

THIS IS GOING TO HURT

EPISODE 2

POST PRODUCTION SCRIPT - BBC

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<p>RE-CAP OF PREVIOUS EPISODE:</p> <p><u>EXT. HOSPITAL - MORNING</u></p> <p>ADAM with heavily pregnant ANDREA.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD TRIAGE - AFTERNOON</u></p> <p>ADAM seeing patients.</p> <p>CUT TO:</p> <p><u>INT. CHANGING ROOM - MORNING</u></p> <p>ADAM at his locker – to CAMERA.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD OPERATING THEATRE - AFTERNOON</u></p> <p>SHRUTI delivers a BABY, with a bit of assistance from ADAM.</p> <p>CUT TO:</p> <p><u>INT. DELIVERY ROOM 4 - DAY</u></p> <p>ADAM passes another new BABY to its MOTHER.</p> <p>CUT TO:</p>	<p>ADAM Err d'you mind if I, have a quick check? I'm a doctor, probably should have said.</p> <p>PREVIOUSLY</p> <p>ADAM (CONT'D) (V.O) This is obs and gynae. Also known as...</p> <p>ADAM (TO CAMERA) (CONT'D) ...brats and twats.</p> <p>ERIKA (V.O) My tongue is...</p> <p>ERIKA (CONT'D) (V.O) ...totally covered...</p>	<p>Recap & Music In: 10:00:00</p> <p>Scene & Caption In: 10:00:03</p> <p>Scene: 10:00:05</p> <p>Scene: 10:00:06</p> <p>Scene: 10:00:07</p>
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<p><u>INT. LABOUR WARD</u> <u>TRIAGE - AFTERNOON</u></p> <p>A knackered ADAM fills out forms.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD.</u> <u>TRIAGE CUBICLE -</u> <u>AFTERNOON</u></p> <p>ERIKA sticks out her tongue. ADAM takes a look.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD -</u> <u>AFTERNOON</u></p> <p>To SHRUTI.</p> <p>ADAM leaves.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD</u> <u>TOILETS. CUBICAL -</u> <u>DAY</u></p> <p>ADAM sits, dressed, on the toilet seat talking into his mobile phone.</p> <p>CUT TO:</p> <p><u>EXT. LONDON STREET</u> <u>- EVENING</u></p> <p>ADAM and HARRY kiss.</p> <p>CUT TO:</p>	<p>ERIKA (CONT'D) (V.O) ...in spots.</p> <p>ADAM (V.O) What you have...</p> <p>ADAM (CONT'D) ...is taste buds.</p> <p>ADAM (CONT'D) Send her home!</p> <p>ADAM (INTO MOBILE) (CONT'D) So, who did you say you were?</p> <p>ADAM (CONT'D) (V.O) When you called my mother.</p> <p>HARRY (V.O) I said I was your...</p>	<p>Scene: 10:00:07</p> <p>Scene: 10:00:08</p> <p>Scene: 10:00:10</p> <p>Scene: 10:00:11</p> <p>Scene: 10:00:12</p>
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<p><u>INT. ADAM AND HARRY'S FLAT. KITCHEN - DAY</u></p> <p>HARRY in the kitchen having breakfast.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD TOILETS. CUBICAL - DAY</u></p> <p>ADAM in the cubical on his mobile.</p> <p>CUT TO:</p> <p><u>INT. CORRIDOR. OUTSIDE LABOUR WARD - MORNING</u></p> <p>SHRUTI crashes the bed into the wall while ADAM is kneeling on the bed, behind ANDREA, who's crouched forward on her knees and elbows. He has his arm inside her in a veterinary position.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD CORRIDOR - DAY</u></p> <p>ADAM and SHRUTI talk in the corridor.</p> <p>CUT TO:</p>	<p>HARRY (INTO MOBILE) (CONT'D) ...flatmate.</p> <p>ADAM (THROUGH MOBILE) But she knows...</p> <p>ADAM (INTO MOBILE) (CONT'D) ...we've only got one bedroom.</p> <p>ANDREA ARGH!</p> <p>ADAM A little bit less Alton Towers...</p> <p>SHRUTI (V.O) Do you think I'm rubbish?</p> <p>ADAM How many babies have you delivered?</p> <p>SHRUTI Erm...</p> <p>MR LOCKHART (V.O) Remember when I asked you to be...</p>	<p>Scene: 10:00:13</p> <p>Scene: 10:00:14</p> <p>Scene: 10:00:18</p>
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<p><u>INT. CHANGING ROOM</u> <u>- MORNING</u></p> <p>ADAM stands naked in the changing room talking to MR LOCKHART.</p> <p>On ADAM.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD</u> <u>TRIAGE - NIGHT</u></p> <p>ERIKA, the hypochondriac from earlier, is writhing around on the bed in agony.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD</u> <u>OPERATING THEATRE</u> <u>- NIGHT</u></p> <p>ERIKA on the operating table and ADAM delivering her tiny BABY.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD</u> <u>TRIAGE - NIGHT</u></p> <p>ADAM talks to CAMERA whilst examining ERIKA.</p> <p>CUT TO:</p> <p><u>INT. NEONATAL</u> <u>INTENSIVE CARE UNIT</u> <u>- NIGHT</u></p> <p>ERIKA's tiny BABY in an incubator with more tubes and wires than you can count. This is clearly a very sick little baby.</p>	<p>MR LOCKHART (CONT'D) ...an acting registrar?</p> <p>MR LOCKHART (CONT'D) (O.O.V) Try acting like a bloody registrar?</p> <p>ADAM I'm very worried about your baby.</p> <p>ADAM (CONT'D) (V.O) I gonna have to deliver you immediately.</p> <p>ADAM (TO CAMERA) (CONT'D) Turns out I probably shouldn't...</p> <p>ADAM (CONT'D) (V.O) ...have sent her home.</p>	<p>Scene: 10:00:21</p> <p>Scene, Music Out & Music In: 10:00:24</p> <p>Scene: 10:00:26</p> <p>Scene: 10:00:27</p> <p>Scene: 10:00:29</p>
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<p>FADE TO BLACK:</p> <p><u>INT. LABOUR WARD</u> <u>OPERATING THEATRE</u> <u>- NIGHT</u></p> <p>ADAM's gloved, bloodied hands. We pull back, he looks very agitated. The always stark labour ward theatre is bleaker than usual at night, with no natural light to soften the harsh glare of the theatre lamps. Everything feels very tense, something is wrong. A patient, JOYCE, is lying in theatre after a caesarean section, a fresh scar on her abdomen where she's just been closed up. EVERYONE is frantically buzzing around apart from ADAM. A NURSE is rifling through the bin where they throw surgical waste away. Mounds of bloody, used swabs are up on a table, and a SCRUB NURSE is counting them into piles. MIDWIVES and ODPs are desperately looking for something in all corners of the theatre.</p> <p>MOANS and GROANS from the STAFF.</p> <p>To TRACY.</p>	<p>ADAM (CONT'D) Hurry up.</p> <p>ADAM (CONT'D) Come on.</p> <p>ADAM (CONT'D) Oh my God come on.</p> <p>ADAM (CONT'D) Okay, that's enough. Let's open her up again.</p> <p>TRACY I'm not gonna let you do that.</p> <p>ADAM And how exactly are you gonna stop me, Sister?</p>	<p>Fade to Black & Music In: 10:00:30</p> <p> Scene: 10:00:31</p> <p> Music Out: 10:00:35</p> <p>-----</p> <p>Music Out: 10:01:01</p>
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<p>On SCRUB NURSE, then on ADAM.</p> <p>On ADAM.</p> <p>On SCRUB NURSE and then on ADAM.</p> <p>TRACY walks out of theatre. ADAM goes round to the head end to talk to JOYCE.</p> <p>ADAM looks slightly embarrassed.</p> <p>On ADAM.</p> <p>ADAM walks back round to his side of the table. The SCRUB NURSE SIGHS loudly as she passes ADAM the scissors.</p>	<p>TRACY (O.O.V) Scrubs go missing all the time. We'll find it.</p> <p>SCRUB NURSE (O.O.V) I'm not telling you how to do your job doctor, but if we...</p> <p>SCRUB NURSE (CONT'D) ...can't find the swab, shouldn't you-</p> <p>ADAM I'm sorry, I thought you <i>weren't</i> telling me how to do my job.</p> <p>TRACY (O.O.V) Okay everybody can you just check in your shoes just in case it's fallen in there!</p> <p>ADAM Erm hi. How are you doing? Umm as you've probably gathered, we can't find one of the swabs that we used in the caesarean, so we're going to have to check that it isn't...that we haven't left it, sort of...inside you.</p> <p>JOYCE Sort of, inside me?</p> <p>ADAM Sort of totally inside you, yeah.</p> <p>JOYCE (O.O.V) And it wouldn't...</p> <p>JOYCE (CONT'D) ...dissolve?</p> <p>ADAM It would yes, um slowly though, over the next six or seven thousand years. Erm yep. Sorry. Okay erm, scissors.</p> <p>ADAM (CONT'D) Blunt forceps.</p>	
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<p>On ADAM as he's about goes to unpick the first stitch. Suddenly, the theatre doors swing open. ADAM looks up to find TRACY holding the BABY who has a large white swab in its hands. ADAM to BABY.</p> <p>TRACY, holding the BABY, shoots him daggers.</p> <p>We see the BABY's proud - now shocked - DAD stood behind her, in scrubs.</p> <p>CUT TO:</p> <p><u>INT. NEONATAL INTENSIVE CARE UNIT. CORRIDOR - NIGHT</u></p> <p>ADAM is back in his own clothes, rucksack on, looking knackered at the end of his shift. He walks onto the Neonatal Intensive Care Unit and sees a gaggle of DOCTORS and NURSES around ERIKA's BABY's incubator, looking worried. BEN, a paediatric nurse who we met in the previous episode, exits the room.</p> <p>On ADAM</p>	<p>TRACY (O.O.V) Look what I found.</p> <p>ADAM You thieving little fucker!</p> <p>ADAM (CONT'D) (O.O.V) Apologies, Tracy.</p> <p>ADAM (CONT'D) And apologies, dad.</p> <p>ADAM (CONT'D) Is everything okay? What's going on?</p> <p>BEN Everything's fine, thanks, random man...</p> <p>BEN (CONT'D) (O.O.V) ...with a rucksack!</p> <p>ADAM No, I meant with the baby in- in five. I'm the doctor who delivered him. So is he erm- is he okay?</p>	<p>Music In: 10:02:06</p> <p>Scene: 10:02:09</p> <p>Music Out: 10:02:31</p>
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<p>BEN walks off. Out on ADAM starring in at the BABY.</p> <p>CUT TO:</p> <p><u>PTSD FLASHBACK</u></p> <p>FLASHBACK: Blood splashing on ADAM's white shoes during ERIKA's caesarean. And of a TINY LITTLE CREATURE in the incubator covered in tubes and wires.</p> <p>CUT TO:</p> <p><u>INT. HOSPITAL FOYER - NIGHT</u></p> <p>ADAM waits for the lift outside of the Neonatal Unit looking haunted. TRACY, still in scrubs, passes ADAM.</p> <p>On ADAM.</p>	<p>BEN No. If you remember you misdiagnosed his mother so he was delivered about fifteen weeks too early.</p> <p>ADAM No, I meant, with the erm, was the lumbar puncture normal? Did you repeat the bloods?</p> <p>BEN You've done your bit, mate. We're doing ours now.</p> <p>TRACY You still here?</p> <p>ADAM I was just, checking something.</p> <p>TRACY (O.O.V) Yeah, we all make mistakes.</p> <p>TRACY (CONT'D) Doesn't mean that we're bad at our jobs.</p>	<p>Music In: 10:02:53</p> <p>Scene: 10:02:58</p> <p>Scene: 10:02:59</p> <p>Music Out: 10:03:04</p>
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<p>On ADAM.</p> <p>The lift PINGS. On ADAM as he goes to enter the lift.</p> <p>A beat. On ADAM.</p> <p>On ADAM.</p> <p>TRACY enters the Neonatal Unit and ADAM's enters the lift.</p> <p>CUT TO:</p> <p><u>EXT. BLOCK OF FLATS</u> <u>- NIGHT</u></p> <p>ADAM unlocks the front door of his block of flats - think ex-local authority. He looks drained. We hear some guttural wailing from upstairs. Something's wrong.</p>	<p>TRACY (CONT'D) (O.O.V) If we learn from them...</p> <p>TRACY (CONT'D) ...they're what make us better.</p> <p>ADAM Alright, Gandhi - it was a fucking lost swab!</p> <p>TRACY (O.O.V) No not that, the...</p> <p>TRACY (CONT'D) ...mistake you were just visiting in there.</p> <p>TRACY (CONT'D) (O.O.V) Anyway get out of here. You should've been home what...</p> <p>TRACY (CONT'D) ...six hours ago?</p> <p>TRACY (CONT'D) (O.O.V) Swabert De Niro.</p> <p>ADAM What? Oh. I'd have gone with Swabert Downey Junior.</p> <p>TRACY Yeah, Julian said that one, so...</p>	<p>Music In: 10:03:30</p> <p>Scene: 10:03:33</p>
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<p>ADAM snaps into emergency mode, like he's back at work.</p> <p>CUT TO:</p> <p><u>INT. STAIRWELL - NIGHT</u></p> <p>ADAM bolts up the stairs. He finds HARRY lying down hammered.</p> <p>On ADAM.</p> <p>ADAM takes the keys from HARRY and helps him up.</p> <p>HARRY wipes a red spot off ADAM's face and licks his finger.</p> <p>HARRY tries to kiss ADAM.</p> <p>ADAM pulls him to the front door.</p> <p>HARRY drunkenly groping at ADAM's crotch.</p> <p>He pushes HARRY off and through the front door.</p> <p>CUT TO:</p>	<p>ADAM Harry? What the fuck are you doing?</p> <p>HARRY The door's broken. Won't open keys...</p> <p>HARRY (CONT'D) (O.O.V) ...key's broken.</p> <p>ADAM What? For God's sake. Come on.</p> <p>HARRY You've got some err, food on your face.</p> <p>ADAM That's probably. Placenta.</p> <p>ADAM (CONT'D) Harry.</p> <p>HARRY Oh, you fixed it! How was work?</p> <p>ADAM Fine thanks. In, now! Bed.</p> <p>HARRY Ah! Ah-uh.</p> <p>ADAM That's my wallet.</p>	<p>Scene: 10:03:45</p> <p>Music Out: 10:03:53</p>
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<p><u>INT. ADAM AND HARRY'S FLAT. HALLWAY/BEDROOM - NIGHT - CONTINUOUS</u></p> <p>Undeterred, HARRY continues his attempted seduction of ADAM trying to remove his clothing. ADAM resists, clearly still het up from his day, but HARRY's charms eventually work. ADAM kisses him briefly then pushes him into the dark bedroom.</p> <p>ADAM turns on the lift. We see HARRY has fallen onto the bed. ADAM pulls off his shirt.</p> <p>HARRY is fast asleep, splayed across the bed in his clothes. ADAM undresses him and helps him into bed. He sets the alarm for 6am, and cuddles HARRY in bed. Eyes wide open, we can tell something is bothering ADAM.</p> <p>CUT TO:</p> <p><u>INT. ADAM AND HARRY'S BEDROOM - NIGHT - LATER</u></p> <p>CLOSE-UP on a mindless game on ADAM's phone.</p> <p>PULL-OUT to ADAM sitting up in bed, playing on his phone - it's clear he hasn't slept since we last saw him.</p>	<p>ADAM (CONT'D) Harry!</p> <p>HARRY Kiss me!</p> <p>ADAM Harry. Okay, okay, okay.</p>	<p>Scene: 10:04:15</p> <p>Music In: 10:04:34</p> <p>Scene: 10:05:02</p>
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<p>CUT TO:</p> <p><u>INT. ADAM AND HARRY'S LIVING ROOM - LATER</u></p> <p>It's even later now/ Headphones on, eyes bloodshot, ADAM is hammering away on a piano keyboard that occupies slightly too much of their living room.</p> <p>CUT TO:</p> <p><u>INT. ADAM AND HARRY'S LIVING ROOM - EARLY DAWN</u></p> <p>ADAM looks out of the window drinking coffee.</p> <p>CUT TO:</p> <p><u>INT. ADAM AND HARRY'S KITCHEN - MORNING</u></p> <p>ADAM pops some bread into the toaster. He opens the fridge.</p> <p>As he reaches for the butter, there's something that very much looks like a DEAD BABY in the salad drawer. Jesus. We see shock on ADAM's face. As he slams the fridge door shut. ADAM is still.</p> <p>The toaster pops making him jump.</p> <p>CUT TO TITLES:</p>	<p>THIS IS GOING TO HURT</p>	<p>Scene: 10:05:11</p> <p>Scene: 10:05:17</p> <p>Scene: 10:05:23</p> <p>Music Out: 10:05:33</p> <p>Music In: 10:05:38</p> <p>Titles In: 10:05:39</p>
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<p><u>INT. ADAM AND HARRY'S LIVING ROOM - MORNING</u></p> <p>ADAM is on the sofa, knitting. HARRY wanders in, bleary eyed.</p> <p>On ADAM, knitting.</p> <p>ADAM smirks. HARRY flops next to ADAM on the sofa. ADAM continues to knit, and HARRY tickles him. HARRY licks his finger and puts it in ADAM's ear.</p> <p>HARRY runs his hand up ADAM's leg.</p> <p>HARRY kisses ADAM, and ADAM responds more than in kind.</p> <p>CUT TO:</p> <p><u>INT. ADAM AND HARRY'S BATHROOM/ HALLWAY - MORNING</u></p> <p>HARRY is having a shower. ADAM walks in.</p>	<p>Based on the book by ADAM KAY</p> <p>ADAM Shit, sorry, did I wake you?</p> <p>HARRY (O.O.V) What you doing?</p> <p>ADAM Knitting?</p> <p>HARRY Shall I make you a cocoa before you head off to bridge?</p> <p>ADAM Harry!</p> <p>ADAM (CONT'D) Harry stop!</p> <p>ADAM (CONT'D) You're gonna make me late for work.</p> <p>HARRY So, I am.</p> <p>ADAM Is this shirt okay?</p>	<p>Scene: 10:05:43</p> <p>Caption In: 10:05:48</p> <p>Music Out: 10:05:56</p> <p>Scene: 10:06:19</p>
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Prepared by Anastasia Kyriacou (07958 664 704)

<p>ADAM walks out without saying a word.</p> <p>The door slams shut. HARRY peers out the shower.</p> <p>Out on HARRY.</p> <p>CUT TO:</p> <p><u>INT. HOSPITAL COFFEE SHOP - MORNING</u></p> <p>SHRUTI is sitting at a table in the grim sub-Costa hospital coffee shop on the ground floor of the maternity wing. She's surrounded by textbooks, notepads, and a cup of coffee. TRACY walks over in her own clothes - with a polystyrene cup of coffee and a croissant in a napkin. On SHRUTI.</p>	<p>HARRY (CONT'D) I'm doing fajitas.</p> <p>HARRY (CONT'D) Doesn't have to be fajitas?</p> <p>TRACY You look like you...</p> <p>TRACY (CONT'D) (O.O.V) ...haven't slept.</p> <p>SHRUTI No, I've had to cut sleeping out, it's an unnecessary distraction from these exams.</p> <p>TRACY When are they?</p> <p>SHRUTI A few weeks. And I have done a quarter of anatomy, so that's, what, a leg? Err I've not even started on embryology or biochemistry and I'm on call with Adam in ten minutes.</p> <p>TRACY I don't wanna sound like your mum-</p> <p>SHRUTI But I should be married by now?</p>	<p>Music Out: 10:07:02</p> <p>Scene: 10:07:04</p>
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On SHRUTI.	TRACY (O.O.V) Look, tell...	
	TRACY (CONT'D) ...Adam, he can do it on his own for once.	
On SHRUTI.	TRACY (CONT'D) (O.O.V) And it's taking all day the way he's acting...	
	TRACY (CONT'D) ...at the moment, he's doing biopsies on every freckle...	
On SHRUTI.	TRACY (CONT'D) (O.O.V) ...on a patient's arse just in case it's some...	
	TRACY (CONT'D) ...rare case of Japanese melanocytic...	
Abrupt change of tone as TRACY clocks ADAM.	TRACY (CONT'D) (O.O.V) And err...	
	TRACY (CONT'D) ...just one more night...	
On SHRUTI looking baffled.	TRACY (CONT'D) (O.O.V) ...and I've got a few days off.	
	TRACY (CONT'D) Yeah erm... I don't know what I'm...	
On SHRUTI turning to see ADAM.	TRACY (CONT'D) (O.O.V) ...gonna do. It'll be nice for A.J...	
SHRUTI sees ADAM coming towards them.	TRACY (CONT'D) ...to see her mum for a change.	
	ADAM Tracy.	
To SHRUTI.	Come on, put your GCSE biology down...	
SHRUTI closes her textbook, frustrated.	ADAM (CONT'D) (O.O.V) ...we've got work to do.	
On SHRUTI.	TRACY (O.O.V) Look why don't you...	
To ADAM.	TRACY (CONT'D) ...be a brave boy and go there...	

On SHRUTI.	TRACY (CONT'D) (O.O.V) ...on your own?	
	ADAM Excuse me?	
	TRACY I'm sure Shruti would...	
On SHRUTI slowly sitting back down.	TRACY (CONT'D) (O.O.V) ...like a little bit more time with her textbooks.	
On SHRUTI.	ADAM (O.O.V) Yeah...	
	ADAM (CONT'D) ...and I'd like eighty five million pounds and a ten inch cock but you know, can't win 'em all.	
On SHRUTI closing her books and standing up again. A beat.	TRACY (O.O.V) Come on, Swab Marley.	
	ADAM Okay fine. Come up to gynae in two hours.	
To SHRUTI.		
On SHRUTI, sitting back down. Again.	ADAM (CONT'D) (O.O.V) But I'm gonna test you afterwards and I want you to know all of...	
	ADAM (CONT'D) ...heads, shoulders, knees and toes. Verse and chorus.	
ADAM walks off. SHRUTI smiles at TRACY.	SHRUTI Thank you.	
Out on SHRUTI.	RUTH (V.O) Look honestly, I'm sure it's...	
CUT TO:		
<u>INT. A&E CUBICLE - MORNING</u>		Scene: 10:08:28
ADAM stands at the foot of a bed. Lying on top of it is RUTH, Billericay's finest.	RUTH (CONT'D) ...nothing. Corry She's always playing things...	

CORRY is sat on a chair next to her.	CORRY (CONT'D) (O.O.V) ...down.	
On ADAM.	RUTH (O.O.V) You think I'm dying every time I fart.	
On ADAM. To CORRY.	CORRY (O.O.V) Her head...	
On ADAM.	CORRY (CONT'D) ...could be hanging off and she'd refuse...	
	CORRY (CONT'D) (O.O.V) ...an aspirin-	
On ADAM.	RUTH (O.O.V) You done? Maybe we should listen to what the doctor thinks?	
To RUTH.	ADAM Can I put a hand on your tummy?	
	RUTH How cold are they?	
On RUTH.	ADAM (O.O.V) A bit.	
	RUTH That's good. It means they ain't just been inside another patient then.	
RUTH laughs loudly. On RUTH, the CORRY.	ADAM (O.O.V) Means they haven't been...	
ADAM looks wearied, he's not in the mood for patients with material. A beat.	ADAM (CONT'D) ... inside a living patient.	
	ADAM (CONT'D) Right. How bad's the pain on a scale of zero to ten, where zero is no pain at all and ten is sawing your own leg off...	
On CORRY, frowning.	ADAM (CONT'D) (O.O.V) ...while listening to Michael Bublé?	

On ADAM.	RUTH Let's say... Three. Like chopping chillies and rubbing your eyes.	
On NURSE close by.	CORRY (O.O.V) This is what I mean - that's <i>clearly</i> an eight.	
ADAM puts his hand on RUTH's abdomen. She almost jumps off the bed when he presses down. A beat while she catches her breath.	ADAM (O.O.V) May I lift your top up?	
	RUTH Oh, fucking Christ!	
	RUTH (CONT'D) I'm fine.	
	ADAM Right. I do think there might be something going on here-	
On ADAM.	RUTH (O.O.V) Tell you what it...	
To ADAM.	RUTH (CONT'D) ...is. I had a kebab last night. It literally looked like Hagrid's cock.	
RUTH laughs. On CORRY.	ADAM (O.O.V) And there's a condition called...	
ADAM writes a few lines in RUTH's notes. The NURSE close by frowns at this.	ADAM (CONT'D) ...ovarian torsion, where the ovary gets twisted around on itself. I want to admit you to the ward, get you round to theatre as soon...	
On RUTH.	ADAM (CONT'D) (O.O.V) ...as we can and have a look inside.	
	RUTH An operation?! Are you serious? It's nothing.	
On RUTH.	ADAM (O.O.V) I don't think it's nothing.	
On RUTH then on ADAM.	CORRY (O.O.V) Listen to the doctor, he wouldn't operate...	

<p>ADAM clearly isn't certain.</p> <p>On ADAM.</p> <p>CORRY puts a hand out to stop RUTH.</p> <p>On ADAM.</p>	<p>CORRY (CONT'D) ...if he wasn't certain.</p> <p>RUTH Are you certain then? Like one hundred percent?</p> <p>ADAM Well-</p> <p>RUTH (O.O.V) Oh, look he ain't!</p> <p>RUTH (CONT'D) Come on, let's go-</p> <p>CORRY No.</p> <p>ADAM Nothing in medicine is a hundred percent, but if you go home that would be against my firm advice. And you risk making this a lot worse and losing an ovary, or...worse.</p> <p>CORRY Ruth!</p> <p>ADAM If you need an overnight bag, maybe your friend can err, pop home and get some stuff for you?</p> <p>CORRY Oh, not friends.</p> <p>ADAM Enemies?</p> <p>RUTH Civil partners.</p> <p>ADAM Oh, erm goodness, erm I didn't mean sorry-</p> <p>RUTH (O.O.V) But I presume you...</p>	
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On RUTH.	RUTH (CONT'D) ...don't have a problem with that?	
	ADAM No! No, no, no.	
	CORRY (O.O.V) Maybe don't pick a fight...	
	CORRY (CONT'D) (O.O.V) ...with the person who's trying to save your life?	
A beat.	RUTH Hm so he claims.	
	ADAM Err... good erm okay I'll see you up on the ward.	
To NURSE as he passes her RUTH's notes.	ADAM (CONT'D) Let's get her up to gynae.	
On ADAM as he walks out the cubicle.	RUTH (O.O.V) Oi this is total bullshit. He's taking the piss.	
CUT TO:		
<u>INT. GYNAE</u> <u>OPERATING THEATRE</u> <u>- MORNING</u>		Scene: 10:10:19
On ADAM as he walks into theatre.	JULIAN (O.O.V) Is that a mattress suture, Mr Lockhart?	
MR LOCKHART is scrubbed in, operating through an abdominal incision with JULIAN (28, try hard).	MR LOCKHART Yes.	
	JULIAN It's very elegant.	
	MR LOCKHART My rectum is clean enough already, thank you Julian.	
	ADAM Erm Mr Lockhart, there's a patient on the ward I think we should operate on smart-ish, if you don't mind ticking the old box.	

To ADAM.	JULIAN Let's hear it them.	
To JULIAN.	ADAM I never knew you were such a good ventriloquist, Mr Lockhart. MR LOCKHART Boys. ADAM Um, patient's twenty six years old, I've just admitted her from A&E with acute abdominal pain and nausea. Negative pregnancy test. She's in significant pain when I examine her, all pointing to ovarian torsion-	
To ADAM, cutting in.	JULIAN Ultrasound?	
To MR LOCKHART ignoring JULIAN.	ADAM Err A&E did an ultrasound which was normal, but that obviously that doesn't exclude a-	
On ADAM.	JULIAN (O.O.V) Do you normally operate... JULIAN (CONT'D) ...on patients with period pains? ADAM It's really <i>not</i> period pains.	
On ADAM.	JULIAN (O.O.V) Look, we're pleased you're being cautious. JULIAN (CONT'D) I'd be cautious too if I'd nearly killed one of my patients at your stage. ADAM We're at the same stage, Julian.	
JULIAN peers at ADAM's ID badge.	JULIAN I'm sorry, is that a typo where it says <i>acting</i> registrar?	

<p>MR LOCKHART intervenes before things get heated.</p> <p>On ADAM.</p> <p>On ADAM.</p> <p>On ADAM.</p> <p>MR LOCKHART chuckles.</p> <p>On ADAM.</p> <p>ADAM hears RUTH YELLING from gynae ward. He exits theatre.</p> <p>CUT TO:</p>	<p>MR LOCKHART I think what Julian is trying to say in his own special way is that we leave surgery as a last resort.</p> <p>JULIAN Operative...</p> <p>JULIAN (CONT'D) (O.O.V) ...risks-</p> <p>ADAM I know what operative risks are. Can we just CT her?</p> <p>JULIAN (O.O.V) We could "just" CT every patient in the hospital...</p> <p>JULIAN (CONT'D) ...if you're totally determined to bankrupt the place. Common things are common, Adam. If you...</p> <p>JULIAN (CONT'D) (O.O.V) ...hear hooves clip-clopping outside of your...</p> <p>JULIAN (CONT'D) ...bedroom window, it <i>could</i> be a zebra. But realistically it's gonna be a horse.</p> <p>JULIAN (CONT'D) Home, now.</p> <p>ADAM But if it is ovarian torsion-</p> <p>MR LOCKHART (O.O.V) Send her home...</p> <p>MR LOCKHART (CONT'D) ...there's a good boy.</p> <p>RUTH (V.O) Oi doctor?</p>	
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<p><u>INT. GYNAE WARD - DAY</u></p> <p>We're with ADAM as he goes to RUTH in the gynae ward. He finds her sprawled on the bed.</p> <p>ADAM changes his mind.</p> <p>An awkward beat.</p> <p>On ADAM.</p> <p>ADAM feels uncomfortable.</p> <p>RUTH picks up a magazine and SIGHS, loudly.</p> <p>CUT TO:</p>	<p>RUTH (CONT'D) (O.O.V) Don't rush or anything fella, I'm fine.</p> <p>RUTH (CONT'D) What time you cutting me open then?</p> <p>ADAM Erm we've decided in fact to not operate but to send you-</p> <p>RUTH Argh.</p> <p>ADAM ...here. To send you here and see how you get on overnight.</p> <p>RUTH Oh, luckily my female sexual partner is just fetching some stuff for me.</p> <p>ADAM I didn't mean to be insensitive before.</p> <p>ADAM (CONT'D) I'm...gay too actually.</p> <p>RUTH (O.O.V) Really?</p> <p>RUTH (CONT'D) Cos it sounds like you've <i>never</i> said that before!</p> <p>ADAM Err well, I will erm pop back in the morning and see how you're doing.</p>	<p>Scene: 10:11:39</p>
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<p><u>INT. GYNAE WARD.</u> <u>NURSES STATION -</u> <u>DAY</u></p> <p>ADAM walks over to the nursing station where SHRUTI is waiting for him with her pile of textbooks.</p> <p>SHRUTI is pleased with herself but ADAM isn't as enthusiastic.</p> <p>On ADAM.</p> <p>ADAM looks at SHRUTI, with raised eyebrows.</p> <p>On ADAM as SHRUTI wanders off and we hear something wheeling over. She reappears with a strange device: a laptop with a large metal keyboard, on a structure of metal tubes, and four wheels.</p> <p>On ADAM.</p>	<p>ADAM (CONT'D) Who's up first then?</p> <p>SHRUTI Um the M.O.B. in bed seventeen.</p> <p>ADAM M.O.B.?</p> <p>SHRUTI Miserable Old Bat. Is that a good one?</p> <p>ADAM You can't just <i>make</i> them up. Can I see Mrs Winnicka's bloods?</p> <p>SHRUTI (O.O.V) But they were normal.</p> <p>SHRUTI (CONT'D) Yeah. Yeah, one sec.</p> <p>SHRUTI (CONT'D) (O.O.V) Yeah, she had a bit of a night of it. Episode of chest pain um...</p> <p>SHRUTI (CONT'D) ...the SHO did blood and an ECG. I've had a looked and they're all normal.</p> <p>ADAM Why have you done this?</p> <p>SHRUTI What?</p> <p>ADAM Welded a laptop to a zimmer frame.</p> <p>SHRUTI (O.O.V) No, they've...</p>	<p>Scene: 10:12:21</p>
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<p>ADAM to CAMERA.</p> <p>To SHRUTI.</p> <p>SHRUTI plugs it in to the nearest socket which is nowhere near them. Its cable is now a taut trip hazard. SHRUTI types away but it's taking ages.</p> <p>SHRUTI shows ADAM the screen.</p> <p>ADAM checks over the details on screen for himself.</p> <p>On SHRUTI as ADAM walks off.</p> <p>SHRUTI SIGHS. She drags the computer on wheels but fails to unplug it, causing it to topple over. SHRUTI GASPS. ADAM looks back, sees what's happened. He SIGHS.</p> <p>On SHRUTI, mortified.</p> <p>CUT TO:</p>	<p>SHRUTI (CONT'D) ...replaced all the ward computers with "Computers on Wheels".</p> <p>ADAM (TO CAMERA) Of course they fucking have.</p> <p>ADAM (CONT'D) Turn it on then.</p> <p>SHRUTI I'm gonna have to plug it in. Battery only lasts about a minute.</p> <p>ADAM If this thing was any more useless, you'd be out of a job.</p> <p>SHRUTI Yeah, look there. Normal.</p> <p>ADAM Hang on... Yeah, yeah it's normal. Okay let's go and see her.</p> <p>ADAM (CONT'D) (O.O.V) You bring your new toy.</p> <p>ADAM (CONT'D) (O.O.V) Christ alive.</p>	
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<p><u>INT. GYNAE WARD / CUBICLE - DAY - CONTINUOUS</u></p> <p>PATIENTS on the ward are surrounded with VISITORS and have bowls of fruit and cards on their bedside tables. ADAM and SHRUTI enter. ADAM to CAMERA.</p> <p>ADAM pulls back the curtain to MRS WINNICKA's cubicle which is conspicuous by how bare it is. She ignores ADAM, talks directly to SHRUTI.</p> <p>ADAM to CAMERA.</p> <p>On SHRUTI.</p>	<p>ADAM (TO CAMERA) (CONT'D) It can be a lonely place in hospital if you've got no friends or family visiting.</p> <p>ADAM (CONT'D) Morning Mrs Winnicka.</p> <p>MRS WINNICKA Why you brought me this one? I prefer Dr Julian. Lovely and tall.</p> <p>ADAM (TO CAMERA) Or if you're a total bitch.</p> <p>ADAM (CONT'D) Well, you're stuck with me I'm afraid - horrible and short.</p> <p>ADAM (CONT'D) (O.O.V) So, any more of that...</p> <p>ADAM (CONT'D) ...pain in the chest since last night?</p> <p>MRS WINNICKA Why do you care?</p> <p>ADAM Because it reflects very badly on me if you die.</p> <p>MRS WINNICKA Nobody cares if I die.</p> <p>ADAM Oh, I dunno, the lion and the wardrobe would probably miss you. Any more of that pain in the chest then?</p>	<p>Scene: 10:13:39</p>
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	<p>MRS WINNICKA No, no more of that.</p> <p>ADAM That's good. Let's get the cardiology doctors to review you, just to be on the safe side. Shruti, can you arrange that please?</p> <p>SHRUTI Really?</p>	
On ADAM as he shoots her a look.	<p>SHRUTI (CONT'D) (O.O.V) But we've had no positive test results - I don't think-</p> <p>SHRUTI (CONT'D) I mean yeah of course. Th- that's fine. Yes.</p>	
After a beat ADAM sits on the bed next to MRS WINNICKA.	<p>ADAM How are you doing?</p>	
On SHRUTI.	<p>MRS WINNICKA (O.O.V) You're a doctor...</p> <p>MRS WINNICKA (CONT'D) ...not doing bloody job for you.</p>	
ADAM points to the old photo of the man and two kids.	<p>ADAM Who's this handsome man? Can we expect a visit?</p> <p>MRS WINNICKA Have a hell of a job digging him up.</p> <p>ADAM Oh god, sorry. What about the lovely strapping boys next to him?</p>	
ADAM to CAMERA.	<p>ADAM (TO CAMERA) (CONT'D) If they're dead as well it'll be easier if I just join them.</p>	
On ADAM.	<p>MRS WINNICKA (O.O.V) This one...</p>	

<p>MRS WINNICKA points to the photo.</p> <p>A beat.</p> <p>On ADAM.</p> <p>SHRUTI smirks. MRS WINNICKA puts her glasses on, goes back to her crossword.</p> <p>ADAM closes the curtain.</p> <p>CUT TO:</p> <p><u>INT. GYNAE WARD / NURSES STATION - DAY - CONTINUOUS</u></p> <p>ADAM and SHRUTI wander back to the nurse's station.</p> <p>SHRUTI doesn't reply.</p>	<p>MRS WINNICKA (CONT'D) ...busy with work. That one, hasn't thought of excuse yet.</p> <p>ADAM Well, hopefully you'll be um, out of here before too long.</p> <p>MRS WINNICKA (O.O.V) It's already too long.</p> <p>MRS WINNICKA (CONT'D) It's so loud in here, the woman in that bed stinks. Can't even get a whiskey at night.</p> <p>ADAM I'm sorry.</p> <p>MRS WINNICKA Very good at being sorry aren't you?</p> <p>ADAM Okay well err it's lovely talking to you, Mrs W. We'll see you tomorrow.</p> <p>SHRUTI You okay?</p> <p>ADAM My SHO's pretty insubordinate, but other than that.</p> <p>SHRUTI They're gonna stop accepting your referrals if I keep crying wolf with the unnecessary ones.</p> <p>ADAM Ah, you see this is a necessary one, because I asked for it.</p>	<p>Scene: 10:15:35</p>
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<p>ADAM takes a £20 note from his pocket and gives it to SHRUTI.</p> <p>They're interrupted by BENILDA. She joins them with her clipboard.</p> <p>BENILDA huffs.</p> <p>On ADAM.</p> <p>On ADAM.</p> <p>BENILDA walks off. ADAM looks a little uncertain of himself. SHRUTI shrugs. From ADAM.</p> <p>CUT TO:</p> <p><u>INT. HOSPITAL</u> <u>STAIRWELL - DAY</u></p> <p>ADAM enters the stairwell as his phone vibrates. He hesitates then answers the call.</p> <p>A beat as ADAM listens.</p>	<p>ADAM (CONT'D) Hey, do me a favour get me a bottle of whiskey. For Mrs Winnicka.</p> <p>BENILDA Can she go home today?</p> <p>ADAM Well, not alive.</p> <p>BENILDA And um that patient you've admitted from A&E.</p> <p>BENILDA (CONT'D) (O.O.V) How long's she likely to be here?</p> <p>ADAM We're monitoring her overnight with a view to operating in the morning.</p> <p>BENILDA (O.O.V) And you've discussed this...</p> <p>BENILDA (CONT'D) ...with your consultant?</p> <p>ADAM Obviously, otherwise she wouldn't be here would she?</p> <p>ADAM (INTO MOBILE) (CONT'D) Hi mum, listen can I call you tomorrow? No, I can't tonight I'm having dinner with Greg and Emma.</p>	<p>Music In: 10:16:12</p> <p>Scene: 10:16:19</p>
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<p>A beat as ADAM listens.</p> <p>ADAM hangs up and continues down the stairs.</p> <p>CUT TO:</p> <p><u>INT. LIFT / GYNAE WARD CORRIDOR- DAY</u></p> <p>SHRUTI exits the lift carrying a bottle of whiskey in a brown paper bag. Her beeper goes off. As she checks she bumps into BENILDA.</p> <p>BENILDA clocks the bottle and gives SHRUTI a questioning look.</p> <p>BENILDA rolls her eyes and walks away as SHRUTI tries to explain. But BENILDA has gone. SHRUTI HUFFS.</p> <p>CUT TO:</p> <p><u>INT. NEONATAL INTENSIVE CARE UNIT - EVENING</u></p> <p>ADAM sits talking to ERIKA's BABY in the Neonatal Unit. The BABY has even more tubes and wires inserted than before.</p>	<p>ADAM (INTO MOBILE) (CONT'D) Yeah... just the three of us.</p> <p>ADAM (INTO MOBILE) (CONT'D) I know you hoped I'd marry Helen mum, you've mentioned it every forty minutes for the last five years. Can we talk about something else? Not that, right look I'm going. Bye.</p> <p>SHRUTI Sor- Sorry.</p> <p>SHRUTI (CONT'D) Oh no, no. This isn't for me it's, it's for my boss.</p> <p>SHRUTI (CONT'D) No he-he's gonna give it to one of the patients.</p> <p>ADAM (V.O) So that's...</p> <p>ADAM (CONT'D) ...the antibiotic to sort the infection that got everyone so worried before. And that one is... no don't know what that one is, sorry. No that one's the, yes that one's the antibiotic.</p>	<p>Scene: 10:16:49</p> <p>Music Out: 10:17:06</p> <p>Scene: 10:17:07</p>
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Prepared by Anastasia Kyriacou (07958 664 704)

<p><u>INT. CAR - NIGHT</u></p> <p>BACK to ADAM knitting.</p> <p>CUT TO:</p> <p><u>PTSD FLASHBACK</u></p> <p>FLASHBACK: ADAM operating on ERIKA's caesarean.</p> <p>CUT TO:</p> <p><u>INT. CAR - NIGHT</u></p> <p>BACK to ADAM knitting.</p> <p>CUT TO:</p> <p><u>PTSD FLASHBACK</u></p> <p>FLASHBACK: ADAM placing ERIKA's TINY BABY down. Blood splashing on ADAM's feet. ERIKA screaming.</p> <p>CUT TO:</p> <p><u>INT./EXT. CAR/BLOCK OF FLATS - NIGHT</u></p> <p>ADAM fucks up a stitch and angrily bashes it onto the steering wheel. The car beeps loudly and won't stop.</p> <p>We see the door of his flat open. GREG steps out.</p> <p>ADAM quickly hides the knitting. The centre of the steering wheel has wedged in and ADAM scrabbles with his fingers to pull it back out.</p>	<p>ADAM (CONT'D) Bollocks!</p> <p>ADAM (CONT'D) Shit.</p> <p>ADAM (CONT'D) Just...shush. Come on now.</p> <p>ADAM (CONT'D) Shit.</p>	<p> Scene: 10:18:27 Scene: 10:18:28 Scene: 10:18:29 Scene: 10:18:31 Scene: 10:18:32 Music Out & Music Out: 10:18:36</p>
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<p>ADAM clocks GREG as he bounds towards the car, still scrabbling to stop the noise.</p> <p>Finally he manages to stop the noise as GREG arrives at the car.</p> <p>ADAM opens the door and gets out. ADAM and GREG hug.</p> <p>On ADAM as he pulls out a bit of cardboard wedged inside the passenger window and the window drops open.</p> <p>On ADAM as he gets out the driver's door and shuts it. He walks round to the passenger side, then leans in pressing down the knob on the driver-side door to lock it.</p> <p>On ADAM as he puts both hands on the glass of the passenger-side window and judders it up until it's reached the top.</p>	<p>ADAM (CONT'D) Fuck!</p> <p>ADAM (CONT'D) Greg!</p> <p>GREG You coming in, or are you just practicing your beeping?</p> <p>ADAM Hey.</p> <p>GREG Hello mate.</p> <p>ADAM Erm, I'll see you inside. Just gonna lock up.</p> <p>GREG Oh I've missed watching you lock Betsy, it's like watching...</p> <p>GREG (CONT'D) (O.O.V) ...Tower Bridge open up. Oh, and he's off! Dr Kay representing Great Britain...</p> <p>GREG (CONT'D) Oh well the window wedge came out in one.</p> <p>GREG (CONT'D) (O.O.V) Well, he's lost valuable seconds on the walkaround but, can he make it up on the inside doorknob?</p> <p>GREG (CONT'D) Yeah well now it's all to play for on the window shuffle.</p> <p>GREG (CONT'D) (O.O.V) And now Kay has opted for a...</p> <p>GREG (CONT'D) ...right-hand shuffle.</p>	
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<p>He then takes cardboard and wedges it between the glass and door.</p> <p>A beat.</p> <p>They walk towards the flat. ADAM looks like this dinner is the last thing he wants to do.</p> <p>GREG shoots ADAM a look.</p> <p>GREG turns back to look at the car.</p> <p>From GREG and ADAM looking at ADAM's car.</p> <p>CUT TO:</p> <p><u>INT. GYNAE WARD - NIGHT</u></p> <p>SHRUTI is stood at the nursing station, having a strip ripped off her by a CARDIOLOGY REGISTRAR.</p> <p>On SHRUTI.</p>	<p>GREG (CONT'D) That's beautiful.</p> <p>GREG (CONT'D) How was work?</p> <p>ADAM Same shit, different vagina.</p> <p>GREG Y'know Emma was saying she hasn't seen you for ages.</p> <p>ADAM Yeah...it's been lovely.</p> <p>GREG Behave.</p> <p>GREG (CONT'D) You do know no one's gonna steal that, right?</p> <p>CARDIOLOGY REGISTRAR (V.O) What were you thinking?</p> <p>CARDIOLOGY REGISTRAR (CONT'D) (O.O.V) How did this patient possibly warrant a Cardiology referral?</p> <p>SHRUTI I'm really sorry, I didn't mean to waste your time-</p> <p>CARDIOLOGY REGISTRAR (O.O.V) Do you really think that's good enough? I've got a <i>ward</i> full of patients with <i>actual</i> heart issues...</p>	<p>Scene: 10:19:47</p>
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<p>SHRUTI takes the blame to cover for ADAM.</p> <p>The CARDIOLOGY REGISTRAR give SHRUTI a look.</p> <p>On SHRUTI.</p> <p>The CARDIOLOGY REGISTRAR marches off. Out on SHRUTI.</p> <p>CUT TO:</p> <p><u>INT. ADAM AND HARRY'S FLAT - NIGHT</u></p> <p>On ADAM as EMMA is mid-flow. He's not sure how much of this he can bare.</p> <p>ADAM, HARRY, GREG and EMMA are sat round the dinner table.</p>	<p>CARDIOLOGY REGISTRAR (CONT'D) ...and her pain was clearly non-cardiac. She had a normal ECG and normal bloods. My ten-year-old could have told you that.</p> <p>SHRUTI I- I'm so sorry.</p> <p>CARDIOLOGY REGISTRAR What would your registrar say if they knew you'd done this?</p> <p>SHRUTI Well, actually. Erm I- I. All I can do is apologise.</p> <p>CARDIOLOGY REGISTRAR What's your name?</p> <p>SHRUTI Shruti.</p> <p>SHRUTI (CONT'D) Acharya.</p> <p>CARDIOLOGY REGISTRAR (O.O.V) I'll be writing to your consultant.</p> <p>CARDIOLOGY REGISTRAR (CONT'D) Shruti. Acharya.</p> <p>EMMA (V.O) Oh I just need a holiday.</p> <p>EMMA (CONT'D) (O.O.V) I can't remember the last time we'd been in the country for two months straight, let alone three. We all need a hit of sun, don't we? Greg wants us to go back to Barbados, but...</p> <p>EMMA (CONT'D) ...I'm worried that's what everyone does at Christmas.</p>	<p>Music In: 10:20:21</p> <p>Scene: 10:20:27</p>
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	<p>ADAM Oh God, yeah. If I have to spend one more Christmas in Barbados I'm just gonna-.</p> <p>HARRY Have you guys heard Adam's degloving story?</p> <p>EMMA / GREG (AT THE SAME TIME) No, I don't think so. / No?</p> <p>HARRY Oh, you will love it.</p> <p>GREG Go on.</p> <p>ADAM So degloving's when the skin gets torn from the underlying structures, like when a motorcyclist flies off his bike and his hand goes-</p>		
ADAM mimes his hands sliding across the road.	<p>EMMA Do we have to?</p>		
On EMMA.	<p>GREG (O.O.V) We certainly do.</p>		
On EMMA.	<p>ADAM (O.O.V) So um, there's this eighteen year old guy, he's...</p>		
	<p>ADAM (CONT'D) ...out celebrating his A-level results and he finds himself dancing on the roof of a bus shelter. And to get down to ground level he slides down a lamp post, koala-bear-style. Unfortunately he's misjudged the texture of the lamp post and he finds himself in A&E with severe grazing to both hands and a complete degloving of his penis.</p>		
HARRY grins. GREG and EMMA GASP.	<p>EMMA God!</p> <p>GREG So, what did it look like?</p>		

<p>Off EMMA's shocked face.</p> <p>A shared look with ADAM tells us this is clearly not what he meant.</p> <p>On EMMA.</p> <p>GREG stops talking. It's awkwardly quiet. On ADAM.</p> <p>HARRY tries to change the subject.</p> <p>On HARRY then on ADAM.</p>	<p>ADAM It was far and away the worst penis I've ever seen.</p> <p>HARRY And he's seen a lot of penises.</p> <p>HARRY (CONT'D) Professionally, of course.</p> <p>GREG (O.O.V) So err, what- what did it look like?!</p> <p>ADAM Err it's like a bit of spaghetti.</p> <p>EMMA Can we stop?</p> <p>ADAM Smeared in tomato sauce.</p> <p>EMMA We are eating.</p> <p>GREG (O.O.V) Will it grow back?</p> <p>HARRY What, like an octopus?!</p> <p>EMMA Gregory.</p> <p>GREG Well maybe.</p> <p>EMMA Gregory enough!</p> <p>EMMA (CONT'D) (O.O.V) Please.</p> <p>HARRY So erm, how are the renovations coming on?</p> <p>EMMA (O.O.V) Oh my God, you know what it's like...</p>		
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On ADAM and HARRY. HARRY laughs.	EMMA (CONT'D) ...digging a basement.		
On HARRY.	ADAM Not really. I think our landlord might complain.		
	HARRY And the downstairs neighbours.		
	GREG (O.O.V) Loads of mess, loads of stress, loads of noise.		
	EMMA (O.O.V) If we get let down by one more marbler I think I'm...		
ADAM downs his wine and pours himself another large glass. On HARRY noticing.	EMMA (CONT'D) ...gonna go spare.		
	GREG (O.O.V) Oh erm...		
	GREG (CONT'D) ...I saw your mum in John Lewis last week.		
On HARRY getting up from the table.	ADAM Oh god, I'm sorry.		
	GREG (O.O.V) Ah, it was alright. I hid...		
	GREG (CONT'D) ...behind a mannequin.		
On ADAM.	HARRY (O.O.V) I wouldn't...		
	HARRY (CONT'D) ...recognise your mum if I'd bumped into her in John Lewis.		
On GREG.	ADAM (O.O.V) Yeah, you would.		
ADAM deflects this slight dig with a joke.	ADAM (CONT'D) Room gets about ten degrees colder.		

On ADAM.	GREG (O.O.V) Erm...		
HARRY grabs a jug and starts topping up drinks.	HARRY Margaritas!		
	GREG Yes please! Thank you.		
EMMA puts a hand over her glass.	EMMA Whoopsie no.		
	ADAM Oh, go on, it'll loosen you up.		
On GREG, he gives ADAM a look.	HARRY (O.O.V) Sorry, of course. Err more lemonade?		
On ADAM as HARRY goes to the fridge to fetch EMMA her drink.	EMMA (O.O.V) That'll be lovely. Yeah, there's no champagne for me...		
	EMMA (CONT'D) ...at the wedding, alas! Such a shame.		
On ADAM.	EMMA (CONT'D) (O.O.V) Our little munchkin's causing us trouble already. No champagne for mummy!		
GREG and EMMA laugh. On ADAM.	HARRY (O.O.V) So, how many weeks are you now?		
EMMA places a hand over her tummy.	EMMA Twenty-one.		
On EMMA.	HARRY (O.O.V) Exciting! Erm...		
Hesitantly, looking at ADAM.	HARRY (CONT'D) ...I'm gonna say what, halfway there?		
	ADAM Ha you do listen!		
To EMMA and GREG.	HARRY And is, is it a boy or a girl?		

	<p>GREG / EMMA (AT THE SAME TIME) Erm... / Yeah. / ...well we chose not to find out actually.</p> <p>EMMA (CONT'D) Yeah. There are just so few surprises left in life-</p> <p>HARRY Wouldn't it be funny if Adam ended up delivering you!</p> <p>EMMA Over my dead body.</p> <p>ADAM Statistically, at least half my patients live actually.</p>		
On HARRY.	<p>EMMA (O.O.V) We're...</p> <p>EMMA (CONT'D) ...gonna play it safe and go private.</p>		
ADAM shoots HARRY a look. HARRY puts his hand on ADAM's leg to prevent him reacting and jumps straight in with another question.	<p>HARRY (O.O.V) And um is...</p> <p>HARRY (CONT'D) ...everything going well so far?</p>		
On ADAM.	<p>GREG (O.O.V) Yep, we had the twenty-week scan...</p> <p>GREG (CONT'D) ...last week and all seemed good-</p>		
On GREG.	<p>EMMA (O.O.V) We had...</p> <p>EMMA (CONT'D) ...the 5D scan.</p> <p>ADAM Wow, so when you go private they discover two extra dimensions?</p>		

<p>EMMA holds a finger to wait while digs out the scan picture from her handbag. GREG gives ADAM a look for being sarcastic. EMMA produces the photo and hands it to ADAM.</p> <p>On ADAM.</p> <p>A beat as EVERYONE smiles. ADAM hands back the scan picture to EMMA.</p> <p>A beat. GREG looks up annoyed and EMMA can barely meet ADAM's gaze. ADAM covers his mouth, pretending it was an accident. HARRY gives him a dirty look. There's a very long and awkward silence.</p> <p>CUT TO:</p> <p><u>INT. ADAM AND HARRY'S FLAT - NIGHT</u></p> <p>ADAM is clearing up after dinner, loading the dishwasher. HARRY sits at the table in silence watching him. ADAM stands at the sink.</p>	<p>.</p> <p>EMMA Have a look.</p> <p>GREG (O.O.V) So?</p> <p>GREG (CONT'D) How does it look to you?</p> <p>ADAM Aww, yeah.</p> <p>ADAM (CONT'D) She looks perfect.</p> <p>EMMA She?!</p> <p>HARRY (O.O.V) What the fuck's gotten into you?</p> <p>ADAM What's that supposed to mean?</p> <p>HARRY You do know you, you really upset them?</p>	<p>Music Out: 10:23:57</p> <p>Scene: 10:24:00</p>
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On ADAM.	ADAM Oh yeah. I feel really terrible for Greg with his perfect little life.	
	HARRY You're jealous of him?	
	HARRY (CONT'D) (O.O.V) Is- is that what this is...	
On HARRY.	HARRY (CONT'D) ...about? Adam he's cosplaying as a 50-year-old.	
	ADAM (O.O.V) Rubbing my face in it with their...	
	ADAM (CONT'D) ...big house and fancy wedding and car that works.	
	HARRY Go get a job in the city then.	
A beat. He grabs more plates and glasses.	ADAM That's not what I mean.	
	ADAM (CONT'D) They're just so... settled and... normal.	
On ADAM.	HARRY (O.O.V) If normal's so important to you, why have you...	
	HARRY (CONT'D) ...ruined the first evening we've had together in a fortnight? Haven't "normal" couples met each other's parents?	
	ADAM Fine, next time we're in Transylvania.	
A beat. ADAM fiddles with a roll of clingfilm.	HARRY Adam?	
	HARRY (CONT'D) What's going on?	

<p>ADAM can't look at him.</p> <p>CUT TO:</p> <p><u>PTSD FLASHBACK</u></p> <p>FLASHBACK: ADAM in corridor. EKIRA's BABY in incubator. ADAM delivering ERIKA's BABY.</p> <p>CUT BACK TO:</p> <p><u>INT. ADAM AND HARRY'S FLAT - NIGHT</u></p> <p>Back with ADAM as he throws down the cling film.</p> <p>A beat. ADAM checks his watch.</p> <p>ADAM marches out leaving HARRY alone and frustrated.</p> <p>CUT TO:</p> <p><u>INT. ADAM AND HARRY'S FLAT. HALLWAY/BEDROOM - MORNING</u></p> <p>It's barely light. ADAM stops at the bedroom door, on his way out. HARRY is still in bed.</p> <p>HARRY pulls the duvet round him and turns over. ADAM leaves.</p> <p>CUT TO:</p> <p><u>INT. NEONATAL INTENSIVE CARE UNIT - MORNING</u></p>	<p>ADAM Nothing.</p> <p>ADAM (CONT'D) I'm going to bed. I've an early start.</p> <p>ADAM (CONT'D) I'll be back seven-ish.</p> <p>HARRY I'm going out tonight.</p>	<p>Music In: 10:25:06</p> <p>Scene: 10:25:08</p> <p>Scene: 10:25:09</p> <p>Music Out: 10:25:10</p> <p>Scene: 10:25:23</p> <p>Music In: 10:25:31</p> <p>Scene: 10:25:34</p>
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<p>ADAM is back at the Neonatal Intensive Care Unit, sitting next to the baby and having his usual chat.</p> <p>A beat.</p> <p>ADAM is interrupted by ERIKA, walking in with PAULA, who's clearly related to her older but with the same flame-red hair. On ADAM.</p> <p>PAULA smiles politely.</p> <p>To BABY.</p> <p>On BABY.</p> <p>On ADAM.</p>	<p>ADAM I don't mean to load this all on you but can you hurry up and get better please? I think it'd be good for both of us.</p> <p>ADAM (CONT'D) I'm actually good at my job... Most of the time. Anyway, you don't wanna hear all this, it's just... You just focus on learning how to blink.</p> <p>ERIKA Ah Doctor Adam!</p> <p>ERIKA (CONT'D) (O.O.V) Oh, I don't think you've met my sister, Paula?</p> <p>ADAM Um oh no, hello. Lovely to meet you.</p> <p>PAULA M-hm.</p> <p>ERKIA Hello darling.</p> <p>ERKIA (CONT'D) (O.O.V) I missed you so much.</p> <p>ADAM And the err, antibiotic's starting to work, so that's a bit of good news.</p> <p>ERIKA (O.O.V) Yes!</p> <p>ERIKA (CONT'D) And they weighed him again last night and he's nearly two stone so.</p> <p>ADAM Two...pounds?</p> <p>ERIKA I think, I think it was stone.</p>	<p>Music Out: 10:26:17</p>
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<p>ADAM decides it's a futile argument to have.</p> <p>ADAM pulls out a pair of tiny yellow booties from his pocket, we see what he's been knitting. They look pretty shit in all honesty mis-shapen, with uneven stitching, but we know a lot of work has gone into them.</p> <p>On ADAM.</p> <p>ADAM looks anguished - there's a chance ERIKA has a point.</p> <p>On ADAM and the BABY. From ADAM, emotional.</p> <p>CUT TO:</p> <p><u>INT. A&E CUBICLE - MORNING</u></p> <p>On ADAM as he prepares a speculum for TERI, a patient in her late twenties, she is lying on the bed, her partner CARL next to her. They are large and in love.</p> <p>ADAM is in scrubs and gloves, sat on a stool between TERI's legs with a light angled inwards.</p> <p>On ADAM.</p>	<p>ERIKA (CONT'D) (O.O.V) Oh look...look how big you're getting.</p> <p>ADAM Oh, I've actually got something for him.</p> <p>ERIKA Oh, that's so kind of you. They must have cost you a fortune!</p> <p>ADAM I, I knitted them.</p> <p>ERIKA (O.O.V) That's something for him to grow into.</p> <p>ERIKA (CONT'D) Hopefully.</p> <p>ERIKA (O.O.V) Look what Dr Adam made! I love you so much. Mummy loves you so, so much.</p> <p>TERI (O.O.V) I don't know how it's got so stuck up there, it's...must have turned round on...</p> <p>TERI (CONT'D) ...itself or must be sitting on some kind of ledge or something.</p> <p>ADAM And there's no way you can tell me what it is?</p> <p>TERI (O.O.V) Oh, no, no I want it to be...</p> <p>TERI (CONT'D) ...a surprise for Carl.</p>	<p>Scene: 10:27:10</p>
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<p>On ADAM.</p> <p>ADAM grabs some forceps from the trolley and tries to manoeuvre them inside.</p> <p>ADAM to CAMERA.</p> <p>ADAM gets hold of something with the forceps. He pulls them out and produces a Kinder Egg. To CAMERA.</p> <p>ADAM stands up and wanders over to a clinical waste bin, opening the lid with his foot.</p> <p>ADAM hands CARL a pair of latex gloves from a box on the wall. When CARL has put them on, he takes the eggs from the forceps. CARL nervously opens the thing, and something clatters to the floor. He scrabbles around and produces a small silver ring.</p>	<p>CARL We're always surprising each other.</p> <p>TERI (O.O.V) Yeah... he'd have got it out himself if he didn't have...</p> <p>TERI (CONT'D) ...such stubby fingers.</p> <p>CARL Same with me whole family! You know, practically toes!</p> <p>ADAM Right - let's err, have a look, shall we?</p> <p>ADAM (TO CAMERA) (CONT'D) What'd you reckon? A bottle of Pernod? The gearstick from a Vauxhall Corsa? A selection of baklava?</p> <p>ADAM (CONT'D) That's ten points to anyone who guessed Kinder Egg.</p> <p>ADAM (CONT'D) Right.</p> <p>TERI Hey, no, no, no, no! Don't throw it away! Carl, open it!</p> <p>CARL Oh, oh, oh! Oh God.</p>	
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As he stands up, TERI is ready to propose.	TERI Carl Morcom - will you marry me?	
ADAM to CAMERA.	ADAM (TO CAMERA) Say yes, mate. If that's what she does with a Kinder Egg, God knows what she'd do to you if you say no.	
CARL starts to tear up. CARL goes in for a kiss.	CARL Course I will, Tez! Come here. ADAM Congratulations?	
On ADAM.	CARL (O.O.V) Ah this is so, this is so...	
To ADAM.	CARL (CONT'D) ...her Doc. This- this is so you.	
On ADAM.	CARL (CONT'D) (O.O.V) Doc before you go, will you... CARL (CONT'D) ...will you take a picture of us please? I can't, my thumbs won't reach the buttons.	
CARL passes ADAM his camera.	ADAM Of course.	
ADAM takes the photo - it actually looks rather sweet. ADAM smiles to himself. He hands the camera back to CARL.	Adam (CONT'D) There you go. CARL Thank you so much. TERI (O.O.V) / CARL (CONT'D) (O.O.V) (AT THE SAME TIME) I love you. / I'm the luckiest man in the world. ADAM Congratulations again. TERI (O.O.V) / CARL (O.O.V) (AT THE SAME TIME) Thank you.	Music In: 10:28:59

<p>ADAM exits their cubicle.</p> <p>CUT TO:</p> <p><u>INT. GYNAE WARD</u> <u>CORRIDOR - MORNING</u></p> <p>ADAM walks onto the ward, lost in thought. He sees SHRUTI revising at the nursing station - she's clearly struggling with it.</p> <p>SHRUTI doesn't reply to this.</p> <p>SHRUTI gets up and follows ADAM, he slaps MRS WINNICKA's file into her hands. From SHRUTI, frustrated.</p> <p>CUT TO:</p> <p><u>INT. GYNAE WARD.</u> <u>CUBICLE - MORNING - CONTINUOUS</u></p> <p>ADAM and SHRUTI enter MRS WINNICKA's cubicle.</p> <p>On ADAM and SHRUTI.</p>	<p>ADAM</p> <p>Always with your nose in a book! Oh, you probably haven't got there yet. Your nose is the pointy bit on the front of your face. Did cardiology see Mrs Winnicka?</p> <p>SHRUTI</p> <p>Mm-hm. They were satisfied that nothing was going on.</p> <p>ADAM</p> <p>Great! See, no-one minds being asked.</p> <p>ADAM (CONT'D)</p> <p>Come on.</p> <p>MRS WINNICKA</p> <p>What do you want?</p> <p>ADAM</p> <p>Erm. We're the doctors?</p> <p>MRS WINNICKA (O.O.V)</p> <p>I know who you are.</p>	<p>Scene: 10:29:12</p> <p>Music Out: 10:29:20</p> <p>Scene: 10:29:41</p>
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	<p>MRS WINNICKA (CONT'D) That's not what I asked.</p> <p>ADAM Any more of that chest pain?</p> <p>MRS WINNICKA No.</p> <p>ADAM That's good.</p> <p>ADAM (CONT'D) Erm you didn't fancy a nightcap?</p> <p>MRS WINNICKA (O.O.V) Of course...</p> <p>MRS WINNICKA (CONT'D) ...not. Jack Daniels tastes like cat piss.</p> <p>ADAM Well, they were fresh out of eye of newt.</p> <p>MRS WINNICKA Piss off.</p> <p>ADAM See you tomorrow, Mrs W.</p> <p>JULIAN Anything you'd like to tell me?</p> <p>ADAM Erm... Fuck off.</p> <p>JULIAN Imagine my surprise when Benilda informed me that the patient...</p> <p>JULIAN (CONT'D) (O.O.V) ...with period pains was...</p> <p>JULIAN (CONT'D) ...still on the ward this morning.</p> <p>JULIAN (CONT'D) (O.O.V) I instructed you to send her home.</p>	
<p>ADAM's BLEEP goes off, he ignores it. He notices a full, sealed bottle of whiskey on her bedside table. On whiskey.</p>		
<p>ADAM draws her curtain. He looks up to find JULIAN there.</p>		
<p>ADAM goes to leave. JULIAN follows him.</p>		
<p>On ADAM.</p>		
<p>On ADAM.</p>		

On ADAM picking up the phone.	ADAM I really don't think you should be ignoring her symptoms.	
	JULIAN (O.O.V) I really don't <i>think</i> you should be ignoring me and Mr Lockhart,...	
	JULIAN (CONT'D) ...who isn't pleased about this, by the way.	
ADAM chuckles. SHRUTI sits listening.	ADAM Did he tell you that when you put an apple on his desk this morning?	
	JULIAN Grow up, Adam.	
	ADAM Can't we just leave her in another night for observation? Trust me, she's <i>really</i> -	
On ADAM. Then on SHRUTI.	JULIAN (O.O.V) No one trusts you. I sent her home. You discharged one patient when you shouldn't have, that doesn't mean you should keep...	
	JULIAN (CONT'D) ...every other patient in here forever.	
On ADAM.	JULIAN (CONT'D) (O.O.V) You're lucky to have...	
To SHRUTI.	JULIAN (CONT'D) ...Adam to learn from.	
On SHRUTI, then on ADAM picking up the telephone.	JULIAN (CONT'D) (O.O.V) Don't do what he does.	
	ADAM (INTO TELEPHONE) Hi, it's Adam. Well, give her bloody paracetamol then.	
ADAM hangs up the phone.		Music In: 10:30:43
CUT TO:		

<p><u>INT. LIFT - MORNING</u></p> <p>A dejected ADAM goes down in the lift.</p> <p>CUT TO:</p> <p><u>PTSD FLASHBACK</u></p> <p>FLASHBACK: ERIKA in the corridor holding her TINY BABY.</p> <p>CUT BACK TO:</p> <p><u>INT. LIFT - MORNING</u></p> <p>Back with ADAM as the lift reaches the ground floor and he exits</p> <p>CUT TO:</p> <p><u>INT. HOSPITAL ENTRANCE - MORNING</u></p> <p>ADAM exits the hospital.</p> <p>CUT TO:</p> <p><u>EXT. HOSPITAL ENTRANCE - MORNING</u></p> <p>ADAM clocks a BLOKE sat in his wheelchair with an oxygen mask, smoking a cigarette. ADAM walks over to talk to him. The MAN eyes him, curiously.</p> <p>The MAN passes him a cigarette. ADAM smokes it inexpertly. He wanders across the road and looks down at the carpark.</p>	<p>ADAM (CONT'D) Hey mate, do me a favour.</p> <p>ADAM (CONT'D) Gimme one of those.</p>	<p>Scene: 10:30:46</p> <p>Scene: 10:30:58</p> <p>Scene: 10:30:58</p> <p>Scene: 10:31:07</p> <p>Scene: 10:31:12</p>
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<p>He puffs on the cigarette and looks disgusted. Suddenly he spots RUTH across the car park struggling to get into a taxi. On ADAM, watching her.</p> <p>ADAM starts running towards her.</p> <p>CUT TO:</p> <p><u>INT. HOSPITAL CORRIDOR - DAY</u></p> <p>ADAM is on his phone, determined, as CORRY is pushing RUTH in a wheelchair.</p> <p>A beat.</p> <p>To CORRY.</p> <p>They pile into the lift.</p> <p>ADAM to CAMERA.</p> <p>The lift doors close.</p> <p>CUT TO:</p> <p><u>INT. GYNAE WARD - DAY</u></p> <p>SHRUTI is on the phone. She unfolds her patient list. A beat as she listens.</p>	<p>RUTH</p> <p>Oi stop touching me. Fuck!</p> <p>RUTH (CONT'D) (O.O.V)</p> <p>Fuck off!</p> <p>ADAM</p> <p>Ruth! Ruth! Wait!</p> <p>ADAM (INTO MOBILE) (CONT'D)</p> <p>Shruti, get me a spot in emergency theatres now. Ovarian torsion starved and ready. A-ha yep, that's the one. What? I don't give a shit what Julian said.</p> <p>ADAM (INTO MOBILE) (CONT'D)</p> <p>Yep.</p> <p>ADAM (CONT'D)</p> <p>In!</p> <p>ADAM (INTO MOBILE) (CONT'D)</p> <p>A hundred percent sure. M-hm.</p> <p>ADAM (TO CAMERA) (CONT'D)</p> <p>Or fifty percent sure. And if it's not an ovarian torsion, while I'm in theatres I can always perform an emergency cutting-my-own-head-off.</p> <p>SHRUTI (INTO TELEPHONE)</p> <p>Err hospital number 8744352.</p> <p>SHRUTI (INTO TELEPHONE) (CONT'D)</p> <p>Yeah great. Thank you so much. Thank you, bye.</p>	<p>Scene: 10:31:58</p> <p>Scene: 10:32:23</p>
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SHRUTI puts the phone down and looks worried. She picks it back up again and starts dialling.

CUT TO:

INT. GYNAE
OPERATING THEATRE
- DAY

RUTH is under anaesthetic, ADAM and SHRUTI and a SCRUB NURSE are scrubbed in. There are three ports inserted into RUTH's abdomen. The SCRUB NURSE passes ADAM an endoscope. ADAM inserts it into the largest (umbilical) port.

To SCRUB NURSE.

With his other hand, ADAM inserts another laparoscopic instrument.

ADAM to CAMERA.

We see the footage of what's going on in RUTHS's abdomen on the monitor.

ADAM
Grasper. Please.

ADAM (TO CAMERA) (CONT'D)
Right, place your bets.

ADAM (CONT'D)
Oh shit. Bloody normal.

SCRUB NURSE
Isn't that good?

ADAM
Oh, it's alright for her. Fuck.

SCRUB NURSE
If you wouldn't mind watching your language in theatre, please doctor?

ADAM
Sorry Sister.

Scene:
10:32:47

Music Out:
10:33:15

ADAM to CAMERA.	ADAM (TO CAMERA) (CONT'D) Fuck. Jesus <i>fucking H Christ</i> .	
To SHRUTI.	ADAM (CONT'D) Right well here's some revision for you: this is what perfectly normal pelvic anatomy looks like.	
The theatre doors swing open, MR LOCKHART and JULIAN march in.	ADAM (CONT'D) (O.O.V) Oh, and here they are.	
ADAM to CAMERA.	ADAM (CONT'D) Great, right on cue.	
	JULIAN Get out of theatre Adam. Shruti you did the right thing calling me.	
On ADAM looks at SHRUTI, totally betrayed.	MR LOCKHART (O.O.V) Right scrub in, get this closed up.	
To ADAM.	MR LOCKHART (CONT'D) Camera off, bugger off. I'll deal with you afterwards.	
ADAM looks resigned. MR LOCKHART looks at the screen. On ADAM	MR LOCKHART (CONT'D) (O.O.V) Oh hold on.	
	MR LOCKHART (CONT'D) There's some free fluid in the abdomen, something's going on. Err Julian, grab me a pair of size eights.	
To CAMERA.	ADAM (TO CAMERA) Thank you God I don't believe in! I'm sorry about the mild blasphemy just before.	
To SHRUTI as he puts on gloves. MR LOCKHART takes the grasper and camera to have a look around inside.	MR LOCKHART Out the way. SHRUTI Oh yeah, sorry.	
We see the footage on the monitor.	MR LOCKHART Ah well, there's your answer. Look how pedunculated that ovary is and see how...	

On ADAM.	MR LOCKHART (CONT'D) (O.O.V) ...vascular it is on the surface. It's been twisting backwards and forwards on itself.	
	MR LOCKHART (CONT'D) She must've been in a right state. Good spot, young man.	Music In: 10:34:13
	ADAM Thank you.	
On ADAM.	MR LOCKHART (O.O.V) I think we can have a...	
To ADAM.	MR LOCKHART (CONT'D) ...decent swing at saving this. You ever done an oophoropexy before?	
	ADAM Erm not yet, no-	
	JULIAN I've done a few if you want me to walk him...	
On ADAM.	JULIAN (CONT'D) (O.O.V) ...through it.	
On ADAM.	MR LOCKHART (O.O.V) Thank you very much Julian but...	
	MR LOCKHART (CONT'D) ...I suspect we'll be fine without you.	
A beat. On JULIAN, deflated. He shuffles out the room, to ADAM's joy.	ADAM Thank you, Julian.	
	MR LOCKHART Adam.	
	ADAM Yes Mr Lockhart.	
On ADAM.	MR LOCKHART (O.O.V) So put another port in.	
	ADAM Erm...	
ADAM clears his throat.		

<p>ADAM carries out the operations under MR LOCKHART's instructions. They're watching on the monitor.</p> <p>On ADAM he doesn't just look pleased to be right, he's showing professional delight in the procedure going well and MR LOCKHART's approval.</p> <p>On ADAM adding one last stitch.</p> <p>ADAM chuckles.</p> <p>MR LOCKHART hands ADAM the laparoscopic instrument. On ADAM.</p> <p>MR LOCKHART leaves and ADAM smiles.</p> <p>CUT TO:</p>	<p>MR LOCKHART (O.O.V) Right try not to get the bowel.</p> <p>ADAM That right?</p> <p>MR LOCKHART (O.O.V) Yes, you don't want to go the...</p> <p>MR LOCKHART (CONT'D) ...other way do you.</p> <p>ADAM It's a great honour Mr Lockhart.</p> <p>MR LOCKHART Oh please.</p> <p>MR LOCKHART (CONT'D) (O.O.V) Right you're done I think. You're happy?</p> <p>ADAM Are you?</p> <p>MR LOCKHART Well, I'm happy, but it's not my ovary.</p> <p>ADAM Thank you for taking the time Mr Lockhart. It's deeply appreciated-</p> <p>MR LOCKHART Right come on, we don't want to be here all day. There we are. Pop by my office...</p> <p>MR LOCKHART (CONT'D) (O.O.V) ...in half an hour...</p> <p>MR LOCKHART (CONT'D) ...will you? I've got a little something I'd like to talk to you about.</p> <p>ADAM Okay thank you Mr Loc- Thank you.</p>	<p>Music Out: 10:35:18</p>
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<p><u>INT. HOSPITAL FOYER</u> <u>- DAY</u></p> <p>ADAM is paying at the till of the hospital shop and takes his purchase in a carrier bag. ADAM clocks BEN, the neonatal nurse, loitering gingerly near SHRUTI. SHRUTI is sitting down revising at a coffee shop table. ADAM bowls over. To BEN.</p> <p>ADAM stops at SHRUTI's table and glares at her.</p> <p>On ADAM.</p> <p>On ADAM</p> <p>SHRUTI is visibly upset at this tirade.</p> <p>On ADAM.</p>	<p>CASHIER 99p. There you go.</p> <p>ADAM What are you starring at?</p> <p>SHRUTI Adam, I'm really sorry.</p> <p>ADAM What about? You grassed me up? That you didn't trust me? Or that you were wrong?</p> <p>SHRUTI (O.O.V) It wasn't like that.</p> <p>SHRUTI (CONT'D) You don't understand, I was completely-</p> <p>ADAM I know exactly what you were doing, looking after number one.</p> <p>SHRUTI (O.O.V) I was looking out...</p> <p>SHRUTI (CONT'D) ...for the patient while you were on your mad paranoid fishing trip.</p> <p>SHRUTI (CONT'D) (O.O.V) And it's been like that ever since you missed that pre-eclamptic.</p> <p>SHRUTI (CONT'D) You got <i>one</i> thing right today, sure - but I've got a black mark on my record now because of you and your crazy referrals.</p>	<p>Scene: 10:35:24</p>
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<p>A beat. They look at each other.</p> <p>A beat.</p> <p>ADAM clocks her pile of textbooks.</p> <p>SHRUTI rolls her eyes.</p> <p>ADAM walks off.</p> <p>CUT TO:</p> <p><u>INT. GYNAE WARD - DAY</u></p> <p>CLOSE-UP on the white carrier bag containing ADAM's purchase from the hospital gift shop, as he sturts down the corridor. He stops at the gynae desk and takes the purchase out the bag.</p>	<p>SHRUTI (CONT'D) Sorry I'm just tired.</p> <p>ADAM I'm sorry, I shouldn't have said that. Friends?</p> <p>SHRUTI Colleagues.</p> <p>SHRUTI (CONT'D) Friends.</p> <p>ADAM I'm actually free erm tonight if you want someone to test you on all of that stuff?</p> <p>SHRUTI Seriously, would you mind? It's just none of it's going in.</p> <p>ADAM Sure, I forget that there was a time when err, I didn't know all of this stuff either. I think I was seven.</p> <p>ADAM (CONT'D) Mr Lockhart wants to give me a pat on the back, erm...so I'll come and grab you when I'm done. Got a ten-year-old bottle of cat's piss we can crack open.</p>	<p>Music In: 10:36:48</p> <p>Scene: 10:36:52</p>
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<p>It's a ZEBRA balloon. JULIAN is at the nursing station, writing up some notes. ADAM puts the ZEBRA balloon in JULIAN's cup and walks away before JULIAN has time to respond.</p> <p>CUT TO:</p> <p><u>INT. HOSPITAL CORRIDOR - DAY</u></p> <p>ADAM knocks on a door with a sign that says "MR N.T.R. LOCKHART" in a font that suggests it's been there since the 80s.</p> <p>ADAM opens the door and sees MR LOCKHART behind his desk.</p> <p>CUT TO:</p> <p><u>INT. MR LOCKHART'S OFFICE – DAY - CONTINUOUS</u></p> <p>ADAM enters. MR LOCKHART has pimped his standard-issue NHS office. But the eye is immediately drawn to behind the desk - the entire wall is covered with hundreds upon hundreds upon hundreds of PHOTOS OF BABIES. ADAM gawps at it as he sits down. A beat.</p>	<p>MR LOCKHART (O.S) Come!</p> <p>ADAM Hey.</p> <p>MR LOCKHART Lovely work there, Kay. You're a good little doctor, aren't you?</p>	<p>Scene: 10:37:04</p> <p>Scene: 10:37:15</p> <p>Music Out: 10:37:23</p>
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ADAM to CAMERA.	ADAM (TO CAMERA) Sounds a bit like I'm an Enid Blyton character, but I'll take it.	
	ADAM (CONT'D) Well, I've erm... I've been trained by the very best.	
	MR LOCKHART Did you study in London?	
	ADAM Err sure did yeah. Um...third generation!	
On ADAM.	MR LOCKHART (O.O.V) Ahh...	
	MR LOCKHART (CONT'D) You got any kids?	
	ADAM Err no.	
On ADAM.	MR LOCKHART (O.O.V) Married?	
	ADAM No.	
A beat.	ADAM (CONT'D) I'm in a long-term relationship.	
On ADAM.	MR LOCKHART (O.O.V) Oh, what does...	
	MR LOCKHART (CONT'D) ...your girlfriend do?	
	ADAM Actually...erm graphic design.	
	MR LOCKHART (O.O.V) That's sweet.	
MR LOCKHART gestures to the wall behind him.	MR LOCKHART (CONT'D) Do you know what these are?	
	ADAM I'm gonna go with babies.	

On ADAM.	MR LOCKHART (O.O.V) I ask every...	
Standing now, MR LOCKHART points at a photo.	MR LOCKHART (CONT'D) ...mum I deliver to give me a picture. That's the first case of twin-to-twin transfusion syndrome I looked after.	
On ADAM.	MR LOCKHART (CONT'D) (O.O.V) Internal podalic version.	
	ADAM That's really wonderful.	
On ADAM.	MR LOCKHART (O.O.V) Oh, and this...	
He points to another photo.	MR LOCKHART (CONT'D) ...one's outside a fondue station in Val d'Isère.	
On ADAM.	MR LOCKHART (CONT'D) (O.O.V) Lot of crap in this job, so err...	
	MR LOCKHART (CONT'D) ...it's nice holding onto the good things when they happen.	
MR LOCKHART points to another photo.	MR LOCKHART (CONT'D) Van Hegan.	
On ADAM his face is frozen.	MR LOCKHART (CONT'D) (O.O.V) The pre-eclamptic 25-weeker from a couple of weeks back.	Music In: 10:38:33
A beat. On ADAM.	MR LOCKHART (CONT'D) (O.O.V) Yeah bit of bad news I'm afraid. The mum's...	
MR LOCKHART sits back at his desk.	MR LOCKHART (CONT'D) ...lodged a complaint.	
On ADAM.	MR LOCKHART (CONT'D) (O.O.V) You'll be getting the paperwork through in a bit...	
	MR LOCKHART (CONT'D) ...I just wanted to give you the heads-up, so you can start writing your statement, all that business.	

<p>On ADAM, he's in shock.</p> <p>MR LOCKHART goes back to what he was doing before ADAM got there. ADAM gets up and goes to the door.</p> <p>On ADAM about to say something.</p> <p>ADAM closes the door behind him.</p> <p>CUT TO:</p> <p><u>EXT. HOSPITAL CAR PARK - EVENING</u></p> <p>Music montage begins. A disorientated ADAM leaves the hospital and zombie-walks to his car.</p> <p>ADAM climbs in the passenger's side and unlocks the driver's door. Walking back out he gets in the driver's seat. He looks in his rucksack for his keys, sees his knitting equipment. He gets back out the car he chucks it in the bin, then kicks it.</p> <p>TRACY clocks ADAM do this as she walks in the other direction towards the hospital - she looks concerned. ADAM reverses the car.</p>	<p>MR LOCKHART (CONT'D) (O.O.V) Oh, cheer up, you're not gonna lose your job. Just might make it harder to get the next one.</p> <p>MR LOCKHART (CONT'D) Well, don't let me stop you from pissing off so I can go home.</p> <p>MR LOCKHART (CONT'D) (O.O.V) Shut the door.</p> <p>ADAM Bye.</p>	<p>Scene: 10:39:12</p> <p>Music In: 10:39:14</p>
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<p>CUT TO:</p> <p><u>EXT. BLOCK OF FLATS</u> <u>- NIGHT</u></p> <p>ADAM parked outside his flat. He's about to do the locking rigmarole, but then can't be bothered and just gets out and shuts the door. As he walks to his flat he pulls out the bottle of whiskey from his bag, removes the lid and takes a big swig. He spits it out - it really is bad.</p> <p>CUT TO:</p> <p><u>INT. SHRUTI'S HOSPITAL ACCOMMODATION/ CORRIDOR - NIGHT</u></p> <p>SHRUTI lets herself into her tiny bedsit with only a single bed, a desk and a chair by way of furniture - it all looks like it's been picked up at a prison's garage sale. SHRUTI takes off her coat and makes room at her desk. Her mobile buzzes. Sitting down she reads a text from ADAM.</p> <p>Disappointed SHRUTI puts the phone down and looks at the huge stack of books in front of her.</p> <p>CUT TO:</p> <p><u>EXT. BLOCK OF FLATS</u> <u>- NIGHT</u></p>	<p>SHRUTI'S MOBILE PHONE NOTIFICATION New message ADAM Sorry, let's do it another time!</p>	<p>Scene: 10:39:49</p> <p>Music Out: 10:39:57</p> <p>Scene: 10:40:10</p> <p>Graphics In: 10:40:36</p> <p>Scene: 10:40:43</p>
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<p>ADAM mopes up the stairs to his flat.</p> <p>CUT TO:</p> <p><u>INT. ADAM AND HARRY'S FLAT - NIGHT</u></p> <p>ADAM lets himself in. He turns on the light and pulls the door closed. The flat is extremely empty. ADAM wonders what to do. He sits on the piano stool and starts to play out the tune he was playing earlier but he's interrupted by a PTSD FLASH.</p> <p>CUT TO:</p> <p><u>PTSD FLASHBACK</u></p> <p>FLASHBACK: ERIKA's caesarean. ERIKA covered in blood in the corridor. MR LOCKHART in his office surrounded by baby photos.</p> <p>CUT BACK TO:</p> <p><u>INT. ADAM AND HARRY'S FLAT - NIGHT</u></p> <p>ADAM tries to shake it off. He SIGHS.</p> <p>CUT TO:</p> <p><u>PTSD FLASHBACK</u></p> <p>FLASHBACK: ERIKA stood in a dark corridor. ERIKA in the corridor holding her BABY. ERIKA screaming.</p>		<p>Scene: 10:40:48</p> <p>Music Out: 10:40:51</p> <p>Music In: 10:41:29</p> <p>Scene: 10:41:31</p> <p>Scene: 10:41:32</p> <p>Scene: 10:41:38</p>
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<p>CUT BACK TO:</p> <p><u>INT. ADAM AND HARRY'S FLAT - NIGHT</u></p> <p>ADAM stares ahead until the door clicks and HARRY comes in.</p> <p>HARRY holds up a bag of takeaway. ADAM smiles.</p> <p>CUT TO:</p> <p><u>INT. ADAM AND HARRY'S FLAT - NIGHT</u></p> <p>After a passage of time, ADAM and HARRY are snuggled up on the sofa watching CELEBRITY BIG BROTHER, the demolished remnants of takeaway on the table.</p> <p>After a long beat.</p>	<p>ADAM (CONT'D) I thought you said you were gonna be out tonight?</p> <p>HARRY Then I realised I'd rather be in.</p> <p>PETE BURNS (THROUGH TV) (V.O) <i>If I was Preston's girlfriend I'd chore the face off you when you came at me.</i></p> <p>PRESTON (THROUGH TV) <i>...pulling my arms.</i></p> <p>CHANTELLE HOUGHTON (THROUGH TV) <i>Pulling his arms.</i></p> <p>PETE BURNS (THROUGH TV) <i>I'd cut his cock off.</i></p> <p>HARRY All this is teaching me is that famous people are the same as normal people, just much more boring.</p> <p>ADAM Could hardly describe half these people as famous.</p> <p>HARRY Hhm.</p> <p>HARRY (CONT'D) How was work?</p> <p>ADAM It's fine yeah.</p>	<p>Scene: 10:41:39</p> <p>Music Out: 10:41:46</p> <p>Scene: 10:42:00</p>
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<p>On HARRY. He looks upset by this comment.</p> <p>A beat.</p> <p>HARRY's face implores ADAM to open up.</p> <p>CUT TO:</p> <p><u>PTSD FLASHBACK</u></p> <p>FLASHBACK: MR LOCKHART in his office surrounded by baby photos. ERIKA's caesarean. ERIKA's TINY BABY.</p> <p>CUT BACK TO:</p> <p><u>INT. ADAM AND HARRY'S FLAT - NIGHT</u></p> <p>Back with ADAM and HARRY on the sofa.</p> <p>An extremely long beat.</p> <p>ADAM takes the plunge.</p> <p>An extremely long beat.</p>	<p>HARRY You know we've been going out for two years?</p> <p>ADAM Really? God, feels like longer.</p> <p>ADAM (CONT'D) (O.O.V) Feels like ten. Maybe it...</p> <p>ADAM (CONT'D) ...is ten in straight years. D'you think.</p> <p>HARRY I know when something's up.</p> <p>HARRY (CONT'D) There is something, right?</p> <p>ADAM Harry?</p> <p>HARRY Yeah?</p> <p>ADAM Will you marry me?</p> <p>HARRY No?</p>	<p>Music In: 10:42:56</p> <p>Scene: 10:43:02</p> <p>Scene: 10:43:03</p> <p>Music Out: 10:43:06</p>
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ADAM, mortified, looks straight ahead. They sit on the sofa in awkward silence.		Music In: 10:43:28
CUT TO BLACK:		Cut to Black: 10:43:36
CUT TO END CREDITS:		End Credits In: 10:43:38
	Directed by LUCY FORBES	
	Produced by HOLLY PULLINGER	
	Written by ADAM KAY	
	Executive Producers	NAOMI DE PEAR JAMES FARRELL JANE FEATHERSTONE ADAM KAY BEN WHISHAW
	Adam	BEN WHISHAW
	Cast in order of appearance	
	Tracy	MICHELE AUSTIN
	Scrub Nurse	RISHA SILVERA
	Amie	GRACE COOKEY-GAM
	Joyce	HIFTU QUASEM
	Ben	MICHAEL WORKEYE
	Harry	RORY FLECK BYRNE
	Erika	HANNAH ONSLOW
	Shruti	AMBIKA MOD
	Ruth	CHANEL WADDOCK
	Corry	GEORGIA FROST
	Julian	KADIFF KIRWAN
	Mr. Lockhart	ALEX JENNINGS
	Mrs. Winnicka	SARA KESTELMAN
	Benilda	YASMIN WILDE
	Greg	TOM DURANT-PRITCHARD
	Cardiology Registrar	ROXY FARIDANY
	Emma	ALICE ORR-EWING
	Paula	ROSIE AKERMAN
	Teri	BRONWYN JAMES
	Carl	ANDREW ELLIS

	Head of Production	MAGALI GIBERT	
	Head of Communications	ALEX WELLS	
	Development Producer	KATIE CARPENTER	
	Director of Development	ALICE TYLER	
	Head of Legal & Business Affairs	LAURA CROWLEY	
	Director of Finance	MATT WESLEY	
	Production Sound Mixer	NINA RICE	
	Costume Designer	EMMA REES	
	Hair & Make-Up Designer	NIAMH MORRISON	
	Line Producer	GERALDINE HAWKINS	
	Composers	JARVIS COCKER SERAFINA STEER	
	Editor	PETER OLIVER	
	Casting Directors	NINA GOLD and MARTIN WARE	
	Production Designer	DICK LUNN	
	Director of Photography	BENEDICT SPENCE	
	Associate Producer	LUCY FORBES	
	Executive Producers for the BBC	PIERS WENGER MONA QURESHI	
	Production Manager	ROY FORBERG	
	Production Coordinator	CECILY COLAHAN	
	Assistant Production Coordinator	EMMA CLARKE	
	Production Secretary	TOM THORNLEY	
	Production Assistant	YASMIN AMIN	
	Clearance Coordinator	EMMA TAYLOR	
	Production Accountant	SPENCER ARCHER	
	1 st Assistant Accountant	RACI WILKINSON	
	Post-Production Accountant	MATT DALTON	
	Cashier	JACK CONNOR	
	Script Consultant	DAN SWIMER	
	Script Editor	BEN HOUGH	
	Script Supervisor	VICKY GEGENBAUER	
	Medical Advisors		
	Dr. NICKI ROBERTS MRCOG	Dr. RUTH MACSWAN MRCOG	
	Dr. SEB KAUPP-ROBERTS MRCOG	Dr. RUPA RUBINSTEIN MRCPCH	
		LISA LIVINGSTON	

	<p>1st Assistant Director MATT JENNINGS 2nd Assistant Director TOBY EVANS Crowd 2nd Assistant Director PATRICK WAGGETT 3rd Assistant Director SAM PARNELL Executive Assistant DAYA SINGH TAAK Floor Runners REILLY CARTY BEN ROBLES-ACOSTA Crowd Runner BINTU KAMARA</p> <p>Stunt Coordinator DEAN FORSTER</p> <p>Casting Assistant NELL HEWETSON</p> <p>Publicist RYAN DAVIES Unit Photographer ANIKA MOLNÁR</p> <p>Location Manager SUSANNAH BOOKER Assistant Location Managers LINDA FALLIS FRANCESCA CROFT Unit Manager BEN OMOREGIE Location Assistants CHARLIE GROUT-SMITH CHARLES GEORGE</p> <p>COVID-19 Production Manager JENNA MILLS Covid-19 Supervisor DARREN CRISP COVID-19 Assistant Director IRENE MAFFEI COVID-19 Coordinator EMILY WYLIE COVID-19 Production Secretary ALICIA BARBECHO RODRÍGUEZ COVID-19 Base Runner MARIE SOPHIE DRIFFIELD COVID-19 Production Assistants EREN KAPLAN IHSAAN KHAN-BROWN Unit Cleaner OSCAR JULIAN MARIN RIAÑO</p> <p>Focus Puller DANIEL VILLANUEVA Clapper Loader JONNY TREHERNE Camera Trainee MONAYA ABEL Digital Imaging Technician PAUL FLINT Video Playback Operator JACOB WARD Key Grip CASSIUS MCCABE B Camera Operator JAMES BOYES</p> <p>Gaffer PETER BISHOP Best Boy WILLIAM POPE Electricians MATTHEW SIMMONS GREG PROBERT JAMES LEECH</p> <p>Lighting Desk Operator ADAM DILLEY Lighting Rigger CHARLIE BARNHAM</p> <p>Boom Operator SARAH HOWE 2nd Assistant Sound NICHOLAS A. AGER</p> <p>Supervising Art Director STEVE WRIGHT Art Director ANDREA STERN Standby Art Director ANDREW HOWARD</p>		
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	<p>Assistant Art Decorator Graphic Designer Assistant Graphic Designers</p> <p>Production Buyer Petty Cash Buyer</p> <p>Set Decorator Prop Master Prop Storeperson Prophands</p> <p>Standby Props</p> <p>Construction Managers Construction Coordinator</p> <p>Costume Supervisor Assistant Costume Designer Costume Assistant Costume Standby Costume Trainees</p> <p>Make-Up Supervisor Make-Up Artists Make-Up Trainee</p> <p>Prosthetic Effects by</p> <p>Sister Production Executive Sister Production Manager Sister Senior Legal Executive Sister Business Affairs Coordinator Sister Assistant Communications Manager</p> <p>Location Facilities Location Catering</p> <p>Unit Medic H&S Consultancy</p> <p>Transport Captain Unit Drivers</p> <p>Minibus Captain Minibus Drivers</p>	<p>ERIN SHIEN SMITH CHRIS BARBER GINA BROWN KATELYN EWEN MARY-ANN FOSTER ANTONIA MCKENZIE</p> <p>ANNA KASABOVA SIMON BRADBURY-PHILIP JODY CRIPPS NEIL VATCHER IAN WARWICKER PALLY KAINTH CHICO FOLEY JOSEPH LOCK</p> <p>DAN MARSDEN LUKASZ SWIDER MILLY WEBSTER</p> <p>ALICE WOODWARD EMMA KATE WOOD LOUISE HOLSGROVE JULES HINDESS MADELEINE EDIS ZOE-MARIE DOBBS</p> <p>SOPHIE COPPOLA IAN GRUMMITT TERESA REYNOLDS MACKENZIE DYE</p> <p>MILLENNIUM FX</p> <p>HSINYI LIU CAT MORGAN MARNIE WILKES ANASTASIA VILLAROSA SUMAN RANDHAWA</p> <p>ON-SET CLARKSON CATERING</p> <p>STEVE BOSTEN FIRST OPTION</p> <p>ANDY READ PAUL NEOPHYTOU NATHAN JAMES DEREK AHAWE ANDY DOYLE LEIGH MASON LEE MELHADO AIDAN DOYLE LEON KAMIN</p>	
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	<p>Post-Production Supervisor PETE OLDHAM Digital Intermediate Coordinator CALLINA PEARSON Post-Production Paperwork ANASTASIA KYRIACOU 1st Assistant Editor JAMES KELLY ScreenSkills Edit Trainee ANDREW REYNOLDS</p> <p>Colourist TOBY TOMKINS Assistant Colourist TOM MATTHEWS Online Editor RICHARD HARRIS</p> <p>Visual Effects JELLYFISH PICTURES Additional Visual Effects SUB-ZERO ANIMATION</p> <p>Main Title Design HUGE DESIGNS</p> <p>Re-Recording Mixer JAMIE SELWAY Sound Designer STEVE BROWELL Dialogue Editor ADAM HORLEY Music Editor SAM OKELL Foley Supervisor SRDJAN KURPJEL Crowd ADR Casting Director PHOEBE SCHOLFIELD</p> <p>Score Performed by JARV IS... ADAM BETTS JASON BUCKLE JARVIS COCKER ANDREW MCKINNEY EMMA SMITH SERAFINA STEER</p> <p>Music Supervisor MAYY BIFFA Music Consultant DANNY LAYTON</p>	
		<p>End Card with Logos In: 10:44:05</p> <p>Music Out: 10:44:08</p> <p>Cut to Black: 10:44:13</p>