

SILENT WITNESS 24  
EPISODE 3  
BAD LOVE  
By SUSAN EVERETT  
DRAE971E/01

10:00:00 - MUSIC IN - SW243m01

INT. SWIMMING POOL - DAY

Silence. We are underwater - a bright aquamarine blue.  
A SPLASH from above as LAURA JENNINGS (38/39) dives into the water. A confident swimmer, she means business with her swimming cap and attitude. Swimming underwater, relishing the peace and freedom of the pool. The calm before the storm.  
Laura comes up for air. There's no-one else around. The viewing and cafe area that runs alongside the pool is empty.  
Laura floats on her back.

10:00:45 When she surfaces - there are CHILDREN'S SCREAMS the pool is full. A man  
Sits on the side and talks to his child. Laura (now dressed) comes out of the  
Staff area and talks various parents and says goodbye to children.

LAURA  
Did you enjoy that? See you. Bye bye.

10:01:06 AT THE BACK OF THE VIEWING SECTION/CAFE AREA - higher up -  
- sits a SHADOWY FIGURE in a hoody with a distinctive pattern, seen only from behind. A bike helmet by his side.  
He has a mobile in his hand - and is surreptitiously filming as Laura talks to the man and his wife. ZOOMING IN on an oblivious Laura . Laura walks over to another instructor.  
The instructor passes Laura a clipboard, with paper register/ session info on. Laura checks the lists, officious.

LAURA  
(to assistant)  
Did you get the details of everyone who had a free trial?  
Thanks

10:01:34 EXT. SWIMMING POOL, STREET - DAY  
On the road opposite the swimming pool building - our Shadowy Figure now has his hood up and then puts his bike helmet on, obscuring his face. He gets onto his scooter - and rides away.

10:01:49 - MUSIC OUT - SW243m01  
10:01:49 - MUSIC IN - REVELATION FT CLASSIK

**10:01:49 INT. KITCHEN, LAURA'S HOUSE - NIGHT**

A kettle boils noisily. Laura, now in PJs/loungewear, is distracted, something on her mind. She makes a call on her mobile, leaving a message -

LAURA

Mum? It's me...yeah can you pick up? Mum? Mum?

**She walks past the window. The blinds are open, it's pitch black outside, apart from strands of solar fairy lights. The kitchen door leads to the garden.**

**Light shines out from the kitchen. Laura is visible through the window. She ends the call, goes to make a cup of tea. There is someone in the shadows at the bottom of the garden.**

We don't see them, but can sense them. Watching her.

**Laura is at the table, on her laptop. She's intense, googling - but we never see what's on her screen. A pile of papers nearby; lists from swimming sessions, names of parents and children.**

*10:02:12 - MUSIC IN - SW24 3m02*

**She hears a sharp CRUNCH. It startles her.**

**Was it that? Her eyes flicker to the blackened window in front of her. There's nothing to see.**

**Laura focuses on her computer screen. Deep in concentration.**

**Behind her, we see a MASKED FIGURE in balaclava, black clothing and gloves, a hammer hanging from their hand - step silently into the doorway.**

**They take another step forward - CREAK.**

**LAURA hears it. Senses someone's there. She can see them behind her, reflected in the window. Too scared to turn around, she looks up, as if at us. GASPS. Eyes full of fear -**

*10:02:49 - MUSIC OUT - REVELATION FT CLASSIK*

*10:02:50 - MUSIC OUT - SW243m02*

*10:02:49 - MUSIC IN - SILENT WITNESS OPENING TITLES*

**10:02:50 - SILENT WITNESS OPENING TITLES**

**10:02:57 - CAPTION ON SCREEN: EMILIA FOX**

**10:03:02 -CAPTION ON SCREEN: DAVID CAVES**

**10:03:08 -CAPTION ON SCREEN: JASON WONG**

**10:03:17 - CAPTION ON SCREEN: SILENT WITNESS**

**10:03:21 - BAD LOVE PART 1**

**10:03:22 WRITTEN BY**

**SUSAN EVERETT**

**10:03:25 - CAPTION ON SCREEN: PRODUCED BY LAWRENCE TILL**

10:03:29 - CAPTION ON SCREEN: DIRECTED BY DELYTH THOMAS

10:03:32 EXT. LAURA JENNINGS' HOUSE - DAY

There's much activity outside this modest semi-detached house in outer London. It's been cordoned off, a UNIFORMED POLICE OFFICER standing guard outside. We catch glimpses of white suited SOCO on the premises.

10:03:37 - MUSIC OUT - SILENT WITNESS OPENING TITLES

The Lyell van is parked up. Suited NIKKI, JACK and keen newcomer ADAM YUEN head for the house with their equipment - as a CADAVER DOG is leaving with its POLICE HANDLER.

ADAM

I wonder who first discovered that  
dogs could sniff out bodies?

Jack and Nikki share a sideways glance. They don't know quite  
what to make of him yet.

ADAM (CONT'D)

I guess it's because it's meat.

NIKKI

They're a bit more than that.

DI MEREDITH HUGHES (39/40) walks towards them. She looks professional, but slightly rumpled. Tension on her face. She's a mix of soft Welsh accent and strong determination.

MEREDITH

Hi there. D.I. Hughes. Meredith.

NIKKI

Nikki Alexander. Hi

MEREDITH

Oh I've heard a lot about you.  
Good to have you on board

NIKKI

Thanks. It's a team effort.  
(nods to Jack)  
This is Jack Hodgson, forensic  
scientist

**Adam steps up, keen. Blocking Jack -**

**ADAM**

And I'm Dr Adam Yuen. Pathologist. I'm new.

**That's not going to impress Meredith.**

**ADAM (CONT'D)**

Not new-new. But it's my first case  
with the Lyell - but I have done  
this before.

**MEREDITH**

I should hope so.

**Meredith turns on her heels.**

**MEREDITH (CONT'D)**

Right. Well I'll take you to her

**Meredith leads the way, through the gate at the side of the house. Nikki and Adam follow, with Jack bringing up the rear.**

**JACK**

(to Adam)

You should have brought your CV.

**Adam doesn't rise to it.**

**10:04:20 EXT. BACK GARDEN, LAURA'S HOUSE - DAY**

**The garden is longer than you'd expect for the size of the house. Meredith strides ahead, with our team following.**

**MEREDITH**

The victim is Laura Jennings, a  
swimming instructor at the local  
pool. She was working there on  
Saturday.

**The crime scene is at the top of the garden, in a vegetable patch. It's been cordoned off and tented. A pile of soil on plastic sheeting, from where SOCO have been digging.**

**MEREDITH (CONT'D)**

A colleague rang when she didn't  
show up this morning. They had  
concerns.

**They reach the deposit site - a shallow grave. Laura's body, lying face up, still clothed. Hair muddied and skin stained with soil. She is partially covered, not yet fully unearthed.**

NIKKI

How did you know you were looking  
for a body?

MEREDITH

(tight-lipped)

I had my reasons.

**Nikki and Jack share a look. What isn't she telling them? Adam takes photographs. Nikki gets down to start a visual examination. Feels Laura's exposed arm with her gloved hand - checking for rigor.**

MEREDITH (CONT'D)

A neighbour saw her go out on Sunday.  
She was back late Sunday  
afternoon. So time of death...

**NIKKI passes her case to ADAM**

NIKKI

Do you mind taking that? Thanks

**As Nikki feels Laura's fingers -**

NIKKI

Rigor is well developed, so a number  
of hours...

**Meredith looks troubled. Deep in thought. Nikki notices -**

NIKKI (CONT'D)

Did you know her?

MEREDITH

Not exactly.

**Despite the use of stepping plates, there are quite a few impressions, some made by the cadaver dog handler and police.**

JACK

The grounds a mess.

Right. I need everybody out to the 'van', to  
get boots scanned for elimination.

**He notices Meredith's boots**

JACK (CONT'D)

Including yours. It's like Piccadilly Circus  
In here.

**He walks off. Adam takes photos whilst Nikki  
Preserves the body, slipping covers over Laura's hands.**

**10:05:32 - EXT. LAURA JENNINGS' HOUSE - DAY**

**A body bag containing Laura is lifted into the back of the  
mortuary van, ready to transfer to the Lyell.  
Nikki and Adam watch her going in. Adam's mind ticking over.**

ADAM

What I said earlier, about the bodies  
being meat. I didn't mean any  
offence.

NIKKI

The dead can't take offence.

ADAM

But you can? I didn't mean to give  
the wrong impression.

NIKKI

Bodies are people. How can you cut  
into a person? We all have ways of  
distancing ourselves.

**10:06:05 EXT. BACK OF LAURA'S HOUSE - DAY**

Jack examines the outside of the kitchen door. The glass has  
been covered in duct tape - then smashed. The shattered glass  
is like a chunky spider's web, with a section pulled out to  
gain entry. Door key visible in the lock inside.  
Jack pulls away as much of the duct tape sealed glass as  
possible, still intact, puts it in a window box and bags it  
up.  
Meredith observes.

MEREDITH

What are you thinking?

*10:06:12 - MUSIC IN - SW243m03*

JACK

I'm thinking. Thinking they came prepared. Duct tape to  
quieten the glass.

**10:06:18 -INT. LIVING ROOM, LAURA'S HOUSE - DAY**

Jack observes the room, reading the scene in front of him.  
Some cupboard drawers have been pulled open - but when he

peeks in, the contents seem tidy inside.

Jack takes photos of the desk. It's littered with paperwork,  
NOTEBOOKS, but there's a space - the right size for a laptop.  
He finds a laptop charger, plugged in a socket. Bags it up.

Meredith joins him.

MEREDITH

Looks like there's some jewellery missing  
upstairs. Any sign of her mobile?

JACK

Not yet. I've a charger but no  
laptop... Something's off here. For a  
burglary, if you open drawers,  
you'd rifle through them. These  
are too neat.

**Jack spots scuff marks on the wooden floor, near the chair at  
the table. Gets down for a closer look.**

JACK (CONT'D)

Scuff marks under here.  
Struggle maybe?

**He uses a UV light, and remnants of blood traces are revealed  
- appearing like jet black specks under the light.**

JACK (CONT'D)

And then Blood trail...

**His eyes follow the trail - further scuff/drag marks leading  
towards the door.**

JACK (CONT'D)

Looks like they dragged her out.

**Jack stands by the chair. Turning round, he sees a framed  
picture on the wall, directly behind it. A large white border  
within the glass frame. As Jack steps closer, we see what  
caught his eye: spots of blood.**

Jack takes photos of the blood spots, with a scale alongside.  
Then gets out a swab and takes a sample.

MEREDITH  
Impact blood spatter?

JACK  
(cheeky)  
You've done this before?

**Meredith's mind is racing - looking around.**

MEREDITH  
If this is our attack site, and she  
was hit in this chair... the  
drawers had to have been done  
afterwards, otherwise she'd have seen him.  
So why kill her?

JACK  
Maybe he panicked? Thought he'd be  
identified?

MEREDITH  
Why take time to bury her, and  
leave the drawers open? I think  
you're right - it's staged.  
(thoughts brewing)  
I need you to look for signs of  
sexual activity.

JACK  
(slightly put out)  
No need to ask! It's a  
given. I'll go over every inch of  
this place.

MEREDITH  
Good. I just want to get it right.

**10:07:44 - INT. LIVING ROOM, LAURA'S HOUSE - DAY**  
Jack inspects the sofa. Lifts up cushions and spots a stain  
that interests him. Shines a UV light with a wavelength that  
fluoresces in the presence of body fluids. The stain glows.  
He takes a swab sample.

10:07:57 - MUSIC OUT - SW24 3m03

**10:07:57 INT. MORTUARY/VIEWING GALLERY, LYELL CENTRE - DAY**

Adam has started the Post Mortem on an unclothed Laura.  
Meredith watches from the Viewing Gallery. There are CT scans  
of Laura's head on the viewers, showing fractures on her  
skull. Adam dictating -

*10:08:00 - MUSIC IN - SW24 3m03*

ADAM

The subject is female, late 30s,  
well nourished.

**Laura's head is tilted upwards. Adam moves some hair away  
from the back, making a clear wound visible. Snaps a photo.**

ADAM (CONT'D)

Blunt force trauma to the  
side of the head, the cranial  
lesion appears round in shape.  
Could be a hammer blow -  
a distinctive mark.  
A similar wound beneath it, but not  
as deep.

MEREDITH

So the first hit had less force?  
More tentative? That makes sense...

**Adam carefully peels back Laura's eyelids and looks at her  
dead eyes. Tiny red capillaries have ruptured.**

ADAM

Petechial haemorrhaging of the  
lower left palpebral conjunctiva,  
(he checks the other eye)  
also on the right.

**Adam inspects Laura's neck with his gloved hand. There are  
oval, deep bruises.**

ADAM (CONT'D)

Bruising on the neck. Possible  
finger marks.

**Adam spots something on the base of Laura's neck -**

ADAM (CONT'D)

Some sort of sticky residue?

**He removes the duct tape residue and fragment of plastic bag with plastic forceps, swabs and places in a petri dish.**

NIKKI (O.C.)  
Adam?

**He looks up, sees Nikki standing in front of him. Perplexed.**

NIKKI (CONT'D)  
You started without me?

ADAM  
D.I. Hughes was waiting. I'm sorry.

*10:09:11 - MUSIC OUT - SW24 3mo3*

**From the gallery -**

MEREDITH  
Is there a problem?

**Yes - but Nikki can tell Adam is embarrassed. He'll learn.**

NIKKI  
No. It's fine!

ADAM  
(sheepish)  
There are bruises on the neck,  
so I -

NIKKI  
Did you check the scans?

**Nikki looks at the CT Scans on the viewers, at the neck area.**

ADAM  
Yes, there are two fractures present  
On the skull. I applied Puppe's rule.

**Nikki has already returned to the body, and is flicking through the CT scans, arriving at one of the hyoid area. She gently palpates the sides of the neck.**

NIKKI  
There are also fractures of the  
hyoid bone.

Adam watches, fascinated. Nikki locks eyes with him. Playful -

NIKKI (CONT'D)  
Manual strangulation.

Adam gulps.

10:09:58 - MUSIC IN - SW24 3m04

**10:10:01 INT. LAB, LYELL CENTRE - DAY**

Jack puts the section of stained sofa material in a special solution, to dissolve organic matter.

Puts the processed extract, now on a glass slide with a stain solution applied and under a cover strip - beneath a lowpower light microscope. Sperm are visible, but dead, like little lifeless tadpoles.

**10:10:29 INT. MORTUARY/VIEWING GALLERY, LYELL CENTRE - DAY**

10:10:30 - MUSIC OUT - SW24 3m04

Adam and Nikki have progressed with the Post Mortem. We see that Laura has been cut open. The thoracic and abdominal organs are out, and the pelvic organs are still in situ. Nikki is by Laura's lower half. She puts a swab into a tube, then an evidence bag - which Adam places alongside other bagged up swabs.

Meredith watches from the viewing gallery, intense.

MEREDITH

Are you sure there's no signs of sexual activity or assault?

ADAM

(shining a torch)

There's no vaginal bruising, no tearing - no visible signs of sexual assault or rape.

NIKKI

But that doesn't mean she didn't have intercourse, she might have submitted out of fear. We'll see if anything comes back on the swabs.

Jack joins Meredith in the gallery.

JACK

I found you semen on the sofa; it's gone off for DNA extraction.

MEREDITH  
Good!

10:10:58 - MUSIC IN - SW24 3m05

**Nikki looks into the pelvis. Nikki  
gently feels inside.**

NIKKI  
The uterus is enlarged.

ADAM  
Could be fibroids?

**Nikki picks up a scalpel, to investigate further -  
Meredith and Jack watch from the gallery above, as Nikki  
starts a procedure in the distance (to cut open the uterus).  
On Nikki's face. She has a torch out. She's found something.**

NIKKI  
It isn't.

**We don't see it - but she's found a tiny, early stage embryo.  
She and Adam share a look.**

NIKKI (CONT'D)  
She was pregnant.

**Meredith and Jack fall quiet. Nikki looks closer, gauging the  
size/form -**

NIKKI (CONT'D)  
About six weeks.

**10:11:36 - EXT. DAISYBECK NURSING HOME - DAY**

*10:11:36 - MUSIC IN - Chopin - Waltz in A minor B*

*10:11:38 - MUSIC OUT - SW24 3m05*

**A large building, which used to be a house, but extensions  
have turned it into a care home for the elderly.**

**10:11:41 INT. DAY ROOM, DAISYBECK NURSING HOME - DAY**

**Care assistant SIMON MORTON (19), is one of life's outsiders,  
who doesn't quite belong. Silence is his protection. He's  
helping his favourite resident, MOLLY (80) who has Aphasia  
after a stroke. He offers her a rich tea biscuit.**

MOLLY  
In the water, Simon! Soft it.

**He knows what she means. Dips the biscuit in Molly's nearby cup of tea. She grins, he dips it again, and hands it to her.**

MOLLY (CONT'D)  
You're my... garden angel.

**Molly grips the biscuit in her right hand, but struggles to raise her arm, which feels numb and weak since the stroke, as does her shoulder, as if it's disconnected from her body. Simon tries to help, cradling Molly's lower arm so she can move it upwards. But she outwits him, grabs the biscuit with her other, good hand/arm, and cheekily pops it in her mouth.**  
**The Care Home Manager, MRS WALKER (50s, brusque) enters the room with a VISITING COUPLE (late 50s) in tow.**

MRS WALKER  
This is the Day Room. We like a communal feel. It's not good for residents to stay in their rooms - unless of course they're under the weather.

*10:12:07 - MUSIC OUT - Chopin - Waltz in A minor B*

**Elderly RESIDENTS, many of whom have Dementia, are dotted around in chairs in the large room.**

**MRS WALKER clocks Simon with Molly - who peers at the VISITING COUPLE, like she's trying to recognise them.**

MRS WALKER (CONT'D)  
Our residents benefit from regular visits. You can't just dump a parent here like it's a boarding kennel.  
(puts on a smile)  
Bring your mum along.  
See if she feels at home.

**MRS WALKER and the VISITING COUPLE leave. MOLLY looks sad.**

MOLLY  
I want my... my... tree.  
(frustrated, can't find  
the right word)  
My... tree!

**Molly is almost shaking with effort as she struggles to**

**communicate. She's determined. Driven by her massive heart.**

MOLLY (CONT'D)  
My Bonnie boy...

**Simon looks into her lost, imploring eyes. He understands.  
Molly softly, sadly, starts to sing - as lyrics are easier  
than words. Her voice growing more confident with each line -**

MOLLY (CONT'D)  
My Bonnie lies over the ocean,  
My Bonnie lies over the sea.  
My Bonnie lies over the ocean,  
Oh bring back, bring back, bring back my Bonnie to me.

*10:12:41 - MUSIC IN - SW24 3m06*

**Tears shine in Molly's eyes. Simon understands.**

**10:12:54 -INT. SKYLIGHT CORRIDOR, LYELL CENTRE - DAY**

**Laura's parents JOHN JENNINGS (65) and PATRICIA (63)  
looking dreadful.**

**Nikki leads the Jennings along. Patricia gripping the year  
book and photos like they're all she has.**

*10:12:58 - MUSIC OUT - SW24 3m06*

NIKKI  
Mr and Mrs Jennings? I'm very sorry  
for your loss.

JOHN JENNINGS  
Are you sure it's her?

**Patricia doesn't want to give up the photos and year book -  
dreading confirmation. But she offers up a recent photo.**

NIKKI  
(recognises her)  
Yes. I'm afraid I think it is

PATRICIA JENNINGS  
She's our only child. What do we  
do?

**Meredith approaches -**

MEREDITH  
Mr and Mrs Jennings? I'm D.I.  
Hughes, but please, call me  
Meredith. I'll do everything I can to ensure-

*10:13:20 - MUSIC IN - SW24 3m07*

**John glares at Meredith. Accusing.**

JOHN JENNINGS  
To what? To save her?! It's too  
late for that! You police - you  
never protected our daughter, just  
yourselves! You know who did this.  
You're as bad as he is!

**A bewildered Nikki looks at Meredith, who is mortified.**

**10:13:36 - INT. CHAPEL OF REST, LYELL CENTRE - DAY**  
Laura is laid under a sheet. Pale and peaceful. John and  
Patricia Jennings sit beside her, calmed by a state of shock,  
Patricia holds her daughter's hand. Nikki leaves them

**10:13:50 INT. OFFICE/RECEPTION, LYELL CENTRE - DAY**  
Nikki and Jack are at their desks, spying on Adam in the  
KITCHEN, as he hunts through cupboards looking for mugs. The  
yearbook lies on Nikki's desk.

JACK  
He started without you? Well, he's  
gonna keep you on your toes.

*10:14:04 - MUSIC OUT - SW24 3m07*

NIKKI  
I'm on my toes!

JACK  
(teasing)  
Tippy toes... Look at him.  
Trying to get in your good  
books with caffeine.

NIKKI  
Stop it. It's early days. He needs  
a bit of time to settle in. Even  
you had teething problems.

JACK  
Did I?

**They see Meredith walk past with John and Patricia Jennings, seeing them out at RECEPTION. They are deep in conversation - it looks intense.**

**As the Jennings leave, Nikki gets up and makes a bee-line for Meredith - while Adam approaches with mugs of coffee.**

ADAM  
What did I miss?

JACK  
I'm not quite sure.

**10:14:31 - INT. RECEPTION, LYELL CENTRE - DAY**

**Nikki joins Meredith as the lift doors close on the Jennings. On seeing Nikki's face, Meredith knows she's been cornered -**

NIKKI  
What did Laura's father mean, about  
the police not protecting her?

**Meredith reddens. Reluctant to open up- but knows she has to.**

MEREDITH  
Laura was the victim of domestic  
abuse, back in the Midlands, two  
years ago.  
Her abuser was never charged.  
She withdrew the complaint and  
Moved away

NIKKI  
It's hard to take that step.

MEREDITH  
Yeah. She tried.

NIKKI  
You think this could be him?

MEREDITH  
(evasive)  
I need something concrete before I can  
bring him in.

10:15:00 - MUSIC IN - SW24 3m08

**Meredith can feel Nikki's eyes on her, wanting an answer.**

MEREDITH (CONT'D)  
But yes, I do.

**10:15:03 XT. STREET, NEAR BUS DEPOT - DAY**

**A double-decker bus goes through the washer.**

**10:15:10 INT. DOUBLE-DECKER BUS - DAY**

**Bus driver FRANK JOHNSON (mid 40s) wanders to a bus  
And let's himself on. He picks up a  
copy of a newspaper.  
Frank is shocked to see a photo of Laura, under a 'Murder  
Victim Named' headline.**

**10:15:31 INT. OFFICE/RECEPTION, LYELL CENTRE - DAY**

**Meredith sits with our team -**

10:15:34 - MUSIC OUT - SW24 3m08

MEREDITH  
I want all DNA samples run against  
the National Database - and the  
Police Elimination database -  
(explaining herself -)  
- in case of cross contamination.

JACK  
'Cross the 't's and dot the 'i's'.

ADAM  
Isn't it 'Dot the i's and cross the  
t's?'

**Jack gives Adam a withering look.**

MEREDITH  
We're checking cell site analysis  
to see if the ex's phone hit any  
masts near Laura the night she was  
killed. We pinged her phone - it's  
off. Still waiting for call info  
from her service provider...

JACK  
(to Adam)

Clarissa used to do that. The cell site stuff.

ADAM  
Hmmmm.

MEREDITH  
According to the parents, there's no current boyfriend, and hasn't been for the past couple of years.

NIKKI  
There must be.

**Nikki can tell Meredith is still holding something back.**

*10:16:04 - MUSIC IN - SW24 3m09*

MEREDITH  
Laura reported a break in, 6 weeks ago. No sign of forced entry, nothing was taken, so the police didn't come out. They just gave her a crime number. We let her down. No-one was listening.

**10:16:20 INT. DAISYBECK NURSING HOME, CORRIDOR - EVENING**  
**Shift over, Simon heads for the exit. Mrs Walker spots him.**

MRS WALKER  
Simon!

**Simon turns to her, reticent.**

*10:16:28 - MUSIC OUT - SW24 3m09*

MRS WALKER (CONT'D)  
You're spending a lot of time with Molly. I know she's your favourite - but there are other residents too. Okay?

*10:16:38 - MUSIC IN - SW24 3m10*

**Simon just nods and then leaves. Concerned, Mrs Walker watches him leave.**

**10:16:43 EXT. DAISYBECK NURSING HOME - EVENING**  
**As Simon puts his distinctive hoody on, we realise we've met**

him before. He was at the swimming pool, filming Laura. Simon stomps towards his scooter, parked at the side of the home. It's precious to him but old and nothing fancy. He gets on his scooter and puts his helmet on. Annoyance on his face as he revs it up. The scooter refuses to start, so he keeps revving - getting more vexed with every rev.

The scooter starts. He's off.

**10:17:06:- EXT. LONDON. NIGHT**

Establisher

**10:17:10 - EXT. LONDON DAY**

Establisher

**10:17:15 -EXT. JACK'S HOUSE, STREET - DAY**

A removal van is parked outside a semi-detached house with a 'Sold' sign outside.  
REMOVAL MEN carry furniture inside.

**10:17:22 - INT. LIVING ROOM, JACK'S HOUSE - DAY**

The room is empty apart from packing boxes and tea chests.  
Jack directs the movers.

JACK

Anywhere there lads.

His mobile RINGS. Nikki's name on the screen. He answers -

JACK

Nikki!

NIKKI (ON PHONE)

Where are you?

JACK

It's moving day. Got morning off. Getting my life out of storage - at last! Mi casa es - mi casa! Well, until the old man moves in anyway.

***10:17:41 - MUSIC OUT - SW24 3m10***

NIKKI (ON PHONE)

There's someone here to see you.

JACK

Who is it?

NIKKI (ON PHONE)  
I don't know

**Sound of china SMASHING. Jack peers into the HALLWAY - sees a sheepish REMOVAL MAN with a cardboard packing box, the bottom of which has come open.**

JACK  
Ohhh. Man down. Gotta go. Goodbye.

**Jack walks over to the broken box. Its contents now on the floor - including a smashed china FRUIT BOWL, in 5 or 6 pieces.**  
**JACK scowls. His good mood as broken as the bowl.**

**10:18:08 INT. RECEPTION. LYELL CENTRE. DAY**  
**Jack swipes himself in to reception**

JACK  
Nikki?

**Adam is sat behind him with a girl.**

ADAM  
Jack?

JACK  
Where's Nikki?

**10:18:17 INT. OFFICE, LYELL CENTRE - DAY**  
**Jack brushes past him and goes to his desk. Adam follows with the girl**

ADAM  
Jack?

JACK  
What?

**Adam looks  
directly at her - speaking clearly.**

ADAM  
This is Jack.

JACK  
Hello?

**Cara smiles at him. Jack hasn't got a clue who she is. Adam jumps in -**

ADAM

And this is Cara. I thought she was  
here for work experience -

JACK

Work experience. She's too young.  
You're too young.

**Cara looks at Jack like he's speaking a foreign language.  
She turns to Adam, starts signing in BSL throughout. (BSL in  
italics). Adam looks directly at her - speaking clearly and  
signing in BSL. His BSL is basic/rusty.**

CARA

*What did he say?*

ADAM

He thinks you look... young.

**Jack realises. She's deaf.**

CARA

(puzzled)

*For what?*

ADAM

(to Jack)

For what?

**Jack has lost the thread of what he's saying -**

JACK

What? I don't know. What's her name? Clara?

(speaks slower and louder)

Do - you - want - to

(points at himself)

- see - me?

CARA

*I'm not stupid.*

ADAM

She's not stupid.

(embarrassed for him.)

And saying it louder doesn't make a

difference. My cousin was deaf.  
I grew up with it. I'm just out  
of practice...

JACK  
She can't hear at all?

**Cara feels locked out of the conversation.**

CARA  
(to Adam)  
*He mumbles. I can't read what he  
says. His lips move like maggots.*

ADAM  
You mumble. And your lips move like maggots

JACK  
(to Adam)  
Thanks.

ADAM  
No you need to look at her!

JACK  
Thanks

CARA  
(Getting the conversation  
back on track)  
*I'm looking for your brother -*  
(finger-spells slowly)  
*R.Y.A.N. H.O.D.G.S.O.N. Can't find*  
*him anywhere.*

ADAM  
I'm looking for your brother. R. Y -  
Ryan Hodgson? I can't find him anywhere.  
(to Jack)  
You have a brother?

JACK  
Yeah. He changed his last name years ago.

CARA  
*I remembered mum said he had a  
brother. J.A.C.K. Which is you.*

**Cara points at Jack. Adam tries hard to keep up with Cara -**

ADAM

I remember my mother saying that he had a  
brother. Jack. That's you.

**Jack is trying to decipher where this is going...**

JACK

Who's her mother?

ADAM

(signs to Cara)

*What's your mum's name?*

CARA

A. O. I. F. E.

ADAM

(translates each letter in  
unison with Cara)

A. O. I. F. E?

(signing)

*That's not a name!*

JACK

(the penny drops)

Aoife...

*10:19:45 - MUSIC IN - SW24 3m11*

**Adam turns to Cara to confirm the name.**

ADAM

Aoife! No wonder I didn't get it!

**Jack looks at Cara - like he's seeing her afresh.**

JACK

Aoife Connolly?

ADAM

(signing)

*Aoife Connolly?*

**Cara nods enthusiastically.**

JACK  
You look like your mother...  
I yeah I knew her. She was Ryan's  
girlfriend.

**Adam signs the translation - though doesn't need to, as Cara  
sees the look of recognition on Jack's face.**

CARA  
*I'm Ryan's daughter. He's my dad.*

ADAM  
I'm Ryan's daughter. He's my dad.

**That's a lot for Jack to process.**

**10:20:28 - EXT. LONDON. DAY**  
Establisher

JACK (OOV)  
Well, Ryan's away at the moment.

**10:20:38 - INT. RECEPTION, LYELL CENTRE - DAY**  
Jack is saying goodbye to Cara, with Adam still signing and  
interpreting. Jack's reliance on Adam is unnerving for him.  
Cara's eyes flit from Jack to Adam as she watches/reads -

JACK (CONT'D)  
Leave it  
with me, and I'll make contact

ADAM  
(signing)  
*Ryan away - Jack will make contact.*

***10:20:44 - MUSIC OUT - SW24 3m11***

JACK  
Does your mother know you're  
looking for him?

ADAM  
*Does your mother know you looking?*

**The look on Cara's face tells enough - along with her furious  
signing - so fast that Adam misses it -**

CARA

*Not her business! Mine! My Dad.*

JACK  
I'll take that as a no

CARA  
*What is his last name?*

ADAM  
What's your brother's last name?

JACK.  
Kelvin. Ryan Kelvin. Our mother's  
maiden name.

**Adam starts to finger-spell to Cara - her eyes on him -**

ADAM  
*K. E. L. V. I. N -*

JACK  
(to Adam)  
Actually no don't tell her

**Too late. But Jack isn't aware - he can't 'read' the words.  
Jack hands Cara his card with contact info. She looks at it.**

JACK  
Here's my card. My number

CARA  
*Your mobile?*

ADAM  
Give her your mobile?

JACK  
Give her my mobile. There we go

**Jack hands it to Cara. She puts her own mobile  
number in it, and gives it back. She walks over to Adam.**

JACK  
Cool Right. Oh don't forget this.

**He brings her bag to her**

CARA

*I have an uncle. Uncle Jack!*

ADAM

I have an uncle. Uncle Jack.

**Jack's never been called that before.**

**Cara gives Jack an awkward hug. He wasn't expecting it - so  
his arms are pinned to his sides.**

JACK

Oh OK. Ha ha

Alright.

**Nikki approaches, intrigued.**

**As Cara pulls away from Jack - she signs - beaming -**

**He's still processing -**

**Nikki doesn't want to intrude but has an excuse -**

NIKKI

The DNA results are back.

Meredith's on her way.

JACK

Great. Thanks Nikki.

This is Cara. Cara this is Nikki

**Adam signs the conversations.**

NIKKI

Hi

JACK

This is my niece

NIKKI

I didn't know Ryan had a daughter?

(she waves to Cara) Hi!

JACK

Nor did I. Nor did I. Bye bye.

**Cara waves as she leaves, delighted to have found Jack.**

NIKKI

I think I see a family resemblance.

**Jack watches after Cara. Wondering...**

**10:22:28 - INT. VIEWING GALLERY, LYELL CENTRE - DAY**

**Nikki, Jack and Adam share results with Meredith around the table, clicking through forensic images on a screen -**

JACK

No prints on the glass or duct tape. We got lucky with the tape though. I found saliva on a ripped end, which had been bitten off to tear it. Tested it for DNA.

MEREDITH

That's great.

JACK

Well, not so great, as there were no matches on any of the databases.

ADAM

Laura also had duct tape residue on her neck.  
With a fragment of plastic

JACK

Tests show it's from a carrier bag -  
but we didn't find one at the  
scene.

MEREDITH

He put a bag over her head?

JACK

After he hit her with a hammer.  
If it had been the other way round there  
wouldn't be blood spatter.

MEREDITH

He didn't want to see her while he  
strangled her. Because he knew her?

NIKKI

Scrapings from underneath Laura's  
Fingernails gave us DNA from the  
same unknown male.

**Meredith looks disappointed -**

JACK

The semen on the sofa is from a different male, also no matches either. It's strange, I couldn't find any corresponding DNA anywhere in the house.

They've packed up but I'm going to do another sweep

NIKKI

I'm running DNA on the embryo to see if either is the father.

MEREDITH

So there are two unknown males?  
Maybe one of them was  
behind the earlier break in?

10:23:34 - MUSIC IN - SW24 3m12

**10:23:37 -INT. STAIRS, UPPER FLOOR, LAURA'S HOUSE - EVENING**

As Jack heads upstairs in the deathly quiet house - we hear a recording of Laura's previous 101/999 call -

CALL HANDLER (V.O.)  
999. What's your emergency?

LAURA (V.O.)  
Someone's been in my house.

Jack walks past the BEDROOM. The whole house is stained with fingerprint dust and other signs of SOCO's work here.

CALL HANDLER (V.O.)  
Is this a robbery in progress?

LAURA (V.O.)  
I don't know.  
(fear in her voice)  
What if he's still here?

Jack heads into the BATHROOM, intense -

LAURA (V.O.)  
He's been in my bathroom.

**10:23:50 INT. BATHROOM, LAURA'S HOUSE - EVENING**

Jack stands in front of Laura's toilet. The seat and lid are down. He lifts the seat with his gloved hand. That's how she

knew.

JACK

How did she know? He left the seat up...

**Jack looks for prints under the seat. The toilet is clean. Jack spots something. When the seat and lid are raised, it exposes a section where the fitting is screwed in. There's a thin gap, where the cap covers the screw to the base. Jack pulls the cap off, and finds an area that's not been cleaned. He swabs it to get a sample, a yellow residue.**

**10:24:31 - EXT. ESTATE, BLOCK OF FLATS - EVENING**

Simon arrives at the ugly, run-down tower block.

There's a patch of rough ground outside where a rag-tag GANG OF KIDS, early teens, a mix of sexes, but predominantly male - mess about and cause trouble.

The GANG LEADER (14, maybe younger) sees Simon get off his scooter. They head for him, a troublesome pack of gob-shites.

*10:24:39 - MUSIC OUT - SW24 3m12*

*10:24:40 - MUSIC IN - SW24 3m13*

GANG LEADER

Hey,hey. Oi Simples!! I'll give ya a fiver for it! What about a tenner? Fifteen?

**A lowly Gang Member grabs hold of the scooter and tries to wrestle it off Simon, but he holds firm and hauls it away. The Gang Leader goes after Simon, tapping on his helmet for a response. Simon avoids eye contact, despite all the banging on his head.**

GANG LEADER (CONT'D)

Hey! Is anyone there. Anyone?

**The gang laugh. Simon does his best to ignore them as he chains his scooter to a metal bike rail.**

GANG LEADER (CONT'D)

They shouldn't let you out - let alone on the road. You freak!

**Simon hurries into the entrance of the flats.**

GANG

Freak! Bye. Freak

**10:25:02 INT. SIMON'S FLAT, BLOCK OF FLATS - EVENING**

Now inside, Simon puts the chain on the door and takes his helmet off. A CRICKET BAT visible nearby. He's shaking, it could be anger or fear. He can hear the gang still LAUGHING and messing about outside. This bullying is a regular occurrence. It won't take much more for him to snap.

**10:25:20 INT. LAB, LYELL CENTRE - DAY**

Jack works on the urine sample, using a centrifuge. There's the Sound of a child screaming in joy. Jack looks up. ARTIE (3) Is being chased by Adam

*10:25:25 - MUSIC OUT -SW24 3m13*

ADAM

Artie this is Jack. Say hello

Artie waves

Artie keeps staring at Jack - which he finds unnerving.

JACK

Is it a 'Bring your kid to work' day? That doesn't seem very hygienic.

ADAM

Sorry. It's just for an hour. My wife had an emergency. Well, the nanny did - so she's got the little one.

Jack stares back at Artie -

JACK

There's a littler one?

ADAM

Yeah. Amelia. She's 3 months. D'you want to see a picture?

JACK

No. You're okay.

ADAM

Is that the urine sample? Artie you're good at weeing aren't you? Shall we show Jack? How do you wee?

Do you do a standing wee.

**Adam whistles and moves his hand in an arch.**  
**Artie copies him**

JACK  
(droll)  
Maybe it's genetic.

ADAM  
Oh he's got great aim for a three year old.  
Extracting DNA from a urine sample is  
virtually impossible, isn't it?

**Jack gives him a look. This feels like a challenge.**  
**Artie carries on running around and shouting**

JACK  
Why risk using the toilet when you  
break into a house? Unless you have  
to - medically.  
(he spots something)  
Yep. There's blood in it. And where  
there's blood - there's DNA.  
(success)  
I think our man has kidney stones.

**Artie's screaming gets louder.**

ADAM  
Artie! Artie shall we go over her e

**10:26:38 - INT. SPINE CORRIDOR/VIEWING GALLERY, LYELL - DAY**

**We follow Meredith as she strides into the viewing gallery -**  
**- where Nikki, Jack and Adam are at the table, waiting. Artie**  
**in the background, pushing a digger truck. As Meredith enters**

MEREDITH  
Hi. I've had a shitty morning. I hope  
this is good news -

**Tense, Nikki looks to Jack.**

JACK  
Thanks to a bit of luck with the  
urine sample - we got a DNA match  
on Laura's possible intruder.

**Jack clicks his computer - projecting an image from the Police Elimination database onto the wall screen. The DNA match - ex detective Ron Radford (52).  
Meredith looks distinctly uncomfortable.**

NIKKI

You haven't been straight with us.

MEREDITH

I didn't want to pre-empt the investigation. Ron Radford was Laura's ex.

ADAM

An ex detective...

NIKKI

And he's the one that abused her?

MEREDITH

He retired early, on health grounds.

NIKKI

No wonder her parents were angry!  
You should have said that he was ex police. This is never going to work unless you're honest with us.

**Meredith reddens.**

MEREDITH

I am! And I don't appreciate being brought in here and shown up in front of people, like I'm back at school!

NIKKI

I don't keep secrets from my team.

MEREDITH

Maybe you don't have to.  
(gathers herself)

I need to do things carefully. Ron Radford was a well respected DCI.  
He had a lot of friends on the force. He still has.

JACK  
Including you?

MEREDITH  
Don't even think I'd protect  
him! I knew his elimination sample  
would be on that database.  
Why'd you think I asked you to  
check?  
(tries to open up)  
I know what he's like. We worked  
together when I was starting out.  
I had a... friend. And he tried it on,  
repeatedly, and when she refused him  
... He made life difficult.

**The mood has changed in the room - as the team recognise a rawness in Meredith. This is personal - and painful.**

*10:28:32 - MUSIC IN - SW24 3m14*

NIKKI  
There's still nothing to tie him to  
Laura's murder. And we've got those two  
unknown males...

MEREDITH  
He was at her house. It's a start.

**10:28:48 - EXT. PRISON. DAY**  
Establisher

**10:28:55 INT. VISITING ROOM, PRISON - DAY**  
Busy visiting room. An edgy Jack is sitting across from his  
brother RYAN KELVIN (mid 40s) - who looks in a state of  
shock.

RYAN  
Jesus! I thought you were here to  
tell me Dad had died. It's not like  
you to visit.

*10:29:04 - MUSIC OUT - SW24 3m14*

**Jack's looking guilty.**

JACK  
Well, you know, I'm busy...

RYAN  
A daughter?  
(struggling with this)  
Why didn't Aoife tell me she was  
pregnant? We could have made it  
work. We were good together.

JACK  
She wasn't happy Ryan.

RYAN  
We could have  
fixed things. Maybe...  
(remembering)  
Sometimes, when I was with her, it  
felt like she was somewhere else.  
I thought she was cheating on me.

JACK  
Come on! You cheated on her!

RYAN  
We all have blips Jack!

**Ryan holds Jack's gaze. It's still sinking in -**

RYAN (CONT'D)  
So this girl -

JACK  
Cara -

RYAN  
She definitely says that I'm the  
father? Could you do a DNA test for  
me, to be sure?

JACK  
What?

RYAN  
(it's growing on him)  
I didn't think it was possible. All  
these years - I thought I was  
shooting blanks... She really wants  
to meet me? What's she like?

JACK  
She's bright. Funny. Strong willed

RYAN  
Just like her mother then!

JACK  
(no easy way to say it)  
She's deaf.

RYAN  
Like - deaf-deaf?

**Ryan's trying to adjust to this - but it's hard.**

JACK  
Does that make a difference?

RYAN  
No. Of course not.

*10:30:43 - MUSIC IN - SW24 3m15*

**Jack doesn't look convinced. Nor does Ryan -**

RYAN (CONT'D)  
How can I make her life any better?  
When I get out of here I've got no job, no  
prospects, no home.  
(resigned)  
She's better off without me.  
And she's not my responsibility, so  
- just tell her you couldn't find  
me. Save her the disappointment.

JACK  
You're the disappointment.

RYAN  
Says my brother, who put me in  
prison.

**On Jack. He isn't happy.**

**10:31:29 -INT. JACK'S HOUSE. DAY**  
**The doorbell rings. Jack opens the front door.**

*10:31:39 - MUSIC OUT - SW24 3m15*

NIKKI

You weren't answering your phone. Lunch

JACK

Thank you. Come on in.

**Nikki follows Jack in, looking around. The room is still littered with packing boxes and tea chests.**

NIKKI

Nice place. Lots of potential.

**Nikki gives Jack the housewarming present she's bought him, in a gift bag.**

NIKKI (CONT'D)

For you - in your new home.

**Jack lifts out a bottle of Bushman's Irish whiskey. He's touched.**

JACK

Ah yes. Thank you.

NIKKI

I nearly bought you a plant. But I knew you'd kill it.

JACK

I would. Come on through

**Jack smiles - but Nikki can see a sadness in him.**

**10:32:07 - INT. LIVING ROOM. JACK'S HOUSE - DAY**

NIKKI

How did it go this morning?

JACK

About as well as I expected. Have a seat

**Jack feels Nikki's eyes on him. She knows him too well.**

JACK (CONT'D)

Ryan doesn't want to meet her.

Because she's deaf.

NIKKI  
Did he say that?

JACK  
Not exactly.

NIKKI  
It's a lot to take in - a teenager,  
appearing out of nowhere, and being  
told that they're your child.

JACK  
She might not be.

NIKKI  
Is that a possibility?

JACK  
(uncomfortable)  
Yeah. Maybe. I dunno. He asked  
about a DNA test...

NIKKI  
Fatherhood isn't always about  
genetics -

JACK  
It's easily done. His DNA's on the  
National DNA database, with his  
conviction -

NIKKI  
You can't use the system - that's  
unethical. You get a new swab from  
Ryan and from Cara, and do a  
paternity test.

**It's all weighing too heavy on Jack's mind -**

JACK  
How do I tell her, her Dad's in  
prison? That he doesn't want to  
know? It's such a mess.

NIKKI  
You'll work it out.

**10:33:13 - INT. LONDON POLICE STATION, COMMUNAL AREA - DAY**

Cocky and charismatic, RON RADFORD (52), is perched on the edge of a desk, like he owns the place. Laughing and chatting with POLICE OFFICERS.

RON RADFORD

Still in regulations obviously....

**Radford clocks Meredith as she enters.**

RON RADFORD

If it isn't little Merry Hughes,  
fresh from the valleys.

Surprised he's here already, Meredith isn't happy to see him.

**10:33:27 INT. LONDON POLICE STATION, SIDE ROOM - DAY**

Meredith faces Ron Radford across the table for an informal interview.

MEREDITH

How did you know we wanted to talk  
to you?

RON RADFORD

It's basic policing. Laura and I  
have a history. Things didn't end  
well between us

**Ron looks pointedly at Meredith. She's super tense, a nervous tremor in her hand. She hides it under the table.**

MEREDITH

Laura reported a break in -

RON RADFORD

That wasn't me. If you give me the  
date and time, I'll tell you where  
I was. I have a busy social diary.

MEREDITH

It was the fifteenth of last month.  
The call came in at 8.12 pm.

**Ron makes a note, efficient, as if he's on the job himself.**

RON RADFORD

I'll check it out.

**Well prepared, Ron pulls some sheets of paper from his bag.**

RON RADFORD (CONT'D)

In case you wanted them. These  
are the names and numbers of people  
I was with on the night of Laura's  
murder. I was a hundred miles away.

(goading, cocky)

You'd be able to check that against  
my mobile cell site data. I presume  
you're doing that?

**Ron's confident, in control - makes Meredith feel undermined.**

**She tries not to rise to it. Keeps her focus -**

MEREDITH

We found your DNA in Laura's

bathroom.

Marking your territory were you?

**Ron doesn't miss a beat -**

RON RADFORD

It's not a crime to take a leak.

MEREDITH

You put that in your diary too?

RON RADFORD

It was a few weeks ago. Actually, I  
may not have logged that. My  
girlfriend wouldn't like the sound  
of me visiting an ex.

MEREDITH

Then why did you?

RON RADFORD

To make the peace. Holding grudges -  
it really eats you up. Doesn't it?

**Tight-lipped, Meredith tries to maintain a composed front.**

**10:34:33 - INT. OFFICE, LYELL CENTRE - DAY**

**Adam sees Jack struggling at his computer, trying to access  
Laura's cloud drive and email. He's trying to decipher pages  
of codes in a notebook from Laura's house.**

**Jack enters a code; wrong password. Glances over to Nikki -**

JACK

Agh, come on.

I sure could use Clarissa here to  
crack these codes. Laura's email  
, all her passwords. She's  
got some system here...

ADAM

Have you tried Zephyr-9? It's the  
best software for cracking codes.

**Jack looks at him - with gritted teeth.**

JACK

No. I'm good. Thanks.

**Adam's phone rings. He takes the call and wanders off**

ADAM

Hello?

**. Nikki leans across to Jack -  
whispers -**

NIKKI

Tippy toes.

**Jack is bristling with annoyance. Determined to crack this,  
he types in another code - and the screen comes alive.**

**Jack fist pumps the air - victorious.**

*10:35:14 - MUSIC IN - SW243m16*

JACK

Yes!! I'm in.

**10:35:18 INT. RECEPTION, THE LYELL - DAY**

**Jack heads to the lift on his way out - on the phone to  
Meredith -**

JACK

Meredith

I got into Laura's cloud storage.  
She's got a device tracker on her  
phone. Its last known location is  
not far from her house.

MEREDITH (on phone)  
Right I'm on my way

JACK  
Yeah. Ok.  
See you there.

**10:35:29 - EXT. GARAGES. NEAR LAURA'S HOUSE - DAY**  
**Jack and Meredith have arrived. Well kept garages and alleyways**

JACK  
Alright?

MEREDITH  
Where is it?

JACK  
Somewhere round here.

**Meredith spots something and heads over to look.  
The other side of a wall a lorry is taking rubbish away.**

MEREDITH  
Jack! It could be on there.  
Hey stop!

**Jack jumps over the wall**

JACK  
Wait! Wait! Stop. Woah, stop, stop

**and catches up with the lorry which stops.**

JACK  
With the police. We need to search the van

**Jack opens the cage on the back of the van, trawling through debris.  
Looks like a waste of time - until - Jack finds a distinctive  
PLASTIC SHOPPING BAG. He scoops it up. The inside of the bag  
is stained with blood - and has Laura's MOBILE, JEWELLERY and  
LAPTOP in it.**

JACK (CONT'D)  
Got it!

**10:36:31 INT. LAB, LYELL CENTRE - DAY**

Jack checks Laura's laptop for fingerprints - dusting the surface with powder. He photographs the revealed prints, next to a scale. Lifts prints from the on-off button, and places them on a latent lift card to preserve them.

Jack inspects the plastic shopping bag. See small tears by the handle, and remnants of duct tape. Swabs the handle for DNA and tests for prints.

An area in the middle of the bag appears stretched. Jack turns it inside out - and collects swabs of saliva and blood.

In between these tests, we see Jack at his laptop - clicking through TEXTS and PHOTOS downloaded from Laura's mobile. - as Jack's face lights up: he's found something of interest in the messages/photos.

**10:37:02 - CUT TO:  
Jack shares his finding with Nikki and Adam -**

JACK

Amylase tests found saliva inside the bag - where Laura's nose and mouth pushed up against it. I've sent off prints, blood, DNA... Also. I got into her phone - look what I found in her messages.

Jack turns his laptop screen to face them. Shows a photo of a positive pregnancy test.

*10:37:14 - MUSIC OUT - SW24 3m16*

NIKKI

A pregnancy test? Who did she send  
The message to?

**10:37:25 EXT. BUS DEPOT - DAY**

Lots of empty buses lined up. Jack and Meredith talk to a BUS DRIVER, who points away from the building, to where a small white van is parked (\*a Dogs Togs logo on the side)  
We see Frank by the van, with wife DONNA JOHNSON (early 40s), who's holding a little, fluffy white Bichon Frise DOG that's wearing a pink sweater. He greets the dog

FRANK

You alright love. Hello

Jack and Meredith head towards them.

MEREDITH

Frank Johnson? D.I. Hughes.  
We'd like to ask you some questions about  
Laura Jennings.

**Frank tries to hide the fact he's flustered. Donna gives him a look -**

DONNA  
Who's that?

FRANK  
I don't know, love. Never heard of  
her. Maybe she's a passenger?

MEREDITH  
We found your number in her phone.

FRANK  
Okay.  
(feels Donna's eyes on  
him)  
I'm sure there's an innocent  
explanation.

**The dog starts GROWLING at Jack. Doesn't like the look of him. Jack pulls a face at it, and the dog BARKS, snappy.**

FRANK (CONT'D)  
Shall we take this elsewhere?  
Don't want to be upsetting Rocco.

**Frank plants a quick peck on Donna's cheek.**

FRANK (CONT'D)  
Bye, love. See you later.

**Frank puts a smile on for his wife. He knows he's busted.  
Frank leads Jack and Meredith back towards the building,  
leaving Donna behind. Once out of earshot -**

FRANK (CONT'D)  
Sometimes I think she loves that  
dog more than me.

MEREDITH  
What was your relationship with  
Laura, Mr Johnson? Were you having an affair?

FRANK

No! There was no relationship.

MEREDITH

Then why did she send you this?

**Meredith thrusts her phone at Frank, to show him the positive pregnancy test photograph.**

MEREDITH (CONT'D)

Were you the father?

FRANK

Ahhh. It's not what it looks like

*10:38:28 - MUSIC IN - SW24 3m17*

JACK

It never is.

**Frank sees his perplexed wife is still watching from by the van, dog in her arms. Suspicious.**

FRANK

Can we, err, keep this between us?

The missis. She doesn't know.

MEREDITH

This is a murder investigation,  
Mr Johnson. Not marriage guidance.

FRANK

(huffs)

Okay. I'll show you.

***10:38:50 EXT. ALLOTMENTS - DAY***

**Frank leads Jack and Meredith towards his shed, at the bottom of an allotment. It's solid wood, no windows, a thick padlock on the front. Frank unlocks it with his key.**

FRANK

I provide a service. I'm doing  
nothing wrong.

*10:39:08 - MUSIC OUT - SW24 3m17*

**Frank opens the shed door -**

**INSIDE THE SHED is EXERCISE EQUIPMENT, a few sports oddments including a BASEBALL BAT, numerous jars of MALE FERTILITY**

**SUPPLEMENTS, and a shelf with a stack of FILES.**  
**Jack and Meredith step in, for a nosy about. Jack takes a**  
**look at the fertility supplements, intrigued.**

FRANK (CONT'D)

I'm on an online sperm donor site.  
I help women desperate for a child,  
to assist them in getting pregnant.

**Jack and Meredith's jaws drop. They weren't expecting that.**

FRANK (CONT'D)

It's nothing dodgy - I don't get  
paid, just travel expenses, maybe a  
beer. It's for the greater good.

MEREDITH

And Laura?

FRANK

I met her, once. That's all.

JACK

What - and did the deed?

**Frank checks his files. He runs this like a business. He**  
**flicks through sheets of pages detailing his sperm donations -**

FRANK

From what I remember, she was a bit  
nervous, wouldn't let me inside.  
So I had to do the business in my van.  
(finds it)

Here we go. Laura Jennings. Yeah. I met  
her on the 2nd of March, in the  
evening. Yeah. She was an AI.

MEREDITH

AI?

FRANK

Artificial insemination. It's a pot and  
syringe job. I offer all the  
options; NI - that's natural  
insemination, full intercourse...

**Meredith flicks through a file, sees records of women's**  
**names/details, along with code listings for AI, NI, PI...**

FRANK (CONT'D)  
PI, partial intercourse, then  
there's AI+ and NI+.

MEREDITH  
NI+?

FRANK  
(reddens)  
Don't ask. Obviously, the missis  
doesn't know. Especially about the  
NIs.

JACK  
Does it work?

FRANK  
I've got a 64% success rate. I keep  
my swimmers healthy.

**Meredith shows a file to Jack - full of printed up photos of pregnancy tests, as well as corresponding photos of new born babies. Frank is obviously prolific.**

JACK  
Bet you do.. I'm going to need a DNA  
sample from you.

FRANK  
Of course.

**Frank starts to undo the fly on his trousers -**

JACK  
Not that kind of sample.

**Frank zips up.**

**10:40:32 -INT. VIEWING GALLERY, LYELL CENTRE - NIGHT**  
Our team are with Meredith, looking at the online sperm donor  
page Frank is on. Adam scrolls down an endless supply of  
WOMEN seeking sperm. Along with MALE DONORS, some with photos  
on their profile, some not. They have code-names.

ADAM  
These guys could be anyone.

They've all got code names!

JACK

We found Frank-007. I checked the content of his mobile - there were numerous text messages to women, arranging to meet -

MEREDITH

- plus more positive pregnancy tests. I spoke to a woman who used his services. One of many who had a baby by him. The night of Laura's murder Frank was at a service station in Milton Keynes, doing his business in a cup.

NIKKI

If it's Frank's semen on the sofa, that could explain why his DNA was no-where else in Laura's house? It makes sense, you're meant to stay on your back and elevate your pelvis on a pillow for 30 minutes.

MEREDITH

I just don't get it. Why would Laura resort to Frank the wank, why not try IVF or get a donor on the NHS?

NIKKI

Desperation? For IVF you need to have had unprotected sex for 2 years. Laura was nearly at the cut off age of 40, and if she hadn't been in a relationship since Radford - it could have been her only chance. Private IVF is so expensive.

JACK

How d'you know this stuff?

NIKKI

(won't rise to it)

Research, Jack. You'd make a good donor. You're a decent specimen.

**Adam edges his way in -**

ADAM

There's a cut off age for sperm.  
You have to be under 41. Your  
sperm goes downhill from there.

JACK

(defensive)  
Frank's didn't.

ADAM

There's been a shortage since the  
confidentiality law changed.  
Imagine a kid turning up 18 years  
later, calling you Dad?  
(thinking)  
Actually - that sounds quite good.

*10:42:07 - MUSIC IN - SW24 3m18*  
**On Jack. That's hit a nerve.**

**10:42:11 INT. JACK'S HOUSE - NIGHT**

**Jack opens the door to Conor. He has 2 suitcases and a bin  
bag. All his life's possessions.**

JACK

Alright Dad? Shall I take those?

*10:42:25 - MUSIC OUT - SW24 3m18*

CONOR

I can manage

**10:42:36 INT. STAIRWAY/LANDING JACK'S HOUSE**

**Jack carries Conor's stuff up the stairs. Conor behind him.**

CONOR

There's a lot of stairs

JACK

Good for you

**10:42:47 INT. CONOR'S BEDROOM, JACK'S HOUSE - NIGHT**

**Jack carries the cases into a single room. Conor follows.**

JACK

This is your room. Hope it's okay?  
I can get you some new furniture...

**Jack puts the cases in the corner, and Conor puts his bin bag down. The room has cupboards, a wardrobe. Conor takes it in -**

CONOR  
Don't waste your money. This is  
good.

JACK  
Yeah, Good.

**Conor gestures at an empty room next to his.**

CONOR  
Is that Ryan's room?

JACK  
Urr, I dunno...

**Conor thinks it's a given. As he heads back to his own room -**

JACK (CONT'D)  
Dad. About Ryan. Something's  
happened...

**Conor turns to face him. Concerned.**

JACK (CONT'D)  
This girl, Cara, came to see me.  
She thinks she's his daughter.

**Conor looks surprised - but it's more than that...**

JACK (CONT'D)  
I went to see Ryan. I've told him.

CONOR  
(trying to process this)  
How old is she?

JACK  
Seventeen.

**Conor sinks onto the edge of his bed. He's pale. The weight of a secret tiring him. Jack looks in on him, concerned.**

JACK  
Are you alright? Is it your heart?

CONOR  
Is she Aoife's?

JACK  
(surprised)  
Yeah. How did you know that?

**Conor doesn't know how to say this, but knows he has to -**

CONOR  
Back then.. Aoife.. She came to see  
me. She told me that she was pregnant.

*10:43:49 - MUSIC IN - SW24 3m19*

**Jack is thrown by this.**

JACK  
What?! Why didn't you tell Ryan?

CONOR  
She wanted money for an abortion.

JACK  
(stunned)  
No. You didn't?

CONOR  
I'm not proud of it. She's  
obviously not gone through with it -  
so don't be making me feel guilty.

JACK  
But why would you do that?

CONOR  
You know why.  
(gives Jack a look)  
Your brother couldn't see it - but  
I did. You and her. Don't deny it.

**Jack is reeling. Even though, deep down, he's known since he  
first met Cara.**

CONOR (CONT'D)

I'm glad that Aoife kept her...  
All these years, I hoped at least  
one of you would have a family.  
But nothing.

JACK  
You don't know she's mine.

**Conor looks at him. He knows his son.**

CONOR  
You don't know she isn't?

*10:44:39 - MUSIC IN - SW24 3m20*

**On Jack. Flustered.**

**10:44:42 - EXT. ALLOTMENTS - DAY**  
**Donna looks deadly serious as she heads for the shed.**

*10:44:49 - MUSIC OUT - SW24 3m19*  
**Donna pulls a hammer from her bag. Hits the padlock, again  
and again - until it cracks open.**  
**She pulls open the door - to find her husband's secret world.**  
**She yells and smashes the place up**

**10:45:11 INT. OFFICE, LYELL CENTRE - DAY**  
**A copy of Laura's hard-drive is plugged into Jack's computer.**  
**He's scanning it for anomalies and malware.**  
**He senses Nikki over his shoulder.**

*10:45:14 - MUSIC OUT - SW24 3m20*

NIKKI  
The DNA results are back - Frank  
was the father of Laura's baby.

JACK  
Well, he's the Daddy.

**Jack clicks onto another screen; fingerprint results -**

JACK (CONT'D)  
I found a fingerprint under Laura's  
fingerprints, on the on/off button  
of her laptop. Just got a match -  
(the big reveal..)  
It's Ron Radford's

NIKKI  
What was he doing on her laptop?

JACK  
That's what I'm finding out...

**He finds something - hidden deep within the drive -**

JACK (CONT'D)  
And there it is. Spyware.

*10:45:38 - MUSIC IN - SW24 3m21*

**Nikki leans in closer, impressed.**

JACK (CONT'D)  
Installation date - 15th of  
March. That matches the earlier  
break in. Looks like he wouldn't  
let her go.

**10:45:50 -EXT. GOLF COURSE, SOUTH MIDLANDS - DAY**  
**Ron readies himself to take a shot. He swings his golf club  
with real force and WHACKS the ball across the fairway.  
Pleased with himself, he smiles at his 2 GOLFING BUDDIES.  
Ron's mood changes as Meredith appears on the horizon, with  
another OFFICER close behind.**

RON RADFORD  
Not so bad

MAN  
Nice shot

**As she approaches -**

MEREDITH  
Ron Radford! We've got a warrant to search your  
house. You have the right to be  
there - save me smashing your door.

*10:46:07 - MUSIC OUT - SW24 3m21*

RON RADFORD  
Well, that's polite. Lads you'd better carry on

**Ron tries to mask the humiliation of being shown up in front**

of his mates. Still playing the 'big man'.

RON RADFORD (CONT'D)

Let's get this done.

What do you need?

MEREDITH

Your laptop. All your electronic devices. Everything you've got.

Ron gets his MOBILE from his pocket and offers it to her. He grips onto the mobile for a moment, so Meredith has to pull before he'll release it. Ron locks eyes with her -

RON RADFORD

Knock yourself out.

Ron is the epitome of calm - but deep down he's seething.

RON RADFORD (CONT)

Enjoy your round lads.

**10:46:37 INT. LIVING ROOM, LAURA'S HOUSE - NIGHT**

WEB-CAM FOOTAGE fills the screen.

Laura at the table, on her laptop. She hears a noise, looks to the window. Focuses on her laptop again - as we suck up details of her face.

Behind her, that MASKED FIGURE steps into the doorway. Coming closer, closer - hammer just visible in their gloved hand -

Laura looks up - scared -

**10:46:42 INT. INTERVIEW ROOM, LONDON POLICE STATION - DAY**

The WEB-CAM FOOTAGE is playing on a laptop screen in front of Ron Radford. Disturbed - he shuts the lid to cut it off. He knows what's coming.

A tense Meredith is facing him across the table.

MEREDITH

I watched Laura die. I know you did too.

She's shaken, but trying not to show it.

MEREDITH (CONT'D)

Forensics checked the file history on your laptop. Found all the dates and times you accessed spyware footage. You watched that, the day after Laura

was murdered.

RON RADFORD  
I never touched her.

MEREDITH  
We checked your alibi for the night  
Laura was killed -

RON RADFORD  
So you know I wasn't there -

MEREDITH  
Maybe you paid one of your ex cons?  
Got them to do your dirty work.

RON RADFORD  
Got any any proof of that?  
DNA, fingerprints? Is there any  
actual evidence?

**Meredith struggles to keep her emotions in check, still  
disturbed from seeing the murder footage.**

MEREDITH  
You spied on her, like some creep.

RON RADFORD  
She asked me to put that system on.  
For protection.

MEREDITH  
Bullshit! You could turn Laura's  
webcam on without her knowing.

RON RADFORD  
This is ridiculous. I'm a policeman

MEREDITH  
Not any more!!

*10:47:33 - MUSIC IN - SW24 3m21a*  
**Meredith has got her mojo back -**

MEREDITH (CONT'D)  
Ron Radford - I spoke to the CPS,  
and you're going to be charged with  
installing Spy-ware, a misuse of

the Computer Act, 1990 - and  
obstruction of justice, for  
withholding information pertinent  
to a crime.

**On Ron's face. He's fuming.**

**10:47:51 INT. OFFICE, LYELL CENTRE - DAY**

**Meredith is with Nikki and Jack.**

*10:47:57 - MUSIC OUT - SW24 3m21a*

MEREDITH

Right. So we've charged Ron - but there's  
still not enough to link him to  
Laura's murder. And  
Unfortunately the spy cam footage doesn't offer up  
Any useful leads

NIKKI

At least her parents can't accuse  
you of protecting him. Can you give them  
Laura's year book back?

**The high school year book that Laura's parents brought in, is  
on Nikki's desk. She picks it up, opens it at a marked page.**

**Sees a photo of a beaming YOUNGER LAURA.**

**Nikki looks across to Meredith, who is with her and Jack.**

MEREDITH

Yeah, I'm on my way to give them an update

**Nikki passes her the book. Jack sees the crest on the front.**

JACK

Hang on. St Cuthbert's Secondary School?  
I'm sure that was in Laura's search history.

**Jack clicks on his computer to check what he logged -**

JACK (CONT'D)

Yeah, that and Tim Garrick.

MEREDITH

Tim Garrick? Her mum said they dated briefly.

They hooked up after a school  
reunion.

JACK

She searched the hell out of him.  
Tim Garrick address, Tim Garrick workplace, school

**Meredith looks through the book. Finds a photo of a teenage Tim Garrick (18). Shows Jack. It's not a flattering picture.**

MEREDITH

Tim Garrick. Teenage crush?

JACK

Hmmmm. It's a good look.

MEREDITH

I'll check it out. Thank you

*10:48:48 - MUSIC IN - SW24 3m22*

**10:48:52 EXT. LONDON NIGHT**

Establisher

**10:48:59 INT. CAR PARK. EVENING**

**SALLY TRASK and her two sons DYLAN and TOBY. Are pushing the Shopping trolley back to the car.**

DYLAN

And we can have sweets!

SALLY

(laughing)

No, no, no, no, no

DYLAN

Can I have the sweeties?

SALLY

Dylan!

**Dylan leans over and takes the sweets from the trolley.**

**Sally moves to stop him**

SALLY

Dylan. Dylan No. Dylan.

**Dylan runs away from her and she chases.**

SALLY

Not until we get home and you have to be good! OK?

Come on

**They return to the trolley and Toby has gone.**

SALLY (CONT'D)  
Where's Toby? Where's Toby?

**Dylan shrugs. Sally frantically searches for him.**

SALLY (CONT'D)  
Toby! Toby! Toby! Toby!

**Suddenly, there's Toby. Being lead back to them by Simon.**  
**Simon waves. Relieved, Sally runs over.**

SALLY  
Thank you thank you so much. I thought  
I'd lost you. Don't you ever, ever run off again, do you  
Hear me.

TOBY  
I didn't.

**Simon smiles, pleased Toby has been returned.**

SALLY  
I really can't thank you enough. Thanks

**Simon waves and heads off. Sally walks the boys back to the car**

SALLY (CONT'D)  
Now listen boys. Promise me that you won't  
Tell Daddy what happened today. OK?

TOBY  
Why?

**In the background, Simon is getting on his bike.**

SALLY  
Let's go

**10:50:32 INT. OFFICE, LYELL CENTRE - DAY**  
**Jack at his computer, he's got GPS info from Laura's phone.**  
**Nikki looks over his shoulder. Jack tries to focus -**

*10:50:36 - MUSIC OUT - SW24 3m22*

JACK  
GPS from Laura's phone. I'm  
tracking where she went on Sunday.

**His mobile BEEPS - a text from Cara: Any news? X  
Nikki sees it -**

NIKKI  
What are you going to tell her  
about Ryan being in prison?

JACK  
Nothing.

NIKKI  
She just wants to find her dad.  
She deserves an explanation.

JACK  
Not yet, okay?!

**Jack can't deal with this. Gets up, grabs his coat, escaping -**

NIKKI  
Where are you going? Jack?!

JACK  
I'm going to see where Laura went OK?

**10:51:12 EXT. RESIDENTIAL STREET, SUBURBS - DAY**  
- Jack drives down a quiet street, with leafy trees and  
impressive looking homes. He pulls over and gets out  
Jack looks at the house he's parked in front of. It's large,  
detached, with a history behind it.

**His phone rings. He answers -**

JACK  
Yep?

**10:51:31 INT. LONDON POLICE STATION, BRIEFING ROOM - DAY**

Laura's picture is on the investigation board, along with  
crime scene photos - and names of people under investigation,  
including Frank Johnson and Ron Radford.

**Meredith is on the phone.**

MEREDITH  
Jack? We've tracked down Tim  
Garrick.

**10:51:35 -EXT. JACK'S CAR, RESIDENTIAL STREET, SUBURBS - DAY**

MEREDITH (CONT'D) (ON PHONE)  
His phone's not working but we've got an  
Old address. Can you meet me there?

JACK  
Sure. Where is it?

MEREDITH (ON PHONE)  
It's

**10:51:40 - INT. LONDON POLICE STATION, BRIEFING ROOM - DAY**

MEREDITH (CONT'D)  
12 Woodfield Crescent,

**10:51:42 -EXT. JACK'S CAR, RESIDENTIAL STREET, SUBURBS - DAY**

MEREDITH (CONT'D) (ON PHONE)  
AL4 3-

**Puzzled, Jack**  
**Sees number 12 on the house he's parked in front of.**

JACK  
I'm already here.

**10:51:45 -INT. LONDON POLICE STATION, BRIEFING ROOM - DAY**

**Meredith is surprised.**

JACK (VO)  
The GPS from Laura's phone shows that this is where she came

**10:51:48 - EXT. JACK'S CAR, RESIDENTIAL STREET, SUBURBS - DAY**

**Jack walks up to the boarded up house.**

JACK (CONT'D)  
On Sunday. But it's all boarded up.

MEREDITH (ON PHONE)  
Yeah it was bought by a property developer two years ago.  
It's been empty ever since but it's the only address we've got.

**10:52:00 INT. HALLWAY, GARRICK HOUSE - DAY**

**A moment of silence in the deserted house - before we hear**

**the noise of someone outside. The sound of a key in the lock -  
The front door is pushed open - over a towering pile of POST.  
Jack and Meredith, key in hand, enter, stepping onto it -**

MEREDITH

Tim Garrick's wife Joanna was reported missing  
Two years ago. But weirdly it wasn't Tim  
who reported it. - it was her  
friend, Rachel Meadows. The officer in  
charge of the case  
said that he spoke to Joanna, so the  
case was closed. But Rachel  
still hasn't heard from her. She  
said Tim was controlling,  
stopped her working, cut her off  
from family and friends.

JACK

Sounds like coercive control.  
Was he violent? Anything on  
Police records.

MEREDITH

No. But this was the last place Joanna Garrick  
Was seen.

**It's like a ghost house. All the rooms are empty. Jack and  
Meredith peer through doorways as they walk towards the  
kitchen -**

10:52:41 INT. KITCHEN, GARRICK HOUSE - DAY

MEREDITH (CONT'D)

. The last place  
Laura visited. Missing woman. And a dead woman

**Jack takes in a view of the room as he enters - with its  
floor to ceiling patio doors. A glimpse of a pile of junk  
under tarpaulin at the end of the garden. Decking visible  
outside, which doesn't quite fit, and seems out of place.  
Jack takes his scene torch out, gets busy looking round the  
edges of the kitchen. Sees a minute glimpse of red-brown  
staining on the bottom join between a cabinet and the floor.  
Shining his torch, Jack sees a large stain  
where blood has collected, after seeping through the gap.  
He looks to Meredith, watching.**

10:52:55 - MUSIC IN - SW24 3m23

JACK  
We've got blood.

**He takes the kickboard off.**

JACK  
Ooh we've got lots of blood.

**He passes his torch over the floor**  
**Jack notices the hall carpet in his eye-line as he looks past**  
**Meredith. Realises -**

JACK (CONT'D)  
This'll come up

**He lifts the carpet and there is a lot of blood**

JACK  
I don't know if someone could survive that  
Much blood loss.

**Jack remembers something he's seen that's bugging him...**

JACK (CONT'D)  
That decking. It looks  
a bit off?

**10:53:55 EXT. GARRICK HOUSE, BACK GARDEN - EVENING**

Bright lights go on. Jack (now in white forensic suit and overshoes) and a SOCO team dismantle the wooden decking at the back of the house. Jack lifts a board, checks for blood, possible DNA samples, before putting it in plastic sheeting. Adam and Nikki are at the scene with Jack and Meredith. The decking has been cleared and digging has begun. We are now down to about 50cm in depth. Nikki is in her white suit, excavating the area.

**10:54:09 EXT. BACK GARDEN, TRASK HOUSE - NIGHT**

Darkness falls. Lights are out. Looks like everyone's asleep. There's a figure in the shadows at the end of the garden. It's Simon. Stood watching the house. Ominous.

**10:54:30 EXT. GARRICK HOUSE, BACK GARDEN**

As Nikki moves away more soil - some thick material emerges.

**10:54:36 - EXT. BACK GARDEN, TRASK HOUSE - NIGHT**

Simon moves towards the house. He tries the  
Patio doors and lets himself in

**10:54:42 -EXT. GARRICK HOUSE, BACK GARDEN**  
As Nikki moves away more soil -

NIKKI  
Jack? I think we've got a body

Jack comes over. Nikki takes photos

**10:55:00 -INT. KITCHEN/DINER, TRASK HOUSE - NIGHT**  
Simon closes the door behind him. Uses the torch on his  
mobile to cut through the darkness. The large kitchen extends  
into a dining area. Lots of room for a family.  
Simon creeps around in silence. Snooping, looking at framed  
photos of the Trasks; Sally, husband Michael, Toby and Dylan.  
One of Toby & Dylan, blissfully happy on a beach by the sea.  
Simon takes pictures of these on his mobile. Happy families.  
Simon slowly pulls cupboard drawers open, searching. Finds  
photos of the children, slightly younger - plus a more recent  
one of them with Sally and Michael. He steals them.

**10:55:10 EXT. GARRICK HOUSE, BACK GARDEN - NIGHT**  
The decking is sawn through and taken up. More earth  
Is moved.

**10:55:14 - INT. TRASK HOUSE. KITCHEN - NIGHT**  
Simon inspects more documents and pictures

**10:55:17 - EXT. GARRICK HOUSE, BACK GARDEN - NIGHT**  
More earth is scraped away.

**10:55:20 -INT. TRASK HOUSE. KITCHEN - NIGHT**  
Simon takes photos of an address on an envelope.

**10:55:28 -EXT. GARRICK HOUSE, BACK GARDEN - NIGHT**  
Nikki and Adam scrape earth away from a well wrapped  
Object

**10:55:36- INT. KITCHEN/DINER, TRASK HOUSE - NIGHT**  
Simon moves to the fridge and takes photos of the  
Pictures he finds there.  
A stair CREAKS - and LIGHTS flick on -  
Simon moves and hides.  
- as Sally's husband Michael comes downstairs with a dozy

Toby

MICHAEL

You should be sleeping now Toby

**10:55:56 INT. KITCHEN/DINER, TRASK HOUSE - NIGHT**

Michael gets milk from the fridge, pours it in a plastic beaker for Toby. Simon cowers, out of their sight.

Michael puts the milk in the microwave

Toby

catches sight of Simon's reflection in the glass patio door.

Simon waves and Toby waves back.

Simon puts his finger to his mouth. Ssssssh!

Toby copies him. The microwave beeps and Michael

Gets the milk out.

MICHAEL

Nearly ready. Right, let's get you back to bed

He picks Toby up and carries him back to bed.

He turns the light off .

**10:56:48 EXT. BUS GARAGE DAY.**

Frank leaves the bus depot at the end of a night shift.

**10:56:59 - :EXT. GARRICK HOUSE, BACK GARDEN - NIGHT**

Nikki oversees the extremely careful unwrapping of the body from the carpet. Jack and Meredith close by.

Nikki starts her initial examination. Adam assisting.

We see more of the remains. The body is moderately decomposed  
- with long hair, caked in muck. Meredith recoils.

MEREDITH

Oh God. I think we've found Joanna Garrick.

So if Tim Garrick murdered his wife -

did Laura find out? Was she a

threat - so he killed her?

Jack is still looking through the grave site.

JACK

There's something else here.

We need to keep digging. Could be another body

They didn't see that coming.

**10:57:28 - EXT. STREET, APPROACHING UNDERPASS - NIGHT**

Heading home along a seemingly deserted street, Frank enters

the mouth of an underpass - unaware he's being followed...  
His phone rings and he answers it

FRANK  
Hello? Hello?

The caller hangs up. Just confirming it was Frank. We don't see who this is - but see Frank from their POV, moving closer.  
The attacker heads down the steps towards Frank

**10:58:00 EXT. GARRICK HOUSE, BACK GARDEN - NIGHT**  
Jack takes photos as Nikki and Adam continue to clear ground

**10:58:12 - EXT. UNDERPASS - NIGHT**  
Frank walks along. Unaware of the man with a bat behind him.  
Frank hears FOOTSTEPS approaching. A startled look on his face as his attacker emerges from the gloom. He's hit and staggers towards the wall. The attacker hits him again and again.  
Blood splatters the walls.

10:58:28 - MUSIC OUT - SW24 3m23  
10:58:30 - MUSIC IN - SILENT WITNESS CLOSING MUSIC

cast in order of appearance		
Laura Jennings		Lolly Jones
Michael Trask		Keir Charles
Dylan Trask		Oscar Coleman
Toby Trask		Eiden-River Coleman
Sally Trask		Carryl Thomas
Dr Nikki Alexander		Emilia Fox
Jack Hodgson		David Caves
Dr Adam Yuen		Jason Wong
DI Meredith Hughes		Caroline Sheen
Molly Trask		Ann Mitchell
Simon Morton		Lewis Gribben
Jessica Walker		Lucy Sheen
John Jennings		Bill Blackwood
Patricia Jennings		Sandra Maitland
Frank Johnson		Jack Dearn
Cara Connelly		Rhiannon Jones
Joe Harris		Redmand Rance
Ryan Kelvin		Owen McDonnell
Ron Radford		Patrick Baladi
Donna Johnson		Susan McArdle
Conor Hodgson		Richard Durden
NEXT CARD	NEXT CARD	NEXT CARD
Stunt Co-ordinators		Andy Bennett

Stunt Performers		Bill Davey Stephen Whitley Rob Pavey
Casting Associate Casting Assistant		Seth Mason Rhys Rice
<b>NEXT CARD</b>	<b>NEXT CARD</b>	<b>NEXT CARD</b>
Devised by Forensic Pathology Advisors		Nigel McCrey Peter Dean Stuart Hamilton
Police Advisor Forensic Science Advisor		Callum Sutherland Jo Millington
Deaf Story Advisor BSL Consultant BSL Interpreter		Jenny Sealey Daryl Jackson Dave Shields
Second Unit Director 1st Assistant Director 2nd Assistant Director 3rd Assistant Director Floor Runners		Edward Dick Rob Jones Lucy Gough-Jones Amir Nazempour Hanna Bulatova Lily Ballantyne
Location Manager Assistant Location Manager Unit Manager Location Assistant		David Biswell Ollie Knox Zoran Misevski Hellen Cockburn
Unit Medic Covid Manager Covid UPM Covid Assistant		Colin Mills Marcus Warren Eli Pendlebury Williams Stocks
Script Supervisor		Caroline Elliston
<b>NEXT CARD</b>	<b>NEXT CARD</b>	<b>NEXT CARD</b>
B Camera Operator 1st Assistant Camera 2nd Assistant Camera Camera Trainee Camera Trainee B 1st Assistant Camera B 2nd Assistant Camera Underwater Cameraman Key Grip B Camera Grip		Dan Edwards Ross Onions Rory Hern Catherine Hulme Cordelia Lawler Tom Harding Joaquin Blunt Zac Macaulay Dan Inman Leigh Hempsall
Sound Maintenance Sound Assistant Gaffer		Gareth Hemes Nicola Dale Antony Allen

Best Boy Electricians		Russell Farr Stephen Ring Karl Thomas Robert Gavigan Zoe Williams
Electrical Trainee		
NEXT CARD	NEXT CARD	NEXT CARD
Art Director Standby Art Director Production Buyer Petty Cash Buyer Assistant Petty Cash Buyer Graphic Designer Art Department Assistant Computer Technician Playback Technician		Andrew Piotrowski Steven Robertston Jess Imrie Oliver Reynolds Katie Carr Benjamin Davis Bella Marr Ric Palin Steve Smith
Prop Master Standby Props		Dempsey Cook Kip Walker Ron Sutcliffe Ian Newton Kelvin Cook
Dressing Props		
Construction Manager Standby Carpenter		Antoine Robin David Bilsberry
NEXT CARD	NEXT CARD	NEXT CARD
Costume Supervisor Costume Standbys		Esther Kennerley Charlotte Cutcher Sophie Eaton Molly Fletcher
Make-up Supervisor Make-up Artist Make-up Artist Prosthetics Supervisor		Gary Jordan Samantha Lammond Jessica Sutcliffe Pauline Fowler
Script Editor Assistant Script Editor Script Researcher		Callum Dodgson Martha Julier David Cheung
NEXT CARD	NEXT CARD	NEXT CARD
Production Manager Production Coordinator Assistant Production Coordinator Production Secretary Production Assistant Transport Captain Unit Drivers		Joseph Sharpe Alastair Crees  Céline Ribard Kerynia Meleagros Georgie Evans Derek McPhail Gary Walter Tom Upsdell Greg Manning
Tech Vehicle Co-ordinator		
NEXT CARD	NEXT CARD	NEXT CARD

Financial Controller Payroll Accountant Assistant Accountants		Lucy Drake Caitlin Robbins Marta Tozco Jessica Bradley
Post Production Supervisor Senior Post Producer Dialogue Editor Effects Editor Dubbing Mixer Colourist On-line Editor Additional Music		Steven Forrester Carolynne Philpott Marc Specter Rod Berling Mathew Knights Paul Staples Richard Ellis Matthew James Kelly Harry Peat
NEXT CARD	NEXT CARD	NEXT CARD
Head of Production Production Executive Business Affairs	FOR BBC STUDIOS	Jacquie Glanville David Robbins Ken Timon Hill Harriet Coode Beatrice Raeside
Production Co-ordinator Post Production Co-ordinator		Georgia Fairbank Felicity Wing
NEXT CARD	NEXT CARD	NEXT CARD
Line Producer Casting Director Sound Recordist Make-up & Hair Designer Costume Designer Theme Music Composer Editor Production Designer Director of Photography Story Producer		Menzies Kennedy Andy Brierley CDG Les Honess Carolyn Groves John Lindlar John Harle Nick Holywell-Walker Jesse Parker Jason Carlin Tony Coldwell Nick Lambon
NEXT CARD	NEXT CARD	NEXT CARD
Executive Producers		Lawrence Till Emilia Fox Priscilla Parish Caroline Levy

Executive Producer for BBC Commissioning Executive for BBC		Jo McClellan Nawfal Faizullah
NEXT CARD	NEXT CARD BBC STUDIOS DRAMA PRODUCTIONS for BBC (BLOCKS) <a href="http://bbc.co.uk/silentwitness">bbc.co.uk/silentwitness</a> © BBC MMXXI	NEXT CARD

*10:59:00 -MUSIC OUT - SILENT WITNESS CLOSING MUSIC*

**10:59:00 - END**