

**EP150/SC1. EXT/INT. FALLBRIDGE GROVE. DAY. 10:00**

**RUHMA, ANITA**

**NSE GUARD**

[FALLBRIDGE GROVE, A HOME OFFICE DETENTION CENTRE IS AN IMPOSING MODERN BUILDING, RAZOR WIRE ON HIGH WALLS.

RUHMA AND **ANITA FULLER (50'S)**, EFFICIENT, GOOD AT HER JOB BUT NOT SENTIMENTAL AND ONE TO SUFFER FOOLS, HAVE JUST ARRIVED. ANITA SHOWS HER ID TO THE GUARD]

**ANITA:**

Anita Fuller. This is a colleague, Ruhma Carter. She should be on your list.

[THE GUARD CHECKS AND THEN NODS, BUZZES THEM THROUGH A SET OF DOORS.

AS THEY CLANG SHUT BEHIND THEM, RUHMA SHUDDERS, CATCHES ANITA'S EXPRESSION]

**ANITA:**

I know, takes a bit of getting used to.

[ON RUHMA, NERVOUS]

**CUT TO:**

**EP150/SC2. INT. FALLBRIDGE GROVE. CORRIDOR/ROOMS.**  
**DAY. 10:15**

**RUHMA, ANITA, JOYCE (VO)**

**NSE ASYLUM SEEKERS**

[AS RUHMA FOLLOWS ANITA TO THE ROOM WHERE  
THEY WILL BE WORKING, WE HEAR JOYCE'S VOICE  
AS SPOKEN WORD, KATE TEMPEST STYLE - ]

**JOYCE (VO):**

‘All you know for sure is where we were born.  
Is the pain in our eyes too hard to see?’

[RUHMA TAKES IN A SOULLESS CORRIDOR, SMALL  
BEDROOMS HOUSING TWO NSE ASYLUM SEEKERS,  
CLEAN BUT SPARSE, UNWELCOMING]

**JOYCE (VO):**

‘We flee from land that is torn, we are people, not pests.  
Is that hard to swallow, do the names make it easy?  
To discriminate is much easier to digest,  
To look and to see, like a hurt in your chest.’

[ONE WOMAN IS CONTINUOUSLY ROCKING,  
ANOTHER STARES BACK WITH A BLANK, HAUNTED  
EXPRESSION.

RUHMA STEPS TOWARDS THEM, INSTANTLY FEELS  
ANITA'S HAND ON HER ARM. SHE SHAKES HER  
HEAD, THEY MOVE ON]

**CUT TO:**

**EP150/SC3. INT. FALLBRIDGE GROVE. WAITING AREA.**  
**DAY. 10:25**

**RUHMA, ANITA, MICK, JOYCE, LEYLA**

**NSE ASYLUM SEEKERS**

[THERE IS A SMALL WAITING AREA OUTSIDE THE TREATMENT ROOM. SEVERAL WOMEN, IN VARIOUS STAGES OF PREGNANCY ARE SITTING WAITING]

**JOYCE (VO):**

‘My village is beautiful, you should visit one day,  
The sun sets right behind where the children play,  
Hers is an ancient city, full of art and musk,  
Now my village has turned ashes, hers rubble and dust’

[GUARD, **MICK HAMMOND (40S)**, WHO WORKS FOR FOREWELL SECURITY, IS KEEPING AN EYE ON THINGS. EX-ARMY, ON THE SURFACE MICK APPEARS AMIABLE ENOUGH BUT HE HIDES A BIG CHIP ON HIS SHOULDER. HE’S SEEN THE WAR ON TERROR UP FRONT, HAS FOUGHT IN SOME OF THE COUNTRIES OF THE PEOPLE HE’S NOW DETAINING]

**ANITA:**

Mick, meet Ruhma.

**MICK:**

Welcome to the madhouse. (AS RUHMA LOOKS ANXIOUS) I’m just joshing with you.

**RUHMA:**

Right.

**MICK:**

(MORE SINCERE) Any problems, anything you need, let me know.

**RUHMA:**

Thanks.

[ANITA TURNS TO ONE OF THE WOMEN WAITING]

**ANITA:**

Okay, who’s first? (TO RUHMA) You’ll pick it up as we go along.

[BEFORE RUHMA HAS TIME TO THINK ABOUT THIS, A WOMAN IS ON HER FEET, FOLLOWING THEM INTO A TREATMENT ROOM.

MEANWHILE WE PICK UP ON **JOYCE LANGOYA (30S)** FROM SOUTH SUDAN, A NATURAL REBEL, MORE EBULLIENT THAN THE OTHER INMATES, LOOKS TO BE AROUND SECOND TRIMESTER, THIN). AS SHE WAITS, SHE ENJOYS WINDING UP MICK]

**JOYCE:**

You know, I worry about you Army boy?

**MICK:**

Yeah? Why's that then?

**JOYCE:**

Do you enjoy guarding women?

**MICK:**

It's a job.

**JOYCE:**

Big, tough guy like you. It must seem like a demotion, no?

[MICK'S CLEARLY IRRITATED BY THIS BUT JOYCE IS DISTRACTED, HER ATTENTION IS TAKEN BY ONE OF THE OTHER WOMEN, SITTING A FEW SEATS ALONG, SUDDENLY JUMPING TO HER FEET.

**LEYLA FAROOQ (MID 20'S)** IRAQI, SPEAKS ARABIC, MUSLIM, WEARS A HIJAB, CLEARLY IN HER THIRD TRIMESTER, IS SUFFERING FROM PTSD SO SHE IS EASILY STARTLED, HYPERVIGILANT. SHE STARTS HEADING FOR THE DOOR]

**MICK:**

Oi, where are you going?

[LEYLA KEEPS ON WALKING]

**MICK:**

You need to see the midwife. Sit back down.

[AS MICK PUTS A HAND ON HER ARM, LEYLA VISIBLY FLINCHES. SEEING HOW SCARED LEYLA IS, JOYCE STEPS IN]

**JOYCE:**

(TO MICK) It's okay. Let me.

**MICK:**

Be my guest.

[AS MICK BACKS OFF, JOYCE TURNS TO LEYLA,  
SAYS SOFTLY]

**JOYCE:**

I haven't seen you before, what's your name?

[NOTHING. JOYCE SEES THE WAY LEYLA'S EYES  
ARE FIXED ON THE DOOR TO THE TREATMENT  
ROOM]

**JOYCE:**

(GENTLY) Listen to me, there's nothing to be scared of. The midwives  
are good people, they want to help. (LEYLA IS LOOKING AROUND,  
STILL NERVOUS) You will be safe.

[THESE WORDS SEEM TO CHIME. FOR THE FIRST  
TIME, LEYLA LOOKS JOYCE IN THE EYE – A  
MOMENT OF SHARED FEAR AND CONNECTION  
BETWEEN THEM]

**CUT TO:**

**EP150/SC4. INT. FALLBRIDGE GROVE. TREATMENT ROOM 1.**  
**DAY. 10:45**

**RUHMA, ANITA, JOYCE (VO)**

**NSE ASYLUM SEEKERS**

[ANITA SENDS AN NSE WOMAN (NOT VISIBLY PREGNANT, MARKS ON HER ARM FROM SELF-HARM) OFF WITH A POT FOR A URINE SAMPLE]

**ANITA:**

You know what it is, what to do?

[AS THE WOMAN NODS, GOES OUT]

**RUHMA:**

The marks on her arm, you didn't ask her about them.

**ANITA:**

No.

**RUHMA:**

She's clearly self-harming.

**ANITA:**

And we're here to do a job, as best we can.

**RUHMA:**

You'll mention it to a doctor?

**ANITA:**

Yes but by then she may be gone. (AS RUHMA DOESN'T LOOK IMPRESSED) There's no getting away from the fact that incarceration leads to high rates of stress, depression, psychosis even.

**RUHMA:**

Doesn't it make you angry?

**ANITA:**

I don't have time to be angry. I know my limitations. I can't change the system and I can't fix everyone.

**RUHMA:**

(UNDERSTANDING A LITTLE BETTER) No.

**ANITA:**

So, do you want to get the next one?

[RUHMA GOES TO DO THIS]

**JOYCE (VO):**

‘I have no name here, just a number.  
Poked and checked for disease, watched as I shower,  
Shut away, hidden from your conscience  
A headline, or a problem, nuisance’

[ANITA PAUSES FROM WRITING HER NOTES FOR A  
MOMENT - CLEARLY FINDING IT TOUGHER THAN  
SHE LETS ON.

AS RUHMA BRINGS ANOTHER WOMAN IN, ANITA  
PULLS HERSELF TOGETHER, GREETES THE WOMAN  
WITH A GENTLE SMILE OF ENCOURAGEMENT]

**CUT TO:**

**EP150/SC5. INT. THE MILL HEALTH CENTRE. CONSULTING  
ROOM 5. DAY. 11:00**

**JIMMI, MRS TEMBE (VIDEO CALL)**

[JIMMI'S ON A VIDEO CALL WITH MRS TEMBE]

**JIMMI:**

How's sunny Botswana?

**MRS TEMBE (VIDEO CALL):**

I have been stuck in the house for three days now, the rain is so torrential.  
Which is why I have been thinking of you all.

**JIMMI:**

We're missing you too.

**MRS TEMBE (VIDEO CALL):**

Mr Galadima, seemed a little anxious when we spoke the other day. Is he  
settling in, making himself at home?

[JIMMI THINKS ABOUT BEN AND WILL LAST NIGHT]

**JIMMI:**

(UNDER HIS BREATH) Certainly is.

**MRS TEMBE (VIDEO CALL):**

What did you say? Is everything alright?

**JIMMI:**

(AFTER A SLIGHT PAUSE) Great.

**MRS TEMBE (VIDEO CALL):**

I noticed some hesitation.

**JIMMI:**

(JABBING HIS COMPUTER) Think it's the connection.

[BUT HE SEES MRS TEMBE'S EXPRESSION]

**MRS TEMBE (VIDEO CALL):**

This is his first post in general practice, it is very important to him. So I  
hope you are going out of your way to help, give him guidance, for my sake.

[OUT ON JIMMI, FEELING GUILTY NOW]

**CUT TO:**



**EP150/SC5A. INT. SERETSE'S HOUSE. ROOM. DAY. 11:00**

**MRS TEMBE, JIMMI (VIDEO CALL)**

[INTERCUT WITH SCENE 5]

[MRS TEMBE IS SITTING ON A BED, ON HER LAPTOP  
TO JIMMI]

**JIMMI (VIDEO CALL):**

How's sunny Botswana?

**MRS TEMBE:**

I have been stuck in the house for three days now, the rain is so torrential.  
Which is why I have been thinking of you all.

**JIMMI (VIDEO CALL):**

We're missing you too.

**MRS TEMBE:**

Mr Galadima, seemed a little anxious when we spoke the other day. Is he  
settling in, making himself at home?

[AS JIMMI MUMBLES, SHE STRAINS TO HEAR]

**JIMMI (VIDEO CALL):**

Certainly is.

**MRS TEMBE:**

What did you say? Is everything alright?

**JIMMI (VIDEO CALL):**

Great.

[MRS TEMBE HAS NOTICED THE HESITATION,  
HOWEVER]

**MRS TEMBE:**

I noticed some hesitation.

**JIMMI (VIDEO CALL):**

Think it's the connection.

[MRS TEMBE IS LESS CONVINCED]

**MRS TEMBE:**

This is his first post in general practice, it is very important to him. So I hope you are going out of your way to help, give him guidance, for my sake.

**CUT TO:**

**EP150/SC6. INT. FALLBRIDGE GROVE. TREATMENT ROOM 1.**  
**DAY. 11:30**

**RUHMA, ANITA, JOYCE, LEYLA**

[ANITA AND RUHMA ARE JUST COMING BACK IN,  
HAVE QUICKLY GRABBED COFFEES]

**RUHMA:**

What I said before. I didn't mean to criticise.

**ANITA:**

I know there are things about this place which are pretty hard to stomach at first.

**RUHMA:**

Sure but you don't need me on my soapbox.

**ANITA:**

(PUTTING A HAND ON HER SHOULDER) Relax, you're doing me a favour just by being here. But we need to crack on yeah? (AS RUHMA NODS, SHE CALLS INTO THE OTHER ROOM) Who's next?

[NOTHING AND THEN AS THEY MOVE TOWARDS  
THE DOOR, JOYCE APPEARS WITH LEYLA]

**JOYCE:**

Trust me. They will look after you.

**ANITA:**

We sure will. (GENTLY TO LEYLA) What's your name?

[AS LEYLA IS SILENT]

**JOYCE:**

She doesn't say much.

**ANITA:**

Does she need a translator?

**JOYCE:**

She seems to understand, just won't speak.

[ANITA TAKES THIS IN, AS IF TESTING HER THEORY,  
SHE TRIES AGAIN - ]

**ANITA:**

Would you like to sit?

[LEYLA DUTIFULLY DOES SO, CLEARLY  
UNDERSTANDING]

**ANITA:**

(TO JOYCE) She'll be fine.

**RUHMA:**

Come on, let's go next door.

[JOYCE HESITATES, WORRIED ABOUT LEYLA AND  
THEN FOLLOWS RUHMA OUT]

**ANITA:**

I'm going to ask you a few questions about your pregnancy. There's nothing to be frightened about, it's so I can give you the best possible care. (AS LEYLA STARES AT HER BLANKLY) Do you know how many weeks pregnant you are? (NOTHING) Is this your first baby?

[LEYLA SHAKES HER HEAD]

**ANITA:**

You have children?

[LEYLA STARES STRAIGHT AHEAD. ON ANITA, SHE  
CAN ONLY GUESS WHAT THIS MEANS]

**CUT TO:**

**EP150/SC7. INT. FALLBRIDGE GROVE. TREATMENT ROOM 2.**  
**DAY. 11:40**

**RUHMA, JOYCE, MICK**

[MEANWHILE, RUHMA IS WITH JOYCE, STARTING  
TO FILL OUT A FORM]

**RUHMA:**

So when was your last period Joyce?

**JOYCE:**

The first week of September I think.

**RUHMA:**

Have you had any ante-natal care up to now?

[AS JOYCE ALMOST LAUGHS, SHAKING HER HEAD]

**JOYCE:**

So how do you like this place?

**RUHMA:**

I haven't really formed an opinion yet.

**JOYCE:**

(IGNORING THIS) Yes you have. Everyone wants to get out, is in a rush to leave. Except me of course.

**RUHMA:**

Where are you from Joyce?

**JOYCE:**

South Sudan. So I appreciate having a bed and water. I'm even grateful for the food, although it makes you sick.

**RUHMA:**

You do seem a little undernourished. It's very important that you get plenty of fresh, fruit and vegetables. I could have a word.

[JOYCE STARTS LAUGHING]

**JOYCE:**

I'm sorry. You are new here.

[BEFORE RUHMA CAN RESPOND, THERE'S A KNOCK  
ON THE DOOR, MICK APPEARS]

**MICK:**

One of them's fainted.

**RUHMA:**

Right. (TO JOYCE) Won't be a second.

[AS RUHMA GOES TO CHECK, JOYCE SEEMS TO  
EXPERIENCE SOME TEMPORARY PAIN IN HER  
LOWER ABDOMEN]

**JOYCE (VO):**

'They bring new laws but there is no justice,  
So I stand up to authority,  
March for women at the university'

[HER VOICE OVER CARRIES INTO THE NEXT SCENE]

**CUT TO:**

**EP150/SC8. INT. FALLBRIDGE GROVE. WAITING AREA.**  
**DAY. 11:42**

**RUHMA, JOYCE, MICK**

**NSE ASYLUM SEEKERS**

[CONTINUOUS. JOYCE STANDS IN THE DOORWAY  
FOR A MOMENT, WATCHING AS RUHMA ATTENDS  
TO THE WOMAN WHO HAS FAINTED. MICK LEAVES  
HER TO IT, EXITS]

**JOYCE (VO):**

‘Then they beat me, rape, burn my skin  
The man says I am animal, soaked in sin  
Carrying out his genocide with smile and grin’.

[NO ONE IS LOOKING IN JOYCE’S DIRECTION - SHE  
TAKES THE OPPORTUNITY TO STEAL FROM THE  
ROOM]

**CUT TO:**

**EP150/SC9. INT. FALLBRIDGE GROVE. TREATMENT ROOM 1.**  
**DAY. 11:45**

**ANITA, LEYLA, MICK**

[LEYLA IS LYING ON THE BED, PULLS BACK HER TOP TO REVEAL HER BUMP, AS ANITA GETS READY TO MEASURE HER]

**ANITA:**

I'm just going to see how baby's growing, okay?

[LEYLA NODS BUT THIS IS CLEARLY REALLY HARD FOR HER. SHE TENSES AS ANITA TOUCHES HER SKIN.

EVEN MORE, SEEING MICK COMING BACK INTO THE ROOM BEHIND ANITA. THE LATTER'S CONCENTRATING, OBLIVIOUS AS MICK EYES LEYLA INTENTLY, LINGERS A LITTLE TOO LONG ON HER ABDOMEN]

**ANITA:**

I'd say you're almost full term.

[SHE TURNS TO MICK, WHO SNAPS HIS ATTENTION AWAY FROM LEYLA]

**ANITA:**

She should never have been sent here, even temporarily. She's well over the home office limit for detention.

**MICK:**

Nothing to do with me.

**ANITA:**

(TO LEYLA) I'm going to sort this. In the meantime, I'll try to get you to the hospital for a scan this afternoon. (AS LEYLA LOOKS PANICKED) It's alright, everything is fine. (AS LEYLA NODS) But please, I need your name?

**LEYLA:**

(FINALLY) Leyla, Leyla Farooq.

[AS ANITA WRITES THIS DOWN, LEYLA GLANCES AT MICK, UNNERVED BY THE WAY HE WAS LOOKING AT HER]

**CUT TO:**



**EP150/SC10. INT. FALLBRIDGE GROVE. WAITING AREA.**  
**DAY. 11:50**

**RUHMA**

**NSE ASYLUM SEEKERS**

[RUHMA CHECKS THE TREATMENT ROOM,  
EXPECTING TO FIND JOYCE THERE. DISCOVERING  
IT EMPTY, SHE COMES BACK INTO THE WAITING  
AREA, TURNS TO THE WAITING WOMEN]

**RUHMA:**

Has anyone seen Joyce? She was here just a moment ago?

[ONE OF THE WOMEN POINTS IN THE DIRECTION OF  
THE CORRIDOR. RUHMA GOES]

**CUT TO:**

**EP150/SC11. INT. THE MILL HEALTH CENTRE. CONSULTING  
ROOM 5. DAY. 12:00**

**JIMMI, BEN**

[JIMMI'S HARD AT WORK, AS BEN COMES IN]

**BEN:**

Got a minute? (AS JIMMI NODS) Only I could use those figures for the CCG.

**JIMMI:**

I'll get them and bring them through.

[BEN NODS, THEN LOITERS FOR A MOMENT]

**BEN:**

You've got a really nice house.

**JIMMI:**

Thanks.

[BUT IT'S MUTUALLY AWKWARD]

**BEN:**

I'd no idea Will was your nephew.

**JIMMI:**

How could you.

**BEN:**

So it wasn't a bit awkward, me staying over?

**JIMMI:**

(SOUNDING EXACTLY THE OPPOSITE) No, not awkward at all.

**BEN:**

Right.

**JIMMI:**

I'm pretty relaxed about Will bringing people back.

[BEN REACTS TO THIS]

**BEN:**

So he does it a lot?

**JIMMI:**

(BACKTRACKING) I meant, in principal.

**BEN:**

(RELIEVED) I know it's only early days but I really like him.

**JIMMI:**

(STILTED) I'm sure he feels the same.

[BEN'S SOMEWHAT REASSURED, LOOKS ABOUT TO  
LEAVE AND THEN TURNS BACK]

**BEN:**

Can I ask a favour? (AS JIMMI NODS). Can we keep this between  
ourselves?

**JIMMI:**

Fine by me.

**BEN:**

Good... (BEAT) Better get back to it. Don't forget the figures.

[JOB DONE, BEN CLEARLY CAN'T WAIT TO LEAVE.

WHEN HE'S GONE, JIMMI LOOKS EQUALLY  
RELIEVED THAT THE CONVERSATION'S OVER]

**CUT TO:**

**EP150/SC12. INT. FALLBRIDGE GROVE. LEYLA'S ROOM.**  
**DAY. 12:10**

**MICK, LEYLA**

[MICK HAS FOLLOWED LEYLA TO HER ROOM. SHE LOOKS TERRIFIED, AS HE PULLS THE DOOR CLOSED, LEYLA BACKS TOWARDS ONE CORNER]

**MICK:**

(GENTLY) Don't worry, it's okay. I could see you were nervous back there, just wanted to check you're alright.

**LEYLA:**

(SCARED) Yes.

**MICK:**

I'm one of the good guys, look out for people like you. Can get you things like nice clothes, better food, shampoo. Maybe even pull some strings, get you out of here. You'd like that wouldn't you?

[LEYLA SQUEEZES HER BODY INTO THE CORNER OF THE ROOM, AS IF KNOWING WHAT'S COMING]

**MICK:**

All I ask, is this one thing. You understand?

[LEYLA NODS MUTELY. BUT SHE'S SHAKING WITH FEAR, AS MICK COMES UP CLOSE, PRESSES AGAINST HER, HAND REACHING FOR HER FACE]

**CUT TO:**

**EP150/SC13. INT. FALLBRIDGE GROVE. JOYCE'S ROOM.**  
**DAY. 12:15**

**RUHMA, JOYCE, LEYLA (OOV)**

[RUHMA HAS JUST FOUND JOYCE, WHO IS SITTING ON HER BED, WRITING SOMETHING. RUHMA CAN SEE SCRAPS OF WRITING PINNED TO A WALL. JOYCE FOLLOWS HER EYE, A LITTLE EMBARRASSED]

**JOYCE:**

It's just stuff I write.

**RUHMA:**

Can I have a look? (AS JOYCE NODS, RUHMA READS)

'My skin is a map of your wars  
My body a testament to your lies.'

**JOYCE:**

What do you think?

**RUHMA:**

It's pretty hard-hitting stuff.

[AS JOYCE LOOKS PLEASED, RUHMA SITS DOWN ON THE BED]

**RUHMA:**

Why did you leave Joyce? We hadn't finished.

**JOYCE:**

(UNCOMFORTABLE) You had a lot of other people to see.

**RUHMA:**

Yes but you're just as important.

[BEFORE RUHMA CAN PUSH, THEY HEAR LEYLA SHOUTING AND SCREAMING]

**LEYLA (OOV):**

(IN ARABIC) ! اتركني ! اتركني ! اتركني !

Itrukne! Anta Kalb! Anta Kalb!

(Get off me! You dog! You dog! )

[THEY RUSH TOWARDS OUT INTO THE CORRIDOR]

**CUT TO:**

**EP150/SC14. INT. FALLBRIDGE GROVE. LEYLA'S ROOM.**  
**DAY. 12:17**

**RUHMA, LEYLA, MICK, JOYCE**

[RUHMA BURSTS OPEN THE DOOR, FINDS LEYLA  
COWERING IN THE CORNER, IN HANDCUFF  
RESTRAINTS NOW. MICK HAS A VISIBLE SCRATCH  
ON HIS FACE. RUHMA INSTANTLY RUSHES TO  
LEYLA]

**RUHMA:**

Are you alright?

[LEYLA STARES AHEAD BUT RUHMA CAN SEE  
THAT SHE'S SLIGHTLY SHAKING, TURNS TO MICK  
ACCUSINGLY]

**RUHMA:**

What happened?

**MICK:**

She went nuts!

[JOYCE MEANWHILE, IS TRYING TO CALM LEYLA,  
TALKING TO HER GENTLY]

**JOYCE:**

I'm here now. You friend. It's okay, it's okay.

[RUHMA INDICATES FOR MICK TO STEP OUTSIDE]

**CUT TO:**

**EP150/SC15. INT. FALLBRIDGE GROVE. CORRIDOR OUTSIDE  
LEYLA'S ROOM. DAY. 12:19**

**RUHMA, MICK**

[OUT OF EARSHOT, RUHMA TURNS TO MICK  
ACCUSINGLY]

**RUHMA:**

Why were you in her room?

**MICK:**

(NICE AS PIE) I could see she's having a hard time. I was just reaching out, checking she was okay.

**RUHMA:**

So why did she start screaming?

**MICK:**

I don't know. I'm trying to be nice and next minute she totally freaks out, comes flying at me. Look at my face.

[RUHMA'S STILL NOT CONVINCED]

**RUHMA:**

You knew she was vulnerable. Why be alone in a room with her?

**MICK:**

I don't have to justify myself to you.

**RUHMA:**

No? But you're going to take off those restraints.

**MICK:**

Can't do that.

**RUHMA:**

She's pregnant!

**MICK:**

And violent.

[HE CLEARLY WON'T BUDGE, RUHMA'S LEFT  
SEETHING]

**CUT TO:**

**EP150/SC16. INT. FALLBRIDGE GROVE. LEYLA'S ROOM.**  
**DAY. 12:25**

**JOYCE, LEYLA**

[JOYCE IS WITH LEYLA, WHO IS COILED UP, STILL  
IN SHOCK, TRAUMATISED]

**JOYCE:**

I know you're scared but you have to tell me what he did. (SILENCE) I've heard rumours, you see. He gets things for women, in return for...

[A FLICKER OF SOMETHING FROM LEYLA]

**JOYCE:**

Did he touch you? What else did he...?

[BUT SUDDENLY, LEYLA GROANS, DOUBLING UP IN  
PAIN]

**JOYCE:**

What is it? What's wrong?

[AS LEYLA GROANS AGAIN, EXPERIENCING A  
STRONG AND PAINFUL CONTRACTION, JOYCE GETS  
IT NOW]

**JOYCE:**

The baby?

**LEYLA:**

Yes.

**JOYCE:**

(SHOUTING) Someone help! I need help in here!

[OUT ON JOYCE'S PANIC]

**CUT TO:**



**EP150/SC17. INT. THE MILL HEALTH CENTRE. PRACTICE  
MANAGER'S OFFICE. DAY. 13:00**

**JIMMI, BEN**

[JIMMI IS CLUTCHING SOME PAPERWORK FOR BEN]

**JIMMI:**

I've got you those figures.

[AS BEN SCRUNCHES UP SOME PAPER HE'S BEEN  
WRITING ON, LOOKS STRESSED]

**JIMMI:**

Having fun?

**BEN:**

Just sweating a presentation I've got to give later.

**JIMMI:**

To who?

**BEN:**

The next round of applicants on the NHS Fast Track scheme.

**JIMMI:**

The one you did?

**BEN:**

Yeah. I know how to structure a presentation, but they'll be hoping for pearls of wisdom.

**JIMMI:**

You've learnt quite a bit here surely?

**BEN:**

Zara still thinks I should stick to BOGOF's.

**JIMMI:**

Forget about Zara. You can talk about Mrs Tembe and mentoring...

**BEN:**

There's also Ruhma's placement today, which I helped to arrange... be even better if I had some idea how she's getting on.

[HE STOPS, REALISING HE HAS MADE HIMSELF  
LOOK VULNERABLE IN FRONT OF JIMMI]

**BEN:**

Anyway. (REACHING FOR THE PAPERS) Thanks for these.

[JIMMI'S EDGING TOWARDS THE DOOR]

**JIMMI:**

No problem.

**BEN:**

I'm sure I'll think of something.

[JIMMI STOPS, MRS TEMBE'S WORDS RINGING IN  
HIS EARS]

**JIMMI:**

Look, I've got a spare half hour over lunch. We could chuck around a few ideas if it would help?

**BEN:**

(BRIGHTENING) Yeah? That'd be great! Thanks.

[AS JIMMI TURNS AWAY, HOWEVER, HE LOOKS  
LIKE HE'S REGRETTING IT ALREADY]

**CUT TO:**

**EP150/SC18. INT. FALLBRIDGE GROVE. TREATMENT ROOM**  
**1. DAY. 13:30**

**RUHMA, ANITA, LEYLA, JOYCE, MICK**

[LEYLA LEANS ON A CHAIR, TRYING TO CONTROL THE PAIN, RUHMA IS BY HER SIDE. ANITA IS ON THE PHONE, MICK BY THE DOOR]

**RUHMA:**

Are you sure I can't make you more comfortable? A cushion or something?

[AS LEYLA SHAKES HER HEAD, RUHMA GENTLY RUBS HER BACK]

**RUHMA:**

Okay, nice and slow. (MIMICKING BREATHING) In, and out. In and out.

[MICK EYES JOYCE, STANDING WATCHING]

**MICK:**

You should get back to your room.

**RUHMA:**

She can stay if she'd like...

[LEYLA IS EVEN MORE INSISTENT]

**LEYLA:**

Yes. Please!

[JOYCE LOOKS AT MICK DEFIANTLY]

**JOYCE:**

I'm not going anywhere.

[ANITA HAS JUST GOT OFF THE PHONE JOINS RUHMA]

**ANITA:**

I've requested an ambulance.

[AS IF ON CUE LEYLA GROANS, FEELING ANOTHER CONTRACTION]

**RUHMA:**

That's her second contraction in five minutes. We might not be able to wait that long.

[ANITA TURNS TO MICK]

**ANITA:**

Right. Give the woman some dignity and get those handcuffs off! (AS MICK DOESN'T MOVE) A quiet word then.

[ANITA INDICATES FOR HIM TO STEP ASIDE WITH HER, OUT OF LEYLA'S EARSHOT. HE BEGRUDGINGLY OBLIGES]

**MICK:**

I explained to your colleague, why the restraints are necessary.

[BUT ANITA'S HAVING NONE OF IT]

**ANITA:**

I heard what happened earlier, the whole place has.

**MICK:**

So?

**ANITA:**

The woman's traumatised. You knew that, thought you could take advantage.

**MICK:**

I don't know what you mean.

**ANITA:**

Fine, I can play that game. I'll file a report, get it investigated.

**MICK:**

You're wasting your time.

**ANITA:**

Or you could be a good boy and take off those cuffs.

[MICK GIVES HER A LOOK OF PURE HATRED AND THEN HE DOES AS ASKED, DUTIFULLY TAKES OFF LEYLA'S RESTRAINTS. HE TURNS BACK TO ANITA - SHE HASN'T FINISHED]

**ANITA:**

Now leave.

**MICK:**

What?

**ANITA:**

(STANDING FIRM) This woman is about to give birth, she deserves some privacy.

[FOR A MOMENT, MICK STAYS PUT AND THEN, HE THINKS BETTER OF IT, HEADS FOR THE DOOR.]

ANITA BREATHES A SIGH OF RELIEF, BEFORE RE-JOINING RUHMA]

**RUHMA:**

That's not the end of it right? You'll still report him?

**ANITA:**

No.

**RUHMA:**

(TAKEN ABACK) You're going to let him get away with it?

**ANITA:**

There's no CCTV in that room, no witnesses. Just his word against hers. So he was right about one thing, I would be wasting my time.

[AS RUHMA TAKES THIS IN, DISAPPOINTED]

**CUT TO:**

**EP150/SC19. INT. THE MILL HEALTH CENTRE. PRACTICE  
MANAGER'S OFFICE. DAY. 14:00**

**JIMMI, BEN**

[JIMMI FINDS BEN, STILL HARD AT WORK ON HIS  
SPEECH]

**BEN:**

I've made a start.

**JIMMI:**

Yeah?

**BEN:**

I've put together some topics to cover, thought I'd begin with a few general tips. Things I've found useful day-to-day. Like time management, organisation.

[JIMMI WANTS TO BE ENCOURAGING]

**JIMMI:**

Right...

**BEN:**

Then I was going to talk about Ruhma, the whole concept of intrapreneurship, how it allows employees to push their boundaries, that kind of thing.

[HE STOPS SEEING JIMMI'S EXPRESSION]

**BEN:**

What?

**JIMMI:**

Yeah, could work.

[BUT BEN'S NO FOOL]

**BEN:**

You don't like it?

**JIMMI:**

It's a little... dry.

[BEN LOOKS DOWNCAST]

**CUT TO:**

**EP150/SC20. INT. FALLBRIDGE GROVE. TREATMENT ROOM**  
**1. DAY. 14:05**

**RUHMA, ANITA, LEYLA, JOYCE**

[LEYLA IS STILL PUFFING AND PANTING,  
SWEATING NOW AS THE CONTRACTIONS GET EVER  
CLOSER. ANITA COMES BACK IN, CLUTCHING A  
FILE AND SOME TOWELS]

**RUHMA:**

No news about the ambulance?

**ANITA:**

(SHAKING HER HEAD) No but I've got Leyla's file. Oh and some clean towels.

**JOYCE (VO):**

'I sit across the desk from you, my Home Office Accuser  
You ask so many questions, like you want to confuse.  
When did this happen? What did they do to you?'

[RUHMA OPENS A DELIVERY PACK, PUTS ON  
GLOVES AND THEN STARTS LAYING OUT SWABS,  
SCISSORS, CORD CLAMP, OXYTOCIC FOR  
PLACENTA (WITH NEEDLE AND SYRINGE). ANITA  
MEANWHILE, READS]

**ANITA:**

Says here that she was picked up a week ago, as an illegal. (READING)  
She was living on the streets.

**RUHMA:**

So close to having her baby? How did she end up like that?

[ON ANITA, WISHING SHE COULD ANSWER THAT]

**RUHMA:**

Do they know where she's from?

**JOYCE:**

I asked around and someone reckons she's from Mosul in Iraq. I don't know if she's told anyone.

[PICK UP ON LEYLA, LOOKING IN THEIR  
DIRECTION]

**JOYCE (VO):**

‘How many men rape, how many witnesses?  
Oh there were plenty but let me ask you one question.  
Do you see me, do you even care Mr Stranger? ’

[RUHMA HAS FINISHED WHAT SHE’S DOING,  
COMES TO LOOK AT THE FILE, READING FOR A  
SECOND]

**RUHMA:**

There’s no mention of any family. (CROSSING TO LEYLA) Do you have  
a husband Leyla, any children?

[ON LEYLA’S HAUNTED EXPRESSION]

**RUHMA:**

(GENTLY) Leyla?

[THE LATTER TURNS HER FACE AWAY.

BEFORE RUHMA CAN PRESS, LEYLA EXPERIENCES  
AN INCREDIBLY PAINFUL CONTRACTION, WAVES  
IN THE DIRECTION OF THE BED]

**RUHMA:**

You want to lie down now? Is baby coming?

**LEYLA:**

Yes!

[AS THEY ALL RUSH TO HELP HER]

**CUT TO:**



**EP150/SC21. INT. THE MILL HEALTH CENTRE. PRACTICE  
MANAGER'S OFFICE. DAY. 14:10**

**JIMMI, BEN**

[JIMMI TRIES TO BE MORE ENCOURAGING]

**JIMMI:**

Maybe you could talk about what made you sign up to the scheme in the first place?

**BEN:**

I was a business administration officer, didn't really feel stretched. Didn't know how to take the next step up.

**JIMMI:**

And Mrs Tembe's mentorship, how did that come about?

**BEN:**

I met her through the Fast Track scheme, knew a lot of people spoke highly of her.

**JIMMI:**

I take it there was some kind of interview process?

**BEN:**

We had coffee. She grilled me in her subtle kind of way. A bit like you're doing.

[JIMMI SMILES, CAUGHT, REVEALS HIS THINKING]

**JIMMI:**

Look, a few years back, I was supposed to be delivering this speech to a symposium. I knew it was awful, spent the day agonising about it.

**BEN:**

Sounds familiar...

**JIMMI:**

By the time I got to that podium I was a bag of nerves. And then I just stood there, tore up my speech.

**BEN:**

In a moment of madness or bravery?

**JIMMI:**

Both. It was without doubt one of the scariest things I have ever done. Standing there, facing that audience. But instead of quoting a load of figures and platitudes, I spoke from the heart. I talked about my OCD, what it's meant to my life, my work as a GP.

**BEN:**

I didn't know you even had OCD.

**JIMMI:**

Ask Will, he'll tell you. Anyway, I remember when I finished there was silence. I mean, you could hear a pin drop... and then people started applauding, a lot of people came up to me, wanted to share their experience.

[AS BEN TAKES THIS IN, SEEING JIMMI IN A NEW LIGHT]

**BEN:**

Wow, I mean, for baring your soul like that. (BEAT) You're saying I should take a more personal angle?

**JIMMI:**

Yes.

**BEN:**

You don't think it might look unprofessional?

**JIMMI:**

No because it's the stuff people relate to. I'm not saying it's easy, but...

[BEN IS LOOKING THOUGHTFUL BUT HIS PHONE STARTS RINGING, HE SEES THE NAME 'WILL']

**BEN:**

It's Will. I'll call him back.

**JIMMI:**

It's fine.

**BEN:**

(TAKING THE CALL, EMBARRASSED). Look, I'm in the middle...  
(SOFTENING) Yeah, me too

[AS JIMMI LOOKS AT THE FLOOR, THE MOMENT BETWEEN HIM AND BEN IS BROKEN]

**CUT TO:**

**EP150/SC22. INT. FALLBRIDGE GROVE. TREATMENT ROOM**  
**1. DAY. 14:15**

**RUHMA, ANITA, LEYLA, JOYCE**

[LEYLA HAS HER LEGS COVERED WITH A SHEET, ANITA FINISHES ASSESSING HER, WHILE RUHMA LISTENS TO BABY'S HEART-BEAT WITH A DOPPLER (IF POSSIBLE, THE HEART RHYTHM REFLECTS SOME SUBTLE DISTRESS)]

**ANITA:**

(QUIETLY TO RUHMA) There's a little meconium staining.

**RUHMA:**

I'm picking up signs the baby's becoming distressed.

[ANITA TURNS BACK TO LEYLA, BIG SMILE OF ENCOURAGEMENT]

**ANITA:**

Okay, let's get this baby out. When you're ready I want a nice big push.

[LEYLA NODS, GRABS JOYCE'S HAND LIKE HER LIFE DEPENDS ON IT]

**JOYCE:**

Go on lady, squeeze as hard as you like.

[AFTER A COUPLE OF DEEP BREATHS, LEYLA PUSHES HARD NOW, GROANING WITH THE PAIN]

**ANITA:**

Good girl. I can see the head. (AS SHE CHECKS UNDER THE SHEET)  
Okay stop.

**JOYCE:**

Is everything okay?

**ANITA:**

Everything's fine.

[BUT SHE INDICATES FOR RUHMA TO STEP OUT OF EARSHOT]

**ANITA:**

Got a nuchal cord.

**RUHMA:**

Do you think you can loop it over the head?

**ANITA:**

It's too tight. Next push could compress it further, cutting off baby's oxygen.

**RUHMA:**

You could cut the cord now?

**ANITA:**

No chance of an emergency C section if there's a problem with the rest of the delivery.

**RUHMA:**

Somersault manoeuvre?

[ANITA NODS BUT SHE LOOKS WORRIED. JOYCE HAS PICKED UP ON THEIR CONCERN, IS LOOKING OVER, ANXIOUSLY.]

AS ANITA AND RUHMA REJOIN THEM - ]

**JOYCE:**

I think she wants to push.

**ANITA:**

Only when I say so.

**JOYCE:**

Something's wrong isn't it? What aren't you telling us?

**ANITA:**

The cord is wrapped around baby's head. We're going to have to be very careful how we deliver it.

[RUHMA IS LOOKING AT LEYLA, IT'S NOTICEABLE THAT SHE IS THE ONLY ONE WHO DOESN'T SEEM CONCERNED]

**RUHMA:**

Leyla? Do you understand what she said?

**LEYLA:**

(FLAT) Yes.

[SOMETHING ABOUT HER TONE CHILLS THE ROOM. ANITA AND RUHMA EXCHANGE WORRIED LOOKS]

**CUT TO:**

**EP150/SC23. INT. THE MILL HEALTH CENTRE. PRACTICE  
MANAGER'S OFFICE. DAY. 14:20**

**JIMMI, BEN**

[BEN HITS SILENT ON HIS PHONE, FEELING BAD  
ABOUT BEFORE]

**BEN:**

No more interruptions.

**JIMMI:**

So why the NHS? Your parents both work at St Phil's don't they?

**BEN:**

Mum's a nurse manager, Dad's a theatre nurse.

**JIMMI:**

So they inspired you?

**BEN:**

They do now but as a kid I hated the fact that they worked so many overnights and long shifts. All my mates' parents seemed to be around a lot more. Plus when they were home, my folks never stopped moaning about their jobs, especially their managers.

**JIMMI:**

So why become one?

**BEN:**

I resisted at first, which is why I ended up working in a supermarket. You learn a lot there, a lot about human nature. People distraught because you've run out of their favourite mayonnaise. It once took us two hours to calm down this guy who had bought a TV, brought it back saying the picture was terrible.

**JIMMI:**

And was it?

**BEN:**

Turned out he hadn't removed the protective plastic covering. Apparently we should have mentioned it when he bought the TV.

**JIMMI:**

Takes all sorts.

**BEN:**

Funny thing was, I enjoyed working there, earned good money. It was something which felt pretty random, pretty small at the time which made me realise I needed to make the switch.

[OUT ON JIMMI, INTRIGUED]

**CUT TO:**

**EP150/SC24. INT. FALLBRIDGE GROVE. TREATMENT ROOM**  
**1. DAY. 14:30**

**RUHMA, ANITA, LEYLA, JOYCE**

[JOYCE'S POEM CONTINUES AS WE SEE RUHMA TELLING LEYLA TO PUSH, ANITA'S CONCENTRATION AS SHE PERFORMS THE SOMERSAULT MANOEUVRE UNSEEN (PUTTING A FINGER ON THE CORD, THEN TURNING THE BABY AS IT'S DELIVERED SO AS TO KEEP THE CORD INTACT)]

**JOYCE (VO):**

'They kill our men with knives and machetes  
Say the truth burns bright as they hack off his head.  
Watch blood pour into sand, buildings burning  
Women grabbing their children, running.'

[NOTHING FOR A MOMENT AND THEN ANITA SMILES. RUHMA HANDS HER A CLAMP FOR THE CORD AND THEN TAKES THE BABY. A MOMENT OF RELIEF AS SHE WRAPS IT IN A TOWEL]

**ANITA:**

It's a girl.

[JOYCE IS SMILING AT LEYLA WHO STILL DOESN'T REACT]

**JOYCE:**

She's beautiful.

[RUHMA TAKES THE BABY TO ONE SIDE, PUTS HER ON A TABLE, TO CHECK HER OVER]

**JOYCE (VO):**

'Don't stop, no, keep on  
Until your arms are light, babies gone.'

[THE ROOM IS SILENT NOW, EVERYONE WATCHING, A GLIMMER OF FEAR ON LEYLA'S FACE.

ANITA PICKS UP ON THIS, IT GIVES HER HOPE THAT LEYLA DOES FEEL SOMETHING. AND THEN, AFTER A FEW MOMENTS, THE BABY CRIES]

[WHILST ANITA, RUHMA AND JOYCE ARE TRIUMPHANT, LEYLA JUST STARES AT IT, IMPASSIVE. ANITA'S FEARS ARE CONFIRMED, AS RUHMA GOES TO SHOW THE BABY TO LEYLA]

**RUHMA:**

Would you like to hold her?

[LEYLA SHAKES HER HEAD, THEN TURNS AWAY. OUT ON RUHMA, CONCERNED]

**CUT TO:**



**EP150/SC25. INT. THE MILL HEALTH CENTRE. PRACTICE  
MANAGER'S OFFICE. DAY. 14:35**

**JIMMI, BEN**

[BEN RECOUNTS HIS STORY]

**BEN:**

You couldn't miss Judy to be fair, she was a pretty flamboyant dresser, always had rouge on her cheeks, in big red circles.

**JIMMI:**

Sounds like quite a character?

**BEN:**

She brightened up the place. All the staff knew her as she'd come in once a day, regular as clockwork. At first it wasn't that noticeable but then she'd start bulk buying random items - six packets of butter, five jars of marmalade. The first time she left without paying, she was mortified when someone pointed it out. Of course I let it go.

**JIMMI:**

Dementia?

**BEN:**

(NODDING) The thing was, she was on her own, apart from a daughter who lived out of town. I set up a system so that if Judy's behaviour raised any flags, we'd be on the phone to the daughter straight away. It was like a life-line for them both. It meant Judy could live in her own home that bit longer.

**JIMMI:**

What happened to her?

**BEN:**

She died last year. The daughter tracked me down, even though I'd left the supermarket by then, invited me to the funeral.

[AS JIMMI TAKES THIS IN, IMPRESSED]

**BEN:**

Anyway, it made me realise that small things can make a big difference, inspired me to think I could do more good working in the NHS... Even though it meant a pretty big pay cut!

[HE STOPS, SEEING JIMMI LEANING BACK ON HIS  
CHAIR, ARMS FOLDED]

**BEN:**

Listen to me, babbling away.

**JIMMI:**

Don't worry - there's your speech.

[AS BEN REALISES THIS, SMILES]

**CUT TO:**

**EP150/SC26. INT. FALLBRIDGE GROVE. WAITING AREA.**  
**DAY. 15:00**

**RUHMA, JOYCE, MICK**

[JOYCE IS ON HER WAY BACK TO HER ROOM – SHE’S WALKING A LITTLE SLOWLY, LIKE SHE’S FEELING FAINT. AS MICK TRIES TO PASS HER, SHE TURNS TO HIM - ]

**JOYCE:**

I know your game. I’m going to get proof you know.

[MICK’S CLEARLY NOT RATTLED]

**MICK:**

You’ll be long gone. Isn’t that why you got pregnant? Get you some nice, cosy social housing, rather than being sent back to where you belong?

**JOYCE:**

And where is that?

**MICK:**

Whatever hell-hole you come from.

**JOYCE:**

South Sudan.

**MICK:**

The difference? You shouldn’t be here, flouting the system, taking handouts from the British taxpayer.

**JOYCE:**

All I’m doing is asking for help.

**MICK:**

Why should we help you? Why’s it our problem? You know in the Army, I saw the way you people live. More like animals than humans.

[FOR ALL HER FIGHT AND GUSTO, JOYCE LOOKS SHAKEN. SHE TURNS AWAY FOR A MOMENT, LEANS HER HAND AGAINST THE WALL.

AND THEN, RALLYING HERSELF, SHE FACES MICK AGAIN]

**JOYCE:**

Part of the reason there is civil war in my country is because of your Great Britain. They came to colonise, divided tribes. Peoples who had lived together in peace for centuries, suddenly had to choose sides, started to kill one another.

**MICK:**

Tell it to some bleeding heart liberal.

[BUT HE STOPS, SEEING RUHMA WHO HAS COME TO FIND HIM]

**RUHMA:**

I was looking for you.

**MICK:**

Sounds ominous.

**RUHMA:**

We need some clothes for the baby.

[SHE TAKES IN HOW DRAINED JOYCE LOOKS, HER BROW BEADED WITH SWEAT]

**RUHMA:**

Are you alright? Joyce?

[BEFORE SHE CAN ANSWER, JOYCE COLLAPSES. RUHMA JUST CATCHES HER ARM. QUICKLY INDICATES TO MICK]

**RUHMA:**

Help me. (AS THE LATTER SEEMS RELUCTANT) I can't hold her.

[AND THEN HE DOES AS ASKED. OUT ON JOYCE, IN A DEAD FAINT]

**CUT TO:**

**EP150/SC27. INT. THE MILL HEALTH CENTRE. CONSULTING  
ROOM 5. DAY. 15:10**

**JIMMI, BEN**

[BEN IS PRACTISING HIS SPEECH WITH JIMMI]

**BEN:**

Judy made me realise that something which what might have seemed like a small thing to me at the time, made a huge difference to she and her daughter. So qualifications are important yes but ultimately it's the other skills you learn along the way. Listen more than you talk. Take the time to explain something properly, ask questions and above all, don't stop learning.

[ON BEN STOPPING, FIRE IN HIS EYES. JIMMI IS SMILING – HIS WORK IS DONE]

**CUT TO:**

**EP150/SC28. INT. FALLBRIDGE GROVE. TREATMENT ROOM**  
**2. DAY. 15:15**

**RUHMA, JOYCE**

[RUHMA IS TAKING A BP CUFF OFF JOYCE'S ARM.  
THE LATTER IS LYING ON A TREATMENT BED]

**RUHMA:**

It's a little high. Your temperature too.

**JOYCE:**

I missed lunch, probably stood up too quickly. And a lot of pregnant women feel dizzy, right?

**RUHMA:**

With all the hormonal changes, it's pretty common yes.

**JOYCE:**

There you go.

[BUT JOYCE IS PROTESTING TOO MUCH]

**RUHMA:**

You never did let me examine you...

**JOYCE:**

No. No I didn't.

[JOYCE STARTS TO GET UP AND THEN SHE STOPS,  
SLOWLY LIFTS UP HER T SHIRT. THERE ARE  
SEVERAL LARGE SCARS, LIKE KNIFE WOUNDS ON  
HER SKIN. FOR A MOMENT, HER EYES MEET  
RUHMA'S]

**RUHMA:**

Shall I listen to baby's heart beat?

[JOYCE NODS BUT AS RUHMA REACHES FOR THE  
DOPPLER, HER EYES WELL WITH TEARS. SHE  
PULLS HERSELF TOGETHER, AS RUHMA LISTENS  
FOR A MOMENT – SILENCE.

RUHMA MOVES THE DOPPLER TO ANOTHER  
POSITION AND THEN ANOTHER – STILL SILENCE]

**RUHMA:**

I'm sure that once we get you a scan...

[JOYCE PUTS A HAND UP TO STOPS RUHMA, TRIES  
TO CONTROL THE QUIVER IN HER VOICE]

**JOYCE:**

It's okay, I know. (AS RUHMA LOOKS AT HER QUIZZICALLY) My  
baby is dead.

**RUHMA:**

We can't be certain.

**JOYCE:**

Movement, all the time and then, suddenly nothing for two days.

**RUHMA:**

(TAKING HER HAND) I'm so sorry.

**JOYCE:**

With everything going on, it was too much to hope to bring a baby into this  
world. Such a world as it is.

**RUHMA:**

Yes.

[NOW IT'S RUHMA'S TURN TO STRUGGLE WITH  
HER EMOTION]

**JOYCE:**

So, it's for the best.

[BUT JOYCE IS BEING BRAVE, CLEARLY  
DEVASTATED BY HER LOSS]

**CUT TO:**

**EP150/SC29. INT. FALLBRIDGE GROVE. TREATMENT ROOM**  
**1. DAY. 15:40**

**RUHMA, ANITA, LEYLA**

[ANITA IS TENDING TO THE BABY WHICH IS IN A  
BABY BOX. LEYLA IS LYING ON HER SIDE, TURNED  
AWAY.]

SHE PULLS HERSELF TO A SITTING POSITION, AS  
RUHMA RETURNS GRIM-FACED, STEPS A LITTLE  
DISTANCE AWAY, UPDATES ANITA. LEYLA SEES  
RUHMA SHAKING HER HEAD, THEN LOOKS DOWN  
AT HER OWN BABY]

**JOYCE (VO):**

‘My beautiful children, one lost to the sea,  
Another to the cruel sands of the Sahara.  
Why aren’t they the ones who breathe life?  
Instead of this baby born of my violation and strife.’

[LEYLA CLIMBS OUT OF BED STIFFLY, STANDS  
OVER HER BABY FOR A MOMENT AND THEN  
INSTINCTIVELY REACHES TO PICK HER UP.]

FOR A MOMENT, SHE SITS RIDGID, STIFF WITH  
FEAR. ANITA AND RUHMA TURN NOW, NOTICE  
WHAT’S HAPPENING.

AND THEN LEYLA CRUMPLES, TEARS WELLING IN  
HER EYES.

OVERWHELMED, SHE BENDS OVER AND KISSES  
HER TINY BABY]

**LEYLA:**

(IN ARABIC) Tfilee! Wana uhibuho!

!أحبه وانا . . لي طفلي

(My child, my love)

**CUT TO:**



**EP150/SC30. INT. FALLBRIDGE GROVE. CORRIDOR.**  
**DAY. 15:55**

**RUHMA, JOYCE, MICK**

[JOYCE'S SPOKEN WORD PLAYS OVER THESE NEXT  
TWO SCENES - ]

**JOYCE (VO):**

'You ask about my future and I have no answer.  
How can I when I live in this dark place,  
This cancer of a life that is no life?  
Hope only despair, cuts my heart like knife'

[JOYCE IS WITH MICK, BEING LEAD OUT, ON HER  
WAY TO HOSPITAL.

RUHMA CATCHES UP WITH THEM, HANDS JOYCE  
HER THINGS - HER POEMS TAKEN FROM THE WALL  
AND A TINY WOOD CARVING, WHICH RUHMA  
PRESSES INTO HER HAND.

JOYCE MOUTHS 'THANK YOU' – AND THERE'S A  
POIGNANT MOMENT BETWEEN THEM, BEFORE  
MICK STEERS HER AWAY]

**CUT TO:**

**EP150/SC31. EXT. FALLBRIDGE GROVE. DAY. 17:00**

**RUHMA, ANITA, JOYCE (VO)**

**NSE GUARD**

**JOYCE (VO):**

‘Instead I dream of a place that is long gone,  
A family of ghosts.  
Imagine them cooking, a child playing in the sun  
And then I wake up and all of them... gone’

[RUHMA AND ANITA ARE WALKING OUT. AS THEY  
PAUSE AT THE DOOR, WAITING TO BE BUZZED  
THROUGH, ANITA SMILES AT RUHMA, PUTS A  
HAND ON HER ARM, CLEARLY GRATEFUL FOR HER  
HELP TODAY.

THEN THE DOORS OPEN WITH A BUZZ, CLANG  
FIRMLY SHUT BEHIND THEM.

AS ANITA WALKS OFF, RUHMA STANDS THERE FOR  
A MOMENT]

[SERIAL HOOK – ALONE AT LAST, RUHMA  
BURSTS INTO TEARS]

**END OF EPISODE**

**APPENDIX – JOYCE’S SPOKEN WORD POEM**

This should be pacey; building up in tempo to anger and then dropping again a little for the last two stanzas. It should be delivered in the style of Kate Tempest –

**JOYCE (VO):**

‘‘All you know for sure is where we were born.  
Is the pain in our eyes too hard to see?’

‘We flee from land that is torn, we are people, not pests.  
Is that hard to swallow, do the names make it easy?  
To discriminate is much easier to digest,  
To look and to see, like a hurt in your chest’.

‘My village is beautiful, you should visit one day,  
The sun sets right behind where the children play,  
Hers is an ancient city, full of art and musk,  
Now my village has turned ashes, hers rubble and dust’

‘I have no name here, just a number.  
Poked and checked for disease, watched as I shower,  
Shut away, hidden from your conscience  
A headline, or a problem, nuisance’

‘They bring new laws but there is no justice,  
So I stand up to authority,  
March for women at the university’

‘Then they beat me, rape, burn my skin  
The man says I am animal, soaked in sin  
Carrying out his genocide with smile and grin’.

‘I sit across the desk from you, my Home Office Accuser  
You ask so many questions, like you want to confuse.  
When did this happen? What did they do to you?’

‘How many men rape, how many witnesses?  
Oh there were plenty but let me ask you one question.  
Do you see me, do you even care Mr Stranger?’

‘They kill our men with knives and machetes  
Say the truth burns bright as they hack off his head.  
Watch blood pour into sand, buildings burning  
Women grabbing their children, running.’

‘Don’t stop, no, keep on  
Until your arms are light, babies gone.’

‘My beautiful children, one lost to the sea,  
Another to the cruel sands of the Sahara.  
Why aren’t they the ones who breathe life?  
Instead of this baby born of my violation and strife.’

‘‘You ask about my future and I have no answer.  
How can I when I live in this dark place,  
This cancer of a life that is no life?  
Hope only despair, cuts my heart like knife’

‘Instead I dream of a place that is long gone,  
A family of ghosts.  
Imagine them cooking, a child playing in the sun  
And then I wake up and all of them... gone’