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[Post Production Script Service TANIA NEUMANN 07855 520 713]

10:00:00 FADE IN

10:00:00 RECAP:

10:00:00 CAPTION FADE IN OVER PICTURE: Last Time (out @ 10:00:07 dur 7 secs)

10:00:00 EXT. GRAVEYARD - DAY

DI DALE CARTER (30s, uncompromising, working-class London) shows his ID and steps through them heading towards the grave.

NIKKI's there with THOMAS, both in forensic suits. The body of a clothed young woman (clubbing jeans and top) has been laid out on a forensic sheet beside the open grave. The eyes are closed.

(Disturbing images from 10:00:00)

DI CARTER

What have we got?

10:00:01 INT. JACK'S FLAT- DAY

JACK'S laptop screen - he clicks onto a shot of an hibiscus flower.

JACK

That hibiscus in Katie's hair, they put that in cocktails.

10:00:05 INT. NIGHT CLUB- NIGHT - FLASHBACK

FLASHBACK -- Inside, music and a CASHIER on the door. She smiles and says "Hiya" to HANNAH. She knows her. KATIE shows her fake ID.

10:00:08 INT. LYELL CENTRE - DAY

JACK and NIKKI head back into the Lyell Centre.

NIKKI

So how come you've never mentioned a brother before?

10:00:10 INT. LIZZIE'S PUB. HALLWAY - DAY

RYAN closes in, blocking her against the wall. HANNAH looks away, but he turns her face with his hand to make her look at him. LIZZIE'S downstairs so this is almost whispered.

(Threatening behaviour from 10:00:10)

RYAN

If you know something about Katie, you tell me?

HANNAH

(QUIETLY)

You're hurting me.

RYAN

Tell me!

10:00:15 INT. CURA CLINIC - DAY

Christy raises a smile, covering. As they head to their consulting room -

BEN

Hygiss have upped their offer.

10:00:17 INT. CURA CLINIC. MEETING ROOM - DAY

AMY and BEN are waiting when CHRISTY arrives.

BEN (CONT'D)

(BEAT)

We need to sell. We're in trouble.

10:00:19 EXT. LIZZIE'S PUB - DAY

RYAN turns to JACK.

RYAN

We're done. Evens.

JACK

Evens?

RYAN

Aye.

(CONTINUED)

10:00:25 EXT. LIZZIE'S PUB - NIGHT

LIZZIE, anxious for Hannah, has her number on her mobile speed-dial.

Lizzie hangs up, left messages already.

10:00:26 EXT. ROAD - NIGHT

10:01:00 FADE IN

10:01:00 SCENE IN: INT. DISUSED CAR PARK - DAY

Still very early morning. Police cars, police tape, spotlights, UNIFORM OFFICERS.

10:01:05 CAPTION FADE IN OVER PICTURE: FRATERNITY

10:01:06 CAPTION FADE IN OVER PICTURE: Part Two *(out @ 10:01:08 dur 3 secs)*

10:01:12 CAPTION FADE IN OVER PICTURE: Written by Graham Mitchell *(out @ 10:01:16 dur 4 secs)*

A cordon around HANNAH's body, which has been battered and bruised by hitting steel girders as it fell. It lies spread-eagled on the tarmac, her arms above her head.

(Disturbing images from 10:01:12)

DI CARTER
(WINDING UP)

So, because of the damage, you can't tell whether she was attacked or not. Is that what you're telling me?

NIKKI
Let's... just get her to the Lyell.

10:01:59 CAPTION FADE IN OVER PICTURE: Director Dusan Lazarevic(out @ 10:02:03 dur 4 secs)

10:02:04 SCENE IN: INT. JACK'S FLAT - DAY

RYAN stares out of the window. JACK eyes him.

JACK
I need to know where you were last night - before you came here.

RYAN
You need to know? My step-daughter's out there dead somewhere and you want to question me?!

Jack backs off. A beat.

RYAN (CONT'D)
I was driving, okay - I was looking for her.

JACK
Because...

RYAN
Because she was upset.

JACK
And did you... find her?

Ryan turns to him - knows what he's thinking. A beat.

RYAN
What you getting at, Jack? Hmm? Why don't you just come out and say it?

Jack holds his tongue.

DI CARTER (V.O.)
So --

10:02:34 SCENE IN: INT. LIZZIE'S PUB - DAY

LIZZIE sits here in the bar, broken - nothing registering in her. Numb.

(CONTINUED)

DI CARTER is with her. A FEMALE DETECTIVE looks on.

DI CARTER
- did Hannah know something - did she tell you?

LIZZIE
No.

DI CARTER
Okay. Let's go back to before she went out. She was here, was she?

Lizzie nods.

DI CARTER (CONT'D)
And how did she seem. Was she okay? Was she nervous or... frightened?

Lizzie doesn't answer. Deliberating, trying to piece things together - then... he has to be guilty. Inescapably -

LIZZIE
It was Ryan...

HELEN (CONT'D)

You can see, look, brakes hard here and the vehicle comes to a halt over there.

NIKKI

Any evidence of a scuffle...?

HELEN

No, not yet. But it's an evolving scene... I think we've got a narrative emerging that means Hannah wasn't here alone...

Not what Nikki wanted to hear.

NIKKI

Excuse me for a second.

She steps away and dials her mobile. Hear it ring out.

10:03:51 SCENE IN: INT. JACK'S FLAT - DAY - CONTINUOUS

JACK answers his mobile, RYAN looking on.

JACK

Hello.

10:03:57 SCENE IN: INT. DISUSED CAR PARK - DAY - CONTINUOUS

NIKKI's walking away from HELEN and the scene.

NIKKI

Have you asked Ryan about his alibi?

JACK (V.O.)

Yeah.

NIKKI

Has he got an explanation?

JACK (V.O.)

No.

NIKKI

You can't talk?

10:04:04 SCENE IN: INT. JACK'S FLAT - DAY - CONTINUOUS

JACK's monosyllabic. He doesn't want to give anything of this away to RYAN, who stands listening.

JACK

(INTO MOBILE)

No.

(CONTINUED)

NIKKI (V.O.)
Was he with you all of yesterday evening?

JACK
Again, no.

10:04:09 SCENE IN: INT. DISUSED CAR PARK - DAY - CONTINUOUS

Back with NIKKI on the phone to Jack --

NIKKI
Then we've got a problem. Helen thinks this could be a second murder. She's found fresh tyre tracks at the scene - and Ryan's alibi for Katie doesn't hold up any more, so... what if you've been wrong and he is involved?

He says nothing. A beat.

NIKKI (CONT'D)
We should've gone to Carter.

She sees DI CARTER arriving back on scene. She hangs up.

10:04:27 SCENE IN: INT. JACK'S FLAT - DAY - CONTINUOUS

Back to the flat as JACK stares at his mobile, hit by the implications of what Nikki's told him. RYAN eyes him.

RYAN
(VERY ANXIOUSLY)
So? Are you going to tell me what that was all about?

10:04:35 Music in: 10M03 Going to Tell Me

Jack says nothing. They stand a moment, Ryan trying to decide what to do - then he grabs the spare set of keys from the kitchen worktop and heads to exit.

10:04:46 SCENE IN: INT/EXT. LIZZIE'S PUB - DAY

Dawn. LIZZIE's in the pub. No-one but her. She sits at a table. Keys in the lock of the main door. She reacts - frightened - and gets to her feet. Then...

RYAN (O.S.)
Lizzie?

RYAN's out here in the street - she's changed the locks, his key's no longer work. He hammers on the pub door.

RYAN (O.S.) (CONT'D)
Lizzie!

Then slowly the realisation that she's not going to answer. He rests his forehead against the door.

RYAN (O.S.) (CONT'D)

Lizzie!

Lizzie sits on the floor with her back to the door, breaking her heart.

10:05:14 SCENE IN: INT/EXT. AMY'S CAR/CURA CLINIC - DAY

10:05:16 Music out: 10M03 Going to Tell Me

Morning. AMY pulls up in her car, CHRISTY in the passenger seat. RUBY, their 8 year old, is strapped into the back. Both adults playing happy families for her sake.

CHRISTY

(TO RUBY)

Maybe at the weekend - we can all go together.

He looks to Amy. She says nothing. They pull up outside Cura.

He grabs his bag, then leans to give Amy a kiss. She smiles, allows him to come close - and she holds his arm to keep him here. For a second he thinks maybe things can be okay, but Amy gets out, shuts the door. Christy follows suit.

CHRISTY (CONT'D)

What time you getting home tonight?

(RE RUBY)

Can she go to Jenny's so that we can talk?

AMY

(CONTAINING HER ANGER)

About what?

CHRISTY

Shh.

He shushes her as Ruby turns in the back seat, hearing the tone in her mother's voice.

AMY

(RE RUBY)

I don't want you anywhere near her.

That takes his breath away. She gets back in the car.

AMY (O.S.) (CONT'D)

Come on darling, let's go to school.

Ruby blows him a kiss, as she always does. He smiles weakly as the car drives away.

(CONTINUED)

Reveal BEN approaching Christy on his way into work.

10:05:58 Music in: 10M04 Anywhere Near Her

BEN

Mark Janssen's sent through a new, improved offer for fifty one percent of the entire company.

(A BEAT)

He wants you to stay on as CEO.

CHRISTY

And you want to take it?

BEN

Things have changed, Christy. Why? Because, once again, you've been led by your dick.

(Language @ 10:06:16)

CHRISTY

(RE JANSSEN)

Tell him no.

Ben just walks away towards the clinic, clearly frustrated.

NIKKI (V.O.)

CT's showing extensive --

10:06:25 SCENE IN: INT. LYELL CENTRE. CUTTING ROOM - DAY 4

(Disturbing images & partial

NIKKI

Possibly.

He looks closely at the neck - bruising there.

THOMAS

HELEN

I've found no trace of foreign DNA on her body or clothes.

DI CARTER

Got a time of death?

NIKKI

Er, from the core body temperature and stage of rigor mortis, we estimate a post-mortem interval of seven to nine hours.

THOMAS

So with the security guard finding her just after 4:30am, we're looking at between 7:30/9:30 the previous evening for the murder.

A beat.

DI CARTER

A possible sequence of events is: he lures her into his car. She panics, she gets out, legs it. He skids to a halt, gets out, gives chase. She struggles - and he strangles her and dumps her body over the railings.

CLARISSA enters.

CLARISSA

(TO CARTER)

Carter. Your office been in touch?

DI CARTER

About?

CLARISSA

They've just emailed some footage over.

She inserts a USB stick into the laptop. The footage comes up on the plasma.

CLARISSA (CONT'D)

Apparently this is Ryan Kelvin - blue ford - yesterday evening.

The time-clock on screen: 19:35. Ryan's car - we see a number of cut-together shots in different places over the next half hour - the car prowling the area.

CLARISSA (CONT'D)

And again at irregular intervals over the next half hour.

(CONTINUED)

HELEN
What's he doing?

DI CARTER
He's looking for Hannah.

THOMAS
Ryan doesn't fit, not if the murders are related -
he's got an alibi for Katie.

10:09:03 Music in: 10M05 No Alibi

Nikki and Clarissa exchange a look. DI Carter catches it.

DI CARTER
What?

They say nothing.

THOMAS
Nikki?

She has no choice now...

NIKKI
There is no alibi, not any more.

10:09:21 SCENE IN: INT. JACK'S FLAT - DAY

RYAN's unable to cope. He can't get a handle on his emotions at all -
constantly welling up, can't cry it out, can't get away from himself.

Into the bathroom with him. He searches in the wall cupboard - Jack's
toiletries.

Another cupboard - cleaning things, detergents, rags - a box of old
Christmas present deodorants and soaps, old rubbish. He spots what he's
looking for and stops rummaging. He picks up something we don't see,
contemplates it...

10:09:39 SCENE IN: INT. LYELL CENTRE. VIEWING GALLERY - DAY

JACK has joined NIKKI, THOMAS, CLARISSA, HELEN and DI CARTER.

10:09:45 Music out: 10M05 No Alibi

JACK
I got a call from Hannah yesterday around six
pm. Said she'd got some information - where he
was meeting Katie.

NIKKI
He being?

(CONTINUED)

JACK

She didn't say. Just wanted to meet me outside
Java nightclub at seven. She didn't turn up.

DI CARTER

After your call, she and Ryan had words about
something or other - she ran - he went after her.

Jack didn't know that and it hits him hard.

DI CARTER (CONT'D)

You didn't know that, did you? There's a lot you
don't know but it doesn't stop you filtering
evidence!

DI Carter's got the upper hand. It feels good to be right.

DI CARTER (CONT'D)

(TO JACK)

What time did Ryan turn up to your place last
night?

JACK

Before nine... About a quarter to.

JACK

He was at mine.

HELEN

I can check his clothes for signs of a scuffle with Hannah.

JACK

...His clothes have been washed.

DI Carter looks at him. No-one else can meet his eyes. Jack looks away.

10:10:44 SCENE IN: INT. JACK'S FLAT - DAY

DI CARTER and a couple of CID OFFICERS head up the internal stairs to Jack's flat front door. He quietly inserts Jack's keys in the lock and slowly pushes open the door.

They step inside.

The two cops go towards the kitchen, Carter to the bedroom. No sign of Ryan here. Deathly quiet.

The sound of dripping water coming from the bathroom. He responds, tries the door handle and edges it open.

Nothing to see initially but steam. Nothing to hear but that dripping water.

DI Carter steps into the room. His POV as he approaches the shower curtain. He pulls it back --

RYAN is slumped down, naked in the shower cubicle, fully conscious, his

JACK
(HURTING)
And that's not me?

THOMAS
Would you have come forward if Nikki hadn't
spoken out?

The words catch in Jack's throat.

JACK
Yes.

THOMAS
Don't lie to me, at least do me that courtesy...
You're lucky Carter got to Ryan when he did.

A beat.

JACK
So what do you want me to do?

A beat, Thomas turning this over.

THOMAS
You've turned us all into little, little clandestine
units - we've ceased to be a functioning team.

JACK
Look, nothing's been proven with Ryan - we
don't know anything for sure...

THOMAS
(HOLDING UP HIS HAND TO STOP
HIM)
What I do know for sure is that I need people
here who aren't ruled by their own personal...
business to the detriment of everything else -
and everyone else. And that's not you, is it?

JACK
Clearly not.
(CALLING HIS BLUFF)
Well, at least you have an obvious alternative,
don't you, and I hear she's very good so...

THOMAS
I don't want you here right now. Clear? Are you
getting me this time?

JACK
Mmm hmm.

(CONTINUED)

Perfectly. Jack walks out.

That wasn't easy for Thomas. A moment, then HELEN puts her head around the door.

HELEN
You okay?

THOMAS
He's an idiot. Abandoning every basic principle.

HELEN
Family... Messes you up.

Just a throw-away comment but, for Thomas, it's like she's looked into him.

HELEN (CONT'D)
Anything I can do, just let me know.

THOMAS
Thanks.

10:12:35 SCENE IN: EXT/INT. JACK'S FLAT - DAY

NIKKI presses Jack's apartment bell. No reply. She presses it again and leaves her finger on it this time - it rings constantly, irritatingly.

A moment then the front door security release is paged open and she heads on in.

10:12:45 SCENE IN: INT. JACK'S FLAT - DAY

The door's open. NIKKI walks in. The place has been turned over by SOCOs. JACK's putting it back together.

NIKKI
What did Thomas say?

JACK
That I'm on my way out.

Which is what she anticipated.

Jack's laptop on the table. Nikki touches the space bar and it comes to life: photos he's taken of the car park crime scene - tyre tracks. Another window: an article about Cura, photos of Christy and Ben there. She looks to Jack.

JACK (CONT'D)
I can't just walk away from him Nikki.

NIKKI
And the Lyell? What you've worked for?

(CONTINUED)

JACK

The only reason he's in the frame is because it fits with Carter's sex-crimes agenda.

NIKKI

Not any more. And for once, you're not being led by the evidence, Jack...

He looks at her like she's an idiot - that really gets to her.

JACK

What?

NIKKI

What is it, has Ryan got some kind of hold over you? Because I just don't see how you can be so pig-headed.

JACK

Not you too, Nikki, for God's sake...

(Language @ 10:13:31)

NIKKI

Well what exactly have you achieved, huh? A death that maybe could've been avoided.

10:13:35 Music in: 10M06 Not Guilty

Jack's stung by that, silenced for a moment.

JACK

We still don't know that for sure...

NIKKI

No, but if you carry on like this you are going to wreck everything that you have worked for.

JACK

Nikki! He's not guilty.

NIKKI

Oh for...

He says nothing more, just holds her gaze. He's going his own way and she can't stop him. Frustrated, she turns and walks.

10:13:58 SCENE IN: INT. POLICE STATION. INTERVIEW ROOM - DAY

RYAN, his wrists taped and bandaged, and his SOLICITOR sit opposite DI CARTER.

(CONTINUED)

DI CARTER

It's kind of like a confession, isn't it, you doing that to yourself.

Ryan says nothing.

NIKKI watches from the observation room.

10:14:06 Music out: 10M06 Not Guilty

DI CARTER (CONT'D)

Anyway, here we are - no Jack, no Lizzie - they've gone, they've given up on you. So it's just us. Talk to me.

10:14:17 Music in: 10M06 Not Guilty

RYAN stays silent, hurting.

10:14:21 SCENE IN: INT. POLICE STATION. OBSERVATION - DAY

NIKKI, carrying her work case, is with DI CARTER. RYAN is visible in the interview room with a CUSTODY SERGEANT.

DI CARTER

Nothing on his body or his clothes?

NIKKI

No, he's clean.

DI CARTER

His car?

NIKKI

No trace of Hannah. And the tyre tread marks at the car park crime scene don't match either.

DI CARTER

Great.

DI Carter smiles weakly. He knows where this is going and makes to leave --

NIKKI

Two years in Child Protection, dealing with pedophiles and pornography until you couldn't hack it any more.

He stops, shoots her a look, taken aback by her directness.

NIKKI (CONT'D)

Your first case back, what do you get? A fifteen year old.

He's about to come back at her, but --

(CONTINUED)

NIKKI (CONT'D)

- Can't be easy...

DI CARTER

So I'm still obsessed with sex crimes and I'm useless at my job, is that what you're saying?

She knows not to push it anymore.

NIKKI

No, I suppose I just wanted to apologise for making the job even harder.

His eyes on her - is that genuine?

DI CARTER

Accepted.

He makes to walk out --

NIKKI

Oh, Ryan Kelvin's file for the GBH -is there any chance of taking a look at it?

10:15:08 Music out: 10M06 Not Guilty

DI CARTER

Why?

NIKKI

There might be something in his medical examination notes that relates to the killings.

He nods okay and walks out.

10:15:12 Music in: 10M07 Jack Wheel

10:15:17 SCENE IN: EXT. CURA CLINIC - DAY

Cars parked here - staff parking. JACK's in the car park checking the tyres, trying to find a link between the cars here and the marks on the road bridge.

BEN

Can I help?

JACK

Hello.

(SHOWING BEN HIS PASS)

Jack Hodgson, Lyell Centre.

10:15:32 Music out: 10M07 Jack Wheel

(CONTINUED)

BEN
(OFFERING HIS HAND)
Ben Morgan.

CHRISTY joins them too.

CHRISTY
(HIS HAND)
Christy Nash.

BEN
And you're here in connection with?

JACK
The murders of Katie Bowman and Hannah
Kennedy.

See Christy react to that news, the colour draining from him. Jack just gets back to what he was doing.

BEN
It's your brother who's a suspect, isn't it, Mr.
Hodgson?

Jack didn't expect that.

BEN (CONT'D)
Our solicitor keeps us abreast of developments.

JACK
Uh huh.

BEN
So now I'm wondering, is this an official visit
or...?

JACK
No, purely personal. Just doing what the police
seem reluctant to.

BEN
Which is?

JACK
(EYES ON CHRISTY)
Investigating the only other suspect in this
case.

A beat. Jack's still checking tyres.

BEN
(TO JACK)
This is private property.
(MORE)

(CONTINUED)

BEN (CONT'D)
Or better still, I could put in a call to DI Carter.
Or shall we simply say you're done?

10:16:09 Music in: 10M08 Was She The Girl

The last thing Jack needs is Carter aware he's been here. He has to comply now. He backs off and walks. As Jack goes...

BEN (CONT'D)
(TO CHRISTY)
Hannah Kennedy. Is she the girl who was here
yesterday evening?

Christy nods, panicking.

BEN (CONT'D)
What in God's name is going on?

(Language @ 10:16:17)

CHRISTY
(NOT WANTING TO OFFER THIS
UP BUT HAVING TO NOW)
She accused me of being involved in Katie's
death.

BEN
And are you?

Christy reacts --

CHRISTY
I can't believe you would ask me that.

BEN
You slept with a child, Christy - I'm beginning to
wonder who the hell you are.
(A BEAT, WINDING UP)
Janssen's offer's still on the table. We sell.

(Language @ 10:16:28)

Christy can only nod - he knows he's now got no choice.

10:16:36 SCENE IN: INT. LYELL CENTRE. SCIENCE ROOM - DAY

NIKKI's at her laptop. An email from DI Carter - the Ryan GBH file attached.
She opens it.

On screen, a mugshot of Ryan taken 5 years ago. She scrolls through the
file --

Photos -- the scene of the attack, shots of the victim in situ, a stocky white
guy in his 20s.

(CONTINUED)

NIKKI (CONT'D)

Something's been niggling at me - and now I know what is. That time you gave evidence against Ryan - this time you're putting your career on the line for him. Doesn't quite add up.

He moves, wants out.

NIKKI (CONT'D)

With the GBH, nobody had died so there was no pathologist.

(SHOWING HIM PHOTOS)

But from the medical records, Longton's attacker broke his jaw with a punch to the left side of the face.

On the laptop, the photo of Longton looking to camera - the balance of injuries heavily weighted to the left.

NIKKI (CONT'D)

Left-sided injury, suggest right-hand attack. Ryan's left-handed.

(BEAT)

Ryan didn't throw that punch, did he?

10:18:11 Music in: 10M09 I Did

JACK

No... I did.

10:18:15 SCENE IN: EXT. SIDE STREET - NIGHT - FLASHBACK

(Violent behaviour from 10:18:15)

FLASHBACK -- 2009. LONGTON is attacking RYAN who's coming off worse - on the ground, vulnerable, bleeding. A bottle on the floor. Longton bends for the weapon, head down momentarily.

As Longton's looking down to grab the bottle, JACK instinctively rushes in to protect his brother, delivers a sharp, hard punch to the left side of Longton's face.

Longton goes down - Jack steps back to help Ryan up, but Ryan's already on his feet and, taking advantage of Longton's demise, puts the boot into the man's torso. Unrestrained and vicious, until Jack drags him away --

10:18:23 SCENE IN: INT. MARTIAL ARTS GYM - DAY

Back with JACK and NIKKI.

NIKKI

So how come Longton didn't report you?

10:18:33 Music out: 10M09 I Did

(CONTINUED)

JACK
He was looking down - didn't see me coming.
(A BEAT)
It was Ryan's fight and he insisted on taking the
blame. Never mentioned my part in it.

A beat.

NIKKI
That's your guilt...

JACK
That's my guilt.

10:18:44 Music in: 10M10 My Guilt

Regret on his face. Getting a handle on himself...

JACK (CONT'D)
So what do I do?

Nikki doesn't respond. A beat.

NIKKI
I get it now - why you've not been seeing things
the way you normally do.

JACK
How do I normally see things?

10:19:10 Music out: 10M10 My Guilt

10:19:10 Music in: 10M11 Jack Goes to Club

NIKKI
You don't follow your heart, Jack, you follow the
evidence.

Jack's silenced, locked in her gaze, knowing she's right.

10:19:19 SCENE IN: INT. NIGHT CLUB - DAY

JACK heads into the lounge bar. A couple of STAFF preparing the bar. THE
MANAGER clocks him and heads his way.

JACK
Can I see more footage?

The Manager nods.

JACK (CONT'D)
Thanks.

10:19:34 SCENE IN: INT. NIGHT CLUB. SECURITY ROOM - DAY

JACK sits in front of the bank of security screens. The same footage we've already seen -- Katie at the cloakroom collecting her jacket and bag, transferring the smartphone from bag to jacket - then Christy joining and kissing her.

10:19:44 FULL SCREEN CCTV (*out @ 10:19:49 dur 5 secs*)

Jack then cuts to an exterior shot as Katie exits the club and, turning left, walks out of shot along the street.

She's taken aback -- But in comes NIKKI with DI CARTER.

DI CARTER
Okay we're going over everything you've got.

THOMAS
(DEFENSIVELY)
Well you have seen all the reports.

HELEN
(PEACE-MAKING)
Focusing on?

DI CARTER
I'm only interested in Ryan Kelvin, anything that
ties him in tight.

10:20:43 Music in: 10M11 Jack CCTV

NIKKI
(NOT A QUESTION)
You think we've missed something.

He does. Files, photos and other material on the table. Nikki and Helen,
neither with any great enthusiasm, reach for it.

10:20:51 SCENE IN: INT. NIGHT CLUB. SECURITY ROOM - DAY

Back with JACK and the CCTV footage. Another (earlier) night on screen -
the date and timecodes adjusted accordingly.

-- Christy (dressed differently to differentiate this footage from the night
Katie was murdered) is in the foyer of the club heading out.

10:21:03 FULL SCREEN CCTV (out @ 10:21:10 dur 7 secs)

Jack clicks to another monitor -- A GROUP OF PUNTERS are outside queuing
to get in this time. Christy exits and, again, heads left out of shot. Fast
forward ten minutes and -- here comes Katie (also dressed differently).

Jack winds the footage on, skipping an hour or more, then -- Katie heading
back into shot and back into the club.

Jack fast forwards five minutes later -- here comes Christy, who also heads
back into the club.

10:21:19 SCENE IN: INT/EXT. NIGHT CLUB - DAY

JACK stands where Katie was on the footage - by the cloakroom. He scans
the foyer -- the security camera high in a corner of the ceiling. He then
heads out the main doors.

The rush of the road.

(CONTINUED)

He stops and turns, checking out the position of the security camera here too, then walks away along the street --

10:21:40 SCENE IN: EXT. STREET/HOTEL - DAY

-- We go with JACK, his attention to the road, the pavement, the buildings.

Then, a short distance away, a hotel. The Avery. He stops. His eyes to it...

10:21:54 Music out: 10M11 Jack CCTV

10:21:54 SCENE IN: INT. LYELL CENTRE. CORRIDOR/VIEWING GALLERY - DAY

We enter with JACK who heads purposefully along the corridor. The viewing Gallery. He stands in the doorway a moment.

NIKKI, THOMAS, CLARISSA and HELEN sit around the table filtering information on the case with DI CARTER. Jack's looking at a dynamic new team here - something he's no longer a part of. And it sticks in his craw a moment.

NIKKI looks up and sees him. Her instinct is to despair. THOMAS too.

DI CARTER

Can we get him out of here...

JACK

Just wait, a second. Hannah told me Katie was sleeping with someone and she thought she knew where. And so do I.

On DI Carter - dare he ignore this?

JACK (CONT'D)

Now I can just walk, or you can give me five minutes. If I'm wrong... you've lost nothing.

Thomas looks to DI Carter who backs off. Jack slips a USB stick into the plasma screen controls and opens a file.

On the plasma now -- the Java night club CCTV. The footage on screen as he takes them through this.

JACK (CONT'D)

I've been back over all the footage from the nightclub. Pretty much every night Katie was there she left the place around ten pm.

10:22:48 Music in: 10M12 Every Night

On the plasma -- Katie leaving the club the night before she died (same night as the CCTV footage in SC 71).

JACK (CONT'D)

She exits, walks west out of shot...

10:23:45 SCENE IN: INT/EXT. CARTER'S CAR/HOTEL - DAY

10:23:46 Music out: 10M12 Every Night

DI CARTER sits in his car outside The Avery Hotel.

CID OFFICERS head out of the main entrance with HELEN in a forensic suit, carrying her equipment in a briefcase.

DI Carter gets out as Helen comes to him.

HELEN

Nothing of any use forensically - the room's been occupied by other guests since.

DI CARTER

We sure she went in there?

HELEN

Her name's in the register. She paid up in cash, checked out at ten to eleven.

DI CARTER

So she was picked up after that between here and the club. Where was Ryan Kelvin then?

10:24:07 Music in: 10M13 Free to Go

HELEN

It's in the records. His girlfriend said he was working behind the bar. Pretty solid alibi with a pub full of half-cut regulars to prop it up.

On DI Carter - defeated. There's no way now that Ryan could've attacked Katie.

10:24:18 SCENE IN: INT. POLICE STATION. CUSTODY CELL - DAY

RYAN sits staring at the ceiling. Footsteps along the corridor, then the door is unlocked and cranked open.

DI CARTER in the doorway.

DI CARTER

(FLAT)

You can go.

DI Carter just walks, leaving the door open. Ryan stands there a free man, but there's no relief or joy in him. This is a pyrrhic victory.

MARK JANSSEN (V.O.)

So --

10:24:35 SCENE IN: INT. CURA CLINIC. CORRIDOR/MEETING ROOM - DAY

BEN's showing MARK JANSSEN through to the meeting room.

MARK JANSSEN

-- what brought about the change of heart?

They head into the meeting room to CHRISTY and AMY.

BEN

Sometimes you just have to seize the moment.
It was too good an offer to refuse.

10:24:43 Music out: 10M13 Free to Go

CHRISTY

One condition: I don't want the position of CEO -
not if I don't have the controlling stake.

MARK JANSSEN

Because?

AMY

Christy wants to spend more time with his
family.

CHRISTY

No, no, I don't want to become your puppet.

MARK JANSSEN

Admirably direct for a Brit. If you're not
interested in CEO, that's fine.

Documents on the table.

MARK JANSSEN (CONT'D)

I imagine you'll have had your people look
everything over.

BEN

Sure.

MARK JANSSEN

Shall we?

10:25:16 Music in: 10M14 Shall We

Mark Janssen signs the sale agreement. Then Christy, who sees DI CARTER
arriving.

Christy and Ben exchange a glance then...

He heads out. Ben, by the skin of his teeth, signs the agreement.

10:25:39 SCENE IN: INT. JACK'S FLAT - DAY

JACK sits at his table on his laptop, searching sites: Cura, shots of Christy, Ben, Amy and the assorted medics who work there.

He goes to the window, head turning, searching his way through this, trying to find patterns and connections.

His house phone beeps. He reads a text:

Ryan: Carter's let me go. Thought you might be interested.

Jack doesn't react.

- Back at the laptop. A moment, then he opens another link, this time to a finance blog called *Exploitation*.

JACK

You used to work for a guy called Mark Janssen,
Tracksure Securities, didn't you?

10:26:57

10:28:12 SCENE IN: EXT. JACK'S FLAT - EVENING

Evening. JACK exits the flat and heads quickly away along the street.

A moment's quiet, just city traffic hum, then RYAN gets out of his car. Lets himself into the flat.

10:28:24 SCENE IN: INT. JACK'S FLAT - EVENING

RYAN heads fast into the bedroom - the fireplace, the flue. He rolls his shirt sleeve up and reaches up inside it feeling for the damper, searching for the Malstore key. Feeling and feeling for it. It's not there.

He stands, his heart beating like a drum - then heads fast out of here.

We go to the window and see him as he exits the front door and heads to his parked car.

10:28:46 Music out: 10M16 Keys Discover

10:28:46 Music in: 10M17 Mail Box Discovery

10:28:46 SCENE IN: INT/EXT. BLACK CAB/MALSTORE - DAY

A black cab cruises along a high street. Shops are shut or shutting. JACK's in the back scanning - then he sees it.

JACK

This is it here - thanks.

The cabbie pulls over.

JACK (CONT'D)

Will you wait for me?

The CAB DRIVER nods as Jack gets out.

Malstore -- It looks like any other stationery store - signs advertising mailbox rental, business address rental, printing services, etc., in the window.

The door is locked. JACK knocks on the window, but there's no-one there.

He slips surgical gloves on. A security pad by the door, but there's no pad on it. The key in his hand. The fob. Jack touches it to the pad and the door springs open.

10:29:09 SCENE IN: INT/EXT. MALSTORE - DAY

JACK steps inside. A wall of small key-locked drawers (not dissimilar to what they have in security vaults). They're all numbered. The key in Jack's hand isn't.

He has to go through several of the drawers at random before he hits the right one and it opens.

(CONTINUED)

Inside are two jiffy envelopes. In one of the jiffys is a wad of notes - around ten grand. In the other, a smartphone.

10:29:27 SCENE IN:

DI CARTER

You like them young?

To the science room with him and his desk. He switches on his computer.

NIKKI
Got no home to go to?

A beat.

He blanches now, reacts.

NIKKI (CONT'D)

And there you'd be, presiding over us like the dominant silverback.

Which makes him smile.

NIKKI (CONT'D)

Okay, look, I understand that Jack hasn't behaved well - and neither have I so...

THOMAS

- Nikki, it comes down to one question. Do we trust him?

NIKKI

Do I trust him?

He nods.

THOMAS

Yeah?

NIKKI

Yes.

THOMAS

And ideally you'd want him to stay.

NIKKI

Yes.

THOMAS

Why?

10:34:06 Music in: 10M21 Feelings

NIKKI

I don't know... Well no, actually, if I think about it, I do. Sometimes I can't block out the reality of what we do - and I don't know what to do with those feelings. I want to work with people who get that. And Jack does. He can allow himself to be vulnerable.

(A BEAT)

And okay sometimes he loses himself a little, but when he comes back - and he does always come back - then he's with us - completely.

10:34:47 SCENE IN: EXT. CEMETERY - NIGHT

DI CARTER
(BEMUSED)

No.

HELEN
With all due respect, I think it's time to crawl
out of the tunnel - there's clearly no sexual
motivation in this case.

He's thrown by her velvet-gloved iron fist approach. He eyes her a moment.
She holds his gaze. No way he's taking her on - he has to accept he's been
barking up the wrong tree.

HELEN (CONT'D)
(BREEZING ON)

NIKKI

Damage?

PHOEBE GILCHRIST

Fractured tibia and clavicle - his lung function's compromised at present. But the main concern is the head injury; possible hypoxic brain damage, hematoma. We're going to watch and wait, hopefully he'll stabilise further - then theatre.

She heads back into A&E. A beat.

CLARISSA

An operation's not going to be good for forensics, is it? Or pathology.

NIKKI

(REACTIVE)

There is no pathology - mercifully. There is no body.

CLARISSA

There is, actually...

10:37:26 SCENE IN: INT. HOSPITAL. A&E/RESUS - NIGHT

NIKKI and THOMAS, both in forensic suits now, head through the ward with PHOEBE GILCHRIST.

PHOEBE GILCHRIST (O.S.)

You understand the limits of this?

NIKKI

The last thing we want to do is compromise him. We're just want to get what we can, while we can.

10:37:34 Music out: 10M22 The Wait

10:37:34 Music in: 10M23 Autopsy

They head into resus. JACK's lying on a gurney covered with a sheet and blanket and attached to a ventilator, a bp cuff, pulse oximeter, etc. He's unconscious.

Dr. Gilchrist stands watching.

Nikki and Thomas wait a moment and take in the scene, Nikki frozen momentarily. Thomas steps forward taking in the damage, trying not to react to it.

He carefully peels back the sheet and blanket.

(CONTINUED)

A moment as we take in the extensive bruising to Jack's torso - his right tibia broken, face cut, bruised and extensively swollen. The sound of the ventilator.

Nikki can't engage, not yet - this isn't an anonymous person. Thomas steps in.

THOMAS

(INTO A DICTAPHONE)

Extensive contusions to the face and neck.

Likewise to the entire torso. From the x-ray, a fractured right clavicle and fractured right tibia.

NIKKI

10:39:42 SCENE IN: INT. HOSPITAL. SINGLE ROOM - NIGHT

10:39:43 Music in: 10M25 Jack Montage

Time sequence through the night. A vigil at JACK's bed.

CLARISSA sits with him - her eyes don't leave him. She gently takes his hand. Just sits, holding him.

DOCTORS and NURSES come and go going changing drips, recording readings, etc.

Jack remains unconscious and ventilated.

Then just NIKKI and THOMAS...

NIKKI
Did you talk to Helen?

THOMAS
About?

NIKKI
Staying.

10:41:01 Music out: 10M25 Jack Montage

He nods.

THOMAS

Sometimes yeah... So, when the opportunity arose I... I thought someone just passing through - it wouldn't matter what they knew about.

NIKKI

How do you mean?

He hesitates.

NIKKI (CONT'D)

Thomas?

THOMAS

Not just work crises, Nikki... It's Julia, she... Julia left me just before I started at the Lyell... Took Rosey with her.

10:42:00 Music in: 10M26 She Left Me

His eyes on hers letting that detonate - something personal now between them, something major. Nikki's taken aback that he's felt he needed to withhold this from the team...

NIKKI

Sorry...

He nods okay.

Their eyes back to Jack.

10:42:18 SCENE IN: INT. LYELL CENTRE. FORENSIC LAB - DAY

CLARISSA's with NIKKI, THOMAS, HELEN and DI CARTER. She's been running tests on the strip of cloth from Jack's mouth.

CLARISSA

The fragment of cloth is impregnated with alcohol.

10:42:22 Music out: 10M26 She Left Me

NIKKI

Have we got the results back on Katie yet - was that alcohol on her body?

HELEN

(LOOKING THEM UP)

Yeah, it's positive.

HELEN (CONT'D)

So it's safe to assume the bodies were wiped down to get rid of DNA.

(CONTINUED)

THOMAS

And, presumably, the intention was to do the same with Jack.

DI CARTER

Conjecture.

HELEN

Well, what isn't is that alcohol wipes are used in every hospital and clinic... Even private clinics.

10:42:50 SCENE IN: INT/EXT. CURA CLINIC - DAY

HELEN
(TO CARTER)
So this is what Nikki found in Jack's mouth.

...also now flattened out.

10:43:27 Music in: 10M28 Piece Together

HELEN (CONT'D)
And these are the cloths we found in Cura
Clinic's medical waste bin.

She compares the strip with each of the cloths on the floor. We go through them one by one building the tension until she finds what could be a match.

DI Carter's eyes on it as Helen elegantly jigsaws the piece of ripped cloth from Jack's mouth together with the larger piece of cloth it originally came from. A match.

Evidence that Ryan's innocent of the attack on Jack.

NIKKI
That's a result.

DI Carter just stands looking at it - all his attempts to nail Ryan have come to nothing.

10:44:14 SCENE IN: INT. HOSPITAL. SINGLE ROOM - DAY

10:44:18 Music out: 10M28 Piece Together

JACK remains unconscious and attached to machines. Off the ventilator now though and breathing on his own.

RYAN sits with him, red-eyed, wrung out, unreadable.

10:44:28 Music in: 10M29 The Evening

10:44:35 SCENE IN: INT. LYELL CENTRE. VIEWING GALLERY - DAY

NIKKI, THOMAS, CLARISSA, HELEN and DI CARTER are assembled around the table.

On screen -- CCTV footage from the CURA clinic.

NIKKI
Have we got any footage from where the bins
are?

HELEN
No cameras there, I'm afraid.
(A BEAT)
So this is the evening Hannah died.

(CONTINUED)

She winds it on -- See Hannah now entering reception. The time code reads:
6:37 pm.

THOMAS

There she is. 6:37 pm.

(A BEAT)

Was she a patient too?

DI CARTER

Nothing on their records.

10:44:54 FULL SCREEN CCTV - DOUBLE SPEED

Helen fast forwards again -- Christy arrives back at Cura. The time code reads: 8:21 pm.

NIKKI (V.O.)
Twenty past eight. What's he doing back?

CLARISSA
Over an hour unaccounted for...

10:45:34 FULL SCREEN CCTV - DOUBLE SPEED (*out @ 10:45:37 dur 3 secs*)

But no -- he heads into the meeting room. A couch there. He lays on it, staring into space. He doesn't move.

10:45:39 FULL SCREEN CCTV - DOUBLE SPEED (*out @ 10:45:40 dur 1 secs*)

Helen fast forwards a while - Christy sleeps on the sofa.

NIKKI (V.O.)
He's sleeping there?

10:45:42 FULL SCREEN CCTV - DOUBLE SPEED (*out @ 10:45:45 dur 3 secs*)

DI CARTER
That's it for the night.

A beat. Then Nikki's struck by a thought --

NIKKI
Hang on. Before the car park security guard found Hannah, he last checked the place at 7:30 didn't he.

DI CARTER
Yeah.

NIKKI
When did his patrol end?

10:46:02 Music out: 10M29 The Evening

DI CARTER
(CHECKING HIS NOTE BOOK)
It took him 30 minutes. Eight pm.

NIKKI

HELEN
(PICKING UP THE THREAD)

It narrows our murder window down to between eight and nine thirty.

NIKKI
Christy got back to Cura at 8:21.

HELEN
That's over five miles from the car park. So, could he really have killed Hannah and driven back the clinic in twenty one minutes?

DI Carter shakes his head, confused. They all thought they had their man. Tense silence. They're back to square one.

10:46:24 SCENE IN: INT. POLICE STATION. CUSTODY - DAY

A CUSTODY SERGEANT processes CHRISTY. He signs a release document then collects his watch, wallet, belt and phone from the custody desk.

DI CARTER looks on.

CHRISTY
So we done?

DI CARTER
For now.

Christy walks to the yard door. DI Carter punches in the security code.

CHRISTY
(ASHEN)
If I'd known, I wouldn't have gone anywhere near her.

DI CARTER
We'll see how that plays in court, yeah?

He pushes open the security door.

10:46:57 SCENE IN: INT. LYELL CENTRE. VIEWING GALLERY - DAY

NIKKI stares at something on the plasma, three or four security DVDs on the desk next to her.

DI CARTER enters with two coffees, clocks her face.

10:47:03 Music out: 10M30 Not Guilty

DI CARTER
Alright. There you go.
(HANDS HER A COFFEE)
So what have we got?

10:47:07 Music in: 10M31 Nikki CCTV

NIKKI
Footage from Cura late last night.

Nikki rewinds some Cura Clinic CCTV from last night, presses play again -- Someone letting themselves in at the main door. Not clear who from this angle. Time code reads: 12:42 am.

Then he heads towards us -- BEN. And into the meeting room, halting when he realises Christy's asleep again on the sofa.

Ben stands over him a moment then quietly exits the room and walks out of shot.

NIKKI (CONT'D)
Ben Morgan - Christy's partner.

Another camera angle. Nikki hits play and scrolls through the footage -- there Ben is again heading to the back door.

DI CARTER
Well what's he doing there?

Nikki freezes the image -- before Ben walks out of shot.

NIKKI
It's more where's he been and where's he going? Look, he's carrying the medical wipes.

In Ben's hand, a clear plastic bag - in that, just about discernible, used blue cleaning wipes.

Nikki freezes this image. She stares at it in silence with DI Carter, both realising Ben is their prime suspect.

10:47:35 SCENE IN: INT. CURA CLINIC. RECEPTION - DAY

CHRISTY heads into reception. The place has been boxed up, closed down.

He sees BEN, frenzied and panicked, packing personal items.

10:47:43 Music out: 10M31 Nikki CCTV

CHRISTY
They let me go. Cleared me.

BEN
Of everything?

(CONTINUED)

CHRISTY
Not everything, no.

Ben doesn't stop - he's on overdrive.

CHRISTY (CONT'D)
So...?

BEN
Janssen's pulled out of the deal.

Christy was expecting that.

BEN (CONT'D)
I can't stand to see everything we've built gone -
for this.

CHRISTY
Ben, I'm sorry, if I could put the clock back I
would...

BEN
No, you wouldn't, Christy - you didn't do
anything when you had the chance. You
must've known she was too young... Look, you
tell that to the police if you want, but don't
stand there and lie to me - not after what I've
done for you.

Christy doesn't get that.

CHRISTY
(ANXIOUSLY)
What exactly have you done for me Ben?

Ben says no more.

CHRISTY (CONT'D)
Ben?

On Christy beginning to put this together.

CHRISTY (CONT'D)
When did you first know about me and Katie?
Did you know before I told you?

Again Ben says nothing. Now Christy moves on him.

CHRISTY (CONT'D)
Ben? Ben, talk to me, because what's going
though my head right now is terrifying.

(CONTINUED)

BEN
I've done nothing.

But Christy doesn't believe that.

CHRISTY
Tell me.

BEN
You sure you want to know?

The hair stands up on the back of Christy's neck.

A tense beat.

BEN (CONT'D)
I got a phone call.

CHRISTY
From?

BEN
Katie. She had intimate footage of you and her.

The first Christy's heard of this and it's taken the breath out of him.

BEN (CONT'D)
So I offered her money for the phone she'd
filmed it on - she refused.
(A BEAT)
Now what happened after that, was
unintentional.

10:49:08 Music in: 10M32 Ben

Christy is floored by the magnitude of what Ben's admitted, this entire
nightmare now clicking into place --

CHRISTY
And Hannah and Jack Hodgson.

BEN
They were putting it together...

Tears pour down Ben's face. He's disgusted with himself.

BEN (CONT'D)
This isn't me. I don't recognise this person. It
just got away from me.
(A BEAT)
I was just trying to protect us and make things
right.

(CONTINUED)

10:50:42 SCENE IN: EXT. CEMETERY - NIGHT - FLASHBACK

10:50:42 SLOW MOTION (*out @ 10:50:44 dur 2 secs*)

(Violent & disturbing images from 10:50:42)

-- JACK lies face down on the road, conscious but in agony. BEN steps out of the car - his feet only.

FLASHCUT - picture of MARK JANSSEN.

Jack's dragged back into the cemetery. He's beginning to struggle.

10:50:49 SCENE IN: EXT. CURA. DAY - FLASHBACK

CHRISTY and BEN outside the clinic with JACK.

10:50:50 SCENE IN: EXT. CEMETERY - NIGHT - FLASHBACK

(Violent & disturbing images from 10:50:50)

-- JACK'S assailant holds him down, forces open his mouth and fills it with the cloth to gag him.

10:50:51 SCENE IN: INT. HOTEL - FLASHBACK

FLASHCUT -- Katie's face in close-up again - coital. CHRISTY'S body too.

10:50:51 SCENE IN:

10:50:58 SCENE IN: INT. HOSPITAL. SINGLE ROOM - DAY

10:50:58 BLURRED IMAGE (out @ 10:51:00 dur 2 secs)

JACK stares up at the ceiling.- then loses consciousness...

10:51:08 Music out: 10M33 Jack Flashbacks

10:51:16 SCENE IN: INT. HOSPITAL. SINGLE ROOM - DAY

JACK lies, his leg in plaster but the bulk of the machines have gone - just a B/p cuff and monitor and pulse oximeter. The head bandage has gone too - just a scar and a partly shaven head where the operation focused.

Busy ward sounds but he's miles away, looking to the window and the sky beyond.

NIKKI and THOMAS appear, carefully edging around the bed bay.

JACK
Hey.

NIKKI
Hi.

JACK

Well I've got a lot of time to think about it... So Ben reckons if it gets made public, they're ruined. Meantime, your old pal Mark Janssen from Hygiss been sniffing round the business, and now he can make them an offer they can't refuse.

RYAN

Something like that...

JACK

The night Katie died, you slipped out of the pub to see Janssen, didn't you?

Ryan's cornered, but doesn't answer.

JACK
Emotional blackmail now is it?

A NURSE comes in to see to Jack's drip. Ryan shuts up then gets to his feet.

RYAN
Just think about that, okay.

10:53:54 Music in: 10M34 Emotional Blackmail

He holds Jack's gaze a moment then backs out.

On Jack, no clear way forward.

10:54:09 SCENE IN: INT. HOSPITAL. WARD/SINGLE ROOM - NIGHT

JACK lies staring up at the ceiling - struggling with what to do with what he knows. Where does his allegiance lie now - to Ryan or to the truth?

He comes to a decision, reaches for his phone and scrolls for Nikki.

10:54:23 SCENE IN: INT/EXT. BLACK CAB/POLICE STATION. YARD - DAY

JACK's in the back of a cab, his leg in plaster.

They pull up outside the yard at the back of the police station.

NIKKI's there waiting for him.

NIKKI
Hi.

JACK
Hi.

NIKKI
Are you okay? You need some help?

JACK
You got any money?

NIKKI
Yep.
(TO JACK AS HE GETS OUT)
Okay?

JACK
Yeah.

He gets out - crutches.

(CONTINUED)

10:55:38 Music in: 10M35 Should Catch Up

He smiles yes. She turns, business-like and heads away along the corridor.

HELEN

We should catch up, you know, properly, away
from all this.

THOMAS

That'd be great.

HELEN

Great. See you.

THOMAS

See you.

Thomas watches her until she exits.

10:56:07 SCENE IN:

DI Carter looks to him, grateful for that. Huge respect for him now. He sits a moment, processing this, then he gets to his feet and exits.

Jack looks to Nikki - his heart in his mouth. Has he done the right thing?
She smiles weakly - some reassurance.

10:56:45 SCENE IN:

10:58:16 SCENE IN: INT. THOMAS'S CAR - DAY

Nikki and Jack get in the back and Thomas pulls away, Jack trying not to look back.

He keeps his face forwards, saying nothing - just lost in his own thoughts, hurting.

10:58:28 FADE TO BLACK

10:58:29 BLACK

10:58:30 Music out: 10M36 The Right Call

10:58:30 Music in: Silent Witness Closing Titles

10:58:30 END CREDITS:

cast in order of appearance

Dr Nikki Alexander	EMILIA FOX
DI Dale Carter	ASHLEY WALTERS
Hannah Kennedy	DAISY RIDLEY
Ryan Kelvin	OWEN MCDONNELL
Jack Hodgson	DAVID CAVES
Lizzie Kennedy	CLARE CALBRAITH
Helen Ferguson	HAYDN GWYNNE
Amy Nash	KIRSTY BESTERMAN
Dr Christy Nash	LIAM GARRIGAN
Ben Morgan	JAMIE PARKER
Dr Thomas Chamberlain	RICHARD LINTERN
Clarissa Mullery	LIZ CARR
Mark Janssen	PETER VOLLEBREGT
Stephen Miskin	GARY PILLAI
Katie Bowman	DAISY WATERSTONE
Phoebe Gilchrist	CLARE WILLE

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Colourist GARETH SPENSLEY

On-line Editor NICK ANDERSON

Theme Music

10:58:57 END CARD:

Executive Producer PHILLIPPA GILES

BBC

Drama Production London

bbc.co.uk/silentwitness

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10:58:59 Music out: Silent Witness Closing Titles

[DURATION 59:00]