

1 48/1. INT. DARWIN. ELLIOT'S OFFICE [FLASH FORWARD] - DAY 1  
[16.45]

JOSEPH enters the office without knocking and leaves the door ajar. From his desk, ELLIOT regards the wreckage of JOSEPH: messy hair, sweating, there's dry blood on his collar and his tie is missing.

ELLIOT  
Where have you been?

JOSEPH  
I'm sorry. I should have come straight here.

ELLIOT  
I was worried about you, that's all.  
(Beat)  
Close the door...

JOSEPH closes the door. ELLIOT gestures for him to sit - and notices JOSEPH glance across at Connie's desk.

ELLIOT  
She'll be at least another hour.  
We've got time...

JOSEPH  
(Beat)  
Time?

ELLIOT  
Joseph... I'm sure you understand the seriousness of what happened today in theatre... You do, don't you?

JOSEPH stares at ELLIOT...

CUT TO:

2

48/2. INT. ON-CALL ROOM - DAY [07.20]

2

MUSIC (*Sharpen Up The Knives* by Purescence?) OVER:

In the shadowy light it's not clear where JOSEPH is (but presumably at home) as unshaven, he faces himself in the mirror.

His shaving equipment is laid out precisely, like surgical instruments.

Through a series of dissolves JOSEPH shaves almost ritualistically. His eyes sear in to the mirror as if he's in a trance, when suddenly, he remembers himself - and slices his neck badly with the razor.

His startled portrait stares at the razor, then the blood running freely from his throat...

A final series of dissolves as an unnerved JOSEPH patches up his neck with a piece of tissue.

A last look in the mirror and a deep breath before he moves to the door and exits...

On to a busying hospital corridor.

CUT TO:

3 48/3. INT. LIFT LOBBY - DAY [07.45]

3

MUSIC OVER:

Already tense as he walks, JOSEPH passes a noticeably lopsided poster. It reads: 'NOT EVERYONE IS AS HONEST AS YOU - Keep Valuables Close'.

He continues for a few steps - but it's no good... A frustrated sigh, a quick check around him and JOSEPH returns to the poster - and starts straightening it.

CUT TO:

4 48/4. INT. DARWIN. LONG CORRIDOR / BACK CORRIDOR / SIDE ROOM 1 / CENTRAL AREA / BAY 2 - DAY [07.57] 4

MUSIC FADES as JOSEPH arrives outside CONNIE's office. He stares at the door, puffs out his cheeks and checks the tissue is in place. He moves to knock when suddenly, the door opens - and CONNIE, notes in hand, strides past him as if he's invisible.

CONNIE  
Keep up, Mr Byrne...

Startled, JOSEPH hurries to catch up. The pair talk as they walk, past N/s PATIENTS and N/s STAFF, CONNIE apparently unconcerned about keeping their conversation private.

CONNIE  
I'm sure you know why you've been summoned... Your disappearing act not only put patients' lives at risk, it also inconvenienced several of your colleagues. Not least the new Director of Surgery, who requested that you and I have a 'little chat'.

JOSEPH  
(Pally)  
Delegating already...

CONNIE's glare straightens JOSEPH's tense smile.

CONNIE  
Mr Hope has a full theatre list today and I'm in a series of meetings, so our 'chat' will incorporate the cases that require your immediate - and full - attention. Mrs Banks...

They stop at the bed of N/s MRS BANKS (30s, in side room). Both offer brief smiles and consult her chart. JAC arrives and in passing, shoots wide-eyed good wishes to JOSEPH before CONNIE looks up:

CONNIE  
Admitted last night with fatigue, palpitations and a heart rate elevated to 135. Suspected Cardiomyopathy but we're waiting on bloods and an x-ray, so get on to Radiology straightaway.

JOSEPH  
Will do...

(CONTINUED)

CONNIE walks on. JOSEPH follows.

CONNIE

I don't know what went on yesterday and in many ways, I don't care. But I shouldn't have to remind any member of my team that our first duty is always to the patient.

JOSEPH

I can assure you-

CONNIE

Don't bother. I have more important things to worry about than you having a bad day, Mr Byrne - and I will not tolerate my staff giving Michael Spence cause to question the running of this department, ever...

JOSEPH

Yesterday was a one-off; I'm fine now. You have my word.

CONNIE

Yes well, assurances sound rather hollow from a Cardio Thoracic Surgeon who can't even shave without cutting his own throat. Actions speak louder...

JOSEPH checks the tissue as CONNIE gazes across at JAMIE HARRIS (26), sitting up in bed in bay 2. Next to him sits RHYS GALLAGHER (27). JOSEPH joins CONNIE's stare.

JOSEPH

New admission?

CONNIE

That would be one definition. Another would be the last patient on our rounds and a third would be your chance to prove that you're not the weak link you currently resemble. Mrs Andrews...

They stop and N/s MRS ANDREWS smiles weakly. CONNIE reads her chart as JOSEPH's eyes drift to JAMIE and RHYS, chatting between themselves.

CUT TO:

5

48/5. EXT. WYVERN CAR PARK - DAY [08.04]

5

OLIVER and his hangover struggle to keep up with PENNY's determined stride.

OLIVER

(Groaning)

Remind me again why we're rushing?

PENNY

Because if Griffin ever does decide to give me any proper work I need to be on the spot, and because you need strong coffee as a medical emergency...

Pained, OLIVER hurries again to catch up as a taxi cruises by. We follow it briefly, to a stop outside reception. As the VALENTINES approach its rear, OLIVER is lagging again.

PENNY

(Barely turning)

Considering you were drinking to the fact you're off the hook with Chrissie-

OLIVER

No, I was helping take Daisha's mind off the fact her flatmate's in a coma.

PENNY

We're all upset about Maria - my point is, what's the use of being a free agent when you look like a wino?

Beaten, OLIVER stops beside the taxi as PENNY bounds inside. The taxi door swings open suddenly and forces OLIVER to reel backwards. They're both surprised when CHRISSIE climbs out. She drops her bag to tend to him.

CHRISSIE

Oliver - are you OK?

OLIVER

I'm fine, really... Any damage is self-inflicted.

The taxi leaves and OLIVER and CHRISSIE face each other; awkwardly. He nods at her dark glasses as she lifts them to blink painfully in to daylight.

OLIVER

You too?

(CONTINUED)

CHRIS SIE  
 (Noddi ng)  
 Yesterday was tough...

OLI VER  
 It was.

CHRIS SIE  
 But I still shouldn't have taken it  
 out on you. And I'm sorry.  
 (Coquettish)  
 Forgi ven?

OLI VER  
 Of course; forget it.

CHRIS SIE  
 Can we?

OLI VER  
 Erm... can we what?

CHRIS SIE steps in to touch OLIVER.

CHRIS SIE  
 Pretend it never happened...

OLI VER is stunned - and trapped... His eyes search for  
 distraction - and find it on the ground.

OLI VER  
 Your bag...

He bends to pick up CHRIS SIE's bag - and spots a 'Happy  
 Bi rthday Daughter' card peeping out.

OLI VER  
 (Strai ghteni ng)  
 It's your bi rthday?

CHRIS SIE  
 'Fraid so. Me and Prince Harry...

OLI VER  
 (Beat)  
 Well, we'll have to make sure you  
 have a right royal day, won't we?

CHRIS SIE looks carefully at OLIVER.

CHRIS SIE  
 Are you sure?

Out on OLIVER. Is he?

CUT TO:

6

48/6. INT. ITU - DAY [08.07]

6

LEONIE and DONNA (make-up less, in civvies) look tired, watching a N/s ITU NURSE squeeze MARIA's nail bed between finger and thumb. No response. MARIA is ventilated via an endotracheal tube and hooked up to an IV drip; an arterial line at the wrist; ECG monitor with pads and wires to the chest; and an oxygen saturation monitor on her finger.

Falling in to a doze, ADRIAN's head jerks forward suddenly, causing a newspaper to fall from his lap and wake him.

LEONIE

Adrian, why don't you go and get some proper sleep?

ADRIAN

I wasn't asleep, Leonie; I was-

LEONIE

Resting your eyes; I know...

(To DONNA)

What about you?

DONNA

(Beat)

I'll sleep when she's awake...

All eyes move to MARIA.

ADRIAN

Have her eyes moved again?

LEONIE

Oh Adrian... How many times have you got to be told?

ADRIAN

What?

LEONIE

Donna...

DONNA

They're involuntary eye movements, Mr K, that's all. It's natural...

Disappointed, ADRIAN shakes his head slightly.

ADRIAN

There's nothing natural about this...

Out on MARIA.

CUT TO:

7

48/7. INT. WYVERN WING RECEPTION. CITY BARISTA CAFE /  
LIFTS - DAY [08.10]

7

As PENNY turns from the counter with two coffees, she sees OLIVER at the lifts with CHRISSIE - every inch the couple. Happy CHRISSIE heads for the cafe and as they cross, she shares a friendly smile with PENNY - who joins a sheepish OLIVER with a wordless What the hell?

OLIVER

She needs water. Said I'd wait...

PENNY

I left you for six minutes, Ollie.  
I thought you wanted out?

OLIVER

I thought I was out. But it's her  
birthday...

PENNY

Which makes her another year better  
able to cope with the reality of  
how a man - and I use the term  
loosely - truly feels about her.

OLIVER

I can't... Not all girls hate  
birthdays, Pen.

PENNY

But most hate being lied to.

OLIVER

She'll have a good day and I'll  
talk to her tomorrow.

PENNY shakes her head, thrusts a coffee at OLIVER and enters the lift. At the last second, DAI SHA arrives and rushes in next to her - forcing the doors to re-open.

PENNY

(Caring, to DAI SHA)  
Hey. How are you feeling?

DAI SHA

Apart from the headache that I'm  
blaming your brother for, much  
better thanks. I'm going to be  
positive. For Maria.

PENNY

Are you heading up there now?

DAI SHA nods - and smiles sincerely at OLIVER.

(CONTINUED)

DAI SHA

Thank you, for last night. Just  
what the doctor ordered.

OLIVER smiles sincerely but is distracted by PENNY's glare as  
the doors close.

OLIVER

(To PENNY)

What difference can one day make?

PENNY shakes her head again before disappearing. Out on  
OLIVER, concerned.

CUT TO:

8

48/8. INT. DARWIN. BAY 2 - DAY [08.15]

8

CONNIE and JOSEPH arrive at JAMIE's bed. No RHYS. Brief smiles are exchanged but JAMIE is anxious and unable to maintain eye contact.

CONNIE

(Reading chart)

Jamie Harris, twenty-six, admitted in the early hours with severe palpitations and shortness of breath.

(SV, to JOSEPH)

He's also Schizophrenic, has no meds with him and his notes have 'done a Joseph'... Gone AWOL.

JOSEPH

Excellent.

CONNIE

How do you feel?

JOSEPH

(Reading chart)

I'm fine; really.

CONNIE

(Glaring at JOSEPH)

Mr Harris?

JAMIE

(Anxious, to his chest)

Rhys'll be back in a minute...

CONNIE

(Beat, to JOSEPH)

I'll expect a full diagnosis and a recommended course of action by ten thirty - OK?

JOSEPH

... Fine.

CONNIE

And Mr Byrne: this would be a very good moment to impress me.

JOSEPH

Understood.

CONNIE leaves, passing the tea-carrying RHYS in the central area. On seeing JOSEPH with JAMIE, he speeds up.

JAMIE

(Relieved)

Rhys! See that woman then?

(CONTINUED)

RHYS

Very nice. . .

(To JAMIE, about JOSEPH)

Was it his girlfriend?

JAMIE

(Shrugs)

He's got loo-roll on his neck. . . Is he the angel?

RHYS

Yes.

JOSEPH

No, Mr Harris. I'm the doctor.

JAMIE looks away. RHYS nods at JOSEPH's neck.

RHYS

Don't tell me you're a surgeon.

JOSEPH

Actually, I am. And you are?

RHYS

Rhys. Gallagher.

(Shaking hand)

We're best mates. Always have been.

JAMIE

(Practiced)

Always will be. . .

JOSEPH

I need to reach a diagnosis for Mr Harris as quickly as possible.

(SV, to RHYS)

He's erm. . . schizophrenic.

RHYS

That was quick. But we already knew that. . .

(SV)

So no need to whisper.

JOSEPH

(To JAMIE)

Do you know the name of your usual medication, Mr Harris?

JAMIE looks anxiously at RHYS.

RHYS

We can't remember. They've only just changed it and we left home in a rush. A nurse comes and does all that with him.

JOSEPH  
(Patient, to JAMIE)  
And when were you diagnosed?

RHYS  
About three months ago.

Reluctantly, JOSEPH returns his attention to RHYS as a N/s NURSE approaches, awaiting instruction.

RHYS  
Can you help him?

JOSEPH  
(To N/s NURSE)  
ECG, FBC's and a Potassium, please.  
Also check if the ED called Mr  
Harris's CPN and chase his notes  
again, would you - it is rather  
urgent.

JOSEPH checks his watch and glances at JAMIE. Both look worried.

JOSEPH  
I sincerely hope so...

CUT TO:

9

48/9. INT. KELLER. CENTRAL WARD - DAY [08.25]

9

PENNY walks down the ward and spots MICHAEL and RIC studying scans. She approaches, tentatively.

PENNY  
Is this Maria Kendall?

RIC's glance is impatient. MICHAEL manages a half-smile.

MICHAEL  
That's right.

RIC  
(Ignoring PENNY)  
Clear fracture of the thoracic spine on the T12 vertebra...

RIC shakes his head gravely.

MICHAEL  
Hey, come on: we set the tone at the top, right? Let's keep it positive. This gives her every chance.

RIC  
Maybe...

PENNY  
(Cautious)  
Why might it not be positive? If you don't mind me asking?

RIC obviously does mind.

MICHAEL  
(Patient)  
The fracture looks stable but with spinal injury, you can't know much of anything until the patient tells you...

RIC  
I'd have liked one of us to be available for the Kendalls today.

MICHAEL  
Hey I could use an easy one after yesterday - but I have to explain the numbers tonight so it's all hands to the pump...

(CONTINUED)

RIC

I do remember how the job works...  
Doesn't change the fact that we'll  
only be able to offer a prognosis  
if and when Maria wakes up...

PENNY

(Careful)

What are you anticipating? Spinal  
shock?

RIC's annoyed to find PENNY still loitering.

MICHAEL

We'll have to wait and see - but  
no, spinal shock is unlikely.

RIC

Highly, unlikely.  
(To arriving N/s NURSE)

I'm on my way...

(Leaving)

Doctor Valentine, there are several  
new admissions to clerk, if you're  
at a loose end...

(To MICHAEL)

See you in theatre.

RIC leaves. PENNY deflates. MICHAEL grabs the scans.

PENNY

Congratulations, by the way - on  
your appointment.

MICHAEL

(Leaving, smiling)

Keep asking those questions; you  
could be me one day...

Out on PENNY - struck by renewed determination.

CUT TO:

10 48/10. INT. MAIN AAU - DAY [08.35]

10

Notes in hand, OLIVER waits for poor CHRISSIE to gulp more water - as LINDEN peeps angrily out of his office.

LINDEN  
(To OLIVER)  
Have you done new admissions yet?

OLIVER  
I'm about to.

LINDEN  
So the answer is 'No'?

OLIVER  
Erm-

LINDEN  
Don't let me keep you.

LINDEN slams the door shut, making OLIVER wince. He starts down the ward. CHRISSIE catches up.

OLIVER  
Looks like we're not the only ones  
with sore heads today...

CHRISSIE  
I'm as ill as anyone on this ward.

OLIVER  
You think? OK, let's have a look...  
(Glancing between notes  
and a N/s PATIENT)  
Nausea, double-vision and severe  
headaches?

CHRISSIE  
Yep.

Next N/s PATIENT, next notes.

OLIVER  
Chronic fatigue, constantly full  
bladder?

CHRISSIE  
Yes! I've downed a gallon of water  
in the last half hour to try and  
flush out the toxins.

They turn their attention to DENISE FOREMAN (43), sitting up in obvious discomfort.

(CONTINUED)

OLIVER

(To CHRIS SIE, reading)

Eight rib fractures of varying ages including two fresh ones perilously close to vital organs?

CHRIS SIE

Erm... she'd win, probably.

OLIVER and CHRIS SIE turn to DENISE.

OLIVER

Mrs Foreman. I'm Doctor Valentine and this is Sister Williams. How are you?

DENISE

(Timid)

Better now. They gave me painkillers on the other ward... Can you find out if they contacted my husband?

OLIVER

(Nods, rifling paper)

Experiencing abdominal pain for some time; I'm not surprised... I can't see any suggestion as to what might have caused your injuries?

DENISE

(Beat)

No.

OLIVER

No... Any ideas?

DENISE

(To CHRIS SIE)

Can you check if they spoke to Jonah? He's a lorry driver and he's on a run but there's no need for him to come now.

CHRIS SIE

I'll check. Don't worry.

OLIVER

Keep your breathing steady for us. Is there anyone else we can call?

DENISE

(Sad)

No. No one...

OLIVER

OK. If the pain gets worse while we have a proper look at your x-rays, tell us and we'll give you more Codeine.

OLIVER and an uncomfortable-looking CHRIS SIE walk on.

CHRIS SIE

Another affliction I don't have to worry about...

OLIVER

Ti mi di ty?

CHRIS SIE

Husband.

OLIVER

And she is worried, isn't she?

(Beat)

Chri ssi e?

(Beat)

You al right?

CHRIS SIE

(Awkward)

I will be. When I'm not full of water.

OLIVER

Oh, go, go...

CHRIS SIE dashes off, followed by OLIVER's fading smile.

CUT TO:

11 48/11. INT. DARWIN. NURSES' BASE / BAY 2 - DAY [09.05] 11

JOSEPH nods thanks as he's handed results by a N/s NURSE.

JOSEPH  
Any sign of those notes?

The N/s NURSE shakes her head. Stressed, JOSEPH reads as JAC arrives next to him.

JAC  
(Mock surprise)  
Still here, Joseph... Are you planning to work a whole shift today?

JOSEPH  
That's certainly the intention.

JAC  
Ah, you and your good intentions...  
(Noticing his neck)  
Did Mrs Beauchamp do that?

JOSEPH  
Self-inflicted, I'm afraid...

They share a meaningful look.

JOSEPH  
My erm, thanks - and apologies -  
for yesterday. Won't happen again.

Unconvinced, JAC watches JOSEPH march to JAMIE's bed. RHYS stands but JOSEPH again tries to catch JAMIE's darting eyes.

JOSEPH  
Mr Harris. Your blood tests are normal but the ECG shows that you do have a fast heart rate.

RHYS  
What does that mean?

JOSEPH  
(To JAMIE)  
As soon as we track down your records, I'll be able to give you a drug to control the rhythm.

JAMIE  
(To RHYS)  
How do we know he's a doctor? They said they were doctors last time and they were demons.

(CONTINUED)

RHYS

(Eyeing JOSEPH)

This place is different, Jay. It's his job to keep you out the forest and that-

JAMIE

The Dark Wood of Error.

RHYS

Exactly.

JOSEPH

(To JAMIE)

That's Dante, isn't it?

JAMIE looks away.

RHYS

He's here to keep you on the Path of Truth and all that. Aren't you, Doctor?

JOSEPH

Erm, not as such. No.

JAMIE looks frightened; RHYS annoyed.

RHYS

(To JOSEPH)

Can I have a word please?

JOSEPH

I am rather against the clock, I'm afraid.

But as RHYS moves to the corridor and JAMIE turns away, JOSEPH is compelled to follow - still watched by JAC.

CUT TO:

12

48/12. INT. KELLER. CENTRAL WARD - DAY [09.08]

12

PENNY takes blood gases from a N/s PATIENT, assisted by DAI SHA.

RIC

(OOV)

Very good.

PENNY turns to find RIC watching as he passes.

PENNY

I'm becomi ng quite an expert.

RIC

That's the idea, I think...

RIC shares a knowing acknowledgement with DAI SHA - and walks on. PENNY hands equipment to DAI SHA and rushes to catch RIC up.

PENNY

Mr Griffin - can I speak to you, please?

RIC

I'm due in theatre, I'm afraid.

PENNY

That's what I wanted to talk to you about.

RIC

You think you're ready to perform an Inguinal Hernia Repair, no doubt.

PENNY

You said you'd like someone to be around for Maria's parents?

RIC

... And?

PENNY

I could do it.

RIC

(Beat)

You?

PENNY

I could work on ITU today, provide regular updates and let you know immediately if anything changes...

RIC stops and appraises PENNY.

(CONTINUED)

RIC

Blood Gases too routine for you  
already, Doctor Valentine?

PENNY

It's not that, it's...

Both know what it is. But this time, it suits RIC...

RIC

You'd be under the supervision of  
the ITU staff.

PENNY

Of course.

RIC

(Nodding)

OK. Finish here first...

PENNY nods happily. RIC strides away.

PENNY

(After him)

Mr Griffin?

(As he turns)

Thank you...

A last appraising glance and RIC is gone, leaving PENNY to  
take a proud breath.

CUT TO:

13 48/13. INT. DARWIN. LONG CORRIDOR / BAY 2 - DAY [09.10] 13

JOSEPH frowns at RHYS as if he's been talking Swahili.

JOSEPH

I'm not entirely sure what you're telling me, Mr Gallagher...

RHYS

I'm saying the Devil used to talk to Jay all the while; told him all sorts of things. That his girlfriend was having affairs and that he was going to Hell. He got-

JOSEPH's phone starts ringing in his pocket. He ignores it.

RHYS

He got obsessed by that book, the *Inferno*. He is better now, with the pills and that; he only has the odd vision and the voices have more or less gone. But the thing is-

JOSEPH

(Distracted)  
And was she?

RHYS

Was who what?

JOSEPH takes out his ringing phone. 'Faye' flashes on screen.

JOSEPH

His girlfriend. Was she having affairs?

RHYS

No. Doesn't make much difference in the end though, does it? Point is, Jay believes the Gates of Hell are in here cos the last time he was in hospital, he got sectioned, his folks made for the hills and his missus found a bloke who wasn't so friendly with Satan. Someone wants you badly...

Rattled, JOSEPH glances at the phone, just as FAYE gives up.

JOSEPH

Not badly enough...

(Beat)

My understanding is that one of the roles of a carer is to help the patient distinguish between reality and psychosis.

(CONTINUED)

RHYS

I needed to get him to a hospital.  
And we're here for his heart, not  
his head.

JOSEPH

The two are inextricably linked...  
I'm afraid. Excuse me...

JOSEPH starts back towards bay 2, followed by RHYS. As he catches up to him:

RHYS

Jay's convinced he'll find the  
Gates here, die, and go to Hell.

JOSEPH

Mr Gallagher, believe me when I  
tell you that nobody wants your  
friend treated more quickly or  
effectively than I do. He is not  
going to die.

As they arrive back, JAMIE looks up at RHYS, terrified.

RHYS

Hear that, mate? From the horse's  
mouth. You are not going to die.

JAMIE

He is the angel.

JOSEPH

I am not an angel.

JAC

(Arriving)  
I'll vouch for that.

JAC hands JOSEPH a burgeoning file.

JAC

In the Community Mental Health Team  
base; hence the delay.

JOSEPH

Thank you so much...

JAMIE

(To RHYS)  
That one must be his girlfriend.

JAC smiles. JAMIE has to turn away from her.

JAMIE

(To RHYS)  
The She-Wolf: first of the Three  
Beasts.

JAC's smile wilts - and she leaves.

RHYS

Jay... you just called her an animal. One most people don't even think is real. And you wonder why it's you, me and *Doctor Who* every Saturday?

Chastened, JAMIE manages to look at JOSEPH - reading.

JAMIE

These things, they come in my head sometimes and... I'm sorry.

JOSEPH looks up but JAMIE still can't quite meet his eye.

JOSEPH

You need never apologise for being honest, Mr Harris...

A glance at RHYS, before JOSEPH checks his watch and leaves.

CUT TO:

14 48/14. INT. AAU. NURSES' BASE / LINDEN'S OFFICE / BEDS 4-7 14  
/ MAIN AAU - DAY [09. 40]

OLIVER and an impatient LINDEN study DENISE's x-rays.

OLIVER  
But Mrs Foreman's only forty three.

LINDEN  
Early menopause?

OLIVER  
I didn't ask.

LINDEN  
Then do so.

LINDEN looks up - and sees FAYE.

OLIVER  
But that still doesn't explain...

But LINDEN's gone. Suddenly animated, he ushers FAYE into his office and shuts the door.

LINDEN  
You've only just arrived?

FAYE  
I had to take Archie back. Have you seen Joseph?

LINDEN  
Not since yesterday. And I'm in no rush to repeat that encounter.

FAYE  
He won't answer my calls.

LINDEN  
You've just got to pick your moment.

FAYE  
What if the moment's passed, Linden? He didn't come home last night. What if he never talks to me again?

LINDEN  
On what grounds? You've done nothing wrong...

They share an awkward look.

(CONTINUED)

FAYE

I've got no idea what he's  
thinking.

LINDEN

He's probably up there waiting, as  
keen to sort things out as you are.

FAYE nods, hopeful, before leaving a pensive LINDEN in the office. We follow her, back past the nurses' base where she greets CHRIS SIE - who reciprocates, as she hands the arriving OLIVER a note.

CHRIS SIE

(To OLIVER)

Dai sha phoned for you. She wants  
you to pop up to Keller.

OLIVER

(Self-conscious)

I'm way too busy down here...

(Beat, SV)

Do you erm, fancy going out tonight  
- for your birthday?

CHRIS SIE

(Smitten)

You know how to cheer a girl up...

OLIVER's unease is distracted as DENISE is wheeled towards him by a N/s PORTER. OLIVER joins them.

OLIVER

Mrs Foreman, a quick word before  
you go for your DEXA scan...

(To N/s PORTER)

Would you mind...?

OLIVER points to an empty bay and the N/s PORTER guides DENISE in and waits nearby.

OLIVER

We're fairly confident now that  
you've got a condition called  
Osteoporosis. It means the mesh of  
proteins and minerals forming your  
bones has been broken down, making  
them weaker.

(To DENISE's frown)

Don't worry. It's quite common  
where there's a lack of oestrogen.  
Can I ask, Mrs Foreman, have you  
been through early menopause?

DENISE

(Nodding)

It's Denise.

OLIVER

Even accounting for the weakness of  
your bones, Denise - that still  
leaves the injuries themselves...

A beat. DENISE looks on the verge of tears.

DENISE

Did you talk to Jonah? He's not  
coming, is he?

OLIVER

I'm not sure... You seem very  
concerned about seeing your  
husband... Should we be worried?

DENISE

Some people find him a bit...  
scary.

OLIVER

And what about you?

DENISE

No one's ever been scared of me.

OLIVER accepts the evasion - but his eyes remain on DENISE.

OLIVER

Is Jonah very... protective?

DENISE

He loves me, that's all... We  
haven't been together long and...

(Beat)

Do you think not saying something  
is as bad as lying, Doctor?

OLIVER watches CHRISSIE, talking to a N/s PATIENT.

OLIVER

I think there's probably good lies  
and bad lies... Why, Denise?

But DENISE has turned away - and as CHRISSIE looks up to  
smile at him, a concerned OLIVER gestures for the N/s PORTER  
to continue his journey.

CUT TO:

15

48/15. INT. DARWIN. CENTRAL AREA - DAY [10.18]

15

Arms folded, CONNIE listens to JOSEPH's report and glances across at JAMIE.

JOSEPH

We started Amiodarone as soon as I read the notes, we're about to run a new ECG and we're in touch with his Community Psychiatric Nurse.

CONNIE

I suggest you also do an Echo. It'll give us a better idea of what state the valve's in.

JOSEPH

Thank you.

CONNIE

But we're not there yet, are we? I'll be back at twelve.

RHYS

Excuse me...

RHYS approaches the pair as a N/s NURSE loiters for CONNIE.

RHYS

Can I explain it to Jay? I mean, if you tell me, I'll tell him. If that's OK?

CONNIE

Your patient, Mr Byrne.

JOSEPH

I'm not sure I entirely trust Mr Gallagher's translation skills... He seems to think it preferable to reinforce the patient's delusional system rather than trouble him with facts.

RHYS

I respect Jay's reality like he respects everyone else's, that's all.

JOSEPH

Surely a truly respectful relationship is based on honesty?

CONNIE glances at her watch but as she and RHYS await a verdict, JOSEPH is distracted - watching over CONNIE's shoulder at FAYE - rushing towards them, late for her shift.

(CONTINUED)

CONNIE

Mr Byrne. . .

JOSEPH

Yes?

CONNIE

Is there a problem?

JOSEPH

No. Not at all...

Slowly, CONNIE turns to look at the notes presented by the N/s NURSE.

RHYS

(To JOSEPH)

Point is, whatever you think of me,  
as far as Jay's concerned, Hell is  
round here somewhere...

JOSEPH glances at CONNIE and JAMIE, before finally his eyes meet FAYE's. He has to look away.

JOSEPH

He may well have a point...

Out on JOSEPH, apprehensive.

CUT TO:

16 48/16. INT. ITU - DAY [10.30]

16

PENNY stands with the KENDALLS at MARIA's bedside. DONNA remains seated.

PENNY  
How are you bearing up?

ADRIAN  
Oh we're fine, aren't we love?

LEONIE nods as her husband drops an arm around her.

PENNY  
Have you managed to get any rest?

LEONIE  
I can't and he won't; I've told him, he's not a young man any more.

ADRIAN  
I'm not an old one either! Maria would tell you off for that if... Anyway, it's not me who needs looking after.

As eyes move to MARIA:

LEONIE  
(Forced cheer)  
Oh really...

DONNA  
(To PENNY)  
Has Mr Griffin given you any updates?

PENNY  
Erm... No. He hasn't.

DONNA holds PENNY's eyes for a beat.

ADRIAN  
He hasn't said anything about what he thinks might happen?

PENNY  
(Careful)  
Not to me. I'm to make sure you're well looked after and that Mr Griffin's kept informed. For anything else, you need to talk to him.

LEONIE  
Of course... And are you a friend of Maria's?

(CONTINUED)

PENNY

(Smiles)

Everyone's a friend of Maria's, Mrs  
Kendall...

The KENDALLS look emotional as DONNA appraises PENNY and offers a polite smile.

CUT TO:

17 48/17. INT. DARWIN. BAY 2 / BACK CORRIDOR - DAY [10.50] 17

JOSEPH stands half in half out of JAMIE's cubicle as the N/s RADIOGRAPHER performs the Echocardiogram. Soothed by RHYS, JAMIE watches the Doppler trace lines over his bare chest and pictures appear on screen.

JOSEPH's eyes move to JAMIE's bedside table and absently, he begins tidying the chaos of cups, food and magazines. As he does, his gaze drifts outside to the next bed and to FAYE, taking blood gases from a N/s PATIENT. But as FAYE notices him watching, JOSEPH returns his eyes to the cubicle - and to his surprise, he finds JAMIE holding his gaze for the first time. Both look at the table: everything rearranged with obsessive neatness. JAMIE offers a conspiratorial smile and nervously, JOSEPH reciprocates.

FAYE  
(OOV)  
Joseph?

JOSEPH turns to find FAYE, just outside the curtains. He steps away from JAMIE and outside the cubicle. Suddenly close, JOSEPH and FAYE eye each other awkwardly, like strangers. The entire conversation is SV.

FAYE  
Hello...

JOSEPH  
(Pointed)  
What is it, Sister?

FAYE  
Why aren't you answering your phone?

JOSEPH  
Is there any point?

FAYE  
You haven't been home, Joseph. We haven't spoken since-

JOSEPH  
Do you intend to do anything more than reiterate the garbage you sent Linden to insult me with yesterday?  
(To her speechlessness)  
No. That's why, Faye...

FAYE  
Joseph...

She reaches for the tissue on JOSEPH's neck but he stops her hand.

(CONTINUED)

Their eyes meet for a beat - until JOSEPH feels other eyes and glances back in to the cubicle, to find JAMIE watching the scene. A beat - and JOSEPH releases FAYE's hand. He leans back in to the cubicle.

JOSEPH  
(To N/s RADIOGRAPHER)  
I'll check the results later...

A pointed look at FAYE and JOSEPH storms past her, out of Bay 2 and down the Back Corridor; ELLIOT emerging as he passes.

ELLIOT  
You'll find shaving much easier  
with your eyes open, Mr Byrne...

JOSEPH doesn't react and before ELLIOT can follow up, FAYE appears, anxiously watching JOSEPH disappear.

ELLIOT  
Faye. Any news on Nurse Kendall?

Still in shock, FAYE can only stare vacantly back.

ELLIOT  
Is everything alright?

FAYE manages a nod - but backs away as CONNIE approaches.

ELLIOT  
Connie. You're looking very  
determined today.

He joins her stride.

CONNIE  
No point standing still, Elliot.

ELLIOT  
Quite. How are you feeling, about  
the job?

CONNIE  
Oh I'm over it.

ELLIOT  
I think most people are still in a  
state of shock. It's rather like  
Leeds United appointing Brian  
Clough manager in 1974, isn't it...  
Let's hope for Michael's sake he  
last a little longer than forty-  
four days, eh?

CONNIE  
I wouldn't bet on it. Has our post  
arrived yet?

ELLIOT

I don't know...  
(Stopping)  
Expecting something?

CONNIE

(Sly smile)  
Oh, just some research... But if it  
says what I think it will, forget  
Director of Surgery... they'll be  
building statues of me outside this  
place.

CONNIE looks up and catches FAYE's worried eye.

CONNIE

(Shouts)  
Sister Byrne...

As CONNIE leaves ELLIOT:

ELLIOT

Connie in stone. How appropriate...

Out on a smiling ELLIOT, watching CONNIE take FAYE aside.

CUT TO:

18

48/18. INT. AAU. LINDEN'S OFFICE - DAY [11.03]

18

LINDEN picks up the phone but puts it down again as OLIVER knocks and pokes his head in.

OLIVER

Can I talk to you, please?

LINDEN

Just the man.

OLIVER

... Me?

LINDEN

You. What did you want?

OLIVER

Denise Foreman. She's still saying she's got no idea how she sustained the fractures.

LINDEN

It happens.

OLIVER

But she's holding something back. She's nervous about her husband coming and there isn't a single friend she can call.

LINDEN

And your question is?

OLIVER

How do you handle domestic violence?

LINDEN

Well the first thing you don't do is rush to conclusions. You never really know what goes on between a couple...

LINDEN and OLIVER both stare in to space for a beat; OLIVER's eyes on CHRISSIE.

LINDEN

So expect the unexpected.

LINDEN starts writing.

OLIVER

The only thing I'm expecting at the moment is Jonah Foreman and to be honest, it's not just his wife who's a bit nervous about that...

(CONTINUED)

LINDEN

Give security the heads up and make sure there's always someone at the Nurses' Station. In the meantime, I need these for Mr Atkins...

LINDEN hands a note to a confused OLIVER.

LINDEN

You'll get them from the pharmacy on Darwin.

OLIVER

I will?

LINDEN

You will.

OLIVER

Why me?

LINDEN

Because Mr Atkins needs Mi dazol am, a doctor needs to sign for it and somewhere in your terms of employment it will clearly state that for a good while yet you are to do exactly as I say.

OLIVER

Right. I'll go then...

OLIVER leaves. LINDEN's eyes rest again on the telephone.

CUT TO:

19 48/19. INT. DARWIN. NURSES' STATION / BAY 2 - DAY [11.20] 19

A tense JOSEPH arrives and searches for a file at the station, where FAYE is working. She looks up to see his shaving cut bleeding again - now on to his collar.

FAYE  
Joseph-

JOSEPH  
No.

FAYE  
But-

JOSEPH  
No, Faye... The Proving Ground I'm stumbling through comes largely courtesy of your lies, so you'll understand my reticence to entertain more.  
(Finding file)  
Now if you'll excuse me, I need to check on my patient.

FAYE  
(Following)  
He's my patient too.

JOSEPH stops suddenly.

JOSEPH  
What?

FAYE  
Jamie Harris. Mrs Beauchamp felt there ought to be continuity of care... I'm ward sister, Joseph.

JOSEPH starts again towards JAMIE, FAYE in his slipstream. When they arrive, JAMIE looks drowsy. JOSEPH registers RHYS's empty chair.

JOSEPH  
Mr Harris... Are you happy to talk without Mr Gallagher present?

JAMIE eyes JOSEPH, deliberating. After a beat, he nods. JOSEPH acknowledges the breakthrough, as JAMIE notices FAYE. She smiles - but he can't look at her.

JAMIE  
(SV, to JOSEPH)  
She your girlfriend?

JOSEPH shapes to reply - but isn't sure how.

(CONTINUED)

JAMIE

The Gates have three Guardians. The She-Wolf of Incontinence - that was the ginger one. The Lion of Violence and Ambition was the one me and Rhys fancied. So this must be the Leopard...

FAYE

Hi, Jamie. I'm Faye.

JAMIE

The Leopard of Malice and Fraud.

FAYE's smile straightens...

JOSEPH

Would you leave us, Sister?

JAMIE

(To JOSEPH)

Your neck's bleeding...

JOSEPH

(Glaring at FAYE)

Thank you, Jamie.

FAYE

I...

But FAYE gives up and frustrated, leaves. JOSEPH takes RHYS's seat and leans in to JAMIE.

JOSEPH

Mr... Jamie. These 'things' you see... Can you explain exactly how they appear to you?

JAMIE

(Beat)

Sometimes through the telly, I'll get a sign. Like the other day when the pain started, I asked: 'Are the Gates of Hell in the hospital?' and a man in a red jumper came on *Question of Sport* and he answered: 'True'.

JOSEPH

(Beat)

He was wrong, Jamie.

JAMIE

There's writing on them. The Gates.  
'I am the way into the City of Woe;  
I am the way to a Forsaken People;  
I am the way into Eternal Sorrow;

(MORE)

JAMIE (cont'd)  
Abandon All Hope Ye Who Enter  
Here'... Have you seen them?

JOSEPH  
They're not here.

JAMIE  
But you'll tell me, if you do?

JOSEPH  
Of course.

JAMIE glances around and leans confidentially towards JOSEPH,  
eyeing his neck.

JAMIE  
(SV)  
They don't really understand...  
Even the ones who love you. They  
can't really understand...

JOSEPH looks deep in to JAMIE's eyes - and nods.

JAMIE  
You'll tell me the truth, won't  
you?

JOSEPH  
(Beat)  
I promise.

Out on JOSEPH, worried.

CUT TO:

20 48/20. INT. AAU. LINDEN'S OFFICE - DAY [11.25] 20

LINDEN watches CHRISSIE downing more water and Paracetamol at the nurses' base.

He picks up the phone, weighing the receiver in his hand. And dials...

CUT TO:

21 48/21. INT. DARWIN. SISTER'S OFFICE - DAY [11.26] 21

JOSEPH stares again at his reflection - this time in the glass of the office - as he applies a plaster to his neck, simultaneously watching FAYE take JAMIE's blood pressure while RHYS flirts.

FAYE's mobile phone vibrates on the desk next to JOSEPH. He stares at the flashing name: 'Linden'.

CUT TO:

22

48/22. AAU. LINDEN'S OFFICE - DAY [11.27]

22

Serious, LINDEN takes a breath before leaving his message:

LINDEN

(In phone)

Faye, it's me... I was thinking,  
after you left - and I do think  
it's best if I stay right away from  
you and Joseph...

CUT TO:

23 48/23. INT. DARWIN. SISTER'S OFFICE / NURSES' STATION - 23  
DAY [11.28]

As FAYE walks from JAMIE towards JOSEPH:

LINDEN

(V/O continued)

At least until he sees that there's  
nothing between us. But maybe he  
already has. Anyway...

When FAYE enters, JOSEPH can't look at her.

FAYE

His blood pressure's dropping and  
he's dizzy. Should we continue with  
the Amiodarone?

JOSEPH

Do you know another way to control  
a speeding heart rate?

FAYE

We've got to work together, Joseph.

JOSEPH

It would seem so...

FAYE

What time's Mrs Beauchamp due back?

JOSEPH

Stop the Amiodarone until I've  
checked the ECG. I'll update the  
notes at the same time.

As JOSEPH hurries to exit, FAYE leans to retrieve her phone.  
They almost collide and stop, awkward, careful not to touch.  
Without looking at it, FAYE puts the phone in her pocket. As  
JOSEPH leaves:

FAYE

What's it going to take to put this  
behind us, Joseph?

JOSEPH

(Beat)

Just the truth...

FAYE

(Beat)

The ceremony made-

(CONTINUED)

JOSEPH

No. Not the fiction starring brave Linden the wedding day veteran that you cooked up between you yesterday. The Truth. Do you even remember what that sounds like, Faye?

FAYE

We didn't 'cook' anything up. We're not-

JOSEPH

I didn't think so.

JOSEPH storms away, past JAC - who watches a shellshocked FAYE emerge from the office.

JAC

(To FAYE)

Oh dear. Is Snow White's mask slipping at last?

FAYE

(Leaving)

Don't talk to me.

JAC clasps her heart as if wounded and watches after JOSEPH, concerned. CONNIE appears behind her.

CONNIE

Is Mr Byrne alright?

JAC

(Turning)

He's fine...

CONNIE

He'd better be...

CONNIE strides towards her office. JAC follows.

JAC

I don't think I've had a chance to tell you how sorry I was to hear about the job. It's a travesty.

CONNIE

... What job?

JAC

(Impressed)

Oh, it's like that... I'm intrigued...

CONNIE  
You shoul d be.

CUT TO:

24

48/24. INT. STAIRWELL OUTSIDE KELLER - DAY [11.48]

24

OLIVER trots downstairs carrying LINDEN's drugs. As he passes the ward entrance, someone catches his eye. He waits - until DAI SHA peeps through the door.

DAI SHA

You got my message; good. Wait here...

She dashes back inside before OLIVER can reply. A beat - then the door swings open again. It's PENNY.

OLIVER

Where are you off to?

PENNY

I'm up on ITU with Maria. Just given Griffin his update.

OLIVER

And?

PENNY

No change... How's the birthday girl? I thought you might have tied yourself up in a big red ribbon.

OLIVER

Actually I should get something, shouldn't I? I'm taking her out tonight but a card at least...

PENNY climbs a few steps to look down at OLIVER.

PENNY

Ollie, if you know you want out of this relationship tomorrow -

OLIVER

(Interjecting)  
I'm not in a relationship.

PENNY

Whatever... Isn't it better not to win Boyfriend of the Year today?

OLIVER

What do you mean?

PENNY

I mean good intentions are one thing; false hope is another...

OLIVER's cogs turn as DAI SHA re-appears and hands him a bottle containing a watery green liquid. He examines it warily.

(CONTINUED)

OLIVER

This has to be the weirdest sample  
I've ever seen. Whose is it?  
Mark's?

DAISHA hits him. The pair giggle together, watched by PENNY.

DAISHA

Tsaang Gubat. It's a Filipino pick-  
me-up. Doesn't cure everything,  
unfortunately - but I swear by it  
for hangovers...

(To PENNY)

Any change?

A slight shake of the head from PENNY.

OLIVER

You really drink this?

DAISHA

Of course. And so should you...

(Leaving)

Are you a man or a boy, Oliver  
Valentine?

OLIVER regards the bottle and then PENNY - whose look puts  
the same question.

CUT TO:

25

48/25. INT. DARWIN. NURSES' STATION - DAY [12.05]

25

JAMIE's eyes are barely open. A concerned RHYS stands over him as CONNIE joins JOSEPH and both look in to bay 2. FAYE scampers across to hand CONNIE the file. As she reads...

FAYE  
(To CONNIE)  
His BP's still dropping and he's become disoriented.

CONNIE  
(To JOSEPH)  
Well?

JOSEPH  
(Flustered)  
Well, the dizziness could be-

CONNIE raises a finger to stop him; her face darkens.

CONNIE  
(To JOSEPH)  
Why are you continuing to give Amiodarone to a patient with Aortic Stenosis and LBBB?

JOSEPH  
I'm not. It was stopped before I checked the ECG.

CONNIE  
Then why haven't the notes been updated?

Sweating, JOSEPH peers uselessly at the notes.

JOSEPH  
I erm, I could have sworn...

CONNIE  
But you didn't, did you?

JOSEPH  
Unless I... It would seem not, no.

CONNIE  
School boy stuff, Mr Byrne-

FAYE  
Actually, Mrs Beauchamp, I said I'd update the notes...

CONNIE  
(To JOSEPH)  
Is that true?

(CONTINUED)

JOSEPH

(Beat, eyes on FAYE)

No. I'm afraid it's a lie.

CONNIE looks between FAYE and JOSEPH.

CONNIE

I've had enough of this. You...

(To FAYE)

Get back to the patient.

FAYE hurries away, one eye on JOSEPH.

CONNIE

(To JOSEPH)

And you. Your colleagues seem to be clamouring to cover for your incompetence... Do you think you can spare the time to work out how to proceed, or shall we ask Ms Naylor to bail you out again?

JOSEPH

That won't be necessary.

CONNIE slams the file against JOSEPH's chest.

CONNIE

I'll decide that. Last chance, Mr Byrne...

He grasps the file and frozen with dread, watches CONNIE leave.

CUT TO:

26

48/26. INT. AAU. NURSES' BASE - DAY [12.22]

26

CHRISSE lands back at the nurses' base and looks dolefully at OLIVER. He produces an envelope and she perks up enough to rip it open - and almost hides her disappointment, at the cartoony card reading 'Happy Birthday' with a badge attached to it proclaiming 'Angel', but preceding it, printed on the card, is the word 'Fallen'. A knowing OLIVER asks silently: Like it?

CHRISSE

It's... What's that?

CHRISSE nods at DAISHA's remedy.

OLIVER

Erm... your present. Hangover cure.

CHRISSE

How romantic. Where from, Harry Potter?

OLIVER

If you like...

CHRISSE looks surprised by his sudden brusqueness but OLIVER turns away from her and towards DENISE, clearly in agony. He starts towards her, CHRISSE following. At DENISE's bedside, OLIVER bends to feel the patient's chest.

OLIVER

Sit up for me, Denise. Does it hurt when you breathe in or out?

DENISE

... In.

OLIVER

(To CHRISSE)

It's moving...

CHRISSE

Flail?

OLIVER

Denise, it looks like you've developed a Flail Chest. It means a segment of your chest wall has collapsed and is moving in opposition to the rest when you breathe. We'll need another x-ray but we'll give you some morphine.

(To CHRISSE)

And oxygen, please.

DENISE

Has Jonah-

(CONTINUED)

OLIVER

Not yet, no...

As OLIVER and CHRISSIE hurry away.

OLIVER

We need to find out what's going on  
here - and fast...

CHRISSIE watches OLIVER, thinking much the same thing...

CUT TO:

27 48/27. INT. ITU - DAY [12.33]

27

DONNA watches LEONIE gently move hair off MARIA's face as PENNY tries the nail bed on MARIA's hand. ADRIAN glances up from his newspaper.

ADRIAN

(To PENNY)

This is my wife's idea of hell in more ways than one, you know... A room with nothing in it to tidy. Your Mum's tidying you now, Maria!

(To PENNY)

Do you think she can hear us?

PENNY

We think so...

DONNA

She can.

LEONIE

Well she'll know more news than Jeremy Paxman, the amount of papers her Dad's read to her.

ADRIAN

(To PENNY)

I read her a story this morning about how they've operated on a 'Human Pinocchio': a girl whose nose keeps growing...

PENNY tries the nail bed on MARIA's other hand - and sees her eyes flicker.

ADRIAN

Do you think that's true, Doctor?

PENNY stares dumbfounded at MARIA.

LEONIE

Doctor?

PENNY

I...

DONNA

(To PENNY)

What's the matter?

PENNY

Either I blinked, or her eyes moved...

DONNA stands. ADRIAN throws down his newspaper and joins her, followed by LEONIE.

(CONTINUED)

LEONIE

Are you sure it wasn't, what is it  
Donna? Voluntary Eye Movement?

PENNY

I don't know.

DONNA grips MARIA's hand.

DONNA

Maria? It's Donna. Can you hear me?

PENNY

Maria... squeeze my hand if you can  
hear us.

Slowly, MARIA squeezes... DONNA gasps with emotion.

DONNA

Maria?

Again slowly, MARIA opens her eyes. DONNA laughs through  
sudden tears.

ADRIAN

I knew they were moving!

LEONIE

We're here, love.

ADRIAN

We're all here...

Ecstatic, the KENDALLS embrace. MARIA coughs against the  
tube.

PENNY

OK, Maria - don't worry.

DONNA

Everything's going to be alright  
now...

CUT TO:

28

48/28. INT. DARWIN. CENTRAL AREA - DAY [12.40]

28

A N/s PORTER wheels a poorly-looking JAMIE across the Central Area; accompanied by RHYS, JOSEPH and a N/s NURSE (pushing monitors). FAYE looks up from the Station and dashes to join the parade.

FAYE  
(To JOSEPH)  
What's happening?

Tense, JOSEPH glances at FAYE - but doesn't speak.

FAYE  
Joseph, he's my patient too.

JOSEPH  
(Grudging)  
I'm moving him to the HDU.

FAYE  
Were you going to tell me?

JAMIE  
(To RHYS, of N/s PORTER)  
Charon the Ferryman - carries souls  
across the river in to Hell...

JOSEPH  
(SV)  
Just do your job, Sister, stay away  
from me and I might at least have a  
chance of keeping mine.

FAYE  
(SV)  
What?

JOSEPH  
(SV)  
Stay away, Faye - before you  
destroy my career as well as our  
marriage.

Stunned, FAYE reaches for JOSEPH's arm. He shrugs her off.

JOSEPH  
(SV)  
I can't be around you, don't you  
see? I'll lose everything...  
(Shakes head)  
Stay away...

FAYE stops, shocked, just as JAMIE exhales suddenly and his head lolls backwards.

(CONTINUED)

RHYS

Jay!

FAYE

(Rallying, upset)

Heart rate's barely 50, BP 80/50.

Mr Byrne?

RHYS

Doctor?

FAYE

Mr Byrne? Shall I page Mrs  
Beauchamp?

Out on JOSEPH, desperate.

CUT TO:

29

48/29. INT. OUTSIDE KELLER THEATRE. SCRUB ROOM - DAY 29  
[12.46]

RIC and MICHAEL are about to enter theatre when a breathless PENNY lands before them.

RIC  
She's awake?

PENNY  
... She's awake.

MICHAEL  
That's fantastic!

PENNY  
Obs are stable, GCS is 15 and they're extubating her now.

RIC  
Movement? Numbness?

PENNY  
Don't know. You told me to find you immediately.

MICHAEL  
Ric, if you need to go I can-

RIC  
Perform a solo gastrectomy?

MICHAEL  
Gotta keep this show on the road...

MICHAEL heads in to theatre. RIC returns his eyes to PENNY.

RIC  
You can handle this?

PENNY  
What if-

RIC  
Yes or no, Doctor Valentine?

PENNY  
Yes...

RIC  
(Beat)  
OK. Basic reflexes and nothing more until I get there...

PENNY nods, professionally.

CUT TO:

30

48/30. INT. DARWIN. OUTSIDE HDU / DAY [12.58]

30

CONNIE and JOSEPH leave the HDU, both smiling in at JAMIE and RHYS. But as they turn to confer, their smiles vanish.

CONNIE

I won't read your mind, Mr Byrne -  
not least because I'm not entirely  
sure where it is at the moment.

JOSEPH

We need to replace the aortic  
valve, immediately.

CONNIE

Hallelujah. Make sure the patient  
and his carer fully understand that  
this is an emergency operation and  
the risks involved.

JOSEPH gazes in at JAMIE and RHYS.

CONNIE

(Moving off)  
And inform theatre.

JOSEPH

And erm... who shall I say is  
performing the procedure?

CONNIE steps back towards JOSEPH.

CONNIE

Who do you think should do it, Mr  
Byrne?

JOSEPH

(Anxious)  
I appear to have gained the  
patient's trust today; I'd like the  
opportunity to justify yours...

CONNIE stares hard at JOSEPH.

CONNIE

Do not make me regret this.

CONNIE leaves and JOSEPH, far from confident, glances in  
again at JAMIE.

CUT TO:

31

48/31. INT. MAIN AAU / ENTRANCE - DAY [13.05]

31

OLIVER leaves DENISE - now wearing an oxygen mask - and walks down the ward with a N/s NURSE, towards muffled noise ahead.

OLIVER

She'll need another intercostal nerve block later on but at least she'll- What is going on?

As they near the ward entrance, OLIVER sees a N/s SECURITY GUARD and CHRISSIE blocking the path of JONAH FOREMAN (46), an imposing physical presence. Nervous, OLIVER joins the fray.

CHRISSIE

Nobody's saying you can't see your wife, Mr Foreman. But the doctor wants to speak to you first.

JONAH

Why?

OLIVER

(Clearing throat)  
Because she's had some problems breathing erm... Jonah.

JONAH

She's not breathing?

OLIVER

No. I mean yes, she is. But she's still in discomfort and I need her to rest.

JONAH steps ominously close to OLIVER.

JONAH

D's my wife.

OLIVER

I'm aware of that.

JONAH

She'll want to know I'm here.

OLIVER

I'm aware of that too - and I'll make sure she's told. Now, if you'll step back in to the corridor, I'll come and speak to you shortly.

JONAH looks around - all eyes on him - and reluctantly, lopes back in to the corridor.

(CONTINUED)

DAISHA beams at him as they cross at the entrance. CHRISSIE exhales, exhausted, as OLIVER moves to spy on JONAH through the door. DAI SHA joins them.

DAI SHA  
(To OLIVER)  
Who's that?

OLIVER  
Jonah *and* the whale... What are you doing here?

DAI SHA  
Overtime. Why does he look so worried?

CHRISSIE  
(To OLIVER, flirty)  
Do heroes take coffee breaks, Doctor Valentine?

OLIVER  
(To CHRISSIE)  
Erm, no. Sorry.  
(To DAI SHA)  
Why indeed...

Out on OLIVER, staring at an anxious JONAH.

DAI SHA  
(V/O)  
Did you hear about Maria?

CHRISSIE  
(V/O)  
No. What?

CUT TO:

32

48/32. INT. DARWIN. NURSES' STATION - DAY [13. 15]

32

A hunted-looking JOSEPH sits beside a smiling RHYS.

RHYS

Is that it? He could die but it's unlikely and he might have a stroke but he probably won't... How do I explain that?

JOSEPH

You don't. I do.

RHYS's smile disappears.

RHYS

You're going to tell Jay what you just told me? That he might not make it?

JOSEPH

That's not what I said-

RHYS

He won't hear any 'providing' this or 'highly unusual' that! As soon as you say 'Risk' he'll be up to his neck in the Lake of Fire... You can't.

JOSEPH

I believe Jamie to be perfectly capable of understanding what's about to happen to him. And I hoped you'd support my treating him as I would any other patient.

RHYS

I do.

JOSEPH

Well that means telling him the truth, I'm afraid.

RHYS

And you get to decide what that is, do you?

JOSEPH

I'm sorry?

RHYS

Who's to say your truth's any truer than his?

JOSEPH

I don't-

(CONTINUED)

RHYS

I'm not asking you to lie... I'll  
tell him you're going to implant  
protection against horned demons or  
whatever and if anything does go  
wrong, he'll never know any  
different, will he?

(Beat)

Please, Mr Byrne... As far as Jay's  
concerned, the truth's worse than  
death.

Out on JOSEPH, frowning - what should he do?

CUT TO:

33

48/33. INT. MAIN AAU / NURSES' BASE - DAY [13.20]

33

OLIVER leans on the base between DAI SHA and CHRIS SIE. All three glance at the N/s SECURITY GUARD at the ward entrance.

DAI SHA  
(To OLIVER)  
What did Mr Cullen say?

OLIVER  
My call...

CHRIS SIE  
Well, you can't leave him in the corridor much longer.

OLIVER  
I've been out and talked to him.

CHRIS SIE  
And how did he seem?

OLIVER  
Big.

DAI SHA  
Maybe you should phone a women's charity; get some advice.

OLIVER  
Yes! Or a refuge.

CHRIS SIE  
Advice on what? What evidence have you got?

DAI SHA  
She's got a point...

OLIVER  
(To CHRIS SIE)  
What would you do?

CHRIS SIE  
Let him in... He won't do anything here. And you can tell a lot about a couple by watching them together.

An awkward beat between the three of them. OLIVER gazes across at the N/s SECURITY GUARD.

DAI SHA  
I agree. Today is a good day; we should be positive. And if it goes wrong...

(CONTINUED)

DAI SHA and CHRI SSIE look simultaneously at poor OLIVER. A beat - and OLIVER gives the N/S GUARD the nod. The N/s GUARD holds open the door and makes a beckoning gesture.

JONAH lumbers on to AAU, followed by the N/s GUARD. JONAH nods shyly at the trio as he passes the base and on spotting DENISE, he speeds up. The three tense as JONAH reaches DENISE's bed and launches himself at her - but only in order to hug her. OLIVER puts his hands to his head but a combination of DENISE yelping and the N/s GUARD remind JONAH where he is. From the base, we see him apologise profusely.

DAI SHA

Is he going to cry?

DENISE extends her hands, JONAH takes them and the couple look at each other in pure adoration.

DAI SHA

(Clasping heart)

Aaaarrgh...

CHRI SSIE

I think I'm going to be sick.

DAI SHA

Don't be like that; it was your idea!

CHRI SSIE

No I think I really am. Where's the...

She reaches into her bag for the remedy.

DAI SHA

(To OLIVER)

You gave it to her?

CHRI SSIE

(To OLIVER)

... You got it from her?

As OLIVER flounders, CHRI SSIE takes the top off and sniffs.

OLI VER

(To DAI SHA)

I did drink some first.

He turns to CHRI SSIE but she stops him with one palm, covers her mouth with the other and dumping the bottle, sprints for the ladies toilets. They watch after her.

DAI SHA

Oh dear...

OLIVER

(Philosophical)

We all suffer for pleasure in...  
the end.

OLIVER's eyes return to the kissing FOREMANS, he sees DENISE  
wincing and suddenly, the puzzle is solved.

CUT TO:

34 48/34. INT. DARWIN. NURSES' STATION / HDU - DAY [13.25] 34

JOSEPH stands against the nurses' station, pretending to read a file while covertly monitoring the HDU. After a beat, RHYS leaves and as soon as it's safe, JOSEPH slips in to sit close to JAMIE: groggy and prepped for theatre.

JOSEPH

Jamie... Earlier on, I made you a promise - do you remember? That I'd tell you the truth...

JAMIE turns to JOSEPH.

JOSEPH

Well, you need to understand that all surgery performed under anaesthetic carries with it a certain amount of... risk.

JAMIE

(Nodding, calm)  
I knew it...

JOSEPH

And whilst I assure you we'll do everything we can to minimise that risk, there are circumstances we can't legislate for...

JAMIE

There's an area in the Sixth Circle where reason won't take you. The City of Dis: Hell's Capital. City of Pain...

JOSEPH

And in the unlikely event of our encountering difficulties, this procedure could result in a stroke, or even... death.

JAMIE stares deep in to JOSEPH's eyes.

JAMIE

The Gates of Hell are the doors to the Operating Theatre. I knew it...

JAMIE nods, grateful - then searches JOSEPH's eyes.

JAMIE

We have to do this, don't we?

JOSEPH

(Nodding)  
I'm afraid we do.

(CONTINUED)

RHYS(OOV)

Jay?

JOSEPH and JAMIE look up at RHYS - looming in the doorway. The friends' eyes meet, both resigned in their own way.

JOSEPH

(Standing, to JAMIE)

I'll see you in theatre...

JOSEPH moves to the door. As he passes RHYS:

RHYS

(SV)

I wonder who you really did that for, Doctor...

JOSEPH

(Beat, SV)

And I wonder who really has the problem facing reality, Mr Gallagher...

JOSEPH leaves, his words visibly painful to RHYS.

CUT TO:

35

48/35. INT. ITU - DAY [13.35]

35

The tube has been removed from a groggy MARIA's mouth as LEONIE and DONNA hold her hands and ADRIAN stands over her - all three gazing almost in disbelief at the miracle. PENNY studies MARIA's chart.

ADRIAN  
 (Gentle, to MARIA)  
 You had us scared there for a while, young lady.

LEONIE  
 I should think Maria was probably a bit scared too, Adrian...

MARIA swallows to summon the strength to speak; weakly.

MARIA  
 What happened?

Her parents look at each other. LEONIE pats MARIA's hand.

LEONIE  
 There's plenty of time for that. You've been through so much...

DONNA  
 I should have been with you...

MARIA turns to her and shakes her head: don't be silly.

LEONIE  
 She hasn't left your side all this time, you know.

DONNA  
 (To MARIA's grateful gaze)  
 Look what happens when I let you out of my sight...

ADRIAN  
 (To PENNY)  
 What now, Doctor?

PENNY  
 Mr Griffin will be up when he's finished in theatre and I'll do a few tests as soon as the nurses say it's OK.

(CONTINUED)

35

CONTINUED:

35

MARIA looks properly at PENNY for the first time - and they share a friendly smile.

CUT TO:

36 48/36. INT. DARWIN THEATRE 1. SCRUB ROOM - DAY [13. 45] 36

DR GREENE watches JOSEPH obsessively washing his hands.

DR GREENE

I recommend you stop when you hit  
bone...

JOSEPH forces a smile as DR GREENE eyes the circular band-aid that JOSEPH has now applied to his neck.

DR GREENE

Who shaved you today: Sweeney Todd?  
(Beat)

You seem a little... tense, Mr  
Byrne... Expecting any difficulties  
I should know about?

The door opens behind JOSEPH but he doesn't turn. We see that it's FAYE, in scrubs.

JOSEPH

No, I don't think so. No...

DR GREENE

(To FAYE)

Ah - our scrub nurse, I presume.

Finally, JOSEPH turns and instantly freezes in horror at the sight of FAYE...

JOSEPH

(Desperate)

We have a scrub nurse.

FAYE

(Nervous)

Actually, I'm assisting. Nurse  
Jackson is unavailable so things  
have had to shuffle round... If  
that's OK?

DR GREENE

It's an emergency, isn't it? And I  
for one will be glad of your  
sanity, Sister... Looking at our  
surgeon's bladesmanship and from  
what I saw of the patient, I was  
starting to fear it could turn in  
to *One Flew Over The Cuckoo's Nest*  
in there...

(Beat)

Mr Byrne?

FAYE and DR GREENE stare at JOSEPH as he struggles to process this disaster. After a beat, he manages a vague nod.

(CONTINUED)

FAYE and DR GREENE head in to theatre - both frowning slightly. JOSEPH stares after them, at the theatre door.

JOSEPH

(SV)

Abandon Hope All Ye Who Enter...

CUT TO:

37 48/37. INT. ITU - DAY [14.00]

37

DONNA and the KENDALLS watch as PENNY bends over MARIA's legs, poised with a patellar hammer.

ADRIAN  
What's that you're doing, Doctor?

PENNY  
Oh, just some routine reactions,  
because she hasn't been mobile for  
a while... Maria, is there any  
numbness at all?

MARIA struggles to nod. PENNY is careful not to react with DONNA watching closely - and begins tapping MARIA's right leg.

ADRIAN  
(To PENNY)  
What does that mean; numbness?

PENNY  
Erm, it could mean all sorts of  
things.

MARIA  
(To DONNA)  
... Can't feel it.

DONNA  
(To PENNY)  
She says she can't feel anything.

LEONIE smiles expectantly at PENNY.

ADRIAN  
Well I'm sure that's to be  
expected...  
(To PENNY)  
Isn't it?

Awkward, PENNY shapes to speak... but can't.

DONNA  
Well, is it?

PENNY tries to ignore the fact that all eyes are on her. MARIA turns to DONNA, frightened.

DONNA  
(To PENNY)  
We're nurses, you know. We can tell  
when doctors know more than they're  
saying...

PENNY stares, first at DONNA - then MARIA.

(CONTINUED)

ADRIAN  
Doctor Valentine?

Visibly struggling, she turns to ADRIAN - and smiles.

PENNY  
Cavernous haemangioma. I meant to  
say. Your 'Human Pinocchio'? It's  
rare, but it's possible...

ADRIAN frowns, frightened now.

PENNY  
(To DONNA)  
It's not as simple as that...

LEONIE  
So there is something?

PENNY  
No. I mean...

MARIA  
... Please.

Poor PENNY wants the ground to swallow her up. Deep breath...

PENNY  
I'm not certain... And you need to  
talk to Mr Griffin. But it looks  
like... Spinal shock.

Beat. The KENDALLS turn to DONNA.

ADRIAN  
... And that's bad?

DONNA  
It means loss of reflexes. But it's  
temporary.

LEONIE  
So... that's good then?

DONNA  
(To PENNY)  
Are you sure?

Another beat - before PENNY forces a nod. MARIA smiles and  
sighs, relieved. The KENDALLS follow. DONNA eyes PENNY  
suspiciously.

CUT TO

38 48/38. INT. AAU. OUTSIDE LINDEN'S OFFICE - DAY [14. 15] 38

OLIVER and LINDEN study DENISE's x-rays.

OLIVER

And these are the ones showing the  
Flail... What do you think?

LINDEN

Well, it's certainly possible. I've  
only ever seen it in children  
but...

(Nodding)

I think you're right. I'm  
impressed, Doctor Valentine.

OLIVER can't hide his delight.

LINDEN

And grateful you didn't call the  
police... Though not nearly as  
grateful that it's you who gets to  
tell him and not me...

OLIVER's proud smile wanes as he gazes across at JONAH,  
staring lovingly at DENISE as a N/s NURSE does her obs.

CUT TO:

39

48/39. INT. DARWIN THEATRE 1 - DAY [14. 30]

39

Present (with JAMIE): JOSEPH, FAYE, DR GREENE, N/s ANAESTHETIST ASSISTANT, N/s PERFUSIONIST, N/s ODA, N/s SCRUB NURSE, N/s THEATRE NURSE, N/s THEATRE RUNNER.

JOSEPH works silently in JAMIE's open chest. Jaw solid, he steals agitated glances at FAYE opposite him - but looks away each time she catches him. He has to force the word out:

JOSEPH  
(To FAYE)  
Scissors...

FAYE hands JOSEPH the scissors; he's careful not to touch her. He moves to cut the pericardium - and hesitates, to check the instrument.

DR GREENE  
Problem, Mr Byrne?

JOSEPH  
... No problem.

JOSEPH cuts through the pericardium, exposing JAMIE's heart.

JOSEPH  
Purse strings...

FAYE passes the stitch and as JOSEPH glances across to take it, his eyes linger on the various instruments laid out neatly on the trolley.

JOSEPH  
(To N/s THEATRE RUNNER)  
Could you... tidy that, please.

FAYE looks at the trolley, frowns - and pushes the stitch again towards JOSEPH. He won't look at her. DR GREENE also frowns.

JOSEPH  
Cannula ready?

The N/s SCRUB NURSE passes the cannula to FAYE, who gives it to JOSEPH. He checks it. Then checks it again. Agitated, he finally puts it in the aorta, ties the cannula and connects to the tube for the Heart and Lung Machine. FAYE watches, increasingly frightened.

CUT TO:

40

48/40. INT. MAIN AAU - DAY [14.45]

40

Inside the curtains, OLIVER stands nervously before DENISE and JONAH - perched at her bedside.

JONAH

Osteo...

OLIVER

Porosis.

JONAH

But... Do you know why it's happening, Dr Valentine?

OLIVER tries to catch DENISE's eye. She looks away.

OLIVER

Actually... We think it could be you, Mr Foreman.

JONAH

Me?

OLIVER's eyes follow as the shock forces JONAH to stand.

DENISE

Jonah...

JONAH watches DENISE reaches for his hand. He takes it.

OLIVER

No-one's saying it's deliberate but the discrepancy in size means that when you hold Denise - and possibly during... other expressions of your ardour - you're fracturing the already thinning bone of her ribcage.

JONAH shapes to speak, but can't. Eyes glistening, he stares at DENISE.

JONAH

I'm sorry, D...

DENISE

It's alright, love. I'm fine! Really I am... A bit thirsty, that's all. Will you get me some water?

Slowly, JONAH releases DENISE's hand and leaves the cubicle. OLIVER steps closer to DENISE.

OLIVER

You knew...

(CONTINUED)

DENISE

(Tearful)

Neither of us has ever had anyone...

OLIVER

How long did you think you could keep it from him?

DENISE

He's lived with his Mum all his life and apart from her, nobody's ever even cuddled him. Can you believe that?

OLIVER frowns: sort of, yes.

DENISE

There's this look he gets, when he hugs me. He closes his eyes and he sways a bit and I've never seen anyone look so contented...

(Determined)

I don't want him to stop. Not ever.

OLIVER

But presumably you're not mad about internal bleeding either?

DENISE gazes sadly at OLIVER.

DENISE

No such thing as a good lie after all...

DAISHA

(Peeping in)

Sorry, Doctor Valentine - you're needed.

OLIVER leaves - almost bumping in to JONAH as he returns with water. OLIVER joins DAI SHA's stride.

OLIVER

You know I only gave Chrissie the remedy because she was worse than me...

DAISHA

It's fine. Got to keep the birthday girl sweet, haven't you?

OLIVER

(Beat)

Do you know where she is?

DAI SHA

Probably where she's spent most of  
the day...

DAI SHA and OLIVER share a smile as he's beckoned by LINDEN.

CUT TO:

41 48/41. INT. LADIES TOILET. CUBICLE - DAY [14.52] 41

CHRIS SIE is far from smiling. She sits with her head resting against the cubicle wall, staring into space. In her hand she holds a pregnancy test.

It's Positive.

CUT TO:

42

48/42. INT. DARWIN THEATRE 1 - DAY [15.00]

42

Present (with JAMIE): JOSEPH, FAYE, DR GREENE, N/s ANAESTHETIST ASSISTANT, N/s PERFUSIONIST, N/s ODA, N/s SCRUB NURSE, N/s THEATRE NURSE, N/s THEATRE RUNNER.

JAMIE is on bypass. JOSEPH is sweating, avoiding FAYE's eyes.

JOSEPH

Knife...

FAYE passes JOSEPH the knife. He checks it and moves to cut. But again has to stop and recheck.

DR GREENE

Come on now - let's get on with this...

As JOSEPH excises the aortic valve, FAYE leans close to him to deliver suction. He stops until she pulls back.

JOSEPH

Scissors and forceps. Stand by with the dish.

JOSEPH checks the scissors and the forceps, twice. DR GREENE looks frustrated as he checks JAMIE's vitals.

FAYE

(To JOSEPH)

What size valve?

JOSEPH drops the dissected aorta into the dish. He glances at FAYE and shakes his head, as if exasperated.

DR GREENE

(Sing-song)

Mr Byrne? What size?

JOSEPH

23. And 2.0 Prolene.

The N/s SCRUB NURSE passes the suture and FAYE the valve. He holds the suture, poised - but freezes. His breathing becomes audible, sweating more pronounced. He's almost in a trance when FAYE leans towards him.

FAYE

(SV)

Joseph?

JOSEPH looks up suddenly and at the sight of FAYE, jerks back. As with the razor, the suture slips. Blood fills the pericardium. Shaking his head, JOSEPH steps back from the table.

(CONTINUED)

FAYE

(SV)  
Joseph?

DR GREENE

His mean pressures are low.  
(To N/s PERFUSIONIST)  
You have to increase the flow.  
(To JOSEPH)  
What are you doing?

FAYE

(SV)  
Joseph - you've got to focus.

But helpless, JOSEPH can only shake his head.

DR GREENE

Get back to the table now, Mr  
Byrne.

FAYE

Joseph, please...

JOSEPH backs further away, towards the door. DR GREENE lunges  
for the phone.

CUT TO:

43 48/43. INT. AAU. NURSES' BASE - DAY [15.09]

43

OLIVER continues writing notes as DAI SHA arrives.

DAI SHA  
I think I'm a bit in love with  
Jonah Foreman...

OLIVER  
(Beat)  
Don't let him hug you...

DAI SHA  
He's such a gentle man. I can't  
believe you accused him of abuse.

OLIVER  
I don't think I actually-

DAI SHA  
He feels so guilty. And he's  
devastated that he can't hold her.

OLIVER  
I didn't say that either.

DAI SHA  
But he doesn't understand. Maybe if  
you explained what he can and can't  
do...

OLIVER  
(Looking up)  
Chrissie's been ages. Do you think  
she's alright?

DAI SHA  
I think Chrissie can look after  
herself.

OLIVER  
So can the Foremans.

DAI SHA  
With your help they can, 'Mr  
Valentine'...

DAI SHA's eyes implore OLIVER.

CUT TO:

44 48/44. INT. DARWIN THEATRE / SCRUB ROOM - DAY [15.15] 44

Present (with JAMIE): ELLIOT, JOSEPH, FAYE, DR GREENE, N/s ANAESTHETIST ASSISTANT, N/s PERFUSIONIST, N/s ODA, N/s SCRUB NURSE, N/s THEATRE NURSE, N/s THEATRE RUNNER.

ELLIOT bustles through the scrub room and passes JOSEPH, bent over the sink. He pauses, calm.

ELLIOT  
Mr Byrne. I believe we're needed in theatre...

JOSEPH looks up slowly, to watch ELLIOT enter and head straight for the table.

ELLIOT  
Never fear, Hope is here...  
(To DR GREENE)  
Thank you for calling me; I haven't done one of these for a while. Let the dog see the rabbit...  
(Appraising the situation)  
Right. Sister Byrne, suction and knife, please?

A shaken FAYE stands at ELLIOT's side as he makes an incision into the pulmonary vein.

ELLIOT  
Increase the suction, this is VENT... All clear.

ELLIOT bends to peer in as the heart, pericardium and aorta become clear. Out of the corner of his eye, he sees JOSEPH - now standing just outside the door in Theatre Reception, watching.

ELLIOT  
When you increase flow for higher pressure it increases return to the heart...  
(Straightening, to JAMIE)  
Right, young man. Let's get you out of those woods...

ELLIOT looks over at JOSEPH and for the first time, shows concern.

CUT TO:

45 48/45. INT. ITU. CORRIDOR - DAY [15.36]

45

PENNY stands checking charts with a N/s ITU NURSE, when she glances up and spots RIC at the opposite end of the corridor - heading for MARIA's room. She rushes to head him off.

PENNY  
(Shouts)  
Mr Griffin?

He stops but as she nears, PENNY sees a delighted ADRIAN already ushering RIC inside.

ADRIAN  
And Doctor Valentine too... She's  
been a real asset to us today, Mr  
Griffin.

RIC  
I'm very pleased to hear it.

PENNY somehow manages to maintain a smile, despite the rising panic. Resigned, she follows the pair in...

CUT TO:

46 48/46. INT. DARWIN THEATRE 1 / THEATRE RECEPTION - DAY 46  
[15.40]

Present (with JAMIE): ELLIOT, JOSEPH, FAYE, DR GREENE, N/s ANAESTHETIST ASSISTANT, N/s PERFUSIONIST, N/s ODA, N/s SCRUB NURSE, N/s THEATRE NURSE, N/s THEATRE RUNNER.

ELLIOT continues working calmly - despite the tension - occasionally glancing up at JOSEPH: still watching and listening from outside the door.

ELLIOT  
(To FAYE)  
Swabs, please. Thank you...  
Wonderful news about Nurse Kendall,  
isn't it?

FAYE  
(Beat)  
Yes.

ELLIOT  
You see, we must never 'Abandon  
Hope'...

ELLIOT looks to FAYE for recognition.

FAYE  
... Sorry?

ELLIOT  
This is our Dante expert?

FAYE  
Oh, I'm not sure. Sorry.

ELLIOT  
You've never read the *Inferno*?

FAYE  
... No.

ELLIOT  
(Beat)  
'Grief so deep the tongue must wag  
in vain; The language of our sense  
and memory- '

JOSEPH  
'Lacks the vocabulary of such  
pain... '

ELLIOT  
(Looks up, shouts)  
Joseph? I'm afraid I'm going to  
need your help in a moment. Now, in  
fact...

(CONTINUED)

JOSEPH doesn't move. ELLIOT looks up at him.

ELLIOT

(To FAYE)

I'll need 4.0 Prolene Pledged sutures...

(To JOSEPH, serious)

Joseph? Please...

But JOSEPH can't move, except to shake his head again. ELLIOT hands equipment to FAYE and walks across to JOSEPH at the door.

ELLIOT

Mr Byrne, I need you to do whatever you need to in order to help me save this young man's life. And I need you to do it now...

JOSEPH's gaze flits around the room. What's it to be?

JOSEPH

I need... her to leave.

ELLIOT

(Beat)

I beg your pardon?

JOSEPH

Faye. I need you to ask her to leave...

Stunned for a beat, ELLIOT turns to look at FAYE, who's watching closely. And back to JOSEPH.

JOSEPH

Please...

ELLIOT looks at JAMIE - and back at FAYE.

ELLIOT

(Sadly)

Sister...

No need to finish. FAYE glances around, embarrassed, before passing equipment to the N/s SCRUB NURSE. Devastated, she walks out of theatre - past ELLIOT and JOSEPH, who both look to the floor. The second she's gone:

ELLIOT

(To JOSEPH)

Now... I'll tie off the suture and you be the boy with his finger in the dam - yes?

JOSEPH nods - and follows ELLIOT back in to theatre.

CUT TO:

47

48/47. INT. ITU - DAY [15.45]

47

RIC stands at MARIA's bedside reading her notes - watched by MARIA, the KENDALLS and DONNA. PENNY eyes the floor in dread.

ADRIAN

How's she doing, Mr Griffin?

RIC

(Beat)

Well, she's now able to tell us that herself and that's the best possible news...

The whole room agrees, though PENNY's eyes remain on the floor.

RIC

I'm naturally concerned about the numbness, however...

(To MARIA)

It's both sides?

MARIA

(Shrugs)

Can't feel... the right.

RIC

At all?

MARIA shakes her head. RIC nods... DONNA knows that expression.

DONNA

(To RIC)

But that's probably down to spinal shock, isn't it?

RIC shoots PENNY a look - witnessed by DONNA.

RIC

I... would be ... surprised.

The room goes suddenly chilly.

ADRIAN

What then?

RIC

Well... the good news is that the fracture is stable and we have no reason to think it won't stay that way... But, at the same time, we have to acknowledge that any numbness or lack of feeling at this stage is realistically a bad sign.

(CONTINUED)

ADRIAN

But... What do you mean? A sign of what?

RIC

It's really far too early to say... But it would be irresponsible of me not to warn you, Maria, that it could suggest... Worst case scenario... Permanent paralysis...

The words land heavily. Eyes are averted, gasps swallowed. PENNY looks up to meet MARIA's - and DONNA's - shocked gaze.

CUT TO:

48 48/48. INT. DARWIN THEATRE 1 - DAY [15. 48]

48

Present (with JAMIE): ELLIOT, JOSEPH, DR GREENE, N/s ANAESTHETIST ASSISTANT, N/s PERFUSIONIST, N/s ODA, N/s SCRUB NURSE, N/s THEATRE NURSE, N/s THEATRE RUNNER.

JOSEPH and ELLIOT work together to finish the operation.

DR GREENE

Off by-pass...

ELLIOT

Excellent...

(To JOSEPH)

A job well done, I think...

ELLIOT demands a nod of agreement from JOSEPH. And eventually, gets it.

ELLIOT

Would you like me to close?

JOSEPH

Yes. Please.

A nod from ELLIOT and JOSEPH rushes to escape. As soon as he's out of earshot:

ELLIOT

(To the room)

Good work everybody; thank you. And by the way... I'd be very unhappy indeed if I heard even a whisper that this procedure was anything other than a 'job well done'...

ELLIOT stares at DR GREENE and waits - until he receives a nod of accord. Both men's eyes move to the scrub room, where JOSEPH is visible - once again manically washing his hands. ELLIOT watches gravely.

CUT TO:

49 48/49. INT. MAIN AAU - DAY [15.50]

49

Behind closed curtains, DENISE and JONAH hold hands as they listen to OLIVER; DAI SHA at his side.

OLIVER

So it's perfectly OK for you to hug Denise, Jonah - but you have to be extremely careful not to put too much pressure on her ribcage.

JONAH

(Nodding)

But how much is too much, Mr Valentine?

OLIVER

That's impossible to say, I'm afraid.

JONAH

Will you show me then?

OLIVER laughs - until he registers JONAH's earnest gaze.

OLIVER

... Pardon?

JONAH glances between OLIVER and DAI SHA.

JONAH

I'd rather hurt myself than D. Will you show me? Please?

OLIVER eyes DAI SHA. In for a penny... He puts down his notes and edges towards her, just as JONAH stands and steps towards OLIVER.

Again OLIVER laughs at the idea and again JONAH's expression stops him. JONAH opens his arms.

CUT TO:

50 48/50. INT. ITU / ITU CORRIDOR - DAY [15.53] 50

The KENDALLS comfort MARIA - and each other. DONNA stands, eyeing PENNY.

RIC  
We'll leave you for a while and  
I'll come back later.

PENNY and RIC leave the room. DONNA rushes to catch them in the corridor.

DONNA  
(To PENNY)  
Why did you do that? Why did you  
tell her it was spinal shock?

PENNY  
I didn't want to tell her anything.

DONNA  
Then you shouldn't have. Not  
without checking.

PENNY  
I had to say something...

DONNA  
No. You didn't.

RIC  
(To PENNY)  
Let's go...

DONNA  
She's been through enough.

RIC  
(Stern)  
Dr Valentine...

DONNA shakes her head at a devastated PENNY and heads back inside. PENNY follows RIC's angry stride.

CUT TO:

51

48/51. INT. MAIN AAU / NURSES' BASE - DAY [15.56]

51

On closed cubicle curtains.

OLIVER

(OOV)

OK. Not too hard. Just... gently.  
Start. Squeezing... Slowly, Jonah!  
That's right...

We move inside the curtains, to a hapless-looking OLIVER, clamped in JONAH's overwhelming embrace; DAISHA struggling not to laugh.

OLIVER

Keep going...

JONAH closes his eyes and tightens his embrace.

OLIVER

And hold it...

OLIVER peeks up at JONAH's contented face and silently asks DENISE if that's the expression. JONAH sways a little. An emotional DENISE nods: Yes.

OLIVER

That's it, Jonah. That's it...

After a couple of attempts, OLIVER manages to reverse out of JONAH's arms. DAISHA is on the brink of exploding. Emotional, JONAH grabs OLIVER's hand and with great care, shakes it.

JONAH

Thank you, Dr Valentine...

OLIVER nods and leaves the cubicle with DAISHA. Outside, they eye each other for a beat, until DAISHA erupts in hysterics, covering her mouth to stay quiet. OLIVER crumples too and the pair have to hold each other upright.

CHRISSIE re-enters the ward and witnesses the hilarity. A deep breath and she strides seriously towards the pair.

CHRISSIE

Oliver... I need to talk to you.

OLIVER looks at CHRISSIE and tries to straighten his face. But DAISHA cracks up again and he collapses anew...

CHRISSIE bites her lip and marches away. OLIVER watches her leave and knows he should follow. But calculating - and with a hint of regret - he turns instead back to DAISHA's laughter. His own laughter though, rings suddenly false.

CUT TO:

52

48/52. INT. DARWIN. NURSES' STATION - DAY [16. 17]

52

A broken JOSEPH (in bloodstained shirt, now minus tie) watches covertly as a N/s PORTER and N/s NURSE settle a barely-conscious JAMIE back in, RHYS at his side. Another N/s NURSE hands JOSEPH a note: 'See Mr Hope'. She leaves as FAYE arrives beside JOSEPH.

FAYE  
(Simmering)  
Joseph...

JOSEPH stares blankly at her.

FAYE  
How could you humiliate me like that?

JOSEPH  
(Bitter)  
Let's talk about humiliation, shall we? No, on second thoughts, let's not...

FAYE  
No, let's pretend all our problems will just go away...  
(Beat)  
They won't, Joseph. But I will...

That gets his attention.

FAYE  
I won't be treated like that... If this is it; if it's over; if that's truly what you want... Tell me now.

JOSEPH stares hard at her.

JOSEPH  
You know what I want...

FAYE glances around her.

FAYE  
Will you listen?

JOSEPH  
Will you tell the truth?

Out on FAYE. Decision time.

CUT TO:

53

48/53. INT. KELLER. RIC'S OFFICE - DAY [16.20]

53

PENNY stands opposite RIC, physically rocked by his fury.

RIC

You never give a patient false hope; I don't care who's in the bed. It's the opposite of kindness. Can't you see that?

PENNY

Yes. And I'm sorry.

RIC

It's also the best way to crush any doctor-patient trust. But you clearly have no real understanding of what 'trust' means...

PENNY

(Hurt)

I've said I'm sorry.

RIC

Doesn't really change anything though, does it?

PENNY

No.

RIC

No. I thought perhaps you were ready for a little responsibility, Doctor Valentine - but it seems we're both guilty of overestimating you. I gave you clear instructions-

PENNY

You told me what not to do!

RIC

What?

PENNY

(Brave)

I know I'm in the wrong but you sent me in there like it was nothing and it wasn't 'nothing'. I was on my own and the only guidance you gave me was not to tell the truth.

RIC stares at PENNY as she takes a breath.

PENNY

Sorry...

(CONTINUED)

RIC

(Beat)

No... It's good to see you display genuine concern for something other than your career.

PENNY shapes to object. But can't. RIC chooses his words carefully.

RIC

And I'm willing to accept that I could perhaps have primed you more fully, before sending you in to that situation...

PENNY

But I still should have left the room rather than say what I did.

RIC

Yes. You should have. However, I'm sure nobody would accuse you of acting out of anything but inexperience.

PENNY nods, grateful.

RIC

Therefore... on this occasion, I'm prepared to explain to the Kendalls on your behalf - and we'll say no more about it. Except... I hope you've learned something today.

PENNY

(Distant)

No...

RIC

I beg your pardon?

PENNY

No I mean I have, yes, but... Mr and Mrs Kendall... I should be the one to talk to them.

RIC regards PENNY closely, wondering if he agrees.

CUT TO:

54 48/54. INT. DARWIN THEATRE 1 / THEATRE RECEPTION / THEATRE 54  
CORRIDOR - DAY [16. 25]

FAYE and JOSEPH stand awkwardly, either side of the operating table. They eye each other like poker players.

JOSEPH

I know you phoned him. That much is indisputable... What I don't know, is why.

FAYE

There is nothing going on between me and Linden.

JOSEPH

That wasn't the question.

FAYE

And there never has been.

JOSEPH

What are you hiding, Faye?

FAYE

I'm telling you the truth...

JOSEPH

(Smiling bitterly)

I wonder how often you've said those words to me...

FAYE

What do you mean?

JOSEPH

Is it that you have so little respect for me that you think I can't cope with honesty?

FAYE

You're blowing it out of all proportion, Joseph.

JOSEPH

Blowing what, Faye?

FAYE

It.

JOSEPH

What?

FAYE

Joseph!

(CONTINUED)

JOSEPH

What?

FAYE

One ki ss!

Silence... FAYE looks horrified; JOSEPH almost relieved.

JOSEPH

When?

FAYE

One. Ki ss.

JOSEPH

When, Faye?

FAYE

(Beat)  
That day.

JOSEPH

Say it. Say it!

FAYE

Our weddi ng day...

JOSEPH

You kissed my best man on our wedding day and you talk to me about humiliation... You're a class act, Faye. 'Act' being the operative word, of course.

FAYE

I'd had a horrible row with Dad; I tried to find you and you weren't around.

JOSEPH

But Linden was. Because Linden always is, isn't he? Your 'guardi an angel'...

FAYE

I was upset. It was one stupid moment that meant nothing.

JOSEPH

To either of you?

FAYE

We both regretted it, straightaway. You have to believe me.

JOSEPH

Believe? You? How can I?

FAYE

Because you promised... You said that if I told the truth, we could get past this...

JOSEPH

And what about your promise? In front of all those witnesses on the best day of my life?

(Beat)

I lied, Faye. Welcome to my world.

FAYE

(Defeated, tearful)

But... I can't do any more...

JOSEPH

You should have told me.

FAYE

I knew what it would do to you.

JOSEPH

And as always, you failed to consider what not telling me might do...

JOSEPH turns to leave.

FAYE

And that's it? For the sake of one kiss? We're finished?

He half turns and almost against his will, nods slightly - before continuing.

FAYE

(Crying)

I love you, Joseph. You believe that, don't you?

JOSEPH pauses, but doesn't turn. He hardens his jaw and leaves theatre...

FAYE stands alone, wiping tears from her cheeks...

JOSEPH walks down the corridor, utterly hollow...

FAYE looks up suddenly. It can't end like this. She makes for the door...

JUMP CUT TO:

55

48/55. INT. DARWIN. LIFT LOBBY / CORRIDOR / ELLIOT'S  
OFFICE - DAY [16. 39]

55

JOSEPH arrives at the office door and as this morning,  
hesitates. Deep breath. He moves to knock, when:

FAYE

Wait...

Breathless, FAYE appears and stands between JOSEPH and the  
door.

FAYE

I made a terrible mistake and I'm  
truly sorry - but I'll prove myself  
to you; just give me a chance.  
Don't throw this away...

JOSEPH regards her closely; lowering his arm.

JOSEPH

Have you been in contact today?

FAYE considers the question: should she, or shouldn't she?

FAYE

I went to see him, this morning.  
But only because I couldn't talk to  
you-

JOSEPH

There's a pattern emerging.

FAYE

... And he had. That's all it was.

JOSEPH

(Beat)  
Anything else?

FAYE

Erm, no. I don't think so...

JOSEPH smiles, suspicions confirmed; he moves again to knock.

FAYE

Oh he left a message, on my  
mobile...

JOSEPH

Saying?

FAYE

That he's going to stay away, from  
both of us, until you realise that  
there's nothing going on...

(CONTINUED)

JOSEPH

And that's what I'd hear is it, if  
I listened?

FAYE pulls out her phone and offers it to JOSEPH. He looks at it. Then her.

FAYE

We can get through this, Joseph.  
Even if you don't believe in me, I  
know you believe in us...

(Beat)

Come home with me tonight and we'll  
talk it through, properly. Please,  
Joseph?

JOSEPH considers her carefully, shapes to speak, but stops. He moves to knock but rattled, simply swerves past FAYE and pushes open ELLIOT's door. We see Scene 1 again but from FAYE's POV, through the gap in the door.

ELLIOT

Where have you been?

JOSEPH

I'm sorry. I should have come  
straight here.

ELLIOT

I was worried about you, that's  
all.

(Beat)

Close the door...

JOSEPH reaches towards us to close the door - making eye contact with FAYE. To black for a beat.

CUT TO:

56

48/56. INT. AAU. LOCKER ROOM - DAY [17. 30]

56

OLIVER pushes open the door and finds CHRISSIE at her locker, ready to leave.

OLIVER

There you are. You didn't come back to the ward...

CHRISSIE

... Something I forgot to do.

OLIVER

You also forgot this...

OLIVER advances and offers CHRISSIE her birthday card. She glances at it - but turns away to close her locker.

OLIVER

Chrissie, about before...

CHRISSIE

I've got to go, Oliver.

OLIVER

I should have talked to you.

CHRISSIE

I'm going to pop up and see Maria.

OLIVER

I mean, I think we ought to...  
Talk.

CHRISSIE eyes OLIVER sincerely.

CHRISSIE

And I think we ought to... agree that while it's great to see an odd couple like the Foremans work, we both know we're not going to - don't we?

OLIVER gets over his surprise quickly - and tries to disagree. But can't. CHRISSIE takes his hands: it's OK...

CHRISSIE

We had fun, didn't we?

OLIVER

Yes but-

CHRISSIE

Let's leave it there.

(CONTINUED)

OLIVER

(Beat)

Has something happened?

CHRIS SIE

Oliver - let's leave it there...

A last look and CHRIS SIE makes for the door.

OLIVER

Chrissie?

She pauses and turns back to him.

OLIVER

Happy...

She nods and leaves the room. Alone, a relieved and slightly bemused grin breaks across OLIVER's face. But to his surprise, it soon fades as he looks at the card in his hand.

CUT TO:

57 48/57. INT. DARWIN. ELLIOT'S OFFICE / LONG CORRIDOR - DAY 57  
[17.40]

ELLIOT regards JOSEPH with a contemplative sigh.

ELLIOT

We may long for a world in which  
everything is black and white,  
Joseph - but it very rarely is.  
Dante knew that. Hence Purgatory...

JOSEPH manages a smile.

ELLIOT

We all lie. Mostly to ourselves...  
(Beat)  
Still, you've had quite a day of  
it, haven't you?

JOSEPH

A hell of a day...

ELLIOT

Indeed. So... which version of the  
truth do we go with?

JOSEPH

I'm sorry?

ELLIOT

What are you going to tell Connie?

JOSEPH

(Beat)  
I think that's rather up to you,  
isn't it?

ELLIOT

No. It's up to you...

(Beat)

Everyone has days from hell; but  
you're a surgeon, Joseph. You hold  
life in your hands on a daily  
basis. In the end, only you can  
decide whether or not you're up to  
that... I'll support you either way  
but you have to be honest with  
yourself; that's all that really  
matters. So you see, it is up to  
you...

JOSEPH stares hard at ELLIOT, eyes glittering. The spell is  
collapsed by CONNIE'S entrance. She scans the scene  
suspiciously.

CONNIE

Am I... interrupting?

(CONTINUED)

ELLIOT

Not at all. You were expected, in fact...

CONNIE

(Curious)

Really..?

CONNIE spots an 'Urgent' package on her desk. Her research. She smiles privately and begins unpacking it.

CONNIE

(To JOSEPH)

How did you get on in theatre with Jamie Harris? Any problems?

JOSEPH considers the question. He glances at ELLIOT, before turning to CONNIE and clearing his throat.

JOSEPH

A job well done, I think...

CONNIE

(Distracted)

Excellent.

ELLIOT

I even popped in to see how it's done.

But CONNIE's already lost interest. Her research beckons.

CONNIE

Good. Well, I hope you learned something today, Mr Byrne...

JOSEPH and ELLIOT stare at each other; JOSEPH offering his mentor the merest nod.

CUT TO:

58

48/58. INT. ITU / ITU CORRIDOR - DAY [17.50]

58

DONNA grips MARIA's hand as RIC talks, this time from one of the KENDALL's bedside chairs.

RIC

I imagine there are all kinds of frightening thoughts and scenarios crowding in on you at the moment, Maria... But I want you to be clear that nobody's saying there's no chance of a full recovery... It might simply take some time before we see any real signs of movement...

MARIA

(Weak)

Or... I might not walk again.

RIC

It's too soon to predict; either way. All we can do for now, is wait.

DONNA

... And hope.

RIC nods and in a sigh, gazes out to the corridor - where PENNY finishes apologizing to the KENDALLS. They look grateful, understanding... As PENNY moves to leave, she glances in at MARIA. DONNA catches her eye and after a beat, forces a forgiving smile. PENNY's eyes move to RIC - who offers her an approving nod.

CUT TO:

59

48/59. INT. LIFT LOBBY - DAY [17.55]

59

MONTAGE/MUSIC. (*Detlef Schrempf* by Band of Horses?)

A contemplative JOSEPH arrives at the lift, where OLIVER is already waiting (still holding CHRISSIE'S Birthday Card). As they exchange a nod, OLIVER's eyes move to JOSEPH's neck.

OLIVER

(Pally)

The surgeon who needs stitches  
after shaving...

(Serious)

You've had that today?

JOSEPH

Once or twice...

JOSEPH's attention moves to the same poster ('Honesty' etc) that he corrected this morning. It's wonky again. With a half-smile, he dismisses the idea of straightening it - and as he turns away, his eyes fall on the card in OLIVER's hand. JOSEPH stares at the 'ANGEL' badge.

CUT TO:

60

48/60. INT. WYVERN WING RECEPTION - DAY [18.05]

60

MONTAGE/MUSIC.

Changed for home, FAYE arrives in reception and stands waiting, hoping. Nearby, PENNY is also changed and also waiting - impatiently. She looks up as OLIVER (changed) arrives with DAI SHA.

PENNY  
(To OLIVER)  
Why did you want to meet?

DAI SHA  
Guys, I'll catch you up.

PENNY looks to the ground as DAI SHA heads for the lift. OLIVER waves.

PENNY  
(To OLIVER)  
I thought you were going out  
with...

PENNY stops as CHRISSIE exits the same lift that DAI SHA enters.

OLIVER  
Chrissie... We're going for a  
drink. If you fancy joining us?

CHRISSIE  
Thanks. But Dad's booked a meal...

OLIVER  
Right... Have a good night.

Polite smiles are exchanged and CHRISSIE leaves. After a beat, OLIVER offers PENNY his arm. She takes it and as they head for the door, she questions him with a stare.

PENNY  
Well?

OLIVER  
It's complicated... How was your  
day?

PENNY puffs out her cheeks as behind them, FAYE checks her watch - and reluctantly, slowly moves to exit.

CUT TO:

61 48/61. INT. ON-CALL ROOM - DAY [18.09]

61

MONTAGE/MUSIC.

JOSEPH packs his shaving equipment in to his washbag, eyeing himself in the mirror - then looks down at the 'Angel' badge from Chrissie's card in his hand.

He returns his eyes to the mirror. And makes a decision...

CUT TO:

62 48/62. INT. ITU - DAY [18.13]

62

MONTAGE/MUSIC.

DAISHA enters and goes to MARIA's bedside where ADRIAN and LEONIE hold hands. DONNA explains the latest developments to DAI SHA - who looks over with concern at MARIA: staring blankly in to an uncertain future.

CUT TO:

63 48/63. INT. DARWIN. HDU - DAY [18. 18]

63

MONTAGE/MUSIC.

With RHYS beside him, JAMIE sits up and stares with delight at the 'ANGEL' badge on his tidy bedside table.

JAMIE

He is the angel, after all.

RHYS

No, mate. Like he said: he's a doctor...

CUT TO:

64 48/64. EXT. WYVERN CAR PARK - DAY [18.20]

64

MONTAGE/MUSIC.

FAYE reverses out of the car park and as she stops to change gear, she notices something in her rear-view mirror. And waits. After a beat, the passenger door opens - and JOSEPH climbs in.

FAYE glances at him - facing forward, overnight bag on his lap - and wordless, she moves off for home.

END OF EPI SODE