

**1 PREVIOUSLY ON CASUALTY. RECAP**

WE RECAP THE FINAL MOMENTS OF EP 24 - THE TEAM TRYING TO SAVE RUTH.

**CUT TO:**

**2 EXT. BUS STOP. MORNING (DAY A - EP1) [FLASHBACK]**

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(RUTH, NS PASSENGERS, NS BUS DRIVER)

BUS PULLS UP, PEOPLE GET OFF, WE ONLY SEE THEIR FEET. WE STAY WITH ONE PAIR OF FEET THAT WALK A FEW STEPS FROM THE BUS STOP AND HESITATE. WE SEE THAT IT IS RUTH. SHE LOOKS AT A SIGN TO HOLBY CITY HOSPITAL, SHE GIVES A SMALL SMILE TO HERSELF, SHE SETS OFF, WE FOLLOW HER.

**JUMP CUT TO:**

**3** **EXT. ED ENTRANCE/CARPARK. MORNING (DAY A - EP1)**  
**[FLASHBACK]**  
(RUTH V/O)  
(RUTH, NS PATIENTS)

WE FOLLOW RUTH PAST THE CARPARK, AGAIN SHE HALTS. RUTH HAS A BIG SMILE ON HER FACE, REAL PRIDE AND EXCITEMENT. WE SEE WHAT SHE IS LOOKING AT - IT IS THE ENTRANCE TO HOLBY E.D. SHE WALKS TOWARDS IT.

**RUTH V/O**

Sept 8th. E.D rotation. The frontline... and about time too. A step closer to a surgery placement. [BEAT] I've never been this excited.

SHE ENTERS.

**CUT TO CONTINUOUS:**

**4 INT. ED. RECEPTION. MORNING. (DAY A - EP1) [FLASHBACK]**

(RUTH V/O, TESS, RUTH, DAN)

(RUTH, NS PATIENTS)

RUTH ENTERS AND DRINKS IT ALL IN.

RUTH V/O

Three promises I make to myself. Number one, my past stays in the past. Number two, no relationships, no friendships, it's all about being professional, there will be time for all that later and number three... be the best doctor I can, always.

TESS APPROACHES HER

TESS

Are you the...

RUTH CUTS HER OFF AND PUTS HER HAND OUT TO BE SHAKEN

RUTH

F2, Ruth Winters.

TESS SHAKES HER HAND

TESS

F2... Good.

WE SEE DAN [MID 20'S, SCRUFF, HYPERCHONDRIAC], LISTENING IN.

RUTH V/O

Dr Ruth Winters.

TESS

If you could get into your scrubs and meet out here for orientation.

RUTH

Right.

WITH HER USUAL AIR OF ARROGANT PROFESSIONALISM, SHE HEADS TO THE STAFFROOM. WE LINGER ON TESS, AN EYEBROW RAISED, SHE TURNS AND EXITS. BACK WITH RUTH AND DAN GETS IN HER WAY.

RUTH V/O

Here to heal.

DAN

You a doctor?

RUTH

Yes.

DAN

Help me.

RUTH GLANCES AROUND, SHE SHOULDN'T REALLY BE DOING THIS.

RUTH V/O

Professional.

RUTH

What's wrong?

DAN

I've got toothache and they won't do owt about it.

RUTH V/O

I can save your life.

RUTH

If you have a toothache, I suggest you take a paracetamol, providing you're not allergic, and then, make an appointment to see a dentist...

DAN

Here, hang on, you can't... [FOB ME OFF LIKE THAT]

RUTH

(STERN)

This is an emergency department sir, we are not here to deal with toothaches... I suggest you do as I say.

DAN'S GOBSMACKED BUT RUTH LOOKS QUITE FORMIDABLE.

RUTH V/O

My first patient wasn't the most auspicious case...

DAN NODS AND MAKES TO THE EXIT. RUTH ALLOWS HERSELF A SMILE AS SHE HEADS TOWARDS THE STAFF ROOM.

RUTH V/O (CONT'D)

But I dealt with him as I will deal with all of them... to the best of my ability. [BEAT] Start as you mean to go on.

SHE EXITS RECEPTION.

**CUT TO:**

**5 INT. ED. HARRY'S OFFICE. NIGHT. 19.00**

(RUTH V/O, TESS, HARRY)

HARRY IS READING RUTH'S DIARY. HE STOPS, SHOULD HE BE DOING THIS? HE READS SOME MORE. [NB WE COULD SEE SNIPPETS OF THE MAJAX AND RUTH IN ACTION FROM EPS 1 AND 2 HERE]

RUTH V/O

And what a start, a majax declaration on day one,  
bomb blast victims, thoracostomies, amputations...  
We even had to evacuate at one point! [PAUSE] And I  
do well... Really well... [BEAT] I'm going to like it here.

TESS ENTERS, X-RAY CHART IN HAND. HARRY LOWERS THE DIARY, HE FEELS GUILT AT READING RUTH'S PRIVATE MOMENTS.

TESS

Harry.

HARRY TRIES TO NOT LOOK MELANCHOLY.

HARRY

Yes?

SHE HANDS OVER THE CHART.

TESS

X-ray review please.

HARRY TAKES THEM AND SIGNS, THEN HANDS THE CHART BACK.

HARRY

It's fine.

TESS

Thank you.

SHE TURNS TO LEAVE. HARRY SEEMS TO ONLY NOW REALIZE WHAT JUST HAPPENED.

HARRY

Where's Adam? Shouldn't he be doing this?

TESS

I let some of the staff leave early...

(Beat)

We have cover...

HARRY

Right, right... Good. Did we contact her family?

TESS

Not yet, the father's only contact number was dead...  
her brother's been reached though... he's in prison.

HARRY'S EYEBROWS RAISE, THIS IS ALL NEWS TO HIM.

TESS (CONT'D)

I know...

TESS SMILES STOICALLY AND EXITS. HARRY CONTEMPLATES PICKING UP THE DIARY AGAIN.

**CUT TO:**



**6 INT. PUB. NIGHT. 19.01**

(JESSICA, ADAM, ZOE)

(TOBY, MAGGIE, JOANNE, ALICE, KELSEY, BARTENDER)

A SOMBRE AFFAIR. ZOE AT THE BAR. THE GANG SAT AROUND THREE TABLES IN A ROW, ON FIRST TABLE ARE TOBY, MAGGIE AND JOANNE, TOBY IS BLEARY EYED AND MOROSE, JOANNE LOOKS AT HIM IN CONCERN. MAGGIE IS SILENT, DISTANT. ON MIDDLE TABLE, JESSICA AND ADAM ARE TALKING QUIETLY TOGETHER, ALICE AND KELSEY ARE SAT ON THE THIRD, ALICE NURSING A DRINK, KELSEY TEXTING. ON THE JUKEBOX IS IGGY POP AND THE STOOGES - I WANNA BE YOUR DOG, IT IS QUITE LOUD AND WHOLLY INAPPROPRIATE. WE HEAR ADAM AND JESSICA'S CONVERSATION.

JESSICA

What do you mean sex and death?

ADAM

Sex and death...

(AS IF CONTINUALLY REPEATING IT  
ADDS CLARITY)

Sex and death.

JESSICA

Are you making a move Adam?

ADAM

No it exists, it's a thing... In literature, the movies...  
Sex and death are always closely linked...

JESSICA

I don't think this conversation is in very good taste.

ADAM

No, it's true...

AS ADAM SPEAKS WE SLOWLY MOVE OVER TO ZOE WHO IS NOW ON HER MOBILE.

ADAM (OOV) (CONT'D)

Death reminds us that we are mortal, we are all slowly dying. But. What is the one way we remain immortal? How do we cheat death? By reproducing, our line... our heritage is how we stay around. Therefore... Death makes us... You know.

WE CAN NOW HEAR ZOE'S PHONE CONVERSATION.

ZOE

(into phone)

Why not? I want to see you tonight not next week. I don't care, get out of it! [BEAT] Fine! Your loss.

SHE HANGS UP. PISSED OFF. SHE DRAINS HER GLASS OF RED. SHE WAVES TO THE BARTENDER [YOUNG, FEMALE, SMART].

ZOE (CONT'D)

Same again. And can you turn the music down, please.

BARTENDER NODS ACQUIESCENCE. ZOE TURNS AROUND SEES ADAM TALKING TO JESSICA, THEY GET EYE CONTACT, IT'S ALMOST IMPERCEPTIBLE, BUT IT IS FLIRTATIOUS. WE GO BACK TO ADAM AND JESSICA, SHE IS JUST REPEATING HERSELF, HE IS THROWN BY ZOE'S LOOK.

ADAM

What?

JESSICA

I said you are so full of it.

ADAM

I am not!

JESSICA

Look around Adam, these people are upset not horny.

ADAM

They've clearly not had enough of the secret ingredient.

HE WAVES HIS NEARLY EMPTY GLASS AND GIVES A CHEEKY GRIN.

ADAM (CONT'D)

Same again?

JESSICA

You are such an...

THE MUSIC SUDDENLY GOES MUCH LOWER.

JESSICA (CONT'D)

Arse.

ALL EYES ON JESSICA. ADAM STANDS.

ADAM

I'll just get you an orange then.

OUT ON JESSICA'S EMBARRASSMENT AS ADAM GOES TO THE BAR.

**CUT TO:**

**7 INT. AMBULANCE. (MOBILE). NIGHT. 19.03**  
(JEFF, DIXIE)

\*

JEFF IS DRIVING BACK TO BASE, DIXIE IN THE PASSENGER SEAT. THEY'RE BOTH  
KNACKERED BUT GLAD THE SHIFT IS OVER.

\*

\*

JEFF

[BUOYED] What time is it Dixie?

DIXIE

7?

JEFF

No, silly lady... what time is it?

DIXIE

[REALIZES] Oh... I don't know Jeffrey, what time is it?

JEFF

[LOUD] It's beer o'clock. Let's get this baby home!!

\*

JEFF STARTS SINGING THE CHUMBAWUMBA SONG "I GET KNOCKED DOWN",  
BADLY. DIXIE SMILES AT HIS DAFTNESS.

\*

\*

**CUT TO:**

\*

**7A INT. AMBULANCE STATION. MANAGER'S OFFICE. NIGHT. 19.08**

(DIXIE, JEFF)

\*  
\*

WE CAN STILL HEAR JEFF SINGING AS HE HEADS TO THE CHANGING ROOMS.  
DIXIE PUTS SOME PAPERWORK ON HER DESK AND GLANCES AT THE ROTA SHE  
HAS PINNED ABOVE IT. SHE DOES A DOUBLE TAKE, THAT CAN'T BE RIGHT. SHE  
CHECKS AGAIN, SHE HAS MESSED UP BIG TIME.

\*  
\*DIXIE

Jeff!

SHE EXITS OFFICE

DIXIE (CONT'D)

Jeff!

JEFF EXITS TOILET WITH TOOTHBRUSH IN HIS MOUTH

JEFF

[MUFFLED] What?

DIXIE LOOKS AT THE FLOOR, SHEEPISH.

JEFF (CONT'D)

What is it?

DIXIE

[QUIET] I screwed up.

JEFF STEPS TOWARDS HER.

JEFF

Sorry?

SHE LOOKS UP, PUPPY DOG EYES.

DIXIEIt was a mistake, but it turns out the relief crew aren't  
on till 9.

TOOTHBRUSH STILL IN MOUTH, JEFF STARES AT HER INCREDULOUSLY.

DIXIE (CONT'D)

I'm sorry mate.

JEFF

You absolute plank of wood...

HE REMOVES THE TOOTHBRUSH AT THE SAME TIME AS AN CALL ALARM COMES ON (SO WE DON'T HEAR HIS SPEECH, WE JUST SEE THE ACTIONS).

JEFF (CONT'D)

I'm gonna make you wear this toothbrush girl, it'll be a Dixie lollipop!

OUT ON DIXIE, TRYING TO GIVE HIM A DISARMING SMILE.

**CUT TO:**

**8** **INT. RUTH'S HALLS OF RESIDENCE. MIDDLE OF NIGHT (DAY B)**  
**[FLASHBACK]**  
(RUTH V/O)  
(RUTH)

RUTH IN BATHROOM, BRUSHING HER TEETH, IT'S DARK OUTSIDE.

RUTH V/O

I didn't think it would be possible to work this hard  
and enjoy it so much...

SHE RINSES AND SPITS AND GOES INTO HER BEDROOM, DRAWS THE  
CURTAINS TO SEE THE PITCH BLACK. SHE HAS A LARGE MUG OF COFFEE THAT  
SHE TAKES A HUGE GULP OF.

RUTH V/O (CONT'D)

But it is. I love it. Thank heaven for coffee though...

IT TASTES FOUL AS SHE HAS JUST BRUSHED HER TEETH, SHE LOOKS FOR  
SOMEWHERE TO SPIT, CAN'T FIND ANYTHING SUITABLE, SWALLOWS, GRIMACES.  
SHE GRABS HER COAT AND EXITS.

**JUMP CUT TO:**

**9 INT. ED. RECEPTION / RESUS. EARLY MORNING (DAY C - EP7)**

**[FLASHBACK]**

(RUTH, HARRY, MARILYN)

(NS PATIENTS)

EXACTLY AS EP 7 SC 2:

RUTH CROSSES.

RUTH

Morning Mr. Harper.

HARRY

(surprised)

You're not on til ten.

RUTH

I was studying in the on-call room.

(of the mayhem)

Thought they could do with an extra pair of hands.

HARRY

(to Marilyn)

Ruth Winters, one of our most promising F2s.

MARILYN

Ah yes. I've heard good things.

RUTH

(ENJOYING THE PRAISE)

Best get on.

RUTH HEADS AWAY INTO THE FRAY.

**JUMP CUT TO:**



**10 INT. ED. RESUS / RECEPTION / NURSES STATION / CUBICLES. DAY.**  
**(DAY C - EP7) [FLASHBACK]**  
(RUTH, TESS, MARILYN FOX)  
(NS PATIENT)

TESS IS TAKING N/S RESPIRATORY PATIENT'S OBS. RUTH IS CHECKING THE COMPUTER.

RUTH  
Any improvement?

TESS  
Back above the line.

RUTH  
Right, well I'll shift to cubicles and try to clear some backlog.

TESS  
There is someone I need you to look at, I'll show you.

THEY BOTH EXIT AND BUMP INTO MARILYN, THEY TALK AS THEY WALK TO CUBICLES.

RUTH  
Oh, sorry.

MARILYN FOX  
Harry didn't introduce me, I'm Marilyn Fox.

MARILYN SHAKES RUTH'S HAND

RUTH  
Pleased to meet you.

MARILYN FOX  
How are you finding life in the E.D?

RUTH  
Fantastic, the work's varied and demanding... it's all good experience for the future.

MARILYN FOX  
And what is your future?

RUTH  
Surgery.

MARILYN IS CLEARLY IMPRESSED WITH HER CONFIDENCE. TESS CAN'T HELP BUT LISTEN IN.

MARILYN FOX

You're sure about that aren't you.

RUTH

You have to be, only the best get to be surgeons.

MARILYN FOX

Who are you shadowing?

RUTH

Sorry?

MARILYN FOX

You are volunteering on a firm I take it?

RUTH

[REALLY CONFUSED] I'm sorry I don't understand.

MARILYN GLANCES TO TESS, HOW IS THIS NOT COMMON KNOWLEDGE?

MARILYN FOX

Well, keen F2's who are wanting surgical posts tend to gain experience by shadowing, it makes them better candidates at the ST1 interviews. I thought that was common knowledge?

RUTH

[GOBSMACKED] No.

RUTH LOOKS TO TESS NOW FOR CONFIRMATION.

TESS

It is an established way of getting your foot in the door.

MARILYN FOX

Well, some decide it might be too much work for them... nice meeting you Ruth, best of luck.

JUDGEMENTAL MARILYN HAS JUST TOTALLY DISMISSED HER NOW.

RUTH

Yes, you too.

MARILYN EXITS LEAVING RUTH TO CONTEMPLATE.

**JUMP CUT TO:**

**11 INT. ED. STAFF ROOM. DAY (DAY C- EP7) [FLASHBACK]**  
(TOBY, RUTH, RUTH V/O)

FRANTIC RUTH IS IN THE MIDDLE OF GRILLING A BEMUSED TOBY. SHE WALKED IN ON HIM GETTING CHANGED, HE HAS HIS TOP OFF BUT IS TRYING TO KEEP HIS CHEST COVERED.

TOBY

I'd heard from other F2's...

RUTH

Where else are you working then?

TOBY

Nowhere, I like to screw up just one job at a time. Do you mind... [LEAVING ME TO GET CHANGED]

RUTH

Why didn't you tell me?

TOBY

I thought you knew.

RUTH

Well I didn't!

TOBY

I presumed one of the other F2's would have mentioned something.

RUTH

Well, they haven't and all the good ones will have gone.

RUTH SOFTENS A LITTLE, SHE TURNS AWAY SLIGHTLY, TOBY TRIES TO SNEAK HIS TOP ON BUT RUTH STOPS HIM BY ASKING ANOTHER QUESTION.

RUTH (CONT'D)

[SOFTER] Why didn't anyone tell me?

TOBY, EXASPERATED NOW.

TOBY

[BEAT] Not exactly approachable are you?

THESE WORDS CUT DEEP AND TOBY IMMEDIATELY REGRETS HIS HONESTY.

RUTH

I beg your pardon?

TOBY

Well, it's just that you haven't socialized with anyone in the department...

RUTH

I'm busy being a doctor.

TOBY

Why don't you come out tonight? Some of us are going for a drink...

RUTH PAUSES, SHE MOMENTARILY CONSIDERS IT, SHE LOOKS AT TOBY AS IF HE WAS JUST A SILLY BOY. SHE SHAKES HER HEAD AND LEAVES.

RUTH V/O

Toby De Silva, the boy with a silver spoon in every orifice.

TOBY SHRUGS, PUTS HIS TOP ON, ALTHOUGH HE TRIES TO PUT HIS HEAD THROUGH THE ARM HOLE FIRST.

RUTH V/O (CONT'D)

My competition... not much of a contest. A doughnut in human form.

**JUMP CUT TO:**

**12 INT. ED. ON-CALL ROOM. DAY (DAY C- EP7) [FLASHBACK]**  
(RUTH V/O, RUTH)

RUTH ENTERS ROOM, A BIT FLUSTERED. SHE CLOSSES THE DOOR.

RUTH V/O

But I can't say his words didn't hurt... When I started this job I thought it was a new beginning an opportunity to reinvent myself. But there's some elements of my personality that can't be re-invented.

SHE SITS ON THE BED, CONTEMPLATIVE.

RUTH V/O (CONT'D)

[RESOLVED] I think sometimes you just have to accept your faults.

RUTH

I am a cold fish.

RUTH V/O

That's what my dad always said. A miserable, stuck up, too big for her boots, cold fish. That's what I am.

RUTH

[SOME BITTERNESS] I can't help it...

**CUT TO:**

**13 INT. HARRY'S OFFICE/ADMIN. NIGHT. 19.30**  
(MARILYN FOX, HARRY)

HARRY PUTS THE DIARY DOWN, IT'S FAR TO PERSONAL FOR HIM TO READ, HE FEELS HE IS VIOLATING HER. HE OPENS HIS DRAWER AND PUTS THE DIARY AWAY. MARILYN ENTERS, SLIGHTLY FLUSTERED.

MARILYN FOX

[CURT] De Silva.

HARRY

No it's Harper.

MARILYN FOX

[IGNORING HIM] Where is he?

HARRY

I imagine Toby will have been sent home.

MARILYN FOX

[TO HERSELF] Damn it.

SHE EXITS AND SLAMS THE DOOR. EXASPERATED, HARRY FOLLOWS HER AND CATCHES HER UP ON THE STAIRS.

HARRY

Marilyn!

SHE HALTS.

HARRY (CONT'D)

Some explanation would be welcome.

MARILYN FOX

Will he know not to speak to the press?

HARRY

[WORRIED] Do the press know?

MARILYN FOX

Not yet.

HARRY

Then let's not distress the boy too much in one day, I'll call him tomorrow.

MARILYN FOX

Imagine the headlines Harry.

HARRY

I have.

SILENCE, MARILYN IS ACTUALLY QUITE UPSET, HARRY REALIZES.

HARRY (CONT'D)

Perhaps you should call it a day Marilyn?

MARILYN BECOMES AWARE THAT SHE HAS SHOWN WEAKNESS AND PUTS THE WALLS BACK UP.

MARILYN FOX

I'm fine.

SHE CONTINUES. HARRY WATCHES HER, NO-ONE IS FINE.

**CUT TO:**



**14 INT. TOWER BLOCK. STAIR WELL. NIGHT. 19.35**

(JEFF)

(DIXIE)

DIXIE AND JEFF CLIMBING THE STAIRS, PASS A SIGN SAYING FLOOR 14, THEY ARE BOTH HUFFING AND PUFFING.

JEFF

Wait.... Wait.

SHE DOES, THEY BOTH TAKE BIG GULPS OF AIR.

JEFF (CONT'D)

Ok.

THEY CONTINUE UPWARDS.

**JUMP CUT TO:**

**15 INT. TOWER BLOCK. FLOOR. NIGHT. 19.40**

(DIXIE, JEFF, CONTROL)

(NS KIDS, NS PIZZA DELIVERY BOY)

DIXIE AND JEFF REACH A FLAT. DIXIE KNOCKS ON THE DOOR.

DIXIE

Hello, it's the ambulance.

JEFF HAS HIS BACK TO THE WALL, SUCKING IN AIR. DIXIE LOOKS THROUGH THE LETTERBOX.

DIXIE (CONT'D)

Hello?

WE SEE THE DOOR OF THE NEXT FLAT, THE LETTER BOX IS OPEN AND WE CAN SEE A PAIR OF TEENAGE, SMILING EYES. ALSO THROUGH THE OPAQUE GLASS WE CAN SEE ANOTHER TWO TEENAGE VOYEURS. DIXIE TURNS TO JEFF.

DIXIE (CONT'D)

It looks empty inside.

JEFF

Eh?

JEFF LOOKS THROUGH LETTERBOX.

JEFF (CONT'D)

It's the paramedics. Anyone in? C'mon we need to set up some oxygen for ourselves...

MEANWHILE, DIXIE CAN'T BELIEVE HER EYES AS A PIZZA DELIVERY BOY WALKS TOWARDS THEM. SHE TAPS JEFF ON SHOULDER.

JEFF (CONT'D)

What?

DIXIE INDICATES THE PIZZA DELIVERY BOY CARRYING A MASSIVE ORDER. JEFF AND DIXIE STAND BACK AS HE APPROACHES. PDB IS SLIGHTLY CONFUSED BY THE PARAMEDIC AUDIENCE AND SMILES NERVOUSLY. HE THEN KNOCKS ON THE SAME DOOR. DIXIE AND JEFF LOOK AT ONE ANOTHER AS THE PDB PATIENTLY WAITS FOR A REPLY. SUDDENLY THEY HEAR THE GIGGLES OF THE TEENAGERS IN THE NEXT FLAT. DIXIE AND JEFF BOTH KNOW THE SCORE. JEFF GOES OVER TO THE NEXT DOOR. THE TEENAGERS SCARPER AWAY FROM THE WINDOW AND LETTERBOX. DIXIE GETS ON THE RADIO.

JEFF (CONT'D)

You little sods! There'd better not be another call that we miss because of you.

Control?

DIXIE

CONTROL (RADIO)

Go ahead.

DIXIE

Prank call at Shakespeare Towers.

CONTROL (RADIO)

Roger that.

JEFF

It's an offence, you know that? We will be reporting you.

DIXIE (CONT'D)

Come on Jeff, leave it.

JEFF THUMPS THE TEENAGERS' DOOR AND HE AND DIXIE LEAVE, JEFF'S NOT HAPPY THOUGH AND DIXIE'S KINDA GUILTY AS THEY SHOULDN'T EVEN BE ON DUTY. MEANWHILE THE PDB IS PATIENTLY STOOD AT THE DOOR STILL. HE KNOCKS AGAIN.

**CUT TO:**

**16 INT. ED. HDC. NIGHT. 19.45** \*

(TESS, HARRY)  
(NS CHRIS SENIOR)

CHRIS SENIOR (28, MOUNTAIN BIKER) GROANS IN PAIN. TESS PUTS A REASSURING HAND ON HIS OTHER SHOULDER.

TESS

Nearly there Chris.

CHRIS HAS A DISLOCATED SHOULDER AND HARRY IS MANIPULATING IT BACK INTO PLACE UNDER CONSCIOUS SEDATION - THE BED IS LOWERED AND HARRY HAS HIS FOOT IN CHRIS'S ARMPIT, PREPARING TO PULL THE ARM. \*

HARRY

Sorry my friend, once more.

HARRY PULLS THE ARM. THIS TIME IT GOES BACK IN. CHRIS GROANS AGAIN. \*

HARRY (CONT'D)

That's got it.

TESS

It's back in Chris, we got it.

CHRIS LIES BACK DOWN, EXHAUSTED AND RELIEVED. HARRY LOOKS PLEASED, TESS TURNS TO HIM.

TESS (CONT'D)

Thank you Harry.

HARRY

Glad I could be useful.

TESS

I'll be back in a second Chris.

THEY MOVE AWAY FROM HIM, TESS DRAWS THE CURTAINS.

TESS (CONT'D)

Need to keep busy?

HARRY

Yes.

TESS

I know what you mean.

HARRY

Terrible thing.

THEY ARE BOTH TALKING QUIETLY, IT'S CLEAR THAT THE FOLLOWING HAS BEEN ON TESS'S MIND FOR SOME WHILE.

TESS

[PAUSE] Was there a note?

HARRY

Why do you ask?

TESS

I can't help thinking as a mother... if it was one of mine... I'd have to know why. I'd have to know what was so wrong with the world that they felt they had to...

SHE FADES OUT, CAN'T FINISH THE SENTENCE. HARRY PUTS A REASSURING HAND ON HER SHOULDER. SHE SHAKES HERSELF OUT OF IT.

TESS (CONT'D)

I'd just like to know... she always seemed so sure of herself...

SHE GIVES HARRY A SMILE AND MOVES BACK INTO CHRIS'S CUBICLE. HARRY REMAINS WHERE HE IS, CONTEMPLATING HER WORDS.

TESS (OOV) (CONT'D)

Now then Chris, that's the worst out of the way, let's get you a sling and another X-ray to double check...

**JUMP CUT TO:**

**17 INT. HARRY'S OFFICE. NIGHT. 19.47**

(RUTH V/O)

(HARRY)

HARRY TAKES THE DIARY OUT OF HIS DRAWER, HE OPENS IT AGAIN. HE NEEDS TO FIND OUT WHY.

RUTH V/O

13th October and I make a crucial error...

**CUT TO:**

**18 EXT. E.D ENTRANCE / CAR PARK. DAY (DAY C - EP7) [FLASHBACK]**  
(NADIA, RUTH, RUTH V/O)

AS END EP 7:

SHE'S CLUTCHING THE CARD HER DAD GAVE HER. SHE CHECKS HER WATCH. WHERE IS HE? SHE'S EXCITED, ALMOST DESPITE HERSELF. THEN A CHARITY COLLECTOR HOLDS OUT HIS POT. RUTH SEES IT'S FOR "WYVERN CARE FOR CHILDREN". RUTH SMILES A LITTLE, PUTS IN A QUID. THE CHARITY SELLER THEN OFFERS HER A FREE CARD FROM A BOX AT HIS FEET. RUTH PICKS ONE UP - IT'S THE SAME ONE AS HER DAD GAVE HER. SHE RIFLES THROUGH THE BOX - THEY'RE ALL THE SAME.

RUTH'S FACE FALLS. IT WAS ALL LIES. HE PLAYED HER TO GET WHAT HE WANTED. HER LIP QUIVERS. SHE CRUSHES THE CARD HE GAVE HER AND BINS IT. SHE'S ABOUT TO TURN WHEN NADIA APPEARS.

NADIA

Hi . . waiting for someone?

RUTH

No.

NADIA SENSES A LIE. SHE PAUSES, WARY, THEN . .

NADIA

He's . . already gone. He got a taxi.

RUTH

(TOTALLY BETRAYED)

Right . .

NADIA

So why don't we have a drink. Try that new winebar?

RUTH IS TEMPTED, VERY TEMPTED. COULD NADIA BE THE FRIEND SHE NEEDS? BUT THAT WOULD MEAN LETTING HER GUARD DOWN ONCE MORE. IN THE END..

RUTH

I've got studying to do.

RUTH TURNS AND GOES BACK IN. BACK TO HER CONTROLLED, STERILE LIFE. NADIA WATCHES, SADLY, THEN SHE TOO LEAVES - ALONE.

WE SEE RUTH WALKING AWAY.

RUTH V/O

Lies and lies and lies and I still fall for it. I officially disown him, in fact his son is cut from the same cloth, I officially disown him too.

SHE TURNS AROUND.

RUTH V/O (CONT'D)

My mum's dead... she was my only family.  
[MIMICING SOMEONE ELSE] "Any brothers or sisters Ruth?" [HERSELF] No, none. [MIMICING] "And your father, what does he do?" [HERSELF] Nothing, I never knew him.

SHE IS BACK AT THE BIN WHERE SHE THREW THE CARD, SHE PICKS IT OUT.

RUTH V/O (CONT'D)

A keepsake. A reminder that I have no family. Make sure I never forget again.

RUTH PUTS THE CARD IN HER COAT POCKET AND WALKS AWAY FROM THE ED, HEAD HELD HIGH.

**CUT TO:**



**19 INT. ED. RESUS. DAY (DAY D) [FLASHBACK]**

(ADAM, RUTH, KELSEY)  
(NS MALE PATIENT)

ADAM AND RUTH, WITH KELSEY ATTENDING. ADAM IS WORKING ON N/S MALE PATIENT'S ARM WOUND. IT IS OPENED UP THROUGH A KNIFE ATTACK AND ADAM IS TRYING TO TIE OFF SMALL ARTERIOLES AS IT IS BLEEDING SIGNIFICANTLY. RUTH IS APPLYING SUCTION TO THE WOUND. THE FOLLOWING DISCUSSION TAKES PLACE OVER THE GORY SIGHT. \*

ADAM

(testing Ruth)

We know we have a strong brachial pulse, so...? \*

RUTH

(without hesitation)

The bleed is likely to be a small arteriole. \*

ADAM SMILES - GOOD. \*

ADAM

So, how's the hunt for a surgical spot going? \*

RUTH

Found nothing. They've all got F2's coming out of their ears. \*

ADAM

Shame. \*

RUTH

It is.

BLOOD SPURTS SUDDENLY, ADAM PUTS PRESSURE ON TO SLOW IT.

ADAM

[TO KELSEY] I'll need an artery clip.

AS KELSEY GETS THE CLIP HE LOOKS AT RUTH.

ADAM (CONT'D)

I might know a department you could shadow.

RUTH

[EXCITED] In surgery?

ADAM

Not quite but it's the next best thing... histology.

RUTH

Histology?

ADAM

Nice bunch of guys, exciting work...

KELSEY

Here you go.

ADAM TAKES THE MOSQUITO FORCEP AND CONTINUES WORKING. KELSEY CATCHES HIS EYE, SHE SMILES.

RUTH

I'll take it. Have you got a phone number?

ADAM

No but I can tell you where to find them.

RUTH

Right... thank you.

ADAM

No problem.

ADAM AND KELSEY EXCHANGE GLANCES, SHE SHAKES HER HEAD AT HIM, HE'S A ROTTEN SOD.

**CUT TO:**

**20 INT. HOLBY CITY HOSPITAL. CORRIDOR OUTSIDE HISTOLOGY.  
(DAY D) [FLASHBACK]**

\*

(RUTH V/O, SAMMY, RUTH, TOM)

RUTH WALKING DOWN CORRIDOR, SCRAP OF PAPER IN HAND WITH A NAME [DR BIDWELL], DEPARTMENT LOCATION AND A LITTLE MAP.

RUTH V/O

And so, thanks to Adam, I find myself visiting the histology department.

COMES TO HISTOLOGY DOOR. KNOCKS. WAITS. DOOR IS OPENED BY SAMMY [22, F. ASIAN, GEEKY LOOKING, GREASY HAIR, WHITE COATED]. SAMMY LOOKS LIKE IT'S BEEN A WHILE SINCE ANYONE VISITED.

SAMMY

Hi?

RUTH

Hi, I'm Ruth Winters, I've been told Dr Bidwell's expecting me.

SAMMY

Ok.

SAMMY JUST STANDS IN THE DOORWAY, AWKWARD.

RUTH

Can I come in?

SAMMY

Who's Dr Bidwell?

AT THAT MOMENT TOM [MID TWENTIES, SMILEY, BEARDY, QUITE GEEKY] APPEARS IN THE DOORWAY NEXT TO SAMMY.

TOM

Dr Doom's surname is Bidwell. [TO RUTH] Hi.

RUTH NODS HELLO.

SAMMY

Oh of course! [TO RUTH] Sorry.

TOM

(to Sammy)

Silly pants.

(MORE)

TOM (CONT'D)  
(to Ruth)  
Come in.

OUT ON RUTH, SMILING TOO POLITELY AND ENTERING. THE DOOR CLOSES.

RUTH V/O  
I knew it was too much to ask, Adam doing  
something nice.

**CUT TO CONTINUOUS:**

**21 INT. HOLBY CITY HOSPITAL. HISTOLOGY LAB. DAY (DAY D)****[FLASHBACK]**

(RUTH V/O, DR. DOOM, RUTH, TOM, SAMMY)

(PIPPA)

RUTH ENTERS THE SILENT LAB. BANKS OF COMPUTER SCREENS AND MICROSCOPES. SAMMY RETURNS TO HER CHAIR AND GAZES INTO THE MICROSCOPE. TOM INDICATES FOR RUTH TO WAIT ONE MINUTE AND POINTS TO DR. DOOM [MID 30'S, GINGER, BEARDED] WHO IS HUNCHED OVER A MICROSCOPE AND SLIDE. TOM SITS AT HIS DESK AND BRINGS UP AN UNFATHOMABLE GRAPH ON THE SCREEN. ALREADY AT HER WORK-AREA IS PIPPA [LATE 40'S, VERY SHORT SIGHTED] WHO WAVES ENTHUSIASTICALLY AT RUTH. RUTH GIVES A HALFHEARTED, SELF-CONSCIOUS SMILE AND WAVE COMBO. PIPPA RETURNS TO HER MANUAL. RUTH WAITS AND LOOKS AROUND THE ROOM AT THE SMALLER TOUCHES, A MANGA POSTER, FUTURAMA BOBBLE HEAD MODELS, C.S.I CALENDAR. THE FINAL ITEM SHE SEES IS A POSABLE MODEL OF BOBA FETT FROM STAR WARS.

RUTH V/O

The word geek was invented for this department.

DR. DOOM RAISES HIS HAND, STILL STARING AT THE SLIDE.

DR. DOOM

Pippa.

SAMMY AND TOM TURN TO LOOK. DR DOOM TURNS, SADDENED. HE NODS TO PIPPA.

DR. DOOM (CONT'D)

Your turn.

PIPPA STANDS AND MOVES TO A LAPTOP, SET UP FOR PLAYING MP3'S. SHE SEARCHES FOR A SONG. DR.DOOM SEES RUTH AND SMILES BROADLY, COMES OVER.

DR. DOOM (CONT'D)

Dr. Winters I presume?

HE SHAKES A CONFUSED RUTH'S HAND.

DR. DOOM (CONT'D)

Glad you could pop down to see us...

A SONG STARTS "HOLD YOU IN MY ARMS" RAY LAMONTAGNE. THIS DISTRACTS DR. DOOM.

DR. DOOM (CONT'D)

Good choice... very nice.

PIPPA SMILES BROADLY, TOM GIVES HER THE THUMBS UP. DR. DOOM TURNS BACK TO RUTH. HE IS A GEEK HIMSELF BUT THERE IS SOMETHING OF THE CLARK KENT ABOUT HIM.

DR. DOOM (CONT'D)

Basically... we are more than happy for you to lend a hand and get to know the histology world, it would be a first for us actually, some people don't regard it as... [PARTICULARLY EXCITING]

RUTH

Sorry but why are you called Dr Doom?

SAMMY AND TOM SHARE A LOOK, THEY CAME UP WITH THE NICKNAME AND ARE GIDDY THAT THEIR GENIUS IS TO BE SPOKEN.

DR. DOOM

Oh right... [QUIET] straight to the point... I never got used to Dr. Bidwell, so I asked if the team would call me by my first name which created Dr. Dominic, shortened to Dr. Dom and finally lengthened again to Dr. Doom.

TOTALLY UNIMPRESSED, RUTH NODS.

DR. DOOM (CONT'D)

Fairly appropriate considering we are seen as the department of bad news...

TOM

Though we like to see ourselves as the department of good news...

DR. DOOM

Exactly. The reverse is also true.

DR. DOOM CAN SEE THE DISINTEREST IN HER EYES.

SAMMY

It comes from a comic book you know.

DR. DOOM

I'm sure Dr. Winters has filled her life with more interesting pursuits Sammy.  
(MORE)

DR. DOOM (CONT'D)

So, we basically screen down here, smear tests, blood and tissue samples, often looking to find rather nasty diseases...

TOM

Or not find them.

DR. DOOM

[NODS. SMILES] The reverse is also true.

HE CAN SEE THIS ISN'T THRILLING HER AND SHE IS JUST BEING POLITE NOW.

DR. DOOM (CONT'D)

So, now you know where we are... I'm aware you will have a shift in the E.D to attend...

HE STARTS TO USHER HER TO THE DOOR, MUCH TO RUTH'S SURPRISE BUT SHE GOES WITH IT. SAMMY, PIPPA AND TOM ALL WAVE.

DR. DOOM (CONT'D)

And all the other departments have made you an offer I'm sure, so just let us know.

HE GETS HER OUT THE DOOR AND FOLLOWS.

SAMMY

Bye then... [TO TOM AND PIPPA] she seemed nice.

TOM AND PIPPA NOD, THEY AGREE... BLESS THEM.

**CUT TO CONTINUOUS:**

**22 INT. HOLBY CITY HOSPITAL. CORRIDOR OUTSIDE HISTOLOGY.**  
**DAY (DAY D) [FLASHBACK]**  
(DR. DOOM, RUTH, RUTH V/O)

\*

DR. DOOM USHERS HER INTO THE CORRIDOR.

DR. DOOM

You take care now.

HE MAKES TO GO BACK INTO THE LAB.

RUTH

Did I say something wrong?

DR. DOOM TURNS BACK TO HER.

DR. DOOM

The familiar glazed expression let me know that Adam had perhaps played a trick on you. Well, tell him, the people who work for me are sensitive souls and I don't want them thinking they are below anyone in this hospital. [BEAT, FLUSTERED] You get one of them exciting posts with a cardiologist or a brain surgeon and we will continue doing our bit in our little section. [POLITE] Very nice to meet you, by the way.

RUTH

I'd like to work with you.

THIS SHUTS HIM UP.

RUTH V/O

I've no idea why I said I'd do it...

DR. DOOM

You would?

RUTH

Yes.

HE DOESN'T KNOW WHAT TO SAY.

RUTH V/O

Maybe I felt sorry for them all...

DR. DOOM

[PAUSE] We will see you tomorrow then?



RUTH

4 o'clock.

DR. DOOM

Ok.

RUTH

Ok.

HE TURNS TO GO BACK INTO THE LAB.

RUTH (CONT'D)

Fantastic four.

DR. DOOM

[STARTLED] Sorry?

RUTH V/O

Maybe it's because I used to read comic books.

RUTH

Dr. Doom first appeared as the arch enemy of the Fantastic Four. He was a scientist.

DR. DOOM

[SMILES] He was.

RUTH SMILES POLITELY AND WALKS AWAY, LEAVING DR. DOOM ABSOLUTELY GOBSMACKED. OUT ON RUTH KNOWING SHE HAS MADE A LASTING IMPRESSION.

RUTH V/O

Maybe... I'm a bit of a geek myself.

**CUT TO:**

**23 INT. PUB. NIGHT. 20.00**

(JOANNE, TOBY, MAGGIE, JESSICA, ZOE, ADAM, KELSEY, ALICE)  
(NS BARTENDER)

MUSIC IS LOWER IN THE BACKGROUND [BEETLEBUM - BLUR]. TOBY AND JOANNE ARE SAT IN SILENCE, SHE IS WATCHING HIM DRINK A PINT LIKE IT WAS POP. MAGGIE IS WHISPERING TO JESSICA BUT IS STILL AT THEIR TABLE. ALICE AND KELSEY ARE SAT TALKING AND ADAM AND ZOE ARE AT THE BAR, FLIRTING.

JOANNE

Slow down Toby.

TOBY

I don't want to.

JOANNE

I'll want walking home later and you'll be in no fit state.

TOBY

I'll be fine.

HE DRAINS THE PINT, PUTS THE GLASS DOWN, JOANNE OPENS A PACKET OF CRISPS. TOBY PULLS FORWARD HIS NEXT PINT THAT WAS ALREADY ON THE TABLE, ALONG WITH A VODKA CHASER.

JOANNE

Have a crisp, it might soak it up.

TOBY

I'm not hungry.

WE SEE CONCERN ON JOANNE'S FACE, ALSO SOME AMUSEMENT, SHE QUITE LIKES THIS MOODY TOBY. SHE TAKES THE VODKA CHASER AND PUTS IT IN HER ORANGE.

TOBY (CONT'D)

What are you doing?

JOANNE

If you can't beat 'em...

TOBY

You're pregnant.

JOANNE

Am I? [LOOKS DOWN] Oh you're right, thanks doctor.  
How did that happen?

TOBY

[BEAT, HALF SMILE] You were a naughty girl.

JOANNE

Oh was I? Really? [FLIRTY] I must remember to punish myself.

SHE TAKES A DRINK OF HER VODKA ORANGE.

TOBY

You really shouldn't though.

JOANNE

[PLEASANT] Shut up Toby.

TOBY

Ok.

THEY CHINK GLASSES, THIS ALERTS MAGGIE AND SHE LOOKS AT THEM BOTH, DISPLEASED. MAGGIE TURNS BACK TO JESSICA.

MAGGIE

Sorry Jessica... the awful thing is she did ask me for help and I wasn't there for her.

JESSICA

You can't be there for everyone.

MAGGIE

I hadn't realized she was so low, if I had...

JESSICA

Maggie I don't think you can blame one event in something like this, it's always many things...

MAGGIE

She always seemed so in control...

JESSICA

Well, unfortunately those are the very people that struggle when they start to lose control.

MAGGIE NODS, SHE STILL BLAMES HERSELF THOUGH. JESSICA LOOKS OVER AT THE BAR.

JESSICA (CONT'D)

I think he's forgotten us.

MAGGIE LOOKS UP, SHE NODS IN THE DIRECTION OF ADAM AND ZOE. THEY ARE CLEARLY FLIRTING. JESSICA'S FACE SHOWS A LITTLE JEALOUSLY. WE GO OVER TO ADAM AND ZOE.

ZOE

Interesting theory.

ADAM

It is isn't it? Is it one that you subscribe to?

ZOE

Well if doctors always reacted to death in that way, they'd never get any work done... but, on a personal rather than professional level... yes I subscribe.

ADAM

Good.

WHAT FOLLOWS IS A STARING CONTEST, BOTH DARING THE OTHER.

ZOE

I may have to go for a cigarette.

ADAM

I could use some fresh air.

ZOE

[SMILES] Not shy are you?

ADAM

Never have been.

ZOE LOOKS AROUND, A LOT OF HER WORK COLLEAGUES ARE HERE.

ZOE

Count to one hundred then.

SHE SMILES AND EXITS THE BAR, JESSICA WATCHES HER AS SHE LEAVES, ONLY HALF LISTENING TO MAGGIE, SHE PASSES BY KELSEY AND ALICE.

KELSEY

Zoe!

ZOE HALTS AND TURNS.

ZOE

Yes?

KELSEY

What's your favourite film?

ZOE

[THINKS] Moulin Rouge... why?

KELSEY

No reason...

ALICE

We just wanted to know.

ZOE

Ok...?

CONFUSED, ZOE EXITS. ALICE TURNS TO KELSEY

ALICE

I don't think Zoe is the suicidal type.

KELSEY

I know but that's not the point is it? We know nothing about Ruth and we've worked with her for months.

ALICE

Would it have made a difference if we did?

KELSEY

[BEAT] It would to how bad I feel now, yes.

ALICE TENDS TO AGREE, THEY BOTH SIT IN QUIET CONTEMPLATION.

KELSEY (CONT'D)

Think I might email loverboy when I get back.

ALICE

Yeah.

ALICE SMILES AT HER, SHE UNDERSTANDS WHY SHE WOULD SAY THAT NOW. THIS IS THE TRUE DEFINITION OF THE SEX AND DEATH THEORY, TO KNOW THAT WE ARE LOVED IN LIFE.

**CUT TO:**

**24 INT. HOLBY CITY HOSPITAL. HISTOLOGY LAB. DAY (DAY E)****[FLASHBACK]**

(RUTH V/O, DR. DOOM, RUTH, TOM)

(PIPPA, SAMMY)

RUTH WORKING QUIETLY IN THE LAB, GETTING ON WITH ORGANISING SLIDES AND SAMPLES, NOT EXCITING BUT SHE IS ZEN-LIKE IN HER APPROACH. DR. DOOM, TOM, SAMMY AND PIPPA ARE BUSY TOO.

**RUTH V/O**

Surprisingly, Adam's right about one thing, histology isn't surgery but the next best thing. Not as exciting obviously, but the discoveries made in this room could mean a major surgery taking place that very day. And it's not like the E.D... all chaos medicine and thinking on your feet, it's methodical, exact... how science should be, and, the best thing about it is... no patients.

\*

RUTH GOES OVER TO DR DOOM AND GIVES HIM A SLIDE TO EXAMINE. SHE THEN RETURNS TO HER POST.

**DR. DOOM**

Thank you Dr. Winters.

**RUTH V/O**

Dr Bidwell's well aware that patients are nothing more than drops of blood or samples of tissue to us and that's why the music gets played. If they find something... something serious like a cancer or a blood parasite... something that probably means the worst... then one of the team chooses a sad song to play. It makes the team recognise that they deal with human life, he said. [BEAT] I think it's quite nice.

DR. DOOM HOLDS UP HIS HAND AGAIN, AS HE DID THE FIRST TIME WE MET HIM.

**DR. DOOM**

Dr. Winters.

SURPRISED SHE STOPS WHAT SHE IS DOING AND TURNS TO HIM. HE LOOKS SAD.

**RUTH**

Me?

**DR. DOOM**

Yes.

ALL EYES ON HER, SHE GOES TO THE LAPTOP, TOM IS WORKING NEXT TO IT. RUTH SCROLLS THROUGH THE SONGS, SHE TAKES AGES, SHE IS GETTING MORE AND MORE FLUSTERED.

TOM  
[WHISPERS] What's wrong?

RUTH  
[QUIET] I don't know any of these songs.

TOM LOOKS AT THE SCREEN, SHOCKED.

TOM  
You don't know any of these?

RUTH  
No... I don't really listen to music.

TOM  
Never?

RUTH  
As a kid... my mum played... [STOPS]

TOM  
What?

RUTH  
[SIGHS] Rod Stewart.

TOM SMILES, TAKES OVER AND SCROLLS.

TOM  
Here.

RUTH HAS A LOOK, SHE SEES ONE SHE RECOGNIZES AND PUTS IT ON. "I DON'T WANT TO TALK ABOUT IT". DR. DOOM LISTENS WITH INTEREST, IT'S NOT UNTIL THE LYRICS START THAT HE RECOGNIZES THE SONG, PLEASANTLY SURPRISED AND IMPRESSED.

DR. DOOM  
Excellent.

HE SMILES A BROAD GRIN AT HER, SHE TRIES TO PLAY IT COOL BUT IS CHUFFED.

RUTH  
[TO TOM, QUIETLY, PROFESSIONALLY] Thank you.

TOM

No Problem.

SAMMY AND PIPPA LIKE THE SONG AND EVERYONE GETS BACK ON WITH THEIR WORK, SINGING ALONG. RUTH LOOKS AT THEM ALL WITH THEIR HEADS DOWN, SHE LIKES IT HERE, SHE RETURNS TO HER POST AND CONTINUES HER WORK.

RUTH V/O

Thanks mum.

**CUT TO:**



**25 INT. VALERIE'S HOUSE. NIGHT. 20.10**

(JEFF, VALERIE, DIXIE)

JEFF IS STARING INCREDULOUSLY AT VALERIE (SWEET, VERY OLD, LADY, STRONG ACCENT IF POSS), HE TURNS THE BLARING TELLY DOWN [SOME HOUSE BUYING SHOW IF POSS]. OUTSIDE WE CAN HEAR THE GOD AWFUL RACKET OF TWO CATS HAVING SEX. DIXIE IS LOOKING OUT OF THE WINDOW, BY THE SINK.

JEFF

Valerie love, you can't ring us for this.

VALERIE

I can't hear the telly for it.

JEFF

But that's not our problem princess, you told the operator you were bleeding badly.

JEFF'S BEING NICE BUT THERE IS AN EDGE TO HIS VOICE.

DIXIE

Jeff.

JEFF

Well... come on Dix.

DIXIE GRABS A BUCKET AND RUNS SOME WATER INTO IT.

JEFF (CONT'D)

[TO VALERIE] You can only use 999 if it's an emergency Valerie, do you feel alright?

VALERIE

Fit as a fiddle.

JEFF DOESN'T KNOW WHETHER TO LAUGH OR CRY.

JEFF

I'm sure you are sweetheart but it's you we can help...

VALERIE

You can help me, if you shut that bloody row up.

DIXIE HAS FILLED THE BUCKET, SHE THROWS THE WATER OUT OF THE WINDOW AND OVER THE TWO SHAGGING CATS, THEY BOTH YOWL AND SCARPER.

DIXIE

Job done Valerie love, come on Jeff.

JEFF

Don't be calling us out for randy cats again, ok?

VALERIE

Can you turn the telly back up now?

JEFF TURNS UP THE VOLUME, AND EXITS, DIXIE FOLLOWS HIM, SOMEWHAT SHEEPISH AS SHE KNOWS HOW PISSED OFF HE IS.

**CUT TO:**

**26** INT. HOLBY CITY HOSPITAL. LIFT/CORRIDOR OUTSIDE RACHEL'S ROOM. NIGHT (DAY F) [FLASHBACK]  
(RACHEL, RUTH)

\*  
\*  
\*

RUTH ARRIVES ON WARD, IT IS QUIET, NO STAFF SEEM PRESENT. SHE HAS AN URGENT TEST RESULT. SHE PASSES A PRIVATE ROOM, SHE CHECKS THE NAME ABOVE THE BED, IT MATCHES THE NAME ON THE TEST RESULT (O'HARA). RACHEL (LATE 30'S/EARLY 40'S, FEMALE SURGEON), DRESSED IN CIVVIES, SEES HER.

\*  
\*

RACHEL

Are they the results?

\*

RUTH JUMPS, TURNS, HOLDS OUT THE TESTS.

RUTH

Yes... we were told to get them back up immediately...

RACHEL TAKES THE RESULTS.

\*

RACHEL

That was quick, well done.

\*

RACHEL READS THE RESULTS. SILENCE. ALMOST IMPERCEPTIBLE REACTION FROM RACHEL AS SHE DISCOVERS IT IS DEFINITELY CANCER. RACHEL GLANCES AT RUTH, RUTH KNOWS IT'S A POSITIVE TEST AND OFFERS A SAD SMILE.

\*  
\*

RACHEL (CONT'D)

Well, that is a shame.

\*

RUTH

It is.

RACHEL SEEMS QUITE STUNNED.

\*

RACHEL

Excuse me.

\*

SHE PASSES RUTH AND ENTERS THE PATIENT'S ROOM, SHE LEAVES THE DOOR OPEN, RUTH DOESN'T KNOW WHAT SHE SHOULD DO, SHE FOLLOWS.

**CUT TO CONTINUOUS:**

**27 INT. HOLBY CITY HOSPITAL. RACHEL'S PRIVATE ROOM (DAY F)**  
**[FLASHBACK]**

(RUTH, SARAH, RACHEL, RUTH V/O)

INSIDE THE PATIENT'S ROOM AND RUTH IS CONFUSED TO FIND IT EMPTY BUT FOR RACHEL SAT ON THE BED.

RUTH

Where is the patient?

RACHEL LOOKS UP AT HER, OF COURSE, SHE IS THE PATIENT. RUTH'S FACE DROPS AS IT DAWNS ON HER. IN WALKS SARAH EVANS (SURGEON FROM BARBARA'S XMAS EPS).

SARAH

[TO RUTH] Who are you?

RUTH

Sorry, I'm from the... [HISTOLOGY LAB]

SARAH NOTICES RACHEL FULLY DRESSED, SHE CUTS OFF RUTH.

SARAH

Any particular reason you're dressed Rachel?

RACHEL

I went for a walk.

SILENCE, SOMETHING IN RACHEL'S VOICE. SARAH NOW NOTICES THE TEST RESULT IN RACHEL'S LAP. SHE WALKS OVER AND PICKS IT UP, QUITE CALM, SHE LOOKS AT IT. RUTH KNOWS SHE'S IN FOR A ROLLICKING. SARAH READS THAT RACHEL HAS CANCER, SHE PUTS THE FILE BACK DOWN AND TURNS TO RUTH, SHE CLEARLY WANTS THE EXPLANATION NOW.

RUTH

I thought she was the doctor, not the patient.

SARAH

Is that because of the I.D badge she isn't wearing?

RUTH

I'm really very sorry.

SARAH

Those from Histology should avoid human contact at all time.

THIS RATTLES RUTH.

RUTH

I'm actually just volunteering there, my full post is in the E.D.

SARAH

One of Harry Harper's lot? Can't say it comes as a surprise then that you're an imbecile.

THERE'S A BIT OF A STARING MATCH BETWEEN THE TWO, RUTH DROPS HER HEAD.

SARAH (CONT'D)

Well Rachel, you now know the worst, I'll return in a little while and we can discuss options. \*

RACHEL NODS. SARAH'S EYES DON'T LEAVE RUTH'S DOWNTURNED HEAD AS SHE SWEEPS OUT OF THE ROOM. RUTH WAITS FOR HER TO LEAVE AND TURNS TO EXIT HERSELF. \*

RACHEL

I am by the way. \*

RUTH TURNS. RACHEL IS LOOKING STRAIGHT AT HER. \*

RUTH

Am what?

RACHEL

A doctor... general surgeon actually... at St. James's. \*

RUTH

[BEAT] I'm sorry you found out this way.

RACHEL

[LAUGHS] Oh my word! \*

RUTH

What?

RACHEL

[MIMICS RUTH, MORE ROBOTIC] "I'm sorry you found out this way." Well you don't sound it. \*

RUTH

You tricked me.

RACHEL

I have cancer, you can't hold that against me. \*

THEY BOTH PAUSE, THE JOKE FELL FLAT.

RUTH

I want to be a surgeon.

RACHEL

There's nothing better.

\*

ANOTHER PAUSE.

RACHEL (CONT'D)

Keep me company until that old bitch comes back...

\*

SEES RUTH'S SCANDALIZED FACE.

RACHEL (CONT'D)

It's ok, I've known her years, I'm allowed.

\*

RUTH NODS, WALKS TOWARDS RACHEL AND SITS BY HER SIDE.

\*

RACHEL (CONT'D)

You remind me of her.

\*

RUTH

Is that a compliment?

RACHEL

She's a good surgeon.

\*

RACHEL GOES QUIET, THE BAD NEWS SEEPS BACK INTO HER CONSCIENCE.  
EVENTUALLY.

\*

RACHEL (CONT'D)

Pass me the dressing gown, it looks like I'm staying.

\*

RUTH FETCHES THE DRESSING GOWN.

RUTH V/O

I think I may have made a friend today.

**JUMP CUT TO:**

**28 INT. E.D. RECEPTION - VENDING MACHINES. NIGHT. 20.12** \*

(ABS, HARRY)

(NS ELDERLY PATIENT, NS NURSE)

HARRY IS BY THE VENDING MACHINE, READING THE DIARY, EATING A PACKET OF CRISPS. A PHOTOGRAPH FALLS OUT OF THE DIARY. HARRY PICKS IT UP, IT'S RUTH'S MUM (SAME PHOTO IN EP 7). ABS APPROACHES, HE'S HELPING ELDERLY N/S INTO E.D. \*

ABS

Alright Harry?

N/S NURSE TAKES ELDERLY N/S THROUGH THE DOORS. ABS NOTICES THE PHOTO.

ABS (CONT'D)

She looks nice. \*

HARRY DOESN'T KNOW WHAT TO SAY.

HARRY

Yes she does. \*

ABS

(re the crisps) \*

That your dinner? \*

HARRY

I can't remember the last time I sat down to eat. \*

ABS SMILES IN AGREEMENT. A MOMENT ACKNOWLEDGING THE SADNESS. ABS NODS AND RE-ENTERS THE E.D. HARRY CAREFULLY PUTS THE PHOTOGRAPH BACK IN THE DIARY AND CONTINUES READING. \*

**CUT TO:**

**29 INT. HOLBY CITY HOSPITAL. HISTOLOGY LAB. DAY (DAY G - EP10)****[FLASHBACK]**

(RUTH V/O, DR. DOOM, RUTH)

RUTH ENTERS LAB IN A FOUL MOOD. ONLY DR. DOOM IS IN, HE IS READING A HEAVY MEDICAL TOME.

RUTH V/O

3rd November and Adam has invented a cruel  
nickname for me. \*

RUTH SITS, PETULANT. DR. DOOM WAITS A MOMENT FOR SOME EXPLANATION,  
NONE IS FORTHCOMING.

DR. DOOM

Hi?

RUTH

Where are they all?

DR. DOOM

On their lunch, it's jam sponge day.

SHE'S FUMING, DR. DOOM PUTS DOWN THE BOOK AND GIVES HER HIS FULL  
ATTENTION. SHE LOOKS UP, A STUBBORN REFUSAL TO ASK FOR COMFORT  
ETCHED ON HER FACE, HE LOOKS MOCK STERN LIKE A TEACHER.

DR. DOOM (CONT'D)

You may as well tell me... you never know you might  
like communicating.

HER PETULANCE BREAKS MOMENTARILY AND SHE SMILES AT HIS JOKE.

RUTH

Chuckles.

DR. DOOM

Sorry?

RUTH

My nickname on the E.D is now Chuckles.

DR. DOOM

Is that such a problem?

RUTH

At school they called me Bambi, can you guess  
why?



DR. DOOM

Your eyes maybe?

RUTH

Thank you, but no. They called me Bambi because my mum was dead.

A SILENCE.

RUTH (CONT'D)

I will not have anyone calling me names.  
I want them to stop.

DR. DOOM CONSIDERS SOMETHING, HE MOVES TO HIS DESK.

DR. DOOM

Can I speak frankly?

RUTH

Yes.

DR. DOOM

I think you might be expecting too much of yourself  
and of medicine...

SHE'S ABOUT TO ARGUE HOW THIS IS RELEVANT TO THE CHUCKLES NICKNAME  
BUT HE RAISES A HAND.

DR. DOOM (CONT'D)

This isn't about a nickname, this is about a young  
doctor trying so hard that she forgets how to live.  
[BEAT] I love being a doctor and I have pushed  
myself since I was a boy...

HE GETS SOMETHING OUT OF A DRAWER AND WALKS OVER TO HER.

DR. DOOM (CONT'D)

But I soon realized it couldn't be my entire world and  
all the non medical items you see in this room are  
evidence of my life as much as the medical. Don't  
get me wrong, you can still be ambitious, I dream of  
exotic research scientist jobs in far flung corners of  
the world... Sorry, the point of this rather dull lecture  
is to say I think you are pushing yourself too hard  
Ruth... I think you should cut down the extra E.D  
shifts. Enjoy life a bit.

HE PUTS THE ITEM INTO HER HAND, SHE LOOKS DOWN, WE DON'T SEE WHAT IT IS. SHE LOOKS AT HIM QUIZZICALLY.

RUTH

How's this going to help?

DR. DOOM

[BEAT] The reverse is also true.

SHE GETS IT AND A HALF SMILE CROSSES HER FACE.

**JUMP CUT TO:**

**30 INT. ED. RECEPTION. DAY (DAY G - EP10) [FLASHBACK]**

(ADAM)  
(NIKKI, RUTH)

\*

AS EP 10 SCENE 38:

ADAM WALKS UP TO NIKKI, WHO HAS HER HEAD DOWN, DEEP IN THOUGHT.

ADAM  
Nikki?

SHE LOOKS UP AT HIM.

ADAM (CONT'D)  
Your brother...

HE HALTS, STUNNED BY THE SIGHT HE SEES. BEHIND NIKKI IS RUTH, SHE IS WEARING A RED NOSE, HE IS STUNNED. NIKKI TURNS TO SEE WHAT THE DOCTOR IS LOOKING AT, RUTH LOSES THE NOSE. NIKKI LOOKS BACK TO ADAM, CONFUSED. ADAM IS THROWN OUT COMPLETELY AS HE CONTINUES.

ADAM (CONT'D)  
Sorry... Really sorry...

**JUMP CUT TO:**

**31 INT. HOLBY CITY HOSPITAL. HISTOLOGY LAB. DAY (DAY G - EP 10)****[FLASHBACK]**

(PIPPA, SAMMY, TOM, RUTH)

RUTH ENTERS MUCH BREEZIER THAN BEFORE. PIPPA, TOM AND SAMMY ARE IN AND WORKING. DR. DOOM IS OUT, THIS STUMPS HER.

PIPPA

Hiya Ruth.

SAMMY

Hey Ruth.

RUTH SMILES AND WAVES, STILL AWKWARD AROUND PEOPLE.

TOM

He's at some interview, top secret apparently.

SHE HOLDS OUT THE RED NOSE TO TOM.

RUTH

I'm just returning this...

TOM TAKES IT, LOOKING BEMUSED, AS IS SAMMY AND PIPPA.

RUTH (CONT'D)

It was... for a joke.

SAMMY

Oh really?

THERE WAS A SUGGESTION OF INAPPROPRIATE BEHAVIOUR IN THIS STATEMENT, RUTH IS SERIOUSLY NOT IMPRESSED AND GIVES HER DAGGERS.

RUTH

What are you suggesting?

SAMMY

[TERRIFIED] Nothing.

DIFFUSING THE SITUATION, TOM TAKES THE RED NOSE FROM RUTH.

TOM

I'll make sure he gets it.

RUTH

[SOME EMBARRASSMENT AT HER OUTBURST]

Thanks... tell him I'm taking his advice too.

SHE EXITS, TOM, PIPPA AND SAMMY RAISE THEIR EYEBROWS, WHAT WAS THAT ALL ABOUT?

**JUMP CUT TO:**

**32 INT. HARRY'S OFFICE. DAY (DAY G) [FLASHBACK]**  
(RUTH V/O, HARRY, RUTH)

RUTH APPROACHES HARRY'S OFFICE.

RUTH V/O

I have been pushing myself and bending over backwards to please... I don't know who I'm doing it to please? I'm tired and I have to stop pulling so many shifts. \*

HARRY IS AT HIS DESK, WRITING. A KNOCK AT THE DOOR.

HARRY

Come in.

RUTH ENTERS, IT IS THE SAME DAY AS THE PREVIOUS SCENE.

HARRY (CONT'D)

Ah Ruth, I was just writing about you!

RUTH

Really?

HARRY

Don't look so worried, I'm just doing your appraisal and I am so grateful we found you, you're a real credit to the department, not like some I could mention. You are turning into a very good doctor. One of the best I've ever seen.

RUTH CAN'T HELP BUT BE FLATTERED BY THIS. SHE FULLY ENTERS THE OFFICE.

HARRY (CONT'D)

And thank you again for the extra shifts, it's a great help.

SHE CAME IN TO DROP THE SHIFTS.

RUTH

[BEAT] No problem.

HARRY

Sorry, you came to see me?

RUTH

I did... but I realize now it's irrelevant.

HARRY

Oh... if you're sure?

RUTH

I am. Thank you Mr. Harper, it's nice to know my work is appreciated.

HARRY

No thank you.

RUTH, VERY CHUFFED, TURNS AND LEAVES, HARRY SMILES AT THE DOOR, WHAT A CREDIT TO THE NHS SHE IS.

RUTH V/O

But why change things if I'm doing so well? So what if I'm a little tired, a little strung out? [PRIDE] I'm a good doctor. One of the best.

**CUT TO:**

**33** **INT. HARRY'S OFFICE. NIGHT. 20.20**  
(HARRY, RUTH V/O)

HARRY ALONE IN HIS OFFICE, STARING AT WHERE RUTH WAS STOOD, THE DIARY OPEN IN FRONT OF HIM.

HARRY  
[TO HIMSELF] You stupid, ignorant man.

HE CONTINUES READING.

RUTH V/O  
A day in the life of an F2 by Ruth Winters aged 24 and a half.

**CUT TO:**



**34 INT. RUTH'S HALLS OF RESIDENCE. MIDDLE OF NIGHT. (DAY H)**

**[FLASHBACK]**

(RUTH V/O, RUTH)

ALARM GOING. 4A.M, RUTH TURNS IT OFF AND GETS OUT OF BED IN A FLOURISH.

RUTH V/O

Got back at 12:30 last night, up at 4 a.m. I've discovered the art of just throwing myself out of bed.

SHE STUBS HER TOE ON THE SIDEBOARD.

RUTH

Oh you son of a...

RUTH V/O

Not always the safest, but effective.

**JUMP CUT TO:**

**35 INT. ED. RECEPTION. MIDDLE OF NIGHT. (DAY H) [FLASHBACK]**

\*

(RUTH V/O)

(RUTH, NS STAFF)

\*

RUTH JOGGING INTO WORK, SHE IS CARRYING A CARRIER BAG FROM A NEWSAGENTS, SHE'S KNACKERED AND TRYING TO GET HERSELF UP FOR A SHIFT, TRYING TO GEE HERSELF AS SHE HESITATES IN THE DOORWAY.

\*

RUTH V/O

Arrive work 5:30 am. I can do this without complaining, I'm not like the rest of them.

**JUMP CUT TO:**

**36 INT. ED. CUBICLES. DAWN (DAY H) [FLASHBACK]**

(RUTH V/O)

(RUTH, NS PATIENT)

RUTH EXAMINING N/S MALE BRUISER PATIENT'S PUPILS, HE'S CLEARLY  
PISSED/STONED, HE PUKES, IT HITS HER FEET.

RUTH V/O

Good morning Dr Winters!

RUTH LOOKS AT HER FEET AND SIGHS.

**JUMP CUT TO:**

**37 INT. HOLBY CITY HOSPITAL. RACHEL'S PRIVATE ROOM. DAWN**  
**(DAY H) [FLASHBACK]**

\*

(RUTH V/O)

(RUTH, RACHEL)

\*

RACHEL ASLEEP, RUTH ENTERS WITH A CARRIER BAG, SHE TAKES OUT COPIES  
OF VOGUE AND COSMO AND LEAVES THEM ON RACHEL'S BEDSIDE.

\*

\*

RUTH V/O

I don't know how people have time to read this  
rubbish.

**JUMP CUT TO:**

**38 INT. HOLBY CITY HOSPITAL. HISTOLOGY LAB. DAY (DAY H)**

**[FLASHBACK]**

(RUTH V/O)

(RUTH, DR DOOM, SAM, PIPPA, TOM)

\*

RUTH IS LOOKING INTO A MICROSCOPE.

**RUTH V/O**

E.D Shift over at 11a.m. But am back on in three hours, decide to help out in Histology. I can do this, I can... I really can. Strong like an amazon.

DR. DOOM COMES OVER, GENTLY SHAKES HER BY THE SHOULDER. RUTH WAKES UP, DISORIENTED, SHE WAS FAST ASLEEP.

**JUMP CUT TO:**

**39 INT. ED. RECEPTION. DAY (DAY H) [FLASHBACK]**

(RUTH V/O)

(RUTH, NS NURSES)

RUTH AT RECEPTION OPENING A PERSONAL LETTER. IT'S A VISITING ORDER FROM A PRISON. HER FACE PALES.

RUTH V/O

Or I could if my family would leave me alone. I got a visiting order from my brother... [BEAT] I don't think so Jonathan.

\*  
\*

SHE CRAMS THE LETTER IN HER SCRUBS POCKET, UNCEREMONIOUSLY.

**JUMP CUT TO:**

**40 INT. ED. CUBICLES. DAY (DAY H) [FLASHBACK]**

(RUTH V/O)

(TOBY, NS PATIENT, RUTH)

TOBY IS LANCING A BOIL ON N/S ELDERLY GENTLEMAN'S UPPER BACK. HE GETS DISTRACTED BY A NOISE OUTSIDE. HE LANCES THE BOIL BY ACCIDENT, IT HITS RUTH ON THE CHEST, TOBY TURNS BACK TO BOIL, LOOKS CONFUSED AS TO HOW IT ISN'T FULL ANYMORE, LOOKS AT RUTH, NOTICES THE PUS ON HER AND HELPFULLY POINTS IT OUT. RUTH'S FACE IS NEUTRAL THROUGHOUT, BUT THERE IS A HINT THAT SHE WILL KILL HIM ANY SECOND.

RUTH V/O

I need De Silva like I need another hole in my head.

**JUMP CUT TO:**

**41 INT. ED. RECEPTION. DAY (DAY H) [FLASHBACK]**

(RUTH V/O)

(RUTH, ABS, ADAM, KELSEY, ALICE, NS TOWNIES)

IN SILENCE, JUST HEARING RUTH'S V/O WE WITNESS A PUSH AND SHOVE IN RECEPTION BETWEEN PISSED UP TOWNIES, WITH OUR REGULARS AND RUTH TRYING TO CALM IT DOWN.

RUTH V/O

It's never uneventful... I can say that much.

**JUMP CUT TO:**



**42 INT. ED. CUBICLES. NIGHT (DAY H) [FLASHBACK]**

(RUTH V/O)

(RUTH, NS NURSES)

RUTH IS STOOD IN CENTRE OF CUBICLES, LOOKING CONFUSED, SHE HOLDS A VENFLON.

RUTH V/O

7p.m, I've been here fourteen hours and things are getting hazy.

SHE CAN'T REMEMBER WHO SHE HAS TO INJECT.

RUTH V/O (CONT'D)

I knew I had it in my hand for someone...

**JUMP CUT TO:**

**43 INT. RUTH'S HALLS OF RESIDENCE. LATE EVENING (DAY H)**

**[FLASHBACK]**

(RUTH V/O)

(RUTH)

RUTH ENTERS HER ROOM, EXHAUSTED. SHE CLOSES THE CURTAINS.

**RUTH V/O**

10 pm back home. What happened to the daylight?

SHE TAKES OFF HER COAT AND OPENS A MEDICAL BOOK AND SITS.

**RUTH V/O (CONT'D)**

Can't forget about the revision, it's no use doing so much good work and then failing the exams.

RUTH RUBS HER EYES, SHE'S FINDING IT HARD TO FOCUS. SUDDENLY LOUD MUSIC COMES THROUGH FROM NEXT DOOR, PEOPLE LAUGHING. RUTH CAN'T BELIEVE IT. SHE PICKS UP A SHOE (THAT HAS OBVIOUSLY ALREADY BEEN USED FOR THIS PURPOSE) AND HAMMERS ON THE WALL. THE MUSIC GOES LOUDER. SHE JUST SITS AND STARES INTO SPACE.

**RUTH V/O (CONT'D)**

The government guidelines say an F2 is supposed to do only 48 hours per week. [BEAT] I'm up to 60 and it's only Friday! [PAUSE] So... I suppose it was inevitable.

**JUMP CUT TO:**

**44 INT. ED. RESUS (DAY I - EP 12) [FLASHBACK]**  
(RUTH, KELSEY)  
(HAMMER MAN)

AS EP 12 SC 36:

RUTH STORMS THROUGH THE RESUS DOORS. HAMMER MAN IS FITTING VIOLENTLY.

RUTH  
How long?

KELSEY  
Seconds. I came straight to you.

RUTH  
Let's get him on his side quickly. I don't want him aspirating.

**JUMP CUT TO:**

**45** **EXT. RIVERSIDE. DUSK (DAY 1 - EP12) [FLASHBACK]**

(RUTH V/O)

(RUTH)

RUTH IS SAT AT RIVERSIDE, SHE LOOKS SHELL SHOCKED.

RUTH V/O

He didn't die and no-one is any the wiser. I got away with it... I feel no happiness about that fact though. I put someone's life at risk . Stupid. What's happening to me?

**CUT TO:**

**46 INT. ED. RECEPTION. NIGHT. 20.29**

(TESS, HARRY)

(ABS, NS PROSTITUTE, NS POLICE OFFICER, NS PATIENTS, NS STAFF) \*

WE PUSH THROUGH A BUSTLING WAITING AREA. ABS IS TRYING TO COAX A VERY SCARED YOUNG PROSTITUTE TO COME WITH HIM, SHE IS REFUSING AND HE IS TALKING HER AROUND. WE SEE HARRY SAT, ALMOST HIDDEN, JUST OBSERVING. TESS APPEARS AT HARRY'S SIDE. \*

TESS

Are you looking for anything in particular?

HARRY

I suppose I'm looking for signs.

TESS LOOKS AT HIM QUIZZICALLY. WE SEE THE N/S DOCTORS AND NURSES CLOSE UP, GOING ABOUT THEIR WORK.

HARRY (CONT'D)

She made mistakes Tess.

TESS

Everybody makes mistakes. Me, you, them. That's not a reason...

SHE CAN'T FINISH THE SENTENCE

HARRY

But this is medicine. A mistake in medicine has potentially massive repercussions. At the very least it can lead to the hospital being sued, the doctor being struck off...

ABS'S PATIENT ALLOWS A N/S FEMALE NURSE TO TAKE HER THROUGH.

HARRY (CONT'D)

...or not getting the post you want.

TESS

Is that why... she did it?

HARRY

[PAUSE] I'm just speculating.

THEY BOTH LOOK AT THE STAFF. ABS IS LOOKING SAD, REFLECTIVE. HE SNAPS OUT OF IT WHEN HE SEES TESS AND HARRY LOOKING AT HIM. HE NODS TO THEM, THEY RETURN SAD SMILES. HE EXITS.

TESS

We got a message from the brother.

HARRY LOOKS AT HER EXPECTANTLY.

TESS (CONT'D)

He asked for it to be passed on word for word.

SHE PASSES HARRY A PIECE OF PAPER. HE OPENS IT. IT READS "GOOD". OUT ON HARRY, APPALLED.

**CUT TO:**

**47 INT. AMBULANCE. NIGHT. 20.30**

(DIXIE, JEFF)

(NS DRUNKS)

JEFF IN PASSENGER SEAT, DIXIE DRIVING, BLUES ON AND SIRENS. JEFF IN STONY SILENCE, DIXIE KEEPS GLANCING AT HIM. EVENTUALLY.

DIXIE

Say it then.

JEFF

Say what?

DIXIE

Whatever's on your mind.

JEFF SIGHS.

JEFF

I can't believe I'm actually saying this but... you need to be more professional Dixie.

DIXIE

You what?

JEFF

How long have we been without 2 paramedics?  
Bloody ages, and you keep messing up the temps  
and it's muggins here has to work double shifts. I  
want a pint Dixie.

DIXIE

You're having a tantrum.

JEFF

I'm just saying be more professional Dix, let's leave  
it at that.

DIXIE HAS TO FOCUS ON THE ROAD AS THEY TAKE A SHARP CORNER.

DIXIE

Listen Jeffrey, I am bloody professional, you're just  
taking a bad mood out on me. This'll be our last job  
and you can have your precious bloody pint, ok?  
We'll be in the boozier in half an hour...

SHE HAS TO BRAKE HARD. THERE'S A MINI RIOT SPILLING OUT OF A PUB INTO THE ROAD.

BARMPOTS WITH CHAIR LEGS AND BROKEN BOTTLES TRYING TO KILL ONE ANOTHER. JEFF LOOKS TO DIXIE, THE EVIL EYE, HALF AN HOUR? OUT ON DIXIE LOOKING APOLOGETIC.

**CUT TO:**



**48 INT. ED. CUBICLES. DAY (DAY J - EP 15) [FLASHBACK]**

(RUTH V/O, RUTH, MAGGIE)

(NS PATIENTS AS PER EP 15)

RUTH V/O

I learnt a lesson today.

AS EP 15 SC 44:

RUTH TURNS AWAY BUT DOESN'T LEAVE, SHE TURNS BACK. THIS NEXT SENTENCE IS A MONUMENTAL STRUGGLE FOR HER TO SAY, SHE'S WRINGING HER HANDS.

RUTH

I'm... Could I maybe talk with you... about some personal things?...

MAGGIE DOESN'T TURN AROUND, IF SHE DID SHE WOULD SEE RUTH'S DESPERATION AND NOT BE ABLE TO SAY THE FOLLOWING.

MAGGIE

I'm sorry Ruth... I just can't be getting involved with the private lives of staff anymore... I just... I can't.

RUTH IS SHOT DOWN IN FLAMES, THE FIRST TIME SHE ASKS FOR HELP AND NONE IS GIVEN.

RUTH

Right... I understand.

RUTH V/O

I'm on my own.

**JUMP CUT TO:**

**49** **INT. HOLBY CITY HOSPITAL. CORRIDOR OUTSIDE HISTOLOGY.**  
**EARLY EVENING (DAY K) [FLASHBACK]**  
(RUTH V/O)  
(RUTH)

\*

RUTH WALKING TOWARDS HISTOLOGY.

RUTH V/O

Against Dr. Doom's wishes I find myself spending more time in the lab. I like the quiet, I like the exactness of the work and they let me be me.

SHE OPENS THE DOOR AND ENTERS.

**CUT TO CONTINUOUS:**

**50 INT. HOLBY CITY HOSPITAL. HISTOLOGY LAB. EARLY EVENING**  
**(DAY K) [FLASHBACK]**

(ALL, DR. DOOM, RUTH, TOM)  
(SAMMY, PIPPA)

TO RUTH'S SURPRISE SHE FINDS THE HISTOLOGY GANG GETTING READY TO LEAVE, THEY ALL HAVE CHRISTMAS HATS ON. THEY ARE ALL PLEASED TO SEE HER. \*

ALL  
Hey Ruth!

DR. DOOM APPROACHES HER.

DR. DOOM  
Great timing!

RUTH  
Sorry?

DR. DOOM OPENS A CHRISTMAS HAT FOR RUTH AND PUTS IT ON HER.

TOM  
Christmas drinks, we told you.

RUTH HAD FORGOTTEN.

RUTH  
Oh. [BEAT] That's what I came down to say...  
[REMOVES HAT] I have to do a shift, I can't get out of it.

SHE HANDS DR. DOOM THE HAT BACK AND MAKES A SWIFT EXIT, LEAVING THE HISTOLOGY GANG DEFLATED.

**JUMP CUT TO:**

**51** **INT. HOLBY CITY HOSPITAL. RACHEL'S PRIVATE ROOM. EARLY EVENING (DAY K) [FLASHBACK]**  
(RACHEL, RUTH)

\*

\*

RACHEL IS STARING AT RUTH IN DISBELIEF, SHE HAS LOST HER HAIR NOW AND WEARS A HEADSCARF.

\*

RACHEL

You are a social retard.

\*

RUTH

No I'm not, I just don't do parties...

RACHEL

Or Christmas.

\*

RUTH

Exactly.

RACHEL SITS UP WITH SOME DIFFICULTY.

\*

RACHEL

Pass me my bag.

\*

RUTH

Why?

RACHEL

Just pass me it.

\*

RUTH GRABS THE BAG, ON TOP IS A VERY DISTINCTIVE DESIGNED PIECE OF MATERIAL (THE DRESS THAT RUTH WILL WEAR IN NEXT SCENE- IDEALLY IN AN ASIAN STYLE)

**JUMP CUT TO:**

**52 INT. PUB. NIGHT (DAY K) [FLASHBACK]**

(TOM, DR. DOOM, SAMMY, RUTH, ALL)

(PIPPA, RACHEL) \*

THE HISTOLOGY CHRISTMAS PARTY IS IN FULL SWING, THEY ARE ALL SAT AROUND A TABLE.

**TOM**

My best ever was a watch my girlfriend got me last year, it's kinetic so doesn't need winding or batteries, it uses the natural movement of the arm...

DR. DOOM, SAMMY AND PIPPA PRETEND TO FALL ASLEEP.

**TOM (CONT'D)**

Oh shut up, it was a watch anyway...

HE STOPS TALKING AS HE NOTICES RUTH, FULLY MADE UP AND IN RACHEL'S CLOTHES. EVERYONE NOTICES HER, SLIGHTLY SHOCKED. \*

**DR. DOOM**

Very glad you could make it Ruth, take a seat.

RUTH SITS, SHE IS VERY SELF CONSCIOUS. DR. DOOM POURS HER A DRINK FROM A PITCHER.

**SAMMY**

You look lovely.

**RUTH**

Thanks. They let me go early.

**DR. DOOM**

That's very good of them. [GIVING HER DRINK] Here you are.

RUTH SMILES, THE GROUP DYNAMIC HAS CHANGED THOUGH AND IT'S A BIT AWKWARD.

**TOM**

We were going through our best ever Christmas presents, what's yours?

RUTH'S EYES WIDEN.

**RUTH**

I... erm...

SHE'S STARTING TO PANIC A BIT, IN TRUTH SHE HASN'T HAD A CHRISTMAS PRESENT SINCE SHE WAS 16. DR. DOOM SEES THIS AND REALIZES SHE NEEDS RESCUING. HE SLAMS THE TABLE DRAMATICALLY.

DR. DOOM

I told a lie! The microscope wasn't my favorite...

ALL EYES ON DR. DOOM NOW, RUTH IS GRATEFUL.

DR. DOOM (CONT'D)

This may be classed as over sharing but I'm fairly certain I nagged my parents to death to get me one of them... erm like a large dolls head and you get to put make-up on it and do it's hair...

SAMMY

Wasn't it called Girl's World or something?

\*

DR. DOOM

Yes, I think it was... I called mine Caroline.

TOM

That really is over sharing.

TOM MOVES HIS SEAT FURTHER FROM DR. DOOM AND THEY ALL LAUGH. DR. DOOM CATCHES RUTH'S EYE SHE IS VERY GRATEFUL.

RUTH

I always wanted Operation, but never got it.

TOM

Never mind I'm sure you will be doing for real next year.

RUTH

I hope so.

SHE PICKS UP HER GLASS.

RUTH (CONT'D)

Cheers everyone.

ALL

Cheers. Merry Christmas.

THEY ALL CHINK GLASSES, RUTH GLANCES TO THE BAR WHERE RACHEL LIFTS \*  
HER GLASS TO HER. OUT ON RUTH, SUPPORTED.

**JUMP CUT TO:**

**53 INT. ED. CUBICLES. NIGHT (DAY L) [FLASHBACK]**

(RUTH V/O)

(RUTH, KELSEY, NS PATIENT)

\*

IT'S CHRISTMAS DAY AND RUTH IS IN CUBICLES. SHE IS CLEANING SHARDS OF GLASS OUT OF A PATIENT'S FOOT WHILST THE VOICEOVER IS BEING HEARD.

\*

\*

RUTH V/O

How does someone tell a group of work colleagues that they haven't had a Christmas present since they were 16 and those before it were crap? Whatever Dad could buy for a fiver off the shoplifters in the Connie club. [PAUSE] I can't remember the last Christmas Day I didn't work somewhere or other.

KELSEY ENTERS, THOROUGHLY PISSED OFF ALTHOUGH SHE HAS MADE SOME EFFORT AND HAS A TINSEL HALO. SHE HOLDS OUT A PRESCRIPTION FORM FOR RUTH TO SIGN, SHE DOES. SHE BARELY ACKNOWLEDGES RUTH'S EXISTENCE AND EXITS WHEN IT IS SIGNED.

\*

\*

\*

\*

RUTH V/O (CONT'D (CONT'D))

\*

Some people clearly aren't used to it.

\*

(beat)

\*

I especially remember the one I worked in a restaurant and my snobby flatmate turned up with her obnoxious family. [BEAT] She left me a tip...

\*

\*

\*

**JUMP CUT TO:**



**54 INT. ED. STAFFROOM. NIGHT (DAY L) [FLASHBACK]**  
(RUTH V/O, DR. DOOM, RUTH)

RUTH SAT EATING SANDWICHES WHILST READING A MEDICAL REVISION BOOK. SHE CAN'T CONCENTRATE AND CLOSES IT. A CHOIR CAN BE HEARD OUTSIDE [FROM RECEPTION] SINGING A CAROL.

RUTH V/O

I hate the film Gremlins. There's a bit where this girl tells a story about how her dad died on Christmas Eve, it was a really daft death, it was part sad but part funny too and I just shouted at the T.V "No! Don't try to make it funny, not that" There are some things that can't be laughed at. Now every time I think of my mum, I remember that stupid film.

\*

DR. DOOM CLEARS HIS THROAT, SHE TURNS TO SEE HIM, SHOCKED. HE'S ALL WRAPPED UP.

DR. DOOM

It's cold out.

RUTH

Are you working?

HE NODS HIS HEAD, AFRAID SO. HE HOLDS OUT A CARD. RUTH TAKES IT AND OPENS IT, IT'S JUST A CHRISTMAS CARD, NOTHING SPECIAL BUT HER EYES LIGHT UP.

RUTH (CONT'D)

Thank you.

DR. DOOM

No problem.

RUTH

I didn't get you one.

DR. DOOM

You've maybe saved a tree then. I have some good news also.

RUTH

What?

DR. DOOM

You're assisting in theatre tomorrow.

SHE IS DUMBSTRUCK , WE HAVE NEVER SEEN RUTH HAPPIER.

RUTH

Don't even lie.

DR. DOOM

I wouldn't.

RUTH

Rachel's?

\*

DR. DOOM

[NODS] I've known Sarah Evans for a while and she asked if I'd vouch for you...

RUTH

Wow... surgery.

SHE'S STUCK NOW, SHE WANTS TO THROW HER ARMS AROUND HIM AND GIVE HIM A KISS BUT THIS IS RUTH.

RUTH (CONT'D)

Thank you.

DR. DOOM

My pleasure. Merry Christmas Ruth.

FROM BEHIND HIS BACK HE PULLS OUT A HOMEMADE CRACKER. HE HOLDS IT OUT TO HER.

RUTH

Merry Christmas Dominic.

THEY PULL THE CRACKER. RUTH WINS. HE TURNS AND EXITS.

RUTH REACHES INTO THE CRACKER AND PRODUCES A SURGICAL CAP WITH SUPERHEROES PRINTED ON IT.

\*

OUT ON RUTH, HAPPIER THAN EVER BEFORE.

**JUMP CUT TO:**

**55 INT. HOLBY CITY HOSPITAL. RACHEL'S PRIVATE ROOM. NEXT DAY**  
**(DAY M) [FLASHBACK]**

(RUTH, RACHEL, SARAH)  
(NS PORTER)

RACHEL IS NEARLY READY TO BE PREPPED. RUTH IS WITH HER, VERY GIDDY. RACHEL IS UNDERSTANDABLY NERVOUS. ON THE RADIO IS THE END OF A CHRISTMAS CAROL (IDEALLY I'D LOVE TO CUT FROM THE LAST SCENE STRAIGHT TO SCROOGE BEING HAPPY, THEN PULL OUT TO REVEAL RACHEL'S ROOM)

RUTH

[GIDDY] I've been reading about it all night and we're going to do an axillary dissection removing levels one and two of your lymph nodes...

RACHEL

[CUTTING IN, JOKING] What do I do for a living again?

RUTH

Sorry.

RACHEL

I'm beginning to regret this, you'll be encouraging Sarah to show you how to do other procedures whilst you're there.

RUTH

Don't regret it please, I'm so grateful.

RACHEL

[NEUTRAL] You look positively excited.

RUTH

I can't wait, it's going to be great.

RACHEL

You really are the most insensitive sod I have ever met.

RUTH

Sorry?

RACHEL

I'm about to have a potentially life threatening operation and you're acting like it's a trip to the zoo.

ALTHOUGH RACHEL STILL SOUNDS LIKE SHE IS JOKING, RUTH KNOWS IT IS HEARTFELT. \*

RUTH

Sorry.

RACHEL \*

Ruth love, you have been a sweetheart to me and I am very glad I met you but you need to see beyond yourself sometimes.

RUTH

Sorry. Really.

RUTH IS GENUINELY CUT UP, RACHEL FEELS GUILTY NOW. \*

RACHEL \*

No... I'm just... I don't know what to think.

RUTH

I know, I'm being selfish.

RUTH TAKES RACHEL'S HAND. RACHEL'S NEARLY IN TEARS. \*

RUTH (CONT'D)

It will be fine, Sarah's done this a thousand times.

RACHEL NODS ALTHOUGH IT ISN'T REALLY CONSOLING HER. \*

RACHEL \*

You shouldn't be here.

RUTH

[DEJECTED] You want me to leave?

RACHEL \*

No, [LAUGHS] I mean there should be a fine looking man right where you are.

RUTH DOESN'T KNOW WHAT TO SAY, IT JUST GOT REALLY AWKWARD FOR HER. RACHEL LOOKS HER STRAIGHT IN THE EYE. \*

RACHEL (CONT'D) \*

Don't make the same mistake as me, it's just a job, it's not worth sacrificing everything else for.

RUTH

I... wouldn't.

RACHEL

There's so many things more important.

\*

SARAH MARCHES IN, WITH N/S PORTER.

SARAH

What's this? A W.I meeting, I've got a job to do here.

[TO PORTER] Let's get her in then.

RACHEL KEEPS LOOKING AT RUTH, RUTH TAKES HER HAND AWAY AS PORTER UNCLIPS BED, RACHEL'S WORDS RATTLED HER.

\*

\*

**JUMP CUT TO:**

**56 INT. HOLBY CITY HOSPITAL. OPERATING THEATRE. (RESUS  
REDRESS) DAY (DAY M) [FLASHBACK]**

(SARAH, RUTH, RUTH V/O)

(RACHEL, NS NURSE, NS ANAESTHETIST, NS DOCTORS, NS SCRUB  
NURSE)

\*

\*

\*

SARAH ABOUT TO BEGIN THE OPERATION [RADICAL MASTECTOMY], ATTENDING IS N/S NURSE AND ANAESTHETIST. RUTH IS SCRUBBED AND WITH HER - SHE'S WEARING THE SURGICAL CAP FROM THE CRACKER. SARAH IS MARKING WHERE TO CUT.

\*

SARAH

...it sounds like the panic of those about to be sliced,  
Doctor's aren't above it themselves.

RUTH

She seemed to regret not being married.

SARAH

[LAUGHS] For what? Some useless lump of a man  
who'd be hammering on that plexiglass window  
right about now screaming "I can't find any socks!".  
Believe me when I say the existence of Mr. Evans is  
an irrelevance to me being a surgeon. In fact it would  
be a damn sight easier without him.

RUTH'S EYES SMILE. SHE'S GLAD SARAH IS BEING FRIENDLY MORE THAN  
ANYTHING ELSE.

SARAH (CONT'D)

Care to?

SARAH HOLDS OUT THE SCALPEL TO RUTH, WHO ONLY HESITATES FOR A  
SECOND. IT'S THE VERY SIMPLE INITIAL CUT AT BASE OF BREAST, BUT A CUT  
NONETHELESS. WE SEE IT ALL. SHE HANDS THE SCALPEL BACK TO SARAH.

RUTH

How's that?

SARAH

Don't be too pleased with yourself. I've a seven year  
old niece who could make that cut.

BUT SARAH DOESN'T MEAN IT AND RUTH KNOWS.

SARAH (CONT'D)

Now let's make sure that we get all this out of the  
nice lady, I don't want to be back here again.

SARAH CONTINUES THE TRICKIER PART OF THE OPERATION. WE DON'T SEE THIS.

SARAH (CONT'D)

You want to be a surgeon I hear?

RUTH

All I think about.

SARAH

Well, study hard, work harder and you might make it.

RUTH

I will.

RUTH V/O

It could have been the best day of my life.

\*

SARAH

I'd lose the accent though if I were you.

RUTH

Sorry?

SARAH

The council estate accent. Drop it.

RUTH'S FAIRLY STUNNED BY THIS.

RUTH V/O

Why does every experience have to be bitter sweet?

SARAH

[TO NURSE] Suction.

NURSE APPLIES MORE SUCTION, RUTH SEEMS DUMBSTRUCK.

RUTH V/O

I thought I had got rid of the accent.

**JUMP CUT TO:**

**57 INT. RUTH'S HALLS OF RESIDENCE. MIDDLE OF NIGHT (DAY M)**

**[FLASHBACK]**

(RUTH)

RUTH STOOD IN FRONT OF MIRROR LOOKING AT HERSELF AND PRACTISING HER R.P.

**RUTH**

Ms Ruth Winters... I'll be your surgeon. [BEAT] Ms.  
Ruth Winters, surgeon. [BEAT] Greetings, I am Ruth  
Winters and I will be your surgeon. [BEAT] Miss  
Winters.

\*

HER DESPERATION IS EVIDENT, AS IS HER SELF DISGUST.

**CUT TO:**



**58 INT. ED. TESS' OFFICE. DAY (DAY N - EP 19) [FLASHBACK]**  
(RUTH V/O, TESS, NADIA, RUTH)

NADIA, RUTH AND TESS, SCENE IS SILENT AS WE HEAR RUTH'S V/O.

RUTH V/O

From bad to worse... and now I have to start lying.

AS EP 19 SC8:

TESS LEADS NADIA INTO HER OFFICE.

TESS

(to Nadia)

Why did you discharge a patient without a doctor's consent?

NADIA

(gobsmacked) I didn't. (to Ruth) You gave her the all clear.

TESS

That's not Ruth's version of events.

NADIA

(to Ruth)

You told me to take off the collar and discharge her.

RUTH

I never said that.

OUT ON RUTH.

**JUMP CUT TO:**

**59 INT. HOLBY CITY HOSPITAL. HISTOLOGY LAB. DAWN (DAY N - EP 19) [FLASHBACK]**  
(RUTH, DR. DOOM)

\*  
\*

RUTH IS UPSET AND SAT IN THE LAB. DR. DOOM IS IN FRONT OF HER. RUTH HAS TOLD HIM WHAT HAPPENED, SHE HAS CALLED HIM IN AND HE, OF COURSE, HAS COME.

RUTH

Shouldn't I feel guilty?

DR. DOOM

Mistakes occur... in a busy emergency department especially so...

RUTH

I keep making them...

DR. DOOM

You're being too hard on yourself.

SHE STANDS, DETERMINED.

RUTH

I'm going to come clean, tell them it was my fault, not Nadia's...

HE GENTLY STOPS HER

DR. DOOM

And then the hospital loses two members of staff unnecessarily. I believe she wanted to go?

RUTH

[NODS] When did it become so difficult?

DR. DOOM

[HARDER] You push yourself too hard and you're... cracking under the strain.

RUTH TAKES OFFENCE.

RUTH

Excuse me, I am not.

DR. DOOM

I wasn't accusing you...

RUTH

You don't know me.

SHE GOES TO THE DOOR.

DR. DOOM

I don't want you working in this department anymore  
Ruth.

THIS FLOORS HER.

RUTH

Fine.

DR. DOOM

I'm not being mean. I can't knowingly add to the  
pressure you're under.

RUTH

I said fine, I'm only here because I didn't want to hurt  
your feelings.

DR. DOOM

You can visit..

RUTH

I don't want to.

SHE OPENS THE DOOR.

DR. DOOM

I want you to. So do the team.

RUTH

Tough.

SHE GOES TO EXIT.

DR. DOOM

[FAST] You try harder because somewhere deep  
inside you feel you are inferior to the other doctors.

SHE HALTS BUT DOESN'T TURN TO FACE HIM.

DR. DOOM (CONT'D)

From being a child maybe? The doctor was a  
professional, someone to be respected and you  
wanted that respect.

(MORE)

DR. DOOM (CONT'D)

I presume, because I've known you some time now and you've never once mentioned your family, that you're ashamed of them... therefore yourself also. It's not respect from others you should be chasing, it's self respect. And if you would just cut yourself some slack, you will see that you are a doctor, no better, no worse than someone coming from another background.

RUTH

Are you done?

WE SEE THIS PURELY FROM RUTH'S PERSPECTIVE, SHE DOESN'T KNOW HOW TO DEAL WITH IT.

DR. DOOM

No. [BEAT] You present this face to the world that says you're in control, you're professional and the very best there is, yet from the first moment you walked in that door I have just seen a scared little girl trying too hard. [BEAT] Now I'm done.

RUTH IS TOTALLY CONFUSED, A MASS OF DIFFERENT EMOTIONS. SHE EXITS, LEAVING DR. DOOM ALONE AND SADDENED. AFTER A FEW MOMENTS HE LOOKS UP TO SEE HER STOOD IN THE DOORWAY, TEARS STREAMING DOWN HER FACE, THE SCARED LITTLE GIRL. HE WALKS OVER TO HER.

DR. DOOM (CONT'D)

Ruth.

HE HOLDS HER. THIS OPENS THE FLOODGATES AS SHE BURIES HER HEAD IN HIS CHEST AND SOBS. THEY STAND LIKE THAT FOR AN AGE. SHE LOOKS UP AT HIM, SUDDENLY SHE'S GOING TO KISS HIM, HE PULLS AWAY.

DR. DOOM (CONT'D)

No Ruth.

RUTH

Please.

SHE TRIES TO PULL HIM BACK TO HER.

DR. DOOM

I'm a married man.

RUTH

You care for me.

DR. DOOM

I do, but not like this.

HER CONFUSION TURNS TO ANGER. SUDDENLY SHE PUSHES HIM AWAY, SHE'S SO HUMILIATED BUT MASKS IT, SHE HITS A DESK QUITE VIOLENTLY. THIS IS A SIDE OF HER WE HAVEN'T SEEN, THE COUNCIL ESTATE LASS.

RUTH

You stay away from me.

SHE STORMS OUT. DR. DOOM IS LEFT AGAIN, THIS TIME HATING HIMSELF IF HE GAVE THE WRONG IMPRESSION.

**CUT TO:**

**60** EXT. PUB. NIGHT. 20.35

(ZOE, ADAM)

(JESSICA)

ADAM AND ZOE SNOGGING. IT STARTS PASSIONATELY BUT ACTUALLY DIES OUT. THEY BOTH PULL APART, CONFUSED.

ZOE

Oh.

ADAM

Yeah... oh.

STRANGE SILENCE AS THEY BOTH TRY TO WORK OUT WHAT HAPPENED.

ADAM (CONT'D)

How come...?

ZOE

I don't know...

ADAM

It's never... been like that.

ZOE

Incompatible? Maybe...

ADAM

Maybe. Yeah.

ZOE

It happens.

ZOE LIGHTS UP.

ZOE (CONT'D)

At least we know.

ADAM

Yeah... I'm going to go back in. Shall we just draw a line through this.

ZOE

Never happened.

ADAM

Quite.

HE GOES TO THE DOOR.

ZOE

Maybe your theory's wrong?

ADAM

Maybe. Maybe it should be love and death?

ZOE

[SARCASTIC] Yeah.

ADAM

[RECIPROCATING THE SARCASM] Yeah!

THEY BOTH LAUGH. HE OPENS THE DOOR AND THE FIRST PERSON HE SEES IS JESSICA, HE STALLS BEFORE ENTERING. ZOE CHECKS HER MOBILE, THE MARRIED MAN HASN'T RUNG BACK. ARE BOTH THESE CYNICS IN DEEPER THAN THEY THOUGHT?

**CUT TO:**

**61 INT. PUB. NIGHT. 20.37**

(JESSICA, TOBY, JOANNE, MAGGIE)

(ADAM, ALICE, KELSEY, NS BARTENDER)

JESSICA TRIES TO AVOID LOOKING AT ADAM AS HE MAKES HIS WAY BACK TO THE BAR. HER PHONE GOES, SHE SEES WHO THE CALLER IS AND MOVES AWAY FROM MAGGIE TO ANSWER IT, CLEARLY IT'S PRIVATE.

JESSICA

(into phone)

What?

TOBY STANDS, HE'S A BIT WOBBLY, THE TABLE NEARLY GOES OVER BUT MAGGIE AND JOANNE HOLD IT.

TOBY

[FLAT] Sorry.

HE GOES OFF TO THE TOILET. MAGGIE LOOKS AT JOANNE.

JOANNE

What?

MAGGIE

I know you're drinking.

JOANNE

And?

MAGGIE

And do you want to harm your baby...

JOANNE

Might start smoking as well, smaller baby, won't hurt as much.

MAGGIE

Joanne.

JOANNE

I'm stopping Toby from getting utterly smashed!

MAGGIE

Tell him not to drink then, don't drink yourself!

JOANNE

He won't listen to me.



MAGGIE

Then get yourself off, because if it's just me and him,  
I'm sure I can persuade him.

JOANNE STOPS, LOOKS AT HER MUM, WHAT'S HER ULTERIOR FOR THAT?

JOANNE

Ok I'll leave after this.

MAGGIE

Good.

JOANNE

Let you lot be miserable in peace.

MAGGIE

Some sensitivity wouldn't go amiss.

JOANNE

I don't know her.

MAGGIE TURNS AWAY, SHE'S HAD ENOUGH OF JOANNE, BUT HER GUILT IS HIGH REGARDING RUTH, SHE SHOULD HAVE GOT TO KNOW HER.

**CUT TO:**

**62 INT. AMBULANCE STATION. MANAGER'S OFFICE. NIGHT. 20.50**

\*

(DIXIE, JEFF)

(NS PARAMEDICS)

DIXIE WAVES OFF THE RELIEF AMBULANCE CREW. JEFF IS STOOD NEXT TO HER, SHE TURNS TO HIM.

DIXIE

Now who's unprofessional? Eh? I got them to start early.

JEFF

Technically they were an hour and a half late.

DIXIE

Don't split hairs. [BEAT, FUN] What time is it Jeff?

JEFF

It's late.

DIXIE

Jeffrey! I said what time is it?

JEFF

[QUIET] It's beer o clock.

DIXIE

[LOUD] I can't hear you!

JEFF

[SHOUTING] I said, it's beer o clock!

HE GRINS, HE'S BACK IN THE MOOD.

DIXIE

Good lad.

JEFF HEADS FOR THE CHANGING ROOMS.

\*

JEFF

I take it all back Dix.

DIXIE

Good.

OUT ON DIXIE GRINNING, SHE'S PROVED HER POINT.

**CUT TO:**

**63 INT. HOLBY CITY HOSPITAL. ICU. NIGHT. 20.51**

(HARRY, RUTH)

\*

WE DO NOT SEE THE ROOM HARRY IS IN. WE SEE HIM PULLING A CHAIR UP AND SITTING. PERHAPS THE SOUND OF A RESPIRATOR CAN BE HEARD IN THE BACKGROUND. HE'S NEAR THE END OF THE DIARY, HE FLICKS THROUGH THE FEW REMAINING PAGES. HE DREADS WHAT HE WILL FIND HERE. HE TAKES A DEEP BREATH AND CONTINUES TO READ.

**CUT TO:**

**64 INT. RUTH'S HALLS OF RESIDENCE. MORNING (DAY O)****[FLASHBACK]**

(RUTH V/O)

(RUTH)

RUTH SAT AT HER DESK, SHE'S LOOKING AT THE VISITING ORDER [IT IS PILED ON OTHER PAPERS] AND HOLDING THE SURGICAL CAP FROM DR DOOM. \*

RUTH V/O

Jonathan would have beaten him up for leading me on like that. Like he did at school... until I told him not to... until I was ashamed at having such a monster for a brother.

SHE PUTS THE HEADSCARF DOWN, SHE FLICKS THROUGH THE PAPERS BENEATH, WE SEE THEY ARE ALL VISITING ORDERS, YEARS WORTH.

RUTH V/O (CONT'D)

My past stays in the past. [BEAT] No relationships.

SHE BRINGS FORWARD A MEDICAL BOOK.

RUTH V/O (CONT'D)

Be the best doctor I can.

SHE OPENS THE BOOK AND CONTINUES HER STUDIES. WE PULL AWAY TO REVEAL THAT THE FORMALLY IMMACULATE ROOM IS NOW IN A MESS, CLOTHES ON THE FLOOR, FOOD CARTONS ETC.

**JUMP CUT TO:**

**65 INT. ED. CUBICLES/ADMIN/RECEPTION. DAY (DAY O) [FLASHBACK]** \*

(RUTH V/O, RACHEL, RUTH, TESS, ADAM, TOBY) \*

(NS PATIENT)

RUTH IS SUTURING SOMEONE'S BACK. SHE IS TAKING HER TIME AND IS LOOKING RELAXED, CHILLED OUT EVEN.

RUTH V/O

So I focus on what is important. The work... doing the best I can. [PAUSE] I think God hates me though.

SHE FINISHES AND TURNS TO SEE RACHEL IN A WHEELCHAIR IN FRONT OF HER. RACHEL LOOKS AWFUL. RUTH IS STUNNED.

RACHEL \*

Of course, I blame you.

RUTH

What's happened?

RACHEL \*

[PAUSE] It's back... decided to visit my brain this time, aggressive apparently, I should expect nothing less from something inside me.

RUTH

Rachel...

RACHEL \*

Sarah's finding me a bed elsewhere. I'm inoperable and I don't think she wants me scaring the other patients.

RUTH

Don't joke.

RACHEL \*

I have to. [BEAT] I have to die in this hospital because there's no-one else to take care of me.

RUTH

I'll take care of you.

RACHEL \*

Don't be silly darling. [BEAT] You just visit. I'll be the one beyond help, staring at the four walls.

RACHEL TURNS HERSELF AROUND AND WHEELS OUT \*

RUTH

What can I do for you?

RACHEL

Can you make this place disappear?

\*

RUTH

No.

RACHEL

Then just visit.

\*

TESS DOESN'T SEE RACHEL EXITING, SHE JUST NOTICES RUTH IN A DAZE.

\*

TESS

Ruth.

RUTH DOESN'T HEAR HER.

TESS (CONT'D)

Ruth!

RUTH TURNS TO SEE HER.

TESS (CONT'D)

Do you think you could stop moping about and get some work done?

RUTH

But...

TESS

Now please.

TESS EXITS. THE LOOK SHE WOULD HAVE GOT HAD SHE STAYED IS STILL ON RUTH'S FACE. TOBY COMES THROUGH WITH ADAM, ADAM IS JUST FINISHING TELLING HIM A JOKE.

ADAM

Because... "I'm Jackie Chan" .

HE STRIKES A KARATE POSE [PLEASE ASK ME, IT'S QUITE SPECIFIC!]. TOBY DOESN'T GET IT AT FIRST, THEN THE PENNY DROPS, HE'S SHOCKED AT HOW RUDE THE JOKE IS.

TOBY

Oh yes! That's... that's disgusting Adam.

ADAM

Thank you. [TO RUTH] Where's Tess?

RUTH POINTS TO WHERE TESS EXITED. ADAM AND TOBY GO IN THAT DIRECTION.

ADAM (CONT'D)

Thanks Chuckles.

TOBY

Ok, I've got one... There's this nun in the bath and there's a knock at the door. "who is it?" She asks. "it's the blind man" comes the reply...

ADAM STOPS HIM.

ADAM

Hang on Tobes.

HE TURNS TO RUTH.

ADAM (CONT'D)

Everything ok?

RUTH

[BEAT] Fine.

HE HESITATES.

ADAM

Sorry Tobe, crack on.

THEY CONTINUE ON.

TOBY

So she says, "well you might as well come in"...

OUT ON RUTH. FAR FROM FINE.

**CUT TO:**

**66** INT. RUTH'S HALLS OF RESIDENCE. DAY (DAY P) [FLASHBACK]  
(RUTH, RUTH V/O, DR. DOOM)

RUTH IS FAST ASLEEP, THERE IS A KNOCK AT THE DOOR. THE ROOM IS STILL A MESS.

RUTH

Go away.

ANOTHER KNOCK, MORE PERSISTENT. SHE IGNORES IT.

RUTH V/O

I used to wish for someone to knock on that door  
and then the first time it happens I just want to be left  
alone.

DR. DOOM ENTERS, TENTATIVE.

DR. DOOM

Ruth?

RUTH JUST OPENS HER EYES AND STARES AT HIM, HE IS TRYING TO NOT NOTICE THE MESS.

DR. DOOM (CONT'D)

Are you ok?

AGAIN SHE JUST STARES AT HIM.

DR. DOOM (CONT'D)

Do you know you missed an exam yesterday?

AS IF HE WASN'T THERE, SHE JUST GETS OUT OF BED, HE TURNS AWAY, EMBARRASSED. RUTH EXITS THE ROOM.

DR. DOOM (CONT'D)

It can be retaken... if you were ill say...

NOW HE EXAMINES THE PIT SHE IS LIVING IN.

DR. DOOM (CONT'D)

I'm leaving Holby Ruth, my wife got a research job in  
Edinburgh and I found a post up there... Not exactly a  
far flung corner of the world.

SHE RE-ENTERS, LOOKING FOR A CLEAN MUG. SHE TIPS OUT THE REMAINDER OF SOME COFFEE ONTO THE FLOOR AND GOES BACK OUT.



DR. DOOM (CONT'D)

I get it, the blanking me, it's very clear. So I have to speak frankly then and hope that you can't close your ears as easily as you can your mouth. I want to apologize, I do care about you very much and I know how easily my actions could have been misinterpreted...

RUTH COMES IN QUICKLY, SHE'S INTENSE, ANGRY.

RUTH

Do yourself a favour geek boy and do one.

DR. DOOM

I still want to help you.

RUTH

Well I don't want help. I want you out of my life. Never come here again, don't ring, don't write, don't even think about me, I'll be fine, I'm a good doctor.

DR. DOOM

Ruth.

RUTH

Out!

HE CAN SEE THE FEROCITY IN HER EYES, HE IS SADDENED, HE TURNS EXITS.

RUTH V/O

The reverse is also true... But so what?

HER FACE RELAXES, SHE DOESN'T HAVE TIME FOR LOVE ANYWAY

**CUT TO:**

**67** **EXT. PUB. NIGHT. 20.55**  
(ZOE)

ZOE STUBS OUT A CIGARETTE. HER PHONE GOES, IT'S LOVERBOY, SHE IS SUSPICIOUS AS SHE ANSWERS.

ZOE

(into phone)

What? [BEAT] Really, I thought you were busy?

[BEAT] I'll settle up and see you there then.

SHE HANGS UP, SMILES ENTERS THE PUB.

**CUT TO CONTINUOUS:**

**68 INT. PUB. NIGHT. 20.55**

(KELSEY, ZOE, ADAM, JESSICA, DIXIE, JOANNE, MAGGIE, TOBY, JEFF, ALICE, ALL)

(NS BARTENDER)

ZOE HEADS TO THE BAR. AGAIN KELSEY AND ALICE STOP HER. QUIET ON JUKEBOX IS "THE MORE YOU IGNORE ME, THE CLOSER I GET" BY MORRISSEY.

KELSEY

Zoe, we were wondering if you wanted to come to the pictures with us one night?

ZOE

Girls... don't worry I'm not planning on suicide until I reach 60 or until my boobs look like spaniel's ears, whichever comes first, so you can save the niceties, Ok?

BOTH KELSEY AND ALICE LOOK HURT AT THIS BUT BOTH NOD. ZOE REGRETS HER ACTIONS.

KELSEY

Ok. Sorry.

ZOE SIGHS, SHE GOES TO BAR. WE SEE ADAM WATCHING JESSICA PUT HER COAT ON, SHE'S NOT OPENLY HOSTILE TO HIM BUT IT IS THERE.

ADAM

Are you going?

JESSICA

Yep.

ADAM

Can I walk you home?

JESSICA

You've had enough fresh air for one night.

ADAM

Nothing happened.

JESSICA

Don't really care.

DIXIE AND JEFF ENTER.

DIXIE

Now then chaps, how are we?

MAGGIE, TOBY, JOANNE, ALICE, KELSEY, JESSICA AND ADAM ALL LOOK AT HER.

DIXIE (CONT'D)

Well this is a kicking night. [SMILING] Who died?

THE REACTION IS SHOCKED SILENCE. BEHIND HER BACK JEFF IS SHAKING HIS HEAD. AT THEIR TABLE, JOANNE TURNS TO TOBY.

JOANNE

That seems like a good time to leave.

TOBY AND JOANNE STAND AND PUT ON THEIR COATS. MAGGIE NOTICES. IN THE BACKGROUND ADAM IS TELLING DIXIE AND JEFF ABOUT RUTH [QUIETLY], JESSICA LEAVES.

MAGGIE

Are you going Toby?

DIXIE

When was this?

JOANNE (CONT'D)

No, I'm gonna walk home on my own and get attacked.

ADAM

Earlier today, Toby found her.

TOBY

I need some fresh air.

JEFF

She hanged herself?

JOANNE (CONT'D)

Works out lovely, doesn't it mum? You were worried about how much Toby was drinking and your grandchild is saved from a diet of vodka. [BEAT] Night.

ADAM

Afraid so... yes.

MAGGIE

Night.

TOBY SMILES A SAD SMILE AND SHUFFLES OUT WITH JOANNE, PAST A STUNNED DIXIE.

DIXIE

I'm really sorry Toby.

TOBY

You weren't to know.

TOBY AND JOANNE EXIT, JEFF APPROACHES DIXIE AND PUTS A HAND ON HER SHOULDER.

JEFF

I'll get you a drink.

SHE NODS. HE GOES BUT SHE STOPS HIM.

DIXIE

I'm sorry Jeff.

JEFF

Don't be silly.

DIXIE

I'll advertise for a new crew tomorrow. I promise.

JEFF

[SMILES SWEETLY] Ok.

JEFF GOES TO BAR, ZOE PASSES HIM, SHE HAS THREE DRINKS IN HER HAND.

ZOE

'Scuse.

SHE SITS WITH KELSEY AND ALICE. THEY LOOK SURPRISED. ZOE DOLES OUT THE DRINKS, THEY LOOK hardcore ALCOHOLIC.

ALICE

What is this?

ZOE

A proper drink, a drink for making friends.

ZOE LIFTS HER GLASS.

ZOE (CONT'D)

To Ruth.

ALICE LOOKS UNSURE, KELSEY ELBOWS HER GENTLY AND INDICATES SHE SHOULD GIVE THIS A GO. ALICE AND KELSEY LIFT THEIR GLASSES, THE THREE GIRLS CHINK.

ALL

To Ruth.

**CUT TO:**

**69 INT. RUTH'S HALLS OF RESIDENCE. MORNING (DAY Q)**

**[FLASHBACK]**

(RUTH V/O)

(RUTH)

RUTH'S ALARM CLOCK IS GOING OFF. RUTH IS LAID IN BED JUST STARING AT THE ALARM, IT READS 6.05.

RUTH V/O

The alarm goes off and it says 6 and I don't know if it is a.m or p.m. I laid there trying to remember. Trying to remember what I did yesterday, what I have to do today. Not caring. I need to care. Or at least I need to display the capacity to care.

THE ALARM CONTINUES.

**JUMP CUT TO:**

**70 EXT. E.D ENTRANCE / CARPARK. MORNING (DAY Q) [FLASHBACK]**

(RUTH V/O)

(TOM, SAMMY, PIPPA)

AS BEGINNING, RUTH WALKS TOWARDS E.D ENTRANCE, SHE HAS A CARRIER BAG STUFFED WITH WARM CLOTHES. COMING FROM ANOTHER ANGLE ARE TOM, SAMMY AND PIPPA. THEY SEE HER AND ACT COOLLY, POLITELY NODDING. RUTH WAITS, LETS THEM ENTER BEFORE HER.

**RUTH V/O**

If this was secondary school I would be a previously undefined category of student. One who is despised by everyone... even the nerds. Oh, but I remember, that's exactly what it was like at school.

\*

**JUMP CUT TO:**

**71 INT. ED. LIFT. DAY (DAY Q) [FLASHBACK]**

(RUTH V/O)

(RUTH)

RUTH ALONE IN LIFT, GOING UP. SHE HAS A CARRIER BAG STUFFED WITH WARM CLOTHES.

RUTH V/O

Beyond help. Both me and Rachel... beyond help.

\*

Might as well do something useful then.

LIFT DOOR OPENS.

**JUMP CUT TO:**



**72 INT. HOLBY CITY HOSPITAL. LIFT/CORRIDOR OUTSIDE RACHEL'S ROOM. DAY (DAY Q) [FLASHBACK]**

(SARAH, RUTH)

(RACHEL)

RUTH HAS RACHEL IN A WHEELCHAIR, SHE IS DRESSED IN THE WARM CLOTHES. RACHEL IS SERIOUSLY ILL. RUTH PRESSES THE LIFT BUTTON. SARAH EXITS THE WARD.

SARAH

Hey!

RUTH IGNORES HER. SARAH STRIDES TOWARDS HER.

SARAH (CONT'D)

What on God's green earth do you think you're doing? You take her out and she risks infections.

THE LIFT DOORS OPEN.

RUTH

[SOFT] Rachel?

RACHEL STICKS TWO FINGERS UP AT SARAH. SARAH IS STOPPED IN HER TRACKS AND STUNNED. RUTH PUSHES RACHEL INTO THE LIFT.

SARAH

[TO RUTH] This is your responsibility.

RUTH

[STRONGEST ACCENT SHE CAN MUSTER]  
Happen it is old love.

THE LIFT DOORS CLOSE.

**JUMP CUT TO:**

**73** **EXT. RIVERSIDE. DAY (DAY Q) [FLASHBACK]**

(RACHEL, RUTH) \*

RACHEL IS SMILING AS SHE LOOKS OUT OVER THE RIVER. IT IS BEAUTIFUL.  
RUTH IS STOOD BEHIND HER. \*RACHEL \*

Has the delightful Dr. Doom been in touch?

RUTH

No... thankfully.

RACHEL \*

Ice queen.

RUTH

I'm not hungry.

RACHEL \*

[BEAT, CONFUSED] I said Ice Queen!

RUTH

Oh.

RACHEL STARTS TO GIGGLE, IT BECOMES UNCONTROLLABLE. \*

RUTH (CONT'D)

It wasn't that funny.

RACHEL \*

[DISPARAGING] It's the funniest thing you've ever said.

RUTH SMILES

RUTH

Miserable get aren't I?

RACHEL \*

Yes.

RACHEL LOOKS OUT AT THE VIEW. SHE LOOKS UP AT HEAVEN. \*

RACHEL (CONT'D) \*

Round about now I'd like to overcome the fear of death, if that's ok with you.

RUTH

Who are you talking to?

RACHEL

Whoever will listen.

RUTH

Don't be afraid of death.

RACHEL CRANES HER NECK TO LOOK AT RUTH.

RACHEL

What does that mean? Are you miserable Ruth, it's difficult to tell.

RUTH

I've been down so long it feels like up to me.

RACHEL

Nice. [SERIOUS] Ruth love... [YOU REALLY NEED HELP]

RUTH

Enjoy the view Rachel. We'll have to go back to the hospital soon.

RELUCTANTLY, BUT SHE KNOWS RUTH WON'T TALK, RACHEL LOOKS BACK OUT, AS DOES RUTH.

**JUMP CUT TO:**

**74 INT. RUTH'S HALLS OF RESIDENCE. MORNING (DAY R - EP 24)**

**05.50 [FLASHBACK]**

\*

(RUTH V/O)

(RUTH)

RUTH IS SITTING ON THE EDGE OF THE BED WITH A COFFEE, A MEDICAL BOOK  
OPEN ON HER LAP. SHE'S STARING INTO SPACE, TENSE.

\*

\*

RUTH V/O

On reflection I realise I was just waiting for  
something to happen today.

**JUMP CUT TO:**

**75 INT. ED. CUBICLE. DAY (DAY R - EP24) [FLASHBACK]**

(KELSEY, RUTH V/O) \*

(DAVID, RUTH) \*

AS EP 24, SC 43: \*

THEY ENTER THE CUBICLE. KELSEY TRIES AGAIN TO WAKE DAVID, CALLING HIS NAME. \*

	<u>KELSEY</u>	<u>RUTH</u>
David!		I think it might be a head injury after all...
		(At the top of the bed)
		Come on, let's get a move on -

DAVID STARTS FITTING. \*

KELSEY  
It's too late - you need to get someone!

RUTH LOOKS AT DAVID, TOTALLY FROZEN FOR A SECOND. \*

KELSEY (CONT'D)  
(Shouts)  
Ruth!  
(Calls outside)  
Help! We need some help here -

RUTH IS LOOKING AT DAVID \*

RUTH V/O  
The straw that broke the camel's back.

**JUMP CUT TO:**

**76 INT. ED. RESUS. DAY (DAY R - EP 24) [FLASHBACK]**

(MAGGIE, HARRY, RUTH) \*

(ZOE, ABS, KELSEY, DAVID, TOBY, TESS, NS NURSES) \*

AS EP 24, SC 49 \*

BUT HERE - THERE'S NO MISTAKING THE FLAT LINE ON THE SCREEN. \*

ON RUTH'S FACE. \*

MAGGIE \*

He's been asystolic now for 20 minutes. \*

THEY LOOK AT EACH OTHER. RUTH IS WHITE AS A SHEET. \*

HARRY \*

I think we should discontinue. Anyone disagree? \*

RUTH \*

Don't call it. Not yet. \*

BEAT. SHE KNOWS ITS INEVITABLE. \*

HARRY \*

Time of death 13:52. \*

(beat) \*

Can someone ring the coroner. \*

BEAT. THEY START DISPERSING AS N/S NURSES TAKE OVER. \*

RUTH \*

(To nurses) \*

I'd like to help. He was my patient. \*

OUT ON HER - SO THAT'S WHAT IT FEELS LIKE TO CAUSE A DEATH. \*

**JUMP CUT TO:**

**77 INT. ED. ADMIN. DAY (DAY R - EP24) [FLASHBACK]**

(TOBY, RUTH, ADAM) \*

(MAGGIE, ZOE, TESS, ABS, HARRY, KELSEY, ALICE) \*

AS EP 24, SC 54:

RUTH FEELS LIKE EVERYONE IS LOOKING AT HER AS SHE ENTERS ADMIN FROM THE STAFFROOM. TOBY COMES OVER. \*

TOBY \*

Abs and me are heading for a drink later. Wanna come? \*

RUTH \*

Thanks, but I've got studying to do. \*

(Her beeper goes. She looks at it) \*

Maybe some other time - \*

SHE MOVES TOWARDS THE LIFTS. HE FOLLOWS HER. \*

TOBY \*

Don't you ever take time out? \*

RUTH STOPS AT THE DESK. IT'S OBVIOUS EVERYONE KNOWS. \*

RUTH \*

Listen... Excuse me, everyone... I just - \*

THEY ALL LOOK AT HER - \*

RUTH (CONT'D) \*

What happened today - \*

(She looks at Kelsey) \*

I'm really sorry. I'd like to apologize for my mistake. It won't happen again. \*

THEY'RE ALL A BIT DUMBSTRUCK. ADAM TRIES TO LIGHTEN THE MOOD. \*

ADAM \*

Oh, it's ok... Tobes here kills patients every day. \*

THAT HURTS EVEN MORE - SHE'S NOT TOBY. SHE TRIES TO SMILE AS SHE TAKES HER LEAVE. \*

ADAM (CONT'D) \*

(Behind her) \*

Happens to the best of us... Chin up, Chuckles. \*

SHE RUSHES OUT. WE SEE HER FACE.

\*

**JUMP CUT TO:**



**78 INT. HOLBY CITY HOSPITAL. RACHEL'S PRIVATE ROOM (DAY R - EP24) [FLASHBACK]**

\*

(SARAH, RUTH)

(RACHEL)

\*

SARAH IS NEXT TO RACHEL'S BED. RACHEL IS DEAD. RUTH STANDS, EMOTIONLESS, COLD.

\*

SARAH

She said you were to have her clothes, you needed the fashion.

SARAH'S GENUINELY SADDENED. RUTH DOESN'T REACT.

RUTH

Please have them sent to a charity shop.

SARAH

I'm not sending Prada to a charity shop, I don't care how good the cause...

SHE TAILS OFF AS SHE REALIZES THAT RUTH HAS LEFT THE ROOM.

**JUMP CUT TO:**

**79 INT. RUTH'S HALLS OF RESIDENCE. MIDDLE OF DAY (DAY R - EP 24) [FLASHBACK]**  
(RUTH V/O, RUTH)

AS EP 24, SC 58:

RUTH IS SAT AT HER DESK, WRITING IN HER DIARY - FOCUSED, INTENSE, QUICK.

ON HER DESK WE CAN SEE THE BIRTHDAY CARD FROM HER DAD, A CHRISTMAS CARD FROM DR DOOM, AND A VISITING ORDER FROM HER BROTHER.

THE TIPS OF HER FINGERS ARE WHITE - FROM HER VICE LIKE GRIP ON THE PEN...

**RUTH V/O**

I would expect a suicide letter to be heartfelt and dramatic. Not this one though. Wouldn't be very much in keeping with me would it? I think someone may have forgotten to fit me with a heart. I can't even think of anything worth writing.

RUTH NOW LOOKS AT THE THREE PIECES OF PAPER SURROUNDING HER.

**RUTH**

I am summed up by three pieces of paper. A birthday card from a father who never liked me, a Christmas card from a man who I foolishly thought did. And a visiting order from my brother... my family have to order me to visit them... and still I don't. What a hate filled person I am. [PAUSE] It's not much of a legacy is it? Maybe I can go down in history as author of the dullest suicide note ever? [BEAT, SERIOUS] I tried to be a good doctor, really I did... but it was too hard... it beat me and I'm so ashamed. I never wanted anything else out of life. So there is no life. I am so sorry to the patients I caused suffering, to their families my sincerest apologies. [BEAT] I don't belong here.

SHE PUTS DOWN THE PEN. CLOSES THE DIARY. SHE LOOKS UP, THE NOOSE IS ABOVE HER. [IF POSS WE COULD ALSO SEE PICTURE OF HER MUM ON THE FLOOR]

**CUT TO:**

**80 INT. HOLBY CITY HOSPITAL. ICU. NIGHT. 21.00**

(HARRY, TESS)

(RUTH)

\*

HARRY HAS REACHED THE END OF THE DIARY. HE CLOSES IT, SADDENED.

HE RECALLS (AND WE SEE IN QUICK SUCCESSION) KEY MOMENTS IN WHICH MEMBERS OF THE HOSPITAL STAFF FAILED HER - MARILYN TELLING HER ABOUT VOLUNTEERING; ADAM TELLING HER ABOUT HISTOLOGY; HARRY NOT LETTING HER ASK FOR FEWER SHIFTS; SARAH TELLING HER TO CHANGE THE ACCENT; MAGGIE NOT LISTENING TO HER PLEA; ADAM AND TOBY NOT INCLUDING HER; KELSEY BEING BAD TEMPERED AT CHRISTMAS; TESS TELLING RUTH OFF.

TESS ENTERS, HE HIDES THE DIARY. TESS GOES TO ECG.

HARRY

We did this.

TESS JUMPS, SHE WASN'T EXPECTING HIM HERE.

TESS

You scared me. Sorry Harry?

HARRY

This hospital failed her Tess, we failed her.

**CUT TO:**

**81 INT. PUB. NIGHT. 21.00**

(HARRY V/O)

(MAGGIE, ADAM, DIXIE, JEFF, ZOE, KELSEY, ALICE)

HARRY'S WORDS PLAY OVER THIS SCENE. MAGGIE IS SAT WITH A SUBDUED ADAM, DIXIE AND JEFF. ZOE, KELSEY AND ALICE ARE SINGING "YOUR SONG" FROM MOULIN ROUGE, DRUNK AND SAD.

HARRY V/O

We let these people work here and expect them to cope with the pressures, expect them to deal with the emotions involved in life and death and all they have is each other. But what about those that slip through the net?

\*

**CUT TO:**

**82 EXT. RIVERSIDE. NIGHT. 21.00**

\*

(HARRY V/O)

(TOBY, JOANNE)

TOBY AND JOANNE WALKING, SHE DOESN'T KNOW WHAT TO SAY, HE IS MOROSE.

HARRY V/O

Those that feel isolated... need help... need our support.

TOBY WIPES AWAY HIS TEARS.

**CUT TO:**

**83 INT. HOLBY CITY HOSPITAL. ICU. NIGHT. 21.00**

(HARRY, TESS)

(RUTH)

BACK TO HARRY AND TESS, EITHER SIDE OF A BED IN I.C.U.

HARRY

Those people we fail. That won't happen again  
Tess, not at Holby.

TESS AND HARRY LOOK AT ONE ANOTHER INTENSELY.

TESS

Amen to that.

THEY BOTH LOOK DOWN AT RUTH, TUBES EVERYWHERE. RESPIRATOR  
KEEPING HER ALIVE.

**END OF EPISODE**