1 2/1. INT. DARWIN. OUTSIDE THEATRE 2 (FLASH FORWARD OF SCENE 1 44) - DAY [14.01]

ZOSIA comes out of theatre. Hands gloved and bloodied. Something big has obviously just happened. Ws STAFF walk past staring. She just stands there. Doesn't know what to do.

Then she hears something. Faint at first but getting louder. It's the hum of the strip lights. She looks up at the lights. Something on her face. Fear. She can't take her eyes off the lights as the sound gets louder. And louder. And louder.

SUPER: SIX HOURS EARLI ER.

Open on ZOSIA. Close on her concentrating face. Her and JAC in surgery. They are performing a VATS pneumothorax surgery.

3 2/3. EXT. WYVERN ENTRANCE - DAY [08.35]

SACHA walking through the carpark with DOM NIC and ISAAC. DOM NIC has a carrier bag filled with 8ish plastic containers of food.

3

DOM NIC

Today chicken curry. Tomorrow it's a lamb stew. Thursday is a chickpea thing.

I SAAC

No, that's Friday.

DOM NIC

Does it matter?

I SAAC

Meat-free Friday.

Good point.

DOM NIC

Yes. Thursday's the moussaka then.

SACHA

Very organised.

DOM NIC

We're breaking the shackles of the canteen.

SACHA

Inspiring stuff.

ISAAC has more pressing concerns.

I SAAC

Have you spoken to Ric?

SACHA

Not yet.

DOM NIC

I can't get my head around it.

SACHA

We all know if a complaint is made, it has to be taken seriously...

DOM NIC

Even when it's made by an F1 who's known Ric for, like, an hour?

SACHA

Even then.

DOM NIC sees something out of the corner of his eye.

EPI SODE 2 SHOOTI NG BLUES SCENE 3 PAGE 4.

DOM NIC

Whoa.

He's seen something. They follow his gaze to see ESSIE, dishevelled, bleary-eyed, clearly hungover. Still in last night's going-out clothes. She's getting out of a car driven by N's HOT GUY, leaning back in to give him an awkward kiss.

The car drives off and ESSIE mooches past them, taking a bite out of a greasy bacon roll as she does. With her mouth full:

ESSI E

Morning.

And she goes inside.

DOM NIC

Fair play to her.

But SACHA isn't as amused.

4

4 2/4. INT. DARWIN - DAY [08.50]

ZOSIA and JAC walking back onto the ward.

ZOSI A

What's next?

JAC

Cof f ee.

ZOSI A

No, I mean what extra can I do?

JAC

A VATS pneumot horax surgery isn't enough for one day?

ZOSI A

It was amazing, but I want to do more. What ever you've got.

JAC

Sure you're up for it after yesterday?

ZOSI A

Completely sure.

As JAC answers, ZOSIA hears something. It's quiet, but noticeable. The hum of the strip lights. We hear it too.

IAC

Okay, I'm writing an editorial on frozen elephant trunk surgery and I need someone to help with the research.

ZOSIA is distracted by the sound. She looks up to the strip lights. Just as JAC says:

JAC (CONT'D)

Think you can handle that?

The noise disappears and ZOSIA snaps back to focus.

ZOSI A

When do you want it?

JAC

End of the week.

ZOSI A

No problem What else is there?

JAC weighs it up as OLIVER arrives with a chart.

EPI SODE 2 SHOOTI NG BLUES SCENE 4 PAGE 6.

JAC

You can get that paper work in order for my catch-up with Hanssen.

QLI VER

He's not here. Off sick.

JAC

Words I thought I'd never hear.

HANSSEN is NEVER sick. OLIVER nods. Then:

QLI VER

Caitlin Callahan. Sixteen year-old girl, collapsed in PE. Came through ED. They fitted a chest drain.

She nods to ZOSIA.

JAC

There you go.

OLIVER holding out the chart. ZOSIA smiles. Takes it.

5 2/5. INT. KELLER - DAY [09.05]

ESSIE, now in uniform, emerges from the Staff Room She's self-medicating with a can of coke. And she's looking as if a long day at work is just the worst thing that could possibly happen.

Then she sees something.

ESSI E

a !

And she runs. Spilling some of her drink in the process. As she bolts out of the ward, she puts it down roughly without breaking stride.

CUT TO:

5

6 2/6. INT. KELLER - DAY [09.08]

ESSIE is running down the corridor. Fast.

ESSI E

Hey!

She's chasing a boy - PARKER, 14ish - and PARKER is a lot quicker. He's dodging chairs and patients deftly. But ESSIE is close behind. She's panting, though, sweating, battling her hangover. She doesn't manage to dodge a chair and it slows her down.

ESSIE (CONT'D)

Ow. Stop!

But she shakes it off and keeps chasing. PARKER scoots around a corner - but it's a dead end. A locked door. He turns to go back but ESSIE is there. She's got him But she can barely talk, she's panting so hard.

ESSIE (CONT'D)

Give it back.

PARKER

I don't know what you're talking about.

ESSI E

You want me to call the police?

PARKER

Okay, I know exactly what you're talking about.

She's still puffing. Getting this out between breaths.

ESSI E

You're stealing money from a patient's bag.

PARKER

Not a patient.

ESSI E

Right. So how would you describe her?

PARKER

As my mum

On ESSIE, sweaty and out of breath - what?

CUT TO:

6

CALTLIN Playing net ball in PE

ZOSIA (CONT'D)

They're great.

CASH is immediately shy, closes the book.

CASH

They're just sketches.

CAI TLI N

We're writing a comic together.

CASH

She's writing it. I'm just doing the drawings. The story, everything, it's all her. Isn't it, Princess?

CAI TLI N

Don't call me that.

CASH knows he's not supposed to call her that but actually loves it. ZOSIA's finished her examination.

ZOSI A

(To N's NURSE)

Okay, let's get an echocardiogram as well as routine bloods, chest X-ray, ECGs.

(To CAITLIN and CASH)

We'll have you diagnosed, treated, and back on the netball court before you know it.

CASH

That's efficient.

Indeed, it's a little too keen. Something just a bit odd about ZOSIA.

ZOSI A

I'm very good at my job.

Job done.

ESSIE, still puffing, is bringing PARKER back onto the ward where DOM NIC and I SAAC watch - DOM NIC in the process of scrawling BROKEN AGAIN on a piece of paper and taping it to the computer screen.

They lead a round of applause for ESSIE as she comes back in. PARKER takes it as his due and makes a little acceptance speech.

PARKER

Wow. This is unexpected. I guess first I have to thank our lord and saviour Jesus Christ for giving me -

ESSI E

Ckay,

8

EPI SODE 2 SHOOTI NG BLUES SCENE 8 PAGE 13.

ESSI E

What book did you have to buy?

PARKER

A Beginner's Guide To Pickpocketing.

He's so cheeky. And ESSIE, to be honest, is a little bit charmed by it. Still, she keeps her poker face.

ESSI E

I'll make sure she gets it back.

A flash of anger suddenly crosses PARKER's face.

PARKER

And that'll be the last I see of it.

That's a weird thing to say, and ESSIE notes it.

PARKER (CONT'D)

Sorry. You're right.

And he hands it over.

ESSI E

Got there in the end, didn't we.

ESSIE's won this round, and we get the sense that PARKER isn't happy about it.

ESSIE saunters back to where DOM NIC hands her her half-drunk can of coke. She takes it gratefully.

DOM NIC

Just let us know if we're going to see that bacon roll again.

FLETCH in a bed, ready to go home. He has his arm in a sling. RAF just doing his final examination before discharge, with MORVEN helping.

RAF

Any pain?

FLETCH

Mate, I am in absolutely prime nick, incredible recovery.

RAF's scepticism

9

FLETCH (CONT'D)

Look at this.

He wiggles his feet.

RAF

How's the shoulder?

FLETCH

Sling's just for show. Let me go, would you.

RAF

As soon as we've done the paper work.

FLETCH

Come on.

RAF

You think we want you here? There's four kids at home that frankly I'm a bit sick of.

MORVEN

And he's got his eye on someone.

FLETCH

What, the diva?

MORVEN

Her name is Kim

RAF

Be qui et.

MORVEN

I was sure you were going to ask her out.

RAF

FLETCH rolls his eyes.

RAF (CONT'D)

And, even if I wanted to, I've got a complete mesocolic excision to prepare for this afternoon.

MORVEN hears that. Oh my goodness.

MORVEN

Are you serious?

RAF

Ms Campbell and I have been looking a long time for a suitable patient and finally we've got one.

MORVEN

Is that why you were working late together last night?

She's asked that very innocently, but RAF is embarrassed, remembering his kiss with SERENA.

RAF

Yeah. That's why.

MORVEN

How advanced is the cancer?

RAF

Stage two.

MORVEN

And you'll be dissecting up to the superior mesenteric artery?

RAF

Yep.

MORVEN is very excited by this.

MORVEN

That'll How advanced ish0

RAF Shoul dn' t be I ong.

RAF actually quite enjoying tormenting FLETCH as he heads off. MORVEN finishes up as quick as she can to follow him

MORVEN

Mr Di

10 2/10. INT. KELLER. WARD. SIDE BAY - DAY [10.35]

10

ESSIE with KIM and PARKER. KIM is just putting the money back into her bag.

ESSI E

I had to chase him half way around the hospital.

PARKER

Showing a surprising turn of speed. Honestly. I was impressed.

KI M

Give us a break, would you.

(To ESSIE)

I'm very sorrý. So is Parker.

They look to PARKER.

KIM (CONT'D)

As he will now demonstrate for you.

PARKER

l'm sorry.

KI M

If you want money, just ask me, darling.

PARKER

Good one, yeah. I'll remember that.

And there's just an edge to that which ESSIE notes. SACHA arrives with his iPad so he can show KIM her scans.

SACHA

Ms Whitfield.

(Sees PARKER)

Ch, hello.

ESSI E

This is Ms Whitfield's son. Parker.

SACHA

Hi.

(To ESSIE)

Are you alright?

ESSI E

Fi ne.

She's still feeling the effects of her chase, but SACHA presses on.

SACHA

(To KIM)

We're still waiting on a few results but what we have shows that you have a haematoma just here, under the hip. And that has developed into a large abscess. You said you fell over?

KI M

Tripped on the rug. I di ot. Al ways meant to put carpet down but you know.

SACHA

And you were in AAU yesterday? For a fall?

He's gesturing to the cuts and bruises on her face.

KI M

Just a clutz.

SACHA

But you didn't mention the hip then?

KI M

Why would I?

SACHA

Just that, an abscess like you have would take four or five days to develop.

KI M

And now it has.

SACHA

Yeah, but weren't you in pain?

KIMa little awkward here. But she's saved by her phone ringing.

KI M

I guess I didn't really notice. Glass of bubbles cures all ills, right?

KIM looks at the phone before cancelling the call.

KIM (CONT'D)

Avery from work. Ringing about this cocktail thing tonight at the gallery. Who calls their child Avery, honestly?

PARKER

Er, hello... Parker?

EPI SODE 2 SHOOTI NG BLUES SCENE 10 PAGE 18A.

ESSIE smiles.

ESSIE
What do you do for work?

KI M

I'min PR.

ESSI E

Champagne and posh I unches?

KI M

Someone has to do it, sweetheart.

That's fun banter between them ESSIE likes KIM KIM just moves in the bed and winces in pain.

SACHA

Are you in pain?

PARKER

She's fine.

That's quite sharp and ESSIE notes it.

KI M

(To PARKER)

Um excuse me.

(To SACHA)

Quite a bit actually.

SACHA

We'll get you something for that. (To ESSIE)

10mg mor phi ne.

PARKER worried about that. Doesn't like it at all.

SACHA (CONT'D)

Now, as I was saying, your bloods show a high white cell count and a high CRP which points to a significant infection. You're going to need surgery to drain that abscess.

KI M

I don't have to go back downstairs, do I?

ESSI E

Where, to AAU?

KI M

Yeah.

ESSI E

No, we should be able to manage it her e.

KI M

And am I going to get to the gal I er y?

EPI SODE 2 SHOOTI NG BLUES SCENE 10 PAGE 20.

PARKER

Crucial question.

She ignores that barb. ESSIE notes it though.

SACHA

I wouldn't mind doing a heart ECG Then there are delays in previous ops... you might want to cancel. Sorry.

He nods, and off he and ESSIE go. As they do, ESSIE just turns around and I ooks back at PARKER and KIM - is something going on there?

ESSI E

What do you think's going on there?

SACHA

A social life to rival yours, it looks like.

He's quite happy with his little gag, but ESSIE wonders...

12 2/12. INT. KELLER. STAFF ROOM - DAY [10.45]

12

DOM NIC is stacking the fridge with neatly-labelled (DOM NIC - MONDAY, ISAAC - TUESDAY etc.) plastic containers of food while ESSIE rummages for paracetamol. She'll find it and fill a glass of water to take it.

DOM NIC

A week's lunches. Fully catered. (Pointing to two stacks)
Dom Isaac.

ESSI E

When did you cook all this?

DOM NI C

Last night after we got back.

ESSI E

WId.

DOM NIC

We can't all be out on benders, can we?

That with a look - ESSIE still nursing a hangover. But before she can say anything, SACHA enters.

SACHA

We've got a slot for Ms Whitfield's ECG.

ESSIE just swallowing her paracet amol, nods.

ESSI E

I'll do her obs.

SACHA about to go, but he has to say something.

SACHA

Good night?

ESSI E

Yes thanks.

SACHA

Good.

ESSI E

Good.

SACHA

It just seems a bit... out of character. The tattoo, the nights out, the... ah... the 'male friend'?

.

ESSIE's withering look.

ESSI E

Thanks Dad.

SACHA

I'm just saying.

DOM NIC incredibly uncomfortable being the third wheel in this conversation.

DOM NIC

I might just... (go)

But ESSIE ignores it so he's stuck.

ESSI E

Well, I suppose when you find out you can't have children, you start thinking where's the fun in clean living?

SACHA

What?

ESSI E

Yep. I've been having fertility tests. At the Rowl and. And a few days ago I found out that there is practically zero chance that I will ever be able to conceive a child. With or without their help.

She's defiant.

ESSIE (CONT'D)

So there you go. Last laugh to you.

And out she goes, leaving a very awkward silence between DOM NIC and SACHA.

13 2/13. INT. WYVERN MAIN RECEPTION / LIFT - DAY [10.48]

ZOSIA, holding the two coffees, enters the lift to find TRISTAN already in there. The morning after they had a cognac together. Little smiles of recognition.

13

TRI STAN

How's the head?

ZOSI A

Fine. Why wouldn't it be?

She's deadpan. A bit of a silence as they wait for the door to close.

TRI STAN

What do you think of brown shoes with a navy suit?

ZOSI A

Sorry?

He extends his leg to show a very smart brown shoe. He's not flirting, just being his charming self. A man who prides himself on an inexhaustible well of small-talk.

TRI STAN

My instinct is always black shoes with blue trousers but do you know, I rather like it.

ZOSI A

You should trust your instinct.

That's a bit of a shut down. And TRISTAN quite likes it.

Just as the doors start to close, a hand stops them GUY's. He gets in. Notes the vibe between ZOSIA and TRISTAN as the doors close and the lift starts to move.

GUY

Tristan. How'd you hit them on the weekend?

TRI STAN

Not bad. Putting a mess but what can you do?

GUY

Exactly. Now, I've got a few CVs for you to look at. Couple of Americans and a rather brilliant young Australian.

ZOSI A's face - god this tedious management chat.

EPI SODE 2 SHOOTI NG BLUES SCENE 13 PAGE 25.

GUY (CONT'D)

We just need to thrash out whether we want someone who's a specialist in skull base surgery or someone capable of developing an expertise in functional surgery.

TRI STAN Can't we have both?

GUY laughs at that. They are so matey. ZOSIA rolls her eyes. As the lift doors open.

GUY

I suppose we can. Then all that's left is figuring out how much we're going to need Theatre 2.

They head of f together, but we stay on ZOSIA's face. What the hell did he just say about Theatre 2?

14 2/14. INT. AAU. WARD - DAY [10.50]

MORVEN, not enthused, is just putting her torch away after checking AIDEN's pupils. He's a well built tradie type in tradie clothes. 30ish, pretty rough. He's holding a bloodied bit of gauze to his head. FLETCH is in the next bed.

14

MORVEN

Let's have a look then.

He removes the gauze to reveal a nasty laceration.

MORVEN (CONT'D)

How'd you do that?

AI DEN

At work, fell down some stairs. The nurse cleaned it up a bit.

MORVEN has her stitches etc. at the ready and will get stitching.

MORVEN

Okay, I'll stitch that up first. What did you hit it on?

AI DEN

Cracked it right on the volute.

MORVEN

The what?

FLETCH

Morvs, come on. A volute is the scroll at the bottom of a stair.

(To Al DEN)

How could she not know that, honestly.

FLETCH's grin and glance to AIDEN - they're in this together.

MORVEN

So what do you do?

AI DEN

I'm a joiner. Stairs mainly.

MORVEN

Li ke Snug.

AI DEN

Who?

MORVEN

Snug the joiner. From M dsummers...

Blank look from AlDEN.

MORVEN (CONT'D)

Shakespear e?

AI DEN

Haven't read a word.

MORVEN's disbelief.

MORVEN

So how far did you fall?

AI DEN

Four or five steps. I was just finishing them off. Really lovely job, white oak.

FLETCH

Quality timber, that is.

MORVEN's look to FLETCH is withering.

AI DEN

And would you believe it, I slipped on a nail.

MORVEN

Did you lose consciousness?

AI DEN

I don't know. I was on my own. Don't think so.

MORVEN

Any vomiting?

AI DEN

Nope.

MORVEN

Any historical head injuries? Concussions?

AI DEN

The odd knock playing rugby at school, but not hing major.

MORVEN

Got a headache?

AI DEN

No, not really.

MORVEN

Not really or no?

That's pretty sharp - she's not in the mood.

AI DEN

(To FLETCH)

She's a bit hard, this one.

MORVEN

You can talk to me.

Put in his place.

MORVEN (CONT'D)

Do you have a headache?

AI DEN

No. I am sharp as ever.

MORVEN

At least one of us thinks so.

Burn. MORVEN is just flat-out cold though - all business. She's finished. To a N's NURSE:

MORVEN (CONT'D)

U&Es, FBCs and a head CT.

(To Al DEN)

I'll get you a brochure on head trauma to read. And now let's do a neuro exam

MORVEN just going about her business.

15 2/15. INT. DARWIN. WARD. NURSES' STATION - DAY [11.06] 15

ZOSIA has handed JAC's coffee over to her and reported what she heard in the lift. JAC not happy.

JAC

We use Theatre 2 constantly. If we lose it we'll have to cut our list. He wants it full time?

ZOSI A

I don't know. I think that was an option.

JAC

He's out of control.

ZOSI A

I can talk to him..

JAC

No, leave it with me.

ZOSI A

Please. I want to help.

There's an intensity to ZOSIA here.

ZOSIA (CONT'D)

Let me help.

JAC

Dr March. Leave it.

ZOSIA left wanting to help.

16 2/16. INT. KELLER. WARD. SIDE BAY - DAY [11.20]

16

ESSIE back with KIM She's there to just do obs but she's actually got something on her mind.

ESSI E

M ght be a bit longer, sorry. Theatres are very full today. How's your pain?

KI M

Fi ne.

ESSI E

Is the morphine helping?

KI M

Getting there.

ESSI E

Parker gone?

KI M

For a walk.

ESSI E

Sorry about earlier. Chasing him I thought...

KI M

Don't apologise. He could do with a clip over the ear.

ESSI E

Handful, is he?

KI M

Not the word I'd use, but yes.

Conversation is probably over, but ESSIE has something she has to get at.

ESSI E

He was funny about that money, you know. Didn't want to give it back.

KI M

He's fourteen. He thinks everything belongs to him

ESSI E

But even more than that. It's like he didn't trust you to have it.

KIM beginning to get a little anxious here.

ESSI E (CONT'D)

I don't know, but it felt like he thought he should be the one in control.

(Gently) You can tell me if something's not right. I'm here to help.

She's so kind, so gentle, that KIMfeels she has no choice.

He has issues with boundaries somet i mes.

ESSIE just keeps looking at her, silent, and KIMfills that si I ence.

KIM (CONT'D)

I'm working on it but ... well, it's not easy. If I'm honest, sometimes I struggle to cope with him

And here she takes it just a step further.

KIM (CONT'D)

As you can see.

ESSIE takes that in - is KIM implying that PARKER is responsible for her injuries?

ESSI E

What are you saying?

KI M

I'm not saying anything, I'm just trying to explain.

SACHA arrives at the worst possible time.

SACHA

Okay, Ms Whitfield, we can take you down for your scan now.

There's a N's NURSE pushing an empty wheel chair for her.

KI M

Lovel y.

ESSI E

Ms Whitfield.

SACHA

Sorry, were you...?

KI M

Nope. Of f we go.

EPI SODE 2 SHOOTI NG BLUES SCENE 16 PAGE 32.

That said straight to ESSIE, who knows that she's missed her chance now.

17 2/17. INT. DARWIN. WARD. NURSES' STATION - DAY [11.25] 17

ZOSIA has found TRI STAN tapping away on his phone. He keeps tapping even as he talks to her.

ZOSI A

Sorry, Tristan.

He just holds up a finger - give me a moment.

ZOSIA (CONT'D)

Busy suspending someone el se?

That's deliberately provocative and TRISTAN rather likes it. He looks up from his e-mail, meets her eye with a smile.

ZOSIA (CONT'D)

You think everyone wouldn't know about Mr Griffin?

TRI STAN

Dr March, I'd expect more than snide comments from one of Holby's greatest success stories.

ZOSIA momentarily off balance from that.

TRI STAN (CONT'D)

I was made aware of how you handled yourself when the press was circling a while ago. I think it was magnificent.

ZOSI A

Thank you.

ZOSIA is single-minded though. On a mission.

ZOSIA (CONT'D)

Yet you still want to take Theatre 2 away from us.

TRI STAN

Ah, back to business. No decision has been made either way.

ZOSI A

I hear you spent time on Keller yesterday. Why not Darwin today? Do you even know what we do in CT?

TRI STAN

As far as I can tell, you spend a lot of your time winding up board members.

ZOSI A

Do you?

TRI STAN

I have an inkling.

ZOSI A

So you're going to give our theatre away based on an inkling. Aren't you worried you might be missing something?

TRI STAN

Am I?

ZOSI A

Find out. Cancel golf, spend the day with us.

That's cheeky. And TRISTAN likes it. But when he looks at her, her face betrays nothing but pure focus.

TRI STAN

Maybe I will.

ZOSIA holds his eye - she's got what she wants.

CUT TO.

18 2/18. INT. AAU. WARD - DAY [11.35]

MORVEN doing a neuro exam on Al DEN, whose shirt is off now. And it is an impressive sight. Which FLETCH has noticed.

18

MORVEN

Now arms like this.

She holds them up in front as if she's clutching a barbell. Grabs the right forearm

MORVEN (CONT'D)

Don't let me pull it away.

She pulls at his arm. He resists. His biceps bulge.

AI DEN

You'll have to work a bit harder than that.

She's very close and he quite likes it. FLETCH, in the next bed, is admiring AIDEN's physique.

FLETCH

Aiden, mate, I've got to say it...

MORVEN

Agai n.

She pulls at the other arm More impressive biceps. As she does this, her eyes drift over to the other side of the ward, where RAF is talking to a very sick looking N/s PATIENT. There are a couple of other people around. It all looks like a very big deal.

FLETCH

I was married a long time. Bit of a ladies man, back in the day. Straight as a die, is what I'm getting at.

MORVEN, though, pulls her gaze back from the other side of the ward to continue with the neuro test.

FLETCH (CONT'D)

But I cannot help but notice that what you're carrying there is an extremely impressive rig.

AI DEN

Cheers, mat e.

FLETCH

Spend a bit of time in the gym, do you?

MORVEN just completely blocking out FLETCH's nonsense, focusing on her job. She'll swap back to the right arm and will push it.

MORVEN

Don't let me push it towards you.

AI DEN

A bit.

MORVEN

And again.

She pushes. He holds her eye and smiles.

AI DEN

Enough to manage this, no worries. (Winces)

Ah.

MORVEN

Does that hurt?

AI DEN

Just sore guts.

MORVEN

Did you have that before the fall?

AI DEN

Nope. You reckon I knocked it?

MORVEN

Maybe.

RAF has finished across the ward and arrives.

RAF

Mr Hammond. I'm Mr Di Lucca. Dr Digby looking after you?

AI DEN

Beautifully.

RAF Looks to MORVEN - so?

MORVEN

Looks like a pretty straightforward head trauma, so I've stitched it up and got him in for a head CT. But he is getting some abdominal pain. So I was thinking I'd do an abdominal CT as well, check for a bleed or a ruptured spleen.

RAF

Good.

He heads away from the bed. MORVEN follows.

MORVEN

Was that her?

RAF

Yep.

MORVEN

Don't need anyone to re-check the scans maybe?

FLETCH calls out from his bed.

FLETCH

Excuse me! Can someone send me home, please?

RAF's look.

RAF

Looks like you've got more than enough to get on with.

MORVEN - stuck doing normal work when she wants to be in the big leagues.

19 2/19. INT. DARWIN. WARD. BAY 2 - DAY [11.55]

19

ZOSIA has CAITLIN's results. She has a picture of the echocardiogram on an iPad to show CAITLIN.

ZOSI A

An atrial septal defect. Or a hole in the heart. It's probably been there since birth.

CASH

How did we not know?

ZOSI A

You'd have no cause to unless there were symptoms.

CASH

Can you fix it?

JAC appears for an update.

JAC

Hello.

(To CAITLIN)

Jac Naylor, CT consultant.

ZOSI A

ASD.

JAC nods - got it. ZOSIA turns back to CAITLIN and CASH.

ZOSIA (CONT'D)

Yes. We can fix it. It's surgery, and we can do it this afternoon.

CAITLIN and CASH taking all this in.

CAI TLI N

And then I'll be okay?

ZOSI A

Yes. But the blood bank tells me you're missing both Lutheran antibodies in your blood.

CAI TLI N

Firstly, what is that? And secondly, is it a problem?

ZOSI A

It doesn't really matter what it

That's just the tiniest bit dismissive - ZOSIA doesn't appreciate someone interrupting her train of thought. JAC notes it.

ZOSIA (CONT'D)

But it is a small problem We need some blood on stand by in case you need a transfusion during surgery. Yours is very rare and it's not the sort of thing blood banks have on hand.

CAI TLI N

That sounds like a big problem

ZOSI A

We just need to find a donor. Normally we'd find a match within the family.

She Looks to CASH.

CASH

Me?

ZOSI A

Or siblings, or Mum..

CASH

No siblings. And Caitlin's mumisn't with us anymore.

A flicker of sadness there. TRISTAN appears by the bed.

TRI STAN

Excuse me, sorry.

JAC

Can I help you?

He explains to CASH and CAITLIN.

TRI STAN

Tristan Wood. Chairman of the board here at the hospital. I'm just shadowing on Darwin today.

JAC

CASH

You'd have to take my blood?

CAITLIN rolls her eyes. Scoffs.

CASH (CONT'D)

What?

CAI TLI N

He's scared of needles.

CASH

Caitlin, there's no need to air our dirty laundry.

CAI TLI N

If a little prick's too much to ask to save your daughter's life, that's cool.

20 2/20. INT. ECG CORRIDOR - DAY [12.02]

20

An N's NURSE is pushing KIM through the corridors in a wheel chair.

KI M

You know, I could get used to this, getting pushed around everywhere.

(Then, a thought:)
Never make your steps though, would you. Swings and roundabouts, I guess.

They have arrived at the scanning place. The N's NURSE says something along the lines of 'just going to see if they're ready', and leaves KIM in the corridor in her wheel chair.

KIMs eyes move about, looking for something to read. They land on RAF, just appearing in the corridor, chatting to an N's DOCTOR. KIM doesn't want him to know she's not well, so she clambers out of the wheelchair, wincing as she puts weight on her leg, and manages to push it out of sight as RAF turns to see her.

RAF

Ki m

KIM acts as if she's only just seen him Brightly:

KI M

Hello.

RAF

What are you...?

KI M

Oh, just here with a friend. Avery.

RAF

Right.

KI M

I know, who calls their child Avery. She has to have a scan, terrified she's got everything and'll be dead in a week.

RAF

Sounds like a handful.

KI M

She's a night mare, to be honest. But, you know, friends since we were twelve so I'm stuck with her.

She's lying pretty elaborately but doing it with such panache that RAF doesn't suspect a thing.

RAF

How's the arm?

KI M

Coming along.

RAF

And this... [face]

Looki ng good.

KI M

I put a bag over it to go outside.

RAF

Are you saying my handi work's shoddy?

KI M

No, I'm saying my face looks hideous.

RAF

As if...

Small moment of frisson there.

RAF (CONT'D)

I came I ooking for you yesterday, actually.

KI M

What for?

Does he tell her? For a moment he might, then:

RAF

Just to say goodbye. But you'd gone.

KI M

I am very elusive.

RAF

That you are. Anyway, I'd better...

KI M

Yep, off you go. Lives to save.

RAF

It was good to see you.

KI M

Good to be seen.

What a terrible line. But she styles it out until RAF disappears round the corner. We see he's kicking himself.

EPI SODE 2 SHOOTI NG BLUES SCENE 20 PAGE 43.

And she drops to a chair - her leg was killing her.

21 2/21. INT. DARWIN. CORRIDOR - DAY [12.06]

JAC giving ZOSIA a bit of a dressing down.

JAC

Did I not say leave it to me?

ZOSI A

It's a great opportunity. Impress him and he'll realise he can't take a theatre off us.

JAC

It's not as easy as that.

ZOSI A

It seems to be working for neuro...

JAC

Yes! Because Guy plans things meticulously. He's a strategist. He uses smoke and mirrors to make himself look like a god. He doesn't invite someone in to observe on a whim

ZOSI A

So we have to be brilliant.

JAC looking at her: are you delusional?

ZOSIA (CONT'D)

We will keep our theatre. I promise.

She's unshakeable. So determined that it almost rattles JAC a little. TRISTAN appears, just finishing a quick email on his phone, oblivious to what's going on.

TRI STAN

Okay. What's next?

JAC not happy.

CUT TO:

21

AIDEN (head stitched and dressed now) is in a gown heading

Clearly he has no idea what that is.

AI DEN

Wow.

(Then)

I don't know what that is.

MORVEN

It's an operation they're doing today. A new way of dealing with colonic cancer with significant lymph nodes involvement. It's a massive deal.

AI DEN

And you're stuck with me.

MORVEN

It's fine. On you hop.

She's not warm But she's not as hostile anymore. And for the first time he takes in the scanning machine.

AI DEN

That's it?

MORVEN

That's it. Head CT now and we'll come back for the abdominal one later on.

AI DEN

I go in that tube.

He looks very nervous.

MORVEN

Is that okay?

AI DEN

Fine, yeah. Very okay.

MORVEN

Because some people get claustrophobic.

AI DEN

Do they? Pathetic.

MORVEN can tell he's putting it on. But he's getting on the slide to go into the machine.

MORVEN

Do you?

AI DEN

Only massively. But it's alright, I've got a coping technique.

MORVEN

Good. Just let us know if you want to stop.

Al DEN panicked anew.

AI DEN

You'll be able to hear me?

MORVEN

Yeah, there's a microphone.

AI DEN

Okay. It's just that... my coping technique... it's... I suppose flamboyant's the word you'd use.

MORVEN

l'm sure l'll manage.

She's heading into the Scanner Room as he is moved into the scanning machine. MORVEN nods to the N's CT SCANNER OPERATOR and AI DEN starts going in.

MORVEN (CONT'D)

Okay, going in...

And through the microphone she hears him singing Elton John's "Rocket Man".

AI DEN

(Sings)

Looks between her and the N/s CT SCANNER OPERATOR. What is that?

ALDEN (CONT'D)

(Sings)

She smiles. How can you not laugh at this guy?

AIDEN (CONT'D)

(Sings)

Al DEN in the tube, singing.

AIDEN (CONT'D)

(Sings)

MORVEN listening, smiling. He really hits the next bit hard.

EPI SODE 2 SHOOTI NG BLUES SCENE 22 PAGE 48.

Al DEN (CONT'D) (Sings)

She's a bit charmed.

CUT TO.

23 2/23. INT. DARWIN. WARD. BAY 2 - DAY [12.25]

23

CASH is on a chair now as ZOSIA prepares to take his blood. Tourniquet is on. TRISTAN lingers. An N's NURSE there.

CASH Looking queasy as ZOSLA prepares the needle.

ZOSI A

Ready?

Not in the least.

CASH

Absol ut el y, yeah.

CAI TLI N

Fine, I'll hold your hand.

She's getting out of bed.

ZOSI A

Wait.

But it's too late. She's disconnected her chest drain. She starts gasping.

CASH

Whoa, Cait, are you okay?

ZOSI A

It's alright.

CASH

She can't breathe.

ZOSIA calmly reconnects the chest drain tubes to the bottle.

ZOSI A

It's okay, Caitlin. Deep breath.

CAITLIN's breathing returning to normal. ZOSIA checks the monitors, talks to the N's NURSE.

ZOSIA (CONT'D)

Stats back up to 99.

(To CALTLIN)

Bet t er?

Caitlin nods. Disaster averted as ZOSIA helps CAITLIN back into bed.

CAI TLI N

What was that?

ZOSI A

You disconnected your chest drain which disrupted the negative pressure holding your lungs against the chest wall. Just be careful with moving around quickly.

TRISTAN is impressed with how smoothly ZOSIA has handled it.

ZOSIA (CONT'D)

Now, let's get your blood going.

CASH

She's okay?

ZOSI A

She's fine.

CAI TLI N

Yeah, I'm fine, Dad. You've got no excuses.

She gives him a little smile, and that is enough to put CASH at ease.

CASH

Do it.

ZOSIA quickly and deftly inserts the needle and takes the sample. As she does, CASH looks straight at CAITLIN, doing everything he can to not look at the needle. ZOSIA distracts him with a nod to his sketch book.

ZOSI A

What's it about?

CASH

A girl, Thea, discovers a portal to another dimension in the back of her fridge...

He throws effortlessly to CAITLIN - they've done this pitch before.

CAI TLI N

But when she goes through it, she throws the universe off balance and has to figure out how to fix it.

ZOSIA looks impressed.

CASH

Brilliant, right?

ZOSI A

Wow. Can I just ask? Why a fridge?

EPI SODE 2 SHOOTI NG BLUES SCENE 23 PAGE 51.

CASH

I'm pretty good at drawing fridges. It's my day job.

ZOSI A

Drawing fridges?

CASH

Doing the illustrations in the manuals.

ZOSI A

Someone actually draws them?

CASH

Yep.

(Proud)

I'm a bit of a whitegoods specialist.

ZOSIA has finished taking blood.

ZOSI A

There we go.

CASH

That's it?

ZOSI A

That's it. Thanks everyone.

She shares a smile with chuffed CASH and her and TRI STAN head out.

TRI STAN

That was brilliant. The way you fixed her... what was it?

ZOSI A

Chest drain.

TRI STAN

Very impressive.

ZOSI A

Enjoying yourself?

TRI STAN

You know, I rather am

That's not intended to be flirty. But it's not completely not-flirty either.

ZOSI A

Well. That's what I'm here for.

EPI SODE 2 SHOOTI NG BLUES SCENE 23 PAGE 52.

As she says this she walks past GUY, barely giving him a look. But he heard. And he's not happy about it.

24 2/24. INT. KELLER. WARD. NURSES' STATION - DAY [12.30] 24

ESSIE has the chart and is quizzing SACHA.

SACHA

She tripped on the rug.

ESSI E

So she says.

SACHA

We can only go on what she says...

ESSI E

Yeah, but there are more ways to tell us than just telling us.

SACHA

What?

ESSI E

She said something before, about Parker and boundaries. And he was so funny about that money. Possessive almost. I wonder if she's trying to tell us that there's something else going on.

SACHA

Like what?

ESSI E

Like maybe, that Parker's the one responsible for her injuries.

That's a big call from ESSIE. SACHA looks around to make sure no-one is listening.

SACHA

He's fourteen.

ESSI E

You've been doing this long enough to know that doesn't matter.

SACHA

Just be careful, Essie.

ESSIE nods. Unconvincing.

SACHA (CONT'D)

And Essie. If yoù want to talk about... what you said earlier...

ESSIE's face: you're not the one I'd choose to discuss this with.

ESSI E

Thanks, but I'll cope.

EPI SODE 2 SHOOTI NG BLUES SCENE 24 PAGE 54.

She goes.

CUT TO.

26 2/26. INT. AAU. WARD - DAY [12.40]

next bed.

MORVEN just finishing FLETCH's paper work. Al DEN sits in the

26

MORVEN

You're done.

FLETCH

Super b.

MORVEN

I'll get Sarah to help you get dressed.

FLETCH

Hello.

That's a bit cheeky.

MORVEN

Don't get cocky. You're not as mobile as you think.

FLETCH

No, fully understand. Just happy to get home and relax by looking after four children.

(To AIDEN)

Aiden, it has been a delight.

AI DEN

Li kewi se.

FLETCH

You get out of here, give me a bell. Hit the karaoke. I'm told you're a bit of a rocket man.

This said with a grin. AIDEN mortified (but loving it).

MORVEN

Fl et ch!

FLETCH

("Innocent")

MORVEN

l'm sorry.

But she's not as sharp as she was earlier - there's a little thawing. Perhaps even a smile. And AIDEN is along with it.

AI DEN

I feel a bit betrayed right now.

FLETCH

Don't be ashamed, mate. You smashed it. The recording's brilliant.

AI DEN

(Shocked anew) There's a recording?

MORVEN

No!

FLETCH

Now, bit of privacy.

Grinning, he pulls the curtain across so he can get changed.

MORVEN

(To AIDEN)

I swear there's no recording.

AI DEN

I'm speechless.

MORVEN

I've got no excuse. I'm so, so sorry.

AIDEN loving it, smiling at MORVEN, he flirts a little.

I'm sure you'll find a way to make it up to me.

And that hits MORVEN like a train. Suddenly the reality of what she's doing hits her - he's flirting. And she's sort of flirting back. She has to get out of there. But AIDEN is oblivious.

AIDEN (CONT'D)
How about Friday? There's that ping pong bar in town. Plenty of tables, few drinks, world's greatest sport, what do you say?

She's suddenly very cold:

MORVEN

No.

It's very blunt. And AIDEN rides it out.

AI DEN

Ckay.

MORVEN

We've still got your abdominal CT to do and someone will be around to take you down for that.

AI DEN

Why can't you do it? I've still got Tiny Dancer in the bag.

MORVEN

I've got other patients to deal with.

And she goes as fast as she can. Intercepts RAF as he crosses.

MORVEN (CONT'D)

Mr Di Lucca. Are you suré there's not hing that needs doing for your complete mesocolic excision?

RAF

I don't think so...

MORVEN

Anything. I'll do anything. I just have to be in that theatre.

RAF

Okay, you can cat het erise her.

MORVEN

Thank you so much.

RAF

What about Mr Hammond's abdominal CT?

MORVEN

I'll get someone to take him down.

RAF

Be sure you do.

ALDEN calls out as RAF heads off.

AI DEN

Dr Digby...?

But she just flat out blanks him

EPI SODE 2 SHOOTI NG BLUES SCENE 27 PAGE 59.

27 2/27. INT. DARWIN. WARD. NURSES' STATION - DAY [12.45] 27

ZOSIA heading back onto the ward. Runs right into JAC. The last person she wants to see. But JAC is all business as she hands her a chart.

JAC

Mr Callahan's bloods.

ZOSIA looks at the chart. Then looks at JAC.

ZOSI A

What?

What's in the results?

28 2/28. EXT. PEACE GARDEN - DAY [13.00]

28

ESSIE finds PARKER. He has a mobile phone open on the table and he's working at it with little tools.

PARKER

Is she okay?

ESSI E

Fine. Just having a scan. What have you got there?

PARKER

Fixing the screen for a mate.

ESSI E

You know how to do that?

PARKER

It's not hard.

PARKER keeps working.

ESSI E

She's pretty banged up, your mum

PARKER

Yeah.

ESSI E

Significant abscess with a serious infection.

PARKER

Ckay.

ESSI E

She's unlucky to get that from slipping off a chair.

PARKER's sharp look - that isn't what happened.

PARKER

She tripped on the rug in the sitting room

ESSI E

Of course, sorry.

PARKER is a little suspicious. Was she trying to catch him out?

ESSIE (CONT'D)

Even then, she's been in quite a bit over the last while.

PARKER

She falls over a lot.

ESSI E

Or is someone else involved?

PARKER

Like who?

ESSI E

Someone who's maybe angry, frustrated...

PARKER realises she's accusing him

PARKER

Are you joking?

ESSI E

I'm asking. It's okay if sometimes you get angry...

PARKER

This isn't my fault.

ESSI E

No-one's saying it's your fault.

PARKER

If anyone's to blame, it's her. She's the one with the problems.

ESSIE is reading this as defensive behaviour.

ESSI E

I know that sometimes it could feel like that. But I am concerned about the number of falls she's having.

PARKER

And there's no other reason you can think of that someone might fall over a lot?

What does he mean by that? Is he trying to tell her something?

ESSI E

What do you mean? What other reason?

PARKER is shutting down now. He's not going to tell her anything.

ESSIE (CONT'D)

Parker.

PARKER

(Re: phone)

I've got to finish this.

EPI SODE 2 SHOOTI NG BLUES SCENE 28 PAGE 62.

He goes back to work. ESSIE has hit a brick wall.

29 2/29. INT. DARWIN. RELATIVES' ROOM - DAY [13.05]

29

JAC and ZOSIA have CASH sat down so they can tell him something in private.

ZOSI A

You're not a match.

CASH

But... that can happen, can't it?

ZOSI A

It can.

CASH

You'll still find someone, won't you? She'll be okay?

ZOSI A

Yes. We've called the nearest blood bank and we're confident they'll find a donor shortly.

CASH relieved at this.

JAC

The thing is, it's not just that you're not a match.

How does she say what she has to say? Through this JAC/ CASH exchange ZOSI A's attention is again drawn by the sound of the strip lights. She looks to the lights.

JAC (CONT'D)

Mr Callahan. Was Caitlin adopted?

CASH

No.

JAC

Or IVF, was there a donor involved?

CASH

No.

ZOSIA manages to concentrate, to block out the sound of the strip lights buzzing, and to drag her focus away from the lights.

JAC

Then I am very sorry to have to tell you this. But you're not Caitlin's father.

CASH's deep worry. Doesn't quite know what to say. But he's not as shocked as we'd expect.

CASH

Yes I am

ZOSI A

No. You're not. You're AB. Caitlin is O. I don't want to go into the genetics but the short answer is that it's basically impossible for you to be her father.

JAC

We'll give you a moment.

But as they prepare to leave, CASH stops them

CASH

I know, alright. Of course I know. Leah was pregnant when we got together. It wasn't a secret. Two minutes old, I made a choice. I would be her father.

(Then:)

What `choi ce? There was no choi ce. She was my daught er. She my daught er.

ZOSIA is struck by this.

CASH (CONT'D)

You can't tell her why I'm not a match. I'll do it one day, I promise. But when she's ready. Not now.

He's so anxious and stressed and desperate. JAC looks to ZOSIA, but ZOSIA is looking intently at CASH. Completely focused.

ZOSI A

Mr Callahan. We would never tell her. I promise.

CASH looks at her, so grateful.

30 2/30. INT. KELLER. WARD. SIDE BAY - DAY [13.10]

30

ESSIE back to KIM to follow up on what PARKER has told her.

ESSI E

Ms Whitfield, can we have a quick chat?

But KIM is very drowsy.

KI M

(Slurred)

Yeah...

ESSI E

Ms Whitfield?

But KIM can only really moan, she can't talk.

ESSIE (CONT'D)

What on earth...

Alarms beep - her HR is dropping.

ESSIE (CONT'D)

Sacha!

SACHA will arrive as ESSIE does a quick examination.

ESSIE (CONT'D)

Kim can you hear me? Kim?

But KIM is almost entirely unresponsive. SACHA is there.

ESSIE (CONT'D)

HR 42. B/P 80/40.

SACHA

What did you give her?

ESSI E

Nothing. Only the morphine.

SACHA

Okay, 2mg Naloxone.

ESSIE will go about doing that. She finds the Naxolone. She prepares it. Injects it.

They wait. Looking at her stats anxiously.

ESSI E

Come on.

Not hing still. A long pause. They share a look.

SACHA

She's still bradycadic.

EPI SODE 2 SHOOTI NG BLUES SCENE 30 PAGE 66.

ESSI E

Another 2mg?

SACHA

Wait a minute.

More waiting. No response still.

ESSI E

Sacha...

SACHA

Wait.

More waiting. ESSIE is getting the next dose out, preparing it. She has it ready. Looks to SACHA.

SACHA (CONT'D)

Ckay.

She injects the next dose. Then:

ESSI E

HR rising.

The relief. They share a look. Thank god.

CUT TO.

31 2/31. INT. DARWIN. BACK CORRIDOR - DAY [13.12]

31

JAC and ZOSIA walking away from the Relatives' Room

JAC

Issues...

But ZOSIA doesn't register - she's on a mission.

ZOSI A

I'm thinking a pericardial patch closure?

JAC raises an eyebrow but doesn't push it.

JAC

Why not a device closure?

ZOSI A

Because the defect is very large and there's no rim on the lower aspect for the device to land on, so a device closure would be unsafe.

JAC nods. Very good.

JAC

Prepare for that.

JAC goes as TRI STAN approaches.

TRI STAN

Did I miss anything?

ZOSI A

No.

TRI STAN

Surgery coming up?

ZOSI A

Yes. A pericardial patch closure.

TRI STAN

And that is...?

ZOSI A

You'll see.

TRI STAN

Ah. Suspense. I like it. And you took the father aside to run him through it?

ZOSI A

Among other things.

TRI STAN'S I ook: oh?

32

32 2/32. INT. KELLER. WARD. SIDE BAY - DAY [13.14]

SACHA has managed KIMs situation.

ESSI E

HR 90. B/P 120/80.

SACHA

Okay, keep an eye on her and if not hing changes we'll take her into theatre in half an hour. Essie?

Walk with me. As they walk away with the chart.

SACHA (CONT'D)

How much morphine did you give her?

ESSI E

10mg. Exactly what you ordered.

SACHA

Are you sure?

ESSI E

Sacha.

Of course she's sure.

SACHA

If I didn't know better, I'd swear she's had a double dose.

ESSI E

Maybe she has.

What? Things are coalescing in ESSIE's mind.

SACHA

Did you make a mistake?

ESSI E

No.

SACHA's look doubts that.

ESSIE (CONT'D)
I've got a hangover. I haven't turned into an idiot. Think about it. She's been falling over a lot at home. Then we give her morphine, she passes out, she can't hear me.

SACHA begins to get the idea.

SACHA

She had some in her system already.

ESSI E

Yeah. Some of her own.

SACHA

You think she's an addict?

ESSI E

I think she's definitely using. And I think that explains why she keeps falling over.

SACHA

She's out of it.

Yep.

SACHA (CONT'D)

Lucky you didn't accuse the son of anything.

Um, she did. SACHA sees it in her face.

ESSI E

What else was I meant to do?

SACHA

Leave it.

ESSI E

Oh yeah, and if something else happens, and we knew and didn't say anything...

Beat.

ESSIE (CONT'D)

I'll fix it.

ESSIE knows she's going to have to make an apology.

ZOSIA with CAITLIN and CASH. ZOSIA is explaining the procedure she's going to carry out, she's almost a bit impatient.

ZOSI A

It's like fixing a bike puncture.
We take a piece of your pericardium and we stitch it over the hole.

CASH

When is it happening?

ZOSI A

We're just waiting on the blood

34 2/34. EXT. PEACE GARDEN - DAY [13.25]

ESSIE finds PARKER, who will concentrate on putting the phone back together as much as possible. ESSIE calmly places a little red pill on the arm of the chair he's sitting on.

34

He looks at it. Recognises it. He looks at her. And suddenly he's a little boy.

ESSI E

That's morphine. It's an opioid. One of the stronger ones around. You might also have seen Tramadol, Diazepam even. All similar. Take too much of them or take them for too long and it'll cause grogginess, loss of co-ordination, loss of appetite.

All sounding familiar to PARKER. ESSIE is so gentle here.

ESSIE (CONT'D)

Parker, how long has this been going on?

PARKER

She's trying to stop.

ESSI E

How I ong?

PARKER

Since the accident.

ESSI E

What accident?

PARKER doesn't go into it.

PARKER

She started acting weird. Slept a lot, she was out of it most of the time. Fell over. Stopped cooking.

Now ESSIE thinks back to the money he was pinching.

FSSLF

This is why you don't want her to have the money. It just disappears.

Yep. Poor PARKER.

ESSIE (CONT'D)

Why didn't you tell someone?

PARKER scoffs at that.

PARKER

Who am I going to tell?

ESSI E

Me.

PARKER

You thought I was beating her up.

ESSI E

You could talk to Social Services.

PARKER

And get taken away?

ESSI E

That's not what they do. They can get your mum the help she needs.

PARKER

She can do it.

ESSI E

Not on her own.

PARKER

How do you know?

ESSI E

I know. Trust me, okay. I know.

PARKER nods - he knows what she means. ESSIE has a pen out and is writing something down for PARKER.

ESSIE (CONT'D)

You can call me. Whenever you want. I'll do what I can to help.

She hands him the phone number.

PARKER

Thanks, but I don't need your help.

He has packed up his things and leaves ESSIE, knowing that she's got this one all wrong.

35 2/35. INT. DARWIN. WARD. NURSES' STATION - DAY [13.30]

JAC just filling in some paperwork when TRISTAN approaches. MO is there.

35

TRI STAN

Ms Naylor.

JAC looks at him This had better be quick.

TRI STAN (CONT'D)

It's about Zosia.

JAC

Dr March.

TRI STAN

Of course. Yes. Dr March. I've been made aware of her situation.

JAC knows exactly what this means.

TRI STAN (CONT'D)

Not hing under hand, just doing my due diligence. Is it something I should be concerned about?

JAC

I don't under st and.

TRI STAN

Her condition.

JAC

By condition you mean the mental illness which is treated and medicated and completely under control.

TRI STAN

Well, is that how these things work, I don't know.

JAC

This morning I had a headache. I took two paracetamol and now it's fine. Are you concerned about me?

TRI STAN

I'm not sure that's quite the same thing.

JAC

It's exactly the same thing. She has bipolar, she treats it, she comes to work.

TRI STAN

I know there have been PR issues for the hospital in the past...

JAC's icy look. PR is the last thing she wants to hear about.

TRI STAN (CONT'D)

I would like to avoid a repeat of that if I could.

JAC has sized him up now. He is just looking to cover his own arse at every opportunity. Icily:

JAC

You don't have to worry about my team

TRI STAN

Good. Thank you.

TRISTAN goes. JAC just watches him She doesn't like it at all. MO chimes in.

MO

Not as far as I could throw him

JAC agrees.

EPI SODE 2 SHOOTI NG BLUES SCENE 36 PAGE 77.

MORVEN knows it's unlikely in any event. She is gutted. She wasn't there for it.

MORVEN

Who told him?

FLETCH

Doomsday.

MORVEN

No. Why did you let him?

FLETCH

There was no-one else around.

MORVEN gutted that she missed it.

FLETCH (CONT'D)

Credit to you, though, sending him for the CT. That was a good catch.

MORVEN

Thanks.

He goes. And she doesn't feel like a very good doctor.

CUT TO.

How is it different? Is that board member bloke going to be in there?

ZOSI A

Yes, but -

CASH

So why can't I be in there as well? I'm family, I've got a right to be there.

ZOSIA's approaching hypomania and dedication to be brilliant makes her over-explain here.

ZOSI A

Because there's protocol about who's in the room Surgeons, anaesthetist, perfusionist, scrub nurses.

(the following isn't cruel, ZOSIA is just in her own world)
Occasionally observers, like Mr
Wood, but never family. Be they genetic or non-genetic. It doesn't matter - you can't be in there.

They start to move CAITLIN away. CASH looks to JAC. Then to his daughter, who is staring at him disappearing out of the ward. And he knows that this is the moment their relationship changes for ever.

SACHA finds ESSIE. She is very low.

SACHA

I've drained Ms Whitfield's abscess. She'll be back on the ward in a bit.

But ESSIE has been thinking of something else.

ESSI E

He's fourteen, Sacha. He has to pinch money of f his mum so he can

EPI SODE 2 SHOOTI NG BLUES SCENE 38 PAGE 82.

DOM NI C

With my lunches?

ESSI E

You're a young man with a good job and the means to buy yourself lunch every day. Be grateful for that.

And off she goes.

DOM NI C

But that's... that's my moussaka.

But she's gone.

Furious JAC is scrubbing in when ZOSIA appears and starts to do the same.

JAC

No way. Absolutely not.

ZOSIA keeps scrubbing in. So does JAC.

ZOSI A

She's my patient.

JAC

I don't care. You're not going in there.

ZOSI A

Why not?

JAC

Is that a serious question?

ZOSI A

I don't see how anything I've done affects my ability to operate.

40 2/40. INT. KELLER. WARD. SIDE BAY - DAY [13.40]

40

PARKER sits by KIMs empty bed, waiting. ESSIE's on him with the food containers. She puts them down in front of him

ESSI E

That should keep you going for a while.

PARKER a bit confused. ESSIE looks him in the eye and is totally honest.

ESSIE (CONT'D)

I'm sorry I didn't listen to you.

She I eaves him with his food. He's a bit taken aback.

CUT TO.

41 2/41. INT. DARWIN. THEATRE 2 - DAY [13.43]

41

JAC operating on CALTLIN. ZOSLA assisting. Present are: N/s ANAESTHETIST, N/s SCRUB NURSE, N/s PERFUSIONIST.

TRI STAN wat ches. The tension between JAC and ZOSIA is obviously very, very high.

JAC

Okay, cutting the pericardium

ZOSI A

Do you want me to -

JAC

No.

ZOSI A

I can do it.

JAC

Dr March I am so angry right now. I think it's best that you're quiet. Pericardium open.

(To N/s ANAESTHETIST)

Heparin please.

N's ANAESTHETIST will inject heparin.

JAC (CONT'D)

Purse strings please.

N's SCRUB NURSE passes JAC a purse string.

JAC (CONT'D)

Putting a purse string on the aorta.

ZOSI A

(To N/s SCRUB NURSE)

Can I have a purse string for the right atrium please?

JAC snaps.

JAC

Do give it to her. Here.

JAC has her hand out. N's SCRUB NURSE hands the purse string to JAC.

JAC (CONT'D)

And one on the right atrium

JAC works and ZOSIA stands there, all but useless.

43 2/43. INT. DARWIN. THEATRE 2 - DAY [13.58]

43

CAITLIN's heart is stopped and the right atrium is open. JAC holding a piece of pericardium and stepping away from CAITLIN, placing it on a saline gauze. ZOSIA stands on the opposite side of the table to JAC.

> **JAC** Scissors, please.

N's SCRUB NURSE hands her scissors. JAC narrates for TRISTAN's benefit.

> JAC (CONT'D) I've removed a small piece of the pericardium, and we'll be using it to patch the hole.

She begins to trim the patch with scissors. Meanwhile, ZOSIA has gone to work in CAITLIN. She has picked up suturing stuff to the surprise of N's SCRUB NURSE and will get to work, hyper-focused. It's a beat or two before JAC notices.

> ZOSI A (To CAITLIN) If we stitch here, it'll be quicker. We'll get you out in no

JAC Dr March, what are you doing?

ZOSI A I'm stitching the hole together.

JAC From the wrong side of the table?

ZOSI A

I can do it.

time.

JAC

I'm trimming this piece of pericardium to use as a patch. Like we planned.

ZOSIA looks up at her, as if she hasn't understood.

ZOSI A

No, no, no, this is much better. Stitching the defect together is quicker and the less time the aorta is cross clamped the less chance of mortality.

JAC

You know as well as I do that if we stitch, she's more prone to arrhythmia.

ZOSI A

It'll work.

JAC

It's not what we agreed.

ZOSIA is intense.

ZOSI A

It doesn't matter what we agreed! She's my patient. This is a far better way of doing it.

JAC is realising that this is not normal behaviour for ZOSIA, who is bordering on hypomanic.

JAC

I think you should scrub out.

ZOSI A

It's okay, I promise.

JAC

It's a standoff. JAC is moving towards her. Not taking her eyes off her.

ZOSI A

We have to be brilliant.

JAC

Dr March.

She takes hold of ZOSIA's wrists. She knows that ZOSIA isn't well. ZOSIA just looks at her, as if she doesn't know what's happening. She stares into JAC's eyes for a long time.

Then takes her bloodied hands out of CALTLIN. JAC is still holding them

TRISTAN watches. He's not happy with it. JAC lets ZOSIA's hands go.

JAC (CONT'D)

Go.

ZOSIA goes. We're with her. JAC watches her. The rest of the theatre staff look on, stunned. TRISTAN darkens.

JAC regroups.

JAC (CONT'D) Scissors please, and I'll get rid of these stitches.

44 2/44. INT. DARWIN. OUTSIDE THEATRE 2 - DAY [14.01]

ZOSIA comes out of theatre. Hands gloved and bloodied. Something big has obviously just happened. N's STAFF walk past staring. She just stands there. Doesn't know what to do.

Then she hears something. Faint at first but getting louder. It's the hum of the strip lights. She looks up at the lights. Something on her face. Fear. She can't take her eyes off the lights as the sound gets louder. And louder. And louder.

CUT TO:

44

45 2/45. INT. AAU. WARD - DAY [14.30]

45

MORVEN standing in the ward. Watching ALDEN. He notices her. She and goes to him

MORVEN

Hi.

AI DEN

You heard?

MORVEN

I'm so sorry I wasn't here.

AI DEN

Don't be silly, you've got a job to do.

He's heart breakingly accommodating.

AIDEN (CONT'D)

How was your thing?

MORVEN

I was basically a tea lady in there. Anyone could have done it. I only put my hand up because I wanted to get away...

AI DEN

From me?

MORVEN

Yeah but not like that.

AI DEN

I'm sorry about the ping pong. It was out of line, to even think about a date. I mean, you're my doctor.

MORVEN

It wasn't that.

She's just got to tell him

MORVEN (CONT'D)

My husband died. Not long ago.

AI DEN

I am so sorry.

MORVEN nods - thank you.

AI DEN (CONT'D)

What was his name?

MORVEN

Arthur. And since... I haven't really... I mean to even think about going on a date...

AI DEN

I get it.

MORVEN

And I feel bad, like I led you to that.

Al DEN takes that in.

AI DEN

Don't feel bad. It was brilliant. You're still a very solid performer in that regard.

That's a nice thing to say. Lightens it a bit. Then:

AIDEN (CONT'D)

Probably good you weren't here actually.

MORVEN

Really?

And here he takes it light - really making her feel better.

AI DEN

Yeah. I mean if you were, you know. If you saw me get that news... I would have got the pity date. Know what I mean?

And she goes along with it. Pleased that their rapport has returned.

MORVEN

I do. I do know what you mean.

AI DEN

No-one wants a pity date.

MORVEN

That's true. But I think, and I don't want to pull rank, but I think if anyone was going to be getting a pity date...

AI DEN

Fair play, yeah, you're probably right.

They smile at each other. The black comedy is a relief. And it opens them up enough for AIDEN to ask:

AI DEN (CONT'D) Can I ask you something?

Al DEN has been thinking about this. Deep breath.

AI DEN (CONT'D)

I know the other doctor said we have to wait for the biopsy results, but you've seen the scan, right?

Right.

AI DEN (CONT'D)

You're pretty sure what it is, aren't you?

MORVEN

Ai den. . .

AI DEN

Please. Just... be honest with me. What do you think it is?

MORVEN can hardly look at him

MORVEN

Cancer.

AI DEN

How bad is it?

MORVEN

46 2/46. INT. KELLER. WARD. SIDE BAY - DAY [14.45]

46

ESSIE doing her post-surgery obs on KIM She's not all that happy with her. SACHA there.

SACHA

Any nausea?

KI M

No.

SACHA

And you're comfortable enough?

KI M

Bit of pain.

ESSIE and SACHA share a look here.

SACHA

I think we need to have a conversation about that, Ms Whitfield. When you came in today, did you have any medication in your system?

KI M

No. Why would I?

SACHA

Because your symptoms were consistent with a morphine overdose.

KIM realising she's rumbled.

ESSI E

We know you have a dependency on prescription painkillers.

KI M

I'm trying to stop.

ESSI E

I know. And I know how hard it must have been. But you let me think Parker was assaulting you.

 $\mathsf{K}\mathsf{I}\,\mathsf{M}$

I never said that.

ESSI E

But that's what you wanted me to believe.

KI M

What I do with my son is my business.

ESSI E

Not if we think you're not coping.

ESSIE is so gentle but she has to do this.

ESSIE (CONT'D)
I'm going to have to call Social Services.

KI M

No. Please don't. They'll take him away.

ESSI E

No they won't.

KI M

Come on. Single mum, addict... I can't lose him

PARKER

Fixed your power supply.

He hands her the 'Broken Again' sign.

PARKER (CONT'D)

Got Mick to tweak it a bit as well. Should be quicker now.

ESSIE's appreciation - this kid is amazing.

ESSI E

Thank you, Parker.

PARKER

I couldn't find a feedback box, but if you want my opinion, your IT staff are completely useless.

ESSIE can't help but smile.

ESSI E

I'll pass that on.

She feels a real connection to him

CUT TO.

JAC has emerged from theatre, comes across MO on the ward.

MO

How'd it go?

JAC

Fine. Where is she?

MO

Who?

JAC

Zosi a.

MO

I thought she was assisting you.

JAC

I had to throw her out.

MO

Why?

JAC

She started stitching for a device closure when I was literally holding a piece of pericardium to patch it.

MO

She'd never make that mistake.

JAC

No. She wouldn't.

MO

You think...?

JAC

JAC

EPI SODE 2 SHOOTI NG BLUES SCENE 47 PAGE 98.

JAC (CONT'D)
I've got to do post-surgical on
Caitlin, can you try and find her?

MO nods. And JAC goes. MO worried.

CUT TO.

48 2/48. INT. AAU. LOCKER ROOM - DAY [16.00]

48

MORVEN in the Locker Room She's in her normal clothes, and just closing her locker. She stops for a moment. Just stares at the locker. RAF pops in.

RAF

That was good work today.

MORVEN

Thanks.

RAF

We're going for a drink if you fancy it. Be a good chance for you to talk to Ms Campbell about your future.

It's a great opportunity.

RAF (CONT'D)

She was very impressed with you.

She thinks about it for a long time.

MORVEN

Act ual I y.

MORVEN is already walking past him on her way out.

MORVEN (CONT'D)

I've got something I need to do.

MORVEN is determined.

49

JAC is at her gravest as she apologises to CASH and CAITLIN.

JAC

So we're expecting a very normal recovery.

CAI TLI N Thank you.

JAC

I also want to offer our complete apol ogy f or

CASH

Yeah, but -

CAI TLI N

I knew you were abroad beforehand. And I don't look anything like you, do I?

No. CASH knows it.

CAITLIN (CONT'D)

So it's always been there. I guess I just tried not to think about it too much.

CASH

Why didn't you ever say anything?

CAI TLI N

Because it doesn't matter.

And she says that so simply that it breaks CASH's heart.

CAITLIN (CONT'D)

It doesn't matter.

CASH

I love you, Princess.

And for once, she is happy to hear it.

50 2/50. INT. KELLER. WARD. SIDE BAY - DAY [16.30]

50

ESSIE pulling aside the curtain.

ESSI E

Okay, Kim Here's the situation...

But KIM is gone. PARKER too. What?

ESSIE (CONT'D)

Sacha.

SACHA turns and she indicates the empty bed.

SACHA

Where have they gone?

ESSI E

I don't know. Have we got an address?

She looks at the chart.

ESSIE (CONT'D)

BS54. Does that even exist?

SACHA

(Realises)

Fake address, isn't it.

ESSI E

Which I should have picked up when they came in.

SACHA

So they're on their own now?

ESSI E

Yeah. They're on their own.

Her frustration.

ESSI E (CONT'D)

I could not have played it worse.

SACHA

It's okay.

ESSI E

No wonder they've gone. I accused him of abusing her. Wrong. I gave her more morphine. Wrong. I let my own personal feelings get in the way. I had a hangover for crying out loud! Is it any surprise I've stuffed it up.

He just lets her blow off steam

ESSIE (CONT'D)

Maybe it's a good thing I'm never going to be a mother. I'm just not a natural.

SACHA

Don't say that.

ESSI E

Well, if this is the way I handle

SACHA is sympathetic. ESSIE's phone beeps. She reads the message, and gives a little gasp.

SACHA

What?

ESSI E

(Reads)

Sorry we had to go. Your kids are lucky to have you. Parker. P. S. work on your stamina.

SACHA

Well someone thinks you're a mum al ready.

ESSIE is touched.

JAC rejoins MO.

51

JAC

Anyt hi ng?

MO

Mobile's going straight to voicemail. No answer on the landline. So she's either not home or she's ignoring it.

JAC

Did you get onto her psych?

MO

He can't say anything, but between the lines, she hasn't been in touch.

Dead ends all round.

JAC

So where the hell is she?

52 2/52. INT. ALBIE'S - DAY [17.40]

TRISTAN. With ZOSIA. Quite cosy. Clinking glasses.

ZOSI A

Thanks for joining me.

TRI STAN

Quite a day, Dr March.

ZOSI A

Impressed?

TRI STAN

More concerned.

ZOSI A

You didn't find it exciting?

TRI STAN

I'm not sure that's the word I'd use.

ZOSI A

We saved a young girl's life today. Without us, she would have been dead in a few years. Can you get your head around that?

She's close now. It's loaded. TRISTAN not hating it.

ZOSIA (CONT'D)

To have that power. In our hands. Every single day. That's why we have to keep that theatre. You have to change your mind. You have to.

TRI STAN

We'll see.

ZOSIA thinks she could be losing him So changes tack.

ZOSI A

You know what? You're right. I did make a mistake today.

She holds his gaze and goes a hundred percent at him

ZOSIA (CONT'D)

The brown shoes are actually incredibly sexy.

She puts a hand on his leg. He looks at her. She looks back.

CUT TO:

52

53 2/53. INT. AAU. WARD - DAY [17.50]

53

"Rocket Man" playing. MORVEN heads into the ward where AIDEN is alone in his bed. She's carrying something.

She arrives at his bed, arranges a little table.

AI DEN

What's this?

She says nothing, just hands him a ping pong bat. He looks at her quizzically, but she's placing a little portable ping pong table on the bed table.

Satisfied, she produces her own bat and a ball.

AIDEN (CONT'D)

Where did you get this?

MORVEN

Gift shop has all kinds of tat.

AI DEN

Tat? This is the sport they play in heaven.

He's out of bed, and MORVEN has her bat ready to serve.

MORVEN

Ready?

AI DEN

Ready.

She serves. They play. They smile.

2/54. INT. KELLER. SISTERS' OFFICE - DAY [17.51] 54

54

"Rocket Man" continues. ESSIE on the phone.

ESSI E

Hello, my name is Estelle Harrison.

Deep breath.

ESSIE (CONT'D)
I'd like to enquire about becoming a foster parent.

She's done it.

55 2/55. EXT. HOLBY CARPARK - DAY [17.53]

55

TRISTAN has the back door of a cab open and is about to pour ZOSIA into it. She's laughing and shrieking as she stumbles a little on the curb.

TRI STAN

Careful there.

ZOSI A

Hopeless. Can't control myself.

TRISTAN thinks all his Christmases have come at once. Until:

JAC

Zosi a.

She's there, and she's not happy. TRISTAN is clever enough to read the situation - and he's caring all of a sudden.

JAC (CONT'D)

I think you'd better go home.

TRI STAN

Ch, thank goodness you're here.

JAC doesn't buy it for a second.

JAC

(To ZOSIA)

Cet in.

JAC manages to get ZOSIA into the back of the cab.

TRI STAN

She's had a bit too much, I think. I was making sure she got home safely.

And JAC can't let that lie pass. She just fixes him with a terrifying look.

JAC

You're a liar.

And she gets into the cab.

56

56 2/56. EXT. HOLBY / INT. TAXI - DAY [17.55]

JAC gets in with ZOSIA.

ZOSI A

What did you just do?

JAC

Not hi ng.

ZOSI A

I was going to get our theatre. We're going to keep our theatre.

JAC

Zosia, Iook at me.

She gets her attention.

JAC (CONT'D)

Are you okay?

ZOSI A

Yes.

JAC

Are you okay?

ZOSI A

Yes, I told you.

JAC

Zosi a.

And this time she looks at her so hard, draws on everything their relationship has to try to get through to her.

JAC (CONT'D)

Are you okay?

And ZOSIA looks back at her for a long moment. JAC doesn't look away. And ZOSIA finally cracks. In a very small voice.

ZOSI A

No. I'm not.

And then bursts into tears.

ZOSIA (CONT'D)

I'm really not.

She collapses, sobbing, into JAC's arms. And JAC holds her.

JAC

It's alright.

ZOSI A

I'm not . I'm not okay.

EPI SODE 2 SHOOTI NG BLUES SCENE 56 PAGE 110.

JAC It's alright. I promise it will be alright.

ZOSIA sobs. JAC holds her. They're going to get through it together. The cab pulls away.

END OF EPI SODE.