

SILENT ITNESS
II

F P 1

G M
K TRANSMISSION SCRIPT

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10:00:00 SCENE IN: EXT. GRAVEYARD - DAY

10:00:01 Music in: 9M01 Grave

A glowering sky.

A small collection of BLACK-COATED MOURNERS are following a coffin carried by FOUR UNDERTAKERS towards a newly-dug grave.

The party consists of THREE MIDDLE-AGED WOMEN, daughters of the deceased, their TWO REMAINING HUSBANDS and FOUR GROWN-UP CHILDREN. ONE JUNIOR SCHOOL KID clings to one of the fathers' hands.

It begins to softly rain.

10:00:20 SCENE IN: INT. MARTIAL ARTS GYM - DAY

10:00:39 SCENE IN: INT. MARTIAL ARTS GYM - DAY

(Violent behaviour from 10:00:39)

JACK's grappling with his OPPONENT. Still pounding his body with powerful kicks and punches.

His opponent deftly reacts, but Jack's wired - moves fast to take his opponent's legs from under him, slamming him hard into the canvass --

10:00:44 SLOW MOTION

All eyes to her. The undertakers don't know what to do. She sinks to her knees by the grave. Carol's husband steps forward to comfort and help her up. But she fends him

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 10:02:18)

10:02:19 CAPTION FADE IN OVER PICTURE: Written by Graham Mitchell (out @ 10:02:23 dur 4 secs)

DI CARTER
(TO THOMAS, OFFERING HIS
HAND)
DI Dale Carter.

NIKKI
Hi.

THOMAS
Hello.

DI CARTER
What we got?

NIKKI
Young woman.. Some bruising to her face and chest. And there's a wound to her neck. But no obvious cause of death.

Nikki's examining the soil covered body. A wound to the neck - blow-fly eggs there. Nikki tweezers them into a sample pot.

DI CARTER
So he wanted to give her a Christian burial, did he? Dead or alive when she was put in the ground?

THOMAS
I'm afraid that's a question for the post-mortem.

DI Carter hears that. Their eyes on the corpse a moment.

10:02:47 CAPTION FADE IN OVER PICTURE: Producer Sharon Bloom (out @ 10:02:50 dur 3 secs)

JACK, also forensic suited, is kneeling examining tyre tracks in mud on the gravel path. DI CARTER joins him.

JACK
Just the hearse, I'm afraid. If there were any other tyre tracks, they've been washed away.

DI CARTER
Footprints?

(CONTINUED)

JACK

The families, undertakers - any one else, we'll have to see. I've taken impressions. No tools left on site so he or she must've brought their own.

10:03:05 CAPTION FADE IN OVER PICTURE: Director Dusan Lazarevic(out @ 10:03:09 dur 4 secs)

Jack gets to his feet and heads back towards the grave.

JACK (CONT'D)

Presumably you've been told about the padlock on the main gate? Cut open for access?

DI Carter nods, scanning.

DI CARTER

No CCTV. He chose well.

JACK

Hmm.

DI CARTER

(A BEAT)

So, what do you reckon, opportunistic or fetishistic?

10:03:21 Music out: 9M02 Dead Girl

Jack looks to him for clarification.

DI CARTER (CONT'D)

I mean, did he just get lucky finding an open grave or was it planned?

10:03:27 Music in: 9M03 Ryan

Rhetorical. The mist.

JACK

10:03:34 SCENE IN: EXT/INT. GEMMA'S MAISONETTE/RYAN'S CAR - DAY

A street of low-rise housing association flats and maisonettes.

We're in an old car outside one of the blocks with RYAN KELVIN, mid-late 30s, solid, well-shorn. The windows are steamed up, he's been here a while and he's in a state, red-eyed, frightened, sweating.

10:04:14 SCENE IN: INT. GEMMA'S MAISONETTE. LIVING ROOM/HALLWAY - DAY

They all head to the living room now. GEMMA BOWMAN, late 30s, wrung out, exhausted through lack of sleep, running only on adrenaline, is there standing looking out of the window.

She turns as they enter, eyes to RYAN, breaking her heart.

LIZZIE, HANNAH and GEMMA sit, Lizzie holding Gemma's hand. RYAN stands in the doorway trying not to make eye contact with anyone. Twitchy. He can't bear to be here.

Gemma's playing the game of "it'll all be all right", going over and over things.

GEMMA
(TO HANNAH)
She didn't ring you?

HANNAH
No.

LIZZIE
(GIVING GEMMA COMFORT)
Gem, if something was wrong, she would've done.

10:04:28 Music out: 9M03 Ryan

HANNAH
Yeah.

A beat.

GEMMA
(LOOKING TO LIZZIE FOR
REASSURANCE)
Anything could've happened.

Lizzie smiles weakly. A beat.

RYAN
I'll just be a minute.

He heads out of the room, closing the living room door behind him. It's suffocating in here. He hesitates a moment. Dare he risk this or not? He heads quickly and quietly upstairs.

10:04:45 Music in: 9M04 Room

10:04:45 SCENE IN: INT. GEMMA'S MAISONETTE. BEDROOM - DAY

A young woman has lived here. It's quirkily furnished with old thrown-away things. Fairy lights around the walls and window.

An Amnesty poster, women's magazines, a dresser covered in toiletries - dozens of things, bottles, sachets, make-up. And a single bed. Nothing ordered or in its place - a living mess.

RYAN's here going through drawers quietly but manically, searching for something. Clothes, clothes, clothes. A drawer full of pens, paper, oddments - a smartphone charger.

A bin. The packaging for a smartphone is in there. He pockets that and the charger, cleaning up evidence. But where's the bloody phone! Now he finds something - we don't see what - and pockets it.

Sounds from downstairs - someone coming out of the living room. Their feet on the stairs.

10:05:31 SCENE IN: INT. GEMMA'S MAISONETTE. UPPER HALL - DAY

RYAN tears out of here and onto the landing. HANNAH's there now. A

NIKKI

No soil in her mouth or nose.

10:05:54 SCENE IN: INT. LYELL CENTRE. VIEWING GALLERY - DAY - CONTINUOUS

(Disturbing images from 10:05:54)

10:05:55 Music in: 9M05 Smell Alcohol

JACK's watching from the viewing gallery.

NIKKI

(THROUGH SPEAKERS)

She was dead before she was buried.

JACK

Small mercy.

10:05:59 SCENE IN: INT. LYELL CENTRE. CUTTING ROOM - DAY - CONTINUOUS

(Disturbing images from 10:05:59)

Back to NIKKI.

NIKKI

I smell alcohol.

THOMAS

Booze?

NIKKI

Maybe.

10:06:07 SCENE IN: INT. LYELL CENTRE. VIEWING GALLERY - DAY - CONTINUOUS

JACK watches on.

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

(Disturbing images from 10:06:10)

NIKKI picks up the girl's hands and sniffs at them, then combs the hand over a piece of paper to recover any residue.

She then moves on to the hair - checking closely, soil from the grave - then a small piece of a flower petal in the girl's hair.

NIKKI

Some kind of plant residue. It's not from the grave - looks different.

She tweezers the dried sample into a sample pot and then moves on to the ears - the skin behind them has become florid. She wipes away the make-up from the girl's face and we can see now that the whole face is florid.

(CONTINUED)

Nikki raises the girl's eyelids. We see it now -- the burst capillaries reddening the eyes.

10:06:48

DI CARTER
No. When was she killed?

10:07:32 Music out: 9M05 Smell Alcohol

JACK
There were blow-fly eggs on the body, so most

10:08:52 Music in: 9M06 Detective Arrives

Very little give in this guy - hard and uncompromising.

10:08:55 SCENE IN: INT/EXT. GEMMA'S MAISONETTE. LIVING ROOM - DAY

HANNAH is at the window looking out to the street.

LIZZIE appears from the kitchen with some tea on a tray.

GEMMA doesn't hear her. Lizzie puts the tray down.

HANNAH
(SOMETHING OUTSIDE)
Gemma?

Gemma and Lizzie join Hannah. Outside, DI CARTER has pulled up. He gets out of the car and walks to the maisonette.

She meets DI Carter's eyes. He thinks his expression gives nothing away but the lack of reassurance on his face betrays him. He absolutely dreads this - the emotional moment, the contact with the victim's family.

10:09:13 SCENE IN: INT/EXT. RYAN'S CAR/CAR-WASH - DAY

RYAN sits in his old car going through a garage car-wash, blanked out - car-wash brushes scouring his windscreen.

10:09:28 Music out: 9M06 Detective Arrives

DI CARTER (V.O.)
I'm going to have to ask you a few more questions.

10:09:41 SCENE IN: INT. GEMMA'S MAISONETTE. LIVING ROOM - DAY

DI CARTER sits in silence with GEMMA, LIZZIE and HANNAH. Lizzie's withdrawn, Gemma too - this is unreal to her, the shock not yet hit her. Small, pink patches of eczema have started to appear on Hannah's neck - barely noticeable here.

Gemma nods.

DI CARTER
(RE LIZZIE AND HANNAH)
You all family, are you?

Gemma can't find her voice.

LIZZIE
No um, we're friends, I run a pub. Gemma works for me. Hannah's my daughter.

(CONTINUED)

DI CARTER
(TO GEMMA)

Ryan, mum's boyfriend, he dropped me off at the tube, but I'd left some college stuff in the car so...

DI CARTER
You went back?

HANNAH
Yeah. It was just a bit unusual.

DI CARTER
What was?

HANNAH
Katie was in the car with him.

DI Carter waits - there's more...

HANNAH (CONT'D)
But he was like really going at her. Angry.

DI CARTER
About?

HANNAH
I don't know. I couldn't hear.

DI CARTER
Did he see you?

10:11:22 Music in: 9M07 Did He See You

HANNAH
No and I just backed off. Please don't tell my mum I told you.

Glad to have off-loaded this, but guilty too for pointing the finger at Ryan.

DI CARTER
Where is he now?

10:11:28 SCENE IN: EXT. LIZZIE'S PUB - DAY

A classic warm, friendly local pub. RYAN pulls up outside.

10:11:34 SCENE IN: SCENE IN:

10:11:47 SCENE IN: INT. LIZZIE'S PUB/FLAT - DAY

RYAN heads upstairs. A flat up here. He heads into his and Lizzie's bedroom, grabs an overnight bag from the wardrobe, pulls some clothes off hangers and stuffs them inside.

Guilt and grief is welling up in him and he has to stop to get control of himself. A moment then he tries again to continue with his packing - but he can't.

He sits on the bed, head in his hands. Tears begin to come in dry wracking sobs.

10:12:06 SCENE IN:

Clarissa smiles. Nikki heads away.

The computer is still searching the database (which we don't see) An alert now. Clarissa opens the page. A photo of Ryan Knox there. Another positive match.

DI Carter's business card on the desk. She picks up a phone and dials the mobile number.

CLARISSA

Hi, it's Clarissa Mullery from the Lyell? ...We've got a DNA match.

(READING FROM THE SCREEN)

Guy called Ryan Kelvin.

10:12:57 SCENE IN: INT. LIZZIE'S PUB - DAY

10:12:57 Music in: 9M08 DNA Match

The pub is closed. RYAN sits in the bar alone smoking (left handed), panicking - his world collapsing around him.

(Smoking from 10:12:57)

Sirens distant. He hears them - tells himself they're not for him, they can't be.

But then louder and louder as they come closer. And the lights of the police cars through the frosted pub windows as they pull up outside.

10:13:14 SCENE IN: INT. LYELL CENTRE. FORENSIC LAB - DAY

CLARISSA is researching Ryan Kelvin online. A police mug-shot of Ryan from a previous GBH conviction. She scrolls through the material, curious.

Her eyes flicking through it - then she sees something that makes the hairs stand up on the back of her neck.

CLARISSA

(WORRIED)

Thomas?

10:13:17 SCENE IN: INT. POLICE STATION. CORRIDOR - DAY

NIKKI and JACK head along a corridor, both now in forensic suits. DI CARTER's met them.

DI CARTER

The guy's got previous for violent assault...

NIKKI

...Against women?

(CONTINUED)

DI CARTER

No, it's five years ago, bloke in the street.

JACK

Nothing since?

10:13:21 Music out: 9M08 DNA Match

DI CARTER

Just a lot of time bottling it up.

(A BEAT)

He's the step-father of Katie's best mate. Odds on he shagged her, panicked, and tried to cover it up.

(Language @ 10:13:28)

JACK

So, pedophile?

NIKKI

Open-minded.

Jack's mobile rings -- 'Thomas' in the display. He puts it through to voicemail. They walk.

10:13:37 SCENE IN: INT. LYELL CENTRE. FORENSIC LAB - DAY - CONTINUOUS

10:13:38 Music in: 9M09 Brother

Back with THOMAS and CLARISSA, Ryan's details on screen.

THOMAS

(INTO MOBILE)

The shock of this moment for both of them: the last person either of them was expecting to see.

Jack just turns and walks out. Nikki after him.

NIKKI

Jack?

(Language @ 10:10:14:51)

DI CARTER
(TO NIKKI)
Do you want to tell him to back off?

NIKKI
Jack.

JACK
I'm asking for two minutes...

DI CARTER
You're in my personal space.
Back up!

10:15:01 Music in: 9M11 Jack's Theme

NIKKI
Come on. Come on.

Jack turns away, boiling, could lump something, the wall, anything. DI Carter eyes Jack. He can see it's tearing him apart. Then Carter catches Nikki's imploring look.

10:15:18 SCENE IN: INT. POLICE STATION. MEDICAL ROOM - DAY

RYAN sits, legs dangling off an examination couch, head bowed. The UNIFORM OFFICER minds him.

DI CARTER ushers JACK in.

DI CARTER
Like you said, two minutes.

DI Carter leaves them to it. JACK just stands and waits for Ryan to break the silence...

RYAN
She was a friend of the family's, that's all.
Lizzie's friends.

JACK
Who's Lizzie?

RYAN
The woman I live with.

JACK
Your blood's on the girl.

RYAN
What?

(CONTINUED)

Ryan has no idea how and it horrifies and confuses him.

Jack tries to stay objective, not get emotionally involved, but it's a hopeless battle.

RYAN (CONT'D)
(BREAKING DOWN)
Look, I know it's been a long time, Jack, but
you've gotta help me now... Please. Please.

The big man comes apart. Jack's eyes on him, helpless. He steps to his brother. They embrace, Ryan clinging to him, badly needing the contact, the reassurance.

10:16:17 SCENE IN: INT. POLICE STATION. INTERVIEW ROOM - DAY

RYAN, in a paper suit, sits opposite DI CARTER. Ryan's SOLICITOR, 50s, seedy, sits alongside him.

DI CARTER
Yesterday morning, about eight o'clock - where
were you?

RYAN
Home.

DI CARTER
You want to try that again?

10:16:24 Music out: 9M11 Jack's Theme

Ryan says nothing. A rising alarm in him though now.

DI CARTER (CONT'D)
Alright. Okay, I'll jog your memory for you. You
were down the Broadway talking to Katie in your
car. We've got a witness.

Ryan's stomach turns over.

DI CARTER (CONT'D)
Talking about what?

Ryan's panicking, in a corner.

RYAN
I'd seen her the night before at the bus stop by
the church with some older lads.

DI CARTER
So?

(CONTINUED)

RYAN

So she had it all out on offer. So when I see her the next morning going into the station and... Her mother's got no control over her, so I told her that she shouldn't be doing that, not at her age - not at any age...

DI CARTER

And she said?

RYAN

She just gave me some lip.

DI CARTER

And I bet that wound you up. You lose it with her, Ryan?

10:17:01 Music in: 9M12 Wound You Up

RYAN

It's just kids. It was no big deal.

A beat.

DI CARTER

What about two am last night. Where were you then?

RYAN

In bed. With Lizzie.

LIZZIE (V.O.)

I woke up and he wasn't there.

10:17:15 SCENE IN: INT. LIZZIE'S PUB - DAY

The pub's still closed. DI CARTER sits with LIZZIE at one of the tables.

Now she looks up and he sees doubt on her face. She racks her brain.

LIZZIE

He hadn't been sleeping well so I got up to check on him - he was in the beer garden. I saw him from the window.

DI CARTER

You saw his face?

LIZZIE

I saw his smoke, his cigarette smoke.

DI CARTER

But you didn't see his face?

(CONTINUED)

LIZZIE

Er...

She wants to say yes, but she can't bring herself to lie. She shakes her head.

10:17:35 SCENE IN: INT. LYELL CENTRE. CORRIDOR/SCIENCE ROOM - DAY

JACK and NIKKI head back into the Lyell Centre.

10:17:42 Music out: 9M12 Wound You Up

NIKKI

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

JACK

(DEFENSIVELY)

I don't remember getting a run-down of your family tree. For all I know you're granny's a hooker and your uncle sells crack.

They head into the science room. Nikki checks her emails.

JACK (CONT'D)

Is toxicology back?

CLARISSA's passing.

NIKKI

(CHECKING)

Yeah. Just, Katie was taking antibiotics -

NIKKI
Not even you, huh?

JACK

This guy... there was no-one home, Nikki. You know?

NIKKI

Ryan broke the guy's jaw.

Jack nods.

NIKKI (CONT'D)

(PERUSING THE SCREEN)

You were the only witness?

Jack nods.

NIKKI (CONT'D)

(PIECING THIS TOGETHER)

So presumably you had to go to court to give evidence against him?

JACK

Yeah. Forensic scientist refuses to give evidence, no more forensic scientist.

NIKKI

10:20:18 SCENE IN: INT. POLICE STATION. CUSTODY CELL - DAY

RYAN lies in his cell looking at the ceiling. Footsteps approaching then a key clanking in the door.

He gets up, expectant, hoping that this is when he gets to walk.

DI CARTER stands in the open doorway.

DI CARTER

Just to let you know, your lady won't confirm
your alibi.

Ryan's heart sinks. DI Carter watches as it does so. He's going to break this guy, he's going to wear him down.

He turns to go.

RYAN

In the car with Katie...

DI Carter turns back to him.

RYAN (CONT'D)

I didn't tell you this before but I... grabbed a
hold of her to get her to listen. And erm, well it's

THOMAS

DI Carter wants us to farm the case out to another lab.

DI CARTER

I need an independent team.

JACK

So what do you do with cops when they've got a

THOMAS

Listen. I've got an idea? How about I bring in another forensic scientist to work on this?

JACK

Are you seriously?

THOMAS

Someone nothing to do with the Lyell. No conflict of interest...

JACK

It's not necessary.

Jack opens his mouth to object, but --

THOMAS

That way we save time and money plus you keep your continuity.

On DI Carter deliberating, not happy.

THOMAS (CONT'D)

Hmm?

DI CARTER

(RE JACK)

He goes nowhere near this.

Jack, no choice, but not at all happy. He no longer has any role - no way of having any control.

10:22:15 SCENE IN: INT. MARTIAL ARTS GYM - DAY 1

(Violent behaviour from 10:22:15)

10:22:16 SLOW MOTION *(out @ 10:22:18 dur 2 secs)*

Earlier. Back in the ring sparring with JACK and the other FIGHTER. The other guy's bigger and stronger. He slams Jack into the wall.

10:22:18 SCENE IN: EXT. CANAL - DAY

10:22:18 Music in: 9M15 Jack Ponders

Evening. JACK walks along a canal tow-path. No-one about. Lonely.

10:22:20 SCENE IN: INT. MARTIAL ARTS GYM - DAY

(Violent behaviour from 10:22:20)

10:22:20 SLOW MOTION *(out @ 10:22:23 dur 3 secs)*

(CONTINUED)

Earlier. The martial arts gym - not for the fainthearted. All male here. Training equipment and a ring in the centre.

10:22:23 SCENE IN: EXT. CANAL - DAY

JACK continues along a canal tow-path..

10:22:25 SCENE IN: INT. MARTIAL ARTS GYM - DAY

(Violent behaviour from 10:22:25)

JACK and his SPARRING PARTNER, heads padded. We're in tight with them, feeling each punch.

10:22:28 SCENE IN: EXT. JACK'S FLAT - DAY

What would have been industrial buildings or warehousing. JACK heads to a door. He unlocks the door and heads in.

10:22:32 SCENE IN: INT. MARTIAL ARTS GYM - DAY

(Violent behaviour from 10:22:32)

10:22:32 SLOW MOTION *(out 10:22:38 dur 6 secs)*

JACK'S OPPONENT throws him to the mat. Punishment. Jack working out his emotions.

10:22:38 SCENE IN: INT/EXT. JACK'S FLAT - DAY

JACK heads up the stairs and heads in, opens the main door and turns on the light.

A living area and kitchen. Nothing too fancy but pleasant. Simply furnished, masculine but comfortable and practical.

10:22:53 SCENE IN: INT. MARTIAL ARTS GYM - DAY

(Violent behaviour from 10:22:53)

JACK on the mat. His OPPONENT pounds him.

10:22:58 BLURRED IMAGE *(out @ 10:22:59 dur 1 sec)*

10:22:59 SCENE IN: INT. JACK'S FLAT - DAY

JACK's drinking a bottle of beer. He sits trying to make sense of things. His laptop's on - he's searching newspaper reports - a report in the evening paper, Katie's death mentioned but not yet her name. No mention yet of Ryan.

The intercom buzzes. He goes to the window and looks out.

10:24:49 Music out: 9M15 Jack Ponders

BEN (CONT'D)

Uh, Mark Janssen's been on the blower again.

CHRISTY

And?

BEN

I told him to go play with himself.

CHRISTY

Well not in those precise words, presumably.

BEN

Hygiss have upped their offer for all the Cura Centre clinics, the brand, the lot. Total buy out.

10:25:06 SCENE IN: INT. CURA CLINIC. CONSULTING ROOM - DAY

Into Christy's consulting room. On the door - Dr. Christy Nash, GP. Christy puts his

10:26:28 SCENE IN: INT. POLICE STATION. INTERVIEW ROOM - DAY

RYAN and his SOLICITOR sit opposite DI CARTER. RYAN hasn't slept all night - he looks grey, drawn, and unshaven.

DI CARTER
She turn your lights on, Ryan?

RYAN
You've got nothing -

DI CARTER
- Having her at the pub. Big mates with Hannah.
Constantly having to watch that young flesh. I
get it.

RYAN
I have never, ever laid a hand on that girl - any
girl.

DI CARTER
You told me you did. That's how your blood got
on her.

RYAN
Not in the way you mean... not like that.

DI CARTER
Sexually. Say it.

RYAN
I have never touched her sexually.

DI CARTER
What were you trying to get rid of from your car?

Ryan's eyes on him, frightened.

DI CARTER (CONT'D)
You took it down the car-wash
after she was dead.

RYAN
No.

DI CARTER
You did. I know you did. Don't think you can lie
to me! I even know which one you took it to.
(A BEAT)

Ryan has no answer.

10:27:26 SCENE IN: INT. LIZZIE'S PUB - DAY

The pub's closed. A couple of forensic-suited SOCOs are packing up. JACK enters. Lizzie appears from upstairs - she's spotted him.

JACK

Hi.

LIZZIE

(TO JACK)

I've seen your face in a photo. Not changed much, have you.

She ushers him through the door leading upstairs to the living accommodation.

10:27:40 Music out: 9M17 Interview

10:27:40 SCENE IN: INT. LIZZIE'S PUB. FLAT - DAY - LATER

JACK sits opposite LIZZIE. She's ashen and in shock. Very emotional and trying not to overflow with it.

JACK

How much do you know about Ryan?

LIZZIE

I know he's been time inside, if that's what you mean. I honestly don't give a toss - he's been a fantastic step-dad to Hannah - she loves him, I love him...

(Language @ 10:27:48)

JACK

So no problems?

LIZZIE

There's always problems.

JACK

What like?

LIZZIE

Like Gemma's hasn't got any money - I sometimes bail her out.

JACK

And Ryan doesn't like it?

(CONTINUED)

LIZZIE

It's not... It's more that he... reckons he hasn't got a say in it. I've offered to make him partner in the business - but that's not doable because of his record. So he's sort of dependent on me. It's gets to him. But it's minor, we can handle it.

A beat.

JACK

And how about Katie, did she ever stay here?

10:28:26 Music in: 9M18 Did He Abuse Her

LIZZIE

Just ask me? Did he abuse her, that's what you mean isn't it?

JACK

Did he?

She wants to be positive for Jack, but now he sees the doubt on her face.

LIZZIE

(A BEAT)

You know somebody intimately - you think you do - and now this... and... you get doubts; you're not sure anymore. I'm

She nods yes, walks into the pub. He turns the crocs over. Soil has been trapped in the Commando soles. He grabs a screwdriver and scrapes away the top few millimetres. The soil underneath is still wet. Graveyard soil?

A roll of green garden waste bags on the worktop. He peels one off, slips the crocs inside and heads back out into the beer garden.

Flower-beds. Jack digs down into one. Dry down to about an inch. An evidence bag in his pocket. He trowels a small sample of that surface soil into it.

Nearby is a hose on a reel. He pulls the gun end off it and shines a pin torch inside. It's dry, not a drop of water in there.

10:31:14 SCENE IN: INT. CURA CLINIC - DAY

10:31:15 Music out: 9M19 Takes Picture

DI CARTER's in the waiting area. CHRISTY heads out there, all smiles to meet him.

CHRISTY
DI Carter? Please.

10:31:20 SCENE IN: INT. CURA CLINIC. CONSULTING ROOM - DAY

JUMP CUT -- Christy's in his consulting room now with DI Carter looking up details on his computer.

CHRISTY
Katie Bowman.
(SHOWING HIM THE SCREEN)
Erythromycin.

DI CARTER
Well how did she seem? Disturbed or frightened?

CHRISTY
Er, no, not at all. She just wanted something fast to clear her chest infection.

10:31:37 SCENE IN: INT. CURA CLINIC - DAY

Cut into the corridor to BEN, watching.

DI CARTER
Thank you very much Dr Nash.

CHRISTY
You're welcome.

JACK (CONT'D)

HANNAH
Yesterday morning. The station. I'm sorry.
(COMING APART)
It's my fault, mum...

LIZZIE
(EMBRACING HER)
It's fine...

Hannah lets herself be comforted. Lizzie holds her.

HANNAH
(IN PIECES)
It's my fault.

10:34:30 SCENE IN: INT. LYELL CENTRE. RECEPTION/FORENSIC LAB - DAY

HELEN in the forensic lab analysing bolt cutters from Ryan's garage. She's comparing striations on a piece of metal chain cut by them with similar marks on the cut cemetery padlock.

She looks up to see -- JACK waiting in reception.

NIKKI heads through to him, frustrated by his impatience. She has an e-mail with her.

NIKKI
I told you I'd call.

JACK
Alright. Where's Thomas?

NIKKI

NIKKI
(RE RESULTS)

Look, do you want these mineralogy result or what?

JACK

Yes.

NIKKI
(POINTING THEM OUT ON THE
EMAIL)

This is the result of the garden sample - and this is what was on his shoes.

Jack studies and compares them.

JACK

The same? This is great news. Neither are from the graveyard, both are from the pub beer garden.

NIKKI

Good. Happy?

She gets up - wants him gone. But he doesn't move.

JACK

When did it last rain?

NIKKI

What?

JACK

When did it last rain?

NIKKI

The funeral?

JACK

No, I checked with the Met Office. In Ryan's area it rained from twelve sixteen the previous night continuously right through the morning of the funeral.

NIKKI
(BEMUSED)

And?

JACK

Before that, there'd been no rain for three weeks, so the ground had completely dried out. But - the soil in Ryan's shoes was wet. Therefore...

(CONTINUED)

DI CARTER
(INTERRUPTING)

It's what they'll say in court - which is why he shouldn't be anywhere near this!

HELEN
If he'd rigged it, the mud wouldn't have dried out.

THOMAS
(TO CARTER)
Whatever - DI Carter's right.

DI CARTER
Well the alibi is useless...

NIKKI
It points to Ryan's innocence.

DI CARTER
No, it points to Jack trying to bust his brother out of custody. I trust my gut - we stay with Ryan.

10:36:57 Music in: 9M20 Bloody Stupid

10:36:58 SCENE IN: INT/EXT. JACK'S FLAT - DAY

JACK heads to the front door. The sound of an intercom buzzer. He opens the door on NIKKI.

10:37:14 SCENE IN: INT. JACK'S FLAT - DAY

JACK sits in front of his laptop. Web photos on screen of cocktails - coloured liquid, frosted glasses, umbrella's, flowers.

His hand hovers over his phone, then he picks it up, scrolls and dials.

CLARISSA (V.O.)

10:37:32 SCENE IN: INT. LYELL CENTRE. FORENSIC LAB - DAY - CONTINUOUS

Back to CLARISSA.

CLARISSA
I wouldn't know.

JACK (V.O.)
Fifteen years old.

10:37:35 SCENE IN: INT. JACK'S FLAT - DAY - CONTINUOUS

Back with JACK on the phone.

JACK
She wouldn't have got in anywhere, would she?
Fake ID, I suppose...

10:37:39 SCENE IN: INT. LYELL CENTRE. FORENSIC LAB - DAY - CONTINUOUS

Back to CLARISSA.

CLARISSA
(SHOULDN'T, BUT CAN'T RESIST
SAYING IT)
Or somebody vouched for her...

10:37:42 SCENE IN: INT. JACK'S FLAT - DAY - CONTINUOUS

10:37:42 Music in: Cool Your Boots

Back with JACK on the phone.

JACK
Hmm.

10:37:44 SCENE IN: EXT. NIGHT CLUB - NIGHT - FLASHBACK

FLASHBACK -- A swanky Kensington Roof Gardens type place. Clientele are vetted for their looks and suitability.

A line of PEOPLE waiting to get in. HANNAH goes straight to the front, KATIE with her, both wound-up, excited. This is Katie's first time out. Both are dressed for this - Hannah's made Katie up to look older than she is.

HANNAH
Hiya. She's with me, she's with me.

The BOUNCER lifts the rope barrier and they walk through, Hannah taking Katie by the hand.

10:37:53 SCENE IN: 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.

The Cashier barely looks at the ID and waves them both through. Katie's eyes light up - excitement - she's in!

10:38:01 SCENE IN: INT. LIZZIE'S PUB - DAY

-- HANNAH behind the bar stacking glasses. Her eyes in the back-of-the-bar mirror. JACK's reflection there. She reacts, didn't expect him - and turns.

10:38:08 Music out: Cool Your Boots

HANNAH

Mum's not in...

10:38:15 SCENE IN: INT. LYELL CENTRE. FORENSIC LAB - DAY

Early evening. HELEN's here, the soil samples on the worktop, Ryan's crocs too. THOMAS enters with a coffee.

THOMAS

Thought you might want a bit of a pick-me-up.

HELEN

(TAKING COFFEE)

Oh thanks.

(NOT SERIOUS)

You know I was tempted to tell Carter that I'd found the evidence myself -

THOMAS

- please, God - one maverick on the team is enough.

(A BEAT)

Well, you've been saying you wanted out of academia, so...

(Language @ 10:38:28)

HELEN

They hold one another's gaze a moment before both looking away. A past intimacy?

THOMAS (CONT'D)

Well, it's great having you here - someone as senior and known as well-

HELEN

(PRETEND UMBRAGE)

- Senior in what sense?

THOMAS

Oh, no no no, I didn't mean... Oh.

He blusters, smiles and heads out. As he goes...

HELEN

(SMILING)

Still socially gauche, I see, despite of that confident veneer.

He walks.

10:39:12 SCENE IN: EXT. POLICE STATION. YARD - DAY

RYAN smokes (left-handed). More confident now; cool, beginning to handle himself better. DI CARTER stands watching. A UNIFORM OFFICER a distance away.

(Smoking from 10:39:16)

RYAN

Can I make a call?

DI CARTER

You're brother'll prof ()] TJ ET Q q 1 842c() 11 (c() 1 () 1h -11 180J2wST

DI CARTER (CONT'D)

But all your weight's on her and, by the time she shuts up, it's too late.

(A BEAT)

It's accidental, so I do you for manslaughter, throw in sex with a minor. You get eight to ten, and do four, it's all over.

Ryan says nothing, smokes.

DI CARTER (CONT'D)

But you keep telling me no, then I go after you for murder; you get life, you do fifteen to twenty.

RYAN

You've got nothing.

DI CARTER

I've got your blood on her and I've got motive.

(A BEAT)

Your decision...

DI Carter turns and walks. Ryan takes another drag on the cigarette then stubs it out.

10:40:38 SCENE IN: EXT. LIZZIE'S PUB. BEER GARDEN - DAY

HANNAH sits smoking. JACK's with her.

(Smoking from 10:40:38)

JACK

You took her clubbing, didn't you?

HANNAH

What? No way.

But she's shocked he knows.

JACK

Where'd you go?

Hannah stalls.

JACK (CONT'D)

Hannah, come on! Ryan doesn't have time for this.

HANNAH

Java.

JACK

(HOW DID YOU GET IN?)

That's private members, isn't it?

(CONTINUED)

HANNAH
I host a table there.

JACK
What's that mean?

HANNAH
I bring people in - the right kind of people.

JACK
What, youth and beauty?

HANNAH
Maybe.

She subconsciously touches her eczema, which has spread onto her arm a little. Jack clocks it.

JACK
What's that? Eczema?
(BEAT)
Were you there with her the night she died?

HANNAH
No.

He eyes her.

JACK
Could she get in on her own? Would they let her in?

Jack's phone rings. He steps away to answer it.

JACK (CONT'D)
(INTO MOBILE)
Hi?

10:41:13 SCENE IN: INT. POLICE STATION. CUSTODY - DAY - CONTINUOUS

10:41:14 Music in: 9M21 Stay Away

RYAN's on the custody desk phone. He's no longer calm and collected; deeply vulnerable.

RYAN
Look, I wanted to say, whatever happened with us, right, you gotta stay away from this.
(A BEAT)
I love you, man, and I'm thinking about your career --

10:41:26 SCENE IN:

JACK

Is this a normal place to bring a fifteen year old?!

Hannah hears that - guilt in her for taking her now.

Jack scans the room - the red light of a CCTV camera over the dance floor. He looks around - other disguised cameras too dotted about the place.

A MANAGER (female, 40s) appears, heading through to the bar.

JACK (CONT'D)

The manager?

Hannah nods. Jack heads to her, shows his ID and has a word.

JACK (CONT'D)

Hello.

10:42:10 SCENE IN: INT. NIGHT CLUB. SECURITY ROOM - DAY

A bank of monitors each showing a different view of the club, internal and external. The MANAGER is here with JACK and HANNAH. She's scrolling through security footage. The club is packed.

HANNAH

(POINTING KATIE OUT)

There's Katie.

On screen -- KATIE, dressed to the nines, chatting animatedly with a group of men and women - no way you'd think she was a schoolgirl.

JACK

This is when exactly?

MANAGER

Uh... three days ago.

Katie heads out of shot.

Another monitor -- shows the hallway to exit. A cloakroom there. Katie collects her coat and a bag. She transfers something from the bag into the jacket pocket.

Katie gets a smartphone out of her pocket and checks the screen.

HANNAH

Can we freeze that, please.

(POINTING IT OUT THE
SMARTPHONE)

That's not hers. That's not her phone.

10:42:21 FULL SCREEN CCTV - FROZEN IMAGE (out @ 10:42:23 dur 2 secs)

(CONTINUED)

10:43:14 Music out: 9M21 Stay Away

10:43:14 SCENE IN: INT. CURA CLINIC. MEETING ROOM - DAY

Shots of the still working clinic overlay the voice-over. The reception area, consulting rooms, scan and x-ray rooms, etc.

MARK JANSSEN

The NHS is a dead duck.

Then find him, MARK JANSSEN, a 50 year old Dutchman in a business suit. He sits around a table with CHRISTY NASH, BEN MORGAN and Christy's wife AMY (40s).

MARK JANSSEN (CONT'D)

They've run it down to sell it off.

CHRISTY

(DEFENSIVE)

Well I'd like to say, okay, that I owe the NHS a lot.

AMY

(TO CHRISTY)

Mr Janssen's just taking about context.

CHRISTY

Sure, I just don't want to hear it rubbished, okay, darling. In the same way I don't want to see what we've done here stripped out. We have three fantastic local facilities - seven day a week community medical care...

MARK JANSSEN

No, absolutely, but they're not state clinics, Christy. The business needs to maximise profits, and to do that it needs to grow.

BEN

Okay, and to grow we need investment.

AMY

(TO JANSSEN)

But my husband and Ben could raise that right now from the company's own backers.

(SEES CHRISTY'S SMILE)

They've already proved that, with the new centres opening. So we don't need to sell a controlling stake to Hygiss to grow the business.

A beat.

(CONTINUED)

MARK JANSSEN

Things change.

BEN

Well maybe.

Christy shoots him a look. Is he softening?

But, through the window, movement in reception now. Christy's eyes to it -

Aye. RYAN

RYAN

Because it was something and nothing. Lizzie, the police have cleared me.

LIZZIE

Nah. They've bailed you, not the same thing.
(WIRED, UPTIGHT)
Okay, did you hurt her - ever - did you touch her?

That hits him like a brick.

RYAN

You honestly think that I would be capable of that...?

LIZZIE

You tell me. You always had a bit too much time for her.

RYAN

Yeah, because I loved her, just like you did!
(A BEAT)
Look, she was a kid who needed help - - because, both her parents let her down.

LIZZIE

(ANGRY)
Gemma didn't -

RYAN

- Where is she now, huh? Is she out there trying to get justice for her daughter?

HANNAH

That's not fair...

Hannah walks away - can't stand this.

Lizzie knows there's truth in what he's saying. A beat. He looks to her, willing her to come to him.

RYAN

Is this going to drive us apart? Because I'm telling you, I am as innocent as you are.

Lizzie holds his gaze a moment. Something about this doesn't quite add up. She walks. On Ryan - it almost breaks him.

10:46:51 SCENE IN: INT. POLICE STATION. INTERVIEW - DAY

CHRISTY sits with his solicitor, bespoke STEPHEN MISKIN (40s), opposite DI CARTER.

CHRISTY

I met her at the club. And then I saw her at the clinic for free. It's just something I do sometimes.

DI CARTER

For friends?

CHRISTY

Mmm hmm.

A laptop. He presses play. CCTV from the club: Christy's lips on Katie's.

DI CARTER

Well she certainly was that.

DI CARTER

Otherwise you wouldn't have had sex with her.

10:47:40 SCENE IN: INT. POLICE STATION. OBSERVATION ROOM - DAY - CONTINUOUS

Back to NIKKI and HELEN.

NIKKI

(TO HELEN)

Here we go again...

CHRISTY

(THROUGH SPEAKERS)

I did not have sex with her.

DI CARTER

(THROUGH SPEAKERS)

The Clinton defence. So we're talking about definitions of what --

10:47:47 SCENE IN: INT. POLICE STATION. INTERVIEW - DAY - CONTINUOUS

Back to the interview.

DI CARTER

- actually constitutes having sex, are we?

CHRISTY

No.

DI CARTER

So what then, ah, the pedophile's defence...?

CHRISTY

Oh for god's sake...

(Language @ 10:47:52)

10:47:54 SCENE IN: INT. POLICE STATION. OBSERVATION ROOM - DAY - CONTINUOUS

Back to NIKKI and HELEN.

DI CARTER

(THROUGH SPEAKERS)

...That the legal definition of sexual maturity is just an arbitrary line drawn in the sand?

HELEN

(RE CARTER)

I researched him.

NIKKI

Carter...?

(CONTINUED)

HELEN
It's something I like to do..

STEVEN MISKIN
(THROUGH SPEAKERS -
SIMULTANEOUS WITH THE
ABOVE)
That's cheap, Mr. Carter, and you know it -
impugning my client's reputation.

NIKKI
(TO HELEN)
And?

HELEN
Two years Child Protection. Gets a transfer out
and what's first up? A child murder. He can't
see it through any other prism.

We hear a knock at the door.

10:48:12 SCENE IN: INT. POLICE STATION. INTERVIEW - DAY - CONTINUOUS

A UNIFORM OFFICER stands outside the room with CARTER.

10:48:19 SCENE IN: INT. POLICE STATION. OBSERVATION ROOM - DAY - CONTINUOUS

CARTER comes into the room to talk to HELEN and NIKKI.

10:48:25 Music in: 9M24 Child Murder

DI CARTER
His wife's just called front desk, confirmed his
alibi.

10:48:32 SCENE IN: INT/EXT. CURA CLINIC. MEETING ROOM - DAY

AMY and BEN are waiting when CHRISTY arrives. He hugs Amy, who barely
reacts. No warmth.

CHRISTY
He just interviewed and released me. No
fanfares, no leaks.
(TO BEN)
What did you tell Mark Janssen?

BEN
That you're a witness. He was cool with that.

CHRISTY
Good. Good. Well I need a coffee. Anybody else?

No reply. He heads out to sort that, but...

(CONTINUED)

BEN

We need to sell.

That halts Christy in his tracks. Ben's had enough - he won't stand by him any longer in this deception.

BEN (CONT'D)

We're in trouble. The brand's going to suffer. If this ever comes out...

CHRISTY

If what ever comes out?

BEN

Your sleeping with a fifteen year old.

Silence. Amy's eyes on Christy - that was confirmation of her worst fears.

AMY

(TO CHRISTY)

Did you - sleep with her?

CHRISTY

If you don't believe me, why give me an alibi?

AMY

For me and Ruby.

She's hurting, boiling, disgusted with him.

AMY (CONT'D)

When the deal's done, so are we.

She walks. Christy's silenced - his world falling apart.

10:49:39 SCENE IN:

He does so - into the foot of the croc. He pulls his hand out. On his fingers, a white cream.

CLARISSA (CONT'D)

It's miconazole nitrate. A medication for eczema.

JACK

Oh god...

(Language @ 10:50:01)

CLARISSA

So who has eczema?

JACK

Hannah Kennedy.

CLARISSA

I don't think Ryan was the last person to wear these.

10:50:10 Music in: 9M25 Not Ryan

Jack turns away - this is a big plank in his case for the defence.

NIKKI

(TO CLARISSA)

So what do we do?

CLARISSA

(TO JACK)

Your call. I'll back you whatever.

Which just punctures his reserve, really gets to him - makes him have to swallow away his emotion.

JACK

We get Helen to rerun the tests.

NIKKI

(CLARISSA'S GOOD)

Surely there's no need Jack.

JACK

You want to go to Carter again, without checking these findings?

10:50:32 SCENE IN: INT. LIZZIE'S PUB. HANNAH'S BEDROOM - DAY - CONTINUOUS

HANNAH's on her mobile in her room.

HANNAH

It's Hannah. I think I know where they were seeing each other. Can we meet outside the club in say an hour -

RYAN

- Who you talking to?

RYAN's in the doorway. She hangs up. Doesn't answer him.

She heads out of the room, pushing past him. He wrestles the phone from her hand, checks recent calls. Jack's name there.

She snatches the phone back and makes to leave, but Ryan grabs her arm.

RYAN (CONT'D)

Give me the phone.

HANNAH

(WRESTLES FREE)

Get off me!

He closes in, blocking her against the wall. She looks away, but he turns her face with his hand to make her look at him. Lizzie's downstairs so this is almost whispered.

10:50:50 Music out: 9M25 Not Ryan

RYAN

My brother?

(DESPERATE, AGGRESSIVE)

If you know something about Katie, you tell me.

HANNAH

(QUIETLY)

You're hurting me.

RYAN

Tell me!

HANNAH

She was sleeping with a guy. Ryan...

RYAN

(QUIETLY LOSING IT)

You teach her how to be tart - did you? Is that what you did?

(Language @ 10:51:02)

(CONTINUED)

That hurts her.

RYAN (CONT'D)

Who was it?

LIZZIE (O.S.)

(UNDERNEATH THE BELOW)

Ryan?

He looks at her properly now. He sits back, edgy, unsure where this is going.

CHRISTY
From the club.

HANNAH
I don't need anything, I just want to know if this means something to you - because I introduced you...

CHRISTY
I'm sorry?

HANNAH
The Avery Hotel?

He tries not to react but colour drains from him. She sees it and it horrifies her.

A further horrifying realisation - did Christy kill Katie?

HANNAH (CONT'D)
...you'd have been struck off, wouldn't you -

She gets to her feet, Christy too.

CHRISTY
What? No -

HANNAH
- you'd have been struck off, that's why you -

CHRISTY
- no, god, no, no I swear...

(Language @ 10:52:36)

But she's pieced it together, her version of what happened.

10:52:38 SCENE IN: INT. CURA CLINIC. RECEPTION - NIGHT - CONTINUOUS

She turns and walks into BEN the corridor...

BEN
Whoah...

...then runs - through reception to exit. Christy's worried.

10:52:42 SCENE IN: INT/EXT. LIZZIE'S PUB. FLAT - NIGHT

10:52:45 Music out: 9M26 Jack Waits

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

10:52:49 SCENE IN: EXT. ROAD - NIGHT - CONTINUOUS

HANNAH walks - wasted, wrung out.

10:52:56 Music in: 9M26B Worried

Her phone rings, but the sound doesn't penetrate. She lingers here - transfixed by the heavy traffic moving.

10:53:03 SCENE IN: INT/EXT. LIZZIE'S PUB. FLAT - NIGHT - CONTINUOUS

Back on LIZZIE.

HANNAH (V.O.)
(OVERLY BRIGHT)
This is Hannah. Leave --

Lizzie hangs up, left messages already. Her mobile again - she scans her

Jack isn't fooled by this spiel - he can intuit that there's been some kind of domestic between Ryan and Lizzie.

RYAN (CONT'D)
(PULLING A BOTTLE OF WHISKY
FROM THE BAG)

JACK (CONT'D)

Here.

RYAN

(SHEEPISH)

I'm really grateful, man - for everything.

Jack ignores that - the reality sticking in his craw.

Ryan sits at a table, the food finished. He pours a whisky for himself and tries to do the same for JACK who puts his hand over the glass.

JACK

No no.

RYAN

Seriously?

Jack doesn't reply.

RYAN (CONT'D)

You like to be in control these days.

JACK

Something like that.

RYAN

Yeah.

He downs his drink.

RYAN (CONT'D)

It was years ago. You did what you did and so did I. And, like I said, we're evens now.

Jack meets his eyes - can't stand this charade any longer something on his mind. Ryan sees that and darkens.

RYAN (CONT'D)

What? What did I say now?

Jack clears the dishes. Ryan follows him into the kitchen.

JACK

For Christ's sake.

(Language @ 10:55:41)

RYAN

What, for Christ's sake? There's been enough shit flying around Jack, don't add to it. Talk to me.

(Language from 10:55:42)

(CONTINUED)

JACK

You weren't the last one to wear those shoes.
Hannah was.

Ryan holds his gaze, playing he doesn't get it.

JACK (CONT'D)

She was just popping outside for a fag, so she
slips on whatever shoes are lying around.

RYAN

What in Christ's name...

(Language @ 10:56:16)

JACK

She has eczema on her feet, Ryan. There was
medication on the inside of your shoes.
Undisturbed. No-one wore them after she did.

Ryan backs down.

A beat. Jack's mind turning.

JACK (CONT'D)

It was Hannah out there, wasn't it - that's who
Lizzie saw. So where were

10:57:17 Music in: 9M27 Dead Girl

10:58:05 EXT. CURA CLINIC - DAY

Ben reacts.

BEN

You slept with a child Christy. I'm beginning to wonder who the hell you are.

(Language @ 10:58:07)

DI CARTER (V.O.)

So I'm still --

10:58:08 INT. POLICE STATION. OBSERVATION ROOM - DAY

DI CARTER about to come back at NIKKI, but --

DI CARTER

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

NIKKI

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

DI CARTER

Accepted.

10:58:17 INT. LYELL CENTRE. THOMAS' OFFICE - DAY

HELEN and THOMAS.

HELEN

Anything I can do, just let me know.

10:58:20 EXT. CURA CLINIC - DAY

Reveal BEN approaching Christy on his way into work.

BEN

Once again you've been led by your dick.

(Language @ 10:58:21)

10:58:21 INT. JACK'S FLAT - DAY

JACK and NIKKI.

JACK

Not you too Nikki. For god's sake.

(Language @ 10:58:24)

(CONTINUED)

NIKKI

If you carry on like this you are going to wreck everything that you have worked for.

JACK

Nikki! He's not guilty!

10:58:30 Music out: 9M28 Next Time

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

10:58:30 CUT TO END CREDITS:

cast in order of appearance

Vicar PHILIP BROOK

Carol JULIE HOULT

Jack Hodgson DAVID CAVES

Katie Bowman DAISY WATERSTONE

DI Dale Carter ASHLEY WALTERS

Dr Nikki Alexander EMILIA FOX

Dr Thomas Chamberlain RICHARD LINTERN

Ryan Kelvin OWEN MCDONNELL

Lizzie Kennedy CLARE CALBRAITH

Hannah Kennedy DAISY RIDLEY

Gemma Bowman TERESA CHURCHER

Clarissa Mullery LIZ CARR

Dr Christy Nash LIAM GARRIGAN

Ben Morgan JAMIE PARKER

Helen Ferguson HAYDN GWYNNE

Mark Janssen PETER VOLLEBREGT

Amy Nash KIRSTY BESTERMAN

Stephen Miskin GARY PILLAI

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Police Advisor	CALLUM SUTHERLAND
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2nd Assistant Director	HUEY KERRIGAN
3rd Assistant Director	MATT BENSLEY
Floor Runner	DAN PARSLOW
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Asst Location Manager	DAVID BISWELL
Unit Manager	JOHN WITHERS
Script Supervisor	AMY RODRIGUEZ
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Production Runner	ANTONY GREEN
Researcher	PARVEEN AHMED
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Assistant Accountant	MARCIN SZCZEPANIAK
Cashier	CONNOR UDALL

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Standby Props	PAUL MICHEL
Dressing Props	CHRIS CAIN
Dressing Props	LOUIS WILSON
Standby Carpenter	LAURIE GRIFFITHS

Costume Supervisor	JANE LEONARD
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Costume Standby	JO DAWN
Costume Trainee	GEMMA VEITCH
Make-up Artist	NIKKI COWE
Make-up Artist	MELANIE LENIHAN
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Stunt Performer	LLOYD BASS
Stunt Performer	EROL ISMAIL
Stunt Performer	TIM HALLORAN
Stunt Performer	JAMES GROGAN

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Effects Editor	ALEX ELLERINGTON

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Dubbing Mixer FORBES NOONAN

Colourist GARETH SPENSLEY

On-line Editor NICK ANDERSON

Theme Music JOHN HARLE

Casting Director REBECCA WRIGHT

Sound Recordist STEVEN PHILLIPS

Make-up & Hair Designer CAROLYN GROVES

Costume Designer EMMA FRYER

Composer SHERIDAN TONGUE

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Production Designer JONATHAN TAYLOR

Director of Photography MARK GARRETT

Script Editor CHRIS FARRER

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Production Consultant JULIE CLARK

(CONTINUED)

10:58:57 END CARD:

Executive Producer