

# **THIS IS GOING TO HURT**

## **EPISODE 4**

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

**Writer**

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<p><b>RE-CAP OF PREVIOUS EPISODE:</b></p> <p><b><u>INT. NEONATAL INTENSIVE CARE UNIT - DAY</u></b></p> <p>On EKIA's baby in the incubator.</p> <p>ADAM in the Neonatal Intensive Care Unit with ERIKA and PAULA.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LABOUR WARD OPERATING THEATRE - NIGHT</u></b></p> <p>ADAM delivers ERIKA's baby - it's a tiny scrap of a thing.</p> <p>On ERIKA on operating table.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>INT. NEONATAL INTENSIVE CARE UNIT - DAY</u></b></p> <p>Back with ADAM, ERIKA and PAULA.</p> <p>On ERIKA.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ADAM AND HARRY'S LIVING ROOM - NIGHT</u></b></p> <p>ADAM sitting at the table finishing his worse-for-wear statement.</p>	<p><b>PREVIOUSLY</b></p> <p>PAULA (O.O.V) ...can I ask what you're doing here?</p> <p>ADAM I'm the doctor who...</p> <p>ADAM (CONT'D) (V.O) ...delivered your nephew.</p> <p>PAULA (V.O) That's why I'm asking if it's...</p> <p>PAULA (CONT'D) ...appropriate for you to...</p> <p>PAULA (CONT'D) (O.O.V) ...be here with my sister.</p> <p>MR LOCKHART (V.O) The mum's lodged a complaint.</p>	<p>Scene, Music &amp; Caption In: 10:00:00</p> <p>Scene: 10:00:02</p> <p>Scene: 10:00:04</p> <p>Scene: 10:00:06</p>
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<p><b>CUT TO:</b></p> <p><b><u>INT. HOSPITAL COFFEE SHOP - MORNING</u></b></p> <p>SHRUTI speaks to ADAM who's writing his statement. On ADAM.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ADAM AND HARRY'S LIVING ROOM - NIGHT</u></b></p> <p>ADAM signing his statement.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LABOUR WARD COFFEE ROOM/ CORRIDOR - NIGHT</u></b></p> <p>MR LOCKHART is in the coffee room, talking to ADAM.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ADAM AND HARRY'S LIVING ROOM - NIGHT</u></b></p> <p>ADAM has put his statement into an envelope.</p> <p>He puts the envelope into his bag.</p> <p><b>CUT TO:</b></p>	<p>SHRUTI Is that you statement?</p> <p>SHRUTI (CONT'D) (O.O.V) I not even started mine yet.</p> <p>ADAM Well, I've only managed seven words and...</p> <p>ADAM (CONT'D) (V.O) ...a coffee stain.</p> <p>MR LOCKHART (V.O) Write that you discussed with me...</p> <p>MR LOCKHART (CONT'D) ...over the phone and that I advised you to ...</p> <p>MR LOCKHART (CONT'D) (O.O.V) ...send her home.</p> <p>ADAM (V.O) I know you hoped I'd marry Helen...</p>	<p>Scene: 10:00:07</p> <p>Scene: 10:00:11</p> <p>Scene: 10:00:13</p> <p>Scene: 10:00:16</p>
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<p><b><u>INT. HOSPITAL STAIRWELL - DAY</u></b></p> <p>ADAM in the stairwell talking to his MOTHER on his mobile.</p> <p><b>CUT TO:</b></p>	<p>ADAM (INTO MOBILE) (CONT'D)          ...Mum you've mentioned it every forty minutes for the last five years.</p>	<p>Scene: 10:00:18</p>
<p><b><u>INT. THEATRE AUDITORIUM - NIGHT</u></b></p> <p>VERONIQUE pushes the box of chocolates in front of ADAM.</p> <p>ADAM covers HARRY's hand with his own. VERONIQUE looks like someone has smeared shit under her nose.</p> <p><b>CUT TO:</b></p>	<p>VERONIQUE          Would your friend like a chocolate?</p> <p>ADAM          Boyfriend...</p> <p>ADAM (CONT'D) (V.O)          ...actually. I'm very happy and we love each other...</p>	<p>Scene: 10:00:20</p>
<p><b><u>INT. RESTAURANT - NIGHT</u></b></p> <p>ADAM is sitting opposite VERONIQUE in an upmarket bistro.</p> <p><b>CUT TO:</b></p>	<p>ADAM (CONT'D)          ...and we're gay.</p> <p>VERONIQUE          Both of you?</p>	<p>Scene: 10:00:25</p>
<p><b><u>EXT. CHAPEL - DAY</u></b></p> <p>HARRY and ADAM stand in a graveyard.</p> <p>ADAM smiles.          From ADAM, happy.</p> <p><b>FADE TO BLACK:</b></p>	<p>ADAM          Will you marry me?</p> <p>HARRY          Of course, I will.</p>	<p>Scene: 10:00:26</p> <p>Fade to Black &amp;          Music Out:          10:00:30</p>

<p><b><u>INT. NEONATAL INTENSIVE CARE UNIT - EARLY MORNING</u></b></p> <p>Music montage. We see BABY MIST being attended to by BEN. He adjusts the BABY's drips.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. SUBURBAN TERRACE - EARLY MORNING</u></b></p> <p>We're in a very polite Victorian terrace somewhere out in Zone 4. It's absolutely silent and there's only one house with any signs of life. TRACY exits with half a slice of toast in her mouth and walks across the road.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ADAM AND HARRY'S BEDROOM - EARLY MORNING</u></b></p> <p>The ALARM BEEPS. ADAM wakes up and gets out of bed. He sneaks round the bedroom picking up the stuff he needs for the day whilst not disturbing a sleeping HARRY.</p> <p>He looks at his sleeping fiancé and then the ring box in his hand and smiles.</p> <p><b>CUT TO:</b></p>	<p>TRACY (V.O) Bye! Don't forget her lunch!</p> <p>MAN (O.S) Mind how you go, darling.</p>	<p>Scene &amp; Music In: 10:00:31</p> <p>Scene: 10:00:40</p> <p>Scene: 10:00:45</p>
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<p><b><u>INT. SHRUTI'S HOSPITAL ACCOMMODATION - EARLY MORNING</u></b></p> <p>The ALARM BEEPS. SHRUTI wakes up in yesterday's clothes. She's lying on her bed with takeaway detritus and a couple of textbooks. The light's still on. She sees the time and bolts to the bathroom.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. BUS SHELTER - EARLY MORNING</u></b></p> <p>TRACY sits at a bus shelter with some paperwork on her lap (e.g. a draft of a maternity policy document) that she's handwriting notes on. A couple of irritating DRUNK GUYS walk past, clearly on their way home.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. SHRUTI'S HOSPITAL ACCOMMODATION - EARLY MORNING</u></b></p> <p>SHRUTI brushes her teeth and darts out the door with her rucksack.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. LARGE SQUARE GEORGIAN HOUSE - EARLY MORNING</u></b></p>		<p>Scene: 10:00:56</p> <p>Scene: 10:01:11</p> <p>Scene: 10:01:17</p> <p>Scene: 10:01:25</p>
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<p>MR LOCKHART steps out of his house and closes the front door.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. HOSPITAL - EARLY MORNING</u></b></p> <p>SHRUTI rushes from her accommodation building over to the main hospital. She's got her usual stack of books in her rucksack and scrapes her hair back as she walks.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. ADAM'S AND HARRY'S FLAT - EARLY MORNING</u></b></p> <p>A half-awake ADAM walks to his car.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. LARGE SQUARE GEORGIAN HOUSE - EARLY MORNING</u></b></p> <p>MR LOCKHART wanders over to his Aston and sinks into the front seat.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ADAM'S CAR - EARLY MORNING</u></b></p> <p>ADAM gets into his car and closes the door.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. LARGE SQUARE GEORGIAN HOUSE - EARLY MORNING</u></b></p>		<p>Scene: 10:01:27</p> <p>Scene: 10:01:31</p> <p>Scene: 10:01:33</p> <p>Scene: 10:01:37</p> <p>Scene: 10:01:41</p>
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<p>MR LOCKHART starts his car and it roars pleasingly to life.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. ADAM'S AND HARRY'S FLAT - EARLY MORNING</u></b></p> <p>ADAM has his key turned in the ignition, willing the engine to kick in. It eventually accedes and he pulls out of his parking spot.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. HOSPITAL - EARLY MORNING</u></b></p> <p>SHRUTI hurries across the hospital car park.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. STREET - EARLY MORNING</u></b></p> <p>ADAM's car is stopped at a temporary STOP sign. Cars behind are BEEPING. A CYCLIST comes along and peers into ADAM's car.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ADAM'S CAR - EARLY MORNING - CONTINUOUS</u></b></p> <p>ADAM has nodded off at the lights. He jolts awake as the CYCLIST raps his hand on the car window. ADAM looks up bewildered.</p>	<p>ADAM Come on.</p> <p>CYCLIST Dozy twat!</p>	<p>Scene: 10:01:42</p> <p>Scene: 10:01:49</p> <p>Scene: 10:01:51</p> <p>Scene: 10:01:54</p>
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<p><b>CUT TO:</b></p> <p><b><u>EXT. STREET / INT.</u></b> <b><u>ADAM'S CAR - EARLY</u></b> <b><u>MORNING -</u></b> <b><u>CONTINUOUS</u></b></p> <p>As the CYCLIST rides off, car horns BEEP behind ADAM. He goes to drive off but stalls the car and now it won't start.</p> <p><b>CUT TO TITLES:</b></p> <p><b><u>INT. LOCKHART'S</u></b> <b><u>OFFICE - MORNING</u></b></p> <p>SHRUTI and ADAM sit alone in MR LOCKHART's office. It's all rather awkward - what do they have to talk about when they aren't working?</p> <p>SHRUTI is first to break the silence.</p>	<p>ADAM Um.</p> <p>ADAM (CONT'D) (O.S) Sorry.</p> <p>ADAM (CONT'D) <i>Alright!</i></p> <p><b>THIS IS GOING TO HURT</b></p> <p><b>Based on the book by</b> <b>ADAM KAY</b></p> <p>SHRUTI So, doing anything fun tonight?</p> <p>ADAM Yes, actually. I'd thought I'd erm go home three hours late, get shouted at and fall asleep on the toilet.</p> <p>SHRUTI There should be some kind of legal form that people have to sign before they date doctors.</p> <p>ADAM What, like sex offenders do?</p> <p>SHRUTI Yeah exactly!</p>	<p>Scene: 10:01:59</p> <p>Titles In: 10:02:07</p> <p>Scene: 10:02:09</p> <p>Caption In: 10:02:12</p> <p>Music Out: 10:02:13</p>
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Another long silence.	SHRUTI (CONT'D) Your girlfriend must be used to the late nights by now though, right?	
	ADAM Fiancé actually.	
	SHRUTI Oh, congratulations!	
	ADAM And it's F.I.N.A.N.C.E.	
A beat, SHRUTI thinking.	SHRUTI Finance?	
	ADAM No, I meant um, as in one "e". The male version. I'm gay.	
	SHRUTI Oh shit, oh sor- erm I did, erm...	
	ADAM It's fine. My alpha-male demeanour clearly threw you off the scent.	
	SHRUTI So, who proposed then?	
	ADAM We both sort of did actually. In a graveyard, obviously.	
SHRUTI rolls her eyes.	ADAM (CONT'D) We're actually exchanging the rings tonight.	
	SHRUTI That's lovely!	
	ADAM Do you have a special someone you apologise to?	
	SHRUTI Oh, oh yeah. Yeah, yeah I'm actually in a polyamorous three-way...	

<p>On ADAM.</p> <p>MR LOCKHART opens the door and walks in as ADAM is saying this.</p> <p>SHRUTI shoots ADAM a look. ADAM to CAMERA.</p> <p>On ADAM.</p> <p>On SHRUTI looking slightly shell-shocked.</p>	<p>SHRUTI (CONT'D) (O.O.V) ...relationship right now: so, it's me...</p> <p>SHRUTI (CONT'D) ...gynaecology textbooks and a bucket of cheap Chow Mein.</p> <p>ADAM Right, how does the sex work with the three of you?</p> <p>MR LOCKHART Mm! Sounds intriguing. Right, this complaint, then. I've just sent off my statement and when you do yours, you're obviously going to say what happened on the night in question.</p> <p>SHRUTI Yeah of course.</p> <p>ADAM That you told us to send the patient home.</p> <p>MR LOCKHART Yeah, but that was before it was a complaint. Now, I think we need to be a little more scrupulous with the facts.</p> <p>ADAM (TO CAMERA) Fuck. He's withdrawing what he said. <i>The bastard</i>. He's withdrawing it like a condom less cock and spraying it in our faces.</p> <p>MR LOCKHART (O.O.V) You...</p> <p>MR LOCKHART (CONT'D) ...sent her home without asking me – that's the truth, and I strongly suggest that that's what you write in your statements.</p> <p>MR LOCKHART (CONT'D) (O.O.V) Fudging the facts can only make things...</p> <p>MR LOCKHART (CONT'D) ...worse in the long run.</p>	
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On MR LOCKHART.	ADAM (O.O.V) Of course, Mr Lockhart.	
ADAM to CAMERA.	ADAM (TO CAMERA) (CONT'D) I've always wondered what the underneath of a bus looks like.	
ADAM and SHRUTI stand up, gather their things and head for the door.	MR LOCKHART Well off you go.	
	MR LOCKHART (CONT'D) Shut the door.	
	SHRUTI (V.O) I thought you said this wasn't a disaster?	
<b>CUT TO:</b>		
<b><u>INT. LABOUR WARD</u></b> <b><u>CORRIDOR - MORNING</u></b>		Scene: 10:04:35
ADAM and SHRUTI enter the corridor together. ADAM looks haunted.	SHRUTI (CONT'D) "This isn't a GMC thing, we're not going to get struck off."	
	ADAM It's precisely a disaster.	
	SHRUTI But can't we just write the truth on our forms and sweat it out?	
	ADAM Well, I would do that, obviously, but I've already submitted my statement.	
	SHRUTI And you wrote?	
	ADAM That <i>he</i> told us to send the patient home. I mean what was I supposed to say to him?	
	SHRUTI "That's so kind to offer, but no thanks?"	
ADAM realises that's exactly what he should have done.	ADAM Listen it's fine, I'll handle it.	

<p>SHRUTI walks off down the corridor.</p> <p>ADAM to CAMERA.</p> <p>ADAM follows SHURTI onto the ward.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CHANGING ROOM / TOILETS - MORNING</u></b></p> <p>SHRUTI stands in the changing room talking to her MUM on her mobile, trying not to cry. A beat.</p> <p>A beat.</p> <p>A beat. No bleep is going off.</p> <p>SHRUTI switches to HINDI as she fights back her tears.</p> <p>SHRUTI hangs up her mobile and leans over the sink crying.</p>	<p>SHRUTI How?</p> <p>ADAM I've got something. It's fine.</p> <p>SHRUTI You'd better.</p> <p>ADAM (TO CAMERA) Got nothing, it's very un-fine.</p> <p>SHRUTI (V.O) Yeah, I'm still really enjoying it.</p> <p>SHRUTI (INTO MOBILE) (CONT'D) Nine babies now!</p> <p>SHRUTI (INTO MOBILE) (CONT'D) Yeah, they all went really well.</p> <p>SHRUTI (INTO MOBILE) (CONT'D) Yeah, their parents all named them Shruti so. No mum, that was a joke. I was, I was obviously joking, they don't really do that. No, I can't next week, that's not how the rota works. Yeah, of course I'm eating.</p> <p>SHRUTI (INTO MOBILE) (CONT'D) Oh erm, that's my bleep going off.</p> <p>SHRUTI (INTO MOBILE) (CONT'D) Yeah, I better get that. Ah-ha will do.</p> <p>SHRUTI (INTO MOBILE) (CONT'D) (IN HINDI) म ठेतुमसे कल बात कडूँगी। <b>Translation: I'll talk to you tomorrow.</b></p> <p>SHRUTI (INTO MOBILE) (CONT'D) Okay, yeah. Love to dad, okay bye. Bye.</p>	<p>Scene: 10:05:11</p> <p>Music In: 10:05:35</p>
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<p>We hear a toilet flush and MISS HOUGHTON, a bulldog of a consultant in her fifties exits a toilet cubicle. SHRUTI clearly assumed she was on her own by the way she tries to pull herself together and dry her eyes with a paper towel. MISS HOUGHTON, washing her hands, looks over at SHRUTI.</p> <p>SHRUTI doesn't answer. MISS HOUGHTON pulls out a roll of toilet roll from her handbag and passes it to SHRUTI.</p> <p>SHRUTI accepts the toilet roll. MISS HOUGHTON just smiles and walks out.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. NEONATAL INTENSIVE CARE UNIT – MORNING</u></b></p> <p>ADAM is lost in thought as he walks into the neonatal unit. He reaches the nursing station, spots PAULA is there, alongside ERIKA, and urgently reverses out before she sees him.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LABOUR WARD NURSING STATION – MORNING</u></b></p> <p>ADAM arrives onto the ward with the world on his shoulders.</p>	<p>MISS HOUGHTON Alright?</p> <p>MISS HOUGHTON (CONT'D) Here. Use this. That stuff'll sand your face off.</p> <p>SHRUTI Thank you.</p>	<p>Music Out: 10:06:10</p> <p>Scene &amp; Music In: 10:06:35</p> <p>Scene: 10:06:48</p>
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<p>NON-REASSURING TRACE is in a flap. To ADAM.</p> <p>On ADAM as he looks around at the many assembled other members of staff.</p> <p>On ADAM.</p> <p>Genuinely excited.</p> <p>On ADAM.</p> <p>ADAM to CAMERA.</p> <p>On SHRUTI as she joins them. If you looked closely, you could tell she's just been crying. To SHRUTI.</p>	<p>NRT Oh, thank God you're here.</p> <p>ADAM Go on.</p> <p>NRT I have been totally abandoned. I'm on my own here today.</p> <p>NRT (CONT'D) (O.O.V) Tracy and Ria have been sent off on some...</p> <p>NRT (CONT'D) ...stupid course and we've got triplets...</p> <p>NRT (CONT'D) (O.O.V) ...to deliver.</p> <p>ADAM Triplets?!</p> <p>NRT (O.O.V) Exactly.</p> <p>NRT (CONT'D) Three times the chance something'll go wrong.</p> <p>ADAM (TO CAMERA) Triplets happen one in every six and a half thousand pregnancies. Not often on labour ward you get the chance to do something you've <i>never</i> done before.</p> <p>NRT (O.O.V) Today of all days! What are the odds?</p> <p>ADAM Go on then, what are the odds of triplets?</p> <p>SHRUTI Oh, err one in four thousand.</p> <p>ADAM Actually, that's wrong-</p>	<p>Music Out: 10:07:02</p>
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On ADAM.	SHRUTI Once you take IVF into account.	
	ADAM Alright, Stephen Dorking. Um who's the consultant on today?	
	SHRUTI (O.O.V) Um...	
	SHRUTI (CONT'D) I think it's Miss Houghton – I saw her in the toilet.	
ADAM doesn't look pleased with that news.	ADAM Oh God.	
	SHRUTI Can I have a quick word?	
ADAM looks at SHRUTI, who makes urgent eyes back at him. He guesses what this might be about. On ADAM as they walk down the corridor out of earshot.	ADAM Yep.	
	NRT (O.O.V) No midwives!	
	NRT (CONT'D) No ward clerk! And now the doctors are leaving.	
On NON-REASSURING TRACE.	SHRUTI (O.O.V) Um okay so this...	
	SHRUTI (CONT'D) ...statement thing, right it's easy, all you have to do is just like send in a new one. Yeah, like just say you made a typo or something.	
	ADAM Right one of those typos where I accidentally falsified my whole story.	
	SHRUTI Well, you have to do something alright, it's my career too.	
On ADAM and SHRUTI.	MISS HOUGHTON (O.O.V) Don't suppose there's anybody <i>fucking</i> ...	

<p>Their fraught discussion is interrupted by MISS HOUGHTON yelling from the nursing station. With that, ADAM and SHRUTI head back over.</p> <p>On ADAM.</p> <p>To SHRUTI.</p> <p>On SHRUTI looking at her feet.</p> <p>On ADAM.</p> <p>To ADAM.</p> <p>ADAM is speechless.</p> <p>MISS HOUGHTON hands a twenty to ADAM.</p> <p>ADAM takes the twenty and shuffles off.</p> <p>Out on SHRUTI and MISS HOUGHTON.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. HOSPITAL</u></b> <b><u>COFFEE SHOP – DAY</u></b></p> <p>ADAM stands in the coffee queue looking reasonably murderous.</p>	<p>MISS HOUGHTON (CONT'D) ...working here today is there?</p> <p>ADAM Sorry Miss Houghton, we were just err...</p> <p>MISS HOUGHTON (O.O.V) Alright you.</p> <p>MISS HOUGHTON (CONT'D) Hope those shoes have got steel toecaps...</p> <p>MISS HOUGHTON (CONT'D) (O.O.V) ...we're gonna kick today a whole...</p> <p>MISS HOUGHTON (CONT'D) ...new arsehole.</p> <p>SHRUTI Okay!</p> <p>MISS HOUGHTON (O.O.V) And are you gonna do something or just...</p> <p>MISS HOUGHTON (CONT'D) ...stand there like a bottle of fucking mayonnaise?</p> <p>MISS HOUGHTON (CONT'D) Why don't you get a...round of coffees in?</p> <p>MISS HOUGHTON (CONT'D) Tell you what, get yourself one too.</p>	<p>Music In: 10:08:11</p> <p>Scene: 10:08:23</p>
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<p>He sees PAULA heading for the hospital exit. As ADAM looks after her, he sees TRACY running through the front door.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. EDUCATION CENTRE – DAY</u></b></p> <p>TRACY runs to the education centre and rushes into the room. Various HOSPITAL WORKERS are assembled in a small lecture theatre listening to GAVIN, the course leader. On TRACY as she looks around.</p> <p>GAVIN, an enthusiastic but irritating man in his thirties, stands at the front accompanied by a dense, clip- art and Word-art-heavy PowerPoint presentation entitled LANGUAGE IN HEALTHCARE.</p> <p>RIA is sat in the back row, like a naughty schoolgirl, wearing a name badge. TRACY sits down next to her, and GAVIN continues with his presentation.</p> <p>On RIA and TRACY.</p> <p>TRACEY LAUGHS. GAVIN notices. On TRACY and RIA as they giggle.</p>	<p>TRACY Sorry darling. The bus broke down.</p> <p>GAVIN No problem, just grab a name badge...</p> <p>GAVIN (CONT'D) (O.O.V) ....and find a seat.</p> <p>GAVIN (CONT'D) So, as I was saying, geriatrics...</p> <p>GAVIN (CONT'D) (O.O.V) ...should now be referred to as...</p> <p>GAVIN (CONT'D) ...‘Care of the Older Person’.</p> <p>RIA Care of the Older Person? They make it sound like a spa.</p> <p>TRACY Don’t know why they just don’t go the whole hog, call it “care of the inevitable”.</p> <p>RIA I’m sure it used to be called that three directives ago.</p> <p>GAVIN (O.O.V) Anything I can...</p>	<p>Scene: 10:08:38</p> <p>Music Out: 10:08:43</p>
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	<p>GAVIN (CONT'D) ...help you with, ladies?</p> <p>RIA Oh, we were just saying that it's erm, it's great that err older patients will no longer be crippled by old fashioned language.</p>	
On TRACY and RIA.	<p>GAVIN (O.O.V) We...</p> <p>GAVIN (CONT'D) ...we don't say crippled!</p>	
To GAVIN.	<p>RIA Apologies.</p>	
On TRACY and RIA.	<p>GAVIN (O.O.V) And err...</p>	
To TRACY.	<p>RIA You twat.</p>	
GAVIN clicks through the PowerPoint. Click.	<p>GAVIN 'Patients' should now be referred to as... "clients".</p>	
On TRACY and RIA.	<p>GAVIN (CONT'D) (O.O.V) That's because the word patient actually stems from the Latin 'patiens'.</p>	
Whispers to RIA.	<p>TRACY If they're clients, then what are we? Prostitutes?</p>	
Whispers to TRACY.	<p>RIA At least if I was a prostitute, I wouldn't have to put up...</p>	
On GAVIN.	<p>RIA (CONT'D) (O.O.V) ...with that prick.</p> <p>TRACY I wouldn't bet on it.</p>	
TRACY and RIA snigger. GAVIN clears his throat, looking at TRACY and RIA.	<p>GAVIN I'm just equipping you with the right language to do your jobs properly.</p>	

<p>TRACY bristles and RIA puts her hand on her arm to stop her from saying anything bad.</p> <p>To TRACY.</p> <p>From TRACY and RIA.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LABOUR WARD – DAY</u></b></p> <p>ADAM reappears on labour ward with a set of coffees – SHRUTI is there too. MISS HOUGHTON looks at him like she's scraped him off her foot.</p> <p>MISS HOUGHTON rudely mimics ADAM.</p> <p>ADAM hands over her change. MISS HOUGHTON checks it.</p>	<p>TRACY And I'm sure my patients will be thrilled.</p> <p>RIA Clients.</p> <p>TRACY / RIA (CONT'D) (TOGETHER) Clients.</p> <p>MISS HOUGHTON Did you go to <i>fucking</i> Brazil for those?</p> <p>ADAM Sorry, there was um...only one person working at the coffee shop and it's-</p> <p>MISS HOUGHTON There's a lahlahlahlah. Keeping the change or what?</p> <p>MISS HOUGHTON (CONT'D) Yep.</p> <p>ADAM Miss Houghton, I've been thinking a lot about triplets.</p> <p>MISS HOUGHTON No one wants to hear about your wank bank.</p> <p>ADAM Ha very piffy. So what I meant was erm with regards to the forthcoming operative delivery of the triplets-</p>	<p>Scene: 10:10:00</p>
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<p>To SHRUTI</p> <p>On SHRUTI.</p> <p>SHRUTI laughs at ADAM's expense, which stings.</p> <p>To SHRUTI. To ADAM.</p> <p>ADAM to CAMERA.</p> <p>Out on ADAM.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. DELIVERY ROOM 4</u></b> <b><u>- DAY</u></b></p> <p>MISS HOUGHTON charges into a delivery room. ADAM and SHRUTI follow. NON-REASSURING TRACE is already in the room, with patient JAS – pregnancy the size of a space hopper – and husband DAVE.</p>	<p>MISS HOUGHTON Such verisimilitude, Dr Kay. I don't know what it means...</p> <p>MISS HOUGHTON (CONT'D) (O.O.V) ...I just felt the need...</p> <p>MISS HOUGHTON (CONT'D) ...to join in with the fancy words.</p> <p>ADAM Um... about the err triplets um... I wonder if you might allow me to perhaps do the caesarean. I've obviously done several sets of twins and um it would be an incredible boost to my professional development to have the opportunity to um, to learn your technique.</p> <p>MISS HOUGHTON What the fuck do you think the technique is? You pull the babies out until there aren't any more <i>fucking</i> babies to pull out.</p> <p>MISS HOUGHTON (CONT'D) Right, shall we go and meet the parents? Sorry, encounter the progenitors.</p> <p>ADAM (TO CAMERA) I'd say this is going <i>very</i> well.</p>	<p>Scene: 10:11:21</p>
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There's a beat of silence and ADAM takes the lead.	ADAM (CONT'D) Hi, I'm Adam, one of the doctors. And this is Miss Houghton, the consultant who'll-	
MISS HOUGHTON interrupts.	MISS HOUGHTON This is nice, isn't it? It's like having a town crier.	
On JAS and then ADAM.	MISS HOUGHTON (CONT'D) (O.O.V) My name's Vicky. You are?	
	JAS I'm Jasmine and this is Dave.	
On JAS and DAVE.	MISS HOUGHTON (O.O.V) Lovely.	
	MISS HOUGHTON (CONT'D) I hear you've got a little something for me?	
	JAS Oh, erm yeah three, three little somethings!	
	MISS HOUGHTON Three little birds, d'you remember that one?	
JAS and DAVE look blank. SHRUTI doesn't know either.	MISS HOUGHTON (CONT'D) Come on you know it.	
MISS HOUGHTON starts singing, like a female Tom Waits – to the tune of Three Little Birds by Bob Marley. On JAS and DAVE.	MISS HOUGHTON (SINGING) (CONT'D) Three little birds...	Singing In: 10:11:52
	MISS HOUGHTON (SINGING) (CONT'D) (O.O.V) ...pitched by my doorstep	
	MISS HOUGHTON (SINGING) (CONT'D) Singing sweet songs of melodies pure and true, saying this is a message to you-ou-ou.	
JAS and DAVE giggle, awkward. On ADAM, not sure what to make of it.	MISS HOUGHTON (SINGING) (CONT'D) (O.O.V) Singing don't worry...	
	MISS HOUGHTON (SINGING) (CONT'D) about a thing, cause...	Singing Out: 10:12:13

<p>MISS HOUGHTON stops singing and points to JAS and DAVE to take over.</p> <p>They reluctantly respond, not enthusiastic at all.</p> <p>ADAM tries to join in, but just looks like a bit of a tit.</p> <p>To JAS and DAVE.</p> <p>JAS and DAVE look worried. MISS HOUGHTON steps in.</p> <p>On JAS and DAVE.</p> <p>On ADAM and then JAS and DAVE.</p> <p>JAS laughs, nervously.</p> <p>ADAM looks to CAMERA.</p> <p><b>CUT TO:</b></p>	<p>MISS HOUGHTON (CONT'D) Come on you're up, guys!</p> <p>DAVE / JAS (SINGING) (TOGETHER) Every little thing is gonna be alright.</p> <p>ADAM (SINGING) Rise up this morning...</p> <p>MISS HOUGHTON Yeah, I'm not gonna lie, we don't get triplets in here every day.</p> <p>NRT Thank goodness.</p> <p>MISS HOUGHTON Yeah, thank goodness. Last thing we needs a world shortage of bootees and...</p> <p>MISS HOUGHTON (CONT'D) (O.O.V) ...bonnets.</p> <p>MISS HOUGHTON (CONT'D) You're in safe hands.</p> <p>MISS HOUGHTON (CONT'D) (O.O.V) I mean, we've got three goes so...</p> <p>MISS HOUGHTON (CONT'D) ...by the time the last one's out, we'll be great at it, won't we?</p> <p>MISS HOUGHTON (CONT'D) You got names sorted?</p> <p>JAS Yeah, we reckon so. Milly, Billie and Lily. It's difficult finding three names that rhyme.</p> <p>ADAM (TO CAMERA) No comment.</p>	<p>Singing In: 10:12:16   Music Out: 10:12:22</p>
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<p><b><u>INT. LABOUR WARD</u></b> <b><u>NURSING STATION –</u></b> <b><u>DAY</u></b></p> <p>CLOSE-UP on the white board schedule in the nursing station. PULL-OUT to NON-REASSURING TRACE with MISS HOUGHTON. ADAM and SHRUTI are also there. On ADAM as he drinks his coffee.</p> <p>MISS HOUGHTON spots a plume of smoke coming out the kitchen.</p> <p>One of the NURSES runs into the kitchen.</p> <p>MISS HOUGHTON laughs.</p> <p>On ADAM, happy to be on her good side.</p> <p>To SHRUTI.</p> <p>On MISS HOUGHTON and then on ADAM.</p>	<p>NRT What time do you want to get her round to theatre?</p> <p>MISS HOUGHTON (O.O.V) Well, there's no time like the present. Shall we see if...</p> <p>MISS HOUGHTON (CONT'D) ...the theatre's ready?</p> <p>MISS HOUGHTON (CONT'D) I think someone's toast's burning!</p> <p>ADAM They're probably just electing a new Pope.</p> <p>MISS HOUGHTON Pope Eggs Benedict the fifteenth!</p> <p>ADAM Pope Shepherd's Pious the second.</p> <p>MISS HOUGHTON Shepherd's Pious!</p> <p>MISS HOUGHTON (CONT'D) (O.O.V) D'you hear that?</p> <p>SHRUTI Yeah.</p> <p>NRT (O.O.V) Sorry, can we get back to the triplets?</p> <p>ADAM What? Huey, Dewey and Louie? Bordering on child abuse. Had one the other week called Lasagne.</p>	<p>Scene: 10:12:58</p>
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<p>ADAM laughs to himself.          On MISS HOUGHTON,          she seems to have          stopped finding ADAM          funny. He is expecting          raucous laughter, but it          goes down like a          salmonella sandwich.</p> <p>On ADAM.</p> <p>On ADAM.</p> <p>On SHRUTI, surprised.</p> <p>On ADAM, disappointed.</p> <p>To ADAM.          Toff impression.</p> <p>SHRUTI smiles, notices          ADAM looking at her,          then immediately checks          herself. ADAM doesn't          object, he just skulks off,          tail between legs. He          knows he fucked it.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. STAIRWELL – DAY</u></b></p> <p>ADAM is on his way to          A&amp;E. Something occurs          to him, and he goes back          upstairs.</p>	<p>ADAM (CONT'D) (O.O.V)          Lasagne!</p> <p>MISS HOUGHTON (O.O.V)          Yeah, I'm sure the patients...</p> <p>MISS HOUGHTON (CONT'D)          ...on labour ward apologise for not having your          level of...</p> <p>MISS HOUGHTON (CONT'D) (O.O.V)          ...education, Doctor Kay.</p> <p>ADAM          Well, I didn't- That was-</p> <p>MISS HOUGHTON (O.O.V)          Shruti, you're doing...</p> <p>MISS HOUGHTON (CONT'D)          ...the triplets.</p> <p>MISS HOUGHTON (CONT'D) (O.O.V)          You...</p> <p>MISS HOUGHTON (CONT'D) (O.O.V)          ...why don't you get yourself down to A&amp;E...</p> <p>MISS HOUGHTON (CONT'D)          ...see if you can clear some of the backlog.          There's a bloody good bloody old chap.</p>	<p>Music In:          10:13:50</p> <p>Scene:          10:13:59</p>
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<p><b>CUT TO:</b></p> <p><b><u>INT. NEONATAL INTENSIVE CARE UNIT. CORRIDOR – DAY</u></b></p> <p>ADAM looks through the window and see ERIKA alone with her BABY.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. NEONATAL INTENSIVE CARE UNIT – DAY</u></b></p> <p>ADAM walks onto the neonatal unit and gently closes the door.</p> <p>ADAM goes to correct her but stops himself.</p> <p>ADAM is baffled.</p> <p>On ADAM.</p> <p>ERIKA points into the incubator at her baby.</p> <p>On ADAM, catching on.</p>	<p>ADAM Hi Erika, how you doing?</p> <p>ERIKA Oh you know – pomme ci, pomme ça.</p> <p>ADAM It's actually... Yep.</p> <p>ERIKA Can I ask you a question about Mist?</p> <p>ADAM Erm yes, I guess.</p> <p>ERIKA Well, he's got a lump on the back of his head.</p> <p>ADAM Sorry what did-</p> <p>ERIKA (O.O.V) Look, look...</p> <p>ERIKA (CONT'D) ...you can see, under his hat look, he's got a lump right...</p> <p>ERIKA (CONT'D) (O.O.V) ...at the back.</p>	<p>Scene: 10:14:09</p> <p>Scene: 10:14:13</p> <p>Music Out: 10:14:21</p>
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ADAM to CAMERA.	ADAM Oh, I'm sorry – I didn't realise you- Mist. What a nice name!	
To ERIKA.	ADAM (TO CAMERA) (CONT'D) What's wrong with calling a baby Steve once in a while?	
On ADAM as he has a glance into the cot.	ADAM (CONT'D) Does it have erm... a special meaning?	
On ADAM.	ERIKA Oh yeah, yeah it does actually, it's like a type of rain.	
	ERIKA (CONT'D) (O.O.V) Could you have a look for me?	
	ADAM Oh that's not really my speciality, best to ask the baby doctors when they come round.	
	ERIKA (O.O.V) Yeah but...	
ERIKA looks like she's about to go into a spin.	ERIKA (CONT'D) ...they've haven't been round yet this morning and I tried to get someone to come over but... but no one's coming over so I'm getting...	
ADAM peers into the incubator.	ADAM Have a quick look.	
On ADAM looking into the incubator.	ERIKA It's just under here.	
	ERIKA (CONT'D) (O.O.V) Can you see?	
	ADAM Okay erm, that's called an occipital protuberance.	
ERIKA looks frightened.	ERIKA Oh my God! Will he be OK?	

ADAM shows her where and ERIKA feels the back of her own head.	ADAM Yeah! It's normal. You've got one here.	
	ERIKA Wha- Oh did he catch it from me? What is, is his brain gonna be like...alright?	
	ADAM Erm honestly, it's nothing at all to worry about.	
	ERIKA Thank you, Doctor Adam.	
On ADAM.	ERIKA (CONT'D) (O.O.V) You're just...	
	ERIKA (CONT'D) ...the best.	
ADAM shrugs.	ADAM All part of the job.	
A beat.	ADAM (CONT'D) I hope you don't mind me asking, sorry but why have you made a complaint about me?	
On ADAM.	ERIKA (O.O.V) Oh no...	
	ERIKA (CONT'D) ...that's not about you. It's, it's about the hospital.	
	ADAM Right it's just that it does put <i>quite</i> a lot of... pressure... you know, sort of stress on me.	
	ERIKA Oh erm... It's my sister said we should get something back after...after what happened.	
	ADAM Sure okay.	
ADAM to CAMERA.	ADAM (TO CAMERA) (CONT'D) Don't judge me.	

On ADAM.	<p>ADAM (CONT'D) Erika sorry, I don't mean to speak out of turn um... I'm just wondering if... Maybe the reason that you haven't been able to see a baby doctor this morning is because they're avoiding you.</p> <p>ADAM (CONT'D) (O.O.V) In case you know...</p> <p>ADAM (CONT'D) ...you complain about them too.</p> <p>ERIKA But they wouldn't do anything to put my baby in danger though?</p>	
On ERIKA.	<p>ADAM (O.O.V) Erm...</p> <p>ADAM (CONT'D) Listen, if I was looking after him, it wouldn't affect my care one bit, I just... I can't speak for everyone here.</p>	Music In: 10:16:56
On ERIKA looking worried.	<p>ADAM (CONT'D) (O.O.V) But ignore me because, I...</p> <p>ADAM (CONT'D) ...yep, I shouldn't have said anything.</p>	
On ADAM as he notices PAULA walking onto the unit. His eyes flick quickly from PAULA to ERIKA.	<p>ERIKA (O.O.V) Well, what do you think I should do?</p> <p>ADAM Um I think you're gonna figure it out...</p>	
On ERIKA.	<p>ADAM (CONT'D) (O.O.V) ...you know mums know best and...</p> <p>ADAM (CONT'D) ...stay strong really for Mist.</p>	
ADAM exits before PAULA arrives. Out on ERIKA looking concerned.		
<b>CUT TO:</b>		



<p>SHRUTI takes a deep breath and picks up her tools. MISS HOUGHTON and SHRUTI open the stomach.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. A&amp;E MINORS – AFTERNOON</u></b></p> <p>ADAM enters the A&amp;E department. At the centre is a big nursing station – ADAM walks inside and heads to a stack of in-trays – each labelled with a specialty. “Orthopaedics”, “Dermatology” (graffitied to say “Dermaholiday”), “Plastics” etc. The “Gynaecology” in-tray is stuffed. ADAM takes the top set of notes from the pile and sighs inwardly.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>INT. LABOUR WARD OPERATING THEATRE – AFTERNOON</u></b></p> <p>Despite the excitement of the operation, SHRUTI doesn’t seem as nervous as she normally would around ADAM or MR LOCKHART. They’re well into the operation, getting closer to the uterus (but no babies just yet). MISS HOUGHTON is basically cheerleading for SHRUTI as she assists her. We’re at the uterus. SHRUTI pauses.</p>	<p>MISS HOUGHTON (CONT'D) Here we go. Okay?</p> <p>MISS HOUGHTON (CONT'D) (O.O.V) Big pull.</p> <p>MISS HOUGHTON (CONT'D) (O.O.V) There you are.</p> <p>SHRUTI You sure you don’t wanna do it?</p>	<p>Scene: 10:18:02</p> <p>Scene: 10:18:22</p>
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<p>On SHRUTI.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. A&amp;E CUBICLE – AFTERNOON</u></b></p> <p>On ADAM as he is examining a patient with a speculum – staring ahead in concentration as he speaks to her.</p> <p>On ADAM.</p> <p>We're now with the PATIENT and see that she's talking on her mobile, not to ADAM.</p> <p>On ADAM as he removes the speculum from the patient and wipes up.</p>	<p>MISS HOUGHTON Yeah, you're kind to offer, mate but what I actually want is twenty Rothmans Superkings – and at the moment you're standing in the way of them.</p> <p>MISS HOUGHTON (CONT'D) (O.O.V) Right bang a finger in there then. That's it.</p> <p>ADAM (V.O) Okay nearly there.</p> <p>PATIENT (O.O.V) Okay.</p> <p>ADAM Just a few more seconds. Yeah... Okay, the good news is I can't see any cause of the bleeding.</p> <p>PATIENT (O.O.V) And what you doing this evening?</p> <p>ADAM Funny you should ask. I'm going to this restaurant that we really love-</p> <p>PATIENT (O.O.V) Oh, okay great err, can you...</p> <p>PATIENT (INTO MOBILE) (CONT'D) ...call the New York office when they open...</p> <p>PATIENT (INTO MOBILE) (CONT'D) (O.O.V) ...and get someone to overnight the documents?</p> <p>PATIENT (INTO MOBILE) (CONT'D) Ah huh, oh yeah and, and make sure...</p> <p>PATIENT (INTO MOBILE) (CONT'D) (O.O.V) ...someone from derivatives knows that it's coming. Fab. Okay, thanks so much.</p>	<p>Scene: 10:18:38</p>
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<p>Out on ADAM.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>INT. LABOUR WARD</u></b> <b><u>OPERATING THEATRE</u></b> <b><u>– AFTERNOON</u></b></p> <p>SHRUTI sticks a finger into an amniotic sac and there's a splash of amniotic fluid. SHRUTI rummages inside the amniotic sac and grabs a limb.</p> <p>SHRUTI pushes the arm back and finds a leg, which she pulls out.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. A&amp;E CUBICLE –</u></b> <b><u>AFTERNOON</u></b></p> <p>ADAM is sitting in an A&amp;E cubicle, examining a FEMALE PATIENT up in stirrups. Her BOYFRIEND sits on a chair next to the bed.</p> <p>Using a small pair of forceps ADAM pulls something out. He slightly fails to disguise his horror at the smell as he plops it into a kidney dish. It's the decapitated head of a Fireman Sam-esque bathroom sponge.</p>	<p>MISS HOUGHTON Urg! It's like the front row at Seaworld here! Okay see if you can grab a leg.</p> <p>MISS HOUGHTON (CONT'D) (O.O.V) Erm... I'm pretty sure that's an arm. It's been a long time since I've been at med school! But...</p> <p>MISS HOUGHTON (CONT'D) ...wanna have another try of the lucky dip there Shruti?</p> <p>MISS HOUGHTON (CONT'D) (O.O.V) Got it. Beautiful!</p> <p>ADAM Oh right yeah, I think I can see what the problem is.</p> <p>ADAM (CONT'D) Any idea how he might have got in there?</p>	<p>Scene: 10:19:04</p> <p>Scene: 10:19:22</p>
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<p>The BOYFRIEND looks sheepish. ADAM looks actively grossed out – he's having a profoundly terrible time.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>INT. LABOUR WARD OPERATING THEATRE – AFTERNOON</u></b></p> <p>SHRUTI pulls a BABY out. It CRIES.</p> <p>SHRUTI holds the BABY up to show JAS and DAVE as MISS HOUGHTON clamps and cuts the cord. SHRUTI smiles as she passes the BABY to a MIDWIFE.</p> <p>To SHRUTI.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. A&amp;E CUBICLE – AFTERNOON</u></b></p> <p>Back in the cubicle with an increasingly weary ADAM. He's looking between another FEMALE PATIENT's legs. There is a light shining in and ADAM has a pair of grabbing forceps inside. He's deep in concentration, trying to manoeuvre something out.</p>	<p>MISS HOUGHTON (V.O) First baby...</p> <p>MISS HOUGHTON (CONT'D) ...coming up! Hurray!</p> <p>MISS HOUGHTON (CONT'D) That's it!</p> <p>MISS HOUGHTON (CONT'D) Okay.</p> <p>MISS HOUGHTON (CONT'D) Stick or twist? Right guys – she's going again!</p> <p>ADAM Erm one question – why have you got a bottle in here?</p> <p>PATIENT It's got my mum's piss in it.</p> <p>ADAM Forgive me for asking a follow-up question-</p>	<p>Scene: 10:19:41</p> <p>Scene: 10:20:06</p>
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<p>The FEMALE PATIENT smiles. ADAM removes the urine sample bottle. He goes to put it in the clinical waste bin and the FEMALE PATIENT yells.</p> <p>She grabs it from ADAM and stuffs it in her pocket.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>INT. LABOUR WARD</u></b> <b><u>OPERATING THEATRE</u></b> <b><u>- AFTERNOON</u></b></p> <p>SHRUTI pulls out BABY NUMBER TWO. It CRIES.</p> <p>SHRUTI holds up the BABY for JAS as MISS HOUGHTON clamps and cuts the cord. JAS smiles. SHRUTI whispers to the BABY.</p> <p>On SHRUTI.</p> <p>On JAS's sliced open tummy.</p>	<p>PATIENT It's a drug-test for my probation officer.</p> <p>ADAM You're creating a lot of paperwork for me here.</p> <p>PATIENT How about... I fell on it?</p> <p>ADAM We have a winner.</p> <p>PATIENT Oi, oi, oi I need that! Give me my shit man.</p> <p>MISS HOUGHTON Two for the price of one! Wayyyyy!</p> <p>SHRUTI Hello sweetheart.</p> <p>MISS HOUGHTON (O.O.V) Right, what d'you reckon, we going in for number three?</p> <p>SHRUTI Mm-hm.</p> <p>MISS HOUGHTON (O.O.V) You're doing great.</p>	<p>Scene: 10:20:41</p>
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<p>SHRUTI dives in for BABY NUMBER THREE. From MISS HOUGHTON nodding at SHRUTI.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. EDUCATION CENTRE – AFTERNOON</u></b></p> <p>TRACY, RIA and the GROUP are now sitting in a circle of chairs. The throw a beanbag to each other and say a different word as they catch it.</p> <p>The bean bag gets thrown again.</p> <p>On RIA and TRACY.</p> <p>We stay on RIA and TRACY.</p> <p>The bean bag is thrown again and lands in TRACY's lap. She sits with her arms folded. From TRACY, stony faced.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LABOUR WARD OPERATING THEATRE – AFTERNOON</u></b></p> <p>SHRUTI is closing up the skin with MISS HOUGHTON assisting.</p>	<p>ATTENDEE 1 (V.O) Respect!</p> <p>GAVIN (O.O.V) Thanks for that.</p> <p>IAN Err, empathy!</p> <p>GAVIN (O.O.V) Lovely Ian, thanks.</p> <p>ATTENDEE 2 Confidentiality?</p> <p>GAVIN (O.O.V) Terrific.</p> <p>ATTENDEE 3 (O.O.V) Erm, compassion.</p> <p>GAVIN (O.O.V) Great.</p> <p>MISS HOUGHTON (V.O) Next time...</p> <p>MISS HOUGHTON (CONT'D) (O.O.V) ...I'm pregnant with triplets, I'm getting you to do them.</p>	<p>Scene: 10:21:02</p> <p>Music Out: 10:21:17</p> <p>Scene: 10:21:18</p>
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Prepared by Anastasia Kyriacou (07958 664 704)

<p>On SHRUTI.</p> <p>She mimes smoking a fag. MISS HOUGHTON walks away and SHRUTI is the very picture of elation.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. A&amp;E MINORS – AFTERNOON</u></b></p> <p>ADAM looks relieved to be done with the crap in A&amp;E. He shakes himself down and rewards himself a moment of happiness by looking at the ring box in his back pocket. He's snapped out of it by hearing his name barked at him. On ADAM.</p> <p>ADAM looks up to see PAULA, who seems to be on the warpath.</p> <p>On ADAM as he realises, he's been caught red-handed.</p>	<p>SHRUTI Well, I wouldn't want to take up too much of your time.</p> <p>MISS HOUGHTON Do I look like I eat slowly?</p> <p>MISS HOUGHTON (CONT'D) (O.O.V) Finish off the skin.</p> <p>MISS HOUGHTON (CONT'D) I need to take my lung medicine.</p> <p>PAULA (O.O.V) Doctor Kay.</p> <p>PAULA (CONT'D) I was told you'd be down here.</p> <p>PAULA (CONT'D) (O.O.V) My sister's in bits thinking she's endangered her baby.</p> <p>ADAM Um I'm sorry – I don't know what you're-</p> <p>PAULA How could you say that to her?</p> <p>ADAM I, you don't understand.</p>	<p>Scene: 10:22:10</p>
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<p>ADAM breathes deeply. PAULA's right – he's now up to his neck in shit.</p> <p>On ADAM.</p> <p>On ADAM.</p> <p>Out on ADAM lost for words.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. EDUCATION CENTRE – AFTERNOON</u></b></p> <p>TRACY looks bored as GAVIN is running a call and response. He holds up a big card reading "suffers from".</p> <p>On RIA, she rolls her eyes. EVERYONE has been split into small groups.</p> <p>On IAN smiling, happy with himself.</p>	<p>ADAM (CONT'D) I, I didn't say that she had erm... I erm had worked two shifts back to back the day I delivered her, I'd slept for three hours in two nights, there was all this pressure at the hospital. I had to missed my erm, best friend's stag do.</p> <p>PAULA How dare you try and make me feel bad – we're exercising our legal rights.</p> <p>PAULA (CONT'D) (O.O.V) <i>Your</i> mistake...</p> <p>PAULA (CONT'D) ...had consequences for my sister and my nephew...</p> <p>PAULA (CONT'D) (O.O.V) ...and that's going to have consequences for you.</p> <p>GAVIN (O.O.V) Okay. Next one.</p> <p>GAVIN (CONT'D) "Suffers from", "suffers from".</p> <p>GAVIN (CONT'D) (O.O.V) What do we say instead?</p> <p>IAN "Lives with!"</p> <p>GAVIN Lives with yep thanks, Ian.</p> <p>GAVIN (CONT'D) (O.O.V) Okay...</p>	<p>Scene: 10:23:02</p>
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On TRACY.	GAVIN (CONT'D) ...next one – “disabled”.	
	IAN (O.O.V) “Differently abled!”	
	GAVIN “Differently abled”. Well the blue team are on fire!	
TRACY puts her hand up.	GAVIN (CONT'D) (O.O.V) Err yeah... question, question from the red team.	
GAVIN examines her name tag.	GAVIN (CONT'D) Tracy?	
	TRACY What’s wrong with saying “disabled”?	
	GAVIN Remember this morning we talked about <i>inclusivity</i> ? “Dis” is what we call a...	
	IAN Negative.	
On IAN then on RIA and TRACY.	GAVIN (O.O.V) Negative yeah thanks Ian, and we shouldn’t be using negatives-	
	TRACY All that will happen is the patients won’t understand what we’re talking to them about.	
	IAN Isn’t it clients?	
On RIA rolling her eyes.	GAVIN (O.O.V) / RIA (AT THE SAME TIME) Yeah, it is clients... / Jesus. / ...actually. Erm....	
	GAVIN (CONT'D) ...next one. “Birth defect”?	
On GAVIN.	TRACY (O.O.V) We haven’t got a working...	

<p>On TRACY.</p> <p>GAVIN is interrupted by the sound of a crash BLEEP. TRACY checks her phone.</p> <p>A very relieved TRACY is gone, leaving the class in an awkward silence. RIA tentatively stands up and starts to walk off towards the door. Out on GAVIN.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. A&amp;E DEPARTMENT</u></b> <b><u>- AFTERNOON</u></b></p> <p>ADAM has abandoned his argument with PAULA and run over to the PATIENT from earlier in the medieval costume. She has collapsed on the ground in the middle of the department. She looks as good as dead.</p> <p>An ANAESTHETIST runs over with the arrest trolley. A NURSE is performing CPR on her while another is cutting away at her costume. An A&amp;E Consultant, DR CHOWDRY, is running the cardiac arrest.</p>	<p>TRACY (CONT'D) printer on our ward. We've had a leak in the ceiling for over four years. And this is what they're spending their money on?!</p> <p>GAVIN (O.O.V) As your facilitator...</p> <p>GAVIN (CONT'D) ...it's my job to remind you of the four pillars of the trust okay.</p> <p>BLEEP (THROUGH TANNOY) Obstetric crash call to Accident and Emergency. That's obstetric team crash call to Accident and Emergency.</p> <p>RIA I should, I should probably.</p> <p>ADAM Adam Kay – obstetrics. Who's running the arrest?</p> <p>DR CHOWDRY Kiran Chowdry, A&amp;E.</p> <p>DR CHOWDRY (CONT'D) (O.O.V) That was quick, good man.</p>	<p>Scene: 10:24:18</p>
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<p>On the PATIENT's HUSBAND as a DOCTOR tries to pull him away. There is general chaos and confusion.</p> <p>On the PATIENT.</p> <p>On NURSES.</p> <p>To CHARGE NURSE who passes ADAM a scalpel. To DR CHOWDRY.</p> <p>ADAM kneels down.</p> <p>ADAM to CAMERA.</p> <p>This is tense. To CHARGE NURSE.</p>	<p>HUSBAND Take, take your hands off me.</p> <p>DR CHOWDRY Came here feeling short of breath...</p> <p>DR CHOWDRY (CONT'D) (O.O.V) ...thirty seven weeks...</p> <p>DR CHOWDRY (CONT'D) ...first baby. Collapsed...</p> <p>DR CHOWDRY (CONT'D) (O.O.V) ...on the way to the cubicle.</p> <p>DR CHOWDRY (CONT'D) No respiratory effort. No pulse for three minutes now.</p> <p>HUSBAND I wanna stay with my wife.</p> <p>ADAM Get me a scalpel.</p> <p>ADAM (CONT'D) Perimortem section.</p> <p>DR CHOWDRY Now? Here?</p> <p>ADAM You've had one cycle of CPR with no output – I'm delivering.</p> <p>DR CHOWDRY You done this before?</p> <p>ADAM Yep.</p> <p>ADAM (TO CAMERA) (CONT'D) Well, I've delivered babies before.</p> <p>ADAM (CONT'D) Scissors.</p> <p>CHARGE NURSE Scissors.</p>	<p>Music In: 10:24:45</p>
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<p>On ADAM as he cuts through the costume.</p> <p>To NURSE.</p> <p>ADAM to CAMERA as he cuts through the skin – it's a vertical incision, not like the normal bikini-line horizontal caesarean section.</p> <p>To NURSE.</p> <p>The caesarean is totally dry as ADAM slashes urgently through – not a drop of blood, as if the patient is made of plastic.</p> <p>ADAM to CAMERA.</p> <p>ADAM glances up and sees TRACY run in. ADAM cuts through the uterus – a splash of amniotic fluid, still no blood. To NURSE.</p> <p>The NURSES pushed down on the PATIENTS belly as ADAM pulls the BABY out- lifeless. TRACY joins them, rolls her sleeves up. ADAM stares at the TINY BABY in his hands.</p> <p><b>CUT TO:</b></p> <p><b><u>PTSD FLASHBACK</u></b></p> <p>FLASHBACK: ADAM delivering ERIKA's BABY.</p>	<p>ADAM I'm delivering. Off the chest.</p> <p>ADAM (CONT'D) Help me.</p> <p>NURSE Yep.</p> <p>ADAM (TO CAMERA) This is a case of nothing to lose. The patient is basically already dead. Baby is pressing against her major blood vessels – this is our only chance of resuscitating her.</p> <p>ADAM (CONT'D) Okay pull.</p> <p>ADAM (TO CAMERA) (CONT'D) You'll notice the slight lack of blood. Dead patients don't tend to pump any blood around.</p> <p>ADAM (CONT'D) Push.</p> <p>TRACY Okay.</p>	<p>Music In: 10:25:25</p> <p>  </p> <p>  </p> <p>  </p> <p>  </p> <p>Scene: 10:25:30</p> <p>  </p> <p>  </p> <p>  </p> <p>  </p>
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<p>ERIKA standing in the corridor holding her BABY. ERIKA's BABY in an incubator.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>INT. A&amp;E DEPARTMENT</u></b> <b><u>- AFTERNOON</u></b></p> <p>ADAM holding the lifeless new born. The NURSE looks at him.</p> <p><b>CUT TO:</b></p> <p><b><u>PTSD FLASHBACK</u></b></p> <p>FLASHBACK: ADAM delivering ERIKA's baby. ERIKA on the operating table. ERIKA screaming in the corridor.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>INT. A&amp;E DEPARTMENT</u></b> <b><u>- AFTERNOON</u></b></p> <p>ADAM is weary – the BABY still in his hands.</p> <p>Snapping out of it ADAM passes the LIMP BABY upwards, non-specifically. To the BABY as ADAM cuts the cord with his scalpel and ties a knot in the umbilical cord using his hands. TRACY takes the BABY. ADAM removes the placenta from inside the uterus and drops it on the floor next to the PATIENT. Her HUSBAND is on the floor, sobbing. TRACY carries it to a resuscitaire.</p>	<p>TRACY (O.O.V) Adam!</p> <p>TRACY (CONT'D) Okay sweetheart.</p>	<p>Scene: 10:25:30</p> <p>Scene: 10:25:33</p> <p>Scene: 10:25:34</p> <p>Music Out: 10:25:42</p>
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<p>The PAEDIATRICIAN starts CPR. On ADAM as he stands up and looks over at the lifeless baby being resuscitated.</p> <p>On a NURSE as she continues with chest compressions on the PATIENT. The PATIENT remains flat. It looks like a war zone. The PATIENT has an open abdomen. On ADAM waiting anxiously.</p> <p>On ADAM.</p> <p>On ADAM and then on the PATIENT as TRACY starts compressions on the BABY.</p> <p>On ADAM.</p> <p>On the HUSBAND.</p> <p>On ADAM.</p> <p>On ADAM.</p> <p>On ADAM.</p>	<p>PAEDIATRICIAN One...</p> <p>PAEDIATRICIAN (CONT'D) (O.O.V) ...two...</p> <p>PAEDIATRICIAN (CONT'D) ...three, four....</p> <p>PAEDIATRICIAN (CONT'D) (O.O.V) ...five...</p> <p>PAEDIATRICIAN 2 (O.O.V) Heart rate dips below sixty.</p> <p>TRACY (O.O.V) Okay. Ready?</p> <p>PAEDIATRICIAN (O.O.V) Yeah.</p> <p>TRACY (O.O.V) One, two, three.</p> <p>PAEDIATRICIAN One.</p> <p>TRACY One, two, three.</p> <p>PAEDIATRICIAN (O.O.V) Two.</p> <p>TRACY (O.O.V) One, two, three.</p> <p>PAEDIATRICIAN (O.O.V) Three.</p> <p>TRACY (O.O.V) One, two, three.</p> <p>PAEDIATRICIAN (O.O.V) Four.</p>		
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<p>On ADAM.</p> <p>Suddenly, the BABY starts to CRY.</p> <p>On ADAM with a sigh of relief.</p> <p>On ADAM. He slowly looks up.</p> <p>The HUSBAND points to ADAM. TRACY shoots him a look. Back on the PATIENT as the rest of the STAFF still try to resuscitate her. ADAM wants to say that he didn't save the wrong one. That he did everything he could, he did everything right, but of course he doesn't. He looks down. The distraught HUSBAND is held back by SECURITY. We see MISS HOUGHTON arrive, just as an idea flashes across ADAM's eyes. To DR CHOWDRY.</p> <p>DR CHOWDRY looks at ADAM with a look that says, "I guess it's worth a try". He kneels down next to the PATIENT.</p>	<p>TRACY (O.O.V) One, two, three.</p> <p>PAEDIATRICIAN (O.O.V) Five.</p> <p>TRACY Yeah! Hello darling.</p> <p>TRACY (CONT'D) (O.O.V) Hello sweetheart.</p> <p>HUSBAND (O.O.V) You saved the wrong one!</p> <p>HUSBAND (CONT'D) You saved, you saved the wrong one!</p> <p>NURSE (O.O.V) Come on, love.</p> <p>DR CHOWDRY (O.O.V) Okay. Pull CPR.</p> <p>ADAM What about direct cardiac massage?</p> <p>DR CHOWDRY What, you mean open chest?</p> <p>ADAM Do it through the diaphragm. Come on!</p> <p>DR CHOWDRY Okay pause compressions!</p>		
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<p>The ANAESTHETIST continues to ventilate the patient with the bag. DR CHOWDRY sticks his arms into the open wound, reaching his hands upwards. ADAM turns away.</p> <p>ADAM looks down, his back to the PATIENT. He can't look, it's too tense. A beat. We can see on DR CHOWDRY's face that he's trying to work out blindly what he's feeling, then he finds something.</p> <p>On the HUSBAND, still held by SECURITY.</p> <p>Sudden abject relief fills A&amp;E. There's no time for celebration though.</p> <p>DR CHOWDRY pulls his hands out with blood gushing out of the abdomen.</p> <p>On the PATIENT's stomach.</p> <p>ADAM is passed some large swabs by a NURSE. To another NURSE as he pushes the swabs down onto the uterine incision.</p>	<p>HUSBAND What's happening?</p> <p>ANAESTHETIST (O.O.V) There's cardiac output!</p> <p>ANAESTHETIST (CONT'D) Are you still massaging?</p> <p>DR CHOWDRY No. She's doing that herself.</p> <p>NURSE (O.O.V) Oh, God.</p> <p>DR CHOWDRY (O.O.V) Right. Okay.</p> <p>ADAM Large swabs!</p> <p>ADAM (CONT'D) (O.O.V) Now! Quickly. And we need to get her...</p> <p>ADAM (CONT'D) ...into theatre.</p> <p>ADAM (CONT'D) Hold this tight until the second she's in theatre.</p>		
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	DR CHOWDRY Right let's get her onto a trolley.		
On ADAM.	DR CHOWDRY (CONT'D) (O.O.V) Come on.		
To ADAM.	MISS HOUGHTON Fucking hell mate.		
On ADAM.	MISS HOUGHTON (CONT'D) (O.O.V) Right come on...		
To all assembled.	MISS HOUGHTON (CONT'D) ...let's get a wiggle on.		
On ADAM looking over at the HUSBAND as the PATIENT is manoeuvred onto a bed.	NURSE (O.O.V) Ready? One, two, three...  NURSE (CONT'D) ...lift.		
On PATIENT being lifted.	MISS HOUGHTON (O.O.V) You wanna...		
To ADAM.	MISS HOUGHTON (CONT'D) ...close up or just have a massive brandy?  ADAM D'you mind doing it?		
On ADAM.	MISS HOUGHTON (O.O.V) That's proper obstetrics there.  MISS HOUGHTON (CONT'D) You did amazing.		
The patient is being wheeled off – and MISS HOUGHTON follows. As she's almost out of earshot, ADAM replies.	ADAM Ly. You did amazingly.		
On ADAM as he walks away.	HUSBAND (O.O.V) Thank you, thank you. Thank you.		
MISS HOUGHTON talks to the HUSBAND.			

<p>On PAULA, stood shellshocked exactly where ADAM left her. She's clearly seen exactly what just happened. On ADAM as he disposes of his gloves.</p> <p><b>CUT TO:</b></p> <p><b><u>PTSD FLASHBACK</u></b></p> <p>FLASHBACK: ADAM delivering ERIKA's BABY. ERIKA in the corridor holding her BABY.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>INT. A&amp;E DEPARTMENT – AFTERNOON</u></b></p> <p>ADAM bewildered – still too fresh out of the scene to entirely register how heroic he's just been.</p> <p>As he's walking off, PAULA calls out to him.</p> <p>ADAM looks around – from PAULA.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. COFFEE ROOM – AFTERNOON</u></b></p> <p>ADAM sits in an armchair playing with the ring box, throwing it from hand to hand. He looks exhausted but unburdened. TRACY is at the table filling out some paperwork. SHRUTI walks in and takes a seat. There's a brief silence.</p>	<p>HUSBAND (CONT'D) (O.O.V) Thank you, thank you. Thank you. Thank you, thank you.</p> <p>ANAESTHETIST (O.S) Theatre two is ready now.</p> <p>PAULA (O.O.V) Dr Kay? Can I have a word?</p>	<p>Music In: 10:27:54</p> <p>  </p> <p>Scene: 10:27:55</p> <p>  </p> <p>Scene: 10:27:56</p> <p>  </p> <p>Music Out &amp; Music Out: 10:28:05</p> <p>  </p> <p>Scene: 10:28:12</p>
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<p>On TRACY and then ADAM.</p> <p>NON-REASSURING TRACE appears and interrupts.</p> <p>On SHRUTI.</p>	<p>SHRUTI Some of us have been delivering triplets.</p> <p>ADAM How was it?</p> <p>SHRUTI Yeah, it was great. I can't believe I actually managed it.</p> <p>ADAM Hmm we're all quite shocked.</p> <p>SHRUTI How was A&amp;E?</p> <p>ADAM Yeah, you know – the usual crap. Had a bit of good news though.</p> <p>SHRUTI Oh you're finally going on that communication skills course?</p> <p>ADAM Erm Erika dropped the complaint.</p> <p>SHRUTI Oh my god! Are you serious?</p> <p>SHRUTI (CONT'D) (O.O.V) How the hell did you manage that?</p> <p>ADAM You don't wanna know how the sausage gets made. But you can sleep easy tonight.</p> <p>SHRUTI Sleep? No, I'll revise easy.</p> <p>NRT Oh Adam, I'm really worried about the lady in room five.</p> <p>NRT (CONT'D) (O.O.V) Would you mind taking a look?</p>	
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<p>ADAM to CAMERA.</p> <p>To NRT.</p> <p>ADAM to CAMERA.</p> <p>SHRUTI can't help but beam a little as ADAM walks away.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. RESTAURANT – NIGHT</u></b></p> <p>ADAM is at the table of a fancy restaurant. White tablecloth, little silver coasters for the bottles of water, that sort of thing. ADAM is the only person in the room not wearing a suit. It all looks eye-wateringly expensive. HARRY is escorted to the table by a waiter – he's carrying a book.</p> <p>HARRY kisses him hello.</p> <p>Opening his book.</p> <p>ADAM smiles victoriously.</p> <p>HARRY puts the book down and faces ADAM.</p>	<p>ADAM I'm leaving now.</p> <p>ADAM (TO CAMERA) (CONT'D) Don't ever think I've said those words before.</p> <p>ADAM (CONT'D) Shruti's more than capable of looking after your patient.</p> <p>ADAM (TO CAMERA) (CONT'D) Definitely never said those words before.</p> <p>HARRY Jesus. I was expecting to wait here two hours.</p> <p>ADAM Don't worry, this is just a hologram. Adam's still at work.</p> <p>HARRY Knew it. Okay. Mm... Mm...</p> <p>ADAM Very good.</p> <p>HARRY How was work then?</p>	<p>Music In: 10:29:30</p> <p>Scene: 10:29:34</p>
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<p>A beat as ADAM corrects himself.</p> <p>HARRY's phone DINGS and he looks down at it. ADAM raises an eyebrow to ask who it is. ADAM nods. On ADAM.</p> <p>On ADAM.</p> <p>A WAITER approaches. On ADAM.</p>	<p>ADAM It was fi...</p> <p>ADAM (CONT'D) You know what, it was brilliant. This err pregnant woman collapsed right in front of me in A&amp;E so I took a scalpel and um... How much gory detail you want?</p> <p>HARRY All of it. Unless it's gonna put me off my dinner?</p> <p>ADAM You know, the weird thing about being a doctor is that everyone thinks you're <i>always</i> saving lives, but actually it's pretty rare to be able to say that "Today I <i>literally</i>..."</p> <p>HARRY Oh! PJ and Kenzie.</p> <p>HARRY (CONT'D) (O.O.V) They're going out later.</p> <p>ADAM PJ and Kenzie? Didn't they get knocked out at judges' houses?</p> <p>HARRY You've met them. PJ's twenty first on the roof of... oh no, you were working, weren't you?</p> <p>HARRY (CONT'D) (O.O.V) You know Ian?</p> <p>ADAM Yes, I do.</p> <p>HARRY (O.O.V) He looks a bit like Ian.</p> <p>WAITER (O.O.V) Can I get you an aperitif to kick things...</p> <p>WAITER (CONT'D) ...off?</p>		
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<p>ADAM looks ever so slightly disappointed in HARRY for bringing the tone down.</p> <p>He fumbles in his pocket and retrieves the swanky jewellery box.</p> <p>On ADAM.</p> <p>ADAM laughs and flips open the box. HARRY is surprised. A beat.</p> <p>Taking it out of the box HARRY puts it on. On ADAM.</p> <p>ADAM laughs as HARRY reaches into his jacket pocket and pulls out a folded handkerchief – he passes it to ADAM, who opens it nervously to find a dull bronze ring. On ADAM as he looks at it. He looks up.</p>	<p>HARRY Hmm...</p> <p>ADAM I'll have a champagne please. Non-vintage.</p> <p>HARRY And I'll have the Fosters. Vintage.</p> <p>ADAM Oh!</p> <p>ADAM (CONT'D) Guess err, guess what's in here?</p> <p>HARRY Oh, I love this game. Is it the bullet that killed Tupac Shakur?</p> <p>HARRY (CONT'D) (O.O.V) No, no...</p> <p>HARRY (CONT'D) ...the complete works of Shakespeare written on a grain of rice? A butt plug for a cat?</p> <p>HARRY (CONT'D) It's beautiful.</p> <p>HARRY (CONT'D) (O.O.V) The cat's gonna love it.</p> <p>HARRY (CONT'D) (O.O.V) You know what it is?</p>		
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	ADAM It's erm... Engagement ring?		
On ADAM.	HARRY (O.O.V) So, you remember our first weekend away?		
On ADAM.	HARRY (CONT'D) (O.O.V) At the Giants' Causeway? This was the penny you put in the machine that squidged it down and I erm...		
	HARRY (CONT'D) ...I made it into a ring!		
On ADAM.	HARRY (CONT'D) (O.O.V) Well don't just stare at it...		
	HARRY (CONT'D) ...put it on!		
ADAM as he slides it onto his finger.	HARRY (CONT'D) (O.O.V) I hope you like it...		
	HARRY (CONT'D) ...you're kinda wearing it forever now so!		
Unconvincingly.	ADAM I love it.		
	HARRY Good, because God knows how I'd turn it back into a penny.		
HARRY puts his hand out to ADAM who gives it a squeeze and a pat.	HARRY (CONT'D) Right so, where we gonna have the engagement party then?		
	ADAM Um we could have a little um...dinner party at our err, our, our flat?		
	HARRY Yeah, we could totally do that...or we could do something fun?		
HARRY's phone PINGS again and he checks it.	ADAM Sure.		

	<p>HARRY Ah PJ and Kenzie are asking if we wanna go to Squirt.</p> <p>ADAM Not for the engagement party?!</p> <p>HARRY After dinner.</p> <p>ADAM Oh!</p>	
On ADAM.	HARRY (O.O.V) What do you reckon?	
Unconvinced.	ADAM Sure.	
On ADAM.	HARRY (O.O.V) Although, we should ask if they do functions.	
	HARRY (CONT'D) How does your mum feel about harnesses?	
HARRY chuckles as ADAM looks down at his ring. From ADAM, smiling.	MISS HOUGHTON (V.O) So were all standing there...	Music In: 10:33:46
<b>CUT TO:</b>		
<b><u>INT. HIGH STREET ITALIAN – NIGHT</u></b>		
MISS HOUGHTON pours a glass of white wine as she and SHRUTI are in a considerably less classy joint having a pizza and a bottle of wine.	MISS HOUGHTON (CONT'D) ...staring at this x-ray of an eighty-year-old woman, wondering why she's got a load of tiny little bones inside her. I said alright, get her in the stirrups, had a rummage around, turns out she's got err, half a box of KFC shoved up there.	
	SHRUTI Oh my god. Wow!	Scene: 10:33:49
On SHRUTI.	MISS HOUGHTON (O.O.V) D'you want some more wine?	 Music Out: 10:33:52

Prepared by Anastasia Kyriacou (07958 664 704)

<p>MISS HOUGHTON listens sympathetically.</p> <p>MISS HOUGHTON nods to encourage SHRUTI to continue when she pauses.</p> <p>Relieved she's been understood.</p> <p>SHRUTI almost gasps.</p> <p>MISS HOUGHTON takes a large gulp of wine.</p> <p>On SHRUTI, she looks wounded.</p>	<p>MISS HOUGHTON Yeah.</p> <p>SHRUTI It felt like the first time I'd actually done something right at work. I just feel so incompetent there, the whole time, you know like a total fraud and I'm lying to my parents because they are so proud of what they <i>think</i> I've achieved. So much of the job is just so... oh it's just no one tells you how upsetting it is. Do you know what I mean? Like I feel like I'm the first doctor to have cried in the toilet. And you know like patients almost bleed to death, and babies get sick, and a husband basically assaulted me – and everyone else is like "fine, yeah, this is just the job", it's not fine, is it? And where's the support? Even if there was any, I wouldn't have time because I'm working fourteen hours a day and then revising in between for god knows how many more. I just feel so, so constantly overwhelmed.</p> <p>MISS HOUGHTON Like you're permanently fighting fires, and you haven't got the right kit?</p> <p>SHRUTI Yeah! Yeah, that is exactly it!</p> <p>MISS HOUGHTON You sure you're in the right job?</p> <p>SHRUTI Wh- what d'you mean?</p> <p>MISS HOUGHTON Well, it's a difficult job – what do you want me to say, it gets easier? It doesn't. By the time you retire, there's gonna be a bus load of dead babies with your name on it. So, if you can't handle that fact maybe you should get out now.</p> <p>MISS HOUGHTON (CONT'D) (O.O.V) Well, no one's making you be here are they?</p>		
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<p>SHRUTI looks absolutely devastated. This is not remotely what she wanted to hear. MISS HOUGHTON knocks back another shot of Limoncello.</p> <p>From SHRUTI, more confused than before.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. “SQUIRT”</u></b> <b><u>NIGHTCLUB – NIGHT</u></b></p> <p>ADAM and HARRY arrive at the club and walk to the front of the queue.</p> <p>On DRAG QUEEN.</p> <p>On HARRY.</p> <p>To ADAM. To DRAG QUEEN</p>	<p>MISS HOUGHTON (CONT'D) That's just you and some fucked-up fantasy you've got about what your parents will think. You need to decide – number one: do you <i>really</i> wanna be doing this? And more importantly, number two: are we gonna get another glass of Limoncello, or what?</p> <p>SHRUTI Yeah sure.</p> <p>DRAG QUEEN Hey there's a queue here ladies.</p> <p>HARRY (O.O.V) Harry Muir plus one.</p> <p>DRAG QUEEN (O.O.V) I can't see it here...</p> <p>DRAG QUEEN (CONT'D) ...love.</p> <p>ADAM Oh well. We tried. Um have a lovely evening!</p> <p>HARRY Alright grandad. Erm could be under Kenzie?</p> <p>DRAG QUEEN Hang on let me look.</p>	<p>Music Out: 10:36:52</p> <p>Music In: 10:36:57</p> <p>Scene: 20:37:00</p>
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<p>On DRAG QUEEN.</p> <p>To DRAG QUEEN.</p> <p>To DRAG QUEEN.</p> <p>To HARRY.</p> <p>ADAM sulks in. Out on DRAG QUEEN.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. "SQUIRT"</u></b> <b><u>NIGHTCLUB – NIGHT</u></b></p> <p>The club somehow manages to be both gaudy and dingy at the same time. Its predominant feature is extremely loud music.</p> <p>Other features include whooping, dry ice, exposed ventilation pipes, metallic design, chest baring BARMEN and PEOPLE dancing in cages.</p> <p>ADAM is at the bar, alone, like he's an alien dropped there from another planet. A couple of SHIRTLESS GUYS dance next to ADAM bumping him a couple of times.</p>	<p>ADAM We don't wanna put you out. It doesn't matter.</p> <p>HARRY (O.O.V) Come on. What's the point of being...</p> <p>HARRY (CONT'D) ...engaged if we can't brag about it? Err or PJ maybe?</p> <p>DRAG QUEEN Oh 'ere you are, go on get in.</p> <p>ADAM Thanks a bunch. Now I have to go in here.</p> <p>DRAG QUEEN Well, he seems fun love.</p> <p>ADAM Hey! Cut it out!</p>	<p>Music In: 10:37:43</p> <p>   </p> <p>Scene &amp; Music Out: 10:37:46</p>
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<p>To BARMAN.</p> <p>Nothing. One of HARRY's friends, extremely enthusiastic and deeply annoying PJ, come to the bar to get a drink. To BARMAN.</p> <p>The BARMAN immediately hands PJ his drinks.</p> <p>Turning to ADAM.</p> <p>On ADAM.</p> <p>PJ proffers ADAM a white tablet. ADAM recoils slightly.</p> <p>Popping a pill in his mouth. On ADAM.</p>	<p>ADAM (CONT'D) Erm... Excuse me? Hey! Hello.</p> <p>PJ Honey! Two please.</p> <p>PJ (CONT'D) Thanks.</p> <p>PJ (CONT'D) Oh my god, you must be the famous Adam!</p> <p>PJ (CONT'D) (O.O.V) Heard so much about you.</p> <p>PJ (CONT'D) I'm PJ.</p> <p>ADAM It doesn't ring a bell.</p> <p>ADAM (CONT'D) No goodness no. I thought it was a mint. I can't. I'd... I'd get struck off. I'm a doctor.</p> <p>PJ Yeah, I heard.</p> <p>PJ (CONT'D) (O.O.V) Shot?</p> <p>ADAM I don't do those either, I'm afraid.</p> <p>PJ Oh my god come on. Everyone's doing them!</p> <p>ADAM Yeah, I don't generally do things just because everyone does them.</p>		
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<p>ADAM looks round the club. HARRY is dancing with an unreasonably ATTRACTIVE GUY. To PJ.</p> <p>PJ follows ADAM's gaze. On HARRY, dancing.</p> <p>On HARRY dancing with the ATTRACTIVE GUY.</p> <p>A beat.</p> <p>A beat.</p> <p>PJ downs his tequila. On ADAM as he sips his.</p> <p>PJ grabs his arm and ADAM extracts himself.</p>	<p>PJ I only asked if you wanted to do a shot, not commit mass murder.</p> <p>ADAM Oh, I'd do that.</p> <p>ADAM (CONT'D) Who's that over there?</p> <p>ADAM (CONT'D) (O.O.V) That one there.</p> <p>PJ (O.O.V) The <i>really</i> hot one?</p> <p>PJ (CONT'D) Dancing with Harry?</p> <p>PJ (CONT'D) That's Kenzie.</p> <p>ADAM That's Kenzie. Erm you know what? I will have a couple of shots.</p> <p>PJ I only offered you one. Cheers.</p> <p>ADAM Cheers.</p> <p>PJ (CONT'D) (O.O.V) Okay come on.</p> <p>PJ (CONT'D) Let's go join them!</p> <p>ADAM I don't. I'm fine.</p> <p>PJ Oh my god what's it gonna take?</p> <p>ADAM Probably some kind of major cerebral event.</p>		
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<p>PJ drags ADAM over to the group.</p> <p>HARRY dances over and kisses ADAM on the cheek and continues dancing. PJ dances over to HARRY and shouts into his ear.</p> <p>ADAM shuffles awkwardly and unnaturally, feeling deeply self-conscious, then slopes straight off.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. CLUB OUTDOOR AREA – NIGHT</u></b></p> <p>ADAM wanders outside – briefly enjoying the fresh air. Various PEOPLE stand around drinking including the DRAG QUEEN from earlier. On ADAM checking his mobile.</p> <p>ADAM looks at his phone.</p>	<p>PJ Jesus come <i>on!</i></p> <p>PJ (CONT'D) <i>Come on!</i> Guys this is Adam.</p> <p>PJ (CONT'D) I can see why you kept him hidden away.</p> <p>DRAG QUEEN (O.O.V) Breath of fresh air, love?</p> <p>ADAM Yeah, wasn't really into the cheap cologne and aerosolised semen.</p> <p>DRAG QUEEN I know what'll cheer you up – why don't you buy me a drink?</p> <p>ADAM I'm with someone.</p> <p>DRAG QUEEN Well, that's nice, has he got your wallet?</p> <p>ADAM Sorry, can you just leave me alone?</p>	<p>Scene: 10:40:03</p>
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Prepared by Anastasia Kyriacou (07958 664 704)

<p>ADAM smiles – he knows he's not the easiest person to love and he's found someone who does – even if he does like clubs called 'Squirt'. HARRY surveys the club.</p> <p>ADAM pulls HARRY into a dance.</p> <p>ADAM and HARRY slow dance together. ADAM's smiling, happy.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. TRACY'S HOUSE – NIGHT</u></b></p> <p>The music continues as we drift to find TRACY reading with her disabled daughter A.J. (14) on the sofa. TRACY kisses AJ.</p> <p><b>CUT TO:</b></p>	<p>HARRY (CONT'D) You're all I talk about to them, you know.</p> <p>HARRY (CONT'D) Shall we escape?</p> <p>ADAM We can have a... little dance.</p> <p>HARRY I thought you said you didn't like the music?</p> <p>ADAM Not in there.</p> <p>HARRY What?</p> <p>ADAM I've got some moves.</p> <p>HARRY No, no don't worry we'll fix that before the wedding.</p>	<p>Music In: 10:41:33    Music Out: 10:41:43   Scene: 10:42:04</p>
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<p><b><u>INT. LOCKHART'S HOUSE – NIGHT</u></b></p> <p>MR LOCKHART sits reading a book in his drawing room, glass of red by his side.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. TRACY'S HOUSE – NIGHT</u></b></p> <p>TRACY picks up a laundry basket, carries it out the room as AJ plays on the sofa.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. CLUB OUTDOOR AREA – NIGHT</u></b></p> <p>ADAM and HARRY dance cheek to cheek.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. SHRUTI'S HOSPITAL ACCOMMODATION – NIGHT</u></b></p> <p>SHRUTI is sitting on the bed still in her coat looking totally defeated.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. CLUB OUTDOOR AREA – NIGHT</u></b></p> <p>ADAM and HARRY dance on a wide – it's weirdly romantic.</p> <p><b>CUT TO:</b></p>		<p>Scene: 10:42:13</p> <p>Scene: 10:42:21</p> <p>Scene: 10:42:28</p> <p>Scene: 10:42:35</p> <p>Scene: 10:42:45</p>
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<p><b><u>INT. NEONATAL INTENSIVE CARE UNIT – NIGHT</u></b></p> <p>BABY MIST is asleep in his incubator on a quiet nightshift. His tiny chest rises up and down.</p> <p><b>CUT TO BLACK:</b></p> <p><b>CUT TO END CREDITS:</b></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> <p>Tracy MICHELE AUSTIN Harry RORY FLECK BYRNE Shruti AMBIKA MOD Mr. Lockhart ALEX JENNINGS Cyclist ADAM KAY Ms. Houghton ASHLEY MCGUIRE Erika HANNAH ONSLOW Paula ROSIE AKERMAN Non-Reassuring Trace JOSIE WALKER Agnieska AGATA JAROSZ Gavin OLIVER BIRCH Ria PHILIPPA DUNNE</p>	<p>Scene: 10:42:51</p> <p>Cut to Black: 10:42:57</p> <p>Music In: 10:43:00</p> <p>  </p> <p>End Credits In &amp; Music Out: 10:43:01</p>
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	Jas Dave Medieval Costume Man Medieval Costume Woman Triage Patients  Ian Workshop Attendees  Anaesthetist Dr. Chowdry A&E Nurse Waiter Drag Queen PJ	MARIAM HAQUE BALLY GILL JOSEF DAVIES CLAIRE RICHARDSON GEORGIA MAGUIRE NATALIA JUDGE-FERNANDEZ JASON FORBES ROSS HATT RAKIYA HASAN SARAH SEGGARI MUKI ZUBIS ABHIN GALEYA MAI WEISZ HUGO SALTER THE VIVIENNE ROSS TOMLINSON	
	Head of Production Head of Communications Development Producer Director of Development Head of Legal & Business Affairs Director of Finance Production Sound Mixer Costume Designer Hair & Make-Up Designer	MAGALI GIBERT ALEX WELLS KATIE CARPENTER ALICE TYLER LAURA CROWLEY MATT WESLEY NINA RICE EMMA REES NIAMH MORRISON	
	Line Producer Composers  Editor Casting Directors  Production Designer Director of Photography Associate Producer Executive Producers for the BBC	GERALDINE HAWKINS JARVIS COCKER SERAFINA STEER  PETER OLIVER NINA GOLD and MARTIN WARE  DICK LUNN BENEDICT SPENCE LUCY FORBES PIERS WENGER MONA QURESHI	

	<p>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</p> <p>Production Accountant SPENCER ARCHER          1<sup>st</sup> Assistant Accountant RACI WILKINSON          Post-Production Accountant MATT DALTON          Cashier JACK CONNOR</p> <p>Script Consultants DAN SWIMER          JUSTIN MYERS          Script Editor BEN HOUGH          Script Supervisor VICKY GEGENBAUER</p> <p>Medical Advisors          Dr. NICKI ROBERTS MRCOG Dr. RUTH MACSWAN MRCOG          Dr. SEB KAUPP-ROBERTS MRCOG Dr. TOM VAN HASSELT          THANAA MARTIN GLORENCE SANTOS          SOPHIE MONTGOMERY</p> <p>1<sup>st</sup> Assistant Director MATT JENNINGS          2<sup>nd</sup> Assistant Director CARLY MILLS          Crowd 2<sup>nd</sup> Assistant Director NIKKI MOLLOY          3<sup>rd</sup> Assistant Director SAM PARNELL          Executive Assistant DAYA SINGH TAAK          Floor Runners BEN ROBLES-ACOSTA          CAMILLE HATCHER          Crowd Runners BINTU KAMARA          ALICE DE LAMBERT</p> <p>Stunt Coordinator DEAN FORSTER</p> <p>Casting Assistant NELL HEWETSON</p> <p>Publicist RYAN DAVIES          Unit Photographer ANIKA MOLNÁR</p> <p>Location Manager SUSANNAH BOOKER          Assistant Location Managers LINDA FALLIS          CHARLES GEORGE          Unit Manager BEN OMOREGIE          Location Assistants CHARLIE GROUT-SMITH</p> <p>COVID-19 Production Manager ASHLEIGH TREZISE          COVID-19 Assistant Director IRENE MAFFEI          COVID-19 Coordinator EMILY WYLIE          COVID-19 Production Secretary ALICIA BARBECHO RODRÍGUEZ          COVID-19 Base Runner MARIE SOPHIE DRIFFIELD          COVID-19 Production Assistants JACK CRESSALL          JOSEPH GOODMAN          JOSH SWANSON          Unit Cleaner OSCAR JULIAN MARIN RIAÑO</p>	
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	Focus Puller Clapper Loader Camera Trainee Digital Imaging Technician Video Playback Operator Key Grip B Camera Operator	DANIEL VILLANUEVA JONNY TREHERNE MONAYA ABEL PAUL FLINT JACOB WARD CASSIUS MCCABE JAMES BOYES	
	Gaffer Best Boy Electricians	PETER BISHOP WILLIAM POPE MATTHEW SIMMONS GREG PROBERT JAMES LEECH	
	Lighting Desk Operator Lighting Rigger	VAINIUS KOTOVAS CHARLIE BARNHAM	
	Boom Operator 2 <sup>nd</sup> Assistant Sound	SARAH HOWE NICHOLAS A. AGER	
	Supervising Art Director Art Director Standby Art Director Assistant Art Decorator Graphic Designers	STEVE WRIGHT ANDREA STERN ANDREW HOWARD ERIN SHIEN SMITH CHRIS BARBER KATELYN EWEN	
	Assistant Graphic Designer Production Buyer Petty Cash Buyers	JULIANA MATSUBARA MARY-ANN FOSTER ANTONIA MCKENZIE MOLLY TEBBUTT	
	Art Department Assistant	RACHEL PETROVICS	
	Set Decorator Prop Master Prop Storeperson Prophanes	ANNA KASABOVA SIMON BRADBURY-PHILIP JODY CRIPPS NEIL VATCHER PALLY KAINTH	
	Standby Props	CHICO FOLEY LISA IOANE	
	Construction Managers Construction Coordinator	DAN MARSDEN LUKASZ SWIDER MILLY WEBSTER	
	Costume Supervisor Assistant Costume Designer Costume Assistant Costume Standby Costume Trainees	ALICE WOODWARD EMMA KATE WOOD LOUISE HOLSGROVE JULES HINDESS MADELEINE EDIS ZOE-MARIE DOBBS	
	Make-Up Supervisor Make-Up Artists	SOPHIE COPPOLA IAN GRUMMITT JO TURNER	
	Make-Up Trainee	MACKENZIE DYE	
	Prosthetic Effects by	MILLENNIUM FX	

	<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>Post-Production Supervisor          Digital Intermediate Coordinator          Post-Production Paperwork          1<sup>st</sup> Assistant Editor          ScreenSkills Edit Trainee</p> <p>Colourist          Assistant Colourist          Online Editor</p> <p>Visual Effects          Additional Visual Effects</p> <p>Main Title Design</p> <p>Re-Recording Mixer          Sound Designer          Dialogue Editor          ADR Editor          Music Editor          Foley Supervisor          Crowd ADR Casting Director</p> <p>Score Performed by JARV IS...          ADAM BETTS          JARVIS COCKER          EMMA SMITH</p> <p>Music Supervisor          Music Consultant</p>	<p>HSINYI LIU          CAT MORGAN          MARNIE WILKES          ANASTASIA VILLAROSA          SUMAN RANDHAWA</p> <p>ON-SET          CLARKSON CATERING</p> <p>ELRON ALEXANDER          FIRST OPTION</p> <p>ANDY READ          PAUL NEOPHYTOU          NATHAN JAMES          DEREK AHAIWE          ANDY DOYLE          LEIGH MASON          LEE MELHADO          AIDAN DOYLE          LEON KAMIN</p> <p>PETE OLDHAM          CALLINA PEARSON          ANASTASIA KYRIACOU          JAMES KELLY          ANDREW REYNOLDS</p> <p>TOBY TOMKINS          TOM MATTHEWS          RICHARD HARRIS</p> <p>JELLYFISH PICTURES          SUB-ZERO ANIMATION</p> <p>HUGE DESIGNS</p> <p>JAMIE SELWAY          STEVE BROWELL          ADAM HORLEY          MIKE TEHRANI          SAM OKELL          SRDJAN KURPJEL          PHOEBE SCHOLFIELD</p> <p>JASON BUCKLE          ANDREW MCKINNEY          SERAFINA STEER</p> <p>MAYY BIFFA          DANNY LAYTON</p>	
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