

THIS IS GOING TO HURT

EPISODE 6

POST PRODUCTION SCRIPT - BBC

Writer

ADAM KAY

Producer

HOLLY PULLINGER

Director

TOM KINGSLEY

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<p>RE-CAP OF PREVIOUS EPISODE:</p> <p><u>INT. ADAM AND HARRY'S FLAT - NIGHT</u></p> <p>ADAM, HARRY, GREG and EMMA are sat round the dinner table.</p> <p>On HARRY.</p> <p>On ADAM.</p> <p>CUT TO:</p> <p><u>INT. ADAM AND HARRY'S LIVING ROOM - MORNING</u></p> <p>HARRY eating breakfast at the table.</p> <p>On ADAM.</p> <p>CUT TO:</p> <p><u>INT. WORKING MEN'S CLUB HALL - EVENING</u></p> <p>ADAM walks to the stage, accompanied by CLAPPING.</p> <p>CUT TO:</p> <p><u>INT. WORKING MEN'S CLUB HALL - EVENING</u></p>	<p>HARRY Wouldn't it be funny if Adam ended up delivering you!</p> <p>EMMA (O.O.V) We're gonna...</p> <p>PREVIOUSLY</p> <p>EMMA (CONT'D) ...play it safe and go private.</p> <p>HARRY (V.O) It's our engagement...</p> <p>HARRY (CONT'D) ...party tonight, d'you wanna get a bit more...</p> <p>HARRY (CONT'D) (O.O.V) ...engaged?</p> <p>ADAM (V.O) I was...</p> <p>ADAM (CONT'D) (V.O) ...going to say that...</p>	<p>Scene, Music & Caption In: 10:00:00</p> <p>Caption In: 10:00:02</p> <p>Scene: 10:00:04</p> <p>Scene: 10:00:07</p> <p>Scene: 10:00:08</p>
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ADAM on the stage in working men's club.	ADAM (CONT'D) ...my relationship's the only thing in my life that's not...	
On HARRY.	ADAM (CONT'D) (O.O.V) ...totally fucked up.	
On HARRY.	ADAM (CONT'D) But now I'm not quite sure...	
CUT TO:	ADAM (CONT'D) (O.O.V) ...how true that is.	
<u>INT. CAB - NIGHT</u>		Scene: 10:00:14
HARRY and ADAM sit in the back of a minicab.	HARRY How we gonna make this work?	
	ADAM Well, we're probably not, are we?	
	SHRUTI (V.O) I just feel so...	
CUT TO:		
<u>INT. GYNAECOLOGY OUTPATIENTS. CORRIDOR - DAY</u>		Scene: 10:00:18
SHRUTI opens the door holding a stack of files and looks down the packed corridor.	SHRUTI (CONT'D) (V.O) ...incompetent there. I'm lying to my parents...	
CUT TO:		
<u>INT. HIGH STREET ITALIAN - NIGHT</u>		Scene: 10:00:20
MISS HOUGHTON and SHRUTI are in a restaurant.	SHRUTI (CONT'D) ...because they are so proud of what they <i>think</i> I've achieved.	
CUT TO:		
<u>INT. TOILET CUBICLE - AFTERNOON</u>		Scene: 10:00:23

<p>SHRUTI is sat on the closed toilet seat, head in her hands.</p> <p>CUT TO:</p> <p><u>INT. HIGH STREET</u> <u>ITALIAN - NIGHT</u></p> <p>MISS HOUGHTON and SHRUTI in a restaurant.</p> <p>On SHRUTI.</p> <p>FADE TO BLACK:</p> <p><u>INT. LABOUR WARD</u> <u>CORRIDOR - NIGHT /</u> <u>FANTASY</u></p> <p>FANTASY: It's dark and empty on labour ward. SHRUTI is pushing a PREGNANT PATIENT on a wheelchair. The PATIENT is bleeding and SHRUTI is going as fast as she can, down the long corridor, looking extremely worried.</p> <p>CUT TO:</p> <p><u>INT. SUPERMARKET -</u> <u>DAY</u></p> <p>THUMP. SHRUTI has crashed her barely-filled trolley into the cheese counter of a supermarket. The trolley is filled with a depressing array of dinner-for-one items.</p>	<p>SHRUTI (CONT'D) (V.O) And where's the support?</p> <p>MISS HOUGHTON Well, it's a difficult job - what do you want me to say, it gets easier?</p> <p>MISS HOUGHTON (CONT'D) (O.O.V) It doesn't. So, if you can't handle...</p> <p>MISS HOUGHTON (CONT'D) ...that fact maybe you should get out now.</p>	<p>Scene: 10:00:24</p> <p>Fade to Black: 10:00:31</p> <p>Scene: 10:00:33</p> <p>Music Out: 10:00:38</p> <p>Scene: 10:00:44</p>
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<p>The MAN at the counter speaks.</p> <p>SHRUTI panic-orders some cheese.</p> <p>On SHRUTI.</p> <p>SHRUTI looks up. We may or may not recognise DAVE as a husband from a previous episode, but SHRUTI certainly doesn't.</p> <p>On SHRUTI.</p> <p>He gets the cheese up from the counter, ready to cut.</p> <p>On SHRUTI.</p> <p>SHRUTI looks like she wants this entire interaction to just end. DAVE laughs as if he thinks that SHRUTI is having him on.</p> <p>On SHRUTI.</p> <p>DAVE wraps up the cheese.</p>	<p>DAVE You okay there?</p> <p>SHRUTI Err two, two hundred grams of goat's cheese... please.</p> <p>DAVE (O.O.V) Oh my god!</p> <p>DAVE (CONT'D) Ah you delivered our triplets! A couple of months ago, at St Clare's!</p> <p>SHRUTI Err no I think you've got me confused, sorry.</p> <p>DAVE (O.O.V) Well, you're the absolute spit of her, I'll tell you that.</p> <p>DAVE (CONT'D) Erm... Two hundred grams, right?</p> <p>DAVE (CONT'D) It is you!</p> <p>DAVE (CONT'D) (O.O.V) Dr Shruti!</p> <p>SHRUTI I'm really not a doctor.</p> <p>DAVE Anyway, they're err, they're doing great. None of us are getting any sleep, but I guess we're not meant to, right?</p> <p>DAVE (CONT'D) (O.O.V) I've erm...put it through...</p> <p>DAVE (CONT'D) ...as cheddar. Third of the price.</p>	<p>Music In: 10:01:29</p>
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<p>As he does so, his SUPERVISOR comes over.</p> <p>On SHRUTI as DAVE mutters his apologies to the SUPERVISOR. As DAVE prints a new label SHRUTI walks off without her cheese or her trolley. DAVE looks up and she has gone.</p> <p>CUT TO TITLES:</p> <p><u>INT. GREG AND EMMA'S HOUSE.</u> <u>LIVING ROOM - EVENING</u></p> <p>ADAM is slouched on a very plush sofa. He looks out of place. The fabrics, furniture, everything is expensive - clearly a combo of an interior designer and a fat wallet.</p> <p>There is the sound of a key in the door and people letting themselves in. ADAM sits up slightly straighter and turns off the TV. Enter GREG and EMMA, bump now showing. EMMA smiles woodenly at ADAM.</p> <p>On ADAM putting his coffee cup down on the table.</p>	<p>SUPERVISOR Sorry, David - you put that through as cheddar?</p> <p>DAVE Did I?</p> <p>DAVE (CONT'D) (O.O.V) Oh, I'll go and change that.</p> <p>THIS IS GOING TO HURT</p> <p>Based on the book by ADAM KAY</p> <p>EMMA Oh. You're in! What a lovely surprise.</p> <p>EMMA (CONT'D) (O.O.V) Did you manage to pick up some...</p> <p>EMMA (CONT'D) ...toilet tissue? It's just we don't usually get through it so quickly.</p>	<p>Titles In: 10:01:46</p> <p>Scene: 10:01:49</p> <p>Caption In: 10:01:52</p> <p>Music Out: 10:01:57</p>
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	<p>ADAM No, I'm sorry, I had a really mental day. I was in theatre for seven hours.</p> <p>GREG Anything disgusting?</p> <p>ADAM Oh yes! This woman was running from the police high as a kite and she climbs over some railings, slips and impaled herself on a metal spike. Up inside and right out the front of her abdomen.</p>	
GREG guffaws.	<p>GREG Ahhhh sheesh!</p> <p>ADAM Sheesh kebab.</p> <p>EMMA Ahh what do we put our drinks on?</p>	
She produces a coaster and pops it under his mug.	<p>ADAM Sorry. I'm not used to having nice things.</p> <p>EMMA (O.O.V) They're not...</p> <p>EMMA (CONT'D) ...really your things, are they?</p>	
On ADAM.	<p>GREG (O.O.V) Well, I'm glad that you're done...</p> <p>GREG (CONT'D) ...already. We've barely seen you since you've been here.</p> <p>EMMA How long has it been now? Thirty-three days? Thirty-four?</p>	
On ADAM as GREG interjects to stop this getting frostier.	<p>ADAM I'll be out of your hair in a bit.</p> <p>EMMA (O.O.V) Oh!</p>	
On ADAM.		

Prepared by Anastasia Kyriacou (07958 664 704)

<p>EMMA leaves.</p> <p>With EMMA just out the room, GREG speaks quietly to ADAM.</p> <p>On ADAM.</p> <p>A beat. On GREG.</p> <p>On ADAM.</p> <p>On ADAM.</p> <p>CUT TO:</p>	<p>GREG Mate, I know she's a strong flavour but-</p> <p>ADAM M-hm.</p> <p>GREG Can you dial it down a bit with Emma?</p> <p>GREG (CONT'D) (O.O.V) You know this is her house as much as it is mine. She's taken you in as a guest, which she didn't have to do. Can you, you know?</p> <p>ADAM Point taken.</p> <p>ADAM (CONT'D) (O.O.V) Sorry.</p> <p>ADAM (CONT'D) Just had a lot on.</p> <p>GREG Are you okay?</p> <p>ADAM Yeah, I'm fine thanks.</p> <p>GREG (O.O.V) I mean, actually okay?</p> <p>ADAM I said I'm fine.</p> <p>GREG Was that you being fine at your engagement party?</p> <p>ADAM Well in retrospect it wasn't an engagement party.</p> <p>GREG (O.O.V) Right.</p>	<p>Music In: 10:04:09</p>
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<p><u>MEMORY FLASHBACK:</u></p> <p>HARRY listening to ADAM's speech. JUMP CUT TO: ADAM and HARRY kissing and fooling around in bed. JUMP CUT TO: HARRY that the restaurant.</p> <p>CUT TO:</p> <p><u>INT. GREG AND EMMA'S HOUSE.</u> <u>LIVING ROOM - EVENING</u></p> <p>Back with ADAM and GREG on the sofa.</p> <p>On ADAM.</p> <p>A long beat while ADAM gathers his thoughts.</p> <p>GREG leans in - is he getting somewhere?</p>	<p>GREG (CONT'D) (O.O.V) Have they given you a date yet?</p> <p>GREG (CONT'D) For the tribunal?</p> <p>ADAM Is this you trying to cheer me up?</p> <p>GREG If you ever want to chat about that or Harry...</p> <p>GREG (CONT'D) (O.O.V) ...you know I'm here for you, right?</p> <p>ADAM You know I've realised something.</p> <p>GREG What's that?</p> <p>ADAM I think I'm actually designed to be on my own.</p> <p>GREG Really?</p> <p>ADAM Mm.</p>	<p>Scene: 10:04:10</p> <p>Scene & Music Out: 10:04:11</p>
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<p>EMMA walks in to grab something. On ADAM.</p> <p>GREG smiles and taps ADAM on the knee as EMMA exits again.</p> <p>CUT TO:</p> <p><u>INT. SHRUTI'S HOSPITAL ACCOMMODATION / SHRUTI'S MUM AND DADS HOUSE. HALLWAY- EVENING</u></p> <p>We're back in SHRUTI's hospital accommodation, but now it's Flash-wipe clean and immaculately tidy. SHRUTI walks through from the bathroom, on the phone.</p> <p>JUMP CUT TO:</p> <p>SHRUTI's DAD, at home on the phone, and SHRUTI's MUM in the background.</p> <p>CUT BACK TO:</p> <p>SHRUTI stands in the middle of her accommodation.</p>	<p>GREG I mean c- cool, great.</p> <p>ADAM Yeah it's, it's- I dunno, it's freer or something? No one asking me how I'm feeling all the time for a start. Single and unwilling to mingle.</p> <p>EMMA (O.O.V) If there's gonna be any "mingling" there's a mattress protector...</p> <p>EMMA (CONT'D) ...in the wardrobe.</p> <p>SHRUTI (INTO MOBILE) Yeah, Dad, I'm just in the flat.</p> <p>SHRUTI'S MUM (THROUGH MOBILE) Tell her to send me that...</p> <p>SHRUTI'S MUM (CONT'D) ...photo!</p> <p>SHRUTI'S DAD (INTO TELEPHONE) Your mum said you'd send a photo of it.</p> <p>SHRUTI (INTO MOBILE) I will do. I'm just in the...dining room.</p>	<p>Scene: 10:05:03</p>
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<p>JUMP CUT TO:</p> <p>SHRUTI's MUM calls from the kitchen</p> <p>CUT BACK TO:</p> <p>SHRUTI grabs a bunch of keys from the window ledge, next to them we see a few envelopes. One of them has been opened - it's from the Royal College of Obstetricians and Gynaecologists. Next to it, the letter with her results. We don't see what it says.</p> <p>JUMP CUT TO:</p> <p>SHRUTI's MUM comes out from the kitchen.</p> <p>CUT BACK TO:</p> <p>Back with SHRUTI.</p> <p>JUMP CUT TO:</p> <p>SHRUTI's MUM talks on the phone. SHRUTI's DAD stands next to her.</p> <p>CUT BACK TO:</p>	<p>SHRUTI'S MUM (THROUGH MOBILE) Did she get...</p> <p>SHRUTI'S MUM (CONT'D) ...her test results yet?</p> <p>SHRUTI'S DAD (INTO TELEPHONE) Did you get your test results yet?</p> <p>SHRUTI (INTO MOBILE) No, they've not come through yet.</p> <p>SHRUTI (INTO MOBILE) (CONT'D) (O.O.V) There must have been a delay with marking...</p> <p>SHRUTI (INTO MOBILE) (CONT'D) ...them, or the post or something.</p> <p>SHRUTI'S DAD (THROUGH MOBILE) Well we're proud of you whatever happens.</p> <p>SHRUTI'S MUM Let me speak to her.</p> <p>SHRUTI'S DAD (INTO TELEPHONE) Hey, your mum wants to speak to you.</p> <p>SHRUTI (INTO MOBILE) Feels like I already have.</p> <p>SHRUTI'S MUM (THROUGH MOBILE) Hi Shruti!</p> <p>SHRUTI (INTO MOBILE) Hi Mum!</p> <p>SHRUTI'S MUM (INTO TELEPHONE) Have you delivered any more babies yet?</p>	
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<p>BACK with SHRUTI.</p> <p>JUMP CUT TO:</p> <p>With SHRUTI's MUM and DAD.</p> <p>CUT BACK TO:</p> <p>BACK with SHRUTI.</p> <p>JUMP CUT TO:</p> <p>With SHRUTI's MUM and DAD.</p> <p>CUT BACK TO:</p> <p>BACK with SHRUTI, she opens the fridge - it's empty apart from an almost- finished carton of milk which she takes out.</p> <p>JUMP CUT TO:</p> <p>With SHRUTI's MUM and DAD.</p> <p>CUT BACK TO:</p>	<p>SHRUTI (INTO MOBILE) I'm sure I'll do some more tonight.</p> <p>SHRUTI'S MUM (THROUGH MOBILE) Such an amazing job you do.</p> <p>SHRUTI (INTO MOBILE) Yeah.</p> <p>SHRUTI'S MUM (THROUGH MOBILE) Are you okay?</p> <p>SHRUTI'S MUM (INTO TELEPHONE) (CONT'D) Why don't you come up at the weekend?</p> <p>SHRUTI (THROUGH TELEPHONE) You know I can't just come up.</p> <p>SHRUTI (INTO MOBILE) (CONT'D) I'm working every day for the next two weeks.</p> <p>SHRUTI'S MUM (INTO TELEPHONE) We will drive down one evening!</p> <p>SHRUTI (THROUGH TELEPHONE) No!</p> <p>SHRUTI (INTO MOBILE) (CONT'D) That's not fair on Rashmi Auntie while she's in hospital. Look, um I'm gonna be late for work.</p> <p>SHRUTI'S MUM (INTO TELEPHONE) Okay well, speak to you tomorrow.</p> <p>SHRUTI'S DAD (INTO TELEPHONE) Bye!</p>	<p>Music In: 10:05:55</p>
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<p>SHRUTI on the phone.</p> <p>SHRUTI hangs up. She tips what's left of the milk down the sink and drops the carton in the bin. Picking up her mobile she heads to her bag.</p> <p>CUT TO:</p> <p><u>INT. CAR - EVENING</u></p> <p>ADAM drives his tatty car into the car park of a pristine private hospital - it's leafy and manicured, all a bit "Swiss private clinic". ADAM is talking to his mum on the phone - it's not so much hands-free, as a phone on speakerphone, blu-tacked to the dashboard.</p>	<p>SHRUTI (INTO MOBILE) Love you. Bye.</p> <p>SHRUTI'S DAD (THROUGH MOBILE) Bye!</p> <p>VERONIQUE (V.O) I'm just...</p> <p>VERONIQUE (THROUGH MOBILE) (CONT'D) ...so proud, darling I, I'm <i>sure</i> it's just the start of a burgeoning private practice.</p> <p>ADAM (TO MOBILE) I've got one shift as a lackey at a hoity-toity hospital.</p> <p>VERONIQUE (THROUGH MOBILE) Well the journey of a thousand miles begins with a single caesarean. I'm so glad you're focussing on work and putting Henry behind you.</p> <p>ADAM (TO MOBILE) Harry.</p> <p>VERONIQUE (THROUGH MOBILE) Are you doing OK, darling, with all that?</p> <p>ADAM (TO MOBILE) Yep, fine.</p> <p>VERONIQUE (THROUGH MOBILE) I knew you would! I'm glad you've moved on quickly. He just wasn't right for you, was he? Are you wearing a smart tie?</p> <p>ADAM (TO MOBILE) Yeah, beau'diful.</p> <p>VERONIQUE (THROUGH MOBILE) Beau-ti-ful.</p>	<p>Scene: 10:06:15</p>
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<p>CUT TO:</p> <p><u>EXT. ST AGNES – EVENING – CONTINUOUS</u></p> <p>ADAM pulls up and parks next to a convertible Merc. The contrast between the two cars could not be clearer.</p> <p>CUT TO:</p> <p><u>INT. CAR – EVENING – CONTINUOUS</u></p> <p>Back in the car with ADAM.</p> <p>He hangs up and opens his car door straight into SERENA, an extremely well-dressed woman in her 40s - heels and a Chanel handbag - who has just got out of the convertible next to him.</p> <p>ADAM to CAMERA.</p> <p>CUT TO:</p> <p><u>EXT. ST AGNES – EVENING – CONTINUOUS</u></p> <p>ADAM leaps out the car to check she's OK. She's the living embodiment of loveliness.</p>	<p>VERONIQUE (THROUGH MOBILE) (CONT'D) Why are you dropping your 'T's? That some Irish thing you picked up?</p> <p>ADAM (TO MOBILE) Look I'm here now, I'd better go.</p> <p>VERONIQUE (THROUGH MOBILE) Remember to smile! You look so much more handsome when you-</p> <p>ADAM / SERENA (AT THE SAME TIME) Oh! / Oh!</p> <p>ADAM (TO CAMERA) (CONT'D) Maybe don't kneecap the consultants before you even start.</p> <p>ADAM (CONT'D) I am so sorry.</p> <p>SERENA Oh, it's entirely my fault. Are you visiting a ward here?</p>	<p>Scene: 10:06:45</p> <p>Scene: 10:06:49</p> <p>Music out: 10:06:54</p> <p>Scene: 10:07:00</p>
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<p>On ADAM.</p> <p>SERENA looks slightly surprised that the lump of scruff getting out of a shit heap car is a doctor but smiles beatifically.</p> <p>They shake hands.</p> <p>SERENA walks off towards the hospital and ADAM scampers after.</p> <p>CUT TO:</p> <p><u>EXT. HOSPITAL - EVENING</u></p> <p>Back in the NHS, SHRUTI is rocking up for her night shift.</p> <p>CUT TO:</p> <p><u>EXT. LABOUR WARD FOYER - EVENING</u></p> <p>SHRUTI stops at the entrance door and fixes her hair's functional top knot in the glass reflection.</p>	<p>ADAM Actually um I'm here for a shift um my name's Adam, I'm a doctor.</p> <p>SERENA (O.O.V) Oh...</p> <p>SERENA (CONT'D) ...wonderful.</p> <p>SERENA (CONT'D) I'm Serena and I'm one of the midwives.</p> <p>ADAM Really? Really um good to meet you!</p> <p>SERENA Come in.</p> <p>ADAM Thank you.</p> <p>SERENA Do mind the railings. They've just been lacquered.</p>	<p>Music In: 10:07:13</p> <p>Scene: 10:07:22</p> <p>Scene: 10:07:29</p>
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<p>She closes her eyes, prepares mentally for the day ahead then looks ahead, calm and composed.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD.</u> <u>CORRIDOR - EVENING</u></p> <p>SHRUTI wades through a throng of women queuing up outside triage. She “excuse me’s” her way through to the labour ward.</p> <p>SHRUTI taps her badge and enters the ward as RIA is on her way out.</p> <p>On SHRUTI.</p> <p>On SHRUTI.</p> <p>On SHRUTI.</p>	<p>SHRUTI Excuse me... Excuse me... Sorry, excuse me.</p> <p>SHRUTI (CONT'D) Hi. Do we normally do tours for new mums at eight at night?</p> <p>RIA (O.O.V) Ha-ha!</p> <p>RIA (CONT'D) No that's the queue for triage. Good luck! Here how many err nightshifts d'you have left?</p> <p>SHRUTI Err, oh it's err, last one tonight.</p> <p>RIA (O.O.V) See ya' Monday...</p> <p>RIA (CONT'D) ...then pet!</p> <p>SHRUTI I've um...taken a couple of weeks of leave actually.</p> <p>RIA (O.O.V) Ah well...</p> <p>RIA (CONT'D) ...don't do anything I would!</p>	<p>Scene: 10:07:44</p>
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<p>RIA leaves and SHRUTI heads down to the nursing station.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD.</u> <u>NURSING STATION -</u> <u>EVENING</u></p> <p>NON-REASSURING TRACE is at the nursing station.</p> <p>On SHRUTI.</p> <p>On SHRUTI.</p> <p>SHRUTI's face collapses slightly, before recovering her positive spirit.</p> <p>On SHRUTI as she walks off already on her mobile.</p>	<p>NRT I don't know why there's so many of them!</p> <p>SHRUTI They all had sex nine months ago?</p> <p>NRT (O.O.V) Something's gonna...</p> <p>NRT (CONT'D) ...go wrong. I can just feel it.</p> <p>SHRUTI That's the spirit. Who's the registrar tonight?</p> <p>NRT (O.O.V) It was meant to be a locum...</p> <p>NRT (CONT'D) ...but no one's turned up yet. I said something was gonna go wrong!</p> <p>SHRUTI OK err well, you get onto the agency and I'll get cracking. Is there anyone you're particularly worried about?</p> <p>NRT Errr... I'm worried about all of them to be honest with you.</p> <p>SHRUTI Course, you are. Well, I will be in triage if you need me.</p> <p>NRT (O.O.V) I'm really...</p>	<p>Scene: 10:08:23</p> <p>Music Out: 10:08:30</p>
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<p>We hear ADAM answer.</p> <p>From SHRUTI.</p> <p>CUT TO:</p> <p><u>INT. ST AGNES - EVENING</u></p> <p>ADAM on his mobile in the lobby. SERENA waits for him by the stairs. SHRUTI's already hung up.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD. NURSING STATION - EVENING</u></p> <p>NON-REASSURING TRACE scurries over to SHRUTI.</p> <p>NRT points to AL, a 25-year-old guy in scrubs sat in a wheelchair, playing with speculums. SHRUTI sighs.</p>	<p>NRT (CONT'D) ...not happy about only having one doctor here.</p> <p>SHRUTI I'm trying Adam.</p> <p>ADAM (THROUGH MOBILE) Hello.</p> <p>SHRUTI (INTO MOBILE) Oh, hi Adam um you're not free for a shift tonight, are you?</p> <p>ADAM (INTO MOBILE) I'm not. Why don't you see if Pippa's ava-</p> <p>NRT Oh, sorry - one more thing.</p> <p>SHRUTI What? There an active shooter in the building? Is the coffee room on fire?</p> <p>NRT One of next month's SHOs is on orientation tonight, if you wouldn't mind showing him the ropes?</p>	<p>Scene: 10:08:59</p> <p>Scene: 10:09:04</p>
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<p>SHRUTI mutters to herself.</p> <p>She wanders over to him.</p> <p>AL gets out the wheelchair.</p> <p>AL offers SHRUTI the speculums. On SHRUTI as she turns and walks away. AL runs to catch her up.</p> <p>CUT TO:</p> <p><u>INT. ST AGNES LABOUR WARD - EVENING</u></p> <p>SERENA, still clutching her expensive handbag, is showing ADAM around labour ward. With its marble floor, dramatic art on the walls and arty lighting - it's more like the lobby of a five-star hotel than somewhere there might be placentas.</p> <p>SERENA walks him towards one of the rooms. A PORTER in a pseudo bell-boy outfit helps opens the door for them.</p> <p>CUT TO:</p>	<p>SHRUTI The more the merrier!</p> <p>SHRUTI (CONT'D) Hi, I'm Shruti.</p> <p>AL Are you one of the midwives, love?</p> <p>SHRUTI I'm your boss, love.</p> <p>AL Oh.</p> <p>AL (CONT'D) (O.O.V) I'm Al by the way. Err...where are we going?</p> <p>SERENA (V.O) So...</p> <p>SERENA (CONT'D) ...this is the main floor, we've got four rooms and ten midwives.</p> <p>ADAM Four midwives and ten rooms. Oh! You mean that sorry.</p> <p>SERENA Err that is the large hydrotherapy pool. That is the mother and baby sensory centre. This is a standard room.</p>	<p>Music In: 10:09:35</p> <p>Scene: 10:09:38</p>
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<p><u>INT. ST AGNES LABOUR WARD. STANDARD ROOM - EVENING - CONTINUOUS</u></p> <p>On ADAM as he steps inside. The lights gently dim on. It's not so much a room as a huge suite. Aside from the bed, there's a seating area, outside terrace. The works. ADAM's eyes widen further - he sees the appeal of this version of labour ward. A beat.</p> <p>SERENA walks out the room and ADAM follows.</p> <p>CUT BACK TO:</p> <p><u>INT. ST AGNES LABOUR WARD - EVENING - CONTINUOUS</u></p> <p>Back out on the ward.</p> <p>ADAM nods.</p> <p>ADAM sees half the ward is velvet-roped off, with two suited SECURITY GUARDS stood at either side.</p> <p>SERENA heads towards the changing rooms.</p> <p>ADAM to CAMERA.</p>	<p>SERENA (CONT'D) (O.O.V) The beds are Californian with a breathable twelve zone mattress, balcony, dressing area, office suite and waterfall shower.</p> <p>ADAM Holy shit.</p> <p>ADAM (CONT'D) Right.</p> <p>SERENA Do you...</p> <p>SERENA (CONT'D) ... mostly work in the maintained sector?</p> <p>ADAM Mm.</p> <p>ADAM (CONT'D) Ah you have a nightclub here too?</p> <p>SERENA Ah! No some minor royal from Kuwait's coming in tomorrow and they've block-booked half the ward means that we won't be quite as busy as usual. So why don't you get yourself changed and then I can introduce you to the patient.</p> <p>ADAM (TO CAMERA) Patient?</p>	<p>Scene: 10:09:58</p> <p>Music Out: 10:10:11</p> <p>Music In: 10:10:12</p> <p>Scene: 10:10:15</p>
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<p>ADAM follows.</p> <p>CUT TO:</p> <p><u>INT. LOCKER ROOM - EVENING</u></p> <p>Music montage. We cut between contrasting moments from ADAM and SHRUTI's shifts.</p> <p>SHRUTI walks into her much less salubrious locker room. She hits a lever on an antibacterial soap dispenser: nothing. She tries a different one: nothing. Again, harder: the front falls off.</p> <p>CUT TO:</p> <p><u>INT. ST AGNES CHANGING ROOM - EVENING</u></p> <p>ADAM is in an extremely opulent changing room, much like a high-end spa. Muted colours, marble sinks, stacks of white hand towels. He washes his hands in spendy products like he's in an Oil of Olay advert then cautiously sniffs them - they smell great.</p> <p>JUMP CUT TO:</p> <p>ADAM pulls out scrubs covered in plastic. He takes one out and marvels at its quality.</p> <p>CUT TO:</p>		<p>Music In: 10:10:41</p> <p> </p> <p> </p> <p>Scene & Music Out: 10:10:42</p> <p>-----</p> <p>Scene: 10:10:52</p> <p>-----</p>
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<p><u>INT. LOCKER ROOM - EVENING</u></p> <p>SHRUTI at the scrubs vending machine - there's only one pair left.</p> <p>CUT TO:</p> <p><u>INT. ST AGNES HOSPITAL ON-CALL ROOM - EVENING</u></p> <p>ADAM, now in scrubs, walks into his, again, ridiculously plush, on-call room - essentially a 5 star hotel room. Crisp white linen on a massive bed, TV, computer. He walks over to the extravagant fruit bowl and biscuit selection on a side table, grabs a nectarine.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD - EVENING</u></p> <p>SHRUTI is wearing massively oversized scrubs - the final set weren't a good fit. She shoves some coins into the vending machine and a Twix half-dispenses, dangling there. She bangs it a couple of times, and to her surprise, it dislodges. Unfortunately, it just lands on a packet of crisps further down the machine. She looks at the coins left in her hand, sighs and walks off.</p> <p>CUT TO:</p>		<p>Scene: 10:11:12</p> <p>Scene: 10:11:25</p> <p>Scene: 10:11:32</p>
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<p><u>INT. ST AGNES HOSPITAL ON-CALL ROOM - EVENING</u></p> <p>ADAM sits down in an armchair with his nectarine. He smooths down the front of his scrubs. ADAM to CAMERA.</p> <p>He rubs the fabric between his fingers. ADAM to CAMERA.</p> <p>A beat (feeling judged).</p> <p>ADAM to CAMERA.</p> <p>ADAM eats his nectarine.</p> <p>CUT TO:</p> <p><u>INT. TRIAGE - EVENING</u></p> <p>SHRUTI comes out from a cubicle curtain with a microbiology (vaginal) swab. As she emerges, a few pregnant WOMEN lurch towards her like they're B-movie Zombies.</p> <p>AL is at the desk writing in some notes. SHRUTI passes him the swab.</p> <p>SHRUTI's bleep goes off.</p>	<p>ADAM (TO CAMERA) (CONT'D) Never really understood why people have doctor and nurse fetishes before now.</p> <p>ADAM (TO CAMERA) (CONT'D) Reckon I could get used to this.</p> <p>ADAM (TO CAMERA) (CONT'D) What?</p> <p>PATIENT (O.O.V) There she is.</p> <p>PATIENT 1 / PATIENT 2 (AT THE SAME TIME) Doctor! Am I next? / We've been waiting longest-</p> <p>SHRUTI I will be with you as soon as I can.</p> <p>SHRUTI (CONT'D) Get this off to microbiology.</p> <p>AL Sweet, no problem. What d'you want me to write on the form?</p> <p>SHRUTI The lyrics to the Macarena.</p> <p>AL Wh-</p>	<p>Scene: 10:11:52</p> <p>Scene: 10:12:20</p> <p>Music Out: 10:12:25</p>
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<p>She looks at the number and punches it into the phone.</p> <p>We hear LAUGHING through the telephone.</p> <p>CUT TO:</p> <p><u>INT. MISS HOUGHTON HOME. BEDROOM - EVENING</u></p> <p>MISS HOUGHTON, laughing and smoking in bed.</p> <p>CUT TO:</p> <p><u>INT. TRIAGE / MISS HOUGHTON HOME. BEDROOM - EVENING</u></p> <p>SHRUTI at the nurses' station on the phone.</p> <p>JUMP CUT TO:</p> <p>MISS HOUGHTON on the telephone before. This time in a MOCK-IRISH ACCENT.</p> <p>CUT BACK TO:</p> <p>SHRUTI on the phone at the nurses' station.</p> <p>JUMP CUT TO:</p>	<p>SHRUTI (INTO TELEPHONE) (CONT'D) Yeah hello, obs and gynae on call?</p> <p>HIGH PITCH FEMALE VOICE (A.K.A MISS HOUGHTON) (THROUGH TELEPHONE) Doctor, help me! My vagina's totally fallen out!</p> <p>SHRUTI (INTO TELEPHONE) Oh err o-okay, madam, sorry if you describe what's happening?</p> <p>MISS HOUGHTON (INTO TELEPHONE) I'm just pulling your perineum. It's Vicky Houghton.</p> <p>SHRUTI (INTO TELEPHONE) Oh hi. Um it's Shruti.</p> <p>MISS HOUGHTON (INTO TELEPHONE) I've had old worry-warts on the line saying that the locum agency hasn't come through with a registrar.</p> <p>SHRUTI (INTO TELEPHONE) Yeah, I'm really sorry about this, I was wondering if you might be able to come in?</p> <p>MISS HOUGHTON (THROUGH TELEPHONE) Yeah course, love!</p>	<p>Scene: 10:12:56</p> <p>Scene: 10:12:59</p>
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<p>MISS HOUGHTON in bed on the phone.</p> <p>CUT BACK TO:</p> <p>SHRUTI on the phone at the nurses' station.</p> <p>JUMP CUT TO:</p> <p>MISS HOUGHTON in bed on the phone.</p> <p>CUT BACK TO:</p> <p>SHRUTI on the phone at the nurses' station.</p> <p>The phone has gone dead. SHRUTI puts the receiver down. A PATIENT starts talking to her.</p> <p>From SHRUTI.</p> <p>CUT TO:</p> <p><u>INT. ST AGNES HOSPITAL CORRIDOR - EVENING</u></p> <p>ADAM is at the nursing station in scrubs, drinking a cup of coffee.</p>	<p>MISS HOUGHTON (INTO TELEPHONE) (CONT'D) See a few patients in triage for you maybe?</p> <p>SHRUTI (THROUGH TELEPHONE) Yeah, if you don't mind?</p> <p>MISS HOUGHTON (THROUGH TELEPHONE) Wipe the shit from your arse?</p> <p>SHRUTI (INTO TELEPHONE) Erm... No.</p> <p>SHRUTI (THROUGH TELEPHONE) (CONT'D) I...</p> <p>MISS HOUGHTON (INTO TELEPHONE) I'll be over in a flash if it all goes to balls, but I'm sure you'll cope. Mums have been having babies for thousands of years before us, right?</p> <p>MISS HOUGHTON (THROUGH TELEPHONE) (CONT'D) You'll ace it mate, okay?</p> <p>SHRUTI (INTO TELEPHONE) Yeah, I'll give you a yell if anything-</p> <p>PATIENT Are you one of the doctors?</p> <p>SHRUTI I am the doctors.</p>	<p>Scene & Music In: 10:13:43</p> <p> </p>
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Even the mugs are high end here: thick Emma Bridgwater-style ceramic. SERENA, now in her outfit, slides over.	SERENA Why don't you pop your head inside Princess Anne?		
	ADAM Excuse me?		
	SERENA Say hi to the lady in the Princess Anne Suite.		
On ADAM.	SERENA (CONT'D) (O.O.V) Patient of Nigel Lockhart's, uncomplicated first pregnancy, cracking along...		
	SERENA (CONT'D) ...nicely at six centimetres, good epidural.		
SERENA hands ADAM a file.	ADAM Sure.		
He puts his coffee down, and SERENA moves it onto a St Agnes coaster. On ADAM.	SERENA (O.O.V) And err they'll send dinner to your...		
	SERENA (CONT'D) ...room in about an hour.		
On ADAM as he gets up.	SERENA (CONT'D) (O.O.V) It's asparagus risotto today.		
	ADAM Really?		
On ADAM.	SERENA (O.O.V) I know!		
	SERENA (CONT'D) It's barely in season. But err somebody's already had a word with the kitchen.		
SERENA walks off. ADAM walks over to the room clearing his throat. ADAM knocks on the door.	ADAM Mrs Mullender. Good evening, Mrs Mullender.		
	KATHLEEN (O.S) Come!		

<p>CUT TO:</p> <p><u>INT. ST AGNES.</u> <u>PRINCESS ANNE SUITE</u> <u>- EVENING</u></p> <p>ADAM walks in. KATHLEEN, early 40s, is sat up in bed. She's working on her laptop, ether netted into the wall. If it wasn't for the epidural pump and CTG, you wouldn't think she was in labour. The door opens and a handsome man in his early 40s, HUCK, steps in, dressed in a waistcoat.</p> <p>HUCK wheels in a trolley of food.</p> <p>HUCK brings the trolley over to KATHLEEN's bedside. As HUCK walks out the room, an embarrassed ADAM attempts to salvage the situation.</p>	<p>ADAM Mrs Mullender?</p> <p>KATHLEEN Miss. How can I help?</p> <p>ADAM Sorry, um my names Adam, I'm one of the doctors. I thought I'd just swing by and see- Ah! Are you Daddy?</p> <p>KATHLEEN Are you joking?</p> <p>HUCK Do you want me to serve up?</p> <p>KATHLEEN No leave it there, thank you.</p> <p>ADAM I'm so sorry. I didn't mean to assume.</p> <p>KATHLEEN There's no daddy. And I've just spent a full week convincing my sister-in-law that she doesn't need to sit with me and mop my brow. It's not like I'd invite her along to a dental extraction.</p> <p>ADAM We basically use the same equipment, to be fair.</p> <p>KATHLEEN I mean what does she think we'd even talk about? I'm pretty sure I don't have eight hours of polite chit-chat in me, anyway.</p>	<p>Scene: 10:14:30</p> <p>Music Out: 10:14:38</p>
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<p>On ADAM.</p> <p>ADAM takes the hint and KATHLEEN goes back to her laptop.</p> <p>ADAM nods and closes the door behind him.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD</u> <u>THEATRES - NIGHT</u></p> <p>A Caesarean Section is underway - SHRUTI is operating on the PATIENT and teaching AL as she goes.</p>	<p>ADAM I was literally saying the exact same thing earlier today - what's wrong with spending a bit of time with yourself?</p> <p>KATHLEEN Mm.</p> <p>ADAM I think we're basically groomed by society to believe your dysfunctional if you're not constantly-</p> <p>KATHLEEN (O.O.V) Like I say...</p> <p>KATHLEEN (CONT'D) ...I don't have eight hours of chit-chat in me.</p> <p>ADAM Yes right. Um well give me a shout if you need anything. Erm... I've got some asparagus to deal with.</p> <p>KATHLEEN Right. In July?</p> <p>AL Oh bleeds a lot doesn't it.</p> <p>SHRUTI What when you cut human flesh with a knife? Hold that there for me.</p> <p>AL What's that instrument there called?</p>	<p>Scene: 10:15:41</p>
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<p>SHRUTI buzzes a small bleed with a pair of diathermy forceps. It smokes. On SHRUTI.</p> <p>SHRUTI looks up at AL.</p> <p>A beat.</p> <p>SHRUTI ignores him.</p> <p>SHRUTI buzzes the small bleed with a pair of diathermy forceps and it smokes again.</p> <p>On SHRUTI as she continues to operate. The ANAESTHETIST calls over to her.</p>	<p>SHURTI It's called the "shut up for a minute and let me operate".</p> <p>AL (O.O.V) Sorry. I just-</p> <p>AL (CONT'D) There's a lot to learn isn't there? If you could teach me just a bit then-</p> <p>AL (CONT'D) Sorry.</p> <p>SHRUTI Of course. Monopolar diathermy forceps it applies a high current density to coagulate the tissue it touches.</p> <p>AL Oh, thanks.</p> <p>SHRUTI And what's this layer called?</p> <p>AL It looks like a two-day-old kebab, to be honest.</p> <p>SHRUTI It's the rectus abdomini.</p> <p>AL Argh, mells like an old kebab now too.</p> <p>SHRUTI Right get your other hand in there and pull.</p> <p>ANAESTHETIST (O.O.V) Do you like to give antibiotics...</p> <p>ANAESTHETIST (CONT'D) ...at your sections?</p> <p>SHRUTI No thanks.</p>	<p>Music In: 10:16:05</p>
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<p>To AL.</p> <p>A withering stare from SHRUTI. She ploughs on, cutting through the uterus.</p> <p>SHRUTI delivers the BABY.</p> <p>On AL, watching.</p> <p>SHRUTI clamps and cuts the umbilical cord and passes BABY to NON-REASSURING TRACE. The BABY cries immediately.</p> <p>To the MUM.</p>	<p>SHRUTI (CONT'D) What's this bit?</p> <p>AL I wanna say the bowel?</p> <p>SHRUTI Do you wanna say "uterus" instead? You know when a mummy and daddy love each other very much?</p> <p>AL Oh yeah, I think I've seen some videos about that on the internet.</p> <p>SHRUTI Make the incision two to three centimetres below the upper edge of the peritoneum.</p> <p>AL Oh...</p> <p>SHRUTI Hand goes round babies head and then you remove the retractor.</p> <p>AL What this thing?</p> <p>SHRUTI Yep. And then hard push at the top. Deliver the first shoulder and ease baby out.</p> <p>SHRUTI (CONT'D) (O.O.V) Then clamp and cut the cord.</p> <p>AL Wow! That's amazing.</p> <p>SHRUTI Congratulations.</p>		
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<p>SHRUTI removes the placenta. There's a spurt of blood.</p> <p>To SCRUB NURSE.</p> <p>To AL. SHRUTI notices that AL is looking pretty peaky.</p> <p>To SCRUB NURSE.</p> <p>All of a sudden, AL lurches forward and faints. He face-plants into the PATIENT's open abdomen. SHRUTI can't believe what has happened.</p>	<p>AL God. That's incredible!</p> <p>SHRUTI What did you expect to find in there?</p> <p>AL I mean the, the feeling of... I guess it just never gets old, does it?</p> <p>SHRUTI Once you've seen one baby you've kind of seen them all.</p> <p>SHRUTI (CONT'D) That's a bit enthusiastic. Can we get err suction, clamps and a couple of large swabs on here please. Al can you-</p> <p>AL Argh!</p> <p>SHRUTI Are you okay?</p> <p>AL Yep.</p> <p>SHRUTI You sure?</p> <p>AL Yeah I'm fine, as long as I don't look at it too much.</p> <p>SHRUTI Well, don't look at it too much. Suction please.</p> <p>SHRUTI (CONT'D) Okay.</p>	<p>Music Out: 10:17:51</p>
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<p>On ANAESTHETIST.</p> <p>On ODP and a MIDWIFE as they hoist AL up by his arms. He is unconscious and his face is covered in blood - like he's just... well, fallen face-first into an operation. SHRUTI wanders over to the PATIENT's end.</p> <p>On PATIENT.</p> <p>On SHRUTI.</p> <p>On ANAESTHETIST and the on AL.</p> <p>On AL as he's lowered onto the floor.</p> <p>On the PATIENT freaking out.</p> <p>On SHRUTI.</p>	<p>PATIENT What? What was that?</p> <p>ANAESTHETIST Is everything okay down there?</p> <p>PATIENT (O.O.V) Is there a problem?</p> <p>ANAESTHETIST (O.O.V) Are you OK?</p> <p>SHRUTI I'm really sorry about that.</p> <p>PATIENT What's happening?</p> <p>SHRUTI (O.O.V) My colleague has fainted...</p> <p>SHRUTI (CONT'D) ...slightly into the...operative field.</p> <p>PATIENT (O.O.V) Was he...</p> <p>PATIENT (CONT'D) ...in me?</p> <p>PATIENT (CONT'D) / ANAESTHETIST (AT THE SAME TIME) As in...I...in me? In me? / He's out now.</p> <p>PATIENT (CONT'D) (O.O.V) He's out, he's out now?</p> <p>ANAESTHETIST (O.O.V) Yes.</p> <p>PATIENT Is he, is he? Oh my god!</p> <p>PATIENT (CONT'D) (O.O.V) Jesus Christ! Am I gonna be alright?</p>	
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<p>To PATIENT.</p> <p>On AL, passed out on the floor.</p> <p>To ANAESTHETIST.</p> <p>From SHRUTI.</p> <p>CUT TO:</p> <p><u>INT. COFFEE ROOM - NIGHT</u></p> <p>SHRUTI finishes writing up her operation notes. She stands up and sees AL sitting down, still looking very green round the gills, but at least he's now conscious. He lets out a few GROANS.</p> <p>A beat as SHRUTI heads for the door.</p> <p>SHRUTI opens the door and pauses.</p>	<p>SHRUTI Really sorry about that - you'll be fine.</p> <p>SHRUTI (CONT'D) (O.O.V) It happens more often that you'd think.</p> <p>SHRUTI (CONT'D) If you just give her some antibiotics, after all?</p> <p>SHRUTI (CONT'D) You alright?</p> <p>AL Is there not, like, an on-call room I can lie down in - just for half an hour?</p> <p>SHRUTI There's not, like.</p> <p>SHRUTI (CONT'D) They got rid of it. I think they were worried we'd actually manage to get some rest.</p> <p>AL I'll be fine. I'll stay here.</p> <p>SHRUTI There's a scanning couch in the Early Pregnancy Unit you can kip on if you want.</p> <p>AL Thanks love.</p>	<p>Scene: 10:18:16</p> <p>Music In: 10:18:48</p>
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<p>SHRUTI exits, AL follows.</p> <p>CUT TO:</p> <p><u>INT. HOSPITAL</u> <u>CORRIDOR NR EARLY</u> <u>PREGNANCY UNIT -</u> <u>NIGHT</u></p> <p>SHRUTI guides AL down a badly-lit, back corridor in the no man's land between the stairwell and the Early Pregnancy Unit. SHRUTI buzzes them through another set of double doors.</p> <p>They've reached the room. She taps her ID card on the door's proximity sensor - it flashes red. After five or six increasingly irritated attempts, it flashes green.</p> <p>CUT TO:</p> <p><u>INT. EARLY</u> <u>PREGNANCY UNIT</u> <u>SCANNING ROOM -</u> <u>NIGHT</u></p> <p>Darkness. They go into the room – SHRUTI turns on the lights. It's the rough size of a cupboard. SHRUTI's bleep goes off. She looks at the number calling her.</p>	<p>SHRUTI That better be short for, "thanks lovely doctor".</p> <p>SHRUTI (CONT'D) Sorry it's a bit of a mission.</p> <p>SHRUTI (CONT'D) Almost there.</p> <p>AL Do you often bring strange men to dark corners of the hospital?</p> <p>SHRUTI Wherever you're going with that, back it up immediately.</p> <p>SHRUTI (CONT'D) Make yourself at home. But come find me on labour ward in an hour yeah, we've still got loads of patients in triage that we need-</p>	<p>Scene: 10:19:09</p> <p>Scene: 10:19:34</p> <p>Music Out: 10:19:43</p>
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<p>On SHRUTI.</p> <p>SHRUTI exits closing the door behind her.</p> <p>CUT TO:</p> <p><u>INT. ST AGNES HOSPITAL ON-CALL ROOM - NIGHT</u></p> <p>ADAM looks around the room. He finds a hidden kitchen area. Everything's very calm and quiet. He gets his phone out and plays the messages on loudspeaker.</p> <p>ADAM deletes the message prematurely.</p>	<p>SHRUTI (CONT'D) Nope, I'll be in A&E apparently.</p> <p>AL I'm really sorry about before.</p> <p>AL (CONT'D) (O.O.V) In theatre.</p> <p>SHRUTI Yeah, you're not gonna last very long if that happens every time you deliver a baby.</p> <p>AL I really hope not. I've always wanted to do obstetrics.</p> <p>SHRUTI Yeah. So did I. Be careful what you wish for.</p> <p>VOICEMAIL (THROUGH LOUDPSEAKER) You have four new messages. First new message.</p> <p>VERONIQUE (THROUGH LOUDPSEAKER) Hello darling. I hope the shift's going well. Remember to stand up straight - nobody wants a doctor who looks like they ring the bells at-</p> <p>VOICEMAIL (THROUGH LOUDPSEAKER) Message deleted. Next new message.</p>	<p>Music In: 10:19:56</p> <p>Scene: 10:20:02</p>
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<p>ADAM smiles to himself.</p> <p>ADAM deletes the message prematurely.</p> <p>ADAM deletes the message.</p> <p>ADAM deletes the message.</p> <p>ADAM hangs up. He lies on the sofa, then sighs and goes back to his phone and makes a call.</p> <p>CUT TO:</p> <p><u>EXT. HARRY AND ADAM'S FLAT.</u> <u>STAIRCASE / INT.</u> <u>ST AGNES HOSPITAL</u> <u>ON-CALL ROOM - NIGHT</u></p>	<p>GREG (THROUGH LOUDPSEAKER) Hi mate, it's Greg.</p> <p>ADAM Emma was just wondering...</p> <p>GREG (THROUGH LOUDPSEAKER) Emma was just wondering....if it was you who left the hot water on? Look we'd both be really grateful if you err tried not to do that next-</p> <p>VOICEMAIL (THROUGH LOUDPSEAKER) Message deleted. Next new message.</p> <p>HARRY (THROUGH LOUDSPEAKER) Hey Adam. I hope you're okay. Look d'you mind giving me a call? It would be really good to go through-</p> <p>VOICEMAIL (THROUGH LOUDPSEAKER) Message deleted. Last message received today at 7:20 PM.</p> <p>HARRY (THROUGH LOUDPSEAKER) Hey Adam, I'd really appreciate it if you've got a sec-</p> <p>VOICEMAIL (THROUGH LOUDPSEAKER) Message deleted. No more messages.</p> <p>HARRY (THROUGH MOBILE) Oh hi, how's it going?</p> <p>ADAM (INTO MOBILE) Yeah, fine thanks. Sorry it's taken a while to call back.</p>	<p>Music Out: 10:21:09</p> <p>Scene: 10:21:25</p>
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<p>HARRY sits on the stairs outside the flat talking to ADAM on his mobile.</p> <p>JUMP CUT TO:</p> <p>ADAM on the sofa.</p> <p>CUT BACK TO:</p> <p>HARRY on staircase.</p> <p>JUMP CUT TO:</p> <p>ADAM on the sofa.</p> <p>CUT BACK TO:</p> <p>HARRY on staircase.</p> <p>JUMP CUT TO:</p> <p>ADAM on the sofa. He laughs sarcastically.</p> <p>CUT BACK TO:</p> <p>HARRY on staircase.</p> <p>JUMP CUT TO:</p> <p>ADAM sighs.</p> <p>CUT BACK TO:</p>	<p>HARRY (INTO MOBILE) Don't stress. You killed Emma yet?</p> <p>ADAM (INTO MOBILE) That's why it took me a while to call back - the prison only gives me one call a week.</p> <p>HARRY (INTO MOBILE) So I um, just went ahead and put the rest of your stuff in boxes, if that's okay?</p> <p>ADAM (INTO MOBILE) Of course. I'll um work out a time to err come and collect them, probably won't be next week.</p> <p>HARRY (INTO MOBILE) Well, I was thinking I could...drop them over at Greg's tomorrow? Kenzie's off work and his car's back from the garage so...</p> <p>ADAM (INTO MOBILE) He didn't hang around, did he?</p> <p>HARRY (THROUGH MOBILE) What's that supposed to mean?</p> <p>ADAM (INTO MOBILE) I guess I should be grateful he waited until my cock was actually out of you before he <i>pounced</i>.</p> <p>HARRY (INTO MOBILE) You done yet?</p>	
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<p>HARRY on staircase.</p> <p>HARRY hangs up.</p> <p>JUMP CUT TO:</p> <p>ADAM hangs up aware he could have potentially handled that slightly better. ADAM chucks his phone on the bed.</p> <p>CUT TO:</p> <p><u>INT. A&E - NIGHT</u></p> <p>SHRUTI walks into A&E as a PRIEST with a head wound is being led into a cubicle, handcuffed to a POLICE OFFICER.</p> <p>SHRUTI makes her way to the A&E REGISTRAR.</p> <p>On SHRUTI.</p> <p>The A&E REGISTRAR walks SHRUTI across the department to a cubicle.</p> <p>The A&E REGISTRAR opens the curtain of a cubicle.</p>	<p>HARRY (CONT'D) (INTO MOBILE) I'll check with Greg what time I can bring them over.</p> <p>PRIEST This is fucking ridiculous!</p> <p>A&E REGISTRAR Thanks so much for coming down. How's it going on labour ward?</p> <p>SHRUTI Tell me about the patient?</p> <p>A&E REGISTRAR (O.O.V) Right. Well, we've been...</p> <p>A&E REGISTRAR (CONT'D) ...on the phone to the telephone interpreter service for half an hour now but we're really not getting anywhere. I think he lied on his CV when he said he could speak Hindi. All we know is they're bleeding "down below" and they're a hermaphrodite.</p> <p>SHRUTI Yeah, we say intersex.</p>	<p>Scene: 10:22:27</p>
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<p>An ELDERLY PATIENT (70s, Indian man) sits on the bed. SHRUTI takes one look at him and turns to the A&E REGISTRAR.</p> <p>Off A&E REGISTRAR's slightly shocked face. SHRUTI walks over to the ELDERLY PATIENT. She proceeds to talk to him in fluent Hindi.</p> <p>He laughs uproariously.</p> <p>The ELDERLY PATIENT unbuttons some of his shirt, revealing a Port-a-Cath. The A&E REGISTRAR sighs.</p>	<p>SHRUTI (CONT'D) Yeah, I'd hate to prejudge but I'd be really surprised if he was intersex.</p> <p>A&E REGISTRAR How do you know?</p> <p>SHRUTI The same way I know he's not a kestrel. Look it's clearly not Androgen insensitivity syndrome, so it's gotta be Klinefelter's or de la Chapelle syndrome, but given his- Don't worry I'll speak to him.</p> <p>SHRUTI (IN HINDI) (CONT'D) Hi! मरा नाम त ह। म आपकी मदद कर सकती ? Subtitles: Hi, my name is Shruti. How can I help?</p> <p>ELDERLY PATIENT (IN HINDI) वो, नीचे से ज़रा खून बह रहा है। उन्होंने कहा कि अगर कभी ऐसा हो, तो तुरन्त जा के दिखला देना। मुझे हेमोफोफ़ीलिया है ना, इसलिए। Subtitles: I've had some bleeding and they said I should always come to A&E because of my haemophilia.</p> <p>SHRUTI (IN HINDI) डाक्टरों ने मुझे हरमाफ़्रोडाइट बताया। Subtitles: The doctors told me 'hermaphrodite'.</p> <p>SHRUTI (IN HINDI) (CONT'D) क्या आप अपना फ़ोटोकैप दिखा सकते हैं? Subtitles: Why don't you show them your Port-a-Cath?</p>	
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<p>To A&E REGISTRAR.</p> <p>SHRUTI turns back to her patient.</p> <p>SHRUTI goes to leave.</p> <p>On SHRUTI.</p> <p>She turns away. She closes her eyes, then her bleep goes off again.</p> <p>CUT TO:</p> <p><u>INT. ST AGNES ON-CALL ROOM - NIGHT</u></p> <p>ADAM is sitting on the sofa when there's a knock on the door.</p> <p>The door opens and HUCK comes in wheeling a trolley with a few dishes.</p> <p>HUCK starts uncovering the dishes: starter and risotto main.</p>	<p>SHRUTI (CONT'D) Not a hermaphrodite.</p> <p>A&E REGISTRAR Haemophiliac.</p> <p>SHRUTI (IN HINDI) मेरे साथियों की तरफ़ से मैं आपकी माफ़ी चाहती हूँ। बाबू चिन्ता न कर। सच बताऊँ तो आपका इलाज अब सबसे क़ाबिल हाथों में है। Subtitles: I'm sorry about my colleagues. You're in the safest hands. Honestly.</p> <p>ELDERLY PATIENT (IN HINDI) शुक्रिया! Subtitles: Thank you.</p> <p>ELDERLY PATIENT (IN HINDI) (CONT'D) (O.O.V) आपका यहाँ होना अस्पताल का बड़ा सौभाग्य है। Subtitles: The hospital are very lucky to have you.</p> <p>ADAM Hello?</p> <p>HUCK I've not seen you here before?</p> <p>ADAM I was hoping you'd forgotten that I mistook you for a patient's husband.</p> <p>HUCK (O.O.V) Oh no, I meant-</p>	<p>Music In: 10:23:37</p> <p>Scene: 10:24:06</p> <p>Music Out: 10:24:12</p>
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<p>On the food.</p> <p>ADAM feels instantly awkward and can't even manage to say thank you. HUCK uncovers the dessert - like five-star room service.</p> <p>On the dessert.</p> <p>HUCK laughs endearingly.</p> <p>ADAM now looks utterly flustered.</p> <p>ADAM stares at HUCK with his jaw wide open. He looks down.</p>	<p>ADAM (O.O.V) I know.</p> <p>ADAM (CONT'D) It's my first shift here.</p> <p>HUCK Well, you're a very welcome addition.</p> <p>ADAM (O.O.V) I'm normally work for the...</p> <p>ADAM (CONT'D) ...NHS, where we don't get any um....</p> <p>HUCK They're called clothes.</p> <p>ADAM I meant food.</p> <p>HUCK Sorry if I've judged this wrong, but... do you fancy getting a drink one day?</p> <p>ADAM I um... h, how... why, why did you, why'd you think-</p> <p>HUCK Well, it's normally a clue when boys call me Daddy.</p> <p>HUCK (CONT'D) (O.O.V) So?</p> <p>ADAM I'm not really um looking for a relationship.</p> <p>HUCK That's handy. I'm not offering one.</p>	
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<p>From ADAM.</p> <p>CUT TO:</p> <p><u>INT. ST AGNES ON-CALL ROOM - NIGHT</u></p> <p>ADAM and HUCK are on the bed, having sex. Half in and half out of their uniforms, it's loud, unrestrained and animalistic.</p> <p>JUMP CUT TO:</p> <p>It's quiet. We see that ADAM is in bed alone, having a wank. It's eventually interrupted by the phone ringing. It takes him a second to identify the sound that so rudely interrupted him, ADAM readjusts the waistband of his scrubs, jumps up and answers the phone on the desk.</p> <p>CUT TO:</p> <p><u>INT. ST AGNES LABOUR WARD - EVENING</u></p> <p>SERENA sits at the nurse's station.</p>	<p>HUCK (CONT'D) Call me daddy! Call me daddy!</p> <p>ADAM (INTO TELEPHONE) Hello?</p> <p>SERENA (THROUGH TELEPHONE) It's Serena - can you come down?</p> <p>ADAM (INTO TELEPHONE) Yes of course, um what's up?</p> <p>SERENA (THROUGH TELEPHONE) I need you to chuck on some gloves and get inside Princess Anne. The...</p> <p>SERENA (INTO TELEPHONE) (CONT'D) ...patient's been pushing for an hour, CTG's not great so you should probably deliver her.</p>	<p>Scene: 10:25:03</p> <p>Scene: 10:25:32</p>
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<p>CUT BACK TO:</p> <p><u>INT. ST AGNES ON-CALL ROOM - NIGHT</u></p> <p>Back with ADAM.</p> <p>ADAM hangs up and heads to the door while adjusting himself. ADAM turns to CAMERA.</p> <p>ADAM heads for the door.</p> <p>CUT TO:</p> <p><u>INT. A&E - NIGHT</u></p> <p>SHRUTI's answering her bleep at the A&E desk.</p> <p>A beat.</p> <p>A beat.</p> <p>SHRUTI hangs up, picks up a set of notes from the desk and wanders over to a cubicle.</p> <p>CUT TO:</p> <p><u>INT. CUBICLE. A&E - NIGHT</u></p> <p>SHRUTI opens the curtain and enters.</p>	<p>ADAM (THROUGH TELEPHONE) Right away.</p> <p>ADAM (INTO TELEPHONE) (CONT'D) I've got nothing on my hands um at the moment so.</p> <p>ADAM (TO CAMERA) (CONT'D) Not sure I've ever delivered a baby with a semi before.</p> <p>SHRUTI (V.O) Yeah I know...</p> <p>SHRUTI (INTO TELEPHONE) (CONT'D) ...Trace - it must be very worrying not having a doctor there.</p> <p>SHRUTI (INTO TELEPHONE) (CONT'D) Yeah, I realise any of those things could happen - I'm just dealing with something that actually is happening.</p> <p>SHRUTI (INTO TELEPHONE) (CONT'D) OK look there's one more patient left in A&E then I'll be right up.</p> <p>SHRUTI (CONT'D) Briana Dal-ziel?</p>	<p>Scene: 10:25:38</p> <p>Scene: 10:25:52</p> <p>Scene: 10:26:14</p>
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On SHURTI.	BRIANA (O.O.V) Yes.	
On SHURTI.	BRIANA'S DAD (O.O.V) It's Dee-ell...	
The patient, BRIANA, in her early thirties is lying on the bed, in some pain. Her DAD is sat in a chair next to her.	BRIANA'S DAD (CONT'D) ...and we've been waiting here three and a half hours.	
	BRIANA Dad!	
SHRUTI reads through the A&E notes.	SHRUTI Yeah, sorry about that, it's been manic today. Err okay so you had a positive pregnancy test two weeks ago, and now you've got some pain in your right groin?	
	BRIANA That's right.	
	BRIANA'S DAD How many people do we have to go through this with?	
BRIANA shoots her DAD a dirty look, but clearly isn't up to a proper argument. To BRIANA.	SHRUTI I'm just doing my job here, Sir. D'you mind if I put a hand on your tummy?	
BRIANA lifts up her t-shirt for SHRUTI to examine her abdomen. It's a bit sore but not too awful.	SHRUTI (CONT'D) Okay I'm gonna need to exclude what's called an ectopic pregnancy. That's when a pregnancy implants in a tube which can potentially rupture, cause a bit of an emergency.	
	BRIANA'S DAD We've been waiting here all bloody night and now you're telling us it's an emergency?	
	SHRUTI No, I'm saying I need to make sure it's <i>not</i> an emergency before I send you home, which means doing a scan.	

On SHRUTI.	BRIANA'S DAD (O.O.V) And how long's that gonna take?	
	BRIANA'S DAD (CONT'D) I pay your wages, you know?	
	SHRUTI Can I have a raise then?	
On SHRUTI.	BRIANA (O.O.V) It takes as...	Music In: 10:27:00
	BRIANA (CONT'D) ...long as it takes, Dad.	
	SHRUTI There isn't any out-of-hours scanning, I'm afraid.	
On SHURTI.	BRIANA'S DAD (O.O.V) Oh, for god's sake.	
	SHRUTI Which means I'll need to keep you in overnight and do it in the morning.	
	BRIANA'S DAD Fucking NHS.	
	BRIANA Dad!	
On BRIANA.	BRIANA'S DAD (O.O.V) I'm taking you home. Come on we've been here long enough.	
On SHURTI.	BRIANA (O.O.V) Dad!	
	SHRUTI Wait... Maybe there is something I can do?	
Out on BRIANA.		
CUT TO:		
<u>INT. ST AGNES. PRINCESS ANNE SUITE - NIGHT</u>		Scene: 10:27:18

<p>KATHLEEN is lying in stirrups, talking into a wireless hospital phone. A beat. KATHLEEN sighs. ADAM is preparing equipment down the other end, and a second MIDWIFE passes him anything he needs.</p> <p>SERENA has her hand on KATHLEEN's abdomen, palpating for contractions.</p> <p>To SERENA.</p> <p>SERENA passes the phone to ADAM.</p> <p>CUT TO:</p> <p><u>INT. FUNCTION HALL - NIGHT</u></p> <p>MR LOCKHART, at a black-tie dinner.</p> <p>CUT TO:</p> <p><u>INT. ST AGNES. PRINCESS ANNE SUITE / FUNCTION HALL - NIGHT</u></p> <p>ADAM on the phone.</p> <p>JUMP CUT TO:</p> <p>MR LOCKHART on his mobile.</p> <p>CUT BACK TO:</p>	<p>KATHLEEN (INTO TELEPHONE) Yeah I just didn't expect to pay fifteen grand to have the work experience deliver me, Nigel.</p> <p>KATHLEEN (INTO TELEPHONE) (CONT'D) No, I do, I do, I understand. Absolutely. I'll see you at the...we will see you in the morning. Will do. Alright thanks.</p> <p>KATHLEEN (CONT'D) Give it to him.</p> <p>ADAM (INTO TELEPHONE) Err-</p> <p>MR LOCKHART (INTO MOBILE) Evening, Kay. Sorry for dumping you in it a bit.</p> <p>ADAM (INTO TELEPHONE) Oh, it's not a problem, Mr Lockhart.</p> <p>MR LOCKHART (THROUGH TELEPHONE) Yeah, she's nice enough when you get to know her. Just get on with it.</p> <p>MR LOCKHART (INTO MOBILE) (CONT'D) Smile like the Cheshire Cat on Nitrous Oxide. I've told her you're my <i>best</i> guy.</p>	<p> Music Out: 10:27:21</p> <p>Scene: 10:27:40</p> <p>Scene: 10:27:43</p>
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<p>ADAM on the phone.</p> <p>JUMP CUT TO:</p> <p>MR LOCKHART on his mobile.</p> <p>CUT BACK TO:</p> <p>ADAM on the phone.</p> <p>JUMP CUT TO:</p> <p>MR LOCKHART on his mobile.</p> <p>MR LOCKHART hangs up.</p> <p>CUT BACK TO:</p> <p><u>INT. ST AGNES.</u> <u>PRINCESS ANNE SUITE</u> <u>- NIGHT</u></p> <p>ADAM hangs up and passes the handset to a midwife. He turns to KATHLEEN.</p>	<p>ADAM (INTO TELEPHONE) Thank you, that means a lot.</p> <p>MR LOCKHART (THROUGH TELEPHONE) Yeah then again, I told her I was...</p> <p>MR LOCKHART (INTO MOBILE) (CONT'D) ...stuck in traffic, so take that with a pinch of salt. I'll, I'll bung you a grand...</p> <p>MR LOCKHART (THROUGH MOBILE) (CONT'D) ...for your efforts.</p> <p>ADAM (INTO TELEPHONE) That's...extremely kind Mr Lockhart thank you.</p> <p>MR LOCKHART (THROUGH TELEPHONE) Oh and I'm gonna be stuck in...</p> <p>MR LOCKHART (INTO TELEPHONE) (CONT'D) ...traffic for a fortnight in Corfu next month if you're interested. So don't fuck it up.</p> <p>ADAM Thank you.</p> <p>ADAM (CONT'D) I'm so sorry you've ended up with the B-team - sometimes things just happen too quickly to get the consultant in.</p> <p>KATHLEEN No course, I'm just grateful you're one of Nigel's guys...</p>	<p>Scene: 10:28:11</p>
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<p>On ADAM.</p> <p>KATHLEEN laughs. On ADAM as he joins in - a betrayal of his beloved NHS.</p> <p>ADAM to CAMERA.</p> <p>CUT TO:</p> <p><u>INT. HOSPITAL CORRIDOR - NIGHT</u></p> <p>SHRUTI is walking with BRIANA through a series of dark corridors. BRIANA takes lots of deep breaths.</p> <p>They're now outside the scanning room and SHRUTI bleeps her card on the door a few times before it opens.</p> <p>SHRUTI shrugs it off.</p> <p>CUT TO:</p> <p><u>INT. EARLY PREGNANCY UNIT SCANNING ROOM – NIGHT - CONTINUOUS</u></p>	<p>KATHLEEN (CONT'D) (O.O.V) ...not some flunky in the NHS.</p> <p>KATHLEEN (CONT'D) (O.O.V) I just don't think...</p> <p>KATHLEEN (CONT'D) ...I'm a "having a baby in a corridor" kind of person.</p> <p>ADAM You made the right decision coming here that's for sure.</p> <p>ADAM (TO CAMERA) (CONT'D) Well Wouldn't you?</p> <p>SHRUTI We're nearly there. You're doing really well. We'll find out what's going on in a second, okay?</p> <p>SHRUTI (CONT'D) Um it's usually all locked up this time of night - but there's an ultrasound machine free in here, so...</p> <p>SHRUTI (CONT'D) Oh, um there's a man asleep in there, by the way, but-</p>	<p>Music In: 10:28:35</p> <p>Scene: 10:28:39</p> <p>Scene: 10:29:01</p>
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<p>SHRUTI pushes the door open. It's dark. We hear AL.</p> <p>SHRUTI flicks on the light. AL jumps off the couch. BRIANA looks pallid and floaty. To BRIANA.</p> <p>SHRUTI shoots him a look. BRIANA climbs onto the couch as SHRUTI powers up the ultrasound scanner.</p> <p>She squirts some gel on BRIANA's abdomen. SHRUTI puts the transducer on BRIANA's abdomen and is shocked.</p> <p>SHRUTI clocks the PATIENT and looks panicked. She tries waking her.</p> <p>SHRUTI turns to AL.</p>	<p>AL Shit!</p> <p>SHRUTI Get up.</p> <p>AL No offence, but you do not look well.</p> <p>SHRUTI Let's have a quick look.</p> <p>SHRUTI (CONT'D) Right. I can see a lot of blood in your abdomen - that means that your pregnancy is ectopic, and it's ruptured.</p> <p>AL Fucking hell!</p> <p>SHRUTI Al! Please!</p> <p>AL It's fine, she's asleep.</p> <p>SHRUTI Briana? Shit!</p> <p>SHRUTI (CONT'D) Right Al listen to me carefully or this woman is going to die. Use the phone outside to fast-bleep theatres to say we're coming over, then call Miss Houghton to come in urgently. Do you understand.</p> <p>AL I think so?</p>		
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<p>AL leaves the room and SHRUTI hurriedly looks through a trolley in the room for some equipment. SHRUTI shouts after AL.</p> <p>To BRIANA.</p> <p>BRIANA doesn't look like she's going to be fine, and SHRUTI doesn't sound convinced by her own words.</p> <p>CUT TO:</p> <p><u>INT. ST AGNES, PRINCESS ANNE SUITE - NIGHT</u></p> <p>Much calmer in St Agnes' where a MIDWIFE takes a tissue and mops ADAM's brow as he carefully delivers KATHLEEN's baby with forceps.</p> <p>On ADAM as he lifts the BABY's head out - it's all very slick, then delivers the BABY's body.</p> <p>The BABY cries immediately as ADAM passes it straight up to KATHLEEN. On KATHLEEN and BABY.</p>	<p>SHRUTI Okay, quickly go!</p> <p>SHRUTI (CONT'D) Get me some venflons and some giving sets.</p> <p>SHRUTI (CONT'D) Briana? Briana stay with me you're gonna be fine.</p> <p>KATHLEEN Arrrrrrrrrrrrrrggggggggggghhhhhh!</p> <p>ADAM Okay and stop pushing and pant for me.</p> <p>SERENA (O.O.V) Keep going.</p> <p>SERENA (CONT'D) Fabulous, well done.</p> <p>ADAM Beautiful baby...<i>girl</i>.</p> <p>KATHLEEN Hello.</p> <p>ADAM (O.O.V) That's what I call that a Hollywood...</p> <p>ADAM (CONT'D) ...delivery. We got it on the first take.</p>	<p>Scene: 10:30:08</p> <p>Music Out: 10:30:17</p>
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<p>On ADAM as he cuts the cord.</p> <p>SERENA takes pictures of MUM and BABY.</p> <p>On KATHLEEN smiling with her BABY.</p> <p>CUT TO:</p> <p><u>INT. CORRIDOR NR EARLY PREGNANCY UNIT - NIGHT</u></p> <p>BRIANA is looking moribund in a hospital wheelchair, being pushed by AL. She has cannula in both hands, one connected up to a bag of fluids on a drip stand, which SHRUTI is pushing.</p> <p>They reach a set of doors, which AL pushes and pushes - it doesn't work. Shit.</p> <p>AL smashes the glass in the door then reaches through to open the handle from the other side. SHRUTI is stunned.</p> <p>SHRUTI presses a silver pad on the wall, which unlocks the doors. AL pushes BRIANA through.</p> <p>CUT TO:</p>	<p>SERENA That's it, that's it, that's it...</p> <p>SERENA (CONT'D) ...lovely.</p> <p>SERENA (CONT'D) (O.O.V) Say Roquefort!</p> <p>SHRUTI (O.O.V) Gynae theatre's this floor.</p> <p>AL They know we're coming?</p> <p>SHRUTI Yeah.</p> <p>AL She's gonna make it, right?</p> <p>SHRUTI Just hurry!</p> <p>SHRUTI (CONT'D) Go get the door.</p> <p>SHRUTI (CONT'D) Hurry up!</p> <p>SHRUTI (CONT'D) I meant, press the...</p>	<p>Music In: 10:30:43</p> <p>Scene: 10:30:44</p>
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<p><u>INT. ST AGNES, PRINCESS ANNE SUITE - NIGHT</u></p> <p>Back with ADAM and KATLEEN</p> <p>On KATHLEEN looking a bit wan and distant.</p> <p>ADAM takes a peek under the bed sheet – loads of blood is gushing out. This definitely looks bad. ADAM to CAMERA.</p> <p>To KATHLEEN.</p> <p>To SERENA.</p> <p>To SERENA.</p> <p>To the other MIDWIFE. SERENA takes the BABY.</p> <p>A beat. ADAM rubs hard on the uterus as he speaks to SERNEA.</p> <p>On ADAM.</p>	<p>ADAM Right, well that's me done.</p> <p>ADAM (CONT'D) (O.O.V) You got away without so much as a tear it's really good.</p> <p>ADAM (CONT'D) You okay up there?</p> <p>KATHLEEN Hm? Yeah. I think so.</p> <p>ADAM (TO CAMERA) Jesus Christ - that's like a litre of the stuff. Time to earn my money.</p> <p>ADAM (CONT'D) Erm you're losing a bit of blood there. Apologies if it gets a <i>bit</i> busy here while we sort you out. One litre PPH and counting.</p> <p>SERENA Right.</p> <p>ADAM Pull the emergency cord and get the cavalry in. Take the baby off her. Get some monitoring going, lie her flat, high flow oxygen, get me a couple of wide-bore cannulas.</p> <p>ADAM (CONT'D) Very atonic uterus. Let's get a catheter in, draw up Syntometrine, and get a Synto infusion running.</p> <p>NURSE (O.O.V) I'll get the Synto infusion.</p>	<p>Scene: 10:31:05</p> <p>Music Out: 10:31:07</p> <p>Music In: 10:31:14</p>
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On ADAM.	MIDWIFE (O.O.V) This?		
To MIDWIFE.	ADAM No, not nasal prongs I need a high flow oxygen mask. And an adult-size cannula.		
A couple of MIDWIVES pile in.	SERENA I'll get a cannula.		
	ADAM I'll do it.		
	SERENA (O.O.V) Right, you look for some Syntometrine. It should be here in the seconds drawer.		
ADAM rifles through the trolley, takes out cannula.	ADAM How hard was that?		
	ADAM (CONT'D) Someone take over the fundal massage.		
On KATHLEEN.	SERENA (O.O.V) Don't worry Kathleen.		
	ADAM Get some Carboprost and Misoprostol ready for me.		
	SERENA I'm not sure if we have any of them.		
ADAM starts to lose his cool.	ADAM Course you do! You must do!		
To SERENA.	ADAM (CONT'D) What- Where the doctors? I need doctors. Inform haematology, couple of anaesthetists and let interventional radiology know that we might need them.		
	SERENA Our anaesthetist is on his way, but there aren't any of those other ones here.		

<p>To MIDWIFE.</p> <p>A beat.</p> <p>On ADAM.</p> <p>From ADAM – we feel his rising stress and the increasing hopelessness of the situation.</p> <p>CUT TO:</p> <p><u>INT. GYNAE THEATRES</u> <u>- NIGHT</u></p> <p>SHRUTI's emergency seems to be going rather more smoothly. She's made it to theatre, the PATIENT is under anaesthetic and there are bags of blood running. An ANAESTHETIST is at the head end and SHRUTI and AL are on opposite sides of the operating table. There are various ODPs and other members of staff stood around - basically, almost everyone. Except the person who should be doing the operation.</p> <p>On SHRUTI.</p>	<p>ADAM Get Mr Lockhart on the phone now.</p> <p>ADAM (CONT'D) I need six units of O Negative before the crossmatched blood is available.</p> <p>SERENA We only keep two units here.</p> <p>ADAM I need six units of blood, I'm not negotiating a discount on bathroom tiles here.</p> <p>KATHLEEN (O.O.V) Can someone call my brother please?</p> <p>ANAESTHETIST That's a lot of blood we're chucking in. Be good if we could start?</p> <p>SHRUTI I'm just the SHR. I've not done it before. I've not even seen it before.</p> <p>AL Didn't you say we need to operate now?</p> <p>SHRUTI I mean my consultant needs to do it. She's nearly here, she was just around the corner two minutes ago.</p> <p>ANAESTHETIST Just like a cab who's always round the corner?</p> <p>ODP (O.O.V) Labour ward are on the phone.</p>	<p>Scene: 10:32:43</p> <p>Music Out: 10:32:47</p>
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Prepared by Anastasia Kyriacou (07958 664 704)

<p>On AL and SHRUTI. SHRUTI rolls her eyes at him.</p> <p>On SHRUTI.</p> <p>On MISS HOUGHTON.</p> <p>MISS HOUGHTON walks back in, gowned and gloved.</p> <p>On SHRUTI.</p> <p>SHRUTI looks calm, mature, determined. Our favourite student has finally graduated.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD</u> <u>CORRIDOR /</u> <u>LABOUR WARD HIGH</u> <u>DEPENDENCY UNIT -</u> <u>NIGHT</u></p>	<p>AL (CONT'D) ...a corridor too!</p> <p>MISS HOUGHTON (O.O.V) Wow! That's...</p> <p>MISS HOUGHTON (CONT'D) ...a great story. Well, we're all here now. Remind me.</p> <p>SHRUTI Thirty-two years old, confirmed ruptured ectopic with significant peritoneal blood.</p> <p>MISS HOUGHTON (O.O.V) You...</p> <p>MISS HOUGHTON (CONT'D) ...scanned her yourself?</p> <p>SHRUTI (O.O.V) Yeah.</p> <p>MISS HOUGHTON Fuck me with forceps, you are stepping up!</p> <p>SHRUTI There's an ambulance transfer coming into labour ward, so you stay here and do this, I'm gonna go and sort that out.</p> <p>MISS HOUGHTON (O.O.V) Will do...</p> <p>MISS HOUGHTON (CONT'D) ...boss. I'll crack on here then. She'll be right as rain.</p>	<p>Music In: 10:33:58</p> <p>Scene: 10:34:12</p>
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<p>Two PARAMEDICS burst through the doors pulling a trolley.</p> <p>JUMP CUT TO:</p> <p>SHRUTI is preparing for the patient's arrival with the help of midwives.</p> <p>CUT BACK TO:</p> <p>The PARAMEDICS turn onto another corridor.</p> <p>JUMP CUT TO:</p> <p>SHRUTI is setting up a trolley, with all manner of equipment.</p> <p>CUT BACK TO:</p> <p>The PARAMEDICS pass the nurses station</p> <p>JUMP CUT TO:</p> <p>SHRUTI positions the trolley, full of equipment.</p> <p>CUT BACK TO:</p> <p>The PARAMEDICS make their way down the corridor towards the HDU.</p> <p>JUMP CUT TO:</p> <p>SHRUTI is waiting in HDU for the patient's arrival.</p> <p>CUT BACK TO:</p> <p>The PARAMEDICS swing the trolley into HDU.</p>			
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<p>CUT TO:</p> <p><u>INT. LABOUR WARD</u> <u>HIGH DEPENDENCY</u> <u>UNIT - NIGHT</u></p> <p>KATHLEEN, drifting in and out of consciousness is brought in. On SHRUTI.</p> <p>ADAM follows behind, looking rather embarrassed. SHRUTI looks slightly surprised but doesn't break stride.</p> <p>SHRUTI, NON-REASSURING TRACE, another MIDWIFE and the PARAMEDICS transferred KATHLEEN onto the bed.</p> <p>SHRUTI checks her pulse. An ANAESTHETIST and ODP join, and other PERSONNEL file in as we progress. To ODP.</p> <p>On SHRUTI.</p> <p>On ADAM wheeling over two bags of blood hanging on a stand.</p>	<p>PARAMEDIC Major PPH - lost three litres...</p> <p>PARAMEDIC (CONT'D) (O.O.V) ...or so, delivered an hour ago at St Agnes'.</p> <p>SHRUTI Err how many units has she had?</p> <p>ADAM Two at the hospital, one in the ambulance.</p> <p>SHRUTI Three, two, one.</p> <p>SHRUTI (CONT'D) She's very tachy, let's hook her up to a couple more bottles of house red.</p> <p>SHRUTI (CONT'D) Are you happy to scribe?</p> <p>ODP (O.O.V) Sure.</p> <p>SHRUTI (O.O.V) Tracy, bleep the on-call...</p> <p>SHRUTI (CONT'D) ...haematologist, we need to discuss plasma and cryo and all that.</p> <p>NRT Right.</p>	<p>Scene: 10:34:28</p>
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To ADAM.	SHRUTI What's she had in the way of uterotonics?		
	ADAM Just Syntometrine, and the Synto infusion that's running. Wanna get her some Misoprostol?		
To ODP.	SHRUTI Protocol is for Carboprost first. Carboprost!		
SHRUTI is leading this emergency and managing it well. ADAM is impressed.	ADAM Good point.		
	SHRUTI Alright let's get her legs up... I'm gonna run through the four T's. Tone uterus is foggy. Err she's had Syntometrine, Synto infusion is running and she's having Caroprost. Tissue...		
SHRUTI turns to ADAM.	SHRUTI (CONT'D) ...was the placenta complete?		
	ADAM Yes.		
To ADAM.	SHRUTI Trauma, any tears?		
	ADAM No.		
To ADAM.	SHRUTI Thrombin, any past medical history?		
	ADAM Um nothing.		
To ANAESTHETIST.	SHRUTI Right, make sure to send a clot team.		
	ANAESTHETIST Done. That's in and blood running.		
ADAM wheels a chair over for SHURTI as she starts on the operation.			

<p>The entire large teamwork in perfect co-ordination and harmony, like an orchestra with SHRUTI the conductor.</p> <p>This is the NHS at its best.</p> <p>We see SHRUTI's face as she works - it's calm and oddly inscrutable.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD</u> <u>CORRIDOR - EARLY MORNING</u></p> <p>After a passage of time, ADAM is outside HDU. He peers through the window - KATHLEEN and BABY alive and well.</p> <p>NON-REASSURING TRACE exits HDU.</p> <p>On KATHLEEN and BABY.</p> <p>NRT walks off, tutting, and ADAM looks guilty about his complicity.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD</u> <u>LOCKER ROOM - EARLY MORNING</u></p> <p>SHRUTI is wearing her own clothes and emptying her locker into her rucksack.</p>	<p>NRT</p> <p>Yet another transfer from St hopeless. One day they're gonna kill someone, you know?</p> <p>NRT (CONT'D) (O.O.V)</p> <p>It's a shame we don't see any of the cash those poor patients...</p> <p>NRT (CONT'D)</p> <p>...spend.</p>	<p>Scene: 10:35:52</p> <p>Scene: 10:36:19</p>
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<p>She is somehow different almost meditative in her calmness. ADAM walks in.</p> <p>On SHRUTI.</p> <p>But SHRUTI doesn't acknowledge him. ADAM sits on the bench and starts eating his sandwich.</p> <p>A beat.</p> <p>On SHRUTI.</p> <p>On SHRUTI.</p> <p>A long beat before ADAM remembers something.</p>	<p>ADAM Nice work tonight by the way. Miss Houghton's basically err...</p> <p>ADAM (CONT'D) (O.O.V) ...writing a four act opera about how great you are.</p> <p>ADAM (CONT'D) Is it wrong for me to feel proud?</p> <p>ADAM (CONT'D) You're so... good.</p> <p>SHRUTI Mm-hm.</p> <p>ADAM You still pissed off with me?</p> <p>ADAM (CONT'D) (O.O.V) About the engagement party?</p> <p>SHRUTI No, I'm just tired.</p> <p>ADAM (O.O.V) I really am sorry.</p> <p>SHRUTI It's fine. Anyway, you're only as good as your last patient, aren't you?</p> <p>ADAM I bloody hope not.</p> <p>ADAM (CONT'D) Oh my god, I'm so sorry, I completely forgot! Exam results were out yesterday.</p> <p>SHRUTI Yeah.</p>	<p>Music Out: 10:36:24</p>
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<p>ADAM looks at her expectantly, waiting for her to tell him all about them.</p> <p>SHRUTI closes her locker.</p> <p>They leave the locker room together.</p> <p>CUT TO:</p> <p><u>EXT. HOSPITAL - EARLY MORNING</u></p> <p>We follow ADAM and SHRUTI as they walk out the hospital. They fork apart, ADAM towards a taxi and SHRUTI towards her accommodation.</p> <p>To TAXI DRIVER.</p> <p>ADAM gets into a taxi. We continue with SHRUTI as she continues to walk home. She turns to CAMERA, speaks to us.</p> <p>She continues to walk away from us.</p> <p>CUT TO:</p>	<p>ADAM And?</p> <p>SHRUTI I passed.</p> <p>ADAM That's amazing, Shrutes! Well done! I mean, obviously you did. We need to celebrate! What you doing tomorrow night?</p> <p>SHRUTI I'm off after nights.</p> <p>ADAM Well, whenever you know the offer's there.</p> <p>ADAM (CONT'D) Well... Enjoy your break and see you soon for the next instalment.</p> <p>SHRUTI Yeah, I'll see ya.</p> <p>ADAM See ya. Kay?</p> <p>SHRUTI (TO CAMERA) I'm sorry, I really did try.</p>	<p>Scene: 10:37:40</p> <p>Music In: 10:38:06</p>
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<p><u>INT. GREG AND EMMA'S HOUSE - MORNING</u></p> <p>ADAM is on the sofa with his eyes shut looking wiped out. Thinking about the last few months.</p> <p>CUT TO:</p> <p><u>INT. ST AGNES, PRINCESS ANNE SUITE - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: KATHLEEN on the bed bleeding badly.</p> <p>CUT BACK TO:</p> <p><u>INT. GREG AND EMMA'S HOUSE - MORNING</u></p> <p>Back with ADAM eyes still closed.</p> <p>CUT TO:</p> <p><u>INT. CAB - NIGHT</u></p> <p>FLASHBACK: In the back of the cab breaking up with HARRY.</p> <p>CUT BACK TO:</p> <p><u>INT. GREG AND EMMA'S HOUSE - MORNING</u></p> <p>Back with ADAM eyes still closed.</p> <p>CUT TO:</p>		<p>Scene: 10:38:10</p> <p>Scene: 10:38:13</p> <p>Scene: 10:38:15</p> <p>Scene: 10:38:17</p> <p>Scene: 10:38:19</p>
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<p><u>INT. NEONATAL INTENSIVE CARE UNIT - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: BABY MIST asleep in his incubator.</p> <p>CUT BACK TO:</p> <p><u>INT. GREG AND EMMA'S HOUSE - MORNING</u></p> <p>Back with ADAM eyes still closed. EMMA marches in.</p> <p>ADAM does as he's told. There is a moment of excruciating silence. EMMA has to break it.</p> <p>ADAM turns to EMMA.</p> <p>On ADAM.</p> <p>ADAM gets up from the sofa and goes over to EMMA at her desk.</p>	<p>EMMA Didn't we say no feet on the table, Adam?</p> <p>EMMA (CONT'D) So... How was your first private shift?</p> <p>ADAM Yeah, it was fine thanks.</p> <p>EMMA Isn't that chandelier in the entrance hall stunning?</p> <p>ADAM You know, it wasn't alright - it was awful. Attempted murder with a side order of asparagus risotto.</p> <p>EMMA (O.O.V) What do you mean?</p> <p>ADAM Look, you don't have to listen to me and you probably won't, but I have to say this. Go private for your bunions or your haemorrhoids. But not for your baby - it's not safe.</p> <p>EMMA Don't be ridiculous!</p>	<p>Scene: 10:38:21</p> <p>Scene: 10:38:22</p> <p>Music Out: 10:38:34</p>
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<p>A beat.</p> <p>On ADAM.</p> <p>EMMA gets up and beckons ADAM into a hug.</p> <p>ADAM looks slightly uncomfortable - he doesn't really do hugs - but puts his coffee down and hugs her.</p> <p>Behind ADAM's back, EMMA moves his cup onto a coaster. From ADAM as he smiles.</p> <p>CUT TO:</p> <p><u>EXT. HOSPITAL CARPARK - MORNING</u></p> <p>ADAM gets out of his car.</p> <p>CUT TO:</p> <p><u>EXT. HOSPITAL ENTRANCE - MORNING</u></p>	<p>ADAM Yes, they've got fancy uniforms and a pillow menu. But do you really want that chandelier to be the last thing you see before they cart you off for the NHS to save your life? That hospital was not prepared and my patient nearly died last night.</p> <p>EMMA You serious?</p> <p>ADAM Absolutely. Save your money. Spend it on, like, twenty holidays.</p> <p>EMMA Thank you, Adam.</p> <p>EMMA (CONT'D) (O.O.V) I really appreciate your honesty.</p> <p>EMMA (CONT'D) Come on!</p> <p>EMMA (CONT'D) Although it'd be two holidays. Or one proper summer one. Whoopsie.</p>	<p>Music In: 10:40:06</p> <p>Scene: 10:40:08</p> <p>Scene: 10:40:17</p>
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<p>ADAM is walking towards the hospital with a glint back in his eye - he's doing a bit better.</p> <p>CUT TO:</p> <p><u>INT. HOSPITAL ENTRANCE - MORNING</u></p> <p>ADAM enters the hospital.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD - MORNING</u></p> <p>ADAM breezes onto labour ward, looking around with fresh eyes, clearly glad to be back in his own hospital.</p> <p>ADAM to CAMERA.</p> <p>As ADAM looks around, he realises something isn't right. PEOPLE are huddled in groups, whispering, and it doesn't look like bitchy gossip. There are tears. Hugs. Is the hospital closing down or something? He has a bad feeling about this.</p> <p>ADAM spots TRACY and RIA hugging, crying. TRACY is looking at him – this is the first time we've seen them together since TRACY confessed about the complaint.</p> <p>TRACY stares back dumbly, shaking her head. From ADAM.</p>	<p>ADAM (TO CAMERA) Ah, the fragrant air of underfunding.</p> <p>ADAM (CONT'D) What's going on? What's happened?</p>	<p>Music In: 10:40:22</p> <p>Scene: 10:40:24</p> <p>Scene: 10:40:29</p> <p>Music Out: 10:40:52</p>
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<p>CUT TO:</p> <p><u>EXT. TERRACED STREET - MORNING</u></p> <p>A police car draws up on a residential street and two POLICE OFFICERS get out.</p> <p>CUT BACK TO:</p> <p><u>INT. LABOUR WARD - MORNING</u></p> <p>Back with ADAM. TRACY is holding it together. She walks towards him, we can see in her eyes that she's got something awful to share with him.</p> <p>TRACY is distraught.</p> <p>CUT TO:</p> <p><u>EXT. TERRACED STREET - MORNING</u></p> <p>The TWO POLICE OFFICERS wait on the doorstep. SHRUTI's DAD answers the door wearing a dressing gown. SHRUTI's MUM is beside him.</p> <p>CUT BACK TO:</p> <p><u>INT. LABOUR WARD - MORNING</u></p> <p>TRACY has given ADAM the news. She pulls him in tightly for a hug.</p>	<p>ADAM (CONT'D) Tracy?</p> <p>TRACY Adam ah.... I don't know what was she thinking?</p> <p>ADAM What?</p>	<p>Scene: 10:40:56</p> <p>Scene: 10:41:10</p> <p>Scene: 10:41:29</p> <p>Scene: 10:41:35</p>
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<p>CUT TO:</p> <p><u>INT. HOSPITAL</u> <u>CORRIDOR - MORNING</u></p> <p>ADAM stands in the corridor, on his mobile utterly shaken. The world has crumbled around him but everyone else is carrying on. We hear his call go to voicemail.</p> <p>ADAM ends the call and leans back against the wall. He sighs deeply.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD</u> <u>LOCKER ROOM -</u> <u>EARLY MORNING /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: SHRUTI emptying her locker into her rucksack.</p> <p>CUT BACK TO:</p> <p><u>INT. HOSPITAL</u> <u>CORRIDOR - MORNING</u></p> <p>ADAM looking up at the harsh lighting.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD</u> <u>LOCKER ROOM -</u> <u>EARLY MORNING /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: SHRUTI closing her locker and turning to ADAM.</p> <p>CUT BACK TO:</p>	<p>HARRY'S VOICEMAIL (THROUGH MOBILE) Hey, it's Harry. I can't take your call right now....</p>	<p>Scene: 10:41:47</p> <p>Scene: 10:42:03</p> <p>Scene: 10:42:05</p> <p>Scene: 10:42:09</p>
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INT. HOSPITAL
CORRIDOR - MORNING

ADAM lowers his head.

CUT TO:

INT. NEONATAL
INTENSIVE CARE UNIT
- MORNING

ADAM sits next to MIST's
incubator, in tears.
Broken. Guilty.
Devastated. Alone.

CUT TO END CREDITS:

Scene:
10:42:11

Scene:
10:42:14

End Credits In:
10:42:45

Directed by TOM KINGSLEY

Produced by HOLLY PULLINGER

Written by ADAM KAY

Executive Producers

NAOMI DE PEAR
JAMES FARRELL
JANE FEATHERSTONE
ADAM KAY
BEN WHISHAW

Adam

BEN WHISHAW

Cast in order of appearance

Shruti	AMBIKA MOD
Dave	BALLY GILL
Supermarket Supervisor	HEATHER COOMBS
Emma	ALICE ORR-EWING
Greg	TOM DURANT-PRITCHARD
Harry	RORY FLECK BYRNE
Shruti's Dad	ANIL GOUTAM
Shruti's Mum	MITA RAHMAN
Veronique	HARRIET WALTER

Serena	LUCY RUSSELL
Ria	PHILIPPA DUNNE
Non-Reassuring Trace	JOSIE WALKER
AI	GEORGE SOMNER

	Triage Patients	JADE JOHNSON HELEN PHILLIPS SARA HAZEMI ANGELICA SACREPAYE NANSI NSUE	
	Ms Houghton Huck Kathleen	ASHLEY MCGUIRE HARKI BHAMBRA SOPHIE WINKLEMAN	
	Caesarean Patient Amie Priest	KATIE MULGREW GRACE COOKEY-GAM PAUL FOULDS	
	A&E Registrar	CHRISTOPHER LOGAN	
	Elderly Hindi Patient	KALIM JANJUA	
	Briana's Dad	JONATHAN JAYNES	
	Briana	SOPHIE ORMOND	
	Mr Lockhart	ALEX JENNINGS	
	Anaesthetist	MUKI ZUBIS	
	ODP	BELLA HEESOM	
	Paramedic	ELLA DACRES	
	Tracy	MICHELE AUSTIN	
	Head of Production	MAGALI GIBERT	
	Head of Communications	ALEX WELLS	
	Development Producer	KATIE CARPENTER	
	Director of Development	ALICE TYLER	
	Head of Legal & Business Affairs	LAURA CROWLEY	
	Director of Finance	MATT WESLEY	
	Production Sound Mixer	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	
	Production Manager	ROY FORBERG	
	Production Coordinator	CECILY COLAHAN	
	Assistant Production Coordinator	EMMA CLARKE	
	Production Secretary	TOM THORNLEY	
	Production Assistants	YASMIN AMIN PATRICK TOLAN	
	Clearance Coordinator	EMMA TAYLOR	
	Production Accountant	SPENCER ARCHER	
	1 st Assistant Accountant	RACI WILKINSON	
	Post-Production Accountant	MATT DALTON	
	Cashier	JACK CONNOR	
	Script Consultants	DAN SWIMER JUSTIN MYERS	
	Script Editor	BEN HOUGH	
	Script Supervisor	VICKY GEGENBAUER	
	Medical Advisors		
	Prof ANN JOHN MRCPGP FFPH	Dame CLARE GERADA PRCPGP FRCPsych	
	Dr NICKI ROBERTS MRCPGP	Dr RUTH MACSWAN MRCPGP	
	Dr SEB KAUPP-ROBERTS MRCPGP	Dr RUPA RUBINSTEIN MRCPGP	
	GLORENCE SANTOS	LISA LIVINGSTON	
	SOPHIE MONTGOMERY		
	1 st Assistant Director	ALEX STREETER	
	2 nd Assistant Director	CARLY MILLS	
	Crowd 2 nd Assistant Director	EMILY PRIEDITIS	
	3 rd Assistant Director	SAM PARNELL	
	Executive Assistant	DAYA SINGH TAAK	
	Floor Runners	CAMILLE HATCHER LIAM FRAMPTON JACK CRESSALL	
	Crowd Runner	ALICE DE LAMBERT	
	Stunt Coordinator	DEAN FORSTER	
	Stunt Performers	MATT HERMISTON PAUL GINNS	
	Publicist	RYAN DAVIES	
	Unit Photographer	ANIKA MOLNÁR	
	Location Manager	TOM BELTRANDI	
	Assistant Location Managers	MARY GOULDSBROUGH FRANKLIN PEACOCK	
	Unit Manager	BEN OMOREGIE	
	Location Assistants	ISHAAN KHAN BROWN MIHAI HAGIU	
	COVID-19 Testing Coordinators	TRISH WADLEY SHANNON GIBSON-DURR	
	COVID-19 Assistant Coordinator	LEOPOLD W. HOFMANN	
	COVID-19 Assistant Directors	ALICIA BARBECHO RODRÍGUEZ MARK TUCKER	

	COVID-19 Production Assistants	JOSEPH GOODMAN JAYCEE CULVER VICKY BROWN	
	Unit Cleaner	OSCAR JULIAN MARIN RIAÑO	
	Focus Puller	DANIEL VILLANUEVA	
	Clapper Loader	JONNY TREHERNE	
	Camera Trainee	JAMES BURNS	
	Digital Imaging Technician	PAUL FLINT	
	Video Playback Operators	MATTHEW STANLEY	
	Key Grip	SAM HILL	
	Steadicam Operator	HANNAH JELL	
	Gaffer	WILLIAM POPE	
	Best Boy	MATTHEW SIMMONS	
	Electricians	JON PRENTICE DANIEL BURNS	
	Lighting Desk Operator	ELLIOTT LINEHAN-CROSS	
	Rigging Gaffer	GREG PROBERT	
	Lighting Rigger	PAUL KING	
	Boom Operators	RORY REA LOVE HOBBS	
	2 nd Assistant Sound	RORY SMITH JACK SIMPSON	
	Supervising Art Director	STEVE WRIGHT	
	Standby Art Director	ANDREW HOWARD	
	Assistant Art Director	ERIN SHIEN SMITH	
	Graphic Designer	KATELYN EWEN	
	Assistant Graphic Designer	JULIANA MATSUBARA	
	Production Buyer	MARY-ANN FOSTER	
	Petty Cash Buyer	MOLLY TEBBUTT	
	Art Department Assistant	RACHEL PETROVICS	
	Set Decorator	ANNA KASABOVA	
	Prop Master	SIMON BRADBURY-PHILIP	
	Prop Storeperson	JODY CRIPPS	
	Prophands	NEIL VATCHER PALLY KAINTH	
	Standby Props	CHICO FOLEY LISA IOANE	
	Construction Managers	DAN MARSDEN LUKASZ SWIDER	
	Construction Coordinator	MILLY WEBSTER	
	Costume Supervisor	ALICE WOODWARD	
	Costume Standbys	JULES HINDESS LOUISE HOLSGROVE MADELEINE EDIS	
	Costume Trainees	LAUREN AMIE PARIOLA-BIRCH HANNAH STURE	

	<p>Make-Up Supervisor KAT MORGAN Make-Up Artists IAN GRUMMITT JO TURNER Make-Up Trainee MACKENZIE DYE</p> <p>Prosthetic Effects by MILLENNIUM FX</p> <p>Sister Production Executive HSINYI LIU Sister Production Manager CAT MORGAN Sister Senior Legal Executive MARNIE WILKES Sister Business Affairs Coordinator ANASTASIA VILLAROSA Sister Assistant SUMAN RANDHAWA Communications Manager</p> <p>Location Facilities ON-SET Location Catering CLARKSON CATERING</p> <p>Unit Medic ADAM YOUNG H&S Consultancy FIRST OPTION</p> <p>Transport Captain ANDY READ Unit Drivers PAUL NEOPHYTOU NATHAN JAMES DEREK AHAIWE</p> <p>Minibus Captain ANDY DOYLE Minibus Drivers LEIGH MASON LEE MELHADO AIDAN DOYLE LEON KAMIN</p> <p>Post-Production Supervisor PETE OLDHAM Digital Intermediate Coordinator CALLINA PEARSON Post-Production Paperwork ANASTASIA KYRIACOU Assistant Editor ANDREW REYNOLDS</p> <p>Colourist TOBY TOMKINS Assistant Colourist TOM MATTHEWS Online Editor RICHARD HARRIS</p> <p>Visual Effects JELLYFISH PICTURES Additional Visual Effects SUB-ZERO ANIMATION</p> <p>Main Title Design HUGE DESIGNS</p> <p>Re-Recording Mixer JAMIE SELWAY Sound Designer JOSEPH TRACEY Dialogue Editor ADAM HORLEY ADR Editor MIKE TEHRANI Music Editor SAM OKELL Foley Supervisor SRDJAN KURPJEL Crowd ADR Casting Director PHOEBE SCHOLFIELD</p> <p>Score Performed by JARV IS... ADAM BETTS JASON BUCKLE JARVIS COCKER ANDREW MCKINNEY EMMA SMITH SERAFINA STEER</p>		
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	<div>Music Supervisor MATT BIFFA Music Consultant DANNY LAYTON</div> <div><p>The end card features a black background with the following text and logos: 'SISTER' in blue, 'in association with' in white, 'TERRIBLE PRODUCTIONS' in white handwritten-style font, 'for' in white, the 'BBC' logo, 'in co-production with' in white, the 'AMC+' logo, and a small 'ALBERT Carbon Neutral Sustainable Production' logo. At the bottom, it says '© Sister Pictures Ltd MMXXII'.</p></div> <div>End Card with Logos In: 10:43:31</div> <div>Music Out: 10:43:34</div> <div>Cut to Black: 10:43:34</div>
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