

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]

-

(RUTH,

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

WE FOLLOW RUTH PAST

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

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

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 TABLE

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 BAREE

ADAM

I'll just get you an orange then.

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

CUT TO:

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

(DIXIE, JEFF)

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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 HI

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:

NS TO SEE THE PITCH BLACK. SHE HAS A LARGE MUG OF COFFEE THAT

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 th

and enjoy it so much...

SHE RINSES AND SPITS AND GOES INTO HER BEDROOM, DRAWS THE CURTAIN

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 CUBI

MARIL

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

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 com

INT. ED. ON-CALL ROOM

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 F

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.it. -0.222 TwE

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.

DIXIEBOY

16 INT. ED. HDC. NIGHT. 19.45

(TESS, HARRY)

(NS CHRIS SENIOR)

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CHRIS SENIOR (28, MOUNTAIN BIKER) GROA

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HARRY

Terrible thing.

THEY ARE BOTH TALKING QUIETLY

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, THETw (S POT. RU) Tj 62.16 0 Td -0A

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

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

RUTH

Histology?

ADAM

Nice bunch of guys,

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

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(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)

(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.

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)

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.

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

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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

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:

INT. PUB. NIGHT. 20.

[BEAT, ... MILE] You were a naughty girl.

Oh was I? [FLIRTY] I must remember to punish

SHE TAKES A DRINK OF ... DKA ORANGE.

You really didn't though.

[PLEASE ...] ut up Toby.

Ok.

THEY CHINK GLASSES, ... ERTS MAGGIE AND SHE LOOKS AT THEM BOTH, DISPLEASED. MAGGIE T ... ACK TO JESSICA.

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

You can't ... re for everyone.

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

(Maggie looks at them) you can blame me for it in

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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

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

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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 5 Tc 0..88 0 Td 0.525 Tc (LA) Tjw (MMY) T (MMY) Tj 27

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:

INT. VALERIE'

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 FOLLOr

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

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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 CI

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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, Rachel from the... [HISTOLOGY LAB]

SARAH NOTIC

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

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)

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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.

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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 ACKNOWLEDGIN'9nEDj 26.88 0M370.56 -0.453 -

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

South London, London, England, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050

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 (RUTH V/O) HE PUTS THE BOOK DOWN AND

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

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)

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AS EP 10 SCENE 38:

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

ADAM

Nike6N THOUGISTm 0.1IKc7WN, DEES Tw () Tj m 0.1I4 Tc 5-1.441

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.

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.

RUTe o f T c - 0 . 7 6 1 0 0 1 1 9 0 8 0 T d 5

HARRY

Oh... if y

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

INT. ED. RECEP

INT. ED. CUBICLES. DAWN (

37 INT. HOLBY CITY HOSPITAL. RACHEL'S PRIVATE ROOM. DAWN
(DAY H) [FLASHBACK]
(RUTH V/O)
(RUTH, RACHEL

*

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.

RUT

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 1 - 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:

INT. E

TESS

We got a message from the brother.

HARRY LOOKS AT H

47 INT. AMBULANCE. NIGHT. 20.30
(DIXIE

BARMPOTS WITH CHAIR LEGS AND BROKEN BOTTLES TRYING TO KILL ONE ANOTHER. JEFF LOOKS TO DIXIE, THE EV

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

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:

SHE'S STA

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

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 ,

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 y

*

RACHEL

There's so many things mo

*

**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 THea2 0 Td1.12 0 Td

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 APPLI

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

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.

c cS TOT eLY

aSED DR. DOOM

H

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] N 'T one?

EXT. PU

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)

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 NE

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:

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 f

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:

INT. PUB. NIGHT. 20.

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'

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 A

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

(RUTH V/O)

(RUTH)

RUTH ALONE IN LIFT, GOING UP. SHE HAS A CARRIER

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:

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

(KELSEY, RUTH V/O)

(DAVID, RUTH)

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AS EP 24, SC 43:

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THEY ENTER THE CUBICLE. KELSEY TRIES A

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

(MAGGIE, HARRY, RUTH)

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

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*

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 O

INT. ED.

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)

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*

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 GENH Tc 0j /F428 ET QTd 0.32 TTm -0.4L7 2Tj 9.T Tm 8O.32

**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 **BU0571d82.88 0 Tdo3Ud 3.12 P 2**

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

(HARRY, TESS)

(RUTH)

*

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

HE RECALLS (AND WE SEE IN QUICK SUC(2c -0.58 Tw (UI0 Td 093119 Tc -0.330DDENED.-C.

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 SO

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:

