PROTECTI ON

Written by

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PART ONE

Yellow Script 10th July 2014

SCENE NUMBERS LOCKED

Silent Witness XVIII

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

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.

LOUI SE (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 - NI GHT 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.

2.

3

3 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!

LI ZZI E

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:

LI ZZI E

Goodni ght, Daddy.

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

CHERYL

No! You're not coming in!

Johnny shoves her asi de.

JOHNNY

I want to kiss her goodnight...

CHERYL

Leave us al one!

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...

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,

6

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)

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

LOUI SE

JOHNNY

No. Your Honour.

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?

LOUI SE

No. Not during this incident.

JOHNNY

I got cautioned. That's all.

LOUI SE

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 Gl more rolls over.

JUDGE GILMORE

No weapons?

LOUI SE/ CHERYL

No.

JUDGE GILMORE

Was the child in danger?

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

JCHNNY Can I say something..?

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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 <u>INT. BEDROOM, COUNCIL CARE HOME - DAY 1 (PR</u>ESENT 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 <u>INT. ENTRY LOBBY, COUNCIL CARE HOME - DAY 1</u>

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?

KEVI N

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

12 <u>EXT. ADVENTURE PLAYGROUND, COMMON - DAY 1</u>

12

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

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

8. 13

13 CONTINUED:

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

SLAM CUT:

RUN TITLES

14 <u>INT/EXT. PLAYHOUSE, ADVENTURE PLAYGROUND - DAY 1</u>

14

We find several white suited SOCO OFFI CERS 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.

NI KKI

"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.

NI KKI

"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.

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

Jack keeps moving.

NI KKI

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 SWXVIII - PROTECTION - PART 1 - YELLOW 10. 07. 14

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14

14 CONTINUED:

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

RORY

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

NI KKI

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...

GI NA

Where's Lizzie's father?

CHERYL

I don't know.

GI NA

Have you told him she's missing?

Cheryl hesitates before:

CHERYL

Yes.

GI NA

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

CHERYL

I called him

GI NA

Is he at work?

CHERYL

Doesn't have a job at the minute.

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

Cheryl has no answer.

Jack nods and starts for the entrance to Cheryl Craddock's house as G na 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 'Qun' (BLUE or SPECTRAL 1 96 217.44 TmoE0.201 Tc 0.025 nd pops Tj 1 0 Tjp44 n1 1d

19 <u>INT. CORRIDOR/LIZZIE'S ROOM, CHERYL'S HOUSE - DAY 1</u>

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

GI NA

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)

19 CONTINUED:

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 SCCO OFFI CERS 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 cust ody.

Gina sees Jack. He shakes his head.

JACK

Not hi ng.

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!

GI NA

Who are you?

JOHNNY

Johnny Craddock.

21 <u>INT/EXT. PLAYHOUSE, ADVENTURE PLAYGROUND - DAY 1</u>

21

Nikki speaks to Rory.

NI KKI

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

RORY

I'll run a misspers check on the PNC.

NI KKI

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 -

NI KKI

Could be. Using it as shelter?

RORY

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

NI KKI

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?

NI KKI

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...

NI KKI

Dusk.

Rory is amazed.

RORY

How do you know that?

NI KKI

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.

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

22

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

22 CONTINUED:

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...

GI NA

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.

GI NA

Name of the school?

CHERYL

Holman Hunt.

Gina speaks to Yvonne.

GI NA

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

Yvonne says not hing but she's got the hump.

JOHNNY

Lizzi e 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.

GI NA

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...

GINA Where would she go?

Johnny and Cheryl look at her blankly:

GINA (CONT'D) Where do you live Mr. Craddock?

Johnny I ooks at her coldly.

JCHNNY I wouldn't hurt my daughter.

GINA
I'm not saying that.
(a beat)
She might be hiding, yeah?

THOMAS

Is Jack back?

CLARI SSA

You're such a poet.

THOMAS

Perhaps. But that wasn't my best effort.

CLARI SSA

Not yet. On his way.

THOMAS

Ni kki?

CLARI SSA

Are you expecting me to take

25 CONTINUED:

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

.JACK

Yeah. Bust ed. I was ski ving.

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 of f 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.

NI KKI

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:

NI KKI

Do you have evidence?

JACK

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

NI KKI

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 <u>EXT. STREET, NR. CHERYL'S HOUSE - DAY 1</u>

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 e STREET, Cey crosCam - Ok from

GI NA

Did you play with her yesterday?

CARLY

No.

GI NA

Think she would run away?

CARLY

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

GI NA

Where do you think she'd go?

CARLY

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

GI NA

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.

GI NA

I'm sure she's okay.

29 <u>INT. LIVING ROOM, CHERYL'S HOUSE - DAY 1</u>

29

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

GI NA

Who is "Dale"?

CHERYL

A bloke I'm friendly with...

GI NA

Boyfri end!?

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...

GI NA

And "play" with your daughter?

23. 29

29

CHERYL To see me...

GI NA

What's his family name?

CHERYL

"Barge".

GI NA

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: Dal e Barge. Brávo, Alphá, 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.

31 CONTINUED:

It takes Gina's breath away.

32 EXT. A HIGH STREET, LONDON - DAY 1

32

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

KEVI N

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.

LOUI SE

You met with him regularly?

MARGARET

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

LOUI SE

Do you have a sense of his state of mind?

MARGARET

Det er mined, I guess.

Louise's mobile phone rings.

LQJI SE

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:

LOUI SE

Sorry.

She answers:

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

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

CLARI SSA

34

That is very dark.

JACK

We live in a dark world.

CLARI SSA

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

Jack is distracted by something he sees through the microscope.

CLARI SSA (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 <u>INT. VIEWING GALLERY, LYELL CENTRE - DAY 1</u>

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.

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

NI KKI

I found another strand of hair in a wound under the chin. I can't be sure if the wound occurred antemortem 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.

NI KKI

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.

NI KKI

36

handle. Consistent with a screwdriver.

RORY

How quickly would he have died?

NI KKI

From the size and location of the wound, very quickly. M nut es. 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.

NI KKI

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 bet ween 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?

JOHNNY

l'll do it.

CHERYL

I don't know...

GI NA

Where was she playing?

Cheryl is becoming increasingly anxious.

CHERYL

I don't know.

GI NA

What time did she come home?

CHERYL

I don't know.

GI NA

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:

GI NA

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.

GI NA

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

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

JOHNNY

Cheryl had a bit too much to drink.

GI NA

A bit too much to drink?

Cheryl looks to Johnny. She's terrified. Johnny tries to comfort her - sees G na 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

A beat.

39

NI KKI

We have to hope she's alive.

RORY

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

GI NA

I want to speak to the social worker...

40 <u>EXT. A HIGH STREET, LONDON - DAY 1</u>

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 <u>INT. SEAN'S BUTCHER SHOP, LONDON - DAY 1</u>

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)

Kevi n?

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?

KEVI N

I'm okay.

Then Sean gets nervous:

SEAN

Did you run away from the home?

KEVI N

I'm sixteen Gramps. I walked away.

Sean Laughs and hugs his grandson.

SEAN

Have you called your mother?

KEVI N

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

36.

41

41 CONTINUED:

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.

NI KKI

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:

GI NA

You've known the family for a while?

LOUI SE

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.

GI NA

Has he ever acted out?

LOUI SE

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?

LOUI SE

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

GI NA

Over Mr. Barge?

LOUI SE

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

NI KKI

Why didn't you?

LOUI SE

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

GI NA

No evidence? You were speculating?

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

LOUI SE

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.

NI KKI

It's okay, Louise...

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

LOUI SE

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

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

43

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.

GI NA

With Lizzie?

RORY

He gave Lizzie a lot of attention.

GI NA

Did it make you jeal ous?

Cheryl flinches and it jars the needle in her arm

NI KKI

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.

CHERYL

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

NOW Johnny -

44

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.

G NA

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.

NOWit'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.

45 EXT. CHERYL'S HOUSE - DAY 1

45

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 INCI SORS 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:

LOUI SE

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.

NI KKI

Saved her from what?

LOUI SE

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

NI KKI

You had no i dea.

LOUI SE

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.

NI KK

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

LOUI SE

Have you forgotten?

NI KKI

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

Nikki nods a goodbye and walks.

46 <u>INT. SEAN AND DELORES PATRICK'S HOUSE - DAY 1</u>

46

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...

KEVI N

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.

KEVI N

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.

Kevin stares at the kitchen table. $\mbox{SEAN (CONT' D)} \label{eq:SEAN}$ JUDGE GILMORE

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

LOUI SE

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.

LOUI SE

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

JUDGE GILMORE

If the responsibility is too much for you, Mss 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 <u>EXT. CHERYL'S HOUSE - DAY 2</u>

48

Gina and Jack are liaising with other police officers and the

NI AMH

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

Ni amh kisses him around the face.

KEVI N

Is he here?

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

DANI EL

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.

NI AMH

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 Ni amh and says - hoping to take the edge off the moment:

DANI EL

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.

51 INT. NI AMH AND DANIEL'S ROOM, THE B&B - DAY 2

51

Ni amh 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 Ni amh and Daniel in the Social services office.

NI AMH

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.

Ni amh proudly gives him Daniel's business card.

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

1 168 742.44 Tm - 0.1925 Tm2 19. I

NI AMH

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...

KEVI N

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

NI AMH

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:

KEVI N

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

NI AMH

Who told you that?

KEVI N

Gramps and Nan.

NI AMH

Oh no... You must n't listen to them You don't understand... not ever yt hing...

KEVI N

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.

Ni amh is horrified. She slaps him hard and is immediately remorseful:

NI AMH

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

Kevin Looks at her - shocked:

NI AMH (CONT'D)

He sy". AMH Y15c0. 191 Tc - 0. 043 Tw 7- 0. 205 Tc (NI AMH) fe

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.

NI AMH (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.

NI AMH (CONT'D)
Where are you going? Stay here...

KEVIN I'm staying with Gramps and Nan...

Ni amh implores him

NI AMH No! Don't do that. Stay here. Stay

RORY

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

NI KKI

Used to?

RORY

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

GI NA

Does the CCTV put Cheryl and Johnny at the scene?

CLARI SSA

No.

THOMAS

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

CLARI SSA

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

GI NA

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

JACK

Nothing so far.

CLARI SSA

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

NI KKI

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

GI NA

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

NI KKI

NM/KKKi(ThomBaroyon?it8the searchscrewdri 1 2did 1 9strre) To

THOMAS

Vi gilante. Parents.

GI NA

Another abuser.

JACK

They fight over her?

RORY

Maybe he kills her because she's a witness.

NI KKI

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.

NI KKI

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

53 EXT. COMMON - DAY 2

53

The focus of the search turns to the common. Cheryl and

54

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.

NI KKI

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

THOMAS

Direction of the blow?

NI KKI

Right to left.

RORY

Right handed?

THOMAS

Why a screwdriver?

GI NA

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

CLARI SSA

Yeah. And I changed a tap once...

JACK

You di d?

CLARI SSA

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

RORY

Weapon of expedience.

NI KKI

Traces of Sodi um Hypochl orite 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)

52. 55

NI KKI

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 <u>EXT. DETACHED HOUSE - DAY 2</u>

55

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.

Cat hy looks up. A HUGE SM LE creases her face. And then Kevin embraces her.

KEVI N

Cat h!

CATHY

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

KEVI N

Doesn't matter, does it?

CATHY

I'm so happy to see you!

KEVI N

You okay?

Cat hy shrugs. She I ooks around.

CATHY

You're meant to make an appoint ment...they're really strict.

Kevin Laughs.

KEVI N

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.

CATHY

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

Kevin nods.

57 <u>EXT. ALLOTMENT, NR. THE COMMON - DAY 2</u>

57

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

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.

CLARI SSA

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

GI NA

The killer escaped the scene into the common?

JACK

That's the assumption.

Nikki has the Craddock blood results in front of her:

NI KKI

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

JACK

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

NI KKI

Gina looks at it and quickly answers it.

58

58

NI KKI

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 <u>EXT. SOCIAL SERVICES OFFICE - DAY 2</u>

59

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

KEVI N

Sorry. I didn't mean to...

LOUI SE

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

KEVI N

Can I talk to you?

LOUI SE

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.

LOUI SE

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?

KEVI N

I don't want my sister being adopted.

Louise is caught off guard.

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.

LOUI SE

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

KEVI N

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:

LOUI SE

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

KEVI N

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

LOUI SE

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

Kevin slides toward her menacingly as he asks:

KEVI N

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

LOUI SE

You were safe.

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

KEVI N

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.

LOUI SE

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

Kevin returns to a more conciliatory tone:

KEVI N

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

LOUI SE

That won't be possible, Kevin.

KEVI N

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.

LOUI SE

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.

KEVI N

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

LOUI SE

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.

KEVI N

I don't want help!

Then he calms down:

KEVIN (CONT'D)

Where is she?

LOUI SE

I can't tell you that.

KEVI N

Who's got her?

62 <u>INT. SEAN AND DELORES PATRICK'S HOUSE - EVENING 2</u>

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...

KEVI N

I went to see her - them

Delores busies herself. Sean tries to seem uninterested.

SEAN

Did you?

KEVI N

Mum's never going to leave him Never.

DELORES

How hungry are you?

KEVI N

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.

KEVI N

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.

KEVI N

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

Delores starts to cry. She keeps cooking.

SEAN

Nothing's really changed then...

Delores puts a plate on the table for Kevin.

DELORES

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.

KEVI N

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

SEAN

She had it taken care of.

KEVI N

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.

KEVI N

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.

60A. 63

SEAN (CONT'D)

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

(MORE)

(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 <u>INT. FORENSIC WORK AREA, LYELL CENTRE - EVENING 2</u>

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

CLARI SSA

Run DNA?

Jack nods.

1 168 50, 0.004 Tc 0 Tw (64) RW O. I thought you

64

NI KKI

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

GI NA

She needs him

THOMAS

How strong would she be if we took him away?

66 <u>EXT. B&B - EVENI NG 2</u>

65

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 <u>INT. BLUE MONDEO - EVENING 2</u>

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.

DANI EL

Kevi n?

KEVI N

Drive.

68 EXT. CHERYL'S HOUSE - NI GHT 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?

GI NA

Is the idea to break her down?

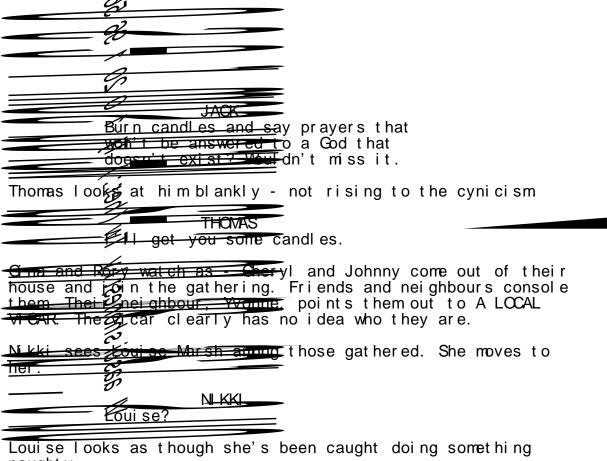
As they move forward we see that Nikki is arriving. She walks forward into the growing crowd.

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.



naught y.

LCUI SE NAME? You're here...

I don't really 'e7v1 240 430.44 Tmv7 R (I don't rea 0 eCl m

68

CONTI NUED:

LOUI SE

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

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

NI KKI

Loui se!

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

LOUI SE

We should be searching for her...not walking around with candl es...

NI KKI

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

LOUI SE

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.

DANI EL

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

Kevin leans forward and presses a pen knife to Daniel's t hr oat.

KEVI N

Tell me the truth.

DANI EL

Who told you that?

Kevin screams:

KEVI N

Tell me the truth!

69 CONTINUED:

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

DANI EL

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

Kevin is in despair.

KEVI N

It's your fault they split us up.

70 EXT. CHERYL'S HOUSE - NI GHT 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.

VI CAR (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:

VI CAR (V.O.)

Help give her parents strength through this unbearable pain.

Rory takes Johnny's ARM as Gina tells Johnny:

GI NA

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

VI CAR

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?

 $\begin{array}{c} \text{JCHNNY} \\ \text{Be quiet}, & \text{Cheryl}. & \text{Calm down}, \end{array}$ okay...

CHERYL

What are they going to do to you?

JOHNNY

Don't think about me. Think about Li zzi e.

Cheryl is shaking. Johnny snaps at her.

JOHNNY (CONT'D)

Cher yl!

It snaps her to attention.

JOHNNY (CONT'D)

Stay cal m

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, yTw (quiesion, ed) Tj 1 0 0 1 168 741952 Tr

71 CONTINUED:

RORY (CONT'D)

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

Si I ence.

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 <u>EXT. STREETS. LONDON - DAY 3</u>

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 <u>INT. MANSFIELDS' HOUSE - DAY 3</u>

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 <u>INT. KITCHEN, MANSFIELDS' HOUSE - DAY 3</u>

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 comé...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.

CAROL (CONT'D)

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

She says into the telephone decisively:

CAROL (INTO PHONE) (CONT'D)

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

75 <u>EXT. STREETS. LONDON - DAY 3</u>

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 prejudgement:

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

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.)

A small white hamster.

SNAP TO BLACK

END OF PART ONE