

SILENT WITNESS XXI

BLOCK 4

PART 2

**ONE DAY**

By Timothy Prager

**SHOOTING SCRIPT  
SCENES AND PAGES LOCKED**

22/08/2017

© BBC Studios

The sending of this script does not constitute an offer of a contract for any part herein.

FADE IN ON:

74

**EXT. IVY HILL. SYON PARK - DAY 3 - 08.03**

74

*Jack, Nikki, Kevin McDowd (body) Button, Hunter, N/S Police Marksman, Serena Prentice, N/S Policewoman, N/S Police Officers*

A crime scene. JACK is in his whites. He has drawn a bullet trajectory line on the ground with a laser and is searching for the bullet.

NIKKI stands near the body of KEVIN MCDOWD. The Police are setting up the white tent to screen the body from view. We hear Nikki's steady voice, like music.

NIKKI (V.O.)

The deceased is a white male, 22 years old. Body length: 5' 11". Medium build. The scalp is intact, atraumatic, hair blond and in full distribution.

BUTTON's face, drawn, shocked. He seems traumatised as he watches Nikki work.

NIKKI (V.O.)

Body is fully clothed. Blue jeans, blue T-shirt, grey trainers. There is a gunshot wound near the left pectoral.

Jack follows the laser line on his hands and knees -

NIKKI (V.O.)

And an exit wound between the spine and right scapula.

- until he finds a .45 calibre slug embedded in the dirt. He collects it in his gloved hand and looks at it.

ANOTHER PART OF THE PARK

The Police Marksman sits quietly.

NIKKI (V.O.)

No soot or visible gunpowder is seen. The entrance gunshot wound is in the left pectoral region of the chest...

His weapon is secured, in its case, his head leans forward against the case as he contemplates what he has done.

NIKKI (V.O.)  
...medial and superior to the left  
nipple, 41.91 centimetres inferior  
to the top of the head, 138.43cm  
superior to the sole of the left  
foot...

Colleagues put their hands on his shoulder as they pass.

NIKKI (V.O.)  
...and 8.89cm left of the anterior  
midline.

DI ALEX HUNTER moves to the Police Marksman. He puts his hand  
on his shoulder and says confidentially:

\*

HUNTER  
He was a kidnapper. You rescued  
that girl.  
(a beat)  
We're going to need to make a  
statement. The IIO needs to see  
you. IPPC's on it's way.

\*

The marksman nods.

HUNTER (CONT'D)  
When you're ready. Take your time.

He lays another consoling hand on him before moving off.

NIKKI (V.O.)  
The wound, including the abrasion  
collar, is round and 1.1 cm in  
diameter.

ANOTHER PART OF SYON PARK NEAR THE CRIME SCENE

\*

SERENA sits on a bench. Head turned to try and look at  
Kevin's body, in the glasshouse a *good distance away* and  
Nikki working over his body. BUTTON stands with THE  
POLICEWOMAN, *from Sapphire*, who is tending to her, gentle,  
soft, consoling.

\*

\*

NIKKI (V.O.)  
The abrasion collar is  
circumferential, regular, and  
slightly wider along the lateral  
aspect.

DI ALEX HUNTER arrives, he squats in front of her so they are  
on the same eye level.

NIKKI (V.O.)  
No soot deposition or gunpowder  
stippling is on the skin or in the  
soft tissues around this wound.

Hunter asks bluntly:

HUNTER

Did he do anything to you?

Serena's head turns back to look at him. We see the grief on her face - and the confusion. She loved him. What is he talking about?

SERENA

He loved me.

NIKKI (V.O.)

The direction of the wound path, with respect to the standard anatomic position, is left to right, front to back, and downward.

Hunter tells the Policewoman quietly:

HUNTER

Take her to the sexual assault referral centre. Get a rape kit done.

The Policewoman nods.

75

**INT. THE CUTTING ROOM - DAY 3 - 09.16**

75

*Nikki, Kevin McDowd (body)*

NIKKI is working over the body of KEVIN MCDOWD. He is lying on the table. She inspects the skin. Sees a "two dot mark" the dots being a little more than an inch apart. It's a curiosity.

She scans his torso and sees other similar marks. Some faded. Others quite fresh.

Nikki moves to the chest cavity and speaks into a microphone as she describes his wounds:

NIKKI

Hollow point bullet widens the defect as the bullet progresses through the body. The wound track through the heart begins as a circular defect on the anterior aspect of the right ventricular outflow tract...

\*  
\*  
\*

76

**INT. A SEXUAL ASSAULT REFERRAL CENTRE - DAY 3 - 09.17**

76

*Serena, Nurse*

Serena sits on a chair. The POLICEWOMAN, from the Sapphire team, is still with her. A NURSE comes in with evidence bags.

\*  
\*

She's affable, overly solicitous and speaks to Serena as though she is a child.

NURSE

Serena, we'll get undressed now.  
We'll put each item of clothing  
into an evidence bag.

SERENA

He was my friend. He wouldn't hurt  
me.

NIKKI (V.O.)

...then continues as a perforation  
of the base of the heart...

NURSE

The Police want to make sure they  
do the best thing for you.

77

**INT. SERENA'S ROOM. KINGSCOTE BOWS RESIDENTIAL HOME - DAY 3/7-09.17**

*N/S Police Officer, Jack*

A Uniformed Policeman stands at the door. JACK is in his whites, photographing the inside of her room.

NIKKI (V.O.)

...at the root of the aorta and  
pulmonary artery...

78

**INT. A SEXUAL ASSAULT REFERRAL CENTRE - DAY 3 - 09.18**

78

*Serena, Nurse*

The scene resumes. Serena looks at the nurse and says with a coldness we've not seen in her before.

SERENA

I'd like to decide what the best  
thing for me is.

NURSE

I'm sure you would. Let's get you  
undressed and we'll do a vaginal  
swab.

The Nurse takes out a vaginal swab kit.

NIKKI (V.O.)

...and then passes through the  
posterior portion of the atrial  
septum.

79

**INT. OBSERVATION AREA - DAY 3 - 09.19**

79

*Clarissa, Nikki, Jack, Kevin McDowd (body)*

CLARISSA is watching Nikki work. She hears NIKKI'S voice from the speakers in the observation room:

NIKKI (ON SPEAKER)  
It leaves the heart at the origin  
of the right inferior pulmonary  
vein.

JACK comes into the room. Clarissa knows he is there without looking.

CLARISSA  
Is she okay?

JACK  
Serena?

Jack gestures a "who knows".

JACK (CONT'D)  
She's being examined.

CLARISSA  
How old is she?

JACK  
29.

CLARISSA  
Do you know where's she's from?

JACK  
London? I'm not sure.

CLARISSA  
Are her parents alive?

JACK  
No. I don't think so.

Clarissa nods and says as much to herself as to Jack as her thoughts return to where she started.

CLARISSA  
Serena. Lovely name.  
(a beat)  
How could she be okay? Stupid  
question.

JACK  
If you're not disturbed by seeing  
someone shot dead in front of you  
I'd put you down as a psychopath.

Clarissa nods. She looks back down on Nikki working. She reflects on her reaction to death and the scientific quantification of what makes a living thing.

Then, presuming Kevin is guilty of rape and kidnapping, allows herself to admit she feels nothing at his dissection.

CLARISSA

When I watch her working, it would move me, to see something miraculous reduced to weights and measures. Chemicals. We are so much more than the sum of our parts.

(a beat)

But I look at him...I feel nothing.

She looks to Jack.

CLARISSA (CONT'D)

So what am I?

80

INT. THE CUTTING ROOM - DAY 3 - 09.25

80

*Nikki, Thomas*

Nikki is finishing. Thomas is in the cutting room with her. She gives him the bottom line.

NIKKI

Single bullet. Ballistic trauma causing a catastrophic injury to the heart.

THOMAS

Can I give the Independent Police Complaints Commission and the Incident Investigation Officer the heads up.

NIKKI

Yeah. Early report. They requested a CT scan as well. I'll write up the findings of both.

Nikki remembers. It's almost an afterthought:

NIKKI (CONT'D)

Did the police use a taser on Kevin before he was shot.

THOMAS

I think they felt the threat he posed was...

NIKKI

No, no. I'm not making a value judgement on whether they should have shot him or not. I didn't see confetti at the scene...

\*  
\*

Nikki pulls the sheet back and reveals Kevin's torso. She points out the "two dot" marks.

NIKKI (CONT'D)

It's what it looks like. You think those were made by a Taser?

\*

Thomas looks at the marks more closely.

THOMAS

The skin's not punctured.

\*

NIKKI

There are several of them. Some faded. Presumably older. What caused them? I'll mention them in my full report.

81

**INT. SERENA'S ROOM. KINGSCOTE BOWS RESIDENTIAL HOME - DAY 31-12.05**

*Button, Hunter, Serena*

Button and Hunter are with Serena in her room along with the POLICEWOMAN from *Sapphire*.

\*

\*

HUNTER

Did you consent to go with him?

Serena says nothing.

HUNTER (CONT'D)

You can answer honestly. Nothing will happen to you. Rose Blakefield, the lady that runs things here, tells me that you don't like to leave the building; that you're frightened to go outside. Is that true?

Serena looks away from him. She's not going to answer.

HUNTER (CONT'D)

Was Kevin violent toward you? Did he threaten you? Were you scared of him?

Serena continues to look away from him and only just now do we see the tears begin to make their way down her face.

HUNTER (CONT'D)

You don't have to be scared of him anymore.

82

**INT. LAB. SCIENCE ROOM. LYELL CENTRE - DAY 3 - 12.12**  
*Clarissa, Jack, Nikki*

82

Clarissa is still working on JACQUELYN MCDOWD'S lap top and trying to access the footage from the spy camera.



CLARISSA

The camera doesn't run all the time. It may have a motion or light sensor. I can access the last 12 hours it recorded. After that it looks like it's encrypted and kept on a cloud.

ON THE SCREEN: It is dark. A little green glow from a smoke alarm casts the barest amount of light - it's impossible to make up any clear details. But the camera catches the sound.

A bed is squeaking in a regular pattern. Then there is a low pitched groan in a man's voice. Quiet.

IN THE SCIENCE ROOM:

We see that JACK is in the room listening with her. It's uncomfortable.

JACK

Kevin's room?

CLARISSA

Most likely. Hard to know. It's too dark.

Jack is trying to decode the sound.

JACK

What's that?

Clarissa is much cooler - factual.

CLARISSA

Exactly what you think it is.

ON THE SCREEN:

Then light comes into the room as the door opens and it returns to dark. We can't see anything - just the light and a fuzzy something.

IN THE ROOM: NIKKI comes into the Science Room/Lab where Jack and Clarissa are working.

NIKKI

Can you look at something for me?

JACK

Sidekick?

CLARISSA

Wearing thin.

Nikki hands a memory stick to Clarissa. She puts it into her computer and the images of the two dots on Kevin's skin go up on the screen.

NIKKI

See the two dots? There are several pairs. Some more faded than others.

CLARISSA

Taser...?

JACK

Not a taser. It's a regular pattern. Probe marks are broader...

\*

Jack considers it for a moment.

JACK (CONT'D)

Burnt skin...a cattle prod doesn't deliver enough current to burn. It's a stun gun.

NIKKI

They're illegal in Britain.

JACK

So is marijuana. Do you know how far apart the dots are?

NIKKI

3.175cm.

CLARISSA

Odd number...

Clarissa types.

CLARISSA (CONT'D)

1.25 inches. American import?

JACK

To burn the skin would need a powerful charge. Over 1 microcoulombs.

Nikki is thinking. Clarissa is typing on her computer.

CLARISSA

Three different models for sale on the internet in the US.

Jack looks at the wider photo.

JACK

I can count nine different pairs of dots. Shocked nine times? Excessive. Is it torture or abuse?

Light comes into the room as the door opens and we see that Serena is in her bed asleep.

The door closes. It is silent.

Her eyes flutter open and she sees -

CONNOR FLANNERY standing at the end of her bed.

Serena is about to exclaim when Connor's hand forms a cup over her mouth. Wide eyed, terrified she stares up at him.

FLANNERY

We're friends, aren't we Serena?  
Friends look after each other,  
don't they?

Flannery's other hand has a pill in it.

FLANNERY (CONT'D)

I have some medicine for you.

Serena's eyes beg to be left alone as the pill moves toward her mouth.

84

**INT. THOMAS CHAMBERLAIN'S OFFICE - DAY 4 - 09.12**

84

*Clarissa, Jack, Thomas, Button, Hunter*

CLARISSA, JACK, THOMAS, BUTTON and HUNTER are in the office.

HUNTER

Traces of semen were found on her  
body and underwear.

JACK

Has Serena said anything?

HUNTER

No. Wouldn't say a word.

THOMAS

Elective mutism. Result of trauma.

HUNTER

We'll have the Sexual Assault  
Referral Clinic get the samples  
over to you to run DNA. You've got  
Kevin McDowd's DNA?

JACK

At the lab. We expect it soon.

HUNTER

Good. If you can get it over to  
me...and the DNA results, we'll get  
them to the Independent Police  
Complaints Commission.

(MORE)

HUNTER (CONT'D)

And that should just about wrap-up both investigations - Mrs. McDowd and her son. Button? You have anything?

BUTTON

No.

HUNTER

Good. Then we're done.

Hunter is up and moving to leave. He says to the room:

HUNTER (CONT'D)

Thank you!

Hunter's going. Thomas moves to walk them out. Button hesitates. He's troubled. Clarissa and Jack watch him struggling with a thought:

BUTTON

She did say something.

(a beat)

She said, "He loved me."

They hear Hunter's voice shout from the corridor:

HUNTER

Button?

Button goes.

We see Clarissa's face as she considers what he's said.

85

**INT. CLARISSA'S ROOM - NIGHT (1985)**

85

*13 year-old Clarissa, Clarissa's Mother*

A thirteen year-old Clarissa is in bed. The light is dim in the room. Her MOTHER stands in the brightly lit doorway about to say "good night".

CLARISSA'S MOTHER

I'm not always going to be here for you, you know that, right?...but you'll find someone to love you. You will. And when you find them you keep them; hang on to them. Never let them go...Although that sounds a bit creepy.

Her mother laughs. Then looks at her daughter adoringly.

CLARISSA'S MOTHER (CONT'D)

You'll find someone.

She turns the lights off and then says:

CLARISSA'S MOTHER (CONT'D)  
'night. Love you.

86     **INT. THOMAS CHAMBERLAIN'S OFFICE - DAY 4 - 09.13**  
          *Clarissa, Jack?*

86

Clarissa's face as she reflects.

87     **INT. AN OFFICE. A POLICE STATION - DAY 4 - 09.50**  
          *Linda Muddyman, Bill Gardiner, Thomas*

87

It is a modern, well appointed office. Thomas waits patiently. The door bursts open and two people enter. DETECTIVE SUPERINTENDENT LINDA MUDDYMAN and CPS Prosecutor BILL GARDINER. Linda makes the introductions.

LINDA  
Dr. Chamberlain.

THOMAS  
Superintendent.

BILL  
Bill Gardiner from the Crown  
Prosecution Service.

LINDA  
I asked him to join us.

Then -

Thomas is explaining what he found.

THOMAS  
Routine post mortem. Noreen  
Fielden. Sixty-six. Suffering from  
dementia but in otherwise good  
health.

BILL  
If you overlook the fact that she's  
dead.

THOMAS  
Actually, that's the point. She was  
in good health for her age.

LINDA  
How did she die?

THOMAS  
Paralysis of the respiratory  
system. There was a lethal  
concentration of barbiturates and  
anti-emetics in her blood.  
(MORE)

\*  
\*

THOMAS (CONT'D)

The latter stops the body from  
vomiting so that the former will  
stop the heart.

\*

LINDA

The anti-emetic proves the  
intention to cause death?

THOMAS

That would be my view.

LINDA

Can a person with dementia commit  
suicide?

Thomas rephrases the question to make it more precise.

THOMAS

Can they have "intention"?

LINDA

That's what I'm asking.

BILL

Why not? They intend to open a  
door. They open it. Intention  
fulfilled.

THOMAS

Do they know why they are opening  
it?

BILL

Intention and cognition are two  
different things. They are culpable  
for the act.

THOMAS

How can they be if they are  
incapable of knowing cause and  
effect? There is no way someone who  
is profoundly affected by dementia  
can know what the combination of  
those two drugs will do to them.  
They have to be assisted in the  
acquisition of the drugs and quite  
probably in the ingestion of them.

\*

\*

\*

BILL

Dementia was established and  
recorded in medical records before  
her death?

THOMAS

Well before. Three years.

BILL

\*

Legal responsibility had been  
passed to her children?

THOMAS

Yes. Both obligation and benefit.

Linda looks to Bill.

BILL

Loving family members who didn't  
want their mother to suffer?

LINDA

Was she suffering?

THOMAS

From the dementia, of course. Not  
from an obvious physical ailment.

LINDA

How would the drugs be obtained?

Thomas shakes his head.

THOMAS

I don't know. A prescription would  
be required.

BILL

Did she die at home?

THOMAS

No.

LINDA

Where did she die?

88     **EXT. PLEASANT MANOR ASSISTED CARE RESIDENCE - DAY 4 - 10.32**8  
          *Thomas, Linda Muddyman*

THOMAS accompanies DSI LINDA MUDDYMAN as they walk toward the  
entrance of Pleasant Manor Assisted Care Residence.

89     **INT. PLEASANT MANOR ASSISTED CARE RESIDENCE - DAY 4 - 10.33**9  
          *Thomas, Linda Muddyman, Gordan Jarrow, N/S Residents*

Thomas and LINDA MUDDYMAN walk into the dining room with the  
RESIDENTIAL ADMINISTRATOR, GORDON JARROW. The residence  
resembles a tired seaside hotel. Gordon is not a fan of  
clothing made from natural fibers. He wheezes when he walks  
for too long - cigarettes, fatty foods and drink. But the  
place is clean, and looks well organised. The residents  
appear well looked after.

GORDON

I was alerted that she wasn't answering. I came to check. She wasn't breathing. I tried to revive her. I called the police and 999. That's it really.

THOMAS

Presumably there's a written report of the incident.

GORDON

Course. We have to fill in a mountain of forms every time someone dies.

LINDA

Could I see a copy?

GORDON

Course. I'll send it over.

LINDA

Did she have friends?

GORDON

You're joking me? Memory was almost gone. She'd remember some things...sometimes strange things. But most of the time I don't think she knew who she was. Everything's a fog. Sometimes got quite violent... out of frustration. The disease makes them frustrated - they become violent. Her boys were good. They would always visit. Real credit to her.

\*  
\*  
\*  
\*  
\*  
  
\*  
\*  
\*

THOMAS

How often do doctors visit?

GORDON

We use a service to organise all caring and medical staff. Locum GP is available to anyone that needs him. Stops in every month or so as required.

THOMAS

Do you have his name?

GORDON

Course. Albert Kahari. Normally, he would have been here, at Pleasant Manor, but he had a family commitment.



LINDA  
Where can I find him?

GORDON  
Singen, Germany. I'm not sure when  
he's next over.

THOMAS  
Does he write your prescriptions?

GORDON  
Yes.

LINDA  
What chemist do you use?

GORDON  
The local one. "Young's". They  
deliver.

THOMAS  
What do you do if someone needs a  
GP when he's not here?

Gordon looks at them as though they should really know this:

GORDON  
A&E.

90

**INT. LAB. SCIENCE ROOM. LYELL CENTRE - DAY 4 - 10.41**  
*Clarissa*

90

CLARISSA sits by herself with Jacquelyn McDowd's laptop. The footage from the laptop is on one of the screens. The image is obscure - the camera looking at a sand coloured "fuzzy" something with a wall behind it.

SERENA'S VOICE  
No, Kevin! No! I don't want to  
leave here. I can't leave...please  
don't do this to me...

Even though she's heard it before, Clarissa is disturbed by the sound of Serena's voice at first. Then as it repeats on a loop we see a steeliness descend upon her face.

SERENA'S VOICE (CONT'D)  
No, Kevin! No! I don't want to  
leave here. I can't leave...please  
don't do this to me...

She scrolls through photos of KEVIN'S ROOM at the residential home trying to find the "fuzzy" something that is in the image and identify where the spy camera was placed.

She can't listen to the sound anymore and pauses the video. She continues to scroll through the still photos.

We see a number of photos that JACK took on his first visit to Kingscote Bows Residential home.

Among the photos we see one with THE AARDVARK resting on a counter. Clarissa doesn't think anything of it and she continues to cycle through the photos.

91      **INT. YOUNG'S CHEMIST - DAY 4 - 11.05**

91

Linda Muddyman, Thomas, Chemist

LINDA stands at the counter. The Chemist is at their computer.

\*

CHEMIST

No. We have no record of ever  
dispensing that drug.  
Doctor's name?

\*

LINDA

Dr. Albert Kahari.

She is shaking her head as she looks and then says definitively:

CHEMIST

I've got many prescriptions written  
by Dr. Kahari but none for the two  
drugs you're looking for. Sorry.

\*

\*

\*

92      **INT. RECEPTION AREA. THE LYELL CENTRE - DAY 4 - 11.36**

92

Thomas, Edward Fielden, Jack

Thomas comes into the Lyell Centre. EDWARD FIELDEN is waiting for him. He looks gaunt, troubled, angry.

EDWARD

What are you on about? I got a call  
from the police. You're accusing us  
of killing our mother?

THOMAS

I can see you're upset, Mr.  
Fielden...

Thomas tries to get to the doors to get into the Lyell Centre. Edward blocks the doors with his body.

EDWARD

You're God damned right I'm upset.

THOMAS

We have a duty to protect your  
mother...

\*

EDWARD

From us? You want to protect her  
from us? The people that loved her  
most?

THOMAS

Mr. Fielden...

Thomas can't finish the sentence. Edward punches him in the face. Thomas reels backward.

JACK is in the corridor. He sees Thomas knocked backward from the punch. Edward shouts:

EDWARD

You think we killed her?

Edward starts to throw another punch. JACK grabs his arm and we realise that Jack has come into the reception area.

Jack overpowers Edward. Pulling his arm back until the violence drains from his arm. Jack lets him go.

Edward moves to the door but before he leaves he says quietly but with resolve.

EDWARD (CONT'D)

We didn't kill my mother.

Edward leaves the Lyell centre.

Thomas is bleeding from the nose. He says deadpan.

THOMAS

I had him.

JACK

Yeah. I could see that.

93

**INT. NIKKI'S OFFICE - DAY 4 - 11.36**

93

*Nikki, Thomas*

Nikki looks at the Computer Tomography (CT) scans of Kevin on her computer. She is tracking the path of the bullet through the body and into the heart. She checks her notes. Nothing surprising. She lets the images play on her screen as she consults her post mortem notes. Looks up. Sees something that grabs her attention.

Her hand moves to the keyboard. Nikki runs the graphics back and zooms in on ribs. She can see:

INSERT - ON THE SCREEN - a "mended" break in two of the bones.

NIKKI looks closer.

INSERT - ON THE SCREEN - There is a mended break in a wrist, and then are several fingers that have been broken and mended poorly.

NIKKI'S FACE - Curiosity and alarm.

Nikki sees Thomas returning to his office through the open door. She calls to him:

NIKKI  
Thomas?

She sees his injuries.

NIKKI (CONT'D)  
What happened to you?

THOMAS AND NIKKI HOVER OVER THE SCREEN IN HER OFFICE:  
Nikki points to areas on the CT images while she cleans the cuts and abrasions on Thomas' face.

NIKKI (CONT'D)  
Broken wrist. Broken fingers.

THOMAS  
Accident victim?

NIKKI  
Perhaps. The breaks have healed but not properly set. No doctor in the UK would have left the bones like this.

\*

THOMAS  
Overseas?

NIKKI  
I guess that's possible.

Thomas winces as Nikki presses on a very sensitive spot on his nose.

NIKKI (CONT'D)  
Look at this - breaks in the metacarpals in both hands. *Hamate* is broken here. *Capitate* on this hand. It looks as though they might have forced the fingers back until they broke at the joint.

THOMAS  
Self harm...?

NIKKI  
(not convinced)  
Maybe...

THOMAS

Someone did this to him  
intentionally...?

NIKKI

That's where I got to. If I didn't  
know better I'd say that's what it  
looks like. The problem is... I  
don't know better.

94

**EXT. KINGSCOTE BOWS RESIDENTIAL HOME - DAY 4 - 12.26**

94

*Nikki, Thomas*

Nikki and Thomas walk to the entrance.

95

**INT. ROSE BLAKEFIELD'S OFFICE. KINGSCOTE BOWS RESIDENTIAL HOME - DAY 4 - 12.28**

95

*Nikki, Thomas, Rose Blakefield*

Rose Blakefield sits with Thomas and Nikki.

ROSE BLAKEFIELD

I don't know how those breaks would  
have happened. You know, many of  
our residents come from backgrounds  
where there is deprivation or  
violence. Mrs. McDowd couldn't look  
after her son. She was, quite  
difficult herself...

NIKKI

You think she might have hurt her  
son?

ROSE BLAKEFIELD

I'm not saying that. I'm not saying  
anything.

THOMAS

Yes. I can see that.

NIKKI

Do you have a list of carers that  
have worked here over the past six  
months?

ROSE BLAKEFIELD

I'm not at liberty to give that  
information out.

NIKKI

Why not?

ROSE BLAKEFIELD

I just don't feel at liberty.

THOMAS

Perhaps we need to find someone who  
can help you feel differently?

96

**EXT. KINGSCOTE BOWS RESIDENTIAL HOME - DAY 4 - 12.35**

96

*Nikki, Thomas*

Nikki and Thomas are leaving the Residential home. Nikki gets  
her phone out.

THOMAS

Do we have Kevin's NHS number?

NIKKI

Yes.

THOMAS

Pull his records and see who looked  
after him and where.

NIKKI

Sgt. Button? Dr. Alexander.

97

**INT. ROSE BLAKEFIELD'S OFF. KINGSCOTE BOWS RESIDENTIAL HOME - DAY 4 - 13.07**

*Button, Rose Blakefield*

Button stands in front of Rose Blakefield as she grudgingly  
gives him her staffing lists.

98

**INT. LAB. SCIENCE ROOM. LYELL CENTRE - DAY 4 - 13.08**

98

*Clarissa, Jack*

Clarissa is looking at the "spy camera footage" - it is  
frozen with the sand coloured "Fuzzy" something filling the  
screen.

Clarissa loads a stick with photos of SERENA'S ROOM. She  
begins to cycle through the photos of the room. On the third  
photo she stops. She sees a collection of stuffed cuddly toys  
on the shelf in Serena's room. One of them is sand coloured.  
Next to it sits THE AARDVARK that Kevin gave to Serena.

JACK enters.

CLARISSA

Are you feeling very manly?

JACK

(deadpan)

Exceptionally.

(a beat)

What are you doing?

CLARISSA  
Being confused.

JACK  
First time for everything.

CLARISSA  
Hunter says he kidnapped and raped her. Serena said "he loved her".

JACK  
Maybe she misunderstands what love is.

CLARISSA  
Why? Because she's disabled?

JACK  
Because lots of people do.

CLARISSA  
Why is the spy camera footage on Jacquelyn McDowd's computer, when the camera is in Serena Prentice's room?

JACK  
How do you know it's in her room?

Clarissa zooms into the sand coloured fuzzy cuddly toy. The texture and colour are the same as the sand coloured "fuzzy" something in the video.

JACK (CONT'D)  
Where's the camera?

99

**INT. SERENA'S ROOM. KINGSCOTE BOWS RESIDENTIAL HOME - DAY 49-13.41**

*Jack, Serena, Tillie*

JACK'S gloved hand reaches out for the Aardvark. He takes it down from the shelf.

He begins to inspect it. Looking for the location of the camera.

He finds THE CAMERA in the Aardvark's nose.

Jack tries to extract the camera and the memory stick and transmitter from the Aardvark. Struggles. He takes out a knife and is about to slice the Aardvark open when -

SERENA shrieks from the doorway to her room.

JACK stops; spins around. Serena seethes at him with something akin to maternal protection.

SERENA

Put it back. It's not yours.

JACK

I'm sorry. I need to look at it.

SERENA

It was a gift. A gift to me.

TILLIE comes into the room.

TILLIE

Serena? You were meant to stay in the sitting room.

SERENA

He's stealing from me.

JACK

I need to borrow it. I'll bring it back.

SERENA

I don't want him taking it.

Jack doesn't want to cause a scene but he needs to leave.

JACK

I'll get it back to you as soon as I can.

SERENA

He gave it to me. It was a gift.

JACK

Who?

SERENA

My friend.

(a beat)

My Kevin. We were going to live together. He had a house. We were going to live in it.

TILLIE

Serena, it's time for your medication.

Serena stares at Tillie. Silent. Tillie goes leaving Jack alone with Serena. Jack moves to her and says quietly.

\*

JACK

I want to help you Serena. I know it means a lot to you. I give you my word I'll bring it back. May I borrow it?

\*

\*

\*

\*



Serena nods. She's reluctant but she decides to trust him. \*  
Jack goes. Serena sits on the edge of her bed.

Tillie returns with Serena's medication and a plastic cup of water.

TILLIE  
Here are your tablets, Serena. Take  
these for me, okay sweetheart?

Tillie sets the tablets down on the table next to the plastic cup of water. She smiles at Serena. Serena looks at her coldly.

SERENA  
You knew.

Tillie smiles weakly.

TILLIE  
I knew what?

Serena's cold maniacal gaze makes Tillie extremely uncomfortable.

SERENA  
You knew.

Tillie feels threatened. She goes.

Serena stares at the tablets. She picks them up. She picks up the plastic cup of water. Drinks the water. She looks at the pills in the palm of her hand. Decides not to take them.

She opens one of her clothes drawers and drops the pills into it.

100

**INT. LAB. SCIENCE ROOM. LYELL CENTRE - DAY 4 - 14.12**  
*Jack, Clarissa*

100

JACK and CLARISSA look at the AARDVARK on their work table.

Jack cuts one thread underneath the nose of the Aardvark and extracts the miniature camera, transmitter and sensor. He hands it to Clarissa.

CLARISSA  
Camera, transmitter and sensor. It  
has a 24 hour rewriting memory  
stick - that's what the apps  
accessing.

JACK  
Can you get into it?

Clarissa puts the memory stick into the slot in her computer.

WE SEE -

JACQUELYN MCDOWD (CONT'D)  
Leave it there.

We hear the door open. Jacquelyn moves away from the camera. The camera image is now only the bed in Kevin's room and one wall. Otherwise the frame is empty and we only hear voices.

FLANNERY'S VOICE

Cup of tea?

JACQUELYN MCDOWD'S VOICE

Thank you.

We hear JACQUELYN and FLANNERY leave the room. Kevin appears in front of the Aardvark. He stares at it.

KEVIN

You are strange. I like you.

WE SEE EVERYTHING FROM THE AARDVARK'S POV - as Kevin reaches out and grabs the Aardvark. He kisses it.

He drops it on the floor. It settles looking sideways at the legs of the bed and chair and desk. We hear Kevin leave the room.

The image is still for a moment and then it goes black as it turns itself off.

Then suddenly it turns on again AS FLANNERY slams KEVIN to the ground by the bed. We can't see much - their bodies are too close to the camera to make out much detail - but we know it is a struggle, Kevin is strong, Flannery is having trouble controlling him. Flannery's back is to the camera as he says urgently:

FLANNERY'S VOICE

Get me it! Here! Give me it!

We see Flannery's hand and arm reach out of view - take something and in one quick move he brings it down and pushes it onto Kevin. Kevin cries out in pain but immediately stops struggling. His body convulses.

A hand reaches down and grabs the Aardvark (and camera) and hurls it across the room out of the way. It lodges in a corner and looking at the wall for a moment before it turns off.

102A

**INT. LAB. SCIENCE ROOM. LYELL CENTRE - DAY 4 - 14.15**

102A

*Jack, Clarissa, Thomas, Nikki*

IN THE SCIENCE ROOM - Jack and Clarissa consider what they have just seen. Then, Jack calls to Nikki.

JACK

Nikki!

Jack moves to the doorway and calls Thomas. Nikki comes out of her office and walks to them.

NIKKI

What is it?

Thomas joins them as Clarissa rewinds and they watch again.

JACK

Your two dots.

ON THE SCREEN

WE SEE -

103 INT. KEVIN'S ROOM - DAY 4

103

*Flannery, Tillie, Kevin, Nikki, Thomas, Jack, Clarissa*

Flannery's hand and arm reach out of view - take something and in one quick move he brings it down and pushes it onto Kevin. Kevin cries out in pain but immediately stops struggling. His body convulses.

103A INT. LAB. SCIENCE ROOM. LYELL - DAY 4 - 14.16

103A

*Jack, Nikki, Thomas, Clarissa*

IN THE SCIENCE ROOM -

They are all scrutinizing the screen closely.

NIKKI

Stun gun?

JACK

He convulses.

THOMAS

Can you actually see the gun?

Clarissa tries, but they can't find even a fraction of a second of the image where the object in Flannery's hand is not obscured.

CLARISSA

No.

JACK

You can see the result.

NIKKI

Who are the two carers?

JACK

I recognise them both. They were working when I first stopped in. "Tillie"...don't know her family name... The other is Connor something.

104

**INT. CORRIDOR. KINGSCOTE BOWS RESIDENTIAL HOME - NIGHT 4** ~~104~~  
**20.40**

*Serena, Tillie, 2nd Agency Care Assistant*

Serena watches from her doorway. She sees TILLIE and A SECOND AGENCY NIGHT CARE ASSISTANT, going through their bedtime routine.

Medication is dispensed from the cage. Tillie carries medication to a room. The Second Carer disappears down the hall.

Serena leaves her doorway. She moves to the cage as quickly as she can. She slips inside and moves into the back of the closet-like room where medications are kept. She is looking for something. She can't find it.

While she's searching, TILLIE returns to the dispensary cage.

Serena presses herself as far back into the closet-like room as she can - hoping not to be caught. The AGENCY NIGHT CARE ASSISTANT joins Tillie.

Serena is terrified as she watches from the shadows.

TILLIE

That's the pills for room 19. Could you get me two Captopril?

The AGENCY NIGHT CARE ASSISTANT turns to the cage to get the medication. Serena shrinks into the shadows - certain she will be discovered - and just before she is...

TILLIE (CONT'D)

They're just on the left...there.

The Agency Night Care Assistant turns back finds the medication nearer to the entrance of "the cage" grabs them and hands them to Tillie.

Tillie and the Agency Night Care Assistant move off to distribute the medication.

SERENA continues to search - desperate to find what she's looking for.

Then - behind unopened boxes of drugs she finds something - the STUN GUN that Connor and Tillie use to subdue residents in the Assisted Living Facility.

She checks to see if anyone is watching. Content there isn't, she moves from the cage to try and get back to her room. Just as she is reaching the door she hears:

TILLIE (CONT'D)

Serena? It's time for bed now. I'll bring your medication to you.

Serena turns and smiles - concealing the STUN GUN she's carrying with her body.

SERENA

Thank you.

TILLIE

Back to your room! No silly business.

SERENA

No. No silly business.

Tillie moves to the cage. She checks her lists and organises the next round of medication for the residents of the facility.

105 **OMITTED**

105

106 **INT. VIEWING GALLERY. LYELL CENTRE - DAY 5 - 09.32**  
*Button, Hunter, Thomas, Nikki, Jack, Clarissa*

106

BUTTON, HUNTER, join Thomas, Nikki, Jack and Clarissa.

NIKKI

Kevin McDowd has injuries that appear historic and suggest some sort of abuse.

BUTTON

We have a list of the people that have worked at Kingscote Bows during the past six months.

Nikki puts up two slides. One of the "TWO DOTS" and another of the CT scan of the breaks to Kevin McDowd's hands.

NIKKI

I believe that these dots...

Hunter interrupts her.

HUNTER

Stop.

Hunter looks at her blankly. Then to Thomas.

HUNTER (CONT'D)

That's why we're here? Historic injuries to a dead rapist with mental problems who was shot by the police during a kidnapping?

JACK

Luckily, you're not jumping to conclusions...

THOMAS

We're concerned that it may indicate systemic abuse in the assisted living residence.

NIKKI

Kevin's injuries, fractures, burns on the skin suggest that he...

Hunter cuts across Nikki with more up to date information

HUNTER

Kevin McDowd's GP confirmed that although he had referred him to the fracture clinic at the hospital, he wasn't seen because he displayed violent behaviour.

THOMAS

Do you have the GP's name?

HUNTER

Yes. Albert Kahari.

The name rings a loud alarming bell.

THOMAS

Albert Kahari?

HUNTER

You know him?

THOMAS

Of him.

Clarissa steam rolls in to rescue Thomas.

CLARISSA

We have video of Kevin being subdued by a stun gun...

JACK

He's screaming in pain...

HUNTER

And you know that because?

JACK

We can hear him.

HUNTER

You can hear him?

CLARISSA

Yes.

HUNTER

In his room?

JACK

Yes.

HUNTER

Were there signs letting people  
know that they were being filmed?

\*

BUTTON

No.

\*

HUNTER

And there was sound?

JACK

Yes.

HUNTER

If there was sound it's  
inadmissible in court unless  
procedures have been followed.

Thomas is bemused. This is data protection regulations gone  
mad.

THOMAS

A crime is being committed.

HUNTER

The crime that I'm *certain* is being  
committed is the secret filming of  
individuals who have an expectation  
of privacy.

\*

Button asks hopefully:

\*

BUTTON

Can you see the person who is using  
the gun?

JACK

Their back.

HUNTER

You see him apply the gun?

There's a pause.

NIKKI

No. It's obscured.

BUTTON

Do you see the stun gun in his  
hand? Even for a frame.

Silence. Hunter has had enough.



HUNTER

It's obscured, Button. I don't know what is happening in those images and neither do you.

To Jack.

HUNTER (CONT'D)

You found the camera in Serena's room and took it?

JACK

Yes.

HUNTER

Did you have a warrant?

JACK

She gave me permission to take it.

HUNTER

Was anyone else there when she gave it?

JACK

No.

HUNTER

You interfered in my investigation...

JACK

I thought I was helping...

Hunter cuts him off as he looks around the room.

HUNTER

Look, I understand, you all feel somehow culpable for what was a tragic situation. And I wish the boy wasn't dead, I really do, but wishing is a waste of time. We knew the boy was violent. We believed the woman to be in danger. We took a decision which we'll all have to live with.

(a beat)

We know who killed Kevin McDowd and we have a theory about who killed his mother. Evidence that goes to that is worthwhile anything else is a side show. A distraction.

Nikki stares at the table, furious, as Hunter gets up from the table to go.

107

**INT. NIKKI'S DESK. LYELL CENTRE - DAY 5 -09.38**  
*Nikki, Button*

107

Nikki is working at her desk. Button appears at her door.

BUTTON  
Dr. Alexander?

She hangs up and says to Button tersely. Unforgiving.

NIKKI  
No coffee for me, thanks.

Button nods. He says quietly.

BUTTON  
If we find the stun gun in the  
residential home we'll go a long  
way to making our case.

Nikki doesn't look at him. A beat. When she does, he's gone.  
She follows him.

108

**INT. CORRIDOR. LYELL CENTRE - DAY 5 - T/C**  
*Nikki, Button*

108

Button is walking to leave the centre. Nikki comes out of the  
office area.

NIKKI  
There is no evidence that links the  
stun gun to the home...We can't  
just turn up at Kingscote Bows and  
start searching...

\*  
\*  
\*  
\*

Button looks at her steadily.

BUTTON  
I can.

NIKKI  
Hunter?

BUTTON  
I believe a crime has been  
committed. I'm a Sergeant in the  
Greater London Police and I am the  
Road Policing Senior Investigating  
Officer.  
(he recites)  
"I serve the Queen in the Office of  
Constable, with fairness,  
integrity, diligence and  
impartiality.  
(a beat)  
I believe it may assist my  
investigation.

109

**INT. KINGSCOTE BOWS RESIDENTIAL HOME - DAY 5 - 10.52**

109

Button, Rose Blakefield, Jack, Serena, N/S SOCOS

BUTTON stands with ROSE BLAKEFIELD, who is holding the search warrant Button obtained, as they watch as JACK, and SEVERAL SOCOS in their white suits search the Employee areas of the Residential Home looking for the "stun gun". \*

TWO SOCO OFFICERS come out of the Employee "Staff Room". They shake their head. Nothing. \*

SERENA watches them from the doorway to her room.

Tillie stands by the "Dispensing Room" (The Cage) - watching with some anxiety as Jack moves to the Cage. He reaches to open it. It's locked.

JACK

Would you mind opening it for me?

TILLIE

You can't go in there.

JACK

I think I can. Could you open it?

TILLIE

There's only medications and supplies in there.

Jack shrugs.

JACK

Good.

Tillie looks to Button and Rose Blakefield. They indicate with a look that it's okay to open the cage. Tillie does.

Jack begins to search the cage and the shelves of medication.

Tillie watches, trying not to show her concern.

Serena watches - wondering what he's looking for.

Jack searches. He moves to the back of the "dispensing room", searching thoroughly every shelf, behind every box or container. Tillie grows increasingly concerned but -

He finds nothing.

Jack comes out of the cage. He looks to Button and shakes his head "no".

Button's head drops. He stares at the floor. He's running out of ideas.

110      **EXT. KINGSCOTE BOWS RESIDENTIAL HOME - NIGHT 5 - 20.23**      110  
         *Tillie, Flannery*

Tillie is outside smoking a cigarette. She moves out of the view of a security camera which is on a corner of the building.

Connor Flannery approaches.

FLANNERY

Hello

Tillie has a panicked look on her face.

TILLIE

They know something. The Police have been back again. They're asking questions...they searched the cage.

Flannery pauses - but he doesn't show concern.

FLANNERY

For what?

Tillie stares at him not wanting to say the word "stun gun" out loud.

TILLIE

You know.

FLANNERY

Did they find it?

Tillie shakes her head, "nothing".

FLANNERY (CONT'D)

Maybe they don't want to find anything. In the end, nobody cares. Don't you see? Compassion runs out. It's a job nobody wants.

111      **INT. AN OFFICE. A POLICE STATION - DAY 6 - 11.36**      111  
         *Bill Gardiner, Linda Muddyman, Thomas*

Linda Muddyman and Bill Gardiner sit in front of Thomas.

BILL

We've met and discussed this internally and, the bottom line is, we don't think Noreen Fielden's case has legs.

THOMAS

She was given a lethal cocktail...

LINDA

We accept it was lethal.

BILL

But we can't prove she was *given* it  
and we don't know where it came  
from.

THOMAS

But you agree that a crime may have  
been committed?

Silence. Thomas searches their faces for agreement.

LINDA

This is a grieving family. Am I  
going to accuse them of giving  
their mother a lethal cocktail of  
drugs with absolutely no evidence  
behind the accusation?

BILL

I'm not.

THOMAS

Someone gave her the drug.

LINDA

Most likely. Yes. The Justice  
system is a blunt tool. We have to  
think about the whole family.

THOMAS

And who thinks about Noreen  
Fielden?

BILL

We all have, Dr. Chamberlain. No  
one wants to imagine being in her  
shoes.

LINDA

It's a living death, isn't it?  
If that's your existence what's the  
point of being alive?

Thomas is appalled.

THOMAS

You're not thinking you can make  
that judgment?

LINDA

It's the kind of judgement Doctors  
make all the time, don't they? The  
NHS makes. Rationalise resources.  
Who's worth saving?

BILL

We have to take a view, based on what we know, whether this is in the public interest. I don't think it is.

112

**INT. THOMAS CHAMBERLAIN'S OFFICE - DAY 6 - 13.42**

112

*Thomas, Jack, Clarissa*

Thomas moves into his office and slams the door. Jack and Clarissa separately come out of their lab to see what the noise is.

Thomas is alone in his office. We watch him slowly erupt - from a tightly controlled representative of officialdom to raging bull. He throws books across his room. Wipes the papers off his desk in a fury.

Hearing the noise Jack opens the door to check on him. As they watch him from the open door, Thomas sees them.

THOMAS

This is what it is. A casual decision about someone's utility. Two drugs and they're dead.

He calms down and begins to tidy his office.

THOMAS (CONT'D)

No more cost. No more burden. Erased. It's not in the public interest.

Jack looks at him coolly.

JACK

You all right?

Clarissa answers for him.

CLARISSA

Why should he be all right? Go absolutely mental. I'm with you. You're 100% right.

Clarissa sees a book on the ground. She points at it.

CLARISSA (CONT'D)

Jack?

Jack picks it up and hands it to her as Clarissa finishes her thought as she moves to Thomas.

CLARISSA (CONT'D)

Someone else's judgement on whether your life has any worth? You have my permission to be furious.

Clarissa hands him the book.

CLARISSA (CONT'D)  
Have another go. For me.

Nikki comes out of her office holding a piece of paper. She moves to join everyone in Thomas' office.

NIKKI  
Thomas?  
(a beat)  
The DNA doesn't match.

THOMAS  
What do you mean?

NIKKI  
The semen found on Serena's  
clothing and on her swab. Not  
Kevin.

The magnitude of the wrong interpretation of events lands.  
Clarissa says quietly:

CLARISSA  
Not a rapist. "He loved her."

THOMAS  
Do we have any sort of indication  
who...

NIKKI  
No. It was run through the Police  
database. No match.

They are baffled. Jack offers:

JACK  
The Police need to speak to Serena.

He looks to Clarissa.

JACK (CONT'D)  
Do you want to come?

Clarissa hesitates and the hesitation becomes a "no".

113     **INT. CORRIDOR. KINGSCOTE BOWS RESIDENTIAL HOME - DAY 6 -** 113  
         **15.12**

*Button, Jack, Rose Blakefield*

BUTTON and JACK walks down the corridor with Rose Blakefield.

They arrive at Serena's door. Rose Blakefield knocks. No  
answer. She knocks again. Nothing.

Rose Blakefield uses her master key to open the door. They look in and discover that Serena isn't there.

Jack and Button push into the room. A sense of dread begins to descend upon them.

114

**INT. SERENA'S ROOM. KINGSCOTE BOWS RESIDENTIAL HOME - DAY 16 4-15.15**

*Jack, Button, Rose Blakefield*

The bed is made. It hasn't been slept in. Jack begins to pull out all of the drawers looking for clues. He pulls out the drawer in the bedside table and finds a pile of a dozen or so tablets that Serena has not been taking. He shows them to Button.

Jack moves into the bathroom. The floor is dry. So is the shower cubicle. He says to Button.

JACK

Dry. It hasn't been used for a while.

Rose Blakefield says with alarm in her voice.

ROSE BLAKEFIELD

She was here yesterday.

The come out of the room into the corridor -

\*

115

**INT. CORRIDOR. KINGSCOTE BOWS RESIDENTIAL HOME - DAY 6 - 115 15.21**

*Button, Tillie, Jack, Rose Blakefield, N/S Residents*

Button sees Tillie and asks:

BUTTON

Have you seen Serena Prentice?

Tillie shakes her head "no". But Jack sees that she is nervous and presses:

JACK

Where is she?

The protective quality in Jack is unleashed - at this moment he wants to protect Serena and that has a great deal to do with his relationship with Clarissa.

TILLIE

I don't know.

JACK

Why don't you know? Isn't it your job to know?



TILLIE

I don't know.

JACK

Where's your colleague..."Connor"?

ROSE BLAKEFIELD

"Flannery"? He's working elsewhere at the moment.

BUTTON

Where?

ROSE BLAKEFIELD

You're scaring some of the residents.

JACK

We're scaring them?

Jack turns and looks at the faces of the other residents. Most are shocked. A few are frightened.

ROSE BLAKEFIELD

I need to ask you to leave.

Jack turns on Tillie.

JACK

I know how you treat residents here. I've seen it.

ROSE BLAKEFIELD

What do you mean, "you've seen it"? What are you suggesting?

JACK

Ask Tillie.

Jack bears down on her.

JACK (CONT'D)

Where is she, Tillie?

TILLIE

I don't know.

JACK

What have you done to her?

Button puts a calming hand on Jack. Tillie shakes her head. She moves off.

ROSE BLAKEFIELD

If you'll excuse me I need to begin our "missing resident protocol".

(MORE)

ROSE BLAKEFIELD (CONT'D)

Once we've searched the building  
and grounds I'll make a formal  
report to the police.

BUTTON

Ms. Blakefield I'll be requesting  
that Kingscote Bows be closed until  
the safety of residents can be  
guaranteed.

\*  
\*  
\*  
\*  
\*

Rose Blakefield glares at him - panic beginning to fill her  
eyes.

\*  
\*

Jack and Button watch as Rose Blakefield moves away briskly.  
She catches up to Tillie. Rose Blakefield asks her quietly  
and a little desperately:

\*  
\*

ROSE BLAKEFIELD

What did he see, Tillie?

Tillie looks at her, a little anxious, tries to hide it and  
shrugs.

116

**EXT. KINGSCOTE BOWS RESIDENTIAL HOME - NIGHT 6 - 20.46**  
*Tillie, Flannery*

116

Tillie is on the phone she looks up to make sure she isn't  
seen by the exterior security cameras. She is rattled.  
Frightened.

TILLIE

Serena is gone. What did you do to  
her? She's gone! She's not here.  
What have you done? Rose is asking  
questions too. I don't want any  
part of this.

\*

117

**INT. THOMAS CHAMBERLAIN'S OFFICE - DAY 7 - 13.35**  
*Button, Hunter, Jack, Clarissa, Thomas*

117

Button and Hunter are in the office with Jack, Clarissa and  
Thomas. Hunter is unnervingly calm.

HUNTER

Our priority must be to find her.  
We need to review the evidence  
we've collected for leads. Maybe  
she had another boyfriend? None of  
us are privy to her private life.

\*  
\*  
\*

THOMAS

It was rape and Kevin McDowd was  
not the rapist.

HUNTER

We can only operate on what we know  
and I appreciate the evidence is  
now taking us in a different  
direction...

BUTTON

The boy is dead.

HUNTER

There was a perceived threat. It  
was real and the officer did his  
job. End of. Until Serena Prentice  
answers our questions, we won't  
know what happened will we?

JACK

A woman with agoraphobia who  
willingly leaves the building? That  
doesn't worry you?

HUNTER

Of course it worries me. We'll get  
the appropriate amount of resources  
on this.

Clarissa quietly leaves the room.

HUNTER (CONT'D)

We're looking for her. We are in  
contact with the Officers  
conducting the search. She hasn't  
helped herself, and we're not going  
to rush to judgement.

BUTTON

You were wrong about, Kevin.

HUNTER

Yep. We "rushed" on that one. A lot  
of people were wrong about Kevin.  
Kevin didn't make it easy to be  
right about him.

118

**INT. LAB. SCIENCE ROOM - DAY 7 - 17.55**

118

*Jack, Clarissa,*

Jack, and Clarissa are in the lab. Jack is getting ready to  
go home.

CLARISSA

Dr. Kahari. Both residences...  
Kingscote Bows and Pleasant Manor.

She finds it too difficult to justify. Jack sees it.

JACK

It could be a coincidence. It doesn't automatically make him Harold Shipman.

CLARISSA

He's a locum. He only comes once a month. He saw Mrs. Fielden twenty-eight days ago.

JACK

Yeah. And?

CLARISSA

And that helps us.

JACK

Do what?

CLARISSA

Look for a pattern.

She elaborates.

CLARISSA (CONT'D)

In death notices....they go up around his visits.

Then she has a better idea.

CLARISSA (CONT'D)

In room turnover. Pleasant Manor turns over three times as many rooms in the seven days during and after his visits. Visits by Private Ambulances go up at both Pleasant Manor and Kingscote Bows during that period.

JACK

There can be correlation without causation.

CLARISSA

Of course.

JACK

Go home. Get some sleep.

CLARISSA

I'll keep going. My husband's away. I like working.

JACK

Okay. Don't burn yourself out.

CLARISSA

Don't be paternal.

Jack is on his way out as he says -

JACK  
Can't help it.

- and Clarissa stops him.

CLARISSA  
Jack?

Jack stops. A little annoyed - he was so close to being gone.

JACK  
Yup.

Clarissa understates:

CLARISSA  
I don't think Detective Inspector  
Hunter is showing enough concern.  
Do you?

Jack looks at her. The seriousness of both her question and demeanor brings him back into the room.

JACK  
He could show more. He's trying to  
justify the decisions he made and  
the actions he took...we acted on  
what we knew at the time...

Clarissa pauses, then -

CLARISSA  
You're the only one I can say this  
to - you understand, right? There  
is a sacredness in this...you get  
that?

She stares at Jack - it's almost a challenge.

JACK  
I get it.

CLARISSA  
Do you think it is because Kevin  
was disabled...Serena is  
disabled...Noreen Fielden was  
disabled...? He thinks they're  
all...I don't know, "less".

JACK  
If he does, he doesn't know he  
does.

Silence.

CLARISSA  
That may be worse.

JACK  
Yeah.

CLARISSA  
He should be looking at Dr. Kahari.

JACK  
Because he works there? Do we have  
any other evidence?

CLARISSA  
Not yet.

JACK  
Do you think we need some? So he'll  
take it seriously?

Clarissa nods quietly.

JACK (CONT'D)  
I do too. I'm going to hit the rest  
button and see you in the morning.  
(a beat)  
'Night.

Jack goes leaving Clarissa alone. She reflects:

119     **INT. A DEPARTMENT STORE CLOTHING SHOP - DAY (1990)**     119  
*Adult Woman 1 with learning difficulties, Adult Woman 2, 18  
year-old Clarissa, Clarissa's Mother, N/S Security, N/S Shop  
Staff*

An ADULT WOMAN with Learning Difficulties - probably Down's Syndrome is in the dress department. She is absolutely delighted as she looks at a new dress.

She wants to buy it. The ADULT WOMAN sets the dress down and starts to try and find the correct money in her handbag. It is a production for her to find the money and pay. Slow. Laborious. And the woman knows it. She's trying her best and wants desperately to be accurate.

From behind, we see an 18 year-old Clarissa in her wheelchair with HER MOTHER as they arrive in the dress department. They are in good spirits. They've got a few bags - they've been shopping.

They watch as A SECOND FORTY YEAR-OLD WOMAN takes the dress from the woman with learning difficulties. Picks it up from where she has laid it while she counts out her money.

We don't hear the conversation exactly but it becomes heated as the ADULT WOMAN tries to buy the dress and the SECOND WOMAN tries to take it. We catch part of the encounter - and so does Clarissa's mother:

SECOND WOMAN

What do you need it for? It won't make any difference, will it?

CLARISSA'S MOTHER reacts with rage. Clarissa watches as she storms across the shop.

CLARISSA'S MOTHER

What did you say? How dare you! You give it back to her! Now!

Clarissa watches as her mother launches herself on the SECOND WOMAN, then is restrained by several staff and male security.

Clarissa watches as they escort her mother to an arriving police officer. Clarissa's Mother stands defiant as various complaints are made about her behaviour. She turns to look at her daughter and says quietly with red hot intensity:

CLARISSA'S MOTHER (CONT'D)

It's always your fight. Always.  
Never forget that.

She turns back and waits for the Police Constable to interview her.

119A     INT. LAB. SCIENCE ROOM - DAY 7 - T/C  
Clarissa

119A

Clarissa's face, filled with reflection and then resolve.

120     INT. PLEASANT MANOR ASSISTED CARE RESIDENCE - DAY 8 - 10.15  
Gordon Jarrow, Clarissa, Flannery,

An anxious Clarissa waits in her wheelchair as GORDON approaches, wheezing and sputtering. He is wearing a new set of synthetic clothing today.

GORDON

Would you like to see room nine? A nice room. Plenty of space for all your gear. The last resident had several oxygen tanks and it didn't feel crowded. A bit pricier than most but worth it I think.

Gordon leads her to Room 9. As he does we see CONNOR FLANNERY exit another resident's room. Gordon takes the opportunity:

GORDON (CONT'D)

Connor?

Flannery moves to join Gordon.

GORDON (CONT'D)

Meet Clarissa. She's going to be joining our community for a little while. Respite care. Life's gotten a bit too much for her, hasn't it, Clarissa? Needs a break. Needs a rest.

CLARISSA

Yes. A restful break.

GORDON

This is Connor Flannery. He's much loved by everyone here.

CLARISSA

Hello?

FLANNERY

Nice to meet you.

Clarissa shakes his hand.

FLANNERY (CONT'D)

I'm sure we'll be seeing a lot of each other.

Flannery moves off. Clarissa follows Gordon to room nine.

121     **EXT. KINGSCOTE BOWS RESIDENTIAL HOME - DAY 8 - 10.22**     121  
         *Gardener, Tillie (body)*

We look up at the CCTV cameras on the side of the building and realise we are in Tillie's favourite mobile phone spot - the dead spot where cameras don't cover the grounds.

A GARDENER is mowing the grass with an electric mower. He hits something, the blades chew it and the engine grinds before BLOOD and TISSUE shoot into the basket.

The Gardener stops and looks to what he has just "run over" and sees the gnarled part of a hand and arm that has been caught in the rotary blades.

It has been severed from a body that is obscured by the bushes around the building. Is it Serena? We don't know...possibly....

122     **EXT. KINGSCOTE BOWS RESIDENTIAL HOME - DAY 8 - 11.06**     122  
         *Thomas, Jack, Button, N/S SOCOs, N/S Police Officers*

Police Tape is up. Button hurries down to the scene where THOMAS and JACK are already at work.



THOMAS is preparing the body to be moved.

JACK is looking at the area on his hands and knees trying to identify foot wear marks or any other distinguishing marks. He finds several cigarette butts on the grass near the body. He begins to set up the equipment to make a cast of foot wear marks in the grass and earth.

Button arrives and asks Thomas.

BUTTON  
Is it Serena Prentice?

Thomas pulls down the top of the sheet covering the body and we discover that it is TILLE MADDOX.

Button shoots a questioning look to Thomas: "who is it"?

THOMAS  
One of the carers. Tille Maddox.

BUTTON  
Cause of death?

THOMAS  
Nothing conclusive. There is no obvious trauma.

JACK  
Any news on Serena?

Button moves toward Jack, he shakes his head and says quietly:

BUTTON  
No.

Button turns back to the body and sees Tillie's arm and hand for the first time. He blanches at the sight.

BUTTON (CONT'D)  
What happened to her hand?

\*

123

**INT. ADMIN OFF. KINGSCOTE BOWS RESIDENTIAL HOME - DAY 8 - 123**  
**11.26**

*Hunter, Rose Blakefield, N/S Police Officer*

HUNTER stares at three small monitor screens with the CCTV images. Rose Blakefield is standing with him. A UNIFORMED POLICE SOCO OFFICER scrolls through the images on the screen manually.

There is no camera coverage of the place that the body is found. Hunter is disgusted. He looks at Rose Blakefield.

HUNTER

This was meant to keep your  
residents safe?

She doesn't answer.

HUNTER (CONT'D)

Whoever put this system in should  
be fired.

124

**INT. ROOM NINE. PLEASANT MANOR ASSISTED CARE RESIDENCE -** 124  
**DAY 8 - 12.17**

*Clarissa, Flannery*

Clarissa is in the room by herself. A few belongings set out  
to make it look like "home".

She hears the muffled cry of a man in another room. It spooks  
her. She opens the door to her room and looks out into the  
common area and corridor. It's empty.

Then a voice startles her:

FLANNERY

Hi Clarissa...

Clarissa turns to see Flannery.

FLANNERY (CONT'D)

Do you need anything?

CLARISSA

No, I'm good. Fine.

(a new thought)

If I wanted to see the Doctor...

FLANNERY

Doctor Kahari?

CLARISSA

How do I go about doing it?

FLANNERY

I can let him know you want to see  
him.

CLARISSA

Is he a good doctor?

FLANNERY

He seems to be good.

Flannery smiles.

FLANNERY (CONT'D)

I've never been his patient. He's  
attentive.

CLARISSA

Is he here every day?

FLANNERY

Usually available for a few days every month. But you can contact him by email if you need a prescription.

CLARISSA

Thank you. I can get pain killers from him?

FLANNERY

Do you have pain, Clarissa?

CLARISSA

Sometimes.

FLANNERY

If you have pain, I can help you, too.

CLARISSA

Thank you.

Flannery looks at her a little too long, nods and smiles benevolently before he walks away.

125

**INT. THE CUTTING ROOM - DAY 8 - 13.42**

125

*Thomas, Nikki, Tille (body)*

THOMAS and NIKKI stand over the body of TILLE MADDOX. NIKKI inspects the skin. Moves down her neck, shoulders and then her chest. She reaches the hollow of Tillie's neck and finds -

Two Dots.

Thomas sees them. She looks to the side of her body. Another set of two dots.

Thomas instinctively moves to measure them.

THOMAS

3.175cm.

It's the same measurement as the other pairs of dots found and Nikki confirms it remembering:

NIKKI

One and a quarter inches.

There's a beat as Nikki inspects the chest and flank of Tillie's body and finds three other sets of dots.

NIKKI (CONT'D)

Multiple application of a "stun gun". There's no other sign of trauma.

THOMAS

Is the stun gun the possible cause of death?

NIKKI

The stun gun causes cardiac arrhythmia...

THOMAS

Leading to ventricular fibrillation...

NIKKI

Which results in cardiac arrest.

126

**INT. FORENSIC AREA. SCIENCE ROOM. LYELL CENTRE - DAY 8 -** 126  
**14.21**

*Jack, Thomas*

Jack comes in, returning from the crime scene, with a stack of trays of plaster casts of the grass and earth around the crime scene. He sets them down on his work table.

He looks around. No sign of Clarissa. He looks to see if there is any message for him.

Thomas passes by the door to the lab on his way back to his office.

JACK

Thomas?

Thomas stops.

JACK (CONT'D)

You heard from Clarissa?

THOMAS

She never speaks to me, Jack. She only speaks to you.

JACK

That's a "no"?

THOMAS

Yes.

Thomas walks on to his office.

JACK

She didn't call in sick?

THOMAS  
I thought we just had this  
conversation?

JACK  
Yeah.

Thomas answers as though it is a new realisation.

THOMAS  
She never calls in sick.

Jack's face. He's worried something is wrong.

127 **INT. DINING ROOM. PLEASANT MANOR ASSISTED CARE RESIDENCE -127**  
**DAY 8 - 14.35**

*Clarissa, Dorothy, William, N/S Residents, Dorothy's  
relatives (couple), Flannery*

Clarissa sits by herself and watches the other residents as they eat. Some are quite chatty with each other. Others look lost.

DOROTHY, a woman with severe dementia sits quietly. She looks \*  
frightened and confused all of the time. Her face is a  
perpetual mask of anxiety.

A learning disabled man, WILLIAM, who struggles with personal hygiene, has wispy facial hair and bad teeth comes over and stands in front of Clarissa's table and stares at her. It's a little unnerving. Finally, Clarissa says to him.

CLARISSA  
Hi.

William smiles broadly as though her greeting was the most valuable gift ever.

WILLIAM  
Hi.  
(a beat)  
Are you going to die soon?

CLARISSA  
I don't think so.

William walks away - not obviously registering the answer to his question.

When Clarissa turns back she sees A COUPLE IN THEIR LATE FIFTIES sitting with DOROTHY. They speak quietly to her but she becomes agitated - aggressive. \*

DOROTHY  
She's trying to steal from me...Why  
are you stealing? \*

We hear the desperate attempts by the couple to calm Dorothy down. "No, Mum...please...", "Mum it's me...Eleanor..."

DOROTHY (CONT'D)  
She's stealing from me!

\*  
\*

Flannery hurries into the room. He quickly calms Dorothy - puts his arm around her and guides her from the dining room.

\*

When she turns back William is standing in front of her.

WILLIAM  
My name is William.

Clarissa sees THE COUPLE that were sitting with Dorothy arguing. It's a grown-up argument, full of regret rather than recrimination.

CLARISSA  
Hi William.

She's distracted by them as they leave the dining room -

WILLIAM  
Do you like me?

CLARISSA  
Yes.

William smiles. He nods. He starts to pick up her empty tray as a gesture of friendship.

CLARISSA (CONT'D)  
Thank you.

And when he lifts it Clarissa sees TWO DOTS on his forearm. About an inch and a quarter apart. Clarissa is alarmed, she watches as -

William walks away, a smile on his face - all is good with the world.

128 **INT. PLEASANT MANOR ASSISTED CARE RESIDENCE - EVENING 8 - 128**  
**18.26**

*Clarissa, Dorothy's relatives (couple), Dr Kahari*

Clarissa moves down the wide corridor toward her room. She sees the COUPLE in their late fifties standing by the open door to Dorothy's room.

In the room, Dorothy is sitting in a chair looking into space, oblivious. A TALL MIDDLE AGED WELL DRESSED BLACK MAN with a stethoscope is speaking to her.

Clarissa tries to go slow and eavesdrop on the COUPLE'S conversation when her mobile phone begins to vibrate and the noise causes the COUPLE to look in her direction.

Clarissa accelerates forward. She looks at the screen and sees that it is "JACK" on the phone.

She thinks about what to do. Then she sees Dr. Kahari come out of the room. She moves to catch him.

CLARISSA  
Dr. Kahari?

Dr. Kahari turns back and smiles broadly.

KAHARI  
Yes? Can I help you?

CLARISSA  
I wondered if I could make an appointment to see you?

KAHARI  
Of course. See Mr. Flannery. He'll put you in my diary. You're new.

CLARISSA  
Yes.

KAHARI  
Nice to meet you.

Clarissa can't get a read on him.

CLARISSA  
Yes. Same.

129     INT. LAB. SCIENCE ROOM. LYELL CENTRE - EVENING 8 - 18.28 129  
Jack

Jack speaks to the answer-phone.

JACK  
Checking up on you. Need you in the lab. Call me back.

Jack hangs up. Thinks about what to do. He moves to his work table and begins to lay out the trays of plaster casts of the ground around the crime scene.

WE WATCH as he begins the forensic process of turning the plaster image into a print.

WE SEE the outcome of the print on large format paper. A footwear mark with a non-slip grid sole of a shoe. Next to the shoe print is a rounded point equilateral triangular shape about two inches on each side(a ferrule).

Jack lays the positive print on the work bench. He considers the image.

129A     INT. PLEASANT MANOR ASSISTED CARE RESIDENCE - EVENING 8 129A  
18.34

*Flannery, Clarissa*

Flannery is in the staff area doing paperwork when Clarissa arrives.

CLARISSA

Mr. Flannery?

FLANNERY

Call me Connor.

CLARISSA

Connor, I'd like to make an appointment with the Doctor.

FLANNERY

He's only here one more day on this visit. I'll see if he has time for you.

CLARISSA

Have you worked here a long time?

FLANNERY

On and off.

CLARISSA

Did you know Noreen Fielden?

Flannery tightens.

FLANNERY

No. I don't think I do. Why are you asking?

CLARISSA

I heard Dr. Kahari was looking after her. She was perfectly well and then one day she died.

Flannery laughs. He continues with an unnerving calmness.

FLANNERY

That happens to quite a few people, doesn't it?

CLARISSA

I suppose it does.

FLANNERY

Who told you Mrs. Fielden was perfectly well?

Clarissa tries to dodge the danger.



CLARISSA  
One of the other residents.

FLANNERY  
Not a doctor?

CLARISSA  
No.

FLANNERY  
Which resident?

CLARISSA  
I don't know their name.

FLANNERY  
Of course. You're new.

CLARISSA  
Yeah.

FLANNERY  
What did they look like?

Clarissa hesitates.

FLANNERY (CONT'D)  
Man or a woman?

CLARISSA  
I'm sure they didn't mean anything  
by it.

FLANNERY  
It worried you. Who was it?

CLARISSA  
I'm feeling a bit tired. I'm going  
to have a rest.

FLANNERY  
Of course.

130

**INT. ROOM NINE. PLEASANT MANOR RESIDENCE - NIGHT 8 - 20.52** 30  
*Clarissa, Flannery*

Clarissa lies, fully clothed on her bed, eyes open. She can hear the moans of the man next door. Then a scream of pain. Then silence.

CLARISSA'S DOOR OPENS

Clarissa presses her phone down to kill the light. She sees the silhouette of a man framed in the doorway and then pretends to be asleep.

The door shuts. Clarissa thinks it is safe.

She sits up on the bed. Begins to type a message on her phone when she realises that there is someone sitting in her room. Flannery's soothing voice terrifies her.

FLANNERY

Where are you from Clarissa?

CLARISSA

What are you doing in my room?

FLANNERY

I wanted to make sure you're all right.

CLARISSA

I'm fine.

Clarissa presses dial on her phone.

131

**INT. LAB. SCIENCE ROOM. LYELL CENTRE - NIGHT 8 - T/C**

131

*Jack*

Jack sees his phone light up and vibrate. He sees Clarissa's name on it. He grabs the phone:

JACK

Clarissa?

But there is no answer.

JACK (CONT'D)

Clarissa! Are you there?

Nothing. Jack looks at the phone. Isn't sure what to do. He hangs up. Then dials her back.

132

**INT. ROOM NINE. PLEASANT MANOR RESIDENCE - NIGHT 8 - 20.53**

132

*Clarissa, Flannery*

Clarissa's phone lights up and vibrates. Flannery can hear the muffled sound. Referring to the phone:

FLANNERY

You have friends?

CLARISSA

Probably PPI.

Flannery laughs quietly. Suddenly it is almost as though it is a normal conversation.

The shadowy image of Flannery gets up and moves toward her. Clarissa is frightened but tries not to show it. He looks down on her on the bed. It's threatening but his words belie the physical intimidation:

FLANNERY

I don't want you to be lonely.

Then he reaches down and takes her phone.

CLARISSA

No! Give it back! What are you doing?!

FLANNERY

You have to be more considerate.  
These disturb other residents when  
they're trying to rest.

Flannery keeps the phone, turns and goes - when he opens the door the light and silhouette in the door frame make him look like Lucifer himself.

133     **INT. LAB. SCIENCE ROOM. LYELL CENTRE - NIGHT 8 - 20.54**     133  
         *Jack*

Jack stares at his phone. He calls one more time and the phone goes immediately to answer-phone.

JACK

Clarissa? You're scaring me.

134     **EXT. A TERRACED HOUSE. - NIGHT 8 - 21.30**     134  
         *Jack*

The front of the house is distinguished by a ramp for a wheelchair to easily get in and out.

Jack walks up the ramp to front door. There are no lights on.

Jack knocks. Then knocks louder. Then he calls through the letter box:

JACK

Clarissa?

There's nothing. He calls on his mobile. Leave's a message.

JACK (CONT'D)

Max? It's Jack. I don't want to  
worry you but I am trying to reach  
Clarissa. I can't find her. Call me  
back.

135     **INT. PLEASANT MANOR ASSISTED CARE RESIDENCE - DAY 9 - 09.25**<sup>5</sup>  
Clarissa, Dorothy's relatives (couple), N/S Ambulance  
Attendants, Dr Kahari, Flannery

CLARISSA comes out of room nine into the wide corridor and common area. She looks across the corridor and is surprised to see the COUPLE IN THEIR LATE FIFTIES standing in front of DOROTHY'S ROOM.

The door to Dorothy's room opens and two private ambulance attendants wheel Dorothy's dead body out on a gurney covered by a sheet.

The COUPLE no longer seem agitated but rather accepting of the situation.

Suddenly Clarissa is startled by the rich, warm but Germanic voice of Dr. Albert Kahari.

KAHARI

Hello!

Clarissa turns and finds the Well Dressed Middle Aged Black Man in front of her.

KAHARI (CONT'D)

Are you Clarissa? Clarissa Mullery?

CLARISSA

Yes.

KAHARI

Dr. Kahari. I understand you wanted to see me.

CLARISSA

Yes. Thank you.

KAHARI

I'm a good doctor.

Clarissa is taken aback. He smiles.

KAHARI (CONT'D)

I heard you were asking. What did you want to see me about?

CLARISSA

Medication.

KAHARI

I'll have a look at your NHS records and we can discuss what you need. You were asking about Noreen Fielden?

CLARISSA

Yes.

KAHARI

We can discuss that too.

Kahari walks away and Clarissa's eye follows him until she sees Flannery being thanked by the COUPLE IN THEIR LATE FIFTIES as they leave the building with the body of their mother.

136

**INT. THOMAS' OFFICE - DAY 9 - 09.42**

136

*Jack, Thomas*

Jack and Thomas are in the office. Jack is explaining:

JACK

I don't know where she is. Not at home. She called but didn't speak. I called back. She didn't answer.

THOMAS

Did she say anything to you the last time you saw her?

JACK

Many things. She was disappointed in Hunter. Suspicious of Dr. Kahari...

THOMAS

Kahari?

JACK

Where's Kahari now?

Thomas looks at some papers on his desk. Finds a phone number and dials.

THOMAS

Hello. I'm trying to reach Dr. Kahari. Is he with you now? I see. I'll call back.

He hangs up. Looks at Jack.

THOMAS (CONT'D)

Pleasant Manor.

JACK

She's gone to Pleasant Manor...?

He looks at them.

THOMAS

To find out what happened to Noreen Fielden.

Jack cannot believe she put herself in such danger.

CLARISSA  
Leave me alone! Let me go!

Flannery stays very calm - as though he is dealing with one of the dementia patients.

FLANNERY

Let's get you into your room,  
Clarissa. Let's try to stay calm.

CLARISSA

Let me go!

FLANNERY

We're all doing our best to look  
after you.

Other Patients and Carers look at them. Flannery waves them off.

FLANNERY (CONT'D)

I've got it.

They go into - Room nine.

139A     INT. ROOM NINE. PLEASANT MANOR RESIDENCE - DAY 9 - T/C     139A  
         *Flannery, Clarissa*

Flannery guides her into the room and closes the door. He locks it.

FLANNERY

I'll look after you Clarissa.

CLARISSA

You kill them?

Flannery pulls her out of her chair and throws her to the ground. He takes out a bottle of pills. He pours some into his hand.

FLANNERY

You tell me what the point of them  
is. They take up resources.  
Contribute nothing. They don't know  
who or where they are. They are a  
condemned building. Rotting from  
the inside.

(a beat)

What's the point of you?

He begins to try and stuff the pills into Clarissa's mouth. Tipping her head back, he tightens his grip on Clarissa's neck. She starts to blackout and Flannery starts shoving the pills in.

Suddenly, there is an almighty noise as JACK kicks the locked door in.

Flannery looks up. Jacks knocks him across the room with one punch and rushes to make sure Clarissa is okay.

140     **INT. PLEASANT MANOR ASSISTED CARE RESIDENCE - DAY 9 - 11.40**  
          *Flannery, Clarissa, Jack, Dorothy's relatives (couple),  
          Button, N/S Police Officers*

Flannery sits handcuffed on a bench.

Button speaks to the COUPLE IN THEIR LATE FIFTIES he shows them the empty boxes of drugs. The daughter of Dorothy begins to cry. Her husband consoles her.

Clarissa and Jack begin to move past him.

\*

                  CLARISSA  
          Shut the fuck up.

                  FLANNERY  
          What is the point of you?

Clarissa looks at him coldly:

                  CLARISSA  
          To put you away forever.

Jack and Clarissa arrive at Button who's holding the empty boxes from the two drugs Clarissa found in Dorothy's room.

                  BUTTON  
          £4000. That's what they charged to  
          let their mother slip away. It  
          costs £6000 a month to keep her  
          alive. Easy maths.

                  JACK  
          Jacquelyn McDowd?

                  BUTTON  
          She was going to blow the whistle  
          on him for hurting her child. He  
          drugged her and let her kill  
          herself in her car.

141     **EXT. PLEASANT MANOR ASSISTED CARE RESIDENCE - DAY 9 - 11.40**  
          *Dr Kahari, Flannery, Button, Jack, Clarissa, N/S Police  
          Officers*

Dr. Kahari and Connor Flannery are led from the building handcuffed by Button while Jack and Clarissa watch.



142

**INT. VIEWING GALLERY - LYELL CENTRE - DAY 9 - 12.20**  
*Hunter, Button, Jack, Clarissa, Nikki, Thomas*

142

Hunter, Button, Jack, Clarissa, Nikki and Thomas are in the room. There is photograph of the impression that Jack took of the ground of the crime scene on the screens. They can see a clear outline of the footwear marks. Clarissa decodes them.

CLARISSA

Two footprints. One not bearing weight completely. It's worn on the front of the shoe where the foot is dragged. Left foot.

\*  
\*  
\*

JACK

Which foot does Serena drag?

\*  
\*

CLARISSA

Left.

\*  
\*

Hunter points out the triangular image.

CLARISSA (CONT'D)

That's in the imprint of a ferrule. The rubber on the bottom of a stick.

JACK

Serena is not missing. She's hiding.

143

**INT. JACQUELYN MCDOWD'S SMALL TERRACED HOUSE - NIGHT 9 - 20.34**  
*Serena, Jack, Hunter, Button*

143

Serena sits on the bed in KEVIN'S BEDROOM. Still, quiet. Her sticks and a satchel handbag are with her. She holds a key in her hand. The stun gun is lying on top of the bed. She looks around the room at the artefacts of Kevin's life.

The door bursts open. Jack leads Hunter and Button into the house. Serena doesn't try to run. She waits. Without words Jack escorts her from the room.

144

**INT. LYELL CENTRE. ENTRANCE AREA - DAY 10 - 09.15**  
*Edward Fielden, Andy Fielden, Thomas*

144

Edward and Andy Fielden wait in the entrance area. Thomas comes into the area. He shakes their hands perfunctorily.

THOMAS

Morning.

He starts back to his office.

THOMAS (CONT'D)  
If you'd like to come back.

EDWARD  
Dr. Chamberlain, I'd like to say  
I'm sorry...

Thomas nods; keeps walking - leading them down the corridor.

EDWARD (CONT'D)  
It's been a very distressing  
time...

Thomas opens the door to his office.

145

**INT. THOMAS CHAMBERLAIN'S OFFICE - DAY 10 - 09.17**  
*Edward Fielden, Andy Fielden, Thomas, Linda Muddyman*

145

Edward and Andy Fielden enter. Thomas follows them. Standing in Thomas Chamberlain's office is DI Linda Muddyman.

LINDA  
Gentlemen.

Concern begins to seep into the faces of Edward and Andy.

LINDA (CONT'D)  
We believe that you conspired to  
murder your mother Noreen Fielden.

\*

Edward is animated. Andy dead still.

EDWARD  
It's not true. Ridiculous.

LINDA  
We have evidence to suggest that  
Andrew Fielden paid four thousand  
pounds to Connor Flannery to have  
drugs administered to your mother  
which would kill her.

EDWARD  
This is insane. Andy?

Linda begins to recite the caution.

LINDA  
"You do not have to say anything".

EDWARD  
Andy!?

ANDY  
Be quiet Edward.

LINDA

"But it may harm your defence if  
you do not mention when  
questioned..."

ANDY

If was costing two thousand a week.

LINDA

...something which you later rely  
on in Court."

ANDY

She didn't even know who we were.

LINDA

Anything you do say may be given in  
evidence."

ANDY

What were we meant to do?  
Everything she saved was gone. Her  
house? They'd be nothing left when  
we sold it. There'd be nothing to  
inherit, Edward. That's not what  
she wanted! There'd be nothing  
left.

\*  
\*  
\*  
\*  
\*  
\*  
\*

Edward sinks onto the settee and begins to sob quietly while  
Thomas and Linda watch.

\*

146 INT. A CORRIDOR. HARPER GROVE RESIDENTIAL HOME - DAY 10 - 146  
10.35

*Clarissa, N/S Staff Member*

We come off a sign which says: "HARPER GROVE RESIDENTIAL  
HOME" to find -

Clarissa motoring down the corridor. She's got a look of  
determined trepidation on her face. A staff member glances  
at her curiously - she's not seen her before. She gets to a  
door. Knocks. Opens the door and enters.

147 INT. A ROOM. HARPER GROVE RESIDENTIAL HOME - DAY 10 - 10.36  
10.37

*Clarissa, Clarissa's Mother*

An Older Woman sits in a chair by the window in the room. She  
has dementia.

CLARISSA

Mum, its me. Clarissa.

Clarissa's mother turns to look at her. A little vacant.  
Confused. She smiles trying to present herself as "normal".

CLARISSA'S MOTHER  
Of course it is. How are you?

CLARISSA  
I'm fine.

CLARISSA'S MOTHER  
How lovely to see you.

CLARISSA  
Lovely to see you too.

CLARISSA'S MOTHER  
Clarissa? Is that what you said  
your name is?

CLARISSA  
Yes.

CLARISSA'S MOTHER  
I have a daughter named, Clarissa.  
(a beat)  
A beautiful daughter.

Silence. Clarissa's mother is on the edge of oblivion. She's content to just sit and hold her daughter's hand. Clarissa says quietly and reassuringly to her mother:

CLARISSA  
I love you, Mum.

Clarissa's mother smiles. Looks at her a little vacantly.

FADE OUT.

**END CREDITS**