

SILENT WITNESS  
XVII

Fraternity Part 2

Written by Graham Mitchell  
UK TRANSMISSION SCRIPT

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[Post Production Script Service TANIA NEUMANN 07855 520 713]

10:00:00 Music in: 10M01 Previously

10:00:00 FADE IN

10:00:00 RECAP:

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

**10:00:00 EXT. GRAVEYARD - DAY**

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

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

*(Disturbing images from 10:00:00)*

DI CARTER

What have we got?

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

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

JACK

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

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

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

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

DI CARTER (V.O.)

I've got your blood on her --

**10:00:01 EXT. POLICE STATION. YARD - DAY**

RYAN says nothing, smokes.

DI CARTER

-- and I've got motive.

RYAN

You've got nothing.

(CONTINUED)

**10:00:08 INT. LYELL CENTRE - DAY**

JACK and NIKKI head back into the Lyell Centre.

NIKKI

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

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

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

*(Threatening behaviour from 10:00:10)*

RYAN

If you know something about Katie, you tell me?

HANNAH

(QUIETLY)

You're hurting me.

RYAN

Tell me!

**10:00:15 INT. CURA CLINIC - DAY**

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

BEN

Hygiss have upped their offer.

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

AMY and BEN are waiting when CHRISTY arrives.

BEN (CONT'D)

(BEAT)

We need to sell. We're in trouble.

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

RYAN turns to JACK.

RYAN

We're done. Evens.

JACK

Evens?

RYAN

Aye.

(CONTINUED)

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

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

Lizzie hangs up, left messages already.

**10:00:26 EXT. ROAD - NIGHT**

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.

**10:00:26 EXT. NIGHT CLUB - NIGHT**

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

NIKKI (V.O.)

Jack?

**10:00:28 INT. DISUSED CAR PARK - NIGHT**

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 10:00:31)*

**10:00:31 Music out: 10M01 Previously**

**10:00:31 Music in: Silent Witness Opening Titles**

**10:00:33 TITLES:** *(out @ 10:01:01 dur 28 secs)*

**10:00:37 CAPTION: BBC LOGO** *(out @ 10:00:41 dur 4 secs)*

**10:00:44 CAPTION: SILENT WITNESS** *(out @ 10:00:48 dur 4 secs)*

**10:00:48 CAPTION: EMILIA FOX** *(out @ 10:00:52 dur 4 secs)*

**10:00:52 CAPTION: DAVID CAVES** *(out @ 10:00:55 dur 3 secs)*

**10:00:55 CAPTION: RICHARD LINTERN** *(duration, out @ 10:00:59 dur 4 secs)*

**10:01:00 Music out: Silent Witness Opening Titles**

**10:01:00 Music in: 10M02 Found Her**

(CONTINUED)

**10:01:00 FADE IN**

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

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

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

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

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

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

*(Disturbing images from 10:01:12)*

A FEMALE POLICE OFFICER is talking to a UNIFORMED SECURITY GUARD, writing notes in her small pad.

The contents of Hannah's pockets have spilled over the floor (Oyster card, phone, purse).

NIKKI, in a forensic suit, is with the body, which has extensive injuries to the torso. DI CARTER joins her.

DI CARTER

Security guard who found her didn't see her hanging around. Said the car park interior was last checked around 7:30pm.

NIKKI

She fell from level three.

DI CARTER

Jumped or pushed?

NIKKI

Helen found some nail varnish marks on the underside of the hand-rail - and some scuff marks from her boots.

(LOOKING UP AT THE GAP  
BETWEEN FLOOR LEVELS)

Suicide's a clear possibility, but there's no way of telling right now, not from the body - we've got multiple injuries, most likely caused by the steel girders that she hit on the way down...

**10:01:41 CAPTION FADE IN OVER PICTURE: Producer Sharon Bloom** *(out @ 10:01:45 dur 4 secs)*

(CONTINUED)

DI CARTER  
(WINDING UP)

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

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

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

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

RYAN stares out of the window. JACK eyes him.

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

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

Jack backs off. A beat.

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

JACK  
Because...

RYAN  
Because she was upset.

JACK  
And did you... find her?

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

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

Jack holds his tongue.

DI CARTER (V.O.)  
So --

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

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

(CONTINUED)

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

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

LIZZIE  
No.

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

Lizzie nods.

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

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

LIZZIE  
It was Ryan...

That's what DI Carter was wanting to hear. He waits, doesn't leap at this, doesn't prompt, just leaves a silence for Lizzie to fill.

LIZZIE (CONT'D)  
He was upstairs with her. And something happened - and she ran.

DI CARTER  
Did he go after her?

Lizzie nods.

**10:03:22 SCENE IN: INT. DISUSED CAR PARK - DAY**

**10:03:24 Music out: 10M02 Found Her**

An upper level of the car park is police-taped off. Lights have been erected to illuminate the scene. NIKKI's joined HELEN here (in her forensic suit). Tyre track skid marks on the tarmac near the hand rail where Hannah fell from.

HELEN  
These look fresh.

She photographs them, then traces them back along the curve of the ramp between levels.

(CONTINUED)

HELEN (CONT'D)

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

NIKKI

Any evidence of a scuffle...?

HELEN

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

Not what Nikki wanted to hear.

NIKKI

Excuse me for a second.

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

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

JACK answers his mobile, RYAN looking on.

JACK

Hello.

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

NIKKI's walking away from HELEN and the scene.

NIKKI

Have you asked Ryan about his alibi?

JACK (V.O.)

Yeah.

NIKKI

Has he got an explanation?

JACK (V.O.)

No.

NIKKI

You can't talk?

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

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

JACK

(INTO MOBILE)

No.

(CONTINUED)



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

JACK  
Again, no.

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

Back with NIKKI on the phone to Jack --

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

He says nothing. A beat.

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

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

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

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

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

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

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

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

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

RYAN (O.S.)  
Lizzie?

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

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

(CONTINUED)

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

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

Lizzie!

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

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

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

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

CHRISTY

(TO RUBY)

Maybe at the weekend - we can all go together.

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

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

CHRISTY (CONT'D)

What time you getting home tonight?

(RE RUBY)

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

AMY

(CONTAINING HER ANGER)

About what?

CHRISTY

Shh.

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

AMY

(RE RUBY)

I don't want you anywhere near her.

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

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

Come on darling, let's go to school.

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

(CONTINUED)

Reveal BEN approaching Christy on his way into work.

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

BEN

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

(A BEAT)

He wants you to stay on as CEO.

CHRISTY

And you want to take it?

BEN

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

*(Language @ 10:06:16)*

CHRISTY

(RE JANSSEN)

Tell him no.

Ben just walks away towards the clinic, clearly frustrated.

NIKKI (V.O.)

CT's showing extensive --

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

*(Disturbing images & partial nudity from 10:06:25)*

HANNAH's body is on the table. See the extent of the damage now. The body's intact but broken where it hit the steel girders as she fell through the car park. Eczema is still visible on her arms and feet. Her fingers have coloured, shiny nail covers on them.

NIKKI and THOMAS do the post-mortem. Nikki refers to notes.

NIKKI

-- damage to the head and torso. Pelvis, numerous fractured ribs - and a fracture to the skull.

(PULLING OPEN HER EYELIDS)

No peteccial hemorrhaging. Correction - one peteccial hemorrhage on the lower left eyelid.

Thomas examines contusions on her upper right arm.

THOMAS

These could be finger marks.

(BEAT)

Maybe she was restrained?

(CONTINUED)

NIKKI

Possibly.

He looks closely at the neck - bruising there.

THOMAS

...But look here.

NIKKI

(MOVING CLOSE TO EXAMINE)

Ligature?

THOMAS

One way to find out...

He takes a scalpel and makes Y incision on her throat, layering through the neck tissue to expose the larynx.

THOMAS (CONT'D)

Okay, got a laryngeal fracture.

(FEELING FOR IT)

Hyoid bone likewise.

(CHECKING)

Hemorrhaging on the vocal folds too.

NIKKI

Strangulation.

**10:07:55 SCENE IN: INT. LYELL CENTRE. VIEWING GALLERY - DAY**

*(Disturbing images from 10:07:55)*

NIKKI, THOMAS and HELEN have collected here with DI CARTER who has a laptop in front of him. Photographs of Hannah's body at the car park crime scene and in post-mortem are on the screen.

See the images on the viewing screen, as --

THOMAS

There are marks on her arms where she may have been held - and what we now think are rope marks on her neck.

**10:07:59 Music out: 10M04 Anywhere Near Her**

DI CARTER

Any sexual assault?

NIKKI

(PATIENTLY)

Again, this wasn't sexually motivated.

(CONTINUED)

HELEN

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

DI CARTER

Got a time of death?

NIKKI

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

THOMAS

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

A beat.

DI CARTER

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

CLARISSA enters.

CLARISSA

(TO CARTER)

Carter. Your office been in touch?

DI CARTER

About?

CLARISSA

They've just emailed some footage over.

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

CLARISSA (CONT'D)

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

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

CLARISSA (CONT'D)

And again at irregular intervals over the next half hour.

(CONTINUED)

HELEN  
What's he doing?

DI CARTER  
He's looking for Hannah.

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

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

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

DI CARTER  
What?

They say nothing.

THOMAS  
Nikki?

She has no choice now...

NIKKI  
There is no alibi, not any more.

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

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

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

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

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

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

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

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

NIKKI  
He being?

(CONTINUED)

JACK

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

DI CARTER

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

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

DI CARTER (CONT'D)

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

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

DI CARTER (CONT'D)

(TO JACK)

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

JACK

Before nine... About a quarter to.

They all digest this a moment, aware of the significance - Ryan's movements fit with the time of Hannah's murder.

THOMAS

(TO JACK, NIKKI AND CLARISSA)

So, let me get this straight: essentially you've all sat on information...

NIKKI

Jack was going to ask Helen to re-run the tests.

**10:10:26 Music in: 10M05B Full Responsibility**

JACK

No. It's not down to her or Clarissa - or Nikki. I take full responsibility.

Thomas and Carter expected Jack to come out all guns blazing.

THOMAS

There is going to massive fallout if Ryan's guilty - you do realise that?

Jack nods - contrite. A beat.

DI CARTER

Where is he now?

(CONTINUED)

JACK

He was at mine.

HELEN

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

JACK

...His clothes have been washed.

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

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

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

They step inside.

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

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

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

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

**RYAN is slumped down, naked in the shower cubicle, fully conscious, his wrists beginning to leak blood which is staining the water.**

*(Disturbing images from 10:10:58))*

DI CARTER

(TO THE DCS, CALMLY)

Call an ambulance.

On Ryan - there's no easy way out of this now. He closes his eyes and shuts Carter out.

**10:11:05 SCENE IN: INT. LYELL CENTRE. THOMAS'S OFFICE/CORRIDOR - DAY**

JACK is with THOMAS. He's emotional, reeling from the news that Ryan's tried to take his own life.

THOMAS

I need people around me I can trust.

**10:11:11 Music out: 10M05B Full Responsibility**

(CONTINUED)



JACK  
(HURTING)  
And that's not me?

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

The words catch in Jack's throat.

JACK  
Yes.

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

A beat.

JACK  
So what do you want me to do?

A beat, Thomas turning this over.

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

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

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

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

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

JACK  
Mmm hmm.

(CONTINUED)

Perfectly. Jack walks out.

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

HELEN  
You okay?

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

HELEN  
Family... Messes you up.

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

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

THOMAS  
Thanks.

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

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

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

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

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

NIKKI  
What did Thomas say?

JACK  
That I'm on my way out.

Which is what she anticipated.

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

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

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

(CONTINUED)

JACK

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

NIKKI

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

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

JACK

What?

NIKKI

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

JACK

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

*(Language @ 10:13:31)*

NIKKI

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

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

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

JACK

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

NIKKI

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

JACK

Nikki! He's not guilty.

NIKKI

Oh for...

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

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

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

(CONTINUED)

DI CARTER

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

Ryan says nothing.

NIKKI watches from the observation room.

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

DI CARTER (CONT'D)

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

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

RYAN stays silent, hurting.

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

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

DI CARTER

Nothing on his body or his clothes?

NIKKI

No, he's clean.

DI CARTER

His car?

NIKKI

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

DI CARTER

Great.

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

NIKKI

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

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

NIKKI (CONT'D)

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

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

(CONTINUED)

NIKKI (CONT'D)

- Can't be easy...

DI CARTER

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

She knows not to push it anymore.

NIKKI

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

His eyes on her - is that genuine?

DI CARTER

Accepted.

He makes to walk out --

NIKKI

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

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

DI CARTER

Why?

NIKKI

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

He nods okay and walks out.

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

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

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

BEN

Can I help?

JACK

Hello.

(SHOWING BEN HIS PASS)

Jack Hodgson, Lyell Centre.

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

(CONTINUED)

BEN  
(OFFERING HIS HAND)  
Ben Morgan.

CHRISTY joins them too.

CHRISTY  
(HIS HAND)  
Christy Nash.

BEN  
And you're here in connection with?

JACK  
The murders of Katie Bowman and Hannah  
Kennedy.

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

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

Jack didn't expect that.

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

JACK  
Uh huh.

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

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

BEN  
Which is?

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

A beat. Jack's still checking tyres.

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

(CONTINUED)

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

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

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

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

Christy nods, panicking.

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

*(Language @ 10:16:17)*

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

BEN  
And are you?

Christy reacts --

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

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

*(Language @ 10:16:28)*

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

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

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

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

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

(CONTINUED)

Shots taken at the police station - close-ups: his jaw's been broken, extensive bruising to the right side of his face - significantly less to the left.

On Nikki: a realisation. She sits back.

**10:16:57 SCENE IN: INT. MARTIAL ARTS GYM - DAY**

**10:16:58 Music out: 10M08 Was She The Girl**

A few FIGHTERS are in working out, JACK amongst them - sweat drenched.

NIKKI  
Jack. Jack.

His POV as NIKKI arrives.

JACK  
**Jesus.**

*(Language @ 10:17:17)*

NIKKI  
Fighting again?

JACK  
Did I ever stop?

A beat.

NIKKI  
We need to talk.

JACK  
Do we?

Jack lowers the weights and stops what he's doing.

JUMP CUT -- A quieter area tucked out of the way. Nikki's showing Jack her laptop --

On screen, the mugshot of Ryan.

JACK (CONT'D)  
Where'd you get that?

She puts up the photos of the victim post GBH attack on screen. Bloodied and battered. Jack's eyes on them taking him back.

NIKKI  
Kevin Longton. You remember him?

Jack nods and sips a bottle of water.

(CONTINUED)



NIKKI (CONT'D)

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

He moves, wants out.

NIKKI (CONT'D)

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

(SHOWING HIM PHOTOS)

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

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

NIKKI (CONT'D)

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

(BEAT)

Ryan didn't throw that punch, did he?

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

JACK

No... I did.

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

*(Violent behaviour from 10:18:15)*

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

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

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

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

Back with JACK and NIKKI.

NIKKI

So how come Longton didn't report you?

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

(CONTINUED)

JACK

He was looking down - didn't see me coming.

(A BEAT)

It was Ryan's fight and he insisted on taking the blame. Never mentioned my part in it.

A beat.

NIKKI

That's your guilt...

JACK

That's my guilt.

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

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

JACK (CONT'D)

So what do I do?

Nikki doesn't respond. A beat.

NIKKI

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

JACK

How do I normally see things?

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

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

NIKKI

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

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

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

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

JACK

Can I see more footage?

The Manager nods.

JACK (CONT'D)

Thanks.

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

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

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

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

Jack winds the footage forwards ten minutes stopping when -- Christy emerges from the club too. He, likewise, walks out of shot in the same direction as Katie.

Jack notes down the time - how long after he emerged did she follow him.

On the desk, a couple of other security DVDs, dated and times. He loads one of them.

**10:20:00 SCENE IN: INT. LYELL CENTRE. VIEWING GALLERY - DAY**

THOMAS is busy scanning a file on the table, waiting for others to join. HELEN studies him, then seizes the moment...

**10:20:06 Music out: 10M11 Jack Goes to Club**

HELEN

...I was thinking about what you said - about coming into a team. It's good to be back on the front line... I tell you what, beats doing forensic sweeps on all those student theses.

THOMAS

(SMILES)

Not easy, though, these hours, not with a family.

HELEN

How old do you think my children are, Thomas? They've grown up and gone away. No, I'm on my own now... A free agent.

Everything she's saying resonates with him.

THOMAS

I need to talk to you.

HELEN

About?

THOMAS

Staying on.

(CONTINUED)

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

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

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

HELEN  
(PEACE-MAKING)  
Focusing on?

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

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

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

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

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

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

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

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

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

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

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

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

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

The rush of the road.

(CONTINUED)

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

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

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

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

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

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

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

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

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

DI CARTER

Can we get him out of here...

JACK

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

On DI Carter - dare he ignore this?

JACK (CONT'D)

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

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

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

JACK (CONT'D)

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

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

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

(CONTINUED)

JACK (CONT'D)

She exits, walks west out of shot...

On the plasma -- See Katie returning alone later...

JACK (CONT'D)

She then returns about an hour later. That's the pattern: she leaves for an hour and then back she comes.

DI CARTER

So we know she likes to get some air...

JACK

This is the night she was killed...

Now he has Carter's attention. Jack clicks a file on the laptop. CCTV plays from the night Katie was murdered -- see her leaving the club in the clothes her body was found in...

**10:23:17 FULL SCREEN CCTV** (*out @ 10:23:22 dur 5 secs*)

JACK (CONT'D)

Again, she leaves the place around ten, heads west...

(A BEAT)

Now here's where it gets interesting. Every time she leaves, Christy Nash did too - about ten minutes after in the same direction. And every time she comes back, so does he, either a little before or a little after. With one exception.

**10:23:27 FULL SCREEN CCTV** (*out @ 10:23:33 dur 6 secs*)

HELEN

...The night she died.

NIKKI

Where'd she go each time?

JACK

A hotel fifty yards along the street.

HELEN

No gold star for guessing who with then...

Jack fast forwards the footage until Christy is seen exiting the club -- freezes it on him. DI Carter stares at the image...

**10:23:45 SCENE IN: INT/EXT. CARTER'S CAR/HOTEL - DAY****10:23:46 Music out: 10M12 Every Night**

DI CARTER sits in his car outside The Avery Hotel.

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

DI Carter gets out as Helen comes to him.

HELEN

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

DI CARTER

We sure she went in there?

HELEN

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

DI CARTER

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

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

HELEN

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

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

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

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

DI CARTER in the doorway.

DI CARTER

(FLAT)

You can go.

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

MARK JANSSEN (V.O.)

So --

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

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

MARK JANSSEN  
-- what brought about the change of heart?

They head into the meeting room to CHRISTY and AMY.

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

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

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

MARK JANSSEN  
Because?

AMY  
Christy wants to spend more time with his  
family.

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

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

Documents on the table.

MARK JANSSEN (CONT'D)  
I imagine you'll have had your people look  
everything over.

BEN  
Sure.

MARK JANSSEN  
Shall we?

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

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

Christy and Ben exchange a glance then...

CHRISTY  
Excuse me.

(CONTINUED)



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

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

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

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

His house phone beeps. He reads a text:

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

Jack doesn't react.

- Back at the laptop. A moment, then he opens another link, this time to a finance blog called *Exploitation*. An article about Cura - photos of Mark Janssen - the headline: *Hygiss to buy new player Cura for a rumoured 35 million (euros)*.

There's something in the recesses of his memory. He types 'Mark Janssen' into a search engine. A list of hits.

**10:26:18 Music out: 10M14 Shall We**

**10:26:18 Music in: 10M15 Jack Discovers**

He scrolls down them until he comes to a link for Hygiss. He clicks on it -- a glossy front page just with the name Hygiss and the byline, International Health Services.

At the top of that page, Home, About, Investors, Social responsibility, contacts. He clicks on About. A sub-heading: Staff. In there, Mark Janssen. Head of European Investment. A bland head and shoulders business shot of him, a brief resume and a CV. A list of directorships. Jack runs his cursor down them - stopping at 2007 when Janssen bought a company called Tracksure Securities.

He sits back - another piece beginning to fall into place - and dials Ryan.

**10:26:47 SCENE IN: EXT. STREET - DAY - CONTINUOUS**

RYAN's walking the streets. His mobile rings: 'Jack' in the display. He hesitates to pick it up, but does so.

RYAN

Hi.

**10:26:53 SCENE IN: INT. JACK'S FLAT - DAY - CONTINUOUS**

JACK on his mobile to Ryan.

(CONTINUED)

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

**10:26:57** SCENE IN: **EXT. STREET - DAY - CONTINUOUS**

Back to RYAN.

RYAN  
(EDGY)  
Why?

**10:26:59** SCENE IN: **INT. JACK'S FLAT - DAY - CONTINUOUS**

Back to JACK.

JACK  
Guess where he's popped up?  
(A BEAT)  
See you at mine. Right away.

He hangs up.

**10:27:05** SCENE IN: **EXT. STREET - DAY - CONTINUOUS**

**10:27:07** Music out: 10M15 Jack Discovers

**10:27:08** Music in: 10M16 Keys Discover

RYAN stares at his mobile, heart in his mouth - absolute horror - things now beginning to seriously unravel...

**10:27:11** SCENE IN: **INT. JACK'S FLAT - EVENING**

JACK's on his feet, restless, looking out of the window for Ryan. Where the hell is he?

JUMP CUT -- Later. Jack paces - his living/kitchen area, then into his bathroom.

His eyes absentmindedly scan the room. The towel Ryan used is where he left it on the back of a chair.

Then his eyes slowly focusing on the fireplace. Soot has been dislodged from the flue onto the floor tiles - a speckle of it is all.

Jack goes to it, his fingers in it.

JUMP CUT -- Inside the flue. A thin torch beam trying to find purchase - then Jack's fingers feeling. A damper in the flue. Jack searching, feeling.

Then cut outside the flue once more as Jack finds something up there and pulls it out. A keyring with a key and a security fob attached. The key is stamped 'Malstore.'

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

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

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

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

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

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

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

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

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

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

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

JACK

This is it here - thanks.

The cabbie pulls over.

JACK (CONT'D)

Will you wait for me?

The CAB DRIVER nods as Jack gets out.

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

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

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

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

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

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

(CONTINUED)

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

**10:29:27 SCENE IN: INT/EXT. BLACK CAB/MALSTORE - DAY**

Back in the taxi, JACK looks at both the cash and the smartphone.

**10:29:35 SCENE IN: INT. POLICE STATION. INTERVIEW ROOM - DAY**

CHRISTY and his solicitor, STEVEN MISKIN, opposite DI CARTER.

CHRISTY

Why would I hurt anyone? What reason?

DI CARTER

Because if it came out about Katie it'd be your career over. More than that, it'd be the end of your deal with Hygiss.

**10:29:45 Music out: 10M17 Mail Box Discovery**

STEVEN MISKIN

And a motive for Hannah's death?

DI CARTER

Because of what she knew.

STEVEN MISKIN

Do you have any evidence of that?

DI CARTER

(TO CHRISTY)

I know you slept with Katie.

DI Carter's eyes unwavering on Christy who won't meet his gaze. Christy looks wasted, a shadow - defeated. He wells up.

DI CARTER (CONT'D)

Did you know she was under-age?

CHRISTY

She said she was eighteen and she looked eighteen.

DI CARTER

So, what, you're turning this around like you're the victim?

CHRISTY

No, no. **God** no.

*(Language @ 10:30:00)*

**10:30:01 Music in: 10M18 Crisitie**

(CONTINUED)

DI CARTER  
You like them young? Teenagers? Younger?

Christy shakes his head.

CHRISTY  
It wasn't sex - it was... a connection.

A moment then DI Carter suddenly sees it in him.

DI CARTER  
An emotional connection?

Christy says nothing.

DI CARTER (CONT'D)  
It's not wrong to fall in love, Christy.

Christy looks up at him. The first time anyone's said that.

DI CARTER (CONT'D)  
Did you fall in love with her?

Christy hesitates.

CHRISTY  
Yes - in a way. Ignorantly - and inappropriately.

**10:30:37 Music out: 10M18 Crisitie**

DI CARTER  
And you slept with her?

STEVEN MISKIN  
(TO CHRISTY)  
Be careful how you answer that.

DI CARTER  
Ashamed of how you feel?

CHRISTY  
...yes I slept with her.

DI CARTER  
Okay. Did you kill her?

Christy shakes his head and looks down.

**10:30:52 Music in: 10M19 Jack**

**10:30:53 SCENE IN: INT. LYELL CENTRE. RECEPTION/CORRIDOR - DAY**

We head in with JACK, through the main reception door and into the centre proper.

(CONTINUED)

To the science room with him and his desk. He switches on his computer. Helen's things on the desk - paperwork, etc. He picks them up and clears a space.

He now scrabbles in drawers looking for a USB phone lead: a jumble of leads and electronic/computer bits in here. Gloves on, he pulls Ryan/Katie's smartphone out of his pocket and tries one. It doesn't fit. And another. Likewise. But the next one does.

He links the smartphone (still evidence-bagged) to the computer and waits for what's on there to load.

An mpg file. Katie's on the bed, her face to camera as she adjusts the phone, making sure she and her partner are in shot.

**Jack watching then freezing the film. See what he's seeing: non-specific shots of moving flesh - then CHRISTY's face in close up. Jack freezes the image.**

*(Sexual imagery from 10:31:26)*

Jack sits back. Now what? He scrolls his mobile and dials.

JACK  
(INTO PHONE)  
DI Carter, please... it's Jack Hodgson.  
(HE HOLDS WHILE THE CALL IS  
PUT THROUGH)  
Okay, can you get him to call me please right  
away - on this number. Thank you.

He hangs up. The smartphone. What to do with that? He disconnects it, opens a desk drawer, deposits the smartphone and the money in there, locks the drawer, pockets the key and heads out.

**10:31:57 SCENE IN: EXT. CEMETERY - NIGHT**

JACK stands at the foot of the still open grave, the crime scene only recently closed down. There's something here staring him in the face, he knows it in his bones - but he can't see it.

**10:32:13 SCENE IN: INT. LYELL CENTRE. THOMAS'S OFFICE - DAY**

NIKKI and THOMAS head into his office...

THOMAS  
Urgh, I need a drink. I've got some brandy here  
somewhere.

**10:32:18 Music out: 10M19 Jack**

He pulls a half-full bottle of red wine out of a cupboard.

(CONTINUED)

NIKKI  
Got no home to go to?

A beat.

THOMAS  
(PASSING HER A GLASS)  
Look, I er, I need to talk to you about Jack.  
He's crossed a line, Nikki. I, I don't see a way  
back.

A moment.

NIKKI  
And you want my blessing, do you - to replace  
him. With Helen presumably? Is that what  
you're asking?

THOMAS  
Yes.

He offers her a drink.

NIKKI  
Not for me.

THOMAS  
Frankly, I er, I don't want to do anything that's  
going to risk losing your support...

NIKKI  
I like her. She's good, she's great to have  
around.  
(A BEAT)  
So, there'd be a team of women with you at the  
top of it.

THOMAS  
Clearly, that's not my intention -

NIKKI  
- No, but that's how it would be. If this is your  
way of keeping "emotion" out of the workplace...  
Have you actually spent much time around  
women?

THOMAS  
I enjoy working with women - I find you more  
cooperative, less reactive...

NIKKI  
An all-female environment both at work and at  
home.

(CONTINUED)

He blanches now, reacts.

NIKKI (CONT'D)

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

Which makes him smile.

NIKKI (CONT'D)

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

THOMAS

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

NIKKI

Do I trust him?

He nods.

THOMAS

Yeah?

NIKKI

Yes.

THOMAS

And ideally you'd want him to stay.

NIKKI

Yes.

THOMAS

Why?

**10:34:06 Music in: 10M21 Feelings**

NIKKI

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

(A BEAT)

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



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

JACK heads away down the path to the gates (the padlock not yet replaced) and out through them to the street. His flat's not that far. He'll walk home --

**-- Out of nowhere, coming hard and fast, a car ploughs into Jack throwing him high into the air.**

*(Violent & disturbing images from 10:34:59)*

**10:35:08 Music out: 10M21 Feelings**

**10:35:08 Music in: 10M22 Hospital**

**10:35:08 SCENE IN: INT. HOSPITAL. A&E/RESUS - NIGHT**

A classic NHS hospital, nothing fancy - the opposite of the Cura Clinic. Fade up on NIKKI hurrying along the corridor.

THOMAS, shaken up, is already here.

NIKKI  
Where is he?

THOMAS (O.S.)  
In here.

JACK's in resus lying on a gurney, ventilated and attached to various machines. A team of medics, an A&E CONSULTANT (female, 40s), an SHO and NURSES working to stabilise him.

**10:35:35 FULL SCREEN CAMERA FLASH****10:35:35 SCENE IN: EXT. CEMETERY/STREET - NIGHT**

The scene has been taped-off. Police cars and CID OFFICERS, forensic-suited SOCOs.

HELEN is examining the place where Jack's injured body was dumped in undergrowth. DI CARTER, also in a forensic suit, hurries to join her.

**10:35:39 Music out: 10M22 Hospital**

HELEN  
Any news?

DI CARTER  
You want to get to the hospital, SOCOs can handle the preliminaries.

HELEN  
Thanks, but I'm not part of the Lyell - well not in that way any way. I'm of more use here... Any thoughts?

(CONTINUED)

DI CARTER  
(BEMUSED)

No.

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

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

HELEN (CONT'D)  
(BREEZING ON)  
Okay, so er, this is the impact site.

See blood on the pavement where Jack was hit. Blood on the ground leading  
back through the cemetery gates.

HELEN (CONT'D)  
(WARNING HIM)  
Er, close enough - we've got some paint flecks  
from the vehicle.  
(WALKING BACK THROUGH THE  
CEMETERY GATES)  
And as you can see blood on the ground.

DI CARTER  
Someone dragged him in here?

Yes.

**10:36:23 Music in: 10M22 The Wait**

HELEN  
I think maybe he put up a struggle. You see  
there where the undergrowth's been flattened?

**10:36:27 SCENE IN: INT. HOSPITAL. A&E/RESUS CORRIDOR - NIGHT**

NIKKI's waiting with THOMAS in an A&E corridor away from the action now.

CLARISSA's heading towards them from the main entrance. Nikki's about to  
go to her when the surgeon, MS. PHOEBE GILCHRIST, heads out of resus  
looking for Nikki, who turns to her expectantly.

PHOEBE GILCHRIST  
Okay, he's stable - still unconscious and  
ventilated.

Clarissa joins them.

(CONTINUED)

NIKKI

Damage?

PHOEBE GILCHRIST

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

She heads back into A&E. A beat.

CLARISSA

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

NIKKI

(REACTIVE)

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

CLARISSA

There is, actually...

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

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

PHOEBE GILCHRIST (O.S.)

You understand the limits of this?

NIKKI

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

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

**10:37:34 Music in: 10M23 Autopsy**

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

Dr. Gilchrist stands watching.

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

He carefully peels back the sheet and blanket.

(CONTINUED)

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

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

THOMAS  
(INTO A DICTAPHONE)  
Extensive contusions to the face and neck.  
Likewise to the entire torso. From the x-ray, a  
fractured right clavicle and fractured right tibia.

NIKKI  
(STEPPING IN, TAKING THE  
DICTAPHONE)  
Mud and soil covering the face and head,  
possibly from where he was found. Not possible  
to see from this examination which injuries were  
caused by the impact and which by any  
subsequent maltreatment.  
(A BEAT)  
Some bleeding from the knuckles on his right  
hand.

She's finding this incredibly difficult, she has to fight to control her upset and anger. Thomas steps in to take a fingernail scraping.

He understands and backs off. She takes the scraping and deposits the evidence into a sterile sample pot, then...

She tweezers a sample of that out. Thomas assists and bags it.

NIKKI (CONT'D)  
And marks to his neck consistent with a ligature  
being applied.

And that makes her well up, but she bites it back.

NIKKI (CONT'D)  
Briefly examining to his mouth.

**10:38:31 Music out: 10M23 Autopsy**

She looks to Phoebe Gilchrist who nods okay. Nikki gently lifts Jack's lips which are cut and have been bleeding, taking care not to disturb the tube in his mouth.

**10:38:35 Music in: 10M23B Mouth Exam**

Nikki quickly checks his gums and teeth - and spots something between his molars.

(CONTINUED)

NIKKI (CONT'D)  
(TO THOMAS)  
Can you get me some tweezers?

He hands them over and she goes to work extracting what's there: a small strip of blue cloth.

NIKKI (CONT'D)  
What's this?

THOMAS  
To gag him? It'd take more than that.

Then, realising...

NIKKI  
He's bitten it off deliberately?

To help them? Nikki bags the cloth sample.

They silently begin to collect up their samples. The sound of the ventilator - then an alarm (not a crash alarm) on one of the machines.

PHEOBE GILCHRIST  
Ring theatre. Tell them we're on our way.

Phoebe Gilchrist runs to attend to it, a team of NURSES and the SHO joining her. A rapidly building response to an emergency now. Nikki's rooted to the spot.

THOMAS  
Let's go. Nikki?

He ushers her out of here.

**10:39:20 SCENE IN: EXT/INT. LIZZIE'S PUB - NIGHT**

**RYAN stands smoking** across the road from the pub, badly wanting to make contact with Lizzie. He's been weeping, emotions overflowing. Full of guilt and horror.

*(Smoking from 10:39:20)*

**10:39:29 Music out: 10M23B Mouth Exam**

LIZZIE is inside, locking the pub door. She sees a figure through the glass, opens the door. Her eyes lock with Ryan's a moment. Then she heads inside, but leaves the door open for him. Ryan drops his fag and heads towards the door.

**10:39:42 SCENE IN: INT. HOSPITAL. SINGLE ROOM - NIGHT****10:39:43 Music in: 10M25 Jack Montage**

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

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

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

Jack remains unconscious and ventilated.

Then just NIKKI and THOMAS...

NIKKI  
Did you talk to Helen?

THOMAS  
About?

NIKKI  
Staying.

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

He nods.

NIKKI (CONT'D)  
And now?

THOMAS  
Now I feel disloyal.

A beat.

NIKKI  
You go way back, right?

THOMAS  
Yeah. University. We shared a house together.

Building to...

NIKKI  
Were you...?

THOMAS  
No, just friends. Always friends. Someone I can turn to in a crisis. And her me.

NIKKI  
Has it been that bad?

(CONTINUED)

THOMAS

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

NIKKI

How do you mean?

He hesitates.

NIKKI (CONT'D)

Thomas?

THOMAS

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

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

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

NIKKI

Sorry...

He nods okay.

Their eyes back to Jack.

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

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

CLARISSA

The fragment of cloth is impregnated with alcohol.

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

NIKKI

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

HELEN

(LOOKING THEM UP)

Yeah, it's positive.

HELEN (CONT'D)

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

(CONTINUED)

THOMAS

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

DI CARTER

Conjecture.

HELEN

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

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

We enter with DI CARTER and HELEN, followed by SEVERAL CID OFFICERS. No patients in reception, no receptionist. The place is in the process of being mothballed.

BEN's here with STAFF overseeing that.

DI Carter gives him the warrant...

BEN

Would you mind telling me what this is about?

DI CARTER

I have a warrant to search this premises.

...and heads past him; the other CID spreading out and begin the search.

Helen to the consulting rooms. Christy's room. Inside, a small closed bin. She tips the contents out. Packaging, dressings, but no hospital-grade cloth. She checks cupboards, drawers then heads back out.

CID OFFICERS are turning the place over now.

An officer goes to the rear of the premises, through a service door and outside into a yard. Industrial bins there, amongst them one labelled Hospital-Grade Waste.

He opens the top of it. Again, dressings, etc., and amongst them several dozen pieces of the same blue hospital-grade cloth.

**10:43:18 SCENE IN: INT. LYELL CENTRE. CLEAN ROOM - DAY**

Those cloths have now been flattened out and spread on a large sheet of plastic on the floor.

NIKKI, THOMAS, CLARISSA and DI CARTER stand over them as HELEN, masked and in a forensic suit, takes the strip of cloth Nikki found in Jack's mouth...

(CONTINUED)



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

...also now flattened out.

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

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

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

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

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

NIKKI  
That's a result.

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

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

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

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

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

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

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

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

On screen -- CCTV footage from the CURA clinic.

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

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

(CONTINUED)

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

THOMAS  
There she is. 6:37 pm.  
(A BEAT)  
Was she a patient too?

DI CARTER  
Nothing on their records.

**10:44:54 FULL SCREEN CCTV - DOUBLE SPEED** (*out @ 10:45:01 dur 7 secs*)

Helen winds it forward again until -- the moment where Hannah's called. See her get up now and walk through to Christy's consulting room. Time code reads: 6:51 pm.

**10:45:02 FULL SCREEN CCTV - DOUBLE SPEED** (*out @ 10:45:10 dur 8 secs*)

Fast forward again a little until -- Hannah comes back out of the office, Ben there now too with them - and she heads fast away to exit. Time code reads: 6:53 pm.

On screen -- See Ben and Christy now deep in conversation before Ben heads out the back of the building.

Helen freezes the image -- on Christy now left alone.

NIKKI  
Eighteen fifty three. So when did Christy leave work?

**10:45:13 FULL SCREEN CCTV - DOUBLE SPEED** (*out @ 10:45:17 dur 4 secs*)

Helen fast forwards it again -- Christy heads out a short while later. See the time code: 7:16 pm.

NIKKI (V.O.)  
Nineteen sixteen.

HELEN  
Hannah was murdered when?

THOMAS  
7:30 to 9:30 pm.

DI CARTER  
(STARING AT CHRISTY)  
He's bang on schedule...

**10:45:24 FULL SCREEN CCTV - DOUBLE SPEED** (*out @ 10:45:30 dur 6 secs*)

(CONTINUED)

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

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

CLARISSA  
Over an hour unaccounted for...

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

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

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

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

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

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

DI CARTER  
That's it for the night.

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

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

DI CARTER  
Yeah.

NIKKI  
When did his patrol end?

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

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

NIKKI  
He saw nothing suspicious. And we know that she was killed there -

**10:46:06 Music in: 10M30 Not Guilty**

DI CARTER  
- What are you getting at?

(CONTINUED)

HELEN  
(PICKING UP THE THREAD)

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

NIKKI  
Christy got back to Cura at 8:21.

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

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

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

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

DI CARTER looks on.

CHRISTY  
So we done?

DI CARTER  
For now.

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

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

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

He pushes open the security door.

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

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

DI CARTER enters with two coffees, clocks her face.

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

(CONTINUED)

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

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

NIKKI  
Footage from Cura late last night.

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

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

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

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

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

DI CARTER  
Well what's he doing there?

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

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

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

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

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

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

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

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

CHRISTY  
They let me go. Cleared me.

BEN  
Of everything?

(CONTINUED)

CHRISTY

Not everything, no.

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

CHRISTY (CONT'D)

So...?

BEN

Janssen's pulled out of the deal.

Christy was expecting that.

BEN (CONT'D)

I can't stand to see everything we've built gone - for this.

CHRISTY

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

BEN

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

Christy doesn't get that.

CHRISTY

(ANXIOUSLY)

What exactly have you done for me Ben?

Ben says no more.

CHRISTY (CONT'D)

Ben?

On Christy beginning to put this together.

CHRISTY (CONT'D)

When did you first know about me and Katie?  
Did you know before I told you?

Again Ben says nothing. Now Christy moves on him.

CHRISTY (CONT'D)

Ben? Ben, talk to me, because what's going  
though my head right now is terrifying.

(CONTINUED)

BEN  
I've done nothing.

But Christy doesn't believe that.

CHRISTY  
Tell me.

BEN  
You sure you want to know?

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

A tense beat.

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

CHRISTY  
From?

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

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

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

**10:49:08 Music in: 10M32 Ben**

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

CHRISTY  
And Hannah and Jack Hodgson.

BEN  
They were putting it together...

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

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

(CONTINUED)

He's broken. Christy just stands there unable to respond. This whole thing has folded in on him in a way that he couldn't anticipate.

Ben gets himself together, grabs car keys and just walks, we with him, out of the main door into the dark. A car parked there. He clicks the doors open as he heads to it.

Then footsteps. He turns to them, his heart in his mouth. Headlights come on from another car parked distant.

And DI CARTER steps towards him. It's over...

**10:50:05 Music in: Need U**

**10:50:08 SCENE IN: INT. NIGHT CLUB - NIGHT**

**10:50:12 Music out: 10M32 Ben**

FLASHBACK -- HANNAH and KATIE are here together, both with hibiscus flowers in their hair. The place is busy; music resounding in their bodies. Katie suddenly looks young, the make-up and the clothes stop weaving their magic. Hannah's eyes loving her.

Katie takes her by the hand on to the dance floor.

**10:50:23 SCENE IN: INT. HOSPITAL. SINGLE ROOM - DAY**

**10:50:25 Music out: Need U**

-- JACK's eyes finally flicker open. And stay open. His POV exclusively.

Then see him lying there, eyes scanning, trying to make sense of what's happened and where he is.

**10:50:32 Music in: 10M33 Jack Flashbacks**

**10:50:32 BLURRED IMAGE** (*out @ 10:50:36 dur 4 secs*)

**10:50:36 FADE IN**

**10:50:36 SCENE IN: EXT. CEMETERY - NIGHT - FLASHBACK**

FLASHBACK -- All from JACK'S POV now as he exits the gates. A split second of the car bearing down on him - **then it hits him. Ben's car.**

*(Violent & disturbing images from 10:50:36)*

**10:50:41 SCENE IN: INT. LIZZIE'S FLAT - FLASHBACK**

HANNAH, looking remorseful.



**10:50:42 SCENE IN: EXT. CEMETERY - NIGHT - FLASHBACK****10:50:42 SLOW MOTION** (*out @ 10:50:44 dur 2 secs*)*(Violent & disturbing images from 10:50:42)*

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

FLASHCUT - picture of MARK JANSSEN.

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

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

CHRISTY and BEN outside the clinic with JACK.

**10:50:50 SCENE IN: EXT. CEMETERY - NIGHT - FLASHBACK***(Violent & disturbing images from 10:50:50)*

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

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

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

**10:50:51 SCENE IN: INT. HOSPITAL. SINGLE ROOM - DAY****10:50:51 BLURRED IMAGE** (*out @ 10:50:52 dur 1 sec*)

JACK continues to look around him.

**10:50:53 SCENE IN: EXT. CEMETERY - NIGHT - FLASHBACK***(Violent & disturbing images from 10:50:53)*

-- A ligature around JACK'S neck. BEN tightens it.

**10:50:56 SCENE IN: INT. JACK'S FLAT - FLASHBACK**

RYAN'S face.

**10:50:57 SCENE IN: EXT. CEMETERY - NIGHT - FLASHBACK***(Violent & disturbing images from 10:50:57)*

Jack fights but the impact of the car has weakened and damaged him.

**10:50:58 SCENE IN: INT. BLACK CAB/STREET - FLASHBACK**

JACK looks at the money.

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

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

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

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

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

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

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

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

JACK  
Hey.

NIKKI  
Hi.  
(BEAT)  
How you feeling?

He shrugs - what do they expect? They go to him. Nikki sitting, Thomas keeping his distance a little.

THOMAS  
Clarissa sends her love.

JACK  
(SMILING)  
Her love? Clarissa?!

THOMAS  
Brain's functioning okay, then?

Jack smiles at that.

NIKKI  
We got him.

JACK  
Yeah, I heard.

RYAN enters now.

RYAN  
(ALL SMILES)  
Hey, um...

(CONTINUED)

Jack looks at him blankly.

THOMAS  
No, come on in.

NIKKI  
We'll go and have a coffee..

RYAN  
You sure?

NIKKI  
Absolutely.  
(TO JACK)  
We'll just wait outside.

Nikki and Thomas head out.

NIKKI (CONT'D)  
Thanks.

Just Ryan now.

RYAN  
How you doing?

There's a jug by his bed.

RYAN (CONT'D)  
You want me to erm...

Ryan pours him a glass. He's edgy, sheepish. Jack's eyes don't leave him.

JACK  
How did you persuade Katie to sleep with him?

RYAN  
I don't want to talk about it. Me and Lizzie are going to make a new start. It's over.

JACK  
Not yet it isn't...

A beat. Ryan can't ignore him.

JACK (CONT'D)  
So Katie makes the sex tape and you forced her to make the call to Ben. From the car, the morning Hannah saw you, correct?

RYAN  
Been piecing it together?

(CONTINUED)

JACK

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

RYAN

Something like that...

JACK

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

Ryan's cornered, but doesn't answer.

JACK (CONT'D)

Give you that wad of cash for being a good boy, did he?

RYAN

It was a way back. A chance to work for Janssen again...

JACK

(MAKES SENSE)

No more being a kept man?

NIKKI's in the corridor watching Jack, heads together with Ryan. The intensity of that. She knows it's significant.

Back with Jack and Ryan who's breaking down a little, trying to hold himself together.

JACK (CONT'D)

Brave of you to come in here. Would've suited you better if I'd croaked, wouldn't it.

Ryan smiles that away.

RYAN

What you going to do?

JACK

What would you do?

RYAN

Nothing. There's been enough damage. And there's Lizzie now to think about. She needs me.

(CONTINUED)

JACK  
Emotional blackmail now is it?

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

RYAN  
Just think about that, okay.

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

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

On Jack, no clear way forward.

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

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

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

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

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

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

NIKKI's there waiting for him.

NIKKI  
Hi.

JACK  
Hi.

NIKKI  
Are you okay? You need some help?

JACK  
You got any money?

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

JACK  
Yeah.

He gets out - crutches.

(CONTINUED)

NIKKI  
(TO CABBY)  
How much is it please?  
(BEAT)  
There you go, keep the change, thanks.

JACK  
(TO NIKKI)  
Thank you. Did you get the stuff from my drawer?

NIKKI  
Yeah. Money's in my bag. How you feeling?

She hands Katie's evidence-bagged smartphone to him. They head on into the police station.

**10:54:55 SCENE IN: INT. LYELL CENTRE. FORENSIC LAB - DAY**

HELEN's packing her things to go. THOMAS enters.

THOMAS  
What you up to?

HELEN  
(LIGHTLY)  
What's it look like? You've already got a good team here.

**10:55:03 Music out: 10M34 Emotional Blackmail**

THOMAS  
Ah. Right.

HELEN  
Which is what you were just about to tell me, Thomas. Not a nice speech to have to make.  
(BEAT)  
Just so you know, I would have taken the job like a shot - but, whatever, it's, got me back where I belong and um, I'm grateful.

She's got her stuff assembled, bagged, and is ready to go. They kiss goodbye.

THOMAS  
Well, it's been a pleasure, as always.

HELEN  
Maybe we'll do it again one day.

THOMAS  
Yeah.

(CONTINUED)

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

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

HELEN

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

THOMAS

That'd be great.

HELEN

Great. See you.

THOMAS

See you.

Thomas watches her until she exits.

**10:56:07 SCENE IN: INT. POLICE STATION. CARTER'S OFFICE - DAY**

JACK's here with NIKKI and DI CARTER.

The smartphone in the now open evidence bag on the desk. It's connected to a laptop. **The hotel-room footage of Katie and Christy plays.** DI Carter sits back after it ends.

*(Sexual imagery from 10:56:10)*

JACK

This is what Ben was after.

**10:56:16 Music out: 10M35 Should Catch Up**

DI CARTER

Where'd you get this?

And this is the big one for Jack, admitting this.

NIKKI

Ryan had it.

JACK

He er... He used Katie to blackmail Ben and Christy.

DI Carter can't piece this together.

DI CARTER

You made the right call Jack.

**10:56:38 Music in: 10M36 The Right Call**

(CONTINUED)

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

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

**10:56:45 SCENE IN: INT/EXT. LIZZIE'S PUB. BEDROOM - DAY**

The curtain's are drawn, light spilling around them. LIZZIE's asleep, a packet of zolpidem on the bedside table next to her. RYAN's turn to lie fully clothed staring at the ceiling, guilt-ridden, suffering.

The doorbell rings. Lizzie stirs but doesn't wake.

RYAN gets up and goes to the window. He pulls back the curtain a little.

An unmarked police car is outside. DI CARTER standing at the closed and locked main pub door with a couple of CID OFFICERS.

LIZZIE  
(STIRRING)  
Ryan?

RYAN  
It's okay, love. Go back to sleep.

He heads out of the room.

**10:57:24 SCENE IN: EXT. LIZZIE'S PUB/THOMAS'S CAR - DAY**

We're with JACK across the road from the pub. His POV of the front of the pub as RYAN opens the door to DI CARTER and the CID OFFICERS.

DI Carter reads him his rights.

Jack can't tear his eyes away. Then Ryan senses him and looks up, his eyes meeting Jack's momentarily. NIKKI appears and slips her arm through Jack's.

Now, seeing Ryan, Jack has no doubts. He's in emotional turmoil but he knows he's done the right thing.

DI Carter ducks Ryan into the back of an unmarked car.

NIKKI  
(TO JACK)  
Let's go.

Reveal THOMAS now standing by a car parked alongside.



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

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

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

**10:58:28 FADE TO BLACK****10:58:29 BLACK**

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

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

**10:58:30 END CREDITS:****cast in order of appearance**

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

(CONTINUED)

**Devised by**           **NIGEL MCCRERY**

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**Police Advisor**           **CALLUM SUTHERLAND**

  

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**3rd Assistant Director**           **MATT BENSLEY**

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**Production Secretary**           **AIMEE LEVICK**

**Production Runner**           **ANTONY GREEN**

**Researcher**           **PARVEEN AHMED**

  

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**Assistant Accountant**           **MARCIN SZCZEPANIAK**

**Cashier**           **CONNOR UDALL**

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<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>

<b>Boom Operator</b>	<b>JOHN LEWIS ASCHENBRENNER</b>
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<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>
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<b>Standby Art Director</b>	<b>ANDREW PIOTROWSKI</b>
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<b>Graphics Designer</b>	<b>CASSIE MACMAHON</b>
<b>Art Department Assistant</b>	<b>CLARA GOMEZ DEL MORAL</b>
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<b>Standby Props</b>	<b>HARRY CABLE</b>
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<b>Dressing Props</b>	<b>CHRIS CAIN</b>
<b>Dressing Props</b>	<b>LOUIS WILSON</b>
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**Colourist          GARETH SPENSLEY**

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**Theme Music        JOHN HARLE**

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**Sound Recordist    STEVEN PHILLIPS**

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**Editor                ULRIKE MÜNCH**

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**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      PHILLIPPA GILES**

**BBC**

**Drama Production London**

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

**[DURATION 59:00]**