

SILENT WITNESS 24  
BLOCK 2  
EPISODE 4  
BAD LOVE  
By SUSAN EVERETT

**CAPTION ON SCREEN: PREVIOUSLY**

*10:00:00 - MUSIC IN - SW24 4mPrev*

**10:00:00 - INT. SWIMMING POOL. DAY**

**LAURA swims through the water**

MEREDITH (VO)

The victim is Laura Jennings

**10:00:03 - INT. SWIMMING POOL. DAY**

**As LAURA prepares to teach her swimming lesson, someone  
Is filming her on their phone.**

MEREDITH (CONT) (VO)

A swimming instructor at the local pool.

**10:00:07 - INT. POLICE STATION DAY**

**MEREDITH turns slowly**

MEREDITH (VO)

Ron Radford was Laura's ex

**10:00:09 - INT. THE LYELL. CONFERENCE ROOM**

NIKKI

And he's the one that abused her?

**10:00:10 - INT. POLICE STATION**

**RON RADFORD stares MEREDITH down.**

NIKKI (VO)

You should have said that he was ex police.

**10:00:12 - INT. THE LYELL. CUTTING ROOM**

**LAURA lays on the slab**

NIKKI

She was pregnant. About 6 weeks.

**10:00:14 - INT. BUS. DAY**

**FRANK reads the front page of a newspaper and looks shocked.**

FRANK (VO)

I'm on an online sperm donor site.

**10:00:17 INT. SUBWAY - NIGHT**

**FRANK walks through an underpass.  
Unaware that there's someone behind him**

FRANK (VO) (CONT)  
I'm doing nothing wrong.

**10:00:19 - INT. DAISYBECK - MAIN AREA - DAY**

**As SIMON dunks MOLLY'S biscuit for her she sneaks another one  
From the plate. SIMON laughs**

MOLLY  
You're my garden angel

**10:00:25 - INT. TRASK'S HOUSE. - NIGHT**

**SIMON is in the TRASKS house and takes a photo of a picture on their fridge.**

**10:00:27 - INT. TRASK HOUSE - NIGHT**

**SIMON Is hiding outside. One of the children spots him, SIMON  
Gestures for him to keep quiet**

**10:00:30 -INT. THE LYELL OFFICE DAY**

**ADAM is standing with a young girl. He introduces her to JACK**

ADAM  
This is Cara

**CARA signs as ADAM translates**

ADAM  
I'm looking for your brother. He's my Dad

**10:00:36 - INT. PRISON - VISITING ROOM - DAY**

**RYAN looks at JACK in astonishment**

RYAN  
A daughter? Would you do a DNA test for me?

**10:00:38 - INT. JACK'S HOUSE. DAY**

JACK  
You don't think she's mine?

CONOR  
You don't know she isn't

**10:00:41 - INT. THE LYELL. CONFERENCE ROOM - DAY**

**MEREDITH looks through LAURA'S year book**

MEREDITH  
Tim Garrick

JACK  
Laura researched the hell out of him. Address, workplace, school

**10:00:47 - EXT. HOUSE. DAY**  
**JACK is outside a boarded up house**

MEREDITH (VO)  
It turns out his wife was reported missing two years ago

**10:00:50 - EXT. GARDEN. NIGHT**  
**ADAM and NIKKI unearth a body wrapped in carpet.**

MEREDITH (VO)  
I think we've found Joanna Garrick

JACK  
There's something else here. Could be another body

*10:00:59 - MUSIC OUT - SW24mPrev*  
*10:00:01 - MUSIC IN - SILENT WITNESS TITLE MUSIC*

**10:01:01 - OPENING TITLES**  
**10:01:07 CAPTION ON SCREEN - EMILIA FOX**  
**10:01:12 -CAPTION ON SCREEN - DAVID CAVES**  
**10:01:17 -CAPTION ON SCREEN - JASON WONG**  
**10:01:27 - CAPTION ON SCREEN - SILENT WITNESS**  
**10:01:31 - BAD LOVE PART 2**  
**WRITTEN BY**  
**10:01:35 - CAPTION ON SCREEN - PRODUCED BY LAWRENCE TILL**  
**10:01:38 CAPTION ON SCREEN - DIRECTED BY DELYTH THOMAS**

**10:01:41 - EXT. GARDEN. DAY**  
**A train goes past on a bridge, we pan down to the TRASK house**

*10:01:45 - MUSIC OUT - SILENT WITNESS THEME MUSIC*

**10:01:53 EXT. TRASK HOUSE. DAY**  
**SALLY TRASK comes out and begins to sort the recycling.**  
**She notices a newspaper headline and takes the newspaper**  
**Back in to the house with her.**

*10:02:02 - MUSIC IN - SW24 4m01+2*

**10:02:10 INT. MORTUARY/VIEWING GALLERY, LYELL CENTRE - DAY**  
**The Post-mortems commence. Meredith watches from the gallery -**  
**as Nikki works on the female. Adam the male.**  
**Adam has a clipboard with a body plan and is sketching on it,**  
**about to start his external examination notes. In the b/g the**  
**APT is preparing his samples and specimens bottles/pots.**

NIKKI

The body of the female is in a state of  
decomposition

**Nikki photographs the shirt. There is a  
tear, like a cut right through it - surrounded by a large  
area of dark brown staining.**

NIKKI (CONT'D)

Evidence of blood stains -  
potential site of entry wound?

**Nikki takes photos  
Nikki focuses on the female's stomach area - finds -**

NIKKI (CONT'D)

Looks like a single stab wound.

**That gets Meredith's interest.**

**Our view shifts past Nikki - across to where Adam is doing a  
Post-mortem on the male body.  
Focusing on the head and face - the front area of which looks  
blackened and charred around the chin, mouth, and what's left  
of the nose. He sees black grid like patterns on the cheek.**

ADAM

We have what appears to be a dark  
patterned mark on the male body's  
face. Possibly a full thickness  
burn.

**Adam peels back what's left of the lips, finds black specks  
caught between two front teeth. Tweezers them out and drops  
them in an evidence tube.**

MEREDITH

What is it?

ADAM

I don't know. If there are any burns,  
residue of carbon?

**NIKKI continues her report on the female body**

NIKKI

In areas beneath the clothing decomposition is slightly delayed.

**Adam looks more closely at the grid marks across the face,  
about an inch apart, that are a slightly different colour.  
He finds similar burnt grid marks across the palm of a hand.**

ADAM (CONT'D)

We have similar patterned marks on the  
right hand.

**10:03:20 - INT. MORTUARY/VIEWING GALLERY, LYELL CENTRE - DAY**

**The bodies are now cleaner. Adam is at the dissection table.**

**With the trachea out of the  
body, he cuts into it and pulls out fragments: tiny black  
flecks. Puts them in an evidence tube.**

ADAM

Dark deposits in the upper airways  
and trachea. I think it's charcoal.

**Nikki cuts the Y section on the  
female. She is surprised to discover an object situated  
several inches above the heart, higher up on the left hand  
side. She cuts it out.  
It's a pacemaker (pulse generator and pacing leads intact).**

NIKKI

She's got a pacemaker. Do we know if Joanna  
Garrick have a heart condition?

**Meredith looks blank - she doesn't know.**

*10:03:59 - MUSIC OUT - SW24 4m1+2*

NIKKI (CONT'D)

So pacemakers store data about heart  
rate and stress patterns - like a  
mini computer. So if this had enough  
memory, it should show all event  
information, up to the point of  
death. Even a time and date.

**Nikki wipes the pacemaker clean and bags it up.**

**10:04:17 -EXT. GARRICK HOUSE, BACK GARDEN - DAY**

**Jack is at the end of the garden, where a pile of junk is  
stored under tarpaulin. He lifts it up - sees oddments  
beneath. Metal wheelbarrow with flat tire, old lawn-mower, a  
cupboard...**

**Jack gets on his mobile - calls Adam.**

JACK

Okay. What am I after?

**10:04:23 -INT. MORTUARY/VIEWING GALLERY, LYELL CENTRE - DAY**

**Adam on his mobile - looking across at the dead man's face -**

ADAM  
Something metal. Like a grid...  
about an inch apart.

Adam moves his mobile, ready to take a photo -

**10:04:27 -EXT. GARRICK HOUSE, BACK GARDEN - DAY**  
A photo of the marks on the dead man's face comes through on Jack's phone. He looks at it, and starts to dig around in the junk. Sees a glint of metal at the back. Reaches in - and retrieves a metal grill.  
Looking closer at it - those grid lines match the pattern on the dead man's face. Jack on his mobile -

JACK  
Like a grill?

**10:04:45 INT. MORTUARY/VIEWING GALLERY, LYELL CENTRE - DAY**  
Adam's mind is racing. He realises -

ADAM  
From a barbecue?

He shares a look with Nikki. Is he right?

**10:04:47 - EXT. GARRICK HOUSE, BACK GARDEN - DAY**  
Jack wrestles with the junk. Pulls out a heavy duty metal BARBECUE that the grill fits on. Remnants of charcoal inside.

JACK  
Mm hmm

**10:04:49 - INT. MORTUARY/VIEWING GALLERY, LYELL CENTRE - DAY**

ADAM  
If he was pushed into it head  
first, burns his face - puts his  
hand out to try to stop it?  
His airways could have swollen.  
Death by inhalation of hot gases?  
Thanks Jack!

Nikki's impressed.

NIKKI  
Nice work

Adam almost swells with pride - glad to have her approval.

**10:05:05 - INT. KITCHEN/DINER, TRASK HOUSE - DAY**

**Sally is looking at the newspaper -  
- as Toby and Dylan draw pictures at the table. Dylan's is an  
angry dinosaur, Toby's could be a cat if you squint. Dylan  
scribbles green crayon all over Toby's 'cat'.  
Toby SQUEALS in annoyance as Dylan ROARS -**

SALLY  
Ssshhh kids! Your Daddy's working.  
You'll give him a headache.

**Michael appears from the next room, with an empty coffee mug.**

MICHAEL  
Who's giving me a headache?

TOBY  
Meeeeeee!

DYLAN  
Meeeeeeee!

**Sally takes her husband's mug, goes to make a refill from the  
coffee machine. As it's heating up - she quietly shows him  
the article with Laura's photo -**

SALLY  
Wasn't she the one from the swimming pool?

**Michael takes the paper off her - looks at it. Dismissive.**

MICHAEL  
No. I don't think so.

**Sally doesn't look convinced.**

TOBY  
Is the man coming back?

MICHAEL  
What man?

TOBY  
The man at the shops.

MICHAEL  
What happened at the shops?

**Sally tenses -**

SALLY  
Somebody helped us with our bags.

That's all. It was nothing.

**Sally hands Michael his coffee - trying to avoid his gaze -  
as Dylan holds Toby's scribbled-over picture up to his dad.**

DYLAN

My dino-saw killed his cat.

MICHAEL

Did he? You be good for your  
Mum now, okay?

**Michael leaves the room, goes back to his study.  
Toby looks at Sally. He won't give up.**

TOBY

I did see the man!

*10:06:08 - MUSIC IN - SW24 4m03*

SALLY

Where?

**Toby points at the patio window.  
Sally's face pales.**

**10:06:20 -INT. SCIENCE ROOM, FORENSICS, LYELL CENTRE - DAY**

The barbecue stands on plastic sheeting as Jack examines its  
metal sides. Shining a light to see fingerprints, he finds  
marks where a hand touched it, and left not just fingermarks, but singed skin.

He carefully lifts this off with a scalpel and forceps - a  
deposit of full thickness skin. That's going to be good for  
DNA... He puts it in a sterilin tube.

Jack checks the charcoal for more deposits. Swabs the metal  
grill bars. Finds residue, looks closer, inquisitive -  
Nikki comes in -

NIKKI

What's cooking?

**Jack bags the sample.**

*10:06:49 - MUSIC OUT - SW24 4m03*

JACK

I'm pretty sure it's human.

NIKKI

Well the Garrick's dental records are in

**Jack's face lights up as he looks past Nikki - to see Cara**

**approaching, an N/S APT behind her. He's surprised by how happy he is to see her.**

JACK

Cara! What you doing here?

**Her face is like thunder. Cara storms in and starts signing at him - angry. Jack is at a loss - (SIGNING IN ITALICS)**

CARA

*When were you going to tell me?!*

JACK

Sorry, Adam?

**Cara thrusts her phone in Jack's face, to show a page she's Googled. The name Ryan Kelvin, his photo, an article on the court case. How he was charged under Sexual Offences Act 2003, section 14 - arranging a meeting with a child under 16**

JACK (CONT'D)

It's not what you think...

**Nikki is powerless to help. Adam enters - sees Cara signing -**

CARA

*He's a paedophile!*

**Adam's at a loss, not knowing the paedophile sign. CARA spells it out for him**

ADAM

(confused)

Paedophile? Who's a paedophile?

**Embarrassed, Jack tries to explain, as Adam signs for Cara -**

JACK

Oh my God, no, no, no. She thinks Ryan's a paedophile.

He's not. He's not. No. It's complicated.

He arranged

for another man to have sex with

a fifteen year old girl

ADAM

(Signing)

*He's not. He helped another man to have sex with a girl. She was 15.*

**Adam is uncomfortable signing. It's excruciating for Jack.**

CARA

*What happened to the girl?*

ADAM

What happened to the girl?

**Cara focuses on Jack. Almost scared to know the answer. For the first time - she can read his lips perfectly.**

JACK

(speaks clearly)

She died.

*10:07:48 - MUSIC IN - SW24 4m04*

**You can tell by the upset on Cara's face that she understood. But the rest of what Jack says is a blur to her.**

JACK (CONT'D)

It wasn't Ryan - but it happened  
because of him.

ADAM

(signing)

*It wasn't Ryan, but it happened  
because of him.*

CARA

*(emotions brewing)*

*I never want to meet him! Who wants  
a father like that? He's scum!*

ADAM

I never want to meet him. Who wants  
a father like that?  
(awkward)  
He's scum.

CARA

*Scum!!*

**Cara storms out. Awkward, Nikki and Adam watch Jack chase after her - shouting - even though it's pointless.**

JACK

Cara! Cara!! Please...

**She turns and tries to shake him off**

JACK

I didn't know how to tell you!

**He steps closer - but she turns her back on him. He's gutted.  
He wants to reach out to her - but dare not.**

JACK (CONT'D)  
I'm sorry.

**Cara struggles not to cry and storms off**

**10:08:28 - INT. VIEWING GALLERY, LYELL CENTRE - DAY  
Meredith is in for a briefing. There is tension in the room.  
Adam keeps looking at Jack. It doesn't help that Adam has a  
coffee mug with World's Greatest Dad on it. Jack looks at it -  
feels like it's taunting him.  
Nikki has new information -**

*10:08:30 - MUSIC OUT - SW24 4m04*

NIKKI  
Our female victim's most likely cause of death  
was the penetrating wound to the  
abdominal aorta. As far as we can tell, given  
the condition of the uterus, her ??? meaning she hasn't given  
birth - which fits with Joanna  
Garrick's medical records of 3  
failed rounds of IVF... But -  
(and here it is...)  
- there's no mention of a pacemaker  
or any issues with her heart.

MEREDITH  
So it's not her

NIKKI  
Well, I couldn't initially say that  
for sure. There's always the  
possibility that a pacemaker was fitted  
in an emergency, maybe the hospital  
didn't forward the information. But  
the Garrick's dental records just came in -  
this is an x-ray of our female victim and this the male.

**Nikki clicks onto the X-rays of the 2 bodies heads on the  
lightbox/viewing screen. Meredith, Jack and Adam watch -  
Nikki over-lays an image of Joanna Garrick's dental X-rays,  
showing the fillings in her teeth. They don't match up.**

NIKKI (CONT'D)  
That's not Joanna Garrick.

**She over-lays Tim Garrick's dental X-ray next. No match.**

NIKKI (CONT'D)  
And he's not Tim Garrick either.

MEREDITH  
Then where are the  
Garricks? Why was Laura at their house?  
(looks to the bodies in  
the mortuary)  
And who are they?!

NIKKI  
We don't know but

**Nikki brings up a picture on the viewing screen - the clean  
PACEMAKER. Manufacturer, type and serial number engraved on.**

NIKKI (CONT)  
Every pacemaker has an individual  
serial number, it's usually on the  
patient's files. I've contacted the Danish  
manufacturer to find out which hospital  
it went to. We'll find out who she  
was- and that should help with him.

**Meredith looks through the glass, focuses on the bodies -**

MEREDITH  
(baffled)  
Thank you. How can no-one miss them?

**Her phone rings and she steps in to the corridor to answer**

MEREDITH  
Right. I'm heading back now...  
(listens, serious)  
When was this?

**NIKKI, JACK and ADAM are finishing up and chatting**

NIKKI  
She's a teenager. She'll come round

JACK  
Ryan doesn't want to meet her,  
Cara doesn't want to meet him.  
She can go back to where she came from  
and we'll never see her again. Problem solved

NIKKI  
She's family

JACK  
I didn't even know she existed until a few days ago.  
It's fine.

MEREDITH  
... Really?  
(looks directly at Adam)  
Adam? You're a Forensic Medical Examiner?

ADAM  
Yes. What's going on?

MEREDITH  
Frank Johnson's been attacked.

JACK  
Frank the Wank?

MEREDITH  
Yeah. They've just identified him  
(to Adam)  
You ready?

**Meredith and Adam leave together. Jack gives Nikki a look.**

JACK  
Is there nothing he can't do?

**10:11:02 - INT. DAISYBECK. MAIN ROOM**  
**SIMON walks through the busy day room and sees that MOLLY's  
Chair is empty.**

*10:11:08 - MUSIC IN - SW24 4m05*

**10:11:13 INT. MOLLY'S ROOM, DAISYBECK NURSING HOME - DAY**  
**Molly is sitting up on bed, looking tired  
and poorly. A blood pressure monitor cuff is on her upper arm  
- as Mrs Walker takes a reading. It's around 150/90mmHg  
Simon watches from the doorway, concerned -**

MRS WALKER  
Your blood pressure is rather high,  
Molly. We need to keep an eye on  
that - don't want you having  
another stroke. Dr Renn  
prescribed antibiotics for the UTI.  
Make sure you keep drinking plenty of  
liquids. Or you'll end up in  
hospital again.

MOLLY

Don't like your... bedside...

MRS WALKER  
Keep talking around the subject,  
Molly. The words will come.

MOLLY  
(tries to find the word)  
Table.

MRS WALKER  
(To Simon)  
Make sure she drinks enough

**Molly looks hurt that she's being spoken about but not to**

MOLLY  
I'm... still... here.

**Simon's tension builds - aware of the implications if Molly  
deteriorates further.**

MOLLY (CONT'D)  
My Bonnie boy. My chick-a-dee...  
I want my Bonnie Boy

**Simon gets her a drink and offers it to her**

MOLLY (CONT'D)  
Not now. I'm... kerplunk.

**He tries to put on a smile to show she'll be okay.  
But his eyes say different.**

**10:12:21 - INT. INTENSIVE CARE, HOSPITAL - DAY**

**Adam and Meredith find Frank in a coma, on a ventilator, with  
life threatening injuries. Part of his head has been shaved  
where he's been operated on, the wound now covered in gauze.  
His face is a mess, with a black eye and broken nose.  
Adam looks at Frank's notes at the end of the bed -**

*10:12:24 - MUSIC OUT - SW24 4m05*

ADAM  
Broken ribs. Skull fracture,  
extradural haemorrhage. Acute bleed  
between the dura mater and the  
skull. They operated to relieve  
intracranial pressure.  
The artery on the side of his brain  
was bleeding. He could have died.

MEREDITH  
Does he have any brain damage? Is he  
Gonna wake up?

ADAM  
I don't know.

*10:12:51 - MUSIC IN - SW24 4m06*

**10:12:55 EXT. UNDERPASS - DAY**

The area where Frank was attacked has been cordoned off,  
though some of the crime scene tape is already broken.  
The graffiti covered wall has an extra layer of colour - red.  
Blood sprayed against it, like a Jackson Pollock painting.

**10:13:06 INT. INTENSIVE CARE, HOSPITAL - DAY**

Adam carefully peels back Frank's hospital gown to take  
photos of his injuries. Extensive bruising and strike marks  
on his torso.

**10:13:14 EXT. UNDERPASS - DAY**

JACK takes photos of the scene and of blood spatter patterns, using scales.  
They are quite spectacular, indicating a brutal attack - with  
impact spatter visible trailing across the wall.

**10:13:18 INT. INTENSIVE CARE, HOSPITAL - DAY**

Recording his findings into his recorder -

ADAM  
Significant bruising on the torso.

**10:13:20 - EXT. UNDERPASS - DAY**

JACK takes out pots and tools to collect evidence. He rolls a  
Swab in the blood

**10:13:24 -INT. INTENSIVE CARE, HOSPITAL - DAY**

Adam shines his LED torch, using a blue wavelength light. It  
makes the bruises even more visible, revealing parallel lines  
of bruising with skin undamaged between it -

ADAM (CONT'D)  
distinct tramline bruising,  
which occurs when struck with a  
cylindrical object -

MEREDITH  
Like an iron bar, or a bat?

**10:13:34 EXT. UNDERPASS - DAY**

JACK snaps photos of the walls which are covered in bloody  
Handprints

**10:13:37 - INT. INTENSIVE CARE, HOSPITAL - DAY**

Adam raises Frank's arms - yet more deep blue bruising -

ADAM

Same on the arms  
suggesting defensive action.  
Probably trying to protect his head  
and face.

**10:13:43 EXT. UNDERPASS - DAY**

Jack takes more photos of the wall, when he looks at the photo  
He sees something and moves closer

**10:13:49 INT. INTENSIVE CARE, HOSPITAL - DAY**

Looking closer, Adam spots something on Frank's arm, beneath  
the skin, by a dried spot of blood.

**10:13:52 - EXT. UNDERPASS - DAY**

JACK sees something in a partial boot print,  
visible in blood on the ground, now congealed.  
He scrapes at it with tweezers

**10:13:55 - INT. INTENSIVE CARE, HOSPITAL - DAY**

ADAM looks at Frank's arm and extracts some  
Small shards of wood

**10:14:00 EXT. UNDERPASS**

JACK finds thin shards of wood, that appear to have snapped off  
a longer piece, a short distance from the wall.

**10:14:04 - INT. INTENSIVE CARE, HOSPITAL - DAY**

Close up of Frank's horrific injuries

**10:14:07 INT. CORRIDOR BY ICU, HOSPITAL - DAY**

Meredith sees Donna Johnson sitting on a plastic chair,  
looking dazed. She goes to join her.

MEREDITH

Mrs Johnson? We met before.

*10:14:14 - MUSIC OUT - SW24 4m06*

Donna looks up at her, barely taking this in.

MEREDITH (CONT'D)

I'm sorry about Frank. Is there  
anything you can tell me, about the

night he was attacked?

DONNA  
I've already spoken to the police.

MEREDITH  
I'm taking over the investigation now

DONNA  
He went to work. He didn't come  
back.

MEREDITH  
Were you at home? Was anyone with  
you?

**Donna can't tell that Meredith is pushing for an alibi.**

DONNA  
Rocco.

MEREDITH  
The dog?

**Something's bubbling up inside Donna...**

DONNA  
I got into the shed.  
I know what he was doing.

**Meredith looks at her. Is this a confession? Tears brewing in  
Donna's eyes.**

DONNA (CONT'D)  
He lied to me, all this time.  
he said he didn't want kids.  
But look what he's done!

**10:14:59 INT. INTENSIVE CARE, HOSPITAL - DAY**  
**Adam has finished with Frank. He snaps his latex gloves off.**  
**Meredith comes in with Donna, who is upset. It looks like she**  
**is going to sit by Frank's side. Instead, Donna rushes towards**  
**Frank and is grabbed by Adam**

DONNA  
You bastard! I hope you die!! You bastard

**10:15:27 INT. SCIENCE ROOM, LYELL CENTRE - DAY**  
**Meredith is with Jack, Nikki and Adam. Jack shows them images**  
**of blood spatter patterns on his computer.**

JACK

Blood spatter patterns show  
multiple blows - a dozen plus.  
This wasn't a quick smash and grab.  
I found  
shards of wood, which I've  
identified as Ash - commonly used  
for baseball bats.

ADAM

That fits with the tramline bruising.

JACK

And look here -

**Jack leads them to a microscope to show what he's working on.  
Shards of wood - and the piece extracted from Frank's skin.  
It's the same kind of wood.**

JACK (CONT'D)

It matches the splinter from under  
Frank's skin. I found a slice of  
what could be leather, snagged on a  
wood fragment - possibly from a  
glove.

**Jack shows them a thin slice of dark material, stored in a  
plastic pot.**

JACK (CONT'D)

Waiting for results on any usable  
DNA.

NIKKI

Frank's attacker would be highly  
bloodstained. You'd think someone  
would notice?

MEREDITH

Not if you know what you're doing.  
He's come  
prepared, evaded CCTV. Radford  
knows how people get caught.

NIKKI

You think Ron Radford did this?  
But there's no evidence to support that yet

JACK

I thought he was in custody?

MEREDITH

He got bail. And he's got an alibi -  
cozying up with his girlfriend.

(a beat)

She's lying. This is no random  
mugging. Ron was obsessed with  
Laura - and Frank was the man who got her pregnant

JACK

But he doesn't know that!  
Or anything about Frank.

MEREDITH

Wanna bet?

ADAM

It could be a coincidence?

MEREDITH

I don't trust coincidences.

NIKKI

Or you don't trust your team?

**Meredith reddens. That's the truth.**

MEREDITH

I think someone tipped him off.  
I just can't prove it.

*10:16:38 - MUSIC IN - SW24 4m08*

**Jack and Nikki share a look. Not paranoia - but conspiracy?  
Meredith is genuine. They know that now.**

**10:16:41 EXT. LONDON. - SUNSET**

**Establisher**

**10:16:50- INT. LIVING ROOM, JACK'S HOUSE - NIGHT**

The room is littered with packing boxes. Jack is on the sofa,  
trying to rescue smashed china from a box. Putting 5 or 6  
pieces of what used to be a fruit bowl onto the coffee table.  
Bottle of Bushman's Irish whiskey beside him - Jack's getting  
smashed himself. He empties his glass and pours yet another.  
Drinks it. Troubled.

Eyes closing, Jack's on the edge of sleep when his mobile  
RINGS. He's tempted to ignore it - growls - then sees Cara's  
name on the screen. He answers -

No sound the other end. It's a video/Facetime call. He sees  
Cara's distressed face. She blurs out of shot as she moves -

JACK  
Cara!

**10:17:40 EXT. BACK STREET, LONDON - NIGHT**  
Cara is lost and upset, in a dark, dodgy street. Apart from  
ROWDY BLOKES in the distance, there's no-one around.  
She's drunk, wobbly and vulnerable. Puts her hand against a  
wall to steady herself, on the verge of tears.  
She tries to sign one handed in to the phone.

MAN  
Come on love. We're having a party at my place. Come back to my place

**10:17:43 -INT. LIVING ROOM, JACK'S HOUSE - NIGHT**  
Jack sees Cara's face on his screen -  
He can sense her fear.

JACK  
Where are you? I

**10:17:46 EXT. LONDON STREETS. NIGHT**  
CARA tries to communicate, she signs. We see JACK on  
Her phone

JACK  
I don't know what that means

**10:17:50 INT. LIVING ROOM, JACK'S HOUSE - NIGHT**

JACK  
Cara!

The picture cuts out. Jack is even more worried now. He makes  
a call on his mobile. He's jittery until it's answered -

JACK (CONT'D)  
I need your help.

**10:18:10 INT/EXT. ADAM'S CAR, STREET, NEAR JACK'S HOUSE - NIGHT**  
Jack is in the passenger seat. Adam driving.  
JACK doesn't look thrilled to need ADAM's help

**10:18:20 EXT. BACK STREET. LONDON. NIGHT**  
CARA is wandering the streets. Drunk and unhappy

**10:18:26 INT/EXT. ADAM'S CAR, STREET - NIGHT**

JACK  
She's upset. I think she's drunk

ADAM  
Get upset, get drunk. That's something you have in common

**JACK gives him a filthy look**

ADAM (CONT)  
Just saying

JACK  
Can't you go any faster?

ADAM  
Where to?

JACK  
My grandmother drives faster than you

ADAM  
Get her to find a street sign - and  
take a picture

**Jack texts instructions on his phone**

JACK  
Yeah, yeah, yeah

**10:18:46 EXT. BACK STREET, LONDON - NIGHT**  
Cara's phone VIBRATES as Jack's message arrives. She's crying  
now, tries to focus to read it - She looks around for a road sign

**10:18:55 INT/EXT. ADAM'S CAR, RESIDENTIAL STREET - NIGHT**  
Jack is on tenterhooks, waiting for a reply -  
A message comes through: a picture of a street sign -

JACK  
Got it!

ADAM  
Where is she?

JACK  
Addlesham Road, just off the high street

**10:19:01 EXT. BACK STREET, LONDON - NIGHT**  
Cara waits under the road sign. Upset and disorientated

**10:19:06 INT/EXT. ADAM'S CAR, STREETS, APPROACHING BACK STREET - NIGHT**  
Adam drives, as an anxious Jack peers out of the car window,  
searching for the right road.

JACK

Thank you for this.

ADAM

That's okay. What are friends for?

**Friends? Jack looks at Adam - who gives a cheeky grin.**

ADAM (CONT'D)

I'm growing on you.

JACK

Yeah. Like a rash.

**Jack sees a lone figure underneath a lamppost.**

JACK (CONT'D)

Is that her?

ADAM

Where?

JACK

See! Yeah. Pull in. Pull over

**It's Cara.**

**10:19:29 INT. BATHROOM, JACK'S HOUSE - NIGHT**

**Jack gently holds Cara's hair out of her face as she throws  
up in the toilet.**

**Conor appears in the doorway in his dressing gown - baffled.**

*10:19:34 - MUSIC OUT - SW24 4m08*

**Jack walks off, then he comes back with a spare toothbrush**

JACK (CONT)

This is Cara. She's not very well.

**Conor stares at Cara, trying to take things in.  
She notices Conor. Looks back to Jack, quizzical.**

JACK (CONT'D)

(speaking clearly)

Cara. This is your Grandad. Your Grandad.

**He starts to spell G.R.A.N.D- in the air but she's already  
got it. Cara and Conor lock eyes. Taking each other in.**

JACK

Here's a toothbrush

**Nauseous, Cara turns away to be sick again.**

CONOR  
Christ.

JACK  
There's more. There's always more

*10:20:17 - MUSIC IN - SW24 4m09*

**10:20:17 -INT. SIMON'S FLAT, BLOCK OF FLATS - EVENING**

**Simon is in his flat. He's not got many possessions, just the basics. He 's looking at a photo and comparing it to the one he took of the photo on the Trask's fridge.**

**He can hear the gang of kids who bully him, LAUGHING outside.  
Simon looks out of his front window. Spots the gang, trying to steal his scooter. Cutting the chain with bolt cutters.  
Anger starts to build on his face. He can't take any more.  
He picks up a bat and heads out**

**10:20:45 EXT. ESTATE, BLOCK OF FLATS - EVENING  
Gang Leader is on Simon's scooter and gets it started**

GANG LEADER  
Yay!!!

**- Simon strides across the dog shit covered waste-ground towards the gang. Gripping a cricket bat in his hand.  
The gang see him - and LAUGH, amused.**

GANG LEADER (CONT'D)  
Come on then

**Simon keeps coming towards them at the same pace. He starts swinging the bat.  
The gang laugh and the leader starts to head off on his bike,  
When Simon smacks him across the bat and he and the bike go flying.**

GANG  
Oh my God are you alright.

**The gang gather round the leader  
Simon promptly heads back towards the flats, the cricket bat still in his hand. Almost dazed by his own actions.  
The Gang Leader whimpering under the scooter, trying to push it off his leg. A couple of the gang try to lift it, but he snarls at them - spitting blood.**

GANG LEADER  
Go on - GET HIM!! I'll get you for this Simple

**SIMON runs**

**10:21:21 INT. BLOCK OF FLATS**

**Simon runs down the corridor**

**10:21:24 INT. SIMON'S FLAT, BLOCK OF FLATS - EVENING**

**Simon locks the front door and puts the bolt on.**

**10:21:27 INT. BLOCK OF FLATS**

**The gang arrive in the corridor seconds after him and start banging on the door**

**10:21:29 INT. SIMON'S FLAT. BLOCK OF FLATS**

**Simon is shaky. Listening to them banging on his door**

**GANG**

**You're dead. You're dead. Get you later**

**SIMON sits on his bed, Head in hands**

**Then a loud BANG! An EXPLOSION outside.**

**Simon looks out the window. Sees his scooter on fire on the waste ground.**

**Simon is frozen on the spot.**

**10:22:09 EXT. BLOCK OF FLATS - NIGHT**

**The gang stand around Simon's burning bike.**

**Delighted with what they've done**

**10:22:12 INT. BLOCK OF FLATS - NIGHT**

**SIMON backs away from the window. Devastated**

*10:22:21 - MUSIC IN - SW24 4m10*

*10:22:26 - MUSIC OUT SW24 4m09*

**10:22:27 EXT. LONDON. DAY**

**Morning, the city is waking up**

**10:22:32 INT. OFFICE, LYELL CENTRE - DAY**

**Nikki has CT scans of the woman's skull on her computer.**

**Using a 3D graphics programme, the skull evolves into facial features, creating a likeness of how she could have looked.**

**Adam watches as Nikki adds in the colour of her hair and eyes**

**NIKKI**

**This is my reconstruction of the unknown woman.**

**The data came in from the pacemaker with a**

**Time and the date of death. Died two years ago**

**On the 13th April. I used phenotypic DNA testing for hair and eye colour.**

**The woman's face seems to come alive.**

ADAM

So that's our mystery woman?

NIKKI

Whoever she was...

**10:22:56 INT. LIVING ROOM, JACK'S HOUSE - DAY**

**Jack comes in to the living room where Cara is asleep.**

**He turns the light on**

**Cara's eyes flicker open as she wakes. She's unsure where she is - until she sees Jack. He holds up his mug and taps it.**

*10:23:04 - MUSIC OUT - SW24 4m10*

JACK

Coffee?

**Cara turns her nose up, hung-over. No. She reaches for the nearby glass of water, takes a sip. There's a knock and Conor comes in - looking at Cara like she's a zoo exhibit. She sees him, grins. Conor smiles back, almost overwhelmed.**

CONOR

Morning.

JACK

Morning

**CARA signs something and they shrug at each other  
, not knowing what she's said.**

**Cara notices the broken fruit bowl on the table beside her.**

JACK

Yeah. It belonged to your Grandmother

**She fits the pieces together. Gives Jack an enquiring look,  
points at the broken bowl and then to herself.**

JACK

You want it?

**He gives a thumbs up. Puzzled as to why she wants it, but hey**

JACK (CONT'D)

Go for your life

CONOR

A little magpie, that one.

**Jack has a photo of Ryan and Aoife.**

JACK

Cara? Cara? Your Mum, your Mum?  
I should call her.

*10:24:01 - MUSIC IN - SW24 4m11*

**He makes a phone sign with his hand  
Cara pulls a face and shakes her head. No way.  
She takes the photos from Jack, intrigued. She turns to one of  
Conor and the boys when they were little. She points at the man  
And then at Conor. He laughs in agreement. She then points  
At one of the boys and at Jack**

JACK

The other one

**She puts the photos down and a more recent one of RYAN  
Falls out.**

CARA

Is that my Dad?

**And even though Jack doesn't understand her sign language, he  
can tell what she's asking.**

JACK

Yeah. That's your er.. That's Ryan.

**Cara is torn, not knowing how to feel about him. Conor looks  
at Jack. Concerned.**

**10:24:45 EXT. JACK'S HOUSE - DAY**

**Jack and Conor say goodbye to Cara at the front door as she  
sets off with her rucksack on her back. An adventurer. She hugs  
Jack and Conor looks concerned. She heads off. Conor  
and Jack watching after her.**

CONOR

You be careful. Someone's gonna get  
hurt.

**10:25:19 INT. BATHROOM, JACK'S HOUSE - DAY**

**The new toothbrush Cara used is in a holder on the sink.  
Jack gets the toothbrush and bags it up - like a sample.**

**10:25:36 INT. ENQUIRY DESK, DIFFERENT POLICE STATION - DAY**

*10:25:37 - MUSIC OUT - SW24 4m11*

**Sally is at the front desk with Toby and Dylan. She's tense.  
Spinning that loose wedding ring around her finger. A sense  
she needs to get something off her chest, but can't.  
The male DESK SERGEANT tries to glean from her what she wants**

DESK SERGEANT  
OK. How can I help you?

SALLY  
(reticent)  
I'm worried someone's been in my garden. Or my  
house.

DESK SERGEANT  
Can I get a description?

**Sally is uncomfortable - realising she shouldn't be here.**

SALLY  
Sorry. No. I didn't see anyone.

TOBY  
I did. I think it was a ghost.

**Dylan makes a face at Toby.**

DYLAN  
You're lying!

TOBY  
No I'm not. Tell him Mummy

SALLY  
I think... I should

**Sally feels his gaze on her. Could she?**

DESK SERGEANT  
We could start with your name?

SALLY  
... Sally.

*10:26:09 - MUSIC IN - SW24 4m10b*

**Saying the name aloud unsettles her.  
The Desk Sergeant is waiting to write down Sally's surname -**

DESK SERGEANT  
Sally what?

**Sally is flustered, emotions brewing. Perceptive, the Desk Sergeant recognises her vulnerability. A cry for help?**

*10:26;17 - MUSIC OUT - SW24 4m10b*

DESK SERGEANT (CONT'D)  
Is there something you'd like to  
talk about? Without the children? Maybe to a female  
officer?

**Sally looks like she's going to break -**

SALLY  
I'm sorry... I shouldn't have come.  
This has been a mistake.

**She pulls the children close to her, and quickly leaves.**

SALLY  
Let's go

**10:26:35 INT. CORRIDOR LONDON POLICE STATION - DAY**  
**Meredith has just arrived back. Jack's call comes in on her  
mobile -**

MEREDITH  
Jack

**10:26:40 INT. LYELL. MAIN OFFICE - DAY**

JACK  
I'm gonna make your day

**10:26:42 INT. POLICE STATION. CORRIDOR - DAY**  
**Jack on the phone -MEREDITH walks in to her office**

JACK (On Phone)  
The results on the slice of leather  
from the wood in Frank's attack.  
There were skin cells on the  
underside. We got a DNA match.

**10:26:49 - INT. THE LYELL. MAIN OFFICE - DAY**

JACK (CONT'D)  
(relishing this)  
It's Ron Radford.

**10:26;51 INT. POLICE STATION - MEREDITH'S OFFICE**

**Meredith can't hide the delight on her face.**

JACK (on phone)  
You were right

**10:26:55 - EXT. GOLF COURSE, SOUTH MIDLANDS - DAY**

**Meredith's car arrives, accompanied by a marked Police car.  
Meredith marches towards the 18th hole, where Ron is playing  
with his GOLF BUDDIES. POLICE OFFICERS follow behind her.**

**As Ron takes a shot, he sees them approaching.  
Meredith's confidence growing with every stride -**

MEREDITH  
Ronald Radford, I am arresting you  
on suspicion of Grievous Bodily  
Harm -

RON RADFORD (OVER MEREDITH)  
Yeah. Of who? This is  
nonsense!

MEREDITH (CONT'D)  
You do not have to say  
anything. But it may harm  
your defence if you do not  
mention, when questioned,  
something which you later  
rely on in Court.

**Humiliated in front of his golf buddies - Ron simmers with  
rage as Meredith snaps handcuffs onto his wrists.**

MEREDITH (CONT'D)  
Anything you do say, may be given  
in evidence.

RON RADFORD  
Yeah I know this bit

MEREDITH  
Do you understand?

RON RADFORD  
Yeah I understand. Who?

MEREDITH

Frank Johnson.

RON RADFORD

Never heard of him. You're setting  
me up aren't you -she's setting me up

**Meredith brings up photos of Frank's injuries on her mobile -  
and pushes it under Ron's nose for him to see.**

MEREDITH

We're looking at GBH at the very  
least - but I'm gonna push the CPS for  
attempted murder. Mike!

RON RADFORD

You're talking rubbish. I don't  
know the man.

MEREDITH

But you knew he was being  
investigated in connection with  
Laura's murder?

RON RADFORD

Was he? Well, if that's the case,  
and he's guilty - then I'm glad he  
was attacked. I'd like to buy that  
man a drink. When this -  
(can't hide his distaste)  
- Frank - comes round, will gonna  
charge him? Are you up to it?

MEREDITH

If - Frank Johnson recovers, then no -  
(keeping calm)  
But if he dies, then you'll be  
charged with murder.

**Ron doesn't look so cocky now.**

**Meredith can feel the tables turning. She's in total control.**

MEREDITH (CONT'D)

Full disclosure. We found your DNA  
at the crime scene.

RON RADFORD

You're loving this, aren't you?

**Meredith tries not to react. She keeps eye contact with Ron.  
Meredith's mobile RINGS. She sees caller ID. The hospital.  
Meredith steps away to take the call - leaving Ron to be led**

off by an Officer and taken to the Police car.  
She answers her phone -

MEREDITH  
Hello  
(listens, concerned)  
Frank Johnson?  
What time was this?...

*10:27:57 - MUSIC IN - SW24 4m12*

Meredith ends the call. It's hard to tell if it was good or bad news. She's conflicted, and hates that. But ultimately - she's relieved.

**10:28:01 INT. INTENSIVE CARE, HOSPITAL - DAY**

The curtain around Frank's bed is drawn back and Donna comes in  
A battered Frank is now conscious and out of danger - though he can barely move.  
She's emotionally exhausted. She doesn't know if she wants to reach out to him or not. Or if she can forgive him.  
Frank locks eyes with her. Almost pleading.  
Maybe, just maybe - they might be okay.

**10:28:20 INT. POLICE STATION. HOLDING CELLS - DAY**

RON RADFORD, is led in to a cell. MEREDITH behind him.  
He gives her a filthy look and she shuts the cell door.

**10:28:39 INT. LIVING ROOM, JACK'S HOUSE - EVENING**

Jack is sorting out his packing boxes when his mobile RINGS. An unknown number.  
Answers, curious -

*10:28:41 - MUSIC OUT - SW24 4m12*

JACK  
Hello?

RYAN (on phone)  
Jack? It's me.

JACK  
Ryan?

**10:29:01 INT. PAY-PHONE AREA, PRISON -EVENING**

Ryan is on a pay-phone. Sounds of inmates in the distance.  
Jack listens to Ryan - surprised to hear from him.

RYAN (CONT'D)  
I've been thinking about Cara.  
And I'd really like to meet her.

**10:29:10 INT. STAIRS JACK'S HOUSE -NIGHT**

**Jack sits down on the stairs.**

**He doesn't know whether to be supportive or defensive -**

JACK

Right, you said you didn't want to.  
As soon as I told you she was deaf you...

**10:29:20 INT. PAY-PHONE AREA, PRISON -EVENING**

RYAN

It wasn't that! I swear to you.

**10:29:22 INT. STAIRS JACK'S HOUSE -NIGHT**

**Jack waits**

**10:29:25 INT. PAY-PHONE AREA, PRISON -EVENING**

RYAN (CONT)

(admits it)

Okay. Maybe I was scared. It was a bit of  
shock, you know.

**10:29:30 INT. STAIRS JACK'S HOUSE -NIGHT**

RYAN (CONT) (ON PHONE)

I just needed time to  
get my head around it all...

**Jack listens -**

**10:29:35 INT. PAY-PHONE AREA, PRISON -EVENING**

RYAN (CONT'D)

If Aoife says she's mine, she's  
mine. Even if she was unfaithful -  
that doesn't mean I'm not the  
father

**10:29:42 INT. JACK' S HOUSE. STAIRS**

**Jack puts his head in his hands as he listens to his brother**

*10:29:42 - MUSIC IN- SW24 4m13*

RYAN (CONT)

I don't need a DNA test.

**10:29:46 INT. PAY-PHONE AREA, PRISON -EVENING**

RYAN (CONT)

I

just need a second chance.

**10:29:48 INT. JACK' S HOUSE. STAIRS**

RYAN (CONT)

This has  
happened for a reason. Cara, now.

**This is painful for Jack - more than he expected.**

**10:29:54 - INT. PAY-PHONE AREA, PRISON -EVENING**

RYAN (CONT'D)

I think we need each other.  
(honest)  
I need her.

**10:30:01 -INT. JACK' S HOUSE. STAIRS**

**This is torture for Jack**

**10:30:04 -INT. PAY-PHONE AREA, PRISON -EVENING**

RYAN (CONT)

(can't help smiling)  
I've got a daughter, Jack!

**10:30:07 -INT. JACK' S HOUSE. STAIRS**

**Conor steps into the room and they lock eyes.  
Jack is increasingly awkward, he needs to tell Ryan something**

JACK

Yeah um. Ryan - I'm sorry... I didn't mean  
for it to happen, but... I um...

**10:30:21 INT. PAY-PHONE AREA, PRISON -EVENING**

RYAN

What is it?

**10:30:22 INT. JACK' S HOUSE. STAIRS**

**Jack bottles it. He can't tell him the real truth.**

JACK

Cara knows you're in prison.  
She doesn't want to see you.

**10:30:29 INT. PAY-PHONE AREA, PRISON -EVENING**

RYAN

Why did you tell her?

**10:30:32 INT. JACK' S HOUSE. STAIRS**

RYAN (CONT) (ON PHONE)  
I get out  
soon -

**10:30:36 INT. PAY-PHONE AREA, PRISON -EVENING**

RYAN (CONT)  
she didn't need to know! If  
I could have met her first, tried  
to explain... She'll hate me now!

**10:30:42 - INT. JACK' S HOUSE. STAIRS**

JACK  
Ryan, listen - I didn't tell her!

**Ryan is raw with emotion -**

RYAN (ON PHONE)  
I wouldn't be in here

**10:30:45 - INT. PAY-PHONE AREA, PRISON -EVENING**

RYAN (CONT)  
if it wasn't  
for you! I had a life! A woman I  
loved. I lost everything -

**10:30:51 - INT. JACK' S HOUSE. STAIRS**

RYAN (CONT) (ON PHONE)  
and now  
I've lost her too!

**10:30:54 - INT. PAY-PHONE AREA, PRISON -EVENING**

RYAN (CONT)  
(he's had it)  
I never want to  
hear from you again.

**Ryan slams the phone down.**

**10:30:58 -INT. JACK' S HOUSE. STAIRS**

JACK  
Ryan? Ryan?  
**Jack's phone goes dead. He is both saddened and frustrated.  
The look on Conor's face shows he knew this would be trouble.**

**10:31:18 EXT. LONDON. DAY**  
**Establisher**

**10:31:23 INT. OFFICE, LYELL CENTRE - DAY**

10:31:24 - MUSIC OUT - SW24 4m13

**Jack swipes his card and let's himself in.  
Nikki comes out of the kitchen and follows him in to the office**

NIKKI

'God morgen!'. Or is it 'god  
eftermiddag'?

**Jack looks at her like she's speaking Danish. Which she is.**

NIKKI (CONT'D)

We have our dead woman's name.  
Sally Trask.

JACK

That doesn't sound very Danish.

ADAM

It isn't. She's from here.

**Nikki brings up the medical records she's been sent on her  
computer screen -**

NIKKI

Her  
pacemaker implantation wasn't an  
emergency - it was a scheduled  
operation. Private, and paid for.

JACK

Why would you go to Denmark to pay  
for an operation you could have  
free on the NHS?

ADAM

That's what I said.

NIKKI

Yes, it is rather unusual.

JACK

What was wrong with her heart?

NIKKI

According to the Danish hospital report.  
Sick sinus syndrome. Irregular  
heartbeat. When we thought the body  
was Joanna Garrick's I pulled up her medical records.  
And the odd thing is, they're almost identical.  
Both the same age, both had repeated failed attempts at  
IVF

**Nikki pulls up Joanna Garrick's files to compare -**

NIKKI (CONT'D)

The lengths they went to, to have a  
family.... Poor Sally. You go  
though all that, and then you end up dead on  
a slab - with nothing.

ADAM

Marie fell pregnant straight away  
with ours. I just have to look at  
her and - boomph!

**His phone rings Adam leaves, feeling cocky.  
Jack watches him go, amused.**

JACK

He's got super sperm.

**A grin between them. Then - more serious -**

JACK (CONT'D)

What do you think about the having kids thing?

**Nikki is uncomfortable. It's not like him to get so personal.**

NIKKI

I try not to think about it.  
(remembering)

I remember joking with Harry once that  
I'd end up a dried up old prune - and 10 years later, it's  
Not so funny. I don't know. Work, life and  
Before you know it you're a hundred  
Years old and growing facial hair

JACK

I think you'd look good with a ginger beard.

**A smile - the tension lifted.  
Jack's mobile BEEPS. A text from Cara -**

JACK (CONT'D)

It's Cara...

**10:33:14 -INT. SCIENCE ROOM, FORENSICS, LYELL CENTRE - DAY**

**That broken fruit bowl is on a work surface. It's been mended  
using the Japanese art of Kintsugi (golden joinery) - where  
the pieces have been glued together and the cracks painted  
with lacquer mixed with powdered gold.**

JACK  
It's beautiful.  
I love it. Even better than  
before. Thank you.

**Cara is with him, and Adam nearby. Jack turns to him.**

JACK (CONT'D)  
Adam? Come and tell her I love it

ADAM  
Ok. I don't think I need to.

**Cara is beaming, happy.  
Cara and Jack share a look - connected.  
Nikki appears in the doorway. Jack points at the bowl.**

NIKKI  
Jack?

JACK  
Look what Cara did

NIKKI  
Wow. That's amazing.

**She gives Cara a thumbs up**

NIKKI (CONT)  
(To Jack)  
You're like a proud dad.

**That makes Jack awkward. He's tempted to tell her. But can't.**

NIKKI (CONT'D)  
Meredith's on  
the phone for you.

**Nikki smiles at Cara and heads off. Jack watching after her.  
Cara notices.**

CARA  
*She's very pretty.*

ADAM  
She's very pretty.

**Jack shrugs.**

CARA  
*Do you like her?*

ADAM  
Do you like her?

**Cara grins, teasing. Jack blushes.**

JACK  
I think that's enough of that.  
Here Adam.  
I need to tell Cara something.  
Do you mind...?

**Adam stays. Jack's tense as he turns to Cara -**

JACK (CONT'D)  
Er Cara. Your Dad - he's not a bad man. He  
made a mistake, and he paid for it.  
Could you give him a chance? Will  
you think about it?

ADAM  
*Your Dad - not bad. Made mistake,  
and paid for it. Give him a chance?  
Will you think about it?*

JACK  
For me?

ADAM  
*For me?*

**Jack watches Adam sign 'For me' - and tries to replicate it.  
Raising his arms almost in a shrug, then pointing at himself.  
Cara's eyes on him - united - as he moves into her world.**

JACK  
For. Me

**10:34:44 EXT. SWIMMING POOL - DAY - CCTV FOOTAGE**

*10:34:44 - MUSIC IN SW244m14*

**CCTV FOOTAGE fills the screen - of the swimming pool where  
Laura worked. A stream of PARENTS and CHILDREN go inside.  
On the road opposite - the small dark shape of Simon on his  
scooter enters frame...**

JACK (V.O.)(PRE-LAP)  
Meredith sent these links across -

**10:34:48 INT. OFFICE, LYELL CENTRE - DAY**

**Jack watches the CCTV on his computer. Nikki alongside.**

JACK

This is CCTV from  
outside the pool on the Saturday,  
the day before Laura was killed -

**Jack's eye is drawn to the blurred shape of Simon, in the  
street opposite, standing by his scooter. Lurking.  
He freezes the image. Brings another clip up, presses play -  
We see CCTV FOOTAGE from the street with the old Garrick  
house. Taken further up, on the other side of the road.**

JACK (CONT'D)

And here's CCTV from the street  
with the Garrick house, where she  
went the next day.

**Laura's car drives into view. She parks - and gets out -**

JACK (CONT'D)

That's Laura arriving -

**A couple of cars pass Laura's parked car. One is a black 4 x  
4. They are insignificant to us - the focus is on Laura. She  
disappears out of shot when she walks up the drive -  
Jack freezes the clip -**

JACK (CONT'D)

There...

**He points to a shape further up the street. It's that same  
scooter, in the distance.**

NIKKI

She was being followed?!

JACK

Exactly. The scooter only has a  
number-plate on the back, so  
there's no screen grab for the  
registration.

NIKKI

What about ANPR?

JACK

They're onto it. Meredith's getting  
back to me -

NIKKI  
Did you see the update on Sally  
Trask?

JACK  
No

**Nikki picks up a tablet, and shows Jack a passport type photo  
on it, of the real SALLY TRASK - looking very similar to her  
CGI reconstruction, which Nikki clicks up alongside it.**

NIKKI  
Look at this. Meredith sent over her passport photo  
And here's my reconstruction. Da dah!

JACK  
Oh you're good

NIKKI  
And this is Sally's husband, Michael Trask.  
Which matches my reconstruction of the other dead body

**Nikki swipes to show him a photo of the real MICHAEL TRASK.  
Jack's mobile rings - it's Meredith. He beams -**

JACK  
You are talented  
(answers the phone)  
Hey Meredith! We were just talking about  
you. Any luck with our scooter?

*10:35:55 - MUSIC OUT - SW24 4m14*

**10:35:59 INT. LONDON POLICE STATION, BRIEFING ROOM - DAY**  
**Meredith's on her phone. Behind her, on the evidence board,**  
**are BLOW UPS OF PASSPORT PHOTOS of SALLY and MICHAEL TRASK -**  
**names written alongside.**

MEREDITH  
Yeah. It's registered to a Simon Morton.  
I'll text you his address now

**10:36:04 INT. OFFICE, LYELL CENTRE - DAY**  
**Jack is on his mobile -**

JACK  
Great. I'm on my way. Bye

**Jack clocks Nikki giving him a look.**

JACK (CONT'D)

Not getting jealous, are you?

NIKKI

Just go.

**10:36:17 EXT. ESTATE, BLOCK OF FLATS - DAY**

*10:36:17 - MUSIC IN - SW24 4m15*

**Jack and Meredith arrive at the tower block. Accompanying police officers behind them.**

**They see Simon's burnt out scooter, wrecked on waste-ground outside. They go for a closer look. Despite the damage, it's still recognisable as the scooter from the CCTV.**

**10:36:33 INT. SIMON'S FLAT, BLOCK OF FLATS - DAY**

**A loud BANG - as a Police Officer outside SMASHES the front door open with a ram.**

**Meredith flicks through some papers, finds a pay slip. Reads**

MEREDITH (CONT'D)

Jack? He works at Daisybeck Nursing Home.

JACK

OK

MEREDITH

Let's go

**10:36:56 INT. MOLLY'S ROOM, DAISYBECK NURSING HOME - DAY**

**Mrs Walker enters the room -**

*10:37:00 - MUSIC OUT - SW24 4m15*

MRS WALKER

May we come in?

**MOLLY agrees**

MRS WALKER

We're looking for Simon

MOLLY

No tree

**He isn't there.**

**Jack and Meredith come in.**

**Molly's in the corner in her recliner chair, keeping warm under a blanket. Looking slightly better than the last time we saw her - but not much.**

MRS WALKER (CONT'D)

If he's not here, I have no idea where he can be  
. He can't have come in  
Today and that's not like him at all.

**Jack spots a photo frame that we've only seen  
as a distant blur before. She takes a closer look - and is  
quite surprised to recognise the people in them.  
The photo is of a smiling, younger Molly, with a  
younger Michael**

JACK  
Meredith. Isn't that our man? Trask?

*10:37:19 - MUSIC IN - SW24 4m16*

**Meredith picks up another photo**

MEREDITH  
Yeah, it looks like both of them

**He looks. He knows those faces too. It's MICHAEL and SALLY  
TRASK on their wedding day, rings proudly on display.**

.

MRS WALKER  
That's your son, isn't it Molly?

MOLLY  
My-my Michael. Over the... ocean.

MRS WALKER  
They emigrated to Australia.  
Alright for them, going off,  
starting a new life, and leaving  
Molly here.

**Meredith edges away from Molly, talks quietly to Mrs Walker.  
Molly's eager eyes watch them, urgent.**

MEREDITH  
How do you know?

MRS WALKER  
They sent me an email.

MEREDITH  
Do you still have it?

**Mrs Walker recognises a change in tone.**

MRS WALKER

Has something happened?

**10:38:00 INT. CORRIDOR, BY MOLLY'S ROOM - DAY**

Meredith is having a quiet word with Mrs Walker, away from Molly's room. Mrs Walker looks quite shaken.

**10:38:09 INT. MOLLY'S ROOM, DAISYBECK NURSING HOME - DAY**

Jack is close to Molly, taking a DNA cheek swab. Bags it up.  
Molly looks at him, still hoping.

MOLLY

Where's my Bonnie boy?

Jack knows bad news is on the way. He doesn't answer.  
Molly starts to cry

**10:38:33 EXT. MOLLY'S HOUSE, FRONT GARDEN - DAY**

*10:38:35 - MUSIC OUT - SW24 4m16*

Police arrive at Molly's house  
Jack accompanies Meredith to the front door. They have a key.

**10:38:40 INT. MOLLY'S HOUSE, HALLWAY - DAY**

Meredith, Jack and other officers enter.

MEREDITH

Simon must know Molly's house is empty

Officers go off to search different rooms. No sign of Simon.

**10:38:49 INT. MOLLY'S HOUSE, KITCHEN - DAY**

Meredith and Jack find empty bags of crisps and bottles of pop, and a half-eaten sandwich on the kitchen table.  
Jack presses down on the sandwich. The bread is still soft.

JACK

And recently by the looks

Meredith gives him a look - amused. Her mobile rings. Answers

MEREDITH

Nikki? Can this wait?

**10:38:55 - INT. OFFICE, LYELL CENTRE - DAY**

Nikki's on the phone, with Adam nearby - intense -

NIKKI

Not really. I just spoke to Sally  
Trask's GP.

**10:38:59 INT. MOLLY'S HOUSE, LIVING ROOM - DAY**

MEREDITH walks through to the living room

NIKKI (CONT) (ON PHONE)  
I think I know why she  
went to Denmark for her operation.

**10:39:02 -INT. OFFICE, LYELL CENTRE - DAY**

NIKKI (CONT)  
She didn't want it on her medical  
records.

**10:39:04 -INT. MOLLY'S HOUSE, LIVING ROOM - DAY**

NIKKI (CONT)  
She needed a clean bill of  
health.-

**10:39:08 - INT. OFFICE, LYELL CENTRE - DAY**  
**Nikki on the phone -**

NIKKI  
The Trasks were trying to adopt at the time.  
And they did. They had two children.

*10:39:12 - MUSIC IN - SW24 4m17*

**10:39:13 -INT. MOLLY'S HOUSE, LIVING ROOM - DAY**  
**Meredith is shocked**

MEREDITH  
Thanks Nikki

**She sees photos on the mantle piece**

JACK (OOV)  
Meredith?

**10:39:22 INT. MOLLY'S HOUSE. BEDROOM**

**Meredith goes to him.**  
**We see what Jack's looking at - a photo of Michael and Sally**  
**Trask with 2 SMALL CHILDREN.**  
**Meredith approaches -**

JACK  
Nobody said they had kids!

MEREDITH  
They adopted them.

**10:39:31 INT. MOLLY'S HOUSE. KITCHEN - DAY**  
**MEREDITH goes through to the kitchen and keeps searching.**  
**Jack follows her**

JACK  
Did we miss them at the Garricks?  
(worry building)  
Ah God. Tell me they're not buried there!  
We need to go back

**Meredith's found something. A carrier bag, with envelopes  
inside - along with the photos that Simon stole.**

MEREDITH  
No, we don't. Look.

**She shows Jack one of the photos. It's the same children -  
but a couple of years older.**

**We have more idea what's going on than our investigators now -  
as we've already met them. It's Toby and Dylan.  
They look at another photo; the kids with their imposter  
'parents'- who we've known as 'Sally' and 'Michael Trask'.  
Looking closer at 'Michael Trask's' face. Recognition -**

JACK  
They look older. He looks like the guy in Laura's  
Old school year book

MEREDITH  
Tim Garrick.

JACK  
Yeah

**10:40:07 INT. MOLLY'S BUNGALOW, KITCHEN - DAY**  
**Jack spots something on the floor by the back door.**  
**He takes a closer look. It's brown, a small deposit of mud.**

JACK  
Fresh mud

**Jack checks this with his fingers. It's still soft.**  
**He tests the back door. It isn't locked.**

**10:40:17 INT. BACK GARDEN, MOLLY'S BUNGALOW - DAY**  
**Jack scans around the garden - and sees a concrete shed which  
gets his interest.**  
**He approaches - and pulls open the door.**  
**Looking inside - he finds Simon in the shadows, hiding  
amongst the junk.**

JACK  
Simon?

**SIMON is distressed.**

**10:40:42 INT. OUTSIDE MEDICAL ROOM, LONDON POLICE STN - DAY**

**Adam steps out, to confer with Meredith and Jack -**

*10:40:45 - MUSIC OUT - SW24 4m17*

MEREDITH

Is he fit to interview?

ADAM

I believe he has mutism and social anxiety. He won't speak under pressure or in a stressful environment. There might be communication with - a family member, or a friend?

MEREDITH

Yeah, I'll arrange for an Appropriate Adult - someone he knows and trusts.

**10:41:09 INT. INTERVIEW ROOM, LONDON POLICE STATION - DAY**

**Simon's 'interview' begins. Mrs Walker is with Simon, who looks at the table, the floor, anything that isn't human. In front of Simon is a tablet - with a 'What's App' type device to send messages directly to Meredith. His answers appear on her laptop - his tablet - and ON SCREEN Meredith sits opposite, trying to look friendly. Laptop in front of her.**

MEREDITH

Simon? What can you tell me about Laura Jennings?

**No response from Simon.**

MRS WALKER

It's OK Simon, if you can tell them anything...

**Letters appear as Simon types - I DON'T KNOW HER(ON SCREEN)**

MEREDITH

You don't know her?  
But you were seen on CCTV following her

**Simon types - ??? (ON SCREEN)**

**Meredith presses play - spins the laptop round to show him -**

**CCTV FOOTAGE of Laura's car. It parks outside the Garricks' old house from DAY 1 - she gets out -**

MEREDITH (CONT'D)  
That's Laura Jennings.

**Simon watches closely. Meredith points to the scooter -**

MEREDITH (CONT'D)  
And that's you.

**Simon reacts, glancing up at Meredith. Mrs Walker gives him a worried look. What has he done?**

MEREDITH (CONT'D)  
So why were you following her?

**Simon's getting jumpier as he types - I DIDN'T (ON SCREEN)**

MEREDITH  
You weren't?

**Simon types 'NOT HER'**

MEREDITH  
Not her

**SIMON takes the laptop and rewinds the footage and plays it again so he can show her what he means -  
The CCTV FOOTAGE replays -  
A couple of cars pass Laura's as she parks. One is a black 4 He points. Meredith freezes the CCTV image. The black 4 x 4.  
Simon types another message - H I M (ON SCREEN)**

MEREDITH  
Him.

**The CCTV isn't clear enough to see who is driving the car.  
MEREDITH tries to take a closer look**

*10:42:31 - MUSIC IN - SW24 4m18*

MEREDITH.  
Him? And who is that?

**Simon gets out his mobile - wants to show Meredith who 'HIM' is. He clicks onto footage from the swimming pool. Meredith tries to see what he's showing her. It's filmed from the back of the cafe/viewing area - of Laura talking to 'Michael Trask' - who we now know is Tim Garrick.**

**Simon freezes the clip on Tim Garrick. He taps the screen.  
Meredith gets it now.**

MEREDITH (CONT'D)  
Him.

**Simon frantically taps the screen.**

MEREDITH (CONT'D)  
OK. Thank you  
-

**10:43:08 INT. ROOM NEXT TO INTERVIEW ROOM, LONDON P-STATION -**

**Meredith has joined Jack and Adam to watch Simon's swimming pool footage, now transferred onto a laptop -  
Though the focus appears to have been Laura - it was never her at all - but the couple with their backs to us. The Garricks. Fully recognisable as they move into view.**

MEREDITH  
Laura saw Tim Garrick at the pool,  
that's what set this off... Where's that list  
of swimming sessions? Trask! Dylan Trask and Toby Trask

**Jack clicks onto more of the content downloaded from Simon's phone. He finds a photo of Toby in the supermarket car park when Simon 'found' him. In reality, he led him away to take a photo. Jack realises -**

JACK  
Simon was trying to find Molly's family.  
He found her Grandkids. And this man with them  
He doesn't know what his  
name is - but he knows what it  
isn't. It's not Molly's son Michael Trask

**10:43:46 INT. LONDON POLICE STATION, BRIEFING ROOM - DAY**  
**An OFFICER adds photos of Toby & Dylan to the evidence board -  
beside pictures of their parents Sally and Michael Trask.  
Photos of Joanna & Tim Garrick are up on the board now too.  
Lots of energy in the room. A pre-arrest briefing. Jack and Adam are with Meredith, gathered around her laptop. Nikki's face on the screen - a 'Zoom' type video conference/catch up.**

*10:43:52 - MUSIC OUT - SW24 4m18*

NIKKI (ON LAPTOP SCREEN)  
The social worker who handled the  
Trask's adoption got back to me.  
She said that as far as they were concerned the  
Adoption had gone smoothly and that the Trasks

Had then moved to Australia.

**10:44:00 -INT. THE LYELL.OFFICE DAY**

NIKKI (CONT)

She also

Said that the Trasks knew the Garricks. Apparently  
They had met on a course for parents who were trying  
To adopt. But the Garrick's were rejected. The panel felt  
That Joanna was still grieving after her last

**10:44:14 INT. LONDON POLICE STATION, BRIEFING ROOM - DAY**

**As Meredith, Jack and Adam watch Nikki on the video call -**

NIKKI (ON LAPTOP SCREEN)

Failed attempt at IVF.

And there were question marks about her medical  
history, anti-depressants.

**10:44:22 - INT. OFFICE, LYELL CENTRE - DAY**

NIKKI (CONT)

But Tim was also an issue

**10:44:24 -INT. LONDON POLICE STATION, BRIEFING ROOM - DAY**

MEREDITH

Coercive control?

NIKKI (ON LAPTOP SCREEN)

It came up in a reference. And of course  
He wasn't happy about that

**An OFFICER approaches, hands some paperwork to Meredith -**

MEREDITH

Well, look at that. The money from  
the sale of the Garrick's house was  
transferred to an account in the  
name of Michael Trask.  
(it all makes sense now)  
We couldn't find the Garricks -  
because they became the Trasks.

NIKKI (on screen)

One couple  
took the lives of the other

**10:44:48 INT. OFFICE, LYELL CENTRE - DAY**

**Nikki hears this via the video link. Now it all makes sense.**

NIKKI (CONT)

and  
stole their children

**10:44:51 -INT. LONDON POLICE STATION, BRIEFING ROOM - DAY**

JACK  
And nobody missed them, apart from  
Molly.

**10:44:53 -INT. OFFICE, LYELL CENTRE - DAY**

NIKKI  
Then Laura saw Tim, and knew who he  
really was - so he killed her.

**10:45:02 INT. LONDON POLICE STATION, BRIEFING ROOM - DAY**  
**MEREDITH rolls her eyes. This is a sorry state of affairs.**

MEREDITH  
Thanks Nikki

*10:45:05 - MUSIC IN - SW24 4m19*

**She shuts the laptop and her Jack and Adam leave**

**10:45:08 EXT. TRASK HOUSE, STREET - DAY**  
**Meredith, Jack, Adam and other Police/SOCO officers arrive.**  
**No sign of the black 4 x 4 - it's not on the drive.**

.

**10:45:16 INT. FRONT ROOM, TRASK HOUSE - DAY**  
**Tim looks out of the window**

**10:45:19 EXT. TRASK HOUSE, STREET - DAY**  
**They approach the house**

**10:45:22 - INT. FRONT ROOM, TRASK HOUSE - DAY**  
**Tim is on the phone to his wife -**

**10:45:26 EXT. TRASK HOUSE, STREET - DAY**  
**Meredith knocks on the door**

**10:45:27 -INT. FRONT ROOM, TRASK HOUSE - DAY**

TIM  
Joanna. Don't talk to anyone. Don't come  
back -

**He goes to open the door**

**10:45:34 EXT. TRASK HOUSE - DAY**

**Meredith waves her warrant card as Tim opens the door**

MEREDITH

Tim Garrick, I'm arresting you in  
connection with the murders of  
Laura Jennings, Sally Trask, Michael Trask -

**Tim seems calm, keeping control of his emotions.**

MEREDITH (CONT'D)

- and the abduction of Toby and  
Dylan Trask.

**Tim steps back and lets Meredith enter -**

**10:45:47 INT. KITCHEN/DINER, TRASK HOUSE - DAY**

**Tim has his arms out as Meredith pats him down. She finds a  
mobile in a pocket, bags it up. Handcuffs him and sits him at  
the table - while Jack looks around the room with Adam.**

JACK

Dylan? Toby?

MEREDITH

Anything?

JACK

No

MEREDITH

Where's your wife, Tim? Where are  
the children? Where are they?

TIM

She went to the shops. She'll be  
back soon.

**Meredith checks for the last number dialled - 'Joanna'.**

MEREDITH

So you didn't just ring her up to  
warn her off?

**Tim isn't phased. If lying was an Olympic sport, he'd win a  
gold medal every time.**

TIM

I rang to check on her. She's  
not been well.

MEREDITH

Laura Jennings recognised you at the pool.

**10:46:27 EXT. TRASK HOUSE. GARDEN. DAY**

**ADAM and JACK are exploring the garden they go in to the shed**

MEREDITH (VO)(CONT'D)

She tracked you down. Found your old house.

She was on to you

**JACK examines a pair of boots in the shed**

JACK

Camera?

**10:46:35 INT. TRASK HOUSE. KITCHEN. DAY**

MEREDITH

She could ruin everything

TIM

Supposition. You can't prove it.

**10:46:40 EXT. TRASK HOUSE. GARDEN. DAY**

**JACK pulls something out of the boot tread with tweezers.**

MEREDITH (VO)

Oh we can. We found the same DNA on all three

Bodies and I'm willing to bet it's yours.

**10:46:46 INT. TRASKS HOUSE. DAY**

**Tim tries not to react - but she's got him.**

MEREDITH (CONT'D)

How could you do that to the Trasks?

This was their life. Not yours.

You stole their children -

TIM

(sharp)

They didn't deserve them. They got  
them under false pretences.

MEREDITH

No. You don't deserve to be a parent

TIM

I love my kids.

MEREDITH

Then tell me where they are. Where  
would your wife take them?

**Tim stiffens. Taking back control.**

TIM

No comment.

**10:47:18 INT/EXT. GARRICK'S 4 X 4 CAR, ON ROAD - DAY**

Dylan and Toby are in car seats in the back, pulling faces at  
each other. Bored. Joanna drives, stressed

**10:47:28 EXT. TRASK HOUSE - DAY**

The handcuffed Tim Garrick is put in the back of a Police car  
and driven off.

**Meredith watches. They need to find those kids.**

*10:47:41 - MUSIC OUT - SW24 4m19*

*10:47:41 - MUSIC IN - sw24 4m20*

JACK (OOV)

Meredith!

**10:47:45 - INT. KITCHEN/DINER, TRASK HOUSE - DAY**

Jack, Meredith and Adam are at the table, with Tim's mobile  
phone. Jack looks through the installed apps -

JACK

We found a tracker on his phone. We can find her with this.

**The tracker has a GPS map indicating where Joanna Garrick's  
mobile is located. It's moving -**

MEREDITH

Great. Come on.

**10:47:57 - INT/EXT. GARRICK'S 4 X 4 CAR, ON ROAD - DAY**

Joanna is tight with tension as she drives.

Her mobile RINGS in the hands free slot. She doesn't register  
it at first. It keeps RINGING. She sees it's 'Tim'. Answers,  
**anxious.**

JOANNA

What's going on?

MEREDITH (ON PHONE)

Joanna?

**She's getting panicky. The past is catching up with her -**

JOANNA

No. it's Sally. Where's my husband?

**10:48:12 INT/EXT. JACK'S CAR, ON ROAD - DAY**

**Meredith on the phone, using her best 'friendly' tone. Jack drives, with Adam in the back seat.**

MEREDITH

Joanna, my name's Meredith. I'm  
with the Police.

**10:48:15 - INT/EXT. GARRICK'S 4 X 4 CAR, ON ROAD - DAY**

**Distressed, Joanna can feel her life falling apart.**

MEREDITH (ON PHONE)

I can help you. You need to come in.  
You need to talk to me.

**10:48:21 -INT/EXT. JACK'S CAR, ON ROAD - DAY**

**An ominous silence. The anxiety level in the car rises.**

MEREDITH (CONT'D)

Are the kids OK?

**10:48:23 -- INT/EXT. GARRICK'S 4 X 4 CAR, ON ROAD - DAY**

**JOANNA doesn't answer. She looks at the kids**

**10:48:27 -INT/EXT. JACK'S CAR, ON ROAD - DAY**

**An ominous silence. The anxiety level in the car rises.**

MEREDITH (CONT'D)

Joanna? Are you still there?

**10:48:33 INT/EXT. GARRICK'S 4 X 4 CAR, ON ROAD - DAY**

**Joanna is crumbling.**

JOANNA

It's all my fault.  
I'm Sally now. I am keeping her  
alive. She deserves to be alive,  
Joanna doesn't.

**10:48:48 INT/EXT. JACK'S CAR, ON ROAD - DAY**

**The phone is hung up the other end.**

MEREDITH (CONT'D)

Shit!

**10:48:52 INT. GARRICK'S 4 X 4 CAR**

A distressed Joanna looks at the children.

**10:48:54 INT/EXT. JACK'S CAR, ON ROAD - DAY**

Meredith checks the mobile's GPS tracker again. It's still following the car's location.

MEREDITH (CONT'D)

It's okay. We've still got her.

**10:49:04 EXT. GARRICK'S 4 X 4 CAR**

Joanna's car travels down an empty stretch of road towards the coast

*10:49:14 - MUSIC IN - SW24 4m21*

**10:49:15 EXT. GARRICK'S 4 X 4 CAR, PARKING AREA NEAR BEACH - DAY**

*10:49:19 - MUSIC OUT - SW24 4m20*

Joanna has parked the car by a deserted beach.

Joanna gets out the car and stands looking out at the sea,  
deeply unsettled.

Her thoughts are miles away - feeling guilty - remembering -

**10:49:40 INT. KITCHEN. GARRICK HOUSE - DAY - FLASHBACK**

JOANNA and TIM open the door to the TRASK's who arrive with the children.

**10:49:47 EXT. GARRICK'S 4 X 4 CAR, PARKING AREA NEAR BEACH -**

JOANNA stares out to sea. Then walks back to the car and opens the back doors.  
The children look at her.

JOANNA

Hey. Don't hate me. OK? Don't hate me.  
you alright Tobes? Hey look at this. Would you  
Like it?

She spins her wedding ring round to distract Toby. It's too  
big, it comes off easily. She gives it to Toby to play with.

JOANNA (CONT'D)

This was your other mummy's  
(breaking)

We both loved you very much

**10:50:16 INT. KITCHEN, GARRICK HOUSE - DAY FLASHBACK**

SALLY and MARTIN settle the children as JOANNA and TIM  
Look on. Jealousy and hurt is JOANNA'S face.

**10:50:28 INT/EXT GARRICKS 4X4 - DAY**

Joanna hugs both her kids.

JOANNA (CONT'D)

Mummy loves you. I always have and I always will

She's crying now. Completely lost. She gives Dylan her phone.  
She shuts the door and walks to the shoreline

10:50:58 INT/EXT. JACK'S CAR, APPROACHING SEA - DAY

Our team are tense as they keep up their pursuit. The mobile  
tracker app shows they are getting closer.  
The car speeds along. We can see the sea nearby.

10:51:05 EXT. DESERTED BEACH - DAY

Joanna is on the beach now.  
Guilty. Remembering -

10:51:13 INT. KITCHEN, GARRICK HOUSE - DAY FLASHBACK

Prosecco is poured. Ready for a great lunch

10:51:17 EXT. DESERTED BEACH - DAY

Sally sobs

10:51:23 INT. KITCHEN, GARRICK HOUSE - DAY FLASHBACK

The couples toast one another. Joanna  
Can't help looking at the kids asleep in the other room.

10:51:29 EXT. DESERTED BEACH - DAY

Sally sobs

10:51:32 INT. KITCHEN, GARRICK HOUSE - DAY FLASHBACK

The tap drips . Joanna is arranging flowers.  
Sally close behind her, chatting away - the men are in the garden.  
Joanna dries a knife and then looks at it in her hand

10:51:43 EXT. DESERTED BEACH - DAY

Sally sobs

10:51:46 INT. KITCHEN, GARRICK HOUSE - DAY FLASHBACK

Joanna snaps. She turns, knife in hand. A flash of metal as  
she lashes out, the knife entering Sally's stomach.  
Look of shock on Sally's face. Joanna's too. What's she done?

10:51:53 EXT. DESERTED BEACH - DAY

Joanna is standing in the shallows. Water lapping at her boots

10:51:55 INT. KITCHEN, GARRICK HOUSE - FLASHBACK

Sally is on the floor as Joanna tries desperately to stem the  
blood flow with a tea-towel. It won't stop.

10:51:59 EXT. DESERTED BEACH - DAY

Scared. Sobbing. She takes one last  
look back at the beach. No sign of the children.  
A hopeless expression on her face. Joanna wades in deeper.

**10:52:13 INT. KITCHEN, GARRICK HOUSE - FLASHBACK**

She looks out the window, in a panic. Sees husband Tim and  
MICHAEL TRASK in the garden, drinking beer by the barbecue.  
Tim looks back at her. He can tell something is wrong. He comes in.

**10:52:17 EXT. DESERTED BEACH - DAY**

Resigned, Joanna pushes against the deepening water. Heading  
further into the sea. Closing her eyes as she goes. Trying to  
block out the present - and the past -

**10:52:19 INT. KITCHEN, GARRICK HOUSE - FLASHBACK**

Tim finds Joanna in shock. Sees the blood trail on the floor,  
leading out of the kitchen, into the hallway. A glimpse of  
the dying Sally's legs and feet as she crawls. (She's trying  
to reach her children in another room.)

Tim decisively walks past them

**10:52:29 EXT. DESERTED BEACH - DAY**

Sally wades deeper

**10:52:34 INT. KITCHEN/HALLWAY- GARRICK HOUSE - FLASHBACK**

Tim shuts the door to the room the children are in.  
Then, exchanging a look with Joanna, heads out to the garden where  
He violently pushes Michael on to the BBQ.

**10:52:47 EXT. DESERTED BEACH - DAY**

Sally is up to her chin now. She takes a breath and sinks  
Beneath the waves

*10:52:56 - MUSIC OUT - SW24 4m21*

*10:52:56 - MUSIC IN - SW24 4m22*

**10:52:57 EXT. PARKING AREA, NEAR BEACH - DAY**

Jack, Adam and Meredith arrive. They can't see Joanna or the  
children anywhere. Meredith notices the 4 x 4, she runs  
towards it.

She find Dylan and Toby in the back. Dylan has the mobile -  
he's playing a game on it.

MEREDITH

Hi. You alright? Where's your mummy ?

ADAM

Jack! Is that her?

Adam looks out to sea. Sees a dark shape in the water.

It's Joanna.  
She's visible for a moment - then disappears under the waves.  
Adam runs, racing towards the sea.  
Jack follows after him. Running fast.  
Adam skids to a halt as he reaches the water's edge.  
Surprised, Jack runs past him. Powers out into the water,  
swims to where he saw Joanna sink. Takes a deep breath and  
dives underwater -Adam looks out to sea. He's worried.

*10:53:48 - MUSIC OUT - SW24 4m22*

**10:53:55 EXT. GARRICK'S 4 X 4 CAR, PARKING AREA, NEAR BEACH**

Meredith looks towards the sea. Sees Adam at the shoreline.  
No sign of Jack or Joanna.  
This is bad.  
Really bad.

**10:54:01 EXT. DESERTED BEACH. DAY**

*10:54:02 - MUSIC IN - SW24 4m22*

A change in the waves as Jack emerges, spluttering to the  
surface with Joanna's body in his arms.  
That's a relief for Adam and Meredith. For Jack at least.  
Jack starts swimming, then wading to shore, holding onto a  
limp Joanna as he fights against crashing waves.

**10:54:14 EXT. PARKING AREA, NEAR BEACH. DAY**

A worried Meredith is with Toby and Dylan. A marked police  
car has arrived with an N/S officer.

**10:54:21 -EXT. DESERTED BEACH . DAY**

Adam goes in  
as far as he dares to help Jack carry Joanna.  
Adam and Jack lower Joanna onto the sand.  
Joanna is coughing up sea-water and takes a breath.  
Jack collapses alongside her on the sand, relieved.

**10:54:32 EXT. PARKING AREA. NEAR BEACH. DAY**

Meredith ushers the kids into the police car with the N/S  
officer.

**10:54:37 EXT. DESERTED BEACH. DAY**

Jack, Adam and Joanna make their way out of the water  
And collapse on the beach. Joanna is sobbing

**10:54:58 EXT. BEACH - SUNSET**

The sun sets on the beach

*10:55:02 - MUSIC IN - SW24 4m23*

**10:55:05 EXT. PARKING AREA, NEAR BEACH - EVENING**

*10:55:05 - MUSIC OUT - SW24 4m22*

**An AMBULANCE and more Police have arrived.  
Joanna, wrapped in a thermal space/Mylar blanket, is put in  
the back of the ambulance. Meredith goes with her. A relieved  
nod of acknowledgement to a dripping Jack, standing nearby.  
The ambulance doors are shut.  
Nikki appears.**

NIKKI  
Hey. Are they all OK?

MEREDITH  
All good

NIKKI  
Where's Jack?

**They look towards a parked car. Jack is in the back.  
She goes over. Jack's surprised to see her.**

NIKKI  
(only slightly sarcastic)  
Here he is! The hero of the hour.

JACK  
Nah. You must mean some other guy.

**Adam approaches.**

ADAM  
Keys. I'll drive us home

**Jack throws him the keys.**

JACK  
What happened to you at the shoreline?

ADAM  
(sheepish)  
I can't swim.

**Nikki leans in very close to Jack. Almost a whisper -**

NIKKI  
At last. Something he can't do.  
You should keep warm

**She and Jack share a fond smile.  
Toby and Dylan pass by with an officer taking them to a car.  
Jack watches the children as they go.**

MEREDITH

Bye.

JACK  
Bye Meredith

MEREDITH  
Thanks

**10:56:13 INT/EXT. JACK'S CAR, ROAD - DAY**

A wet Jack is in the back seat. Contemplating...

He gets his mobile . Scrolls to find

Cara's number. Writes a text: Can we meet?

Takes a moment - then adds an x - and presses send.

**10:56:42 EXT. LONDON DAY**

Establisher

**10:56:50 INT. LYELL, RECEPTION - DAY**

Cara is, waiting. Anxious.

Jack is putting his coat on. He signs to her,  
tentatively, in BSL, speaking as he does.

JACK  
*You ready to see Ryan?*

Cara gives him a nervous grin - and a nod.  
They head off

**10:57:15 EXT. GARDENS, DAISYBECK NURSING HOME - DAY**

A bright sunny day, full of hope and joy. Some of the Care  
Home RESIDENTS are sitting in chairs outside.

Meredith and Mrs Walker are watching Molly - now recovered  
and looking healthier.

Molly plays with her adoptive grandchildren, Toby and Dylan.  
Simon helping her steer a wheelchair with Toby giggling in  
it, as Dylan plays nearby.

A sad smile. Tears well in Molly's eyes.

MOLLY  
Chick-a-dee.

Simon looks content. The mystery is solved.

**10:57:30 INT. VISITING ROOM, PRISON - DAY**

Cara enters the visiting room, the BSL Interpreter in tow.

Ryan is sitting at a table, waiting nervously.

**10:57:38 INT. THE LYELL. MAIN OFFICE- DAY**

Jack walks back in to the office. Has he done the right thing?

He throws his keys on the desk

**10:57:45 INT. VISITING ROOM - DAY**

Ryan sees Cara. They smile at each other

**10:57:55 INT. THE LYELL. MAIN OFFICE DAY**

Jack looks at CARA's toothbrush in the pot.

**10:58:01 INT. VISITING ROOM - DAY**

Ryan stands up to greet Cara

**10:58:06 INT. THE LYELL. MAIN OFFICE DAY**

Jack takes out a paternity test kit and swabs his own mouth.

**10:58:15 INT. VISITING ROOM - DAY**

Ryan and Cara sit at the table together

**10:58:20 INT. THE LYELL. MAIN OFFICE DAY**

Jack puts his swab in a test pot. Then sits. Lost in thought.

*10:58:27 - MUSIC OUT - SW24 4m23*

*10:58:28 - MUSIC IN - SILENT WITNESS CLOSING MUSIC*

**10:58:28 - CREDITS**

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

Stunt Performers		Marc Cass Stephen Whitley Christian Cole Ben Ashley Tauni Lanier Tarrin-Rae Graham George Harris
Casting Associate Casting Assistant		Seth Mason Rhys Rice
NEXT CARD	NEXT CARD	NEXT CARD
Devised by Forensic Pathology Advisors		Nigel McCrey Peter Dean Stuart Hamilton Callum Sutherland Jo Millington
Police Advisor Forensic Science Advisor		Jenny Sealey Daryl Jackson Dave Shields
Deaf Story Advisor BSL Consultant BSL Interpreter		Edward Dick Rob Jones Lucy Gough-Jones Amir Nazempour Hanna Bulatova Lily Ballantyne
Second Unit Director 1st Assistant Director 2nd Assistant Director 3rd Assistant Director Floor Runners		David Biswell Ollie Knox Zoran Misevski Hellen Cockburn
Location Manager Assistant Location Manager Unit Manager Location Assistant		Colin Mills Marcus Warren Eli Pendlebury Williams Stocks
Unit Medic Covid Manager Covid UPM Covid Assistant		Caroline Elliston
Script Supervisor		
NEXT CARD	NEXT CARD	NEXT CARD
B Camera Operator 1st Assistant Camera 2nd Assistant Camera 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 Tom Harding Joaquin Blunt Zac Macaulay Dan Inman Leigh Hemsall

Sound Maintenance Sound Assistant Gaffer Best Boy Electricians  Electrical Trainee		Gareth Hemes Nicola Dale Antony Allen Russell Farr Stephen Ring Karl Thomas Robert Gavigan Zoe Williams
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  Prop Master Standby Props  Dressing Props  Construction Manager Standby Carpenter		Andrew Piotrowski Steven Robertston Jess Imrie Oliver Reynolds Katie Carr Benjamin Davis Bella Marr Ric Palin Steve Smith  Dempsey Cook Kip Walker Ron Sutcliffe Ian Newton Kelvin Cook  Antoine Robin David Bilsberry
NEXT CARD	NEXT CARD	NEXT CARD
Costume Supervisor Costume Standbys  Make-up Supervisor Make-up Artist Make-up Artist Prosthetics Supervisor  Script Editor Assistant Script Editor Script Researcher		Esther Kennerley Charlotte Cutcher Sophie Eaton Molly Fletcher  Gary Jordan Samantha Lammond Jessica Sutcliffe Pauline Fowler  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		Joseph Sharpe Alastair Crees  Céline Ribard Kerynia Meleagros Georgie Evans  Derek McPhail

Unit Drivers		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
	FOR BBC STUDIOS	
Head of Production		Jacquie Glanville
Production Executive		David Robbins
Business Affairs		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		Menzies Kennedy
Casting Director		Andy Brierley CDG
Sound Recordist		Les Honess
Make-up & Hair Designer		Carolyn Groves
Costume Designer		John Lindlar
Theme Music		John Harle
Composer		Nick Holywell-Walker
Editor		Jesse Parker
Production Designer		Jason Carlin
Director of Photography		Tony Coldwell
Story Producer		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	NEXT CARD
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**10:58:59 - MUSIC OUT - SILENT WITNESS CLOSING MUSIC**