

We're in the middle of what looks like an everyday transplant operation. Masked surgeons, the rise and fall of breathing, a patient... we see the face of an elderly man, CHARLES MADDOX, under an oxygen mask.

Handsome young surgeon NICK (early 30s) is in charge, looking tense.

NICK

We'll proceed with the re-section.
Today, please, everyone.

He starts to cut. He has to heft at what he's doing.

The strain on his face. He's going too fast, being too hasty. Something's about to give...

He cuts himself.

He looks at his left hand: a tiny gash through his glove.

A nurse looks across. He waves away help.

NICK

I'm fine.

He wipes the blood away.

NICK

It's out. Remove it, please.

Other members of the surgical team move in, lift out something that we don't quite see.

He goes to change gloves.

Unseen by everyone, MADDOX'S finger... twitches. His hand starts to flex...

NICK

Ready with the transplant.

The Theatre Nurse places a metal medical box beside NICK and opens it.

But MADDOX'S eyes are flickering open.

And nobody's noticed.

NICK reaches into the box.

MADDOX wrenches himself upright, awake!

But the medical staff don't blink. NICK's reaction is one of wearied frustration.

NICK

Not again.

MADDOX looks down at his open torso, in horror and disbelief.

NICK

You'll forget all this, Mr. Maddox. You always do.

NICK reaches into the box and takes out something we don't see. MADDOX looks horrified at it.

NICK

Now please, we are working.

We see from MADDOX'S point of view as NICK raises the dark thing he's holding in his hand ... and gently lowers it into MADDOX's torso.

MADDOX gurgles a terrified scream into the mask.

CUT TO:

TITLES

CUT TO:

2

INT. PUB - NIGHT 2

2

A medics' pub. We enter with NICK, the surgeon from the pre-titles. At the bar ADAM, a senior house officer, spots him and beckons.

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*
*

ADAM

Nick!

*
*

Later. They have drinks and ADAM is eyeing up the talent.

*

ADAM

So which one is she?

*

NICK

End of the bar.

*

Where stands STELLA, early 20s, gorgeous and new here, chatting away to JESS, early 20s, a touch ditzy and RAFEE, early 20s slacker.

ADAM

Not bad. (BEAT. LEADING) Though Hannah's looking surprisingly perky

-

The camera picks out HANNAH (early/mid 20s) who sits alone across the pub.

*
*

NICK

No chance. Hannah's like the war in Iraq. A huge investment in time and energy. You go in expecting a quick victory, but years later...

*

ADAM

You're still involved.

NICK laughs dismissively as ADAM heads towards her.

*

ADAM

Somebody should say hello!

*

*

STELLA's talking to JESS and RAFEE. They're also looking over at HANNAH.

*

STELLA

Apparently she went totally mental.

RAFEE

Right in the middle of an operation. They had to drag her out and sedate her. (TO JESS) Blood everywhere ...

*

JESS

Rafee! Don't!

RAFEE

How did you make it this far, Jess?

JESS

We didn't have to cut into real people before.

STELLA spots NICK at the bar and flashes a smile which he acknowledges as she crosses to the ladies. Meanwhile ADAM is trying to welcome HANNAH. We see NICK watch for a moment.

*

*

*

ADAM

Seriously, it's cool you've come back. Really brave. And you know if I can help in any way...

*

HANNAH

Thanks, Mr Hussein, Adam, but I'll be fine.

ADAM

Anything. Anything at all.

*

But HANNAH'S attention is on NICK, who is ordering a drink.

*

HANNAH
Really, thanks, but I want to do
this on my own.

CUT TO:

2A INT. RESIDENTS BLOCK CORRIDOR - NIGHT 2

2A

HANNAH weary and subdued heads to her room. As she rounds the
corner, she is startled as a figure appears in front of her.

NICK
Hi.

HANNAH
Oh. Hi.

NICK
You came back then?

HANNAH shrugs as if to say yes.

NICK
I'm surprised. But I'm sure you'll
manage.

HANNAH
I should have called.

NICK
It's fine. Just be careful, okay?

HANNAH
Okay. Yeah.

She's confused but before she can say anything else, he's
gone, hurrying down the corridor.

CUT TO:

3 INT. HANNAH'S ROOM - NIGHT 2

3

A pretty bare intern room. HANNAH enters, leans on the
door, exhausted.

After a moment, she heads into the bathroom area.

CUT TO:

4 INT. HANNAH'S BATHROOM - NIGHT 2

4

HANNAH looks at herself in the mirror, opens the mirrored
cabinet to get some make-up removal pads, closes the
cabinet again -

Standing behind her in the reflection is an ill-looking
middle-aged, bald woman. Her mother, DIANA.

HANNAH turns round -

But there's nobody there.

She sighs, slumps. This is still with her.

She looks back in the mirror, sizing herself up. Is she going to make it this time?

CUT TO:

5 INT. HANNAH'S ROOM - DAY 3

5

There are cries of passion coming from above.

HANNAH wakes, looks out from under the covers. She hasn't slept well. She groans and looks up.

STELLA

(OOV)

Put it inside me! Put it inside me

HANNAH looks exasperated.

STELLA

(OOV)

Uh! Uh! Uh!

Rhythmic thumping. HANNAH can't take it any longer. She hauls herself out of bed.

CUT TO:

6 INT. STELLA'S ROOM - DAY 3

6 *

NICK and STELLA are getting dressed, laughing.

NICK

So much for discretion.

STELLA

(Playful.)

Are you embarrassed of me? *

NICK

I'm just thinking about your reputation.

STELLA

I'd worry about your own.

They snog again.

STELLA

So, do you think she'll stick around this time? *

NICK

Who?

STELLA

Oh come on ...

NICK raises an eyebrow. Is she jealous?

NICK

Why the sudden interest?

STELLA

I want a job on Randall's firm. There are only so many going -

*
*

NICK

And you won't let anything or anyone get in your way.

*
*
*

STELLA

Did you?

*
*

He grins.

*

NICK

Don't worry about Hannah. She hasn't got your ...

STELLA

Desire?

NICK

Ruthless ambition. (BEAT) The thing with Hannah is - She cares about her patients.

STELLA

(Wry.)
How bizarre.

*

CUT TO:

*

7

INT. CORRIDOR OUTSIDE STELLA'S ROOM - DAY 3

7

*

NICK opens the door, does a slightly too obvious look left, look right.

STELLA

Don't worry. Nobody's going to see you.

They share a smile at that and a final quick kiss, he's off.

*

NICK heads quickly away from Stella's room -

*

And feels his hand itching. He looks at it. Where he nicked himself in the operation, his hand is now swollen, livid ...

*

He looks at it, worried.

CUT TO:

8 INT. SHARED KITCHEN - DAY 3

8

JESS is sat at the table looking the worse for wear, while HANNAH is making breakfast.

JESS
"Put it inside me, put it inside me. Uh, Uh, Uh!"

HANNAH
You heard it too?

JESS
Like my radio was tuned to 'Put It Inside Me FM.'

Enter STELLA, full of the joys of Spring.

JESS
Good night?

STELLA
As it happens.

JESS
Anyone we know?

STELLA glances at HANNAH, gauging her reaction.

STELLA
I don't think so.

HANNAH'S a little hurt, but doesn't want to give much of a reaction: a weary look. Which makes STELLA perk even more: she wins.

CUT TO:

9 EXT HOSPITAL MAIN ENTRANCE - DAY 3

9

*

HANNAH, STELLA, JESS and RAFEE head into the hospital ready for work.

JESS
It'll be fine. It'll be fine.

On HANNAH, empathising with that.

*

RAFEE
 You do know this is the suicide
 capital of the NHS?

JESS
 What?

RAFEE
 Didn't you read the prospectus?

JESS, realising RAFEE is teasing her, thumps him. He smiles
 and heads off. *

RAFEE
 I'll catch you up.

CUT TO:

10 INT. HOSPITAL CORRIDOR - DAY 3 10 *
 NICK makes his way quickly through the hospital.

CUT TO:

11 INT. HOSPITAL - DAY 3 11 *
 NICK makes sure he can't be seen, and takes a metal box
 from his pocket.
 From it, he takes a syringe containing a dark liquid. He
 looks worried at it: is this going to work?
 He slips the hypo into the affected part of his hand.
 He injects, wincing at how much it hurts.
 He removes the hypodermic and waits ... waits ...
 And now the swelling in his hand has, amazingly, visibly
 reduced.
 He relaxes a little.

CUT TO:

12 INT. MORTUARY - DAY 3 12 *
 RAFEE is negotiating determinedly with thirtysomething
 technician LOZ, who's laying out a corpse. She's just pulled
 a bloodied metal box with wires out of the man's open chest. *

RAFEE
 Come on, Loz. I gave you my wants
 list weeks ago.

LOZ
 It takes time.

RAFEE
What is that?

LOZ
Pacemaker. Tricky buggers.

She drops it in a tray. *

LOZ
Your customers getting twitchy,
then?

RAFEE
They're not the problem. *

LOZ
But I am? *

RAFEE
I was told you were reliable. *

LOZ
As reliable as it gets in this
place. Ask him. *
(nods at corpse) *
My customers never complain. *

RAFEE's frustrated but before he can answer ADAM enters. *

LOZ
Mr. Walker, sir, all present and
correct, sir.

ADAM ignores her.

ADAM
Rafee, you should be on the wards. *

RAFEE
On my way. *

ADAM
Looking like that?

RAFEE
What are you going to do, call Mum?

ADAM grabs him and hauls him towards the door.

LOZ starts up the saw as she watches him go. Out on the
terrible sound of the saw cutting into flesh and bone.

CUT TO:

ADAM hauls RAFEE into the corridor.

ADAM
We are not doing this again.

RAFEE
Is that the royal 'we'?

ADAM
One of these days you'll do something stupid and I
won't be around to save you.

RAFEE
You have your thing. This is mine.
If I get chucked out, so what? Dad
might sulk for a while, but
nobody's gonna blame you.

ADAM
You have no idea.

And he marches off, leaving RAFEE to think that's weird and trail behind.

CUT TO:

14 INT. WARD - DAY 3 14 *

HANNAH, STELLA, JESS, a newly-arriving RAFEE and the other interns are heading on to the wards together.

They arrive at the area they'll be working, and see a range of patients in beds before them. *

STELLA
Randall's patients. All kinds of extreme
conditions. The real circus freaks. Finally. *

JESS
Loz told me last year there was
this woman who had a foetus
inside her bowel. She died...

RAFEE
At least it was quick. *

JESS
(Sympathetic.)
Yeah... *

RAFEE
It was brilliant. I had her in
the sweepstake. *

STELLA
And there's the legend.

We recognise MR. MADDOX from the pre-titles, his wife, MRS. MADDOX, sitting with him.

HANNAH

Why?

STELLA

Recurring gastric cancer. They've cut it out five times already.

Which impacts on HANNAH, but she stays professional. JESS looks more upset. *

JESS *

Poor man. *

STELLA

It's better for them if we don't get emotionally involved. No shaky hands. No second thoughts. *

ADAM and NICK sweep onto the ward. The interns follow. *

CUT TO: *

15 INT. WARD - DAY 3

15

ADAM and NICK are looking along the row of beds: HANNAH, RAFEE, STELLA, JESS and the other interns are each standing beside a different patient.

STELLA and HANNAH find themselves looking at each other, sizing each other up. *

ADAM

Okay. Encounter. Examine.

JESS goes straight for the chart, not even looking at her old gentleman. She frowns at what she's reading.

NICK

Ms. Black? Ms. Black?

JESS is still uncertain.

NICK

How about we look to the actual patient...

NICK pulls off the covers at the bottom of the bed like a magician, to reveal:

Only one leg.

NICK

Amputation. Necrotising Fasciitis.

The old gent smiles at him. Leaving JESS floundering, out of her depth.

At the next bed, STELLA is examining a middle-aged man, swift and professional.

STELLA

A large mass in the right lower quadrant, possibly colon cancer. If it hasn't spread he'll be fine.

A pleased look from the patient.

STELLA

If it has, it's terminal.

The patient looks sighingly to NICK, who claps him on the shoulder.

NICK

Let's wait for the test results, Mr Clarke.

He goes on his way.

STELLA looks a little irked, and that continues as she looks over...

To where HANNAH has been assigned to MADDOX.

And NICK has gone over there, greeting HANNAH with a smile. Which STELLA also notes.

MADDOX tenses up at NICK'S arrival.

NICK

You've said hello to our Mr. Maddox?

MRS MADDOX

She's been very nice.

HANNAH

I'd like to have a quick feel of your abdomen. Is that all right?

MADDOX

Makes a change to be asked.

Which gets a little cold smile of 'oh come on now' from NICK.

MRS MADDOX

He gets a bit grumpy.

NICK heads off.

NICK

Let me know what you find.

MADDOX

I've never drunk, never smoked.
They keep trying, nothing works.

MRS MADDOX

Miss Randall's been very good to us. It's the best teaching hospital in the country, you know. We could never have afforded it. Everywhere else it was like 'oh not them again'. Here we're special and exciting.

*
*
*
*
*
*

MADDOX tries to sit up, in pain. HANNAH moves to help, but MRS. MADDOX discretely shakes her head: let him do it. So she does.

MADDOX

Did you bring a paper?

MRS MADDOX

I'll get one.

She pats HANNAH on the arm and heads off.

HANNAH starts to unbutton his MADDOX's pyjama jacket.

MADDOX

I don't like her to see me like this. In and out of these bloody places. I wish they'd just leave me

-

(He stops himself.)

Ignore me. Not sleeping too well. It's all these injections. They give me bad dreams.

His stomach is distended. HANNAH recognises this. She has to take a moment, to steel herself.

HANNAH

Okay, I'm going to do this very gently. Although by now you can probably tell me how it's done-

MADDOX winces in pain.

Suddenly a lump rears up under the skin of his stomach! Right under HANNAH'S hand!

HANNAH steps back. She stares at it. She doesn't trust what she's seeing. She steps back and back, almost about to run.

NICK

Hannah? What is it?

All the staff, interns, even patients, all looking at her.

HANNAH
Something ... moved.

Some of them are starting to laugh. Wow, is she going to be this mad? Great joy from STELLA.

NICK looks at HANNAH concerned.

NICK
What happened?

HANNAH looks over to where MADDOX is looking afraid.

HANNAH
Nothing. It was nothing.

NICK
You were examining the abdomen? *

HANNAH
Yes-

NICK
And? *

HANNAH
I was mistaken. Sorry.

NICK goes over to MADDOX. *

NICK
Storm in a teacup, Mr. Maddox.
Don't look so worried. We're going
to operate on you again soon, and
then it'll all be fine. *

MADDOX
Oh? You sure? *

NICK
Don't let Hannah scare you. She's
very nice really.

And HANNAH looks embarrassed now.

CUT TO:

16 INT. WARD - DAY 3

16

Later. The group are departing, end of the round. A nervous glance back from JESS...

To where HANNAH has stopped, wondering if she's up to this. But she steels herself.

And goes over to where ADAM and NICK are alone now.

HANNAH
 Sorry Mr Gates, but I really
 thought I should mention ... About
 Mr Maddox?

NICK and ADAM look awkwardly at each other. This is kind
 of embarrassing.

HANNAH
 There was something.

NICK's worried about what she's going to say. Worried on
 her behalf?

HANNAH
 He mentioned some injections that
 were giving him discomfort. Only,
 I couldn't find them on his chart
 -

NICK
 That's because there aren't any
 injections.

HANNAH looks lost.

HANNAH
 Oh.

ADAM
 He was probably confused. Someone
 taking blood, maybe.

HANNAH
 He seemed quite certain -

NICK
 Listen, Hannah, you didn't
 exactly cover yourself in glory
 today, but trying too hard won't -

Which makes her feel even more awkward. But a friendly hand
 closes on her shoulder.

RANDALL *
 Ah, there she is!

NICK *
 Miss. Randall.

ADAM *
 Miss. Randall.

RANDALL *
 Hannah. A pleasure to see you
 back. Come and have a cup of tea.
 We must catch up.

And she's on her way again, expecting Hannah to follow. She looks awkwardly at NICK and ADAM.

ADAM
Friends in high places.

NICK
Tell you what Ms. Carter.
Tomorrow we start over. Okay?

HANNAH smiles, grateful and heads after Randall.

CUT TO:

17

EXT. HOSPITAL - DAY 3

17

RANDALL and HANNAH are standing in a quad with lumps of ugly public art, drinking canteen tea in polystyrene cups. *

Patients and staff are smoking nearby.

RANDALL *
It's strange seeing you in that
white coat. (BEAT) You look so
like your mother.

Which is not what HANNAH needed to hear right now.

RANDALL *
I remember when we first
qualified. We thought anything
was possible, that we could save
anyone. But when it came to your *
mother, we might as well have *
been in the Dark Ages.

HANNAH
I'm just glad you were there for
her.

HANNAH looks towards the smokers.

And there stands DIANA amongst them.

HANNAH shuts her eyes.

RANDALL notices her grief. *

RANDALL *
If there's anything I can do to *
make this easier... *

HANNAH opens her eyes. Her mother has gone.

HANNAH
I'm not expecting special
treatment.

RANDALL

You won't need it. I'm delighted to have you on my Firm. You'll do your mother proud.

That puts even more pressure on HANNAH. She wants to rise to the challenge. But can she?

CUT TO:

| | | | |
|-----|--|-----|---|
| 17a | EXT. RESIDENTS BLOCK -NIGHT 3 | 17a | * |
| | Night establisher. | | * |
| 18 | INT. NICK'S ON CALL ROOM - NIGHT 3 | 18 | |
| | STELLA and NICK in bed, collapsing after the end of wild sex. NICK looks animalistic, furious, panting even. | | * |
| | STELLA is a little unnerved, turning so he can't see her worried look. | | * |
| | It takes a moment for NICK'S expression to change... to guilt. | | * |
| | NICK | | * |
| | God. Sorry. | | * |
| | STELLA conceals how she feels, rolls over to him. | | * |
| | STELLA | | * |
| | What for? | | * |
| | NICK | | * |
| | I got kind of... carried away. Did I hurt you? | | * |
| | STELLA | | * |
| | I can take it. | | * |
| | A little smile from him, but there's now something awkward between them. | | * |
| | STELLA | | * |
| | You're obviously... working something out. | | * |
| | Silence. | | * |
| | STELLA | | * |
| | So who dumped who? | | * |
| | NICK | | * |
| | This isn't about -! | | * |

STELLA quickly gets up and heads for the bathroom, picking up Nick's dressing gown.

*

STELLA

No, it's fine. It's not like she's gonna be around for long. Not if she keeps freaking out like that.

*

Which irks NICK, though he doesn't want to show it.

CUT TO:

19

INT. NICK'S BATHROOM - NIGHT 3

19

STELLA turns on the shower and picks up a shampoo bottle: it's empty.

*

She looks around, opens the cabinet above the sink, usual stuff, no shampoo visible, she has a look. Things fall out.

*

A box with... syringes of dark liquid in it.

She sniffs the end of a syringe. Hears movement, puts it all back in, and that syringe in her pocket, more as the quickest place to hide it than anything else.

NICK

*

You know what?

*

She quickly turns as NICK enters.

*

NICK

You don't have to worry. Hannah's not important.

*

He turns her and pushes her against the bathroom wall, and playfully pulls her hand down to his crotch.

NICK

But this ... this is very important.

*

STELLA

God, already? Nick -

NICK kisses her forcefully.

Which STELLA goes along with. With a little troubled look about what she's found.

CUT TO:

*

20 INT. HANNAH'S ROOM - NIGHT 3 20

HANNAH lies in bed, troubled and sleepless, the first light of dawn coming in through the window.

When she closes her eyes, she see brief flashes of her visions: her mother, Mr Maddox's stomach.

She opens her eyes again. Can she do this? Can she keep going?

CUT TO:

21 INT. OPERATING THEATRE - DAY 0 21

Chaos. Violence. Noise. A grainy, numb flashback to HANNAH, a little younger, screaming and shouting, incoherent.

Medics are hauling her back, away from a patient on the operating table. There's blood everywhere.

CUT TO:

22 EXT. RESIDENTS BLOCK- DAY 4 22 *

HANNAH heads out, frustrated with herself, and wanders off to think in the early light.

Maybe to make a big decision.

CUT TO:

23 INT. SENNET'S OFFICE - DAY 4 23

Pacing about a humane office, looking concerned, and identified by the sign on his desk, is DR. JOE SENNET, warm and kind psychiatrist.

HANNAH

The look on Mr Maddox's face. He was scared of me. I'm scared of me. I saw...I think I saw...

*
*
*

SENNET

What did you see?

*
*

HANNAH

Something moving inside him. Which is... ridiculous. Impossible.

*
*
*

SENNET

Another hallucination. Like when you see your Mum.

*
*
*

HANNAH can't look at him, on the verge of tears.

*

SENNET

*

Why do you think this is happening?

*

HANNAH

Because I haven't got over Mum's death, because I've put myself in the middle of cancer operations and people with cancer and people talking about cancer...

*

*

*

*

SENNET

And why have you done that?

*

HANNAH

Stop asking questions and just kick me out of the hospital. Okay?

SENNET

Why? Sorry. Questions: my job.

HANNAH

I can't have hallucinations and be a doctor.

*

SENNET

But you know they're hallucinations.

HANNAH

So? I can't look at a cancer patient and feel - feel -

SENNET

Are you going to keep repeating that word?

HANNAH

Oh shut up.

SENNET

I like doctors who feel. Maybe you could be a doctor like that.

HANNAH

My Mum would say...

She can't finish. She's about to start crying and doesn't want to let herself.

SENNET

Your Mum was a brilliant doctor. Who didn't seem to feel much at all.

That registers with HANNAH.

SENNET (CONT'D)
I'd be more worried if you weren't
having a reaction. It shows you're
healthy.

*

HANNAH looks partly reassured.

SENNET (CONT'D)
What do you want to do?

She considers for a moment. Decides.

HANNAH
Become a doctor.

SENNET
Okay.

She's feeling better just for having said stuff out loud.

HANNAH
But I'd like it to be really easy,
please. And not have people
waiting for me to crack up. And
not keep seeing stuff that's not
there. Can you fix that for me?

SENNET
No.

HANNAH
What good are you, then?

SENNET
You tell me.

She's looking a bit happier.

*

SENNET
Check in every week - actually, if
you don't, that will get you
chucked out - tell me if it happens
again. We'll keep every option
open. Except panic. Okay?

CUT TO:

*

23a INT. WARD CORRIDOR-DAY 4

23a

*

Hannah walks to the ward feeling a little happier.

*

24 INT. WARD - DAY 4

24

MADDOX is reading his newspaper, MRS. MADDOX beside him.
Everything is bright and everyday and normal.

Hannah wanders over.

HANNAH
Morning, Mr Maddox

MADDOX
Charlie, love.

HANNAH
Charlie. May I?

He nods, surprised.

MRS MADDOX
She's a breath of fresh air,
isn't she?

Slowly, gingerly, uncertainly... she lifts his pyjama jacket...

MADDOX
Is everything all right?

His abdomen, still swollen, but nothing unusual. HANNAH lowers the garment, a sense of relief.

HANNAH
Everything's fine. Thank you.

CUT TO:

25 INT. SCRUB ROOM/INT. CORRIDOR - DAY 4 25 *

NICK enters to prep for surgery. *

He looks at his hand, worried again. It's swollen and livid, only more so than before, as if something is trying to burst out from within. He rubs it, scratches it, clenches his teeth...

He can't stand the itching! Why is it doing this again?!

He scratches and scratches, takes it to the sink, lets water run on it.

Still itching! He grabs a scrubbing brush.

He scrubs at his hand. He gets some relief, mixed with the intense pain.

But then he looks down in horror.

He's really messed up his hand.

He makes himself stop. Feverishly, he takes from his pocket a metal case, and opens it and removes a hypodermic with the dark liquid inside. He injects his hand again. He looks at it, waiting for it to improve. Nothing yet.

Enter HANNAH.

HANNAH

Hi.

NICK pockets the hypo, hiding his hand with it.

NICK

Oh. Hi.

HANNAH

I wanted to talk to you. To say
sorry, about the other day,
freaking out. All of it really. I
know this is difficult for you too.

*

NICK

It's fine. Don't worry.

HANNAH

I do want us to get on.

*

NICK

Hey, of course -

He gives her a hug. She relaxes.

NICK

I've probably been a bit of a
dick. A lot of stuff went unsaid
at the end there...

HANNAH

We're fine. I understand.
Really.

NICK

No, I should have been there for
you. I wasn't and I'm sorry.

She smiles. He's still holding her. Not what she was
expecting.

NICK

I've actually really missed you,
Han. Can I say that?

He looks at her, complicated, conflicted.

NICK

I was... happy, when we were
together.

HANNAH

Yeah, me too. But -

NICK
I could always talk to you. And
now everything's...

He breaks off.

HANNAH
What?

He shakes his head. Doesn't want to go there.

NICK
Me and Stella -

HANNAH
None of my business.

He doesn't know what to say any more -

He suddenly grabs her and kisses her.

She reacts, doesn't know how to handle this.

But then she finds herself...

Kissing him back. Just for a second.

And we see that STELLA, unseen, has just entered. And is
angry, seething with jealousy... and hurting.

And she can't take this any longer: she rushes out.

HANNAH suddenly pushes NICK away.

HANNAH
No!

He makes to hold her again. She stops him.

HANNAH
That's not how I want things to
be.

The desperate look in his eyes changes to anger, like he's
been betrayed.

Which astonishes her. This isn't the man she knows.

NICK
I want you Hannah. Don't fight
me.

He makes to grab her. But, scared now, she avoids him and
rushes out.

NICK

*

Hannah!

CUT TO:

26

INT. FEMALE WARD - DAY 4

26

*

JESS is trying to find a vein in the arm of a patient to insert a canula. The patient keeps reacting in pain as STELLA and HANNAH work at the next bed, STELLA injecting local anaesthetic to a wound on a patient's arm, which HANNAH is making ready to stitch.

STELLA is looking at HANNAH, who still looks flustered.

STELLA

And still she looks so innocent.

HANNAH

Sorry?

STELLA gives her a look: don't try to fool me. HANNAH realises.

HANNAH

Oh God. Listen: I'm so sorry. It was a stupid moment.

STELLA

You're having a lot of those. Look, why don't you just hurry up and quit or flunk out or whatever?

JESS looks over from what she's doing, not comfortable being here for this. Both patients are listening awkwardly. Hannah doesn't want to speak but has to try explain.

HANNAH

It wasn't what I wanted. I was confused and Nick-

STELLA

What, you're going to cry sexual harassment? Cos that's gonna play so well for you -

Suddenly JESS' patient cries out, JESS has clearly done something wrong. Blood oozes from where the canula has punctured the skin.

JESS

Sorry.

ADAM arrives.

ADAM

How are we getting on?

STELLA disconcerted by the exchange, heads off.

And HANNAH would like to follow her, to explain, but -

ADAM
Is the patient numb?

The patient gives a wary nod.

ADAM
Ms. Carter, are you ready to sew
the wound?

And she has to give in and do this.

ADAM
The trick is to make sure your
bites are the same size on each
side of the wound. And bed your
knots down well. That's it...

HANNAH is flustered, but doing fine.

ADAM
It can take practice. And I know
you might feel quite nervous after
the other day. If you'd like I
could give you some extra tuition,
after ward round. We could maybe
even get a bite to eat-

HANNAH reacts: this, now?! She finishes up and presents her
work to him.

ADAM
Ah. Actually that's... excellent.

HANNAH smiles curtly at him and heads off. Leaving ADAM
looking philosophical. Oh well!

CUT TO:

27 INT. STELLA'S ROOM - DAY 4 27

STELLA takes the syringe from Nick's bathroom from her
pocket and looks at it. She's considering her own doubts
about Nick.

CUT TO:

28 INT. HOSPITAL CORRIDOR - DAY 4 28 *

NICK looks tired, troubled, guilty. He has to stop,
support himself on the wall. He's still got his hand in
the pocket of his white coat. He looks at it... but now
it's perfectly fine again. Incredibly.

He straightens up when ADAM arrives.

ADAM

Pub?

Before NICK can say 'no' he throws an arm round NICK'S shoulder, as if to lead him away.

ADAM

I know, I know. It's shit and full of doctors but it beats sitting in your room reading about bowel parasites.

But NICK gets out from under the arm.

NICK

Can't.

ADAM

Another night on the Stella?

NICK

No.

ADAM

Mate. Are you okay?

NICK

Just got a lot on. Sorry.

ADAM heads off, looking concerned.

CUT TO:

29 INT. HANNAH'S ROOM - NIGHT 4 29

HANNAH is working on her laptop looking tired.
Her mobile rings. She answers.

HANNAH

Hello?

CUT TO:

30 INT. WARD CORRIDOR - NIGHT 4 30 *

HANNAH heads to the ward, somewhat puzzled.

CUT TO:

31 INT. WARD - NIGHT 4 31 *

HANNAH wanders in and stands there looking at this place where she should be so much at home.

We hear all the little noises of a ward at night, the snuffles, the cries... There's the light on at the nurse's station...

She goes over and finds a NURSE. *

HANNAH
You called me?

NURSE
Oh right. Mr Maddox kept asking for you. He wouldn't go back to sleep. I finally thought sod it. Why should you miss out on all the fun? *

HANNAH sees the curtains around that bed are drawn.

NURSE
But Mr. Gates came along. So I'd get yourself home. *

HANNAH pauses for a moment: NICK? She doesn't want to see him now.

But she finally nods thanks and heads off towards MR. MADDOX'S bed.

Through a gap in the curtains, she can see NICK moving. He's taking something from a small case...

She slows, puzzled.

She moves to get a better view, moving stealthily now.

NICK is preparing a syringe above the sleeping MADDOX, who's connected to a monitor. The syringe contains the same dark liquid he was injecting himself with.

NICK injects MADDOX, who becomes quite agitated in his dreams, helplessly fending something off, in his stomach. *

HANNAH doesn't know what to do. She knows she's seeing something that's not right. But is she really seeing it? She wavers, maybe about to just leave.

NICK suddenly pulls back the curtains.

She ducks aside.

He doesn't see her as he heads off.

MADDOX groans in his sleep. Which makes her mind up for her.

She goes to him.

She checks his stomach, and finds a needle mark. *

She looks to the notes at the bottom of the bed... and is frustrated and surprised. Nothing there!

MADDOX wakes up, still quite out of it.

MADDOX
Leave me alone.

HANNAH
Mr Maddox. Charlie. It's me.
Hannah.

MADDOX
(faint)
Did you see?

HANNAH
(can't hear)
Charlie?

MADDOX
(faint)
I wanted you to see it.

HANNAH takes his hand, soothing his distress. But what can she do?

Suddenly, NICK is behind her again.

NICK
Hannah?

She spins round, shocked and guilty.

HANNAH
What are you doing here?

NICK
You first.

He's smiling at her, kindly, but also... a little scarily.

MADDOX is also reacting to his presence, nervous of him.

HANNAH
Mr. Maddox asked for me.

NICK
Did he? Weird.

HANNAH
That injection -

NICK
What injection?

HANNAH
It's not on the chart.

NICK
Must have forgotten. I'm always
doing that.

But it looks like he's almost daring her to speak up, still
an edge of aggression towards her.

HANNAH
Nick, what happened today -

*
*

NICK
It's sweet he called you. But you
should have waited until morning.
You're doing it again Hannah,
letting yourself get too involved.
You have to learn to keep a
distance.

Which sounds almost like a threat.

He heads off.

HANNAH watches him go for a moment, frustrated, worried ...
but not cowed.

CUT TO:

32 INT. HOSPITAL CORRIDOR - DAY 5 32 *

The next day. STELLA, busy, heads towards NICK, going the
other way. *

She smiles -

But he blanks her, all business.

STELLA

It normally takes more than three nights before I get
dumped. *

NICK turns, hassled.

NICK
Look, I'll call you okay? *

And with that he hurries off, leaving STELLA upset and
confused. *

CUT TO:

33 INT WARD - DAY 5 33

HANNAH is at the Nurses' station. It's the same Nurse from
last night, only now about to go off shift and not pleased
to see Hannah again.

HANNAH
Mr Clarke in Bed 4's been asking
for you.

*

NURSE
I'm just about to go off shift.

HANNAH
He was quite insistent.

*

NURSE
They always are.

*

The NURSE huffs and heads off. HANNAH waits for a moment goes to the file trolley, starts looking quickly through the files...

Finds the one she wants and hides it on her person.

CUT TO:

34

INT. MORTUARY - DAY 5

34

ADAM appears bedside LOZ, confidential.

*

*

ADAM
You've been avoiding me.

*

*

LOZ
I'm a very busy woman, doctor.

*

*

ADAM
Rafee's not as smart as he thinks
he is.

*

*

*

LOZ
He's fun though.

*

*

ADAM
I don't want him involved in
anything -

*

LOZ
That could embarrass you.

ADAM
That could hurt him.

LOZ
I'll keep an eye on him. Don't
worry.

ADAM trusts her. Relieved, he goes on his way.

LOZ appreciates his handsome rear view as he departs.

CUT TO:

35

INT. LIBRARY - NIGHT 5

35

A basement library. JESS is studying medical books, obviously lost.

JESS
It's really hard. Don't you think
it's really hard?

HANNAH is beside her, checking the notes she stole against a serious looking book.

JESS
Please tell me that's not a set
text.

HANNAH
I'm reading up on Charlie
Maddox's cancer.

JESS
Err... why?

HANNAH
Each time he has two operations, an exploratory
and a removal. All clear. But exactly six months
later it's back. And that's happened five times.
And he's still alive. How do you explain that?

*

*

JESS
Luck?

*

Then she indicates the notes.

HANNAH
And the injections. Charlie
insists he's been given them. And
his obs show a temperature spike
every night, suggesting he's
right.

JESS
None of this has got anything to
do with the course, has it?

HANNAH smiles, shaking her head.

JESS
Thank God. I need a drink.
Coming?

HANNAH
Maybe later.

JESS goes to head off.

HANNAH

Jess-

JESS turns.

JESS

Yeh?

HANNAH

You know your stuff. You'll be fine.

JESS smiles: thanks and goes. HANNAH returns to her books.

CUT TO:

36

INT. LIBRARY - NIGHT 5

36

It's got late, and quiet, and HANNAH looks up to notice she's alone in the library.

She decides she'd better put the books back before she heads home. She picks the books up, leaving the notes, and heads for the stacks.

She sees she's not alone. There's someone silhouetted at the end of the aisle -

Who moves quickly out of sight.

HANNAH stops: what?

HANNAH

Hello? Who is that?

Silence. Okay, maybe this is nothing.

HANNAH puts her books back, more quickly than she normally would, and heads down the aisle at speed. That gap ahead of her -

She goes through it, and to the door -

Which is locked.

HANNAH thumps on it. Still in control. Thumps again.

HANNAH

Hello?

All the way over there, right on the other side of the library, there's the emergency exit sign.

*

She takes a deep breath. Is she going to go for it?

She hears a small noise from somewhere in the stacks.

She decides: no choice. She moves slowly towards the stacks.

HANNAH

Hello?

She moves along the aisles, looking down each one.

HANNAH

Who is that?

She sees a movement down the end of one aisle, a figure crossing the end of it.

She takes a step into that aisle.

She listens. Silence. She's scared now.

She takes a step out of the aisle -

And starts walking quickly, heading directly for the emergency exit.

Which will mean heading down that dark aisle over there.

She turns, walking faster and faster. She's trying not to run.

Through the gaps in the books, can she see someone keeping pace with her?

HANNAH

This isn't funny!

There's a crash of falling books. She breaks into a run.

The end of the aisle, that gap, coming up fast. Nothing in her way, the emergency exit right there.

She runs out of the end of the aisle, looks one way, nothing, turns -

And runs right into -

SENNET, who's got his mobile in his hand.

*

SENNET

*

I thought I heard someone. They've locked us in. I'm calling security. What's wrong?

*

*

She relaxes. All is normal again.

*

CUT TO:

37 INT LIBRARY - NIGHT 5 37 *

HANNAH gets back to where she was studying...

And the medical notes are splayed out, different from where she left them. She grabs them, looks through them...

SENNET
(Calls.) *

The cavalry's here! Hannah!

Behind her SENNET greets the security guard as he unlocks the main door.

HANNAH is astonished at what she's found.

CUT TO: *

37a INT. WARD CORRIDOR - NIGHT 5 37a *

Hannah walks determinedly to the ward. *

CUT TO: *

38 INT. WARD - NIGHT 5 38 *

HANNAH is insistent, showing the records to the NURSE from earlier, who can't see the problem. *

NURSE *

If that's what it says, that's what he's been getting. *

HANNAH *

But the notes have been changed! Last night, there was no reference to patent blue injections. To any injections at all! *

HANNAH moves round to the computer terminal and starts searching the records.

NURSE *

It's standard procedure with cancer patients. *

HANNAH *

Used to locate lymph nodes in surgery. I know. *

(Finds what she's searching for.) *

Shit! *

The NURSE is getting impatient.

HANNAH

The computer says exactly the same.
Patent blue.

The NURSE gently moves Hannah away from the desk.

NURSE

Listen, love: shouldn't you be
trolleyed in a bar somewhere
instead of pissing off the nursing
staff? There's plenty of time for
that.

*

HANNAH

But the records...

NURSE

Are exactly as they should be. Good
night!

HANNAH has no choice but to leave. She's been reined-in.

*

CUT TO:

39

INT. SHARED KITCHEN - NIGHT 5

39

*

HANNAH, agitated, takes a beer from the fridge and slams the door. Opens a drawer, looks for a bottle opener but can't find one. Frustrated she looks in another drawer, unsuccessfully, and pushes that shut. Behind her appears RAFEE, beer in one hand holding out the bottle opener in the other.

RAFEE

Here you go.

HANNAH

Thanks.

She takes it, snaps off the bottle top and drinks.

RAFEE

So do you wanna tell me what's
wrong?

*

HANNAH shakes her head, takes a swig.

RAFEE

You can't let it get to you, my young apprentice.

*

Which makes her smile, despite herself.

*

HANNAH

I'm not.

*

RAFEE
 (Without pressure.)
 Okay.

*
 *

HANNAH sizes him up, then.

HANNAH
 I think there's something wrong
 with Charlie Maddox's treatment.

RAFEE
 (Shrugs.)
 So tell a real doctor.

*
 *

HANNAH
 I can't.

*

RAFEE
 Because you've got history?

*

HANNAH gives a wry smile.

*

RAFEE
 Hannah, you've got to find a way of
 getting by in this place. Find your
 own thing. Like I have. Because
 shit goes on here.

*

HANNAH
 What sort of shit?

RAFEE
 You just get the feeling that ...
 there are the rules, and then there
 are the rules. There are people in
 charge, like my brother, and then
 there are ... people in charge.

HANNAH
 Yeah. But. Charlie's having his operation
 tomorrow.

*
 *

RAFEE
 Then say something. Or don't. In
 this place, you've got to ask
 yourself: is it worth it? Not cos
 you don't care, but because at the
 end of the day, can you make any
 difference?

*
 *

She looks lost: she doesn't know if she can. She feels like
 a coward.

She gets up and heads off.

Leaving RAFEE wondering what he just did to cause that.

RAFEE

Ta, glad I could help.

CUT TO:

40 INT. NICK'S ON CALL ROOM - NIGHT 5 40 *

NICK is checking over his hand. It's fine. Normal.

He breathes a sigh of relief, puts away the hypo he had ready.

He leans over to his laptop and hits video record, looking into the webcam.

NICK

9.30pm. Five days since the first injection. Maybe I'm making progress after all. I think with specific dosages I've managed to control the dispersal.

Cutting myself might turn out to have been a lucky accident. But it's too early to make a formal report -

But suddenly, he reacts. He doubles up, wincing at a pain in his stomach.

He's horrified, he suspects he knows what this is...

He unbuttons his shirt, to find...

A lump rising up out of his abdomen.

On NICK, terrified.

But then it settles, goes down again.

Maybe he can deal.

CUT TO:

40a INT WARD - DAY 6 40a *

HANNAH arrives on MADDOX's ward to see a nurse prepping him for theatre.

41 INT. SCRUB ROOM - DAY 6 41

NICK enters, dressed for surgery. He's nervous, on edge.

To his surprise, he finds RANDALL already there, getting ready for surgery.

But, okay, there's something he needs to ask her.

NICK

Miss Randall, about the Maddox operation: I don't think the interns should be observing.

RANDALL

Why not?

She notes a non-speaking surgeon entering, changes her tone as a result of his presence.

RANDALL

This is a perfectly normal operation. We've done it many times before. Often with people watching.

NICK

I just feel - I'm not feeling -

RANDALL

Can you do it or can't you?

NICK

Of course I can.

RANDALL

Good. In fact I'll be joining you.

NICK has to suck that up, concealing how it puts him even further on edge.

NICK

Oh. Right.

RANDALL

I want to see how you're getting on with my star patient.

CUT TO:

42

INT. WARD - DAY 6

42

HANNAH is with MR. MADDOX, who's about to be wheeled off for surgery, MRS. MADDOX beside him.

HANNAH

Ready?

MRS MADDOX

He's done it enough times.

MADDOX

Doesn't make it any easier.

He looks to HANNAH, quietly. *

She squeezes his hand.

HANNAH

But it's going to be fine. Miss
Randall will be in there. And all
of us. *

MADDOX

You're afraid about this too,
aren't you? *

HANNAH

Charlie, it's going to be fine. *

A Porter and a Theatre Nurse arrive to take MADDOX to
theatre. *

MADDOX looks at his wife. *

MRS MADDOX

It'll be all right.

MRS. MADDOX kisses his head, reassuring. *

They take MADDOX away. HANNAH sees how frightened MRS
MADDOX is. *

HANNAH

It's hard to keep a brave face,
isn't it? *

MRS MADDOX

(nods)

I hate watching him go. *

HANNAH

(strokes her arm
reassuringly)

You're doing great, Mrs Maddox. *

CUT TO: *

43

INT. OPERATING THEATRE - DAY 6

43

ADAM leads in HANNAH, RAFEE, STELLA and JESS in scrubs,
clogs, hats. *

On HANNAH, trying to control her fear, now she's back in
here.

ADAM
Your first time in a real live
operation.

He looks to HANNAH.

ADAM
For most of you.

The others all glance at HANNAH. She's annoyed at being
looked at again.

ADAM
Don't touch anything. Including
each other.

JESS
(Aside to RAFEE.)
I hope there's not too much blood.

RAFEE
Who was your careers officer?

RANDALL, NICK and the surgical team are already preparing. *
NICK looks resentful at RANDALL'S presence, but turns away *
when she looks to him.

The interns stand alongside with a full view of MADDOX,
once again unconscious.

A Theatre Technician places two scans of MADDOX'S abdomen,
before and after, onto an illuminated mobile lightbox with
stands beside the operating area. Jess studies it.

JESS
I can't quite see it. Where am I
looking?

ADAM
There.

He points to a huge area on the film.

JESS
On my God!

NICK appears beside her, with a look: do you mind? She
joins the group.

NICK
Miss Randall? Do you want to say a
few words? *

RANDALL *

This procedure is a sixth time
exploration and re-section of Mr
Maddox's gastric cancer.
(MORE)

RANDALL (cont'd)
 Staging CT scans show this has
 not spread elsewhere, therefore
 this is potentially curative. We
 can but hope.

She makes contact with NICK, sharing a secret or sizing him
 up.

RANDALL
 Mr. Gates will lead.

*

HANNAH notes that.

NICK takes a scalpel. The first incision. Done very fast
 and hard.

On the reactions: RAFEE and JESS nervy, nauseated; STELLA
 ready.

But HANNAH is looking at how angry NICK looks, how stressed
 out.

He registers her watching him. Then gives a visible shrug.

NICK
 Right. Let's get on with it,
 shall we?

And he continues cutting, a trifle hurriedly. Which already
 is making HANNAH uneasy.

*

CUT TO:

44 INT. OPERATING THEATRE - DAY 6

44

A little later. ADAM is using a suction device to remove
 blood from the incision.

RANDALL is looking on, placid, but judging.

*

NICK is sounding pressurised and hating it.

NICK
 Monopolar diathermy. Come on ...

The Theatre Nurse passes it to him.

NICK puts it into the incision. A buzzing sound. Smoke
 starts to rise out of the incision.

ADAM
 The smell of cooking human flesh.

The interns react in horror.

HANNAH is trying to control her fear, and so far,
 succeeding.

RANDALL
You get used to it.

*

A little glance at NICK.

Who looks annoyed back at her, distracted.

A little spray of blood -

JESS stifles a cry.

STELLA rolls her eyes.

STELLA
It's only blood.

HANNAH ignores it, still focused on how driven NICK seems.

CUT TO:

45

INT. OPERATING THEATRE - DAY 6

45

Later. MADDOX'S abdomen is now clamped open.

We can see the exposed mass.

HANNAH is staying calm, focused.

NICK is using a retractor to lift the mass and get a view underneath it.

NICK
There's excessive scarring. It's impossible to identify any anatomy.

RANDALL
Which is completely normal for multiple operations.

*

NICK
Light, please! I can't see a bloody thing in here!

*

The Theatre Nurse adjusts the light.

NICK puts his hands in, feels tentatively around the mass.

NICK
The CT scan's no help, this could extend to involve almost any underlying structure. So, all right. We don't know. We never know with this, do we? Sod it. So -

*

He winces, has to hold his stomach... straightens up again.

RANDALL

Mr. Gates, what approach do you think we should take?

*

NICK just holds up a hand: he's fine!

ADAM

Nick, his BP's pretty low. Should we wait while the anaesthetist catches up?

NICK

Let's just get on with it, okay?

A surprised look from ADAM: that's not right.

NICK

Come on, Adam, your babies need to see the real thing, don't they?

HANNAH and the interns look at each other, unnerved.

RANDALL

Mr. Gates, I asked what you wanted to do.

*

NICK

Keep going of course!

He looks to the Theatre Nurse.

NICK

Phone transfusion, make sure the blood's on its way. Clamps and heavy vicryl ties in a moment.

And back to ADAM.

NICK

And retract, will you, so I can bloody see something?

ADAM looks to RANDALL, then, having got just a steady look, reluctantly takes the retractor and holds the 'tumour' up, as NICK uses the diathermy to cut around it.

*

NICK

Okay, yes...

NICK stops, confused, but trying to hide it.

RANDALL

Is something wrong?

*

NICK

No. Yes. I can't mobilise the deep surface of the tumour. It's baked solid. Retract, please!

They try again. Fail.

NICK doesn't know what to do, hesitates, breathing hard, racked with pain and fear.

RANDALL turns to put herself between the interns and the operation. *

RANDALL *

Got a mind of its own. Mr. Gates, may I suggest you leave the deep surface and work on the lateral side?

NICK

I suppose. Yes. All right.

NICK struggles to mobilise the tumour.

The BP monitor alarm goes off.

The anaesthetist looks at it, confused.

STELLA

(Whisper to the interns.)

His heart rate's rising. *

HANNAH

How is that possible?

The anaesthetist checks the gas levels and his equipment, urgent.

RANDALL *

Mr. Gates?

NICK

I can do this!

ADAM *

Shall I take the interns out? *

NICK *

No! *

A glance to RANDALL. *

NICK *

This is a 'perfectly normal operation!' *

HANNAH looks at MADDOX's fingers: they twitch! This is her nightmare coming true! It takes a moment before she can make herself say it.

HANNAH
He's awake!

ADAM
Don't be ridiculous, Ms. Carter.

At that moment, MADDOX's body shudders and he groans.

RANDALL
Nick?

NICK
I've nearly got it mobilized ...

RANDALL
Help me restrain him.

MADDOX's convulsions become stronger, it's almost like he's awake ...

A shared look of terror around the theatre.

HANNAH has to control herself, desperately afraid, and afraid for MADDOX. She grabs his hand.

RANDALL
Clear the theatre!

SUDDENLY, something akin to a small explosion of blood goes off covering the interns, the curtains, the equipment, everything!

MADDOX immediately stops convulsing. A moment of deathly silence -

Then, urgency around the table!

HANNAH is pushed back, stumbling, wrenched from MADDOX'S hand.

RANDALL
Mr. Gates, step back!

NICK
I just -

RANDALL
Step back from the table, now!

NICK does so. RANDALL steps in to take over.

RANDALL
He's torn a major artery! Suction!
We need to tie this off.
(MORE)

RANDALL (cont'd)
 Large clamps. Now, damn it! All of
 you, out!

HANNAH stumbles out with the others, looking back to a
 theatre covered in blood, with NICK standing there amongst
 it, isolated, furious.

RANDALL
 Ligation suture. Heavy vicryl.

On HANNAH, stumbling out, numb with fear.

CUT TO:

46 INT. SCRUB ROOM - DAY 6 46

The interns stumble in shocked. *

STELLA manages to start scrubbing, but disturbed, *

distracted, wondering about NICK.

ADAM is standing aside, quietly professional, deep in *

thought.

RAFEE is with JESS. *

RAFEE *

Are you wondering how much a lab technician *

earns?

But JESS is furious with herself for being so weak. *

JESS *

Shut up, Rafee. *

He understands, touching her shoulder: sorry. *

And there's HANNAH, all alone, just about keeping it *

together.

CUT TO: *

46a INT. HOSPITAL OUTSIDE THEATRE - DAY 6 46a *

RANDALL comes out to the interns who wait anxiously. She's *

followed by NICK sullen, withdrawn.

RANDALL *

I'm sorry. We lost him. Adam,
 would you inform Mrs. Maddox?
 Thank you.

It looks for a moment like ADAM'S going to protest, looking
 worried to NICK. But he gives in.

ADAM

Of course.

RANDALL looks to the interns. *

RANDALL *

That would not have been my
choice for a first operation.
But perhaps it is a good lesson.

We can't save everyone. The patient
appears to have suffered some
kind of reaction with the
anaesthetic which we'll
investigate in due course. *

NICK sees HANNAH looking coldly at him. He turns away.

RANDALL *

This was an extreme case. But
content yourselves with the
thought: it doesn't get much
worse than that.

HANNAH and STELLA both find themselves looking over at
NICK. And then at each other. Sizing each other up.

CUT TO:

47

INT. CORRIDOR OUTSIDE THEATRE - DAY 6

47

*

HANNAH intercepts NICK.

HANNAH

Nick -

He stops, still furious with himself, still in pain. He
hardly wants to look at her.

HANNAH

What happened in there?

NICK

Mr Maddox was a very sick man. *

HANNAH

I saw you injecting him! You
know I did. If it was a drug
trial ... if you're under some
sort of... pressure to cover it
up... You said you could always
talk to me. You still can. *

For a moment, he's tempted. But then a wince of pain, a
glare of sudden anger at her...

And then he knows he can't trust himself, and turns and quickly heads off.

Leaving HANNAH distraught.

And STELLA, watching from a distance.

*

CUT TO:

48

INT. WARD - DAY 6

48

From a distance, we see ADAM approaching MRS MADDOX.

She looks hopeful -

ADAM

Mrs. Maddox... this was a very difficult procedure. We encountered complications and there was a great deal of blood loss ...

She's realised what he's going to say.

ADAM

I'm afraid your husband died on the operating table.

She puts a hand over her mouth, sheer horror.

ADAM

He didn't suffer. He wouldn't have known a thing. There was no more anyone could have done.

He takes her hands.

HANNAH is watching from a distance, annoyed that this isn't the whole truth, feeling for MRS. MADDOX.

ADAM

The last thing that happened to him was you and he having a chat, and I think I saw you kiss him goodbye, didn't I?

She's distraught, can't speak, holding onto his hands hard.

HANNAH softens. She's pleased and a little surprised by how good ADAM'S being.

CUT TO:

49 INT. NICK'S ON CALL ROOM - NIGHT 6 49

NICK, looking desperate, pacing, is boiling surgical instruments in a beaker on his stove.

CUT TO:

SCENE 50 CUT

*

51 INT. NICK'S ON CALL ROOM - NIGHT 6 51 *

NICK wipes his now shaven stomach with iodine.

CUT TO:

52 INT. NICK'S ON CALL ROOM - NIGHT 6 52

NICK goes to lie on his bed, which has a tray of surgical instruments on the table beside it. He tries to calm himself. He takes a small hypodermic, filled with local anaesthetic, and injects himself in the abdomen.

Then he reaches for another.

CUT TO:

53 INT. NICK'S ON CALL ROOM - NIGHT 6 53

NICK takes a scalpel from the tray. He braces himself, then makes himself do it.

He makes the first incision into his own flesh.

He winces as he starts to cut deeper.

CUT TO:

54 INT CORRIDOR - NIGHT 6 54 *

ADAM's phone rings. He seems to expect the call. *

ADAM

Yep?...We can't be sure ... Maybe it's fine... Okay... I'll see how far it's gone. And if I have to, I'll tidy it up. *

CUT TO:

55 INT. WARD - NIGHT 6 55 *

HANNAH watches a nurse is calmly taking Maddox's things from his bedside, putting them in a carrier bag.

While two other nurses lift off the mattress and start sponging it down, ready for the next patient.

ADAM arrives beside her.

ADAM
Are you okay?

HANNAH
(shrugs)
You know.

ADAM
Do you fancy a drink?

HANNAH isn't sure.

ADAM
It's about Nick. I'd really like to talk. Please?

CUT TO:

56

INT. PUB - NIGHT 6

56

ADAM brings over two drinks to where HANNAH sits in a quiet corner.

ADAM
(double-checking)
Whisky, straight up?

*

HANNAH
Blame my mum.

HANNAH swigs the whisky down in one.

HANNAH
I liked what you said to Mrs. Maddox.

ADAM
Never gets easier. You hope to become... hardened...but...

HANNAH
You didn't like not being able to tell the whole truth?

Right.

ADAM
Don't misunderstand me. Nick's an old friend. The fact that Mr. Maddox stayed alive as long as he did: that's down to Nick. But.

HANNAH

He's changed.

ADAM

I keep saying to myself: this is a competitive environment. Randall expects a lot. It creates ... pressure.

*

HANNAH

I think this goes way beyond that.

ADAM

Go on.

CUT TO:

57

INT. CORRIDOR/INT. NICK'S ON CALL ROOM - NIGHT 6

57 *

STELLA takes a deep breath, and knocks at NICK'S door.

STELLA

Nick. Nick come on, it's me.

The door opens a crack. NICK looks out, looking like he hasn't slept in days.

STELLA

Nick, please -

He starts to close the door.

She throws her weight against it and barges in.

NICK stumbles away from the door.

STELLA stumbles in.

She's shocked at what she sees.

The place is a wreck. There are bloodied towels in a pile, medical instruments everywhere, blood dried on the sink.

NICK'S abdomen is covered with a rough dressing under his shirt. There's blood visible under it.

NICK looks at her, angry, vulnerable, out of it.

STELLA

What are you doing?

NICK

Bit of a mess.

She sees that the stain of blood under his shirt... is growing bigger.

STELLA
Whatever this is... you have to stop.

NICK
It's too late.

STELLA

You need help -

She's taking out her mobile. He's suddenly enraged, grabs her.

NICK

You think you know what you're looking at? You don't know anything!

He pushes her against the wall.

*
*
*
*
*
*

CUT TO:

58

INT. PUB - NIGHT 6

58

ADAM is considering what to do next.

ADAM
Do you have any proof?

HANNAH
That's the trouble. I checked the computer records on Maddox -

ADAM
Excellent. You have been a naughty girl.

Which makes her smile, despite all this.

HANNAH
And they square with the notes. It can all be explained away.

ADAM
You know, this could get you thrown out.

Which makes her tense up again.

HANNAH
I thought we were talking in confidence -

ADAM
We are. All I meant was: keep your head down, let me look into it and I'll get back to you.

HANNAH

Thank you.

ADAM

And you haven't told anyone else?

HANNAH

No.

She starts to put her coat on.

ADAM

So, can we make some small talk now?

She grins, not sure if he's charming or not.

HANNAH

Night, Adam.

CUT TO:

59

INT. NICK'S ON CALL ROOM - NIGHT 6

59

NICK has got STELLA up against the wall, torn between anger and lust, trying to fight both urges.

STELLA is fighting back, terrified.

STELLA

Nick, please, this isn't you ...

He gradually gets control of himself. He takes deep breaths. He lets her go.

NICK

Get out of here, Stella. Get away from me.

She's hesitant.

NICK

I said get away!

She runs out the door and slams it behind her.

CUT TO:

60

INT. SHARED KITCHEN - NIGHT 6

60

HANNAH enters, looking tired. The kitchen is dark, but for a light from the corridor.

HANNAH is about to go through to her room, when she hears a noise. She's not alone. She quickly turns on the light-

There seated at the communal table is STELLA. She's obviously been crying.

STELLA
I think I need your help.

*

CUT TO:

61 INT. STELLA'S ROOM - NIGHT 6

61 *

Later. STELLA is holding the syringe. HANNAH is on her phone waiting for an answer.

*

STELLA

He was desperate. Completely out of control. I'd thought maybe heroin, but... it's not. He's been... kind of extreme in the last few days. With me.

*

*

*

She looks worried that HANNAH won't like to hear that, but HANNAH is all business.

*

*

HANNAH

(Into phone.)

*

Nick, it's Hannah. I'm worried about you. Call me. Please.

She hangs up.

STELLA

He won't. Not even you.

HANNAH ignores this, looks at the empty syringe. She decides to tell STELLA.

*

HANNAH

*

It could be the same stuff he's injecting Maddox with. Testing something on himself. Maybe a drug trial. Adam warned me not to say anything -

*

*

*

*

STELLA

Adam?

HANNAH

He's concerned about him too.

STELLA

And you trust him?

HANNAH considers.

STELLA

Enough to show him this? He'd have to report Nick.

HANNAH

I don't want that.

A moment of awkward accord between the two girls.

STELLA

No.

HANNAH

If Nick is injecting the same stuff, we should check it against Maddox's bloods.

STELLA

How we gonna do that? He's dead.

HANNAH

He'll still be in the mortuary.

BEAT.

STELLA

They said you were mental.

HANNAH

How about I go? If I'm caught, well you know, mad old Hannah ... and you get to keep a clean slate.

*
*
*
*

STELLA

If you're sure -

*

HANNAH

I am.

STELLA

Be careful.

*

HANNAH grins at STELLA'S uncharacteristic concern.

STELLA

How the hell are you gonna get in there?

*

CUT TO:

*

62

INT. PUB - NIGHT 6

62

RAFEE stealthily passes a key card to HANNAH.

RAFEE

You impress me, my young apprentice. You made your choice. Just get it back to me by 7am.

*
*

A warmth between them. She heads out. He calls after her.

*

RAFEE

Have fun!

*

CUT TO:

*

63 INT. CORRIDOR - NIGHT 6 63 *

HANNAH sneaks carefully down empty, scary corridors. *

She's startled by a sudden noise -

It's a cleaner with a bucket turning the corner -

And he goes straight past. He doesn't care about her.

HANNAH nervously goes on her way.

CUT TO:

64 INT. CORRIDOR - NIGHT 6 64 *

HANNAH comes to the door of the mortuary, and hurriedly *

uses the key card to unlock it and go inside.

CUT TO:

65 INT. MORTUARY - NIGHT 6 65 *

HANNAH enters the empty room, looking around to make sure *

she's alone.

She looks along the rows of mortuary trays, and finds the *

name MADDOX.

She pulls open the tray.

MADDOX is lying there.

She heads over to the shelves to fetch a syringe. *

CUT TO:

66 INT. CORRIDOR - NIGHT 6 66 *

An unidentified person makes their way along the same *

corridors we saw Hannah in, making their way towards the *

mortuary.

CUT TO:

67 INT. MORTUARY - NIGHT 6 67 *

HANNAH is looking for a syringe. *

Behind, unnoticed by HANNAH, something stirs.

A figure, in the shadows, moves closer to her. A hand reaches out to her.

HANNAH hears, turns and there stood before her is MADDOX!

A pained, terrified, animal expression on his face.

Instantly, he reaches out for her -

And grabs her, suddenly, wrenching her head round!

She yells at what she sees. *

He's clawing at her, he's mindless, just reacting.

HANNAH is screaming, fighting!

But it's not doing any good.

The syringe falls. *

HANNAH'S flailing, fighting, but she's not going to win this! *

Suddenly somebody slams into them both, knocking them to the floor!

HANNAH scuttle aside to see -

It's NICK!

MADDOX throws himself at NICK, grappling with him.

HANNAH looks desperately around -

She sees the buzz saw.

She grabs it. Switches it on.

With a yell, she cuts into the back of MADDOX'S neck, and pushes hard.

MADDOX cries out in pain, thrashes around.

HANNAH is covered in blood.

MADDOX screams and falls -

The body collapses in a bloody heap.

NICK goes to HANNAH -

Who backs away from him, brandishing the saw.

HANNAH
Stay away from me!

She runs.

NICK pursues her.

CUT TO:

68 INT. SERVICE CORRIDOR - NIGHT 6 68 *

NICK is gaining on HANNAH, both of them covered in blood.

CUT TO: *

69 INT. SERVICE CORRIDOR - NIGHT 6 69 *

NICK is gaining on HANNAH, both of them covered in blood. *
She sees a laundry cage ahead, with the door open. She *
dives into it, slams the door, wedges it shut with a *
laundry trolley. Nick comes to a halt outside it. *

NICK

Hannah, please! I'm not going to
hurt you.

HANNAH *

Stay away from me! *

NICK *

What you saw, that isn't what I *
wanted, nobody expected-! *

HANNAH *

What did you do to him?! *

NICK *

He would have died months ago. *

HANNAH *

But the cancer was- *

NICK

That wasn't cancer.

That shocks her into silence. *

NICK *

We put it inside him. The *
injections were supposed to keep *
it under control. It's absorbed, *
it keeps him going. But...it *
always starts to fail. Everything *
we do seems to...end up like that *
thing. We were told there would *
be incredible breakthroughs, that *
we were going to save...everybody *
- *

HANNAH *

What -? Who? *

NICK

Different tests on different patients, that's what they -

NICK suddenly doubles up, wincing in pain.

HANNAH sees the blood on his shirt. His own.

He hauls himself away from the cage to give her space to go, he manages to support himself on the wall.

NICK

You shouldn't have come back. Things have changed here. I keep changing. I can't help it. Get out of here.

HANNAH

Oh God. You're infected.

HANNAH removes the obstacles, gets out of the cage and goes to him.

NICK

I can manage this. You mustn't get involved.

HANNAH

I want to help.

She takes his hands. Gets through to him.

NICK

Maybe you can. Just... let me sort this out. Then we'll talk.

He leans his head on hers.

They might kiss. There's a moment.

But it's gone.

NICK

Go on.

They head off in different directions.

HANNAH manages one look back at him. She has a new certainty on her face. And he looks relieved too.

CUT TO:

- 70 INT. HANNAH'S ROOM - NIGHT 6 70 *
- HANNAH gets in, covered in blood and gore. She slams the door behind her and heads to the bathroom.
- CUT TO:
- 71 INT. HANNAH'S BATHROOM - NIGHT 6 71 *
- HANNAH stands in the shower, washing off the blood.
- She looks across to the mirror.
- And there's her mother, DIANA. Still ill, but somehow not looking so doom-laden now.
- Instead, she looks... pleased. And so does HANNAH, finding a new strength and purpose.
- CUT TO:
- 72 INT. NICK'S ON CALL ROOM - NIGHT 6 72 *
- NICK is injecting himself again.
- He relaxes as the effect takes hold. Puts the needle away.
- There's a knock on his door.
- The knock comes again.
- NICK nervously opens the door -
- And finds ADAM standing there, with two bottles of beer.
- ADAM
Mate, we have to talk. Beer?
- NICK, appreciating that, lets him in.
- CUT TO:
- 73 INT. HANNAH'S ROOM - DAY 7 73 *
- HANNAH wakes, looks determined.
- She gets out of bed.
- CUT TO:
- 74 INT. WARD - DAY 7 74 *
- HANNAH marches through the everyday pain and suffering of the wards. She hears the cries and the moans, but the look on her face now is that of someone who's found out a terrible secret, and is determined to reveal the truth.

HANNAH's phone rings. She answers it. *

Her face falls. *

CUT TO: *

74a INT. WARD CORRIDOR - DAY 7 74a *

Hannah runs from the ward. *

CUT TO: *

75 INT. CORRIDOR - NICK'S ON CALL ROOM - DAY 7 75 *

HANNAH bursts through the double doors running as fast as she can to NICK'S room. *

CUT TO: *

76 INT. NICK'S ON CALL ROOM - DAY 7 76 *

HANNAH arrives in Nick's room to find STELLA covered in blood. *

She goes into the bathroom - *

HANNAH

Oh my God.

There lies NICK, dead, bled out, his wrists cut open on the remains of a beer bottle.

On HANNAH stepping back trying to deal. *

CUT TO: *

77 INT. CORRIDORS - DAY 7 77 *

We're moving through the corridors at high speed, going through door after door, into the dark heart of the hospital.

Until we burst through one final, entirely normal door -

CUT TO: *

78 INT. PRIVATE PATIENT ROOM - DAY 7 78 *

In bed, wired up to borderline-strange looking equipment, there sits a bald woman.

We recognise her as Hannah's mother, DIANA. Her eyes are closed.

We zoom right up to her. We hear her laboured breathing. We hear the beat of her pulse.

And at the moment we're right in her face -

Her eyes flick open.

And they're entirely white inside.

*

END

*