SLENT WITNESS24 EPISODE 3 BAD LOVE By SUSAN EVERETT DRAE971E/01

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INT. SWIMMING POOL - DAY

Silence. We are underwater - a bright aquamarine blue. A SPLASH from above as LAURA JENNINGS (38/39) dives into the water. A confident swimmer, she means business with her swimming cap and attitude. Swimming underwater, relishing the peace and freedom of the pool. The calm before the storm. Laura cmA fl r r r ı

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Adam steps up, keen. Blocking Jack -

ADAM

And I'm Dr

That's not going to impress Meredith.

ADAM (CONT'D) Not new-new. But i

with the Lyell - but I have done this before.

MEREDITH

I should hope so.

Meredith turns on her heels.

MEREDITH (CONT'D) Right. Well I'll take you to her

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

JACK

(to Adam) You should have brought your CV.

Adam doesn't rise to it.

<u>10:04:20 EXT. BACK GARDEN, LAURA'S HOUSE - DAY</u> The garden is longer than you'd expect for the size of the house. Meredith strides ahead, with our team following.

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

The crime scene is at the top of the garden, in a vegetable patch. It's been cordoned off and tented. A pile of soil on

They reach the deposit site - a shallow grave. Laura's body,

He notices Meredith's boots

JACK (CONT'D) Including yours. It's like Piccadilly Arcus In here.

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

<u>10:05:32 - EXT. LAURA JENNINGS' HOUSE - DAY</u> A body bag containing Laura is lifted into the back of the mortuary van, ready to transfer to the Lyell. Nikki and Adam watch her going in. Adam's mind ticking over.

> ADAM What I said earlier, about the bodies

> > offenœ.

NIKKI

ADAM

an to give the wrong impression.

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

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

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

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

Jack observes the room, reading the scene in front of him. Some cupboard drawers have been pulled open - but when he peeks in, the contents seem tidy inside. Jack takes photos of the desk. It's littered with paperwork, NOTEBOOKS, but there's a space -

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

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

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

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

ADAM (CONT'D)

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

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

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

ADAM

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

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

ADAM (CONT'D)

MOLLY In the water, Smon! Soft it.

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

MOLLY (CONTD)

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

> MRSWALKER This is the Day Room. We like a commun

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

MOLLY (CONTD) My Bonnie boy...

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

MOLLY (CONTD)

My Bonnie lies over the ocean, My Bonnie lies over the sea. My Bonnie lies over the ocean, Oh bring back, bring back, bring back my Bonnie to me.

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Tears shine in Molly's eyes. Simon understands.

10:12:54 -

Clarissa used to do that. The cell site stuff.

ADAM

Hmmmmm.

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no current boyfriend, and hasn been for the past couple of years.

NIKKI

There must be.

Nikki can tell Meredith is still holding something back.

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MEREDITH

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

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

10:17:10 - EXT. LONDON DAY Establisher

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

NIKKI (ON PHONE) I don't know

Sound of china SMASHING. Jack peers into the HALLWAY

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

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

JACK

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

JACK

Cara feels locked out of the conversation.

CARA

(to Adam)

ss.ssv ggs.

ADAM You mumble. And your lips move like maggots

> JACK (to Adam) Thanks.

ADAM No you need to look at her!

JACK

Thanks

CARA (Getting the conversation back on track)

(finger-spells slowly)

n

.

ADAM

Ryan Hodgson? I anywhere. (to Jack) You have a brother?

JACK Yeah. He changed his last name years ago.

CARA

ss...

JACK You look like your mother... I yeah l N snss n .

JACK I'll take that as a no

CARA

s s s n

ADAM

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

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

ADAM

. . . V. . N

JACK (to Adam) Actually no d

The semen on the sofa is from a different male, also no matches

find any corresponding DNA anywhere in the house. They've packed up but I'm going to do another sweep

NIKKI

see if either is the father.

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

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<u>10:23:37 -INT. STAIRS, UPPER FLOOR, LAURA'S HOUSE - EVENING</u> As Jack heads upstairs in the deathly quiet house - we hear a recording of Laura's previous 101/999 call -

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

> > LAURA (V.O.)

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

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

> LAURA (V.O.) know. (fear in her voice)

Jack heads into the BATHROOM, intense -

LAURA (V.O.)

<u>10:23:50 INT. BATHROOM, LAURA'S HOUSE - EVENING</u> Jack stands in front of Laura's toilet. The seat and lid are down. He lifts the seat with his gloved hand. That's how she knew.

JACK

How did she know?

10:25:02 <u>INT. SIMON'S FLAT, BLOCK OF FLATS - EVENING</u> Now inside, Simon puts the chain on the door and takes his helmet off. A CRICKET BAT visible nearby.
He's shaking, it could be anger or fear. He can hear the gang still LAUGHING and messing about outside. This bullying is a regular occurrence. It won't take much more for him to snap.

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

Do you do a standing wee.

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

JACK

(droll)

ADAM Oh he's got great aim for a three year old. Extracting DNA from a urine sample is

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

JACK

Why risk using the toilet when you break into a house? Unless you have to - medically. (he spots something)

(success) I think our man has kidney stones.

Artie's screaming gets louder.

ADAM

Artie! Artie shall we go over her e

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

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

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

Tense, Nikki looks to Jack.

JAOK Thanks to a bit of luck with the urine sample - we got a DNA match

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

NIKKI

MEREDITH

-empt the investigation. Ron Radford was Laura

ADAM An ex detective...

NIKKI

MEREDITH

He retired early, on health grounds.

NIKKI

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

Meredith reddens.

MEREDITH

brought in here and shown up in front of

NIKKI

MEREDITH

(gathers herself) I need to do things carefully JACK Including you?

MEREDITH

him! I knew his elimination sample would be on that database.

check? (tries to open up)

together when I was starting out. I had a... friend. And he tried it on, repeatedly, and when she refused him ... He made life difficult.

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

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NIKKI

And w unknown males...

MEREDITH

He was at

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

10:28:55 INT. VISITING ROOM, PRISON - DAY

Busy visiting room. An edgy Jack is sitting across from his brother RYAN KELVIN (mid 40s) - who looks in a state of shock.

RYAN

Jesus! I thought you were here to

you to visit.

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Jack's looking guilty.

JACK

RYAN A daughter? (struggling with this)

pregnant? We could have made it work. We were good together.

JACK

RYAN

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

JACK Come on! You cheated on her!

> RYAN We all have blips Jack!

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

RYAN (CONTD) So this girl -

JACK Cara-

RYAN

father? Could you do a DNA test for me, to be sure?

JACK

What?

RYAN

these years - I thought I was shooting blanks... She really wants

NIKKI

Lunch

JACK Thank you. Come on in.

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

NIKKI Nice place. Lots of potential.

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

NIKKI (CONT'D) For you - in your new home.

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

JACK Ah yes. Thank you.

NIKKI I nearly bought you a plant. But I

JACK I would. Come on through

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

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

NIKKI How did it go this morning?

JACK About as well as I expected. Have a seat

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

JACK (CONTD)

NIKKI Did he say that?

> JACK Not exactly.

> > NIKKI

- a teenager, appearing out of nowhere, and being

JACK She might not be.

NIKKI Is that a possibility?

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

NIKKI Fatherhood isn't always about genetics -

JACK

National DNA database, with his conviction -

NIKKI

unethical. You get a new swab from Ryan and from Cara, and do a paternity test. <u>10:33:13 - INT. LONDON POLICE STATION, COMMUNAL AREA - DAY</u> Cocky and charismatic, RON RADFORD (52), is perched on the edge of a desk, like he owns the place. Laughing and chatting with POLICE OFFICERS.

RON RADFORD Still in regulations obviously....

Radford clocks Meredith as she enters.

RON RADFORD

fresh from the valleys.

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

10:33:27 INT. LONDON POLICE STATION, SIDE ROOM - DAY Meredith faces Ron Radford across the table for an informal interview. MEREDITH How did you know we wanted to talk

to you?

RON RADFORD

well between us

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

MEREDITH Laura reported a break in -

RON RADFORD

I was. I have a busy social diary.

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

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

RON RADFORD

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

RON RADFORD (CONT'D) In case you wanted them. These are the names and numbers of people

murder. I was a hundred miles away. (goading, cocky)

my mobile cell site data. I presume

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

JACK Agh, come on. I sure could use Clarissa here to

FRANK (CONTD) PI, partial intercourse, then

MEREDITH NI+?

. FRANK (reddens) They've all got code names!

JACK

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

MEREDITH

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

NIKKI

that could explain why his DNA was no-

on your back and elevate your pelvis on a pillow for 30 minutes.

MEREDITH

Laura resort to Frank the wank, why not try IVF or get a donor on the NHS?

NIKKI

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

JACK

NIKKI

Adam edges his way in -

ADAM

sperm. You have to be under 41. Your sperm goes downhill from there.

JACK

(defensive)

ADAM

confidentiality law changed. Imagine a kid turning up 18 years later, calling you Dad? (thinking) Actually - that sounds quite good.

0 20 US N S 2 On Jack. That's hit a nerve.

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

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

JACK Alright Dad? Shall I take those?

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CONOR I can manage

<u>10:42:36 INT. STAIRWAY/LANDING JACK'S HOUSE</u> Jack carries Conor's stuff up the stairs. Conor behind him.

> CONOR There's a lot of stairs

> > JACK Good for you

<u>10:42:47 INT. CONOR'S BEDROOM, JACK'S HOUSE - NIGHT</u> Jack carries the cases into a single room. Conor follows.

JACK

I can get you some new furniture...

JACK Are you alright? Is it your heart?

CONOR

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

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

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

0

her... All these years, I hoped at least one of you would have a family. But nothing.

JACK

Conor looks at him. He knows his son.

CONOR

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On Jack. Flustered.

<u>10:44:42 - EXT. ALLOTMENTS - DAY</u> Donna looks deadly serious as she heads for the shed.

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Donna pulls a hammer from her bag. Hits the padlock, again and again - until it cracks open. She pulls open the door - to find her husband's secret world. She yells and smashes the place up

10:45:11 INT. OFFICE, LYELL CENTRE - DAY

A copy of Laura's hard-drive is plugged into Jack's computer. He's scanning it for anomalies and malware. He senses Nikki over his shoulder.

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NIKKI The DNA results are back - Frank

JACK

Jack clicks onto another screen; fingerprint results -

JACK (CONT'D)

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

RON RADFORD (CONT'D)

What do you need?

MEREDITH Your laptop. All your electronic

Ron gets his MOBILE from his pocket and offers it to her.

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

On Ron's face. He's fuming.

10:47:51 INT. OFFICE, LYELL CENTRE - DAY Meredith is with Nikki and Jack.

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MEREDITH

Right. So w still not enough to link him to And Unfortunately the spy cam footage doesn't offer up Any useful leads

NIKKI

you of protecting him. Can you give them Laura's year book back?

The high school year book that Laura's parents brought in, is on Nikki's desk. She picks it up, opens it at a marked page. Sees a photo of a beaming YOUNGER LAURA. Nikki looks across to Meredith, who is with her and Jack.

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

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

JACK

Hang on. I'm sure t ool?

Jack clicks on his computer to check what he logged -

JACK (CONTD) Yeah, that and Tim Garrick.

MEREDITH Tim Garrick? Her mum said they dated briefly. They hooked up after a school reunion.

JACK

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

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

MEREDITH

Tim Garrick. Teenage crush?

JACK Hmmmm. It's a good look.

MEREDITH

Thank you

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10:48:52 EXT. LONDON NIGHT Establisher

<u>10:48:59 INT. CAR PARK. EVENING</u> SALLY TRASK and her two sons DYLAN and TOBY. Are pushing the Shopping trolley back to the car.

> DYLAN And we can have sweets!

> > SALLY (laughing) No, no, no, no, no

DYLAN Can I have the sweeties?

SALLY

Dylan!

Dylan leans over and takes the sweets from the trolley. Sally moves to stop him

> SALLY Dylan. Dylan No. Dylan.

Dylan runs away from her and she chases.

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

Come on

They return to the trolley and Toby has gone.

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

Dylan shrugs. Sally frantically searches for him.

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

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

SALLY

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

TOBY

I didn't.

Simon smiles, pleased Toby has been returned.

SALLY I really can't thank you enough. Thanks

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

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

TOBY Why?

In the background, Simon is getting on his bike.

SALLY Let's go

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

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JACK

tracking where she went on Sunday.

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

NIKKI

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

JACK

Nothing.

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

JACK

Not yet, okay?!

Jack can't deal with this. i th this. i ii ths the th

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

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

> JACK Sure. Where is it?

MEREDITH (ON PHONE)

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

MEREDITH (CONT'D) 12 Woodfield Crescent,

10:51:42 -EXT. JACK'S CAR, RESIDENTIAL STREET, SUBURBS - DAY MEREDITH (CONT'D) (ON PHONE) AL4 3-

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

JACK

<u>10:51:45 - INT. LONDON POLICE STATION, BRIEFING ROOM - DAY</u> Meredith is surprised.

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

<u>10:51:48 - EXT. JACK'S CAR, RESIDENTIAL STREET, SUBURBS - DAY</u> Jack walks up to the boarded up house.

> JACK (CONTD) On Sunday. But it's all boarded up.

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

<u>10:52:00 INT. HALLWAY, GARRICK HOUSE - DAY</u> A moment of silence in the deserted house - before we hear the noise of someone outside. The sound of a key in the lock -The front door is pushed open - over a towering pile of POST. Jack and Meredith, key in hand, enter, stepping onto it -

MEREDITH

Tim Garrick's wife Joanna was reported missing Two years ago. But weirdly it wasn't Tim who reported it. - it was her friend, Rachel Meadows. The officer in charge of the case said that he spoke to Joanna, so the case was closed. But Rachel

> said Tim was controlling, stopped her working, cut her off from family and friends.

JACK

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

MEREDITH No. But this was the last place Joanna Garrick Was seen. 0 52 55

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

Toby

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

FRANK Hello? Hello?

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

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

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

> 052 US UT S22 050 US NS NT TNSS SNG US

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

Best Boy Electricians Electrical Trainee		Russell Farr Stephen Ring Karl Thomas Robert Gavigan Zoe Williams
NEXT CARD	NEXT CARD	NEXT CARD
Art Director		Andrew Piotrowski
Standby Art Director		Steven Robertston
Production Buyer		Jess Imrie
Petty Cash Buyer		Oliver Reynolds
Assistant Petty Cash Buyer		Katie Carr
Graphic Designer		Benjamin Davis
Art Department Assistant		Bella Marr
Computer Technician		Ric Palin
Playback Technician		Steve Smith
Prop Master		

Financial Controller