

**EP87/SC2. INT. ST PHIL'S HOSPITAL. CORRIDOR/
SIDE ROOM. DAY. 08:30**

[MUSIC OVER:
PROPELLERHEADS.

A POISED ZARA MAKES HER WAY DOWN A
CORRIDOR IN ICU AND NODS A GREETING TO A
BORED ROB, WHO SITS ON A CHAIR GUARDING A
DOOR WITH ANOTHER NSE POLICE OFFICER.

ZARA LOOKS THROUGH THE DOOR

REECE, UNCONSCIOUS IN BED, ATTACHED TO
INTENSIVE CARE EQUIPMENT.

BY HIS SIDE, CARLENE, HOLDS HIS HAND, AND
STARES AT EVERY ASSISTED BREATH HE TAKES.

**EP87/SC4. INT. THE MILL HEALTH CENTRE. CORRIDOR/
CONSULTING ROOM 1. DAY. 09:02**

[MUSIC OVER:
PROPELLERHEADS.

CLOSE UP: A GLITTERY SIGN ABOVE THE DOOR OF
CONSULTING ROOM ONE THE JUST TALK
BOOTH

AL STARES AT IT OPEN-MOUTHED AS HE ENTERS
ROOM

IT HAS BEEN TRANSFORMED INTO A CAMP
GRAHAM NORTON-ESQUE BOOTH (USING FLATS)
WITH A COLOURFUL CHAIR CENTRE-STAGE LIT BY
BRIGHT LIGHTS.

AN NSE SOUND MAN SETS UP HIS EQUIPMENT, AS
TRISTAM KNIGHT (30'S) THE DIRECTOR - LINES
UP THE CAMERA. THEY ARE ENJOYING THE MUSIC
PLAYING ON A STEREO.

AL IS GOBSMACKED. TRISTAM NOTICES HIM]

TRISTAM:

AL:
What?

TRISTAM:
In the chair, there. The big red thing. So I can focus?

AL:

TRISTAM:
Oh, suit yourself then. Tell me you brought some shoes in though?

AL:
Shoes?

TRISTAM:
Things you wear on your feet?

AL:
(BEMUSED) No.

TRISTAM:
No? Are you lost?

[ON AL, PERPLEXED]

CUT TO:

EP87/SC5. INT. ST PHIL'S HOSPITAL. SIDE ROOM/ CORRIDOR.
DAY. 09:02

[ZARA AND CARLENE SIT IN SILENCE.

REECE IS STILL AND UNRESPONSIVE.

THE WHIRR AND BEEP OF HIS LIFE SUPPORT
MACHINES (VENTILATOR/HEART MONITOR ETC.)
IS HYPNOTIC.

CARLENE YAWNS]

ZARA:

Would you like a coffee?

CARLENE:

(NODDING) Mmm. . Need to stretch my legs. Can
you keep an eye?

ZARA:

Of course.

[CARLENE STANDS, CHECKS HER BAG. TUTS]

CARLENE:

You got change?

ZARA:

I might.

[ZARA CHECKS HER COAT THAT HANGS BY THE
DOOR]

ZARA:

No. Maybe Sergeant Hollins... (TO ROB, IN CORRIDOR) Rob? Have
you got change? Carlene wants a drink from the machine.

[ROB ENTERS, CHECKING HIS POCKETS]

ROB:

Yep. (TO CARLENE) I need one too.

[ZARA WATCHES ROB AND CARLENE HEAD DOWN
THE DESERTED CORRIDOR]

[BEHIND HER, ARMS SUDDENLY JERK AND
TWITCH (THIS IS A MUSCLE SPASM NOT A
CONVULSION).

THEM]

CUT TO:

**EP87/SC6. INT. THE MILL HEALTH CENTRE. CONSULTING
ROOM 1. DAY. 09:04**

[BOOTH: RUHMA SETTLES INTO THE CHAIR,
HOLDING A BAG]

TRISTAM (OOV):

Ready whenever you are.

[RUHMA LOOKS DIRECTLY AT THE CAMERA. SHE
PULLS HER WORN BOOTS FROM HER BAG]

RUHMA:

These are my boots. Look at the state of them. at the
toe, the heels worn, and honest (SHE SNIFFS THEM)
bit whiffy. But e had them for years.

[RUHMA HOLDS UP HER BOOTS WITH PRIDE]

EP87/SC7. INT. ST PHIL'S HOSPITAL. CORRIDOR.
DAY. 09:06

[A COFFEE MACHINE COUGHS AND SPLUTTERS
INTO A PLASTIC CUP.

ROB RETRIEVES IT AND HANDS IT TO CARLENE. HE
INSERTS MONEY FOR HIS COFFEE. THE MACHINE
STARTS

AN ALARM STARTS. PERSISTENT AND PIERCING.

DOORS FLING OPEN, AND A NSE CRASH TEAM
MATERIALISES. THEY SPRINT DOWN THE
CORRIDOR WITH A CRASH TROLLEY, PASSING
CARLENE AND ROB.

CARLENE KNOWS INSTINCTIVELY WHERE THEY

CLOSE UP: HER COFFEE HITS THE FLOOR]

CUT TO:

EP87/SC8. INT.

**EP87/SC9. INT. THE MILL HEALTH CENTRE. PRACTICE
MANAGER'S OFFICE. DAY. 09:10**

[AN IRRITATED AL OFFLOADS TO MRS TEMBE]

AL:

...How is anybody supposed to do any work? out there!!

MRS TEMBE:

I am sorry you feel this way Doctor Haskey. Doctor Sharma organised it before she left. It is to promote talking therapies...

AL:

How does being filmed by an artsy-fartsy director help anyone?

MRS TEMBE:

Doctor Knight is a respected psychologist

AL:

Yeah, right.

MRS TEMBE:

He is. And his initiative has a proven track record. Would you like to see his credentials?

[AL REINS HIMSELF IN]

AL:

Fine.

MRS TEMBE:

It is mainly for patients, but Doctor

EP87/SC10. INT. THE MILL HEALTH CENTRE. RECEPTION.
DAY. 09:12

[RECEPTION IS BUSY. NSE PATIENTS CHAT AND
A BIT OF A SOCIAL EVENT.]

RALPHY ASPDEN (60S) LOUD, GREGARIOUS, AND
SMARTLY DRESSED STANDS BY RUHMA ON THE
PATIENT SIDE OF RECEPTION. VALERIE STANDS
BEHIND THE COUNTER.

ON THE COUNTER, NEXT
DILAPIDATED BOOTS, A
COMBAT BOOTS]

RALPHY:

My boots are over forty years old and look
at the state of yours. You are a disgrace Sister Carter!

[RUHMA HOLDS UP HER HANDS, LAUGHING]

RUHMA:

I am, I agree!

VALERIE:

You need to get yourself to Wi

RUHMA:

Wi

RALPHY:

Oh yes, t Behind the Co-op. They can fix anything

[RALPHY SPOTS A SCOWLING AL EXITING MRS
]

RALPHY:

Morning, Doctor Haskey! g forward to hearing your story.

AL:

, Ralphy.

RALPHY:

!

**EP87/SC11. INT. ST PHIL'S HOSPITAL. CORRIDOR/
SIDE ROOM. DAY. 10:00**

[ROB IS ON THE PHONE TO THE STATION]

ROB:

(INTO PHONE) Yep, th

now

[THROUGH THE WINDOW, ROB WATCHES ZARA
AND A BROKEN CARLENE.

IN SILENCE, THEY WATCH BODY AS A
SHEET IS PULLED OVER HIM BY NSE NURSING
STAFF.

~~CARLENE~~ CARLENE LOOKS BACK AND

EP87/SC14. INT. THE MILL HEALTH CENTRE. RECEPTION.
DAY. 10:32

[ENTERING THE QUIETER RECEPTION, AL PICKS UP SOME NOTES.

HE SPOTS RALPHY CHATTING ANIMATEDLY WITH PEGGY. THEY ONLY HAVE EYES FOR EACH OTHER]

PEGGY:

...The carpets! It was like someb

RALPHY:

I know! And you had to knock on the window to be let in after eleven

PEGGY:

What was his name the landlord? The Irish bloke who never smiled.

RALPHY:

Brendan.

PEGGY:

Brendan!

[AL WATCHES THEM LAUGH FOR A MOMENT.

HE LOOKS AT HIS FEET. A TIRED PAIR OF TRAINERS.

SIGHING, HE SLOUCHES OFF]

CUT TO:

[VALERIE CONSIDERS THE QUESTION]

VALERIE:

No.

CUT TO:

EP87/SC18. INT. ST PHIL'S HOSPITAL. NURSES STATION.
DAY. 14:10

[A COMMOTION.

AUSTIN IS IN A BLIND FURY SHOUTING AT AN NSE
NURSE. SHOCKED NSE PATIENTS LOOK ON]

AUSTIN:

Where is he?!

What have you done with him?

[SPOND. AUSTIN SWIPES
THE DESK, PAPERS FLY]

AUSTIN:

Tell me!

ZARA:

(STEPPING FORWARD) Austin?

[AUSTIN TURNS TO ZARA. A FACE HE KNOWS]

ZARA:

You need to stop this.

[Y STALLS]

AUSTIN:

He

[ZARA WATCHES AS AUST

EP87/SC20. EXT. HOSPITAL MORTUARY. DAY. 15:30

[ZARA SITS WITH CARLENE

EP87/SC21. EXT. THE MILL HEALTH CENTRE. CAR PARK.
DAY. 18:02

[END OF DAY - DUSK. WITH THE HELP OF THE
SOUNDMAN, TRISTAM LOADS THE EQUIPMENT
INTO HIS VAN]

TRISTAM:

Outstanding! We got great stories from the patients, and loads from the
Thanks for getting them involved. Made our job a whole lot easier.

MRS TEMBE:

My pleasure. I am glad that it has gone well. Did Doctor Haskey contribute
anything?

TRISTAM:

Not a sausage. S

[ON MRS TEMBE, DISAPPOINTED]

CUT TO:

EP87/SC22. INT. CARTER HOUSE. KITCHEN. NIGHT. 19:30

[RUHMA COOKS. SHE IS NOT IN UNIFORM.

BUT SHE IS IN A GOOD MOOD, SINGING
NI, AND STRUTTING
AROUND IN HER GOOD-AS-NEW BOOTS]

RUHMA:

(SINGING) Hey, I put some new shoes on and suddenly everything is

[HESTON SMILES AT HER]

HESTON:

I freshen up for dinner.

RUHMA:

CUT TO:

[A LONG BEAT.

ZARA BARELY HOLDS IT TOGETHER]

ZARA:

EP87/SC26. INT. CARTER HOUSE. BEDROOM. NIGHT. 20:06

[RUHMA ENTERS TO FIND HESTON, IN DRESSING

RUHMA:

And?

[HESTON TAKES HER HANDS, SMILING]

HESTON:

I want to treat you.

RUHMA:

To what?

HESTON:

A complete new wardrobe. Take a day off and shopper. Three thousand should cover it. Call it a belated wedding present.

[RUHMA, STUNNED, LETS GO OF HIS HANDS]

RUHMA:

What are you talking about?

HESTON:

What do you mean?

RUHMA:

Who spends three thousand pounds on clothes?

[HESTON BACKTRACKS]

HESTON:

That was crass. S

RUHMA:

Try living in the real world. Three thousand pounds?! Are you mad?

HESTON:

Forget the three thousand pounds! That was a mistake. I meant, I care for you, I want to spoil you. I have money, you need new clothes.

RUHMA:

I need new clothes?

[HESTON WISHES HE HAD]

HESTON:

Really, Listen,
t we set up a joint account
awful conversations; and you can just take whatever money you need
whenever you need it.

[RUHMA BRISTLES]

EP87/SC27. INT. EDITING SUITE. NIGHT. 21:00

[A BEAT.

CLOSE UP: A MONITOR.

THE STORIES FROM THE BOOTH BEING FAST
FORWARDED.

SUDDENLY, WE SEE A FAMILIAR FACE FLASH UP
(INSERT SCENE 28). HE SITS IN THE CHAIR
TALKING. THE SCREEN FREEZES.

WE PULL OUT TO REVEAL: A PUZZLED TRISTAM IN
THE GLOOM OF AN EDITING SUITE.

HE IS SURPRISED TO SEE AL. HE REWINDS THE
TAPE,

CUT TO:

**EP87/SC29. INT. ST PHIL'S HOSPITAL. CORRIDOR/
SIDE ROOM. DAY.**

[MUSIC OVER: THE END
PROPELLERHEADS.]

CLOSE UP: A PAIR OF TRAINERS (WITH BLOOD
STAINS) HELD TO A WOMAN

WE PULL OUT TO REVEAL: THE WOMAN IS
CARLENE, AND THE TRAINERS

AN NSE POLICE OFFICER APPEARS (NB: WE STAY
ON CARLENE THE OFFICER IS BARELY SEEN).

THE OFFICER GENTLY PRISES THE TRAINERS AWAY
FROM CARLENE AND PLACES THEM IN A CLEAR
EVIDENCE BAG.

CARLENE FIGHTS HER EMOTIONS]

[SERIAL HOOK: THE POLICE OFFICER GOES,
TAKING THE SHOES, LEAVING CARLENE
BEREFT]

END OF EPISODE