

# **THIS IS GOING TO HURT**

## **EPISODE 2**

### **POST PRODUCTION SCRIPT - BBC**

**Writer**

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**Producer**

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<p><b>RE-CAP OF PREVIOUS EPISODE:</b></p> <p><b><u>EXT. HOSPITAL - MORNING</u></b></p> <p>ADAM with heavily pregnant ANDREA.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LABOUR WARD TRIAGE - AFTERNOON</u></b></p> <p>ADAM seeing patients.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CHANGING ROOM - MORNING</u></b></p> <p>ADAM at his locker – to CAMERA.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LABOUR WARD OPERATING THEATRE - AFTERNOON</u></b></p> <p>SHRUTI delivers a BABY, with a bit of assistance from ADAM.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. DELIVERY ROOM 4 - DAY</u></b></p> <p>ADAM passes another new BABY to its MOTHER.</p> <p><b>CUT TO:</b></p>	<p>ADAM Err d'you mind if I, have a quick check? I'm a doctor, probably should have said.</p> <p><b>PREVIOUSLY</b></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 &amp; Music In: 10:00:00</p> <p>Scene &amp; 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><b><u>INT. LABOUR WARD TRIAGE - AFTERNOON</u></b></p> <p>A knackered ADAM fills out forms.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LABOUR WARD. TRIAGE CUBICLE - AFTERNOON</u></b></p> <p>ERIKA sticks out her tongue. ADAM takes a look.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LABOUR WARD - AFTERNOON</u></b></p> <p>To SHRUTI.</p> <p>ADAM leaves.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LABOUR WARD TOILETS. CUBICAL - DAY</u></b></p> <p>ADAM sits, dressed, on the toilet seat talking into his mobile phone.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. LONDON STREET - EVENING</u></b></p> <p>ADAM and HARRY kiss.</p> <p><b>CUT TO:</b></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><b><u>INT. ADAM AND HARRY'S FLAT. KITCHEN - DAY</u></b></p> <p>HARRY in the kitchen having breakfast.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LABOUR WARD TOILETS. CUBICAL - DAY</u></b></p> <p>ADAM in the cubical on his mobile.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CORRIDOR. OUTSIDE LABOUR WARD - MORNING</u></b></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><b>CUT TO:</b></p> <p><b><u>INT. LABOUR WARD CORRIDOR - DAY</u></b></p> <p>ADAM and SHRUTI talk in the corridor.</p> <p><b>CUT TO:</b></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><b><u>INT. CHANGING ROOM - MORNING</u></b></p> <p>ADAM stands naked in the changing room talking to MR LOCKHART.</p> <p>On ADAM.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LABOUR WARD TRIAGE - NIGHT</u></b></p> <p>ERIKA, the hypochondriac from earlier, is writhing around on the bed in agony.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LABOUR WARD OPERATING THEATRE - NIGHT</u></b></p> <p>ERIKA on the operating table and ADAM delivering her tiny BABY.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LABOUR WARD TRIAGE - NIGHT</u></b></p> <p>ADAM talks to CAMERA whilst examining ERIKA.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. NEONATAL INTENSIVE CARE UNIT - NIGHT</u></b></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 &amp; 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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**FADE TO BLACK:**

**INT. LABOUR WARD  
OPERATING THEATRE  
- NIGHT**

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.

MOANS and GROANS from the STAFF.

To TRACY.

ADAM (CONT'D)  
Hurry up.

ADAM (CONT'D)  
Come on.

ADAM (CONT'D)  
Oh my God come on.

ADAM (CONT'D)  
Okay, that's enough. Let's open her up again.

TRACY  
I'm not gonna let you do that.

ADAM  
And how exactly are you gonna stop me, Sister?

Fade to Black &  
Music In:  
10:00:30

||  
Scene:  
10:00:31

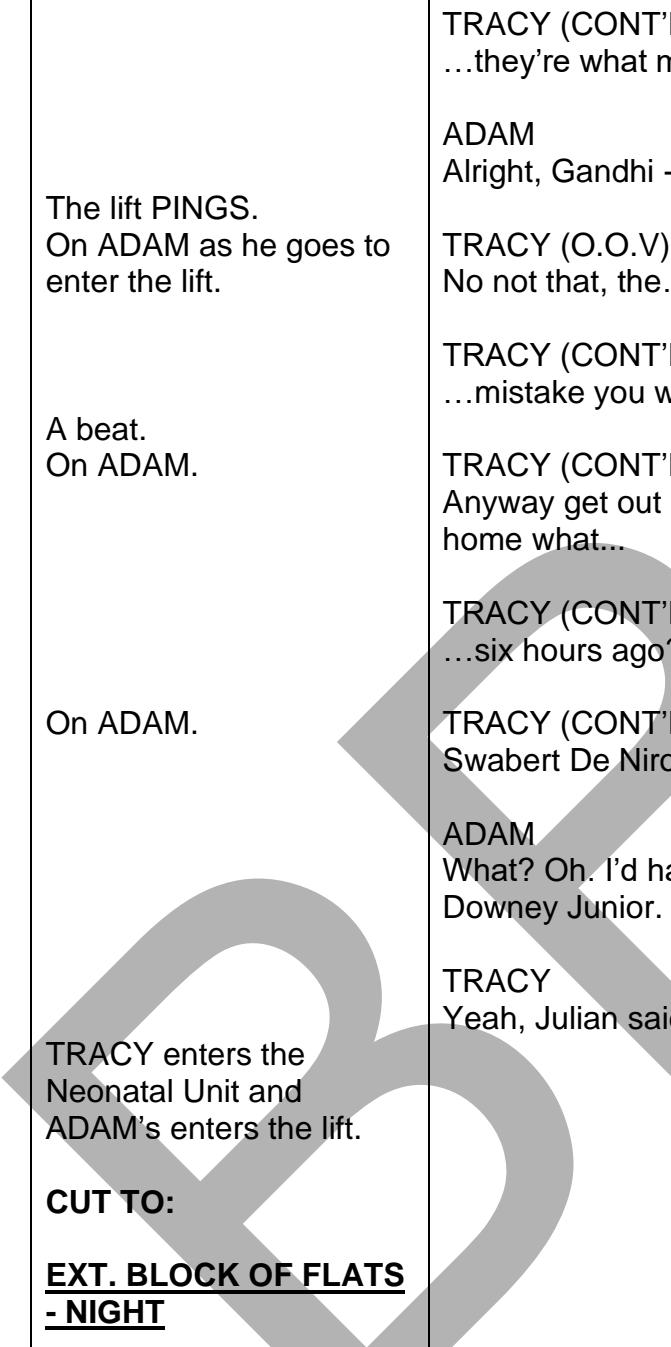
||  
Music Out:  
10:00:35

Music Out:  
10:01:01

<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.</p> <p>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><b>CUT TO:</b></p> <p><b><u>INT. NEONATAL INTENSIVE CARE UNIT. CORRIDOR - NIGHT</u></b></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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BEN walks off. Out on ADAM staring in at the BABY.  <b>CUT TO:</b>  <b><u>PTSD FLASHBACK</u></b>  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.  <b>CUT TO:</b>  <b><u>INT. HOSPITAL FOYER - NIGHT</u></b>  ADAM waits for the lift outside of the Neonatal Unit looking haunted. TRACY, still in scrubs, passes ADAM.  On ADAM.	BEN No. If you remember you misdiagnosed his mother so he was delivered about fifteen weeks too early.  ADAM No, I meant, with the erm, was the lumbar puncture normal? Did you repeat the bloods?  BEN You've done your bit, mate. We're doing ours now.    TRACY You still here?  ADAM I was just, checking something.  TRACY (O.O.V) Yeah, we all make mistakes.  TRACY (CONT'D) Doesn't mean that we're bad at our jobs.	Music In: 10:02:53  Scene: 10:02:58    Scene: 10:02:59  Music Out: 10:03:04
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On ADAM.	TRACY (CONT'D) (O.O.V) If we learn from them...  TRACY (CONT'D) ...they're what make us better.	
The lift PINGS. On ADAM as he goes to enter the lift.	ADAM Alright, Gandhi - it was a fucking lost swab!  TRACY (O.O.V) No not that, the...  TRACY (CONT'D) ...mistake you were just visiting in there.	
A beat. On ADAM.	TRACY (CONT'D) (O.O.V) Anyway get out of here. You should've been home what...  TRACY (CONT'D) ...six hours ago?	
On ADAM.	TRACY (CONT'D) (O.O.V) Swabert De Niro.  ADAM What? Oh. I'd have gone with Swabert Downey Junior.	
TRACY enters the Neonatal Unit and ADAM's enters the lift.  <b>CUT TO:</b>  <b><u>EXT. BLOCK OF FLATS - NIGHT</u></b>	TRACY Yeah, Julian said that one, so...  	Music In: 10:03:30  Scene: 10:03:33
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.		

ADAM snaps into emergency mode, like he's back at work.		
<b>CUT TO:</b>		
<b>INT. STAIRWELL - NIGHT</b>		Scene: 10:03:45
ADAM bolts up the stairs. He finds HARRY lying down hammered.	ADAM Harry? What the fuck are you doing?	
	HARRY The door's broken. Won't open keys...	
On ADAM.	HARRY (CONT'D) (O.O.V) ...key's broken.	
	ADAM What? For God's sake. Come on.	
ADAM takes the keys from HARRY and helps him up.	HARRY You've got some err, food on your face.	Music Out: 10:03:53
	ADAM That's probably. Placenta.	
HARRY wipes a red spot off ADAM's face and licks his finger.	ADAM (CONT'D) Harry.	
	HARRY Oh, you fixed it! How was work?	
HARRY tries to kiss ADAM.	ADAM Fine thanks. In, now! Bed.	
	HARRY Ah! Ah-uh.	
ADAM pulls him to the front door.	ADAM That's my wallet.	
HARRY drunkenly groping at ADAM's crotch.		
He pushes HARRY off and through the front door.		
<b>CUT TO:</b>		

**INT. ADAM AND HARRY'S FLAT.**  
**HALLWAY/BEDROOM - NIGHT - CONTINUOUS**

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.

ADAM turns on the lift. We see HARRY has fallen onto the bed. ADAM pulls off his shirt.

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.

**CUT TO:**

**INT. ADAM AND HARRY'S BEDROOM - NIGHT - LATER**

CLOSE-UP on a mindless game on ADAM's phone.

PULL-OUT to ADAM sitting up in bed, playing on his phone - it's clear he hasn't slept since we last saw him.

ADAM (CONT'D)

Harry!

HARRY

Kiss me!

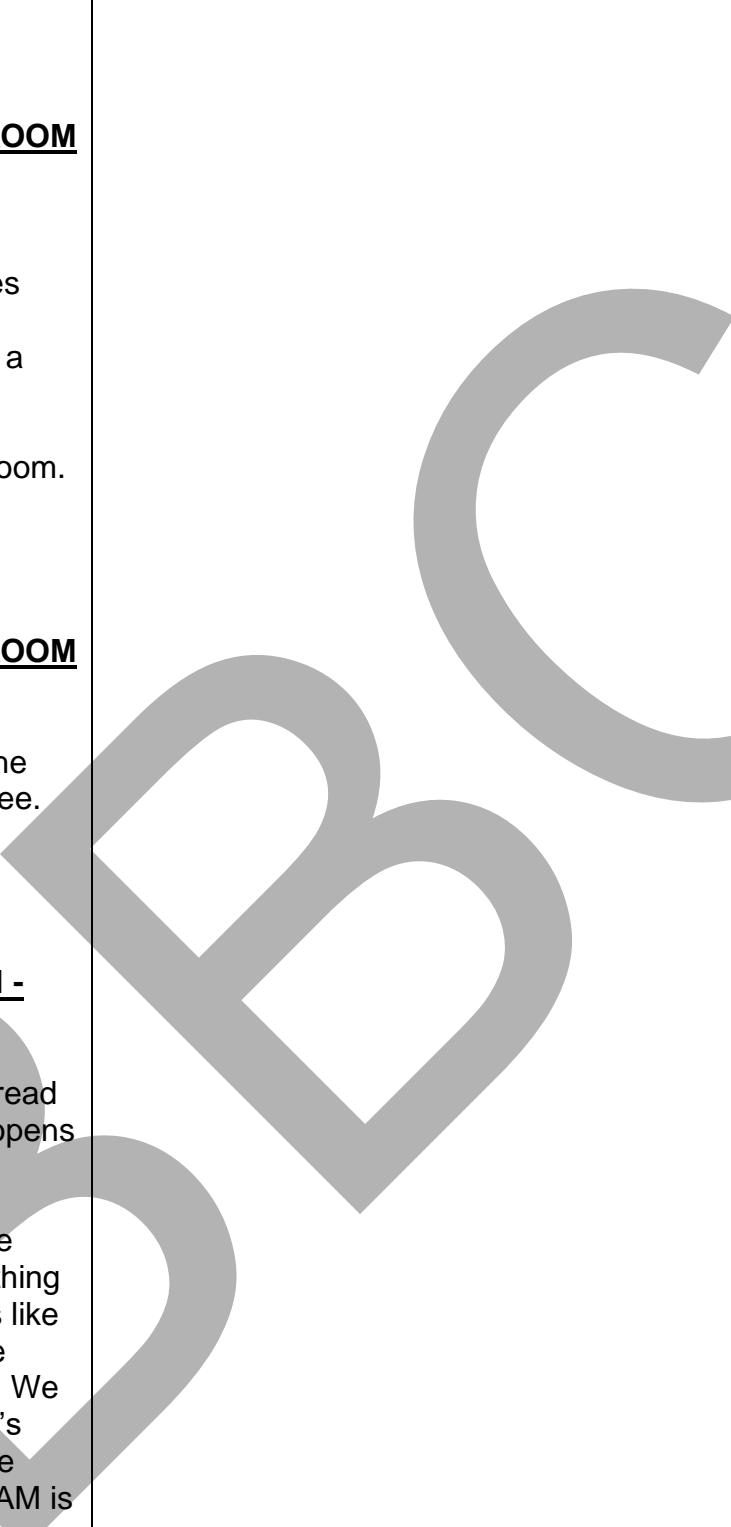
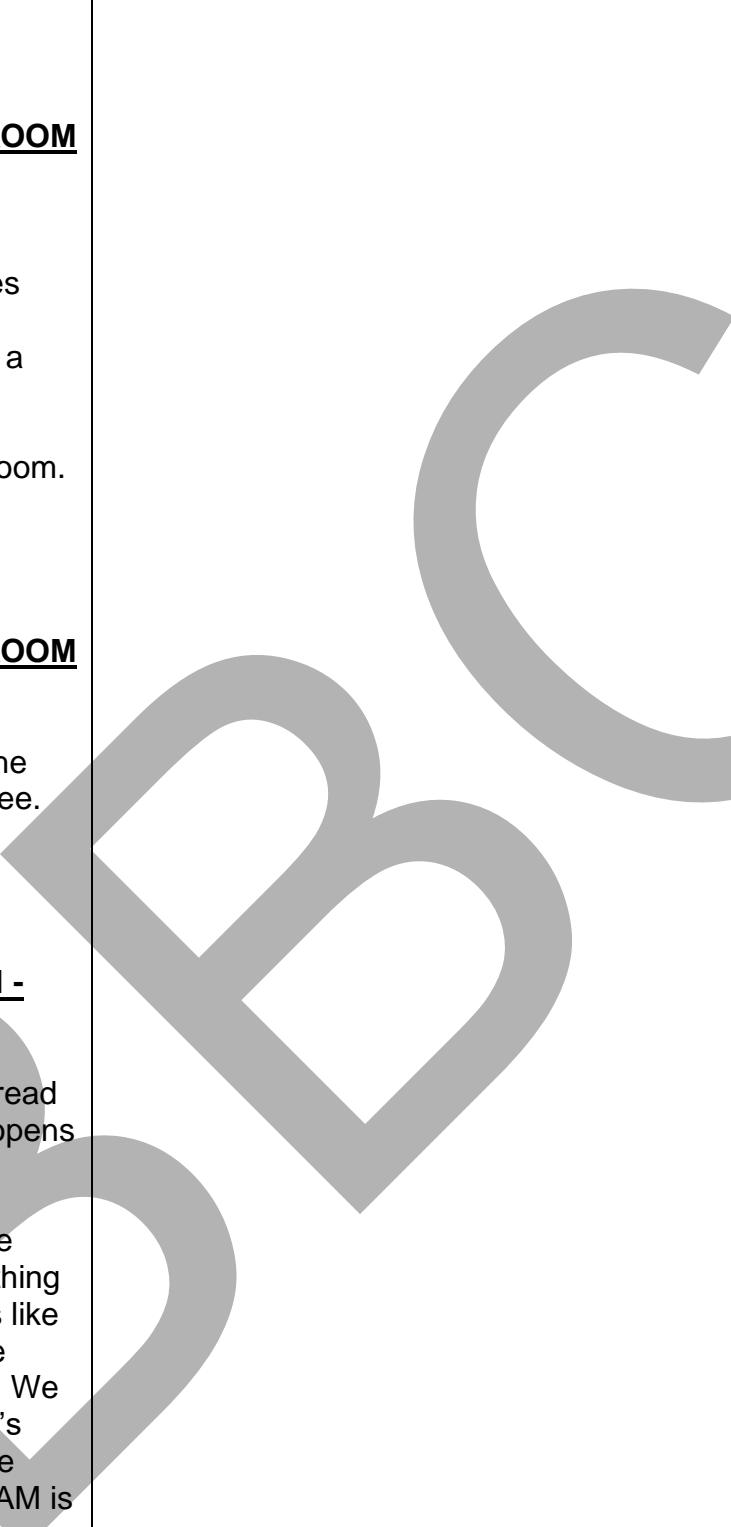
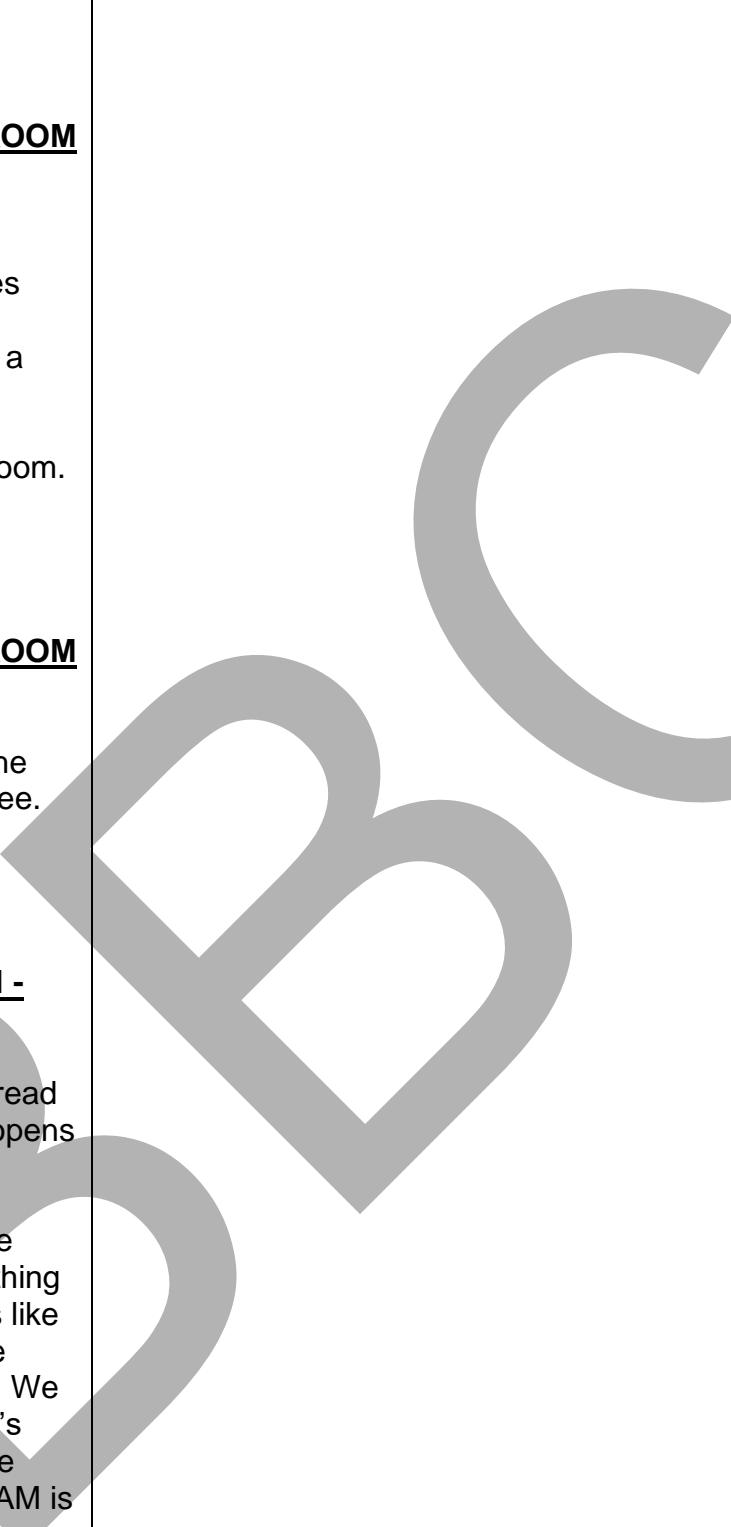
ADAM

Harry. Okay, okay, okay.

Scene:  
10:04:15

Music In:  
10:04:34

Scene:  
10:05:02

<p><b>CUT TO:</b></p> <p><b><u>INT. ADAM AND HARRY'S LIVING ROOM - LATER</u></b></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>Scene: 10:05:11</p>
<p><b>CUT TO:</b></p> <p><b><u>INT. ADAM AND HARRY'S LIVING ROOM - EARLY DAWN</u></b></p> <p>ADAM looks out of the window drinking coffee.</p>	 <p>Scene: 10:05:17</p>
<p><b>CUT TO:</b></p> <p><b><u>INT. ADAM AND HARRY'S KITCHEN - MORNING</u></b></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>Scene: 10:05:23</p>
<p><b>CUT TO TITLES:</b></p>	<p><b>THIS IS GOING TO HURT</b></p> <p>Music Out: 10:05:33</p> <p>Music In: 10:05:38</p> <p>Titles In: 10:05:39</p>

**INT. ADAM AND  
HARRY'S LIVING ROOM  
- MORNING**

ADAM is on the sofa, knitting. HARRY wanders in, bleary eyed.

On ADAM, knitting.

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.

HARRY runs his hand up ADAM's leg.

HARRY kisses ADAM, and ADAM responds more than in kind.

**CUT TO:**

**INT. ADAM AND  
HARRY'S BATHROOM/  
HALLWAY - MORNING**

HARRY is having a shower. ADAM walks in.

**Based on the book by  
ADAM KAY**

ADAM  
Shit, sorry, did I wake you?

HARRY (O.O.V)  
What you doing?

ADAM  
Knitting?

HARRY  
Shall I make you a cocoa before you head off to bridge?

ADAM  
Harry!

ADAM (CONT'D)  
Harry stop!

ADAM (CONT'D)  
You're gonna make me late for work.

HARRY  
So, I am.

ADAM  
Is this shirt okay?

Scene:  
10:05:43

Caption In:  
10:05:48

Music Out:  
10:05:56

Scene:  
10:06:19

ADAM ignores him.  On ADAM as he pulls on his scarf, coat.  ADAM stiffens at the mention of 'BABY'.  <b>CUT TO:</b>  <b><u>PTSD FLASHBACK</u></b>  FLASHBACK: ADAM sees himself during ERIKA's caesarean pulling the tiny lifeless baby out.  <b>CUT TO:</b>  <b><u>INT. ADAM AND HARRY'S BATHROOM/ HALLWAY - MORNING - CONTINUOUS</u></b>  BACK with ADAM.	HARRY Assuming that's a jumper you were knitting to wear over it.  ADAM I shouldn't be back too late tonight.  HARRY Good, Greg and Emma will be here at seven, so make sure you're back by then.  ADAM Having said that, these things are fluid, aren't they? You never know when you'll be called for an emergency.  HARRY She's not that bad.  ADAM Compared to who, Idi Amin?  HARRY (O.O.V) You know, it's probably about time you stop telling him how much you hate her. They're getting married. She's having his baby.	Music In: 10:06:51  Scene: 10:06:52  Scene: 10:06:52
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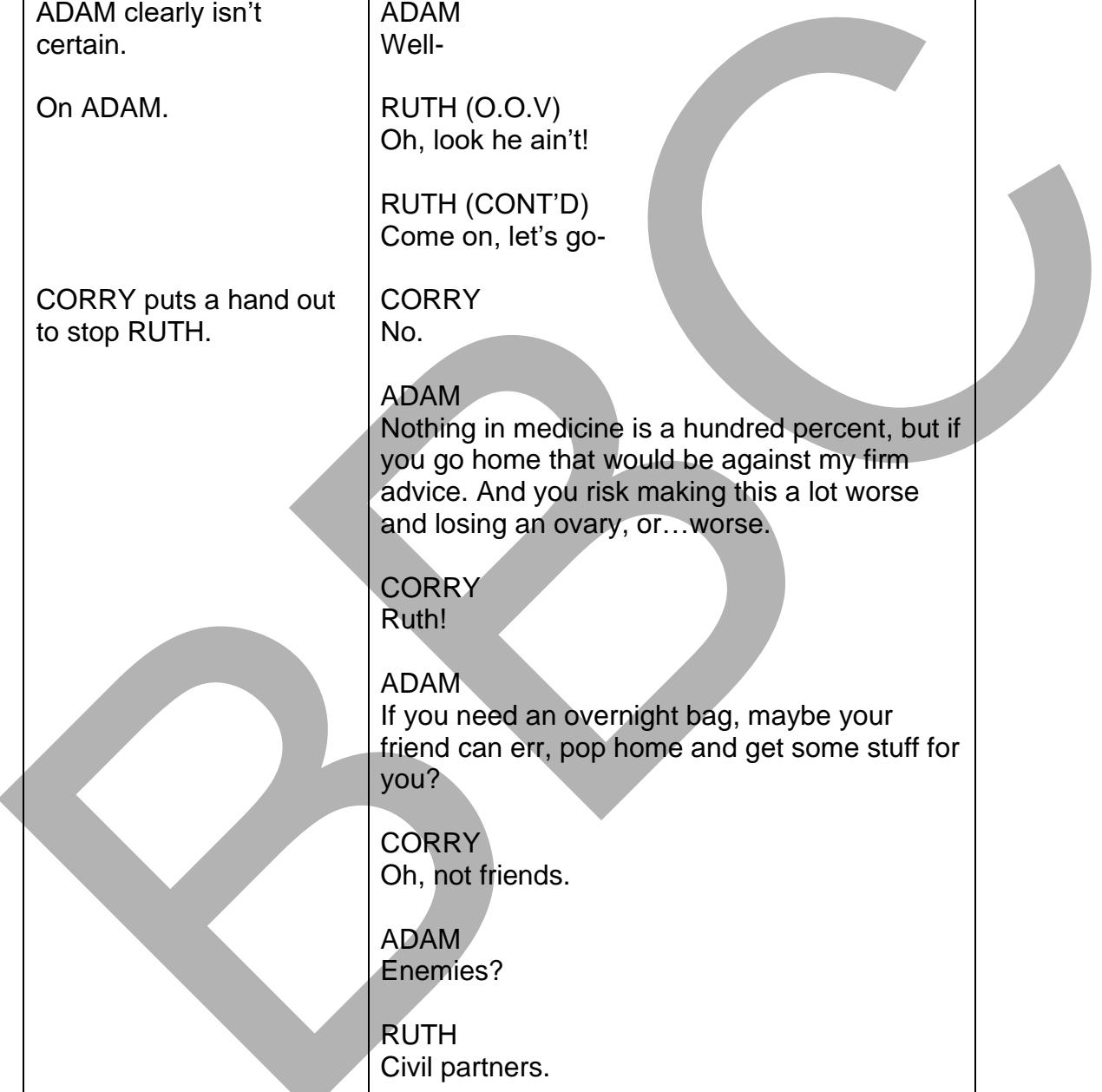
<p>ADAM walks out without saying a word.</p> <p>The door slams shut. HARRY peers out the shower.</p> <p>Out on HARRY.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. HOSPITAL COFFEE SHOP - MORNING</u></b></p> <p>SHRUTI is sitting at a table in the grim sub-Costa hospital coffee shop on the ground floor of the 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><b>HARRY (CONT'D)</b> I'm doing fajitas.</p> <p><b>HARRY (CONT'D)</b> Doesn't have to be fajitas?</p> <p><b>TRACY</b> You look like you...</p> <p><b>TRACY (CONT'D) (O.O.V)</b> ...haven't slept.</p> <p><b>SHRUTI</b> No, I've had to cut sleeping out, it's an unnecessary distraction from these exams.</p> <p><b>TRACY</b> When are they?</p> <p><b>SHRUTI</b> 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><b>TRACY</b> I don't wanna sound like your mum-</p> <p><b>SHRUTI</b> 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...	
On SHRUTI.	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...	
Abrupt change of tone as TRACY clocks ADAM.	TRACY (CONT'D) (O.O.V) ...rare case of Japanese melanocytic...	
On SHRUTI looking baffled.	TRACY (CONT'D) (O.O.V) And err...	
	TRACY (CONT'D) ...just one more night...	
On SHRUTI turning to see ADAM.	TRACY (CONT'D) (O.O.V) ....and I've got a few days off.	
SHRUTI sees ADAM coming towards them.	TRACY (CONT'D) (O.O.V) Yeah erm... I don't know what I'm...	
To SHRUTI.	TRACY (CONT'D) (O.O.V) ...gonna do. It'll be nice for A.J...	
SHRUTI closes her textbook, frustrated.	TRACY (CONT'D) ...to see her mum for a change.	
On SHRUTI.	ADAM Tracy. Come on, put your GCSE biology down...	
To ADAM.	ADAM (CONT'D) (O.O.V) ...we've got work to do.	
	TRACY (O.O.V) Look why don't you...	
	TRACY (CONT'D) ...be a brave boy and go there...	

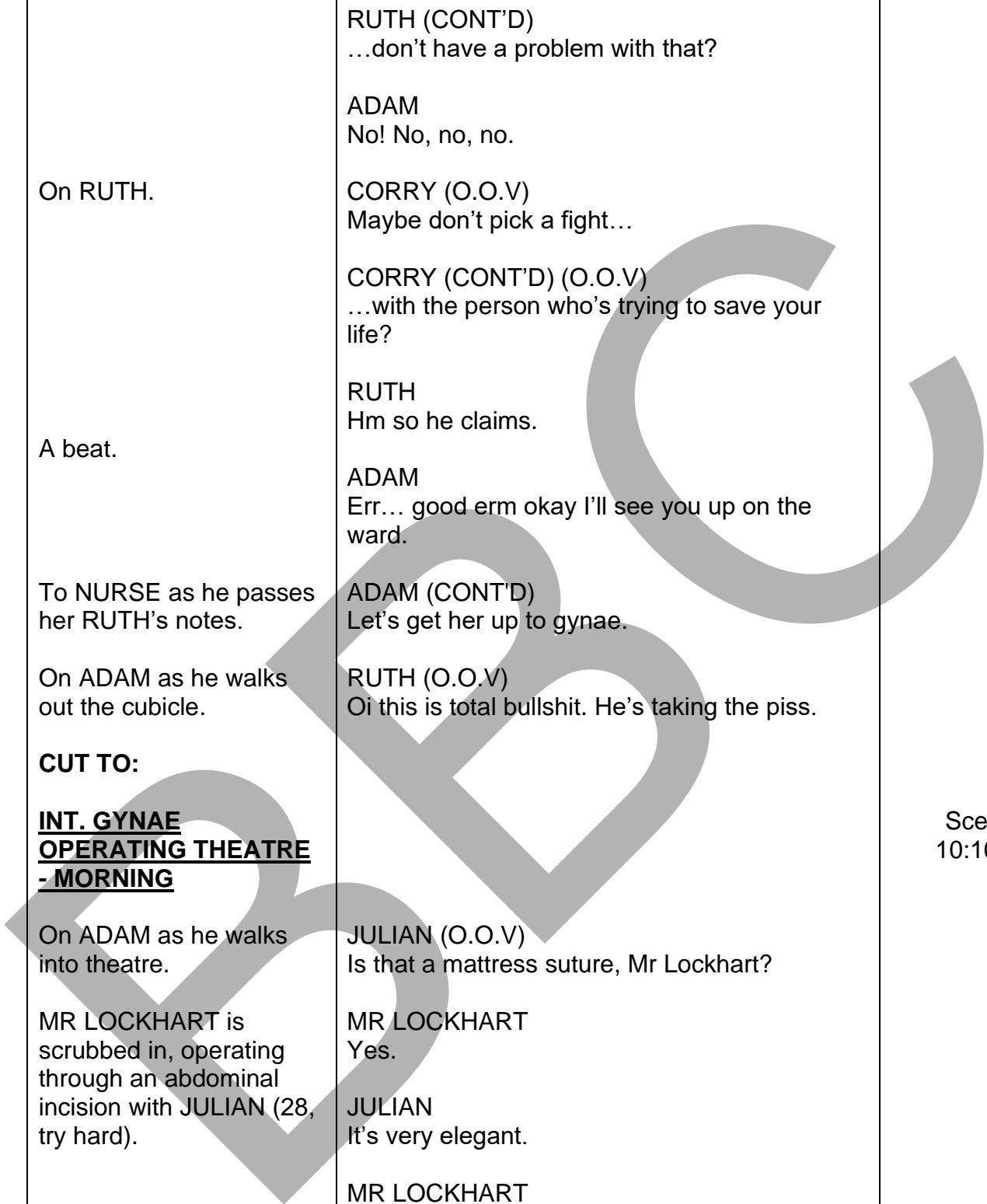
On SHRUTI.	TRACY (CONT'D) (O.O.V) ...on your own?	
	ADAM Excuse me?	
	TRACY I'm sure Shruti would...	
On SHRUTI slowly sitting back down.	TRACY (CONT'D) (O.O.V) ...like a little bit more time with her textbooks.	
On SHRUTI.	ADAM (O.O.V) Yeah...	
	ADAM (CONT'D) ...and I'd like eighty five million pounds 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.	
To SHRUTI.	ADAM Okay fine. Come up to gynae in two hours.	
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 walks off. SHRUTI smiles at TRACY.	ADAM (CONT'D) ...heads, shoulders, knees and toes. Verse and chorus.	
Out on SHRUTI.	SHRUTI Thank you.	
<b>CUT TO:</b>	RUTH (V.O) Look honestly, I'm sure it's...	
<b>INT. A&amp;E CUBICLE - MORNING</b>		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?	
On RUTH.	RUTH How cold are they?	
RUTH laughs loudly. On RUTH, the CORRY.	ADAM (O.O.V) A bit.	
ADAM looks wearied, he's not in the mood for patients with material. A beat.	RUTH That's good. It means they ain't just been inside another patient then.	
	ADAM (O.O.V) Means they haven't been...	
	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?	

	<p>RUTH Let's say... Three. Like chopping chillies and rubbing your eyes.</p> <p>On ADAM.</p> <p>On NURSE close by.</p> <p>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.</p> <p>On ADAM.</p> <p>To ADAM.</p> <p>RUTH laughs.</p> <p>On CORRY.</p> <p>ADAM writes a few lines in RUTH's notes. The NURSE close by frowns at this.</p> <p>On RUTH.</p> <p>On RUTH.</p> <p>On RUTH then on ADAM.</p>	<p>CORRY (O.O.V) This is what I mean - that's <i>clearly</i> an eight.</p> <p>ADAM (O.O.V) May I lift your top up?</p> <p>RUTH Oh, fucking Christ!</p> <p>RUTH (CONT'D) I'm fine.</p> <p>ADAM Right. I do think there might be something going on here-</p> <p>RUTH (O.O.V) Tell you what it...</p> <p>RUTH (CONT'D) ...is. I had a kebab last night. It literally looked like Hagrid's cock.</p> <p>ADAM (O.O.V) And there's a condition called...</p> <p>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...</p> <p>ADAM (CONT'D) (O.O.V) ...as we can and have a look inside.</p> <p>RUTH An operation?! Are you serious? It's nothing.</p> <p>ADAM (O.O.V) I don't think it's nothing.</p> <p>CORRY (O.O.V) Listen to the doctor, he wouldn't operate...</p>	
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	<p>CORRY (CONT'D) ...if he wasn't certain.</p> <p>RUTH Are you certain then? Like one hundred percent?</p>	
<p>ADAM clearly isn't certain.</p> <p>On ADAM.</p>	<p>ADAM Well-</p> <p>RUTH (O.O.V) Oh, look he ain't!</p>	
<p>CORRY puts a hand out to stop RUTH.</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>On ADAM.</p>	<p>RUTH (O.O.V) But I presume you...</p>	

	<p>RUTH (CONT'D) ...don't have a problem with that?</p> <p>ADAM No! No, no, no.</p> <p>On RUTH.</p> <p>A beat.</p> <p>To NURSE as he passes her RUTH's notes.</p> <p>On ADAM as he walks out the cubicle.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. GYNAE</u></b> <b><u>OPERATING THEATRE</u></b> <b><u>- MORNING</u></b></p> <p>On ADAM as he walks into theatre.</p> <p>MR LOCKHART is scrubbed in, operating through an abdominal incision with JULIAN (28, try hard).</p>	<p>CORRY (O.O.V) Maybe don't pick a fight...</p> <p>CORRY (CONT'D) (O.O.V) ...with the person who's trying to save your life?</p> <p>RUTH Hm so he claims.</p> <p>ADAM Err... good erm okay I'll see you up on the ward.</p> <p>ADAM (CONT'D) Let's get her up to gynae.</p> <p>RUTH (O.O.V) Oi this is total bullshit. He's taking the piss.</p> <p>JULIAN (O.O.V) Is that a mattress suture, Mr Lockhart?</p> <p>MR LOCKHART Yes.</p> <p>JULIAN It's very elegant.</p> <p>MR LOCKHART My rectum is clean enough already, thank you Julian.</p> <p>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.</p>	 <p>Scene: 10:10:19</p>
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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><b>CUT TO:</b></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><b><u>INT. GYNAE WARD - DAY</u></b></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><b>CUT TO:</b></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><b>INT. GYNAE WARD. NURSES STATION - DAY</b></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>SHRUTI (CONT'D) ...replaced all the ward computers with "Computers on Wheels".</p>	
ADAM to CAMERA.	ADAM (TO CAMERA) Of course they fucking have.	
To SHRUTI.	ADAM (CONT'D) Turn it on then.	
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.	SHRUTI I'm gonna have to plug it in. Battery only lasts about a minute.	
SHRUTI shows ADAM the screen.	ADAM If this thing was any more useless, you'd be out of a job.	
ADAM checks over the details on screen for himself.	SHRUTI Yeah, look there. Normal.	
On SHRUTI as ADAM walks off.	ADAM Hang on... Yeah, yeah it's normal. Okay let's go and see her.	
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.	ADAM (CONT'D) (O.O.V) You bring your new toy.	
On SHRUTI, mortified.	ADAM (CONT'D) (O.O.V) Christ alive.	
<b>CUT TO:</b>		

<p><b><u>INT. GYNAE WARD / CUBICLE - DAY - CONTINUOUS</u></b></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> <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> <p>ADAM How are you doing?</p> <p>MRS WINNICKA (O.O.V) You're a doctor...</p> <p>MRS WINNICKA (CONT'D) ...not doing bloody job for you.</p> <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> <p>ADAM (TO CAMERA) (CONT'D) If they're dead as well it'll be easier if I just join them.</p> <p>MRS WINNICKA (O.O.V) This one...</p>	
On ADAM as he shoots her a look.		
After a beat ADAM sits on the bed next to MRS WINNICKA.		
On SHRUTI.		
ADAM points to the old photo of the man and two kids.		
ADAM to CAMERA.		
On ADAM.		

<p>MRS WINNICKA points to the photo.</p> <p>A beat.</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>On ADAM.</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>SHRUTI smirks. MRS WINNICKA puts her glasses on, goes back to her crossword.</p>	<p>ADAM Okay well err it's lovely talking to you, Mrs W. We'll see you tomorrow.</p>	
<p>ADAM closes the curtain.</p>		
<p><b>CUT TO:</b></p> <p><b><u>INT. GYNAE WARD / NURSES STATION - DAY - CONTINUOUS</u></b></p>	<p>SHRUTI You okay?</p>	<p>Scene: 10:15:35</p>
<p>ADAM and SHRUTI wander back to the nurse's station.</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>SHRUTI doesn't reply.</p>		

<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>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&amp;E.</p>	
<p>On ADAM.</p> <p>On ADAM.</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>BENILDA walks off. ADAM looks a little uncertain of himself. SHRUTI shrugs. From ADAM.</p>		<p>Music In: 10:16:12</p>
<p><b>CUT TO:</b></p> <p><b><u>INT. HOSPITAL STAIRWELL - DAY</u></b></p> <p>ADAM enters the stairwell as his phone vibrates. He hesitates then answers the call.</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>Scene: 10:16:19</p>
<p>A beat as ADAM listens.</p>		

<p>A beat as ADAM listens.</p> <p>ADAM hangs up and continues down the stairs.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LIFT / GYNAE WARD CORRIDOR- DAY</u></b></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><b>CUT TO:</b></p> <p><b><u>INT. NEONATAL INTENSIVE CARE UNIT - EVENING</u></b></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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	<p>ADAM (CONT'D) I'm more of a caesarean section kind of guy, to be honest.</p> <p>ADAM (CONT'D) I really did try my best for you.</p> <p>ADAM (CONT'D) You believe me, right?</p>	
A beat.		
A beat.		
After a beat ADAM gets up and leaves.		
<b>CUT TO:</b>		
<b><u>INT./EXT. CAR/BLOCK OF FLATS - NIGHT</u></b>		
ADAM sits in his car outside the flat. He knows GREG and EMMA are there and can't be bothered to go up. He grabs his knitting from the passenger seat and continues to work on it.		
<b>CUT TO:</b>		
<b><u>PTSD FLASHBACK</u></b>		
FLASHBACK: ADAM operating on ERIKA's caesarean.		
<b>CUT TO:</b>		
<b><u>INT. CAR - NIGHT</u></b>		
BACK to ADAM knitting.		
<b>CUT TO:</b>		
<b><u>PTSD FLASHBACK</u></b>		
FLASHBACK: ADAM operating on ERIKA's caesarean.		
<b>CUT TO:</b>		
		Music In: 10:17:48
		Music In: 10:17:57
		Scene: 10:18:05
		Scene: 10:18:26
		Scene: 10:18:27
		Scene: 10:18:27
		Scene: 10:18:27

<p><b><u>INT. CAR - NIGHT</u></b></p> <p>BACK to ADAM knitting.</p> <p><b>CUT TO:</b></p> <p><b><u>PTSD FLASHBACK</u></b></p> <p>FLASHBACK: ADAM operating on ERIKA's caesarean.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CAR - NIGHT</u></b></p> <p>BACK to ADAM knitting.</p> <p><b>CUT TO:</b></p> <p><b><u>PTSD FLASHBACK</u></b></p> <p>FLASHBACK: ADAM placing ERIKA's TINY BABY down. Blood splashing on ADAM's feet. ERIKA screaming.</p> <p><b>CUT TO:</b></p> <p><b><u>INT./EXT. CAR/BLOCK OF FLATS - NIGHT</u></b></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>   Scene: 10:18:27</p> <p>  </p> <p>   Scene: 10:18:28</p> <p>  </p> <p>   Scene: 10:18:29</p> <p>  </p> <p>   Scene: 10:18:31</p> <p>  </p> <p>   Scene: 10:18:32</p> <p>  </p> <p>Music Out &amp; Music Out: 10:18:36</p>

ADAM clocks GREG as he bounds towards the car, still scrabbling to stop the noise.	ADAM (CONT'D) Fuck!	
Finally he manages to stop the noise as GREG arrives at the car.	ADAM (CONT'D) Greg!	
ADAM opens the door and gets out. ADAM and GREG hug.	GREG You coming in, or are you just practicing your beeping? ADAM Hey.	
GREG Hello mate.	ADAM Erm, I'll see you inside. Just gonna lock up.	
GREG Oh I've missed watching you lock Betsy, it's like watching...	GREG (CONT'D) (O.O.V) ...Tower Bridge open up. Oh, and he's off! Dr Kay representing Great Britain...	
On ADAM as he pulls out a bit of cardboard wedged inside the passenger window and the window drops open.	GREG (CONT'D) Oh well the window wedge came out in one.	
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.	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?	
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.	GREG (CONT'D) Yeah well now it's all to play for on the window shuffle.	
	GREG (CONT'D) (O.O.V) And now Kay has opted for a... GREG (CONT'D) ...right-hand shuffle.	

<p>He then takes cardboard and wedges it between the glass and door.</p> <p>A beat.</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>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>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>From GREG and ADAM looking at ADAM's car.</p>	<p>CARDIOLOGY REGISTRAR (V.O) What were you thinking?</p>	
<p><b>CUT TO:</b></p> <p><b><u>INT. GYNAE WARD - NIGHT</u></b></p>	<p>CARDIOLOGY REGISTRAR (CONT'D) (O.O.V) How did this patient possibly warrant a Cardiology referral?</p>	<p>Scene: 10:19:47</p>
<p>SHRUTI is stood at the nursing station, having a strip ripped off her by a CARDIOLOGY REGISTRAR.</p>	<p>SHRUTI I'm really sorry, I didn't mean to waste your time-</p>	
<p>On SHRUTI.</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>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><b>CUT TO:</b></p> <p><b><u>INT. ADAM AND HARRY'S FLAT - NIGHT</u></b></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><b>CARDIOLOGY REGISTRAR (CONT'D)</b> ...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><b>SHRUTI</b> I- I'm so sorry.</p> <p><b>CARDIOLOGY REGISTRAR</b> What would your registrar say if they knew you'd done this?</p> <p><b>SHRUTI</b> Well, actually. Erm I- I. All I can do is apologise.</p> <p><b>CARDIOLOGY REGISTRAR</b> What's your name?</p> <p><b>SHRUTI</b> Shruti.</p> <p><b>SHRUTI (CONT'D)</b> Acharya.</p> <p><b>CARDIOLOGY REGISTRAR (O.O.V)</b> I'll be writing to your consultant.</p> <p><b>CARDIOLOGY REGISTRAR (CONT'D)</b> Shruti. Acharya.</p> <p><b>EMMA (V.O)</b> Oh I just need a holiday.</p> <p><b>EMMA (CONT'D) (O.O.V)</b> 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><b>EMMA (CONT'D)</b> ...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 mimes his hands sliding across the road.</p> <p>On EMMA.</p> <p>On EMMA.</p> <p>HARRY grins. GREG and EMMA GASP.</p>	<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> <p>EMMA Do we have to?</p> <p>GREG (O.O.V) We certainly do.</p> <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&amp;E with severe grazing to both hands and a complete degloving of his penis.</p> <p>EMMA God!</p> <p>GREG So, what did it look like?</p>	
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<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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	<p>EMMA (CONT'D) ...digging a basement.</p> <p>ADAM Not really. I think our landlord might complain.</p> <p>HARRY And the downstairs neighbours.</p> <p>GREG (O.O.V) Loads of mess, loads of stress, loads of noise.</p> <p>EMMA (O.O.V) If we get let down by one more marbler I think I'm...</p> <p>EMMA (CONT'D) ...gonna go spare.</p> <p>GREG (O.O.V) Oh erm...</p> <p>GREG (CONT'D) ...I saw your mum in John Lewis last week.</p> <p>ADAM Oh god, I'm sorry.</p> <p>GREG (O.O.V) Ah, it was alright. I hid...</p> <p>GREG (CONT'D) ...behind a mannequin.</p> <p>HARRY (O.O.V) I wouldn't...</p> <p>HARRY (CONT'D) ...recognise your mum if I'd bumped into her in John Lewis.</p> <p>ADAM (O.O.V) Yeah, you would.</p> <p>ADAM (CONT'D) Room gets about ten degrees colder.</p>	
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On ADAM.	GREG (O.O.V) Erm...	
HARRY grabs a jug and starts topping up drinks.	HARRY Margaritas!	
EMMA puts a hand over her glass.	GREG Yes please! Thank you.	
On GREG, he gives ADAM a look.	EMMA Whoopsie no.	
On ADAM as HARRY goes to the fridge to fetch EMMA her drink.	ADAM Oh, go on, it'll loosen you up.	
On ADAM.	HARRY (O.O.V) Sorry, of course. Err more lemonade?	
GREG and EMMA laugh.	EMMA (O.O.V) That'll be lovely. Yeah, there's no champagne for me...	
On ADAM.	EMMA (CONT'D) ...at the wedding, alas! Such a shame.	
EMMA places a hand over her tummy.	EMMA (CONT'D) (O.O.V) Our little munchkin's causing us trouble already. No champagne for mummy!	
On EMMA.	HARRY (O.O.V) So, how many weeks are you now?	
Hesitantly, looking at ADAM.	EMMA Twenty-one.	
To EMMA and GREG.	HARRY (O.O.V) Exciting! Erm...	
	HARRY (CONT'D) ...I'm gonna say what, halfway there?	
	ADAM Ha you do listen!	
	HARRY And is, is it a boy or a girl?	

	<p><b>GREG / EMMA (AT THE SAME TIME)</b> Erm... / Yeah. / ...well we chose not to find out actually.</p> <p><b>EMMA (CONT'D)</b> Yeah. There are just so few surprises left in life-</p> <p><b>HARRY</b> Wouldn't it be funny if Adam ended up delivering you!</p> <p><b>EMMA</b> Over my dead body.</p> <p><b>ADAM</b> Statistically, at least half my patients live actually.</p> <p>On <b>HARRY</b>.</p> <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> <p>On <b>ADAM</b>.</p> <p>On <b>GREG</b>.</p>	
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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.

On ADAM.

A beat as EVERYONE smiles. ADAM hands back the scan picture to EMMA.

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.

**CUT TO:**

**INT. ADAM AND HARRY'S FLAT - NIGHT**

ADAM is clearing up after dinner, loading the dishwasher. HARRY sits at the table in silence watching him. ADAM stands at the sink.

EMMA  
Have a look.

GREG (O.O.V)  
So?

GREG (CONT'D)  
How does it look to you?

ADAM  
Aww, yeah.

ADAM (CONT'D)  
She looks perfect.

EMMA  
She?!

HARRY (O.O.V)  
What the fuck's gotten into you?

ADAM  
What's that supposed to mean?

HARRY  
You do know you, you really upset them?

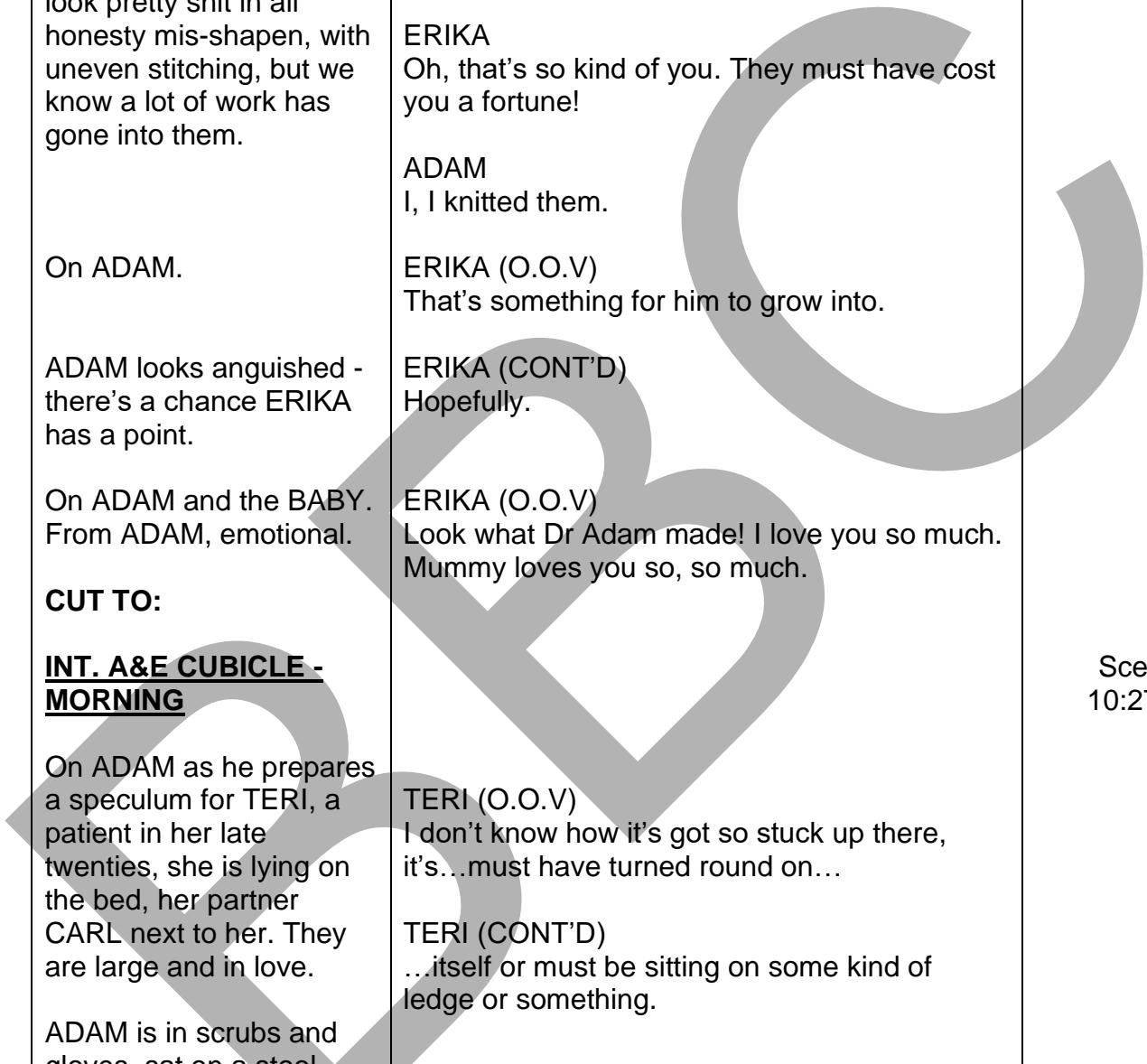
Music Out:  
10:23:57

Scene:  
10:24:00

	<p>ADAM Oh yeah. I feel really terrible for Greg with his perfect little life.</p> <p>HARRY You're jealous of him?</p> <p>On ADAM.</p> <p>HARRY (CONT'D) (O.O.V) Is- is that what this is...</p> <p>HARRY (CONT'D) ...about? Adam he's cosplaying as a 50-year-old.</p> <p>On HARRY.</p> <p>ADAM (O.O.V) Rubbing my face in it with their...</p> <p>ADAM (CONT'D) ...big house and fancy wedding and car that works.</p> <p>HARRY Go get a job in the city then.</p> <p>ADAM That's not what I mean.</p> <p>ADAM (CONT'D) They're just so... settled and... normal.</p> <p>HARRY (O.O.V) If normal's so important to you, why have you...</p> <p>HARRY (CONT'D) ...ruined the first evening we've had together in a fortnight? Haven't "normal" couples met each other's parents?</p> <p>ADAM Fine, next time we're in Transylvania.</p> <p>HARRY Adam?</p> <p>HARRY (CONT'D) What's going on?</p>	
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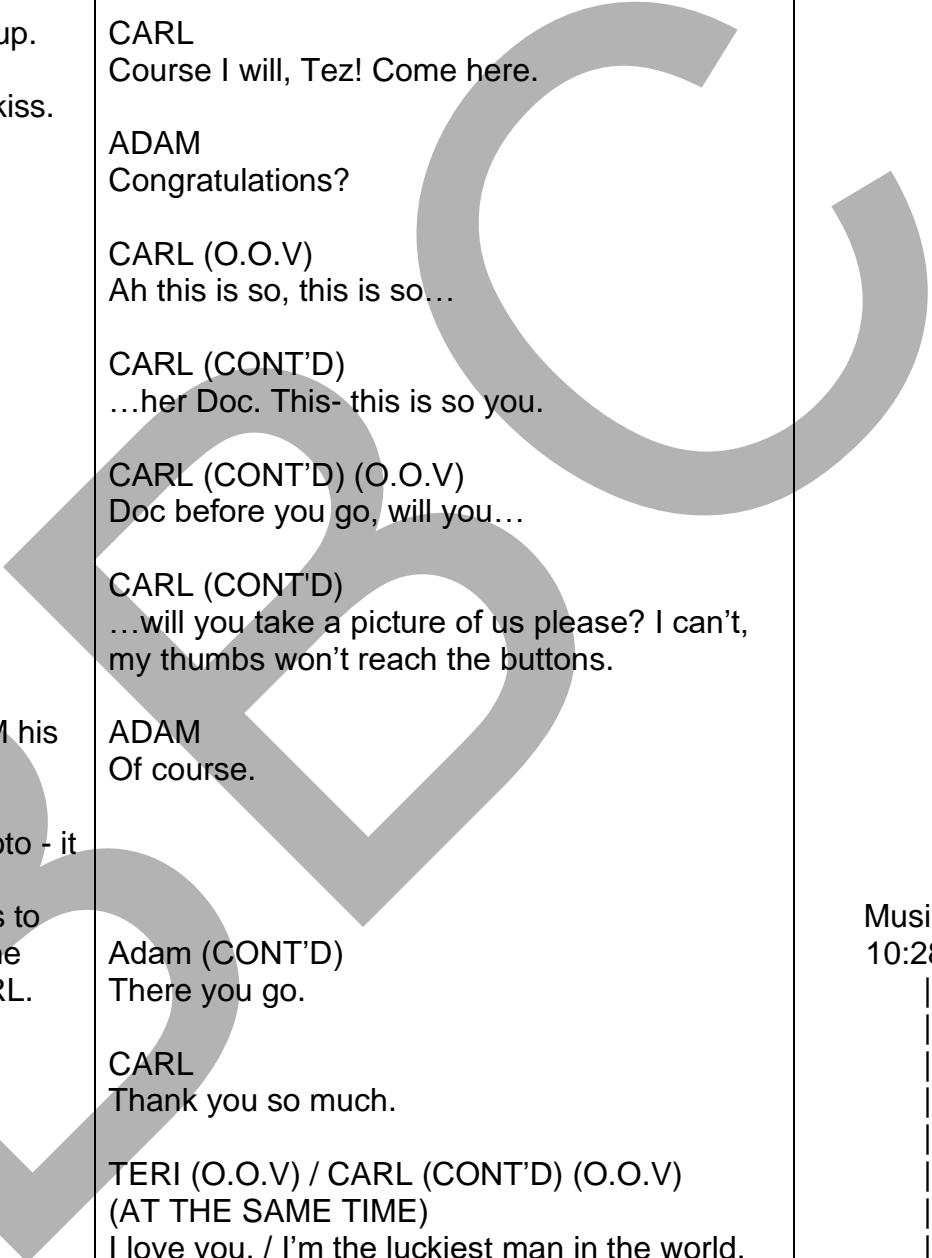
<p>ADAM can't look at him.</p> <p><b>CUT TO:</b></p>		<p>Music In: 10:25:06</p> <p>Scene: 10:25:08</p>
<p><b>PTSD FLASHBACK</b></p> <p>FLASHBACK: ADAM in corridor. EKIRA's BABY in incubator. ADAM delivering ERIKA's BABY.</p>		
<p><b>CUT BACK TO:</b></p> <p><b>INT. ADAM AND HARRY'S FLAT - NIGHT</b></p>	<p>ADAM Nothing.</p>	<p>Scene: 10:25:09</p>
<p>Back with ADAM as he throws down the cling film.</p>	<p>ADAM (CONT'D) I'm going to bed. I've an early start.</p>	<p>Music Out: 10:25:10</p>
<p>A beat. ADAM checks his watch.</p> <p>ADAM marches out leaving HARRY alone and frustrated.</p>		
<p><b>CUT TO:</b></p> <p><b>INT. ADAM AND HARRY'S FLAT.</b></p> <p><b>HALLWAY/BEDROOM - MORNING</b></p>	<p>ADAM (CONT'D) I'll be back seven-ish.</p>	<p>Scene: 10:25:23</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>HARRY I'm going out tonight.</p>	<p>Music In: 10:25:31</p>
<p><b>CUT TO:</b></p> <p><b>INT. NEONATAL INTENSIVE CARE UNIT - MORNING</b></p>		<p>Scene: 10:25:34</p>

<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</p> <p>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)</p> <p>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</p> <p>Ah Doctor Adam!</p> <p>ERIKA (CONT'D) (O.O.V)</p> <p>Oh, I don't think you've met my sister, Paula?</p> <p>ADAM</p> <p>Um oh no, hello. Lovely to meet you.</p> <p>PAULA</p> <p>M-hm.</p> <p>ERKIA</p> <p>Hello darling.</p> <p>ERKIA (CONT'D) (O.O.V)</p> <p>I missed you so much.</p> <p>ADAM</p> <p>And the err, antibiotic's starting to work, so that's a bit of good news.</p> <p>ERIKA (O.O.V)</p> <p>Yes!</p> <p>ERIKA (CONT'D)</p> <p>And they weighed him again last night and he's nearly two stone so.</p> <p>ADAM</p> <p>Two...pounds?</p> <p>ERIKA</p> <p>I think, I think it was stone.</p>	<p>Music Out: 10:26:17</p>
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ADAM decides it's a futile argument to have.	ERIKA (CONT'D) (O.O.V) Oh look...look how big you're getting.	
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.	ADAM Oh, I've actually got something for him.	
On ADAM.	ERIKA Oh, that's so kind of you. They must have cost you a fortune!	
ADAM looks anguished - there's a chance ERIKA has a point.	ADAM I, I knitted them.	
On ADAM and the BABY. From ADAM, emotional.	ERIKA (O.O.V) That's something for him to grow into.	
ERIKA (CONT'D) Hopefully.	ERIKA (O.O.V) Look what Dr Adam made! I love you so much. Mummy loves you so, so much.	
<b>CUT TO:</b>		
<b><u>INT. A&amp;E CUBICLE - MORNING</u></b>		Scene: 10:27:10
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.	TERI (O.O.V) I don't know how it's got so stuck up there, it's...must have turned round on...	
ADAM is in scrubs and gloves, sat on a stool between TERI's legs with a light angled inwards.	TERI (CONT'D) ...itself or must be sitting on some kind of ledge or something.	
On ADAM.	ADAM And there's no way you can tell me what it is?	
	TERI (O.O.V) Oh, no, no I want it to be...	
	TERI (CONT'D) ...a surprise for Carl.	

On ADAM.	CARL We're always surprising each other.  TERI (O.O.V) Yeah... he'd have got it out himself if he didn't have...	
ADAM grabs some forceps from the trolley and tries to manoeuvre them inside.	TERI (CONT'D) ...such stubby fingers.  CARL Same with me whole family! You know, practically toes!	
ADAM to CAMERA.	ADAM Right - let's err, have a look, shall we?	
ADAM gets hold of something with the forceps. He pulls them out and produces a Kinder Egg. To CAMERA.	ADAM (TO CAMERA) (CONT'D) What'd you reckon? A bottle of Pernod? The gearstick from a Vauxhall Corsa? A selection of baklava?	
ADAM stands up and wanders over to a clinical waste bin, opening the lid with his foot.	ADAM (CONT'D) That's ten points to anyone who guessed Kinder Egg.	
ADAM stands up and wanders over to a clinical waste bin, opening the lid with his foot.	ADAM (CONT'D) Right.	
ADAM stands up and wanders over to a clinical waste bin, opening the lid with his foot.	TERI Hey, no, no, no, no! Don't throw it away! Carl, open it!	
ADAM stands up and wanders over to a clinical waste bin, opening the lid with his foot.	CARL Oh, oh, oh! Oh God.	

<p>As he stands up, TERI is ready to propose.</p> <p>ADAM to CAMERA.</p> <p>CARL starts to tear up.</p> <p>CARL goes in for a kiss.</p> <p>On ADAM.</p> <p>To ADAM.</p> <p>On ADAM.</p> <p>CARL passes ADAM his camera.</p> <p>ADAM takes the photo - it actually looks rather sweet. ADAM smiles to himself. He hands the camera back to CARL.</p>	<p>TERI Carl Morcom - will you marry me?</p> <p>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.</p> <p>CARL Course I will, Tez! Come here.</p> <p>ADAM Congratulations?</p> <p>CARL (O.O.V) Ah this is so, this is so...</p> <p>CARL (CONT'D) ...her Doc. This- this is so you.</p> <p>CARL (CONT'D) (O.O.V) Doc before you go, will you...</p> <p>CARL (CONT'D) ...will you take a picture of us please? I can't, my thumbs won't reach the buttons.</p> <p>ADAM Of course.</p> <p>Adam (CONT'D) There you go.</p> <p>CARL Thank you so much.</p> <p>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.</p> <p>ADAM Congratulations again.</p> <p>TERI (O.O.V) / CARL (O.O.V) (AT THE SAME TIME) Thank you.</p>	 <p>Music In: 10:28:59</p>
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<p>ADAM exits their cubicle.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. GYNAE WARD CORRIDOR - MORNING</u></b></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><b>CUT TO:</b></p> <p><b><u>INT. GYNAE WARD. CUBICLE - MORNING - CONTINUOUS</u></b></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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ADAM's BLEEP goes off, he ignores it. He notices a full, sealed bottle of whiskey on her bedside table. On whiskey.  ADAM draws her curtain. He looks up to find JULIAN there.  ADAM goes to leave. JULIAN follows him.  On ADAM.	<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>	
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On ADAM picking up the phone.	<p>ADAM I really don't think you should be ignoring her symptoms.</p> <p>JULIAN (O.O.V) I really don't <i>think</i> you should be ignoring me and Mr Lockhart,...</p>	
ADAM chuckles. SHRUTI sits listening.	<p>JULIAN (CONT'D) ...who isn't pleased about this, by the way.</p> <p>ADAM Did he tell you that when you put an apple on his desk this morning?</p> <p>JULIAN Grow up, Adam.</p>	
On ADAM. Then on SHRUTI.	<p>ADAM Can't we just leave her in another night for observation? Trust me, she's <i>really</i>-</p> <p>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...</p>	
On ADAM.	<p>JULIAN (CONT'D) ...every other patient in here forever.</p> <p>JULIAN (CONT'D) (O.O.V) You're lucky to have...</p>	
To SHRUTI.	<p>JULIAN (CONT'D) ...Adam to learn from.</p> <p>JULIAN (CONT'D) (O.O.V) Don't do what he does.</p>	
On SHRUTI, then on ADAM picking up the telephone.	<p>ADAM (INTO TELPHONE) Hi, it's Adam. Well, give her bloody paracetamol then.</p>	Music In: 10:30:43
ADAM hangs up the phone.		
CUT TO:		

<p><b><u>INT. LIFT - MORNING</u></b></p> <p>A dejected ADAM goes down in the lift.</p> <p><b>CUT TO:</b></p> <p><b><u>PTSD FLASHBACK</u></b></p> <p>FLASHBACK: ERIKA in the corridor holding her TINY BABY.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>INT. LIFT - MORNING</u></b></p> <p>Back with ADAM as the lift reaches the ground floor and he exits</p> <p><b>CUT TO:</b></p> <p><b><u>INT. HOSPITAL ENTRANCE - MORNING</u></b></p> <p>ADAM exits the hospital.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. HOSPITAL ENTRANCE - MORNING</u></b></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.  The MAN passes him a cigarette. ADAM smokes it inexpertly. He wanders across the road and looks down at the carpark.</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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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.

ADAM starts running towards her.

**CUT TO:**

**INT. HOSPITAL CORRIDOR - DAY**

ADAM is on his phone, determined, as CORRY is pushing RUTH in a wheelchair.

A beat.

To CORRY.

They pile into the lift.

ADAM to CAMERA.

The lift doors close.

**CUT TO:**

**INT. GYNAE WARD - DAY**

SHRUTI is on the phone. She unfolds her patient list. A beat as she listens.

RUTH  
Oi stop touching me. Fuck!

RUTH (CONT'D) (O.O.V)  
Fuck off!

ADAM  
Ruth! Ruth! Wait!

ADAM (INTO MOBILE) (CONT'D)  
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.

ADAM (INTO MOBILE) (CONT'D)  
Yep.

ADAM (CONT'D)  
In!

ADAM (INTO MOBILE) (CONT'D)  
A hundred percent sure. M-hm.

ADAM (TO CAMERA) (CONT'D)  
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.

Scene:  
10:31:58

SHRUTI (INTO TELEPHONE)  
Err hospital number 8744352.

SHRUTI (INTO TELEPHONE) (CONT'D)  
Yeah great. Thank you so much. Thank you, bye.

Scene:  
10:32:23

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 RUTH'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.  To SHRUTI.	ADAM (TO CAMERA) (CONT'D) Fuck. Jesus fucking <i>H Christ.</i>  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 to CAMERA.	ADAM (CONT'D) (O.O.V) Oh, and here they are.  ADAM (CONT'D) Great, right on cue.	
JULIAN Get out of theatre Adam. Shruti you did the right thing calling me.	MR LOCKHART (O.O.V) Right scrub in, get this closed up.	
On ADAM looks at SHRUTI, totally betrayed.  To ADAM.  ADAM looks resigned. MR LOCKHART looks at the screen. On ADAM	MR LOCKHART (CONT'D) Camera off, bugger off. I'll deal with you afterwards.  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.	ADAM (TO CAMERA) Thank you God I don't believe in! I'm sorry about the mild blasphemy just before.	
To CAMERA.	MR LOCKHART Out the way.	
To SHRUTI as he puts on gloves. MR LOCKHART takes the grasper and camera to have a look around inside.	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.  ADAM Thank you.	Music In: 10:34:13
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...	
A beat. On JULIAN, deflated. He shuffles out the room, to ADAM's joy.	MR LOCKHART (CONT'D) ...I suspect we'll be fine without you.  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.		

ADAM carries out the operations under MR LOCKHART's instructions. They're watching on the monitor.	MR LOCKHART (O.O.V) Right try not to get the bowel.  ADAM That right?	
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.	MR LOCKHART (O.O.V) Yes, you don't want to go the...  MR LOCKHART (CONT'D) ...other way do you.	
ADAM It's a great honour Mr Lockhart.	ADAM Oh please.	
MR LOCKHART (CONT'D) (O.O.V) Right you're done I think. You're happy?	ADAM Are you?	
ADAM chuckles.	MR LOCKHART Well, I'm happy, but it's not my ovary.  ADAM Thank you for taking the time Mr Lockhart. It's deeply appreciated-	
MR LOCKHART hands ADAM the laparoscopic instrument. On ADAM.	MR LOCKHART Right come on, we don't want to be here all day. There we are. Pop by my office...  MR LOCKHART (CONT'D) (O.O.V) ...in half an hour...	
MR LOCKHART leaves and ADAM smiles.	MR LOCKHART (CONT'D) ...will you? I've got a little something I'd like to talk to you about.  ADAM Okay thank you Mr Loc- Thank you.	Music Out: 10:35:18
<b>CUT TO:</b>		

<p><b><u>INT. HOSPITAL FOYER</u></b> <b><u>- DAY</u></b></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.</p> <p>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 staring 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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A beat. They look at each other.

SHRUTI (CONT'D)  
Sorry I'm just tired.

ADAM  
I'm sorry, I shouldn't have said that. Friends?

SHRUTI  
Colleagues.

SHRUTI (CONT'D)  
Friends.

ADAM  
I'm actually free erm tonight if you want someone to test you on all of that stuff?

SHRUTI  
Seriously, would you mind? It's just none of it's going in.

ADAM  
Sure, I forget that there was a time when erm, I didn't know all of this stuff either. I think I was seven.

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.

SHRUTI rolls her eyes.

ADAM walks off.

**CUT TO:**

**INT. GYNAE WARD - DAY**

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.

Music In:  
10:36:48

Scene:  
10:36:52

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.

**CUT TO:**

**INT. HOSPITAL CORRIDOR - DAY**

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.

ADAM opens the door and sees MR LOCKHART behind his desk.

**CUT TO:**

**INT. MR LOCKHART'S OFFICE – DAY - CONTINUOUS**

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.

ADAM  
Hey.

MR LOCKHART  
Lovely work there, Kay. You're a good little doctor, aren't you?

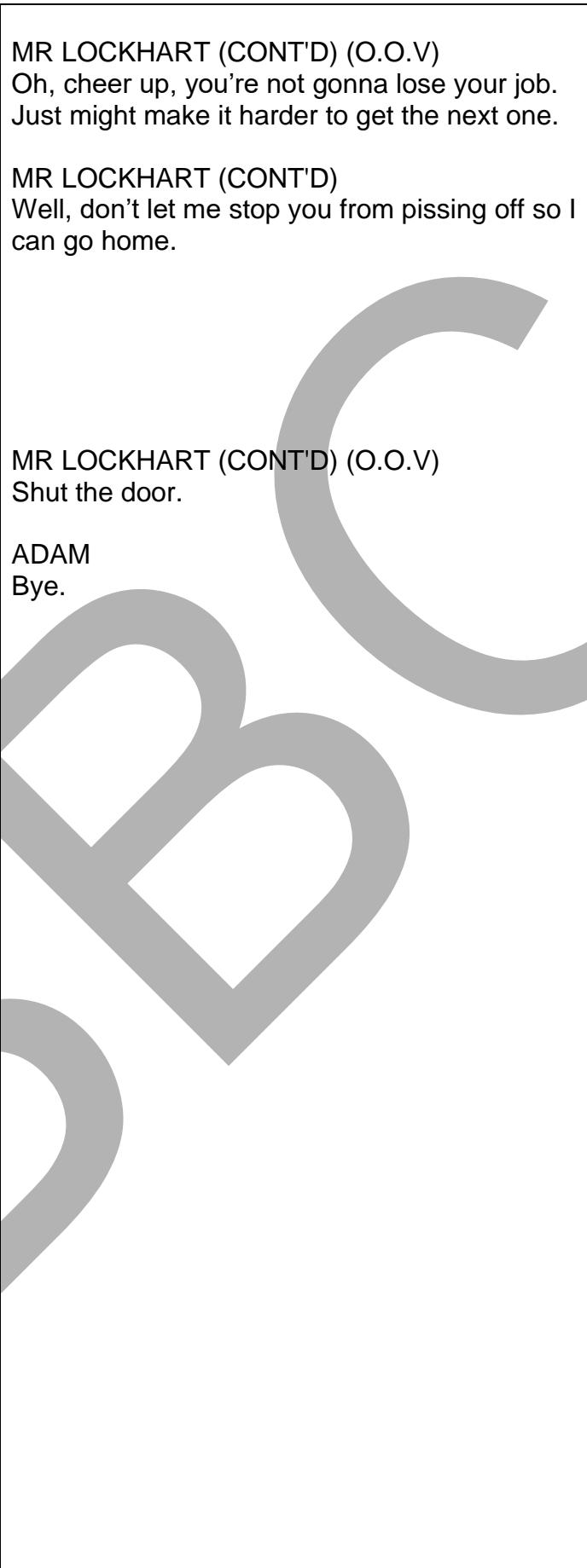
Scene:  
10:37:04

Scene:  
10:37:15

Music Out:  
10:37:23

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...  MT LOCKHART (CONT'D) You got any kids?  ADAM Err no.	
On ADAM.	MR LOCKHART (O.O.V) Married?  ADAM No.  ADAM (CONT'D) I'm in a long-term relationship.	
A beat.	MR LOCKHART (O.O.V) Oh, what does...  MR LOCKHART (CONT'D) ...your girlfriend do?	
On ADAM.	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><b>CUT TO:</b></p> <p><b><u>EXT. HOSPITAL CAR PARK - EVENING</u></b></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 chuck's 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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**CUT TO:**

**EXT. BLOCK OF FLATS**  
**- NIGHT**

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.

**CUT TO:**

**INT. SHRUTI'S**  
**HOSPITAL**  
**ACCOMMODATION/**  
**CORRIDOR - NIGHT**

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.

Disappointed SHRUTI puts the phone down and looks at the huge stack of books in front of her.

**CUT TO:**

**EXT. BLOCK OF FLATS**  
**- NIGHT**

Scene:  
10:39:49

Music Out:  
10:39:57

Scene:  
10:40:10

Graphics In:  
10:40:36

SHRUTI'S MOBILE PHONE NOTIFICATION  
New message  
ADAM  
Sorry, let's do it another time!

Scene:  
10:40:43

ADAM mopes up the stairs to his flat.

**CUT TO:**

**INT. ADAM AND HARRY'S FLAT - NIGHT**

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.

**CUT TO:**

**PTSD FLASHBACK**

FLASHBACK: ERIKA's caesarean. ERIKA covered in blood in the corridor. MR LOCKHART in his office surrounded by baby photos.

**CUT BACK TO:**

**INT. ADAM AND HARRY'S FLAT - NIGHT**

ADAM tries to shake it off. He SIGHES.

**CUT TO:**

**PTSD FLASHBACK**

FLASHBACK: ERIKA stood in a dark corridor. ERIKA in the corridor holding her BABY. ERIKA screaming.

Scene:  
10:40:48

Music Out:  
10:40:51

Music In:  
10:41:29

Scene:  
10:41:31

Scene:  
10:41:32

Scene:  
10:41:38

**CUT BACK TO:**

**INT. ADAM AND HARRY'S FLAT - NIGHT**

ADAM stares ahead until the door clicks and HARRY comes in.

HARRY holds up a bag of takeaway. ADAM smiles.

**CUT TO:**

**INT. ADAM AND HARRY'S FLAT - NIGHT**

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.

After a long beat.

ADAM (CONT'D)  
I thought you said you were gonna be out tonight?

HARRY  
Then I realised I'd rather be in.

PETE BURNS (THROUGH TV) (V.O)  
*If I was Preston's girlfriend I'd choke the face off you when you came at me.*

PRESTON (THROUGH TV)  
*...pulling my arms.*

CHANTELLE HOUGHTON (THROUGH TV)  
*Pulling his arms.*

PETE BURNS (THROUGH TV)  
*I'd cut his cock off.*

HARRY  
All this is teaching me is that famous people are the same as normal people, just much more boring.

ADAM  
Could hardly describe half these people as famous.

HARRY  
Hhm.

HARRY (CONT'D)  
How was work?

ADAM  
It's fine yeah.

Scene:  
10:41:39

Music Out:  
10:41:46

Scene:  
10:42:00

<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><b>CUT TO:</b></p> <p><b><u>PTSD FLASHBACK</u></b></p> <p>FLASHBACK: MR LOCKHART in his office surrounded by baby photos. ERIKA's caesarean. ERIKA's TINY BABY.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>INT. ADAM AND HARRY'S FLAT - NIGHT</u></b></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.

**CUT TO BLACK:**

**CUT TO END CREDITS:**

Music In:  
10:43:28

Cut to Black:  
10:43:36

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 <sup>st</sup> Assistant Accountant	RACI WILKINSON	
	Post-Production Accountant	MATT DALTON	
	Cashier	JACK CONNOR	
	Script Consultant	DAN SWIMER	
	Script Editor	BEN HOUGH	
	Script Supervisor	VICKY GEGENBAUER	
	<b>Medical Advisors</b>		
	Dr. NICKI ROBERTS MRCOG		
	Dr. SEB KAUPP-ROBERTS MRCOG		
	LISA LIVINGSTON		
	Dr. RUTH MACSWAN MRCOG		
	Dr. RUPA RUBINSTEIN MRCPCH		

	<p>1<sup>st</sup> Assistant Director 2<sup>nd</sup> Assistant Director Crowd 2<sup>nd</sup> Assistant Director 3<sup>rd</sup> Assistant Director Executive Assistant Floor Runners  Crowd Runner  Stunt Coordinator  Casting Assistant  Publicist Unit Photographer  Location Manager Assistant Location Managers  Unit Manager Location Assistants  COVID-19 Production Manager Covid-19 Supervisor COVID-19 Assistant Director COVID-19 Coordinator COVID-19 Production Secretary COVID-19 Base Runner COVID-19 Production Assistants  Unit Cleaner  Focus Puller Clapper Loader Camera Trainee Digital Imaging Technician Video Playback Operator Key Grip B Camera Operator  Gaffer Best Boy Electricians  Lighting Desk Operator Lighting Rigger  Boom Operator 2<sup>nd</sup> Assistant Sound  Supervising Art Director Art Director Standby Art Director</p>	<p>MATT JENNINGS TOBY EVANS PATRICK WAGGETT SAM PARNELL DAYA SINGH TAAK REILLY CARTY BEN ROBLES-ACOSTA BINTU KAMARA  DEAN FORSTER  NELL HEWETSON  RYAN DAVIES ANIKA MOLNÁR  SUSANNAH BOOKER LINDA FALLIS FRANCESCA CROFT BEN OMOREGIE CHARLIE GROUT-SMITH CHARLES GEORGE  JENNA MILLS DARREN CRISP IRENE MAFFEI EMILY WYLIE ALICIA BARBECHE RODRÍGUEZ MARIE SOPHIE DRIFFIELD EREN KAPLAN IHSAAN KHAN-BROWN OSCAR JULIAN MARIN RIAÑO  DANIEL VILLANUEVA JONNY TREHERNE MONAYA ABEL PAUL FLINT JACOB WARD CASSIUS MCCABE JAMES BOYES  PETER BISHOP WILLIAM POPE MATTHEW SIMMONS GREG PROBERT JAMES LEECH ADAM DILLEY CHARLIE BARNHAM  SARAH HOWE NICHOLAS A. AGER  STEVE WRIGHT ANDREA STERN 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</p> <p>Construction Coordinator</p> <p>Costume Supervisor Assistant Costume Designer Costume Assistant Costume Standby Costume Trainees</p> <p>Make-Up Supervisor Make-Up Artists</p> <p>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&amp;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 AHAIWE ANDY DOYLE LEIGH MASON LEE MELHADO AIDAN DOYLE LEON KAMIN</p>	
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Post-Production Supervisor Digital Intermediate Coordinator Post-Production Paperwork 1 <sup>st</sup> Assistant Editor ScreenSkills Edit Trainee	PETE OLDHAM CALLINA PEARSON ANASTASIA KYRIACOU JAMES KELLY ANDREW REYNOLDS
Colourist Assistant Colourist Online Editor	TOBY TOMKINS TOM MATTHEWS RICHARD HARRIS
Visual Effects Additional Visual Effects	JELLYFISH PICTURES SUB-ZERO ANIMATION
Main Title Design	HUGE DESIGNS
Re-Recording Mixer Sound Designer Dialogue Editor Music Editor Foley Supervisor Crowd ADR Casting Director	JAMIE SELWAY STEVE BROWELL ADAM HORLEY SAM OKELL SRDJAN KURPJEL PHOEBE SCHOLFIELD
Score Performed by JARV IS... ADAM BETTS JARVIS COCKER EMMA SMITH	JASON BUCKLE ANDREW MCKINNEY SERAFINA STEER
Music Supervisor Music Consultant	MAYY BIFFA DANNY LAYTON



End Card with Logos In: 10:44:05

Music Out: 10:44:08

Cut to Black: 10:44:13