

THIS IS GOING TO HURT

EPISODE 6

POST PRODUCTION SCRIPT - BBC

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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...	
On HARRY.	ADAM (CONT'D) (O.O.V) ...how true that is.	
CUT TO:		
<u>INT. CAB - NIGHT</u>		
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?	Scene: 10:00:14
CUT TO:		
<u>INT. GYNAECOLOGY OUTPATIENTS. CORRIDOR - DAY</u>	SHRUTI (V.O) I just feel so... SHRUTI (CONT'D) (V.O) ...incompetent there. I'm lying to my parents...	Scene: 10:00:18
SHRUTI opens the door holding a stack of files and looks down the packed corridor.		
CUT TO:		
<u>INT. HIGH STREET ITALIAN - NIGHT</u>	SHRUTI (CONT'D) ...because they are so proud of what they <i>think</i> I've achieved.	Scene: 10:00:20
MISS HOUGHTON and SHRUTI are in a restaurant.		
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>SHRUTI (CONT'D) (V.O) And where's the support?</p>	
<p>CUT TO:</p> <p>INT. HIGH STREET ITALIAN - NIGHT</p>		Scene: 10:00:24
<p>MISS HOUGHTON and SHRUTI in a restaurant.</p>	<p>MISS HOUGHTON Well, it's a difficult job - what do you want me to say, it gets easier?</p>	
<p>On SHRUTI.</p>	<p>MISS HOUGHTON (CONT'D) (O.O.V) It doesn't. So, if you can't handle...</p>	
<p>FADE TO BLACK:</p> <p>INT. LABOUR WARD CORRIDOR - NIGHT / FANTASY</p>	<p>MISS HOUGHTON (CONT'D) ...that fact maybe you should get out now.</p>	Fade to Black: 10:00:31
<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>		Scene: 10:00:33
<p>CUT TO:</p> <p>INT. SUPERMARKET - DAY</p>		Music Out: 10:00:38
<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>		Scene: 10:00:44

The MAN at the counter speaks.	DAVE You okay there?	
SHRUTI panic-orders some cheese.	SHRUTI Err two, two hundred grams of goat's cheese... please.	
On SHRUTI.	DAVE (O.O.V) Oh my god!	
SHRUTI looks up. We may or may not recognise DAVE as a husband from a previous episode, but SHRUTI certainly doesn't.	DAVE (CONT'D) Ah you delivered our triplets! A couple of months ago, at St Clare's!	
On SHRUTI.	SHRUTI Err no I think you've got me confused, sorry.	
He gets the cheese up from the counter, ready to cut.	DAVE (O.O.V) Well, you're the absolute spit of her, I'll tell you that.	
On SHRUTI.	DAVE (CONT'D) Erm... Two hundred grams, right?	
SHRUTI looks like she wants this entire interaction to just end. DAVE laughs as if he thinks that SHRUTI is having him on.	DAVE (CONT'D) It is you!	
On SHRUTI.	DAVE (CONT'D) (O.O.V) Dr Shruti!	
SHRUTI looks like she wants this entire interaction to just end. DAVE laughs as if he thinks that SHRUTI is having him on.	SHRUTI I'm really not a doctor.	
On SHRUTI.	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?	
DAVE wraps up the cheese.	DAVE (CONT'D) (O.O.V) I've erm...put it through... DAVE (CONT'D) ...as cheddar. Third of the price.	Music In: 10:01:29

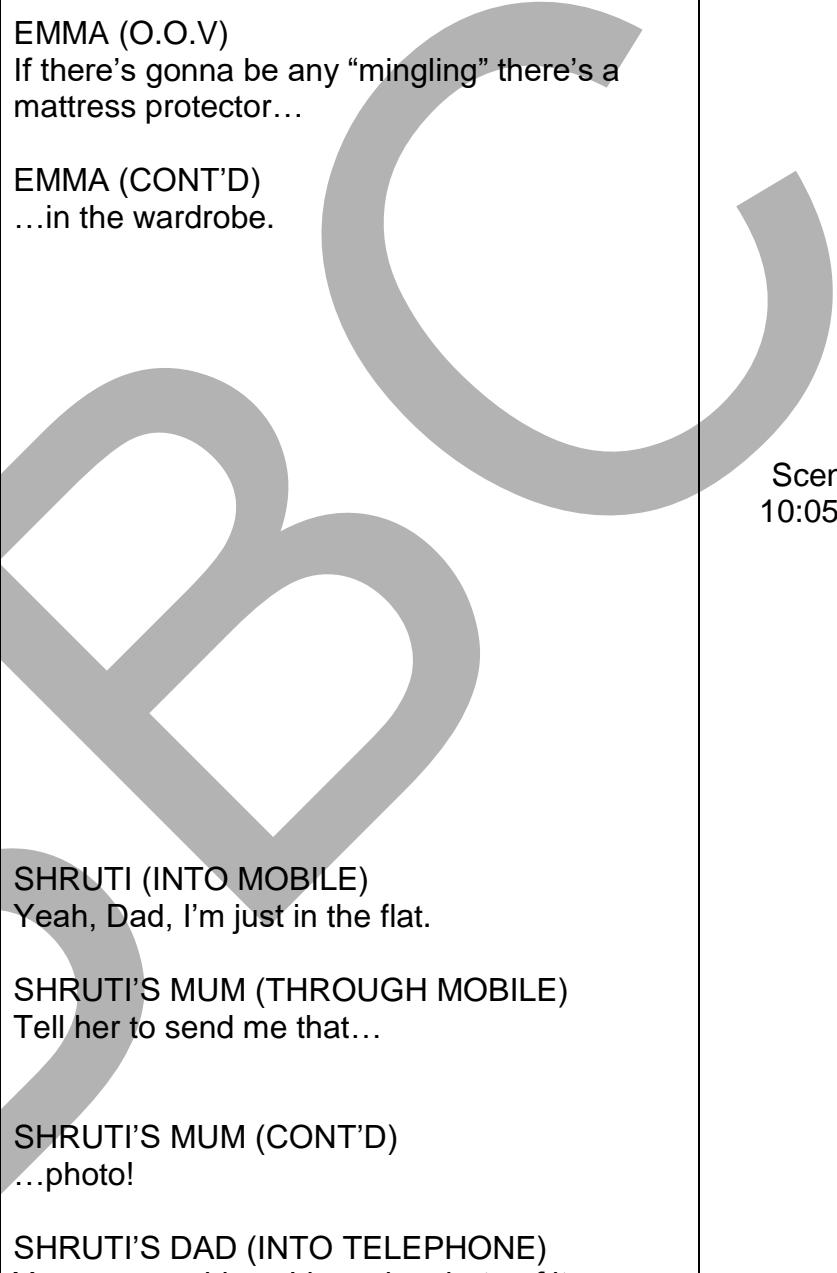
<p>As he does so, his SUPERVISOR comes over.</p> <p>On SHRUTI as DAVE mutters his apologies to the SUPERVISOR. As DAVE prints a new label SHRUTI walks off without her cheese or her trolley. DAVE looks up and she has gone.</p> <p>CUT TO TITLES:</p> <p><u>INT. GREG AND EMMA'S HOUSE.</u> <u>LIVING ROOM - 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> <p>GREG guffaws.</p> <p>She produces a coaster and pops it under his mug.</p> <p>On ADAM.</p> <p>On ADAM as GREG interjects to stop this getting frostier.</p>	
	<p>GREG Ahhhh sheesh!</p> <p>ADAM Sheesh kebab.</p> <p>EMMA Ahh what do we put our drinks on?</p> <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> <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> <p>ADAM I'll be out of your hair in a bit.</p> <p>On ADAM.</p> <p>EMMA (O.O.V) Oh!</p>	

On GREG.	<p>EMMA (CONT'D) When are you moving out?</p> <p>ADAM No, I mean I have a locum shift tonight.</p> <p>EMMA Oh.</p> <p>ADAM But it will get me a bit closer to err, pulling together a deposit for a new flat.</p> <p>GREG / EMMA (AT THE SAME TIME) Mate... / Well...</p> <p>GREG (CONT'D) / EMMA (CONT'D) (O.O.V) (AT THE SAME TIME) ...honestly, there's no hurry. / ...Well if it's just a couple of grand.</p> <p>EMMA (CONT'D) ...maybe we could lend you the money.</p> <p>ADAM Oh, the shift I'm doing tonight is at your gaff.</p> <p>EMMA Ohhh St Agnes'?</p> <p>GREG Since when did you start working at private hospitals?</p> <p>ADAM Oh, it's just one shift. My boss put me up for it. For the money they're offering I can um, sell my soul for one night.</p> <p>EMMA (O.O.V) No, seriously.</p> <p>EMMA (CONT'D) It really is so much nicer there - you get what you pay for.</p> <p>ADAM Twenty grand's quite a lot for mood lighting, smoked salmon sandwiches and coasters.</p>	
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EMMA leaves.		
With EMMA just out the room, GREG speaks quietly to ADAM.	GREG Mate, I know she's a strong flavour but- ADAM M-hm. GREG Can you dial it down a bit with Emma?	
On ADAM.	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?	
A beat. On GREG.	ADAM Point taken. ADAM (CONT'D) (O.O.V) Sorry. ADAM (CONT'D) Just had a lot on.	
On ADAM.	GREG Are you okay? ADAM Yeah, I'm fine thanks. GREG (O.O.V) I mean, actually okay? ADAM I said I'm fine. GREG Was that you being fine at your engagement party?	
On ADAM.	ADAM Well in retrospect it wasn't an engagement party.	
CUT TO:	GREG (O.O.V) Right.	Music In: 10:04:09

<p>MEMORY FLASHBACK:</p> <p>HARRY listening to ADAM's speech.</p> <p>JUMP CUT TO: ADAM and HARRY kissing and fooling around in bed.</p> <p>JUMP CUT TO: HARRY that the restaurant.</p> <p>CUT TO:</p> <p>INT. GREG AND EMMA'S HOUSE. LIVING ROOM - EVENING</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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BACK with SHRUTI.	SHRUTI (INTO MOBILE) I'm sure I'll do some more tonight. SHRUTI'S MUM (THROUGH MOBILE) Such an amazing job you do. SHRUTI (INTO MOBILE) Yeah. SHRUTI'S MUM (THROUGH MOBILE) Are you okay?	
JUMP CUT TO: With SHRUTI's MUM and DAD.	SHRUTI'S MUM (INTO TELEPHONE) (CONT'D) Why don't you come up at the weekend?	
CUT BACK TO: BACK with SHRUTI.	SHRUTI (THROUGH TELEPHONE) You know I can't just come up.	
JUMP CUT TO: With SHRUTI's MUM and DAD.	SHRUTI (INTO MOBILE) (CONT'D) I'm working every day for the next two weeks.	
CUT BACK TO: BACK with SHRUTI, she opens the fridge - it's empty apart from an almost-finished carton of milk which she takes out.	SHRUTI'S MUM (INTO TELEPHONE) We will drive down one evening!	
JUMP CUT TO: With SHRUTI's MUM and DAD.	SHRUTI (THROUGH TELEPHONE) No! 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.	Music In: 10:05:55
CUT BACK TO:	SHRUTI'S MUM (INTO TELEPHONE) Okay well, speak to you tomorrow. SHRUTI'S DAD (INTO TELEPHONE) Bye!	

<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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She closes her eyes, prepares mentally for the day ahead then looks ahead, calm and composed.		
CUT TO:		
INT. LABOUR WARD. CORRIDOR - EVENING		Scene: 10:07:44
SHRUTI wades through a throng of women queuing up outside triage. She “excuse me’s” her way through to the labour ward.	SHRUTI Excuse me... Excuse me... Sorry, excuse me.	
SHRUTI taps her badge and enters the ward as RIA is on her way out.	SHRUTI (CONT'D) Hi. Do we normally do tours for new mums at eight at night?	
On SHRUTI.	RIA (O.O.V) Ha-ha!	
On SHRUTI.	RIA (CONT'D) No that's the queue for triage. Good luck! Here how many err nightshifts d'you have left?	
On SHRUTI.	SHRUTI Err, oh it's err, last one tonight.	
On SHRUTI.	RIA (O.O.V) See ya' Monday...	
On SHRUTI.	RIA (CONT'D) ...then pet!	
On SHRUTI.	SHRUTI I've um...taken a couple of weeks of leave actually.	
On SHRUTI.	RIA (O.O.V) Ah well...	
On SHRUTI.	RIA (CONT'D) ...don't do anything I would!	

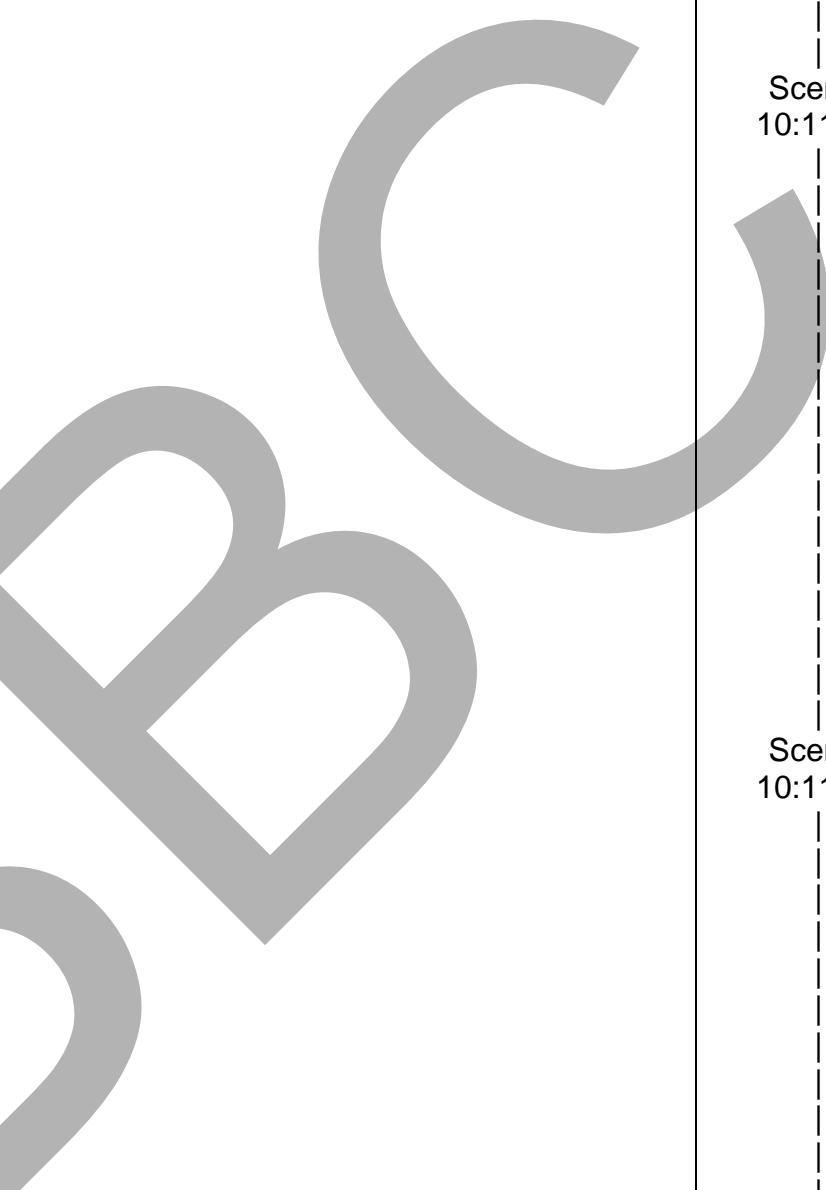
RIA leaves and SHRUTI heads down to the nursing station.		
CUT TO:		
INT. LABOUR WARD. NURSING STATION - EVENING		
NON-REASSURING TRACE is at the nursing station.	NRT I don't know why there's so many of them!	Scene: 10:08:23
On SHRUTI.	SHRUTI They all had sex nine months ago?	
On SHRUTI.	NRT (O.O.V) Something's gonna...	
On SHRUTI.	NRT (CONT'D) ...go wrong. I can just feel it.	
SHRUTI's face collapses slightly, before recovering her positive spirit.	SHRUTI That's the spirit. Who's the registrar tonight?	Music Out: 10:08:30
	NRT (O.O.V) It was meant to be a locum...	
	NRT (CONT'D) ...but no one's turned up yet. I said something was gonna go wrong!	
	SHRUTI OK err well, you get onto the agency and I'll get cracking. Is there anyone you're particularly worried about?	
	NRT Errr... I'm worried about all of them to be honest with you.	
	SHRUTI Course, you are. Well, I will be in triage if you need me.	
On SHRUTI as she walks off already on her mobile.	NRT (O.O.V) I'm really...	

<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>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>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>INT. ST AGNES LABOUR WARD - EVENING</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>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>

<p><u>INT. ST AGNES</u> <u>LABOUR WARD.</u> <u>STANDARD ROOM -</u> <u>EVENING -</u> <u>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</u> <u>LABOUR WARD -</u> <u>EVENING -</u> <u>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>Music In: 10:10:41 </p>
<p><u>INT. LOCKER ROOM - EVENING</u></p>		<p>Scene & Music Out: 10:10:42</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>Scene: 10:10:52</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><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</u> <u>HOSPITAL ON-CALL</u> <u>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>INT. ST AGNES HOSPITAL CORRIDOR - EVENING</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>
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<p>Even the mugs are high end here: thick Emma Bridgwater-style ceramic. SERENA, now in her outfit, slides over.</p> <p>On ADAM.</p> <p>SERENA hands ADAM a file.</p> <p>He puts his coffee down, and SERENA moves it onto a St Agnes coaster.</p> <p>On ADAM.</p> <p>On ADAM as he gets up.</p> <p>On ADAM.</p> <p>SERENA walks off. ADAM walks over to the room clearing his throat. ADAM knocks on the door.</p>	<p>SERENA Why don't you pop your head inside Princess Anne?</p> <p>ADAM Excuse me?</p> <p>SERENA Say hi to the lady in the Princess Anne Suite.</p> <p>SERENA (CONT'D) (O.O.V) Patient of Nigel Lockhart's, uncomplicated first pregnancy, cracking along...</p> <p>SERENA (CONT'D) ...nicely at six centimetres, good epidural.</p> <p>ADAM Sure.</p> <p>SERENA (O.O.V) And err they'll send dinner to your...</p> <p>SERENA (CONT'D) ...room in about an hour.</p> <p>SERENA (CONT'D) (O.O.V) It's asparagus risotto today.</p> <p>ADAM Really?</p> <p>SERENA (O.O.V) I know!</p> <p>SERENA (CONT'D) It's barely in season. But err somebody's already had a word with the kitchen.</p> <p>ADAM Mrs Mullender. Good evening, Mrs Mullender.</p> <p>KATHLEEN (O.S) Come!</p>	
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<p>CUT TO:</p> <p>INT. ST AGNES. PRINCESS ANNE SUITE - EVENING</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 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 you're dysfunctional if you're not constantly-</p> <p>KATHLEEN (O.O.V) Like I say...</p> <p>KATLEEN (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 It's called the "shut up for a minute and let me operate". AL (O.O.V) Sorry. I just-</p>	
<p>SHRUTI looks up at AL. A beat.</p>	<p>AL (CONT'D) There's a lot to learn isn't there? If you could teach me just a bit then- AL (CONT'D) Sorry.</p>	
<p>SHRUTI ignores him.</p>	<p>SHRUTI Of course. Monopolar diathermy forceps it applies a high current density to coagulate the tissue it touches. AL Oh, thanks. SHRUTI And what's this layer called?</p>	<p>Music In: 10:16:05</p>
<p>SHRUTI buzzes the small bleed with a pair of diathermy forceps and it smokes again.</p>	<p>AL It looks like a two-day-old kebab, to be honest. SHRUTI It's the rectus abdomini.</p>	
<p>On SHRUTI as she continues to operate. The ANAESTHETIST calls over to her.</p>	<p>AL Argh, mells like an old kebab now too. SHRUTI Right get your other hand in there and pull. ANAESTHETIST (O.O.V) Do you like to give antibiotics... ANAESTHETIST (CONT'D) ...at your sections?</p>	
	<p>SHRUTI No thanks.</p>	

To AL.	SHRUTI (CONT'D) What's this bit? AL I wanna say the bowel? SHRUTI Do you wanna say "uterus" instead? You know when a mummy and daddy love each other very much? AL Oh yeah, I think I've seen some videos about that on the internet. SHRUTI Make the incision two to three centimetres below the upper edge of the peritoneum. AL Oh... SHRUTI Hand goes round babies head and then you remove the retractor. AL What this thing? SHRUTI Yep. And then hard push at the top. Deliver the first shoulder and ease baby out. SHRUTI (CONT'D) (O.O.V) Then clamp and cut the cord. AL Wow! That's amazing. To the MUM.	
SHRUTI delivers the BABY. On AL, watching. SHRUTI clamps and cuts the umbilical cord and passes BABY to NON-REASSURING TRACE. The BABY cries immediately. To the MUM.		

<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.</p> <p>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>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>	
On ANAESTHETIST.		
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.		
On PATIENT.		
On SHRUTI.		
On ANAESTHETIST and the on AL.		
On AL as he's lowered onto the floor.		
On the PATIENT freaking out.		
On SHRUTI.		

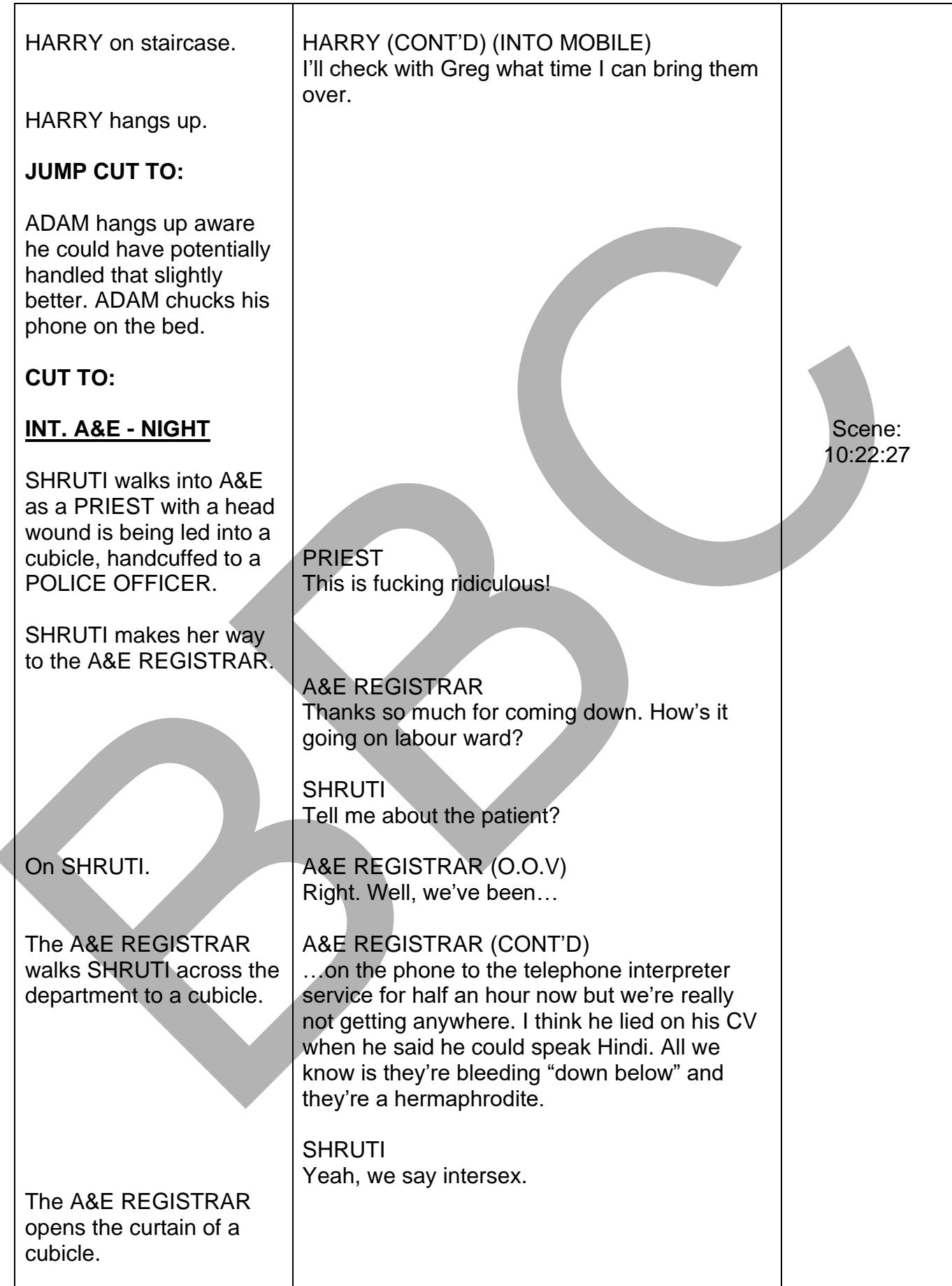
<p>To PATIENT.</p> <p>On AL, passed out on the floor.</p> <p>To ANAESTHETIST.</p> <p>From SHRUTI.</p> <p>CUT TO:</p> <p><u>INT. COFFEE ROOM - NIGHT</u></p> <p>SHRUTI finishes writing up her operation notes. She stands up and sees AL sitting down, still looking very green round the gills, but at least 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 than 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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SHRUTI exits, AL follows.	SHRUTI That better be short for, "thanks lovely doctor".	
CUT TO: INT. HOSPITAL CORRIDOR NR EARLY PREGNANCY UNIT - NIGHT	SHRUTI (CONT'D) Sorry it's a bit of a mission.	Scene: 10:19:09
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.	SHRUTI (CONT'D) Almost there.	
AL Do you often bring strange men to dark corners of the hospital?	AL Do you often bring strange men to dark corners of the hospital?	
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.	SHRUTI Wherever you're going with that, back it up immediately.	
CUT TO: INT. EARLY PREGNANCY UNIT SCANNING ROOM - NIGHT	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-	Scene: 10:19:34
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.		Music Out: 10:19:43

On SHRUTI.	<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>SHRUTI exits closing the door behind her.</p> <p>CUT TO:</p> <p>INT. ST AGNES HOSPITAL ON-CALL ROOM - NIGHT</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>	Music In: 10:19:56
		Scene: 10:20:02

	<p>GREG (THROUGH LOUDPSEAKER) Hi mate, it's Greg.</p> <p>ADAM Emma was just wondering...</p> <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) 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 pounced.</p> <p>HARRY (INTO MOBILE) You done yet?</p>	
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<p>HARRY on staircase. HARRY hangs up.</p>	<p>HARRY (CONT'D) (INTO MOBILE) I'll check with Greg what time I can bring them over.</p>	
<p>JUMP CUT TO: ADAM hangs up aware he could have potentially handled that slightly better. ADAM chuck's his phone on the bed.</p>		
<p>CUT TO:</p>		
<p>INT. A&E - NIGHT 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>PRIEST This is fucking ridiculous!</p>	<p>Scene: 10:22:27</p>
<p>SHRUTI makes her way to the A&E REGISTRAR.</p>	<p>A&E REGISTRAR Thanks so much for coming down. How's it going on labour ward?</p>	
<p>On SHRUTI.</p>	<p>SHRUTI Tell me about the patient?</p>	
<p>The A&E REGISTRAR walks SHRUTI across the department to a cubicle.</p>	<p>A&E REGISTRAR (O.O.V) Right. Well, we've been... 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>	

An ELDERLY PATIENT (70s, Indian man) sits on the bed. SHRUTI takes one look at him and turns to the A&E REGISTRAR.

Off A&E REGISTRAR's slightly shocked face. SHRUTI walks over to the ELDERLY PATIENT. She proceeds to talk to him in fluent Hindi.

He laughs uproariously.

The ELDERLY PATIENT unbuttons some of his shirt, revealing a Port-a-Cath. The A&E REGISTRAR sighs.

SHRUTI (CONT'D)
Yeah, I'd hate to prejudge but I'd be really surprised if he was intersex.

A&E REGISTRAR
How do you know?

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.

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?

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 हेमोफोफील्या है ना, इसलिए।

Subtitles: I've had some bleeding and they said I should always come to A&E because of my haemophilia.

SHRUTI (IN HINDI)
डाक्टरों ने मुझे हरमाफ्रोडाइट बताया।
Subtitles: The doctors told me 'hermaphrodite'.

SHRUTI (IN HINDI) (CONT'D)
क्या आप अपना फ़ोटोकैप दिखा सकते हैं?
Subtitles: Why don't you show them your Port-a-Cath?

To A&E REGISTRAR.	SHRUTI (CONT'D) Not a hermaphrodite. A&E REGISTRAR Haemophiliac.	Music In: 10:23:37
SHRUTI turns back to her patient.	SHRUTI (IN HINDI) मेरे साथियों की तरफ से मैं आपकी माफ़ी चाहती हूँ। बाबू चिन्ता न कर। सच बताऊँ तो आपका इलाज अब सबसे काबिल हाथों में है। Subtitles: I'm sorry about my colleagues. You're in the safest hands. Honestly.	
SHRUTI goes to leave.	ELDERLY PATIENT (IN HINDI) शुक्रिया! Subtitles: Thank you.	
On SHRUTI.	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.	
She turns away. She closes her eyes, then her bleep goes off again.	ADAM Hello?	Scene: 10:24:06
CUT TO: <u>INT. ST AGNES ON-CALL ROOM - NIGHT</u>	HUCK I've not seen you here before?	
ADAM is sitting on the sofa when there's a knock on the door.	ADAM I was hoping you'd forgotten that I mistook you for a patient's husband.	
The door opens and HUCK comes in wheeling a trolley with a few dishes.	HUCK (O.O.V) Oh no, I meant-	Music Out: 10:24:12
HUCK starts uncovering the dishes: starter and risotto main.		

On the food.	ADAM (O.O.V) I know. ADAM (CONT'D) It's my first shift here.	
ADAM feels instantly awkward and can't even manage to say thank you. HUCK uncovers the dessert - like five-star room service. On the dessert.	HUCK Well, you're a very welcome addition.	
HUCK laughs endearingly.	ADAM (O.O.V) I'm normally work for the... ADAM (CONT'D) ...NHS, where we don't get any um....	
ADAM now looks utterly flustered.	HUCK They're called cloches. ADAM I meant food.	
ADAM stares at HUCK with his jaw wide open. He looks down.	HUCK Sorry if I've judged this wrong, but... do you fancy getting a drink one day? ADAM I um... h, how... why, why did you, why'd you think-	
	HUCK Well, it's normally a clue when boys call me Daddy. HUCK (CONT'D) (O.O.V) So? ADAM I'm not really um looking for a relationship.	
	HUCK That's handy. I'm not offering one.	

<p>From ADAM.</p> <p>CUT TO:</p>		<p>Scene: 10:25:03</p>
<p>INT. ST AGNES ON-CALL ROOM - NIGHT</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>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>CUT TO:</p> <p>INT. ST AGNES LABOUR WARD - EVENING</p> <p>SERENA sits at the nurse's station.</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: 10:25:32</p>

<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 TELPHONE) Right away.</p> <p>ADAM (INTO TELPHONE) (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 TELPHONE) (CONT'D) ...Trace - it must be very worrying not having a doctor there.</p> <p>SHRUTI (INTO TELPHONE) (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 TELPHONE) (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 SHRUTI.	BRIANA (O.O.V) Yes.	
On SHRUTI.	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.	
SHRUTI reads through the A&E notes.	BRIANA Dad!	
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	BRIANA That's right.	
BRIANA'S DAD	How many people do we have to go through this with?	
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.	Music In: 10:27:00
On SHURTI.	BRIANA (O.O.V) It takes as... 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.	
On BRIANA.	BRIANA Dad! 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:		
INT. ST AGNES, PRINCESS ANNE SUITE - NIGHT		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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ADAM on the phone.	ADAM (INTO TELEPHONE) Thank you, that means a lot.	
JUMP CUT TO: MR LOCKHART on his mobile.	MR LOCKHART (THROUGH TELEPHONE) Yeah then again, I told her I was...	
CUT BACK TO: ADAM on the phone.	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...	
CUT BACK TO: ADAM on the phone.	MR LOCKHART (THROUGH MOBILE) (CONT'D) ...for your efforts.	
JUMP CUT TO: MR LOCKHART on his mobile.	ADAM (INTO TELEPHONE) That's...extremely kind Mr Lockhart thank you.	
JUMP CUT TO: MR LOCKHART hangs up.	MR LOCKHART (THROUGH TELEPHONE) Oh and I'm gonna be stuck in...	
CUT BACK TO: <u>INT. ST AGNES. PRINCESS ANNE SUITE - NIGHT</u>	MR LOCKHART (INTO TELEPHONE) (CONT'D) ...traffic for a fortnight in Corfu next month if you're interested. So don't fuck it up.	
ADAM hangs up and passes the handset to a midwife. He turns to KATHLEEN.	ADAM Thank you. 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.	Scene: 10:28:11
	KATHLEEN No course, I'm just grateful you're one of Nigel's guys...	

<p>On ADAM.</p> <p>KATHLEEN laughs.</p> <p>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 flunkey 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 AI! Please!</p> <p>AL It's fine, she's asleep.</p> <p>SHRUTI Briana? Shit!</p> <p>SHRUTI (CONT'D) Right AI 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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AL leaves the room and SHRUTI hurriedly looks through a trolley in the room for some equipment. SHRUTI shouts after AL.

To BRIANA.

BRIANA doesn't look like she's going to be fine, and SHRUTI doesn't sound convinced by her own words.

CUT TO:

**INT. ST AGNES,
PRINCESS ANNE SUITE
- NIGHT**

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.

On ADAM as he lifts the BABY's head out - it's all very slick, then delivers the BABY's body.

The BABY cries immediately as ADAM passes it straight up to KATHLEEN.
On KATHLEEN and BABY.

SHRUTI
Okay, quickly go!

SHRUTI (CONT'D)
Get me some venflons and some giving sets.

SHRUTI (CONT'D)
Briana? Briana stay with me you're gonna be fine.

KATHLEEN
Arrrrrrrrrrrrrrggggggggghhhhhh!

ADAM
Okay and stop pushing and pant for me.

SERENA (O.O.V)
Keep going.

SERENA (CONT'D)
Fabulous, well done.

ADAM
Beautiful baby...*girl*.

KATHLEEN
Hello.

ADAM (O.O.V)
That's what I call that a Hollywood...

ADAM (CONT'D)
...delivery. We got it on the first take.

Scene:
10:30:08

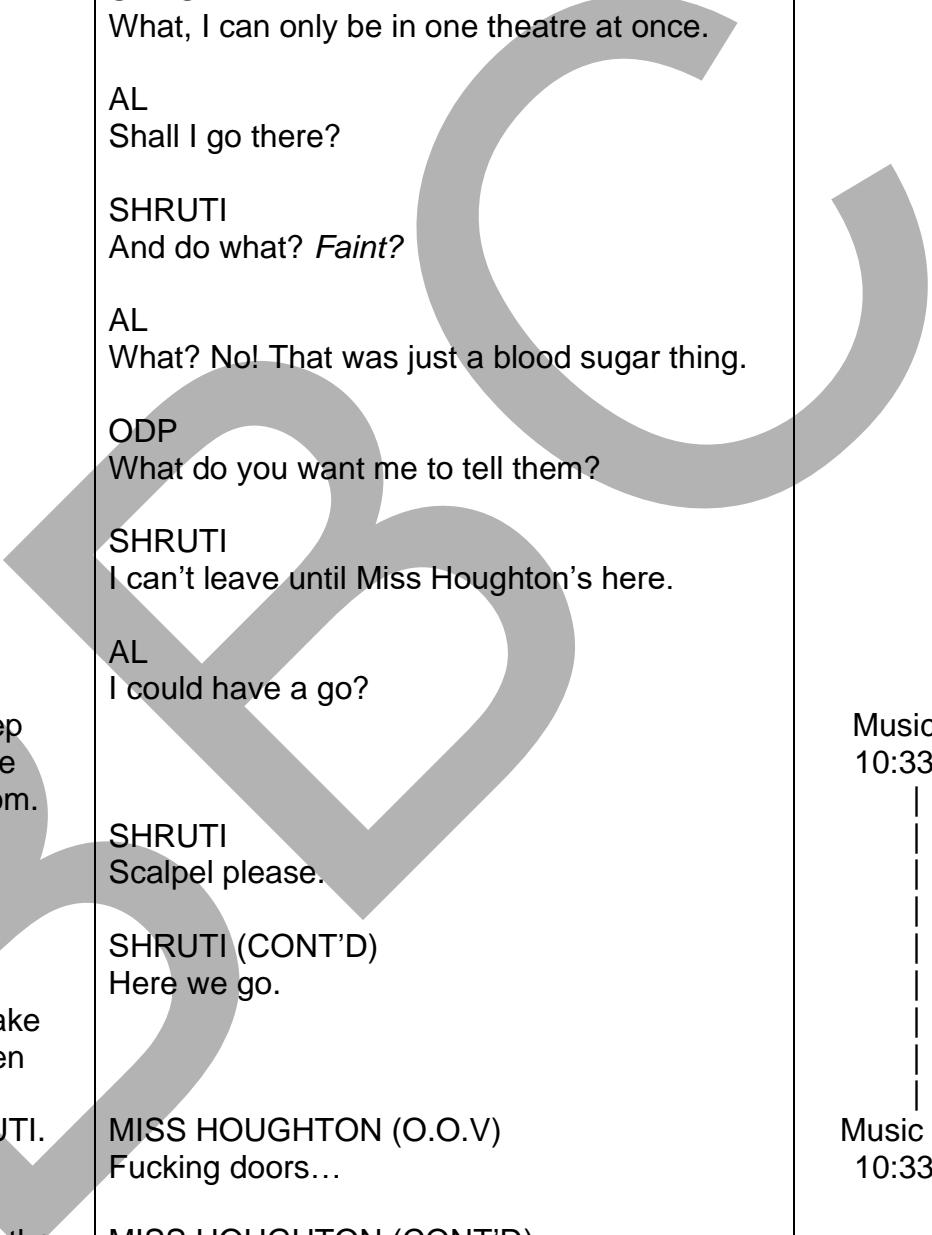
Music Out:
10:30:17

<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 rifles through the trolley, takes out cannula.	ADAM I'll do it.	
On KATHLEEN.	SERENA (O.O.V) Right, you look for some Syntometrine. It should be here in the seconds drawer.	
ADAM starts to lose his cool.	ADAM How hard was that?	
To SERENA.	ADAM (CONT'D) Someone take over the fundal massage.	
To SERENA.	SERENA (O.O.V) Don't worry Kathleen.	
ADAM starts to lose his cool.	ADAM Get some Carboprost and Misoprostol ready for me.	
To SERENA.	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.	
ADAM starts to lose his cool.	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 - 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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<p>On SHRUTI.</p> <p>SHRUTI takes a deep breath. A beat as she looks around the room. To SCRUB NURSE.</p> <p>A beat.</p> <p>SHRUTI starts to make her skin incision when MISS HOUGHTON clatters in. On SHRUTI.</p> <p>She goes through to the scrubbing area and talks to SHRUTI as she gets washed.</p> <p>On MISS HOUGHTON.</p>	<p>ODP (CONT'D) They've got a massive post-partum haemorrhage coming over in...</p> <p>ODP (CONT'D) (O.O.V) ...an ambulance.</p> <p>SHRUTI What, I can only be in one theatre at once.</p> <p>AL Shall I go there?</p> <p>SHRUTI And do what? <i>Faint</i>?</p> <p>AL What? No! That was just a blood sugar thing.</p> <p>ODP What do you want me to tell them?</p> <p>SHRUTI I can't leave until Miss Houghton's here.</p> <p>AL I could have a go?</p> <p>SHRUTI Scalpel please.</p> <p>SHRUTI (CONT'D) Here we go.</p> <p>MISS HOUGHTON (O.O.V) Fucking doors...</p> <p>MISS HOUGHTON (CONT'D) ...stood there banging for five minutes before a cleaner found me. Even fucking Cinderella got back through the door after midnight.</p> <p>AL (O.O.V) We got stuck in...</p>	 <p>Music In: 10:33:20</p> <p>Music Out: 10:33:38</p>
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	<p>AL (CONT'D) ...a corridor too!</p>	
On AL and SHRUTI. SHRUTI rolls her eyes at him.	<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>	
On SHRUTI.	<p>SHRUTI Thirty-two years old, confirmed ruptured ectopic with significant peritoneal blood.</p> <p>MISS HOUGHTON (O.O.V) You...</p>	Music In: 10:33:58
On MISS HOUGHTON.	<p>MISS HOUGHTON (CONT'D) ...scanned her yourself?</p> <p>SHRUTI (O.O.V) Yeah.</p>	
MISS HOUGHTON walks back in, gowned and gloved.	<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>	
On SHRUTI.	<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>	
SHRUTI looks calm, mature, determined. Our favourite student has finally graduated.		
CUT TO:		
<u>INT. LABOUR WARD</u> <u>CORRIDOR /</u> <u>LABOUR WARD HIGH</u> <u>DEPENDENCY UNIT -</u> <u>NIGHT</u>		Scene: 10:34:12

Two PARAMEDICS burst through the doors pulling a trolley.

JUMP CUT TO:

SHRUTI is preparing for the patient's arrival with the help of midwives.

CUT BACK TO:

The PARAMEDICS turn onto another corridor.

JUMP CUT TO:

SHRUTI is setting up a trolley, with all manner of equipment.

CUT BACK TO:

The PARAMEDICS pass the nurses station

JUMP CUT TO:

SHRUTI positions the trolley, full of equipment.

CUT BACK TO:

The PARAMEDICS make their way down the corridor towards the HDU.

JUMP CUT TO:

SHRUTI is waiting in HDU for the patient's arrival.

CUT BACK TO:

The PARAMEDICS swing the trolley into HDU.

<p>CUT TO:</p> <p>INT. LABOUR WARD HIGH DEPENDENCY UNIT - NIGHT</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... ...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 uterotronics? ADAM Just Syntometrine, and the Synto infusion that's running. Wanna get her some Misoprostol? SHRUTI Protocol is for Carboprost first. Carboprost! 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...	
To ODP.	SHRUTI turns to ADAM. SHRUTI (CONT'D) ...was the placenta complete? ADAM Yes. SHRUTI Trauma, any tears? ADAM No. SHRUTI Thrombin, any past medical history? ADAM Um nothing.	
To ADAM.	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.		

The entire large teamwork in perfect co-ordination and harmony, like an orchestra with SHRUTI the conductor.

This is the NHS at its best.

We see SHRUTI's face as she works - it's calm and oddly inscrutable.

CUT TO:

INT. LABOUR WARD CORRIDOR - EARLY MORNING

After a passage of time, ADAM is outside HDU. He peers through the window - KATHLEEN and BABY alive and well.

NON-REASSURING TRACE exits HDU.

On KATHLEEN and BABY.

NRT walks off, tutting, and ADAM looks guilty about his complicity.

CUT TO:

INT. LABOUR WARD LOCKER ROOM - EARLY MORNING

SHRUTI is wearing her own clothes and emptying her locker into her rucksack.

Scene:
10:35:52

NRT
Yet another transfer from St hopeless. One day they're gonna kill someone, you know?

NRT (CONT'D) (O.O.V)
It's a shame we don't see any of the cash those poor patients...

NRT (CONT'D)
...spend.

Scene:
10:36:19

She is somehow different almost meditative in her calmness. ADAM walks in.	ADAM Nice work tonight by the way. Miss Houghton's basically err...	Music Out: 10:36:24
On SHRUTI.	ADAM (CONT'D) (O.O.V) ...writing a four act opera about how great you are.	
But SHRUTI doesn't acknowledge him. ADAM sits on the bench and starts eating his sandwich.	ADAM (CONT'D) Is it wrong for me to feel proud?	
A beat.	ADAM (CONT'D) You're so... good.	
SHRUTI	SHRUTI Mm-hm.	
On SHRUTI.	ADAM You still pissed off with me?	
On SHRUTI.	ADAM (CONT'D) (O.O.V) About the engagement party?	
On SHRUTI.	SHRUTI No, I'm just tired.	
A long beat before ADAM remembers something.	ADAM (O.O.V) I really am sorry.	
ADAM	SHRUTI It's fine. Anyway, you're only as good as your last patient, aren't you?	
ADAM	ADAM I bloody hope not.	
ADAM	ADAM (CONT'D) Oh my god, I'm so sorry, I completely forgot!	
ADAM	Exam results were out yesterday.	
ADAM	SHRUTI Yeah.	

<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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INT. NEONATAL
INTENSIVE CARE UNIT
- NIGHT / FLASHBACK

FLASHBACK: BABY MIST asleep in his incubator.

CUT BACK TO:

INT. GREG AND EMMA'S HOUSE - MORNING

Back with ADAM eyes still closed. EMMA marches in.

ADAM does as he's told. There is a moment of excruciating silence. EMMA has to break it.

ADAM turns to EMMA.

On ADAM.

ADAM gets up from the sofa and goes over to EMMA at her desk.

EMMA
Didn't we say no feet on the table, Adam?

EMMA (CONT'D)
So... How was your first private shift?

ADAM
Yeah, it was fine thanks.

EMMA
Isn't that chandelier in the entrance hall stunning?

ADAM
You know, it wasn't alright - it was awful. Attempted murder with a side order of asparagus risotto.

EMMA (O.O.V)
What do you mean?

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.

EMMA
Don't be ridiculous!

Scene:
10:38:21

Scene:
10:38:22

Music Out:
10:38:34

	<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>A beat.</p> <p>On 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>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>Music In: 10:40:06</p>
<p>CUT TO:</p> <p><u>EXT. HOSPITAL CARPARK - MORNING</u></p>		<p>Scene: 10:40:08</p>
<p>ADAM gets out of his car.</p> <p>CUT TO:</p> <p><u>EXT. HOSPITAL ENTRANCE - MORNING</u></p>		<p>Scene: 10:40:17</p>

ADAM is walking towards the hospital with a glint back in his eye - he's doing a bit better.		Music In: 10:40:22 Scene: 10:40:24
CUT TO:		
<u>INT. HOSPITAL ENTRANCE - MORNING</u>		
ADAM enters the hospital.		
CUT TO:		
<u>INT. LABOUR WARD - MORNING</u>		Scene: 10:40:29
ADAM breezes onto labour ward, looking around with fresh eyes, clearly glad to be back in his own hospital.	ADAM (TO CAMERA) Ah, the fragrant air of underfunding.	
ADAM to CAMERA.		
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.		
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.	ADAM (CONT'D) What's going on? What's happened?	
TRACY stares back dumbly, shaking her head. From ADAM.		Music Out: 10:40:52

<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>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 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>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>CUT TO:</p> <p><u>INT. LABOUR WARD LOCKER ROOM - EARLY MORNING / FLASHBACK</u></p> <p>FLASHBACK: SHRUTI emptying her locker into her rucksack.</p>		<p>Scene: 10:42:03</p>
<p>CUT BACK TO:</p> <p><u>INT. HOSPITAL CORRIDOR - MORNING</u></p> <p>ADAM looking up at the harsh lighting.</p>		<p>Scene: 10:42:05</p>
<p>CUT TO:</p> <p><u>INT. LABOUR WARD LOCKER ROOM - EARLY MORNING / FLASHBACK</u></p> <p>FLASHBACK: SHRUTI closing her locker and turning to ADAM.</p>		<p>Scene: 10:42:09</p>
<p>CUT BACK TO:</p>		

**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 ASHLEY MCGUIRE HARKI BHAMBRA SOPHIE WINKLEMAN	
	Ms Houghton Huck Kathleen		
	Caesarean Patient Amie Priest	KATIE MULGREW GRACE COOKEY-GAM	
	A&E Registrar	PAUL FOULDS	
	Elderly Hindi Patient	CHRISTOPHER LOGAN	
	Briana's Dad	KALIM JANJUA	
	Briana	JONATHAN JAYNES	
	Mr Lockhart	SOPHIE ORMOND	
	Anaesthetist	ALEX JENNINGS	
	ODP	MUKI ZUBIS	
	Paramedic	BELLA HEESOM	
	Tracy	ELLA DACRES	
		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 Production Coordinator Assistant Production Coordinator Production Secretary Production Assistants	ROY FORBERG CECILY COLAHAN EMMA CLARKE TOM THORNLEY YASMIN AMIN PATRICK TOLAN EMMA TAYLOR	
	Clearance Coordinator		
	Production Accountant 1 st Assistant Accountant Post-Production Accountant Cashier	SPENCER ARCHER RACI WILKINSON MATT DALTON JACK CONNOR	
	Script Consultants	DAN SWIMER JUSTIN MYERS BEN HOUGH VICKY GEGENBAUER	
	Script Editor Script Supervisor		
	Medical Advisors	Dame CLARE GERADA PRCGP FRCPsych Dr RUTH MACSWAN MRCOG Dr RUPA RUBINSTEIN MRCPCH LISA LIVINGSTON SOPHIE MONTGOMERY	
	1 st Assistant Director 2 nd Assistant Director Crowd 2 nd Assistant Director 3 rd Assistant Director Executive Assistant Floor Runners	ALEX STREETER CARLY MILLS EMILY PRIEDITIS SAM PARNELL DAYA SINGH TAAK CAMILLE HATCHER LIAM FRAMPTON JACK CRESSALL ALICE DE LAMBERT	
	Crowd Runner		
	Stunt Coordinator Stunt Performers	DEAN FORSTER MATT HERMISTON PAUL GINNS	
	Publicist Unit Photographer	RYAN DAVIES ANIKA MOLNÁR	
	Location Manager Assistant Location Managers	TOM BELTRANDI MARY GOULDSBROUGH FRANKLIN PEACOCK	
	Unit Manager Location Assistants	BEN OMOREGIE ISHAAN KHAN BROWN MIHAI HAGIU	
	COVID-19 Testing Coordinators	TRISH WADLEY	
	COVID-19 Assistant Coordinator	SHANNON GIBSON-DURR	
	COVID-19 Assistant Directors	LEOPOLD W. HOFMANN ALICIA BARBECHO RODRÍGUEZ MARK TUCKER	

	COVID-19 Production Assistants	JOSEPH GOODMAN JAYCEE CULVER VICKY BROWN OSCAR JULIAN MARIN RIAÑO	
	Unit Cleaner		
	Focus Puller Clapper Loader Camera Trainee	DANIEL VILLANUEVA JONNY TREHERNE JAMES BURNS PAUL FLINT MATTHEW STANLEY	
	Digital Imaging Technician Video Playback Operators	SAM HILL HANNAH JELL	
	Key Grip Steadicam Operator		
	Gaffer Best Boy Electricians	WILLIAM POPE MATTHEW SIMMONS JON PRENTICE DANIEL BURNS ELLIOTT LINEHAN-CROSS GREG PROBERT PAUL KING	
	Lighting Desk Operator Rigging Gaffer Lighting Rigger		
	Boom Operators	RORY REA LOVE HOBBS RORY SMITH JACK SIMPSON	
	2 nd Assistant Sound		
	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	DAN MARSDEN	
	Construction Coordinator	LUKASZ SWIDER MILLY WEBSTER	
	Costume Supervisor Costume Standbys	ALICE WOODWARD JULES HINDESS LOUISE HOLSGROVE MADELEINE EDIS	
	Costume Trainees	LAUREN AMIE PARIOLA-BIRCH HANNAH STURE	

	Make-Up Supervisor Make-Up Artists Make-Up Trainee Prosthetic Effects by	KAT MORGAN IAN GRUMMITT JO TURNER MACKENZIE DYE MILLENNIUM FX	
	Sister Production Executive Sister Production Manager Sister Senior Legal Executive Sister Business Affairs Coordinator Sister Assistant Communications Manager Location Facilities Location Catering Unit Medic H&S Consultancy Transport Captain Unit Drivers Minibus Captain Minibus Drivers Post-Production Supervisor Digital Intermediate Coordinator Post-Production Paperwork Assistant Editor Colourist Assistant Colourist Online Editor Visual Effects Additional Visual Effects Main Title Design Re-Recording Mixer Sound Designer Dialogue Editor ADR Editor Music Editor Foley Supervisor Crowd ADR Casting Director Score Performed by JARV IS... ADAM BETTS JARVIS COCKER EMMA SMITH	HSINYI LIU CAT MORGAN MARNIE WILKES ANASTASIA VILLAROSA SUMAN RANDHAWA ON-SET CLARKSON CATERING ADAM YOUNG FIRST OPTION ANDY READ PAUL NEOPHYTOU NATHAN JAMES DEREK AHAIWE ANDY DOYLE LEIGH MASON LEE MELHADO AIDAN DOYLE LEON KAMIN PETE OLDHAM CALLINA PEARSON ANASTASIA KYRIACOU ANDREW REYNOLDS TOBY TOMKINS TOM MATTHEWS RICHARD HARRIS JELLYFISH PICTURES SUB-ZERO ANIMATION HUGE DESIGNS JAMIE SELWAY JOSEPH STRACEY ADAM HORLEY MIKE TEHRANI SAM OKELL SRDJAN KURPJEL PHOEBE SCHOLFIELD JASON BUCKLE ANDREW MCKINNEY SERAFINA STEER	

Music Supervisor MATT BIFFA
Music Consultant DANNY LAYTON



End Card with
Logos In:
10:43:31

Music Out:
10:43:34

Cut to Black:
10:43:34