

THIS IS GOING TO HURT

EPISODE 3

POST PRODUCTION SCRIPT - BBC

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<p>RE-CAP OF PREVIOUS EPISODE:</p> <p><u>INT. GYNAE WARD / CUBICLE - DAY</u></p> <p>ADAM sits on the bed next to MRS WINNICKA.</p> <p>On ADAM.</p> <p>CUT TO:</p> <p><u>INT. GYNAE WARD CORRIDOR - MORNING</u></p> <p>ADAM talks to SHRUTI at the nursing station.</p> <p>SHRUTI pulls a face.</p> <p>CUT TO:</p> <p><u>INT. ADAM AND HARRY'S FLAT - NIGHT</u></p> <p>Dinner party at ADAM and HARRY's, HARRY getting drinks.</p> <p>CUT TO:</p> <p><u>INT. MR LOCKHART'S OFFICE - DAY</u></p> <p>ADAM sits opposite MR LOCKHART.</p>	<p>PREVIOUSLY</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 Always with your nose in a book! You probably haven't got there yet. Your nose is the pointy bit on the front of your face.</p> <p>HARRY (V.O) I wouldn't recognise your mum...</p> <p>HARRY (CONT'D) ...if I'd bumped into her in John Lewis.</p> <p>MR LOCKHART (V.O) What does...</p> <p>MR LOCKHART (CONT'D) ...your girlfriend do?</p> <p>ADAM Erm graphic design.</p>	<p>Scene & Music In: 10:00:00</p> <p>Scene: 10:00:03</p> <p>Scene: 10:00:08</p> <p>Scene: 10:00:00</p>
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<p>CUT TO:</p> <p><u>INT. ADAM AND HARRY'S FLAT - NIGHT</u></p> <p>ADAM and HARRY are on the sofa watching Celebrity Big Brother.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD OPERATING THEATRE - NIGHT</u></p> <p>ADAM struggles to get bleeding under control.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD TRIAGE - NIGHT</u></p> <p>ERIKA is writhing around on the bed in agony.</p> <p>CUT TO:</p> <p><u>INT. NEONATAL INTENSIVE CARE UNIT. CORRIDOR - NIGHT</u></p> <p>ADAM talks to BEN, a paediatric nurse.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD OPERATING THEATRE - NIGHT</u></p> <p>ADAM delivers the baby - it's a tiny scrap of a thing. He cuts the cord.</p>	<p>ADAM (CONT'D) Will you marry me?</p> <p>HARRY No?</p> <p>HARRY (CONT'D) (V.O) What's going on?</p> <p>BEN (V.O) You misdiagnosed...</p> <p>BEN (CONT'D) (V.O) ...his mother so he...</p> <p>BEN (CONT'D) ...was delivered about fifteen...</p> <p>BEN (CONT'D) (V.O) ...weeks too early.</p>	<p>Scene: 10:00:13</p> <p>Scene: 10:00:15</p> <p>Scene: 10:00:17</p> <p>Scene: 10:00:17</p> <p>Scene: 10:00:18</p>
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<p>ADAM looks over to the paediatricians resuscitating the BABY, waiting to hear a cry. Nothing.</p> <p>CUT TO:</p> <p><u>INT. GYNAE WARD. NURSES STATION - MORNING</u></p> <p>On SHRUTI sat behind the desk at the nurses station. ADAM about to make a phone call.</p> <p>CUT TO:</p> <p><u>INT. MR LOCKHART'S OFFICE - DAY</u></p> <p>MR LOCKHART sits at his desk - the entire wall is covered with hundreds upon hundreds of BABY photos.</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.</p> <p>FADE TO BLACK:</p> <p><u>INT. TUBE STATION - NIGHT</u></p> <p>ADAM is bounding up the stairs of the tube station.</p>	<p>JULIAN (V.O) You're lucky to have Adam to learn from.</p> <p>JULIAN (CONT'D) (O.O.V) Don't do what he does.</p> <p>MR LOCKHART (V.O) Yeah, bit of bad news I'm afraid.</p> <p>MR LOCKHART (CONT'D) The mum's lodged a complaint.</p> <p>ADAM I really did try my best for you.</p>	<p>Scene & Music In: 10:00:21</p> <p>Scene & Music Out: 10:00:24</p> <p>Scene: 10:00:26</p> <p>Fade to Black & Music In: 10:00:30 Scene: 10:00:31 Music Out: 10:00:32</p>
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<p>You can see the steely determination in his eyes. He spots a WOMAN collapsed on the ground. A MEMBER OF THE PUBLIC runs over to her.</p> <p>ADAM pauses for a second - we can see from his face that he's torn about what to do. On ADAM as he keeps running. A TFL STAFF MEMBER runs over. ADAM pauses, then turns back. As he walks over to the lady on the ground, a middle-aged woman is also heading over, and he catches her eye.</p> <p>To WOMAN.</p> <p>And with that, ADAM is off. He rushes through the ticket barrier.</p> <p>CUT TO:</p> <p><u>EXT. LONDON STREETS - NIGHT</u></p> <p>We follow ADAM as he hot-foots it through London streets to get where he needs to be.</p> <p>We suddenly see where he needs to be, as he runs into a West End theatre.</p> <p>CUT TO:</p>	<p>MEMBER OF THE PUBLIC Hey someone! Find a doctor!</p> <p>MEMBER OF THE PUBLIC (CONT'D) (O.O.V) She's fainted.</p> <p>WOMAN 1 (O.O.V) I think she's having a fit!</p> <p>WOMAN 2 (O.O.V) Is anyone here a doctor?</p> <p>ADAM Are you...</p> <p>WOMAN A GP.</p> <p>ADAM Dentist. Trainee dentist.</p>	<p>Scene: 10:00:56</p>
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<p><u>INT. THEATRE FOYER – NIGHT - CONTINUOUS</u></p> <p>ADAM enters showing his ticket. The final dregs of the audience are drifting into the auditorium, encouraged in by the tannoy.</p> <p>ADAM slows to a casual walk and we think he's got away with it.</p> <p>ADAM steps it up and gear and runs down the stairs.</p> <p>CUT TO:</p> <p><u>INT. THEATRE AUDITORIUM - NIGHT</u></p> <p>ADAM makes his way to his seat, in between HARRY and ADAM's mother, VERONIQUE (late 50s, immaculately presented). Beyond her is ADAM's dad, STEPHEN (late 50s, skeletal and beaten into silent, hangdog submission). To HARRY.</p> <p>A handbag occupies the seat between HARRY and VERONIQUE which she theatrically lifts up as ADAM goes to sit down.</p> <p>To VERONIQUE.</p>	<p>TANNOY (O.S) Please be seated, ladies and gentlemen.</p> <p>ADAM Ah right.</p> <p>TANNOY (O.S) As the second half is about to commence.</p> <p>ADAM Shit!</p> <p>ADAM (CONT'D) Excuse me.</p> <p>ADAM (CONT'D) Excuse me, sorry.</p> <p>ADAM (CONT'D) The locum didn't turn up. I'm really sorry. I'll make it up to you if it's the last thing I do.</p> <p>HARRY I think this might be the last thing you do.</p> <p>ADAM Hi.</p>	<p>Scene: 10:01:03</p> <p>Scene: 10:01:17</p> <p>Music Out: 10:01:31</p>
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<p>ADAM kisses his MUM on the cheek and looks at his DAD. To STEPHEN.</p> <p>ADAM's DAD nods at him. It's all stilted and awkward. A beat.</p> <p>On VERONIQUE and ADAM.</p> <p>On VERONIQUE and ADAM.</p> <p>On ADAM and HARRY as VERONIQUE cuts him off.</p> <p>On ADAM and HARRY as VERONIQUE cuts him off again.</p> <p>VERONIQUE gestures to HARRY.</p>	<p>ADAM (CONT'D) Hi.</p> <p>ADAM (CONT'D) How was the first half then?</p> <p>HARRY (O.O.V) Oh my god, the- the...</p> <p>HARRY (CONT'D) ...music and the costumes!</p> <p>HARRY (CONT'D) (O.O.V) And how...</p> <p>HARRY (CONT'D) ...do they remember all the words? It's really-</p> <p>VERONIQUE (O.O.V) It was awful. I think you could hear...</p> <p>VERONIQUE (CONT'D) ...Stephen Sondheim spinning in his grave.</p> <p>ADAM I think he's still alive, isn't he?</p> <p>VERONIQUE Poor man.</p> <p>HARRY Could I grab anyone a drink from the bar before the-</p> <p>VERONIQUE (O.O.V) Plus, we were saddled...</p> <p>VERONIQUE (CONT'D) ...with an understudy with barely ten minutes' notice.</p> <p>ADAM That is really annoying, which part?</p>	
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<p>There is an awkward beat of silence where ADAM realises HARRY was the understudy in question. VERONIQUE pushes the box of chocolates in front of ADAM.</p> <p>HARRY shoots ADAM a look as ADAM covers HARRY's hand with his own. VERONIQUE looks like someone has smeared shit under her nose. HARRY looks thrown. Music starts to build in the theatre and the lights dim. ADAM goes to take a chocolate, the box has a tiny baby in it. It makes him jump.</p> <p>ADAM gets whacked by VERONIQUE. He snaps back to reality and the box is back to normal. ADAM looks haunted.</p> <p>CUT TO TITLES:</p> <p><u>INT. THEATRE</u> <u>AUDITORIUM - NIGHT</u></p> <p>To VERONIQUE.</p> <p>ADAM, HARRY, VERONIQUE and STEPHEN stop walking and stand awkwardly as the audience file out around them.</p> <p>VERONIQUE speaks to HARRY like he's a child.</p> <p>On VERONIQUE and STEPHEN.</p>	<p>VERONIQUE Would your friend like a chocolate?</p> <p>ADAM Boyfriend, actually.</p> <p>ADAM (CONT'D) Ah!</p> <p>VERONIQUE Stop fidgeting!</p> <p>THIS IS GOING TO HURT</p> <p>HARRY I don't know if Adam mentioned but we'd...</p> <p>Based on the book by ADAM KAY</p> <p>HARRY (CONT'D) (O.O.V) ... love to take you for dinner?</p> <p>VERONIQUE Oh, we should probably get off actually.</p> <p>HARRY (O.O.V) You sure we can't tempt you for a quick bite?</p>	<p>Music In: 10:02:18</p> <p>Titles In: 10:02:49</p> <p>Scene: 10:02:52</p> <p>Caption In: 10:02:53</p> <p>Music Out: 10:02:57</p>
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<p>On VERONIQUE and STEPHEN.</p> <p>To ADAM.</p> <p>She shakes ADAM's hand (who treats this as an entirely normal transaction) and then HARRY's (who struggles to cope with its weirdness).</p> <p>CUT TO:</p> <p><u>EXT. STREET - NIGHT</u></p> <p>ADAM and HARRY walk down the street away from the theatre.</p> <p>A beat.</p> <p>On ADAM.</p> <p>HARRY's clearly in a slight huff about all this.</p>	<p>HARRY (CONT'D) We've got a table booked at this little French place on Poland Street? My friend's a...</p> <p>HARRY (CONT'D) (O.O.V) ...waiter there.</p> <p>VERONIQUE Well... I'll call you in a couple of weeks.</p> <p>HARRY Fucking hell – the handshakes!</p> <p>ADAM To be fair she always used to give me a nice hug when she dropped me off at school. And a note saying have a successful term.</p> <p>HARRY I'm normally great with mums.</p> <p>HARRY (CONT'D) It's a shame you were late.</p> <p>ADAM Well, I can't do half a caesarean, can I?</p> <p>HARRY (O.O.V) I know, it's just... it wasn't quite...</p> <p>HARRY (CONT'D) ..."we'll tell her over a nice dinner", was it?</p> <p>ADAM Oh, she's known ever since she caught me wanking off to He-Man.</p>	<p>Scene: 10:03:17</p>
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<p>A quick beat. HARRY decides to de-escalate this.</p> <p>ADAM howls at the sky and enters the bar. HARRY laughs, follows.</p> <p>CUT TO:</p> <p><u>INT. NEONATAL INTENSIVE CARE UNIT</u> <u>- MORNING</u></p> <p>ADAM sits in his usual spot by the BABY's incubator.</p>	<p>ADAM (CONT'D) Look on the bright side. You're never gonna have to sit next to her at the top table now, are you?</p> <p>HARRY I never said never.</p> <p>ADAM Didn't say "yes" though either, did you?</p> <p>HARRY No, I said that...you know what I said. And you agreed.</p> <p>HARRY (CONT'D) Do you wanna grab a drink?</p> <p>ADAM How about ten?</p> <p>HARRY Why don't you have another go?</p> <p>ADAM / HARRY (CONT'D) (AT THE SAME TIME) Because... / Give her a call and take her out for dinner. / ...you would have to prise my cold dead hands from the phone.</p> <p>HARRY (CONT'D) For me?</p> <p>ADAM She's not gonna be able to this week anyway – it's a full moon. Aah-oooooh!</p>	<p>Music In: 10:04:14</p> <p>Scene: 10:04:18</p>
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<p>The baby has more wires and tubes inserted into him than when we last saw him.</p> <p>He's really not looking great his tiny chest rising up and down. A beat.</p> <p>CUT TO:</p> <p><u>INT. NEONATAL INTENSIVE CARE UNIT. CORRIDOR – MORNING</u></p> <p>ADAM leaves.</p> <p>CUT TO:</p> <p><u>INT. HOSPITAL COFFEE SHOP – MORNING</u></p> <p>ADAM sits at a table in the coffee shop, pen in hand, staring at a piece of paper. It's branded with the hospital logo. All he's written so far is "On 15th April 2006, I reviewed".</p> <p>Every time ADAM puts pen to paper it triggers a PTSD FLASH.</p> <p>CUT TO:</p> <p><u>PTSD FLASHBACK</u></p> <p>FLASHBACK: ADAM delivering ERIKA's BABY. Blood splashing over his feet during caesarean.</p>	<p>ADAM (CONT'D) That's it, nice big breaths. Did you know, that if you spread out the surface area of your lungs and put them on a football pitch, that's an instant red card and a direct free kick.</p> <p>ADAM (CONT'D) Don't listen to anything your mum says by the way. She's just a bit upset with me. So's my own mum actually – maybe it's a mum thing. Oh, and Harry is too. Maybe it's a, a people thing.</p>	<p>Music Out: 10:04:40</p> <p>Scene: 10:05:19</p> <p>Scene: 10:05:23</p> <p>Music In: 10:05:27</p> <p>Scene: 10:05:33</p>
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<p>ERIKA screaming in the corridor.</p> <p>CUT BACK TO:</p> <p><u>INT. HOSPITAL</u> <u>COFFEE SHOP –</u> <u>MORNING</u></p> <p>ADAM picks up his cup of coffee and takes a sip. He's interrupted by SHRUTI speaking and spills some on the table and statement.</p> <p>On ADAM.</p> <p>ADAM grabs a tissue, mops up the spilt coffee.</p> <p>On ADAM.</p> <p>On SHRUTI as ADAM gets up to leave.</p> <p>He grabs his statement off the table.</p> <p>ADAM walks off.</p> <p>SHRUTI joins the coffee queue behind BEN. To SHRUTI.</p>	<p>SHRUTI Hi.</p> <p>ADAM Oh!</p> <p>SHRUTI (O.O.V) Oh God sorry.</p> <p>ADAM Fuck's sake.</p> <p>SHRUTI (O.O.V) Is that your...</p> <p>SHRUTI (CONT'D) ...statement? I haven't started...</p> <p>SHRUTI (CONT'D) (O.O.V) ...mine yet.</p> <p>ADAM Well, I've only managed seven words and a coffee stain. Get me a latte.</p> <p>ADAM (CONT'D) (O.O.V) Bring it up to labour ward.</p> <p>ADAM (CONT'D) Please.</p> <p>BEN Tell me you don't have to work with that twat?</p>	<p>Scene: 10:05:33</p> <p>Music Out: 10:05:39</p>
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SHRUTI looks a little taken aback that he's talking to her.	SHRUTI Err who Adam? Oh err no, he's alright really.	
	BEN Shit, sorry. I didn't mean to be rude about your friend. I was trying to um... I'm Ben. That's my name. Obviously.	
	SHRUTI Err Shruti.	
On SHRUTI.	BEN (O.O.V) I know. I mean...	
	BEN (CONT'D) Do you like eating pizza?	
On SHRUTI	BEN (CONT'D) (O.O.V) That sounds like I'm saying...	
	BEN (CONT'D) ...you're fat. I, I, I don't think you're fat.	
On SHRUTI she looks on patiently.	BEN (CONT'D) (O.O.V) I think you're <i>not</i> fat. I- I think I'm gonna just start again. I'm Ben...	
	BEN (CONT'D) ...would <i>you</i> like to go for something to eat, for example a pizza?	
	SHRUTI Err yeah tha- that sounds nice.	
	BEN Great! Erm when? Like tonight?	
SHRUTI's face says that's not going to work.	SHRUTI Oh erm...	
On SHRUTI.	BEN (O.O.V) Tomorrow?	
	BEN (CONT'D) Saturday?	
A long beat.	BEN (CONT'D) March?	

<p>A beat.</p> <p>BEN's face collapses before SHRUTI makes it clear with a smile that she's joking.</p> <p>SHRUTI smiles, shy.</p> <p>BEN walks to the counter leaving SHRUTI there with a huge grin on her face – that doesn't usually happen on a Thursday morning.</p> <p>CUT TO:</p> <p><u>INT. COFFEE ROOM – MORNING</u></p> <p>It's midwife handover. TRACY stands in the coffee room – with a handful of MIDWIVES sat around including AGNIESKA. The window of the coffee room is being cleaned.</p> <p>On RIA reading a trashy magazine.</p>	<p>SHRUTI Erm to- tomorrow, tomorrow, tomorrow could work.</p> <p>SHRUTI (CONT'D) But it's just us three, right? Like you, me and Adam?</p> <p>BEN I'll meet you round the front like... seven-ish?</p> <p>SHRUTI Yep.</p> <p>TRACY (V.O) Err Beatrice, you're in...</p> <p>TRACY (CONT'D) ...Room Two, second baby, apparently, she's Jason Orange's cousin.</p> <p>MIDWIVES (TOGETHER) Ouuu!</p> <p>TRACY Do with that knowledge as you will. Room Three is to remain empty for the next twenty-four hours, I'm afraid.</p> <p>AGNIESKA The only good room?</p> <p>TRACY (O.O.V) Yes, so no water births. The Secretary of...</p> <p>TRACY (CONT'D) ...State for God knows <i>what</i> is coming around tomorrow so I'm assuming that we all wanna...</p>	<p>Scene: 10:07:15</p>
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On RIA.	TRACY (CONT'D) (O.O.V) ...keep our jobs.	
	RIA They must think the entire NHS smells like...	
On AGNIESKA.	RIA (CONT'D) (O.O.V) ...fresh paint.	
	RIA (CONT'D) Still, new computer!	
On TRACY.	RIA (CONT'D) (O.O.V) It's been years since I've been able type...	
	RIA (CONT'D) ...words with 'G' in it.	
The MIDWIVES LAUGH.	TRACY I wouldn't get too attached love. Once the right honourable bastard has done his little tour that'll all be gone faster than they can say "A&E closure".	
They all laugh.	TRACY (CONT'D) Right, who fancies twins?	
All the MIDWIVES look away.		Music In: 10:07:55
CUT TO:		
<u>INT. LABOUR WARD – MORNING</u>		Scene: 10:07:57
ADAM walks onto labour ward. Walls are being painted, floors are being cleaned. On ADAM as he stops at the nurses station. He clocks TRACY and MR LOCKHART walking down the corridor towards him.	MR LOCKHART (O.S) ...to keep everything perfect.	
On MR LOCKHART.	TRACY (O.O.V) Yes, Nigel.	
	MR LOCKHART And you're going to keep Room Three free?	
	TRACY (O.O.V) Look if the patients don't need it...	
TRACY ushers SHRUTI out the way.	TRACY (CONT'D) ...Nigel.	

	MR LOCKHART Ah, Kay, bit of good news for you.	 Music Out: 10:08:18
ADAM to CAMERA.	ADAM (TO CAMERA) They've dropped the complaint?	
On ADAM.	MR LOCKHART (O.O.V) Ministerial...	
	MR LOCKHART (CONT'D) ...visit tomorrow and you...	
On ADAM.	MR LOCKHART (CONT'D) (O.O.V) ...get to shake his hand.	
	ADAM That explains why we've got the hospital's only mop today.	
On ADAM.	MR LOCKHART (O.O.V) Yeah shouldn't be too taxing.	
	MR LOCKHART (CONT'D) Wander round the ward smiling like a gay proctologist...	
On ADAM, slightly flinches at this. Then on SHRUTI.	MR LOCKHART (CONT'D) (O.O.V) ...then tell a quick charming anecdote, and it's off...	
	MR LOCKHART (CONT'D) ...to the meeting room for a plate of Sainsbury's cheapest sandwiches. You on?	
A loud, TWO-TONE EMERGENCY ALARM goes off. On SHRUTI.	ADAM It would be my honour.	
	MR LOCKHART (O.O.V) Good man.	
TRACY mouths "It would be my honour" in a sycophantic way back at him – ADAM looks slightly sheepish.	MR LOCKHART (CONT'D) (O.O.V) Right, twenty-four hours to make this place look like a labour ward.	
	MR LOCKHART (CONT'D) Traditionally at this point, a couple of you would be running to the emergency.	

<p>ADAM, SHRUTI and TRACY just stand there.</p> <p>On ADAM then MR LOCKHART who looks unimpressed. As TRACY explains.</p> <p>The alarm stops.</p> <p>On MR LOCKHART.</p> <p>MR LOCKHART looks at TRACY.</p> <p>On SHRUTI.</p> <p>MR LOCKHART turns to look at ADAM and gives him a nod, expectantly. His bleep goes off.</p> <p>ADAM checks his bleep.</p> <p>CUT TO:</p> <p><u>INT. GYNAE WARD – MORNING</u></p> <p>ADAM is charging down the ward purposefully, off to fight yet another fire. He reaches nurse PETR.</p>	<p>ADAM Oh, we usually wait a bit.</p> <p>TRACY (O.O.V) It's faulty it randomly goes off for a...</p> <p>TRACY (CONT'D) ...couple of seconds.</p> <p>ADAM If it keeps going we'll run, but normally it just-</p> <p>ADAM (CONT'D) Stops.</p> <p>MR LOCKHART How often does this happen?</p> <p>TRACY (O.O.V) Erm... couple of times an hour.</p> <p>MR LOCKHART Well, add that to the list.</p> <p>TRACY Of course, and what would you like me to take off the list to...</p> <p>TRACY (CONT'D) (O.O.V) ...make time?</p> <p>ADAM I'm on it.</p> <p>ADAM (CONT'D) What's wrong with her, then?</p>	<p>Music In: 10:09:08</p> <p> </p> <p>Scene: 10:09:09</p> <p> </p>
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On ADAM.	PETR I couldn't tell you.	
	ADAM Is there someone who could?	
	PETR (O.O.V) She's obviously in pain...	
	PETR (CONT'D) ...but she won't let us look. She's being... obstructive.	
On ADAM.	ADAM Meaning?	
	PETR (O.O.V) Meaning she told...	
	PETR (CONT'D) ...me to fuck off in four different languages.	
ADAM walks to the ward and PETR follows. As they get to MRS WINNICKA's cubicle she is being examined by another patient, a LADY in her 70s, who is doing a very unconvincing impression of a GERMAN PROFESSOR.	ADAM Sounds like she's okay to me.	
	GERMAN PROFESSOR Oh. It iz not sehr gut news I'm afraid.	
	MRS WINNICKA Oh dear?	
On ADAM.	GERMAN PROFESSOR (O.O.V) I am afraid ze whole leg will have to be cut off!	
	MRS WINNICKA I've just ordered new slippers.	
	GERMAN PROFESSOR Oh no!	
On ADAM.	MRS WINNICKA (O.O.V) Will it grow back?	Music Out: 10:09:34

	GERMAN PROFESSOR No... I don't think it will.	
	ADAM Petr, would you mind escorting Professor Einstein back to her laboratory?	
PETR guides the GERMAN PROFESSOR towards the exit of the ward. On ADAM.	PETR Any chance you know which ward...	
	PETR (CONT'D) (O.O.V) ...you're on?	
To MRS WINNICKA.	ADAM Sorry if that lady was bothering you.	
MRS WINNICKA speaks with a slight grimace, she's in pain.	MRS WINNICKA Are you kidding? She's the best doctor I've seen since I've been in here.	
	ADAM Is there um, anything the matter?	
ADAM pulls the curtain.	MRS WINNICKA (O.O.V) Oh no, just here for...	
	MRS WINNICKA (CONT'D) ...delicious food.	
Re curtain.	MRS WINNICKA (CONT'D) How soundproof do you think that thing is?	
On MRS WINNICKA.	ADAM (O.O.V) So how can I help you today, Mrs Winnicka?	
On ADAM.	MRS WINNICKA (O.O.V) I think something...	
She points down to the lower half of her body.	MRS WINNICKA (CONT'D) ...coming <i>out</i> . Of there.	
ADAM to CAMERA.	ADAM (TO CAMERA) I hope not – labour ward's full.	
	ADAM (CONT'D) Um d'you mind if I have a quick look?	
MRS WINNICKA nods. ADAM puts gloves on.		

<p>MRS WINNICKA looks perturbed as ADAM pulls on his gloves.</p> <p>ADAM has a quick look under the blanket.</p> <p>A beat.</p> <p>On ADAM.</p> <p>MRS WINNICKA looks embarrassed and concerned. ADAM reads the anxiety on her face.</p> <p>MRS WINNICKA looks very relieved but doesn't thank ADAM. He exits the curtain.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD.</u> <u>TRIAGE – MORNING</u></p> <p>SHRUTI is in a curtained-off cubicle with ANNA, an anxious patient in her early 30s.</p>	<p>ADAM (CONT'D) Bend your legs, feet together, drop your knees to the side.</p> <p>MRS WINNICKA Well get on with it.</p> <p>ADAM Okay, nothing to panic about, you've got a bit of a prolapse there, that's your uterus you can feel coming out.</p> <p>ADAM (CONT'D) Very common. There's something we can put inside to sort of, hold it all up there.</p> <p>MRS WINNICKA (O.O.V) Haven't had...</p> <p>MRS WINNICKA (CONT'D) ...anything up there since decimalisation.</p> <p>ADAM I'll get you booked into urogynae clinic in the next few days.</p> <p>ADAM (CONT'D) Tell you what. I'll um get everything I need from clinic and um, pop back up with it later.</p> <p>MRS WINNICKA Go on then, what you waiting for?</p> <p>SHRUTI Well, everything looks absolutely fine, the tummy pain's settled then I think we can prob-</p>	<p>Scene: 10:11:23</p>
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<p>Her partner ANGUS is trying to control their THREE-YEAR-OLD CHILD, who's currently smashing the fire extinguisher with a toy hammer.</p> <p>SHRUTI closes the notes and is about to hand them back to ANNA when she notices something on the front of them: a couple of small red-dot stickers. Her eyes widen. On ANGUS and ERNIE.</p> <p>SHRUTI takes the notes and walks outside.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD</u> <u>NURSING STATION –</u> <u>MORNING</u></p> <p>ADAM is at the nursing station staring at his statement.</p> <p>ADAM looks up.</p>	<p>ANGUS (O.O.V) Ernie! Come away from there, Mummy's having a conversation. Why, why, why don't we look...</p> <p>ANGUS (CONT'D) ...at your book for a bit?</p> <p>SHRUTI Oh well like I was saying, if the tummy pain has settled then I think we can probably get you back home.</p> <p>ANNA If, you're sure?</p> <p>SHRUTI If anything changes, just come back in and see us, I mean we are never closed. Unfortunately.</p> <p>ANGUS (O.O.V) Stop!</p> <p>ANGUS (CONT'D) (O.O.V) Stop!</p> <p>SHRUTI (O.O.V) / ANGUS (CONT'D) (AT THE SAME TIME) Would you guys um... / Stop it. / ...just like...</p> <p>SHRUTI (CONT'D) ...hang on one minute please?</p> <p>AGNIESKA (O.O.V) My lady in One is absolutely desperate for a water-birth.</p>	<p>Scene: 10:11:52</p>
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<p>AGNIESKA talks to TRACY.</p> <p>On ADAM as he returns to his statement.</p> <p>To TRACY who is covering a big crack in the plasterwork with a hand-washing poster.</p> <p>On ADAM.</p> <p>On ADAM who settles back down to his statement again when SHRUTI runs over, anxiously.</p> <p>SHRUTI winces and proffers ADAM the notes. He sighs and flicks through them.</p>	<p>AGNIESKA (CONT'D) Any chance we can get her into Room Three?</p> <p>TRACY (O.O.V) I'm really sorry but it's above my pay grade. Lockhart needs it empty so we can show it off to the Minister.</p> <p>AGNIESKA Okay, well I've asked.</p> <p>ADAM Don't you think that they should see what this place is really like, rather than some sellotaped-together version?</p> <p>TRACY (O.O.V) Good plan.</p> <p>TRACY (CONT'D) And when they sack me, you gonna pay my mortgage directly into the bank or just give me the...</p> <p>TRACY (CONT'D) (O.O.V) ...cash?</p> <p>RIA (O.O.V) You'd think they'd have picked a quieter time to come.</p> <p>SHRUTI Sorry to bother you. But-</p> <p>ADAM And yet, here you are.</p> <p>ADAM (CONT'D) So, someone came in with nothing the matter and you sent them home?</p> <p>SHRUTI No but-</p> <p>ADAM I'm sorry I'm quite busy right now I probably can't arrange a full parade in your honour.</p>	
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<p>SHRUTI closes the notes and points at the red stickers.</p> <p>On ADAM.</p> <p>ADAM to CAMERA</p> <p>To SHRUTI as he hands back the file and walks down the corridor purposefully with SHRUTI.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD TRIAGE – MORNING</u></p> <p>ADAM and SHRUTI enter the cubicle to find ANNA sitting up on the bed and their SON bouncing on ANGUS's knee. We feel the tension here, suddenly wondering if ANGUS is asking this in a half-threatening way?</p> <p>On ANNA.</p>	<p>SHRUTI (O.O.V) No, look! The stickers on her file.</p> <p>ADAM Oh, shit.</p> <p>SHRUTI (O.O.V) That's a domestic abuse alert, right?</p> <p>ADAM (TO CAMERA) In the ladies toilets there are red stickers that you put on your notes if you wanna talk privately about domestic abuse.</p> <p>ADAM (CONT'D) Good spot, parade's back on.</p> <p>ADAM (CONT'D) Hi, I'm Adam, one of the doctors.</p> <p>ANGUS Everything OK?</p> <p>ADAM Nothing to worry about. Just wondering if I could have a couple of words with you in private?</p> <p>ANGUS (O.O.V) Ah we want to...</p> <p>ANGUS (CONT'D) ...stay with Mummy, don't we, Ernie?</p> <p>ADAM Well, I do have to examine your wife in quite a personal way.</p> <p>ANGUS I thought you said it was a couple of words?</p>	<p>Scene: 10:12:44</p>
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ANNA nods.	ADAM / ANGUS (CONT'D) (O.O.V) (AT THE SAME TIME) Yeah the words are “vaginal” and “examination” and I thought with your son here... / okay. / ...it might be better.	
	ANGUS You'll be alright, darling?	
	ANNA Yeah.	
	ADAM There's a coffee shop downstairs.	
	ANGUS Well, I think the Caffè Nero opposite's...	
On ADAM.	ANGUS (CONT'D) (O.O.V) ...probably safer.	
To ERNIE as ANGUS carries the kid out of the cubicle.	ANGUS (CONT'D) Gooo zoom.	
	ERNIE Zoom!	
ADAM turns to ANNA.	ADAM Is everything okay at home Anna?	
	ANNA Ha, ha, how do you mean?	
On ANNA.	SHRUTI (O.O.V) Anna, you can tell us...	
	SHRUTI (CONT'D) ...I mean you've done the hard bit already.	
ANNA looks frozen. SHRUTI points at the red dots on the front of the file and ANNA looks on the cusp of opening up.	SHRUTI (CONT'D) Err, the stickers?	
	ERNIE (O.O.V) STICKERS!	
At this point, ERNIE runs back into the room under the curtain.	ANNA Oh God!	

<p>On ERNIE who has the same little red stickers all over his hands. On ADAM.</p> <p>On SHRUTI.</p> <p>ANGUS runs in, out of breath from chasing after his SON.</p> <p>To ADAM.</p> <p>ADAM and SHRUTI walk out of triage together.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD – DAY – CONTINUOUS</u></p> <p>ADAM and SHRUTI walk down the labour ward corridor as the EMERGENCY ALARM is going off again.</p>	<p>ANNA (CONT'D) (O.O.V) He's always doing this sort of thing.</p> <p>ERNIE (O.O.V) Sticky stickers!</p> <p>ANNA (O.O.V) He loves stickers.</p> <p>ANGUS Ernie! Ernie!</p> <p>ERNIE (O.O.V) Sticky stickers!</p> <p>ANGUS So sorry.</p> <p>ADAM Come on then Miss Marple.</p> <p>ANGUS (O.O.V) Rascal.</p> <p>MIDWIFE (O.S) False alarm everyone!</p> <p>SHRUTI There was something weird about him.</p> <p>ADAM Yeah, he's a posh twat. You don't get arrested for that.</p> <p>SHRUTI Just as well...</p> <p>ADAM Me?! You can talk!</p> <p>SHRUTI My, my mum's a dinner lady and my dad's an electrician.</p>	<p>Scene: 10:13:48</p>
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<p>A beat. ADAM caught off guard.</p> <p>ADAM tuts and walks off. SHRUTI smiles. She hears ANGUS in the distance. She spots ANNA and ANGUS leaving the ward. He's gripping ANNA's shoulder a little harder than you might expect. We see some alarm on SHRUTI's face. She dashes over to them.</p> <p>SHRUTI catches ANNA and ANGUS as they reach the lift.</p>	<p>ADAM Well where did I get the idea that your parents were doctors?</p> <p>SHRUTI Oh, um from racist stereotypes?</p> <p>ADAM Um no! No! No! No! Erm you sa-</p> <p>SHRUTI I'm kidding. You do know that like not everyone gets this handed to them on a plate right. Like it didn't even occur to my parents that I could end up being a doctor.</p> <p>ADAM Alright, Little Orphan Annie.</p> <p>SHRUTI How did you end up here then?</p> <p>ADAM Um... my, well my dad was a doctor and-</p> <p>SHRUTI An- and he had this big plate?</p> <p>ANGUS (O.S) (O.O.V) No I won't calm down, Anna.</p> <p>ANGUS (CONT'D) (O.S) What the hell did you think this was gonna achieve?</p> <p>SHRUTI Sorry, sorry, I um, so- err glad I, glad I caught you. Erm I was just discussing your case a bit more with my colleague and we thought that it'd be best to keep you in overnight. For a test.</p> <p>ANGUS Err, what sort of test?</p>	
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Prepared by Anastasia Kyriacou (07958 664 704)

<p>He's on one end of an extremely irritating phone call. A beat while he listens.</p> <p>ADAM enters the gynae outpatient storeroom. He rifles through various drawers and boxes looking for something.</p> <p>Eventually he finds what he's looking for and grabs a few sizes of ring pessary. As he exits an OUTPATIENTS NURSE appears.</p> <p>ADAM looks at the pessaries in his hands.</p> <p>On ADAM as he leaves.</p> <p>CUT TO:</p> <p><u>INT. STAIRWELL – DAY</u></p> <p>ADAM makes his way back to the Gynae ward. As he passes the Labour Ward floor, he sees a WORKMAN in a hard hat walking onto Labour Ward. We hear the EMERGENCY ALARM going off again.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD. CORRIDOR – DAY</u></p> <p>ADAM enters and talks to the first WORKMAN he finds.</p>	<p>ADAM (INTO MOBILE) (CONT'D) No, I don't have the error code for the secondary console. I don't even know what the secondary console is. Listen I need someone to come here with a toolbox, a jumpsuit, and the phrase "I have fixed the alarm!" What... three weeks? Which of Neptune's moons are you based on exactly? Listen, forget it. Pleasure doing business with you.</p> <p>OUTPATIENTS NURSE Um, can I help you?</p> <p>ADAM Erm I'm starting an ultimate frisbee team. D'you want in?</p> <p>ADAM (CONT'D) Hi, sorry, hi. Are you working on labour ward?</p>	<p>Music Out: 10:15:33</p> <p>Scene: 10:16:13</p> <p>Scene: 10:16:16</p>
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<p>The WORKMAN gives him a funny look. ADAM HUFFS as he heads back to the stairs.</p> <p>CUT TO:</p> <p><u>INT. GYNAE WARD – DAY</u></p> <p>MRS WINNICKA is lying in bed, feet together, knees bent, as before. ADAM sits on the end of the bed with a pair of gloves on. He starts to insert the ring pessary.</p> <p>MRS WINNICKA looks very uncomfortable.</p> <p>ADAM feels the need to fill the silence.</p>	<p>WORKMAN Yeah.</p> <p>ADAM Can you see if you can do anything to stop the alarm going off every three seconds?</p> <p>WORKMAN I'll have a go.</p> <p>ADAM Can you have a success?</p> <p>ADAM (CONT'D) Okay.</p> <p>ADAM (CONT'D) Just...just try to relax.</p> <p>MRS WINNICKA Oh, it's easy for you to say.</p> <p>ADAM Went to the theatre last night.</p> <p>MRS WINNICKA How thrilling for you.</p> <p>ADAM In a way, I had a massive argument with my mother.</p> <p>MRS WINNICKA Yes, and have you apologised yet?</p> <p>ADAM Didn't do anything wrong.</p>	<p>Scene: 10:16:37</p> <p>Music Out: 10:16:44</p>
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On ADAM.	MRS WINNICKA (O.O.V) She's your mother...	
	MRS WINNICKA (CONT'D) She could be dead tomorrow.	
	ADAM I'll apologise in my eulogy then. Yep there it is all done. How's that feel? Better?	
MRS WINNICKA nods.	MRS WINNICKA Better.	
	ADAM That's good.	
ADAM covers MRS WINNICKA back up.	ADAM (CONT'D) Right, I will get you booked into clinic to have it replaced in six months.	
	MRS WINNICKA Will you be doing it?	
	ADAM Ah it sort of depends on-	
MRS WINNICKA gives ADAM a look.	ADAM (CONT'D) Yeah sure.	
On ADAM.	MRS WINNICKA (O.O.V) That's a shame.	Music In: 10:17:36
We know she doesn't mean that. As ADAM walks away he picks up his phone to make a call.		
CUT TO:		
<u>INT. LABOUR WARD.</u> <u>NURSING STATION /</u> <u>LABOUR WARD.</u> <u>CORRIDOR – DAY</u>		Scene: 10:17:47
ADAM walks towards the nursing station while talking into his mobile.	ADAM (INTO MOBILE) Just because it's only got one Michelin star doesn't mean it's not a good restaurant mum.	

<p>TRACY is instructing WORKMEN where to put a filing cabinet.</p> <p>SHRUTI hurries over to RIA at the nursing station.</p> <p>On ADAM still on his mobile.</p> <p>To himself about his MOTHER.</p> <p>On ADAM as he hangs up the phone.</p> <p>Suddenly there's an almighty crashing sound. ADAM and SHRUTI rush over.</p> <p>ADAM and SHRUTI open the door to see TRACY has pulled the emergency cord – and a considerable amount of ceiling has come down with it. TRISHNI (early 40s, anxious, floaty) is sitting on a birthing ball. Her BOYFRIEND sits with her.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD.</u> <u>DELIVERY ROOM 1 –</u> <u>DAY - CONTINUOUS</u></p>	<p>ADAM (INTO MOBILE) (CONT'D) Well how on earth am I meant to know how hygienic the kitchen is?</p> <p>SHRUTI Ria, who's the safeguarding midwife?</p> <p>RIA Oh err, used to be Paulette but she left – thank god.</p> <p>RIA (CONT'D) (O.O.V) If it's urgent, you speak to Tracy?</p> <p>ADAM (INTO MOBILE) Okay, yep, see you at eight. Bye.</p> <p>ADAM (CONT'D) Don't forget to charge your broomstick.</p> <p>SHRUTI (O.O.V) Adam where's Tracy?</p> <p>ADAM Dunno, busy getting her MBE.</p> <p>TRACY (O.S) ARGH!</p> <p>ADAM Jesus Christ! What's happened here?</p> <p>TRACY I'll tell you in a minute. Can you just check her CTG.</p>	<p>Music Out: 10:18:09</p> <p>Scene: 10:18:23</p>
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<p>On ADAM entering the room, SHRUTI behind.</p> <p>ADAM looks at the CTG which is covered in dust. He gives it a blow.</p> <p>He turns to TRISHNI.</p> <p>On TRISHNI and her BOYFRIEND.</p> <p>On TRISHNI and her BOYFRIEND.</p> <p>On TRISHNI and her BOYFRIEND.</p> <p>To ADAM, through gritted teeth.</p> <p>To TRISHNI.</p> <p>ADAM and TRACY leave. From TRISHNI and her BOYFRIEND.</p> <p>CUT TO:</p>	<p>TRACY (CONT'D) (O.O.V) First baby, forty-one but otherwise...</p> <p>TRACY (CONT'D) ...low risk.</p> <p>ADAM What happened there? Oh my God.</p> <p>ADAM (CONT'D) Jesus. Hi, I'm Adam.</p> <p>ADAM (CONT'D) (O.O.V) One of the doctors.</p> <p>TRISHNI I was supposed to be having a water-birth.</p> <p>ADAM You never know, one of the pipes might come down. Baby's heart rate's improving nicely. So sorry we'll erm, we'll err, we'll get you somewhere, another room.</p> <p>TRACY No, we don't have another room...</p> <p>TRACY (CONT'D) (O.O.V) ...so.</p> <p>TRISHNI What?</p> <p>TRACY (O.O.V) We'll just clear this one up.</p> <p>TRACY (CONT'D) OK!</p> <p>ADAM She's the boss.</p>	
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<p><u>INT. LABOUR WARD</u> <u>CORRIDOR – DAY –</u> <u>CONTINUOUS</u></p> <p>They and walk down the corridor together.</p> <p>ADAM looks guilty.</p> <p>You can almost see the vein of rage throbbing in TRACY's head. ADAM walks off, tail between his legs. TRACY looks at the empty waterbirth room before we follow her to Room One. She knocks on the door. TRACY opens the door, steps in.</p> <p>CUT TO:</p> <p><u>INT. DELIVERY ROOM 1</u> <u>– DAY</u></p> <p>AGNIESKA is clearing up debris in the corner.</p>	<p>ADAM (CONT'D) What happened in there?</p> <p>TRACY I'll tell you what didn't happen, the bloody alarm. I pulled it twice and nothing, so I put a bit more welly into it-</p> <p>TRACY (CONT'D) What did you do?</p> <p>ADAM Nothing!</p> <p>TRACY Don't bullshit me.</p> <p>ADAM Well, the um, the alarm company couldn't send anyone for three weeks so I asked a, a workman to...have a go.</p> <p>TRACY And how would you say they did out of ten?</p> <p>TRACY (CONT'D) Fuck this.</p> <p>TRACY (CONT'D) Good news. We've found...</p> <p>TRACY (CONT'D) ... you another room. There's even a pool in there for water-birth.</p> <p>TRISHNI And can I still eat my placenta?</p>	<p>Scene: 10:18:54</p> <p>Music In: 10:19:16</p> <p>Scene: 10:19:27</p>
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<p>From TRISHNI, happy.</p> <p>CUT TO:</p> <p><u>INT. NEONATAL INTENSIVE CARE UNIT CORRIDOR – DAY</u></p> <p>ADAM is wearing his own clothes, on his way out of work. He walks up to the Neonatal Intensive Care Unit and braces himself ERIKA and PAULA are there. ADAM awkwardly wonders whether he should just leave until ERIKA calls him over. From ADAM.</p> <p>CUT TO:</p> <p><u>INT. NEONATAL INTENSIVE CARE UNIT – DAY</u></p> <p>ADAM enters the unit.</p> <p>On ADAM.</p> <p>On ADAM.</p>	<p>TRACY Sure, why not?</p> <p>ERIKA (O.S) Dr Adam!</p> <p>ADAM How's my little friend?</p> <p>ERIKA Oh, you know, just keeping busy. Cleaned the oven this...</p> <p>ERIKA (CONT'D) (O.O.V) ...morning then I came down here.</p> <p>PAULA (O.O.V) Erm...</p> <p>PAULA (CONT'D) ...can I ask what you're doing here?</p> <p>ADAM Sorry we err we did meet before but it was, yeah, it was only briefly. Erm I'm the doctor who delivered your nephew.</p>	<p>Scene: 10:19:35</p> <p>Scene: 10:19:42</p> <p>Music Out: 10:19:52</p>
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<p>On ADAM.</p> <p>ADAM looks utterly hopeless and awkward.</p> <p>On ADAM as he goes out the door.</p> <p>CUT TO:</p> <p><u>INT. CHANGING ROOM</u> <u>- DAY</u></p> <p>ADAM is back in mufti. He locks his locker and pulls out his increasingly tattered statement. He sits, reads it.</p> <p>CUT TO:</p> <p><u>PTSD FLASHBACK</u></p> <p>FLASHBACK: ERIKA in the corridor holding her BABY. ERIKA screaming. ADAM after the caesarean covered in blood.</p> <p>CUT BACK TO:</p> <p><u>INT. CHANGING ROOM</u> <u>- DAY</u></p> <p>Back with ADAM.</p>	<p>PAULA I know exactly who you are.</p> <p>PAULA (CONT'D) (O.O.V) That's why I'm asking if it's appropriate for you to be...</p> <p>PAULA (CONT'D) ...here right now.</p> <p>ADAM Umm sorry, yeah of course. I was just going.</p> <p>PAULA Yeah.</p> <p>ERIKA (O.O.V) Bye, Dr Adam!</p>	<p>Music In: 10:20:12</p> <p>Scene: 10:20:16</p> <p>Scene: 10:20:27</p> <p>Scene: 10:20:27</p>
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<p>He puts the statement away and pulls out his mobile phone to call HARRY.</p> <p>CUT TO:</p> <p><u>INT. ADAM AND HARRY FLAT. KITCHEN – DAY</u></p> <p>HARRY is surrounded by an explosion of work as he talks on his mobile.</p> <p>CUT BACK TO:</p> <p><u>INT. CHANGING ROOM – DAY</u></p> <p>CLOSE on ADAM talking into mobile.</p> <p>CUT TO:</p> <p><u>INT. ADAM AND HARRY FLAT. KITCHEN – DAY</u></p> <p>HARRY sits at the kitchen table.</p> <p>CUT BACK TO:</p> <p><u>INT. CHANGING ROOM – DAY</u></p> <p>CLOSE on ADAM talking into mobile.</p> <p>CUT TO:</p> <p><u>INT. ADAM AND HARRY FLAT. KITCHEN – DAY</u></p>	<p>HARRY (THROUGH MOBILE) Go on then, what's the damage?</p> <p>ADAM (INTO MOBILE) Err ten? Eleven?</p> <p>HARRY (INTO MOBILE) You remember you said you'd go through my presentation...</p> <p>HARRY (THROUGH MOBILE) (CONT'D) ...when you got home?</p> <p>ADAM (INTO MOBILE) Do you remember how you wanted me to meet my mum for dinner?</p> <p>HARRY (INTO MOBILE) Amazing! Well, good luck – let me know how it goes yeah. And remember the magic words?</p> <p>ADAM (INTO MOBILE) If she tries to suck out my soul, I say "Expecto Patronum".</p>	<p>Scene: 10:20:39</p> <p>Music Out: 10:20:40</p> <p>Scene: 10:20:42</p> <p>Scene: 10:20:46</p> <p>Scene: 10:20:54</p> <p>Scene: 10:20:56</p>
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<p>HARRY sits at the kitchen table.</p> <p>CUT BACK TO:</p> <p><u>INT. CHANGING ROOM</u> <u>– DAY</u></p> <p>ADAM smiles.</p> <p>He hangs up.</p> <p>CUT TO:</p> <p><u>INT. RESTAURANT –</u> <u>NIGHT</u></p> <p>ADAM is sitting opposite VERONIQUE in an upmarket bistro. ADAM has an untouched risotto in front of him, his MUM has nothing. A very patient WAITER comes over with a plate and sets it before VERONIQUE. If she were wearing pince-nez, she'd be glaring over them.</p> <p>ADAM sinks ever so slightly into his chair. It's clear she does this a lot. There is a deathly silence. She lifts the plate up slightly, for the waiter to remove it. On ADAM.</p> <p>The WAITER takes ADAM's plate too. Sotto, to WAITER.</p>	<p>HARRY (INTO MOBILE) I was thinking, "I'm sorry".</p> <p>HARRY (THROUGH MOBILE) (CONT'D) Good luck.</p> <p>VERONIQUE Oh, thank you, you've remembered us at last.</p> <p>WAITER I hope it is to your satisfaction, this time.</p> <p>VERONIQUE Are those chives?</p> <p>VERONIQUE (CONT'D) (O.O.V) And get him a new one, too – that's gone stone cold.</p> <p>WAITER Of course, madam.</p> <p>ADAM If you could, maybe only spit in hers?</p>	<p>Scene: 10:20:59</p> <p>Scene & Music In: 10:21:02</p>
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The WAITER leaves.	VERONIQUE I can't remember the last time I saw you two months in a row, let alone two evenings.		
On ADAM.	VERONIQUE (CONT'D) (O.O.V) How's work?		
	ADAM Err yeah work's...fine, yes. I'm acting registrar now did I mention that?		
On ADAM.	VERONIQUE (O.O.V) Yes, it's wonderful news.		
	VERONIQUE (CONT'D) Your father and I are very proud.		
A beat.	VERONIQUE (CONT'D) Lesley's son's a professor.		
	ADAM L- Lesley's son's fifty.		
	VERONIQUE He said, she said.		
	ADAM Anyway, I'm showing a minister round the ward tomorrow!		
VERONIQUE's face lights up – she's suddenly very pleased indeed.	VERONIQUE Oh, that's fantastic, darling! How many doctors were they choosing from?		
Enjoying the praise.	ADAM Quite a lot actually!		
On ADAM.	VERONIQUE (O.O.V) Hundreds, I expect.		
	ADAM Um so, yesterday, at the um...		
On VERONIQUE.	ADAM (CONT'D) (O.O.V) ...at the theatre, we didn't really get the chance to speak properly.		

On ADAM.	<p>VERONIQUE (O.O.V) Well, you weren't there for half of it.</p> <p>ADAM I said something pretty important to you, when I arrived.</p>		
On ADAM.	<p>VERONIQUE (O.O.V) When you...</p> <p>VERONIQUE (CONT'D) ...<i>finally</i> arrived.</p>		
On VERONIQUE.	<p>ADAM (O.O.V) What I'm saying is I want to apologise to you for not...</p> <p>ADAM (CONT'D) ...saying it in the best way.</p>		
On VERONIQUE.	<p>ADAM (CONT'D) (O.O.V) But err, it's important to...</p> <p>ADAM (CONT'D) ...me. He's important to me.</p> <p>VERONIQUE When's Gregory's wedding? I really like the girl he's marrying don't you?</p>		
On ADAM.	<p>VERONIQUE (CONT'D) (O.O.V) She's very charming-</p> <p>ADAM I'm talking to you about Harry though aren't I Mum.</p>		
On VERONIQUE as she draws her mouth in tight.	<p>ADAM (CONT'D) (O.O.V) Not Greg. I'm saying to you that I...</p> <p>ADAM (CONT'D) ...live with Harry. And we only have one bedroom.</p> <p>VERONIQUE D'you want a deposit on a bigger flat? Is that what <i>all</i> this is about?</p>		

<p>ADAM looks perplexed. He wasn't expecting that.</p> <p>On ADAM, frustrated.</p> <p>On ADAM.</p> <p>On ADAM.</p> <p>A long pause. The WAITER brings over their plates of food. To WAITER.</p> <p>The WAITER goes.</p> <p>VERONIQUE feels bad that she's upset ADAM, but obviously doesn't go as far as to apologise.</p>	<p>ADAM I'm saying to you, I live with Harry, I'm very happy and we love each other and we're gay.</p> <p>VERONIQUE Both of you?</p> <p>ADAM Yes... both of-</p> <p>VERONIQUE (O.O.V) What was wrong with...</p> <p>VERONIQUE (CONT'D) ...Helen? You were so nice together-</p> <p>ADAM I'm gay, mum!</p> <p>VERONIQUE (O.O.V) Look. I've watched you pull your pants down...</p> <p>VERONIQUE (CONT'D) (O.O.V) ...at far too many children's birthday...</p> <p>VERONIQUE (CONT'D) (O.O.V) ...parties to be fazed by one of your outbursts.</p> <p>ADAM This is not an outburst!</p> <p>VERONIQUE Thank you. Thank you.</p> <p>VERONIQUE (CONT'D) I don't know what you're getting so uppity about – I said to your father he seemed...fairly nice.</p> <p>ADAM He is nice. He's very nice.</p>	
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On ADAM.	VERONIQUE (O.O.V) Did I tell you...	
	VERONIQUE (CONT'D) ...Monica's having her kitchen re-done...	
On ADAM.	VERONIQUE (CONT'D) (O.O.V) ...again? Glass everywhere.	
	VERONIQUE (CONT'D) Looks awful.	
On VERONIQUE.	ADAM (O.O.V) Anyway, we're engaged.	
	ADAM (CONT'D) We're getting married.	
ADAM sits back in triumph mixed with fear and watches his mother contemplating her next move. VERONIQUE doesn't get riled, infuriating ADAM even further. She takes a sip of her wine. From ADAM.		Music In: 10:23:46 Music Out: 10:23:47
CUT TO:		
<u>EXT. STAIRWELL – NIGHT</u>		Scene: 10:23:56
ADAM walks up the stairs. Once's he's at the top he takes a deep breath. Here we go...		
CUT TO:		
<u>INT. ADAM AND HARRY'S LIVING ROOM – NIGHT</u>		Scene: 10:24:13
ADAM walks in. He closes the front door. On ADAM, he looks nervous.	HARRY (O.O.V) So, how'd it go then?	Music Out: 10:24:16

<p>HARRY is sitting at the kitchen table surrounded by work.</p> <p>On ADAM taking off his coat.</p> <p>ADAM walks over and kisses HARRY on the head.</p> <p>ADAM's getting increasingly mired in this lie.</p> <p>On ADAM.</p> <p>On ADAM.</p>	<p>ADAM Yeah, fine.</p> <p>HARRY Well, she didn't kill you then – that's something.</p> <p>ADAM Yeah. Yeah she got it.</p> <p>HARRY (O.O.V) See I knew she would, if you just apologised for springing it on her.</p> <p>HARRY (CONT'D) So um, what did she say?</p> <p>ADAM Oh, well you know. She mainly talked about herself. But she was um... interested in you. And erm, yeah asked lots of questions.</p> <p>HARRY Like what?</p> <p>ADAM About your job...and about your family...and um... she said she can't wait to meet you properly. Next time she's in London, stealing dalmatians.</p> <p>HARRY (O.O.V) I knew she'd be happy...</p> <p>HARRY (CONT'D) ...if you were just straight with her.</p> <p>ADAM I think she'd be happier if I was straight full stop.</p> <p>HARRY Well, why don't we...</p> <p>HARRY (CONT'D) (O.O.V) ...arrange for us to all meet up again.</p>	
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On ADAM.	ADAM I'm knackered, I should probably-	
	HARRY (O.O.V) Or...	
	HARRY (CONT'D) ...we can ask her over for dinner...	
On ADAM.	HARRY (CONT'D) (O.O.V) ...I can make fajitas?	
	HARRY (CONT'D) Does she like fajitas? I mean who doesn't love fajitas. And I make amazing fajitas.	
	ADAM Harry!	
ADAM shuts him up with a long kiss.	HARRY These really good-	Music In: 10:25:16
CUT TO:		
<u>INT. ADAM AND HARRY'S BEDROOM – NIGHT</u>		Scene: 10:25:19
ADAM and HARRY are having reward sex.		
CUT TO:		
<u>PTSD FLASHBACK</u>		Scene: 10:25:37
FLASHBACK: ADAM delivering ERIKA's tiny little BABY.		
CUT BACK TO:		
<u>INT. ADAM AND HARRY'S BEDROOM – NIGHT</u>		Scene: 10:25:37
ADAM is somewhere else entirely.		
CUT TO:		

<p><u>PTSD FLASHBACK</u></p> <p>FLASHBACK: ERKIA standing in the corridor.</p> <p>CUT BACK TO:</p> <p><u>INT. ADAM AND HARRY'S BEDROOM – NIGHT</u></p> <p>ADAM lays awake while HARRY sleeps in his arms.</p> <p>CUT TO:</p> <p><u>INT. SHRUTI'S HOSPITAL ACCOMMODATION – NIGHT</u></p> <p>SHRUTI is working at her desk. There are textbooks everywhere. She looks at her mobile.</p> <p>CUT TO:</p> <p><u>EXT. HOSPITAL – NIGHT</u></p> <p>SHRUTI walks through a carpark between her accommodation and the hospital buildings.</p> <p>CUT TO:</p> <p><u>INT. ANTENATAL WARD – NIGHT</u></p> <p>SHRUTI walks onto the ward. She walks over to ANNA's cubicle and tentatively pulls the curtain back – she's fast asleep.</p>		<p>Scene: 10:25:43</p> <p>Scene: 10:25:43</p> <p>Scene: 10:25:54</p> <p>Scene: 10:26:02</p> <p>Scene: 10:26:14</p>
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<p>SHRUTI steels herself and then whispers.</p> <p>Nothing.</p> <p>She leans down and touches ANNA on the shoulder. ANNA jolts awake and SHRUTI gasps.</p> <p>On SHRUTI.</p> <p>Awkward beat.</p> <p>SHRUTI walks off and returns wheeling a portable ultrasound scanner.</p> <p>ANNA lifts her gown up, and SHRUTI puts some gel on her abdomen, then puts the probe on.</p>	<p>SHRUTI Anna?</p> <p>SHRUTI (CONT'D) Anna? Anna!</p> <p>SHRUTI (CONT'D) My god. God, God I'm so sorry, did I wake you? I know the answer's yes. I totally woke you up. I'm so sorry.</p> <p>ANNA What's going on?</p> <p>SHRUTI Erm, I just wanted erm, to talk to you.</p> <p>ANNA In the middle of the night?</p> <p>SHRUTI I thought you might wanna have a chat?</p> <p>ANNA (O.O.V) And there's no one else you can...</p> <p>ANNA (CONT'D) ...have a chat with?</p> <p>SHRUTI Wait here just one, one second, just give me one second.</p> <p>SHRUTI (CONT'D) Do your scan now shall we, yeah?</p> <p>SHRUTI (CONT'D) Just watch out, just watch out for that. Bit cold, sorry.</p>	<p>Music Out: 10:26:56</p>
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<p>SHRUTI looks unconfident but tries to hide it.</p> <p>ANNA is looking at the scanner.</p> <p>ANNA takes this in.</p> <p>On SHRUTI.</p> <p>On SHRUTI.</p> <p>SHRUTI's eyes drift to ANNA's arm which has a large bruise. ANNA notices.</p> <p>After a beat ANNA nods.</p> <p>From SHRUTI, relieved.</p> <p>CUT TO:</p>	<p>SHRUTI (CONT'D) Do you know if it's a boy or a girl?</p> <p>ANNA They said she's a girl.</p> <p>SHRUTI Yeah, I agree. That's her heart beating away there. That all looks good.</p> <p>SHRUTI (CONT'D) You know it's really a weird job being an obstetrician – cause you always look after two separate patients at once.</p> <p>ANNA Erm... It's, it's just since I've been pregnant. It's not his fault. He's not a bad man.</p> <p>SHRUTI What's changed since you've been pregnant?</p> <p>ANNA (O.O.V) Ernie...</p> <p>ANNA (CONT'D) ...can be a real handful and his work's...</p> <p>ANNA (CONT'D) (O.O.V) ...so stressful at the moment.</p> <p>ANNA (CONT'D) He didn't mean to.</p> <p>SHRUTI Anna will you let me help you?</p>	<p>Music In: 10:28:38</p>
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<p><u>INT. ADAM AND HARRY'S LIVING ROOM – MORNING</u></p> <p>ADAM is at the kitchen table, scribbling on his dog-eared statement – he's barely got any further. He's wearing a suit. His thoughts are interrupted by a particularly gruesome PTSD FLASH.</p> <p>CUT TO:</p> <p><u>PTSD FLASHBACK</u></p> <p>FLASHBACK: ADAM delivers ERIKA's tiny BABY. ADAM walks along the corridor leaving bloody footprints. ERIKA stands in the corridor holding her BABY. ADAM walks down the corridor splattered with blood. ERIKA's baby in an incubator.</p> <p>CUT BACK TO:</p> <p><u>INT. ADAM AND HARRY'S LIVING ROOM – MORNING</u></p> <p>A tired HARRY walks in making ADAM jump and he quickly folds the paper up.</p> <p>ADAM puts it in his jacket pocket and gets up.</p>	<p>HARRY What's that?</p> <p>ADAM Nothing interesting, just a work form.</p> <p>ADAM (CONT'D) This suit too tatty? Be honest.</p>	<p>Scene: 10:28:43</p> <p>Music In: 10:28:51</p> <p>Scene: 10:28:54</p> <p>Scene, Music Out & Music Out: 10:28:56</p>
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<p>On ADAM he looks annoyed.</p> <p>On ADAM.</p> <p>ADAM touches his face and wanders off to the bathroom. ADAM looks at himself in the mirror.</p> <p>CUT TO:</p> <p><u>INT. ADAM AND HARRY'S BATHROOM – MORNING</u></p> <p>A phone buzzes. ADAM gets a razor and starts to work on a small patch of hair he's left on his face. ADAM stops, glances at HARRY.</p>	<p>HARRY If anything, it's impressive you've managed to keep your school uniform so neat.</p> <p>HARRY (CONT'D) (O.O.V) Where's the one you wore to...</p> <p>HARRY (CONT'D) ...Hannah's wedding?</p> <p>ADAM Is that the wedding where we swam in the pond?</p> <p>HARRY Yeah.</p> <p>ADAM In the pond.</p> <p>HARRY Well, you look very handsome, in your suit with your...</p> <p>HARRY (CONT'D) (O.O.V) ...shoes and that little bit of...</p> <p>HARRY (CONT'D) ...beard you've left on your cheek.</p> <p>ADAM Oh Jes-</p> <p>HARRY (INTO MOBILE) (O.S) Oh hey, no, no it's Harry. No, no he's just in the, the bathroom – he'll be out in a sec. Sorry we didn't get to chat much at the theatre.</p> <p>HARRY (INTO MOBILE) (CONT'D) Ha, thank you! Congratulations for?</p>	<p>Scene: 10:29:36</p>
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<p>On ADAM as he chucks his razor into the sink then leaves the bathroom.</p> <p>CUT BACK TO:</p> <p><u>INT. ADAM AND HARRY'S LIVING ROOM</u> <u>- MORNING -</u> <u>CONTINUOUS</u></p> <p>ADAM enters the living area in a panic while trying to look casual.</p> <p>To ADAM. ADAM, looking awkward, reaches out for the phone.</p> <p>A beat.</p> <p>ADAM hangs up the call and HARRY just stares at ADAM.</p> <p>On ADAM.</p> <p>On ADAM.</p>	<p>HARRY (INTO MOBILE) (CONT'D) (O.O.V) Oh, right.</p> <p>HARRY (INTO MOBILE) (CONT'D) (O.O.V) / ADAM (AT THE SAME TIME) Yes, of course. Silly me erm... / I can- / He's just here now.</p> <p>HARRY (INTO MOBILE) (CONT'D) I'll pass you over.</p> <p>HARRY (CONT'D) It's your mum!</p> <p>ADAM (INTO MOBILE) Hi mum!</p> <p>ADAM (INTO MOBILE) (CONT'D) Mum the signals is bad. I'll call you back later? Okay, bye!</p> <p>ADAM (CONT'D) I told her that we were engaged.</p> <p>HARRY Yeah, I worked that bit out.</p> <p>HARRY (CONT'D) (O.O.V) This better be a...</p> <p>HARRY (CONT'D) ...fucking amazing explanation.</p> <p>ADAM You don't know her.</p> <p>HARRY (O.O.V) I'm starting to...</p>	<p>Scene: 10:29:53</p>
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On ADAM.	<p>HARRY (CONT'D) ...think I don't know you.</p> <p>ADAM It was ju- it was the only thing I could think to say to...make her take us seriously.</p> <p>HARRY (O.O.V) Well, wouldn't it be a <i>good</i> start if you took us seriously?</p> <p>ADAM I proposed, that's serious?</p>	
On ADAM.	<p>HARRY (O.O.V) Yeah and what did I say? Hm?</p> <p>HARRY (CONT'D) Let me in. Let me know what's going on in there.</p>	
On ADAM.	<p>HARRY (CONT'D) (O.O.V) "How was your day?" "Fine, thanks."</p> <p>HARRY (CONT'D) "How was your day?" "Fine, thanks." "How was your <i>day</i>?" "<i>Fine, thanks.</i>"</p> <p>ADAM I knew it was a terrible idea coming out to her.</p>	
This is a pretty heart breaking thing for HARRY to hear. All the anger drops away, replaced with the truth and the sadness of the situation.	<p>HARRY How can you say that?</p> <p>ADAM Well, look what's happened.</p>	
HARRY goes to ADAM and hugs him.	<p>HARRY Come here.</p> <p>ADAM Sorry.</p>	

<p>From ADAM.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD – DAY</u></p> <p>ADAM walks onto labour ward. WORKMEN are up ladders while all around them there's destruction. Ceiling tiles are down, loops of wire are hanging everywhere. It's the worst possible look for the labour ward today.</p> <p>On ADAM.</p> <p>To WORKMAN. We see echoes of ADAM's mother in this. The WORKMAN ignores him, wisely. MR LOCKHART walks onto the ward and looks pretty shocked at the state of the place. On ADAM.</p>	<p>HARRY It's okay. Well done for telling her.</p> <p>ADAM Erm, what's going on here?</p> <p>TRACY (O.O.V) Some wiring issue.</p> <p>ADAM How long's it gonna take?</p> <p>TRACY How long's a piece of wire?</p> <p>ADAM Excuse me! I presume this will be tidied away within the next hour?</p> <p>MR LOCKHART Jesus Christ. It's like downtown <i>Basrah</i> in here.</p> <p>MR LOCKHART (CONT'D) (O.O.V) I didn't think it would be possible to make the place look <i>worse</i>.</p> <p>ADAM We needed to stop the alarm misfiring so I-</p> <p>MR LOCKHART Threw a grenade at the ceiling? God and don't let the fire...</p>	<p>Scene: 10:31:00</p>
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Prepared by Anastasia Kyriacou (07958 664 704)

<p>To ADAM as TRACY and AGNIESKA lift TRISHNI onto the bed. ADAM turns to CAMERA.</p> <p>TRACY and AGNIESKA have got TRISHNI up onto the bed and in stirrups – ADAM sits on a stool. Still in his suit. There's a big gush of blood, which ADAM catches in a kidney dish then puts up on TRISHNI's abdomen. ADAM takes a look.</p> <p>To TRACY and AGNIESKA.</p> <p>AGNIESKA wheels the equipment over.</p> <p>On TRISHNI.</p> <p>TRISHNI nods.</p> <p>ADAM pulls with sustained pressure on the umbilical cord. With his other hand, ADAM holds a second kidney dish.</p> <p>The placenta dollops. It's a big, meaty lump. His clothing is still remarkably unbloodied. AS ADAM looks up TRISHNI has blood dribbling out of the corner of her mouth and is holding the kidney dish full of blood clots.</p>	<p>TRISHNI Yeah, it's perfectly natural: dogs do it.</p> <p>ADAM (TO CAMERA) They also eat their young and fuck the furniture.</p> <p>TRACY (O.O.V) Don't worry, it won't take long. Is that pain relief okay?</p> <p>ADAM Okay. Right first things first, let's see where this bleed is coming from.</p> <p>ADAM (CONT'D) You've got a bit of a tear here. Suture, needle-holder, scissors, large swabs – thanks.</p> <p>ADAM (CONT'D) I'll be two minutes. Just a quick bit of needle work.</p> <p>DAD (O.O.V) Isn't she lovely.</p> <p>ADAM That's the bleeding stopped.</p> <p>TRACEY (O.O.V) We'll get her weighed, as soon as doctor's left.</p> <p>ADAM Now delicious.... Placenta.</p>	
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<p>TRISHNI holds up the kidney dish and vomits forcibly, hitting ADAM like a tidal wave. TRACY stifles a laugh. ADAM's bleep goes off.</p> <p>CUT TO:</p> <p><u>INT. GYNAE WARD – DAY</u></p> <p>ADAM runs onto the gynae ward and is familiar with where the resuscitation team are. He runs towards MRS WINNICKA's cubicle, panicked.</p> <p>On MRS WINNICKA she is lying there on the bed. A RESUS NURSE is doing chest compressions while a MEDICAL REGISTRAR has a mask on her face and is squeezing a bag.</p> <p>On MRS WINNICKA and STAFF.</p> <p>PETR opens MRS WINNICKA file at a big red form on the first page. On ADAM.</p>	<p>TRISHNI Hang on. Isn't... Isn't this the placenta?!</p> <p>ADAM No, that's blood clots from inside your... That's blood clots.</p> <p>TANNOY (V.O) Crash call to Gynae. Crash call to Gynae.</p> <p>RESUS NURSE (O.O.V) Twenty-six, twenty-seven, twenty-eight twenty-nine, thirty.</p> <p>NURSE (O.O.V) Okay. I've got access.</p> <p>ADAM (O.O.V) Erm, can I help?</p> <p>ADAM (CONT'D) I'm one of the um obs and gynae registrars.</p> <p>MEDICAL REG (O.O.V) What do you know about her?</p> <p>ADAM Um Magda Winnicka, eighty five years old, long-stay stable vulval cancer patient, awaiting discharge. Otherwise fit as a fiddle.</p> <p>MEDICAL REG Well, she's not now...</p> <p>MEDICAL REG (CONT'D) (O.O.V) ...is she?</p>	<p>Scene: 10:32:58</p>
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On ADAM.	PETR (O.O.V) I'm so sorry, doctor, I hadn't checked the notes before.	
The MEDICAL REG looks over at the notes.	MEDICAL REG Oh, for god's sake.	
On ADAM.	MEDICAL REG (CONT'D) (O.O.V) This patient has a valid 'do not resuscitate' form is everybody happy...	
	MEDICAL REG (CONT'D) ...to stop CPR now?	
	ADAM No come on, we can give her a good shot.	
	MEDICAL REG Resuscitation discontinued at...	
On MRS WINNICKA, the face mask removed.	MEDICAL REG (CONT'D) (O.O.V) ...ten forty-two.	
On MRS WINNICKA.	ADAM (O.O.V) She was absolutely fine yesterday.	
	ADAM (CONT'D) I um fitted her a pessary, she was up in bed talking-	
On ADAM.	MEDICAL REG (O.O.V) We're not going against a 'do not resuscitate' order, authorised by the patient.	
To ADAM who wants to protest but doesn't know what he can say. He nods, clearly upset.	MEDICAL REG (CONT'D) Are you happy to certify death?	
CUT TO:		Music In: 10:33:45
<u>INT. GYNAE WARD – DAY</u>		Scene: 10:33:48
ADAM listens to MRS WINNICKA's chest with a stethoscope. He takes his time.		

<p>To MRS WINNICKA.</p> <p>ADAM lifts the bedcovers and pinches MRS WINNICKA nail. No response.</p> <p>A beat.</p> <p>He looks in her eyes for pupillary reaction with the light on his pen-torch. He closes her eyes and tucks her in. He writes in her notes to certify death before looking back to MRS WINNICKA one last time.</p> <p>From ADAM. He pulls her curtain for the last time.</p> <p>CUT TO:</p> <p><u>INT. GYNAE WARD</u> <u>CORRIDOR – DAY</u></p> <p>ADAM walks back onto the ward, dazed. He spots the GERMAN PROFESSOR from earlier examining another LADY.</p> <p>ADAM walks off.</p> <p>CUT TO:</p>	<p>ADAM</p> <p>I took my mum for dinner, by the way. Total disaster. Mostly my fault.</p> <p>ADAM (CONT'D) (O.O.V)</p> <p>I told her I was getting married which was a bit of a lie. I mean, I asked him but he said no. Which is fair enough, really.</p> <p>ADAM (CONT'D)</p> <p>I always used to reckon I was good at medicine and bad at the other stuff. Not doing great at either right now.</p> <p>ADAM (CONT'D)</p> <p>Don't you dare haunt me.</p> <p>GERMAN PROFESSOR (O.O.V)</p> <p>Oh yes, yes. I can see zat you vill probably be dead by...</p> <p>GERMAN PROFESSOR (CONT'D)</p> <p>...Freitag.</p> <p>GERMAN PROFESSOR (CONT'D) (O.O.V)</p> <p>That one there, she has the worse case of worms I ever, ever seen.</p>	<p>Scene: 10:35:35</p>
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<p><u>INT. LABOUR WARD</u> <u>CORRIDOR – DAY</u></p> <p>ADAM zombie-walks onto labour ward. He barely registers ANGUS, stood at the nursing station (with ERNIE), remonstrating at RIA.</p> <p>On ADAM.</p> <p>ADAM joins MR LOCKHART on the parade with a few other members of staff. ADAM realises his shirt is blood-soaked and wordlessly walks off to the changing room.</p> <p>CUT TO:</p> <p><u>INT. DELIVERY ROOM 1</u> <u>– DAY</u></p> <p>ANNA is sobbing, SHRUTI consoling her.</p> <p>ANNA nods, unsure, as ANGUS bursts into the room.</p> <p>On ERNIE as he starts acting up, he plays with his toy car against a metal trolley throughout the scene.</p>	<p>ANGUS (O.O.V) That's her bloody surname. Have another look. She's not on the ante-natal ward – they told me she's...</p> <p>ANGUS (CONT'D) ...here. Just tell me what room she's in.</p> <p>RIA (O.O.V) Of course, if you'll give me a moment.</p> <p>MR LOCKHART Is this a joke?</p> <p>ANNA (V.O) What...</p> <p>ANNA (CONT'D) ...am I meant to do?</p> <p>SHRUTI Anna please don't worry about it okay. It's gonna be alright. So erm okay we're gonna sort it all out alright?</p> <p>ANGUS Sort what out?</p> <p>SHRUTI Err we, we just need to run a few more tests.</p> <p>ANGUS (O.O.V) How long is this gonna take?</p> <p>ANNA I'm sure it won't take long.</p>	<p>Scene: 10:36:03</p> <p>Music Out: 10:36:14</p> <p>Scene: 10:36:24</p>
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<p>To SHRUTI.</p> <p>On SHRUTI and then ERNIE still making noise.</p> <p>As SHRUTI walks to the door ANGUS grabs her.</p> <p>He tightens his grip on SHRUTI's shoulders. SHRUTI looks very scared.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD</u> <u>CORRIDOR – DAY</u></p> <p>ADAM is now in scrubs and not looking so happy about it.</p> <p>ADAM joins the line next to MR LOCKHART. A few other suits are stood on parade. The minister's arrival is clearly imminent. Miraculously, the WORKMEN are out the way and labour ward is looking pretty good.</p>	<p>SHRUTI Mr Hanson, actually I'd prefer if you could give us a few more minutes.</p> <p>ANGUS You need to drop your attitude.</p> <p>ANNA (O.O.V) Angus. Please.</p> <p>ANGUS She's had you in here all night.</p> <p>ANGUS (CONT'D) (O.O.V) She's fannyng around, clearly doesn't know what she's doing.</p> <p>SHRUTI Oh, why don't I get someone else to come in and do the scan then yeah?</p> <p>ANGUS Just do your little tests and we'll get home.</p> <p>MR LOCKHART (O.S) Spit spot team, they'll be here any moment. Ah I guess pyjamas are probably better than nylon and vomit.</p> <p>ADAM I had a patient die today. Someone you know, someone I really cared for.</p> <p>MR LOCKHART Well, you can't have cared for her that well if she died.</p> <p>ADAM I thought I might go to her funeral.</p>	<p>Scene: 10:37:10</p>
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ADAM to CAMERA.	MR LOCKHART You're not going to a patient's funeral. It's unprofessional.	
To MR LOCKHART.	ADAM (TO CAMERA) Did I say, "go to her funeral" or did I say, "fuck her grandchildren"?	
	ADAM (CONT'D) Erm, I don't want to be unprofessional, I just wanna, wanna make sure that there's err, a friendly face there.	
	MR LOCKHART Oh, you gonna make some balloon animals as well? We've got boundaries for a reason. Shit happens – you can't just let yourself <i>feel</i> it all.	
On ADAM as RIA yells over from the nursing station.	RIA (O.O.V) They're just leaving the main building. Be with you in three minutes.	
ADAM looks deflated.	MR LOCKHART Eyes right.	
CUT TO:		
<u>INT. DELIVERY ROOM 1</u> <u>- DAY</u>		Scene: 10:38:09
SHRUTI is attaching ANNA to the CTG machine. ERNIE is still rolling his car up and down the trolley.	ANGUS How long is this gonna take?	
	SHRUTI I just wanna monitor the baby's heart for fifteen minutes.	
ANGUS looks twitchy.	ANGUS Does it have to be that long?	

<p>ANGUS shadows SHRUTI as she walks towards the door, holding the set of notes in her hand. SHRUTI opens the door, leans outside, fiddles with something.</p> <p>To ANNA re ERNIE still banging his toy on the trolley. On ERNIE.</p> <p>On ERNIE.</p> <p>ANNA starts crying.</p> <p>On SHRUTI as closes the door and heads over to ANNA.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD</u> <u>CORRIDOR – DAY</u></p> <p>As ADAM watches the POLITICIAN inching closer, he glances over to see a couple of red stickers on the door of Room One. He immediately turns to RIA.</p> <p>On ADAM as he bolts off to room one.</p> <p>CUT TO:</p>	<p>SHRUTI Why don't I put a 'Do Not Disturb' sign on the door – just to stop anyone coming in cos the doors don't have locks here.</p> <p>ANGUS Fine.</p> <p>ERNIE (O.O.V) Neeeeowwww!</p> <p>ANGUS <i>Shut</i> that...</p> <p>ANGUS (CONT'D) (O.O.V) ...child up.</p> <p>ANNA (O.O.V) Ernie...</p> <p>ANNA (CONT'D) ...darling don't do that.</p> <p>ADAM Call security now! Room One!</p> <p>MR LOCKHART (O.O.V) Kay? Get back here!</p>	<p>Music In: 10:38:36</p> <p>Scene: 10:38:43</p> <p>Music Out: 10:38:58</p>
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<p><u>INT. DELIVERY ROOM 1</u> <u>- DAY</u></p> <p>ADAM races into the room, closes the door. A beat as EVERYONE turns to look at him.</p> <p>On ADAM.</p> <p>To SHRUTI.</p> <p>On ADAM.</p> <p>Peering at ADAM's badge.</p> <p>On ADAM.</p>	<p>ADAM Everything okay?</p> <p>ANGUS Yeah...</p> <p>ANGUS (CONT'D) (O.O.V) ...we're erm done here...</p> <p>ANGUS (CONT'D) ...just heading home. Thanks very much for all your help, love.</p> <p>ADAM Anything I can do, Shruti?</p> <p>SHRUTI The problem I was worried about is a problem, problem.</p> <p>ANGUS (O.O.V) This is the...</p> <p>ANGUS (CONT'D) ...second full day of being messed around by this...</p> <p>ANGUS (CONT'D) (O.O.V) ...department. And just so...</p> <p>ANGUS (CONT'D) ...you know Doctor erm...</p> <p>ANGUS (CONT'D) (O.O.V) ...Kay, I am going to complain...</p> <p>ANGUS (CONT'D) ...about all this.</p> <p>ADAM Just give me five minutes with your wife please Sir.</p>	<p>Scene: 10:38:59</p>
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<p>ANGUS yanks ANNA off the bed. And heads for the door. ADAM gets in his way and grabs ANGUS's arm to stop him.</p> <p>To ANNA.</p> <p>On SHRUTI taking ERNIE by the hand and keeping him close. SHRUTI goes to ERNIE.</p> <p>To ADAM.</p> <p>On ADAM realising how bad things are getting: ANNA petrified, ANGUS on the brink. ANNA tries to placate ANGUS.</p> <p>On ADAM. Relief, as TWO SECURITY GUARDS burst in.</p>	<p>ADAM (CONT'D) And then you can complain to the chief executive, the Health Secretary and Princess Michael of Kent for all I care.</p> <p>ANGUS We're leaving.</p> <p>ADAM Come on.</p> <p>ADAM (CONT'D) No!</p> <p>ANGUS Hey that's assault. Did you see that?</p> <p>ANGUS (CONT'D) (O.O.V) He assaulted me!</p> <p>SHRUTI Ernie.</p> <p>ADAM (O.O.V) Come on.</p> <p>ANGUS / ANNA (O.O.V) (at the same time) Get out of my way. / You know what, maybe...</p> <p>ANNA (CONT'D) ...we should just go home sweetheart, listen, listen, listen, can we just get Ernie-</p> <p>ANGUS (O.O.V) Shut your mouth!</p> <p>ANGUS (CONT'D) No hey.</p> <p>SECURITY GUARD 1 (O.O.V) Come with us please.</p> <p>ANGUS This is mental!</p>	<p>Music In: 10:39:30</p>
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<p>On ADAM opening the door.</p> <p>On ADAM.</p> <p>The SECURITY GUARDS usher ANGUS out of the room SHRUTI hands ERNIE over to ANNA.</p> <p>We hear ANGUS shouting down the corridor.</p> <p>ADAM to SHRUTI.</p> <p>ANGUS is still shouting.</p> <p>Out on SHRUTI.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD</u> <u>CORRIDOR – DAY</u></p> <p>ADAM enters the corridor and as he does, he sees MR LOCKHART leading a parade. MR LOCKHART fixes ADAM with a stare and then opens the door to Room Three. It's a bloody carnage from TRISHNI's delivery.</p> <p>Closing the door.</p>	<p>ANGUS (CONT'D) (O.O.V) Totally unnecessary.</p> <p>SECURITY GUARD 1 (O.O.V) This way, Sir.</p> <p>ANGUS I, I need to speak to somebody senior.</p> <p>SECURITY GUARD 2 (O.O.V) No, you need to come with us.</p> <p>ANGUS (O.O.V) T-tell them. I've done nothing wrong.</p> <p>ADAM I'll leave this with you Shruti.</p> <p>ANGUS (O.S) This is ridiculous! Who do I, who do I need to speak to?!</p> <p>ADAM Well done.</p> <p>ANGUS (O.S) Anna!</p> <p>MR LOCKHART (V.O) This is our most...</p> <p>MR LOCKHART (CONT'D) (O.O.V) ...Recently refurbished suite.</p> <p>MINISTERS (TOGETHER) (O.O.V) Oh! Oh goodness!</p> <p>MR LOCKHART Well that was err, something...</p>	<p>Music Out: 10:39:56</p> <p>Scene: 10:39:58</p>
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<p>ADAM continues over to the nurse's station where RIA and TRACY are. The ministerial cortege is advancing towards them, complete with camera flashes.</p> <p>On TRACY, curious.</p> <p>ADAM wipes the patients' initials off the whiteboard, replacing them with: F U C K T H I S</p> <p>ADAM stands in front of the board, smiling as the CAMERA FLASHES pass by. MR LOCKHART stares at ADAM as he passes. We can see TRACY turns and smiles at ADAM.</p> <p>CUT TO:</p> <p><u>INT. DELIVERY ROOM 1</u> <u>- DAY</u></p> <p>After a passage of time, NON-REASSURING TRACE, SHRUTI, and ANNA are in the room. On ANNA.</p> <p>On SHRUTI.</p>	<p>MR LOCKHART (CONT'D) (O.O.V) ...of a surprise. Erm, shall we?</p> <p>ADAM Oh shit – they're taking photographs. Better change the patients' initials.</p> <p>ADAM (CONT'D) (O.O.V) For confidentiality.</p> <p>NRT (V.O) He'll be held overnight...</p> <p>NRT (CONT'D) ...at least, so that's time to get you and Ernie...</p> <p>NRT (CONT'D) (O.O.V) ...somewhere safe.</p> <p>ANNA I don't need somewhere safe.</p> <p>SHRUTI Anna, you don't have to put up with this anymore.</p> <p>ANNA (O.O.V) He only got angry today...</p> <p>ANNA (CONT'D) ...because it was all taking so long.</p>	<p>Scene: 10:40:36</p>
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<p>NON-REASSURING TRACE clears her throat to hush SHRUTI.</p> <p>On SHRUTI and then on ERNIE entertaining himself.</p> <p>NON-REASSURING TRACE and SHRUTI look at one another as ANNA closes the door behind her.</p> <p>On SHRUTI.</p> <p>On SHRUTI.</p> <p>From SHRUTI, thoughtful.</p> <p>CUT TO:</p> <p><u>EXT. HOSPITAL ENTRANCE – NIGHT</u></p> <p>It's dark and a miserable as SHRUTI traipses out of the hospital's automatic doors. BEN is leaning against the wall, dressed smartly.</p>	<p>SHRUTI You told me that he-</p> <p>ANNA (O.O.V) Mummy's just going to the toilet, I'll be right back.</p> <p>SHRUTI Well, what now?</p> <p>NRT We'll work out a safeguarding plan.</p> <p>NRT (CONT'D) (O.O.V) You did really well today.</p> <p>SHRUTI It's all <i>fucking</i> pointless though isn't it?</p> <p>ERNIE Fucking pointless. Fucking...</p> <p>ERNIE (CONT'D) (O.O.V) ...pointless.</p> <p>BEN Hey, I thought you were gonna stand me up there!</p> <p>SHRUTI Oh my god, oh I'm so sorry! Erm what time is it? How long have you been waiting?</p>	<p>Music In: 10:41:06</p> <p>Scene: 10:41:10</p>
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<p>SHRUTI hesitates, then winces.</p> <p>On SHRUTI.</p> <p>SHRUTI walks away. She doesn't see how disappointed he is.</p> <p>CUT TO:</p> <p><u>INT. CHAPEL – DAY</u></p> <p>It's a few days later, and ADAM and HARRY are sat right at the back of a sparsely attended funeral that's depressing in all possible ways.</p> <p>On ADAM who looks around the chapel.</p> <p>Sat at the back are some FUNERAL REGULARS.</p> <p>On ADAM as he looks to the front row where MRS WINNICKA's TWO SONS and a couple of male GRANDCHILDREN in their early 20s. ADAM looks at the coffin.</p> <p>The MINISTER's words fade into the background.</p>	<p>BEN Um don't worry – they're holding our table for us.</p> <p>SHRUTI Erm listen um, do you mind if, if we rain check please? I'm not feeling too great.</p> <p>BEN No worries.</p> <p>BEN (CONT'D) (O.O.V) Another time.</p> <p>SHRUTI See you around.</p> <p>MINISTER (O.O.V) I will end with the Prayer of...</p> <p>MINISTER (CONT'D) ...Commendation for the Dying.</p> <p>MINISTER (CONT'D) (O.O.V) To you, O Lord...</p> <p>MINISTER (CONT'D) (O.O.V) ...we commend the soul...</p> <p>MINISTER (CONT'D) (O.O.V) ...of Magda Winnicka, your servant; in the sight of this world she is...</p> <p>MINISTER (CONT'D) (O.O.V) ...now dead; in your sight may she live for ever.</p> <p>MINISTER (CONT'D) (O.O.V) Forgive whatever sins she committed...</p>	<p>Scene: 10:41:57</p>
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<p>ADAM see a baby's coffin. He looks back to the front row and MRS WINNICKA's SONS have been replaced by an inconsolable PAULA and ERIKA, dressed in black.</p> <p>ADAM turns white, gets up and walks very quickly out of the church. HARRY looks worried.</p> <p>CUT TO:</p> <p><u>EXT. CHAPEL – DAY</u></p> <p>HARRY runs to catch ADAM up – he's half way to the carpark.</p> <p>ADAM's voice has cracked slightly – the closest we see to his emotional guard dropping.</p> <p>A beat.</p> <p>HARRY hugs ADAM.</p> <p>A beat.</p>	<p>HARRY Hey! Are you okay?</p> <p>ADAM I'm just-</p> <p>ADAM (CONT'D) I've had better days.</p> <p>HARRY Were you...close?</p> <p>ADAM Erm... I think she hated me actually.</p> <p>HARRY Seriously, it really means a lot that you brought me here.</p> <p>ADAM Bring you to all the best places, don't I?</p> <p>HARRY I've been thinking a lot about...that question you asked me.</p> <p>HARRY (CONT'D) I've changed my mind.</p>	<p>Music In: 10:42:30</p> <p> </p> <p>Scene: 10:42:31</p> <p> </p> <p>Music Out: 10:42:33</p> <p> </p> <p>Music Out: 10:43:01</p>
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<p>ADAM smiles realising what HARRY's talking about.</p> <p>They laugh. Then kiss.</p> <p>They walk off, arm in arm.</p> <p>ADAM laughs. From the TWO OF THEM.</p> <p>CUT TO:</p> <p><u>INT. ADAM AND HARRY'S BEDROOM – NIGHT</u></p> <p>HARRY is asleep in bed. ADAM is awake. He gets up. From sleeping HARRY.</p> <p>CUT TO:</p> <p><u>INT. ADAM AND HARRY'S LIVING ROOM – NIGHT</u></p> <p>ADAM sitting at the table finishing his worse-for-wear statement. He signs his name and puts it in an envelope.</p>	<p>HARRY (CONT'D) Go on, ask it again.</p> <p>ADAM Will you marry me?</p> <p>HARRY Of course, I will.</p> <p>ADAM Are you sure?</p> <p>HARRY Yes, I'm sure.</p> <p>ADAM Good. Because I've already booked the venue.</p> <p>HARRY Her grandson's fit, isn't he?</p>	<p>Music In: 10:44:16</p> <p>Scene: 10:44:21</p> <p>Scene: 10:44:34</p>
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<p>He seals the envelope and puts it in his bag.</p> <p>He goes back to his bedroom and stands in the doorway, staring at HARRY asleep in bed.</p> <p>From ADAM.</p> <p>CUT TO BLACK:</p> <p>CUT TO END CREDITS:</p>	<p>Directed by LUCY FORBES</p> <p>Produced by HOLLY PULLINGER</p> <p>Written by ADAM KAY</p> <p>Executive Producers NAOMI DE PEAR JAMES FARRELL JANE FEATHERSTONE ADAM KAY BEN WHISHAW</p> <p>Adam BEN WHISHAW</p> <p>Cast in order of appearance</p> <table><tr><td>Man on Tube</td><td>ANIL DESAI</td></tr><tr><td>GP</td><td>REBECCA DEREN</td></tr><tr><td>Harry</td><td>RORY FLECK BYRNE</td></tr><tr><td>Veronique</td><td>HARRIET WALTER</td></tr><tr><td>Stephen</td><td>MICHAEL SIMKINS</td></tr><tr><td>Erika</td><td>HANNAH ONSLOW</td></tr><tr><td>Shruti</td><td>AMBIKA MOD</td></tr><tr><td>Ben</td><td>MICHAEL WORKEYE</td></tr><tr><td>Tracy</td><td>MICHELE AUSTIN</td></tr><tr><td>Agnieska</td><td>AGATA JAROSZ</td></tr><tr><td>Ria</td><td>PHILIPPA DUNNE</td></tr><tr><td>Workman</td><td>DANIEL FEARN</td></tr></table> <table><tr><td>Mr. Lockhart</td><td>ALEX JENNINGS</td></tr><tr><td>Petr</td><td>HUBERT HANOWICZ</td></tr><tr><td>Mrs. Winnicka</td><td>SARA KESTELMAN</td></tr><tr><td>German Professor</td><td>CAROL MACREADY</td></tr><tr><td>Ernie</td><td>EDWARD SHAW</td></tr><tr><td>Angus</td><td>SIMON HARRISON</td></tr><tr><td>Anna</td><td>ELLIE BEAVEN</td></tr></table>	Man on Tube	ANIL DESAI	GP	REBECCA DEREN	Harry	RORY FLECK BYRNE	Veronique	HARRIET WALTER	Stephen	MICHAEL SIMKINS	Erika	HANNAH ONSLOW	Shruti	AMBIKA MOD	Ben	MICHAEL WORKEYE	Tracy	MICHELE AUSTIN	Agnieska	AGATA JAROSZ	Ria	PHILIPPA DUNNE	Workman	DANIEL FEARN	Mr. Lockhart	ALEX JENNINGS	Petr	HUBERT HANOWICZ	Mrs. Winnicka	SARA KESTELMAN	German Professor	CAROL MACREADY	Ernie	EDWARD SHAW	Angus	SIMON HARRISON	Anna	ELLIE BEAVEN	<p>Cut to Black: 10:45:28</p> <p>End Credits In: 10:45:29</p>
Man on Tube	ANIL DESAI																																							
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	<p>Outpatients Nurse ALICE HAIG Trishni ANNA ANDRESEN Trishni's Boyfriend RICHARD THOMSON Paula ROSIE AKERMAN Waiter CHRIS HESPEL Medical Registrar CLAUDIA JOLLY Non-Reassuring Trace JOSIE WALKER Minister JAMES BENSON Mrs. Winnicka Body Double ANGELA WHITE</p>		
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	Music Supervisor Music Consultant	MAYY BIFFA DANNY LAYTON	

	 <p>The end card features a black background with the following text and logos: 'SISTER' in blue, 'in association with' in white, 'TERRIBLE PRODUCTIONS' in white script, 'for' in white, the BBC logo, 'in co-production with' in white, the AMC+ logo, and a small 'ALBERT Carbon Neutral Sustainable Production' logo. At the bottom, it says '© Sister Pictures Ltd MMXXII Ltd'.</p>	<p>End Card with Logos In: 10:45:56</p> <p>Music Out: 10:45:59</p> <p>Cut to Black: 10:46:04</p>
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