

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:

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. *

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

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

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**

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*

And feels his hand itching. He looks at it. Where he

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:

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. MADDUX from the pre-titles

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.

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*

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
MRS MADDOX never helps when he's in pain. I'll help, but

Tm -0.18

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. *

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:

EXT. RESIDENTS BLOCK

STELLA quickly

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...

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*
*

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

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

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.

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,8.3it

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.

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

[REDACTED]

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.

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?

*

*

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 to

*

*

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

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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

*

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

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 'perfect' *

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)

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

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: *
- 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. *
- 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.

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

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

*

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:

*

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 scuttles 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:

INT. SERVICE CORRIDOR - NIGHT

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:

HANNAH' s phone rings. She answers i t. *

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, hi s 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.