

TV DRAMA - AT RISK

Episode 1

Emily_Dec14

Telescript by

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INT - CLARE AND SIMON'S HOUSE - DAY

CLARE and SIMON are sitting up in bed, he is reading a Sunday Times, she is reading the magazine supplement. She shoves it under Simon's nose pointing something out.

CLARE
Who in there right mind goes out
looking like that?

SIMON
If you've got it...

CLARE
... Don't inflict it on those of us
that haven't.

SAMANTHA and MELISSA burst into Clare and Simon's bedroom and jump onto the bed followed by lots of giggling.

SAMANTHA
Mummy!

CLARE
Come here sweetheart.

Simon begins to tickle Melissa.

MELISSA
No!!! Daddy, daddy!

Samantha pushes Simon back. He feigns being knocked out. Melissa pulls a funny face at her dad.

MELISSA
Nasty pasty!
(Blows a raspberry)

The girls laugh.

EXT - EMILY'S HOUSE - DAY

A family consisting of husband (PETER), wife (HELEN), both mid thirties and their daughter, (EMILY-aged 9-10) are seen coming in and out of a modern 3 bedroom semi.

Peter is loading a picnic bag and other essentials into the boot of his BMW. He is casually dressed in designer T-shirt, jeans with the added finishing touch of squeaky clean trainers, looking obviously like a man more accustomed to wearing a shirt and tie. Likewise, Helen is wearing the latest in designer leisure wear, she walks into the house and is seen re-grooming her already perfect hair in a hallway mirror before locking the front door.

Emily stands near to the car fidgeting, by nature she's a nervy looking girl a little on the clumsy side.

She is dressed immaculately in an elaborate almost Barbie doll like manner. So much so your first impression would be that she was on her way to a social engagement rather than an amusement park.

EXT - A ROAD OF SEMI-DETACHED HOUSES - DAY

STUART picks up the young lady (SUSAN) he chatted-up at in the last epi's seminar. She is scantily clad in cropped top and tight fitting shorts. They kiss. Susan gleefully skips into the car as an all smiles Stuart holds open the door of his pride and joy: A racing green MG Soft-top.

INT - THE HOME OF LISA - DAY

LISA is sitting in her dressing gown with a cup of tea looking pensive and starrng off into the distance. A woman in her late-forties sits nearby in a wheelchair, (Lisa's disabled mother MARY, who suffers from Multiple Sclerosis) seeks to reassure her.

MARY
 You'll soon get into the swing of things love.
 (beat)
 The first week in a new job is always the hardest.

Lisa looks up and sighs, she reaches across to take hold of her mother's nearest hand (Mary's left) which is permanently half-clenched as a result of Multiple Sclerosis.

MARY (CONT'D)
 Not so hard.

LISA
 Sorry...
 (beat)
 You know what mum? There's a big difference between thinking you can do something and actually doing it.

Mary pulls the motorized lever on her chair until facing Lisa.

MARY
 You my girl can do anything if you put your mind to it.

Lisa leans across to embrace her mum.

INT - INSIDE THE BMW - DAY

Peter is in the driver's seat, Helen is next to him, with Emily sitting in the back.

Helen takes two sweets from a packet, she unwraps one and pops it into Peter's mouth then does the same for herself.

EMILY
Mum can I have a sweet please?

HELEN
You know you're not allowed sweets in the car.

EMILY
Mum that's not fair, you've both got one.

PETER
But unlike some, we don't make a mess.

Helen half-turns her head towards Emily.

HELEN
She is getting older love, maybe just the one?

Peter glances across at Helen who is passing the sweet packet behind her for Emily. Peter looks at Emily in the rear-view mirror as he speaks.

PETER
Don't abuse the privilege by messing up my car.

Emily chooses a sweet from the packet.

EMILY
Thank you...
(beat)
Mum!

PETER
Don't start.

Helen puts a hand on Peter's knee to calm him down.

Emily pops the sweet into her mouth while surreptitiously sticking her tongue out at her father.

INT. STUART'S CAR - DAY

Stuart is driving down a country lane. R & B blasting out which Susan is singing along too decidedly out-of-tune. If her screeching tones are annoying Stuart, he is much too preoccupied ogling her boobs to notice.

STUART
Thought we'd go for Sunday lunch at this little pub I know by the canal.
(MORE)

STUART (cont'd)
Then maybe have a walk, nowt demanding
just a little stroll.

(beat)
Afterwards you can check out my place
and just see where things take us,
sound alright?

Susan is having too much fun singing and doing the chick in a cool car thing to take much notice of what Stuart is saying.

SUSAN
Yeah, whatever.

INT. RAVI'S BEDROOM - DAY

An excited RAVI is in his boxer shorts and T-shirt with an X Box control pad in his hands. He is playing HALO 5.

His room looks like some left over University pad with posters of Che Guveara, old movie posters, a several seasons old poster of Leeds Utd, and a few female Bollywood stars.

RAVI
Go on! Yes! Get in there!

On his X Box screen we see his character killed in action.

RAVI
NOOOOO!!!!

Ravi is distraught and throws himself onto his bed.

INT - KIRKLEES RESIDENTIAL HOME - DAY

ADRIAN is in the office with the Homes Manager, ANN (late 40's, bit on the plump side with solid no-nonsense attitude).

Ann is having some difficulty reading a message.

ANN
I can't make head nor tale of this.

Ann passes the note over to Adrian who examines it carefully.

ADRIAN
Managers meeting, Tuesday
(beat)
not sure what...

Adrian holds the note up to the light, just as he looks up he spots TRACY through the window walking up the garden path.

ADRIAN (CONT'D)
Tracy!

Adrian rushes out of the office to meet her.

Tracy is wearing tarty clothes that are as dirty as her appearance, looking every inch like someone who's spent the last few days sleeping rough.

ADRIAN (CONT'D)

Tracy!

Tracy half-staggers and half-throws her arms around Adrian. Ann arrives and between them they help Tracy inside.

EXT - INSIDE THE AMUSEMENT PARK - DAY

Emily and her parents are sitting around a picnic table eating their picnic when, Emily knocks over her cup of juice that spills onto the floor narrowly missing Peter.

PETER

Emily!

EMILY

Sorry!

Emily clings to her mother fearing the worst.

HELEN

Did any spill on you?

As Peter checks his clothes, Helen hugs Emily close.

PETER

No, I don't think so.

He looks at Emily who averts her eyes.

PETER (CONT'D)

You were lucky this time.

Helen cups Emily's hand in hers to reassure her.

DISSOLVE TO:

Emily, Peter and Helen are on a ride together, mother and daughter are obviously enjoying themselves but Peter looks decidedly green and uncomfortable. The ride ends.

EMILY

Again, come on!

Emily dashes off to rejoin the queue. Helen seems more than willing to comply with Emily's wishes, however, Peter is dragging his feet.

HELEN

Come on!

Peter stops, he is white and slightly out of breath.

PETER
No... I've had enough... I'll sit this
one out.

Peter waves her to go, Helen hastily catches up with Emily.

EMILY
Where's dad?

HELEN
He's sitting this one out, so it's
just us girls, cause we're tough.

Helen joins in with Emily on... "boy-ze."

EMILY
(sung as a ditty)
Girls are tougher than boy-ze.
(beat)
YEAH!

The pair of them embark on the ride, as they pass by the spot Peter is sat the girls scream and wave. However, Peter is deep in thought and doesn't notice them.

DISSOLVE TO:

EMILY
Can I have an ice cream mum?

Emily is pointing to the ice cream stall with one hand and jokingly leading Helen with the other.

EMILY
Mum, please!

HELEN
I know what your dad would say.

Emily continues to drag Helen, who has ceased resisting towards the Ice Cream Stand. Helen glances around her looking for Peter. As they reach the front of the stall...

HELEN (CONT'D)
What do you want love?

Emily speaks to the young waitress behind the stall.

EMILY
A ninety-nine please.

HELEN
Make that two.

Helen and Emily take their ice creams and are stood eating them mid-way between the Ice Cream Stand and the ride. Emily is engrossed in her ice cream and watching the people laughing and screaming on the ride she has just been on.

Helen is looking about the crowd for a sight of Peter. While her mother is distracted Emily spills ice cream on her dress. In a state of panic Emily attempts to wipe clean her dress.

CLOSE UP: Emily's countenance changing from a happy girl enjoying her day out to one of real distress.

Peter approaches and notices Emily wiping her dress.

PETER
Can't leave you alone for ten minutes
can I?

Helen turns around to be met Peter's angry gaze.

PETER (CONT'D)
What were you thinking of woman giving
her ice cream?

HELEN
Where've you been?

PETER
That's not the point!

Helen now notices the stain on Emily's dress.

HELEN
Oh Emily.

Helen takes a tissue out of her bag and spits on it then uses it to wipe Emily's dress.

EMILY
I'm sorry.

PETER
Sorry's not good enough. How many
times do I have to tell you, a messy
child's a..?

Emily bursts into tears and runs off.

HELEN
Really Peter, it's only a bit of ice
cream, it'll wash out.

Emily sits down on nearby bench with her head in her hands.

INT - KIRKLEES RESIDENTIAL HOME - DAY

Tracy is in the Home's lounge curled up on a sofa by the fireplace. She is wearing a dressing gown, (several sizes too big for her) and a pair of slippers. Tracy's wet hair has a towel wrapped around it. In her hands is cupped a hot drink, she takes a sip, bringing a smile to her face.

Next to her on the arm of the chair is Ann, while Adrian is standing by a window, half-looking at Tracy, half-looking outside into the homes driveway and garden.

TRACY

God, I can't remember when a last 'ad
a decent cuppa tea.

Ann places an arm around Tracy, Tracy responds by momentarily resting her head on Ann's arm.

ANN

You look knackered love.

(beat)

After you've had that, you should go
to bed and catch up on some sleep.

Tracy lifts her head off Ann's arm and looks at her.

POV: Tracy's eyes betray her misery and pain.

POV: Ann's eye's betray the gentle but steely concern of a woman who's seen it so many times before, but hasn't lost her ability to empathise.

TRACY

Ann, what'll 'appen to us now?

Ann takes hold of Tracy's hand, breathing deeply before she speaks, but never leaving her gaze fall from Tracy's.

ANN

Oh pet, what are we to do with you?

(beat)

We can guide you love, but at the end
of the day it's your choice Tracy.

Tracy drops her head down, she is clearly upset.

Ann gently massages the towel over Tracy's hair. Tears are rolling down Tracy's checks, her face flinches as she attempts to hold herself back from crying.

TRACY

I can't carry on like this Ann. I
can't take anymore.

Ann puts her arm around Tracy who buries her head into Ann's arm and shoulder. The dam now burst, Tracy cries.

INT - INSIDE THE BMW - DAY

Emily is sulking on the back seat much to Peter's annoyance.

PETER

You know what my father used to say
don't you?

He looks at Emily through his rear-view mirror.

PETER (CONT'D)
 A good child is a clean child, a
 naughty child is a messy child.
 (beat)
 Which are you Emily? A good child, or
 a naughty child?

Emily bites her lip, trying to hold back her tears.
 Peter turns his head towards Emily, scowling at as he speaks.

PETER
 Damn it girl! I asked you a question.

Helen, who has been tight-lipped listening to a speech she
 has heard a thousand times before, snaps.

HELEN
 You always have to spoil it don't you!

Peter stunned by her outburst seeks to justify his actions by
 apportioning the blame onto Helen.

PETER
 Me? Me! Who was the one gave her ice-
 cream? YES!

HELEN
 That's it! I'm off out tonight.

EMILY
 No!

CLOSE ON: Emily's upset face.

INT - CINEMA - DAY

Clare, Simon and the girls are in the foyer of a cinema.

SIMON
 I'll get the tickets, you take them to
 choose some sweets yeah?

Before Clare can answer.

SAMANTHA
 Yeah!

MELISSA
 Sweeties!

The girls without further ado make their way over to the
 sweet kiosk and begin filling up a goody bag at the pick-n-
 mix. Melissa has a scoop in her hand is attempting to fill
 her bag with giant cola bottles when Clare arrives.

CLARE
 How many cola bottles have you got
 there miss?

She takes Melissa's bag off her to inspect it.

CLARE (CONT'D)

Six!

(beat)

You'll be sick half-way through the film Mel, put a couple back.

Melissa looks on confused.

MELISSA

How many do I have to put back?

CLARE

Two.

MELISSA

No! One.

Clare crouches down to appease Melissa.

CLARE

I'll tell you what I'll do Mel. You can just put one back, if you let me have one during the film. Is that a deal?

Melissa happily puts one giant cola bottle back unaware that she's been coned by her mum. Samantha joins them with her bag of sweets positively busting. Simon arrives.

SIMON

Are we ready?

CLARE

Just about.

All four head towards the screen. Peter hands their tickets to the young person at the entrance.

DISSOLVE TO:

INT - THE HOME OF PETER HELEN & EMILY - NIGHT

Helen is her and Peter's bedroom busy preparing to go out for the evening.

Emily who's dressed in her pyjamas doesn't want her to. Helen goes to fetch a pair of tights she had put down on top of the bed, but Emily snatches them, waving them about her taunting her mum with them. Helen, with hands on hips adopts an I mean business pose.

HELEN

This means war!

Helen makes a grab for the tights and catches hold of them. A wee tug-of-war ensues between mother and daughter.

Mother and daughter fall unto the bed in a fit of giggles as the tights rip. Emily takes her chance to try to charm her mum into getting her own way.

EMILY

Do you have to go out mum?

(beat)

Stay and play with me.

Helen jumps up off the bed and makes her way to get a second pair of tights from the bedroom drawer.

HELEN

Listen darling, I'm only going to be gone a few hours.

Emily stands beside her looking up at her mother all doe-eyed and hopeful.

HELEN

Oh Emily!

Helen holds out her arms.

EXT. CINEMA - NIGHT

Clare, Simon and the girls exit the cinema. The girls are bouncy and talking excitedly.

INT - STUART'S BACHELOR PAD - NIGHT

Stuart is out to impress his young conquest with his stylish gadgets and Playboy decor of his apartment.

STUART

Drink?

SUSAN

Sure, what you got?

Stuart walks over to what appears to be a pin-ball machine and slides open a door hidden in the side panel to reveal a large assortment of drinks.

SUSAN (CONT'D)

Oh wow!

Susan walks over to inspect it, Stuart is calm and blase`.

SUSAN (CONT'D)

Wicked.

(beat)

Baileys would be nice.

STUART
With or without ice?

SUSAN
Ice please.

Stuart opens another hatch and lifts out a small bucket of ice putting some into her drink. He mixes himself a Jack Daniels. Suitably impressed, Susan begins to poke about looking for additional surprises from the drinks cabinet.

SUSAN (CONT'D)
Where did you get this? I want one!

Stuart hands her a glass of Bailey's.

STUART
That would be telling.

Susan takes it and drinks it on one, placing the empty glass on top of the Pin-Ball Drinks Cabinet.

SUSAN
Would it?

She seductively begins to run her finger down his shirt buttons opening them one by one as she continues.

SUSAN (CONT'D)
So Stuart, how many more surprises have you got in store for me tonight?

STUART
I dare say I could think of a few.

SUSAN
I bet you can.

They kiss passionately. Susan removes Stuart's shirt as he places his unfinished drink next to hers, he then lifts her skimpy top off over her head revealing her naked breasts.

INT - HOME OF PETER, HELEN & EMILY - NIGHT

Peter is in the bedroom with Helen, who is sat in front of a vanity mirror, (an assortment of bottles and jars are scattered on top of the vanity unit) She replies to Peter while adding the finishing touches to her make-up - all the time facing the mirror.

PETER
Will you be coming back drunk?

Applies some lipstick.

HELEN
Hopefully.

PETER

I take it you'll be late.

Uses a tissue to dab her lips with.

HELEN

Hopefully.

PETER

Well in that case I won't wait up.

Sprays on perfume.

HELEN

Good.

Helen leaves the bedroom without looking at Peter and walks downstairs. From a coat rack in the hallway, she picks up a dress jacket and puts it on.

Peter in the bathroom running a bath.

Emily runs up to her mum clinging onto her jacket.

EMILY

Don't go!

Helen gently but forcibly pushes Emily away from her. Emily renews her attempts to cling unto her mother as Helen seeks to keep her at bay.

HELEN

Please Emily darling, I don't go out on a night that often.

Emily half-whispering furtively approaches her mother.

EMILY

Please mum? I don't like it when I have to stay in with dad.

Helen isn't really listening to Emily, she's far too preoccupied checking the contents of her handbag.

HELEN

Right that's me sorted.

EMILY

But mum! It's not fair.

Emily reaches down to the shoe rack and picks up a pair of black court shoes and hides them behind her back. Walking backwards towards the front door she stands with the shoes behind her back blocking her mothers exit. Helen holds her hand out gesturing for Emily to hand them over to her. Emily shakes her head and inches back against the door.

HELEN
Give me the shoes.

Helen makes a grab for the shoes but Emily dodges passed her.

INT - STUART'S BACHELOR PAD - NIGHT

Stuart and the young lady are in bed making love. The sheets are a creamy satin with black Chinese writing on them, complete with matching curtains. Oriental candles are lit and dotted about the room while Bruno Mars plays on an apple Ipod hooked up to a state of the art music system.

INT - HOME OF PETER, HELEN & EMILY - NIGHT

Emily is in her bedroom, she is sat on a comfy chair playing with a hand-held kids computer game. You get the impression she is trying to force herself to occupy her time.

Her bedroom is a colour-coded paradise of various shades of pink. Yet closer inspection of her room reveals it is spotless, no posters of any kind hang on the walls, nothing is scattered about the floor of the room, everything has its place and everything is too perfectly in order.

At one side of the room is a multi-purpose unit, each shelf allocated for either toys, cuddly animals, books or dvds etc.

We hear the sound of footsteps on the stairs.

CLOSE ON: Emily, a look of terror on her face.

Peter is making his way upstairs. Emily trembles holding onto the control panel as if for dear life.

JUMP CUT TO:

Peter in the bathroom flicking his fingers in the bath, after which he exits the bathroom and walks along the landing to...

CLOSE UP: The door to a room with an "EMILY" sign on it.

Peter enters. Emily appears missing. He looks about the room. Her hand held game flickers into life. He picks it up.

PETER
How many times have I told you about
playing games in your bedroom.

POV: Emily's view of her dad's lower legs, feet and shoes.

Peter stamps on the game with his shoes smashing it. He picks up the smashed toy and marches out of the room.

Emily breathes a sigh of relief.

Moments later he returns, the toy is still in his hand and he is angry, something has snapped in him. He sits on the bed.

POV: Emily blocking her hands over her ears as Peter talks.

PETER (O.S.)
 Come on out Emily! NOW!
 (silence.)
 Emily, I know you're under the bed,
 either come out or else?

Silence. Peter sits down on the bed and leans down to speak.

PETER (CONT'D)
 Emily!

Emily reluctantly reappears from under the bed. Peter waves the smashed game in front of her.

PETER
 What are beds for?

Emily begins to suck her thumb and slowly rock backwards and forwards. Peter raises Emily's head up by the chin. Emily shakes her head, thumb still in her mouth.

PETER
 Beds are for sleeping in.
 (silence)
 What are beds for?

Peter takes hold of Emily's hand and removes her thumb from her mouth.

EMILY
 Sleeping.

PETER
 And!

EMILY
 Not to play in?

Peter releases her chin. Emily slides underneath her duvet pulling it tightly over her head until only her fingers are visible. From underneath the duvet we can hear muted crying.

Peter chillingly begins to refer to himself as "daddy" and Emily as "baby," with the tone of his voice changing to a soft monotone that is part of the ritual he has adopted.

PETER
 Baby. I know you want to grow up to be
 as good and clever as your daddy...

From underneath the duvet she shouts out.

EMILY (V.O.)
I'm not a baby!

PETER
Baby baby, please don't talk to your
daddy like that.

Peter takes hold of the duvet and Emily's hands and prizes loose her fingers while at the same time pulling back the duvet. Emily is struggling to keep hold and retain the duvet, but her father is too strong for her.

With all her might she attempts to push her father away.

EMILY
No dad! Please... don't hurt me!

Peter strokes her hair tenderly in an attempt to calm her down - yet also as an act of control.

PETER
Sshh baby.

Emily is shaking her head more in distress now than protest; while Peter casually sits on the edge of the bed removing his shoes and socks and undresses.

PETER
This is our special time baby. When there's just you and me and no mummy, and daddy can show you how to be a clever girl. You want to be a clever girl don't you baby, of course you do.

Peter stands up, he is still wearing his jeans which he begins to take off.

Emily, her thumb in her mouth rocks backwards and forwards.

POV: Of Emily's bedroom floor as if the camera is a 3rd person with it's head down slowly and shamefully exits.

PETER (O.S.)
Trust me baby. Daddy knows best.

FADE TO BLACK.

FADE TO:

Peter opens the bedroom door wearing only a pair of white Y-fronts. Slung over an arm are his jeans, in a hand he's holding a pair of shoes & socks and his T-shirt, while over the top of a shoulder hangs the pyjamas Emily was wearing.

In the gap between Peter and the door we glimpse Emily.

Emily is more-or-less covered by her duvet and is lying in bed curled up in the foetal position, only a leg below the knee and a tuft of hair are exposed.

Deep, un-childlike groans of anguish and pain fill the room.

DISSOLVE TO:

Peter walks from the bedroom into the bathroom and empties the clothes into the wash-basket. He then removes his white Y-fronts and steps into a hot bath.

FADE TO BLACK:

FADE IN:

INT - CLARE'S OFFICE - DAY

CLOSE UP: The clock behind CLARE reads 7.55.am.

On Clare's desk are littered several piles of papers. In one hand she is reading a report, while in the other she holds a cup of tea.

CLARE (V.O.)

The use of techniques designed to physically restrain children demonstrating violent behaviour...

(turns page over)

... Should only be instigated by staff who have undergone a validated Home Office training programmes.

Clare puts the report disdainfully to one side and mocks the Home Office for there absurdity.

CLARE

(to herself)

Child attacking teacher dooh!

(beat)

Excuse me Mr. Teacher, but before you tackle the raving lunatic waving a chair around in clss, do you have the correct Home Office Certificate?

(beat)

Who on earth gets paid to write such bollocks?

EXT - HOME OF PETER, HELEN & EMILY - DAY

Peter leaves the house by the front door. He makes his way to the BMW parked in the driveway.

POV: Driving off down the street.

INT. EMILY'S BEDROOM - DAY

Emily is in bed when her mother enters the bedroom. In one hand Helen is holding a girls school uniform, which she hangs over a hook on the bedroom door.

HELEN
Come on sleepy head.
(beat)
Time for school.

If Emily hears her mum she doesn't stir. Helen is about to leave the room when something catches her attention. Helen walks over to Emily's bed, she suddenly balks with hand-to-her-mouth, slowly pulling back Emily's duvet.

HELEN (CONT'D)
Emily! You've wet the bed!

Emily wakes up. Her mother with a look of horror and revulsion touches Emily and proceeds to raise her up by an arm until Emily is on her feet standing next to her bed.

HELEN (CONT'D)
When is this going to stop?
(beat)
For goodness sake Emily you're nine not two.

Emily cuts a sad pathetic figure in her urine stained nightie, straggly hair and bleary eyes.

INT - RAVI'S CAR - DAY

Ravi is in his modest no nonsense car listening to the radio.

RADIO PRESENTER (O.S.)
The big local story is whether Child X, should be allowed back into Mount Dene Comprehensive School?

Ravi turns the radio up.

RADIO PRESENTER (O.S.)
Parents protested at Mount Dene Comprehensive this morning over child X. Threatening to withdraw their children from classes with child X, who recently went berserk attacking both teachers and pupils.

RAVI
Does anyone bother to ask why he went berserk?
(beat)
No!

RADIO PRESENTER (O.S.)
More on that later, but now its time for...
(INTRO TO TRAFFIC REPORT).

INT - STUART'S BACHELOR PAD - DAY

Stuart is in a flap running about half-dressed with an electric shaver that he sporadically uses on his chin. He collects Susan's clothes from their scattered resting places and throws them onto the bed.

STUART
Will you hurry up an' get dressed.

Susan turns over and moans. Stuart pulls back the duvet. Susan is wearing one of his T-shirts and makes a grab for him pulling him down towards her.

SUSAN
What's the rush?

Stuart takes hold of her hands and pulls himself free.

STUART
I'm gonna be late for a meeting at work that's what.

He picks her top up from the bed and throws it at her.

STUART (CONT'D)
So get yer arse into gear!

She snatches at her clothes.

SUSAN
For fucks sake!

INT - CHILD PROTECTION TEAM OFFICE - DAY

Lisa and Ravi are engaged in various activities at their desks. Clare walks out of her office and sits down on the edge of Stuart's desk.

CLARE
OK everybody.
(beat)
Where's Stuart?

Stuart enters the office flustered and still looking a bit glassy eyed.

STUART
Sorry I'm late.

CLARE
I hope she was worth it.

Mild laughter from the others.

LISA
Was it the girl from the seminar?

Stuart is switching on the kettle.

STUART
Susan? Yeah.

RAVI
I'm surprised you can remember her
name.

More laughter. Clare looks across at Stuart.

CLARE
I'll come back to you.
(beat)
Lisa.

Lisa glances at notes on her computer screen.

LISA
The one immediate worry is Tracy
Appleton aged fourteen, whose still on
the run from Kirklees.

CLARE
The main concern being?

LISA
History of prostitution.

Clare nods her head in acknowledgment.

CLARE
Ravi?

Ravi opens the large bottom draw on his desk to reveal a
tightly packed row of files.

RAVI
Still no sign of my workload easing
off. If anything the problems created
by Gavin Reed look set to run and run,
placing even more pressure on my time.

CLARE
Heard it on the radio. If anyone from
the press contacts...

RAVI
... No comment. I know.
(beat)
I'll pay Gavin's family a visit this
morning.

POV: FIONA striding down a corridor.

Stuart reads an email.

STUART (O.S.)
 Lisa, your runaway's back.

Stuart reads a 2nd email.

STUART
 Angel Watson's mother Jenny has been
 admitted to psychiatry.

Clare's face drops as she hastily walks over to Stuart desk
 and reads the email herself.

The staff look at Clare and each other wondering how she will
 react to this news.

CLARE
 God that's all I need.

Trying to sound more upbeat.

CLARE (CONT'D)
 Where were we? Argh yes.
 (beat)
 Stuart!

She plonks herself down on the edge of his desk.

STUART
 Twenty seven.

RAVI
 Is that cases or girls laid this
 month?

STUART
 Both!

Laughter, gesturing and a bit of horseplay.

Meanwhile we see Fiona striding down a corridor.

CLARE
 OK OK!
 (beat)
 Everybody!

Clare looks about at everyone till order is restored.

CLARE (CONT'D)
 Lisa, you just crack on and continue
 to familiarize yourself with each
 case. So...
 (beat)
 Stuart, if you can give Ravi a hand to
 chase his backlog up.
 (MORE)

CLARE (CONT'D)

That will leave me free to manage the office for at least this week, as I'm not with Jenny for the court case until late next week, or possibly not depending on her psychiatric condition.

Fiona arrives at the door just in time to hear Clare's last statement.

FIONA

It will be nice to see you working in your office for a change, instead of gallivanting about.

They all stop and stare at Fiona. (You can cut the atmosphere with a knife).

CLARE

Fiona, will you step into my office.

Clare turns and walks to her office without looking at her staff or to see if Fiona is following her.

CUT TO:

INT - CLARE'S OFFICE - DAY

Fiona enters Clare's office, whose stood in front of her desk itching for a fight.

CLARE (CONT'D)

Door!

Fiona closes the door behind her with an arm.

CLARE (CONT'D)

HOW DARE YOU!

Clare slams a hand hard into a large filing cabinet next to where she is standing.

CLARE (CONT'D)

Just who do you think are? How dare you come into my office and talk to me in front of my staff like that?

Fiona walks away from the door unabashed towards Clare.

FIONA

You just don't get it do you?

CUT TO:

The CPT team are all ears starring in the direction of Clare's office.

CLARE (V.O.)
 What? C'mon tell me!

CUT TO:

Clare pacing about behind her desk looking like she is about to explode.

CLARE
 What is it I'm missing so desperately!
 That you feel the need to embark on a
 personal crusade to enlighten me!

FIONA
 You need help.

CLARE
 WRONG! That's what my staff and I do,
 help those out there trapped in life's
 shit. What you do is make their
 (pointing to staff) job and mine as
 difficult as possible.

FIONA
 If you used the resources at your
 disposal more effectively than I
 wouldn't have to keep coming down here
 to lambast you on some matter or
 other.

CLARE
 I am still two members of staff down,
 and there's no sign of you and your
 fellow pen-pushing, short-sighted,
 admin obsessed robots doing anything
 to help me do my job more effectively!

FIONA
 Well that's where you're wrong. I've
 just approved your team for two
 additional temporary staff.
 (beat)
 So I think a thank you is in order.

Clare's looks at her dumbstruck.

FIONA
 No? Well I shall add ingratitude to
 your list of shortcomings.

CLARE
 Erm... thank you.

CUT TO:

INT - CHILD PROTECTION TEAM OFFICE - DAY

The staff in the office are all together around Stuart's desk looking furtively at each other.

LISA
Is this the one you've been dreading?

RAVI
We've heard worse.

Lisa looks about her wondering again if she's done the right thing by coming to work in the CPT office.

LISA
Their both mad.

RAVI
Yep, but the difference is Clare knows she's a mad as a hatter, whereas Fangs just thinks she's being efficient.

The CPT keep an eye on Clare's office door.

Fiona exits. The CPT caught unaware stare on mass at Fiona. Fiona pauses briefly scowling her displeasure at them, immediately all avert their eyes.

EXT - INSIDE EMILY'S INFANT SCHOOL - DAY

SCHOOL PLAYGROUND:

It's break-time and children are running about playing and engaging in various activities while teachers wonder around with hot drinks in their hand supervising the children.

Emily is on her own in a corner of the school yard looking sullen and withdrawn. Several friends try to encourage her to play, but each time she turns away from them and the children run off to continue with their game.

POV: Emily throwing up.

A couple run off to inform a teacher, some wrench at the sight of sick, while others find it a source of amusement.

A teacher (MISS PARK) arrives. Miss Park is late twenties, prim and properly dressed and looks very homely and caring.

MISS PARK
Oh Emily, what's the matter pet?

Miss Park takes a hanky out of her pocket and wipes Emily's mouth and chin.

MISS PARK (CONT'D)
Come with me, let's go an' get you
cleaned up.

The pair of them leave the play-ground and enter the main
school building.

INT - SCHOOL SICKROOM - DAY

The room is small but neatly arranged, pastel coloured walls
with animal stencils painted on it. There is a bed, a small
bedside cabinet, 2 chairs, sink and a medical cabinet.

MISS PARK
This has happened a few times recently
hasn't it?

Emily nods her head while sniffing at the same time.

CUT TO:

SCHOOL PLAYGROUND

Children lining up to come inside School.

CUT TO:

INT - SCHOOL SICKROOM - DAY

Emily is sat on the edge of the bed in the School's sickroom.

MISS PARK
How do you feel now Emily, any better?

Emily ever so slightly nods her head.

MISS PARK
I think this is twice this month I've
had to see to you. Did your parents
take you to a doctor after last time?

Emily shakes her head.

MISS PARK
Perhaps we can get the School doctor
to have a look at you.

The Head teacher MRS. DAVISON enters. She is in her forties,
frumpy and efficient looking.

MRS. DAVISON
Emily, we can't get hold of your mum
on the phone, we'll keep trying, but
we'll also call your dad to see if he
can pick you up instead.

Emily becomes hysterical and jumps off the bed screaming.

EMILY
NO! NO! NO!

She begins to hit her hands against the window, Miss Park attempts to stop her, but Emily lashes out at her.

EMILY (CONT'D)
NO! I DON'T WANT HIM TO PICK ME UP!

Miss Park is astonished and a little shaken by the suddenness and ferocity of Emily's outburst and steps back.

MISS PARK
But Emily love, be reasonable, if we can't reach your mum we will have to try your father.

EMILY
I DON'T WANT MY DAD!
(beat-crying)
I want my mum.

Emily puts her thumb in her mouth as urine trickles down her leg forming a puddle on the floor.

Mrs. Davison takes hold of Emily firmly by the shoulders and crouches down so she is the same height as Emily looking at her directly in the eyes.

MRS. DAVISON
I'm not going to get your father to come for you Emily. Do you understand me Emily?
(beat)
I'm not going to call him. I'll do everything I can to contact your mum for you.
(beat)
Miss Park, a word please.

Mrs. Davison and Miss Park talk discreetly in the doorway, their voices lowered so Emily can't hear. Behind them Emily, her thumb still in her mouth gently rocks to and fro.

MRS. DAVISON
There is something very wrong here, I'm going to give Social Services a call.

MISS PARK
Well erm, yes, really? I suppose so.

MRS. DAVISON
There's no suppose about it. These incidence with Emily are getting more worrying.
(MORE)

MRS. DAVISON (cont'd)

(beat)

Now don't worry about your class, I'll double them up with the other year fives. You stay with Emily and whatever you do, don't try to prize anything out of her, but do pay careful attention to anything she says.

(Mrs Davison looks over at Emily)

I'll be back as quickly as I can.

INT - THE HOME OF GAVIN REED - DAY

ALICE (Gavin's mother) is speaking to Ravi on her mobile at the same time she is manically pointing at GAVIN sat with his shoes on and feet up sprawled across the settee smoking. He is wearing track suit bottoms and top, (not matching)

ALICE

Am mortified Ravi, mortified. All those people shouting abuse...

Alice puts her hand over the mouthpiece and moves in Gavin direction, clouting him across the back of the head.

Gavin grabs hold of his head wincing in mock pain.

ALICE (CONT'D)

If you drop fag ash on my newly hovered floor, I'll make you lick the fucker clean!

Gavin deliberately flicks ash on the floor. Alice lashes out with her feet in his direction but she's too far away to make contact.

ALICE (CONT'D)

Ravi, I've gotta dash, see you when you get ere, bye.

Alice puts the phone down.

ALICE

What the hell do you think you're playing at, that's my carpet not a bloody ashtray.

(she clouts Gavin over the head)

Dickhead!

INT - KIRKLEES RESIDENTIAL HOME - DAY

Lisa is at the home in a small pleasantly decorated room with Tracy and a female police officer from Child Protection, all are seated and relaxed.

Tracy's wearing a pair of fashionable jeans popular with teenage girls and an, "I've got an attitude problem" t-shirt. She now looks no different to most girls her own age.

LISA

We can set you up in a home with 24 hour supervision if you...

Tracy is animated as she responds, but not so much in anger more the incredulity of the suggestion.

TRACY

... What the fuck use would that do? They're gonna find me no matter what.

(beat)

At least here I kinda' feel at home.

Leaning across to address Tracy.

POLICE OFFICER

Tracy, we could finish it for good, just talk, tell us what we need to know.

Tracy looks accusingly at Lisa and the police officer.

TRACY

It won't finish it though will it?

(beat)

It'll finish me!

INT - THE HOME OF GAVIN'S PARENTS - DAY

Ravi is sat at the front room of Gavin's parents. (The decor and furniture is pleasing if unimaginative). Gavin is sitting next to his mother on the settee, Ravi and LEN are sat on matching chairs.

ALICE

I'm not happy Ravi.

(beat)

Since we last met things have definitely taken a turn for the worse, haven't they Len?

Len looks straight ahead a blank expression on his face. Alice takes hold of Gavin's hand, who immediately looks aghast and pulls his hand free.

ALICE (CONT'D)

He don't deserve to be treated wiv the shit he had at school. All them parents baying for his blood, well it's wrong innit!

(beat)

More tea?

Alice reaches over with the tea-pot.
Ravi holds his hand out to decline the offer.

RAVI
Gavin, how did you feel about the
protests at school this morning?

Alice leans forward pointing at Ravi.

ALICE
He feels gutted, don't yer son?

Gavin looks on blankly while Len shifts in his seat and folds his arms.

RAVI
Is that how you felt Gavin
(beat)
gutted?

Gavin shrugs his shoulders nonchalantly.

Alice digs Gavin in the side as he speaks.

ALICE
Don't jus' sit there son, tell 'im!

Gavin backs along the settee away from his mum, she slides along taking Gavin again by the hand and stroking it much to his embarrassment.

Len lets out a frustrated sigh.

Ravi leans forward in an attempt to catch Gavin's attention.

RAVI
It would help if you could tell me how
you feel about returning to school.
For instance do you feel threatened,
afraid or concerned for your safety?

GAVIN
Dunno like.

Alice stands to her feet.

ALICE
Anyone can see the lads upset, aren't
yer son?

Gavin storms off out of the room.
Len shakes his head and glares at Alice.

LEN
For fucks sake will yer shut up!

ALICE
Don't you fuckin' start me!

Ravi looks at them both squaring up to each other and tries to mediate.

RAVI
Can we just try to remain...

Len aggressively gestures at Ravi.

LEN
... Button it Paki!

Hastily Ravi puts his pen, notebook and dictaphone into his jacket pockets.

RAVI
I think it's best I leave now. I'll arrange to talk to Gavin some other time.

Ravi stands up, but Alice puts her hand forcefully on his shoulder.

ALICE
You stay right there!

INT - CLARE'S OFFICE - DAY

Clare is sat at her desk, a pile of reports are in front of her, when the phone rings.

CLARE
Hello, Child Protection.

JANET DAVISON (V.O.)
Is that you Clare? This is Janet, Janet Davison.

CLARE
Well hello. Good to hear from you. How are you?

Clare reaches for a notepad and a pen.

JANET DAVISON (V.O.)
You know, soldering on.
(beat)
Thing is Clare, I've got a nine year old girl in the school, well...
(sigh)
Something is seriously wrong with this child.

CLARE
What's her home life like?

Clare is doodling and making notes as she talks.

JANET DAVISON (O.S.)
Relatively normal on the surface.
(beat)
But something definitely isn't right.

CLARE
OK Janet I'm on my way.

INT. HOME OF GAVIN REED - DAY

Len is stood barring the doorway while Alice has a hand firmly pressed down on Ravi's shoulder.

RAVI
You can't just keep me here.

ALICE
I don't think you appreciate how fucking traumatic this is for us as a family. I want our Gav sorted out.

Ravi attempts to get to his feet but Alice presses down on his shoulders as he speaks.

RAVI
But this isn't the right way to go about it.

Len steps forward from the door flexing his pecs.

LEN
Will you quit yer whining before a knock ten bells oughta yer. Puff!

Ravi backs away to avoid Len.

RAVI
Ok ok, what do you want me to do?

Alice sits beside Ravi and tries to adopt a softer tone.

ALICE
To get the school to take our Gav back, coz I ain't 'aving 'im under ma bloody feet all fuckin' day I'm telling yer that for free.

RAVI
That's not a decision I can make, I'm a Social Worker not the local education authority.

LEN
Then you'll just 'ave to stay put till those bastards get their finger out, right!

ALICE
I'll make another cup a tea.

Alice exits the room. Ravi watches her go and catches Len's malcontent eye staring at him. Ravi quickly looks away.

INT - EMILY'S INFANT SCHOOL - DAY

SICK ROOM

Clare is sat on the bed next to Emily playing a game of snap. Emily has been dressed in some clean clothes. Mrs. Davison is also in the room sat on a chair opposite observing them.

Clare puts a card down on the bed followed by Emily, this is repeated throughout the conversation.

CLARE
Are you happy at school Emily?

EMILY
Yes.
(beat)
Snap!

CLARE
But you're not happy at school today
are you Emily?

Emily looks down slightly shaking her head.

CLARE (CONT'D)
Has something bad happened in school
to make you upset?

EMILY
No.

CLARE
Snap.
(beat)
Would you like a glass of juice?

Emily nods her head.

JANET DAVISON
Will orange be ok Emily?

EMILY
Yes please.

Mrs. Davison exits the room.

CLARE
Lets put the cards away for now.

Clare collects them up and puts them to one side and looks around at the animal stencils on the wall.

CLARE (CONT'D)

What's your favourite animal Emily?

EMILY

Cats, I like cats, but daddy says I'm not allowed pets.

CLARE

I like cats too.

Mrs. Davison returns with a plastic see-through beaker of orange juice and gives it to Emily.

EMILY

Thank you Mrs. Davison.

Emily takes a drink of her juice, then places it on the bedside cabinet next to her.

JANET DAVISON

Do you feel better now?

Emily looking more relaxed nods her head.

Clare removes a small dictaphone from her bag, checks it and places it on the bedside cabinet. Clare nods across to Janet, who crouches down to look at Emily as she speaks.

JANET DAVISON (CONT'D)

Now Emily, Clare is a friend of mine who has helped lots of children when they're upset.

Clare and Emily are sat side by side on the bed.

CLARE

I'd like to ask you some questions Emily. Do you think you can try to answer them for me?

Emily looks at Clare, still sitting next to her on the bed and nods her head. A look is also passed between Clare and Mrs. Davison, who sits down out of Emily's eye-line.

CLARE (CONT'D)

Can you describe your home to me Emily, like does it have a garden?

EMILY

Two!

CLARE

Two?

EMILY
One at the front and another at the
back.

CLARE
Is it a nice house?

Emily nods her head.

CLARE (CONT'D)
Are you happy at home?

Emily fidgets and looks down.

CLARE (CONT'D)
Emily?

EMILY
I get told off for making a mess.

CLARE
All children make a mess but...

EMILY
(blurted out)
... Dad sez, a messy child's a naughty
child...
(beat)
I have to learn to be good...
(beat)
He erm... makes me, I have to err...

Emily's sentence trails off into tears. She covers her face with her hands shaking her head, her little legs twitching up and down.

CLARE
Do you get sent to a room Emily?

Emily nods her head with her hands buried in her face.

CLARE (CONT'D)
The bathroom?

Emily shakes her head, her hands still buried in her face.

CLARE (CONT'D)
Your bedroom?

Emily looks up a terrified expression frozen on her face. A loud wail erupts from her shaking body as she half-jumps half-launches herself off the bed.

EMILY
I want my MUM!

Mrs. Davison makes a move forward but Clare shakes her head and she steps back.

Clare then picks Emily up and sits her back down on the bed holding one of her hands and smoothing a hand over Emily's forehead with the other.

CLARE
Emily, sshh...

Tears fall down Emily's cheeks, Clare gently wipes them with a hand and soothes Emily.

CLARE (CONT'D)
Take a deep breath. Breathe in.

Emily breathes in with Clare.

CLARE (CONT'D)
Breathe out.

Emily breathes out.

CLARE (CONT'D)
Breathe in.

Emily breathes in.

CLARE
Breathe out.

Emily breathes out.

CLARE
Now one more time. Breathe in.
(beat)
And breathe out.

Only now does Mrs. Davison enter the frame.

JANET DAVISON (cont'd)
That's better Emily. Nobody is going to tell you off, I promise.

Emily looks doubtfully across at Mrs. Davison.

JANET DAVISON (CONT'D)
And you know, I always keep my promises don't you?

Emily feeling reassured nods her head, she is much calmer. Janet mouths ok across to Clare.

CLARE
Now Emily, will you let me talk to you a little bit more?

Emily looks at Clare and nods.

CLARE

Thank you Emily, you're a very brave girl.

As Clare talks to Emily she looks into her eyes to make sure that Emily is listening, plus for any signs that what she is saying is striking a chord with Emily; while all the time keeping her hand movements to a minimum.

CLARE

Sometimes Emily children have secrets which can make them very upset, making them feel sick inside here.

Clare holds her body.

CLARE (CONT'D)

When I was growing up I had to keep a secret which made me feel sick inside. One night when I was sleeping over at my best friend Nancy's house. Nancy's dad came into her bedroom and all he had on was a towel around him. He took off his towel, and he had nothing on underneath. He sat on the bed next to us and told us he wanted to play a special game with us.

Clare waits for Emily's response.
Emily looks away grimacing.

CLARE (CONT'D)

Nancy and I didn't want to play his game and we hugged each other really tight. We were scared and didn't know what to do. Nancy's dad made us promise never to tell anyone, because if we did. He said Nancy would be taken away to live in a Children's Home, and we would never ever see each other again.

Tears fall down Emily's face, but she is not crying.

CLARE (CONT'D)

Well...Nancy and I didn't want that to happen, so do you know what Emily?

Emily looks wide-eyed at Clare and shakes her head.

CLARE (CONT'D)

I never told anyone about that until I was a grown up.

Clare reaches over and wipes a tear from Emily's face.

CLARE (CONT'D)

Have you been asked to keep a secret
Emily?

(beat)

Not like one you have with your
friends, but a special secret a grown
up has told you? One you've been told
never to tell anyone, or something
terrible will happen?

In pain, fighting through her fears, Emily nods her head.
Mrs. Davison wipes away a tear rolling down her own cheek.
Clare takes hold of Emily's hands clasping them together.

CLARE (CONT'D)

Do you think you can tell me what your
secret is Emily?

CLOSE UP: Emily's tear-stained face as she nods her head.

EMILY

(hardly audible)

Yes...

MONTAGE OF SHOTS:

Helen pulls up in a small car outside her house.
Two police officers parked opposite go over to speak to her,
she collapses.

Emily is in a hospital side room. Clare is also present
talking to a female Paediatrician.

Peter is in his office at the bank when two police officers
enter the bank, receive directions to his office, enter it
and arrest him.

Peter being driven away in the back of a police car, bank
staff and passers-by looking on.

Helen in a police car arrives at the hospital.

EXT - THE HOME OF GAVIN REED'S PARENTS - DAY

Ravi is still sat on the settee with Alice and Len keeping
watch over him.

RAVI

I need the toilet.

ALICE

You'll have to wait.

RAVI
 Wait! Are you insane?
 (she looks angry)
 Sorry, I mean of course you're not.
 It's just after three cups of tea my
 bladder can't take any more.

LEN
 Go on, let him go the loo.

Alice relents as both her and Len lead Ravi upstairs. Alice opens the toilet door.

ALICE
 We'll be right outside.

Ravi looks at her all abashed.

He enters the toilet and closes and locks the door. Looks around - pokes the top window open to see how far it can open. He smiles as it opens reasonably wide. He quickly goes to the toilet, flushes and runs the water. That done he...

Climbs on top of the toilet and opens the window as wide as it will go and begins to squeeze himself out through it.

ALICE (O.S.)
 You alright in there?

RAVI
 (muffled as he squeezes
 out the window)
 I'm fine thanks.

LEN (O.S.)
 Sounds like he's in agony.

With one final push Ravi squeezes out of the window and rips his trousers at the same time.

CUT TO:

Len and Alice outside the door look suspicious.

ALICE
 Ravi?
 (silence)
 Quick Len! Knock the door down!

Len smashes up against the bathroom door.

Gavin appears on the landing outside his room.

GAVIN
 What the hells going on?

ALICE
Quick son, help Len knock the door
down.

At the back of the house Ravi leans over and jumps unto a kitchen roof extension, scampers along the wall, scrambles down it (losing a shoe) and into the backlane.

He runs round the corner and taking his keys carefully opens the door to his car parked outside of Gavin's parents.

CUT TO:

Len and Gavin knocking the bathroom door down and bursting in to witness an empty room and a window open wide.

CUT TO:

Nervously Ravi tries starting his car, he is red-faced, flustered and obviously desperate to get away.

RAVI
Come on , come on!

The engine fires, the exhaust coughs and bangs.

The front door of the terraced house opens.
Len and Alice come dashing out just as Ravi begins to pull away, they give chase.

RAVI (CONT'D)
Yes!

LEN
Get back ere yer Paki
bastard!

ALICE
Fuck off back to Bradistan!

Ravi reaches the T-junction at the top of the street and looks up through his rear-view mirror to see Alice and Len in the middle-of-the-road gesticulating, shouting and exchanging shoves and pushes with each other.

RAVI
What a pair of muppets!

INT - HOSPITAL - DAY

A NURSE is leading Helen to the side room that Emily is in. Helen hurries over to Emily wrapping her arms around her.

EMILY
Mummy!

HELEN
Oh my baby!

INT - KIRKLEES RESIDENTIAL HOME - DAY

Adrian is in the kitchen unpacking the shopping with Tracy. In her hands she has several toiletries.

TRACY
I'm takin' me stuff to my room, cause
if I leave it down 'ere they'll get
nicked.

Tracy exits. Adrian continues to put the shopping away. Ann enters the kitchen.

ANN
I'm making a brew, you want one?

ADRIAN
Ta.

We hear the sound of heavy footsteps pounding from upstairs along with shouts and screams. Ann and Adrian stop what they are doing and quickly head towards the kitchen door. Just as they are about to open it, the door flies open and Tracy almost knocks Ann over...

TRACY
(screaming)
STOP HIM!

KELVIN is in hot pursuit.

As Tracy runs behind Adrian and Ann for protection, Kelvin punches Tracy on the back of the head.

ADRIAN
Back off, NOW!

Immediately Adrian places his hand on Kelvin's shoulder and steps toward Kelvin forcing Kelvin to step back out of striking range of Tracy. Kelvin vents his anger at Adrian.

KELVIN
Fuck off! Its got nowt ta do wiv you!

Tracy stays behind Ann. Adrian is keeping Kelvin at bay.

ANN
Tracy? What started this?

TRACY
Him, he sez I owe him a tenner.

KELVIN
An' the rest!
(beat)
Fuckin' slapper!

Tracy sticks two fingers up at Kelvin who is straining like a-dog-on-a-leash to get past Adrian.

KELVIN (CONT'D)
You're dead bitch! DEAD!

Kelvin spits at Tracy over Adrian's shoulder.

INT - HOSPITAL / PRIVATE WAITING ROOM - DAY

Clare and Helen are in a waiting room. Helen is red-eyed and struggling to come to terms with the reality of her situation. Clare having seen and heard this many times before seeks to support Helen.

CLARE
Helen, I have to warn you that what Dr. Warren could say concerning the nature of Emily's injuries can be very traumatic.
(beat)
Please, try to brace yourself for the worst.

Helen nods her head as she takes a tissue to dry her eyes.

DR. WARREN enters, she is holding an X-Ray in her hand, plus a notepad from which she is referring to regarding the results of tests conducted on Emily. Helen and Clare stand.

DR. WARREN
Ok Clare, Helen.

Dr. Warren glances across at Clare, who instinctively understands the warning to expect the worst.

DR. WARREN
I have the results, and...
(beat)
I'm sorry, this is bound to be distressing for you, but there's...

HELEN
... Please. I want to know.

Dr. Warren checks her notebook as she speaks.

DR. WARREN
There is evidence of new bruising on Emily's upper legs, lower buttocks and anus.
(beat)
Also some older bruises identified by tender muscle tissue which is still healing.

Dr. Warren Looks at Helen.

DR. WARREN

All these could be the result of a physical injury which has recently been aggravated.

Helen looks questioningly at Clare and Dr. Warren.

HELEN

So what are you saying, she hasn't been abused?

As Clare explains the procedure to Helen, Dr. Warren takes an x-ray out of its folder.

CLARE

Helen, we have to consider every possibility before making an allegation of child abuse.

DR. WARREN

I'll try to explain it as clearly as I can. Stop me if you have any questions.

Dr. Warren attaches the X-Ray to a wall mounted X-Ray panel, using a pen she indicates the areas of Emily's injuries on the X-Ray.

DR. WARREN (CONT'D)

Emily has lacerations along the membrane walls of the anus and anal passage here, here and here.

Helen balks placing her hand to her mouth. Clare and Dr. Warren exchange an empathetic look, both know no matter how many times they've seen this before it's always distressing.

CLARE

Would you like a break?

HELEN

No, please...

Helen wipes her eyes, nose and mouth attempting to compose herself.

HELEN (CONT'D)

Carry on.

Dr. Warren looks carefully at Helen before she continues.

DR. WARREN

There is also evidence of the forced widening of the anal passage consistent with a foreign object being inserted...

Helen reacts angrily directing it at herself.

HELEN
OH GOD IT'S ALL MY FAULT!

Clare stands in front of Helen, clasping Helen's hands tightly in hers.

CLARE
Listen to me Helen! It's not your fault! It's not! Believe me.

HELEN
Oh God, Oh God what have I done to my baby?

(beat)
WHAT KIND OF A MOTHER AM I?

CLARE
(firm/authoritatively)
Just about every mother I've spoken to in your shoes has said the same thing.
(beat)
But right now blaming yourself isn't going to help Emily is it?

Helen hangs her head down shaking it in her distress. Clare points to a box of tissues on a nearby table. Dr. Warren removes several and places them in Clare's hand. Clare tenderly places a hand on Helen's chin and lifts her head up wiping Helen's tearful face with a hankie.

CLARE (CONT'D)
Helen, Emily needs to know you love her, and you are there for her, now Helen more than ever before.
(beat)
Can you do that, for Emily's sake?

HELEN
(barely audible)
Yes...

CUT TO:

OUTSIDE THE HOSPITAL.

Helen is shaking and flustered because she can't open a packet of cigarettes.

HELEN
Damn it! I need a fag!

CLARE
Here let me.

Clare takes the cigarette packet and lighter off Helen and lights it up for her and hands it to Helen.

HELEN

Thanks.

She inhales purposefully.

HELEN (CONT'D)

What happens now?

CLARE

Once the Paediatrician's finished, we need to take Emily to the Police Station and interview her on video.

Helen deep in thought takes a long drag on her cigarette.

HELEN

I don't think I could listen.

CLARE

You don't have to, in situations like this I will act as Loco- Parentis.

Helen looks confusingly at Clare who guesses why.

CLARE (CONT'D)

I can legally act on Emily's behalf.

Helen smiles accompanied by an expression of relief, then a look of sudden panic falls across her face.

HELEN

Will she see...

CLARE

Peter?

(beat)

No.

(beat)

No Helen! Definitely not.

Satisfied Helen looks off into the distance smoking on her cigarette.

HELEN

Will I have to see him?

CLARE

God no! Not unless you wanted to. However, if you did a police officer would have to be present.

Helen turns her head towards Clare.

HELEN

Why?

CLARE

Because, we would need to ensure no coercion, or threat of any kind was made against your person by Peter.

Helen looks down, she is quiet, she drops her half-smoked cigarette to the floor and with intent squashes the butt into the ground.

HELEN

And what about any threats I'd like to make against him?

CLARE

Go ahead, the bastard deserves it!

HELEN

I didn't think you were allowed to say things like that?

CLARE

I'm not.

INT - POLICE STATION - DAY

Peter is sitting on a plastic chair in a sparse interview room, his arms resting on a table which has standard police tape recording equipment on it. Also present are his SOLICITOR and two Detectives. DETECTIVE #1 is sat opposite Peter, while DETECTIVE #2 is standing by the door.

PETER

I love my daughter.

DETECTIVE 1

Love? You consider forcing a child to...

PETER

... Force? I'd never Emily...

Detective #1 stands up towering over Peter in an attempt to intimidate him.

DETECTIVE #1

... You consider sexual acts with a defenceless child the role of...

PETER

... The role of what? A loving father?

SOLICITOR

Enough!

PETER

What would you...

The Solicitor pats a hand on Peter's arm twice in quick succession (Peter stops talking), before raising the same hand in front of Peter and towards the detective.

SOLICITOR

I'd like to remind you my client hasn't been charged, and has agreed to cooperate fully with your investigation.

Detective 1 looks down at Peter disdainfully, before sitting back down to continue questioning him.

DETECTIVE # 1

Tell me again, after your wife Helen left, exactly what happened?

The detective stares impassively at him, waiting for Peter to begin his explanation.

PETER

I went into Emily's bedroom and removed some hand-held game she had been playing with.

DETECTIVE # 1

Why?

PETER

Because bedrooms are for sleeping in, not for playing in.

The Detective leans forward towards Peter.

DETECTIVE # 1

What else do you consider a child's bedroom to be for?

Peter leans forwards towards the Detective.

PETER

A place where children are taught how much their father loves them.

INT - CHILD PROTECTION TEAM OFFICE - DAY

Ravi storms into the CPT office, he has a huge rip down the leg of his trousers and he only has on one shoe.

LISA

Oh my God what happened to you?

Stuart turns around and seeing Ravi's appearance bursts into laughter.

RAVI
 You think this is funny do you?
 (beat)
 I've been kidnapped, held against my
 will and forced to climb out of a
 toilet window to make my escape.

STUART
 Ravi, the sign on the door says CPT
 not CIA.

Stuart laughs some more, Lisa joins in but feels guilty.

LISA
 I'm sorry Ravi.

Unable to control herself she laughs some more. Disgruntled
 at the pair of them Ravi makes his way to his desk.

RAVI
 I'm not paid enough to put up with
 this shit.

INT - INTERVIEW ROOM - DAY

Clare is in police interview room, one used for children,
 with the female police officer assigned to Child Protection,
 (Same officer that was with Lisa at Kirklees' but she is now
 out of uniform). They're each sitting on chairs around a
 table, in one corner there is a toy box containing an
 assortment of toys.

On the wall opposite is a one-way window. Fixed above this
 window where the wall and ceiling meet, is a small discreet
 camera angled down at the table and chairs.

CLARE
 What happened after your dad took your
 computer game away?

EMILY
 He came back.

CLARE
 Did he say anything to you?

Emily looks fearfully around her.

CLARE
 It's ok Emily, you're safe here.
 (beat)
 Would you like some juice?

Emily nods her head. The police officer pours Emily some
 juice from a jug and hands it to her.

CLARE (CONT'D)
Better?

Emily nods her head.

CLARE (CONT'D)
Why does you're dad tell you that you need to be a good girl.

EMILY
Cause he says am messy an' stupid.

CLARE
What does he say you need to do to become a good girl?

Emily begins to sniffle, tears roll down her cheek and she has snot on her nose. Clare takes a paper tissue from the box on the table and cleans Emily's face.

Clare looks at the police officer who hands Clare a small brightly coloured box with a lid on it.

CLARE
Emily, in this box I have some dolls. Some of the dolls are just like ones you can buy in shops. But some of them are different.

Clare opens the lid of the box.

CLARE (CONT')
Can you take out all the dolls and place them on the table for me?

We see Emily placing several dolls unto a table.

INT - OBSERVATION ROOM - DAY

Helen is observing through the one-way-window. a female POLICE OFFICER is also in the adjacent room watching the interview on a TV. (The picture is in black and white)

Helen looks away: We focus on Helen and how she reacts to the information she hears in the Observation Room.

EMILY (O.S.)
Dad looked like this.
(beat-upset)
Can you put them away. I don't like them.

CLARE (O.S.)
Emily, I will put them away. But first I need to ask you if you will show me with these dolls, what your father, Peter made you do to him?

POV: Helen looking in horror at the TV monitor and turning away aghast with her hand to her mouth.

INT - INTERVIEW ROOM - DAY

All are in the same positions as before.

DETECTIVE # 1
 Just help me here, I want to make sure
 I've got this right.
 (beat)
 You disciplined Emily, by asking her
 to show you how much she loves you?

PETER
 Yes.

DETECTIVE # 1
 And how does she show you that she
 loves you?

PETER
 By obeying her father of course.

There is a knock on the door, a uniformed police officer hands Detective 2 an A4 size sheet of paper. The Detective reads it before handing it to Detective 1.

DETECTIVE # 1
 I'm terminating this interview.
 (beat)
 Interview with Peter Frederick Allen
 stopped at 5:57. Also present are
 myself Detective Wilson, Detective
 Atkinson, and Mr. King, Solicitor for
 Peter Allen.

PETER
 Thank God that's over. Can I go home
 now?

As Detective 2 is speaking, Detective 1 hands the A4 size sheet of paper to the Solicitor.

As the charge is read out there is a...

FLASHBACK: Of Emily curled up in the foetal position in bed.

DETECTIVE # 2
 Peter Frederick Allen. I am charging
 you with Sexual Abuse of a minor. You
 do not have to say anything, but
 anything you do say...'

INT - THE OBSERVATION ROOM - DAY

Emily's mum runs out of the room and throws up in the corridor. The Police Officer in the room comes to Helen's aid and places a hand on her shoulder.

HELEN
Get off me!

Helen's eyes are red from crying, mascara marks stain her face, her hair is scrunched up from having ran her fingers agonizingly through it, and she had spittle in the corner of her mouth.

HELEN (CONT'D)
WHERE IS HE?

FEMALE POLICE OFFICER
I don't know.

Helen looks accusingly at her - then storms off down a corridor.

HELEN
WHERE ARE YOU, YOU BASTARD!
(beat)
PETER!

FEMALE POLICE OFFICER
Helen no!

At the far end of the corridor a door opens and Peter walks out of it accompanied by his Solicitor.

HELEN
So help me God, if i get my
hands on...
(spotting Peter)
I'LL KILL HIM!!!

Helen makes a bee-line for Peter.

Peter turns around shocked to see her coming like a bat out of hell towards him. The two Detectives with him seek to bar Helen's path.

PETER
Helen dear, there's been some dreadful
mis...

HELEN
... YOU ANIMAL!

Peter is calm and manipulative.

PETER
Helen, I love Emily. I've only ever
shown both of you love.

FEMALE POLICE OFFICER
Helen please.

Helen is adamant in her attempt to confront Peter.

HELEN
Love?
(beat)
You disgust me, you're nothin' but an
animal.

Helen slumps against the wall utterly distraught.

INT - CLARE AND SIMON'S HOUSE - DAY

Clare is in the bath, her eyes are covered over with a rolled-up flannel. In her hand, which is draped over the side of the bath, she is holding a glass of red wine, some spills onto the bathroom floor.

FLASHBACK: A child is asleep in bed. Light in an arc falls across the bed as the door is opened. The silhouette of a man is seen standing in a doorway, his face obscured by shadow and the darkness of the bedroom.

The man in the child's bedroom is sat on the edge of the bed peeling back the child's blanket. The child is a girl aged 7/8 asleep wearing a nightie with a cartoon motif on the front of it.

FLASHBACK ENDS:

Simon enters the bathroom. He places the lid down on the toilet seat and sits down on it.

SIMON
Can we talk?

CLARE
Not tonight Simon.

SIMON
Every night, it's not tonight Simon.

Clare removes the flannel from her eyes to look at him.

CLARE
Look, I've had a really bad day so
unless what you have to say is of
earth shattering importance, I
wouldn't waste your breath.

Simon walks away looking pissed-off, he stops at the door.

SIMON
You're becoming impossible to live
with, do you know that?

DISSOLVE TO:

Wearing a long white bathrobe Clare exits the bathroom. She opens a bedroom door, walks over to Melissa and Samantha's beds, kissing both girls gently on the forehead as they sleep. She pauses to look at them. As she does so...

CUT TO:

CLOSE UP: Emily is sleeping in a bed (not her own) with Helen asleep in a chair next to Emily's bed.

THE END