

PROTECTION

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PART ONE

Yellow Script
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SCENE NUMBERS LOCKED

Silent Witness XVIII

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1 **INT. WOMEN'S TOILET, COURTHOUSE - DAY 0 (4 DAYS AGO)** 1

LOUISE MARSH(30s)is washing her hands. The water cascades over them. The soap slowly lathering. Her fingers interlink and interweave as she allows her fingers to wrestle.

LOUISE (V.O.)

"I have no one I can really confide in. No one I can trust with a secret, a confidence. I feel as though you know me, however. I can't explain why. Just a feeling. And I think you'll understand. So I'm telling you this so you'll know what happened..."

HER HANDS hang limp as they rinse under the water.

2 **EXT. CHERYL'S HOUSE - NIGHT FB (1 WEEK AGO)** 2

A terraced council house. One week ago. A PAIR OF HANDS pound on the front door of the house. They belong to JOHNNY CRADDOCK (late 20s). He's angry, possibly inebriated. NEIGHBOURS peer out of their windows and stand in front of their houses watching.

JOHNNY

Cheryl! Open the door, Cheryl!

3 **INT/EXT. CHERYL'S HOUSE - NIGHT FB (1 WEEK AGO)** 3

CHERYL CRADDOCK (24), his wife - soon to be ex-wife, is terrified. She's standing next to the front door. The flat is filthy. She might be drunk. She's certainly volatile. She doesn't know what to do.

JOHNNY (O.S.)

I want to see my daughter!

The pounding continues. Cheryl cries out terrified.

CHERYL

Leave us alone!

JOHNNY continues to pound on the door.

CHERYL (CONT'D)

Please leave us alone.

Cheryl looks to an old cardboard box full of household items and tools near the front door. She grabs a claw hammer.

JOHNNY (O.S.)

Where's Lizzie? I want to see my daughter.

(CONTINUED)

Cheryl rips the front door open and confronts Johnny with the hammer.

CHERYL

She doesn't want to see you right now. Get out of here.

Johnny looks through the open door at LIZZIE (8), a solid girl with long dark hair, who is standing on the steps in a pair of "Fairy Princess" pyjamas.

His tone immediately changes. He goes from angry drunk to sweetly maudlin drunk:

JOHNNY

Hi Lizzie, princess!

LIZZIE

Hi Daddy...

JOHNNY

I wanted to say goodnight...

CHERYL

Just go, Johnny.

Johnny turns on Cheryl and snarls violently:

JOHNNY

Shut up! I'm saying "goodnight"!

Lizzie says quickly:

LIZZIE

Goodnight, Daddy.

Johnny starts to come in the house. Cheryl tries to block his way.

CHERYL

No! You're not coming in!

Johnny shoves her aside.

JOHNNY

I want to kiss her goodnight...

CHERYL

Leave us alone!

Cheryl swings the hammer at Johnny's head. Johnny grabs Cheryl's wrist and twists it until the hammer falls to the ground. Cheryl's hysterical scream punctures the night.

CHERYL (CONT'D)

Leave us alone! Please...

(CONTINUED)

3

CONTINUED:

3

Cheryl's scream turns into the wail of ARRIVING POLICE SIRENS. Johnny tosses THE HAMMER into the house - he doesn't want them to be caught with "a weapon". Lizzie picks it up, and carries it to the cardboard box. We see a screwdriver in the box as she sets it among the other tools, while her mother cries and the sirens scream.

4

INT. LOUISE MARSH'S OFFICE, CHILDREN'S SERVICES - DAY FB
(6 DAYS AGO)

4

Louise Marsh is on the telephone. She's a bright, efficient woman. Outside her office in the open plan area it is very active. People on phones. Paper being generated.

LOUISE (INTO PHONE)

The mother's known to us. Okay.
Leave it with me.

5

EXT. CHERYL'S HOUSE - DAY FB (6 DAYS AGO)

5

Louise Marsh stands at the door. She knocks. No answer.

LOUISE

Cheryl? It's Louise Marsh. I heard
what happened. Cheryl?

Cheryl opens the door. Louise smiles tightly:

LOUISE (CONT'D)

Are you okay?

Cheryl nods.

LOUISE (CONT'D)

We need to talk about Lizzie.

Inside the house we see Lizzie watching.

JUDGE GILMORE(V.O.)

If I make an Interim Care Order...

6

INT. COURTROOM, FAMILY COURT - DAY 0 (4 DAYS AGO)

6

JUDGE GEORGE GILMORE sits above a CLERK and a STENOGRAPHER. Louise stands at a table with a COUNCIL SOLICITOR. Cheryl and Johnny Craddock are at the neighbouring table. They are unrepresented and the Judge's words feel like an assault.

JUDGE GILMORE

...your daughter, Lizzie, would be placed
in the care of the local authority until
such a time that the court can determine
what is in her best interests.

The public seats are empty. The Judge says sternly:

(CONTINUED)

JUDGE GILMORE (CONT'D)

The workings of this court are confidential. You are not to discuss this matter with anyone except your lawyers. If you do so, I'll hold you in contempt of court which could mean prison. Am I clear?

Cheryl and Johnny nod respectfully.

Louise Marsh is now on the witness stand as Judge Gilmore asks:

JUDGE GILMORE (CONT'D)

Miss Marsh? Does Mr. Craddock live with his wife and daughter?

LOUISE

No. Your Honour.

JOHNNY

No.

The Judge glares at Johnny Craddock - he wasn't asking him.

JUDGE GILMORE (CONT'D)

Did the police charge anyone as a result of the incident?

LOUISE

No. Not during this incident.

JOHNNY

I got cautioned. That's all.

LOUISE

Mr. Craddock has accepted a police caution.

JOHNNY

You make it sound like I'm some sort of mass murderer.

JUDGE GILMORE

Mr. Craddock?

CHERYL

Shut up, Johnny.

It's a caring admonition which Judge Gilmore rolls over.

JUDGE GILMORE

No weapons?

LOUISE/CHERYL

No.

JUDGE GILMORE

Was the child in danger?

(CONTINUED)

LOUISE

Yes, your Honour. That's our belief...

JOHNNY

Can I say something..?

The Judge looks at him icily.

JOHNNY (CONT'D)

Please? I just...Cheryl is a good mother and I want to say "sorry" to her and Lizzie. I didn't want to scare 'em. I did what the lady from the Social wanted. I moved out. But I wanted to see my girl. Some fathers don't care. I care. It's not Cheryl's fault what happened. Please don't do this to her. If you don't want me to see her, okay. But don't do this to her.

JUDGE

Miss Marsh?

LOUISE

We ask the court to place Lizzie Craddock in our care. We think she needs that protection.

CHERYL

Please, sir...don't do this to my daughter.

Judge Gilmore looks at his notes and then carefully at Cheryl and Johnny.

Louise is back standing at her table as we hear:

JUDGE GILMORE

I can't see that, on the evidence I have heard, that the threshold for significant harm has been reached. I do not believe there are sufficient grounds to make such an Interim Care Order. The application is refused.

The Craddocks celebrate in what, for a moment, is a picture of normality. Louise moves to Gilmore and says quietly:

LOUISE

Your Honour, Lizzie Craddock is in danger.

(CONTINUED)

6 CONTINUED:

6

JUDGE GILMORE

If you truly believe that, Ms.
Marsh perhaps you should have
provided the evidence to make a
case for it...

7 INT. WOMEN'S TOILET, COURTHOUSE - DAY 0 (4 DAYS AGO) 7

Louise washes her hands slowly and methodically.

8 INT. BEDROOM, COUNCIL CARE HOME - DAY 1 (PRESENT DAY) 8

A PAIR OF YOUTHFUL HANDS stuff clothing into a small duffel bag. We hear the distant sound of a group of kids and adults singing "Happy Birthday".

9 INT. INSTITUTIONAL DINING ROOM, COUNCIL CARE HOME - DAY 1 9

We see who is singing - Teenagers and adult caregivers sing "Happy Birthday". A store-bought cake has the candles - "16" - burning on the cake. A WARM LOOKING OLDER CARER, MARGARET, hands a LARGE KITCHEN KNIFE to the Birthday Boy - We don't see him - only HIS HANDS reach forward to take it.

10 INT. BEDROOM, COUNCIL CARE HOME - DAY 1 10

THE HANDS collect a shoebox from under a bed. He takes out a small HAMSTER, kisses it and puts it in his jacket pocket. He picks up a small photo of a thirteen year-old girl(his half sister CATHY) and a baby (his half sister MARY), a pocket knife, a mobile phone. We hear: "Happy Birthday, Dear **Kevin...**" As his name is sung we see whose 16th birthday it is and who is packing his bags: KEVIN GARVEY.

11 INT. ENTRY LOBBY, COUNCIL CARE HOME - DAY 1 11

Kevin arrives down the stairs to the entry lobby with its official notices, and posters offering counselling. Margaret's waiting for him. She's not so warm now.

MARGARET

Where do you think you're going,
Kevin?

KEVIN

It's got nothing to do with you
anymore, does it?

12 EXT. ADVENTURE PLAYGROUND, COMMON - DAY 1 12

Well-groomed spaces are set among large expanses of wild common land. We see joggers, dog walkers, parents and babies.

(CONTINUED)

There's a children's adventure playground: see-saws, zip lines, a wooden playhouse built high above the ground and reached by a rope walkway.

TWO EIGHT YEAR-OLDS burst through the metal gate into the empty playground and run toward the equipment with wild abandon. Some smaller children follow them in with their mothers in tow pushing strollers and baby carriages.

THE TWO EIGHT YEAR-OLDS race across the rope and plank walkway toward the playhouse. MOTHERS gossip animatedly in the covered space underneath the playhouse gently rocking their respective baby carriages.

A DROP OF BLOOD FALLS slowly from the gap in the floorboards of the wooden playhouse above them. It elongates as it falls until it EXPLODES on the WHITE BLANKET of the baby in the carriage. The mother reacts in horror. She looks up to see where the blood came from just as another drop of blood explodes on her face. She screams in terror.

IN THE PLAYHOUSE, the TWO EIGHT YEAR-OLD children stare in wonder at A MAN'S BODY (DALE BARGE) on the floor of the playhouse lying on his side. His trousers are partially down.

A PHONE RINGS - WE HEAR the FEMALE OPERATOR answer:

FEMALE OPERATOR (O.S.)
999. Which service do you require?

We hear Cheryl Craddock's anxious frightened voice gallop:

CHERYL (O.S.)
Police. I need the police.

We SLAM CUT to - POLICE and POLICE TAPE sealing off the playground.

A PHONE RINGS - A MALE OPERATOR answers:

MALE OPERATOR (O.S.)
Police. How can we help?

We SLAM CUT to - NIKKI ALEXANDER and JACK HODGSON in their SOCO whites, standing by themselves in the empty and now eerie children's playground next to the body.

CHERYL (O.S.)
Please...I don't know what to do.
Someone please help me...

MALE OPERATOR (O.S.)
Slow down. Slow down. Let's try to
stay calm, alright? What's happened?

Cheryl is on the telephone.

(CONTINUED)

13

CONTINUED:

13

CHERYL (INTO PHONE)
It's my daughter. She's missing.

SLAM CUT:

RUN TITLES

14

INT/EXT. PLAYHOUSE, ADVENTURE PLAYGROUND - DAY 1

14

We find several white suited SOCO OFFICERS beginning to mark the blood drops below the playhouse and mark and gather evidence.

Then we discover Nikki and Jack. They kneel over the body in the small cramped area of the children's playhouse examining the wound in THE DEAD MAN'S (Dale Barge) BACK. The dead man is lying on his side - his trousers open and partially down.

JACK
Stab wound?

Nikki nods. She speaks into her small digital recorder. Jack gets to his feet.

NIKKI
"Sharp force injury. No weapon present."

JACK
Stabbed in the back...

Jack moves to his gear and resumes collecting evidence. Nikki speaks into her tape recorder.

NIKKI
"Small irregular tear. Abrasion visible where the handle of the weapon hit the skin."

Nikki aims her camera. A FLASH.

JACK
What's he doing in a children's playground?

Nikki is concentrating and doesn't answer so Jack continues:

JACK (CONT'D)
Yeah. Nobody really wants to answer that one.

Jack surveys the interior and sees several cigarette butts - piled in one spot in the corner. He also sees an empty small bottle of vodka. He sees threads of fabric caught on a rough piece of splintered wood. He collects the items with tweezers and places them in evidence bags.

(CONTINUED)

JACK (CONT'D)
Smell like bleach to you?

NIKKI
Yeah. I guess it could be.

Nikki tries to manipulate the victim's arm. It's stiff. She notices something - she discovers SEVERAL LONG STRANDS OF HAIR in his hands and on the sleeves of his shirt. Nikki speaks into her recorder:

NIKKI (CONT'D)
"Strands of human hair found in the victim's right hand".

JACK
A struggle?

Nikki shrugs that it is a possibility. She takes a photo. Jack brings her an evidence container. Nikki carefully places the strands in it.

Jack's mobile phone rings. He answers it.

JACK (INTO PHONE) (CONT'D)
Hello? I'm at a scene, Clarissa.
Now? Text me the address.

He hangs up. Looks to Nikki.

JACK (CONT'D)
I have to go. Clarissa says it's urgent.

Then he sees DETECTIVE INSPECTOR RORY DRENNAN, clean cut, baby faced moving across the area toward the playhouse.

JACK (CONT'D)
Tell him I'll be back.

NIKKI
You tell him.

JACK
I don't want to get into a long conversation.

NIKKI
Jack, you don't have long conversations.

Jack goes as Rory arrives.

RORY
Detective Inspector Rory Drennan.

JACK
Nice to see you.

(CONTINUED)

Jack keeps moving.

NIKKI
Nikki Alexander.

Rory nods. A beat.

RORY
Carry on. Don't let me interrupt.

Nikki aims her camera at the deep purple discolouration on the side of the victim's face and body which is touching the ground. A FLASH as she takes a photo and then Rory interrupts.

RORY (CONT'D)
Killed here or was the body dumped?

NIKKI
Almost certainly killed here. No blood trail. Discolouration matches body position - it hasn't been moved.

She starts to speak into her tape recorder...

NIKKI (CONT'D)
"Livor has set in..."

...when Rory interrupts.

RORY
Any sense of time of death?

Nikki shoots him an admonishing look:

NIKKI
Not yet. It's what I'm doing. I'm trying to establish it.

RORY
Sorry. Eager.

Rory looks around the playhouse. Nikki speaks into her recorder just as Rory says:

NIKKI	RORY
"Rigor fully present..."	Is the forensics bloke coming back...?

She turns off her recorder, looks at him:

RORY (CONT'D)
Sorry.

She tries again as she looks at him.

NIKKI
"Rigor fully present."

(CONTINUED)

14

CONTINUED:

14

Nikki takes out a rectal thermometer. Rory looks at it -

RORY

That's not going under the tongue,
is it...

NIKKI

No.

Rory nods. Says deadpan:

RORY

I'm going to check something in the
car.

15

EXT. CHERYL'S HOUSE - DAY 1

15

A few people, a neighbour and friends, are gathered at the front of Cheryl's house, concern on their faces, speaking quietly. An unmarked police car is parked in front.

An athletic and attractive FEMALE DETECTIVE INSPECTOR from the CHILD PROTECTION UNIT - GINA CONROY - is listening to an overly animated Cheryl Craddock as Jack arrives.

CHERYL

I went to wake Lizzie up for school
and she wasn't in her bed...She
wasn't in the kitchen...

GINA

Where's Lizzie's father?

CHERYL

I don't know.

GINA

Have you told him she's missing?

Cheryl hesitates before:

CHERYL

Yes.

GINA

You've told him but you don't know
where he is?

CHERYL

I called him.

GINA

Is he at work?

CHERYL

Doesn't have a job at the minute.

(CONTINUED)

GINA

I see. He knows his daughter's missing. He's not working. Why isn't he here?

Cheryl has no answer.

GINA (CONT'D)

Is there any other family member she may have gone to? Grandparents?

Cheryl shakes her head "no".

GINA (CONT'D)

Friends?

Cheryl shakes her head.

GINA (CONT'D)

Does she have a mobile?

CHERYL

No.

Gina looks over to Jack.

JACK

Forensics.

She nods to him and then joins him - away from the others.

GINA

The girl is called Lizzie Craddock. Aged 8. I don't know what we're dealing with yet. Could be a runaway - might be an abduction by the father. The couple are estranged. We're looking for the father, Johnny Craddock, now. He was cautioned for harassing his ex-wife. His excuse was he wanted to see his daughter. Connect the dots.

JACK

Does he have a key to the house?

GINA

Apparently not. It doesn't rule out the possibility that his daughter let him in. Or that he broke in.

JACK

Signs of forced entry? DNA. Prints.

GINA

Please.

(CONTINUED)

15 CONTINUED:

15

Jack nods and starts for the entrance to Cheryl Craddock's house as Gina moves back to Cheryl. We go with Jack as we hear:

GINA (CONT'D)
What was Lizzie wearing when you
last saw her?

16 **INT. CHERYL'S HOUSE - DAY 1**

16

Jack enters the house. It is completely different to the first time we saw it. Tidy. Orderly. Everything in its place.

He walks down the short corridor and enters -

17 **INT. LIZZIE'S ROOM, CHERYL'S HOUSE - DAY 1**

17

Jack stops in the doorway. The room is clean but a bit chaotic. The bed isn't made - the bed clothes strewn across it.

He photographs it. He opens his case and begins to get his equipment ready.

He examines the window. It's locked. No sign of entry. He dusts around the window for prints. It doesn't look as though the window has been opened in ages.

Jack picks up a hair brush and carefully pulls long dark brown hairs from the brush. He places the brush in an evidence bag and seals it.

Jack moves to the bed. He picks up a LITTLE WHITE SEAL stuffed animal. Contemplates it for a moment and then places it in an evidence bag.

He takes Lizzie's children's toothbrush (with funny colours and a goofy character) from the bathroom and pops it into an evidence container.

He opens a drawer in the chest of drawers. It's empty. He takes a photo of it.

Jack closes the drapes. He puts his LIGHT 'Gun' (BLUE or SPECTRAL WHITE LIGHT) to the carpet near the window looking for footprints. Nothing unusual. He moves the gun across the room, carpet and bedclothes but picks up nothing.

18 **SCENE OMITTED**

18

19

INT. CORRIDOR/LIZZIE'S ROOM, CHERYL'S HOUSE - DAY 1

19

Jack is at the doorway of the bedroom with Gina Conroy.

JACK

There is no sign of forced entry.
No one came in or went out of the
window in the bedroom.

GINA

She could be a runaway?

JACK

She could be.

Jack moves to the CHEST OF DRAWERS. He opens the drawers.
They are empty.

JACK (CONT'D)

The clothes are gone. How many
eight year olds pack before they
run away?

Gina looks at the drawer. Then she gets on her telephone:

GINA (INTO PHONE)

It's Conroy. I want to initiate a
Child Rescue Alert. Lizzie
Craddock. Female. Eight years old.
(MORE)

(CONTINUED)

19

CONTINUED:

19

GINA (INTO PHONE) (CONT'D)
Last seen in pink and white "Fairy
Princess" cotton pyjamas.

20

INT. CHERYL'S HOUSE - DAY 1

20

Jack and SOCO OFFICERS begins the task of searching in all the corners, closets, crawl spaces in the house. Jack with a flashlight struggles to see in the rafters of the roof. Nothing.

Cupboards in the bathroom. Nothing. Inside kitchen units. Nothing.

Jack moves into the LIVING ROOM to join Gina Conroy who is on the telephone.

GINA (INTO PHONE)
All ports warning. "Johnny
Craddock". History of violence.
Take into custody.

Gina sees Jack. He shakes his head.

JACK
Nothing.

Back to the telephone.

GINA (INTO PHONE)
Okay? Advise to approach with
caution. Bye.

Both Gina and Jack turn and see Johnny Craddock arguing with a UNIFORMED OFFICER at the front door.

JOHNNY
Let me in! Where's Cheryl? Let go
of me!

GINA
Who are you?

JOHNNY
Johnny Craddock.

21

INT/EXT. PLAYHOUSE, ADVENTURE PLAYGROUND - DAY 1

21

Nikki speaks to Rory.

NIKKI
There is no ID on the body. I've
taken fingerprints.

RORY
I'll run a misspers check on the
PNC.

(CONTINUED)

NIKKI

We can run DNA to see if the victim
is on the database.

RORY

Robbery could have been a
motive...but if the body wasn't
moved... Could be homeless?

Nikki nods -

NIKKI

Could be. Using it as shelter?

RORY

But why do you rob a homeless man?
And why would you kill him?

NIKKI

Maybe it was someone known to him.
I estimate time of death to be
somewhere between 12 and 16 hours
ago.

RORY

Sometime between 7pm and 11pm last
night?

NIKKI

It's hard for me to be more
precise. Air temperature impacts
residual body temperature...so does
body size, air flow, clothing..

RORY

I'll need to find out when the
playground closes...

NIKKI

Dusk.

Rory is amazed.

RORY

How do you know that?

NIKKI

It says "dusk" on the sign at the
entrance to the park.

The look on his face tells us he wishes he'd seen that.

Gina sits with Cheryl and Johnny Craddock. Jack stands behind
her.

Gina scrutinizes every word, every gesture Johnny makes as he talks. He's a little too helpful and a bit gormless. She clearly thinks he is a suspect.

JOHNNY

When Cheryl called...I just
couldn't believe it...I didn't know
what to do...I told her to call the
old bill, like...

GINA

But you didn't come over right
away?

JOHNNY

I tried to call her school...just
to make sure like...that she wasn't
there...

CHERYL

They have a breakfast club...

A neighbour, YVONNE, comes out of the kitchen carrying cups
of tea.

GINA

Name of the school?

CHERYL

Holman Hunt.

Gina speaks to Yvonne.

GINA

Do you think you could wait outside
while we chat? Thanks.

Yvonne says nothing but she's got the hump.

JOHNNY

Lizzie means everything to us,
yeah? If anything ever happened to
her...I don't know what I'd do...

Jack's eye alights on a photo of Lizzie and her long dark
brown hair.

GINA

Do you think it's possible that
Lizzie ran away?

Cheryl looks to Johnny to answer. Gina scrutinizes his face
looking for a tell but he gives nothing away.

JOHNNY

It's possible I guess...

(CONTINUED)

GINA

Where would she go?

Johnny and Cheryl look at her blankly:

22

CONTINUED:

22

GINA (CONT'D)

Where do you live Mr. Craddock?

Johnny looks at her coldly.

JOHNNY

I wouldn't hurt my daughter.

GINA

I'm not saying that.

(a beat)

She might be hiding, yeah?

Johnny knows the softness of her words belies the sharpness of her accusation.

JOHNNY

Yeah.

23

SCENE OMITTED

23

24

SCENE OMITTED

24

25

INT. CORRIDOR TO FORENSICS LAB, LYELL CENTRE - DAY 1

25

THOMAS CHAMBERLAIN moves down the corridor to the Forensic Lab. CLARISSA is in the lab when he arrives.

(CONTINUED)

THOMAS

Is Jack back?

CLARISSA

You're such a poet.

THOMAS

Perhaps. But that wasn't my best effort.

CLARISSA

Not yet. On his way.

THOMAS

Nikki?

CLARISSA

Are you expecting me to take attendance?

THOMAS

Is that an "I don't know"?

CLARISSA

Cutting room.

THOMAS

How hard was that?

Jack enters carrying his gear and evidence bags. He nods to Thomas then greets Clarissa:

JACK

Hiya.

CLARISSA

The gaffer's looking for you.

JACK

You sound so "shop floor" when you talk like that...

He looks to Thomas.

JACK (CONT'D)

What do you need, "gaffer"?

THOMAS

You don't have to call me that.

JACK

I fancied it.

THOMAS

Detective Inspector Drennan needs you to complete at his scene of crime. He seems cross you left and didn't go back.

(CONTINUED)

25

CONTINUED:

25

Jack nods. He answers drily but his mind is elsewhere.

JACK

Yeah. Busted. I was skiving.

He takes the evidence bags with the STRANDS OF HAIR and the TOOTHBRUSH out as he asks:

JACK (CONT'D)

Where's Nikki?

26

INT. CUTTING ROOM, LYELL CENTRE - DAY 1

26

Nikki is carefully removing the clothing from the deceased (Dale Barge). She starts at his hands. She takes the plastic bags off them.

Nikki notices a grip mark on the deceased's arm. She illuminates it so she can see it clearly. She photographs it with a measuring rule next to it. Nikki speaks into a recorder.

NIKKI

Bruising from a hand grip is visible on the left forearm...

As she inspects the deceased's forearms she sees several parallel scratch marks - a hand had scratched him.

NIKKI (CONT'D)

As well as scratch marks...

Jack taps on the glass window of the door to the Cutting Room. Nikki looks over to him. She can see it is urgent.

27

INT. CUTTING ROOM, LYELL CENTRE - DAY 1

27

Jack has joined Nikki in the Cutting room. He stands near the door while Nikki continues to work.

The deceased's shoes and socks are removed, tagged and placed in evidence containers.

JACK

No sign of the little girl at her father's place. Police have issued the Child Rescue Alert...She had brown hair Nikki... Long brown hair like you found in your victim's hand. The crime scenes are about a half mile apart...It's not going to be a coincidence is it?

Nikki agrees but she doesn't want to leap to conclusions. She's businesslike:

(CONTINUED)

27

CONTINUED:

27

NIKKI

Do you have evidence?

JACK

I've taken hair from the hairbrush
in her room. And a toothbrush.

NIKKI

Let's run them and see if they
match. Compare the hairs for
similarities to see if they are
consistent with each other while we
wait for DNA.

She removes his trousers. She sees that his underwear is
spotted with blood.

28

EXT. STREET, NR. CHERYL'S HOUSE - DAY 1

28

Gina is talking to a group of kids. Most of them are excited
talking over themselves as they try to tell Gina what they
did and saw after school. They talk with over-animated
excitement: "In the arches behind Holtby motors..." "I saw
her." "I didn't see her last night." "We walked back from
school together". Gina looks across the arguing mob to ONE
LITTLE GIRL sitting by herself quietly, wearing a simple
SCHOOL UNIFORM of white shirt, fleece with EMBROIDERED SCHOOL
CREST and blue pleated skirt - CARLY. Carly looks really
worried and sad.

GINA

You alright? What's your name?

CARLY

Carly.

GINA

You know Lizzie?

CARLY

She's my best friend...

GINA

You go to the same school?

CARLY

We're in the same class.
Do you think it's going to be okay?

GINA

I hope so. Where do you and Lizzie
play?

CARLY

Around here mostly. The playground.
The common.

(CONTINUED)

GINA

Did you play with her yesterday?

CARLY

No.

GINA

Think she would run away?

CARLY

Maybe. She didn't like it when her mum and dad shouted.

GINA

Where do you think she'd go?

CARLY

I don't know. Her Dad's.
Mine...she's not at mine. Dale's.

GINA

Is Dale a friend from school?

CARLY

No. He's her mum's friend. He's really nice. She's going to be okay, yeah?

Gina tries to reassure her but alarm bells are ringing in her head.

GINA

I'm sure she's okay.

INT. LIVING ROOM, CHERYL'S HOUSE - DAY 1

Cheryl looks overwhelmed by the anger in Gina's voice:

GINA

Who is "Dale"?

CHERYL

A bloke I'm friendly with...

GINA

Boyfriend!?

Cheryl shrugs half-heartedly.

GINA (CONT'D)

Who had contact with your daughter?
Why didn't you mention him before?

CHERYL

He just comes round to hang out...

GINA

And "play" with your daughter?

(CONTINUED)

29

CONTINUED:

29

CHERYL

To see me...

GINA

What's his family name?

CHERYL

"Barge".

GINA

Where does he live?

30

EXT. DALE'S FLAT, TERRACED HOUSE - DAY 1

30

Gina pounds on the door.

GINA (O.S.)

Requesting a Sex Offenders Register
check, please. Over.No answer. She tries to peek in the window. It looks like
someone is living there but they're not in at the moment.

GINA (O.S.) (CONT'D)

Name: Dale Barge. Bravo, Alpha,
Romeo, Golf, Echo. Over.We think Gina is alone until she turns and says to the group
of POLICE OFFICERS waiting with a "battering ram".

GINA (CONT'D)

Break it down.

We watch as the door is smashed open.

31

INT. DALE'S FLAT, TERRACED HOUSE - DAY 1

31

The police rush in. It is small and there is no sign of
Lizzie. The place is a mess - chaotic with dirty dishes and
filth accumulated in bins and on counters. We hear the POLICE
OPERATOR respond:

POLICE OPERATOR (O.S)

Negative. No previous or
outstanding... Negative.

Gina surveys the room. No sign of Lizzie.

She walks to a door to the bedroom in the flat. She pushes
the door open and what she finds takes her breath away.

IN THE BEDROOM

An ENTIRE WALL of the flat is covered in a collection of
different large (A4 size) candid photographs of Lizzie
Craddock. It is a worship wall to a little girl.

(CONTINUED)

31

CONTINUED:

31

It takes Gina's breath away.

32

EXT. A HIGH STREET, LONDON - DAY 1

32

Kevin Garvey sits on a bench across from 'SEAN PATRICK FAMILY BUTCHERS'. His HAMSTER crawls from his pocket. Kevin smiles and speaks to the hamster.

KEVIN

Hey, Lily...get back in there.

He kisses it and gently places it back in his pocket. He keeps his eye on the shop - waiting for someone.

33

INT. DINING ROOM, COUNCIL CARE HOME - DAY 1

33

Louise Marsh is sitting with her colleague Margaret from Kevin's care home. They're in a case review meeting. Louise is measured.

MARGARET

Kevin Garvey chose to leave. He didn't want to stay here any longer.

LOUISE

You met with him regularly?

MARGARET

Of course. But he's sixteen. It's his prerogative.

LOUISE

Do you have a sense of his state of mind?

MARGARET

Determined, I guess.

Louise's mobile phone rings.

LOUISE

Did he have a place to go?

MARGARET

He refused to engage in any kind of conversation.

Louise looks at who is calling before she apologizes:

LOUISE

Sorry.

She answers:

(CONTINUED)

33

CONTINUED:

33

LOUISE (INTO PHONE) (CONT'D)
Louise Marsh.

The call shakes Louise's composure. Her cool façade cracks as she whispers:

LOUISE (INTO PHONE) (CONT'D)
Oh God...

Then she excuses herself to Margaret:

LOUISE (INTO PHONE) (CONT'D)
There's been a Child Rescue
Alert...one of my children...I have
to go...

34

INT. FORENSICS LAB, LYELL CENTRE - DAY 1

34

Jack is examining and comparing the two samples of STRANDS OF HAIR under a microscope as Clarissa speaks to him.

CLARISSA
Grandparents... or an aunt or
something...that's where she is.
That would be my guess.

JACK
And that's all it would be. A
guess.

CLARISSA
"Stranger danger" is unbelievably
rare. Eleven kids a year out of
eleven million. It literally is one
in a million.

JACK
Reassuring stat unless you're the
"one".

Jack continues to work.

CLARISSA
You don't take her clothes if
you're intending to kill her, do
you?

JACK
No. You might if you were part of a
paedophile ring. If you were
selling her...

CLARISSA
Who was selling her?

JACK
I don't know...parents?

(CONTINUED)

34

CONTINUED:

34

CLARISSA

That is very dark.

JACK

We live in a dark world.

CLARISSA

Yeah. Well. I'm just trying to stay positive.

Jack is distracted by something he sees through the microscope.

CLARISSA (CONT'D)

Jack? I said: "I'm just trying to stay positive..." And you say: "That's unlike you, Clarissa." And then I say -

Clarissa turns to look at him but Jack has left the room.

35

INT. CUTTING ROOM, LYELL CENTRE - DAY 1

35

Nikki has begun the post mortem. Rory Drennan is watching from the observation room as Nikki looks in the deceased's mouth and checks his gums.

Checks the underside of his chin. There is a laceration under the chin with a strand of hair lodged in the coagulated blood.

Nikki glances up and sees Jack enter the OBSERVATION AREA. She can't hear them but she sees Jack shakes hands and introduce himself to Rory. Jack begins to speak to him as Nikki continues to work.

Nikki inspects the entry point of the wound.

NIKKI (INTO MICROPHONE)

Irregular tear of skin at point of entry.

She looks up to Rory and Jack in the viewing gallery. Rory turns his face away. But Jack and Nikki share a look of growing alarm.

36

INT. VIEWING GALLERY, LYELL CENTRE - DAY 1

36

Rory, Jack and Nikki are in the meeting room.

JACK

The hairs share significant similarities. We won't know if it is a definite match until the DNA results come back.

(CONTINUED)

Nikki puts up A PHOTOGRAPH of the strands of long dark brown hair she found in the deceased's hand.

NIKKI

I found another strand of hair in a wound under the chin. I can't be sure if the wound occurred ante-mortem or post mortem but the hair was captured in the coagulated blood of the wound so we might suspect it was ante-mortem.

RORY

Result of a struggle?

Nikki nods.

NIKKI

Bruising from the grip of a hand and scratch marks on the forearm are consistent with this.

She puts the photograph up on the screen. Nikki shows A PHOTOGRAPH of the wound in the deceased's back.

NIKKI (CONT'D)

Preliminary investigation indicates that the victim died of a penetrating stab injury to the aorta by a sharp object which passed through the mid thoracic area. T4.

Nikki shows him on Jack's back.

NIKKI (CONT'D)

Entered here. Through these ribs and cut the aorta.

RORY

We never recovered the knife?

JACK

No.

NIKKI

The weapon wasn't a knife. The tear of the skin and shape of the wound makes me think that the murder weapon was cylindrical. 6 and 3/4 inches long with an hexagonal handle.

NIKKI shows a photograph of the wound area. We see an outline of the handle's mark on the skin.

(CONTINUED)

NIKKI (CONT'D)

You can see the "hit mark" of the handle. Consistent with a screwdriver.

RORY

How quickly would he have died?

NIKKI

From the size and location of the wound, very quickly. Minutes. He might have thought it was a punch at first but he would have been in immediate distress. Most of the bleeding was internal.

Rory makes a note.

RORY

Right.

Nikki puts up the photos of bloody underwear and trousers. We see in the photograph at the crime scene that there is some blood staining on the waistband of the trousers.

NIKKI

There were wounds on his genitalia. The skin was broken. By teeth. I've swabbed the bite for saliva DNA. There are five noticeable tooth impressions. There should be a sixth. The "two two". The upper right maxillary lateral incisor is missing.

Rory is baffled by the information. Nikki adds:

NIKKI (CONT'D)

The lateral incisor erupts at between 8-9 years old.

Nikki looks over to Jack.

NIKKI (CONT'D)

I think he was bitten by a child.

Rory, Jack and Nikki find the idea so horrible there is nothing they can say. We watch them struggle with it for a moment before Rory says quietly:

RORY

How old is your missing child?

37

EXT. CHERYL'S HOUSE - DAY 1

37

Rory, Jack and Nikki move toward the front door of the house - a Police Search Advisors "Trailer" is being moved into place and a huddle of POLICE are meeting to get ready to search the area. To one side Rory sees a middle aged UNIFORMED SERGEANT, coordinating the neighbours search for Lizzie. We hear the SERGEANT talking in the background.

UNIFORMED SERGEANT
...walk slowly, look down, left,
right, repeat. Alert an officer to
anything you see.

A POLICE OFFICER stops Rory at the front door. Rory shows his warrant card.

RORY
Child Protection Team inside?

The Police Officer nods.

38

INT. CHERYL'S HOUSE - DAY 1

38

Rory enters quietly followed by Jack and Nikki. Cheryl and Johnny Craddock sitting on the settee. Gina presses Cheryl.

GINA
When did you last see Dale?

CHERYL
I don't know...

Gina is disbelieving now - irritated at the work it's taking to get answers. Cheryl is becoming flustered.

GINA
You don't know?

Rory holds up his warrant card for Gina.

CHERYL
A few days ago...I don't know...

Gina looks at Rory's ID -

RORY
We need to speak to you...

GINA
Give me a second...

And she continues to Cheryl and Johnny without skipping a beat.

(CONTINUED)

GINA (CONT'D)

We can't find your daughter and we can't find Mr. Barge...and I don't think that's a coincidence. Do you have a photograph of Mr. Barge?

Cheryl looks at Johnny - it's as though she doesn't know what to do.

CHERYL

No. I don't think so...

GINA

No? Can I see your phone?

CHERYL

Yeah... maybe on my phone...

Cheryl begins searching the phone for a photo as Gina starts a new line of questions:

GINA

What time did Lizzie come home from school?

Nikki's eyes dart around the room - it's spare but tidy. Her eyes alight on a smiling photo of Lizzie. An INCISOR is missing - it sends a chill through Nikki. She points it out to Jack and Rory.

CHERYL

3:30.

Cheryl's hands are shaking. She's having trouble manipulating the mobile phone to find a photo.

GINA

What did she do then?

Rory tries to get Gina's attention again.

RORY

Excuse me...Could we...?

Gina nods. Gestures for him to hang on.

CHERYL

She went out to play with friends.

Gina watches Cheryl's hands shaking:

GINA

How are you doing with the photo?

Johnny takes the phone from her.

(CONTINUED)

JOHNNY

I'll do it.

CHERYL

I don't know...

GINA

Where was she playing?

Cheryl is becoming increasingly anxious.

CHERYL

I don't know.

GINA

What time did she come home?

CHERYL

I don't know.

GINA

Why don't you know, Cheryl?

Cheryl turns to Johnny and asks with fear in her voice:

CHERYL

Johnny?

JOHNNY

I asked Cheryl to meet me at the Duke of Cumberland..to talk things through...work things out.

CHERYL

Yeah...work things out...

Gina's voice is full of derision:

GINA

You were at the pub. Did you check on Lizzie when you got back from the pub?

Cheryl checks with Johnny.

CHERYL

I thought she was in bed.

GINA

You didn't check on her? You didn't make sure she was safe? You gave me a description of the pyjamas she was wearing but you didn't see her in them? You don't know what clothes she was wearing because you didn't see her.

(CONTINUED)

Cheryl hesitates. Looks to Johnny. She doesn't know how to answer.

JOHNNY

Cheryl had a bit too much to drink.

GINA

A bit too much to drink?

The front door opens and Louise Marsh hurries forward into the room apologizing and introducing herself in the same breath:

LOUISE

I'm sorry. Louise Marsh. Social services.

Johnny sees her and reacts angrily:

JOHNNY

Get her out of here.

Gina's glare bores into Cheryl. Cheryl is crumbling.

GINA

You were drunk?

JOHNNY

Yes! She was drunk. I walked Cheryl back from the pub and then went home. I thought Lizzie was asleep.

Louise shifts uncomfortably. Silence.

GINA

You have the photo?

(looks at Louise)

Were you aware of Cheryl's friend?

"Dale Barge?"

LOUISE

No.

Johnny hands Cheryl's phone to Gina. Nikki sees it.

NIKKI

That's "Dale Barge"?

Nikki gestures for Gina to show Jack and Rory. We see the photo - IT'S THE FACE OF THE DEAD MAN - Dale Barge with Johnny Craddock, both holding cans of lager and smiling for the camera.

NIKKI (CONT'D)

Dale Barge is dead.

(CONTINUED)

38

CONTINUED:

38

Cheryl looks to Johnny. She's terrified. Johnny tries to comfort her - sees Gina watching him and turns away, remaining impassive.

39

INT. DALE'S FLAT, TERRACED HOUSE - DAY 1

39

Gina shows Rory, Jack and Nikki the worship wall in Dale's flat. They stare at it in horror.

JACK

How do you feel if you're Cheryl
and your boyfriend wants your eight
year-old daughter more than he
wants you?

GINA

Very angry.

RORY

Angry enough to kill him?

Rory looks at Nikki.

RORY (CONT'D)

Do you have any doubt that Barge
was abusing Lizzie Craddock?

Nikki stares at the wall as she says:

NIKKI

None.

Rory speculates:

RORY

Barge abuses the girl. Her parents
kill him.

GINA

Where's the girl?

RORY

She's already dead.

NIKKI

Where's the body?

JACK

If you're the parents her body is
your defence. It can prove Barge is
an abuser. Why would you hide it?
Unless you killed her.

GINA

It would make the parents complicit
in the abuse.

(CONTINUED)

39

CONTINUED:

39

A beat.

NIKKI

We have to hope she's alive.

RORY

We solve the murder of Barge we'll
find out what happened to Lizzie.

GINA

I want to speak to the social
worker...

40

EXT. A HIGH STREET, LONDON - DAY 1

40

Kevin Garvey is still on the bench. He watches as A CAR ARRIVES and an OLDER MAN steps out. Kevin's maternal grandfather, SEAN PATRICK (late 50s), gets out of the car and goes into the shop. Kevin gets up, carefully puts the HAMSTER in his pocket and runs across the street to the shop.

41

INT. SEAN'S BUTCHER SHOP, LONDON - DAY 1

41

Kevin goes into the shop. Sean is speaking with one of the butchers in the back of the shop. He turns and sees Kevin - thinking he's a customer:

SEAN

Someone will be right with you...

Then he does the double take:

SEAN (CONT'D)

Kevin?

Sean comes to greet Kevin quickly. Sean puts his arms around the boy and pulls him close. Kevin is initially distant but then melts into his grandfather's arms.

SEAN (CONT'D)

Good God! It's you! Can't believe
my eyes! How are you?

KEVIN

I'm okay.

Then Sean gets nervous:

SEAN

Did you run away from the home?

KEVIN

I'm sixteen Gramps. I walked away.

Sean laughs and hugs his grandson.

(CONTINUED)

SEAN

Have you called your mother?

KEVIN

I went home...

Sean knows where this is headed.

SEAN

I'm sorry son...did no one tell you?

Kevin shakes his head "no".

SEAN (CONT'D)

They had to move and all.
The house was vandalized...After
the Social took you and Cathy there
were rumours. People said horrible
things about them...Made their life
a misery. Niamh couldn't stand it.

KEVIN

Where does Mum live now?

SEAN

Council didn't move her far.
Couldn't give her a flat because
she didn't have children, did she?
Put her in a B&B.

KEVIN

Is she still with him?

SEAN

Aye. As long as she stays with him
the Court and the Social won't let
the girls go home. She won't listen
to me. She won't speak to me.

Kevin takes this in silence. A customer comes into the shop
making it awkward to continue:

SEAN (CONT'D)

Where are you staying?

KEVIN

Don't know.

SEAN

You'll come to ours...

KEVIN

I didn't know how Nan was...Didn't
want to upset her...

(CONTINUED)

41

CONTINUED:

41

SEAN

What are you talking about? Stay
with us.

42

EXT. CHERYL'S HOUSE - DAY 1

42

Nikki and Jack walk toward the house with Rory and Gina behind them. Jack notices Louise, leaning against the side of the house - a look of shell shock on her face.

NIKKI

Blames herself?

JACK

It looks like it.

Suddenly Louise looks over to Nikki and Jack. Nikki catches her eye and nods. Louise nods back.

THEN -

Louise, Rory, Gina, Nikki, and Jack standing apart from the others talking quietly:

GINA

You've known the family for a
while?

LOUISE

We were aware of Cheryl Craddock before Lizzie was born. Cheryl presented with slight learning difficulties. We've tried to support her. They are a dysfunctional family. Johnny has trouble controlling his anger.

GINA

Has he ever acted out?

LOUISE

He threatened to attack me - I'm sure he's attacked Cheryl but she won't say anything. We encouraged Cheryl to try and put space between her daughter and herself - and her husband...

Jack can't hide his surprise:

JACK

You encouraged them to split up?

LOUISE

We encouraged her to try to think about her daughter's safety. There was an incident a week ago.

(CONTINUED)

GINA

Over Mr. Barge?

LOUISE

Something made Mr. Craddock very angry. We tried to intervene and remove Lizzie.

NIKKI

Why didn't you?

LOUISE

The court refused my application. We didn't have "evidence".

GINA

No evidence? You were speculating?

Louise replies sharply. Irritated to have to defend herself. They have no idea what she faces.

LOUISE

Yes! That's what I was doing! What do you want me to say?! I have to speculate - because if I wait for evidence it can be too late. I have to prevent vulnerable children being hurt...I failed Lizzie Craddock. She's missing because I'm too late.

Nikki tries to calm the situation down.

NIKKI

It's okay, Louise...

Louise looks at Nikki and says with regret but not remorse:

LOUISE

I was worried about her and I was right to be. I wish I was wrong...

INT. LIVING ROOM, CHERYL'S HOUSE - DAY 1

Rory and Gina sitting with Cheryl (BY HERSELF). Jack and Louise watch. It's more formal now. Nikki is drawing blood from Cheryl's arm.

RORY

And the last time you saw Dale?

CHERYL

A few days ago.

GINA

With Lizzie?

43

CONTINUED:

43

RORY

He gave Lizzie a lot of attention.

GINA

Did it make you jealous?

Cheryl flinches and it jars the needle in her arm.

NIKKI

You okay?

Cheryl nods. Nikki finishes and puts a cotton ball on the spot where she'd put the needle.

44

INT. LIVING ROOM, CHERYL'S HOUSE - DAY 1

44

Rory and Gina sitting with Johnny (BY HIMSELF). We see Johnny Craddock with the cotton on his arm - Nikki's already taken blood from him. Nikki, Jack and Louise are watching.

JOHNNY

He was a mate. You trust mates,
don't you?

There's an odd reflective catch in his voice.

JOHNNY (CONT'D)

I knew him from the pub,
like...don't remember how we met.
He was just there. We were on the
same side in Sunday league for a
bit but he was rubbish....

NOW Cheryl - and we're only hearing the answers:

CHERYL

I guess he fancied me. I never did
nothing with him and he never tried
it on.

As she talks Cheryl becomes overcome by emotion.

CHERYL (CONT'D)

I'm trying to think...I'm trying to
think...I don't remember the last
time it was just me and him...he
liked it for us to do things the
three of us...

Rory changes direction - we don't hear the whole question:

RORY

There's an adventure playground in
the common...

It's now Cheryl ANSWERING the question.

(CONTINUED)

CHERYL

No, I've never been there. Too far.
Its dodgy an all...

NOW Johnny -

JOHNNY

Drugs and gay blokes...and that
sort of thing at night...

NOW Cheryl -

CHERYL

I tried my best. We're good
parents...

NOW Johnny - He doesn't like the question.

JOHNNY

Builder. Hard to find a job, innit?
And what does that have to do with
anything? Wanker.

GINA

Why did you split up?

Cheryl looks at the floor. Then looks up and points at
Louise.

CHERYL

'Cos of her. She put things in my
head...She lied about Johnny and
put things in my head.

NOW it's Johnny answering the same question:

JOHNNY

Her! She did this! She said things
about me...She turned Cheryl's
head. Made her hate me.

EXT. CHERYL'S HOUSE - DAY 1

Louise comes out of the house and sees dozens of local people
all with T-shirts emblazoned with Lizzie's photograph on it.

"Bring Lizzie
Home Safe"

The photograph shows her smiling and one of her LATERAL
INCISORS has only just begun to come through her gum.

Nikki emerges from the house and sees Louise. It's as though
every T-shirt is a slap in her face. An assault on her
competence. Nikki moves to her.

Louise says quietly, matter-of-fact:

(CONTINUED)

LOUISE

Once they are "missing". They never come back. We both know it. We just can't say it to anyone. They won't even find a body...

She lets those words settle before she adds:

LOUISE (CONT'D)

I could have saved her and I didn't.

NIKKI

Saved her from what?

LOUISE

Abuse disguised as love? Parents who are incapable of being anything other than selfish. I knew Cheryl was weak and Johnny was dangerous. But I ended up helping Barge because I separated them.

NIKKI

You had no idea.

LOUISE

That doesn't make me feel better...the fact I didn't know makes me feel...responsible.

Louise begins to crack but she stops herself. Nikki watches Louise's self-control and comments on it.

NIKKI

I often wondered if I did that too often, if I'd forget how to cry.

LOUISE

Have you forgotten?

NIKKI

You have to pull yourself together, Louise. You can't give up on her. Not yet.

Nikki nods a goodbye and walks.

It's a small terraced house in which the Patricks have lived most of their lives. Kevin's GRANDMOTHER, DELORES, is bird thin and perpetually nervous. Always trying to please. She fusses over Kevin while he and Sean sit at the small kitchen table.

DELORES

Can I get you something? Let me get you something. A biscuit? I'll get you a biscuit...

KEVIN

Thanks, Nan.

Delores gives out a little scream. Kevin and Sean jump - they look to what she is staring at. Kevin's hamster is on the table.

KEVIN (CONT'D)

Sorry!

Kevin picks the hamster up and puts it carefully back in his pocket.

KEVIN (CONT'D)

She's always doing that...I hope you don't mind I have her here...

DELORES

It's fine.

Somehow we don't believe her.

KEVIN

Have you seen my sisters?

Sean's face anticipates his bad news:

SEAN

Cathy's still with that foster family. But they won't let us visit and they won't tell us where Mary is.
(a beat)
Social Services put her up for adoption.

Kevin is shocked - angry. Sean tries to explain.

SEAN (CONT'D)

Nan and me...We did our best to try and stop them. They said we were too old. I wasn't well enough...a load of bollocks like that...

Delores fidgets nervously as she remembers.

DELORES

Had to stand there as they said it.

SEAN

All your mother had to do was leave Daniel and none of this would have happened. That's what the lady from Social Services wanted.

(CONTINUED)

46

CONTINUED:

46

Kevin stares at the kitchen table.

SEAN (CONT'D)

Sorry to tell you this, Kevin...I know it's upsetting...

DELORES

It's been upsetting us for years.

KEVIN

Mary hasn't been adopted yet?

DELORES

They won't change their mind. They don't listen to people like us.

47

EXT. COURTHOUSE, FAMILY COURT - DAY 1

47

Louise waits for Judge Gilmore to come out of the Judges' exit. When Gilmore comes out she moves to him. He's in a hurry to go home.

LOUISE

I'm sorry, Judge...?

Gilmore glances at her, irritated. Says nothing.

LOUISE (CONT'D)

Louise Marsh.

JUDGE GILMORE

This is inappropriate, Miss Marsh.

LOUISE

Have you heard about Lizzie Craddock?

JUDGE GILMORE

I don't know who or what you're talking about...

LOUISE

An eight year-old girl. You refused our application for an Interim Care Order.

JUDGE GILMORE

Miss Marsh? I'm warning you.

LOUISE

I begged you to help her. She's now missing. People are going to ask me questions.

(CONTINUED)

47

CONTINUED:

47

JUDGE GILMORE

I don't need to remind you that the proceedings are confidential - you risk prison if you forget that.

LOUISE

I did my job. You let her down.

Gilmore spins on her.

JUDGE GILMORE

I make decisions based on the evidence that is presented to me.

LOUISE

You're secret. Anonymous. They'll blame social services...

JUDGE GILMORE

If the responsibility is too much for you, Miss Marsh, I suggest you find other employment. Never approach me like this again.

(he smiles tightly)

I hope they find her.

Gilmore moves away leaving Louise in no doubt that she is on her own.

48

EXT. CHERYL'S HOUSE - DAY 2

48

Gina and Jack are liaising with other police officers and the "DOG UNIT". A POLICE OFFICER with a dog holds one of Lizzie's soft toys (the LITTLE WHITE SEAL - Jack found in the room) and moves down the street allowing the dog to sniff as it walks.

We see UNIFORMED POLICE OFFICERS knocking on the doors of neighbouring houses.

49

EXT. B&B - DAY 2

49

Kevin Garvey looks at the B&B sign and walks forward to enter the building.

50

INT. B&B - DAY 2

50

Kevin knocks on the door of a room. He waits nervously. The door opens. Kevin's mother, NIAMH, answers the door a crack. When she sees who it is she swings the door open and throws her arms around Kevin.

(CONTINUED)

NIAMH

Oh my God! Oh sweet Jesus...thank
you...You've come home to me. Come
in! Come in!

Niamh kisses him around the face.

KEVIN

Is he here?

DANIEL GARVEY appears at the door. He smiles, opens the door
widely, and says warmly:

DANIEL

Come in, Kevin. Please. It's wicked
to see you...we talk about you
every day...I'm so happy to know
you're safe.

Kevin stands at the door looking at them both. He won't go in
as long as Daniel is there.

NIAMH

Please Kevin. Come in. It's your
home too...

Kevin looks at her as though she is mad to think it's his
home. Daniel is sensitive to it. He turns to Niamh and says -
hoping to take the edge off the moment:

DANIEL

I'm just going to go down the shops
and get some fags. Can I get you
anything? Money no object - I'll
just nick it if I run short.

He smiles to Niamh and Kevin.

DANIEL (CONT'D)

I'll leave you to it.

Daniel goes. Kevin slowly steps forward.

Niamh can't stop touching her son. She holds his hand as they
talk and strokes him - almost as though she is proving to
herself that he is really there. Kevin is uncomfortable with
her being so tactile. We notice a photograph of Mary as a two
year old with Niamh and Daniel in the Social services office.

NIAMH

Daniel's got a job driving a minicab
nights... working for himself. You
see that Blue Mondeo out front?
That's his car. He owns it.

Niamh proudly gives him Daniel's business card.

KEVIN

Why didn't you come see me?

NIAMH

I didn't think you wanted me to. I would have...You have to know I would have...

KEVIN

Is Cathy alright?

NIAMH

Fine. I try to see her once a month. She's with a foster family but that's just temporary...

KEVIN

I want to see her.

Niamh writes down the address as she continues:

NIAMH

Here's the address...but you've got to call them to make an appointment.

Kevin looks at the photograph of Mary:

KEVIN

Is this what Mary looks like now?

NIAMH

Yeah. Sweet.

KEVIN

She's getting adopted. Why are you letting them?

NIAMH

I tried to stop 'em. Believe me, Kevin. I tried so hard.

KEVIN

Why did you stay with him?

Niamh smiles tightly - a sadness about it:

NIAMH

I know it's hard for you to understand everything...

KEVIN

They took us away because of him.

NIAMH

No, that's not true. That's not true...After I had Mary...I wasn't right in my head...depressed like...that's why I went to hospital...you remember...Daniel did his best...The woman from the Social came. She never liked Daniel...Didn't trust him. She said: "No one is going to take your baby". And she lied to us... She took her. She's the one to blame... not Daniel...

KEVIN

If you split with him none of this would have happened...

NIAMH

That's not true...It's hard to explain...Cathy got sick...We love you. I swear, we love you.

Kevin doesn't understand or accept her words:

KEVIN

You don't love us. You only had to do one thing. You wouldn't do it...

NIAMH

Who told you that?

KEVIN

Gramps and Nan.

NIAMH

Oh no...You mustn't listen to them. You don't understand...not everything...

KEVIN

I wanted a family...I'm so thick... How could I ever have that? You don't know who my father is... You're just a slut.

Niamh is horrified. She slaps him hard and is immediately remorseful:

NIAMH

I'm sorry. I'm sorry, Kevin. Please forgive me...

Kevin looks at her - shocked:

NIAMH (CONT'D)

He stood by me, Kevin. I fell pregnant with you.

(MORE)

(CONTINUED)

51

CONTINUED:

51

NIAMH (CONT'D)

I was no older than you are now. He was my best friend and he stood by me. He didn't turn his back on me. He didn't ask me questions. I won't betray him by saying he's something that he's not. And that woman from social services...she won't make me do that... I love you, but please, please don't you ask me to...I can't do it. I've got principles.

She repeats it as though she's trying to convince herself.

NIAMH (CONT'D)

I've got principles.

But she sounds weak and self-serving. Kevin is stunned. Doesn't know what to do or say. He slowly starts to leave.

NIAMH (CONT'D)

Where are you going? Stay here...

KEVIN

I'm staying with Gramps and Nan...

Niamh implores him.

NIAMH

No! Don't do that. Stay here. Stay here, Kevin. Stay with me.

Kevin goes.

52

INT. VIEWING GALLERY, LYELL CENTRE - DAY 2

52

THE CCTV FILM is being shown on a screen - Dale Barge and Lizzie Craddock are walking hand in hand and talking animatedly as they walk through the gates into the park and disappear from the camera's view.

JACK

They arrive at 6:50pm.

Thomas, Nikki, Jack, Clarissa, Rory and Gina are gathered together.

JACK (CONT'D)

It places Lizzie Craddock on the common with Barge, but not specifically in the playhouse.

CLARISSA

No cameras cover the playground itself and there is no CCTV of her leaving.

(CONTINUED)

RORY

Barge knew his way around the common. He used to work for the council. Maintenance in the Parks Department.

NIKKI

Used to?

RORY

He lost his job. Inappropriate material on his work computer.

GINA

Does the CCTV put Cheryl and Johnny at the scene?

CLARISSA

No.

THOMAS

There must be dozens of other ways in and out of the common without going through the gates.

CLARISSA

The next person to arrive is a council employee who arrives in his car. Never goes in. Locks the gate. Drives off.

GINA

Do we have anything forensically that puts Cheryl and Johnny at the scene?

JACK

Nothing so far.

CLARISSA

I've asked for their mobile phone records.

RORY

I'm on it. Service provider is sending them over.

The smiling photograph of Lizzie (which is on the t-shirts) is put on the screen. One of her lateral incisors is just coming through her gum.

NIKKI

DNA from the saliva on Barge's genitals is a match for Lizzie Craddock. She was in the playground. She didn't come out.

(CONTINUED)

GINA

Barge abuses Lizzie. She bites him.
He's incapacitated. She runs.

NIKKI

Who kills Barge?

THOMAS

Vigilante. Parents.

GINA

Another abuser.

JACK

They fight over her?

RORY

Maybe he kills her because she's a
witness.

NIKKI

She resisted. Perhaps he kills her
because he's afraid she'll tell
someone about the abuse.

RORY

Her body is likely to be somewhere
on the common. We'll target our
search there.

Thomas won't accept Lizzie is dead and her body is somewhere
on the common. His hopefulness has an angry edge.

THOMAS

You don't know that she's dead. You
don't know!

Gina glances at Nikki.

NIKKI

You're right, Thomas. We don't.

EXT. COMMON - DAY 2

The focus of the search turns to the common. Cheryl and
Johnny walk with POLICE and VOLUNTEERS, still in their Lizzie
T-shirts. They make a line three or four metres apart from
each other. They move through the open space -

INT. VIEWING GALLERY, LYELL CENTRE - DAY 2

Thomas, Nikki, Jack, Clarissa, Gina and Rory continue.

NIKKI

The screwdriver didn't strike bone.

THOMAS

It would still have to overcome the recoil of the skin.

She puts up an x-ray of the wound - which looks as though the shank of the screwdriver is still there.

NIKKI

Radio-opaque contrast material.
You can see the path of the weapon.

THOMAS

Direction of the blow?

NIKKI

Right to left.

RORY

Right handed?

THOMAS

Why a screwdriver?

GINA

Johnny worked as a builder. He would have used a screwdriver...

CLARISSA

Yeah. And I changed a tap once...

JACK

You did?

CLARISSA

No! I'm making a point. Everybody has access to a screwdriver.

RORY

Weapon of expedience.

NIKKI

Traces of Sodium Hypochlorite on the body. Some of the clothing had areas that had chemical burns...

JACK

Destroying any evidence they may have left behind.

RORY

What are we missing?

Thomas looks to Nikki.

THOMAS

You're confident Lizzie was at the playground? There was quite a lot of blood at the scene?

(MORE)

(CONTINUED)

54

CONTINUED:

54

THOMAS (CONT'D)

Whoever stabbed Barge will have had his blood on them. When they leave the playground they'll leave an organic trail of blood spatter...that we can follow.

55

EXT. ADVENTURE PLAYGROUND, COMMON - DAY 2

55

Jack and Nikki are walking toward the still taped off playground. Jack is carrying his gear.

Nikki looks across and sees Louise standing outside the playground, quietly looking at it.

NIKKI

Go ahead and get started.

Nikki moves to Louise. She looks embarrassed to be seen there. We see Jack continuing to work in the background.

NIKKI (CONT'D)

Hi. Alright?

LOUISE

Yeah. I just wanted to see it...the place where...

(a beat - She changes tack)

This is where Lizzie liked to play. Where she felt safe.

NIKKI

Yeah.

LOUISE

Would you ever let children play here again? It would seem, I don't know, disrespectful for people to play where something like this happened.

NIKKI

I hope they play again. I hope there's laughter and the rest is forgotten.

LOUISE

You must be used to death and tragedy...

NIKKI

It still shocks me but I don't let it overwhelm me.

LOUISE

I find it hard not to be overwhelmed...maybe I'm too sensitive...

(CONTINUED)

55

CONTINUED:

55

NIKKI

When you do your job, there's still hope... Every decision you make clings to that "possibility". When I arrive it's always too late. Hard to compare what we do but I wouldn't apologize for being sensitive.

Nikki smiles. Louise nods.

56

EXT. DETACHED HOUSE - DAY 2

56

AN UNKNOWN POV - Watches as a group of girls all in school uniform walk by the house. Then we see one girl (CATHY GARVEY, 15) walking by herself. The UNKNOWN POV starts forward.

Cathy looks up. A HUGE SMILE creases her face. And then Kevin embraces her.

KEVIN

Cath!

CATHY

I can't believe you're here. Do they know?

KEVIN

Doesn't matter, does it?

CATHY

I'm so happy to see you!

KEVIN

You okay?

Cathy shrugs. She looks around.

CATHY

You're meant to make an appointment...they're really strict.

Kevin laughs.

KEVIN

They can piss off.

CATHY'S FOSTER MOTHER comes out of the house. She seems to be warm and solidly middle class:

CATHY'S FOSTER MOTHER

Cathy? Are you alright?

Cathy's anxious - skittish.

(CONTINUED)

56

CONTINUED:

56

CATHY

I've got to go. Come to my school?

Kevin nods.

57

EXT. ALLOTMENT, NR. THE COMMON - DAY 2

57

THE POLICE OFFICER with his dog straining at the lead as it barks wildly are standing at the entrance to an allotment.

58

INT. FORENSICS LAB, LYELL CENTRE - DAY 2

58

JACK is presenting to Clarissa, Thomas, Nikki, Rory and Gina.

JACK

I found traces of blood leading to the rear gate of the playground leading to the common. Then it disappears.

CLARISSA

We're running DNA to confirm the blood belongs to Dale Barge.

GINA

The killer escaped the scene into the common?

JACK

That's the assumption.

Nikki has the Craddock blood results in front of her:

NIKKI

Cheryl and Johnny Craddock said they'd been drinking heavily the night before.

JACK

It's why she didn't check on her daughter.

NIKKI

Blood alcohol level decreases at the rate of 18mg/dl/hour after you stop drinking. There should still have been alcohol in their blood. There wasn't. None.

Gina Conroy's phone vibrates noisily.

THOMAS

Why say you were irresponsible because you were drunk - when you hadn't been drinking?

(CONTINUED)

Gina looks at it and quickly answers it.

58

CONTINUED:

58

NIKKI

You needed an alibi. Because you committed a crime.

RORY

You're on the common not in the pub.

GINA (INTO PHONE)

Conroy. Okay.

She hangs up.

GINA (CONT'D)

We have a "hit".

59

EXT. SOCIAL SERVICES OFFICE - DAY 2

59

Louise Marsh is walking to the entrance to the building when a hand grabs her shoulder from behind. She's startled - frightened and when she turns back she discovers Kevin Garvey:

KEVIN

Sorry. I didn't mean to...

LOUISE

No...it's okay...you didn't...

KEVIN

Can I talk to you?

LOUISE

Of course. I've been worried about you.

60

INT. LOUISE MARSH'S OFFICE, CHILDREN'S SERVICES - DAY 2

60

Kevin quietly and politely listens to Louise.

LOUISE

You are entitled to ongoing support and accommodation until you are 21 years old...Take advantage of what we can offer you. We can keep you safe...I want to help you, Kevin. Help me do that. What can I do?

KEVIN

I don't want my sister being adopted.

Louise is caught off guard.

(CONTINUED)

KEVIN (CONT'D)

You're putting Mary up for adoption. Let her come home to me and Mum. I'll get rid of Daniel - I'll make him go away. Or you can let her live with Gramps and Nan. We are a family... Mary, Cathy and me. Keep us together. Just let us be.

LOUISE

I'm trying to make sure you are all safe and have opportunities...

KEVIN

We could live with Gramps and Nan. All of us together. I can get a job...help pay for things. She's going to forget me... Stop Mary getting adopted...

Louise looks at him trying to decide what's best to do. She stonewalls:

LOUISE

I don't decide that. The court decides that.

KEVIN

Yeah, but you tell 'em. Like you told 'em to put me in care.

LOUISE

We try to do what's best for you and your family...

Kevin slides toward her menacingly as he asks:

KEVIN

You think putting me in care was the best thing for me? Nothing good happened there. I was just...there.

LOUISE

You were safe.

Louise's remark infuriates him - he is now scary.

KEVIN

You think you was protecting me from 'abuse'...? No. That wasn't it. What you did was abuse. That's all it was. You're the abuser.

LOUISE

You're angry, Kevin. I think we need to get you some counselling...

(CONTINUED)

Kevin returns to a more conciliatory tone:

KEVIN

I want my sister with me.
She's *my* sister. I'll look after
her.

LOUISE

That won't be possible, Kevin.

KEVIN

Why not? I'm sixteen.

Louise watches his HAMSTER crawl up his body.

KEVIN (CONT'D)

All the laws say I can look after
myself. Why can't I look after her
too?

Kevin realises that "Lily" has escaped. He grabs her and puts
her back in his pocket.

LOUISE

Mary's going to be adopted Kevin,
she needs a safe and stable home.
We've found some adopters who are
really excited to care for her.

He begins to snap again.

KEVIN

What are you talking about? We care
for her.

Louise doesn't know what to say - she tries to turn it back
on to him:

LOUISE

I'm really grateful that you came
to see me, Kevin, because I want to
see if we can get you some help.

Kevin explodes.

KEVIN

I don't want help!

Then he calms down:

KEVIN (CONT'D)

Where is she?

LOUISE

I can't tell you that.

KEVIN

Who's got her?

(CONTINUED)

LOUISE

I'm not allowed to tell you, Kevin.
I'm sorry.

KEVIN

You sell them, don't you? It's what
they say on the internet. You like
it when they're little because you
can sell 'em.

LOUISE

No. We don't sell babies.

KEVIN

Then why won't you tell me where
she is?

LOUISE

Because I'm protecting her.

KEVIN

From me? You're protecting her from
me?

Kevin stares at her as she talks and then leaves without
another word. Louise is visibly shaken by the exchange.

EXT. ALLOTMENT, NR. THE COMMON - DAY 2

POLICE have taped off the allotment. In a good sized plot
with a small shed at one end we find SCENE OF CRIME OFFICERS,
Gina, Rory, Nikki and Jack.

GINA

Belonged to Johnny Craddock's
grandfather. He died two years ago.
Nobody told the council.

Jack is crouched down looking at some burnt remnants of
fabric from the skirt of a SCHOOL UNIFORM with a melted
button still attached. He finds a charred piece of an
EMBROIDERED SCHOOL CREST. He looks up at Nikki and Gina.

JACK

A school uniform. "Holman" I think.

GINA

"Holman Hunt".

He continues to sift through the earth and ashes. He finds a
piece of plastic - which is melted but not unrecognisable:

JACK

It's the top of a bleach bottle.

62

INT. SEAN AND DELORES PATRICK'S HOUSE - EVENING 2

62

Kevin enters the kitchen and finds Sean and Delores eating "tea". Delores quickly gets up from the table.

DELORES
Kevin, dear, would you like some
tea..? I made some for you...

KEVIN
I went to see her - them.

Delores busies herself. Sean tries to seem uninterested.

SEAN
Did you?

KEVIN
Mum's never going to leave him.
Never.

DELORES
How hungry are you?

KEVIN
She told me about when she got
pregnant with me...

DELORES
Oh, Kevin! I got this for you.

Delores produces A SHOE BOX.

DELORES (CONT'D)
I thought you could put your little
friend in it.

Kevin is chuffed at her thoughtfulness.

KEVIN
Thanks, Nan.

He looks at the box and takes a KNIFE from the kitchen
counter. Sean has a bite and chews as he asks:

SEAN
What'd she say?

Kevin begins to stab the lid of the box with the knife as he
cuts air holes into the top of the SHOEBOX.

KEVIN
"He stood by her". She says he's
'good'.

Delores starts to cry. She keeps cooking.

SEAN
Nothing's really changed then...

(CONTINUED)

62

CONTINUED:

62

Delores puts a plate on the table for Kevin.

DELORES

Eat it while it's hot...

Kevin notices his grandmother's tears. He doesn't know what to do:

DELORES (CONT'D)

He's caused us so much pain, that's all... I wish everything was different.

KEVIN

Mum said she "won't betray him by saying he's something that he's not". What did they want her to say he was?

DELORES

Your mother is fragile, Kevin. She's not always mentally right.

SEAN

I don't want you talking about this, Delores. It's not good for you. Has she seen your sisters?

KEVIN

She doesn't know where Mary is... I saw Cathy.

Delores thinks this is wonderful news. Sean doesn't react.

DELORES

You did? What'd she say?

KEVIN

She's good, yeah. Couldn't talk really...we're going to try to meet up later.

SEAN

Maybe after tea you could give me a hand in the shop?

KEVIN

Course.

He has a bite and refers to the food:

KEVIN (CONT'D)

It's good, Nan. Nice.

63

INT. SEAN'S BUTCHER SHOP - EVENING 2

63

Kevin helps Sean take a large piece of meat that's hanging on a meat hook down.

(CONTINUED)

They hump a piece of meat onto the chopping board. Sean points for Kevin to undo the MEAT HOOK. Sean begins to chop through the bones with a meat cleaver as Kevin watches. After a moment:

SEAN

I need to have a "man to man" with you, son.

Sean buries the cleaver in the lump of meat.

SEAN (CONT'D)

You need to know this...Social services got involved with your mother and...him...when your sister Cathy fell pregnant.

Kevin is stunned.

KEVIN

I thought she was ill. Cathy never said...

SEAN

She had it taken care of.

KEVIN

Who did it to her?

Kevin picks up a meat hook and displaces his dismay at this news by handling it as Sean talks.

SEAN

She never said. And now she's like your mother...not right... She imagines things...there are times I worry she doesn't know what's real...We should have taken her in...your Nan and I...We told the social we would. Daniel was against it. I think I know why. He was afraid she'd say something.

KEVIN

About what?

SEAN

That's what your mum meant - asking her to: "say he's something he's not". We think it was Daniel that did it to her...knocked her up. Your Nan does... we think the Social does but they won't say. It's secret and all...Everything with that bunch is a secret.

(MORE)

(CONTINUED)

63

CONTINUED:

63

SEAN (CONT'D)

We were meant to condemn our
daughter, say she wasn't a fit
mother because of what happened to
Cathy, and we wouldn't do it.

(MORE)

(CONTINUED)

63

CONTINUED:

63

SEAN (CONT'D)

(a beat)

You're a man now. I thought you
should know.

Kevin is speechless - a mixture of grief and anger.

SEAN (CONT'D)

I want you to know that we'll look
after you. Your Nan and I. No
matter what. You can depend on us.

Sean embraces Kevin. Kevin is silent. Angry. Helpless.
Struggling to deal with what he's been told.

64

INT. FORENSIC WORK AREA, LYELL CENTRE - EVENING 2

64

Jack and Clarissa are testing the embroidered badge for
traces of blood. They get a positive.

CLARISSA

Run DNA?

Jack nods.

CLARISSA (V.O.)

There are traces of blood on the
fragment of the school crest.

65

INT. THOMAS'S OFFICE, LYELL CENTRE - EVENING 2

65

Thomas, Nikki, Jack, Rory, Gina and Clarissa are assembled in
Thomas' office.

CLARISSA

Putting Lizzie at the murder scene
or at least in proximity of the
victim.

JACK

We have physical evidence in an
allotment linked to Johnny
Craddock...Which someone tried to
destroy.

NIKKI

Cheryl and Johnny lied about the
night Lizzie disappeared. They
don't have an alibi...

GINA

Do we arrest them both?

RORY

They're clearly complicit with each
other...

(CONTINUED)

65

CONTINUED:

65

NIKKI

You watch them and know the power
is out of balance in the
relationship. Cheryl is compliant
not complicit.

GINA

She needs him.

THOMAS

How strong would she be if we took
him away?

66

EXT. B&B - EVENING 2

66

Daniel Garvey comes out of the B&B. Skips down the steps and
punches the button on his car keys to unlock the doors.

67

INT. BLUE MONDEO - EVENING 2

67

As he gets into the driver's seat and begins to do his seat
belt - the back door opens and Kevin gets in. Daniel's
shocked.

DANIEL

Kevin?

KEVIN

Drive.

68

EXT. CHERYL'S HOUSE - NIGHT 2

68

Gina and Rory are getting out of their car. They look around
at the gathered crowd as the candles begin to be lit.

RORY

Are we going to do this publicly or
privately?

GINA

Is the idea to break her down?

As they move forward we see that Nikki is arriving. She walks
forward into the growing crowd.

THEN -

WE DISCOVER Thomas in the crowd lost in thought. He sees Jack
with Clarissa. Moves to them.

THOMAS

Jack? Clarissa. I didn't think you
were coming.

(CONTINUED)

JACK

Burn candles and say prayers that
won't be answered to a God that
doesn't exist? Wouldn't miss it.

Thomas looks at him blankly - not rising to the cynicism.

THOMAS

I'll get you some candles.

Gina and Rory watch as - Cheryl and Johnny come out of their house and join the gathering. Friends and neighbours console them. Their neighbour, Yvonne, points them out to A LOCAL VICAR. The vicar clearly has no idea who they are.

Nikki sees Louise Marsh among those gathered. She moves to her:

NIKKI

Louise?

Louise looks as though she's been caught doing something naughty.

LOUISE

Nikki? You're here...

NIKKI

I don't really know why...I mean I
do...but...

LOUISE

I know exactly...I feel foolish...
We're rational people...this is
pointless. Why are we here?

Clarissa looks over at Jack who has lit a candle and is praying. Eyes closed. Lips moving in silence. Clarissa looks at him in amazement - almost derision:

CLARISSA

Are you praying?

Jack's eyes open. He glares at her. She lets the moment pass. Then asks honestly:

CLARISSA (CONT'D)

Do you pray for friends? Do you
pray for me?

JACK

It does absolutely no good.

Nikki and Louise stand with candles burning. Silence for a moment. Then Louise gives up on the night.

(CONTINUED)

68

CONTINUED:

68

LOUISE

I can't do this...I have to go...

Louise peels away and leaves. Nikki glances at Thomas and then goes after her:

NIKKI

Louise!

Nikki catches up to her. Louise's emotional storm shutters have closed.

LOUISE

We should be searching for her...not walking around with candles...

NIKKI

Tonight is for us. Not for her. We're reminding ourselves not to let the light go out.

LOUISE

This shouldn't be happening. There shouldn't be a vigil.

(a beat)

I was meant to protect her.

(a beat)

I have to go.

Louise breaks from Nikki and hurries into the night past Rory and Gina who are watching the Craddocks closely.

69

INT. BLUE MONDEO, STREET - NIGHT 2

69

The car is moving. Kevin sits in the back seat. Daniel in the front.

DANIEL

I would never hurt Cathy...I would never hurt you. You're my son, Kevin.

Kevin leans forward and presses a pen knife to Daniel's throat.

KEVIN

Tell me the truth.

DANIEL

Who told you that?

Kevin screams:

KEVIN

Tell me the truth!

(CONTINUED)

69

CONTINUED:

69

Daniel is on the verge of tears - what more can he say to convince him. It feels like he's begging for his life:

DANIEL

I have. It's a lie, Kevin. Who told you these lies?

Kevin is in despair.

KEVIN

It's your fault they split us up.

70

EXT. CHERYL'S HOUSE - NIGHT 2

70

Johnny and Cheryl hold candles as they stand at the front of the group. We hear the local vicar leading prayers for Lizzie and the family.

VICAR (V.O.)

Keep Lizzie free from harm and bring her back safely to her family and friends. Dear Lord, hear our prayer.

There is a mumbled response of "hear our prayer" from the gathered crowd.

Rory and Gina walk forward toward Cheryl and Johnny as we hear:

VICAR (V.O.)

Help give her parents strength through this unbearable pain.

Rory takes Johnny's ARM as Gina tells Johnny:

GINA

I'm arresting you in connection with the death of Dale Barge and the disappearance of Lisanne Craddock.

VICAR

Comfort them and give them peace in their hour of darkness. Dear Lord, hear our prayer.

There is a mumbled response of "hear our prayer" from the gathered crowd as RORY handcuffs Johnny.

Johnny stares at Gina in silence. He's been arrested before. It doesn't phase him. Cheryl however is crumbling. She asks desperately:

CHERYL

Johnny? What do I do, Johnny?

(CONTINUED)

JOHNNY

Be quiet, Cheryl. Calm down,
okay...

CHERYL

What are they going to do to you?

JOHNNY

Don't think about me. Think about
Lizzie.

Cheryl is shaking. Johnny snaps at her.

JOHNNY (CONT'D)

Cheryl!

It snaps her to attention.

JOHNNY (CONT'D)

Stay calm.

THEN - Rory and Gina walk Johnny Craddock from the vigil as
we hear:

GINA (V.O.)

You do not have to say anything.
But it may harm your defence if you
do not mention, when questioned,
something which you later rely on
in court.

Friends, neighbours, and the volunteers some of whom are
wearing "Lizzie T-Shirts" watch in shock. Cheryl is
terrified. Sobbing. The vicar comforts her.

In various parts of the gathering Nikki, Jack, Thomas, and
Clarissa watch as -

Rory guides Johnny into the back of the police car. Rory
looks at Gina and signals he wants a moment alone with
Johnny. He gets in the car.

INT. RORY'S POLICE CAR - NIGHT 2

Rory sits in the front and stares out the windscreen.

RORY

I want you to know I would have
done the same thing, Johnny. If I
knew some bastard had hurt my
daughter...between you and me? I
would have killed him. It would
have made me crazy that I hadn't
protected her.

Johnny stares out the window, emotionless.

(CONTINUED)

71

CONTINUED:

71

RORY (CONT'D)

Do you know where your little girl
is, Johnny? Did he bury her?
Did he tell you where her body is?

Silence.

RORY (CONT'D)

We found her burnt clothing,
Johnny. Do yourself a favour and
help us bring closure to this. Tell
us what you did...

72

EXT. STREETS. LONDON - DAY 3

72

Morning. People go about their business. Newspapers being
delivered. Going to work. Taking their kids to school. They
walk by a non-descript BLUE MONDEO. Taking no notice.

73

INT. MANSFIELDS' HOUSE - DAY 3

73

An upper middle class home. RICKY MANSFIELD, a year old, is
screaming in pain in his nursery. His mother, CAROL, hurries
into the room to comfort him. Carol is five months pregnant
and the exhaustion of pregnancy and looking after him is
beginning to take its toll. She moves to the crib and lifts
Ricky, cradling him in her arms.

CAROL

What's wrong, sweetie...calm
down...don't cry...

As she turns from us WE see EXTENSIVE BRUISES down the side
of Ricky's body. She hasn't seen them yet.

74

INT. KITCHEN, MANSFIELDS' HOUSE - DAY 3

74

Carol is holding Ricky. He's still crying. She's on the
telephone speaking to her husband, ROBERT.

CAROL (INTO PHONE)

He won't stop crying. I don't know
what to do.

ROBERT (O.S.)

I'm sorry. I can't come...I can't
leave the warehouse...

CAROL (INTO PHONE)

I just want him to stop. Why won't
he stop?

Carol turns and sees the reflection of Ricky's bruises in the
glass window of her oven door. She's terrified by what she
sees. She kisses her son.

(CONTINUED)

74

CONTINUED:

74

CAROL (CONT'D)

Oh my God...Don't worry my poor
sweetie...

She says into the telephone decisively:

CAROL (INTO PHONE) (CONT'D)

Robert...I'm taking him to the
hospital.

75

EXT. STREETS. LONDON - DAY 3

75

TWO TEENAGERS ON BICYCLES ride slowly down the street. Hoods up. Looking in cars to see if they are unlocked so that they can steal from them. THEY approach the BLUE MONDEO - see it is unlocked - get off their bikes, check that no one is watching.

ONE of the TEENAGERS yanks open the driver's door. Terror fills his face as he backs away screaming.

76

INT. A&E - DAY 3

76

Carol hurries into the A&E carrying a screaming Ricky. She runs to the window and begs.

CAROL

Please, please...I need a doctor
for my little boy...

77

INT. CUBICLE, A&E - DAY 3

77

Carol anxiously stands by the bed while DR. RAVI DHILLON (late 20s), a registrar, examines her son Ricky. Ravi looks at the bruising. He's warm and reassuring with Ricky. Smiles at him.

RAVI

You okay, little man?

Glances over at Carol. He asks with no prejudice:

RAVI (CONT'D)

How did your son get these bruises?

CAROL

I don't know.

Ravi looks at her as he makes a couple of notes.

RAVI

Didn't fall that you can remember?
You didn't drop him?

CAROL

No! Of course not!

(CONTINUED)

77

CONTINUED:

77

RAVI

You didn't get angry with him?

CAROL

No!! He was crying. I came to see what was wrong. I saw the bruises. I don't know how he got them.

RAVI

I see. You don't know.

He makes a note and leaves the cubicle. He opens the curtains as he goes. Carol watches him say something to a SENIOR NURSE. The Nurse looks right at Carol - watching her. It's unnerving. Then Ravi makes a phone call.

78

INT. WOMEN'S TOILET. - DAY 3

78

Louise is washing her hands.

LOUISE (V.O.)

What have we become? What happened to us? What do you do when one day you realise you can't succeed... I'm hated when I take action...and damned for not acting...

79

INT. A&E - DAY 3

79

Louise Marsh arrives in the A&E.

LOUISE (V.O.)

I'm not interested in both sides of the story. I am here to protect the child.

The Registrar, Dr. Ravi Dhillon, points them to the CUBICLE where Carol and her son Ricky Mansfield are waiting. Ravi joins Louise as she moves to Carol and, businesslike, introduces herself.

LOUISE

Hi! Carol Mansfield? I'm Louise Marsh. I'm a social worker. We need to talk about your son.

80

EXT. STREETS, EDGE OF A COMMON. LONDON - DAY 3

80

It's a crime scene. Nikki walks to the door of the car and carefully opens it. WE FIND - Daniel Garvey, dead in the driver's seat of the car. His neck has been slashed. There is blood pooled in the car. Nikki carefully examines the wounds on Daniel's body - and then is startled by something which makes her flinch. We look to see what it is -

(CONTINUED)

80

CONTINUED:

80

A small white hamster.

SNAP TO BLACK

END OF PART ONE