

SILENT WITNESS  
XVII

Fraternity Part 1

Written by Graham Mitchell  
UK TRANSMISSION SCRIPT

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[Post Production Script Service TANIA NEUMANN 07855 520 713]

**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**

*(Violent behaviour from 10:00:20)*

A ring in the middle of a training gym. A cage-fighting ring. TWO BARE-CHESTED MEN in protective headgear spar. No quarter given by one of them, no sense that anything is being held back -- one of them is JACK.

Jack suddenly gets the upper hand, adrenaline pumping, raining blows on his opponent. A sense that he's working something out of him - a man possessed --

**10:00:26 DISTORTED SOUND** *(out @ 10:00:28 dur 2 secs)*

VICAR (V.O.)

Like as a father pitieth his own children.

**10:00:28** SCENE IN: **EXT. GRAVEYARD - DAY**

Rain is now bucketing down.

The graveyard is dense with graves. A corner of it has been opened up for increasingly rare new burials. A grave has been dug, a mound of earth from it piled to the side.

The VICAR stands at the head of the open grave.

VICAR

-- even so is the Lord merciful unto them that fear him. For he knoweth whereof we are made: for he remembereth we are but dust.

For now the coffin rests on a stand at the graveside, the UNDERTAKERS with it. THE FAMILY have collected. Rain heavy now through the trees --

**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** *(out @ 10:00:48 dur 4 secs)*

**10:00:45 DISTORTED SOUND** *(out @ 10:00:48 dur 3 secs)*

VICAR (V.O.)

The days of man are but as grass.

**10:00:48 SCENE IN: EXT. GRAVEYARD - DAY**

Back to the graveside as the rain pours down. Umbrellas go up. CAROL and her husband don't have them.

VICAR

-- for he flourisheth as a flower of the field.

**10:00:51 SCENE IN: INT. MARTIAL ARTS GYM - DAY**

JACK gets up slowly, his opponent still lies on the mat. Jack stands a moment, lost in thought.

**10:00:57 DISTORTED SOUND** *(out @ 10:01:01 dur 4 secs)*

VICAR (V.O.)

-- For as soon as the wind goeth over it, it is gone.

**10:01:04 SCENE IN: EXT. GRAVEYARD - DAY**

As quickly as dignity will allow, the undertakers begin to lower the coffin into the grave.

VICAR

-- We commend into they hands, most merciful father, the soul of our brother departed - earth to earth...

The sisters (Carol first among them) pick up wet soil to throw on the coffin, now hovering near the top of the grave and about to be lowered in.

CAROL

(EYES FIXED ON THE GRAVE)

Stop. Stop!

(CONTINUED)

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 off.

Has she lost her mind? But her eyes are fixed looking down into the grave. Others follow suit.

Rain is pouring into the grave now - rivulets of water running down its walls. And now we see what she's seen --

**As the rain displaces and dissolves the soil at the bottom of the grave, fingertips emerge - then slowly, the face of a young woman.**

*(Disturbing images from 10:01:21)*

**10:01:37 Music out: 9M01 Grave**

**10:01:37 Music in: Silent Witness Opening Titles**

**10:01:39 TITLES:** *(out @ 10:02:07 dur 28 secs)*

**10:01:44 CAPTION: BBC LOGO** *(out @ 10:01:48 dur 4 secs)*

**10:01:51 CAPTION: SILENT WITNESS** *(out @ 10:01:55 dur 4 secs)*

**10:01:55 CAPTION: EMILIA FOX** *(out @ 10:01:58 dur 3 secs)*

**10:01:58 CAPTION: DAVID CAVES** *(out @ 10:02:02 dur 4 secs)*

**10:02:02 CAPTION: RICHARD LINTERN** *(out @ 10:02:05 dur 3 secs)*

**10:02:06 FADE IN**

**10:02:06 SCENE IN: EXT. GRAVEYARD - DAY**

Silence initially. Not even the hum of distant traffic. Like the world's stopped as a mark of respect. The rain's turned to mist.

**10:02:10 CAPTION FADE IN OVER PICTURE: FRATERNITY**

**10:02:10 CAPTION FADE IN OVER PICTURE: Part One** *(out @ 10:02:12 dur 2 secs)*

**10:02:11 Music out: Silent Witness Opening Titles**

**10:02:11 Music in: 9M02 Dead Girl**

Police tape, police cars, some with lights flashing, an unmarked Lyell Centre car too amongst them, its boot open. TWO PCs guarding the site.

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

(CONTINUED)

**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

No rain, he'd have got away with it.

NIKKI heads over to them.

NIKKI

(TO CARTER)

Any idea who she is? Possible MISPER matches?

DI CARTER

(FURROWED)

Yeah.

**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.

He can't sit here indefinitely. He gets out of the car and heads to one of the maisonettes.

**10:03:49 SCENE IN: INT/EXT. GEMMA'S MAISONETTE. FRONT DOOR / HALLWAY - DAY**

LIZZIE KENNEDY (also 30s - and attractive without having to work hard at it) opens the door to RYAN. They kiss and hug briefly. He takes her face in his hands.

RYAN

You okay?

**10:03:54 Music out: 9M03 Ryan**

She nods but she clearly isn't - she's been crying. He's hurting too but he's putting a brave face on things now.

RYAN (CONT'D)

How's your mum?

She shakes her head.

HANNAH (Lizzie's daughter - beautiful like her mother) heads out of the living room. She's fearful but trying to hold herself together.

RYAN (CONT'D)

Hey.

He hugs her briefly, arms around her neck pulling her to him.

Lizzie just shakes her head.

RYAN (CONT'D)

Any more news?

LIZZIE

They've found a body.

**10:04:09 Music in: 9M03 Ryan**

RYAN

Is it her?

LIZZIE

I dunno, they're still waiting.

**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.

(CONTINUED)



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 moment of awkwardness. A flicker of suspicion on Hannah's face, but Ryan reacts:

RYAN  
(HOLDING HIS MOBILE)  
Hannah. Brewery's just been on ,I need to get  
down to the pub. Will you look after your mam.

He heads away.

RYAN (CONT'D)  
I'll be as quick as I can.

He heads down the stairs to exit.

**10:05:45 SCENE IN: INT. LYELL CENTRE. CUTTING ROOM - DAY**

*(Disturbing images from 10:05:45)*

**10:05:47 Music out: 9M04 Room**

The girl's body lies clothed on its back on the table. The torso is bruised and battered. Filth from the grave colours the clothes, skin and hair.

Nikki sweeps hair from the girl's face - make-up helps the girl look older than her years.

Thomas is examining a scarf the girl was wearing.

THOMAS  
(TO JACK RE SCARF)  
This was bundled up in the ground with her.  
(ON THE SCARF)  
Some blood here we need to take a look at.

(CONTINUED)

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 SCENE IN: INT. LYELL CENTRE. VIEWING GALLERY - DAY - CONTINUOUS**

*(Disturbing images from 10:06:48)*

JACK looks up.

NIKKI  
(THROUGH SPEAKER)  
Petechial hemorrhaging.

Thomas takes a look.

JACK  
Which would indicate suffocation?

**10:06:55 SCENE IN: INT. LYELL CENTRE. CUTTING ROOM - DAY - CONTINUOUS**

*(Disturbing images from 10:06:55)*

An e-mail alert on the cutting room laptop. Thomas pulls off his gloves and checks it out.

THOMAS  
From DI Carter. Information about the missing girl.

On the main screen -- a posed head and shoulders shot of KATIE BOWMAN, in a school uniform - young, innocent. Her name and date of birth beneath.

THOMAS (CONT'D)  
(COMPARING HER TO THE BODY)  
It's her... She's fifteen.

Unmistakable but the girl on the slab has made herself up to look older than her years.

NIKKI  
(CONFOUNDED)  
Just a kid...

**10:07:22 SCENE IN: INT. LYELL CENTRE. VIEWING GALLERY - DAY - LATER**

NIKKI, THOMAS, JACK and DI CARTER are around the meeting table.  
**Images of the graveyard crime scene on screen.**

*(Disturbing images from 10:07:28)*

NIKKI  
Any relationship between the man who was being buried?

(CONTINUED)

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 likely she was kept elsewhere before being buried. From my analysis, I'd say the eggs were less than ten hours old.

NIKKI  
We'd agree with that time frame, more or less.

DI CARTER  
So she was killed between, what, two and three in the morning.

THOMAS  
Last seen alive?

DI CARTER  
(CHECKING NOTES)  
Left home about six the previous evening.  
(A BEAT)  
Strangled?

NIKKI  
Crush asphyxiation.

DI CARTER  
In English?

THOMAS  
Um... Blood vessels where burst in her eyes, which indicates -

DI CARTER  
(INTERRUPTING)  
- Yeah, spare me the how I just need the what.

NIKKI  
Okay. A heavy weight on her chest stopped her from breathing. Possibly accidentally.

DI CARTER  
So he accidentally crushed her to death?  
**Bollocks.**  
(A BEAT)  
Sexual assault? Rape?

*(Language @ 10:08:05)*

(CONTINUED)

NIKKI

Unlikely. No injuries that would suggest a sexual motive. Nothing deposited on the body - or in it.

DI CARTER

Condom.

NIKKI

No trace of lubricant, either.

DI CARTER

Even so. I mean, fifteen years old, you'd bet your house that this was sexual, wouldn't you?

JACK

(UNCERTAIN)

Hmm.

Nikki reacts to his assumption. Shots of the graveyard on screen.

DI CARTER

Did you guys get anything from the graveyard?

JACK

The shoe prints are from people who had a legitimate reason to be there.

DI CARTER

And the tools on site?

JACK

Again, the prints are from the caretaker. We're still working on the padlock.

THOMAS

So the best lead you've got is the blood sample on Katie's scarf.

JACK

Which we're running DNA on now.

DI CARTER

So you've got cause of death but otherwise you've got squat.

(TO JACK)

You better go back to the graveyard and do another sweep, then eh?

Jack reacts: not Carter's place to order him around.

DI CARTER (CONT'D)

Please.

(CONTINUED)

**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)  
You said she went out in the evening. Did she  
phone you?

GEMMA  
No.

DI CARTER  
(TO HANNAH)  
What about you? You didn't go out with her?

HANNAH  
(SHAKING HER HEAD)  
I was working at the pub - at ours.

Her eyes on DI Carter now, something on her mind. He clocks that. She  
looks away.

DI CARTER  
Did anything happen yesterday at all, anything  
out of the ordinary - maybe something she said  
or...

They shake their heads, apart from Hannah who's fearful. It's coming off  
her in spades. Silence.

DI CARTER (CONT'D)  
All right. If anything occurs.

He leaves his card on the coffee table and gets to his feet. He takes  
Gemma's hand.

DI CARTER (CONT'D)  
(TO GEMMA)  
I'm so sorry.

Then heads to exit, Hannah going with him to see him out.

**10:10:40 SCENE IN: INT/EXT. GEMMA'S MAISONETTE. FRONT DOOR- DAY**

DI CARTER opens the front door to exit then, turning to HANNAH...

DI CARTER  
Is there something you want to say?

She's reluctant, but he waits.

HANNAH  
Yesterday morning.  
(DISMISSING IT)  
It was nothing.  
(MORE)

(CONTINUED)

HANNAH (CONT'D)

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: INT. LIZZIE'S PUB- DAY**

RYAN lets himself in at a front door.

The place is closed. Lunchtime detritus on the tables and behind the bar still.



**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: INT. LYELL CENTRE. FORENSIC LAB - DAY**

CLARISSA's at her computer - studying a magnified image of the striation marks on the cut padlock. NIKKI enters.

NIKKI

You called?

**10:12:10 Music out: 9M07 Did He See You**

CLARISSA

Yeah, I've just run DNA from the blood on Katie's scarf and got a partial match with guess who?

NIKKI

From the entire database? Seven million people? Seriously?

CLARISSA

Jack.

NIKKI

(AMUSED)

Contaminate the scene did he? Thomas will be pleased.

(A BEAT)

Where is he - Jack?

CLARISSA

At the graveyard doing a second sweep.

(WRY SMILE)

Minus his usual cheery disposition.

THOMAS passes down the corridor. Nikki and Clarissa see him.

NIKKI

(TO CLARISSA - QUIET)

I'd better call him - tell him to prepare his defence.

(CONTINUED)

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)

Listen Jack, what Nikki told you... you didn't contaminate the scene, Clarissa's come up with another match.

**10:13:42 SCENE IN: INT. POLICE STATION. CORRIDOR/MEDICAL ROOM - DAY**

JACK, NIKKI and DI CARTER head towards the medical room.

They head into the medical room. RYAN (in a paper suit) is there with a UNIFORM OFFICER, his back to the door.

THOMAS (V.O.)

There's a close genetic relationship to you, Ryan Kelvin...

Ryan turns, his eyes on Jack's.

THOMAS (V.O.)

...I'm guessing - brother - or half-brother? You better call me.

(CONTINUED)

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?

**10:14:12 Music out: 9M09 Brother**

**10:14:12 Music in: 9M10 Chapel**

**10:14:13 SCENE IN: INT. LYELL CENTRE. CHAPEL OF REST - DAY**

*(Disturbing images from 10:14:13)*

KATIE's body lies face up, covered with a sheet, just her face (which has been cleaned up) is visible.

Her hand touches the girl's face then, numb and ashen, she steps back and turns away to exit.

**10:14:24 SCENE IN: INT. LYELL CENTRE. CORRIDOR - DAY**

**10:14:24 SLOW MOTION** *(out @ 10:14:35 dur 11 secs)*

LIZZIE is sat in reception. She sees Gemma emerge from the chapel of rest. She's in shock, wanting to reach out. Approaches Gemma...

**10:14:35 SCENE IN: INT. POLICE STATION. MEDICAL ROOM - DAY**

NIKKI swabs and photographs RYAN, who's now stripped to the waist, his paper suit hanging around him.

**10:14:35 CAMERA FLASH** *(out @ 10:14:40 dur 5 secs)*

**10:14:43 SCENE IN: INT. POLICE STATION. CUSTODY SUITE - DAY**

JACK's wired, pacing. DI CARTER is with him. NIKKI looks on.

**10:14:47 Music out: 9M10 Chapel**

JACK

I've hardly seen him in years. Just give me some time with him.

DI CARTER

What? You, him, and a nail file, right?

JACK

(IN HIS FACE)

**Christ's sake**, he's not been charged with anything.

(CONTINUED)

*(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 - erythromycin. That's it. No drugs, no alcohol.

CLARISSA

(MOCK SOUR)

Anybody want a job? Ringing around surgeries to find out who prescribed it? Wasn't her regular GP.

(A BEAT. TO JACK)

You okay?

JACK

(TOUCHY)

What do you want me to say?

NIKKI

(TO CLARISSA)

Have you heard of Ryan before?

CLARISSA

Can't say I have.

(CONTINUED)



NIKKI  
Not even you, huh?

The phone rings in the forensic lab. Clarissa, stung a little by Jack, heads away to answer it.

CLARISSA (O.S.)  
Hello.

JACK's at his computer, trying to shut people out. Nikki gets Ryan's police file, the GBH conviction, up on her screen and scrolls it.

NIKKI  
Okay, court records, Ryan's conviction. October 2009 - he got six months for GBH. So, what's the big secret. You were there when he beat the guy up?

He nods. She waits.

JACK  
And?

**10:19:10 Music in: 9M13 Fight**

NIKKI  
(COME ON!)  
So what happened?

She isn't going to get off his back until he opens up a bit.

**10:19:14 SCENE IN: EXT/INT. SIDE STREET - NIGHT - FLASHBACK**

*(Violent behaviour from 10:19:14)*

FLASHBACK -- 2009. Chucking-out time Saturday night. RYAN and a GUY, a terrier of a bloke in his early 20s, drunk and aggressive, are facing off in the side street.

Ryan's in the guy's face, very much the aggressor here. JACK arrives, looking for Ryan. Then sees the fight.

JACK (V.O.)  
It was just over a woman in a bar, Saturday night, usual thing. Carried on later in the street --

The guy shoves Ryan back hard. Ryan glares at him --

**10:19:23 SCENE IN: INT. LYELL CENTRE. SCIENCE ROOM - DAY**

Back with JACK and NIKKI.

(CONTINUED)

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

But from Ryan's perspective that must've seemed pretty disloyal.

She smiles, got it.

JACK

Like death and **bloody** taxes you are.

*(Language @ 10:19:57)*

**10:19:57 Music out: 9M13 Fight**

NIKKI

Which is why you haven't seen a lot of each other since.

JACK

So sharp Nikki, you'll cut yourself one day.

CLARISSA appears again in the doorway.

CLARISSA

Uh, that weird bit of vegetation in Katie Bowman's hair: the botanists have been on- it's from an hibiscus petal.

**10:20:16 Music in: 9M14 Prison**

Which makes no immediate sense to any of them...

**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  
nothing.

A gash on his left palm, scabbed over.

RYAN (CONT'D)  
But I'd done this the night before on a broken  
pint glass.

DI CARTER  
And?

RYAN  
Well, that's how the blood got on her, isn't it?

DI Carter's eyes on him. Smacks of desperation. He doesn't believe a word of it, but Ryan's playing his cards well.

DI Carter closes the door and walks.

**10:21:02 SCENE IN: INT. LYELL CENTRE. THOMAS'S OFFICE - DAY**

JACK and NIKKI have joined THOMAS and DI CARTER here.

**10:21:06 Music out: 9M14 Prison**

(CONTINUED)

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 personal connection? You give the case to another constabulary?

DI CARTER

What you saying?

JACK

I'm saying, the Lyell's already on top of it.

He looks to Nikki and Thomas for support.

JACK (CONT'D)

And, alright, I want continuity. I don't want my brother banged up for any longer than he has to be.

DI CARTER

And that's what's important - what you want. Okay. Now look at it from my point of view. Ryan's the only suspect. If we end up going to court with him and you've been sniffing around this, the prosecution's case will be ripped to shreds.

JACK

You've got nothing on him though, have you. No motive.

DI CARTER

Sex or money. And my money's on sex.

NIKKI

I reiterate, there is absolutely no evidence of any sexual assault.

THOMAS

Plus Ryan's explained the blood on Katie's scarf.

JACK

He has? There you go.

Jack just looks to Carter - new to him.

(CONTINUED)

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.

(CONTINUED)

NIKKI's down there at the apartment block front door. Another ring on the intercom, but he doesn't move. He just waits and watches until she gives up and walks away back to her car.

He sits in a chair, blanking out - and stays there, fixed as time speeds past, day fading to night around him.

He gets out old photographs - him and RYAN - looks at them, smiling. Stay on him now a moment longer, his mind whirring - then coming to a decision...

**10:24:08 SCENE IN: INT. LYELL CENTRE - NIGHT**

The dead of night. Security lighting only.

JACK appears at the main door, punches in the security code and lets himself in. No-one else here.

To the science room with him. He wakes his computer and sits at his desk. A USB stick in his pocket; he loads that and begins to copy case files on to it: the post-mortem report on Katie, the DNA and police files on Ryan, the tox report, the hibiscus fragment, etc.

**10:24:21 SCENE IN: EXT. CURA CLINIC - DAY**

Morning. DR. CHRISTY NASH (30) straight-backed, sharp-suited, walks from his smart Merc or similar, briefcase in hand, to the front of the building --

**10:24:25 Music out: 9M15 Jack Ponders**

**10:24:28 SCENE IN: INT. CURA CLINIC. RECEPTION- DAY**

-- In through the front door with CHRISTY. A plush, private-health clinic reception/waiting area. A team of PEOPLE are finishing putting up big billboard shots of Christy and his partner, Ben, also a doctor, both smiling beneficently.

He takes in the waiting area. Newspapers and magazines on a coffee table are askew. Attention to detail, he moves to straighten them. Today's paper there - much more detail in this edition now about the murder --

The headline: *Katie Found In Grave*. A photo of Katie in her school uniform there on the front page. He knows her. The colour drains out of him.

**10:24:38 Music in: 9M15 Jack Ponders**

BEN MORGAN (30s), stands watching him now. Christy tucks the paper under his arm and turns to him.

BEN  
(RE THE BILLBOARD SHOTS)  
Ant and Dec.

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

(CONTINUED)

**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 briefcase down and drops the newspaper upside down on his desk.

BEN

Well you've got to admit, thirty five mill is a serious statement of intent.

CHRISTY

And now you're thinking, what, let's get minted?

BEN

No, no, I'm thinking the same as always. Nothing's changed. No sale.

CHRISTY

Good.

Ben hovers, something else on his mind, but...

CHRISTY (CONT'D)

Right go on then, **piss** off.

*(Language @ 10:25:25)*

**10:25:29 Music in: 9M16 Sting**

Ben heads out. His POV as he looks back. Christy's attention's to the newspaper again. All that playfulness in him instantly gone.

**10:25:39 SCENE IN: INT. LYELL CENTRE. CLEAN ROOM - DAY**

Ryan's old car is parked here, the doors open.

(CONTINUED)



A woman in a forensic suit is inside it on her hands and knees checking the glove box, the door storage, etc. It's spotlessly clean. She looks up as THOMAS opens the door from the corridor and ushers NIKKI and CLARISSA through.

THOMAS

Hiya.

HELEN

(GETTING OUT OF THE CAR)

Oh, hey

**10:25:46 Music out: 9M16 Sting**

THOMAS

This is Helen Ferguson, our temporary forensic scientist and er, an old university friend of mine. Dr. Nikki Alexander, pathologist...

NIKKI

Hi.

HELEN

Hi.

THOMAS

And Clarissa Mullery, your forensic examiner while you're here.

HELEN

Hello.

Clarissa eyes her, smiles coolly. A hiatus.

THOMAS

So... anything from the car?

HELEN

Well, I realise there's a personal connection here so, this feels a bit like delivering bad news to the family, but... I have to say rarely have I seen such a spotless piece of junk. There's absolutely nothing to find, so either the guy's frightened of germs or he's hiding something.

NIKKI

So, you're saying the car's been recently cleaned?

HELEN

Yes, very recently. Inside and out.

Nikki looks to Clarissa.

(CONTINUED)

10:26:27 Music in: 9M17 Interview

**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)  
Why'd you do it, huh? Why'd you clean it?

(CONTINUED)

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 not sure anymore.

**10:28:55 SCENE IN: INT. LIZZIE'S PUB. FLAT - DAY**

A little study upstairs. JACK starts here turning out the drawers to a desk. Invoices, files, etc, all to do with the pub. A vacant space on the desk where the computer would have been.

Into the main bedroom. The wardrobe. Just Lizzie's clothes in here - Ryan's side of the wardrobe is empty - his clothes taken by the SOCOs.

His POV as he looks out into the beer garden. HANNAH's there, **smoking**.

*(Smoking from 10:29:05)*

**10:29:11 SCENE IN: EXT/INT. LIZZIE'S PUB. GARDEN - DAY**

JACK is in a garage or outhouse. Barrels of beer, mixers, crisps and other stock. He's taking a look around.

Brooms and brushes, buckets. SOCOs have taken away any tools for examination - trowels, spades. Just empty hooks where they would have hung.

HANNAH's been smoking in the garden. She's heading into the pub.

(CONTINUED)

JACK

Hannah?

She nods.

JACK (CONT'D)

Hi, I'm Jack-

HANNAH

- I know who you are.

**10:29:35 Music out: 9M18 Did He Abuse Her**

JACK

Sorry about Katie.

She nods okay.

JACK (CONT'D)

Hey Hannah, wait a sec. You knew her really well, didn't you?

She nods.

JACK (CONT'D)

Do you have any idea why someone would want to harm her?

A beat.

HANNAH

I don't know... She couldn't see any badness. She got on with everyone. She'd have, like, these crushes on people. Just want to be near them, connect, you know? ...Guess I did the same at her age.

JACK

Did she have a crush on Ryan?

Hannah doesn't answer that just walks. Jack steps after her.

JACK (CONT'D)

Okay.

(BEAT)

One last thing, who's are these?

A pair of crocs (or similar unisex footwear) by the door.

HANNAH

Ryan's.

**10:30:34 Music in: 9M19 Takes Picture**

(CONTINUED)

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.

(CONTINUED)

A few more pleasantries with Christy and DI Carter heads out. Christy stands in his consulting room like a man poleaxed. Ben goes to him.

BEN  
Police? What did he want?

Christy heads back into his office. Ben after him. The morning paper's in Christy's office. He passes it to him. The photo of Katie there - the headline. Ben takes it, no reaction.

CHRISTY  
(PANICKING)  
I thought she was eighteen. That's what she told me...

BEN  
**Jesus Christ...**

*(Language @ 10:31:59)*

CHRISTY  
Oh come on would you put her at fifteen?  
Really? Come on.

No, he wouldn't. A beat.

BEN  
How'd they trace her here?

CHRISTY  
I wrote her a prescription.

Ben can't believe he'd be so stupid.

CHRISTY (CONT'D)  
Look, officially she was a patient, the police knew that and I confirmed it. But as far as they're concerned, that's all she was.

**10:32:20 SCENE IN: INT. JACK'S FLAT - DAY**

JACK opens the door to reveal NIKKI. She smiles as she waves a bag of takeaway food in front of him.

JACK  
Pizza, you've found my weakness.

She heads inside as he shuts the door.

Nikki goes in search of crockery.

JACK (CONT'D)  
Are you here checking up on me?

(CONTINUED)

NIKKI

Clarissa's worried about you.

JACK

She actually say that?

NIKKI

Not in so many words, but er... Where'd you keep your plates?

JACK

They're here. There's some juice in the fridge.

He sorts it - knives and forks too. As he does so...

JACK (CONT'D)

Um, Katie had antibiotics in her system, didn't she? Anybody traced where she got them?

(A BEAT)

Oh come on, it's an innocent enough question?

NIKKI

Yes, they have.

JACK

And?

NIKKI

The Cura Centre. A private walk-in place, okay? Happy?

JACK

Okay.

NIKKI

(FOOD)

Good. Eat.

They take their food to the table, clear a space. Then they sit and eat. On Jack, dare he go here?

JACK

Thank you.

(BEAT)

I need you to do something for me...

Nikki reacts.

JACK (CONT'D)

Just... hear me out. Okay?

He goes to the kitchen and produces a bag of soil from the pub garden - and the garden waste bag containing the crocs.

(CONTINUED)



JACK (CONT'D)

I need this and these testing for mineral composition.

NIKKI

No way...

JACK

I can't do that from outside the Lyell...

NIKKI

No...

JACK

But, but if it yields what I think it will then I can get back to work and we can all simply move on.

She holds his gaze.

**10:33:45 SCENE IN: INT. LIZZIE'S PUB - DAY**

The place is still shut. HANNAH's in a corridor leading to the bar.

LIZZIE

Hi love.

She's been crying. LIZZIE appears and puts her arms around her.

LIZZIE (CONT'D)

Hey. Hannah. Hannah?

(BEAT)

Talk to me.

HANNAH

There's something I haven't told you that I've told the police.

LIZZIE

Okay.

Lizzie pulls back from her.

HANNAH

I saw Katie with Ryan in his car.

Tears roll down her face. Lizzie just stands there - numb.

LIZZIE

When?

(CONTINUED)

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  
He's in his office with DI Carter.

JACK  
Alright relax then.  
(RE HELEN)  
Who's the woman?

NIKKI  
Helen Ferguson, she's a friend of Thomas's. You won't know her.

JACK  
Because?

NIKKI  
She's been at university, lecturing.

JACK  
Back getting her hands dirty, is she?

(CONTINUED)

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)

NIKKI

He must've been wearing them in the garden  
sometime after twelve sixteen on the night Katie  
was killed.

JACK

Exactly.

NIKKI

What if he's watered the garden before?

JACK

No, I checked that too. The hose was bone dry.

(A BEAT)

Two am - the time Katie died - Ryan told Carter  
he was out in the pub garden. This confirms it.

**10:36:21 SCENE IN: INT. LYELL CENTRE. VIEWING GALLERY - DAY**

NIKKI, THOMAS and HELEN are with DI CARTER. Shots of Ryan's boots and  
the pub garden on screen.

DI CARTER

Where'd the evidence come from?

NIKKI

Peter Moran - he's an accredited mineralogist.

DI CARTER

No, I meant, who put it together here - the alibi?

(TO HELEN)

You?

NIKKI

Jack.

THOMAS

**God's** sake...

*(Language @ 10:36:34)*

NIKKI

He came to me with it - I couldn't just ignore it.

DI CARTER

He got some mud and packed it in the boots?

Nikki's about to object --

NIKKI

No Jack wouldn't do --

(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.

She opens her mouth to explain --

JACK  
Do you want to come in?

NIKKI  
(ANGRY, TRYING NOT TO LET IT  
SPILL OVER)  
I was **bloody** stupid to get involved with this.

*(Language @ 10:37:04)*

He wants to come back at her --

JACK  
I've heard - I've just had Thomas on the phone.

NIKKI  
No, hear me out, Jack. Enough is enough. Leave it alone yeah.

And she walks.

**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.)  
What do you want?

JACK  
Nice.

**10:37:18 SCENE IN: INT. LYELL CENTRE. FORENSIC LAB - DAY - CONTINUOUS**

CLARISSA's working at her desk. Her mobile rings, JACK's name in the display.

CLARISSA  
Well I try to be concerned and enquiring but  
you're not interested, so...

She dries.

JACK (V.O.)  
Why would a fifteen year old --

**10:37:23 Music in: 9M20 Bloody Stupid**

**10:37:24 SCENE IN: INT. JACK'S FLAT - DAY - CONTINUOUS**

Back with JACK on the phone.

JACK (V.O.)  
-- pay for antibiotics?

**10:37:25 SCENE IN: INT. LYELL CENTRE. FORENSIC LAB - DAY - CONTINUOUS**

Back to CLARISSA.

CLARISSA  
Maybe they come with a free download.

**10:37:27 SCENE IN: INT. JACK'S FLAT - DAY - CONTINUOUS**

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.

**10:37:32 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  
Bit of a baptism of fire on this, though. You could’ve warned me.

THOMAS  
Then you’d have said no.  
(A BEAT)  
Look, it’s not easy at the best of times coming into an already established team. I did it myself, so...

(CONTINUED)



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 probably out there playing detective.

Ryan reacts -- the last thing he needs Jack to be doing.

DI CARTER (CONT'D)

Just you and me, mate - no witnesses, no recording devices. So?

RYAN

You tell me.

DI CARTER

Okay. You screwed her for a few months until reality kicked in, then you tell her it's over; but she's stuck on you so she threatens to tell her, mother. She's flipping out, you hold her down try and talk some sense into her.

(MORE)

(CONTINUED)

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: EXT. LIZZIE'S PUB. BEER GARDEN - DAY - CONTINUOUS**

JACK on his mobile, HANNAH looking on.

RYAN (V.O.)

-- yeah? I need you to stay away.

**10:41:29 SCENE IN: INT. POLICE STATION. CUSTODY - DAY - CONTINUOUS**

Back to RYAN.

RYAN

Right? You listening? You stay away.

**10:41:34 SCENE IN: EXT. LIZZIE'S PUB. BEER GARDEN - DAY - CONTINUOUS**

JACK on his mobile, HANNAH looking on.

JACK

(INTO MOBILE)

Not this time.

He hangs up.

**10:41:37 SCENE IN: INT. POLICE STATION. CUSTODY - DAY - CONTINUOUS**

Back with RYAN one last time as he puts the phone down - that's not the reaction he wanted at all. It alarms him. He needs Jack to stop digging for fear of what he might find.

**10:41:40 BLURRED IMAGE** (*out @ 10:41:42*)**10:41:42 SCENE IN: INT. NIGHT CLUB - DAY**

Up the stairs with JACK and HANNAH to the dance area. A very smart bar and lounge area up here too. Quiet - too early for clientele.

Hannah takes Jack to a table.

JACK

Was there a particular guy?

HANNAH

No.

JACK

But she talked to men, she'd dance and stuff?

HANNAH

Yeah, it was just... normal.

(CONTINUED)

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)

On screen -- Katie steps away from the cloakroom as Christy Nash comes to join her. They kiss hello, but the kiss lingers, lips to lips, long enough to betray sexual intimacy. He whispers something in her ear then she exits. He doesn't follow - he stands and waits.

JACK  
Fast forward. Wait.

The Manager does so - ten minutes on the time clock - then Christy exits too. Jack leans over the Manager and freezes frame on Christy's face.

JACK (CONT'D)  
Freeze that.

HANNAH  
I didn't know. I swear. She never told me.

JACK  
But you know who he is?

**10:42:44 FULL SCREEN CCTV - FROZEN IMAGE** (*out @ 10:42:47 dur 3 secs*)

HANNAH  
Yeah, he's a regular. Christy something. He's like a private doctor.

On Jack as that registers. He reaches for his mobile to call Nikki.

**10:42:53 SCENE IN: INT. POLICE STATION. CID OFFICE - DAY**

The same image on a computer screen in CID. It rewinds to the moment Katie picks her things from the cloakroom and we run it on.

Pull back to reveal JACK, NIKKI and DI CARTER watching it.

JACK  
This isn't up for debate - nobody could've planted this.

As Christy comes into shot --

JACK (CONT'D)  
Is that the guy who wrote up her prescription?

DI CARTER  
Yeah.

Christy and Katie -- freeze on them as they kiss, lips to lips.

NIKKI  
(TO CARTER)  
So what's your gut telling you now?

(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 - then to Ben in alarm. DI CARTER and a couple of DETECTIVES appearing there.

MARK JANSSEN

The world keeps turning. We'll keep talking.

**10:44:07 Music in: 9M22 Arrive at Pub**

**10:44:08 SCENE IN: EXT. POLICE STATION. YARD - DAY**

JACK and NIKKI wait by Nikki's car. A moment, then RYAN appears out of the police station. Jack steps to meet him.

**10:44:22 SCENE IN: INT/EXT. NIKKI'S CAR/LIZZIE'S PUB - DAY**

NIKKI's driving, JACK in the passenger seat. RYAN in the back seat. She pulls up outside the pub.

RYAN

Thanks Nikki.

Ryan gets out as LIZZIE appears at the door. He hesitates, wondering what kind of reception he's going to get. A moment, then she smiles weakly and he goes to her. Jack and Nikki follow on.

LIZZIE

They let you go?

RYAN

They bailed me.

She kisses him cursorily.

JACK

We'll leave you to it mate. Alright.

She heads into the pub. Ryan turns to Jack.

RYAN

We're done. Evens.

JACK

Evens?!

(CONTINUED)



RYAN

Aye.

Ryan follows Lizzie inside closing the door behind him. Jack stands a moment - is that it, are they really done?

He's not sure what to make of all this, first Ryan's desperation and now that curt dismissal. Nikki's eyes on Jack - there's something she's not being told...

NIKKI

Jack? Jack?

JACK

Yeah. Don't worry. I'm going to... make my own way from here. See you later.

**10:45:10 Music out: 9M22 Arrive at Pub**

**10:45:10 Music in: 9M23 Make My Own Way**

He heads away along the street.

**10:45:14 SCENE IN: INT. GEMMA'S MAISONETTE - DAY**

**10:45:16 Music out: 9M23 Make My Own Way**

A smash. Falling shards of glass hit the floor. The sound of a door opening. Feet step over the glass and move inside...

**10:45:23 SCENE IN: INT. GEMMA'S MAISONETTE. BEDROOM - DAY**

HANNAH's in Katie's bedroom searching the place, turning it over, looking for the smartphone she saw on CCTV. A drawer - an old phone in there - no charge, no battery in the back of it - dead.

She sits on the bed and scans the room. All of Katie's world is in here. It's all Hannah can do not to go to pieces.

Her eyes scan the room. Toiletries - a huge collection of them - and make-up. Hannah runs her hand over them stopping when she comes to a little paper-wrapped oval bar of soap - a name on it: The Avery Hotel.

**10:45:44 SCENE IN: INT. LIZZIE'S PUB - DAY**

RYAN's sat with LIZZIE in the empty bar.

RYAN

All she did was sit in my car.

LIZZIE

So why didn't you tell me?

HANNAH appears in the doorway, watching. Ryan's aware of her.

(CONTINUED)

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.

(CONTINUED)

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 rewinds to the smartphone.

DI CARTER (CONT'D)

Did you contact her on that phone?

CHRISTY

I don't have her phone number.

STEPHEN MISKIN

As you'll already know. You'll have already scoured Dr. Nash's telephone records?

DI CARTER

(TO CHRISTY)

So - I come to your clinic --

**10:47:28 SCENE IN: INT. POLICE STATION. OBSERVATION ROOM - DAY - CONTINUOUS**

NIKKI and HELEN are watching from the observation room.

DI CARTER

(THROUGH SPEAKERS)

-- and you tell me none of this...

CHRISTY

(THROUGH SPEAKERS)

No, not because... Look, I didn't know she was fifteen --

**10:47:36 SCENE IN: INT. POLICE STATION. INTERVIEW - DAY - CONTINUOUS**

Back to the interview.

CHRISTY

-- until I saw her photo in the paper.

(CONTINUED)

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: INT. LYELL CENTRE. FORENSIC LAB - DAY**

JACK and NIKKI join CLARISSA. Ryan's crocs on the worktop.

CLARISSA

(THE CROCS)

You left these here. I did a little more work on them.

Clarissa passes him some gloves.

**10:49:51 Music out: 9M24 Child Murder**

CLARISSA (CONT'D)

Put your fingers inside one of these - either of them.

(CONTINUED)

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?

But the truth is Ryan's alibi has just disappeared. And they all know it. JACK's mobile rings. He checks the display.

JACK (CONT'D)

Hello.

**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?

**10:51:10 Music in: 9M26 Jack Waits**

HANNAH

I don't know, not for sure. Maybe this doctor  
guy.

Ryan's heart in his mouth now. That's the truth and he already knows it.  
Footsteps on the stairs.

Which is what Hannah's most frightened of.

He steps away from her. A moment, then she runs away down the stairs  
pushing past LIZZIE who's heading up...

LIZZIE

Hannah?

Hannah just goes. Lizzie's eyes on Ryan, accusatory, what's going on?

**10:51:25 SCENE IN: EXT. NIGHT CLUB - NIGHT**

JACK stands watching and waiting for Hannah.

**10:51:39 SCENE IN: INT. CURA CLINIC. RECEPTION - NIGHT**

Reception. Evening surgery. PATIENTS waiting.

RECEPTIONIST

(OVER INTERCOM)

Miss Kennedy, room one.

Find HANNAH here now as she gets to her feet and heads though to the  
consulting room corridor. She's in a bad way, been in tears - staring into a  
void, she thinks of her own making.

**10:51:54 SCENE IN: INT. CURA CLINIC. CHRISTY'S ROOM - NIGHT**

Room one is Christy's. She pushes open the door and enters.

CHRISTY's there at his desk, his attention to the computer screen. Hannah  
sits.

HANNAH

You know who I am?

(CONTINUED)

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 mobile for Ryan - her finger hovering over his name.

**10:53:13 SCENE IN: EXT. ROAD - NIGHT**

HANNAH'S heading along a main road. Traffic guns along it. She stops and looks at the vehicles speeding past. She could end these feelings of guilt and grief by stepping into the road. Her phone starts ringing again.

**10:53:26 SCENE IN: EXT. NIGHT CLUB - NIGHT - CONTINUOUS**

No reply, JACK hangs up. He lingers a second or two longer but Hannah's not coming. He gives up and walks away.

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

**10:53:41 SCENE IN: INT/EXT. LIZZIE'S PUB. FLAT - NIGHT - CONTINUOUS**

Back on LIZZIE. She decides to try again.

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

**10:53:49 SCENE IN: EXT. JACK'S FLAT - NIGHT**

Evening. JACK heads along his street. His building ahead.

RYAN's sitting on his doorstep, a bottle in a brown paper bag next to him, his car parked in the street. He stands and smiles as Jack approaches.

RYAN  
Sorry. Lizzie needed some space. This has really shaken her up - me too - both of us.

(CONTINUED)

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)  
Old times...?

Jack forces a smile, unlocks the main door to let Ryan in.

**10:54:17 SCENE IN: INT. LIZZIE'S PUB - NIGHT**

LIZZIE calls Hannah again, pacing in the empty bar.

She presses dial again.

And again.

LIZZIE  
(INTO PHONE)  
Oh Hannah. Just answer the phone.

HANNAH (V.O.)  
This is Hannah --

She hangs up, now consumed with fear for her safety.

**10:54:37 SCENE IN: INT. JACK'S FLAT - NIGHT**

Later. RYAN's showered and is in Jack's clothes. He heads through from the bedroom carrying his dirty clothes.

Jack eyes him a moment, a flicker of suspicion about his motive. He lets it slide, awkward about viewing his brother in this way --

Ryan loads all his clothes, jeans, shirt, underwear, everything, into the washer and looks around for soap. Jack looks a bottle of washer liquid out for him.

**10:54:43 Music out: 9M26B Worried**

RYAN  
Had to get rid of the stink of that police cell.  
(GESTURING TO THE CLOTHES  
HE'S WEARING)  
Thanks for these.

JACK  
They suit you.

He hands some keys to him.

(CONTINUED)

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 you?

RYAN

(MOVING ON JACK, LOSING IT)

What you thinking, Jack? Huh?

JACK

I want to know where you -

- Ryan puts him against the wall.

RYAN

(IN HIS FACE)

- You want me to prove that I'm innocent, yeah?

(A BEAT)

**Jesus**, you think I killed her - you think I could  
do that?!

*(Language @ 10:56:49)*

He could punch his head through the wall. It's all he can do to restrain  
himself.

# 10:57:11 SCENE IN: INT. DISUSED CAR PARK - NIGHT

Early hours of the morning. Lights, police cars, police tape. DI CARTER, CID  
and UNIFORM OFFICERS are beginning to process a crime scene in an eerie,  
cavernous, disused car park.

(CONTINUED)

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

HELEN's at the boot of a car pulling on a forensic suit.

Then find NIKKI on her mobile.

NIKKI

Jack?

**10:57:23 SCENE IN: INT. JACK'S FLAT - NIGHT - CONTINUOUS**

Barely light. JACK's answered his mobile. RYAN looks on. Both have been woken from their sleep.

On Jack as Nikki talks to him - tells him what's been found.

Jack turns, his face darkening, and looks at Ryan. It's as though he's seeing him for the first time - and what he sees confuses and frightens him.

**10:57:39 SCENE IN: INT. DISUSED CAR PARK - DAY**

Back to NIKKI as she hangs up.

Pull back and see now that a body has been cordoned off, sprawled on the tarmac at the foot of an internal drop through the car park's numerous levels.

**DI CARTER heads out of the melee of cops and joins NIKKI who's now kneeling by the body lying on its face, broken and bloodied, fallen from height -- it's HANNAH.**

*(Disturbing images from 10:57:46)*

**10:57:57 FADE TO BLACK**

**10:58:00 Music out: 9M27 Dead Girl**

**10:58:00 Music in: 9M28 Next Time**

**10:58:00 FADE IN**

**10:58:00 TEASER:**

**10:58:00 CAPTION OVER PICTURE : Next Time** *(out @ 10:58:07 dur 7 secs)*

**10:58:00 INT. JACK'S FLAT - DAY**

RYAN stares out of the window. JACK eyes him.

RYAN

My step daughter's out there dead somewhere  
and you want to question me? Why don't you  
just come out and say it.

(CONTINUED)

**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

(CONTINUED)

<b>Devised by</b>	<b>NIGEL MCCRERY</b>
<b>Forensic Pathology Advisor</b>	<b>DR STUART HAMILTON</b>
<b>Police Advisor</b>	<b>CALLUM SUTHERLAND</b>
<b>1st Assistant Director</b>	<b>NICKIE SAULT</b>
<b>2nd Assistant Director</b>	<b>HUEY KERRIGAN</b>
<b>3rd Assistant Director</b>	<b>MATT BENSLEY</b>
<b>Floor Runner</b>	<b>DAN PARSLOW</b>
<b>Location Manager</b>	<b>IAN POLLINGTON</b>
<b>Asst Location Manager</b>	<b>DAVID BISWELL</b>
<b>Unit Manager</b>	<b>JOHN WITHERS</b>
<b>Script Supervisor</b>	<b>AMY RODRIGUEZ</b>
<b>Production Co-ordinator</b>	<b>EMMA BROWN</b>
<b>Production Secretary</b>	<b>AIMEE LEVICK</b>
<b>Production Runner</b>	<b>ANTONY GREEN</b>
<b>Researcher</b>	<b>PARVEEN AHMED</b>
<b>Production Accountant</b>	<b>STEVEN EDWICKER</b>
<b>Assistant Accountant</b>	<b>MARCIN SZCZEPANIAK</b>
<b>Cashier</b>	<b>CONNOR UDALL</b>

(CONTINUED)

**Second Unit Director of Photography      JAMES FRIEND**

<b>Camera Operator</b>	<b>BOB SHIPSEY</b>
<b>Focus Puller</b>	<b>SAM SMITH</b>
<b>Clapper Loader</b>	<b>AMANDA MAISTER</b>
<b>Grip</b>	<b>TONY FABIAN</b>
<b>Camera Trainee</b>	<b>LAURA BOOTH</b>
<b>Grip Trainee</b>	<b>RHYS JASINSKI</b>

**Boom Operator      JOHN LEWIS ASCHENBRENNER**

<b>Sound Trainee</b>	<b>JOSHUA WARD</b>
<b>Gaffer</b>	<b>JOHN DIMOND</b>
<b>Best Boy</b>	<b>GEORGE HOLDSWORTH</b>
<b>Electrician</b>	<b>ROSS STEWART</b>
<b>Electrician</b>	<b>DAN O'DONNELL</b>
<b>Electrician</b>	<b>MATT MARTIN</b>
<b>Electrician</b>	<b>CHRIS NORMAN</b>
<b>Standby Rigger</b>	<b>DEREK DOCKSEY</b>

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<b>Standby Art Director</b>	<b>ANDREW PIOTROWSKI</b>
<b>Production Buyer</b>	<b>SUE CLAYBYN</b>
<b>Graphics Designer</b>	<b>CASSIE MACMAHON</b>
<b>Art Department Assistant</b>	<b>CLARA GOMEZ DEL MORAL</b>
<b>Petty Cash Buyer</b>	<b>POOJA PATEL</b>

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<b>Standby Props</b>	<b>HARRY CABLE</b>
<b>Standby Props</b>	<b>PAUL MICHEL</b>
<b>Dressing Props</b>	<b>CHRIS CAIN</b>
<b>Dressing Props</b>	<b>LOUIS WILSON</b>
<b>Standby Carpenter</b>	<b>LAURIE GRIFFITHS</b>

<b>Costume Supervisor</b>	<b>JANE LEONARD</b>
<b>Costume Standby</b>	<b>CHLOE FLANAGAN</b>
<b>Costume Standby</b>	<b>JO DAWN</b>
<b>Costume Trainee</b>	<b>GEMMA VEITCH</b>
<b>Make-up Artist</b>	<b>NIKKI COWE</b>
<b>Make-up Artist</b>	<b>MELANIE LENIHAN</b>
<b>Prosthetics Supervisor</b>	<b>PAULINE FOWLER</b>

<b>Stunt Co-ordinator</b>	<b>DEREK LEA</b>
<b>Stunt Performer</b>	<b>LLOYD BASS</b>
<b>Stunt Performer</b>	<b>EROL ISMAIL</b>
<b>Stunt Performer</b>	<b>TIM HALLORAN</b>
<b>Stunt Performer</b>	<b>JAMES GROGAN</b>

<b>Post Production Supervisor</b>	<b>STEVEN FORRESTER</b>
<b>Dialogue Editor</b>	<b>DUNCAN PRICE</b>
<b>Effects Editor</b>	<b>ALEX ELLERINGTON</b>

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**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**

**Editor      ULRIKE MÜNCH**

**Production Designer      JONATHAN TAYLOR**

**Director of Photography      MARK GARRETT**

**Script Editor      CHRIS FARRER**

**Line Producer      LORRAINE GOODMAN**

**Production Consultant      JULIE CLARK**

(CONTINUED)

**10:58:57 END CARD:**

**Executive Producer      PHILLIPPA GILES**

**BBC**

**Drama Production London**

**[bbc.co.uk/silentwitness](http://bbc.co.uk/silentwitness)**

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

**[DURATION 58:59]**