

PROTECTION

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PART TWO

Yellow Script  
10th July 2014

SCENES NUMBERS LOCKED

Silent Witness XVIII

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81

**INT. HOSPITAL ROOM - DAY 3**

81

RICKY MANSFIELD has been admitted and is in the cot a room by himself. The door to the room opens.

LOUISE MARSH enters. She moves quietly to the cot. She looks down and sees Ricky smiling up at her. She reaches down and picks up the child carefully and holds him in her arms. She smiles at him. The baby giggles. Louise laughs with him.

LOUISE

You're gorgeous.

She turns and sees CAROL and ROBERT MANSFIELD, a normally warm and gregarious man in his late 40s (Carol's husband and the father to Ricky), standing inside the doorway to the room. Robert looks at her bemused.

ROBERT

What are you doing?

82

**EXT. STREETS - DAY 3**

82

The street is taped off and we move through the tape and down the street until we find a SCREEN erected around -

The BLUE MONDEO.

JACK (V.O.)

The victim is Daniel Garvey. He's thirty-three years old. Police are trying to track down his wife, Niamh.

NIKKI and THOMAS are in their WHITES. They oversee the removal of the body.

JACK leans into the back of the car and carefully cups LILY (the white hamster) in his hand and places it into a plastic evidence container with makeshift holes punched in the top while Nikki and Thomas talk.

NIKKI

I would estimate time of death as eight to ten hours ago. His stomach contents might give us a more precise idea.

THOMAS

Have we recovered a weapon?

NIKKI

No. A knife. His throat was cut by a clean wound starting high under the ear, cutting the carotid artery.

(CONTINUED)

THOMAS  
Cause of death?

NIKKI  
I'm not sure yet. He's bled out  
less than I'd expect.

Jack takes fingerprints from the outside of the driver's side door.

An EXHAUSTED RORY DRENNAN walks toward Jack, Nikki and Thomas.

Jack tries to take samples of DNA from the door handles front and rear.

JACK  
Bad penny?

Rory looks at the three of them - deadpan:

RORY  
Loose change?

Daniel Garvey's BODY is wheeled away to the waiting BLACK CORONER'S VAN as Nikki tells Rory, Thomas and Jack:

NIKKI  
I think his throat was cut in the car.

Jack points to the glass window in the car.

JACK  
We should find a greater volume of blood on the passenger side window and a splash pattern across the seat.

NIKKI (V.O.)  
It's possible air entered his circulation and he died of an air embolism. That would reduce the volume of blood found...

Nikki has multiple photographs of the neck of Daniel O'Brien on the screen and is explaining to Thomas, Jack, and Rory:

NIKKI  
It is a left to right draw across his throat.

She points out red marks on the skin.

NIKKI (CONT'D)

You can see the abrasion from the  
bolster of the knife. The assailant  
would have applied pressure  
suggesting he was behind the  
victim.

(CONTINUED)

THOMAS

The police say no one recalls a scream or a raised voice.

NIKKI

The blade sliced through the trachea. The only sound would have been an aspirate hiss.

THOMAS

To cut the windpipe he has to have had some leverage. His killer would have been behind him or slightly to his right.

JACK

Leans forward from the back seat and cuts his throat.

THOMAS

There's some blood outside the car...

JACK

Driver tries to raise the alarm.

THOMAS

His killer pushes his body back in the car...

RORY

You think that's what he did?

JACK

We've got a clean hand print. And some motion of the body in the car once blood was present.

They all nod and carry on as though Rory isn't there. Thomas looks at the hamster in the container on the table.

JACK (CONT'D)

The rat...

NIKKI

...Hamster...

JACK

Whatever...belonged to the driver?

RORY

We don't know.

THOMAS

What's a hamster doing in the car?

No one has an answer.

(CONTINUED)

83

CONTINUED:

83

NIKKI

To cut through both the carotid artery and the windpipe...one wound...the killer knew what they were doing.

JACK

Did Daniel know his killer? Owe him money? Revenge?

84

**EXT. ANOTHER STREET, LONDON - DAY 3**

84

KEVIN sleeps curled up in the alcove of a building. He begins to wake and instinctively reaches into his pocket to find "Lily". The hamster isn't there. He looks around for it. Doesn't see it. Slumps back against the wall feeling alienated and alone.

84A

**INT. CORRIDOR, HOSPITAL - DAY 3**

84A

Robert Mansfield looks through the glass in window of the hospital room door and sees -

ROBERT'S POV

DR. LEONARD FITZPATRICK, a consultant paediatrician and expert in child abuse cases examines Ricky. He's a little flamboyant - his self-confidence and vanity are barely concealed. Two N/S SENIOR NURSES take notes and listen. With them is RAVI DHILLON, the young Registrar, who alerted the police and social services.

ROBERT'S FACE is etched with his concern.

85

**INT. HOSPITAL - DAY 3**

85

Louise, Ravi, and Fitzpatrick speak near the nurse's station. Fitzpatrick listens as Ravi recounts.

RAVI

I've run Liver Function Tests and clotting screen...

FITZPATRICK

Leukaemia?

RAVI

Platelet count is normal.

FITZPATRICK

Is the spleen enlarged?

RAVI

No.

(CONTINUED)

FITZPATRICK

The mother brought the child in by herself?

RAVI

Yes.

LOUISE

The father did not arrive until some time later. There appears to be appropriate bonding between parents and child. No previous convictions.

FITZPATRICK

She can't or won't explain the bruises?

RAVI

No.

Fitzpatrick considers this.

FITZPATRICK

The injuries are non-accidental.

(a beat as he thinks)

Child abuse. That baby should not leave the hospital with its parents.

LOUISE

Can we eliminate all the other possibilities?

RAVI

They present themselves as loving parents.

Fitzpatrick laughs.

FITZPATRICK

Of course. Of course they do. They lash out and then become filled with regret or are worried they've done their child serious harm. What should we do? Take a risk they aren't what they seem or protect the child? Fitzpatrick's Law: "The science doesn't lie. People do." The child's been abused

Louise goes with his conclusion.

LOUISE

I'll ask for an Interim Care Order.

85

CONTINUED:

85

FITZPATRICK

That would be wise. Don't discharge  
the baby until she's got the order.

86

**INT. NIAMH AND DANIEL'S ROOM, B&B - DAY 3**

86

There's a knock on the door. NIAMH hurries to answer it.  
She's anxious she hasn't heard from Daniel and thinks it  
might be him.

NIAMH

Daniel?

She opens the door to find two UNIFORMED POLICE OFFICERS.

NIAMH (CONT'D)

What is it?

SLAM CUT TO -

The pain of the news makes Niamh's body retch as she  
crumbles.

87

**EXT. SECONDARY SCHOOL - DAY 3**

87

Kevin waits outside the school for his sister CATHY. He's  
hunched up, sitting with his back to a wall. He sees Cathy  
walking toward the gates of the school.

KEVIN

Cathy?

Cathy's happy to see him, but her emotions are constricted.  
She moves to him quickly checking to see if people are  
watching her.

CATHY

Didn't think you'd come.

KEVIN

Why? I said I would.

CATHY

Yeah, whatever. You can't count on  
nothing, can you?

KEVIN

They're taking Mary away.

(CONTINUED)



CATHY

Mum said.

She just shakes her head and stares at the ground.

KEVIN

I'm not going to let 'em. I'm going to get her and we'll get out of here. The three of us.

CATHY

Are you mental?

KEVIN

Mum is useless. It's the only way. We can't go to Mum... If we go to Gramps and Nan they'll find us.

CATHY

I'm not going there...

KEVIN

Doesn't matter. We can't. We got to run and disappear somewhere. Like Spain.

CATHY

You have a passport? I don't. Mary? She don't have one.

Kevin hadn't thought about any of this.

KEVIN

Okay. Okay. It's like an... example. I have to think about it. Maybe we just go to Great Yarmouth, I heard it's good there. The three of us... It'll be great.

The school bell rings in a short burst. Cathy fidgets. She has to go. Cathy's scared, but she nods agreement.

CATHY

When?

KEVIN

When I get Mary. You got a phone?

87

CONTINUED:

87

She hands it to him. Kevin taps in his number. His phone rings.

KEVIN (CONT'D)

You'll be here, right? Don't get detention or anything stupid.

He smiles. She laughs.

88

**EXT. COMMON - DAY 3**

88

Jack and Nikki stand next to GINA who is watching a search team finishing their search on a section of the common.

GINA

We're running out of time.

JACK

We can bring in a forensic archaeologist or ground penetrating radar to help look for her body.

GINA

Her body?

(a beat)

Am I ready to say she's dead? We've had dozens of sightings. Mostly in London - one in Sydney. No one wants to think she's dead. Not yet.

Jack cuts across the sentiment.

JACK

We could start around the allotments.

Nikki interrupts with a newly formed thought.

NIKKI

If you're going to bury her body...why do you burn her clothes?

Gina turns to look at Nikki as she considers this.

89

**INT. HOSPITAL ROOM - DAY 3**

89

Louise Marsh and Ravi are in the room when a N/S NURSE opens the door and Robert and Carol Mansfield enter. They're anxious but not hostile.

LOUISE

Morning.

CAROL

Morning.

ROBERT

Do you know what's wrong with him?  
What did the consultant say?

CAROL

Do you think we can go home today?

RAVI

We need to keep your son in the  
hospital a little longer...

He looks to Louise.

LOUISE

Let me explain to you what is going  
to happen now.

90

**INT. INTERVIEW ROOM, POLICE STATION - DAY 3**

90

Rory and Gina sit with Johnny Craddock who has a N/S LAWYER with him now.

GINA

Did you know that Dale Barge was  
sexually abusing your daughter?

Johnny's eyes flash anger at Gina.

JOHNNY

No. Who says that?

GINA

We are. We're saying it. We're sure  
of it.

RORY

And we think you knew....

Johnny cuts across him.

JOHNNY

I love my daughter.

(CONTINUED)

RORY

...That's why you killed him.

JOHNNY

Why aren't you looking for my daughter?

GINA

You know where she is, don't you Johnny? Why don't you help us? Tell us the truth.

Johnny glares at her.

RORY

A paedophile hurting your daughter...you did what a man would do, didn't you?

JOHNNY

Please just look for Lizzie.

GINA

I don't understand why wouldn't you tell us? It's a defence. "protecting my child". The only reason I can think of is that you and Dale were in it together.

JOHNNY

Piss off.

GINA

Are you a paedophile, Johnny?

Johnny stares at her. Then to his lawyer angrily.

JOHNNY

They can't say that!

His lawyer tries to calm him.

GINA

You didn't mind sharing your daughter with him, did you?

Johnny says nothing but his anger is bubbling up.

RORY

Where is she, Johnny?

GINA

How does it work? What did you do? Take pictures? Share them with others? Or did you just like to watch him abuse her?

(CONTINUED)

Johnny springs out of his chair and grabs Gina's throat. Rory and his lawyer pull him off. Gina keeps her cool.

GINA (CONT'D)

Did you pimp your daughter?

Rory snaps at Gina.

RORY

That's enough.

JOHNNY

Shut your mouth!

GINA

Did you kill her Johnny?

JOHNNY

I would never hurt my daughter.

Rory instructs Gina.

RORY

I think you'd better leave.

Gina glares at Johnny. Shakes her head in disgust. She leaves. Rory adopts a conciliatory tone - as though they should be friends.

RORY (CONT'D)

Maybe it was an accident? Maybe  
Dale went too far??

Johnny shakes his head. He's not going to fall for it.

**INT. HOSPITAL ROOM - DAY 3**

Robert Mansfield remains calm as he tries to understand his predicament. Carol rocks back and forth in her chair trying to stop herself from crying. Louise stands confidently in the room. She is completely in control. Ravi watches with some anxiety.

ROBERT

I don't understand what you are  
accusing us of?

LOUISE

We have concerns about a non-  
accidental injury to your son. We  
have a duty to investigate the  
situation.

Carol's voice pleadingly asks questions which go unanswered.

(CONTINUED)

CAROL

Why are they doing this Robert?  
I never hurt my son.

LOUISE

At present we are concerned about  
the risk to your son if he were to  
return home with you. We will be  
applying to the courts for an  
Interim Care Order.

ROBERT

My wife brought Ricky in because  
she was worried about him...that's  
evidence of our care!

LOUISE

It's important that you seek legal  
advice and get a solicitor.

CAROL

Don't let them do this Robert...

LOUISE

You will be given the opportunity  
to challenge our recommendations.

Carol repeats over and over quietly -

CAROL

No. No. No. No. No. No.

ROBERT

We're not leaving without Ricky.

RAVI

We are going to keep Ricky here for  
further observations.

LOUISE

You don't want to deny him the care  
he needs, do you?

Robert looks over to Carol while he thinks. It's now dawned  
on him how serious this could get and he doesn't want to make  
a mistake.

ROBERT

What if I want to move Ricky to  
another hospital? We have a choice  
over his care.

RAVI

For clinical reasons I can't agree  
to discharge him. We'll make sure  
he's safe.

(CONTINUED)

91

CONTINUED:

91

Robert and Carol look at each other. Fear has begun to swallow them.

ROBERT

I want another doctor. I want another doctor now. Do you hear me?

LOUISE

I'll ask you not to threaten me.

ROBERT

I'm not threatening you. I'm asking for another doctor.

Louise gestures to the doorway. The TWO UNIFORMED OFFICERS appear in the doorway.

ROBERT (CONT'D)

What is going on here? This is wrong.

LOUISE

Mr. Mansfield, why don't you and your wife go home.

Robert looks to his wife and then to the faces of the police and Ravi and finally, Louise.

ROBERT

Come on, sweetheart. I'll get a solicitor. We'll sort this out. It's just a misunderstanding, that's all. That's all it is...

Carol stands up. She kisses Ricky.

CAROL

See you soon, my baby...

Carol trembles with emotion. Louise looks at Carol's pregnant belly. She asks:

LOUISE

How far along are you?

And somehow the normally innocent question seems sinister. Carol looks at her with terror in her eyes.

92

**INT. HOSPITAL WARD. - DAY 3**

92

Louise finishes filling out a form. Ravi taps her shoulder and she jumps with fright and we can see how well she had disguised her anxiety.

Ravi is taken aback by it. Louise tries to recover. But she is still quite sharp.

(CONTINUED)

LOUISE

What is it you want?

But it takes her two goes before she seems normal.

LOUISE (CONT'D)

I'm sorry, Ravi...how can I help?

RAVI

I wanted you to know that I didn't think Mr. Mansfield was in anyway threatening.

Louise studies him for a moment. Why is he saying this?

LOUISE

Okay.

Aren't they meant to be on the same side?

**EXT. STREETS, HOSPITAL. - DAY 3**

We find Robert and Carol outside the hospital holding each other IN AN EMBRACE. They are terrified. Reduced and threatened by the power of the state. The world continues as normal around them. People walk by. Cars and buses pass. They're a static point in a moving world.

A car passes and we realise it is being driven by Louise Marsh, seemingly oblivious to them.

**INT. FORENSICS LAB, LYELL CENTRE - DAY 3**

The White Hamster "Lily" is in a plastic container which Jack has punched air holes in. Clarissa is staring at it in horror.

CLARISSA

Jack? Are you lonely? Is that the problem?

Jack comes into the room carrying hamster food.

CLARISSA (CONT'D)

Couldn't you have gotten a dog? Or a fish. Or a girlfriend? Did you have to get a rat?

JACK

It's a hamster. And it's also evidence.

CLARISSA

You're not keeping him here.



He picks a small container of hamster food and hands it to her.

JACK

Where are we keeping him?

CLARISSA

I don't care. Nikki's office...Just not here.

JACK

We have to feed him once a day and make sure he has plenty of water.

CLARISSA

Are you sure it's a "he"?

Jack tries to look through the plastic box.

JACK

How do you tell if it's a "he" or a "she"?

Clarissa looks at him deadpan.

CLARISSA

How do you think, Jack?

Jack picks up the clear plastic box and looks closely.

CLARISSA (CONT'D)

I worry about you.

**INT. OBSERVATION ROOM, POLICE STATION - DAY 3**

Rory comes into the room to join Gina. Shakes his head. They're despondent. They look at Johnny Craddock and his lawyer through the glass.

RORY

The CPS have warned me we don't have enough to charge him with the murder of Dale Barge.

GINA

He's not the one that's going to break...

**EXT. CHERYL'S HOUSE - DAY 3**

Gina is waiting for Louise in front of the house. Louise gets out of her car.

GINA

Thank you for coming.

97

INT. CHERYL'S HOUSE - DAY 3

97

Gina, Louise and Cheryl sit quietly in the sitting room.

LOUISE

I know you would never hurt your daughter...

CHERYL

You tried to take her away from me.

LOUISE

I was worried about Lizzie...I need you to understand that. We both want the same thing. We don't want any harm to come to her.

Cheryl looks at her without anger but says nothing.

LOUISE (CONT'D)

If Johnny is responsible I want you to know we will protect you but you need to tell us...

CHERYL

Johnny didn't do nothing...

Gina and Louise watch Cheryl in silence for a moment before:

LOUISE

Did you know that Dale was sexually abusing Lizzie?

Cheryl looks at the floor - she shakes her head. A tear falls onto the floor.

CHERYL

No.

LOUISE

When did you find out?

Cheryl looks at them. Shakes her head. She's like a child and there's a sadness about her whole being.

CHERYL

I don't know. When you told me.

GINA

We've just told you now, Cheryl. You don't seem that surprised.

LOUISE

Why is that, Cheryl? Why don't you seem surprised?

(CONTINUED)

CHERYL

You're trying to trick me. You  
always try to trick me. Like you  
did to make me send Johnny away.

LOUISE

We both know what kind of temper he  
has...perhaps he lost his temper.

CHERYL

Like you did when you tried to take  
Lizzie from me.

LOUISE

Please Cheryl, don't protect  
him...tell us what happened.

Cheryl shakes her head and looks away.

GINA

Do you know where Lizzie is?

CHERYL

No.

GINA

Does Johnny know where she is?

Cheryl shakes her head "no". Stares at the ground.

CHERYL

I just want to be a mum. Why  
couldn't you let me be that? That's  
all I want.

98 CONTINUED:

98

99 INT. LOUISE MARSH'S CAR - DAY

99

Louise is driving. Her mobile rings. She hears it on hands free.

LOUISE (INTO PHONE)

Hello.

DIERDRE (O.S.)

Louise. It's Dierdre. We've just had a message that Daniel Garvey is dead...

Louise's face as she absorbs the news. She's very disturbed.

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

Louise? Are you there?

LOUISE (INTO PHONE)

Yeah.

100 INT. VIEWING GALLERY, LYELL CENTRE - DAY 3

100

The "Craddock/Barge" case meeting is in progress. Rory, Gina, Thomas, Jack, Nikki, Clarissa are in the meeting.

RORY

We have the phone records for both Cheryl and Johnny from their service provider.

(MORE)

(CONTINUED)

100

CONTINUED:

100

RORY (CONT'D)

They called each other repeatedly  
on the night Lizzie disappeared.

THOMAS

They would, wouldn't they? Their  
daughter's missing.

GINA

How quickly would you report it to  
the police?

THOMAS

A few hours I guess. I'd look  
myself first...

GINA

She didn't report it to the police  
until the next day.

CLARISSA

Can we get the physical phones?

RORY

We've got a log of their calls. Why  
do we need the phones?

Clarissa looks over to Jack.

JACK

Cell site analysis.

RORY

We've got Johnny's.

CLARISSA

I need both.

JACK

Did Lizzie Craddock have a phone?

THOMAS

Does. Does Lizzie Craddock have a  
phone?

GINA

Her mother said she didn't have  
one.

NIKKI

I thought every kid that age had a  
phone...

Gina's face as she considers this.

101      **EXT. STREET, NR. CHERYL'S HOUSE - DAY 3**

101

Gina is watching CARLY (Lizzie Craddock's 8yr old best friend) playing a game on her phone.

GINA

Hey. How's it going. Good game?

CARLY

Yeah.

GINA

Looks like fun. We didn't have phones when I was a little girl.

Carly is amazed.

CARLY

You didn't?

GINA

Now everybody's got them.

CARLY

Yeah. You must be old.

GINA

You the champion on that game?

CARLY

I'm almost as good as Lizzie...

GINA

She play on your phone or did she have her own?

CARLY

Hers.

GINA

You have her number?

102      **INT. VIEWING GALLERY, LYELL CENTRE - DAY 3**

102

The meeting continues:

GINA

Service provider tells me it's a pay as you go which is in credit. No calls made or received for the past three days. Why would Cheryl tell me she didn't have one?

103

INT. RECEPTION/CHAPEL OF REST, LYELL CENTRE - DAY 3

103

Niamh and Cathy are embracing in the reception area as Niamh whispers in Cathy's ear:

NIAMH

He loved you very much...

Cathy doesn't look as though she accepts her mother's words. Nikki arrives. She nods to them. Niamh introduces Cathy to Nikki.

NIAMH (CONT'D)

My daughter. I'm so proud of her...

Cathy's a little embarrassed.

CATHY

Mum...

Nikki walks Niamh and Cathy to the Chapel of Rest. Niamh's trembling. She is overly tactile with Cathy which Cathy doesn't particularly like but she doesn't object.

NIKKI

The identification is a formality.

NIAMH

I understand.

NIKKI

We can do it from a photograph...

NIAMH

No. I want to do this. I want to see him.

Niamh takes her daughter's arm.

Nikki opens the door to the Chapel of Rest. Niamh hesitates when she sees his body; then enters. The door closes behind her. Cathy hangs back not wanting to get too close to his body.

Nikki, by the door, watches through the glass as Niamh stands over Daniel's body and sobs quietly. She beckons for Cathy to join her but she won't.

She hears footsteps, looks up and sees Louise moving toward her down the corridor.

NIKKI

Louise?

(CONTINUED)

LOUISE

Hi Nikki...sorry to bother you.  
Your colleague, Thomas, said I'd  
find you here...I need your  
help...actually I need information  
or maybe I need to give  
information...

NIKKI

Slow down.



LOUISE

The man they found dead today...  
Daniel Garvey?

Nikki immediately knows she needs to move her away from the Chapel of Rest.

NIKKI

Why don't we speak in my office...?

LOUISE

How did he die?

NIKKI

It's not something I can discuss...

LOUISE

I'm asking for a professional  
courtesy because I may have some  
information...

NIKKI

Louise...there are issues of  
confidentiality that I need to  
respect...

We hear footsteps. The women turn and see Niamh standing in the corridor with Cathy behind her. Niamh stares at Louise.

NIAMH

What are you doing here?

LOUISE

I came to...

NIAMH

To what?

Louise quickly finds some sort of answer.

LOUISE

To offer my condolences...

NIAMH

You ruin our life. You make people  
think he was a bad man...you made  
his children think he was evil...

CATHY

Mum!? Mum stop...

Niamh attacks her. Louise tries to shrink away as Niamh punctuates each word with her fists on Louise's chest.

NIAMH

He...was...not...evil...

(CONTINUED)

Nikki intervenes. Thomas sees the altercation. He hurries down the corridor to assist.

NIKKI

Please, Mrs. O'Brien...

NIAMH

Don't touch me!

THOMAS

Mrs. Garvey!

Thomas and Cathy guide Niamh back toward the Chapel of Rest.

THOMAS (CONT'D)

Dr. Alexander? Could you...?

He gestures for Nikki to take Louise away.

Louise is in a state of shock - looking at Niamh and not knowing what to do or say. Nikki has to physically move her away down the corridor.

Niamh's body collapses into Thomas. She buries her face in his chest as she cries. Thomas lets her - but he's uncomfortable. He doesn't want to touch her with his hands or hold her with his arms. Cathy doesn't know what to do to help. She wishes she wasn't there. Eventually, her sadness overcomes him and he allows an arm to hold her.

Louise and Nikki walk along the corridor to the Science Room as she talks:

LOUISE

The Garvey family were...clients.  
We had to ask the Family Court to  
intervene to protect their  
children. Was Daniel murdered? Can  
you tell me?

Nikki hesitates before:

NIKKI

We think so.

Louise takes the news on board. Her anxiety level goes up.

LOUISE

Can you tell me what happened?

Nikki isn't comfortable with the conversation:

NIKKI

It's an ongoing investigation.

(CONTINUED)

LOUISE

I appreciate that. I'll keep it in the absolute strictest confidence.

NIKKI

Daniel was a mini-cab driver. He was found in his car. At the moment we don't know what happened. It could have been a robbery - we just don't know.

A sense of relief courses through Louise's body.

LOUISE

Okay. Good. Thank you.

She's even able to offer Nikki a little smile.

LOUISE (CONT'D)

And thank you for trusting me with the information.

NIKKI

What is it, Louise? Why were you so anxious?

LOUISE

Obviously, the family is known to me. And I worry about them. Their eldest son, Kevin, was in care...

She catches herself and quickly adds a disclaimer:

LOUISE (CONT'D)

I'm telling you this in confidence.

NIKKI

Of course.

LOUISE

Kevin sat in front of me and he said: "I'll get rid of Daniel." In those words. I didn't make a note of them...I didn't take them seriously...I didn't tell anyone. I didn't want to put Kevin in difficulty with the police. He left my office...agitated...so when I heard the news...

NIKKI

You thought Kevin had killed his father?

LOUISE

It's not his biological father. It's his step-father...but yes.

(MORE)

(CONTINUED)

104 CONTINUED:

104

LOUISE (CONT'D)

I was concerned. I guess I leapt to a conclusion...I try not to but it's difficult in my job. He's just a teenager who wants some security... that's a long way from being a killer...

They arrive at the Science Room and go in.

105 **INT. SCIENCE ROOM, LYELL CENTRE - DAY 3**

105

Nikki and Louise enter. On Nikki's desk is the plastic box with "Lily" - the white hamster in it.

LOUISE

He's not a bad kid...he's a victim...

Louise sees the plastic box with the HAMSTER in it on Nikki's desk. She stares at it - remembering it from the conversation she had with Kevin in her office.

LOUISE (CONT'D)

Why is this here?

NIKKI

Jack? Why is the hamster in here?

Jack arrives at the door to the Science Room.

JACK

Clarissa's being difficult. She didn't want it in the lab...

LOUISE

No. I mean why do you have a white hamster here?

NIKKI

You knew it was a hamster?

JACK

Nikki thought it was a rat when she first saw it.

Nikki realises there's something serious behind Louise's questions:

NIKKI

It was in Daniel Garvey's car when his body was found.

Louise goes very quiet as she thinks about it.

LOUISE

Kevin was in the car.

(CONTINUED)

105 CONTINUED:

105

NIKKI

Are you sure?

LOUISE

Oh my God.

Louise breaks down as she takes responsibility for Kevin and the death of Daniel.

NIKKI

Louise...Come on...

She comforts her adding quietly:

NIKKI (CONT'D)

We have to tell the police.

106 **INT. VIEWING GALLERY, LYELL CENTRE - DAY**

106

Rory, Nikki, Louise and Jack discuss their next move.

RORY

I've issued a description of Kevin and put out an order to detain him. We'll check the grandparents' house immediately. Is there any way you can prove the hamster belongs to him?

JACK

No.

NIKKI

We can't prove it belongs to Kevin - but we may be able to place it in his possession.

Jack looks at her - he'll be interested in this.

107 **INT. CUTTING ROOM, LYELL CENTRE - DAY 3**

107

Nikki carefully trims hair from "Lily" and places it into a small lab dish.

NIKKI (V.O.)

Trim some of the fur and put it in an aliquot of water.

(MORE)

(CONTINUED)

107 CONTINUED:

107

NIKKI (V.O.) (CONT'D)  
Kevin Garvey's DNA should be on the  
fur and claws.

108 INT. SCIENCE ROOM, LYELL CENTRE - DAY 3

108

Nikki says to Rory and Louise.

NIKKI  
We'll need a good clean sample of  
Kevin's DNA to get a match...

109 EXT. STREETS - DAY 3 FB

109

Jack is collecting evidence from the BLUE MONDEO. He takes  
fingerprints from the side of the driver's side door.

NIKKI (V.O.)  
...both to the hamster fur and any  
contact DNA we find in the car.

Jack tries to take samples of DNA from the door handles front  
and rear.

110 INT. SCIENCE ROOM/CORRIDOR, LYELL CENTRE - DAY 3

110

Nikki asks Rory:

NIKKI  
Do you have his fingerprints and  
DNA on file?

RORY  
No. He's never been charged with a  
crime.

NIKKI  
We can build a DNA profile from  
family members. Take samples from  
his mother and father...

LOUISE  
Father's unknown.

NIKKI  
If he was staying at his  
grandparents perhaps we can find  
a proxy sample of Kevin's DNA  
there...

111

**EXT. SEAN AND DELORES PATRICK'S HOUSE - DAY 3**

111

Nikki and Rory at the front door of the house. Sean opens the door, flashes his smile.

RORY  
I'm Detective Inspector Rory  
Drennan...Dr. Nikki Alexander.

The smile vanishes.

SEAN  
Is this about Daniel?

RORY  
We're trying to find your grandson  
Kevin Garvey...

SEAN  
Oh no...You don't think...?

RORY  
Is he staying with you?

SEAN  
He was. He didn't come back last  
night.

Sean shakes his head at the implication.

SEAN (CONT'D)  
It's my fault...

RORY  
How is it your fault?

SEAN  
The boy's been in care. I told him  
why. The concerns the Social had  
about his mother and Daniel...

RORY  
What concerns?

SEAN  
Their ability to look after the  
kids correctly if Daniel lived with  
them. They obviously had their  
worries about him. That's why they  
put Kevin into care. I thought he  
was ready to hear it.

(CONTINUED)

111 CONTINUED:

111

NIKKI

Could you show us the room he  
stayed in?

Sean opens the door wide and Nikki and Rory see Delores in  
the house as they enter.

112 SCENE OMITTED

112

113 INT. BEDROOM, THE PATRICK'S TERRACED HOUSE - DAY 3

113

Delores opens the door to the bedroom. Rory and Nikki enter.

DELORES

I haven't had a chance to tidy  
it...I thought he was coming back.

NIKKI

That's actually good for us.

DELORES

Do you think he...?

NIKKI

We don't know what happened to  
Daniel. Not yet.

Nikki looks in Kevin's room. None of Kevin's belongings are  
in the room. She looks at the bed - it hasn't been changed.  
Then at the pillow and pillowcase. Nikki collects the pillow  
and places it in a clear plastic bag.

Nikki looks over and sees the makeshift box that Delores made  
for Kevin and the hamster. She carefully collects it and puts  
it into a plastic bag for evidence.

114 INT. THOMAS'S OFFICE, LYELL CENTRE - DAY 3

114

Clarissa, Jack, and Thomas are discussing the phone Cell Site  
Analysis. A DETAILED MAP of the AREA is open on the floor.  
Jack is on his knees. Thomas stands looking down at the map.  
Clarissa is beside Jack.

JACK

On the evening that Barge was  
murdered and Lizzie Craddock  
disappeared there was...

CLARISSA

...an unusual pattern of calls...

Jack looks at her deadpan - annoyed she cut across him.

(CONTINUED)



JACK  
Thanks, Clarissa...

She shrugs. What's he upset about?

CLARISSA  
I did the work!

THOMAS  
GPS wasn't enabled in the phones?

JACK  
No. But we can use cell site analysis. We can see the movement of the device from the cell sites it connects to. At 19:47 Lizzie Craddock calls her mother.

CLARISSA  
It is the last call Lizzie Craddock makes but her phone stays on.

JACK  
Cheryl Craddock called Johnny at 20:11.

Clarissa uses a laser pen to point to the map which we see have overlapping circles drawn upon it like a complex set of Venn Diagrams.

CLARISSA  
Both of the calls were from this mobile phone cell. Here. About a mile from Johnny Craddock's flat and the Duke of Cumberland Pub.

WE LOOK CLOSELY and the MAP fills the SCREEN.

JACK (V.O.)  
In this part of London the cell sites are quarter of a mile apart maybe a little more.

WHEN WE PULL AWAY from it we discover that we are -

A POLICE TRAILER/CARAVAN is parked in front of Cheryl's house. Their command centre. THE MAP is taped to the side of the command centre with Gina Conroy and her command team surrounding it as Jack and Thomas relay the information to them.

JACK

The cell from which both calls were made covers the adventure playground where Dale Barge's body was found...The strength and angle of the signal to the cell site puts both Cheryl and Lizzie in the same place. Which we think is here.

GINA

At the crime scene.

THOMAS

That's right.

Thomas has a sheet of paper to refer to as he tells Gina.

THOMAS (CONT'D)

At 20:12, 20:14, twice at 20:17, 20:20 and at 20:23, Cheryl calls Johnny again and we can see from his movement across the cell sites that he looks to be on his way to the park. The last call at 20:26 is made and received in the same cell.

JACK

From 20:26 until 20:58 there are no calls. At 20:58 Cheryl calls Johnny again. He remains in this cell...

GINA

Which contains the playground and the allotment.

THOMAS

Right.

Gina looks to one of her team and tells them:

GINA

Get Drennan. Tell him it's urgent.

She looks back to Jack and Thomas.

GINA (CONT'D)

Where does Cheryl's call come from?

Rory, Gina, Jack and Thomas stand looking over the allotment to a fence which has, historically, been pulled down.

JACK

There. Somewhere in that cell on the other side of the allotment.

Jack continues:

JACK (CONT'D)

We can put Johnny Craddock near the scene of the murder but we have no other physical evidence to prove he was there.

Jack, Gina, Rory and Thomas look at the map.

JACK (CONT'D)

Cheryl made six calls to Johnny over the past three days from the same location she called from on the night that Lizzie disappeared. But she only calls early in the morning and late at night.

THOMAS

She's alive.

JACK

That's what I think. And she's being held somewhere within this radius.

Jack circles a spot on the map with his finger. He looks across the railway lines.

GINA

She's alive. Is she being trafficked?

RORY

Barge was part of the gang. Johnny fell out with him...

GINA

Cheryl's calling from the place they're holding her daughter? Would she really be part of this?

THOMAS

If they tell you they're going to kill your daughter, what do you do? Your complicity keeps her alive.

RORY

What's the best thing to do...? We could try to seal it off and bring in an army of search teams...

(CONTINUED)

116 CONTINUED:

116

THOMAS

You'll be letting them know we're closing in.

GINA

If they move her before we can find them we've lost her -

RORY

Has Cheryl called today?

JACK

We've got her phone.

Jack hands Gina the phone they took from Cheryl Craddock.

JACK (CONT'D)

We cloned the phone to do the analysis and put a tracker in it. Watch Cheryl and she'll take us to her daughter.

Gina looks at Rory.

GINA

Gently is better. We don't want to alert them.

117 **INT. SCIENCE ROOM, LYELL CENTRE - DAY 3**

117

Nikki and Clarissa are doing a Phadebas test on the pillow that she recovered from Kevin's room. The pillow has been separated into layers with clear polythene.

Clarissa sprays sterile blotting paper with a suspension of blue dye. She hands it to Nikki. Nikki places it on top of the pillow case, covering its entire surface.

NIKKI

The amylase in the saliva will show clear...

Nikki traces the clear spot - containing amylase from his saliva - with a pen onto the pillow, by pressing a pen through the blotting paper. She marks it.

NIKKI (CONT'D)

Kevin's DNA. Let's get it over to the lab.

Clarissa begins to cut the fabric into small squares for DNA testing and places the squares into a container.

118

**EXT. CAR PARK, CHILDREN'S SERVICES - DAY 3**

118

Louise steps from her car and begins to walk back to her office. Kevin seems to appear from nowhere.

KEVIN

Miss Marsh?

Louise sees Kevin and is unsure what to do - trapped between being wary and wanting to be helpful.

LOUISE

Kevin...I...I'm so sorry. I have an appointment.

KEVIN

Where is my sister, Mary...?

LOUISE

I really can't stop.

Kevin grabs her arm, twists it behind her back and pushes her into a car.

LOUISE (CONT'D)

Please...please...don't do this...

KEVIN

Tell me where she is.

LOUISE

I can't tell you...you know I can't tell you...

KEVIN

Make this easy!

Kevin presses the blade of a penknife to her throat.

LOUISE

Kevin, please...I beg you...

KEVIN

You "beg" me? My mother begged you. I begged you. You didn't listen to us. You didn't care about us. You just pretended to...you just hid behind words...

LOUISE

Kevin...Let me get you some help...

(CONTINUED)

KEVIN

I don't want "help"! Just tell me  
where I can find my baby sister.

LOUISE

I know you want the best for her...

KEVIN

Shut it.

LOUISE

The family she's with love her very  
much, Kevin.

KEVIN

Give me the address.

LOUISE

You know I can't do that...

KEVIN

I will cut you if I have to...I've  
come this far. I got nothing to  
lose.

LOUISE

If we can talk about this, Kevin...

Kevin throws her against a car and puts the blade against her  
face.

KEVIN

Give me the address.

LOUISE

I don't know it.

Kevin puts a hand to her throat. Then presses the knife  
against her face making a small mark.

LOUISE (CONT'D)

62 Campbell Street, SW9

Kevin stares at her coldly.

118 CONTINUED:

118

KEVIN

You say anything to anyone I'll  
come back for you.

Kevin runs.

119 **EXT. CHERYL'S HOUSE - DAY 3**

119

Gina is pounding on the front door. She's holding Cheryl's  
MOBILE PHONE in her hand. Jack watches her from the street.

GINA

Cheryl! Detective Inspector Conroy.  
Cheryl, are you in there? I've got  
your phone.

Gina waits for a moment. Nothing. She turns to YVONNE and  
some of the neighbours including Lizzie's friend, Carly who  
are tying yellow ribbons to trees on the street.

GINA (CONT'D)

Have you seen her?

Yvonne and the neighbours stare back at her blankly.

JACK

I love it when a plan comes  
together.

A beat while Gina thinks.

JACK (CONT'D)

What do you want to do?

Gina looks at him.

120 **EXT. POLICE STATION - DAY 3**

120

UNKNOWN POV watches as Johnny Craddock comes out of the  
police station clutching his mobile phone.

He has a spring in his step and determination on his face. We  
see that Jack and Gina are watching him.

GINA

He doesn't look worried does he?

JACK

You have to have a conscience to  
look worried, don't you?

121      **EXT. SECONDARY SCHOOL - DAY 3**

121

Kevin is standing in front of the gates to Cathy's Secondary School. He glances around nervously, is she coming? Cathy arrives slipping between parked cars so that she surprises him. Kevin smiles.

KEVIN

Hey. I got the address. I said I would.

CATHY

My father's dead.

The words make Kevin's thoughts stumble.

KEVIN

Dead?

CATHY

Somebody killed him. That's what the police think. Mum came to tell me...

KEVIN

When did he...?

CATHY

Last night I guess... Social wants me to go to counselling.

Kevin thinks about what to do.

KEVIN

Okay...okay...We just go get Mary and then we keep going.

CATHY

I can't...

KEVIN

We have to. We have to go now.

CATHY

Don't you care?

KEVIN

Yeah. I care. But...I don't know...maybe he deserved it.

(CONTINUED)



CATHY

What are you saying?

KEVIN

He didn't give a shit about me...or you.

CATHY

How can you talk like that?

KEVIN

Maybe I'm not upset that he's dead. Maybe I'm tired of him messin' up my life...Maybe I don't understand why you don't feel the same way.

After a beat Kevin says softly.

KEVIN (CONT'D)

I know everything about it, okay?

Kevin takes her hand. She pulls it away.

CATHY

About what?

KEVIN

What he did to you.

Cathy stares at him.

CATHY

He didn't do anything to me.

KEVIN

Shut up. I know about it. When you got sick. You weren't sick. You was pregnant. He did it to you.

CATHY

No. No, he didn't, Kevin.

KEVIN

Why are you protecting him? He's the one that caused all the trouble. Mum doesn't want to admit it. I get that.

(MORE)

(CONTINUED)

121

CONTINUED:

121

KEVIN (CONT'D)

It's messed up but I get it. Stop pretending. I know it was him.

CATHY

It's not true, Kevin. Who told you that?

KEVIN

We're going to get away from here. The three of us, we don't need them. Let's go get Mary and get out of here.

CATHY

Who told you?!

KEVIN

Gramps! Gramps told me. Gramps and Nan.

Cathy stares at him. She stares at the ground for a moment and then she begins to cry. Kevin tries to put his arm around her. She pushes him off. Kevin watches her pace on the pavement and cry silently.

KEVIN (CONT'D)

Let's go get, Mary...

Kevin tries once again to take her hand.

CATHY

*Gramps* did it to me.

Kevin can't get his head around this.

KEVIN

What?

CATHY

Gramps got me pregnant.

Kevin stares at her.

CATHY (CONT'D)

I never told no one. I didn't want anyone to know.

(a beat)

It was my fault Gramps did it. I made him do it. That's what he said...'I made him'.

Kevin doesn't know what to do. He's frozen to the spot staring at her.

(CONTINUED)

121 CONTINUED:

121

CATHY (CONT'D)

It's my fault. Everything is my fault. What's happened with the Social is my fault. What they're doing to Mary is my fault. It wasn't Dad's...it was mine.

Kevin and Cathy are standing next to each other but both feel very isolated.

KEVIN

No.

(a beat)

None of it was your fault.

Kevin puts his arms around her to console her. He thinks for a moment as he decides what to do. Then he kisses her on the head and walks away. He's on a mission.

CATHY

Kevin...where are you going?

122 **SCENE OMITTED**

122

123 **INT. HOSPITAL - DAY 3**

123

Louise is near the nurse's station with Ravi.

RAVI

I've continued to run some tests on Ricky Mansfield.

LOUISE

Did Doctor Fitzpatrick authorise them?

Ravi stiffens but presses forward.

RAVI

They are clinically indicated. And based on them I reach the conclusion that...

LOUISE

I thought we'd already reached a conclusion. Ricky Mansfield has been abused. I've put in motion the court proceedings.

(CONTINUED)

123

CONTINUED:

123

RAVI

Ricky Mansfield seems to have a quantitative deficiency of the vWF protein which is affecting his platelet adhesion - that presents as bruising.

Louise is rattled.

LOUISE

I have a written report from Dr. Fitzpatrick. He's on the management committee of the British Paediatrics Council. You're saying he's wrong.

RAVI

He didn't have all the information.

LOUISE

Does he know you're doing this behind his back?

RAVI

I'm trying to protect my patient.

LOUISE

So am I.

124

**INT. B&B - DAY 3**

124

Kevin stands in front of the door to his mother's room. Niamh opens the door. Kevin looks at her swollen eyes. Her small frail body ravaged by grief.

KEVIN

I'm sorry. I'm so sorry.

Niamh grabs him and pulls him to her.

KEVIN (CONT'D)

Cathy told me about Gramps.

Niamh's eyes reveal that she doesn't know about Cathy and Gramps. She keeps holding him as she asks tentatively:

NIAMH

What did she tell you?

KEVIN

About what Gramps did to her. When she was sick. I thought it was Daniel that did it...I blamed Daniel for everything. I was wrong and I am so sorry...

(CONTINUED)

124 CONTINUED:

124

Niamh's face shows her horror and despair at Kevin's words.

KEVIN (CONT'D)  
I'm so sorry, Mum.

125 INT. CORRIDOR/FORENSICS LAB, LYELL CENTRE - DAY 3

125

Nikki and Thomas move down the corridor as they talk.

NIKKI  
We used PCR to amplify the DNA, we  
presume belongs to Kevin Garvey,  
which we found on the fur of the  
hamster.

They arrive in the Forensics Lab and discover - Clarissa is  
at her computer.

CLARISSA  
We ran it and have a match with the  
male DNA we took from the  
pillowcase.

THOMAS  
We took DNA from the car door.

CLARISSA  
We got a half match.

NIKKI  
A parent?

CLARISSA  
Must be.

NIKKI  
It has to be his mother. He doesn't  
know who his father is...

THOMAS  
It's male DNA...

NIKKI  
Could it be a mistake? A  
contaminated sample?

CLARISSA  
It could just be a false result.

THOMAS  
The electropherogram shows a high  
proportion of homozygotes in  
Kevin's DNA profile - matching  
alleles at each locus.

(CONTINUED)

125 CONTINUED:

125

NIKKI

They should be mostly heterozygous.

(CONTINUED)

125 CONTINUED:

125

Thomas can't explain it:

THOMAS  
It's an odd profile.

126 **INT. SCIENCE ROOM, LYELL CENTRE - DAY 3**

126

Nikki is at her desk. There's a knock on the glass. Nikki looks up to find Louise.

NIKKI  
Hi!

LOUISE  
Sorry to bother you.  
I have a quick question...

NIKKI  
Come in.

LOUISE  
I have a child - a year old - who has unexplained bruising along the side of her body. Are there medical conditions that might explain it?

NIKKI  
You mean rather than abusive parents?

Louise nods.

NIKKI (CONT'D)  
Ecchymosis?

Louise doesn't understand the word. Nikki explains:

NIKKI (CONT'D)  
Large purple bruising?

LOUISE  
I have some photos.

Louise takes out some photos of Ricky's bruising for Nikki to look at. Nikki examines them and opines:

NIKKI  
Dozens. Meningococcal infection...  
Leukaemia. Von Willebrand disease.  
Some medications. Thrombocytopenia.

LOUISE  
But they are rare?

NIKKI  
Statistically. Yes.

(CONTINUED)

LOUISE

There are 50,573 children on the Child Protection Register right now. I have a consultant who tells me it's child abuse and a young doctor who thinks it is a problem with "platelet adhesion". Parents who say nothing happened. I have to protect a child. Who do I believe?

Louise trembles in the office.

NIKKI

I would err on the side of caution.

LOUISE

Which side is that?

NIKKI

Are you okay?

LOUISE

I am very experienced. I'm good at my job. I've seen so many damaged children. So many abusive parents. I know what is right. I know it.

She grabs her gut.

LOUISE (CONT'D)

In here. I know it in here.

Niamh's body is shaking with despair as she sits waiting on a park bench. Delores arrives and sits on the bench next to her without saying a word. The two women sit in silence for a moment before Niamh asks:

NIAMH

Did you know? Did you know what he did to Cathy? How did I let that happen? Did you know he was a monster?

Delores looks as though her heart will break. Niamh is quiet but fierce.

NIAMH (CONT'D)

Did you know what he did to me!? Did you know all along? I'm your little girl... You're meant to protect me.

The two women sit staring straight ahead.



128        **SCENE OMITTED**

128

129        **EXT. ADVENTURE PLAYGROUND, COMMON - EVENING 3**

129

AN UNKNOWN POV watches Johnny Craddock loitering by the common as he manipulates his phone.

We hear Gina's VOICE:

                 GINA (O.S)  
                 What's he doing?

Then we see - IN THE CAR - Jack and Gina in an unmarked police car watching Craddock from a distance. They have an iPad which is "mirroring" Johnny's phone.

                 JACK  
                 Buying two train tickets...to  
                 Dover.

Johnny avoids the CCTV at the gates by pulling open a bit of broken fence. He slips into the common.

Gina and Jack get out of her car and move forward.

130        **EXT. ALLOTMENT, NR. A COMMON - EVENING 3**

130

Johnny walks across the common and down toward the railroad tracks. Gina and Jack follow and then -

Johnny runs across the open space of the railway tracks to the other side and runs up the grassy bank.

Gina and Jack have to wait so that they aren't spotted crossing the open ground. They watch Johnny disappear.

Jack is moving. Gina feels she has to follow.

131        **EXT. INDUSTRIAL STREET - EVENING 3**        131

Moments later. Jack closely followed by Gina looks around at an empty, run down, light industrial street.

JACK  
We're in the cell.

Jack looks at a series of "To Let" signs on a number of the rundown buildings.

JACK (CONT'D)  
They have to be here.

Then they HEAR the EERIE WAIL of a female voice. They begin to move in the direction of the sound.

132        **INT. INDUSTRIAL BUILDING - EVENING**        132

Gina leads Jack into the building. They are drawing closer to the crying.

JACK  
I'm going.

GINA  
We need back-up.

The shrill cry is painful to hear.

JACK  
No. I'm going.

Jack surges forward as Gina whispers into her radio for backup.

133        **INT. INDUSTRIAL BUILDING - EVENING 3**        133

A DOOR bursts open and Jack discovers -

An empty disused open plan office full of broken office desks and chairs. Cheryl and Johnny hold each other in their arms. Cheryl is sobbing. She repeats over and over in muffled words:

CHERYL  
She's gone!

Gina joins Jack. They see that beyond Cheryl and Johnny there's AN EMPTY BED made from carpet, blankets and coats and a pillow. Lizzie's been well looked after. Jack looks at a pair of Lizzie's "Fairy Princess" pyjamas.

GINA  
Where is she, Cheryl?

(CONTINUED)

133

CONTINUED:

133

Cheryl is hysterical.

CHERYL

I don't know! I don't know! She was here. I came to bring her food. She's gone!

GINA

Stop crying.

Cheryl sobs. Gina loses her temper.

GINA (CONT'D)

Stop crying!!

Johnny moves to protect Cheryl. Gina ferociously pushes him away. When Johnny tries to retaliate. Jack stops him.

GINA (CONT'D)

You kept her here? What did you think you were doing?

Cheryl says innocently:

CHERYL

Protecting her.

134

**EXT. INDUSTRIAL BUILDING - EVENING 3**

134

Cheryl and Johnny being led from the building in handcuffs by Gina - past a waiting Louise standing with Nikki and Jack among all the flashing lights of the crime scene. Jack is holding Lizzie's clothing in a bag as he tells Louise:

JACK

They thought you would take their daughter away. So they hid her.

A broken Cheryl says to Gina quietly:

CHERYL

Find my girl. Make sure she's safe.

Gina hands them over to uniformed officers and joins Jack, Nikki and Louise by the POLICE CAR.

LOUISE

You didn't find her?

JACK

No. Been through the building. Looked in the ceiling space and the vents and stairwells.

LOUISE

Where is she?

(CONTINUED)

134 CONTINUED:

134

NIKKI

Where would you go if you were an  
eight year-old girl?

135 **EXT. CHERYL'S HOUSE - EVENING 3**

135

Nikki, followed by Jack, Gina and Louise with several  
uniformed officers move toward the house.

136 **INT. CHERYL'S HOUSE - EVENING 3**

136

We hear Louise's voice call out:

LOUISE

Lizzie!

As she searches for her. Jack, Gina and Nikki are all looking  
for Lizzie in the house. Louise comes into the room. Shakes  
her head.

137 **EXT. CATHY'S FOSTER HOME - EVENING 3**

137

Kevin waits outside the house in the shadows. The street is  
empty. He looks around to see if anyone is coming. No one. He  
checks his phone. He gets his phone out and calls her.

KEVIN (INTO PHONE)

Hey.

CATHY (O.S.)

Hey. Where are you?

KEVIN (INTO PHONE)

I'm out front. Across the road.

The front door opens. Kevin hangs up his phone. Cathy  
tentatively comes out. Looks for him. She sees him. Leaves  
the front door open and moves to him.

KEVIN (CONT'D)

Where's your gear?

CATHY

I got to wait 'til they go to  
bed...so they don't know.

Kevin glances at the open front door. Odd if she doesn't want  
them to suspect anything - he doesn't raise it but he's on  
edge.

KEVIN

Cool. I saw mum.

(CONTINUED)

CATHY

Is she okay?

KEVIN

No. Not really. She's really sad,  
like...She really loved Daniel.  
Did she ever know about you and  
Gramps?

CATHY

No! You're the only one I told. You  
better not have told her.

KEVIN

No. Course not. You think they  
would let us live with her...? All  
of us together?

Kevin starts to cry.

KEVIN (CONT'D)

I'll go get Mary...then we all just  
live with mum.

Cathy smiles.

CATHY

Maybe we all go to Great Yarmouth?

Kevin smiles as he cries.

KEVIN

Yeah. I hear it's great there.

CATHY

Are you crying?

KEVIN

No.

Cathy thinks for a moment - then:

CATHY

Run, Kevin.

WE SEE Rory Drennan with TWO UNIFORMED POLICE OFFICERS coming  
through the open front door. Cathy's foster parents are in  
the background.

CATHY (CONT'D)

Run!

Rory is now running toward them. Kevin kisses her on the  
cheek and sprints away. They'll never catch him.

Rory arrives at Cathy - furious.

138            EXT. CHERYL'S HOUSE - EVENING 3

138

Gina, Louise, Nikki and Jack are leaving the house. Nikki looks at a couple of the kids skipping rope in front of the houses. It dawns on her:

NIKKI

Playing. She wouldn't go home.  
She'd be playing.

139 EXT. ADVENTURE PLAYGROUND, COMMON - EVENING 3

139

Nikki and Louise walk forward. Jack and Gina get out of their car and follow as they walk into the common.

Nikki and Louise see them first -

Lizzie, unwashed with matted hair, and Carly sitting on the swings. Both gently rocking back and forth as they play a game on their phones. They laugh, talk animatedly, then put their phones in their pockets and swing. We watch the four of them

THEN -

Louise walks forward and says gently to Lizzie as she swings:

LOUISE

Hi Lizzie! Do you remember me? I'm Louise. I'm going to look after you and make sure you're okay.

Lizzie looks at her steadily. Intense and unflinching as she swings.

LIZZIE

I know who you are. You're the one who tried to steal me.

The pain Louise feels at the remark etches her face. Nikki joins Louise and speaks quietly to her:

NIKKI

We just want to help you.

Lizzie stops swinging.

140 INT. CORRIDOR, POLICE STATION - NIGHT 3

140

Nikki, Louise and Lizzie are greeted by Gina and walk along the corridor to an examination room. Lizzie has PLASTIC BAGS on her hands.

GTNA

Hi Lizzie.

(CONTINUED)

LIZZIE

Hi.

Gina points them in the right direction.

NIKKI

The first thing we're going to do  
is a quick check up. Is that okay?

LIZZIE

Yeah. Are you a doctor?

NIKKI

Yeah.

LIZZIE

Where's my mum and dad?

GINA

They're here in the police station.

**INT. SOFT INTERVIEW ROOM, POLICE STATION - NIGHT 3**

Nikki carefully removes the plastic bags from her hands.

LIZZIE

Do you have lots of patients?

NIKKI

My patients...have already died.

LIZZIE

You're not a good doctor?

NIKKI

I try to find out why they died...

Lizzie says - just to confirm it as true -

LIZZIE

I'm alive.

NIKKI

Yes, you are.

Louise and Gina watch from a short distance away.

LIZZIE

Have you ever seen dead people come  
back to life, like in the movies?

NIKKI

No. I haven't seen that.

She's genuinely surprised:

141 CONTINUED:

141

LIZZIE

Really?

(a beat)

I thought you would have.

Nikki glances over at Louise and Gina. They all realise that Lizzie does not have a firm grasp on what is true and what is fantasy.

Nikki photographs her hands and then carefully takes clippings of her fingernails.

LIZZIE (CONT'D)

Did you try to find out why Dale died?

Nikki thinks about how to answer - she opts for the truth:

NIKKI

Yes.

LIZZIE

He said I was his girlfriend.

Nikki looks up to Gina and Louise. Gina's face shows her alarm. Louise has a silent tear running down her face.

LIZZIE (CONT'D)

Do you think Dale is going to come back and get me?

This is hard for Louise to take - she glances at Nikki who answers calmly.

NIKKI

No. I'm sure he's not.

Lizzie smiles for the first time and we see the partially grown INCISOR.

LIZZIE

Really? That's good.

142 **INT. PUB - NIGHT 3**

142

Sean is at a table in the pub. He's drinking by himself. Friends say hello as they pass him but he is self-contained.

143 **EXT. SEAN'S BUTCHER SHOP - NIGHT 3**

143

A BRICK smashes the glass window of the DOOR of the butcher shop. We see A SHROUDED FIGURE slip into the shop through the broken window. AN ALARM begins to sound.



144      **INT. PUB - NIGHT 3**

144

Sean's mobile phone rings. He looks at the screen to see who it is before he answers.

SEAN

Hello? Yes. Okay. Thank you.

145      **INT. CORRIDOR, POLICE STATION - NIGHT 3**

145

Louise is standing by herself, trying to pull herself together. Nikki moves to her. She speaks quietly:

NIKKI

I did a full medical. She's in good health.

LOUISE

Was she raped?

NIKKI

Not vaginally or anally.

Louise nods - still deeply troubled.

NIKKI (CONT'D)

She's alive. You should be happy.

LOUISE

Maybe she's young enough to forget.

NIKKI

You've given her a chance.

LOUISE

Yes. A chance.

(a beat)

I've organised emergency foster parents for her. That's something I didn't think I'd be doing. I should be happy.

NIKKI

Who would want to do your job?

LOUISE

Me. I wanted to do it. I always wanted to do it. I thought I could make a difference to people.

Louise shakes her head in dismay.

LOUISE (CONT'D)

At the beginning it's just odd. It just surprises you that people can be so cruel.

(MORE)

(CONTINUED)

145 CONTINUED:

145

LOUISE (CONT'D)

When you begin to find cruelty  
normal..? It's like a long winter  
and you forget spring will ever  
come.

NIKKI

She's alive. Spring's here.

LOUISE

Yeah. Perspective. Thank you

NIKKI

To care about other people is a  
noble thing.

LOUISE

You think?

NIKKI

If you ever start to forget it -  
give me a call. I'll give you a pep  
talk.

LOUISE

Thanks.

146 **EXT. SEAN'S BUTCHER SHOP - NIGHT 3**

146

Sean arrives in front of the shop in his car. He gets out of  
the car and walks toward the shop. He looks at the broken  
glass and the flashing light of his alarm on the box outside.

SEAN (INTO PHONE)

Emergency glass? Hi. Sean Patrick.  
Front plate glass. How quickly can  
you get here?

THEN -

Sean unlocks the front door and goes in.

147 **INT. SEAN'S BUTCHER SHOP - NIGHT 3**

147

Sean reaches for the light switch and turns the lights on in  
the shop. He looks at the white tiles behind his butcher  
counter and sees the word "RAPIST" written in blood. Sean,  
disturbed by what he sees, hurries to get a cloth to clean  
the word off the wall when -

A STEEL BUTCHER'S HOOK smashes down on his head.

148

**INT. SEAN'S BUTCHER SHOP - MORNING 4**

148

The PLASTIC BOOTED SHOES of Jack, Thomas and Rory Drennan arrive next to Sean Patrick's BODY. The BUTCHER'S HOOK is imbedded in the back of his head.

THOMAS

The butcher's hook crushed his skull and caused catastrophic injuries to the parietal and occipital lobes of the brain.

Rory muses as he looks around the shop.

RORY

He answered the alarm call. Came over...surprised his assailant?

Thomas points out the writing of "RAPIST" on the wall:

THOMAS

Surprised him? Or was he lured here?

Rory takes it on board.

RORY

Can you pull prints from the hook?

JACK

If there are any - I'll find them.

RORY

It's Kevin Garvey's grandfather.

Rory turns to Jack as Thomas carefully lifts the hook from the back of the head of Sean Patrick.

RORY (CONT'D)

Has the boy gone over the edge?

Thomas puts it into an evidence bag. Jack, exhausted, begins to collect evidence from the crime scene. He puts items from the butcher's shop into evidence bags. Jack notices a collection of different sized butcher's knives near the refrigerator. He collects them.

149

**INT. OBSERVATION ROOM/SOFT INTERVIEW ROOM, POLICE STATION** 149  
**- DAY 4**

Gina observes through glass as Louise hands Lizzie a doll. She begins to talk to her about where Dale may have touched her.

150 INT. SCIENCE ROOM, LYELL CENTRE - DAY 150

Nikki and Clarissa build a 3D computer model of Lizzie's hand from the photograph's that Nikki took.

We see a 3D printer making a model of Lizzie's hand in a position that looks as though she is gripping something.

151 INT. SOFT INTERVIEW ROOM, POLICE STATION - DAY 4 151

Gina has joined Louise. Louise asks gently.

LOUISE  
Did you tell your mum what  
happened?

Lizzie shakes her head "no".

GINA  
What happened to Dale?

LIZZIE  
I'm not meant to say.

LOUISE  
You can tell us.

Lizzie whispers to her.

LIZZIE  
If I do, you'll take me away.

152 INT. VIEWING GALLERY, LYELL CENTRE - DAY 4 152

Nikki, Jack, Thomas, Clarissa, Gina and Rory are in the room.

CLARISSA  
We printed a 3D model of Lizzie's  
hand from photographs.

NIKKI  
The finger bruises on Dale Barge  
were made by a small hand...

NIKKI puts a photo on the screen of the model of the hand and how it matches the bruises of Dale Barge's forearm.

NIKKI (CONT'D)  
The size of Lizzie's hand.  
I found skin and blood under the  
fingernails of Lizzie Craddock  
which belonged to Dale Barge.

153      **INT. INTERVIEW ROOM, POLICE STATION - DAY 4**

153

Cheryl is being interviewed by Gina and Rory.

CHERYL

So I followed them to the  
playground...and I took the  
screwdriver with me... When I saw  
what he was doing I went crazy...so  
I stabbed him.

154      **INT. INTERVIEW ROOM, POLICE STATION - DAY 4**

154

Johnny Craddock is being interviewed by Gina and Rory.

JOHNNY

I had to protect her, didn't I? I'm  
her father. So I stabbed him.

THEN Cheryl -

CHERYL

I cleaned up...Lizzie had blood all  
over her clothes...

THEN Johnny -

JOHNNY

So we took the clothes to the  
allotment....

THEN Cheryl -

CHERYL

I didn't want them to take  
Lizzie... she means everything to  
me. I just wanted to protect her.

THEN Johnny -

JOHNNY

If it hadn't been for that woman  
from the Social...

THEN Cheryl -

CHERYL

...none of this would have  
happened. She's the one to blame.

155      **INT. VIEWING GALLERY, LYELL CENTRE - DAY 4**

155

Nikki, Jack, Thomas, Clarissa, Gina and Rory are in the room.

(CONTINUED)

RORY

Both Johnny and Cheryl claim to have done it.

THOMAS

Is there clear evidence who stabbed him?

Nikki puts up the image of a flat head screwdriver. She flashes up the requisite slides as she describes the murder.

NIKKI

The angle of the wound suggests the person who stabbed the victim was facing him. It's unusual. Close proximity. Face to face.

Nikki begins to describe the events of the murder. Her voice is steady. Her description clinical. By the end her face is streaked with tears.

NIKKI (CONT'D)

He forced her to perform oral copulation. She struggles. Grips his arm hard to force him away. Scratches him. Bites him. He doubles over in pain and grabs her hair. Her head comes up sharply catching him under the chin. He slumps from the pain. She plunges the screwdriver into his back. It is completely down to chance that the blade misses bone and cuts the aorta.

(a beat)

Lizzie Craddock killed him.

Silence.

NIKKI (CONT'D)

Somebody tell me, what's in the public interest here?

Cheryl and Johnny kiss Lizzie and for a moment we think they have had a happy ending but as we pull back we realise that they are in a police station and Lizzie is being taken away from them.

CHERYL

Bye sweetie...

JOHNNY

Bye, Princess...look after yourself...

156 CONTINUED:

156

CHERYL

See you soon.

Lizzie waves to them. The faces of Cheryl and Johnny are filled with undisguised hatred as they look at Louise. Police officers move to take Cheryl and Johnny away to their respective cells.

Lizzie walks down a corridor with Louise hand in hand.

157 **INT. CUTTING ROOM, LYELL CENTRE - DAY 4**

157

Sean Patrick's body is on the slab. Thomas is in the cutting room conducting the Post Mortem.

158 **INT. VIEWING GALLERY, LYELL CENTRE - DAY 4**

158

Rory stares down at Thomas and the Post Mortem. Jack enters. He hands Rory a piece of paper.

JACK

We found two sets of fingerprints on the meat hook. One is smudged; impossible to match. The other matches prints I took from the hamster box Nikki collected from the room Kevin Garvey was staying in. It places Kevin Garvey at the scene.

Rory smiles tightly. He's got something.

RORY

Thank you. Now all we have to do is find him.

159 **INT. FORENSICS LAB, LYELL CENTRE - DAY 4**

159

Jack returns to the lab. Clarissa is waiting for him. Several knives are lying on the table in evidence bags.

CLARISSA

I need you to double check something...

JACK

Why? You think I don't have enough to do?

He looks at her and sees it's serious. His tone changes:

JACK (CONT'D)

What is it?

(CONTINUED)

159 CONTINUED:

159

CLARISSA

There was dried blood trapped  
between the bolster and the handle  
of this knife.

(CONTINUED)



159 CONTINUED:

159

JACK  
It's a butcher shop.

CLARISSA  
It was human DNA.

This gets Jack's attention:

CLARISSA (CONT'D)  
Daniel Garvey's human DNA.

Clarissa sets A CRIME SCENE PHOTO of Daniel Garvey dead in the Blue Mondeo.

160 **INT. THOMAS'S OFFICE, LYELL CENTRE - DAY 4**

160

Jack and Clarissa share their concerns with Thomas.

JACK  
I have Kevin Garvey's prints on the hook. But not on the brick. Not on the tiles.

CLARISSA  
The murder weapon and nowhere else...seem odd to you?

THOMAS'S face as he thinks.

JACK  
And Daniel Garvey's blood on a knife in the shop.

THOMAS  
From what I understand, it's unlikely that Daniel would have gone in the shop...

RORY has joined them.

RORY  
Kevin needs to put the murder weapon back? Breaks in. Sean catches him writing the grafitti on the tiles...

Nikki has joined them. She hands back a photograph of the grafitti on the tiles to Jack.

NIKKI  
It looks like it was done with soft material...a dense sponge or a rag.

THOMAS  
We didn't find any bloody rags at the scene.

(CONTINUED)

160 CONTINUED:

160

It dawns on Nikki.

NIKKI

A piece of meat...

She looks at a crime scene photograph. She sees something in it. Points it out.

NIKKI (CONT'D)

A pig's heart. We should be able to get DNA off it.

THOMAS

We'll need to compile a database of fingerprints and DNA for employees, frequent customers, suppliers... Let's start by eliminating Sean and Delores Patrick...

NIKKI stares at the photo and asks the nagging question:

NIKKI

If he was a rapist...Who did he rape?

161 **EXT. SEAN AND DELORES PATRICK'S HOUSE - DAY 4**

161

Rory stands with Jack and Nikki outside the Patrick's house. Rory knocks again. He looks through the window to see if anyone is home.

RORY'S POV through the window. He sees a trail of blood and the smearing of bloody handprints on the waall.

Rory turns back to Jack and Nikki - face full of alarm.

RORY

Kevin's already been here...

Rory prepares to kick the door in when Nikki tries the handle and the door slowly swings open.

Nikki looks down to see the trail of blood. Rory leads them in cautiously.

162 **INT. SEAN AND DELORES PATRICK'S HOUSE - DAY 4**

162

Rory, followed by Jack and Nikki, slowly move into the house following the trail of blood, anxious that they may be attacked and about what they'll find. They move toward the kitchen where they discover -

Delores sitting in a chair covered in blood. She doesn't react to them. She's just waiting to be arrested.

(CONTINUED)

162 CONTINUED:

162

CLARISSA (V.O.)

The DNA we were able to extract  
from the pig's heart belonged to  
Delores Patrick. Fingerprints. DNA.  
At the scene and on the murder  
weapon.

163 **INT. THOMAS'S OFFICE, LYELL CENTRE - DAY 4**

163

Nikki, Jack, Thomas, Clarissa, Gina and Rory are in the room.

JACK

She wanted to be caught. Kevin  
Garvey had nothing to do with his  
grandfather's death.

(CONTINUED)

163 CONTINUED:

163

CLARISSA

The DNA we found on the Blue Mondeo  
was a half match to Kevin - a  
parent...not a grandparent.

164 INT. INTERVIEW ROOM, POLICE STATION - DAY 4

164

Niamh has her lawyer sitting next to her as she tells Rory.

NIAMH

My father raped me. I didn't tell  
anyone. Who would believe me? I  
lived with it. Then my daughter...

165 INT. INTERVIEW ROOM, POLICE STATION - DAY 4

165

Delores sits with a lawyer. She's fragile but fierce. Rory  
and Gina listen:

DELORES

He raped my daughter and my  
granddaughter and I did nothing...I  
let him lie. I let him destroy us.  
I couldn't live another day like  
that.

166 INT. THOMAS'S OFFICE, LYELL CENTRE - DAY 4

166

Nikki, Jack, Thomas, Clarissa, Gina and Rory are in the room.

NIKKI

We matched the DNA to Sean Patrick.  
He was Kevin's father as well as  
his grandfather.

167 INT. INTERVIEW ROOM, POLICE STATION - DAY 4

167

NIAMH

Daniel was the only one who knew  
what happened to me. He helped me.  
Loved me.

THEN Delores -

DELORES

Daniel come to see Sean...

THEN Niamh -

NIAMH

...about the lies he told Kevin.

THEN Delores -

(CONTINUED)

167 CONTINUED:

167

DELORES

They argued. Then they both drove  
off together.

168 **INT. THOMAS'S OFFICE, LYELL CENTRE - DAY 4**

168

Nikki, Jack, Thomas, Clarissa, Gina and Rory are in the room.

RORY

Sean Patrick killed his son in law.

JACK

The evidence points that way.

RORY

And Kevin Garvey...?

CLARISSA

He's innocent.

169 **INT. COURTROOM, FAMILY COURT - DAY 5**

169

Judge Gilmore is presiding. Louise is in the witness box. The  
Mansfields sit behind their solicitor.

LOUISE

Dr. Fitzpatrick held that if all of  
the other possible or likely causes  
can be eliminated then we have to  
presume that the bruising is a  
consequence of abuse. Here's his  
report.

Louise holds up his report for the Clerk.

CHILDREN'S SERVICES SOLICITOR

Has Dr. Fitzpatrick eliminated all  
of the other possible causes?

LOUISE

Dr. Fitzpatrick believes that there  
is no clinical explanation for the  
bruising, which leaves only the  
explanation of the parents. And as  
I understand, they have no  
explanation. We cannot rule out,  
forensically, that Ricky's bruises  
were caused by parental abuse. They  
may have been. I have seen  
harrowing injuries to children that  
could have been prevented. I have  
dealt with parental deception and I  
have seen terrible errors in  
judgement in which inaction was a  
death sentence for a child.

(MORE)

(CONTINUED)

169

CONTINUED:

169

LOUISE (CONT'D)

Both my instinct and expertise beg  
the court to make an Interim Care  
Order to protect the wellbeing of  
Ricky Mansfield.

THEN -

Robert Mansfield is in the witness box.

ROBERT

Carol is a good mother.

CHILDREN'S SERVICES SOLICITOR

But you're not with her all the  
time?

ROBERT

No. Of course not. I work.

CHILDREN'S SERVICES SOLICITOR

So there are lots of hours of the  
day that you're not able to observe  
whether your wife is abusing your  
child.

ROBERT

That's out of order. Carol adores  
our son. That's bang out of order.

Robert points at Louise.

ROBERT (CONT'D)

It's like her saying parents lie.  
I'm not lying.

CHILDREN'S SERVICES SOLICITOR

I can see you're angry.

ROBERT

Of course, I'm angry.

CHILDREN'S SERVICES SOLICITOR

Do you ever get angry around your  
son...maybe when you're looking  
after him?

ROBERT'S FACE. He knows what they are trying to do.

ROBERT

No.

JUDGE GILMORE'S FACE

He is rendering his judgement as Louise, Robert and Carol  
Mansfield and their solicitors watch. No one else is in the  
room:

(CONTINUED)

JUDGE GILMORE

...the fact that the parents cannot explain the injuries and that a medical expert is confident that they are a result of a third party - convinces me that the threshold for an Interim Care Order is reached. This will be for an initial period of 8 weeks, thereafter reviewed on a 4 weekly basis. Until then I place Ricky Mansfield in the care of social services.

Carol Mansfield wails:

CAROL

No!

Robert consoles Carol as she breaks down in despair:

**INT. OUTSIDE THE COURTROOM - DAY 5**

The children's services solicitor says "well done" quietly to Louise as they leave the courtroom:

Ravi Dhillon waits outside the courtroom. He sees Louise exit and hurry away. Then he sees Robert and Carol Mansfield leave the courtroom with their solicitor - they are absolutely distraught. He fears that they have reached the wrong outcome. Ravi looks down the corridor and chases after Louise.

RAVI

Ms. Marsh? What happened in there?  
They didn't hurt their child.

LOUISE

Dr. Fitzpatrick thinks otherwise.

RAVI

What evil do you see in the  
Mansfields that I don't?  
(MORE)

170 CONTINUED:

170

RAVI (CONT'D)

I ran tests that confirmed that Ricky Mansfield has Von Willebrand disease which causes unexplained bruising. What did you say in there?

Louise is rattled.

LOUISE

I was looking after Ricky.

RAVI

The science doesn't lie. But sometimes doctors do. You decide if you want to be a liar or not. Be careful what you do because I'm going to tell them...

Ravi indicates the Mansfields who are now leaving the building.

LOUISE

You can't discuss this case.

RAVI

I have to tell them so their child receives the medical care he needs. I'm not going to release him to you until I know he will. If there's any child abuse involved here, it's by you.

LOUISE'S FACE. She is devastated.

LOUISE (V.O.)

I never set out to destroy anyone's life... I hope you know that...

171 **SCENE OMITTED**

171

172 **INT. 62 CAMPBELL STREET (LOUISE MARSH'S HOUSE) - DAY 5**

172

Louise walks into her house as though she is a zombie. She moves into the kitchen as we hear.

LOUISE (INTO PHONE)

May I speak to Dr. Alexander please?

She hears a recording:

NIKKI'S VOICE (O.S.)

This is Nikki Alexander's office. Please leave a message.

Louise begins to leave a message.

(CONTINUED)



LOUISE (INTO PHONE)  
Hi Nikki...I guess I was just  
calling for a pep talk...Stupid I  
know...I know I'm stupid...

She sits in a chair staring straight ahead. Lost in thought.

LOUISE (V.O.)  
I'm not strong enough. I'm sorry. I  
thought I was. I thought I could  
take responsibility for others. To  
look after those who were weak or  
vulnerable. To help them.

She takes out a bottle of VODKA from a shopping bag.

LOUISE (V.O.)  
That is what a community does...  
doesn't it? That's what makes us  
stronger than our weakest  
neighbour.

Then she takes out a box of PILLS.

LOUISE (V.O.)  
But I wasn't strong enough...I  
failed Lizzie. I failed Kevin and  
now I've failed Ricky Mansfield...I  
was meant to protect them.

**EXT. 62 CAMPBELL STREET (LOUISE MARSH'S HOUSE) - DAY 5**

Kevin moves quickly with his hood up along the road. He checks the address. Confirms he has the right one. He moves to the front door. He puts a piece of cloth of the small window to the side of the front door frame and then punches the glass breaking it. He reaches in and unlocks the door.

**INT. 62 CAMPBELL STREET (LOUISE MARSH'S HOUSE) - DAY 5**

Kevin moves into the sitting room. He listens for someone. Hears nothing.

KEVIN  
Mary?

Nothing. He moves into the kitchen. He sees Louise Marsh's LEGS on the ground. He rushes over to her. He sees she has vomited. Kevin turns her on her side so she doesn't choke on it. He grabs a phone and he calls.

KEVIN (INTO PHONE) (CONT'D)  
I need an ambulance...Hurry...She's  
dying...62 Campbell Street.  
SW9...Hurry...

174 CONTINUED:

174

Kevin drops the phone and attends to her. He clears the muck away from her mouth and cradles her head.

LOUISE'S POV - She looks up into Kevin's face and can't believe what she is seeing.

KEVIN (CONT'D)  
Don't you die...

LOUISE  
Kevin?

KEVIN  
Where's my sister?

As LOUISE'S eyes close we -

SNAP TO BLACK.

FADE IN ON:

175 INT. OPEN PLAN AREA, CHILDREN'S SERVICES - DAY 6  
(3 MONTHS LATER)

175

Louise Marsh walks across the open plan office toward her private office. People stop and look at her as she passes. Conversations pause. There are forced smiles and some greetings: "Hi Louise..." "Welcome back..." She arrives at her office and enters to discover:

176 INT. LOUISE MARSH'S OFFICE, CHILDREN'S SERVICES - DAY 6

176

Nikki is waiting for her in the office. Louise is startled. Nikki immediately says "sorry". Louise says: "it's okay".

NIKKI  
I heard you were coming back.

LOUISE  
Not for long.

NIKKI  
I'm sorry to hear that.

LOUISE  
You'll be the only one.

NIKKI  
I don't think so. I got your voice mail.

LOUISE  
I'm sorry. I was obviously not well when I left it.

(CONTINUED)

176

CONTINUED:

176

NIKKI

You didn't fail Kevin Garvey. He saved your life. And you can still protect Ricky Mansfield...make sure he gets home safely.

Nikki hands her flowers.

NIKKI (CONT'D)

You reached out to me. I'm reaching out to you. Welcome back.

Louise smiles tightly. Nikki starts to go.

LOUISE

Do you make mistakes?

NIKKI

Of course.

LOUISE

Do you forget them?

NIKKI

Never. I learn from them.

177

**SCENE MOVED TO 178A**

177

178

**EXT. B&B - DAY 6**

178

Kevin and Cathy are sitting on the steps of the B&B as Jack arrives carrying the hamster in the plastic box.

KEVIN

Hey.

JACK

Hey.

KEVIN

This is my sister, Cathy.

JACK

Hiya.

KEVIN

Mum's at the solicitors trying to get Mary back. "Slim, None and Associates". Maybe if we was rich or important or something...

CATHY

We got no chance.

(CONTINUED)

178 CONTINUED:

178

JACK

Sorry.

Cathy nods.

JACK (CONT'D)

Here he is.

CATHY

Sweet.

(CONTINUED)

178

CONTINUED:

178

Jack hands the box with the hamster in to Kevin.

KEVIN

Thanks.

JACK

No worries.

CATHY

Can I hold him?

KEVIN

Course.

CATHY

What's his name?

KEVIN

Lily.

JACK

Lily? It's a her?

KEVIN

Yeah.

Jack asks himself bemused.

JACK

How did I get that wrong?

178A

**EXT. THE MANSFIELDS' HOUSE - DAY 6 (WAS 177)**

178A

Robert and Carol Mansfield stand in front of the their house. Louise is by her car with Ricky Mansfield. Ricky walks unsteadily toward his parents. Robert watches the joy on both his wife and his son's face as they are reunited. He glances at Louise - she's watching with a smile that is tempered by the regret in her eyes. He moves to her and extends his hand to her. Magnanimous. She shakes his hand. Robert leans in and says to her quietly:

ROBERT

We missed his first steps.

There is hatred in his eyes.

Robert, Carol and Ricky move away from Louise - leaving her alone. Standing on the pavement -

We watch her cope for a moment before we -

SNAP TO BLACK.

179

SCENE OMITTED.

179

END CREDITS