

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
Meeeeeee!

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

DONNA
night he was attacked?

MEREDITH
I've already spoken to the police.

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 Simples

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
ettermiddag'?

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 autism 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.

MERDITH (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 Tobe? 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 finds 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 |

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

| | | |
|--|-----------|--|
| 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 | | Andrew Piotrowski Steven Robertson Jess Imrie Oliver Reynolds Katie Carr Benjamin Davis Bella Marr Ric Palin Steve Smith Dempsey Cook Kip Walker Ron Sutcliffe Ian Newton Kelvin Cook |
| Construction Manager Standby Carpenter | | 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 BBC STUDIOS DRAMA PRODUCTIONS for BBC (BLOCKS) bbc.co.uk/silentwitness © BBC MMXXI | NEXT CARD |

10:58:59 - MUSIC OUT - SILENT WITNESS CLOSING MUSIC