

THIS IS GOING TO HURT

EPISODE 5

POST PRODUCTION SCRIPT - BBC

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<p>RE-CAP OF PREVIOUS EPISODE:</p> <p><u>INT. LABOUR WARD CORRIDOR - DAY</u></p> <p>ADAM turns to SHRUTI.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD OPERATING THEATRE - AFTERNOON</u></p> <p>SHRUTI delivers a BABY through the abdomen.</p> <p>CUT TO:</p> <p><u>INT. HIGH STREET ITALIAN - NIGHT</u></p> <p>MISS HOUGHTON and SHRUTI are in a restaurant and the table is stacked with dough balls and pizza.</p> <p>CUT TO:</p> <p><u>INT. CHANGING ROOM / TOILETS - MORNING</u></p> <p>SHRUTI leans over the sink crying.</p> <p>CUT TO:</p> <p><u>INT. HIGH STREET ITALIAN - NIGHT</u></p>	<p>ADAM You just need to be less of a wallflower. It's dog eat dog...</p> <p>PREVIOUSLY</p> <p>ADAM (CONT'D) ...in this place.</p> <p>SHRUTI (V.O) I'm working fourteen hours...</p> <p>SHRUTI (CONT'D) ... a day and then revising.</p> <p>SHRUTI (CONT'D) I just feel constantly...</p>	<p>Scene, Music & Caption In: 10:00:00</p> <p>Caption In: 10:00:02</p> <p>Scene: 10:00:03</p> <p>Scene: 10:00:04</p> <p>Scene: 10:00:05</p> <p>Scene: 10:00:07</p>
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<p>MISS HOUGHTON and SHRUTI at table in restaurant.</p> <p>CUT TO:</p> <p><u>EXT. CLUB OUTDOOR AREA - NIGHT</u></p> <p>ADAM and HARRY slow dance together.</p> <p>CUT TO:</p> <p><u>INT. RESTAURANT - NIGHT</u></p> <p>ADAM is sitting opposite VERONIQUE in an upmarket bistro.</p> <p>CUT TO:</p> <p><u>INT. LOCKHART'S OFFICE - MORNING</u></p> <p>SHRUTI and ADAM sit alone in MR LOCKHART's office.</p> <p>CUT TO:</p> <p><u>INT. RESTAURANT - NIGHT</u></p> <p>ADAM and HARRY are at the table of a fancy restaurant.</p> <p>HARRY hands ADAM a folded handkerchief.</p> <p>On ADAM as he slides it onto his finger.</p> <p>CUT TO:</p>	<p>SHRUTI (CONT'D) ...overwhelmed.</p> <p>MISS HOUGHTON You sure you're in the right job?</p> <p>ADAM (V.O) We're engaged.</p> <p>ADAM (CONT'D) We're getting married.</p> <p>SHRUTI (V.O) Your girlfriend must be used to the...</p> <p>SHRUTI (CONT'D) ... late nights by now though...</p> <p>SHRUTI (CONT'D) (V.O) ...right?</p> <p>HARRY (O.O.V) I hope you like it.</p> <p>HARRY (CONT'D) (O.O.V) You're wearing it forever now!</p>	<p>Scene: 10:00:09</p> <p>Scene: 10:00:10</p> <p>Scene: 10:00:13</p> <p>Scene: 10:00:13</p>
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<p><u>EXT. HOSPITAL ENTRANCE - NIGHT</u></p> <p>SHRUTI approaches BEN who is leaning against the wall, dressed smartly.</p> <p>CUT TO:</p> <p><u>INT. NEONATAL INTENSIVE CARE UNIT. CORRIDOR - DAY</u></p> <p>ADAM looks through the window and sees ERIKA alone with her baby.</p> <p>CUT TO:</p> <p><u>INT. NEONATAL INTENSIVE CARE UNIT - DAY</u></p> <p>ADAM talks to ERIKA in the neonatal unit.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD TRIAGE - NIGHT - CONTINUOUS</u></p> <p>ERIKA writhes around on the bed in agony.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD OPERATING THEATRE - NIGHT</u></p> <p>ADAM performs a caesarean.</p> <p>CUT TO:</p>	<p>BEN Thought you were gonna stand me up there!</p> <p>SHRUTI Err do you mind if we rain check please?</p> <p>ADAM (V.O) I hope you don't mind me asking, why...</p> <p>ADAM (CONT'D) ...have you made a complaint about me?</p> <p>SHRUTI (V.O) I thought...</p> <p>SHRUTI (CONT'D) (V.O) ...you said this wasn't...</p> <p>SHRUTI (CONT'D) (V.O) ...a disaster? "This isn't a GMC thing..."</p>	<p>Scene: 10:00:17</p> <p>Scene: 10:00:20</p> <p>Scene: 10:00:21</p> <p>Scene: 10:00:23</p> <p>Scene: 10:00:24</p>
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<p><u>INT. LABOUR WARD STAIRCASE/CORRIDOR - MORNING</u></p> <p>ADAM and SHRUTI enter the corridor together.</p> <p>CUT TO:</p> <p><u>INT. COFFEE ROOM - AFTERNOON</u></p> <p>ADAM, sat on an armchair next to SHRUTI.</p> <p>FADE TO BLACK:</p> <p><u>INT. INFERTILITY CLINIC CONSULTATION ROOM - MORNING</u></p> <p>ADAM is sitting at a consultation desk. He's doodling with a fancy pen on a piece of paper with ten names scrawled on. There's a knock at the door.</p> <p>A male patient, DANIEL, walks in and ADAM lets him know with his index finger that he'll just be a second.</p> <p>ADAM hangs up.</p> <p>He checks the notes.</p>	<p>SHRUTI (CONT'D) ...we're not going to get struck off."</p> <p>ADAM Erika dropped the complaint.</p> <p>ADAM (INTO PHONE) (CONT'D) Yeah, yeah long time no speak! Five years? Don't think it's been quite that long! Well, look, I just wanted to let you know that it's my engagement party tomorrow err...</p> <p>ADAM (CONT'D) Come!</p> <p>DANIEL Hey!</p> <p>ADAM (INTO PHONE) No, no, no, no, no you're top of the list yeah. It's, it's, it's been a very last-minute thing. Oh okay...well look, let's catch up in... in another five years yeah ha, ha, ha - funny.</p> <p>ADAM (CONT'D) Okay.</p> <p>ADAM (CONT'D) Erm... Mr Farrell?</p>	<p>Scene: 10:00:26</p> <p>Scene: 10:00:27</p> <p>Fade to Black: 10:00:30</p> <p>Scene: 10:00:31</p> <p>Music Out: 10:00:34</p>
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	DANIEL Yeah sorry, err my, my wife's just parking.	
On ADAM	ADAM / DANIEL (CONT'D) (O.O.V) (AT THE SAME TIME) So...the blood tests didn't show up any reason why you're struggling... / Right. / ...to get pregnant-	
On ADAM.	DANIEL (CONT'D) (O.O.V) Look...	
	DANIEL (CONT'D) ...it's probably nothing, but it's been stinging a little when I've err peed...	
On ADAM.	DANIEL (CONT'D) (O.O.V) ...past couple of days?	
ADAM grabs a specimen pot from a trolley and passes it to DANIEL. DANIEL takes the pot from ADAM and leaves the room. A passage of time - ADAM makes a phone call, trying to persuade another friend.	ADAM Why don't you pop to the loo. Get me a sample?	Music In: 10:01:24
A beat. Another friend.	ADAM (INTO PHONE) (CONT'D) It's tomorrow night, erm it'll be great to see you. Oh, and Lucy's invited too, obviously.	
Another knock at the door.	ADAM (INTO PHONE) (CONT'D) Oh my God. Did they refund the honeymoon after that?	
To DANIEL.	ADAM (INTO PHONE) (CONT'D) Look Artie I have to run but you, you take care of yourself, okay?	
The door opens and DANIEL reappears, the specimen pot now containing a semen sample, its lid balanced on. ADAM looks slightly shocked as DANIEL passes him the pot.	ADAM (CONT'D) Come!	Music Out: 10:01:48
	ADAM (CONT'D) Right I erm...clearly should've been more specific.	

ADAM reaches over to the trolley to get another pot. As he reaches across, his arm knocks over the pot of semen, which goops horrifyingly all over his phone. He looks to camera with a "for fuck's sake" eyebrow.	ADAM (CONT'D) Could you please get me a urine sam-Shit!	Music In: 10:01:56
CUT TO TITLES:	THIS IS GOING TO HURT	Titles In: 10:02:01
INT. LABOUR WARD CORRIDOR - NIGHT Pan down from a wall clock that shows just past 4am, to the dark empty corridor.	Based on the book by ADAM KAY	Scene: 10:02:04
CUT TO:	SHRUTI Urgh!	Caption In: 10:02:08
INT. COFFEE ROOM - NIGHT SHRUTI looks frustrated and exhausted. It's after 4am and she's sat with a stack of textbooks and notes on a table in front of her. She kicks the table leg in annoyance and the table collapses. Her notes, books and cup of water all slide to the floor. She shakes off her books and tries to reattach the broken leg. TRACY walks in and puts a cup in the microwave. On SHRUTI.	SHRUTI (CONT'D) Oh... Mm! TRACY Bit of early morning... TRACY (CONT'D) (O.O.V) ...DIY?	Scene: 10:02:13 Music Out: 10:02:28
SHRUTI tries to fix the table leg.	SHRUTI Something like that.	

	<p>TRACY Should come to ours after - there's a flatpack wardrobe Mick's been ignoring for nine months.</p> <p>SHRUTI Mm-hm.</p> <p>TRACY Are you here four hours early or...</p>	
<p>On SHRUTI.</p>	<p>TRACY (CONT'D) (O.O.V) ...eight hours late?</p> <p>SHRUTI Can you just say something helpful or fuck off please?</p> <p>TRACY Right you are, doctor.</p>	
<p>TRACY continues with her kettle faff.</p> <p>A beat.</p> <p>TRACY's drink is ready.</p>	<p>SHRUTI Sorry I just need to-</p> <p>SHRUTI (CONT'D) It's my exam tomorrow.</p> <p>TRACY Alright, sweetheart.</p> <p>SHRUTI Don't know how I'm gonna get through it to be honest with you.</p> <p>TRACY Maybe just, get some sleep.</p>	
<p>TRACY takes her drink with her and leaves.</p> <p>Out on SHRUTI.</p>		
<p>CUT TO:</p> <p><u>INT. ADAM AND HARRY'S LIVING ROOM - MORNING</u></p> <p>On ADAM using a toothpick to dig out some residual dried semen from his phone.</p>	<p>HARRY (O.O.V) Mum's looking forward to seeing you again - first doctor in the family! I mean, she's got an uncle called Doctor...</p>	<p>Scene: 10:03:29</p>

<p>On ADAM he gives up on his phone surgery.</p> <p>ADAM turns to face him.</p> <p>CUT TO:</p> <p><u>PTSD FLASHBACK</u></p> <p>FLASHBACK: ERIKA laying in the hospital bed with her SISTER beside her.</p> <p>ADAM operating.</p> <p>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>Back with ADAM and HARRY.</p>	<p>HARRY (CONT'D) ...Bones - but I think that's just a nickname from prison.</p> <p>ADAM Christ.</p> <p>HARRY (O.O.V) It's our engagement...</p> <p>HARRY (CONT'D) ...party tonight, d'you wanna get a bit more, engaged?</p> <p>ADAM I am. I am. I can't wait!</p> <p>HARRY I know it's mostly my lot coming, but they're great fun. You could 've invited more people.</p> <p>ADAM No, I've got loads of people coming. Yeah, there's Mum, Dad, Greg. There's the Uni lot – there's a few maybes but.</p> <p>HARRY Will I get to meet anyone from work?</p>	<p>Music In: 10:03:46</p> <p>Scene: 10:03:47</p> <p>Scene & Music Out: 10:03:49</p>
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	ADAM Erm, they don't really, they don't know really...	
On HARRY.	ADAM (CONT'D) (O.O.V) ...that I'm...	
	ADAM (CONT'D) ...engaged.	
	HARRY Oh.	
On HARRY.	ADAM (O.O.V) Yeah.	
	ADAM (CONT'D) I mean, the main gang do, obviously. Yeah they're, they're all coming.	
On ADAM.	HARRY (O.O.V) And how big's this "gang" then?	
	HARRY (CONT'D) We're talking the Yakuza right, not the Famous Five?	
	ADAM There's Shruti and Tracy and... Julian and yeah, loads of people.	
	HARRY Well, it'll be good to meet them finally.	
	ADAM Yeah!	
ADAM kisses HARRY goodbye.		
CUT TO:		
<u>EXT. ADAM AND HARRY'S FLAT - MORNING</u>		Scene: 10:04:41
ADAM unlocks his car and opens the door.		
CUT TO:		

<p>INT. CAR - MORNING</p> <p>ADAM pulls an envelope from his rucksack, and takes the letter out nervously, as if someone might somehow see its contents: a letter from the GMC about a complaint. He picks up his phone, dials a number and hears a recorded message.</p> <p>ADAM presses one - a short beep.</p> <p>ADAM presses one.</p> <p>ADAM presses five.</p> <p>The RECORDED MESSAGE interrupts.</p> <p>ADAM hangs up.</p>	<p>RECORDED MESSAGE (THROUGH MOBILE) Thank you for calling the Medical Protection Union. To speak to a medico-legal advisor about a new case, please press 1.</p> <p>RECORDED MESSAGE (THROUGH MOBILE) (CONT'D) If you have received a letter from the GMC, please press one.</p> <p>RECORDED MESSAGE (THROUGH MOBILE) (CONT'D) Our office hours are 9:30am until 4:30pm.</p> <p>ADAM Oh shit.</p> <p>RECORDED MESSAGE (THROUGH MOBILE) Press five to leave a message.</p> <p>ADAM (INTO MOBILE) Hi erm I don't really know what's going on, a complaint about me was dropped but now I've been sent-</p> <p>RECORDED MESSAGE (THROUGH MOBILE) (CONT'D) Press five to leave a message.</p> <p>ADAM Oh...</p>	<p>Scene: 10:04:45</p> <p>Music In: 10:04:49</p>
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The number one is still pressed in. He blows into it - some semen blows back into his mouth and he spits a few times in disgust.

CUT TO:

**INT. LABOUR WARD
NURSING STATION -
MORNING**

SHRUTI and RIA are at the nursing station. SHRUTI is looking frustrated, trying to get something to work on the computer. On SHRUTI.

RIA looks over at SHRUTI's screen.

ADAM reaches the nursing station and peers over.

TRACY arrives at the nurses station.

SHRUTI
Argh! Come on!

RIA (O.O.V)
Yeah blocks...

RIA (CONT'D)
...pornography I'm afraid.

SHRUTI
I wasn't looking up pornography-

RIA
Its political correctness gone mad.

SHRUTI
I'm trying to print out some past papers but it's blocked the Royal College of Obstetrics and Gynaecology website.

ADAM
Come on - not at work, Shrut's.

SHRUTI
I really wasn't...

ADAM
Oh, that's such a nice bag - where's that from?

TRACY
What d'you need?

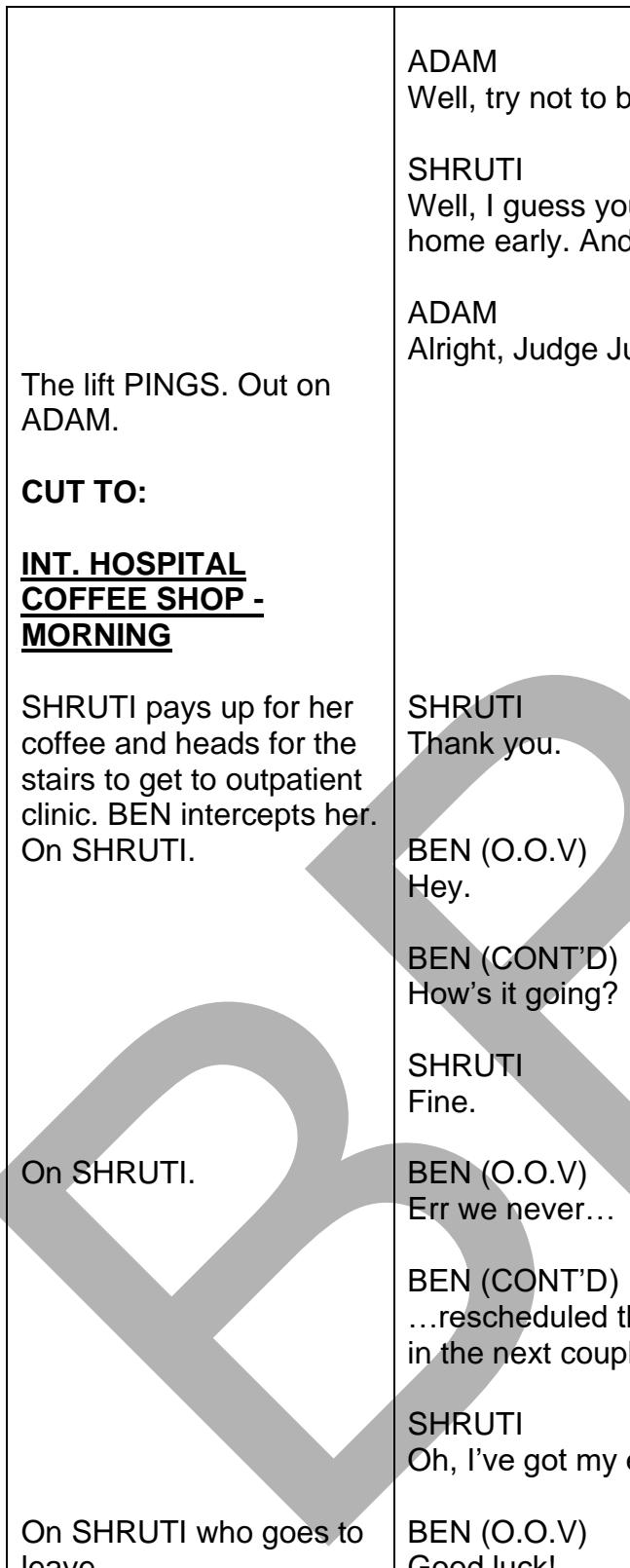
Music Out:
10:05:38

Scene:
10:05:41

A beat.	ADAM Aren't I allowed to be just nice? ADAM (CONT'D) Anyway, erm I was wondering if um, any of you might be free this evening - it's my engagement party.	
No one says anything - it's a bit awkward.	TRACY You're engaged? ADAM Yeah, thought I'd do it that way round. Pollard Road, seven PM.	
RIA is suddenly a lot more interested.	ADAM (CONT'D) There's err free wine? RIA What kind of wine?	
On ADAM.	ADAM House? RIA Whose house? ADAM Tracy? TRACY Adam, darling - it's my only night off in two weeks, and I won't be spending it with you.	
Three bleeps on the desk go off simultaneously. ADAM picks them up. Looking at the numbers on the display. SHRUTI reads a piece of paper from her pocket.	TRACY (CONT'D) (O.O.V) No offence. ADAM No one gonna get those? ADAM (CONT'D) Gynae registrar on call, senior reg, and obstetric SHO.	

<p>On ADAM. He takes two of the bleeps. He passes one to TRACY. But TRACY slides it back.</p> <p>TRACY walks off. ADAM picks up the third bleep. To TRACY.</p> <p>On ADAM.</p> <p>On ADAM.</p> <p>On ADAM.</p> <p>SHRUTI looks interested at this learning point.</p>	<p>SHRUTI Err that is you, you...</p> <p>SHRUTI (CONT'D) (O.O.V) ...and Pippa.</p> <p>TRACY Pippa's off sick this week so. Have fun.</p> <p>ADAM It would really mean a lot to me if you could make it.</p> <p>TRACY Which I can't.</p> <p>ADAM I'll put you down as "maybe".</p> <p>RIA (O.O.V) I can do up some...</p> <p>RIA (CONT'D) ...posters if you're that desperate for numbers?</p> <p>ADAM I'm not desperate for numbers!</p> <p>RIA (O.O.V) Of course you're not.</p> <p>ADAM Shrut's?</p> <p>SHRUTI (O.O.V) I've got my...</p> <p>SHRUTI (CONT'D) ...exam tomorrow.</p> <p>ADAM You know there's actually very good evidence that people perform better under exam conditions if they socialise the night before. Something to do with err serotonin, I think?</p>	
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Then realises ADAM is bullshitting.	SHRUTI No Adam, I can't. ADAM Come on, it's one night off.	
SHRUTI snaps at ADAM. ADAM is slightly taken aback. As SHRUTI walks down the corridor (with her textbooks), ADAM follows her. He looks furtive and talks sotto.	SHRUTI Adam I've got my exams! SHRUTI (CONT'D) Sorry. That came out louder than expected. ADAM Shruts have you had... Have you had a letter?	
ADAM and SHRUTI continue down the corridor.	SHRUTI Err no. ADAM I've had another complaint and it's a GMC one. SHRUTI Oh shit! What about? ADAM My handwriting. What'd you fucking think?	
CUT TO: INT. LABOUR WARD. ANOTHER CORRIDOR - MORNING - CONTINUOUS ADAM and SHRUTI continue through a set of double doors.	SHRUTI Why would Erika complain again? ADAM She hasn't. It's anonymous. SHRUTI Anonymous? SHRUTI (CONT'D) Do you think I'll get one?	Scene: 10:07:48
A beat.		



The lift PINGS. Out on ADAM.

CUT TO:

INT. HOSPITAL COFFEE SHOP - MORNING

SHRUTI pays up for her coffee and heads for the stairs to get to outpatient clinic. BEN intercepts her. On SHRUTI.

On SHRUTI.

On SHRUTI who goes to leave.

ADAM
Well, try not to be *too* jealous.

SHRUTI
Well, I guess you are the one who sent her home early. And then falsified the notes.

ADAM
Alright, Judge Judy.

SHRUTI
Thank you.

BEN (O.O.V)
Hey.

BEN (CONT'D)
How's it going?

SHRUTI
Fine.

BEN (O.O.V)
Err we never...

BEN (CONT'D)
...rescheduled that drink, if you've got any time in the next couple of years?

SHRUTI
Oh, I've got my exam tomorrow.

BEN (O.O.V)
Good luck!

BEN (CONT'D)
Well, after that, maybe I?

SHRUTI
Ah um resists.

Scene: 10:08:08

<p>SHRUTI walks off and BEN is left licking his wounds.</p> <p>From SHRUTI, still incredibly stressed.</p> <p>CUT TO:</p> <p><u>INT. GYNAECOLOGY OUTPATIENTS, WAITING ROOM - MORNING</u></p> <p>SHRUTI walks into an overstuffed clinic. PATIENTS outnumber chairs by about 2:1. She's taking in the scene when she startles to MISS HOUGHTON bellowing across the room.</p> <p>She laughs at her own joke and beckons SHRUTI into her clinic room. All the PATIENTS stare as SHRUTI heads over.</p> <p>CUT TO:</p> <p><u>INT. GYNAECOLOGY OUTPATIENTS, ROOM 1 - MORNING - CONTINUOUS</u></p> <p>MISS HOUGHTON sits in her chair and SHRUTI sits down in a "patient" seat, putting her books on the desk.</p>	<p>BEN Well good luck with the exam!</p> <p>SHRUTI Thanks.</p> <p>BEN Said that already, haven't I?</p> <p>MISS HOUGHTON Shruti!</p> <p>MISS HOUGHTON (CONT'D) On duty!</p> <p>MISS HOUGHTON (CONT'D) Still working here then?</p> <p>SHRUTI Yeah, I guess so.</p> 	<p>Music In: 10:08:33</p> <p>Scene: 10:08:38</p> <p>Scene: 10:08:53</p>
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On SHRUTI.	MISS HOUGHTON (O.O.V) Knew you would!	Music Out: 10:08:58
On SHRUTI.	MISS HOUGHTON (CONT'D) See you've just gotta not let it get to you.	
On SHRUTI.	MISS HOUGHTON (CONT'D) (O.O.V) Put up the old shields.	
	MISS HOUGHTON (CONT'D) Stiff upper labia, right?	
On SHRUTI	SHRUTI Yeah exactly.	
MISS HOUGHTON opens a book of past papers.	MISS HOUGHTON (O.O.V) When's the exam?	
MISS HOUGHTON chucks the book back on the pile. On SHRUTI as he smile fades.	SHRUTI Tomorrow.	
	MISS HOUGHTON True or false? Chromaffin cells are innervated by pre-ganglionic sympathetic fibres and derived from the mesoderm.	
	SHRUTI Err true?	
	MISS HOUGHTON See, you'll be fine!	
On SHRUTI as she visibly deflates.	MISS HOUGHTON (CONT'D) (O.O.V) I mean, it's false.	
	MISS HOUGHTON (CONT'D) They come from neuro-ectoderm, don't they? How else are they gonna release catecholamines?	
	MISS HOUGHTON (CONT'D) (O.O.V) Right, if I see...	
	MISS HOUGHTON (CONT'D) ...a hundred patients and you see a hundred, that's gotta be, what, quarter of 'em?	

<p>Out on SHRUTI.</p> <p>CUT TO:</p> <p><u>INT. A&E WAITING ROOM - MORNING</u></p>	<p>DRUNK MAN (SINGING) (V.O) At first...</p>	<p>Singing In: 10:09:46</p> <p>Scene: 10:09:47</p>
<p>ADAM walks into the A&E department, leaving a voicemail. As he speaks, a DRUNK MAN in a bum-out hospital gown is wandering around singing. As ADAM walks away from the racket, the MAN follows him, as if serenading.</p>	<p>DRUNK MAN (SINGING) (CONT'D) / RECORDED MESSAGE (THROUGH MOBILE) (AT THE SAME TIME) ...I was afraid... / Please leave your message after the tone. / ...I was petrified.</p> <p>ADAM (INTO MOBILE) / DRUNK MAN (SINGING) (CONT'D) (AT THE SAME TIME) Oh hello, my name's Adam Kay. Erm I've left a couple of messages already. / ...Kept thinking I could never-</p>	
<p>To DRUNK MAN.</p>	<p>ADAM (CONT'D) Will you shut up?</p> <p>ADAM (INTO MOBILE) (CONT'D) / DRUNK MAN (SINGING) (AT THE SAME TIME) Sorry, not you, obviously. / At first I was afraid I was petrified, oh I kept thinking... / My number's 07700 900 768. Hopefully speak to you soon.</p>	<p>Singing Out: 10:10:06</p>
<p>On ADAM as he approaches a cubical.</p> <p>CUT TO:</p> <p><u>INT. A&E CUBICLE - MORNING</u></p>	<p>DRUNK MAN (SINGING) (CONT'D) (O.O.V) ... I could never live without you by my side...</p> <p>ADAM Layla Deacon?</p> <p>ADAM (CONT'D) Hi, I'm Adam, I'm one of the doctors here.</p>	<p>Scene: 10:10:08</p>

<p>She doesn't reply. Something's not right.</p> <p>On LAYLA, she shakes her head.</p> <p>On LAYLA.</p> <p>On LAYLA, starring into space.</p> <p>Another non-response.</p> <p>Another blank look.</p> <p>ADAM to CAMERA.</p> <p>On LAYLA. She nods gently.</p> <p>CUT TO:</p> <p><u>INT. A&E RECEPTION - MORNING - CONTINUOUS</u></p> <p>ADAM pops his head through the curtain.</p> <p>CUT BACK TO:</p> <p><u>INT. A&E CUBICLE/ A&E RECEPTION - MORNING - CONTINUOUS</u></p>	<p>ADAM (CONT'D) Am I right in thinking you've had some bleeding? And it's erm, not like a period?</p> <p>ADAM (CONT'D) Are you happy to tell me more about it?</p> <p>ADAM (CONT'D) (O.O.V) Nothing you say goes beyond...</p> <p>ADAM (CONT'D) ...these three walls and disgusting curtain.</p> <p>ADAM (CONT'D) (O.O.V) When did it start? How much blood is there?</p> <p>ADAM (CONT'D) Has it happened before?</p> <p>ADAM (TO CAMERA) (CONT'D) It's like being a fucking vet.</p> <p>ADAM (CONT'D) Erm d'you mind if I have a quick look? I'll...</p> <p>ADAM (CONT'D) (O.O.V) ...get a nurse to join us.</p> <p>ADAM (CONT'D) Can I get a chaperone in here for a second?</p>	<p>Scene: 10:10:51</p> <p>Scene: 10:10:54</p>
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An older nurse, LIZ, comes in and mouths hello to LAYLA. LAYLA takes her jeans off as ADAM puts some gloves on.	ADAM (CONT'D) Right. If you slip your bottom half off I'll be as quick as I can.	
LIZ shines a light for ADAM to see. He removes a load of kitchen roll soaked in blood and bins it. Then ADAM inspects her. He looks up to CAMERA.	ADAM (CONT'D) Erm feet together, flop your knees to the side.	
ADAM shoots LIZ eyes. On LAYLA who looks panicked.	ADAM (TO CAMERA) (CONT'D) Holy shit.	
LAYLA nods.	LIZ Holy shit!	
A beat then LAYLA shakes her head.	LIZ (CONT'D) (O.O.V) Sorry.	Music In: 10:11:30
LAYLA nods.	ADAM Erm... Layla, will you promise to answer me honestly if I ask you a really difficult question?	
ADAM to CAMERA.	ADAM (CONT'D) Did somebody do this to you?	
To LAYLA.	ADAM (CONT'D) You promise?	
	ADAM (CONT'D) Was it, was it an accident or?	
	LAYLA I just didn't know it would bleed so much.	
	ADAM (TO CAMERA) Just when you think you've seen everything someone gives their vulva a short back and sides. Fuck knows what I'm meant to do.	
	ADAM (CONT'D) Right, Sister's going to clean you up and put a swab on to um stop the bleeding. Are you in much pain?	Music Out: 10:12:00

To LIZ.	LAYLA What do you think? ADAM Let's get some good-going pain relief.	
On LAYLA.	ADAM (CONT'D) (O.O.V) We're going to look after you, don't worry. I'm gonna speak to a colleague.	
ADAM's phone BUZZES. It's an 0845 business-y number.	ADAM (CONT'D) I'll be back in ten minutes to sort everything out.	
ADAM leaves the cubicle and heads out into the reception area. There are PEOPLE everywhere, and nowhere safe to take the call. He has to answer it though.	LAYLA Wh- how long do you think- ADAM You're gonna be fine.	
ADAM spots a cleaning cupboard, dives inside.	PORTER Mind your backs! That's it, thank you. ADAM (INTO MOBILE) Hello?	
CUT TO: <u>INT. A&E CLEANING CUPBOARD / CORPORATE OFFICE- MORNING - CONTINUOUS</u>	NINA (THROUGH MOBILE) Doctor Kay? It's Nina from the Medical Protection Union.	Scene: 10:12:36
ADAM stands in the cleaning cupboard.	ADAM (INTO MOBILE) Yes, yes thank you so much for calling me back.	
	NINA (THROUGH MOBILE) So...	

JUMP CUT TO:	NINA, a medico-legal advisor wearing a headset, talks to ADAM in her corporate office.	
	NINA (INTO HEADSET) (CONT'D) ...just listening through your six voicemails...	
CUT BACK TO:		
	ADAM listens to NINA on his mobile. A CLEANER opens the door to the cupboard, yelps as ADAM closes the door on him.	
	NINA (THROUGH PHONE) (CONT'D) ...I think it sounds like an internal complaint has escalated.	
	ADAM No!	
	NINA (THROUGH MOBILE) But don't worry because the vast majority ...	
JUMP CUT TO:	NINA (INTO HEADSET) (CONT'D) ...go away on their own - they generally don't go to tribunal, let alone become strike-off bad.	
	ADAM (THROUGH HEADSET) Okay.	
	ADAM (INTO MOBILE) (CONT'D) Great. Um there, there was something that I didn't mention...	
CUT BACK TO:	ADAM (THROUGH HEADSET) (CONT'D) I may have written in the notes...	
	ADAM (INTO MOBILE) (CONT'D) ...that my consultant um told me to send the patient home when he didn't...exactly.	
JUMP CUT TO:	NINA (INTO HEADSET) Right.	
	ADAM (THROUGH HEADSET) There was an internal...	
		Music In: 10:13:07

<p>CUT BACK TO:</p> <p>ADAM in the cupboard.</p> <p>JUMP CUT TO:</p> <p>NINA at her desk.</p> <p>CUT BACK TO:</p> <p>ADAM in the cupboard.</p> <p>JUMP CUT TO:</p> <p>NINA at her desk.</p> <p>CUT BACK TO:</p> <p>ADAM in the cupboard.</p> <p>JUMP CUT TO:</p> <p>NINA at her desk.</p> <p>CUT BACK TO:</p> <p>ADAM in the cupboard.</p> <p>JUMP CUT TO:</p> <p>NINA at her desk.</p> <p>CUT BACK TO:</p>	<p>ADAM (INTO MOBILE) (CONT'D) ...hospital complaint, which I err...slightly leant on the patient to drop.</p> <p>NINA (INTO HEADSET) I see.</p> <p>ADAM (THROUGH HEADSET) How worried should I be?</p> <p>ADAM (INTO MOBILE) (CONT'D) Am I gonna lose my job? Is it, is it strike-off bad?</p> <p>NINA (INTO HEADSET) We tend not to use terms like that.</p> <p>ADAM (THROUGH HEADSET) You literally...</p> <p>ADAM (INTO MOBILE) (CONT'D) ...used that <i>exact</i> term!</p> <p>NINA (THROUGH MOBILE) Try...</p> <p>NINA (INTO HEADSET) (CONT'D) ...not to get het up, please, Doctor Kay. I'm just trying to help.</p> <p>NINA (THROUGH MOBILE) (CONT'D) Next step will be to get you sat down with a lawyer quite urgently.</p> <p>NINA (INTO HEADSET) (CONT'D) Am I right to presume the patient is the complainant again?</p>	
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<p>ADAM in the cupboard.</p> <p>JUMP CUT TO:</p> <p>NINA at her desk.</p> <p>CUT BACK TO:</p> <p>ADAM in the cupboard.</p> <p>JUMP CUT TO:</p> <p>NINA at her desk.</p> <p>CUT BACK TO:</p> <p>ADAM starts to dissociate. NINA's voice is replaced with a loud hum as ADAM places his mobile in his pocket. He holds his head.</p> <p>CUT TO:</p> <p><u>INT. LIFT LOBBY / POSTNATAL WARD - DAY</u></p> <p>ADAM walks from the lift lobby onto the postnatal ward in a paranoid fug.</p> <p>EVERYONE is staring at him from the CLEANERS to the PATIENTS' RELATIVES to the NURSING STAFF. He snaps out of this when NON-REASSURING TRACE speaks to him.</p> <p>On ADAM.</p>	<p>ADAM (INTO MOBILE) On the letter it says that the complainant is anonymous.</p> <p>NINA (INTO HEADSET) Anonymous normally suggests it's a colleague.</p> <p>ADAM (INTO MOBILE) A colleague?!</p> <p>NINA (INTO HEADSET) It means someone you work with.</p> <p>NINA (THROUGH MOBILE) (CONT'D) Doctor Kay? Doctor Kay?</p> <p>NRT Ah, doctor. What's the err what's the dress code for tonight?</p> <p>NRT (CONT'D) (O.O.V) The poster didn't say. Only I didn't erm-</p> <p>ADAM Who's the um...consultant on call today?</p>	<p>Scene: 10:14:00</p> <p>Music Out: 10:14:17</p>
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	<p>NRT Mr Bignall. It's just that Ria mentioned-</p> <p>ADAM I need to speak to him about a patient.</p> <p>NRT He went to labour ward about ten minutes ago. Oh, oh! Can you quickly see a patient for me - I'm really worried about her.</p> <p>On ADAM.</p> <p>On ADAM as he walks off.</p> <p>ADAM stops and looks back.</p> <p>ADAM mutters to himself as he walks off.</p> <p>CUT TO:</p> <p><u>INT. SIDE ROOM ON POSTNATAL WARD - DAY</u></p> <p>ADAM rushes into a side-room: there's a patient, MATILDA, her husband ROB and their day-old BABY. ROB is a "geezer" who cracks relentless "jokes".</p> <p>ADAM to CAMERA.</p>	<p>NRT (CONT'D) (O.O.V) She hasn't...</p> <p>NRT (CONT'D) ...passed urine for over twelve hours.</p> <p>ADAM Nor have I.</p> <p>NRT (O.O.V) Doctor?</p> <p>ADAM What bed's she in?</p> <p>NRT Side room four. God, I wish there were two of me today.</p> <p>ADAM No one else does.</p> <p>ROB Oi oi - who ordered the stripper gram?</p> <p>ADAM (TO CAMERA) Who ordered the cunt?</p>	
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Scene:
10:14:49

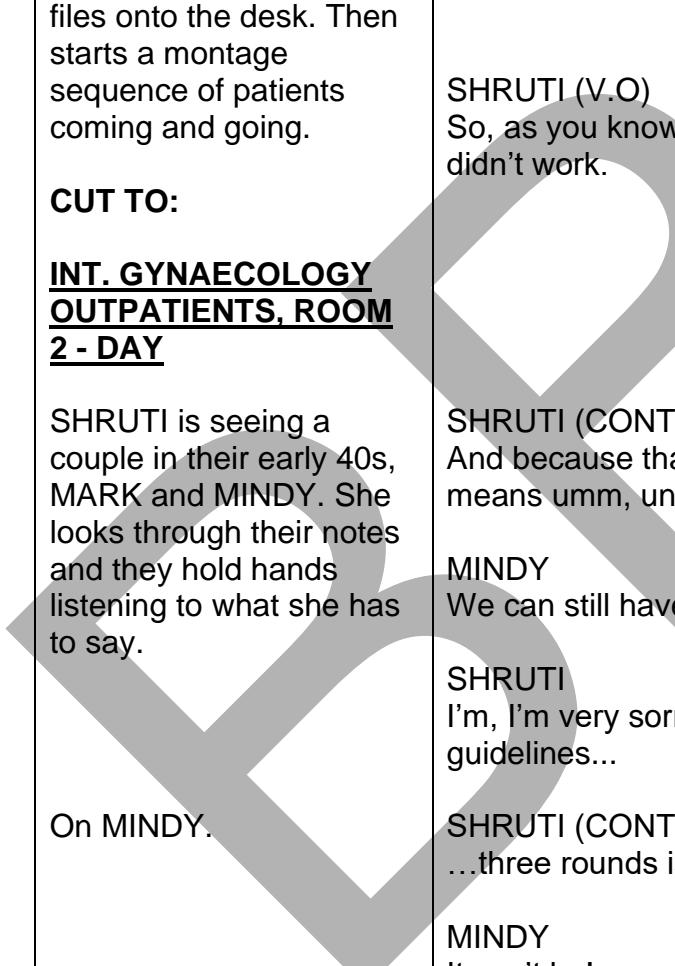
ADAM sighs inwardly and ignores him.	ADAM (CONT'D) Good morning. Matilda, is it? ROB Only on the weekends!	
To MATILDA. To ADAM. ADAM's bleep goes off. He presses the button to silence it and puts it back in his pocket.	ADAM So, apparently your catheter's not been putting out any urine overnight. ROB Is he taking the piss? Are you taking the piss mate?	
On MATILDA. ROB laughs.	ADAM You drinking much? ROB (O.O.V) Nah, cocktails... ROB (CONT'D) ...in here are shit!	
MATILDA I drank a jug of water overnight like they told me to.	MATILDA I drank a jug of water overnight like they told me to. ADAM D'you mind if I have a gentle feel of your tummy?	
ROB eyeballs him. A beat.	ADAM D'you mind if I have a gentle feel of your tummy? ROB I thought you'd never ask!	
ADAM to CAMERA	ADAM God, what's wrong with this prick? ADAM (CONT'D) I didn't mean that.	
	ADAM (TO CAMERA) (CONT'D) I meant to say that to you.	

ADAM puts his hand on MATILDA's abdomen.	ADAM (CONT'D) Err, sorry.	
On MATILDA.	ADAM (CONT'D) Okay your bladder's really quite distended. I'm gonna get one of the midwives to flush it through and if that doesn't do anything we'll book in an ultrasound to check there's nothing going on inside.	
ADAM suddenly spots something.	MATILDA Did something go wrong at the caesarean? ROB (O.O.V) It better... ROB (CONT'D) ...not have done. Who's the <i>prick</i> now?	
He releases the catheter tubing and the bag fills up with urine. MATILDA sighs in relief.	MATILDA Rob! ADAM Well hopefully nothing but we just need to y'know- ADAM (CONT'D) Right your catheter tubes trapped under the wheel of your bed.	
CUT TO: INT. SIDE ROOM ON POSTNATAL WARD - DAY		Music In: 10:15:57
ADAM exits. CUT TO: INT. LABOUR WARD CORRIDOR – DAY		Scene: 10:15:59 Scene: 10:16:01

ADAM walks along the corridor.		
CUT TO:		
<u>INT. LABOUR WARD COFFEE ROOM - DAY</u>		Scene: 10:16:04
ADAM walks into the labour ward coffee room. He looks around.		
JULIAN's writing in some notes and doesn't look up throughout this conversation.	ADAM (CONT'D) Have you seen Mr Bignall? JULIAN No. ADAM Fuck. JULIAN Can I help? ADAM You cannot.	
ADAM exits.		
CUT TO:		
<u>INT. LABOUR WARD CORRIDOR – DAY - CONTINUOUS</u>		Scene: 10:16:12
ADAM closes the door and walks away, after a beat he stops and turns back.		
CUT TO:		
<u>INT. LABOUR WARD COFFEE ROOM - DAY</u>		Scene: 10:16:21
ADAM walks into the labour ward coffee room again. On ADAM.	ADAM (CONT'D) What would you do in this situation? JULIAN (O.O.V) So...	Music Out: 10:16:24

A beat. ADAM shakes his head. On ADAM.	<p>JULIAN (CONT'D) ...you do want my help?</p> <p>ADAM I've got a nineteen-year-old in A&E who's...cut her left labia half off.</p> <p>JULIAN Oh. Shit.</p> <p>JULIAN (CONT'D) Abuse?</p> <p>JULIAN (CONT'D) Oversew the edges and do as little as you can to stop it bleeding.</p> <p>ADAM And what then?</p> <p>JULIAN (O.O.V) See the next patient?</p> <p>JULIAN (CONT'D) And then probably come back to me for help with that as well.</p> <p>ADAM Shouldn't I refer her to psych?</p> <p>JULIAN Is she presenting a danger to her own life or to others?</p> <p>ADAM No.</p> <p>JULIAN Does she need admission?</p> <p>ADAM No.</p> <p>JULIAN It sounds pretty basic. Didn't they retrain you after your incident?</p> <p>ADAM freezes to the spot.</p>	
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On ADAM. On ADAM as his bleep goes off. On ADAM's engagement party poster. JULIAN looks a little surprised to be asked. ADAM looks up at him, surprised. CUT TO:	<p>ADAM It was you.</p> <p>JULIAN What that cut her vulva off?</p> <p>ADAM You complained about me to the... GMC.</p> <p>JULIAN (O.O.V) The GMC?! I wouldn't wish that on my worst enemy.</p> <p>JULIAN (CONT'D) And you're not quite there yet.</p> <p>ADAM Sorry I'm just-</p> <p>JULIAN No, I'm, I mean I'm sorry you're having to go through all this. Um speak to psych about the patient, but I wouldn't hold my breath.</p> <p>JULIAN (CONT'D) (O.O.V) I know it's hard but you can't let this stuff get to you.</p> <p>ADAM Oh God's sake.</p> <p>JULIAN At least you can...</p> <p>JULIAN (CONT'D) (O.O.V) ...drown your sorrows later.</p> <p>ADAM Like it says, all welcome.</p> <p>JULIAN Eh I'd be delighted.</p>	Music In: 10:17:50
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<p><u>INT. GYNAECOLOGY OUTPATIENTS, CORRIDOR - DAY</u></p> <p>SHRUTI heads down the packed corridor with a stack of files.</p> <p>CUT TO:</p> <p><u>INT. GYNAECOLOGY OUTPATIENTS, ROOM 2 - DAY</u></p> <p>SHRUTI drops the pile of files onto the desk. Then starts a montage sequence of patients coming and going.</p> <p>CUT TO:</p> <p><u>INT. GYNAECOLOGY OUTPATIENTS, ROOM 2 - DAY</u></p> <p>SHRUTI is seeing a couple in their early 40s, MARK and MINDY. She looks through their notes and they hold hands listening to what she has to say.</p> <p>On MINDY.</p> <p>On MINDY as she bursts into floods of tears.</p>	<p>Scene: 10:17:52</p>  <p>SHRUTI (V.O) So, as you know, very sadly, that last go of IVF didn't work.</p> <p>SHRUTI (CONT'D) And because that was your third attempt, that means umm, unfortunately according to-</p> <p>MINDY We can still have another go, right?</p> <p>SHRUTI I'm, I'm very sorry to say that...as per our guidelines...</p> <p>SHRUTI (CONT'D) (O.O.V) ...three rounds is all you're eligible for.</p> <p>MINDY It can't be!</p> <p>SHRUTI I'm really sorry. Um some, some people try again privately...</p> <p>SHRUTI (CONT'D) (O.O.V) ...if they can find the money.</p>	<p>Scene: 10:17:54</p> <p>Scene: 10:18:10</p> <p>Music Out: 10:18:16</p>
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<p>MARK consoles her.</p> <p>We hear MISS HOUGHTON through the door, yelling for the next patient.</p>	<p>MISS HOUGHTON (O.S) Roll up! Roll up! Who's up next then?</p>	<p>Music In: 10:18:39</p>
<p>SHRUTI straightens up and speaks calmly and directly.</p>	<p>SHRUTI Or you could just not bother?</p> <p>MARK I'm sorry?</p> <p>SHRUTI Look to be honest at your age, with the number of eggs that we've managed to harvest on your last cycles, plus the level of the AMH hormones that you've got... you've got about a one percent chance of success.</p>	
<p>On MINDY.</p>	<p>MARK One percent?</p> <p>SHRUTI (O.O.V) Absolute maximum.</p> <p>MINDY Why's no one told us this before?</p>	<p>Music Out: 10:19:06</p>
<p>A beat.</p>	<p>SHRUTI I'm telling you now.</p> <p>SHRUTI (CONT'D) Look why don't you go home, regroup - think about things like egg donation, adoption. But honestly you're not having a baby with IVF.</p>	
<p>They stand up, sad but sanguine. When the door shuts, SHRUTI looks emotionally drained, but pleasantly surprised with how that went.</p>	<p>MINDY Thanks, doctor. I appreciate your honesty.</p>	<p>Music In: 10:19:30</p>
<p>CUT TO:</p>		

<p><u>INT. CORRIDOR / INT. WORKING MEN'S CLUB - AFTERNOON</u></p> <p>ADAM's walking in a bit of daze through the hospital. His phone goes off and he answers.</p> <p>JUMP CUT TO:</p> <p>HARRY in a time-frozen working men's club. His MUM passes HARRY a (plastic) glass of fizz. He's clearly been doing his best to un-shit it - there's a homemade A&H display on stage and PJ and Kenzie are pinning Polaroids up onto strings of fairy lights.</p> <p>CUT BACK TO:</p> <p>ADAM walking along the corridor on his mobile.</p> <p>JUMP CUT TO:</p> <p>Back with HARRY at the bar with his MUM. To HARRY's MUM.</p>	<p>ADAM (INTO MOBILE) Yes?</p> <p>HARRY (THROUGH MOBILE) Hey, handsome fiancé! What are you up to?</p> <p>ADAM (INTO MOBILE) Working - it's what I do during the day.</p> <p>HARRY'S MUM Champagne, sir? It's not it's prosecco, but.</p> <p>HARRY'S MUM (THROUGH MOBILE) (CONT'D) Hi, Adam!</p> <p>HARRY (THROUGH MOBILE) Mum says hi.</p> <p>ADAM (INTO MOBILE) Hi...</p> <p>ADAM (THROUGH MOBILE) (CONT'D) ...Pauline..</p> <p>HARRY He says hi back.</p>	<p>Scene: 10:19:45</p> <p>Music In: 10:19:56</p> <p>Music Out: 10:20:00</p> <p>Music In: 10:20:02</p>
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HARRY tries harder to get ADAM to warm up.	HARRY (INTO MOBILE) (CONT'D) Well, the place is looking great - you'd never know there was a wake here three hours ago.	
CUT BACK TO: ADAM walking along the corridor on his mobile.	ADAM (INTO MOBILE) Christ. HARRY (THROUGH MOBILE) Ah don't worry, we've made it look <i>really</i> nice.	Music Out: 10:20:09
JUMP CUT TO: Back with HARRY at the bar with his MUM.	HARRY (INTO MOBILE) (CONT'D) The photos look amazing. I've put up that cute one of you and your mum.	Music In: 10:20:12
CUT BACK TO: ADAM walking along the corridor on his mobile.	ADAM (INTO MOBILE) I didn't think she showed up in photos.	Music Out: 10:20:16
JUMP CUT TO: Back with HARRY and his MUM.	HARRY (THROUGH MOBILE) Oh, I didn't tell you about the balloons! You remember the ones...	
JUMP CUT TO: HARRY's cheer-up-a-thon isn't working. HARRY steps away from his MUM. for a more private moment.	HARRY (INTO MOBILE) (CONT'D) ...you really liked at Hannah's wedding?	Music In: 10:20:21
CUT BACK TO: ADAM, he's not alright but decides to fob HARRY off with one of his more minor concerns.	ADAM (THROUGH MOBILE) Nope.	
JUMP CUT TO: Back with HARRY alone talking to ADAM.	HARRY (INTO MOBILE) You alright?	
	ADAM (INTO MOBILE) I just had to deal with a teenager who cut her own labia off.	Music Out: 10:20:29
	HARRY (THROUGH MOBILE) Jesus, Adam. I'm really sorry.	
	HARRY (INTO MOBILE) (CONT'D) That must have been-	

CUT BACK TO:

ADAM hangs up.
A MAN passes ADAM.

The MAN points to the ground where ADAM's ID badge has fallen off.
ADAM picks it up.

CUT TO:

INT. A&E CUBICLE - DAY

Back in the cubicle,
LAYLA is lying in bed
while ADAM sits on a stool with his sewing kit
and a light focused in.

A beat.

ADAM (THROUGH MOBILE)
I'd better go.

ADAM (INTO MOBILE) (CONT'D)
I'll see you this evening.

MAN
You're getting struck off, mate.

ADAM
What?!

MAN
You dropped your card mate.

ADAM
That sore?

LAYLA
Much less sore than my go.

LAYLA (CONT'D)
Does it look okay?

ADAM
I've seen doctors do worse labiaplasties. But,
you know, I'm sure it looked fine before - other
side looks normal.

LAYLA
No, it doesn't. It looks nothing like it's meant to.

ADAM
Who told you what it's meant to look like?

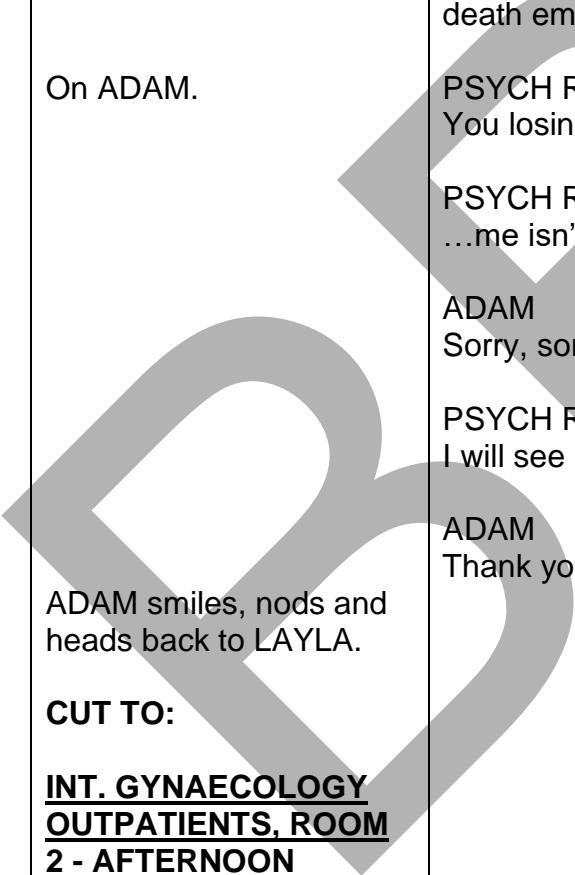
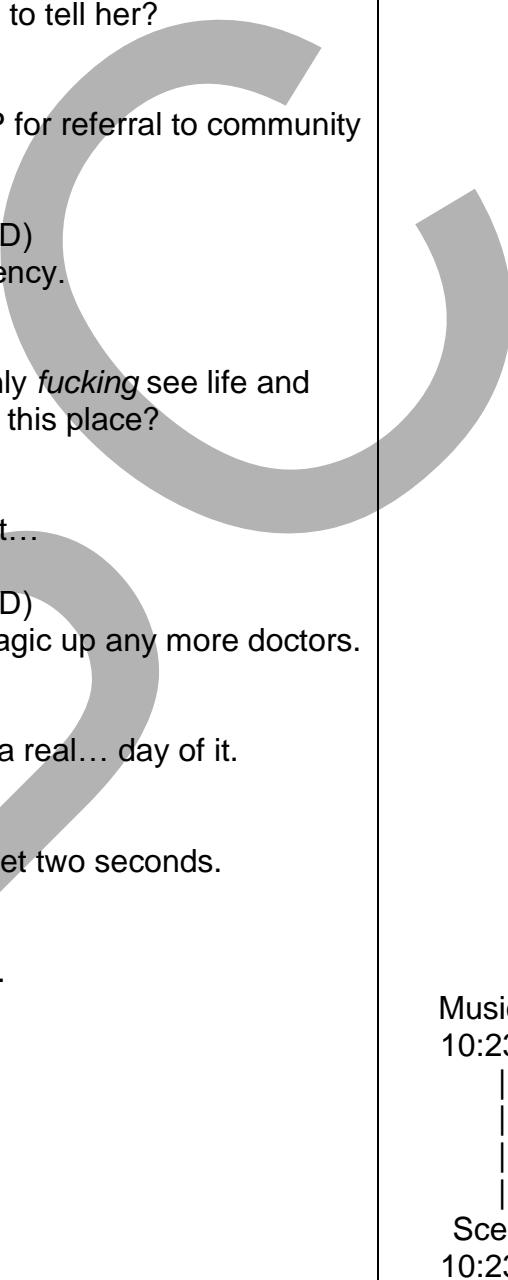
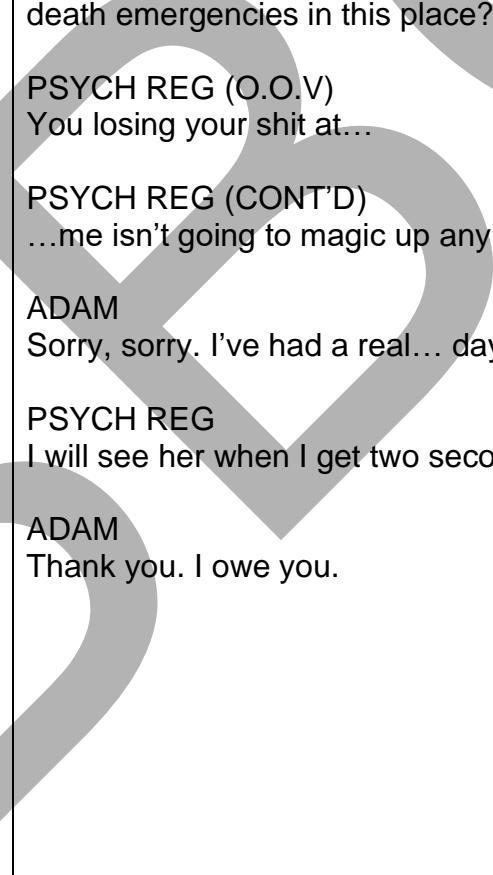
LAYLA
Well, you just see it on like... I dunno.

Scene:
10:20:53

Music Out:
10:21:08

On LAYLA.	ADAM (O.O.V) Don't want... ADAM (CONT'D) ...to make any assumptions but I've probably seen a lot more vulvas than you have.	
A beat.	LAYLA At work, I hope. ADAM Have you um...talked to anyone about this?	
She smiles.	LAYLA Yeah, I actually texted everyone a picture. ADAM Oh, cool - same here.	
On LAYLA.	ADAM (CONT'D) How would you feel if I um, brought a colleague over who knows much more about this stuff than I do...	
ADAM stands up, covers her legs.	ADAM (CONT'D) (O.O.V) ...just for a quick chat? ADAM (CONT'D) Might be helpful. LAYLA Okay.	
CUT TO: <u>INT. A&E NURSING STATION - DAY</u> ADAM leaves the cubicle and goes over to the A&E nursing station. He punches a series of numbers into the phone on the desk, then hangs up.	ADAM I'll be ten minutes.	Scene: 10:22:31

A bleep goes off nearby. A harassed-looking female PSYCHIATRIC REGISTRAR yells out.	PSYCH REG I'm <i>just</i> here - who's...
On ADAM.	PSYCH REG (CONT'D) (O.O.V) ...bleeping me?
To CAMERA.	ADAM Time to turn on the charm.
ADAM walks over to her.	ADAM (CONT'D) Sorry to bother you. Are you on call for psychiatry today?
	PSYCH REG No, I just stole their bleep.
ADAM to CAMERA.	ADAM Adam Kay, obs and gynae.
The PSYCH REG sighs and points to a stack of notes.	PSYCH REG You just introducing yourself to every department?
On ADAM.	ADAM (TO CAMERA) This is the person who stops people killing themselves?
	ADAM (CONT'D) Um could you possibly review a patient for me? Nineteen years old, just performed some cosmetic surgery on her vulva.
	PSYCH REG I've got a woman who tried to jump off a bridge this morning...
	PSYCH REG (CONT'D) (O.O.V) ...a student in frank psychosis, what's this one...
	PSYCH REG (CONT'D) ...another suicide attempt.
	ADAM Please, even if it's just a minute.

On ADAM. On ADAM. On ADAM. ADAM smiles, nods and heads back to LAYLA. CUT TO: <u>INT. GYNAECOLOGY</u> <u>OUTPATIENTS, ROOM</u> <u>2 - AFTERNOON</u> Montage sequence: SHRUTI at her desk, with a stack of patients' notes in front of her. She see a couple of patients.	<p>PSYCH REG (O.O.V) There's only one of...</p> <p>PSYCH REG (CONT'D) ...me, I just can't.</p> <p>ADAM Well what am I meant to tell her?</p> <p>PSYCH REG (O.O.V) Tell her to see her GP for referral to community mental health.</p> <p>PSYCH REG (CONT'D) It's just not an emergency.</p> <p>ADAM Since when did we only <i> fucking </i> see life and death emergencies in this place?</p> <p>PSYCH REG (O.O.V) You losing your shit at...</p> <p>PSYCH REG (CONT'D) ...me isn't going to magic up any more doctors.</p> <p>ADAM Sorry, sorry. I've had a real... day of it.</p> <p>PSYCH REG I will see her when I get two seconds.</p> <p>ADAM Thank you. I owe you.</p>   	Music In: 10:23:44 Scene: 10:23:46
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The stack goes down by a couple. SHRUTI opens a styrofoam box containing a jacket potato, interrupted by a KNOCK at the door. A PATIENT comes in, sits down.

The PATIENT leaves and SHRUTI goes to open her food, when another PATIENT KNOCKS. SHRUTI lets her in. Rinse and repeat a few times. SHRUTI manages to load up a fork, but never to eat a bite. She looks increasingly worn-out and exasperated. Another stack of patients' notes. She bins her lunch uneaten. A KNOCK on the door. SHRUTI opens.

She composes herself, paints on her confident face, and closes the door.

JUMP CUT TO:

Husband PAUL is stood close by, while wife CHID is lying up on the couch. SHRUTI has finished doing a scan and passes CHID a piece of paper towel for the gel on her abdomen.

SHRUTI
Come in.

SHRUTI (CONT'D)
Wipe up.

CHID
So, how does he look?

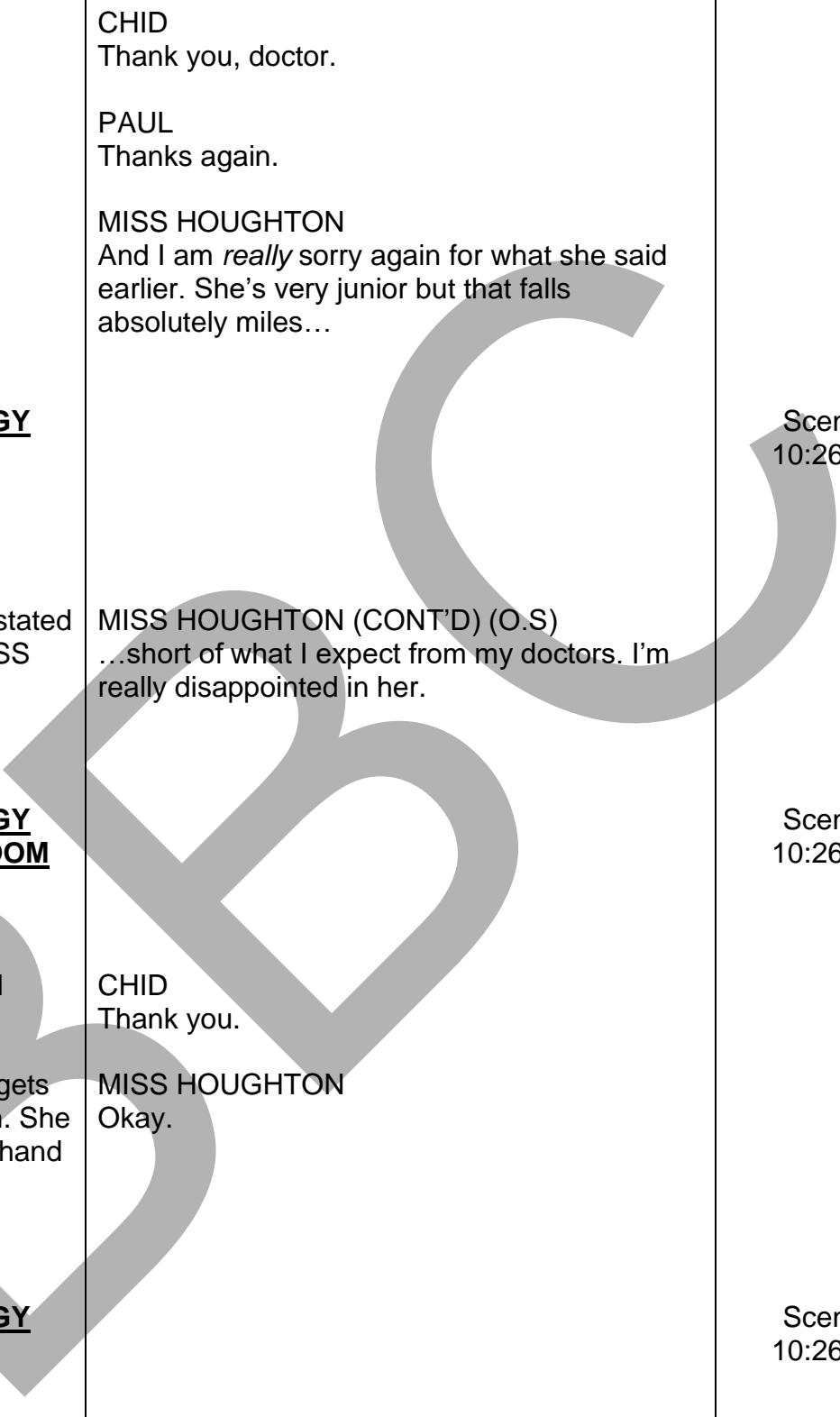
PAUL
She's decided it's gonna be a boy.

CHID
Course it's a boy - giving us all this trouble getting pregnant.

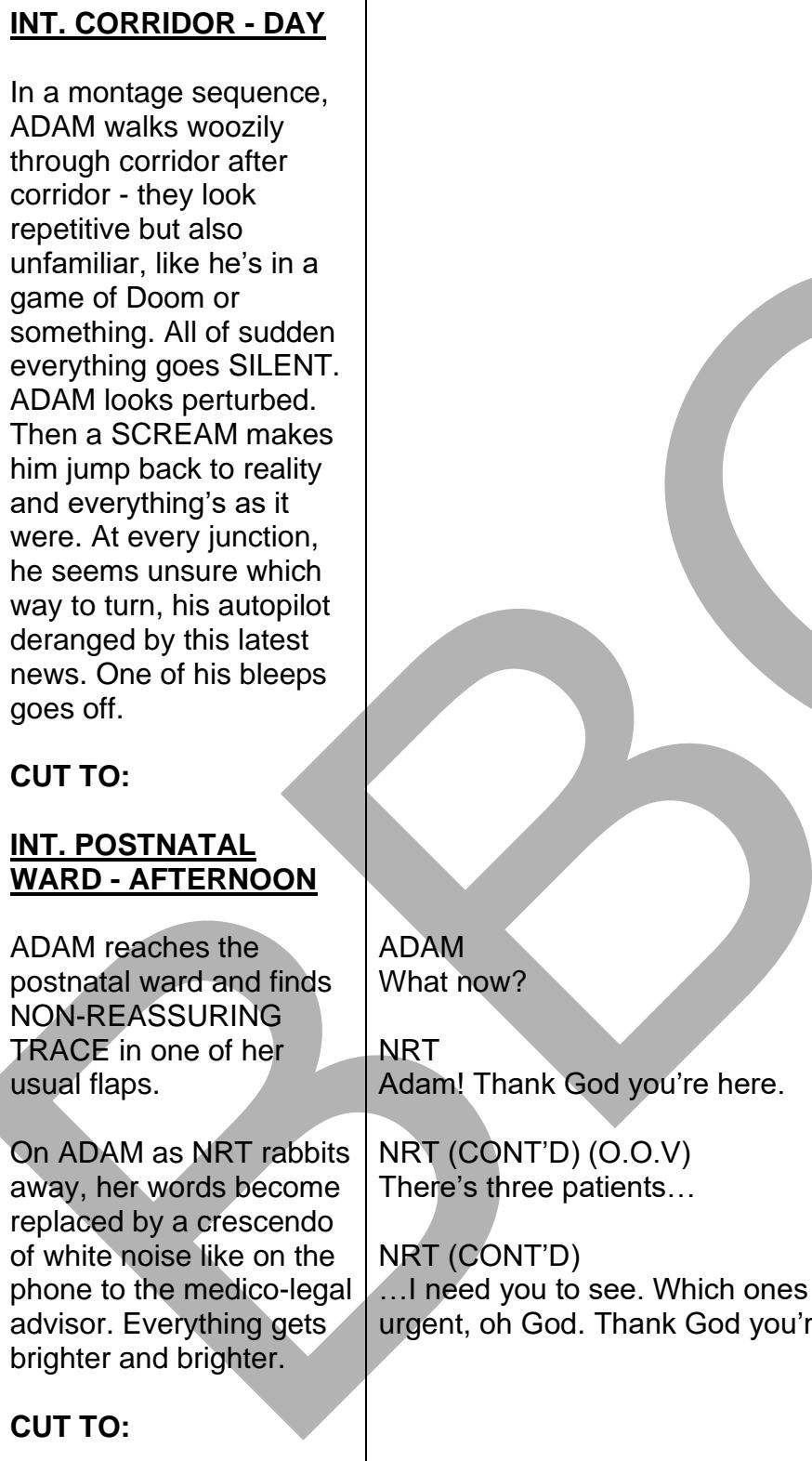
Music Out:
10:24:36

<p>On SHRUTI.</p> <p>PAUL and CHID take a seat opposite SHRUTI. We hear MISS HOUGHTON shout from the corridor.</p> <p>CHID bursts into floods of tears. It's now impossible for SHRUTI to speak above the wailing from CHID.</p> <p>SHRUTI realises she's fucked up colossally.</p>	<p>SHRUTI Guys just take a seat for me.</p> <p>PAUL (O.O.V) That's never a good sign...</p> <p>PAUL (CONT'D) ...is it.</p> <p>CHID Something the matter?</p> <p>SHRUTI Just take a seat for me.</p> <p>MISS HOUGHTON (O.S) Right! Next customer!</p> <p>SHRUTI Um now, I can't find a heartbeat, which means that your baby is no longer alive. Um your options are to wait err see if the body passes it naturally, we can give you some medicines to speed things along or err we can book you in for an operation. Do you understand?</p> <p>PAUL Err could, could this be a mistake?</p> <p>SHRUTI No, I'm afraid it's unmistakable. I can show you the heart on the scanner if you like? But it's not moving. Um in terms of which option you'd like to go ahead with-</p> <p>CHID My baby!</p> <p>SHRUTI Well, it might be easier not think of it as a baby, it's just a bunch of cells.</p> <p>PAUL A bunch of cells?!</p>	
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<p>SHRUTI looks on the verge of tears.</p> <p>From SHRUTI.</p> <p>CUT TO:</p> <p><u>INT. GYNAECOLOGY OUTPATIENTS, CORRIDOR - AFTERNOON</u></p> <p>SHRUTI is outside the clinic room and hears MISS HOUGHTON talking to CHID and PAUL.</p> <p>CUT TO:</p> <p><u>INT. GYNAECOLOGY OUTPATIENTS. ROOM 2 - AFTERNOON - CONTINUOUS</u></p> <p>CHID and PAUL are much less distressed than when we left them. MISS HOUGHTON is the model of good communication skills, passes them a leaflet.</p> <p>MISS HOUGHTON takes the leaflet and writes on the cover.</p>	<p>SHRUTI No...sorry. Sorry erm that no that's, that's, that's not what I meant, that wasn't-</p> <p>PAUL No, we need to talk another doctor. Now!</p> <p>MISS HOUGHTON (O.S) Look, you're gonna get home and this afternoon's just gonna be a big blur.</p> <p>MISS HOUGHTON (CONT'D) Alright so, here take this leaflet. Right, it goes through everything I've said - it's really good actually. I mean, I wrote it - so I would say it's good.</p> <p>PAUL Thanks so much, doctor.</p> <p>MISS HOUGHTON Listen there's no hurry to make a decision, okay you just get in touch whenever and we'll book you in for the tablets or the operation. Actually you know what...this is my mobile number. Give me a call directly and I'll sort it.</p>	<p>Scene: 10:25:54</p> <p>Scene: 10:25:58</p>
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	<p>CHID Thank you, doctor.</p> <p>PAUL Thanks again.</p> <p>MISS HOUGHTON And I am <i>really</i> sorry again for what she said earlier. She's very junior but that falls absolutely miles...</p> <p>CUT TO:</p> <p><u>INT. GYNAECOLOGY</u> <u>OUTPATIENTS,</u> <u>CORRIDOR -</u> <u>AFTERNOON -</u> <u>CONTINUOUS</u></p> <p>SHRUTI looks devastated to hear that from MISS HOUGHTON.</p> <p>CUT TO:</p> <p><u>INT. GYNAECOLOGY</u> <u>OUTPATIENTS. ROOM</u> <u>2 - AFTERNOON -</u> <u>CONTINUOUS</u></p> <p>Back with PAUL and CHID.</p> <p>MISS HOUGHTON gets up to leave the room. She places a comforting hand on CHID's shoulder.</p> <p>CUT TO:</p> <p><u>INT. GYNAECOLOGY</u> <u>OUTPATIENTS,</u> <u>CORRIDOR -</u> <u>AFTERNOON -</u> <u>CONTINUOUS</u></p> <p>As the door opens, SHRUTI scuttles down the corridor.</p> 	<p>Scene: 10:26:39</p> <p>MISS HOUGHTON (CONT'D) (O.S) ...short of what I expect from my doctors. I'm really disappointed in her.</p> <p>Scene: 10:26:47</p> <p>CHID Thank you.</p> <p>MISS HOUGHTON Okay.</p> <p>Scene: 10:26:54</p>
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<p>MISS HOUGHTON spots her lurking and walks over. On SHRUTI.</p>	<p>MISS HOUGHTON (CONT'D) It's all sorted. MISS HOUGHTON (CONT'D) (O.O.V) These things happen, mate - don't stress it.</p>	
<p>MISS HOUGHTON goes back to the Outpatients room, leaving SHRUTI alone.</p>	<p>SHRUTI Okay.</p>	
<p>CUT TO:</p>		
<p>INT. A&E - AFTERNOON</p>		
<p>The DRUNK MAN from earlier is still SINGING as ADAM wanders over to LAYLA's cubicle, but when he pulls back the curtain, there's a different patient there.</p>	<p>DRUNK MAN (SINGING) ...kept thinking I could never live without you by my side.</p>	<p>Scene & Singing In: 10:27:14</p>
<p>He spots the PSYCH REG at the nursing station.</p>	<p>ADAM Oh...sorry.</p>	
<p>On ADAM.</p>	<p>ADAM (CONT'D) Thank you so much for seeing her.</p>	<p>Singing Out: 10:27:19</p>
<p>PSYCH REG (O.O.V) I didn't.</p>	<p>PSYCH REG (CONT'D) She discharged herself half an hour after you left.</p>	
<p>ADAM Shit. What do we do now?</p>	<p>ADAM Shit. What do we do now?</p>	
<p>PSYCH REG Nothing?</p>		
<p>CUT TO:</p>		

<p>INT. CORRIDOR - DAY</p> <p>In a montage sequence, ADAM walks woozily through corridor after corridor - they look repetitive but also unfamiliar, like he's in a game of Doom or something. All of sudden everything goes SILENT. ADAM looks perturbed. Then a SCREAM makes him jump back to reality and everything's as it were. At every junction, he seems unsure which way to turn, his autopilot deranged by this latest news. One of his bleeps goes off.</p> <p>CUT TO:</p> <p>INT. POSTNATAL WARD - AFTERNOON</p> <p>ADAM reaches the postnatal ward and finds NON-REASSURING TRACE in one of her usual flaps.</p> <p>On ADAM as NRT rabbits away, her words become replaced by a crescendo of white noise like on the phone to the medico-legal advisor. Everything gets brighter and brighter.</p> <p>CUT TO:</p> <p>PTSD FLASHBACK</p> <p>FLASHBACK: NON-REASSURING TRACE in the operating theatre.</p>	 <p>Scene: 10:27:43</p> <p>Music In: 10:27:46</p> <p>Music Out: 10:27:53</p> <p>Music In: 10:27:57</p> <p>Scene: 10:28:05</p> <p>ADAM What now?</p> <p>NRT Adam! Thank God you're here.</p> <p>NRT (CONT'D) (O.O.V) There's three patients...</p> <p>NRT (CONT'D) ...I need you to see. Which ones the most urgent, oh God. Thank God you're here.</p> <p>Scene: 10:28:14</p> <p>NRT (CONT'D) D'you want your consultant in?</p>
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<p>CUT BACK TO:</p> <p><u>INT. POSTNATAL WARD - AFTERNOON</u></p> <p>BACK with ADAM and NON-REASSURING TRACE.</p> <p>On ADAM he looks unsteady on his feet.</p> <p>NON-REASSURING TRACE sits ADAM down on a chair.</p> <p>NON-REASSURING TRACE walks off to the ward kitchen. On ADAM.</p> <p>To MIDWIFE.</p> <p>ADAM stands up and walks off the ward.</p> <p>CUT TO:</p> <p><u>INT. TOILET CUBICLE - AFTERNOON</u></p>	<p>ADAM It was you!</p> <p>NRT It was me?</p> <p>ADAM You complained!</p> <p>NRT (O.O.V) Adam?</p> <p>NRT (CONT'D) You OK? Let's get you into a chair, shall we?</p> <p>NRT (CONT'D) Can you move your arm?! I think you've had a stroke.</p> <p>ADAM I haven't had a stroke. I'm fine...I just, I didn't eat my breakfast.</p> <p>NRT I'll make you a wee slice of toast love.</p> <p>NRT (CONT'D) (O.O.V) Keep an eye on him.</p> <p>NRT (CONT'D) I think he's had a wee stroke.</p>	<p>Scene: 10:28:15</p> <p>Music Out: 10:28:18</p> <p>Music In: 10:28:49</p> <p>Scene: 10:28:55</p>
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SHRUTI is on the closed toilet seat, head in her hands. Her stack of textbooks are on the floor. She looks up - not distraught as we expect, but somehow determined. She stands up and leaves the cubicle, the books still on the floor.

CUT TO:

**INT. NEONATAL
CORRIDOR -
AFTERNOON**

SHRUTI presses the buzzer to be let in.

CUT TO:

**INT. NEONATAL
NURSING STATION -
AFTERNOON**

SHRUTI enters the neonatal unit and heads to the front desk and finds BEN.

BEN
Oh! Hi! You can go straight through.

SHRUTI
What time d'you finish?

BEN
Oh! Err right! Um...in about an hour.

SHRUTI
Okay I will see you at the Working Men's Club
on Pollard Road for seven.

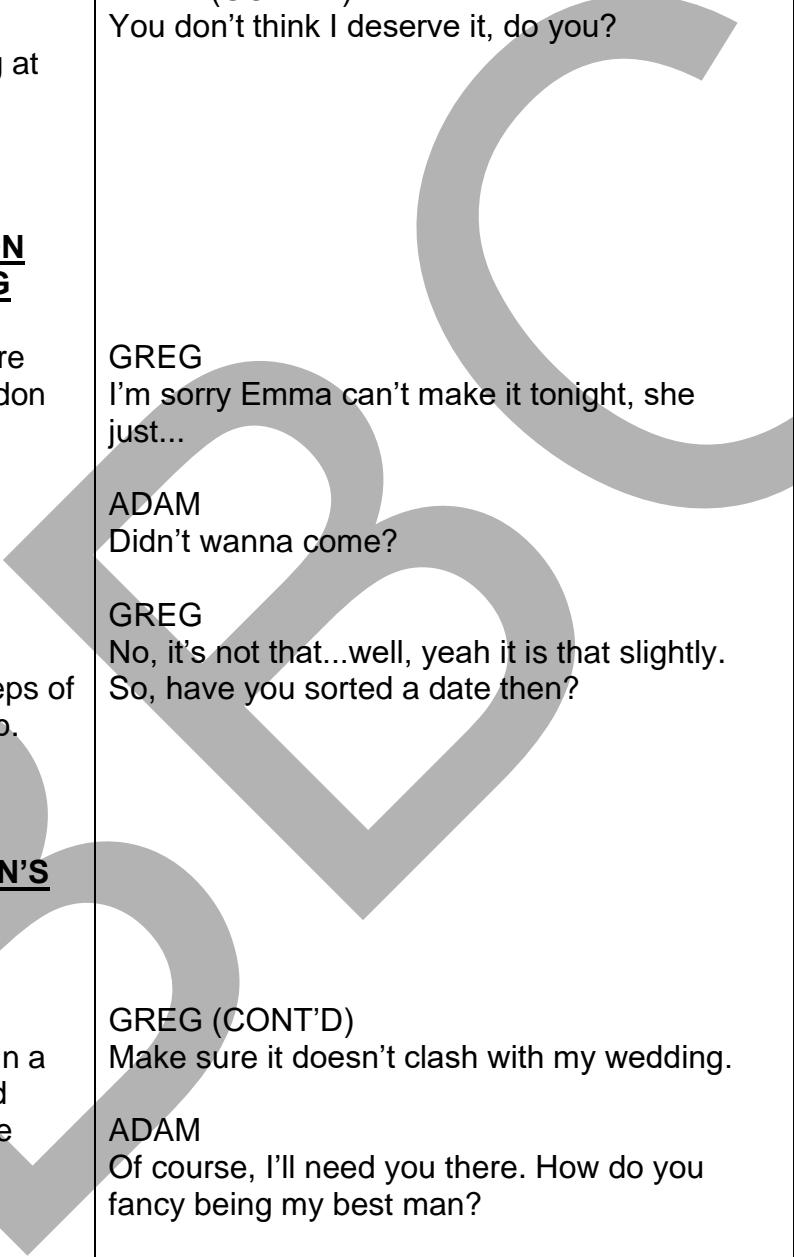
BEN
You having a big pre-exams party, or?

SHRUTI
Is that a no?

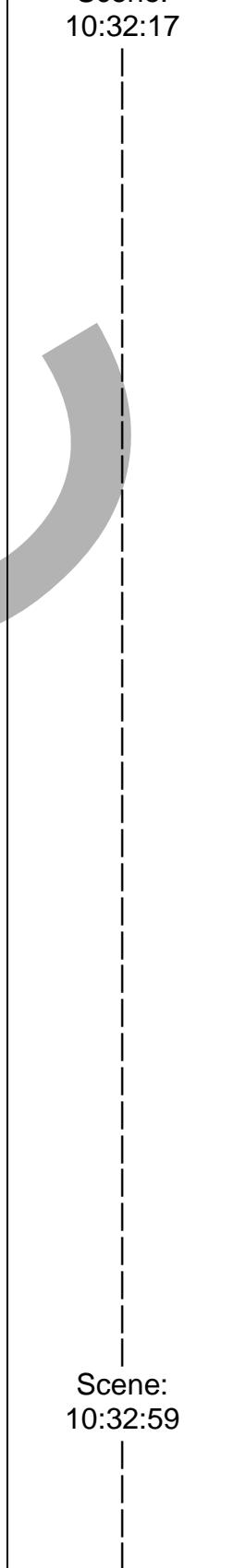
Scene:
10:29:06

Scene:
10:29:10

<p>SHRUTI's already on her way out. Out on BEN, feeling triumphant.</p> <p>CUT TO:</p> <p><u>INT. NICU LOBBY - AFTERNOON</u></p> <p>SHRUTI bumps into ADAM as he walks into the NICU lobby.</p> <p>On SHRUTI.</p> <p>SHRUTI smiles.</p> <p>ADAM walks towards the Neonatal Unit.</p> <p>CUT TO:</p> <p><u>INT. NEONATAL INTENSIVE CARE UNIT - AFTERNOON</u></p> <p>ADAM sits down by MIST's incubator.</p>	<p>BEN No! It's a yes, obviously.</p> <p>ADAM Alright?</p> <p>SHRUTI One of those days?</p> <p>ADAM Aren't they all? Good luck tomorrow.</p> <p>ADAM (CONT'D) (O.O.V) You'll nail it.</p> <p>SHRUTI You can wish me luck properly at the party.</p> <p>ADAM Are you coming?</p> <p>SHRUTI Yeah, why not!</p> <p>ADAM Well, I'm not paying for your resists if they breathalyse you.</p> <p>ADAM (CONT'D) Looks like there are fewer tubes. That's gotta be a good thing, right? Unless ones fallen out - that would be...that would be a bad thing.</p>	<p>Scene: 10:29:42</p> <p>Music Out: 10:29:49</p> <p>Scene: 10:30:02</p>
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	<p>ADAM (CONT'D) Anyway, hopefully you'll...you'll be out of here before too long. As it turns out I'll probably beat you out of here because some total...colleague is trying to get me struck off. I give my life to this shithole and this is...</p> <p>ADAM (CONT'D) You don't think I deserve it, do you?</p> <p>A beat. ADAM sighs.</p> <p>From ADAM staring at MIST.</p> <p>CUT TO:</p> <p><u>EXT. EAST LONDON STREET - EVENING</u></p> <p>ADAM and GREG are walking down a London street.</p> <p>They walk up the steps of a working men's club.</p> <p>CUT TO:</p> <p><u>INT. WORKING MEN'S CLUB - EVENING-CONTINUOUS</u></p> <p>They enter and walk downstairs and talk in a grim, sticky-carpeted anteroom outside the main venue.</p>	 <p>Scene: 10:30:51</p>
	<p>GREG I'm sorry Emma can't make it tonight, she just...</p> <p>ADAM Didn't wanna come?</p> <p>GREG No, it's not that...well, yeah it is that slightly. So, have you sorted a date then?</p> <p>GREG (CONT'D) Make sure it doesn't clash with my wedding.</p> <p>ADAM Of course, I'll need you there. How do you fancy being my best man?</p> <p>GREG Oh wow. That's, that's really kind...so kind. Properly kind. Don't feel like you have to.</p> <p>ADAM I don't feel like I have to.</p>	<p>Scene: 10:31:03</p> <p>Music In: 10:31:12</p>

On ADAM.	<p>GREG Obviously, I would but-</p> <p>ADAM This feels very much like a no.</p>	
This is a body-blow to ADAM, who tries to play it cool.	<p>GREG (O.O.V) No I just-</p> <p>GREG (CONT'D) I wasn't gonna do this today, clearly.</p> <p>ADAM What you shat yourself in the IMAX again?</p> <p>GREG No, I've, I've been thinking... I'm going to have to relieve you of best man duties.</p>	
On ADAM.	<p>ADAM Right you're um... demoting me to just... man?</p> <p>GREG Not just man. You're a man who I love. But I need the day to run smoothly, and I know what your job's like.</p> <p>ADAM I always get there in the end.</p>	
A beat.	<p>GREG (O.O.V) You always get there <i>at the end</i>. Look and if there's some...</p> <p>GREG (CONT'D) ...big emergency are you honestly telling me you'd leave it behind?</p> <p>GREG (CONT'D) Course you wouldn't.</p>	
GREG opens the door to the party and walks through. ADAM looks at his haunted reflection in the glass of a noticeboard.		Music Out & Music In: 10:31:59

<p>CUT TO:</p> <p><u>INT. WORKING MEN'S CLUB HALL - EVENING</u></p>		<p>Scene: 10:32:17</p>
<p>HARRY is at the bar, waiting to be served. VERONIQUE glides over.</p> <p>VERONIQUE smiles unpleasantly.</p> <p>CUT TO:</p> <p><u>INT. WORKING MEN'S CLUB HALL - EVENING</u></p> <p>ADAM enters. We see all the PHOTOS decorating the room.</p>	<p>VERONIQUE There you are.</p> <p>HARRY Hi!</p> <p>VERONIQUE Adam tells me you organised this all by yourself. Extraordinary.</p> <p>HARRY Ah, thank you. Adam was too busy saving babies.</p> <p>VERONIQUE Expect you'll get used to doing things on your own.</p> <p>HARRY I will?</p> <p>VERONIQUE You'll have to. You'll think it's just a junior doctor thing, but it gets worse and worse believe me. Still marriage is all about taking someone on as they are, isn't it? Which of us is perfect? I for example have eczema.</p> <p>HARRY He's perfect for me. That's all that matters really, isn't it?</p>	 <p>Scene: 10:32:59</p>

ADAM makes a beeline for HARRY. ADAM smiles. A beat.	HARRY (CONT'D) Look who it is! HARRY (CONT'D) You alright? ADAM Yeah, I'm fine.	
On ADAM.	HARRY (O.O.V) You sure? ADAM No, I'm not. Greg's just dumped me as his best man. And there's been a complaint about me. A bad one - to the GMC. And a baby's very ill...	
On HARRY.	ADAM (CONT'D) (O.O.V) ...and I lied in the notes... and I really don't know what's gonna happen. HARRY What the fuck Adam!	Music In: 10:33:30
On ADAM.	ADAM It'll be fine. They're getting me a lawyer. HARRY (O.O.V) How could you let...	
On HARRY.	HARRY (CONT'D) ...that happen? I thought you were good at your job! ADAM (O.O.V) That's...	
On ADAM.	ADAM (CONT'D) ...exactly why I didn't tell you! HARRY (O.O.V) You're just...	
	HARRY (CONT'D) ...an embarrassment, aren't you? ADAM SHUT UP!	Music Out: 10:33:42

<p>We blink back to reality.</p> <p>HARRY clearly isn't convinced about ADAM's fineness. He takes ADAM to the side for a quick pep talk.</p> <p>ADAM laughs.</p> <p>HARRY kisses him.</p> <p>On PAWEL.</p> <p>On PAWEL.</p>	<p>HARRY Adam?</p> <p>ADAM Sorry, I was miles away! Erm yep, I'm um I'm fine thanks.</p> <p>HARRY Relax, it's gonna be fun. It is fun! Everyone's having a nice time.</p> <p>ADAM Everyone?</p> <p>HARRY Yep. Your mum's had a glass of wine. We found her one made of actual glass.</p> <p>ADAM Oh fancy.</p> <p>HARRY Then she did a quick DJ set - mostly ambient house, but she chucked in a bit of hard NRG. Okay, it was more ghetto house.</p> <p>HARRY (CONT'D) Does your dad ever talk?</p> <p>ADAM Yeah sometimes, it just takes him a few hours to power up. Like a beard trimmer.</p> <p>HARRY Oh, I was just talking to Pawel - what an angel.</p> <p>ADAM (O.O.V) Pawel?</p> <p>HARRY (O.O.V) Yeah, one of your work friends - a porter I think?</p> <p>ADAM Yes sorry, err we tend to use nicknames, at work.</p>	<p>Music Out & Music In: 10:34:04</p>
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	<p>HARRY Oh yeah what is it then?</p> <p>ADAM Pav? Pav. Pavpav.</p>	
<p>ADAM waves at PAWEŁ.</p> <p>ADAM looks like he would rather do anything but.</p>	<p>HARRY Wow, creative. Right come say hi to Mum. She's already started a conga line.</p> <p>ADAM I'm gonna just get a quick drink...yeah I'll be...</p>	
<p>On ADAM as he heads off to the bar, passing TRACY, RIA and NRT. They are letting their hair down.</p>	<p>RIA / TRACY (TOGETHER) (O.O.V) Hey!</p> <p>ADAM Thanks so much for coming, guys.</p>	
<p>On ADAM.</p>	<p>TRACY (O.O.V) It's alright...</p> <p>TRACY (CONT'D) ...it's the first night out we've had in years.</p>	
<p>On ADAM.</p> <p>RIA points over at SHRUTI who's at the bar with BEN knocking back wine like it's apple juice.</p>	<p>NRT (O.O.V) We dragged her along. She never gets out.</p> <p>RIA Didn't wanna miss out on any gossip, more like.</p>	
<p>On ADAM.</p>	<p>RIA (CONT'D) Oh, and also for the free booze, obviously.</p> <p>TRACY (O.O.V) Yeah. Thanks.</p>	
<p>On ADAM.</p>	<p>RIA (O.O.V) Hey, Harry's, great - fair play!</p> <p>NRT If I was twenty years younger, and he was single. And straight.</p>	

On ADAM.	ADAM Quite a few barriers there already, Trace. TRACY (O.O.V) You should...	
ADAM nods. A beat.	TRACY (CONT'D) ...mention the gay thing at work. People might warm to you more. ADAM Okay catch ya, catch you later.	
ADAM carries on towards the bar. To BARMAN.	ADAM (CONT'D) A glass of your least shit white wine, please.	
ADAM is ambushed by VERONIQUE, who seems to glide in from nowhere. STEPHEN is by her side, silent, as ever. ADAM registers the barb but ignores her. STEPHEN nods silently.	VERONIQUE This is charming. So much carpet. It's good of you to have it in a place like this – avoids Harry and his friends feeling out of place. ADAM How are you, Dad?	
VERONIQUE doesn't let STEPHEN answer.	ADAM (CONT'D) Traffic okay?	
On ADAM.	VERONIQUE Took us an age to get here. And to think people actually came to this part of town voluntarily? ADAM Well Harry's mum's came all the way from Ireland. VERONIQUE Mm only sausage rolls waiting at the end of her journey. Still it's probably what they eat there. VERONIQUE (CONT'D) (O.O.V) Harry subjected me to her earlier.	
They turn to see HARRY twirl his MUM to the music, while she wears penis deely boppers.	VERONIQUE (CONT'D) "Fun" - isn't she?	

<p>HARRY spots someone.</p> <p>The lost soul turns out to be JULIAN standing awkwardly by the entrance. HARRY bounds over to him.</p> <p>HARRY assumes this is a joke.</p> <p>A beat and then JULIAN laughs.</p> <p>HARRY is still slightly startled that ADAM isn't out at work.</p> <p>HARRY laughs, then decides to dig deeper.</p> <p>ADAM barrels over in a panic and interrupts them mid-conversation.</p> <p>To HARRY pulling JULIAN away from him.</p> <p>To JULIAN.</p>	<p>HARRY</p> <p>Oh, hang on, lost soul to retrieve, two secs.</p> <p>HARRY (CONT'D)</p> <p>Hey! Welcome.</p> <p>JULIAN</p> <p>Hey mate. I'm looking for the groom or the...bride?</p> <p>HARRY</p> <p>You found her straight away. Hey I'm Harry, Adam's fiancé.</p> <p>JULIAN</p> <p>Course! Sorry I didn't erm I didn't but...now you mention it...err terrific to meet you. I'm Julian, one of Adam's work um...people.</p> <p>HARRY</p> <p>I love your coat.</p> <p>JULIAN</p> <p>Ah cheers.</p> <p>HARRY</p> <p>No one makes a trench quite like Burberry, do they?</p> <p>JULIAN</p> <p>I'd have guessed that you were gay.</p> <p>HARRY</p> <p>So, tell me, do you...</p> <p>ADAM</p> <p>Ohh... I'm so sorry, I just have a work, a work thing just very... Erm Harry doesn't know-</p>	
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<p>A beat. JULIAN hands ADAM a gift bag.</p> <p>JULIAN smiles and pats ADAM on the shoulder before disappearing into the throng.</p> <p>JUMP CUT TO:</p> <p>SHRUTI is at a table chatting to BEN. She is markedly more drunk than when we last saw her. RIA brings her another drink.</p> <p>BEN fake laughs as SHRUTI drains her glass.</p>	<p>JULIAN That you're gay? Okay you really ought to tell him.</p> <p>ADAM No about the GMC complaint - you didn't mention that did you?</p> <p>JULIAN No, no, no course not. Look, if you ever wanna talk about the GMC thing I'm-</p> <p>JULIAN (CONT'D) This is for you. A little something.</p> <p>ADAM Oh erm... That's very kind. Thank you.</p> <p>RIA Gin and Tonic for you.</p> <p>SHRUTI Thank you.</p> <p>NRT Soda water.</p> <p>SHRUTI Cause you know what they say about surgeons?</p> <p>BEN That they shouldn't get pissed on a weekday?</p> <p>SHRUTI No, we're good with our hands.</p>	<p>Music In: 10:36:55 Music Out: 10:36:56</p>
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<p>On SHRUTI.</p> <p>BEN helps SHRUTI up.</p> <p>BEN helps SHRUTI to her feet. SHRUTI makes a beeline for ADAM. BEN catches her up.</p> <p>On ADAM.</p> <p>Whispers to ADAM.</p> <p>A flash across ADAM's eyes as he realises it was SHRUTI who complained about him.</p> <p>ADAM looks hurt as much as angry.</p>	<p>BEN (O.O.V) Shall we find you a cab?</p> <p>SHRUTI You're the one who keeps asking me for a drink.</p> <p>BEN Come on. Up!</p> <p>SHRUTI Adam! Adam! Adam have you met Ben?</p> <p>ADAM Yeah, you work up on Neonatal ward don't you?</p> <p>SHRUTI Oh yeah, of course - he hates you.</p> <p>BEN What? No? I don't, I don't hate you. I-</p> <p>SHRUTI I'm joking! I'm joking!</p> <p>SHRUTI (CONT'D) (O.O.V) I guess, I guess other people hate you more.</p> <p>SHRUTI (CONT'D) GMC!</p> <p>ADAM Oh my god. it was you.</p> <p>SHRUTI Ah come on, like you've never been sick in an ashtray.</p> <p>ADAM How could you? After everything we've been through...everything I've-</p> <p>SHRUTI What? What do you mean?</p>	
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Noticing things getting increasingly heated, TRACY wanders over to keep the peace. On ADAM. ADAM nodding. On SHRUTI. On ADAM.	ADAM What do I mean?! Putting in a <i> fucking complaint</i> about me. TRACY (O.O.V) Everyone having... TRACY (CONT'D) ...fun? ADAM Yeah, Shruti's having a great time trying to get me <i>struck off</i> the register. TRACY Adam, now's probably not the time. ADAM Your quite right. What should we do then Shruti, should we put something in the err diary? Yeah should we do it before or after I lose my <i> fucking job</i> ? TRACY Don't embarrass yourself. ADAM (O.O.V) I knew you were a terrible doctor, I <i>didn't</i> know... ADAM (CONT'D) ...that you're a terrible person as well. Probably I should be impressed that you managed to fill in the <i> fucking form</i> ? SHRUTI Stop it! TRACY She didn't do it. ADAM Spare me. TRACY (O.O.V) I did.	
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ADAM is dumbfounded.	TRACY (CONT'D) Yeah, I shouldn't have come.	
TRACY walks off and ADAM chases after her. HARRY appears.	HARRY Adam, you wanna say hi to mum?	
ADAM brushes him off. ADAM rushes off after TRACY. HARRY's MUM is stood next to HARRY, unseen by ADAM. HARRY looks understandably shocked, but semi-convincingly pretends it was a joke to HARRY's MUM.	ADAM Not particularly.	
SHRUTI wobbles as she approaches HARRY.	HARRY He's so funny.	
On SHRUTI.	SHRUTI He doesn't mean it. He's been having a hard time recently. Sorry, I'm Shruti, I work with him.	
On HARRY.	HARRY (O.O.V) Is, is this...	
Suddenly SHRUTI goes slightly green. On HARRY as his face falls.	HARRY (CONT'D) ...about that old lady that died?	
Out on HARRY.	SHRUTI No, the err the complaint's come back. Yeah he's gonna get struck off...	
CUT TO:	SHRUTI (CONT'D) (O.O.V) ...probably.	
	SHRUTI (CONT'D) (O.O.V) Sorry you don't have an...	
	SHRUTI (CONT'D) ...ashtray, do you?	

<p><u>INT. WORKING MEN'S CLUB HALL - EVENING</u></p> <p>ADAM marches up the stairs to the front door.</p> <p>CUT TO:</p> <p><u>EXT. EAST LONDON STREET - EVENING-CONTINUOUS</u></p> <p>TRACY is walking off with ADAM in pursuit.</p> <p>TRACY stops and turns around.</p> <p>On ADAM.</p> <p>On ADAM.</p> <p>On ADAM.</p>	<p>ADAM I thought you were on my side.</p> <p>TRACY D'you know whose side I'm on Adam? The patients'. Not yours, not anybody else's. The patients'.</p> <p>ADAM So am I!</p> <p>TRACY (O.O.V) Really?</p> <p>ADAM Yes!</p> <p>TRACY (O.O.V) You refused to call your consultant...</p> <p>TRACY (CONT'D) ...even though you knew you were out of your depth with Erika. How could I let that go unnoticed?</p> <p>ADAM Easily? This is my career - not a <i>playground</i> for your personal vendettas.</p> <p>TRACY (O.O.V) This...</p> <p>TRACY (CONT'D) ...isn't <i>personal</i>?!</p>	<p>Scene: 10:39:24</p> <p>Scene & Music Out: 10:39:26</p>
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<p>On ADAM. ADAM stares back dumbfounded. But TRACY's not done.</p> <p>On ADAM.</p> <p>On ADAM. He knows everything TRACY has said is true.</p> <p>TRACY turns and leaves. ADAM sleepwalks back towards the venue, passing BEN, NRT and SHRUTI but not noticing them. NRT is helping a slightly incapable SHRUTI into the back of a taxi.</p> <p>To TAXI DRIVER.</p>	<p>TRACY (CONT'D) You assaulted your patients - that's what that is, if you cut someone's tattoo – assault.</p> <p>TRACY (CONT'D) (O.O.V) Taking personal phone calls during deliveries. And disconnecting the emergency alarms? You're a liability. And what about bullying...</p> <p>TRACY (CONT'D) ...Erika into dropping her perfectly valid complaint. <i>That was the cherry on top of the whole cake of shit.</i></p> <p>TRACY (CONT'D) (O.O.V) It's, it's <i>pride</i> and it's dishonesty, it's arrogance and it's <i>entitlement</i>.</p> <p>TRACY (CONT'D) You think that <i>you</i> are the cleverest person in the room...</p> <p>TRACY (CONT'D) (O.O.V) ...and that makes you dangerous. How can I trust you with my patients?</p> <p>TRACY (CONT'D) You didn't leave me with any choice.</p> <p>BEN What's your address, Shruti's?</p> <p>SHRUTI For god's sake. Do you wanna try leaving me alone for five minutes?</p> <p>NRT Get your leg in there.</p> <p>TAXI DRIVER Not gonna be sick is she?</p> <p>BEN She'll be alright mate.</p>	<p>Music In: 10:40:43</p>
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<p>To SHRUTI.</p> <p>NRT closes the cab door.</p> <p>CUT TO:</p> <p><u>INT. WORKING MEN'S CLUB. STAIRCASE - EVENING</u></p> <p>ADAM walks down the stairs.</p> <p>CUT TO:</p> <p><u>INT. WORKING MEN'S CLUB HALL - EVENING</u></p> <p>ADAM enters the party. The room starts to sway, everyone seems too close-up.</p> <p>He looks on hopelessly as PJ and KENZIE are attempting to put penis deely boppers on VERONIQUE, who's reacting with the diametric opposite of enthusiasm.</p> <p>HARRY catches ADAM's eye and walks towards him, looking shellshocked. ADAM tries to walk away but is caught by cheerful RIA who wraps her arm around his shoulder, and her other arm round HARRY. All white noise now, no actual dialogue. ADAM extricates himself from this and walks back towards the door - it was a bad idea coming back here.</p>	<p>NRT</p> <p>Here's your bag love.</p> 	<p>Scene: 10:41:00</p> <p>Scene: 10:41:04</p>
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He throws open the double doors.

CUT TO:

INT. LABOUR WARD.
CORRIDOR - EVENING -
CONTINUOUS

ADAM is in the labour ward corridor. He's trapped. Fuck. His bleep goes off. He pats his pockets to find it - nothing. It's not stopping.

CUT BACK TO:

**INT. WORKING MEN'S
CLUB HALL - EVENING
- CONTINUOUS**

ADAM turns back round -
the noise turns into a
dinging glass. On ADAM.

On ADAM as he makes his way back into the room.

EVERYONE cheers.

On ADAM.

On ADAM

Music In:
10:41:25

Scene:
10:41:26

Music Out:
10:41:30

Scene:
10:41:35

GREG (O.O.V)
There he is! I thought you'd gone back to...

GREG (CONT'D)

GREG (CONT'D) (O.O.V)
Ladies and gentlemen, I'm sure you can all agree that Adam and Harry are totally made for each other.

GREG (CONT'D) (O.O.V)
Why don't we hand over to Adam who I'm sure
wants to say a few words.

ADAM
I REALLY DON'T!

GREG (O.O.V)
Right well in which case...

GREG (CONT'D)
...I'll just carry on and tell the story of the time
Adam vomjaculated.

<p>VERONIQUE closes her eyes, can't take the embarrassment. On ADAM.</p>	<p>GREG (CONT'D) (O.O.V) For those of you not in the know, vomjaculation is...</p>	
<p>ADAM walks to the stage, accompanied by clapping.</p>	<p>ADAM Okay, okay!</p>	
<p>ADAM steps onto the stage.</p>	<p>GREG (O.O.V) Hey!</p>	
<p>As he looks into the CROWD everyone disappears apart from HARRY and ERKIA's baby in an incubator. ADAM blinks and we are back in the room. A long beat. HARRY looks on, nervous.</p>	<p>ADAM Well, I'll be really quick.</p>	<p>Music Out & Music In: 10:42:22</p>
<p>A long beat.</p>	<p>ADAM (CONT'D) I don't know why it's me doing this speech, I know about four of you. Anyway um... When I first met Harry in a...shit bar um, who'd have...</p>	
<p>Scattered laughter.</p>	<p>ADAM (CONT'D) Who would have thought that two years later, I'd be standing here in a somehow worse bar.</p>	
<p>On HARRY.</p>	<p>ADAM (CONT'D) But Harry is err very erm...kind and...tolerant. I was going to say that err...</p>	
<p>On HARRY.</p>	<p>ADAM (CONT'D) (O.O.V) ...my relationship's the only thing in my life that's not totally fucked up.</p>	
<p>A long beat.</p>	<p>ADAM (CONT'D) But now I'm not quite sure...</p>	
	<p>ADAM (CONT'D) (O.O.V) ...how true that is.</p>	
	<p>ADAM (CONT'D) Anyway, erm nice to meet you. Cheers.</p>	

From ADAM.

CUT TO:

INT. CAB - NIGHT

HARRY and ADAM sit in silence in the back of a minicab. There are a few presents dotted by HARRY's feet and ADAM has JULIAN's gift-bag on his lap. The painfully long silence is eventually broken by HARRY.

Scene:
10:43:39

HARRY
You just gonna sit there in silence then?

ADAM
What d'you want me to say?

HARRY
Sorry for humiliating me? Sorry for lying to me for months? Sorry for what you said to my poor mum?

ADAM
Been writing minutes, have you?

HARRY
I put in so much effort, Adam.

ADAM (O.O.V)
It was a...

ADAM (CONT'D)
...couple of balloons and a big cardboard "H".

HARRY
I...never complain about a single thing that you do-

ADAM
What's this then?

HARRY (O.O.V)
Adam, please, just...

Back to silence.

On HARRY.

On ADAM.

On ADAM.

ADAM sighs. A long beat.

A very long pause.

To DRIVER

HARRY is on the brink of tears. ADAM is colder and just stares ahead. A long silence.

CUT TO END CREDITS:

HARRY (CONT'D)
You don't...give anything back, you lie and lie...

HARRY (CONT'D) (O.O.V)
...and lie. You're so shut off.

HARRY (CONT'D)
How we gonna make this work?

ADAM
Well, we're probably not, are we?

ADAM (CONT'D)
It's the next road on the left.

Directed by TOM KINGSLEY

Produced by HOLLY PULLINGER

Written by ADAM KAY

Executive Producers

NAOMI DE PEAR
JAMES FARRELL
JANE FEATHERSTONE
ADAM KAY
BFN WHISHAW

Adam BEN WHISHAW

Daniel Farrell	JACK WILKINSON
Shruti	AMBIKA MOD
Tracy	MICHELE AUSTIN
Harry	RORY FLECK BYRNE
Erika	HANNAH ONSLOW
Paula	ROSIE AKERMAN
Ria	PHILIPPA DUNNE
Ben	MICHAEL WORKEYE
Ms Houghton	ASHLEY MCGUIRE
Drunk Man	BARNEY-JOE JONES
Layla	CLEA MARTIN
A&E Nurse	FARAH SARDAR

Music In:
10:45:07

End Credits In:
10:45:24

Nina	CLARE FRAENKEL
Non-Reassuring Trace	JOSIE WALKER
Rob	RICKY CHAMP
Matilda	STACEY NORRIS
Julian	KADIFF KIRWAN
Mindy	AMANDA RYAN
Mark	THOMAS ALDRIDGE
Harry's Mum	CATHY MURPHY
PJ	ROSS TOMLINSON
James	YINKA AWONI
Psych Reg	HELEN CRIPPS
Chid	LAYO-CHRISTINA AKINLUDE
Paul	DANIEL WARD
Greg	TOM DURANT-PRITCHARD
Veronique	HARRIET WALTER
Stephen	MICHAEL SIMKINS
Head of Production	MAGALI GIBERT
Head of Communications	ALEX WELLS
Development Producer	KATIE CARPENTER
Director of Development	ALICE TYLER
Head of Legal & Business Affairs	LAURA CROWLEY
Director of Finance	MATT WESLEY
Production Sound Mixers	NINA RICE RICHARD MILLER
Costume Designer	EMMA REES
Hair & Make-Up Designer	NIAMH MORRISON
Line Producer	GERALDINE HAWKINS
Composers	JARVIS COCKER SERAFINA STEER
Editor	JO WALKER
Casting Directors	NINA GOLD and MARTIN WARE
Production Designer	DICK LUNN
Director of Photography	NICK COOKE
Associate Producer	LUCY FORBES
Executive Producers for the BBC	PIERS WENGER MONA QURESHI

	<p>Production Manager Production Coordinator Assistant Production Coordinator Production Secretary Production Assistant Clearance Coordinator</p> <p>Production Accountant 1st Assistant Accountant Post-Production Accountant Cashier</p> <p>Script Consultants</p> <p>Script Editor Script Supervisor</p> <p>Medical Advisors Dr NICKI ROBERTS MRCOG Dr SEB KAUPP-ROBERTS MRCOG GLORENCE SANTOS</p> <p>1st Assistant Director 2nd Assistant Director Crowd 2nd Assistant Director 3rd Assistant Director Executive Assistant Floor Runners Crowd Runner</p> <p>Stunt Coordinator</p> <p>Publicist Unit Photographer</p> <p>Location Manager Assistant Location Managers</p> <p>Unit Manager Location Assistant</p> <p>COVID-19 Testing Coordinators</p> <p>COVID-19 Assistant Coordinator COVID-19 Assistant Director COVID-19 Base Runner COVID-19 Production Assistants</p> <p>Unit Cleaner</p> <p>Focus Puller Clapper Loader Camera Trainee Digital Imaging Technician</p>	<p>ROY FORBERG CECILY COLAHAN EMMA CLARKE TOM THORNLEY YASMIN AMIN EMMA TAYLOR</p> <p>SPENCER ARCHER RACI WILKINSON MATT DALTON JACK CONNOR</p> <p>DAN SWIMER JUSTIN MYERS BEN HOUGH VICKY GEGENBAUER</p> <p>Dr RUTH MACSWAN MRCOG Dr TOM VAN HASSELT</p> <p>ALEX STREETER CARLY MILLS EMILY PRIEDITIS SAM PARNELL DAYA SINGH TAAK CAMILLE HATCHER LIAM FRAMPTON ALICE DE LAMBERT</p> <p>DEAN FORSTER</p> <p>RYAN DAVIES ANIKA MOLNÁR</p> <p>TOM BELTRANDI MARY GOULDSBROUGH FRANKLIN PEACOCK BEN OMOREGIE ISHAAN KHAN BROWN</p> <p>TRISH WADLEY SHANNON GIBSON-DURR LEOPOLD W. HOFMANN ALICIA BARBECHO RODRÍGUEZ GINA GRAHAM JACK CRESSALL JOSEPH GOODMAN JAYCEE CULVER OSCAR JULIAN MARIN RIAÑO</p> <p>DANIEL VILLANUEVA JONNY TREHERNE MONAYA ABEL PAUL FLINT</p>	
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	Gaffer Best Boy Electricians	WILLIAM POPE MATTHEW SIMMONS JON PRENTICE DANIEL BURNS	
	Lighting Desk Operator Rigging Gaffer Lighting Rigger	ELLIOTT LINEHAN-CROSS GREG PROBERT PAUL KING	
	Boom Operator 2 nd Assistant Sound	SARAH HOWE RORY SMITH	
	Supervising Art Director Standby Art Director Assistant Art Director Graphic Designer Assistant Graphic Designer Production Buyer Petty Cash Buyer Art Department Assistant	STEVE WRIGHT ANDREW HOWARD ERIN SHIEN SMITH KATELYN EWEN JULIANA MATSUBARA MARY-ANN FOSTER MOLLY TEBBUTT RACHEL PETROVICS	
	Set Decorator Prop Master Prop Storeperson Prophands Standby Props	ANNA KASABOVA SIMON BRADBURY-PHILIP JODY CRIPPS NEIL VATCHER PALLY KAINTH CHICO FOLEY LISA IOANE	
	Construction Managers Construction Coordinator	DAN MARSDEN LUKASZ SWIDER MILLY WEBSTER	
	Costume Supervisor Costume Standbys Costume Trainee	ALICE WOODWARD JULES HINDESS LOUISE HOLSGROVE MADELEINE EDIS LAUREN AMIE PARIOLA-BIRCH	
	Make-Up Supervisor Make-Up Artists Make-Up Trainee	SOPHIE COPPOLA IAN GRUMMITT JO TURNER MACKENZIE DYE	
	Prosthetic Effects by	MILLENNIUM FX	
	Sister Production Executive Sister Production Manager Sister Senior Legal Executive Sister Business Affairs Coordinator Sister Assistant Communications Manager	HSINYI LIU CAT MORGAN MARNIE WILKES ANASTASIA VILLAROSA SUMAN RANDHAWA	

	<p>Location Facilities Location Catering</p> <p>Unit Medic H&S Consultancy</p> <p>Transport Captain Unit Drivers</p> <p>Minibus Captain Minibus Drivers</p> <p>Post-Production Supervisor Digital Intermediate Coordinator Post-Production Paperwork 1st 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>ON-SET CLARKSON CATERING</p> <p>ADAM YOUNG 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 JOSEPH STRACEY ADAM HORLEY MIKE TEHRANI SAM OKELL SRDJAN KURPJEL PHOEBE SCHOLFIELD</p> <p>JASON BUCKLE ANDREW MCKINNEY SERAFINA STEER</p> <p>MATT BIFFA DANNY LAYTON</p>	
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