lund and Browder

He slices down to the bleeding tissue in a checkerboard fashion. Like a sausage in a boiling pan - the skin splits open.

GO TO: ALICIA is outside Resus 2. Shaken. We hold for a few moments. ETHAN emerges, we see AMIRA still inside with NS DANIEL.

ALICIA I've never seen someone like that before.

ETHAN You don't have to apologise.

ALICIA The smell.

ETHAN Just need to be a bit more professional, that's all. He'll need a bed on the burns ITU if he makes it that far. Get yourself cleaned up and l'll see you back in there ready for transfer.

Ouch. ETHAN retreats inside. ALICIA reels. Didn't deserve that.

35 <u>EXT. ROAD/RAVINE - DAY (17:36)</u> (CONNIE, IAIN, JACOB, JEZ)

JACOB, IAIN and JEZ continue on their go-slow. Windows down. JACOB's eyes like a hawk - scanning. Then - he spies what looks like a fresh tyre mark on the road.

> JACOB There - stop!

IAIN pulls the ambulance to the side. JACOB alights and rushes towards the tyre mark. He glances up as he clocks the broken/battered crash barrier -

JACOB (CONT'D)

l ai n!

JACOB rushes towards the edge of the ravine. IAIN and JEZ follow. JACOB glances down and spies CONNIE - exhausted, pretty much out of it - on the rocks. The car burns nearby.

> JACOB (CONT'D) Connie! (To IAIN/JEZ) Call it in.

IAIN and JEZ rush forward as JACOB immediately begins to make his way down the steep embankment.

I AI N Jacob. . .

But JACOB has no intention of waiting - he's already making his way down the steep bank of the ravine. IAIN rushes forward, glances down to spy CONNIE but no GRACE.

JEZ (Grabbing his paramedic bag) Right behind you, mate.

JEZ joins him Rocks fall beneath their feet. It's a perilous journey. IAIN runs back to the ambulance and hops in...

IAIN
I'll find a way down... (Into radio)
3006 to Holby control, priority call.
We're going to need another rig. (Beat)
Major RTC - one female thrown from the vehicle and a second casualty as yet unlocated. Potential serious injuries due to MDI. Requesting medical team on scene.
B4525 near the Brookbank turning. Over.

GO TO: JACOB and JEZ make their way down the ravine.

JACOB Conni e!

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JEZ Watch your footing!

But JACOB keeps moving. Fast. Determined. Rocks and mud give way beneath his feet. Finally - he reaches the floor of the ravine. He rushes towards CONNIE.

#### JACOB Connie, can you hear me? What happened?

He takes in her multiple injuries before glancing around at the ravine - how the hell did this happen? JEZ arrives seconds later and begins rapidly assessing her injuries.

JACOB (CONT'D) ...You're gonna be okay. We're gonna get you out of here. (Eyeing the wreckage) Where's Grace? Connie, where's Grace?

CONNIE's eyes lock on the wreckage. JACOB's heart is in his mouth.

JACOB (CONT'D) Grace is in there.

JACOB and JEZ share a look -

CONNIE (Barely audible) ....My baby girl...

JACOB It's okay. We'll get her. We'll get her out...

JEZ moves towards the burning car. JACOB prepares to get a line in. He knows there's no way that GRACE could have survived.

36 <u>INT. ED. CUBICLES 3 - DAY (17:40)</u> (CHARLIE, LILY) (NS STAFF, NS PATIENTS)

LILY looks at SALLY's KUB x-ray on the tablet. CHARLIE leans in. A look of bewilderment etched across his face.

CHARLIE Is that Sally Hodge's x-ray? What is that? LILY ...If I told you what I think it might be, I'm not sure you'd believe me.

37 <u>I NT. ED. ADMI N/CUBI CLES - DAY (17:44)</u> (CAL, DYLAN, ELLE) (NS STAFF, NS PATI ENTS)

ELLE crosses with CAL who scoops up some files.

CAL How's your RTC? ELLE

In the scanner - not looking great.

CAL peels off. ELLE taps at the computer. The red phone rings. She answers as DYLAN approaches.

ELLE (CONT'D) Hol by ED.

ELLE scribbles on a piece of paper. DYLAN approaches.

ELLE (CONT'D) (Serious news) Got it. ews) ELLE (CONT'D) I need to speak to Henrik Hanssen. (Beat) Then get him out of the meeting...

## 38 <u>OMITTED</u>

INT. ED. CUBICLES 3 - DAY (18:08) (LOUISE, LILY, FLETCH, CAL, CHARLIE) (NS STAFF, NS PATIENTS) 39 LILY is at the nurses station with CHARLIE - she's been joined by CAL, FLETCH and LOUISE. They all stare at the tablet. LCUI SE ... There's no way that's what you think it is. LI LY The radiologist seemed to agree. FLETCH Aren't these - like, unbelievably, ridiculously rare? CAL A few hundred. In all medical history. LOUI SE It's so freaky. CHARLI E This isn't my first. They all stop. Turn to CHARLIE. CHARLIE (CONT'D) No - really.

#### 40 <u>INT. VIDEO MESSAGE TO CAMERA - DAY</u> (DUFFY)

DUFFY talks directly to camera. Straight down the barrel.

DUFFY Mr Fairhead - we've seen a lot of things over the years, me and you. Too many things, you could say. (Beat) But that's what happens I guess - when you've been around as long as we have. Old fossils that we are. But that experience, that consistency of care, that body of knowledge - that means something. So... Here's to another thirty years.

LILY It would have died many, many years ago. We'll take you to theatre to have it removed. Is there anything you'd like to ask?

Silence. SALLY lets this sink in. Tears prick her eyes.

LILY (CONT'D) This would most likely explain why you've had trouble going to the toilet. And now we know - we can fix it.

SALLY nods. Acknowledges this. Perhaps some hope ahead.

LILY (CONT'D) I'll be back with the surgeon. 41A <u>EXT. RAVINE - DAY (18:10)</u> (CONNIE, IAIN, JACOB, JEZ) (DYLAN, NS RAPID RESPONSE DRIVER)

JACOB has got a line into CONNIE. He has also replaced her makeshift dressings with professional materials. Inconsolable her beautiful daughter dead. The ambulance is parked nearby.

#### CONNIE

I want to see her...

CONNIE tries to move. JACOB is forced to hold her down.

JACOB

Connie, you dislocated your shoulder...

- I want my daughter! -

JACOB We need to get a sling on.

CONNIE No... Don't touch me.

JACOB Connie, listen to me. We're doing everything we can. I know it's hard but you need to stay calm for me...

GO TO. IAIN and JEZ reach the burning car. Although less fierce the flames still dance. They get as close to it as they can. They peer inside. And the blood drains from their faces.

GO TO. JACOB pushes fluids into an increasingly erratic CONNIE.

CONNIE Get off me - get off me!

JACCB We need to get you to the hospital.

IAIN (Shouting down) Jacob...

JACOB glances up towards IAIN and the wreckage. He locks eyes with IAIN, fully expecting the worst. But then they shout down -

I AI N (CONT'D) She's not here. Grace isn't here.

JEZ There's no-one in the car.

JEZ has GRACE's charred shoe in his hand - it must have come off.

JACOB Where the hell is she?

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GO TO. At the top of the ravine - DYLAN arrives. Jumps out of a Rapid Response vehicle. And begins making his way down.

42 <u>INT. ED. RESUS - DAY (18:12)</u> (ELLE, DAVI D) (STEPH, NS ANAESTHETI ST, NS STAFF, NS PATI ENTS)

ELLE preps Resus for CONNIE's arrival as she dispatches STEPH off to theatre, liaising with the NS ANAESTHETIST -

ELLE Are you happy to move her?

The NS ANESTHETIST say something like "Yep, no worries". Meanwhile, DAVID is checking the notes against her wristband with an NS NURSE. He reads from the notes.

> DAVID Stephanie Sims. Date of birth -16.02.1979. Number 165734.

The NS NURSE says something like "Perfect". STEPH is dispatched.

ELLE

Alright, everyone listen up. Mrs Beauchamp's on her way in. I want this by the book. We'll need a cross match right away and let's put CT on standby...

DAVID sidles over to ELLE - clipboard in hand.

DAVID When you say Mrs Beauchamp...

ELLE Yes.

On DAVID - the boss is coming in. He drops the clipboard (or a piece of medical equipment?). Nervous as all hell.

DAVID Sorry.

# 43 <u>EXT. RAVINE - DAY (18:13)</u>

IAIN Absent breath sounds on the left. IAIN and JEZ look at each other - they know this is serious. IAIN (CONT'D) (Into radio) 3006 to Holby control, I need to request heli-med if available, over. (Changing channel) Jacob? We've got Grace. She's injured but she's stable. Over. GO TO. As DYLAN tries to assess CONNIE, she attempts to sit up -

CONNIE Grace!

JACOB You need to stay still.

44 <u>EXT. AI R AMBULANCE HQ - DAY (18:15)</u> (CONTROL V. O., HARRY, PI LOT V. O.) (NS PI LOT, NS HEMS PARAMEDI C)

HARRY PRICE (30s, super hot HEMS DOCTOR, professional, think a young ) dons his gear and heads towards a helicopter.

HARRY (Into phone) ...I dunno what she looks like, do I? That's the point of a blind date... She's one of Kirsty's friends. Kirsty - with the teeth. Yeah. I gotta go. I'm out on a shout, I gotta go. Mum, I'll speak to you later. Shepherds pie is fine. Bye.

HARRY ends the call. He glimpses the picture on his phone. It's him and his dog. Selfie-style. It makes HARRY laugh every time.

HARRY spies the NS PILOT fire up the helicopter. As per protocol the NS PILOT signals to HARRY which engine he's striking up first (one or two). The chopper whirs to life. An NS HEMS PARAMEDIC approaches from the base.

> PILOT V.O. Holby radar, Heli-Med 12 - we are on a category alpha. Three POB. Lifting out of Holby and en route to the B4525. Over.

CONTROL V.O. Roger, Heli-Med 12. Q&H is 1013. Basic service, report letting down at scene. Over.

The blades rotate. The noise deafening. The NS PILOT gives the thumbs up to HARRY. He climbs aboard with the NS HEMS PARAMEDIC.

45 <u>EXT. RAVINE - DAY (18:20)</u> (CONNIE, DYLAN, IAIN, JACOB, JEZ) (GRACE, NS PARAMEDICS)

CONNI E

JACOB and DYLAN continue to patch up CONNIE who is now collared and boarded. More NS PARAMEDICS have arrived.

...I want my daughter. DYLAN Right, Mrs Beauchamp - you need to listen to me. Look at me. (Forceful, to get her attention) Connie. Look at me.

CONNIE reluctantly focuses on DYLAN.

DYLAN (CONT'D) You heard them - Grace is stable, they'll be doing everything they can. But you are too badly injured.

CONNIE ...l'mfine. Get off me.

JACOB She's going to do herself more harm

DYLAN What do you suggest?

JACOB Forty of Ketamine.

CONNIE No - don't you dare!

DYLAN hesitates - he's not sure.

JACOB ... She's in pain and distressed. Grace is stable. This is for her own good...

CONNIE No - please - don't.

JACOB You do it or I will.

DYLAN nods. Over the following, he preps the ketamine.

DYLAN Connie - you're doing nobody any good fighting us - especially not Grace. You need to go to the hospital and let us do our job. Do you understand? CONNIE fights back the tears.

DYLAN (CONT'D)

Good.

DYLAN administers the ketamine as CONNIE calms.

DYLAN (CONT'D) (To NS PARAMEDICS) Right, let's get her out of here.

Two NS PARAMEDICS approach. JACOB takes CONNIE's hand.

JACOB I'm coming with you.

CONNIE and JACOB make their way to the waiting ambulance.

GO TO: IAIN and JEZ are still with GRACE. They have a pulse oximeter. JEZ preps a needle for IV access -

JEZ ...You're gonna feel a scratch. It's just a precaution. Make you nice and comfortable... (To IAIN) 5 milligrams of morphine?

I AI N nods hisdsg-4t JEZ

## 46 <u>OMITTED</u>

INT. HOPE & ANCHOR - DAY (18:29) (JOSH, LOUISE, MAX, NOEL) 47 (NS GUESTS, NS BARMAN) The pub is decked out for CHARLIE's bash. A few NS GUESTS. NOEL, MAX and LOUISE at the bar. They stare at something just offscreen. The gang have now finished their shift and are off-duty. LOUI SE You said it was life-sized? (Beat) Is that really Charlie? Lean in. REVEAL - the vodka luge is more six inches than six foot. LOUI SE (CONT'D) My nan had figurines bigger than that. JOSH Looks more like Morph to me. Reveal JOSH at the other end of the bar, half a lager in hand. NOEL D'you think we'll have to give people their money back? LOUI SE You're such an idiot. MAX approaches with the cake -MAX ... Cake's arrived. NOEL How does it look? MAX opens the box - the cake reads "30 - with stars and sprinkles around it". Exactly that. Oops. LCUI SE Chill Lady-Lou, that's what you said. MAX We can fix it. NOEL We haven't got time - people are starting to arrive. Charlie's due any minute. MAX starts to laugh. NOEL (CONT'D) It's not funny. MAX I know.

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LOUISE So why are you laughing? MAX (To NOEL) You couldn't organise a [nods] in a pub.

Beat. They all start to laugh.

MAX (CONT'D) It'll befine. Grab me a knife.

JOSH watches on - smiles. The new gang seem like a good bunch.

48 <u>INT. ED. CUBICLES 3 - DAY (18:30)</u> (SALLY, CHARLIE, ROBYN) (NS STAFF, NS PATIENTS)

SALLY is still in a bed. Waiting for her transfer to theatre. She stares into the near distance. Lost in her own thoughts. CHARLIE approaches. He takes a seat next to her.

CHARLIE digs around in his pocket and pulls out... The double-finger (the 'V' sign). SALLY manages to smile. Beat.

SALLY I told the doctor I'd miscarried. That wasn't true.

CHARLIE remains silent - inviting her to continue.

SALLY (CONT'D) I was a sinner. I had sinned. And I had... I tried to. Fix it. Myself.

SALLY looks towards CHARLIE - tears in her eyes.

CHARLIE Did anyone know?

SALLYRible c1it was The Sisters found out - by then it was too late. I'd committed a terrible crime. (Beat) It was like time had stopped for me. Right there.

CHARLIE I'm so sorry.

SALLY Different world back then.

CHARLIE Not so different, abortions are still finger 2w (hh43 Tm - 0.194801 483.a4e84o-t ()) Tj 1 15

49 <u>EXT. RAVINE - DAY (18:31)</u> ( DYLAN, I AI N, JEZ) ( GRACE)

GRACE has now been collared, boarded and braced. IAIN, JEZ and DYLAN move her towards safety as rocks fall around them -

JEZ ...She can't go up in the helicopter with the pneumo. DYLAN I'm well aware, thank you. IAIN Let's move - move!

Rocks tumble as they move GRACE towards safety -

I AI N (CONT'D) (Intoradio) Could I have an ETA on the air ambulance, over?

50 <u>EXT. CITY SKYLINE - DAY (18:32)</u> (CONTROL V. O., PILOT V. O.) (HARRY, NS PILOT, NS HEMS PARAMEDIC)

The helicopter - with HARRY on board - slices across the city skyline, en route to GRACE. The Clifton Suspension Bridge. A stunning visual.

PILOT V.O. Holby radar, Heli-Med 12. Landing in two minutes. Over.

CONTROL V.O. Roger, Heli-Med 12. 2703 at 15 knots. Over.

51 <u>EXT/INT. AMBULANCE - DAY (18:33)</u> (CONNIE, IAIN V.O., JACOB) (NS PARAMEDICS)

CONNIE is in the back of the ambulance - she's groggy from the ketamine and not really with it. She's collared and boarded with braces on. An NS PARAMEDIC checks vital signs and also places a more substantial temporary dressing on the head wound.

> JACOB (Into radio) Iain? What's going on, mate?

> > I AI N V. O. (Over radio)

EXT. COUNCIL FLATS - DAY (18:34) (CHARLOTTE, STEVE) 52 (NS PASSER-BYS, NS MOTHER WITH PRAM) CHARLOTTE paces. Mobile in hand. STEVE SWFT (40s, attractive and well-groomed) exits the block of grimy looking flats. CHARLOTTE makes a beeline for him lnstant fury. CHARLOTTE If you want to be helpful - pay your child support... STEVE walks on. CHARLOTTE follows. Seething. STEVE I'mlate for work. CHARLOTTE And answer your phone. I've got more important things to be doing than this... STEVE Yeah? Good for you. CHARLOTTE You gone in the head or what? Why are you leaving presents on the doorstep like some creepy, screwed up Father Christmas... STEVE - He's my son -CHARLOTTE He's got enough. STEVE 'Cos you buy it for him What about me? CHARLOTTE You haven't got money to waste on presents. Look at where you live. Ouch. STEVE halts - turns to CHARLOTTE. STEVE You're pathetic. CHARLOTTE What can I say - you have that effect on women. STEVE departs. Leaving CHARLOTTE rattled. Shouting after him -CHARLOTTE (CONT'D) Just leave us alone! CHARLOTTE turns - sees an NS MOTHER with a pram staring.

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CHARLOTTE (CONT'D) What are you looking at?

### 53 <u>I NT. SUBURBAN HOUSE - HALLWAY - DAY (18:35)</u> (KAI)

KAI emerges from the living room Shouts upstairs.

KAI Mum?

Not hing.

### KAI (CONT'D)

Mum?

KAI goes to pull out his mobile when he notices the cupboard door under the stairs - it's slightly ajar. He approaches. Opens it. The present from STEVE. KAI tears at the wrapping paper. His face lights up (though we don't see the contents of the present).

54 <u>EXT. RAVI NE - DAY (18:36)</u> (DYLAN, I AI N) (JEZ, GRACE)

IAIN, JEZ and DYLAN have managed to move GRACE to the main part of the ravine. DYLAN listens to her chest.

DYLAN ... She has flail chest but the pneumothorax...

IAIN ....It's on the other side, right?

DYLAN Amazingly so.

IAIN and DYLAN look at each other - how did that happen? GRACE cries out in pain. IAIN holds her hand.

IAIN You're doing so well, Grace. Just keep looking at me sweetheart, that's it.

GRACE wriggles. Becoming increasingly short of breath, confused and agitated due to her flail chest.

DYLAN I need the portable kit.

JEZ runs back to the ambulance. As he does, the helicopter emerges over the horizon, style. The sound of the helicopter is almost deafening as it lands. Blowing up dust.

55 <u>EXT. ED. PEACE GARDEN - DAY (18:37)</u> (ROBYN, CHARLI E, AM RA) (NS STAFF, NS PATI ENTS)

ROBYN and CHARLIE exit the ED en route to the pub.

ROBYN ...Yeah - someone just like, fell over. Looks like a badly sprained ankle...

CHARLIE Robyn, seriously? Game's up - I'll act surprised. Scout's honour.

CHARLIE clocks AM RA on her phone nearby, vape in hand.

CHARLIE (CONT'D) Amira - any chance you could stay on for a couple of hours after your shift? Looks like we're gonna be a nurse short...

AM RA I'd rather die.

CHARLIE That a no, is it?

AM RA returns to her call.

ROBYN She seems nice.

CHARLIE and ROBYN head on.

56 <u>INT. HOPE & ANCHOR - DAY (18:38)</u> (CAL, FLETCH, MAX, NOEL, LOUI SE) (CHARLI E, JOSH, ROBYN, ETHAN, ALI CI A, NS GUESTS, NS BARMAN)

The pub is packed. Our regulars and a load of NS STAFF. On a side table - CHARLIE's cake (the words "with stars and sprinkles around it" have been scraped off). Next to the cake - the miniature volka luge. And hanging above - the slightly dodgy banner made by NOEL. It's all a bit hap-hazard but it's been done with love. MAX at the window, spies ROBYN approach with CHARLIE. CAL with FLETCH - beers in hand. FLETCH swigs - a little too thirsty.

CAL (Of beer) Alright, Georgey Best... FLETCH Nice to have the night off. CAL So how is life upstairs? All good? FLETCH Can't complain. CAL Kids alright? FLETCH (Fronting) Yeah - awesome. Same again? FLETCH swigs his beer. We get the sense he's fronting. MAX He's coming - he's coming! NOEL

Alright - everybody get down. Get down!

Everybody hits the deck - behind tables, chairs, etc.

## CAL

Li ght s!

An NS BARMAN hits the lights. Beat. Laughter.

#### LCUI SE Shhhh!

And then - the door swings open. An NS PORTER walks through. Everyone jumps up - hang on - what the...

Then - CHARLIE arrives. Everyone semi out of hiding. "SURPRISE!"

CHARLIE - even though he knew it was coming - can't help but be a little shocked. MAX hits play at the DJ booth. The chorus of "Stayin' Alive" blasts out.

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57 <u>EXT. RAVINE - DAY (18:39)</u> (DYLAN, GRACE, HARRY, I AI N, JEZ) (NS PI LOT, NS HEMS PARAMEDIC)

DYLAN performs the chest drain with a pre-hospital portable kit. HARRY assists. GRACE is distressed, breathless and in pain from the rib fractures.

> GRACE ...It hurts. IAIN I know it does, mate. But you're doing so well. JEZ Seriously - you're like Wonder Woman. Super Woman. Super Duper Woman. (Beat) Cat Woman. Bat Woman.

IAIN throws JEZ a look. He stops. DYLAN uses the scalpel from the portable chest drain kit and makes an incision between the ribs -

GRACE - Arghhhh! -HARRY You know Grace, I've got a blind date later. Bit nervous about it, to be honest. (Beat) Any tips?

DYLAN turns the scalpel the other way and uses the handle instead of the finger sweep. HARRY continues to distract her.

HARRY (CONT'D) Last one didn't go too well... She went to the toilet and never came back. Went back through it, the date, walked it through with Big M ke. That's my mate. He reckons me talking at her about Top Gear for ninety minutes was where I fell down. But as I said to Big M ke - I'm a talker. Look - I'm still talking now... (Beat) That's the trouble with blind dates... Never know what you're gonna get, do you? Pot luck. Truth be told - I don't wanna go. Mum wants me to settle down. Desperate for grand-kids, she is...

- I want my mum -

Casual ty 31DYLAN t 2

IAIN - She's gone to the hospital but we'll be headed there now. I'll come with you, don't worry - you won't be on your own -

DYLAN inserts the drain into the hole. GRACE coughs. He clamps the tube sticking out of the chest.

DYLAN Drainage bag.

HARRY passes him the drainage bag. DYLAN attaches the drain to the tube. And un-clamps. GRACE coughs and splutters.

GRACE I want to speak to her.

HARRY listens to the chest.

HARRY That's sounding a bit better. IAIN Why don't we try leaving her a message?

IAIN pulls out his mobile as DYLAN secures the drain in place.

<sup>58</sup> <u>INT. HOPE & ANCHOR - DAY (18:44)</u> (NOEL, MAX, FLETCH, ETHAN, ALICIA, CAL, NOEL ON-SCREEN, ALL ON-SCREEN) (CHARLIE, JOSH, ROBYN, LOUISE, NS GUESTS, NS BARMAN)

NOEL and MAX are on the makeshift stage - they each have a microphone. It's all a bit Ant & Dec. Light and fun. A projector screen has been lowered behind them

NOEL Your attention, please.

MAX

90.

NOEL (CONT'D) And with that in mind - we've put together a little something for you. MAX (Mock X-Factor) Let's take a look at your journey... MAX hits the button on his clicker. Nothing. NOEL Press it. MAX I am It's not coming on. (Beat) Folks, talk amongst yourselves. A technical glitch. GO TO. ETHAN approaches ALICIA - a little contrite. ETHAN I'm sorry if I seemed a little short earlier... ALI CI A It's fine. ETHAN His injuries - I think they shocked me just as much as you, to be honest. ALI CI A I said it's fine. ALICIA peels off - it's clearly not fine. CAL approaches. And he gently kicks ETHAN in the back of the knee. ETHAN buckles. CAL New jeans. You spray 'em on, or..? ETHAN What's wrong with them? CAL Think I can see 'Little Ethan'. ETHAN Really not in the mood. CAL (OF ALICIA) Alright, listen, if you wanna get her in the sack - you gotta be smart about it. Match her emotions. If she's spiky you're spiky back. She's vulnerable -you're vulnerable. She's horny - you're hor ny. ETHAN looks towards his brother - if only they could kill.

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CAL (CONT'D) What? It's good advice.

ETHAN You know - just once. It would be great if you grew up.

ETHAN peels off. CAL is left wondering what he did.

GO TO: NOEL and MAX, having resolved the technical glitch.

NCEL Okay, we're back in business.

MAX Studio, run VT.

MAX presses the clicker as the presentation begins (an amateur but well-made PowerPoint presentation). First up - a video message from the team ...

VIDEO MESSAGE: INT. ED. RECEPTION - DAY. Filmed on a smart phone. NOEL and all the staff (literally, everyone we can get) stand in front of reception. He addresses the camera.

> NOEL ON-SCREEN Mr Fairhead - it's ya birthday. We're gonna party like it's ya birthday!

MAX heckles from behind him ("Get on with it!"). Laughter.

NOEL ON-SCREEN (CONT'D) Well - it's a birthday of sorts. Because I'm reliably informed... (Reading from a scrap of paper) ...That it's been ten thousand nine hundred and fifty days of loyal service.

A cheer erupts from the assembled staff.

NOEL ON-SCREEN (CONT'D) So. From us, the staff, from all of the patients you've helped over the years... We want to say a big, heart-felt thank you. To Charlie.

They all raise glasses/party-poppers, etc.

ALL ON-SCREEN To Charlie.

Joe Cocker's "With A Little Help From My Friends" strikes up as the video transitions in to a photo of a younger CHARLIE in the ED. The old uniform - a world away from the modern nurse.

And what follows is a montage of photos. Some new, some old and some absolute classics. It's the history of CHARLIE at Holby:

\* CHARLIE with MEGAN

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\* CHARLIE with TESS

Etc, etc. As the music continues over we take in the faces of our regulars as they watch on. The history. It's moving. But most of all - we take in CHARLIE. Grateful. More than a touch emotional.

59 EXT. ED. MAIN ENTRANCE - DAY (18:46)

60 <u>EXT. RAVI NE/HELI COPTER - DAY (18:47)</u> (I AI N, JEZ, DYLAN, GRACE, HARRY, NS PI LOT, NS HEMS PARAMEDI C)

Music continues over. DYLAN, IAIN, JEZ, HARRY and the NS HEMS PARAMEDIC race GRACE towards the helicopter. The hero shot.

61 <u>INT. HOPE & ANCHOR - DAY (18:48)</u> (CHARLIE, LENNY ON-SCREEN, LILY, LOFTY ON-SCREEN) (JOSH, NOEL, MAX, ROBYN, LOUISE, FLETCH, CAL, ALICIA, ETHAN, NS GUESTS, NS BARMAN)

Music continues over. The presentation continues. Photos:

- \* CHARLIE with ABS
- \* CHARLIE with NOEL and BIG MAC
- \* CHARLIE with HARRY HARPER
- \* CHARLIE with ZOE HANNA

LILY approaches CHARLIE.

LILY Sally has just gone in to theatre.

CHARLIE Chright.

LILY The surgeons think that if all goes well she could make a full recovery.

CHARLI E

Great.

CHARLIE tries to focus on the presentation. LILY goes on.

LILY The mass was pressing on the bladder which was contributing to her discomfort. (Beat) I've also been in touch with Social Services...

CHARLIE Lily, that's great news. But - kinda in the middle of something.

LILY Of course.

And then - the photos transition into a number of pre-recorded video clips from CHARLIE's old friends and colleagues.

\* LOFTY

LOFTY ON SCREEN Charlie - I'm so gutted I can't be there on your special day. But I wanted to say congratulations on such a fantastic achievement. Have a good one. Cheers. (Beat) Is that it? Did you get that?

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\* LENNY LYONS

LENNY ON-SCREEN I remember my surprise party when I left. Swear it aged me about ten years. But then I had ten years to spare - I'm not sure you do. (Beat) But seriously, I'm made up for you, me ol'mucker, I really am I hope you're on the whiskey and cigars tonight. You deserve. Cheers.

CHARLIE is delighted to see all his old mates. A moving tribute.

## 62 <u>INT. ED. RESUS - DAY (18:49)</u> (ELLE, CONNIE, JACOB, DAVID, NS PARAMEDICS, NS STAFF, NS PATIENTS)

Music continues over. ELLE leads the charge into Resus with CONNIE on the stretcher. JACOB is nearby as they begin to hook her up to all of the hospital monitors, hanging fluids on the ED drip poles, transferring o2 to the wall supply, etc. DAVID and the NS STAFF jump to action.

INT. HOPE & ANCHOR - DAY (18:50)

CHARLIE follows HANSSEN out of the pub. A few of our regs clock the commotion.

# 64 <u>OMI TTED</u>

65 <u>INT. ED. RESUS - DAY (19:00)</u> (ELLE, JACOB, CONNIE, GRACE V.O., HARRY V.O., IAIN V.O., JEZ V.O., CHARLIE, HANSSEN, ROBYN, AM RA) (LOUISE, LILY, DAVID, NOEL, NS STAFF, NS PATIENTS)

CONNIE has been transferred to a bed - she's now off the board. ELLE, DAVID and JACOB work on her. All other sounds fade - all we hear is GRACE's voicemail message (dialogue plays under).

CHARLI E This isn't a good idea. Listen to us... CONNI E No. Why aren't you listening to me - it's Grace that needs the help... Outside Resus - we see the staff arrive to witness the chaos. CONNIE (CONT'D) Where is she? Why isn't she here yet? ELLE Mrs Beauchamp - stop. I really need to do a head to pelvis CT... CONNI E No. Charlie - tell her. ELLE needs to re-assert control over the room ELLE Okay. There's far too many people in her e. (To CHARLIE) Out si de, pl ease. CHARLI E No - l'm more use here. CONNIE I need you... ELLE And I need calmin here. Outside, please. CHARLIE looks towards HANSSEN. Beat. HANSSEN For now. Thank you. CHARLI E Then why did you call me over? HANSSEN It's Dr Gardner's call. JACOB (Murderous intent) I need someone to tell me when Stephanie Sims gets out of theatre. CHARLIE retreats. GO TO: Outside Resus - everyone from the party has assembled. CAL next to his brother. CHARLIE exits. ROBYN Is she gonna be okay? CHARLI E Yeah. I don't know.

Episode 1 - SHOOTING Script 'Too Old For This Shift' 102.

ROBYN What about Grace? CHARLI E She's en route in the air ambulance. Beat. AM RA approaches -AM RA Sorry, Charlie, I wanted to... CHARLI E Not now. am Ra No, l'm.. CHARLI E I said not now. AM RA l'm trying to apologise, you sanctimonious old man... CHARLI E Okay. Enough. It's time for you to leave. AM RA Coul dn't agree more. CHARLI E

So go. Get out.

AMIRA retreats. On CHARLIE - it's all falling apart.

66 <u>I NT. HOPE & ANCHOR - DAY (19:02)</u> (ABS ON-SCREEN, DUFFY, JOSH) (NS BARMAN)

The video messages continue to play to an eerily empty pub.

\* ABS DENHAM

#### ABS ON SCREEN

...You're the best and you expect the best. Professional. Passionate. Fair. That's what I think of when I think of you. Charlie Fairhead. And when they called me to say you were celebrating thirty years, I nearly fell off my chair. I thought it was at least 130 by now? Top banana, mate. Enjoy!

And then - through the door arrives... DUFFY. She glances around the empty pub. Just the NS BARMAN and JOSH at the bar.

DUFFY Where is everyone?

JOSH Think you'd better take a seat.

67 <u>INT. ED. RESUS - DAY (19:08)</u> (CONNIE, JACOB, ELLE) (DAVID, ETHAN, ALICIA, CAL, LOUISE, HANSSEN, ROBYN, LILY, MAX, NOEL, CHARLIE, NS STAFF, NS PATIENTS)

ELLE, JACOB and DAVID are working on CONNIE - the collar has now been removed. HANSSEN nearby.

CONNI E

... I'm telling you right now - I'm not going to CT until I see my daughter.

JACOB

Conni e. . .

CONNIE That's my final answer. You can do a chest x-ray if it'll make you happy. If it'll shut you up...

ELLE Right, let's get an x-ray.

DAVID moves towards the phone to organise. JACOB tries to take CONNIE's hand - she snatches it away.

Outside Resus - we see the staff watching the chaotic scene. It's getting too much for ALICIA - she heads out. ETHAN clocks her.

CONNIE I need to know where she is.

JACOB

She's in the helicopter and she'll be here but you need to calm down...

# 68 <u>OMITTED</u>

70 <u>INT/EXT. HELICOPTER/CITY SKYLINE - DAY (19:10)</u> (PILOT V. O.) (IAIN, GRACE, HARRY, NS PILOT, NS HEMS PARAMEDIC)

The helicopter slices across the skyline as it approaches the hospital. IAIN comforts GRACE as HARRY checks the drain.

PILOT V.O. Holby radar, Heli-med 12. We're coming in to land. Over.

EXT. ED. MAIN ENTRANCE - DAY (19:20) (ALI CI A, ETHAN) (CAL, NS STAFF, NS PATI ENTS, NS VI SI TORS) 71 ALICIA is by the scaffolding, grabbing some air. ETHAN approaches. He stands next to her. Beat. ALI CI A Nice jeans. (Beat) She'll be okay, won't she? ETHAN Mrs Beauchamp is a tough cookie. ALI CI A I was talking about her daughter. **ETHAN** Right. (Beat) I didn't know whether to say anything or not . . . ALI CI A He died. The burns victim ETHAN Yes. He died. ALICIA takes this in. It hurts. Even in this job - it still hurts.

GO TO. CAL emerges from the ED - wondering where ETHAN went. He glances up to clock the helicopter as it approaches.

71AA<u>EXT. SUBURBAN HOUSE - GARDEN - DAY (19:20)</u> (KAI)

KAI has an oversized remote control in his hands. He stands back and pulls at the lever. The drone rises from the grass. Taking off. Higher and higher.

Nearby, we see the present opened. A state of the art drone.

As we follow the drone skyward we realise that KAI's house is just round the corner from the hospital.

71A <u>INT/EXT. HELICOPTER - DAY (19:20)</u> (HARRY, PILOT V. O.) 71B <u>EXT. ED. MAIN ENTRANCE - DAY (19:20)</u> (CAL, ETHAN, ALI CI A, NS STAFF, NS PATI ENTS, NS VI SI TORS)

Outside the hospital, CAL, NS STAFF and NS PATIENTS scatter as the helicopter falls.

The helicopter spins. Falls. The chopper's blades hit the concrete first as the momentum of the crash causes the helicopter to skid under the main canopy.

It shunts a nearby ambulance which hurtles in to the scaffolding. An unholy crash as ETHAN and ALICIA are buried under a mountain of poles and planks.

Glass smashes. It rains down on an NS VISITOR and slices them to pieces. A metal girder/scaffolding takes out another NS PATIENT who is outside having a fag. Nearby, two more NS VISITORS are also taken out. Almost definitely killed instantly.

The deafening screech of metal on concrete.

A blade chops through an NS PATIENT. After a few moments of madness - the helicopter skids to a halt. Half of the body of the chopper pokes through the front entrance.

Episode 1 - Scene 71C

# 71C OMITTED

- 71D <u>EXT. ED. MAIN ENTRANCE DAY (19:20)</u> (CAL, HARRY, I AI N, GRACE, NS PI LOT, NS HEMS PARAMEDIC, NS STAFF, NS PATI ENTS, NS VI SI TORS)
- WIDE. Screams of panic. Smoke billows. It's sheer chaos.

71E <u>INT. ED. RECEPTION - DAY (29:20)</u> (AM RA, ROBYN, LILY, NOEL, NS STAFF, NS PATIENTS)

Inside reception, the tail of the helicopter bursts through the doors. The debris and force of the blast send a piece of shrapnel through the glass 'Holby City' sign. It smashes into tiny little pieces.

Beat. AM RA rounds the corner from the staff room. Her coat on. She takes in the carnage before her. This is Armageddon.

Beat. She retreats back inside. Shuts the door.

71F <u>I NT. ED. STAFF ROOM - DAY (19:20)</u> (AM RA, NS STAFF, NS PATI ENTS)

AM RA alone. Her coat on over her agency scrubs. The noise of the crash swirls around her. The lights flicker. This is hell.

#### 72 <u>EXT. SUBURBAN HOUSE - BACK GARDEN - DAY (19:20)</u> (KAI)

KAI is frozen with shock. The remote still in his hand.

The sounds of alarms and screaming and carnage coming from the nearby hospital. And KAI knows he did this. This was his fault.

75 <u>INT. ED. RECEPTION - DAY (19:20)</u> (CHARLIE) (LILY, ROBYN, NOEL, HANSSEN, NS STAFF, NS PATIENTS)

Black. Screams. Smoke pouring in. The lights flicker and struggle as the emergency generator kicks in. Pandemonium NS PATIENTS start running for the exits.

We're with CHARLIE and for a brief moment he seems frozen, trying to comprehend - he stares at the helicopter tail that has come through the doors, shattering them

Then his instincts kick in. He sees members of his team in shock; LILY sprawled on the floor nearest to the doors, ROBYN standing stunned - the sheer impact of that hit.

> CHARLIE Robyn? Lily? You alright?

They nod. He turns to see an ashen NOEL behind reception.

CHARLIE (CONT'D) Keep people back from the doors until I say it's okay.

CHARLIE's on it - heads to pick up an NS PATIENT. A stunned ROBYN helps LILY to her feet.

As HANSSEN appears, heart in mouth as he sees the devastation - his ED under threat.

76 <u>I NT. ED. RESUS - DAY (19:20)</u> (CONNI E, ELLE, JACOB) (DAVI D, NS STAFF, NS RADI CORAPHER, NS PATI ENTS)

Lights still flickering as the power cuts out again. Hear the commotion - the petrified screams from reception. As we come in on the face of the one person who felt that hellish thunder more than anyone.

commoti8is being s25nned wboard now, 1 0 t that collar, 1 at agai go

77 <u>INT. ED. RECEPTION - DAY (19:21)</u> (CHARLI E, NOEL) (LI LY, ROBYN, AM RA, NS STAFF, NS PATIENTS)

CHARLIE tries to swim through the tide of panicked NS PATIENTS as he makes his way to the fire exit - shouting to NOEL.

> CHARLIE Get them all to ortho out-patients. Soon as that fills, the fracture clinic - but they stay inside. No-one comes out.

NOEL Are we closing?

CHARLIE Just get them away from the main entrance.

On CHARLIE, pushing his way through towards the fire exit.

JACOB (CONT'D) How long for the fire crew? Someone has called them?

IAIN feels his head - tinnitus ringing again.

JACOB (CONT'D) Get resus clear! (To himself) I'm coming, Grace... I'm coming.

CHARLIE and IAIN look to JOSH who can only manage to reach the pulses of the NS PILOT and the NS HEMS PARAMEDIC. He shakes his head - no good.

IAIN Both of them?

He nods. Both dead. IAIN's head is still ringing - the look between CHARLIE and JOSH says it all.

CHARLIE This isn't safe. Jacob, we need to wait for the fire crew.

JACOB There's no time, Charlie. We have to get to Grace. Someone get this entrance clear.

JOSH looks to CHARLIE then piles in to help JACOB as CHARLIE is pulled back by a worried ROBYN.

ROBYN

Charlie?

He turns to see ROBYN pointing at the bloodied body parts of two NS VISITORS.

CHARLIE I'll deal with that, just get back.

ROBYN Shouldn't we move them?

CHARLIE Cover only. It's a crime scene now bodies stay where they are.

CHARLIE notices the amount of NS STAFF now here as well as NS ONLOCKERS - one even filming it on his phone - CAL, ROBYN, JACOB, JOSH, IAIN...

CHARLIE (CONT'D) (Of phone) Hey, put that away! Back, please... No spectators. Robyn, Cal - get them back. Keep checking people. Same as always, keep an eye out for the quiet ones.

Episode 1 - SHOOTING Script 'Too Old For This Shift' 124.

Casual ty 31

Episode 1 - Scene 77A

ROBYN moves off... But 'the quiet ones' - CAL's head ticking, he scans around - where's his brother?

CAL Et han.

78a <u>INT/EXT. AMBULANCE STATION - DAY (19:26)</u> (CONTROL V. O., DYLAN, JEZ) (NS NURSE, NS PASSER-BYS) DYLAN and JEZ alight from the ambulance (DYLAN has his medi-bag and jacket with him)... JEZ I just don't know how you can listen to it. It's not funny. DYLAN It's not supposed to be funny. It's a discussion show. JEZ Well they need to discuss how to change it cos it's... DYLAN (|n|)Sopòrific. JEZ Sopo-what? DYLAN Sleep inducing... JEZ Now you're messing with me. DYLAN is dead pan. DYLAN Calming... It's not always about the cont ent...

As they see an NS NURSE run past... Noise of alarms now - as DYLAN JEZ

80 <u>INT. ED. RESUS - DAY (19:23)</u> (CONNI E, DAVI D, ELLE) (NS STAFF, NS PATI ENTS)

CONNIE is on the trolley as DAVID tries to treat her wounds. Her dressing soaked in blood.

CONNIE This is taking too long.

DAVID Dressing's striking through.

DAVID pulls the dressing back - sees blood hosing from the scalp. He tries to catch it from running down CONNIE's face - puts another pad on.

> DAVID (CONT'D) Stay still for me...

CONNIE She should be here by now.

DAVID Please, Mrs Beauchamp - you need a (pressure dressing)...

But CONNIE's not waiting any longer - grabs the dressing from DAVID and holds it to the pulsating blood. He tries to prevent her from getting up as CONNIE turns the drip off and removes the canula from her hand.

> DAVID (CONT'D) You really shouldn't be...

CONNIE Take your hands off me.

As ELLE arrives back - looking ashen. CONNIE looks to her... And she knows - she just knows.

ELLE It's Grace. They have a pulse but she she came down in the helicopter and...

#### CONNI E

No.

CONNIE throws herself off the trolley.

CONNIE (CONT'D) Get out of the way!

And CONNIE's off, knocking whoever and what ever out of the way.

ELLE They're looking after her. They'll bring her in - Jacob will bring her...

Episode 1 - SHOOTING Script 'Too Old For This Shift' 129.

As CONNIE stumbles, her leg giving way - but the adrenaline courses through her - nothing is going to stop her. DAVID grabs hold of her, but she holds him at arms length - a stand off between them

## CONNIE

81 <u>INT. ED. RECEPTION - DAY (19:25)</u> (CAL, CONNIE, DAVID, ELLE, NOEL) (LOUISE, AM RA, NS STAFF, NS PATIENTS)

NOEL is dealing with the phones, trying to catch LOUISE's attention as we see a terrified AM RA join the throng of people trying to get out.

NOEL (Into phone) Send them to St James'. Redirect them then... (To LOUISE) Louise! Get them upstairs.

LOUISE indicates the NS PATIENTS she's already dealing with. NOEL puts the phone down - he'll have to do it himself, as CAL comes in, against the tide of people.

NOEL (CONT'D) Out-patients - that way please, people.

CAL Have you seen Ethan?

NOEL shrugs - no idea. CAL moves off, searching as we hear a commotion in Resus corridor. All heads turn to see, in her gown, the bloodied mess, the wounded lioness CONNIE chased by NS STAFF, ELLE and DAVID, stumbling into reception.

ELLE Conni e, pl ease.

CONNIE Grace! I need to see Grace!

NOEL rushes to help as she sees the helicopter tail - and, suddenly growing weak due to her injuries, she collapses against the wall - drops to her knees, drained, her wounds too severe, unable to walk.

> CONNIE (CONT'D) Get off me! Get off me!

But she's losing energy - like a popped balloon - as she lets the dressing go, blood pours down her face.

NOEL They'll bring Grace in. I know they will.

CONNIE She should be in here by now.

ELLE They're working on it. It's just a difficult extrication, that's all.

## DAVI D

Mechanics.

ELLE Right. Mechanics. But Grace will be fine. CONNIE roars in pain, too tired to climb to her feet again. ELLE (CONT'D) Come on now, you can't be out here. CONNI E (ln) Why are you doing this? Just let me... NOEL  $(|n\rangle)$ Listen to Dr Gardner, Mrs Beauchamp. On AM RA - just standing gawping. What on earth is happening? FIIF You have to come back to resus. CONNI E (Tears coming now) Let me through! Let me see Grace. And as she tries one last time to get to her feet and push past them, DAVID and NOEL block her. DAVID applies a pressure bandage to her head, wiping at her face - doing anything he can to maintain some dignity for the poor woman.

> CONNIE (CONT'D) Just let me see my daughter.

But she knows it's futile... She's exhausted. All of them, chests heaving, catch their breath as NOEL moves NS ONLOOKERS away from this wounded, vulnerable CONNIE.

ELLE

It's okay. Everything's going to be o Tcarcto get to her feet

# 82 <u>OMI TTED</u>

82A <u>EXT. ED. MAIN ENTRANCE - DAY (19:26)</u> (CHARLIE, DYLAN, HANSSEN, IAIN, JACOB, JEZ, JOSH) (GRACE, NS HEMS PARAMEDIC, NS PILOT, NS STAFF, NS PATIENTS, NS ONLOOKERS)

As DYLAN and JEZ hurry round the corner, their faces drop as they see the hospital is littered with people and they see the fallen hel i copt er.

DYLAN, with his medi-bag and jacket, rushes over to where JACOB, CHARLIE and JOSH are moving bits of debris to get at GRACE. NS HARRY's body has now been removed from the helicopter and covered.

> DYLAN Charlie?

CHARLI E She has a pulse, flail chest at the scene and who knows what else since the crash.

DYLAN Give me a hand.

DYLAN drops his jacket as CHARLIE helps DYLAN up onto the shell. He looks in to see GRACE and JACOB - the mess inside.

JEZ goes straight to IAIN - holding his head - superficial cuts and bruises evident.

> JF7 You okay? Your knee.

IAIN sees that he's bleeding through his trousers.

JEZ (CONT'D) You shoul à get checked out.

IAIN l'mfine - start helping, would you.

JEZ isn't convinced but takes IAIN's place moving wreckage from the entrance as DYLAN joins the GRACE rescue... And they reach her - but she's trapped upside down by various seat belts and twisted machinery. JACOB is trying to see underneath.

> DYLAN She's stuck.

### JACOB

We need to cut her out.

As a piece of debris falls loose from above, crashing onto the shell of the helicopter.

> DYLAN We need to keep her still.

But as DYLAN looks down he sees that, seeping underneath the helicopter, is a pool of aviation fuel - GRACE's face perilously close to it.

DYLAN (CONT'D) Jacob. That's fuel.

JOSH draws CHARLIE's attention to it.

JOSH Charlie? We need to close the ED.

 $\ensuremath{\mathsf{HANSSEN}}$  arrives. CHARLIE picks up DYLAN's jacket - throws it to JOSH.

CHARLIE Here, put this on. We need to get to Grace.

JOSH puts the jacket on. All hands to the pump.

HANSSEN Get her out as quick as you can. (Nods to Harry, the NS HEMS PILOT and NS HEMS PARAMEDIC) Get them covered. We need to close this department.

CHARLIE We can't close. (Of GRACE) We have to get her in there.

HANSSEN (In) I trust you'll do what is necessary.

Subtext clear. Over to you. On CHARLIE who looks down at the pool of fuel around his feet - things just keep escalating.

#### 82B <u>INT. VIDEO MESSAGE TO CAMERA - DAY</u> (HANSSEN)

HANSSEN to camera.

#### HANSSEN

On a day like today, I'm sure you have enough people filling your head with their philosophies and politics and what should or shouldn't happen with the state of this place... So I'll keep this short. Look after my staff and we'll get along. I'll take care of the rest for you.

Reveal that HANSSEN has a letter in his hand - has clearly memorised it though.

HANSSEN (CONT'D) Good Luck in the fight ahead. Charge Nurse, Charlie Fairhead.

On HANSSEN - it's clear he liked the cut of his jib, pleased to be sharing a moment from all those years ago.

83 <u>INT. SCAFFOLDING COLLAPSE - DAY (19:27)</u> (ALI CI A, ETHAN)

ALICIA is trying to free herself from the debris without it collapsing on her - and at the same time, desperate to get a response from ETHAN, is throwing stones - getting closer each time. She lets one go, it rattles around the scaffolding.

And then another. And then:

ETHAN Alicia?

The stone lands.

ETHAN (CONT'D) Ow!

Her heart skips a beat.

ALICIA You're alive!

We see ETHAN trying to make ALICIA out - without his glasses on and with dust and debris all around it's tricky.

> ETHAN Where are you?

ALICIA Are you hurt?

ETHAN I don't think so... Unless you count that stone.

ALICIA We're trapped under the scaffold.

ETHAN I can't move.

ALICIA Stay where you are. I can see a way through...

She tries to move, but as she does, more rubble comes tumbling down - poles roll, positions shift and suddenly...

ETHAN Alicia? ALICIA I'mokay. Ijust...

She realises that the way she is positioned is supporting a large plank that seems key to the stability of the whole area around her.

Episode 1 - SHOOTING Script 'Too Old For This Shift' 137.

ALICIA (CONT'D) I think I might be holding part of this up. ETHAN Then stay where you are! She starts to lower it - but it doesn't feel good - small debris tumbling down... It's not safe. ALI CI A I can't hold it much longer... ETHAN I'll come to you! She can hear him trying to move. ETHAN (CONT'D) Maybe not. Ì think my leg is (stuck)... ALI CI A I'm going to put it down. ETHAN Alicia, wait. ALI CI A I can't... Just count me down from five. ETHAN I'm not sure you should be... ALI CI A Four, Three, two... She throws herself to the floor, covers her head. **ETHAN** Alicia! The plank comes down after her... And then - CRASH - stops against a pole - a safe distance from her. She looks around - expecting it all to come tumbling down. But it doesn't. She's safe. ETHAN (CONT'D) Alicia? It's standing... Still standing! ALI CI A I'm coming to get you.

84 <u>EXT. ED. MAIN ENTRANCE - DAY (19:28)</u> (CAL, CHARLIE, DYLAN, IAIN, JACOB, JEZ, JOSH, LILY) (KAI, GRACE, ROBYN, NS PILOT, NS FIRE CREW, NS STAFF, NS PATIENTS, NS ONLOOKERS)

In the background, bodies are being covered. NS STAFF cover the NS PILOT - IAIN trying to help them JEZ and JOSH trying to clear the main entrance of debris.

KAI arrives - he takes in the wreckage, the carnage that he caused. His heart plummets to his shoes, chest starts heaving, the panic setting in.

LILY sees IAIN struggling.

LILY Hey, with me. IAIN I'm fine. LILY You're no help to anyone with that leg just let me look, I'll be quick.

He ignores her, but then stumbles against the side of the hospital - head ringing again. LILY looks at him - no 01 Tc 0.025 Tmt Tw (() Tj 1 2 CHARLIE He'll be okay, let's just get Grace out and then we'll find him

But CAL's furtive, moves off in search - can't shake the fear.

JOSH peers in to help as DYLAN attaches a pulse oximeter to GRACE's finger. As he looks to CHARLIE, both see the lighting overhead hanging by a thread - it crackles with intent - loose wires ready to set the fuel alight.

> CHARLIE (CONT'D) Jacob, quicker.

JOSH You'll have to go round.

DYLAN If we're closing, she might be better off at St James'.

That only serves to frustrate JACOB even more.

JACOB (Roars) She stays here!

JACOB grows frustrated as he tries to cut through her seatbelt with scissors. DYLAN holds tight to GRACE - as the seatbelt snags -JOSH looks up to see the light crashing down, just as JACOB manages to tear the seatbelt loose.

## JOSH

Move!

They tumble backwards, DYLAN landing with GRACE. JACOB looks up to see that JOSH has caught the light - inches from the fuel. He puts his hand over the crackling wire.

85 <u>INT. ED. RECEPTION - DAY (19:29)</u> (DUFFY, NOEL) (AM RA, NS STAFF, NS PATIENTS)

The smoke has now cleared. NOEL is doing a roll call. Clipboard in hand, he ticks people off. He sees DUFFY heading through - she has a pile of foil blankets for NS PATIENTS outside and a box of walkie talkies.

NOEL Ethan and Alicia - have you seen them?

DUFFY (Shaking her head) We're closing the ED. Put this on.

She throws him a high vis.

NOEL We're closing?

DUFFY

Closing. Divert all ambulances, all minors go... Shut reception and take admin. We'll need to access the Major Incident cupboard. (Hands him three walkie talkies) Dylan, Elle and yourself.

NOEL nods, realising his new role as he sees AM RA making her way out - there's no way she's hanging around for this. Not her pay grade. She walks past NS PATIENTS being shepherded by NOEL.

> NCEL Back this way, please. Hey! Agency! Where're you going? We need you to...

But she heads out through the fire exit without a backwards glance.

85A <u>EXT. ED. PEACE GARDEN/MAIN ENTRANCE - DAY (19:29)</u> (AM RA, KAI, NS FI RE CREW, NS POLICE OFFICERS, NS STAFF, NS PATIENTS, NS ONLOCKERS)

AM RA heads out into the unfolding carnage - sees NS FIRE CREW and NS POLICE OFFICERS have arrived in their droves - takes in the chaos.

Head down - she sees a boy collapsed against a wall. It's KAI, chest heaving - he catches her eye. She pauses for the briefest of seconds then carries on... Keeping that head down, chaos all around her, the alarms going, the shouting, but she just walks. Twenty metres now from KAI - and then she stops - sees the total carnage. It's not right what she's doing and she can't shake that image.

She turns to see KAI struggling for breath still, unseen by anyone else. She looks to him.. He needs her.

## INT. VIDEO MESSAGE TO CAMERA - DAY

87 <u>INT. ED. RECEPTION/RESUS CORRIDOR/RESUS 2 - DAY</u> (19:30) (CHARLI E, DUFFY, DYLAN, JACOB, MAX, NOEL) (GRACE, NS STAFF, NS PATIENTS)

Come in on CHARLIE's face, straining to keep up as JACOB and DYLAN hurtle through from the fire exit with GRACE on a stretcher.

JACOB Respirations are shallow. DYLAN I'm not sure the drain is working. CHARLIE Her sats are fine.

JACOB How can you be sure?

DYLAN

He calls back.

CONT'D) back.

88 <u>INT. ED. RESUS - DAY (19:32)</u> (CONNIE, DAVID, ELLE, HANSSEN) (JACOB, DUFFY, DYLAN, GRACE, NS STAFF, NS PATIENTS)

CONNIE lays prone on a trolley. DAVID and ELLE wearing gloves and gowns, overhead spotlight on, as ELLE looks to locate the pulsating bleed. DAVID providing suction.

ELLE Okay, I can see the small arterial bleed here. We need to clip this. (To DAVID) Mosquito forceps.

DAVID hands them to her.

ELLE (CONT'D) Get 2.0 Vicryl ready - I'm going to tie this off.

They hear the commotion next door. Through the window into Resus 2, ELLE sees it unfolding, concern etched across her face as she watches JACOB, frantic.

### CONNI E

Grace.

She goes to get up. ELLE stops her.

ELLE No, no. Stay where you are.

ELLE manages to tie it off as CONNIE sweeps her arm away.

DAVID The vessel's tied off but we haven't even closed the wound yet.

CONNI E

Enough.

She tears the drip from her arm and hauls herself off the trolley as HANSSEN appears.

HANSSEN Mrs Beauchamp, you need to listen to your team

# CONNI E

I need to see my daughter!

She moves him out of the way. HANSSEN turns to ELLE.

## HANSSEN

(Of CONNIE) Sort this. We're closing, and I need you to lead. Casualty 31

 $\ensuremath{\text{CONN}}$  E staggers against a trolley - holds herself up. ELLE grabs her, supports her.

ELLE Here, with me.

She looks back to HANSSEN who nods his support.

We go with them, CONNIE hobbling with ELLE's support.

88A <u>I NT. ED. RESUS 2 - DAY (19:33)</u> (CONNI E, DUFFY, DYLAN, ELLE, JACOB) (DAVI D, GRACE, NS STAFF)

As they reach Resus 2, CONNIE sees GRACE for the first time - tubes coming from her - her baby girl... And it rocks her.

CONNIE Let me through.

DYLAN Connie, you can't be in here.

But CONNIE's already there - nothing's stopping her.

JACOB You heard her, let her through.

ELLE turns to DAVID who has followed.

ELLE (Quiet concern) Chase the surgeon for me.

CONNIE What's wrong with her?

JACOB looks to DYLAN - no-one wants to say.

DYLAN Flail chest - pneumothorax on opposite side.

CONNIE No. Give me everything.

DUFFY moves in.

DUFFY Connie, I really don't think you should...

## CONNIE

Ever yt hi ng.

DYLAN looks across and JACOB knows it falls on him Stay on CONNIE's face as he delivers it:

#### JACOB

Grace Beauchamp, 10 years old. Involved in a high speed RTC which left the road and fell 12 feet into a ravine. Patient ejected from the vehicle, flail segment on right chest wall and a pneumothorax on the left.

CONNIE takes that hard - stay on her face.

#### JACOB (CONT'D)

Size 26 left intercostal drain inserted on scene, transferred by air ambulance which crashed, patient sustained new head injuries, extensive soft tissue contusion.

On CONNIE's eyes - fearing the worst now, trying to contain her anger and utter helplessness.

JACOB (CONT'D) GCS between 10 and 13, pulse 104, resp rate 30, Sats 96% No further treatment given so far following second incident.

CONNIE is motionless, helpless... And we just hear the beep, beep, beep, beep of the monitors as they are attached.

On CONNIE as she takes in her daughter - shaken.

89 INT. ED. RECEPTION - DAY (19:33) (AM RA, LOUISE, NOEL) (KAI, NS STAFF, NS ONLOOKERS) AM RA battles her way back in against the tide with KAI. AM RA We'll get you in, don't worry. Breathe for me. As LOUISE blocks her path. LOUI SE Where do you think you're going? We're not taking minors. AM RA He's having an asthma attack. LOUI SE We've got stuff set up outside to treat... AM RA (ln) He was outside. And now he's inside - but either way he needs help. So here's your choice - you let me through and we have this out afterwards or I knock your teeth out right here in front of everyone and then we're another nurse down. LOUISE is pulled up - just met her match. AM RA (CONT'D) He needs a nebuliser. LOUISE eyes KAI - his breathing getting worse, no time for petty gr udges. LOUI SE This way. NOEL sees them NOEL Louise! What did I say about minors? LOUI SE My patient, my rules. As they rush KAI through to HDC, AM RA looks to LOUISE - respect between these two?

90 <u>EXT. ED. MAIN ENTRANCE/HOPE & ANCHOR - DAY (19:40)</u> (IAIN, LILY, ROBYN) (MAX, JEZ, JOSH, NS FIRE CREW, NS POLICE OFFICERS, NS STAFF, NS PATIENTS, NS ONLOOKERS)

A huge wide shot of the devastation. The helicopter smashed and smoldering. The NS FIRE CREW in full swing, foaming the area, assisting with the rescue, etc.

And then we pick up MAX and ROBYN helping people at the pub. MAX is handing out teas and bottles of water - keeping spirits up as ROBYN does her best to triage minors.

LILY is looking into IAIN's eyes with a torch as he sits on a pub table.

IAIN Said you'd be quick. LILY And you said you were fine.

IAIN They need me over there.

#### IAIN Pretty mad, this.

She looks at him for a beat. Nods. A hint of vulnerability and then the mask is back on - she looks around at the NS PATIENTS as ROBYN calls across to her regarding an NS PATIENT.

### ROBYN Lily - need your help here.

She turns back to IAIN.

LILY Stay there.

He looks at his knee, dressed, his hands bandaged - watches her go. Looks around at the NS PATIENTS wrapped in foil blankets smiles at one of them, but this isn't for him. He reaches for his walkie talkie.

> IAIN Jez... Be there in five.

91 <u>INT. SCAFFOLDING COLLAPSE - DAY (19:41)</u> (ALI CI A, ETHAN)

Alarms still sounding, ALICIA crawls through the wreckage like an army assault course - getting closer.

ETHAN (Shouts) Be careful. ETHAN Alicia, they can't hear us.

ALICIA We'll have to crawl out.

ETHAN I can't move though! (Catches himself) I'm sorry.

She looks at him - knows what needs to happen. Steels herself.

ALICIA Let me have a proper look.

ETHAN reluctantly complies. She looks at his tight jeans. Looks to him Smiles.

ETHAN They're new.

She laughs. The perversity of it. And he laughs. Cos what else can you do.

ALICIA I'll hold the leg, you roll these skin kissers down.

He gets set to undo the button... But he's looking at her, indicates for her to look away.

ALICIA (CONT'D) Seriously?

Yes! She sighs - FINE! - turns her head in the other direction.

ALICIA (CONT'D) On three...

## 91A <u>INT. ED. STAIRS/RECEPTION/RESUS CORRIDOR - DAY</u> (19:41) (JAC, NS STAFF)

From behind, we follow a familiar mane of red hair down the stairs - JAC NAYLOR - as she takes in the devastation before her. But she remains the epitome of focus - one place she needs to be - as she heads for Resus.

92 <u>INT. ED. RESUS 2 - DAY (19:42)</u> (CONNI E, ELLE, JAC, JACOB, DYLAN, DUFFY) (GRACE, NS STAFF, NS PATI ENTS)

CONNIE is talking to GRACE - has positioned herself right by her head, talking quietly to her while around them the team deal with the medical.

> CONNIE Grace, listen to me... I know you can hear me, okay? It's very important that you get better soon, so you put all your efforts into that, please... (To ELLE) Need another big line in. Let's get some bloods off.

But CONNIE's looking pale - sweating now.

CONNIE (CONT'D) (To GRACE) ...You'll need to come up with a name for that puppy. You know how useless I am at things like that...

ELLE FBC, U and E, glucose, clotting and cross match 4 units.

CONNIE ... Think hard, picture his face for me... It's important the name is right, that it feels right to you, Gracey.

JACOB can't take his eyes from CONNIE as she gently strokes GRACE's hair, concerned. DYLAN notices, shares a look with ELLE.

> CONNIE (CONT'D) Let's give x-ray a call. I want an urgent chest x-ray and an ABG.

As JAC arrives - DYLAN, ELLE and DUFFY part to make way for her.

JAC

Conni e.

She looks up. And JAC takes in the state of her - blood clotted and dried all over her face, sweat dripping from her.

CONNIE

She's going to be alright, Jac.

JAC Okay, step back for me, Connie.

But CONNIE goes back to stroking GRACE.

CONNIE

You're going to be alright, baby.

Episode 1 - SHOOTING Script 'Too Old For This Shift' 156.

JAC Connie - you're in no fit state. I need you gone.

JACOB Maybe she's talking sense, Connie. You don't look good...

But their attention is taken by GRACE - agitated now.

CONNIE It's okay. You're okay, Grace. Keep thinking of those names. Pick a few... You'll need a few.

DYLAN She's looking a bit cyanosed.

JACOB Sats are falling.

DUFFY checks the drain.

DUFFY

JAC

You're not. Not any more. You're her mother. And you're not fit. Which makes you the single worst person that could be in here right now.

As they move her off to one side and attend to GRACE.

JAC (CONT'D) Can we lay up a chest drain? I'll need a 28 t ube.

JACOB Come on, Grace.

But we're watching CONNIE - so pale now, sweat pouring from her, as her legs give way. Her head snaps back against the wall - the blood from her head creating a red stripe as she sinks to the floor.

> DYLAN Get her next door - now!

JAC just looks across.

JAC Sterile gloves and a gown.

On CONNIE, no idea where she is, as DYLAN and JACOB try and haul her to her feet.

> CONNI E Grace.

## 93 <u>INT. VIDEO MESSAGE TO CAMERA - DAY</u> (MKE)

M KE BARTLETT looks directly into the lens. Behind him, blue skies.

M KE Well, well - I really thought this moment would never come. And on tape too. You know I want a copy of this to show you the evidence. (Holds up a cocktail - an 'Old Fashi oned') By this Old Fashi oned I do swear my old

mate, that the only thing you should be trying to hold up is a golf flag. It'll be my 'l told you so' moment... Give it 94 <u>EXT. ED. HOPE & ANCHOR/MAIN ENTRANCE - DAY (19:45)</u> (CAL, CHARLIE, HANSSEN, IAIN, JEZ, MAX) (ROBYN, JOSH, NS FIRE CREW, NS POLICE OFFICERS, NS STAFF, NS PATIENTS, NS ONLOCKERS)

CHARLIE is by the pub. Sees that the NS FIRE CREW have finished covering the helicopter in foam

Across the way he can see NS FIRE CREW, JOSH, JEZ - sees IAIN hobbling over to them - everyone giving it their all. The doubts creeping into CHARLIE's thinking again. Is he needed at all?

> HANSSEN Quite a team you have there.

CHARLIE turns to see HANSSEN watching as they see NS PRESS arriving.

HANSSEN (CONT'D) (Regettingrid of them) Would you do the honours?

CHARLIE With all due respect I think my skills lie elsewhere.

HANSSEN I'd like you to be the...

CHARLIE (Frustrated) I'm sure you would, but it's not where I'm needed.

He turns and bumps right into MAX carrying medical supplies with ROBYN.

MAX Any chance, Charlie? Seems like this lot have got it covered over here and we could do with...

CHARLIE (In, snaps) Would people please stop telling me what I can and cannot do?!

MAX's look to ROBYN is enough. CHARLIE instantly regrets it annoyed at himself. Enough is enough - he needs to kick this silly ego thing - as he spots CAL - face pale with concern now.

> CHARLIE (CONT'D) Still nothing?

CAL shakes his head.

CAL Not tried the pub.

Episode 1 - SHOOTING Script 'Too Old For This Shift' 160.

Before CHARLIE can say anything, CAL's off. IAIN arrives at the main entrance where JEZ and JOSH are helping clear debris.

JEZ Mate? (Of his leg) You okay with that? IAIN Yeah, just Lily trying it on. Think she likes us.

He grins, JEZ nods unconvinced, but goes back to lifting debris as IAIN holds his hand to his ear in pain – tinnitus ravaging him

95 <u>I NT. ED. ADMI N/CUBI CLES - HDU - DAY (19:46)</u> (AM RA, KAI, LOUI SE) (NS STAFF)

KAI is now sitting up as AM RA removes the finished nebuliser and replaces it with an O2 mask.

AM RA There you go - just stay like that. Stay comfortable, take as long as you need - I won't let them move you, don't you worry about that. Security try anything, film it, blog it, whatever - we'll take them to the cleaners... That fails, I know street dance. You don't wanna see my kick and drop - believe me.

He smiles... Pulls down his nebuliser to speak.

KAI Why did you stop?

Beat. So he saw that she was going. AM RA is pulled up, doesn't know what to say. And LOUISE's return punctures the silence.

LOUISE He's got everything he needs - we're needed out here.

AMIRA Given him 5 milligrams of nebulised salbutamol.

LOUISE Then let's move.

AM RA Peak flow is fine and his sats are up to 98% Only a matter of time before Jobsworth's back in here telling us time's up anyway.

LOUISE Cos suddenly you're the conscientious nurse.

Beat. AM RA eyes her.

AM RA You're right - this doesn't need both of us...

She goes to move off, but KAI grabs her arm LOUISE notices.

LOUISE (To KAI) Don't worry, I'll be back to check on you.

Episode 1 - SHOOTING Script 'Too Old For This Shift' 162.

Casual ty 31 Epi sode 1 - Scene 95 LOUISE heads of f - she stops. LOUI SE (CONT'D) And for the record, Jobsworth's a mate of mine - his name's Noel and he's ten times the human being you'll ever be. Just in case you're bothered. LOUISE goes. AM RA looks at the time - picks up her coat. KAI All those people out there... The crash. AM RA They're not ignoring you, they just have to prioritise... KAI No. I mean... AM RA You can tell me. But KAI's getting upset at the thought of it - the magnitude of what he's done. AM RA (CONT'D) Kai. But he's silent again. AM RA (CONT'D) Look, you'll be fine... I'll come back and check on you. She goes to move off. KAI I caused it. She turns back. AM RA Caused what? CUT TO:

INT. ED. RESUS CORRIDOR/RESUS 2 - DAY (19:48) (CHARLI E, JACOB, DYLAN, CONNIE, DAVID) 96 (NS STAFF) CHARLIE sees NS STAFF running between Resus and Resus 2 something's not right here - as JACOB comes from Resus. Head spi nni ng. CHARLI E Jacob? JACOB I shouldn't have let her do anything. CHARLI E Shoul dn't have let her do what? JACOB It's all a mess. Grace is in trouble and now Connie - they don't know... CHARLI E With me. CHARLIE heads past him into Resus. JACOB following. CHARLIE (CONT'D) Dyl an? DYLAN She collapsed next door - thought she could treat and now this. CHARLI E Conni e? She's in some pain - groaning. CONNI E I'm alright. I just fainted. DYLAN Get a canula back in. She needs 2 units of O neg, FBC and clotting and call for the first 3 units on the cross match. (To CONNIE) You're bleeding somewhere and we need to locate it. But CONNIE's moaning, agit at ed. CHARLI E Stop. Enough of this, Connie. You're shocked and you are bleeding. (Turns to DYLAN and JACOB) Let's go back to the start - ABCs - she needs to do as we say.

They nod in agreement.

Episode 1 - SHOOTING Script 'Too Old For This Shift'

164.

# CHARLIE (CONT'D) Connie – are you in pain?

She holds her abdomen - nods.

CONNI E

97 <u>I NT. ED. RESUS 2 - DAY (19:52)</u> ( AM RA, DUFFY, ELLE, JAC) ( GRACE, NS STAFF)

JAC has the drain hole prepared. She's doing the finger sweep.

JAC I don't want to push too hard - multiple bone fragments around the fracture. There's a chance I'll push a foreign body into the lung.

DUFFY You okay with 28? ELLE

Get the 26 on standby in case.

DUFFY

Sats are dropping rapidly.

JAC

You reckon! Massive pneumothorax.

JAC removes the forcep and attaches a clamp to the drain tube. DUFFY connects this to the drainage flask - undoes the clamp and looks to see if the drain is swinging.

> DUFFY Just a nudge.

JAC advances the drain a touch - and it's set. She looks up. Breathes a huge sigh of relief as DUFFY indicates...

> DUFFY (CONT'D) It's swinging. ELLE (Relieved)

Swinging.

ELLE places her hand on GRACE's head, sweeps her fringe from her face.

ELLE (CONT'D) We've got you.

They all breathe a sigh of relief. Even JAC affords a glance.

JAC Let's secure this. Can I have a suture?

DUFFY hands it to her. GRACE catches her breath.

On AM RA, admiration - these lot really are something.

97A <u>INT. SCAFFOLDING COLLAPSE - DAY (19:53)</u> (ETHAN, ALICIA) ETHAN s in his boxer shorts - in pain - as ALICIA tests the knee. ETHAN I'm sorry... I'm so sorry. We'll have to leave it. ALICIA We can't. They'll have to find us at some point. ALICIA

ALICIA Pass me that pole.

 98 <u>INT. ED. RESUS/RESUS CORRIDOR/RECEPTION/RESUS 2 -</u> <u>DAY (19:53)</u> (CHARLIE, DUFFY, DYLAN, ELLE, JAC, JACOB, KAI, LOUISE) (CONNIE, DAVID, GRACE, NOEL, AM RA, NS THEATRE PORTERS, NS STAFF, NS PATIENTS)

We're with CHARLIE, DYLAN, DAVID and a clearly worried JACOB as they wheel CONNIE to theatre. As they pass Resus 2, CHARLIE shares a look with DUFFY - concerned about JACOB. DUFFY looks to JAC who nods - go, support him

DUFFY follows. Go with them as they wheel her through.

NOEL and LOUISE are pulled up at the sight of CONNIE coming through - heading for the lift. It's like a funeral march.

JACOB strokes CONNIE's head - trying to comfort her as much as he can as DUFFY catches up, but there's an anger building in him now.

JACOB This could have been prevented.

CHARLIE That's not important now.

JACOB I shouldn't have listened to her - she said she was alright.

CHARLIE That's on all of us.

JACOB It's on me.

JACOB's head is starting to unravel.

JACOB (CONT'D) (To CONNIE) I've got you, Connie. It'll be okay. Both of you. (Sudden realisation) (CONNIE, rj 1 0 0 1 159 291ac20 1 381 747.48 Tm 0hes34.96 279 JAC She's going to need a chest CT. ELLE I want a full trauma CT as well. I'll give you a shout when we're done.

JAC nods - goes to head off.

ELLE (CONT'D) Ms Naylor?

JAC Not yet. But we'll get there.

JAC smiles her support. ELLE turns to AM RA.

ELLE Speak to CT - see when they can take her.

AM RA nods. Feeling part of this now - she goes. Follow her out as she sees the lift doors opening for CONNIE. The somber mood. It's sobering. She catches CHARLIE's eye - and moves off again heading for CT.

Pick up DYLAN wheeling CONNIE in to the lift with NS STAFF as JAC joins them JACOB goes to step in too, but JAC stops him

JAC You stay. DYLAN

We'll keep you informed.

JAC looks to JACOB.

JAC Look after Grace.

As the doors close, JACOB's shoulders slump - reeling from the news of CONNIE as the others sense what is coming.

CHARLIE She's right, Jacob - Grace is your focus now.

JACOB It's not right though. Not right at all, Charlie... That little girl. Something has to be done.

CHARLIE And it will be. Everything that can be done, will be...

JACOB I promised her she'd be alright. Promised I'd make her safe. Casual ty 31

CHARLIE But no-one is to blame...

But as LOUISE turns, she sees KAI standing to the side - watching.

LOUI SE Kai.

He's staring at the lift - has seen it all, can feel the mood.

KAI Wasthather?

As JACOB and CHARLIE turn around, clock this strange sight... And we realise what is about to happen.

99 <u>INT. SCAFFOLDING COLLAPSE - DAY (19:53)</u> (ALI CI A, ETHAN)

Come in on a pole smashing against a window. Once, twice and then -SMASH - it breaks. We hear a scream of joy.

> ALICIA Haha!

REVEAL - ETHAN and ALICIA have managed to crawl into a space near the ambulance, wielding a scaffold pole, and have smashed their way in to the side window.

ALICIA tries to manoeuvre a bit closer, aiming the pole as she goes (we don't know this yet, but she's trying to see the switch) guiding the pole in to the ambulance.

> ETHAN Can you reach it?

Casual ty 31

Episode 1 - Scene 100

100 <u>OMI TTED</u>

CONTENTS MOVED TO 101a

101 INT. ED. RESUS 2/RESUS CORRIDOR/RECEPTION - DAY (19:56) (AM RA, ELLE, DAVI D, KAI, JACOB, LOUI SE, CHARLI E, DUFFY) ELLE is dealing with GRACE as AM RA returns with an NS PORTER. AM RA Scanner has a slot. ELLE (ln) Right now? She nods - urgent. ELLE needs to make a pressured decision. AM RA Do you want me to call an anaesthetist? Shoul dn't we..? ELLE She's supporting her airway. No reason to int ubat e. Let's go. They are beginning to wheel her out when they hear the commotion from reception, DAVID appears - one word... DAVI D Jacob It's been coming... ELLE knows it - turns back to AM RA. ELLE Take her to the scanner now. Any problems, you know where I am Go with ELLE as she rushes round to reception. KAI I just came to apologise... JACOB Apol ogi se? LOUISE tries to step in front, protect him LOUI SE It was an accident. CHARLIE looks to LOUISE - what's he talking about? KAI (ln) A drone. It was a present - I flew it up, it hit the helicopter. I didn't mean... But JACOB loses it - vents all his frustration on KAL.

Episode 1 - SHOOTING Script 'Too Old For This Shift' 176.

Casualty 31

JACOB You caused this?! You CAUSED this!

ELLE

Jacob.

As AMIRA comes into shot with GRACE on the trolley - freezes at the sight of KAI.

AMIRA I told him not to say.

ELLE sees her - realises how inflammatory GRACE could be in this situation.

ELLE (Quiet, firm to AM RA) Get her out of here.

She moves AM RA off.

JACCB This! This is what you did!

JACOB points to the helicopter tail sticking through the doors - KAI is close to tears now.

CHARLI E Enough, Jacob.

JACOB has turned all his anger on KAI - pins him to the pillar.

DUFFY Get off him

DAVID and LOUISE try to haul him off but they stumble... DAVID lands on the floor.

CHARLIE Jacob, what the hell are you doing?

JACOB You have any idea what you've done...

DUFFY

(In) It was an accident!

He slams him against the pillar - it takes all of CHARLIE and DUFFY's strength to get in between.

CHARLIE You heard him, it was an accident! He's just a kid!

JACOB drops him A rage burning through him as KAI starts to heave - his asthma coming on again.

LOUISE Get him a nebuliser!

Episode 1 - SHOOTING Script 'Too Old For This Shift' 177.

#### CHARLIE No-one is to blame.

DAVID and LOUISE pick KAI up. But JACOB's not done - his anger hasn't resided, rages through him still.

# JACOB

St eph.

He rushes off, heading for upstairs. CHARLIE races after him

101A<u>EXT. ED. MAIN ENTRANCE - DAY (19:54)</u> (ALICIA O.O.V., CAL, ETHAN O.O.V., IAIN, JEZ, JOSH, LILY) (NS FIRE CREW, NS POLICE OFFICERS, NS ONLOOG 5ILY) JEZ Cal !

But before they can stop him, he's grabbed an ambu-bag and has started to crawl through. LILY arrives, barking at IAIN.

LILY You think this is some sort of game? What are you even doing? If you're fit enough to stand out here watching a load of firemen lifting planks about then you're fit enough to get inside where we need actual help.

IAIN is taken aback... JEZ grins at him

JEZ See what you mean.

But IAIN's head is spinning. He wobbles, nearly falls as LILY and JEZ prop him up. JOSH is concerned - looks to LILY.

JOSH I'll give you a hand.

On LILY's look to IAIN - you see?

Episode 1 - Scene 102

## 102 <u>OMI TTED</u>

103 <u>INT. ED. RECEPTION/STAIRS - DAY (20:01)</u> (CHARLIE, DUFFY, ELLE, JACOB, JOSH) (NS STAFF) CHARLIE pulls JACOB back as he storms up the stairs. CHARLI E This isn't going to solve anything. JACOB And what do you think is then? This pl ace? You? CHARLI E What they need is support... JACOB What they need is a miracle! CHARLI E We're doing everything... (we can) JACOB Don't trot out platitudes with me. There's nothing that can be done or it would have happened. Stop kidding yourself you can do anything to change that. CHARLI E What are you trying to achieve? JACOB turns on him JACOB Achieve? If it wasn't for Steph we wouldn't be in this mess - you saw! You saw what this caused. Or maybe it doesn't register with you any more. Seen so many of these things you're numb to it... But for me it hurts, Charlie. Hurts! And that riles CHARLIE - angry now. CHARLI E

We're all hurting. We all care about Connie, we all care about Grace...

JACOB Not like me!

CHARLIE This isn't about you. None of this is about you! I've put up with your posturing for long enough - we all have.

JACOB tries to get past, but CHARLIE steps in his way.

Episode 1 - SHOOTING Script 'Too Old For This Shift'

CHARLIE (CONT'D) This place might be going downhill fast no-one knows that more than me... But somehow it clings on because each and every one of us performs together, as a unit. So lose the ego and remember your role, would you? There is no other way to help.

CHARLIE - he might as well have been speaking about himself in that - but he steps in front of the stairs blocking JACOB's path.

JACOB You'd better let me past, old man.

CHARLIE sets himself. Shakes his head - can't believe it's come down to this.

CHARLIE You'll have to go through me.

As at his side appears DUFFY.

DUFFY

Metoo.

JOSH And me. 104 <u>INT. SCAFFOLDING COLLAPSE - DAY (20:02)</u> (ALI CI A, CAL, ETHAN, JEZ) (NS FIRE CREW) ETHAN and ALICIA can see CAL now, squeezing through the final part of the tunnel he's managed to create. He drops the ambu-bag in, then slides after it. Looks at ETHAN in his boxer shorts. CAL You should have said. At least you're wearing your best. ETHAN These aren't my (best)... ALI CI A He dislocated his patella. CAL And that's it? ETHAN pulls up his shirt. ETHAN Just cuts. CAL realises he really didn't need to force his way in at all. CAL Right. Seems you two are blessed. ALI CI A But thanks for coming. CAL laughs. As all of a sudden the NS FIRE CREWlift off the biggest part of the scaffold - light pours in and they see another familiar face: JEZ You guys okay? CUT TO:

105 <u>I NT. ED. RESUS CORRI DOR/RESUS 2 - DAY (20:05)</u> (CHARLI E, DUFFY, JOSH) 106 <u>EXT. ED. SCAFFOLD/MAIN ENTRANCE - DAY (20:08)</u> (ALICIA, ETHAN) (CAL, NS STAFF, NS FIRE CREW, NS POLICE OFFICERS, NS RESCUE WORKERS, NS ONLOOKERS)

 $N\!S$  FIRE CREW help ETHAN, ALICIA and CAL out, they take in the devastation for the first time.

ALI CI A

Ch my.

ALICIA grabs hold of ETHAN's arm

ETHAN Grace... Is she..?

107 <u>INT. ED. CT SCANNER - DAY (20:09)</u> (AM RA, CHARLI E, DUFFY, JOSH) (GRACE, NS RADI OGRAPHER)

AM RA and the NS RADIOGRAPHER stand by with the trolley as GRACE comes out of the scanner... But she's increasingly agitated, pulling at her chest drain.

AMIRA Grace, honey - stop that. You're okay.

AM RA, realising this is not good, turns to the NS RADIOGRAPHER.

AMIRA (CONT'D) Call someone! Go and get someone from the ED. Quickly.

The NS RADIOGRAPHER rushes off leaving AM RA with GRACE - alone.

AM RA (CONT'D) Come on now.

But GRACE starts fitting.

AM RA (CONT'D)

No no.

AMIRA looks at all the drains sticking out of GRACE - can't turn her completely - grabs her head.

The door goes. CHARLIE, DUFFY and JOSH.

JOSH and DUFFY rush around either side of the slide as GRACE continues fitting.

JOSH Okay, we've got you.

CHARLIE Suction.

DUFFY grabs the suction from the wall - gets it into GRACE.

AM RA She was fine, and then she just...

CHARLI E

(In) She needs to go back. Let's get her on the trolley.

CHARLIE supports her head, pushing her chin up. DUFFY looks stricken.

DUFFY This has got to be a head injury. Casualty 31

Episode 1 - Scene 107

On AM RA - terrified.

109 <u>INT. CORRIDOR - DAY (20:10)</u> (CONNIE, DYLAN, JAC, NS THEATRE STAFF, NS NURSE)

DYLAN, JAC and an NS EMERGENCY NURSE walk CONNIE down the corridor where NS THEATRE STAFF are waiting in scrubs.

Silence. Nothing to be said - they hand her over, just a look between DYLAN and JAC - re-assuring each other. All they can do.

ELLE is rattled now - she made the wrong call and she knows it - nerves kicking in.

ELLE We should get an anaesthetist.

DYLAN looks to CHARLIE - no time and they know it - they can see she's wobbling.

DYLAN You want me to do it? ELLE No. I'll do it - let's have the drugs in. (To DUFFY) Thiopentone [THIGH-O-PEN-TONE], 5 milligrams. Suxamethomium [SUX-A-METH-OWN-E-UM] 100 milligrams. Charlie, are you okay to do cricoid?

DUFFY gets them in. GRACE twitches as the muscle relaxant kicks in. ELLE puts the laryngoscope down, tries to get the tube in, but she's struggling.

> ELLE (CONT'D) Can't get it in. Damm it. JAC Is there anything I can do? CHARLIE (Calming, to ELLE) You're okay. DYLAN Try a smaller size. ELLE Can I have a 6.5 and a bougie? Quicker, please.

She takes the Bougie, tries inserting it into GRACE's airway. But the vomit is making it a difficul. Butu, batio. ELLE p.48 Tm N2h Tc GRACE's

JOSH Hey, back please. ELLE Inflate the cuff.

DYLAN

Bag.

DUFFY passes ELLE the bag - these lot working like a well-oiled machine. Everyone else in silence - tense.

CHARLIE maintains cricoid pressure while ELLE attaches the catheter mount and bag to the tube, she ventilates with one hand whilst listening to the chest with her stethoscope.

And then she delivers it.

ELLE Position's fine.

The words they've been waiting for...

ELLE (CONT'D) She's expanding.

Relief. Sheer relief. CHARLIE looks to DUFFY and JOSH - that was so close and they know it.

I AI N G ad it's over.

Beat. It sinks in for all of them just how huge this is.

JEZ So now what?

But IAIN's ego is dented... He can't help but feel guilt at his slim part in it all.

IAIN The waiting.

112 <u>INT. ED. RECEPTION - NIGHT (20:22)</u> (ALICIA, CAL, CHARLIE, DAVID, DUFFY, DYLAN, ELLE, ETHAN, JAC, JOSH, MAX, ROBYN) (LOUISE, NOEL, GRACE, NS STAFF, NS PATIENTS)

CHARLIE, DUFFY, LOUISE, NOEL, DYLAN, ROBYN, ELLE, ETHAN and ALICIA all survey the empty department - it's an unfamiliar, eerie sight.

CHARLIE Guys. Listen up.

The gang gat her round.

CHARLIE (

DYLAN (In) I know you did. He moves off – then turns back to ELLE. DYLAN (CONT'D) You did great today. Be proud. DYLAN heads off. ELLE smiles. Perhaps he's right.

## 113 <u>OMI TTED</u>

114 <u>I NT. ED. ADMI N/CUBI CLES - HDU - NI GHT (20:34)</u> (AM RA, CHARLOTTE, KAI, STEVE) (NS STAFF) AMIRA comforts KAI who sits on a trolley. His breathing is controlled again. AM RA The police will have to speak to you, but you'll be okay - if what you say is true then... She looks up as CHARLOTTE and STEVE arrive together - see their son - so clearly battered by today's events. AM RA (CONT'D) He's been waiting for you. CHARLOTTE Sorry, we got... STEVE It's my fault, I got held up at work. CHARLOTTE Ch now you take some responsibility. STEVE I wasn't the one who left him in the house on his own... CHARLOTTE Because that's (what caused this)... STEVE (|n|)Yeah, that's exactly what (caused t hi s) . . . But they are stopped in their tracks as AM RA grabs both of them one in each fist - and turns them towards KAI, head in his hands. Both are silenced. Beat. KAI (To himself) I nearly killed that little girl. CHARLOTTE's heart breaks for him - her son - as he cries. His parents either side, holding him as tight as they can. CHARLOTTE

CHARLOTTE Sssssshh.

CHARLOTTE and STEVE look at each other - can see what they've caused. They look to AM RA. She can see these three have enough to sort out - she softens.

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AM RA The police will need to talk to him When you're ready.

KAI looks up.

KAI And the girl? Grace. Will someone let me know?

STEVE They'll call us.

STEVE puts his arm around the back of KAI and squeezes CHARLOTTE's shoulder. AM RA sees.

AMIRA We'll let you know. 114A<u>INT. VIDEO MESSAGE TO CAMERA - DAY</u> (ALL, LOUISE, NOEL, ROBYN) (MAX)

NOEL, MAX, ROBYN and LOUISE - in a line.

ALL Here's to you, Charlie.

As one by one they knock back a shot.

LOUISE Ugh. I thought it was supposed to be water.

All raise their glasses.

NOEL Cos teamwork makes the dream work!

He beams to camera - MAX and LOUISE look across at him, shaking their heads.

LOUISE (To NOEL) Told you not to say that.

ROBYN (To camera) Too many rehearsals.

ROBYN laughs, looks to camera - does the international sign for 'NOEL's had a few'.

115 <u>INT. ED. RECEPTION - NIGHT (20:35)</u> (CHARLIE, ELLE, JOSH, DUFFY, HANSSEN) (NS STAFF, NS PATIENTS) DUFFY, JOSH, CHARLIE and ELLE all look at the helicopter tail - this alien creature that has invaded their home. CHARLI E I suppose you could get used to it after a while. ELLE Sort of thing they expect you to just deal with anyway. JOSH Powers that be have their way we'll be asked to make use of it - convert it into beds. DUFFY 'Powers that be'? Listen to him One shift and he's all 'stick it to the man' agai n. CHARLI E It's the jacket. JOSH What can I say... It never leaves you. ELLE (Re HANSSEN) Charlie. They turn to see HANSSEN waiting. He indicates to CHARLIE and ELLÉ. Takes them to one side. CHARLI E Grace's just gone up and we're waiting on Connie, but look, about outside earlier really I was... But HANSSEN's look finishes that sentence. He hands CHARLIE and ELLE GRACE's scans. As they take them in... Shock. ELLE This is... CHARLI E Traumatic brain injury. ELLE She's just a child. HANSSEN Subdural haematoma. The neurosurgeons are going to take her to theatre. I'I oversee it myself.

Episode 1 - SHOOTING Script 'Too Old For This Shift'

203.

ELLE Chances... HANSSEN (In) It doesn't look good. I'm sorry. CHARLIE is deflated, ELLE too. As HANSSEN leaves them with that blow, DUFFY and JOSH see and come over.

> DUFFY Charlie?

CHARLIE (To ELLE) Where's Jacob? He needs to know.

ELLE watches CHARLIE head off, heart sinking.

## 116 <u>INT. VIDEO MESSAGE TO CAMERA - DAY</u> (DEBBLE)

DEBBI E

You probably don't remember me, Charlie but I get the feeling you'd remember my daughter, Jenny... That you're the sort of person that remembers all the people you have an affect on. All the people that you and your wonderful staff somehow manage to fix up and make better and sometimes... Like with Jenny, sometimes just sit with... Help through the toughest of times by just showing kindness. It's hard to find the words to describe our gratitude to you... Knowing what you're all up against every day... But I suppose... What I hope you realise is that there are so many of us... So many families like us that will always remember what you did for us - that you're part of our lives as that nurse. You know the one.

She chokes up, tears up at the memory of it all.

DEBBIE (CONT'D) Sorry. Here's to many more like you.

118 <u>EXT. ED. MAIN ENTRANCE - NIGHT (20:43)</u> (CAL, ETHAN) (ROBYN, MAX, JEZ, ALICIA, NS FIRE CREW, NS POLICE OFFICERS, NS STAFF, NS PATIENTS)

ROBYN, MAX and JEZ carry trays and trolleys of food and drink from the pub - still using the fire exit - only now it has a much more melancholic feel to it. The foam has now disappeared and only a few NS FIRE CREW and NS POLICE OFFICERS, etc., remain (though the cordon is still in place).

ETHAN and ALICIA are just behind them as ETHAN spots CAL staring at something embedded in the wall.

ETHAN (To ALICIA) I'll catch you up.

He finds CAL looking at the piece of shrapnel - no idea that it came so close to taking his brother's head off earlier.

ETHAN (CONT'D) I took your advice.

CAL turns to him

ETHAN (CONT'D) Backfired spectacularly.

CAL - no idea what he means.

ETHAN (CONT'D) Showed her my vulnerable side... And now she thinks I'm some sort of basket case.

CAL

Because women often stand and stare adoringly at potential basket cases.

He nods to where ALICIA is - sure enough, standing, waiting for ETHAN. ETHAN turns back.

CAL (CONT'D) Go on. Before she realises ETHAN smiles and peels off. CAL watches him go - then turns back to the wall and yanks the piece of shrapnel from it - holding it in his hands, this fortune.

119 <u>INT. ITU CORRIDOR/ITU - NIGHT (21:09)</u> (CHARLIE, JACOB, CONNIE, NS PATIENTS, NS STAFF)

CHARLIE and JACOB walk the corridor in silence. It feels like the green mile to JACOB.

As he reaches the door, we see CONNIE stirring. JACOB looks to CHARLIE who just nods. JACOB goes in.

We stay with CHARLIE waiting, watching at the window, as CONNIE wakes.

JACOB takes her hand. We see her asking. We know what. We see him pause, drop his head and then we see CONNIE let go of his hand. Her world has just crumbled.

On CHARLIE - feeling every ounce of it.

## Casualty 31

As CHARLIE takes it in - this team, this family, these heroic people.

JOSH (Repeating CHARLIE's line from earlier) 'This place clings on cos everyone works as a unit'...

DUFFY And yet certain occasions call for certain people.

From behind appears DUFFY - she gives him the softest of kisses on the cheek and hands him a cup of tea.

DUFFY (CONT'D) Happy anniversary, Charlie.

121 <u>INT. VIDEO MESSAGE TO CAMERA - DAY</u> (CONNI E, GRACE)

CONNIE stares directly at us. Right down the barrel of the lens.

CONNIE ...You, Charlie Fairhead, are nothing short of incredible. (Beat) Congratulations on a truly remarkable achievement...

GRACE (O.S.) We love you, Charlie!

CONNIE