

THIS IS GOING TO HURT

EPISODE 7

POST PRODUCTION SCRIPT - BBC

Writer

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| <p>RE-CAP OF PREVIOUS EPISODE:</p> <p><u>INT. CAR - MORNING</u></p> <p>ADAM opens a letter. It's from the GMC about a complaint.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD. ANOTHER CORRIDOR - MORNING</u></p> <p>ADAM and SHRUTI make their way through a set of double doors.</p> <p>CUT TO:</p> <p><u>EXT. EAST LONDON STREET - EVENING</u></p> <p>TRACY turns around to talk to ADAM.</p> <p>On ADAM.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD. ANOTHER CORRIDOR - MORNING</u></p> <p>On ADAM as he waits with SHRUTI for the lift.</p> | <p>ADAM (V.O) I've had another complaint and it's a GMC one. It's going to tribunal.</p> <p>PREVIOUSLY</p> <p>SHRUTI Why would Erika complain again?</p> <p>ADAM She hasn't. It's anonymous.</p> <p>TRACY You think that <i>you</i> are the cleverest person in the room...</p> <p>TRACY (CONT'D) (O.O.V) ...and that makes you dangerous.</p> <p>TRACY (CONT'D) You're a liability.</p> <p>SHRUTI (V.O) Well, I guess...</p> <p>SHRUTI (CONT'D) (O.O.V) ...you are the one who sent her home early...</p> | <p>Scene & Music In: 10:00:00</p> <p>Scene & Caption In: 10:00:03</p> <p>Scene: 10:00:06</p> <p>Scene: 10:00:12</p> |
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| <p>CUT TO:</p> <p><u>INT. CAB - NIGHT</u></p> <p>HARRY sits in silence in the back of a minicab.</p> <p>CUT TO:</p> <p><u>INT. GREG AND EMMA'S HOUSE. LIVING ROOM - EVENING</u></p> <p>ADAM and GREG on the sofa.</p> <p>CUT TO:</p> <p><u>EXT. HOSPITAL - EARLY MORNING</u></p> <p>SHRUTI walks away from the hospital She looks to CAMERA.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD - MORNING</u></p> <p>TRACY barely holding it together.</p> <p>CUT TO:</p> <p><u>EXT. TERRACED STREET - MORNING</u></p> <p>SHRUTI's DAD and MUM answer the door.</p> | <p>SHRUTI (CONT'D) ...and then falsified the notes.</p> <p>ADAM Alright, Judge Judy.</p> <p>GREG (V.O) If you ever want to chat about Harry...</p> <p>GREG (CONT'D) ...you know I'm here for you.</p> <p>ADAM I think I'm actually designed to be on my own.</p> <p>SHRUTI (TO CAMERA) I'm sorry. I really did try.</p> <p>TRACY I don't know what was she...</p> <p>TRACY (CONT'D) (V.O) ...thinking?</p> | <p>Scene: 10:00:17</p> <p>Scene: 10:00:18</p> <p>Scene: 10:00:22</p> <p>Scene: 10:00:24</p> <p>Scene: 10:00:26</p> |
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| <p>CUT TO:</p> <p><u>INT. NEONATAL INTENSIVE CARE UNIT - MORNING</u></p> <p>ADAM sits next to MIST's incubator, in tears. Broken. Guilty. Devastated. Alone.</p> <p>FADE TO BLACK:</p> <p><u>EXT. HOSPITAL - DAY</u></p> <p>ADAM walks up the ramp towards the hospital.</p> <p>CUT TO:</p> <p><u>INT. DELIVERY ROOM 1 - DAY</u></p> <p>ADAM is reviewing patient NICOLA's CTG. She's hooked up to a synton drip. The room is inadequately divided in two by some makeshift curtains on wheels and a floor-standing noticeboard. The PATIENT on the other side of the divide (O.O.V) is screaming in pain, in a pretty agonising labour. ADAM signs the CTG. To NICOLA.</p> | <p>TWO MONTHS LATER</p> <p>ADAM Sorry you've ended up with a twin room - no room at the inn today.</p> <p>NICOLA Better than a bunk bed I guess?</p> <p>ADAM Yeah, get four to a room that way.</p> | <p>Scene: 10:00:27</p> <p>Fade to Black: 10:00:30</p> <p>Scene & Caption In: 10:00:32</p> <p>Music Out: 10:00:34</p> <p>Scene: 10:00:36</p> |
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| <p>ADAM's bleep goes off - he looks at it then makes his way past the curtain, apologising to the PATIENT on the other side, then goes to leave but smashes the door into the room divide. He apologises again then leaves.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD CORRIDOR - DAY</u></p> <p>ADAM makes his way to the operating theatre.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD OPERATING THEATRE</u></p> <p>ADAM delivers a baby via caesarean.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD COFFEE ROOM - DAY</u></p> <p>ADAM gets a beep and exits the coffee room.</p> <p>CUT TO:</p> <p><u>INT. DELIVERY ROOM 11 - DAY</u></p> <p>A patient, ALI, is in stirrups and ADAM is delivering her baby using a silastic cup ventouse. AGNIESKA is palpating her abdomen for contractions.</p> | <p>ADAM (CONT'D) Sorry, sorry about the room.</p> <p>ADAM (CONT'D) Sorry.</p> | <p>Music In: 10:00:51</p> <p>Scene: 10:00:54</p> <p>Scene: 10:00:56</p> <p>Scene: 10:01:00</p> <p>Scene: 10:01:02</p> |
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| <p>Unfortunately, the patient's husband DAN, a palpably drunk man in his 30s is bouncing on a birthing ball. He has clearly attended labour ward directly from a multi-hour party. On ADAM.</p> <p>On ADAM.</p> <p>On ADAM.</p> <p>On ALI.</p> <p>On ALI pushing.</p> <p>On ADAM the BABY's head as ADAM guides it out using the ventouse. ALI starts panting. DAN bounces up and down on the birthing ball, excited/drunken. ALI rolls her eyes as ADAM passes ALI her new-born BABY.</p> | <p>DAN Hey, hey, hey baby, ohhh...</p> <p>ALI (O.O.V) I'm so sorry about...</p> <p>ALI (CONT'D) ...all this.</p> <p>ALI (CONT'D) (O.O.V) He got wasted at the office party. I'm gonna...</p> <p>ALI (CONT'D) ...strangle him later.</p> <p>ADAM Well, make sure you do a thorough job because they're really busy in A&E.</p> <p>AGNIESKA (O.O.V) That's a nice...</p> <p>AGNIESKA (CONT'D) ...big contraction now.</p> <p>DAN (O.O.V) I love you.</p> <p>ADAM (O.O.V) One last big push for me - you're doing really well.</p> <p>ADAM (CONT'D) (O.O.V) Stop pushing! Pant.</p> <p>DAN Oh, ho, ho, ho, ho!</p> <p>DAN (CONT'D) (O.O.V) Yay.</p> | | |
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| <p>DAN continues to bounce in excitement.</p> <p>On AGNIESKA as she hands ALI her baby.</p> <p>On ADAM he grabs the patient's notes to write up his delivery. The first page he turns to has a clinic entry from SHRUTI. As he stares at her name, the hubbub of the room fades away. ADAM SIGHS as he's hit with the memory of what happened.</p> <p>CUT TO:</p> <p><u>MEMORY / FLASHBACK</u></p> <p>FLASHBACK: SHRUTI in the NICU lobby, she turns to ADAM. JUMP CUT TO: SHRUTI drunk at ADAM's engagement party and ADAM accusing her complaining about him. JUMP CUT TO: SHURTI closing her locker after packing its contents into her bag.</p> <p>CUT BACK TO:</p> <p><u>INT. DELIVERY ROOM</u> <u>11 - DAY</u></p> <p>ADAM snaps back into the room. DAN is in the corner of the room, having a piss.</p> <p>ADAM stares.</p> | <p>DAN (CONT'D) Whey!</p> <p>DAN (CONT'D) (O.O.V) Love you. Love you.</p> <p>AGNIESKA (O.O.V) <i>Sir!</i></p> <p>AGNIESKA (CONT'D) <i>Sir! Stop that! This is not a toilet! You absolute...</i></p> | <p>Music In: 10:01:35</p> <p>Music Out: 10:01:39</p> <p>Scene: 10:01:48</p> <p>Scene: 10:01:51</p> <p>Music Out: 10:01:52</p> <p>Music In: 10:01:55</p> |
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| <p>He decides to leave AGNIESKA to it as she escorts him out the room.</p> <p>DAN protests.</p> <p>Out on ADAM.</p> <p>CUT TO TITLES:</p> <p><u>INT. NURSING STATION</u> <u>- DAY</u></p> <p>It's like Piccadilly Circus on the ward, with huge numbers of patients and partners milling around.</p> <p>RIA is holding the fort, currently talking to a patient's HUSBAND and AL is at the desk writing in some notes.</p> <p>ADAM walks over.</p> <p>ADAM to AL.</p> <p>ADAM rolls his eyes.</p> | <p>AGNIESKA (IN POLISH) (CONT'D) (O.O.V) Pierdolcu jeden! Won! Won mi stać! Translation: Fucknuts! Out! Get out of here.</p> <p>DAN Hey! Where- where you...</p> <p>THIS IS GOING TO HURT</p> <p>RIA Why don't you pop downstairs and go for a walk for half an hour?</p> <p>Based on the book by ADAM KAY</p> <p>HUSBAND What you can't squeeze us in before then?</p> <p>RIA I'm not running a Pizza Express, sir.</p> <p>ADAM Who bleeped me?</p> <p>RIA Tracy needs an FBS done, love.</p> <p>ADAM Do me an FBS.</p> <p>AL What does FBS mean?</p> <p>ADAM Foetal Blood Sample.</p> <p>AL Oh.</p> | <p>Titles In: 10:02:03</p> <p>Scene: 10:02:06</p> <p>Caption In: 10:02:08</p> |
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| <p>RIA as ADAM walks off.</p> <p>A slight moment of realisation from ADAM that he overstepped. ADAM's phone goes off - it's GREG. He ignores it, puts it in his pocket.</p> <p>CUT TO:</p> <p><u>INT. DELIVERY ROOM 5</u> <u>- DAY</u></p> <p>A pregnant patient, JESSICA is lying in bed. ADAM performs the fiddly procedure of Foetal Blood Sampling, getting a drop of blood from the baby's scalp. There's a lot of tension in the air, with long beats of awkward silence. After one such beat, ADAM speaks.</p> <p>We See TRACY is there. She moves the light.</p> <p>A beat.</p> <p>On ADAM.</p> | <p>RIA And the award for "Boss of the Year" goes to.</p> <p>ADAM'S MOBILE PHONE NOTIFICATION Incoming Call GREG</p> <p>ADAM Angle the light a bit better for me.</p> <p>TRACY Please.</p> <p>ADAM Please.</p> <p>ADAM (CONT'D) Remember to file another complaint about my manners.</p> <p>TRACY I've had weeks of this now, Adam - can you stop being quite so much of a twat?</p> <p>ADAM Tracy!</p> <p>TRACY (O.O.V) No, don't "Tracy" me.</p> | <p>Graphics In: 10:03:08</p> <p>Scene: 10:03:10</p> |
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| <p>On the PATIENT still lying back and doesn't seem to have noticed.</p> <p>There is a long beat while ADAM goes back to his FBS. TRACY sighs.</p> <p>On ADAM he is winded by this: a pretty low blow.</p> <p>JESSICA lifts her head and signs at ADAM and TRACY. From ADAM and TRACY, embarrassed.</p> <p>CUT TO:</p> <p><u>INT. STAIRWELL - DAY</u></p> <p>ADAM (still in scrubs) heads into the stairwell.</p> | <p>TRACY (CONT'D) Anyway, the patient's deaf. And if she wasn't, I'm sure she'd agree that was a pretty <i>twattish</i> thing to say.</p> <p>ADAM (O.O.V) I know old habits are hard to change, but wanna...</p> <p>ADAM (CONT'D) ...try being professional?</p> <p>TRACY What, like you?</p> <p>ADAM Well, that's assuming I still <i>have</i> a profession after my hearing tomorrow.</p> <p>ADAM (CONT'D) And just so you know, I'm nipping out to Shruti's memorial for five minutes, if I can.</p> <p>TRACY What so, you've got time for her now she's dead, do you?</p> <p>TRACY (CONT'D) I'm sorry, I didn't mean that.</p> <p>ADAM Absolutely sure that it's me that's the twat?</p> <p>JESSICA You do know I can lip-read, right?</p> <p>JULIAN Hey.</p> | <p>Scene: 10:04:13</p> |
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| <p>JULIAN (wearing his own clothes) is walking down the stairs. ADAM walks alongside him.</p> <p>ADAM's bleep goes off. He looks gutted.</p> <p>On ADAM as he turns to head back upstairs. ADAM stops. JULIAN grabs the bleep off him.</p> <p>JULIAN's already on his way upstairs.</p> <p>Out on ADAM.</p> <p>CUT TO:</p> <p><u>EXT. HOSPITAL - DAY</u></p> <p>ADAM fast-walks down the ramp towards the car park. His phone rings. ADAM answers.</p> <p>CUT TO:</p> <p><u>INT. GREG AND EMMA'S HOUSE. LIVING ROOM - DAY</u></p> <p>GREG is sitting down with a coffee talking to ADAM on his mobile.</p> <p>CUT BACK TO:</p> | <p>JULIAN (CONT'D) You coming to the memorial?</p> <p>ADAM Yeah.</p> <p>ADAM (CONT'D) Well, have fun..</p> <p>JULIAN (O.O.V) Hey, give me that.</p> <p>JULIAN (CONT'D) She'd have wanted you there.</p> <p>ADAM You sure?</p> <p>JULIAN Of course.</p> <p>ADAM (INTO MOBILE) You've got thirty seconds.</p> <p>GREG (THROUGH MOBILE) Right um...</p> <p>GREG (INTO MOBILE) (CONT'D) ...so, Emma's been getting this weird pain in her groin. Um it only happens if she stands on one leg, err but it's agony.</p> | <p>Scene: 10:04:40</p> <p>Scene: 10:04:45</p> |
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| <p><u>EXT. HOSPITAL - DAY</u></p> <p>Back with ADAM.</p> <p>CUT TO:</p> <p><u>INT. GREG AND EMMA'S HOUSE.</u> <u>LIVING ROOM - DAY</u></p> <p>Back with GREG.</p> <p>CUT BACK TO:</p> <p><u>EXT. HOSPITAL - DAY</u></p> <p>BACK with ADAM.</p> <p>ADAM hangs up. We're now in a slightly depressing patch of grass outside the hospital. It's near the car park and doesn't scream "serenity". About twenty people are stood around including ADAM, TRACY, BEN and MISS HOUGHTON. MR LOCKHART is glad-handing SHRUTI'S MUM and SHRUTI'S DAD, expressing charming condolences. On ADAM as MISS HOUGHTON clears her throat dramatically enough to get the attention of the assembled.</p> | <p>GREG (THROUGH MOBILE) (CONT'D) What d'you reckon?</p> <p>ADAM (INTO MOBILE) Stand on two legs.</p> <p>GREG (INTO MOBILE) I mean if she's putting her trousers on.</p> <p>ADAM (INTO MOBILE) It's probably just symphysis pubis dysfunction, it's nothing to worry about. See a physio, they can give her this special belt thing.</p> <p>GREG (THROUGH MOBILE) You're a legend. And, and-</p> <p>ADAM (INTO MOBILE) Time's up - bye!</p> <p>MISS HOUGHTON (O.O.V) Thanks so much to...</p> | <p>Scene: 10:04:50</p> <p>Scene: 10:04:52</p> <p>Scene: 10:04:54</p> |
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| <p>A small tree has been planted and tied to a stake - there's a spade leaning against it and a plaque banged into the ground in front. On ADAM. As the scene progresses, the occasional bleep goes off and someone either dashes off or answers it on their mobile phone on the periphery. On MR LOCKHART and TRACY.</p> <p>On ADAM.</p> <p>On ADAM and then on MR LOCKHART and TRACY.</p> <p>On MR LOCKHART and TRACY as SHRUTI's MUM takes over speaking duties.</p> <p>On ADAM.</p> <p>On ADAM.</p> | <p>MISS HOUGHTON (CONT'D) ...so many of you for coming - Christ knows who's looking after labour ward, better not be me!</p> <p>MISS HOUGHTON (CONT'D) (O.O.V) We're obviously here to remember Shruti Akarya, and to unveil this lovely...</p> <p>MISS HOUGHTON (CONT'D) ...I'm gonna say oak tree, in her honour.</p> <p>MISS HOUGHTON (CONT'D) (O.O.V) So let me hand over first of all to Mr and Mrs Akarya.</p> <p>SHRUTI'S MUM Acharya.</p> <p>MISS HOUGHTON Acharya.</p> <p>SHRUTI'S DAD (O.O.V) Thank you <i>all</i> for coming.</p> <p>SHRUTI'S DAD (CONT'D) You know Shruti loved being a doctor.</p> <p>SHRUTI'S DAD (CONT'D) (O.O.V) But every time she called us she would tell us how much she enjoyed working with you all.</p> <p>SHRUTI'S MUM (O.O.V) Shruti...</p> <p>SHRUTI'S MUM (CONT'D) ...brought us huge pride in everything she achieved...</p> <p>SHRUTI'S MUM (CONT'D) (O.O.V) ...and it brings us great joy that she will live on, not just in our hearts and our minds...</p> <p>SHRUTI'S MUM (CONT'D) ...but in this beautiful tree, which will live longer than...</p> <p>SHRUTI'S MUM (CONT'D) (O.O.V) ...any one here.</p> | |
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| <p>There is a respectful round of applause. On MR LOCKHART and TRACY.</p> <p>On ADAM.</p> <p>On ADAM.</p> <p>From ADAM, thoughtful.</p> <p>CUT TO:</p> <p><u>EXT. HOSPITAL - DAY - LATER</u></p> <p>MISS HOUGHTON is having a drink on the fringes of the group while everyone else makes small talk. She doesn't like the drink, throws away her drink.</p> <p>ADAM approaches her.</p> | <p>MISS HOUGHTON (O.O.V) As Shruti's educational supervisor, I know first-hand...</p> <p>MISS HOUGHTON (CONT'D) ...what a committed and dedicated doctor she was, as evidenced by her passing her Part One exam first time - something I might add I did not do. Seven driving tests too and counting...can do a caesarean in five minutes with one hand, can't reverse around a bloody corner.</p> <p>MISS HOUGHTON (CONT'D) (O.O.V) We're all the poorer for her loss. But depression is cruel...</p> <p>MISS HOUGHTON (CONT'D) ...and in Shruti's case silent. While she was... clearly doing well at work, obviously there...</p> <p>MISS HOUGHTON (CONT'D) (O.O.V) ...were other forces at play. In life, like on labour ward, you never really know what's round the corner.</p> <p>MISS HOUGHTON (CONT'D) Urgh!</p> <p>ADAM Miss Houghton?</p> <p>MISS HOUGHTON Alright?</p> | <p>Scene: 10:07:08</p> |
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| <p>Sarcastically.</p> <p>On ADAM who glances over to see TRACY talking to SHRUTI's PARENTS.</p> <p>On ADAM.</p> <p>On ADAM.</p> <p>MISS HOUGHTON meanders off. After a moment with himself, ADAM walks over to SHRUTI'S PARENTS. He passes BEN on the way. They don't say a word to each other.</p> | <p>ADAM Think maybe Shruti wasn't quite as happy at work as you said.</p> <p>MISS HOUGHTON No! D'you reckon?</p> <p>MISS HOUGHTON (CONT'D) (O.O.V) Well what did you want her parents to hear? That she couldn't hack it?</p> <p>ADAM I mean, like, shouldn't there be some kind of investigation? Or we all just gonna... keep pretending there's nothing wrong with this place?</p> <p>MISS HOUGHTON Sorry, I must be dementing - when did I say there was nothing wrong?</p> <p>MISS HOUGHTON (CONT'D) (O.O.V) This hospital's got about three doctors and a budget of twelve pound fifty. So...</p> <p>MISS HOUGHTON (CONT'D) ...if you wanna change it become a government minister, because there is bollocks all any of us here can do.</p> <p>ADAM Well I... So what do we do now, then?</p> <p>MISS HOUGHTON (O.O.V) Well, we all toddle off...</p> <p>MISS HOUGHTON (CONT'D) ...back to work, don't we? And then eventually they forget to water the tree and that dies as well.</p> | |
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| <p>ADAM loiters near them, considering going back and saying more. MR LOCKHART approaches.</p> <p>They head off together towards the hospital.</p> <p>ADAM to CAMERA.</p> | <p>ADAM I'm so sorry for your loss.</p> <p>SHRUTI'S DAD Erm... Err... Did you work closely with Shruti?</p> <p>ADAM I... No not really, no. Um... But she's much missed.</p> <p>MR LOCKHART Walk with me, Kay.</p> <p>MR LOCKHART (CONT'D) So, tomorrow's your big day at GMC towers.</p> <p>ADAM Yes, yeah it is, yeah.</p> <p>MR LOCKHART Must say I'm very sorry you're going through all this. For what it's worth, I think it's <i>bloody</i> unfair that it has to end like this.</p> <p>ADAM I'm not sure it's gonna end?</p> <p>MR LOCKHART Well you falsified the notes - seemed pretty cut and dry to me. Not sure anyone really comes back from that.</p> <p>ADAM (TO CAMERA) No, I wrote what you told me to write, then you weaselled back on it.</p> <p>ADAM (CONT'D) Well, my lawyer thinks I stand a fighting chance.</p> <p>MR LOCKHART How are you intending to play things at the tribunal?</p> | |
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| <p>From ADAM as MR LOCKHART pulls away.</p> <p>CUT TO:</p> <p><u>INT. ADAM'S PARENTS' HOUSE. DRAWING ROOM - NIGHT</u></p> <p>ADAM is in his work clothes, playing the piano in an otherwise dead house.</p> <p>VERONIQUE wanders in, in her nightgown, with a glass of wine.</p> <p>ADAM stops playing. VERONIQUE glances at the book of music on the piano.</p> <p>She sits on the sofa.</p> <p>On ADAM.</p> | <p>VERONIQUE (O.S) I've got a crowbar!</p> <p>ADAM Just me, mum.</p> <p>VERONIQUE I know it's just you, I've come to smash up the piano.</p> <p>VERONIQUE (CONT'D) Schubert, you'd never know just from listening.</p> <p>VERONIQUE (CONT'D) You all set for tomorrow?</p> <p>ADAM Yeah, I guess.</p> <p>VERONIQUE (O.O.V) It's just a hiccup, it's a vexatious bit of...</p> <p>VERONIQUE (CONT'D) ...bureaucracy. You are going to shave, right?</p> <p>ADAM Mm-hm.</p> <p>VERONIQUE Make sure you give a good showing, Adam. Because we've all worked so hard to get you here.</p> | <p>Music In: 10:10:37</p> <p>Scene: 10:10:42</p> <p>Music Out: 10:10:53</p> |
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| <p>On ADAM.</p> <p>On ADAM.</p> <p>A beat.</p> <p>ADAM starts to play the piano again.</p> <p>CUT TO:</p> <p><u>INT. TRAIN CARRIAGE - DAY</u></p> <p>ADAM is on the train up to Manchester. He's got a pile of paper in front of him: photocopies of notes and lawyers letters. He can't really focus on them, and stares out the window, thinking about what's about to come.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD COFFEE ROOM – DAY / FLASHBACK</u></p> <p>FLASHBACK: ADAM and SHRUTI sitting in the coffee room together.</p> | <p>ADAM Oh we, is it? Remind me how many labour ward shifts you've done?</p> <p>VERONIQUE (O.O.V) Oh, just the...</p> <p>VERONIQUE (CONT'D) ...one visit to a labour ward, and then an entire lifetime given up to getting you here.</p> <p>ADAM Not sure I remember ever asking you to?</p> <p>VERONIQUE (O.O.V) Quite how you ended...</p> <p>VERONIQUE (CONT'D) ...up so rude I'll never know.</p> <p>ADAM A mystery for the ages.</p> <p>TANNOY ANNOUNCEMENT (V.O) We are...</p> | <p>Music In: 10:11:39</p> <p>Scene: 10:11:43</p> <p>Music In: 10:11:52</p> <p>Scene: 10:11:53</p> |
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| <p>CUT BACK TO:</p> <p><u>INT. TRAIN CARRIAGE - DAY</u></p> <p>Back with ADAM as the tannoy announces the train's arrival. ADAM starts to put his paperwork away.</p> <p>CUT TO:</p> <p><u>INT. GMC OFFICES. CORRIDOR - AFTERNOON</u></p> <p>ADAM is sitting in the municipal-looking corridor outside the "courtrooms" with JAMES, his young and crap lawyer. ADAM nods. A beat.</p> <p>ADAM immediately untenses.</p> <p>ADAM gets up. JAMES looks at his watch.</p> | <p>TANNOY ANNOUNCEMENT (CONT'D) ...now approaching Manchester Piccadilly where this service terminates.</p> <p>JAMES (V.O) Yeah so just say err...</p> <p>JAMES (CONT'D) ...yes or no to their questions and anything that needs a longer answer than that, I'll take it.</p> <p>ADAM Am I... gonna be alright?</p> <p>JAMES Yeah, totally.</p> <p>JAMES (CONT'D) I'm sorry, hang on, wh- what did you say?</p> <p>ADAM Am I gonna be alright?</p> <p>JAMES Oh, Christ knows. But um...but you know my motto - never say never.</p> <p>ADAM I'm gonna go to the bathroom.</p> <p>JAMES Okay.</p> | <p>Scene: 10:11:55</p> <p>Scene: 10:12:02</p> <p>Music Out: 10:12:05</p> <p>Music Out: 10:12:17</p> |
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| <p>From JAMES.</p> <p>CUT TO:</p> <p><u>INT. GMC OFFICES.</u> <u>TOILET - AFTERNOON</u></p> <p>ADAM walks in and stares at himself in the mirror. Does it all end like this? Out of the corner of his eye, he sees SHRUTI packing up her locker.</p> <p>On ADAM he looks freaked out to see her there.</p> <p>ADAM snaps out of his fugue and SHRUTI disappears. He splashes some water on his face.</p> <p>CUT TO:</p> <p><u>INT. GMC OFFICES.</u> <u>CORRIDOR - AFTERNOON</u></p> <p>ADAM walks down the corridor and sits back with JAMES.</p> <p>JAMES clearly doesn't believe him. TINA, a lady in her 50s, calls out.</p> <p>A beat.</p> | <p>JAMES (CONT'D) You've got five minutes, Alan.</p> <p>SHRUTI (O.O.V) Just do it.</p> <p>SHRUTI (CONT'D) You treated me like shit when I was alive - what does one more time matter?</p> <p>JAMES You weren't doing coke in there?</p> <p>ADAM No.</p> <p>TINA Adam Kay?</p> <p>JAMES Right, after you. Good luck.</p> | <p>Scene: 10:12:36</p> <p>Scene: 10:13:06</p> |
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| <p>ADAM and JAMES stand up and head down the corridor.</p> <p>ADAM shoots him a look and walks ahead.</p> <p>CUT TO:</p> <p><u>INT. GMC OFFICES, COURTROOM - AFTERNOON</u></p> <p>This room doesn't look anything like a courtroom. Carpet tiles, ceiling tiles and table covered in thin faux-wood veneer. There are a couple of table-mounted microphones - the room's so small they're clearly not needed. Already seated around are various business-smart middle-aged people: three members of the tribunal panel - TINA, ABHIK and JOY. There is also a tribunal CLERK and a tribunal ASSISTANT and on the opposite side to ADAM is another lawyer, the GMC REPRESENTATIVE.</p> <p>ADAM to CAMERA.</p> <p>ADAM and JAMES take a seat.</p> <p>On ADAM.</p> | <p>JAMES (CONT'D) Hope you saved some for us afterwards.</p> <p>ADAM (TO CAMERA) Great. I'm gonna get struck off in a room that looks like it's used for a speed awareness course.</p> <p>TINA Good afternoon. My name is Tina Sharpehouse, and I'm the tribunal chair. This is a fitness to practice hearing for Adam...</p> <p>TINA (CONT'D) (O.O.V) ...Richard Kay.</p> | <p>Scene: 10:13:43</p> |
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| ADAM to CAMERA as he stands. | TINA (CONT'D) Would you please stand up, Dr Kay. | |
| On ADAM. | ADAM (TO CAMERA) Still calling me “doctor” - that’s a good start. | |
| | TINA (O.O.V) Do you swear to... | |
| A beat as ADAM stares into the camera. | TINA (CONT'D) ...tell the truth, the whole truth and nothing but the truth. | |
| | ADAM I do. | |
| On ADAM. | TINA (O.O.V) Please be seated. | |
| | TINA (CONT'D) On April 16th at 4:15pm... | |
| On ADAM. | TINA (CONT'D) (O.O.V) ...you reviewed patient Erika van Hegan, twenty-five weeks pregnant... | |
| | TINA (CONT'D) ...and presenting with a headache. You discharged her home. | |
| On ADAM as he takes a deep breath and stands up. He looks straight ahead. JAMES looks at him, confused. | TINA (CONT'D) (O.O.V) You wrote in the notes that you had discussed this decision with your consultant, Mr Nigel Lockhart, a fact that he denies. | |
| | ADAM I’d like to say a few words. | |
| Sotto, urgently to ADAM. | JAMES No, you wouldn’t. | |
| On JAMES. | TINA (O.O.V) There’s time for you to say anything you need to later... | |
| | TINA (CONT'D) ...on, you may sit back down. | |

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| <p>On TINA.</p> <p>ADAM doesn't sit down, or indeed listen to her at all.</p> <p>ADAM takes a breath and gets ready to continue.</p> <p>CUT TO:</p> <p><u>INT. GMC OFFICES.</u> <u>LIFT - AFTERNOON</u></p> <p>ADAM and JAMES are going down in the lift. On ADAM - he looks flat, but JAMES is buzzing.</p> <p>ADAM stares straight ahead, he doesn't engage.</p> <p>From ADAM and JAMES.</p> <p>CUT TO:</p> <p><u>INT. TRAIN CARRIAGE - EVENING</u></p> <p>ADAM is back on the train to London, drinking gin in a tin. He looks haunted and hollowed-out, with no sense of joy in his "victory". His phone vibrates – his MUM is calling. He cancels the call.</p> <p>CUT TO:</p> <p><u>INT. COFFEE SHOP - MORNING</u></p> | <p>ADAM (O.O.V) On the day...</p> <p>ADAM (CONT'D) ...in question, I was working alongside an SHO colleague...called Shruti Acharya.</p> <p>JAMES (O.O.V) I did not see that coming. I mean if you'd asked me before, I would've said you were toast, but then - bam! - out of nowhere, you come out with that! I literally can't believe we won!</p> <p>JAMES (CONT'D) I can't tell you how much I needed this by the way - my numbers have not been good this year.</p> <p>ADAM'S MOBILE PHONE NOTIFICATION Incoming call MUM</p> | <p>Scene: 10:15:07</p> <p>Music In: 10:15:22</p> <p>Scene: 10:15:26</p> <p>Graphics In: 10:15:32</p> <p>Scene: 10:15:42</p> |
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| <p>ADAM sits at a table in a busy coffee shop. He's nervous - his cappuccino goes cold in front of him. His face suddenly lights up - HARRY has walked in. HARRY approaches the table and it's all a bit awkward at first. Do they hug? Shake hands? Kiss? They settle for a half- hug with ADAM patting HARRY's back. HARRY sits and they regard each other for a moment or two. The air is thick with the unsaid.</p> <p>On ADAM. A beat.</p> <p>On ADAM as he half- laughs.</p> <p>They both chuckle.</p> | <p>ADAM Good to see you.</p> <p>HARRY You too.</p> <p>ADAM Do you want err...something?</p> <p>HARRY (O.O.V) No. Thanks.</p> <p>ADAM How are you?</p> <p>HARRY Yeah, not bad.</p> <p>ADAM That's good.</p> <p>HARRY The couple downstairs have a new baby which screams like twenty hours a day so, your timing was pretty good.</p> <p>HARRY (CONT'D) (O.O.V) You're looking well.</p> <p>ADAM Does that mean fat?</p> | <p>Music Out: 10:16:27</p> |
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| On HARRY. | ADAM (CONT'D) It's her cooking, it's you know, the main ingredient is butter. | |
| | HARRY How is it, attached back to Mummy's apron strings? | |
| | ADAM (O.O.V) Slightly... | |
| HARRY half-laughs. A long beat. | ADAM (CONT'D) ...strangling. But you know when did a bit of light strangulation ever hurt anyone? | |
| | HARRY So... I err had a good chat with the estate agents. They um said there's actually a six-month break clause, so I can move out in September. | |
| On ADAM as his face and spirits drop. | HARRY (CONT'D) (O.O.V) I printed off the form, you just need... | |
| HARRY produces a piece of paper and a pen. ADAM looks at the form for a moment then signs it. | HARRY (CONT'D) ...to err sign at the bottom. | |
| ADAM can't hold it together any longer and breaks down. | HARRY (CONT'D) How's work? | |
| | ADAM Shit. | |
| HARRY leans forward. | HARRY Shruti? | |
| He speaks affluently, words torn apart by emotion. | ADAM It's been so horrible. I just keep playing over in my mind everything I said to her. | |
| A beat. | | |
| A longer beat. | ADAM (CONT'D) Everything I should have said. | |

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| A beat. | ADAM (CONT'D) Everything I shouldn't... I just, I don't understand how it...anyway. I let her down so terribly. | |
| | HARRY Don't beat yourself up. I'm sure you were a great boss. | |
| | ADAM I was a crap boss. Crap boyfriend. Crap doctor. | |
| | HARRY Hey, come on. | |
| On HARRY. | ADAM (O.O.V) So, what I was... | |
| | ADAM (CONT'D) ...an amazing boyfriend? | |
| ADAM half laughs and shake his head. A beat. | ADAM (CONT'D) What are you doing Saturday? | |
| | HARRY Erm a 10k. | |
| | ADAM That sounds awful. | |
| A beat. | ADAM (CONT'D) Well there's still a place at Greg's wedding if you fancy it? | |
| | HARRY And that's meant to be an upgrade? | |
| ADAM laughs. | ADAM Emma's designed the table decorations, they're terrible, like four foot glass dildos. | |
| On ADAM. | HARRY (O.O.V) Christ. | |
| | ADAM Anyway, would you consider being my temporary plus one? | Music In: 10:18:58 |

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| <p>But ADAM just seems pathetic right now.</p> <p>CUT TO:</p> <p><u>EXT. HOSPITAL. CAR PARK - MORNING</u></p> <p>ADAM walks from his car towards the hospital - it looks hulking, unwelcoming and inhospitable. His phone rings and it's GREG. ADAM sighs and answers.</p> <p>ADAM to CAMERA.</p> <p>CUT TO:</p> <p><u>INT. TAXI - MORNING</u></p> <p>GREG sits in the back of a taxi on his way to work.</p> <p>CUT TO:</p> <p><u>EXT. HOSPITAL - MORNING</u></p> <p>ADAM walks up the ramp towards the hospital.</p> <p>CUT TO:</p> | <p>HARRY I don't know, Adam. I'm not sure.</p> <p>ADAM Special, one night only cameo appearance?</p> <p>ADAM (INTO MOBILE) (CONT'D) Hi Greg.</p> <p>GREG (THROUGH MOBILE) Quick one, I'm sure it's nothing.</p> <p>ADAM (TO CAMERA) Then maybe don't phone me about it?</p> <p>GREG (THROUGH MOBILE) Emma just called to say the baby's not been kicking.</p> <p>GREG (INTO MOBILE) (CONT'D) Y'know it's normally a right little Ronaldo, but this morning it's more of a Ronny Rosenthal.</p> <p>ADAM (INTO MOBILE) More homosexual references please. Footwork of Bob Fosse, that kind of thing.</p> | <p>Scene: 10:19:16</p> <p>Scene: 10:19:27</p> <p>Scene: 10:19:30</p> |
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| <p><u>INT. TAXI - MORNING</u></p> <p>GREG in back of taxi.</p> <p>CUT TO:</p> <p><u>EXT. HOSPITAL - MORNING</u></p> <p>ADAM walks up the ramp towards the hospital.</p> <p>CUT TO:</p> <p><u>INT. TAXI - MORNING</u></p> <p>GREG in back of taxi.</p> <p>CUT TO:</p> <p><u>EXT. HOSPITAL - MORNING</u></p> <p>ADAM stops walking.</p> <p>CUT TO:</p> | <p>ADAM (THROUGH MOBILE) (CONT'D) When did she last feel any movement?</p> <p>GREG (INTO MOBILE) About ninety minutes ago.</p> <p>ADAM (THROUGH MOBILE) Tell her to drink...</p> <p>ADAM (INTO MOBILE) (CONT'D) ...a pint of ice-cold water - that should get it moving.</p> <p>GREG (INTO MOBILE) A bit like chucking a pint of cold water over Jakesy to wake him up?</p> <p>ADAM (THROUGH MOBILE) Exactly.</p> <p>ADAM (INTO MOBILE) (CONT'D) Isn't one of the erm, school lot a recruitment consultant now?</p> <p>GREG (THROUGH MOBILE) Yeah, Welly.</p> <p>ADAM (INTO MOBILE) Oh, shit. Is anyone else?</p> <p>GREG (THROUGH MOBILE) He's amazing...</p> | <p>Scene: 10:19:35</p> <p>Music Out: 10:19:38</p> <p>Scene: 10:19:39</p> <p>Scene: 10:19:42</p> <p>Scene: 10:19:45</p> |
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| <p><u>INT. TAXI - MORNING</u></p> <p>GREG in back of taxi.</p> <p>CUT TO:</p> | <p>GREG (INTO MOBILE) (CONT'D) ...at it, amazingly. He's a bit like the Incredible Hulk, only it's tequila that sets him off. Is this about the...oh Christ, did you get struck off?</p> <p>ADAM (THROUGH MOBILE) No, no I did what I had to.</p> | <p>Scene: 10:19:55</p> <p>Music In: 10:19:58</p> |
| <p><u>EXT. HOSPITAL - MORNING</u></p> <p>BACK with ADAM on his mobile.</p> <p>From ADAM.</p> <p>CUT TO:</p> | <p>GREG (THROUGH MOBILE) Meaning?</p> <p>ADAM (INTO MOBILE) Just wonder if a change of scenery might be good for me.</p> | <p>Scene: 10:20:06</p> |
| <p><u>INT. LABOUR WARD STAIRCASE - MORNING</u></p> <p>ADAM comes out of the labour ward and heads upstairs.</p> <p>CUT TO:</p> | | <p>Scene: 10:20:11</p> |
| <p><u>INT. SPECIAL CARE BABY UNIT - MORNING</u></p> <p>ADAM wanders into the special care baby unit - there's a bit of celebration going on. Some balloons, a "GOODBYE!" banner, a supermarket cake on a steel instrument trolley. ERIKA's BABY is in a pram, alongside various bags. ERIKA and PAULA are there, and other cooing neonatal staff.</p> | <p>NURSES (O.S) Look at him / Look at him.</p> | <p>Scene: 10:20:17</p> |

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| <p>He's standing awkwardly on the periphery when PAULA spots him.</p> <p>ERIKA throws her arms round him. ADAM remains rigid through awkwardness.</p> <p>To MIST.</p> <p>On ADAM. The on MIST in his pram.</p> <p>On ADAM.</p> <p>ERIKA pulls out a mug with the words 'WORLD'S BEST DOCTOR' on the front. It's shit, obviously, but ADAM looks genuinely touched - a gift from a patient is clearly very rare, and this clearly means a lot from her.</p> <p>ERIKA gets out a another identical 'WORLD'S BEST DOCTOR' mug from her bag.</p> | <p>PAULA Erika look who's here.</p> <p>ERIKA Oh God, Doctor Adam!</p> <p>ERIKA (CONT'D) I'm so glad you made it! Can you believe Mist is going home? Come say hello.</p> <p>ERIKA (CONT'D) Look who...</p> <p>ERIKA (CONT'D) (O.O.V) ...came to see you. Dr Adam.</p> <p>ADAM I'm just very pleased that err everything's... turned out well in the end.</p> <p>ERIKA (O.O.V) Oh, I actually got you...</p> <p>ERIKA (CONT'D) ...something, just to say thank you. I mean, he wouldn't be here without you.</p> <p>ADAM Wow. World's best doctor - I don't know about that but-</p> <p>ERIKA You are.</p> <p>ADAM Oh, joint best?</p> <p>ERIKA Well I got one for the lovely Asian lady doctor too so would you mind passing it on?</p> | <p>Music Out: 10:20:36</p> |
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| <p>ERIKA picks up the BABY and hands him to ADAM. To MIST as ADAM stares at him innocent and yet untouched by the tragedies of life. The BABY gurgles and a smile flickers across ADAM's face - ADAM knows the baby wouldn't be there without him.</p> <p>ADAM goes to correct ERIKA but his beep goes off. He hurriedly hands the BABY back to ERIKA, checks his pager and is running for the door.</p> <p>CUT TO:</p> <p><u>INT. SPECIAL CARE BABY UNIT. CORRIDOR - MORNING</u></p> <p>ADAM runs down the corridor.</p> <p>ERIKA step out of the room and calls after him.</p> | <p>ADAM Actually she um... No problem.</p> <p>ERIKA D'you wanna hold him?</p> <p>ADAM Erm, sure.</p> <p>ERIKA. Yeah?</p> <p>ERIKA (CONT'D) Yeah.... Cuddles. Ahh yes.</p> <p>ERIKA (CONT'D) You're gonna be a surgeon like Doctor Adam when you grow up.</p> <p>ADAM If that's what he <i>really</i> wants to do. But whatever he does I'm sure he'll make you very proud.</p> <p>ERIKA Well, I guess being a doctor isn't everyone's cup of teeth.</p> <p>TANNOY (LOUDSPEAKER) / ADAM (AT THE SAME TIME) Obstetric crash call... / Oh. Sorry. / ...to labour ward, room one. Shoulder dystocia. That's labour ward... / I have to... /...room one...</p> <p>TANNOY (LOUDSPEAKER) (CONT'D) (O.S) / ERIKA (O.S) (AT THE SAME TIME) ...shoulder dystocia. / Doctor Adam!</p> <p>ERIKA (CONT'D) Doctor Adam! You forgot your present!</p> | <p>Music In: 10:21:21</p> <p>Music In: 10:21:52 Music Out: 10:21:53</p> <p>Scene: 10:21:57</p> |
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| <p>CUT TO:</p> <p><u>INT. STAIRWELL - MORNING</u></p> <p>ADAM to CAMERA as he runs down the two floors from the neonatal unit down to the labour ward.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD CORRIDOR - MORNING</u></p> <p>ADAM to CAMERA as he runs along the labour ward corridor to room 1.</p> <p>CUT TO:</p> <p><u>INT. DELIVERY ROOM 1 - MORNING</u></p> <p>ADAM runs in to see a patient, NAUREEN, lying on the bed, legs in stirrups. AGNIESKA and TRACY by her side. TO ADAM.</p> <p>On ADAM.</p> <p>There is an air of distinct panic. ADAM speaks to NAUREEN and it's clear there's now someone in control - the room gets more focus. He puts a pair of gloves as he talks.</p> <p>On AL at the baby end, looking panicked.</p> <p>To the MIDWIVES.</p> | <p>ADAM (TO CAMERA)</p> <p>Shoulder dystocia are two words you never wanna hear as an obstetrician: baby's head delivers but its shoulders get stuck. All the time this is going on, baby's brain isn't getting any oxygen.</p> <p>ADAM (TO CAMERA) (CONT'D)</p> <p>Five minutes of that and it's irreversible damage.</p> <p>TRACY</p> <p>Three minutes...</p> <p>TRACY (CONT'D) (O.O.V)</p> <p>...twenty.</p> <p>ADAM</p> <p>My name's Adam, I'm one of the doctors. I'm sure your midwife has explained: baby's head has come out, but the body is stuck. I want you to listen to what I ask you to do, and we'll get baby out.</p> <p>ADAM (CONT'D) (O.O.V)</p> <p>Get those knees up higher.</p> <p>ADAM (CONT'D)</p> <p>Higher! Proper McRoberts.</p> | <p>Scene: 10:22:00</p> <p>Scene: 10:22:09</p> <p>Scene: 10:22:12</p> |
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| <p>An ANAESTHETIST and a HEALTHCARE ASSISTANT are also in the room. On NAUREEN crying.</p> <p>On ADAM as he pulls on the baby's head - it's definitely stuck, quadruple-chinned against the patient's perineum. ADAM turns to AL but AL looks blank.</p> <p>To NAUREEN.</p> <p>He tries to rotate the BABY's shoulders, looking anguished. Another manoeuvre, trying to hook out one of the BABY's arms. ADAM to CAMERA.</p> <p>To TRACY.</p> <p>TRACY nods - this is ADAM improving as a doctor.</p> <p>ADAM to CAMERA.</p> | <p>CHRIS You need to get him out!</p> <p>TRACY (O.O.V) It's alright.</p> <p>TRACEY (CONT'D) (O.O.V) Three minutes forty.</p> <p>ADAM What have you tried? Wood's Screw Manoeuvre? Posterior arm? Tracy, Agnieszka - someone?</p> <p>AGNIESKA Suprapubic pressure, rotating onto all fours, we couldn't reach the posterior arm.</p> <p>ADAM Have you emptied the bladder?</p> <p>AGNIESKA Yes.</p> <p>ADAM I'm gonna put a hand inside to help baby out.</p> <p>ADAM (TO CAMERA) (CONT'D) Fuck.</p> <p>ADAM (CONT'D) I need the on-call consultant in here now.</p> <p>TRACY That's four minutes.</p> <p>ADAM (TO CAMERA) Last resort. Seen it once three years ago, do one, teach one.</p> | | |
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| | <p>ADAM (CONT'D) I'm gonna have to break your baby's collarbone to get him out - he should heal perfectly, but there is a chance it can damage a nerve in his arm.</p> <p>NAUREEN Please don't hurt my baby.</p> <p>ADAM / NAUREEN (CONT'D) (O.O.V) (AT THE SAME TIME) I don't have any... / Please!... / ...other option.</p> <p>NAUREEN (CONT'D) (O.O.V) Please!</p> <p>TRACY It's four minutes twenty.</p> <p>ADAM There's one other option. I can make a cut to divide your pubic bone.</p> <p>ADAM (TO CAMERA) (CONT'D) Never seen it.</p> <p>CHRIS (O.O.V) Can we have some time to discuss...</p> <p>CHRIS (CONT'D) ...this?</p> <p>ADAM I've got less than one minute to get your baby delivered. Alive.</p> <p>NAUREEN Okay cut the bone.</p> <p>ADAM Um local anaesthetic, needle, syringe, catheter...</p> <p>ADAM (CONT'D) (O.O.V) ...scalpel. You understand what...</p> <p>ADAM (CONT'D) ...I'm going to do?</p> | | |
| On ADAM. | | | |
| On CHRIS, completely panicked. EVERYONE else is worried too. | | | |
| To TRACY. To NAUREEN. | | | |
| ADAM to CAMERA. | | | |
| On ADAM. | | | |
| To TRACY as she runs across the room to gather everything. | | | |
| On NAUREEN. | | | |
| To NAUREEN. | | | |

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| <p>NAUREEN nods consent. TRACY passes ADAM a tray with the instruments he needs. To ADAM sotto.</p> <p>NAUREEN is crying, scared. TRACY to NAUREEN.</p> <p>ADAM puts a catheter inside, infiltrates local anaesthetic.</p> <p>TRACY comforts NAUREEN.</p> <p>Then ADAM takes a scalpel and cuts down into NAUREEN's pubic bone. It's grizzly. She screams - the anaesthetic hasn't taken effect. The bone springs apart a couple of inches, and ADAM grabs the BABY's head. It delivers, utterly limp. He passes the baby to the PAEDIATRICIAN.</p> <p>On AL holding his breath.</p> <p>On ADAM and after a few agonising moments the BABY cries. ADAM breathes a sigh of relief.</p> <p>To NAUREEN and CHRIS who burst into tears of relief. From TRACY, relieved.</p> | <p>TRACY You've got this.</p> <p>TRACY (CONT'D) Stay nice and calm for me darling.</p> <p>ADAM Anaesthetic.</p> <p>ADAM (CONT'D) Okay?</p> <p>TRACY It's okay darling, it's okay.</p> <p>NAUREEN ARRRRRRRRRRRRGH!!!</p> <p>NAUREEN (CON'TD) (O.O.V) Is he okay?</p> <p>PAEDIATRICIAN (O.O.V) / NAUREEN (CONT'D) (O.O.V) (AT THE SAME TIME) Taking oxygen. / Is he okay?</p> <p>PAEDIATRICIAN (CONT'D) One, one thousand, two one thousand...</p> <p>PAEDIATRICIAN (CONT'D) (O.O.V) ...three, one thousand.</p> <p>TRACY Congratulations!</p> | <p>Music In: 10:24:26</p> |
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| <p>CUT TO:</p> <p><u>INT. HOSPITAL</u> <u>CORRIDOR - DAY</u></p> <p>ADAM exits the room, TRACY comes over to him as he leans against the corridor wall.</p> <p>A beat.</p> <p>A beat. They head over to the nurse's station.</p> <p>Things are starting to thaw. From ADAM.</p> <p>CUT TO:</p> <p><u>INT. LOCKER ROOM -</u> <u>DAY</u></p> | <p>ADAM Fuck.</p> <p>ADAM (CONT'D) That was close.</p> <p>TRACY You did really well in there, Adam.</p> <p>ADAM I thought I was a menace to society and a danger to everyone I encounter?</p> <p>TRACY Can you just take a compliment?</p> <p>ADAM I'm not great at it, no.</p> <p>ADAM (CONT'D) Can't we um just go back to insulting each other?</p> <p>TRACY Get a haircut.</p> <p>ADAM You're gonna have to hit me harder than that.</p> <p>TRACY Fine. Get a boyfriend.</p> <p>ADAM Maybe slightly less hard.</p> | <p> Scene & Music Out: 10:24:33</p> <p>Music Out: 10:24:51</p> <p>Scene: 10:25:18</p> |
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| <p>ADAM gets a fresh pair of scrubs from the machine. As he heads to his locker he finds AL sitting, head in hands, on the bench, practically crying. ADAM tries to ignore AL but eventually it doesn't look like there's an alternative to engaging.</p> | <p>ADAM (CONT'D) Everything okay?</p> <p>AL I thought that baby was gonna die. Right in front of me.</p> <p>ADAM Yeah, me too, to be honest. But hey, it didn't.</p> <p>AL Just didn't know what to do. I was useless.</p> <p>ADAM Not useless. You were actively making things worse - not calling me for three minutes, then just standing there while all the rest of us-</p> | |
| <p>AL starts crying again and ADAM realises he's doing to AL exactly what he did to SHRUTI.</p> | <p>ADAM (CONT'D) I'm sorry, I don't mean that.</p> | |
| <p>ADAM starts changing his scrubs.</p> | <p>ADAM (CONT'D) I was exactly the same as you at this stage. Maybe a bit better. And, yeah, the job can be horrible. So, you find ways of dealing with it.</p> | |
| <p>AL starts crying again.</p> | <p>ADAM (CONT'D) Give me your bleep. Take the rest of the afternoon off.</p> <p>AL You sure?</p> | |
| <p>On AL.</p> | <p>ADAM (O.O.V) Hundred percent. Decompress.</p> | |

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| <p>AL passes ADAM his bleep.</p> <p>On AL.</p> <p>AL leaves. Both bleeps immediately go off - his eyes say, "For fuck's sake".</p> <p>ADAM clocks SHRUTI's locker, her name card still on the front. He takes it out. Opening his locker, he puts her name card in his wallet. ADAM closes his locker and walks out.</p> <p>CUT TO:</p> <p><u>INT. ADAM'S PARENTS' HOUSE. DRAWING ROOM - MORNING</u></p> <p>ADAM walks into the room, wearing a new, bright blue suit - a bit Top Man, but a lot smarter than we've seen him before. VERONIQUE is drinking a cup of tea on a sofa. She looks up.</p> <p>Sarcastic.</p> | <p>ADAM (CONT'D) Phone your mum. Have a wank. Separately. Come on.</p> <p>AL Thank you, Adam!</p> <p>ADAM (O.O.V) It's alright.</p> <p>ADAM (CONT'D) Right, Dad's taking me to the station now. Um... I'll be late so don't wait up.</p> <p>VERONIQUE I'd check the invitation, I imagine it says, "dress fancy" not "fancy dress".</p> <p>ADAM Ha. Ha.</p> <p>VERONIQUE Unless you're entertaining the kiddies table?</p> <p>ADAM I get it. You, you don't like my clothes.</p> | <p>Music In: 10:26:37</p> <p>Scene: 10:27:07</p> <p>Music Out: 10:27:12</p> |
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| <p>On ADAM.</p> <p>ADAM looks about to explode, but doesn't... quite, because he realises she's actually not far from the truth. On ADAM.</p> <p>On ADAM.</p> <p>A beat.</p> <p>On ADAM.</p> | <p>ADAM (CONT'D) You want me to be more successful. You wish I was straight.</p> <p>VERONIQUE I just want you to be happy.</p> <p>ADAM I was happy with Harry.</p> <p>VERONIQUE (O.O.V) Yes but...</p> <p>VERONIQUE (CONT'D) ...clearly he wasn't that happy with you, was he?</p> <p>ADAM And what do you know about being happy anyway?</p> <p>VERONIQUE (O.O.V) I know that it's difficult playing second fiddle to somebody's job.</p> <p>VERONIQUE (CONT'D) By the time you've had children you're third fiddle, you're practically sat back with the cellos.</p> <p>VERONIQUE (CONT'D) (O.O.V) Not everybody's able to cope with that.</p> <p>VERONIQUE (CONT'D) Monica's nephew's a homosexual too.</p> <p>ADAM Well, there's a lot of it about.</p> <p>VERONIQUE (O.O.V) He's a barrister.</p> <p>VERONIQUE (CONT'D) We could, have them all over for lunch?</p> <p>ADAM Oh, so it's just graphic designers that you've got a bit of a thing against, is it?</p> | |
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| <p>ADAM realises that VERONIQUE is being nice and recalibrates.</p> <p>ADAM pats VERONIQUE on the shoulder then sits next to her and hugs her awkwardly. VERONIQUE nervously accepts, she settles into it and its nice.</p> <p>VERONIQUE breaks the hug and walks off. Out on ADAM, lost in his thoughts.</p> <p>CUT TO:</p> <p><u>INT. HOTEL.</u> <u>CEREMONY ROOM -</u> <u>AFTERNOON</u></p> <p>ADAM is sat at the back of an elegant room, laid out for the wedding ceremony. ADAM checks the door, then his phone. Just then the wedding music starts. EVERYONE stands as the BRIDAL PARTY troop in. EMMA is last in line, arm in arm with her FATHER, wearing his no 1 military dress. ADAM looks behind him at the door for a last-minute appearance from HARRY. More nothing. The doors close.</p> | <p>ADAM (CONT'D) That was unkind I'm sorry.</p> <p>VERONIQUE I'm sorry if you think I've been hard on you.</p> <p>ADAM I don't. Think you've been hard on me.</p> <p>VERONIQUE Well, in that case, I'm gonna get you some of your father's shoes. Because those are barely fit for gardening.</p> | <p>Scene: 10:29:01</p> <p>Music In: 10:29:11</p> <p> </p> |
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| <p>On ADAM.</p> <p>A beat as everyone sits. On ADAM.</p> <p>On ADAM.</p> <p>On ADAM, this is a slightly tough listen for him, with the empty seat next to him.</p> <p>CUT TO:</p> <p><u>INT. HOTEL. HALL - EVENING</u></p> <p>ADAM is pushing his dessert round the plate. He focuses his eyes on the centre piece in the middle of the table. EMMA comes to the table, doing her rounds.</p> <p>On ADAM and EMMA.</p> <p>To EVERYONE at the table. She sits in the empty chair next to ADAM.</p> | <p>MINISTER (O.O.V) Would you please be seated.</p> <p>MINISTER (CONT'D) (O.O.V) Ladies and gentlemen.</p> <p>MINISTER (CONT'D) What a beautiful setting we're in, and what a beautiful reason we're here.</p> <p>MINISTER (CONT'D) (O.O.V) The celebration of love. In the words of Andrew Lloyd Webber...</p> <p>MINISTER (CONT'D) ..."Love, love changes everything" - I'd go one further.</p> <p>MINISTER (CONT'D) (O.O.V) Love is everything. It completes us, it fulfils us, it makes the half whole.</p> <p>EMMA Well, hello...</p> <p>GUESTS (O.O.V) (AT THE SAME TIME) Oh hello. / Hello. / Hello Emma.</p> <p>EMMA Room for a little one?</p> <p>ADAM Congratulations Emma. The table decorations look really amazing!</p> <p>EMMA Ahh they really do don't they. Is Harry in the bathroom?</p> | <p>Music Out: 10:29:29</p> <p>Scene: 10:29:59</p> |
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| <p>On ADAM.</p> <p>ADAM gets up to leave the room holding a small bag.</p> <p>EMMA slightly reluctantly goes with him.</p> <p>To GUESTS at table.</p> <p>CUT TO:</p> <p><u>INT. HOTEL LOBBY - EVENING</u></p> | <p>ADAM No, he, he um...he didn't make it. I thought that he- but err yeah was a no show I'm afraid.</p> <p>EMMA Oh, Adam. That's awful.</p> <p>ADAM Honestly, I'm having a lovely time on my own.</p> <p>EMMA (O.O.V) We've got a reserve list of twenty, my cousin Harriet's fiancé couldn't have a place...</p> <p>EMMA (CONT'D) ...they're actually in a relationship. Sorry. How are you anyway?</p> <p>ADAM I'm fine.</p> <p>EMMA Yeah?</p> <p>ADAM Um...would you mind if we go somewhere private, quickly?</p> <p>EMMA If this is about money, can you speak to Gregory?</p> <p>ADAM It's not about money.</p> <p>EMMA No.</p> <p>ADAM Can we try, out here?</p> <p>EMMA Excuse me.</p> | <p>Scene: 10:31:14</p> |
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| <p>ADAM leads EMMA into the photobooth.</p> <p>CUT TO:</p> <p><u>INT. HOTEL</u> <u>PHOTOBOOTH IN LOBBY - EVENING - CONTINUOUS</u></p> <p>ADAM draws the curtain.</p> <p>He passes EMMA the gift bag. She pulls out a Walkman-sized box attached to a probe. She looks at ADAM suspiciously.</p> <p>On ADAM trying to switch the device on.</p> <p>EMMA hitches up her dress and holds the probe on her belly where ADAM placed it. He turns it on - nothing.</p> <p>EMMA looks panicked.</p> <p>EMMA relaxes.</p> | <p>ADAM Just here.</p> <p>ADAM (CONT'D) I just wanted to give you this.</p> <p>EMMA Ahh is this a vibrator? It's not funny.</p> <p>ADAM No, no, no it's a Sonic aid like in antenatal clinic. I just thought the last few weeks might be easier if um...anyway err well I'll show you. So you press this.</p> <p>EMMA (O.O.V) Mm-hm.</p> <p>ADAM And you yeah- if you lift up your...</p> <p>EMMA Oh.</p> <p>ADAM Pop this...there.</p> <p>ADAM (CONT'D) Hold on. Shit, sorry. I think it might be dead.</p> <p>EMMA What!</p> <p>ADAM No, the, the battery! The battery!</p> <p>EMMA Oh!</p> | <p>Scene: 10:31:16</p> |
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| <p>ADAM flicks the switch a couple of times he presses the button and the Sonic aid comes to life. ADAM guides probe to a different place. The swoosh-swoosh of BABY's heartbeat crackles from the speaker.</p> <p>She presses the button in the booth and they smile for the camera as it flashes every few seconds.</p> <p>CUT TO:</p> <p><u>INT. HOTEL. LOBBY -</u> <u>EVENING -</u> <u>CONTINUOUS</u></p> | <p>ADAM Sorry. No just, oh no that's what. Okay. Right.</p> <p>EMMA Oh my... Awww listen.</p> <p>ADAM Now you can hear baby whenever you want.</p> <p>EMMA Incredible, thank you so much! Best wedding gift bar none. Well, until the main present arrives in a few weeks.</p> <p>ADAM Of course! When are you due?</p> <p>EMMA Oh no I meant the Maserati, from Greg. Yeah it's got held up in Bologna - long story. Shall we have a photo?</p> <p>ADAM No, no, no I'm alright.</p> <p>ADAM (CONT'D) Oh!</p> <p>EMMA You have to look into the-</p> <p>ADAM Quite fast.</p> <p>EMMA / ADAM (CONT'D) (AT THE SAME TIME) Yaaay! / Oooh!</p> | <p>Scene: 10:32:50</p> |
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| <p>EMMA stands opening the curtain and goes to leave, holding her gift.</p> <p>EMMA smiles and leaves.</p> <p>ADAM walks out the booth and grabs the photos. He heads over to the hall where he finds GREG.</p> <p>CUT TO:</p> <p><u>INT. HOTEL. HALL – EVENING - CONTINUOUS</u></p> <p>GREG and ADAM stand in the doorway of the main hall.</p> <p>A beat.</p> <p>A beat.</p> <p>On AYO.</p> <p>On AYO.</p> | <p>EMMA (CONT'D) I am sorry Harry couldn't make it. I hope you can still enjoy the day.</p> <p>ADAM I'm really happy for you, Greg.</p> <p>GREG Aww that was almost convincing.</p> <p>ADAM I mean it.</p> <p>ADAM (CONT'D) Love is a very precious thing.</p> <p>GREG Alright, Richard Curtis.</p> <p>GREG (CONT'D) I'm sorry that Harry bailed. But that <i>does</i> mean that I can set you up with Ayo, he works in derivatives...</p> <p>GREG (CONT'D) (O.O.V) ...and he's got a jawline you could cut tiles with.</p> <p>ADAM (O.O.V) I'm fine.</p> <p>ADAM (CONT'D) Thank you. Anyway, that would never work. Ayo Kay?</p> | <p>Scene: 10:33:15</p> |
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| <p>WELLY bounds over. To GREG.</p> <p>GREG pats WELLY on the shoulder. All three head into the room.</p> <p>On ADAM.</p> <p>On ADAM.</p> <p>We hear a TOASTMASTER ding a glass. On ADAM.</p> | <p>WELLY Gregorio! All Adam. Now when am I up?</p> <p>GREG Probably next ten mins. Right shall we?</p> <p>GREG (CONT'D) Oh did you um, guys get a chance to chat about work stuff yet?</p> <p>ADAM Have you got any jobs for <i>washed-up doctors</i>?</p> <p>WELLY Every day of the week, mate. I must have placed like three ex-doctors into proper grown-up six figure roles.</p> <p>WELLY (CONT'D) (O.O.V) Minimum hours, maximum dosh, dream scenario.</p> <p>ADAM Really?!</p> <p>WELLY (O.O.V) To.Tal.Mentay. I mean...</p> <p>WELLY (CONT'D) ...think of all those transferrable skills you've got.</p> <p>ADAM Pulling babies out of vaginas?</p> <p>WELLY Uno: Problem-solving. Duo: Time management. Tr...uo: Empathy.</p> <p>GREG Aw it's two of out three then.</p> <p>TOASTMASTER (O.O.V) Ladies and gentlemen if you could...</p> | |
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| <p>On GREG, ADAM and WELLY.</p> <p>WELLY pulls a business card from his wallet and passes it to ADAM.</p> <p>ADAM looks at the card as everyone heads back to their seats. WELLY rushes over to take the microphone.</p> <p>On ADAM as he heads back and takes his seat. As WELLY witters away, ADAM snaffles a bottle of wine from the table, hides it in his blazer and heads out of the room.</p> <p>GREG laughs at his own joke. None of the GUESTS laugh with him but he carries on, laughing by himself.</p> <p>ADAM glances over his shoulder as he exits.</p> <p>CUT TO:</p> <p><u>EXT. HOTEL - EVENING</u></p> <p>ADAM sits on the steps outside the hotel, drinking from his bottle of wine. A cab comes down the driveway and ADAM hides the bottle.</p> | <p>TOASTMASTER (CONT'D) ...please take your seats as the evening's speeches...</p> <p>TOASTMASTER (CONT'D) (O.O.V) ...are about to commence.</p> <p>WELLY Just call the office we'll fix a meeting, yeah? Boom.</p> <p>WELLY (INTO MICROPHONE) (CONT'D) Ding dong the legend's here. Hello everybody my name is...</p> <p>WELLY (INTO MICROPHONE) (CONT'D) (O.O.V) ...Welly, aka the well of all knowledge. And I am the best man to young Greg here. Now err a lot of people worry naturally, that err marriage is the biggest mistake they'll ever make. Not our Greg though. Cos, on his gap year, he lost his virginity to a prostitute who looked like Pavarotti.</p> <p>WELLY (INTO MICROPHONE) (CONT'D) (O.O.V) Only cost him three tenors'.</p> | <p>Music In: 10:34:24</p> <p>Music Out: 10:34:47</p> <p>Music In: 10:34:50</p> <p>Scene: 10:34:55</p> |
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| <p>The cab pulls up, and HARRY comes out. ADAM looks astonished, HARRY looks mortified.</p> <p>On ADAM.</p> <p>On ADAM.</p> <p>ADAM grabs his jacket and walks away from the venue.</p> <p>ADAM comes back and grabs the bottle of wine.</p> <p>HARRY follows.</p> <p>CUT TO:</p> <p><u>EXT. HOTEL - EVENING</u></p> <p>HARRY and ADAM walk through the hotel grounds.</p> | <p>HARRY So sorry I'm late.</p> <p>ADAM Isn't that my line?</p> <p>HARRY (O.O.V) Did you know there's more than one Farnborough?</p> <p>ADAM Yes?</p> <p>HARRY And they're not close. Look I tried to text...</p> <p>HARRY (CONT'D) (O.O.V) ...but um I ran out of credit.</p> <p>ADAM I don't care. I'm just...glad you're here.</p> <p>HARRY How much have I missed?</p> <p>ADAM Um...not enough. Come on.</p> <p>HARRY Isn't the wedding where all those people with dinner jackets are?</p> <p>ADAM Err exactly. Come on!</p> <p>ADAM (CONT'D) (V.O) In lieu of...</p> | <p>Music Out: 10:35:41</p> <p>Music In: 10:35:55</p> <p>Scene: 10:36:00</p> |
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| <p>CUT TO:</p> <p><u>EXT. HOTEL. LAKESIDE</u> <u>- EVENING</u></p> <p>ADAM and HARRY are now sitting next to a lake, alternating swigs from the bottle of wine. ADAM is reading from a letter-pressed piece of card - he's speaking faux posh, maybe an impression of EMMA?</p> <p>HARRY bursts out laughing.</p> <p>HARRY pushes ADAM playfully. He laughs as he lies down.</p> | <p>ADAM (READING) (CONT'D) ...wedding favours, we have made a donation of fifty pounds per person to Chipping Norton Donkey Sanctuary.</p> <p>HARRY I hate donkeys, can I get the fifty quid for myself?</p> <p>ADAM How can you hate babies?</p> <p>HARRY You what?</p> <p>ADAM Baby horses.</p> <p>HARRY No donkeys are not baby horses.</p> <p>ADAM Well, what are they then?</p> <p>HARRY Donkeys.</p> <p>ADAM Oh. I grew up in London! I...</p> <p>HARRY What?</p> <p>ADAM There, we didn't have any-</p> <p>HARRY Schools?</p> <p>ADAM What would your ideal wedding be?</p> | <p>Scene: 10:36:04</p> <p>Music Out: 10:36:39</p> |
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| <p>ADAM swigs wine from the bottle again.</p> <p>ADAM lays down too.</p> <p>HARRY laughs.</p> <p>ADAM finishes the last of the wine and throws the bottle into the lake. It lands with a big SPLASH.</p> <p>ADAM takes off his clothes and dives into the lake.</p> <p>HARRY strips off to join him.</p> <p>CUT TO:</p> <p><u>EXT. HOTEL. LAKE -</u> <u>EVENING -</u> <u>CONTINUOUS</u></p> | <p>HARRY Err... Right, OK. Erm... Free booze. Loads of people, like everyone in my contacts list.</p> <p>ADAM Estate agent?</p> <p>ADAM (CONT'D) HSBC?</p> <p>HARRY Yeah, they love a party. Um...massive curry. No speeches. Karaoke. And a kebab at three AM.</p> <p>ADAM Sounds nice.</p> <p>ADAM (CONT'D) We finished it.</p> <p>HARRY You can't do that!</p> <p>ADAM Don't worry, I'll go and get it.</p> <p>ADAM Wooo!</p> <p>HARRY What you doing?</p> <p>ADAM Come on, granddad.</p> | <p>Music In: 10:37:26</p> <p>Scene: 10:37:46</p> |
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| <p>HARRY comes to the surface.</p> <p>HARRY swims over to ADAM.</p> <p>A beat.</p> <p>On HARRY.</p> <p>On HARRY.</p> <p>On HARRY.</p> | <p>HARRY JESUS, this is cold!</p> <p>HARRY (CONT'D) That's fresh.</p> <p>HARRY (CONT'D) Go on then. What would your ideal wedding be?</p> <p>ADAM Umm. Heated lake, obviously.</p> <p>HARRY Obviously.</p> <p>ADAM And err...otherwise, the same as yours.</p> <p>ADAM (CONT'D) Because I'd be marrying you.</p> <p>HARRY Adam.</p> <p>ADAM Tell me we weren't good together.</p> <p>HARRY We were good but, we were also quite bad?</p> <p>ADAM (O.O.V) But the...</p> <p>ADAM (CONT'D) ...bad stuff was...that was all to do with my job!</p> <p>ADAM (CONT'D) (O.O.V) Yeah, medicine's not good for me.</p> <p>ADAM (CONT'D) It's umm... It's ruined my life.</p> <p>ADAM (CONT'D) (O.O.V) And it destroyed us.</p> <p>HARRY I don't think it was that simple.</p> | <p>Music Out: 10:38:15</p> <p>Music In: 10:38:25</p> |
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| <p>From ADAM.</p> <p>CUT TO:</p> <p><u>INT. GMC OFFICES.</u> <u>COURTROOM -</u> <u>AFTERNOON /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: ADAM's GMC hearing. On ADAM as he stands before the tribunal panel.</p> <p>ADAM doesn't sit down, or indeed listen to her at all.</p> <p>A beat. Deep breaths.</p> <p>On TINA, ABHIK and JOY.</p> <p>On TINA, ABHIK and JOY.</p> | <p>ADAM (V.O) I'd like to say a few words.</p> <p>TINA (O.O.V) Dr Kay...</p> <p>TINA (CONT'D) ...you may sit back down.</p> <p>ADAM On the day in question, I was working alongside an SHO colleague called Shruti Acharya.</p> <p>TINA Dr Kay.</p> <p>ADAM She asked me to review the patient in triage, and then she assisted me with the caesarean. Dr Acharya has since-</p> <p>ADAM (CONT'D) Dr Acharya has since taken her own life.</p> <p>ADAM (CONT'D) (O.O.V) On the morning she died, Shruti found out she'd...</p> <p>ADAM (CONT'D) ... passed her obs and gynae membership exams - exams she worked ridiculously hard for. On top of the ninety-hour weeks. On top of this complaint.</p> <p>ADAM (CONT'D) (O.O.V) But she didn't see this...</p> <p>ADAM (CONT'D) ...as a success - the idea of carrying on working in a broken system, under shoddy conditions, didn't feel like any kind of future.</p> | <p>Scene: 10:39:09</p> |
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| <p>A beat.</p> <p>From ADAM.</p> <p>CUT BACK TO:</p> <p><u>EXT. HOTEL. LAKE - EVENING</u></p> <p>BACK in the lake with ADAM and HARRY.</p> <p>On HARRY.</p> <p>From ADAM starring at HARRY.</p> <p>CUT TO:</p> <p><u>INT. GMC OFFICES. COURTROOM - AFTERNOON / FLASHBACK</u></p> <p>FLASHBACK: Back in the courtroom with ADAM.</p> <p>On TINA, ABHIK and JOY.</p> | <p>ADAM (CONT'D) She was a great doctor - kind, focussed, determined, and it was still too much for her.</p> <p>ADAM (CONT'D) It's too much for anyone.</p> <p>ADAM (CONT'D) I mean you saw what it...what it turned me into.</p> <p>ADAM (CONT'D) (O.O.V) I don't know if I can do it anymore.</p> <p>HARRY Don't leave medicine for me.</p> <p>ADAM (V.O) One doctor...</p> <p>ADAM (CONT'D) ...in this country takes their own life <i>every</i> three weeks. And that should be a national fucking headline every time it happens, and instead it's just brushed under the carpet.</p> <p>ADAM (CONT'D) (O.O.V) Doctors, nurses, midwives...</p> <p>ADAM (CONT'D) ...pharmacists, physios, a million and a half of them. They don't do this for the money, for the kudos, for the anything. They do it because they care.</p> | <p>Scene: 10:40:34</p> <p>Scene: 10:40:51</p> |
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| <p>On TINA, ABHIK and JOY.</p> <p>ADAM sits down, spent.</p> <p>CUT TO:</p> <p><u>EXT. HOTEL. LAKE - EVENING</u></p> <p>BACK in the lake with ADAM and HARRY.</p> <p>A beat.</p> <p>On HARRY.</p> <p>It's not a yes from HARRY, but it's not a no.</p> <p>On HARRY.</p> <p>HARRY smiles. Has ADAM done it?</p> <p>On ADAM.</p> | <p>ADAM (CONT'D) (O.O.V) Day in, day out, going the extra mile...</p> <p>ADAM (CONT'D) ...to keep the rest of us on the road. That's a... pretty <i>fucking</i> special thing. And you could do yourselves a favour to remember that once in a while.</p> <p>ADAM (CONT'D) You know I um... I really miss you?</p> <p>HARRY I know, but-</p> <p>ADAM (O.O.V) This is the bit where you say that you miss me too.</p> <p>HARRY Yeah I do.</p> <p>ADAM Well, if you miss me then, let's just let's- Why don't we give it another go?</p> <p>ADAM (CONT'D) (O.O.V) A proper go.</p> <p>ADAM (CONT'D) When you get all of me.</p> <p>HARRY But it's what you do.</p> <p>HARRY (CONT'D) (O.O.V) Being a doctor it's who you are.</p> | <p>Scene: 10:41:44</p> |
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| <p>HARRY and ADAM look at each other for a moment.</p> <p>CUT TO:</p> <p><u>INT. LABOUR WARD HIGH DEPENDENCY UNIT - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: SHRUTI is leading the emergency and managing it well. ADAM is impressed.</p> <p>CUT BACK TO:</p> <p><u>EXT. HOTEL. LAKE - EVENING</u></p> <p>BACK in the lake with ADAM.</p> <p>CUT TO:</p> <p><u>INT. DELIVERY ROOM 4 - DAY / FLASHBACK</u></p> <p>FLASHBACK: ADAM passes the baby to RACHEL.</p> <p>CUT BACK TO:</p> <p><u>EXT. HOTEL. LAKE - EVENING</u></p> <p>BACK in the lake with ADAM.</p> <p>CUT TO:</p> | <p>HARRY (CONT'D) Put your hand on your heart and tell me you <i>want</i> to give all that up?</p> | <p>Scene: 10:42:43</p> <p>Scene: 10:42:47</p> <p>Scene: 10:42:49</p> <p>Scene: 10:42:51</p> |
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| <p><u>INT. HOSPITAL CORRIDOR - DAY / FLASHBACK</u></p> <p>FLASHBACK: ADAM with TRACY, buzzing - saving a life is exhilarating.</p> <p>CUT TO:</p> <p><u>INT. SPECIAL CARE BABY UNIT - MORNING / FLASHBACK</u></p> <p>FLASHBACK: ADAM holds MIST, with ERIKA.</p> <p>CUT TO:</p> <p><u>EXT. HOTEL. LAKE - EVENING</u></p> <p>BACK in the lake with ADAM and HARRY.</p> <p>ADAM looks like he's about to cry - a great couple with no future.</p> <p>HARRY brings him in for a swim-hug.</p> <p>From the two of them, hugging in the water.</p> <p>FADE TO BLACK:</p> <p><u>INT. CAR - MORNING</u></p> <p>ADAM is driving, thoroughly occupied in his thoughts.</p> | <p>ADAM I don't think I can.</p> <p>HARRY It's okay. Come here.</p> <p>HARRY (CONT'D) It's okay.</p> | <p>Scene: 10:42:53</p> <p>Scene: 10:42:55</p> <p>Scene: 10:42:58</p> <p>Fade to Black: 10:43:20</p> <p>Music Out: 10:43:21</p> <p>Scene: 10:43:22</p> |
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| <p>Where's he going? To win HARRY back? To drive off a cliff? Nope - to work. He parks the car and SIGHS.</p> <p>CUT TO:</p> <p><u>EXT. HOSPITAL CAR PARK – MORNING - CONTINUOUS</u></p> <p>ADAM arrives at work, gets out and wanders over to join the queue for the parking meter. As he waits, everyone hears loud screaming from somewhere nearby and raised voices.</p> <p>ADAM dashes out of the parking meter queue and locates the source of the noise.</p> <p>On TIM and ADAM.</p> <p>CUT TO:</p> <p><u>INT. THIBAUDS CAR/ EXT. HOSPITAL CAR PARK – MORNING - CONTINUOUS</u></p> <p>LAURA screaming, from the back seat of a car.</p> | <p>TIM (O.S) What should I do?</p> <p>LAURA (O.S) Call an ambulance!</p> <p>TIM (O.S) I can't call an ambulance at a hospital!</p> <p>LAURA (O.O.V) Get someone then!</p> <p>ADAM Hello, I'm Adam, I'm one of the doctors.</p> <p>TIM What kind of a doctor?</p> <p>LAURA (O.O.V) Does it matter...</p> <p>LAURA (CONT'D) ...what kind!</p> | <p>Scene: 10:43:34</p> <p>Music In: 10:43:48</p> <p>Scene: 10:43:58</p> |
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| She's in advanced labour, while her husband TIM is looking on, uselessly. To LAURA. | ADAM (O.O.V) Right... | | |
| On LAURA. | ADAM (CONT'D) ...hello. Baby's just sitting there... | | |
| | ADAM (CONT'D) (O.O.V) ...ready to come out - probably best if we finish what you've started. | | |
| | ADAM (CONT'D) Next contraction, give me a nice big push? | | |
| On ADAM and LAURA. | TIM (O.O.V) Have you got anything to put down on the seats. | | |
| | TIM (CONT'D) Ah how's that ever gonna come out the upholstery? | | |
| On TIM. | LAURA (O.O.V) HONESTLY, TIM! | | |
| To TIM. | ADAM Shoelaces! | | |
| On TIM as he reluctantly removes his laces from his bright white trainers. | ADAM (CONT'D) (O.O.V) You're doing so well, nearly there, nearly there. | | |
| | ADAM (CONT'D) Push! Push! Push! Push! Push! | | |
| LAURA gives a big push. On TIM as he's fiddling with his laces. | ADAM (CONT'D) Here we go. | | |
| ADAM delivers the BABY and passes him up to LAURA. | | | |
| On TIM as he passes ADAM the white laces. | ADAM (CONT'D) (O.O.V) Laces! | | |
| ADAM ties the umbilical cord with the shoelaces. ADAM grabs an ice scraper from the door. | ADAM (CONT'D) (O.O.V) I need to cut the cord? | | |

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| <p>TIM peeks his head in the car and waves.</p> <p>Using the scraper, ADAM cuts the cord. Blood squirts across the car. ADAM steps out the car. TIM to ADAM.</p> <p>A beat. To LAURA.</p> <p>ADAM pops his head back in the car.</p> <p>He nods leaving LAURA smiling with her baby.</p> <p>ADAM walks off with a spring in his step - what a nice start to the morning, as emergencies go. He spots something on his car - there's a parking ticket on the windscreen.</p> <p>On the ticket under his windscreen wiper.</p> <p>ADAM grabs the ticket.</p> <p>CUT TO BLACK:</p> <p>CUT TO END CREDITS:</p> | <p>TIM Hi.</p> <p>TIM (CONT'D) Hello. What do we do now?</p> <p>ADAM I think you have to feed it for a few years, let it live in your house and then send it to school?</p> <p>ADAM (CONT'D) Right, erm Labour ward's on the second floor of that building there um... Just give me a minute and I'll get you up there.</p> <p>LAURA Thank you so much, doctor!</p> <p>ADAM Adam's a good name.</p> <p>ADAM (CONT'D) Urgh.</p> <p>ADAM (CONT'D) (O.O.V) Fucks sake.</p> <p>Directed by TOM KINGSLEY</p> | <p>Music Out: 10:44:58</p> <p>Music In: 10:45:09</p> <p>Cut to Black: 10:45:17</p> <p>End Credits In: 10:45:19</p> |
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| | 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 | |
| | Nicola | ANI NELSON |
| | Dan | BERU TESSEMA |
| | Agnieska | AGATA JAROSZ |
| | Ali | ANNA LEONG BROPHY |
| | Shruti | AMBIKA MOD |
| | Ben | MICHAEL WORKEYE |
| | Ria | PHILIPPA DUNNE |
| | Impatient Husband | JOSHUA HIGGOTT |
| | Al | GEORGE SOMNER |
| | Jessica | CHARLOTTE ARROWSMITH |
| | Tracy | MICHELE AUSTIN |
| | Julian | KADIFF KIRWAN |
| | Greg | TOM DURANT-PRITCHARD |
| | Ms Houghton | ASHLEY MCGUIRE |
| | Shruti's Dad | ANIL GOUTAM |
| | Shruti's Mum | MITA RAHMAN |
| | Mr Lockhart | ALEX JENNINGS |
| | Veronique | HARRIET WALTER |
| | James | AL ROBERTS |
| | Tina | LIZ CARR |
| | Harry | RORY FLECK BYRNE |
| | Paula | ROSIE AKERMAN |
| | Erika | HANNAH ONSLOW |
| | Chris | BHAVIK C. PANKHANIA |
| | Naureen | ROSHNI RATHORE |
| | Minister | ASHLEY COOK |
| | Emma | ALICE ORR-EWING |
| | Welly | JAMES CORRIGAN |
| | Toastmaster | DEBORAH WASTELL |
| | Laura | TUYEN DO |
| | Tim | JACK BARRY |
| | Head of Production | MAGALI GIBERT |
| | Head of Communications | ALEX WELLS |
| | Development Producer | KATIE CARPENTER |

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|--|--------------------------------------|------------------------------------|--|
| | Director of Development | ALICE TYLER | |
| | Head of Legal & Business Affairs | LAURA CROWLEY | |
| | Director of Finance | MATT WESLEY | |
| | Production Sound Mixers | RICHARD MILLER MARC WOJTANOWSKI | |
| | 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 | |
| | Series Writer' Room | | |
| | SAM FREEMAN | LOUISE IRONSIDE | |
| | JOHN JACKSON | MATT JONES | |
| | MAYA SONDHI | LEE WARBURTON | |

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| | <p>Medical Advisors</p> <p>Dr NICKI ROBERTS MRCCOG Dr SEB KAUPP-ROBERTS MRCCOG</p> <p>Dr RUTH MACSWAN MRCCOG Dr RUPA RUBINSTEIN MRCPCH</p> | |
| | <p>1st Assistant Director ALEX STREETER</p> <p>2nd Assistant Director CARLY MILLS</p> <p>Crowd 2nd Assistant Director EMILY PRIEDITIS</p> <p>3rd Assistant Director SAM PARNELL</p> <p>Crowd 3rd Assistant Director PAUL C. DREW</p> <p>Executive Assistant DAYA SINGH TAAK</p> <p>Floor Runners CAMILLE HATCHER</p> <p>JACK CRESSALL</p> <p>Crowd Runner ALICE DE LAMBERT</p> | |
| | <p>Stunt Coordinator DEAN FORSTER</p> | |
| | <p>Publicist RYAN DAVIES</p> <p>Unit Photographer ANIKA MOLNÁR</p> | |
| | <p>Location Manager TOM BELTRANDI</p> <p>Assistant Location Managers MARY GOULDSBROUGH</p> <p>FRANKLIN PEACOCK</p> <p>Unit Manager BEN OMOREGIE</p> <p>Location Assistants ISHAAN KHAN BROWN</p> <p>MIHAI HAGIU</p> | |
| | <p>COVID-19 Testing Coordinators TRISH WADLEY</p> <p>SHANNON GIBSON-DURR</p> <p>COVID-19 Assistant Coordinator LEOPOLD W. HOFMANN</p> <p>COVID-19 Assistant Director MARK TUCKER</p> <p>COVID-19 Production Assistants JOSEPH GOODMAN</p> <p>JAYCEE CULVER</p> <p>VICKY BROWN</p> <p>Unit Cleaner PRISCILLA MARTINEZ</p> | |
| | <p>Focus Puller DANIEL VILLANUEVA</p> <p>Clapper Loader ADAM FARQUHARSON</p> <p>Camera Trainee BEN KEELING</p> <p>Digital Imaging Technicians ADAM RHODES</p> <p>CHIRAAG PATEL</p> <p>Video Playback Operator MATTHEW STANLEY</p> <p>Key Grip SAM HILL</p> <p>Steadicam Operator MATT POYNTER</p> | |
| | <p>Gaffer WILLIAM POPE</p> <p>Best Boy MATTHEW SIMMONS</p> <p>Electricians JON PRENTICE</p> <p>DANIEL BURNS</p> <p>VAINIUS KOTOVAS</p> <p>Rigging Gaffer GREG PROBERT</p> <p>Lighting Rigger PAUL KING</p> | |
| | <p>Boom Operator LOVE HOBBS</p> <p>2nd Assistant Sound JACK SIMPSON</p> | |

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| | Supervising Art Director Standby Art Director Assistant Art Director Graphic Designer Production Buyer Petty Cash Buyer Art Department Assistant | STEVE WRIGHT ANDREW HOWARD ERIN SHIEN SMITH KATELYN EWEN MARY-ANN FOSTER MOLLY TEBBUTT RACHEL PETROVICS | |
| | Set Decorator Prop Master Prop Storeperson Prophand Standby Props | ANNA KASABOVA SIMON BRADBURY-PHILIP JODY CRIPPS PALLY KAINTH CHICO FOLEY LISA IOANE | |
| | Construction Managers Construction Coordinator | DAN MARSDEN 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 | KAT MORGAN IAN GRUMMITT JO TURNER MACKENZIE DYE | |
| | Prosthetic Effects by | MILLENNIUM FX | |
| | Sister Production Executive Sister Production Manager Sister Senior Legal Executive Sister Business Affairs Coordinator Sister Assistant Communications Manager | HSINYI LIU CAT MORGAN MARNIE WILKES ANASTASIA VILLAROSA SUMAN RANDHAWA | |
| | Location Facilities Location Catering | ON-SET CLARKSON CATERING | |
| | Unit Medic H&S Consultancy | ADAM YOUNG FIRST OPTION | |
| | Transport Captain Unit Drivers | ANDY READ PAUL NEOPHYTOU NATHAN JAMES DEREK AHAIWE | |
| | Minibus Captain Minibus Drivers | ANDY DOYLE LEIGH MASON LEE MELHADO AIDAN DOYLE LEON KAMIN | |

| | |
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| Post-Production Supervisor | PETE OLDHAM |
| Digital Intermediate Coordinator | CALLINA PEARSON |
| Post-Production Paperwork | ANASTASIA KYRIACOU |
| Assistant Editor | ANDREW REYNOLDS |
| Colourist | TOBY TOMKINS |
| Assistant Colourist | TOM MATTHEWS |
| Online Editor | RICHARD HARRIS |
| Visual Effects | JELLYFISH PICTURES |
| Additional Visual Effects | SUB-ZERO ANIMATION |
| Main Title Design | HUGE DESIGNS |
| Re-Recording Mixer | JAMIE SELWAY |
| Sound Designer | JOSEPH STRACEY |
| Dialogue Editor | ADAM HORLEY |
| ADR Editor | MIKE TEHRANI |
| Music Editor | SAM OKELL |
| Foley Supervisor | SRDJAN KURPJEL |
| Crowd ADR Casting Director | PHOEBE SCHOLFIELD |
| Score Performed by JARV IS... | |
| ADAM BETTS | JASON BUCKLE |
| JARVIS COCKER | ANDREW MCKINNEY |
| EMMA SMITH | SERAFINA STEER |
| Music Supervisor | MATT BIFFA |
| Music Consultant | DANNY LAYTON |



End Card with
Logos In:
10:45:46

Music Out:
10:45:49

Cut to Black:
10:45:54