THOMAS

Cause of death?

NI KKI

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:

NI KKI

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 p(Jadg.. change?) Tj 1 0 0Tc - 0.7d oae Tj 1 0

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

THOMAS

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

NI KKI

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...

NI KKI

... Hamster...

JACK

What ever... belonged to the driver?

RORY

We don't know.

THOMAS

What's a hamster doing in the car?

No one has an answer.

NI KKI

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

83

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...

FI TZPATRI CK

Leukaemi a?

RAVI

Platelet count is normal.

FI TZPATRI CK

Is the spleen enlarged?

RAVI

No.

FI TZPATRI CK

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. NI AMH hurries to answer it. She's anxious she hasn't heard from Daniel and thinks it might be him

NI AMH

Dani el?

She opens the door to find two UNIFORMED POLICE OFFICERS.

NI AMH (CONT'D)

What is it?

SLAM CUT TO -

The pain of the news makes Ni amh'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.

KEVI N

Cat hy?

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.

KEVI N

Why? I said I would.

CATHY

Yeah, what ever. You can't count on not hing, can you?

KEVI N

They're taking Mary away.

CATHY

Mum sai d.

She just shakes her head and stares at the ground.

KEVI N

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?

KEVI N

Mumis 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...

KEVI N

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.

KEVI N

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?

KEVI N

When I get Mary. You got a phone?

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.

LOUI SE

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.

LOUI SE

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 NS LAWYER with him now.

GI NA

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

Johnny's eyes flash anger at Gina.

JOHNNY

No. Who says that?

GI NA

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 daught er.

RORY

... That's why you killed him

JOHNNY

Why aren't you looking for my daughter?

GI NA

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.

GI NA

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.

GI NA

Are you a paedophile, Johnny?

Johnny stares at her. Then to his lawyer angrily.

JOHNNY

They can't say that!

His lawer tries to calm him

GI NA

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?

GI NA

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

90

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 mout h!

GI NA

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.

91 INT. HOSPITAL ROOM - DAY 3

91

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?

LOUI SE

We have concerns about a nonaccidental injury to your son. We have a duty to investigate the situation.

Carol's voice pleadingly asks questions which go unanswered.

91 CONTINUED:

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?

LOUI SE

I'll ask you not to threaten me.

ROBERT

I'm not threat ening 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.

LOUI SE

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:

LCUI SE

How far along are you?

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

92 <u>INT. HOSPITAL WARD. - DAY 3</u>

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.

LOUI SE

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?

LOUI SE

Ckay.

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

93 EXT. STREETS, HOSPITAL. - DAY 3

93

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

94 INT. FORENSICS LAB, LYELL CENTRE - DAY 3

94

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

CLARI SSA

Jack? Are you lonely? Is that the problem?

Jack comes into the room carrying hamster food.

CLARI SSA (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.

CLARI SSA

You're not keeping him here.

94 CONTINUED:

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

JACK

Where are we keeping him?

CLARI SSA

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.

CLARI SSA

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.

CLARI SSA

How do you think, Jack?

Jack picks up the clear plastic box and looks closely.

CLARI SSA (CONT'D)

I worry about you.

95 INT. OBSERVATION ROOM, POLICE STATION - DAY 3

95

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.

GI NA

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

96 EXT. CHERYL'S HOUSE - DAY 3

96

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

GI NA

Thank you for coming.

97 INT. CHERYL'S HOUSE - DAY 3

97

Gina, Louise and Cheryl sit quietly in the sitting room

LOUI SE

I know you would never hurt your daught er...

CHERYL

You tried to take her away from me.

LOUI SE

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 di dn't do not hi ng. . .

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

LOUI SE

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.

LOUI SE

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.

GI NA

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

LOUI SE

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

CHERYL

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

LOUI SE

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.

LCUI SE

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

Cheryl shakes her head and looks away.

GI NA

Do you know where Lizzie is?

CHERYL

No.

GI NA

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.

SCENE OMITTED

99 <u>INT. LOUISE MARSH'S CAR - DAY</u>

99

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

LOUISE (INTO PHONE)

Hello.

DI ERDRE (O.S.)

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

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

DI ERDRE (O.S.) (CONT'D)

Louise? Are you there?

LOUISE (INTO PHONE)

Yeah.

100 <u>INT. VIEWING GALLERY, LYELL CENTRE - DAY 3</u>

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)

RORY (CONT'D)

They called each other repeatedly on the night Lizzie disappeared.

THOMAS

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

GI NA

How quickly would you report it to the police?

THOMAS

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

GI NA

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

CLARI SSA

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.

CLARI SSA

I need bot h.

JACK

Did Lizzie Craddock have a phone?

THOMAS

Does. Does Lizzie Craddock have a phone?

GI NA

Her mother said she didn't have one.

NI KKI

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

Gina's face as she considers this.

103 INT. RECEPTION/CHAPEL OF REST, LYELL CENTRE - DAY 3 103

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

NI AMH

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.

NI AMH (CONT'D)

My daught er. 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.

NI KKI

The identification is a formality.

NI AMH

I under st and.

ni kki

We can do it from a photograph...

NI AMH

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

Niamh takes her daughter's arm

Ni kki opens the door to the Chapel of Rest. Ni amh 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.

NI KKI

Loui se?

LOUI SE

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...

NI KKI

SI ow down.

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

NI KKI

Please, Mrs. O Brien...

NI AMH

Don't touch me!

THOMAS

Mrs. Carvey!

Thomas and Cathy guide Ni amh back toward the Chapel of Rest.

THOMAS (CONT'D)

Dr. Al exander? Could you...?

He gestures for Nikki to take Louise away.

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

Ni amh'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.

104 INT. CORRIDOR, LYELL CENTRE - DAY 3

104

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

LOUI SE

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:

NI KKI

We think so.

Louise takes the news on board. Her anxiety level goes up. With 1

LOUI SE

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

NI KKI

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.

LOUI SE

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.

NI KKI

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

LOUI SE

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.

NI KKI

Of course.

LOUI SE

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...

NI KKI

You thought Kevin had killed his father?

LOUI SE

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

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104 CONTINUED:

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.

LOUI SE

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?

NI KKI

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...

LOUI SE

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

NI KKI

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:

NI KKI

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

Louise goes very quiet as she thinks about it.

LOUI SE

Kevin was in the car.

NI KKI

Are you sure?

LOUI SE

Ch my God.

105

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

NI KKI

Loui se... 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.

NI KKI

We can't prove it belongs to Kevinbut 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)

107 CONTINUED:

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.

NI KKI

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.

NI KKI (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:

NI KKI

Do you have his fingerprints and DNA on file?

RORY

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

NI KKI

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

LQJI SE

Father's unknown.

NI KKI

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

111 <u>EXT. SEAN AND DELORES PATRICK'S HOUSE - DAY 3</u>

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.

NI KKI

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 <u>SCENE OMITTED</u>

111

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.

NI KKI

That's actually good for us.

DELORES

Do you think he...?

NI KKI

We don't know what happened to Dani el. 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 <u>INT. THOMAS'S OFFICE, LYELL CENTRE - DAY 3</u>

114

Clarissa, Jack, and Thomas are discussing the phone Cell Site Analysis. A DETALLED 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...

CLARI SSA

...an unusual pattern of calls...

Jack looks at her deadpan - annoyed she cut across him

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.

GI NA

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...

GI NA

Which contains the playground and the allot ment.

THOMAS

Right.

Gina looks to one of her team and tells them

G NA

Get Drennan. Tell him it's urgent.

She looks back to Jack and Thomas.

GINA (CONT'D)

Where does Cheryl's call come from?

116 <u>EXT. ALLOTMENT, NR. THE COMMON - DAY 3</u>

116

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

JACK

There. Somewhere in that cell on the other side of the allot ment.

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.

GI NA

She's alive. Is she being trafficked?

RORY

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

GI NA

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.

Tw

THOMAS

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

GI NA

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 G na 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.

GI NA

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

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.

KEVI N

Mss Marsh?

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

LOUI SE

Kevin...I...I'm so sorry. I have an appoint ment.

KEVI N

Where is my sister, Mary...?

LOUI SE

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...

KEVI N

Tell me where she is.

LOUI SE

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

KEVI N

Make this easy!

Kevin presses the blade of a penknife to her throat.

LOUI SE

Kevin, please... l beg you...

KEVI N

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

LOUI SE

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

118

KEVI N

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

LOUI SE

I know you want the best for her...

KEVI N

Shut it.

LOUI SE

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

KEVI N

Give me the address.

LOUI SE

You know I can't do that...

KEVI N

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

LOUI SE

If we can talk about this, Kevin...

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

KEVI N

Give me the address.

LOUI SE

I don't knowit.

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

LOUI SE (CONT'D)

62 Campbell Street, SW9

Kevin stares at her coldly.

36. 118

118 CONTINUED:

KEVI N

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 MCBILE PHONE in her hand. Jack watches her from the street.

G NA

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 <u>EXT. POLICE STATION - DAY 3</u>

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

GI NA

He doesn't look worried does he?

JACK

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

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.

KEVI N

CATHY

What are you saying?

KEVI N

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

CATHY

How can you talk like that?

KEVI N

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?

KEVI N

What he did to you.

121 CONTINUED:

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?

KEVI N

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?!

KEVI N

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

did it to me.

Kevin can't get his head around this.

KEVI N

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.

121 CONTINUED:

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.

KEVI N

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 <u>SCENE OMITTED</u>

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.

LOUI SE

Did Doctor Fitzpatrick authorise them?

Ravi stiffens but presses forward.

RAVI

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

LOUI SE

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

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.

LOUI SE

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.

LOUI SE

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

RAV

I'm trying to protect my patient.

LOUI SE

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.

KEVI N

I'm sorry. I'm so sorry.

Niamh grabs him and pulls him to her.

KEVIN (CONT'D)

Cat hy told me about Gramps.

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

NI AMH

What did she tell you?

KEVI N

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...

124 CONTINUED:

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

KEVIN (CONT'D)

I'm so sorry, Mum

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

125

Nikki and Thomas move down the corridor as they talk.

NI KKI

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.

CLARI SSA

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

THOMAS

We took DNA from the car door.

CLARI SSA

We got a half match.

NI KKI

A parent?

CLARI SSA

Must be.

NI KKI

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

THOMAS

It's male DNA...

NI KKI

Could it be a mistake? A contaminated sample?

CLARI SSA

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.

NI KKI
They should be mostly heterozygous.

Thomas can't explain it:

THOMAS

It's an odd profile.

126 <u>INT. SCIENCE ROOM, LYELL CENTRE - DAY 3</u>

126

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

NI KKI

Hi!

LOUI SE

Sorry to bother you.

I have a quick question...

NI KKI

Come in.

LOUI SE

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?

NI KKI

You mean rather than abusive parents?

Loui se nods.

NIKKI (CONT'D)

Ecchymosis?

Louise doesn't understand the word. Nikki explains:

NIKKI (CONT'D)

Large purple bruising?

LOUI SE

I have some photos.

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

LOUI SE

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.

NI KKI

I would err on the side of caution.

LOUI SE

Which side is that?

NI KKI

Are you okay?

LOUI SE

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.

127 EXT. PARK - DAY 3

127

Ni amh'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 Ni amh asks:

NI AMH

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. Ni amh is quiet but fierce.

NI AMH (CONT'D)

Did you know what he 250.44 agT!? Tj 1 0 0 1 168 154.44 Tm

131 <u>EXT. INDUSTRIAL STREET - EVENING 3</u>

131

Moments later. Jack closely followed by G na 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 goi ng.

GI NA

We need back-up.

The shrill cry is painful to hear.

JACK

No. I'm going.

Jack surges forward as G na whispers into her radio for backup.

133 <u>INT. INDUSTRIAL BUILDING - EVENING 3</u>

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.

GI NA

Where is she, Cheryl?

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!

GI NA

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 G na 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.

LOUI SE

You didn't find her?

JACK

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

LOUI SE

Where is she?

NI KKI

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:

LOUI SE

Li zzi e!

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. Cat hy 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.

KEVI N

Cool . I saw mum

CATHY

Is she okay?

KEVI N

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.

KEVI N

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

Cat hy smiles.

CATHY

Maybe we all go to Great Yarmouth?

Kevin smiles as he cries.

KEVI N

Yeah. I hear it's great there.

CATHY

Are you crying?

KEVI N

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.

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:

NI KKI

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:

LOUI SE

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.

LI ZZI E

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:

NI KKI

We just want to help you.

Lizzie stops swinging.

140

LI ZZI E

Hi.

Gina points them in the right direction.

NI KKI

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

LI ZZI E

Yeah. Are you a doct or?

NI KKI

Yeah.

LI ZZI E

Where's my mum and dad?

GI NA

They're here in the police station.

141 <u>INT. SOFT INTERVIEW ROOM, POLICE STATION - NIGHT 3</u>

141

Nikki carefully removes the plastic bags from her hands.

LI ZZI E

Do you have lots of patients?

NI KKI

My patients...have already died.

LI ZZI E

You're not a good doct or?

NI KKI

I try to find out why they died...

Lizzie says - just to confirmit as true -

LI ZZI E

I'm alive.

NI KKI

Yes, you are.

Louise and Gina watch from a short distance away.

LI ZZI E

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

NI KKI

No. I haven't seen that.

She's genuinely surprised:

141 CONTINUED:

LI ZZI E

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:

NI KKI

Yes.

LI ZZI E

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.

NI KKI

No. I'm sure he's not.

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

LI ZZI E

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 <u>INT. PUB - NIGHT 3</u>

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:

NI KKI

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

LOUI SE

Was she raped?

NI KKI

Not vaginally or anally.

Louise nods - still deeply troubled.

NIKKI (CONT'D)

She's alive. You should be happy.

LOUI SE

Maybe she's young enough to forget.

NI KKI

You've given her a chance.

LCUI SE

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.

NI KKI

Who would want to do your job?

LOUI SE

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)

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.

THOWAS

The but cher's hook crushed his skull and caused cat astrophic injuries to the parietal and occipital lobes of the brain.

Rory muses as he looks around the shop.

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.

LOUI SE

Did you tell your mum what happened?

Lizzie shakes her head "no".

GI NA

What happened to Dale?

LI ZZI E

I'm not meant to say.

LOUI SE

You can tell us.

Lizzie whispers to her.

LI ZZI E

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

CLARI SSA

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

NI KKI

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 allot ment....

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

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.

NI KKI

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.

NI KKI (CONT'D)
He forced her to perform or al 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

Si I ence.

NIKKI (CONT'D) Somebody tell me, what's in the public interest here?

59. 156

CHERYL

See you soon.

156

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 <u>INT. VIEWING GALLERY, LYELL CENTRE - DAY 4</u>

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.

CLARI SSA

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?

CLARI SSA

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

JACK

It's a butcher shop.

CLARI SSA

It was human DNA.

This gets Jack's attention:

CLARI SSA (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.

CLARI SSA

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.

NI KKI

It looks like it was done with soft

It dawns on Nikki.

NI KKI

A pi ece 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:

NI KKI

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

162

CLARI SSA (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 <u>INT. THOMAS'S OFFICE, LYELL CENTRE - DAY 4</u>

163

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

JACK

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

CLARI SSA

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

164 <u>INT. INTERVIEW ROOM, POLICE STATION - DAY 4</u>

164

Ni amh has her lawyer sitting next to her as she tells Rory.

NI AMH

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

165 <u>INT. INTERVIEW ROOM, POLICE STATION - DAY 4</u>

165

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

167

167 CONTINUED:

DELORES

They argued. Then they both drove of f 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...?

CLARI SSA

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.

LOUI SE

Dr. Fitzpatrick held that if all of the other possible or likely causes can be eliminated them 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?

LOUI SE

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, for ensically, 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)

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

THEN -

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:

169

CAROL

No!

Robert consoles Carol as she breaks down in despair:

170 INT. OUTSIDE THE COURTROOM - DAY 5

170

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.

LOUI SE

Dr. Fitzpatrick thinks otherwise.

RAVI

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

(MORE)

I ran tests that confirmed that Ricky Mansfield has Von Willebrand disease which causes unexplained bruising. p. s3

CONTINUED.

172

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.

LOUI SE (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

173 EXT. 62 CAMPBELL STREET (LOUISE MARSH'S HOUSE) - DAY 5 173

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.

174 INT. 62 CAMPBELL STREET (LOUISE MARSH'S HOUSE) - DAY 5 174

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

KEVI N

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.

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...

LOUI SE

Kevi n?

KEVIN Where's my sister?

As LOUISE'S eyes close we -

SNAP TO BLACK.

FADE IN ON:

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

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

Nikki is waiting for her in the office. Louise is startled.

69. 176

NI KKI

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.

LOUI SE

Do you make mistakes?

NI KKI

Of course.

LOUI SE

Do you forget them?

NI KKI

Never. I learn from them

177 <u>SCENE MOVED TO 178A</u>

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.

KEVI N

Hey.

JACK

Hey.

KEVI N

This is my sister, Cathy.

JACK

Hi ya.

KEVI N

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.

JACK

Sorry.

SWXVIII -	PROTECTION -	PART 2 -	YFI I O W 10	07.1/
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71.

179 <u>SCENE OMITTED.</u>

179

END CREDITS