

TX.21.02.96.

POST-PRODUCTION SCRIPT

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"SILENT WITNESS" EPISODE ONE

By KEVIN HOOD

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Director HARRY HOOK
Executive Producer CAROLINE OULTON
Production Executive GILL McNEILL
Associate Producer VERONICA CASTILLO
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Costume Assistant JACKIE VERNON
Wardrobe Master GILES GALE
Dresser ANITA LAD
Make-up Designer CAROLINE NOBLE
Make-up Artist PIPPA HINDLE
Visual FX Designer PAUL McGUINNESS
Film Editor JOHN MacDONNELL
Artists Contracts MAGGIE ANSON

Opening Music

Dur. 1'47

Comp. Geoffrey Burgon

@ 00.00


NB - All original music composed by Geoffrey Burgon

OPENING CREDITS:-

1. AMANDA BURTON IN
2. "SILENT WITNESS"
3. JOHN McGLYNN
4. CLARE HIGGINS
5. with
LESLEY DUNLOP
KELLY HUNTER
WILLIAM ARMSTRONG
BARNEY CRAIG
6. RUTH GEMMELL
JANICE ACQUAH
RUTH McCABE
MATTHEW STEER
DOREEN HEPBURN
7. "Buried Lies"
by - KEVIN HOOD
8. Producer
TONY DENNIS
9. Director
HARRY HOOK

1/A. INT. PRISON RECREATION ROOM [DAY 1, 0954]

Marion is escorted to the Visiting area by
prison staff.



Opening Music contd.

1/1. INT. PRISON VISITING AREA. [DAY 1: 0955].

WOMEN PRISONERS meeting with their FAMILIES and LOVED ONES: A GAY COUPLE. A MIDDLE-AGED SHOPLIFTER with her TWO KIDS. A MIDDLE-CLASS WOMAN with her SILENT HUSBAND. And most cast a glance of disgust or curiosity at MARION facing her silent twelve year-old son, MICHAEL.

Hesitantly, her hand creeps towards his and touches it. He allows the touch for a moment.

Another PRISONER passes, bumps Marion's chair, bends down as if to pick something up, and whispers into Marion's ear:

PRISONER 1

Nice kid. You going to kill him too?

The PRISONER straightens and smiles at MICHAEL.

MARION sits motionless, all and more is her due.

Incidental 1M1

Dur. 42"

@ 01.49

1/4. EXT. RIVER BANK. [DAY 1: 1432].

DEAN [15, wiry] stands with a rope swing in his hand, looking back over his shoulder towards the van.

He throws the swing away and walks along the riverbank.

SARAH watches the empty swing move through the leaves. The sky behind. And she almost smiles.

Incidental 1M1

Dur. 42"

@ 01.49

1/4. EXT. RIVER BANK. [DAY 1: 1432].

DEAN [15, wiry] stands with a rope swing in his hand, looking back over his shoulder towards the van.

He throws the swing away and walks along the riverbank.

SARAH watches the empty swing move through the leaves. The sky behind. And she almost smiles.



1/2. INT. LECTURE THEATRE. [DAY 1:1000].

A photograph of a 'scene' projected. SAM is lecturing to TEN or so TRAINEE PATHOLOGISTS. TREVOR and PROFESSOR JENKINS sit at the back.

SAM

Take your time. The body's going nowhere. Look first, act only when you and your colleagues are ready. And act together because the scene, be it -

Slide change.

SAM

Living-room.

Slide change.

SAM

Or car park. Begins to deteriorate from the moment the first person finds the body.

SAM walks down in front of the podium.

SAM

They say a victim dies only once, but a scene can be murdered a thousand times. [cont ...]

A ripple of laughter.

SAM casts a glance at the clock. It's ten o'clock. She switches off the slide projector.

SAM [smiles briskly]

Thank you.

SAM is packing up.

1/2A. EXT. CAMBRIDGE LECTURE THEATRE. COLLEGE QUAD
(DAY 1. 10001)

The elderly Professor of pathology, PHILIP JENKINS, and
TREVOR STEWART are talking.

PROFESSOR

It seems the university has made
the right appointment for once.
What's her deal with you?

TREVOR is watching a beautiful young, FEMALE MEDICAL
STUDENT.

SAM

Equal partnership.

PROFESSOR

Worth leaving Guys for?

SAM

I think so.

TREVOR

Well, we have some very
interesting bodies in Cambridge.

PROFESSOR

Well, I hope you'll stay.

The STUDENT looks at TREVOR sharply. He smiles. Then
she smiles back.

1/3. EXT. GRASSY SPOT NEAR RIVER BANK. [DAY 1: 1430].

A warm, sunny day. SARAH [6ish, hollow-cheeked and unhappy] walks past and looks over the remains of a picnic, lager cans, coke cans, Mother's Pride bread wrapper, then a van: Phillips Kitchens.

Incidental 1M2

@ 03.34 Dur. 55"

RONNIE

Not here.

SARAH peers underneath the van. On the other side two lovers, GARY and RONNIE, her mum, are getting down to it under a blanket. GARY [20s, hard attractive], and RONNIE [30s, also attractive, but not for much longer]

GARY

Now.

RONNIE

Somebody will see.

GARY

Now.

He begins to push up her short skirt.

RONNIE

Oh God.

SARAH runs away towards the river.

1M2 Cont.

1/5. EXT. GRASSY SPOT. [DAY 1 : 1433].

GARY spreads Ronnie's legs under the blanket, eager, a hungry, sexual child. And RONNIE is his sexual mother: quiet and helpful, and trying to control and teach. But at the same time being taken over by the emotion.

RONNIE

Gently. Not so quick. Wait ...

GARY

I can't.

RONNIE

Gary ...

A splash from the river. Someone is shouting.

RONNIE [alarmed]

The kids?

GARY

It's nothing. Forget it. Dean's there.

She tries to push him off her.

RONNIE [shouts]

Sarah!

RONNIE runs across the grass towards the river.

1M2 Cont.

1/6. EXT. RIVER BANK. [DAY 1: 1434].

SARAH is thrashing about in the water, directly under the rope. She is panicking and screaming. And shouting for help.

DEAN runs full pelt along the river bank towards her.

RONNIE, beats him to it, wading directly in and grabs the screaming SARAH in her arms.

SARAH

Mum! Mum!

RONNIE

I'm here.

SARAH

Help me.

SARAH clings.

RONNIE

It's alright. It's alright.
Dean!

RONNIE makes her way back to the bank. It is a desperate journey.

As soon as they are on the bank, RONNIE starts to slap SARAH.

RONNIE

Stupid little bitch!

DEAN

Stop it!

DEAN gets between them.

RONNIE [shouts at him]
You were supposed to look after
her. Where were you?

DEAN [furious]
I was over there. Where were
you?

And he walks away so quickly it's almost a push.

RONNIE calms and realises she is almost naked. At the
same point she realises GARY is standing on the bank
watching them.

DEAN looks from him to her with contempt.

She stretches down her wet, inadequate skirt.

RONNIE [quickly to GARY]
I'll deal with it.
[to SARAH]
Come on, Sarah. Come on!
You ruin everything!

SARAH watches as GARY turns away.

RONNIE follows.

Incidental 1M3
Dur. 25" @ 05.13

8. EXT. GRASSY SPOT. [DAY 1: 1446].

The van's engine roars into life.

The van reverses over the picnic spot, crunching the cans
and squashing the Mother's Pride wrapped into the grass.
Then it goes forward.



1M3 cont.

1/27. INT. PRISON. PRIESTS ROOM (DAY 2: 1835).

A moment of silence between MARION and the PRIEST.

PRIEST

Spending my time in here I can't
help wondering what prison is
for. Redemption? I doubt it.
Punishment? Definitely.

MARION looks at him.

PRIEST

But punishment is not enough.
Not even when you are inflicting
it on yourself.

MARION looks away.

PRIEST

What God wants from you, Marion,
is repentance. What you offer
Him is pain.

Marion's tears flow quietly.

PRIEST

Three-and-a-half years of silent,
self-inflicted pain.

MARION

I confessed.

PRIEST

Only to the police. Not to God.

MARION shakes her head. She can't.

"JAZZ GREATS"
Sound Stage AVF 115CD
Tr.16 "Basie's Buddies"
Dur. 45" @ 06.06

1/15. INT. THE WIG AND PEN. [DAY 2: 1500].

A crowded legal wine bar. Almost three o'clock. The food blackboard is rubbed out.

BARRISTERS with wig boxes and gown bags POLICEMEN out of uniform, DOCTORS. Mostly men.

SAM wryly surveys them.

TREVOR is looking for Jenny.

SAM

Nothing changes, Trevor.

TREVOR

The food hasn't changed.

A big smile to a passing waitress:

TREVOR

Excuse me.

WAITRESS

Just a moment I have a customer.

TREVOR

The service hasn't changed either. [sees JENNY] Ah.
[to SAM] My wife.

JENNY, heavily pregnant, incongruous, surrounded by smoke and MEN.

They make their way towards JENNY.

Track 16 cont.

TREVOR [to SAM]
Don't mention the baby, she's a
bit sensitive. Her first. Our
first. My third. I know it's
hard to keep up. Jenny this is
Sam.

SAM
Hello.

JENNY offers SAM a perfunctory smile.

JENNY
There's no air in here and I feel
sick. [cont ...]

TREVOR
Jenny - are you alright?

Trevor's pager goes.

JENNY [cont]
This is a horrible place to meet.

TREVOR looks at the pager.

TREVOR [to JENNY]
Sorry.
[to SAM]
Police.

JENNY
You're going to have to take me
home first.

SAM [to TREVOR]
I'll take it.

TREVOR

Would you?

SAM

Sure.

TREVOR hands the pager to SAM and she notes the number.

TREVOR

Do you want me to come along and introduce you.

SAM [ironic]

I think I'll manage.

And SAM walks towards the door, taking her cellular phone out of her case as she goes.

1/16A: EXT. APPROACH ROAD, NR. RIVERSIDE, [DAY 2: 1530]

SAM's car drives up, a policeman waves her through.

POLICEMAN

Hold it, hold it - excuse me.
Sorry ma'am - go through the
gates down there.

1/16B: EXT. RIVERBANK. [DAY 21]

By the road, MARCIA is standing in her 'SOC suit'.
Police cars around her.

TWO POLICE OFFICERS are stopping a MAN walking his dog
and a LADY with shopping from walking along the path
towards the river.

MARCIA joins her.

MARCIA

Doctor Ryan?

SAM

Yes.

MARCIA

I'm the forensic scientist.
Marcia Evans.

SAM

Sam Ryan. Are you keeping an eye
on the SOCos?

MARCIA

You get bored out of your box
stuck in a lab all day.

SAM [cont.]

What have we got?

MARCIA

Possible drowning.

SAM

Why didn't the police surgeon
certify it?

MARCIA

He wasn't happy. It's not straightforward.

SAM, gloves up as she walks towards the scene.

MARCIA follows.

SAM is in a world of her own, concentrating intensely. Her eyes are darting everywhere, collecting information. Intensely alive to the ambient conditions. The air, the wind, the grass, the flow of the river, the sun.

ADAMS is watching her.

ADAMS

Are you the pathologist?

SAM

Yes. Sam Ryan.

ADAMS

Inspector Adams.

SAM

When was she found?

ADAMS

About an hour ago. The old chap over there pulled her out of the river.

SAM

I'll need to take some temperatures right away. Anyone else touched the body?

ADAMS

Just the police surgeon and the officer who took the call - to see if she was alive.

ADAMS looks.

SAM [prompting]
I imagine you're waiting to
assemble the team before we
start.

ADAMS [dry]
Relax, I've done the course.

SAM pulls the cover off the body to reveal SARAH's face.
KERRY comes up.

Incidental 1M
Dur. 15" @ 08.28

KERRY
Super's arrived, sir.

ADAMS
Am I going to be embarrassed?

KERRY
Don't think so.

ADAMS
Good. Show her where to walk.

KERRY
There's also a guy from the
News.

ADAMS
Tell him to piss off.

ADAMS walks towards SAM who is examining the BODY,
murmuring into her recorder as she checks her
thermometer. MARCIA cuts a square of cloth from the
dress. Sample bottles nearby.

ADAMS comes up and stands behind her.

ADAMS
The fisherman found her very
close to where she went in. The
body snagged on a branch over
there. She must have swung right
out.

He looks up at the swing.

SAM [recorder]

Body temperature -
- 32 Celsius. Water 12, Air 20.
Big difference. And there's no
trace of froth at the mouth.

ADAMS

That's what the police surgeon
said. Is there any rigor?

SAM smiles slightly at this amateur interest.

SAM

That wouldn't tell us much. The
water would keep her floppy and
she can't have been out of it
long.

SAM gently pinches the girls' arms.

SAM [INTO RECORDER]

Cutis anserina and masceration.
[TO ADAMS] She's been in
the water a long time.

[to MARCIA]

Have the SOCOs got all your
samples?

MARCIA

Yes.

SAM looks at the tree overhanging the river.

SAM

Cold spot. Virtually permanent
shade in the summer months.

SAM[to KERRY]

Can you ask the man if he covered her with his coat as soon as he found her?

KERRY

He's in shock.

SAM [smiles tightly]

Yes, but I need to know.

KERRY goes. FARMER watches them.

SAM stands away from the BODY.

SAM [cont]

Well, there's no more I can do here.

To the TWO DUTY UNDERTAKERS standing nearby.

SAM

Let's get her back to the mortuary.

The UNDERTAKERS step forward and begin to put the BODY which is bagged head and hands by the SOCOs and Barbour coat into a body bag.

SAM keeping a weather eye on the process.

FARMER

A big set up, Tom, you've got half the force here.

ADAMS looks uncomfortable.

FARMER turns and waits for ADAMS to explain Sam.

ADAMS

This is the pathologist.

FARMER

Trevor's new partner.

SAM

Yes.

ADAMS [introducing]

Doctor Ryan. Superintendent
Farmer.

SAM

How do you do.

FARMER

How long has she been dead?

She turns back to FARMER and ADAMS.

SAM

Anywhere between 3 and
12 hours.

FARMER

And no-one's reported her
missing?

ADAMS

Not yet, no.

They watch the tiny body carried off by the UNDERTAKERS.

FARMER

Was she sexually assaulted?

SAM

Doesn't look like it.

FARMER

How old is she?

SAM

Six, maybe seven years old.

ADAMS

She looks younger.

FARMER

They always do. If she's from round here one of the schools will recognise the description.

ADAMS

We're onto it. We've got one of the local guys over to take a look.

COLEMAN

Sir -

ADAMS

Can you put her down - here'll do fine.

ADAMS meets PC COLEMAN beside the body. COLEMAN moves the bag on the body to see more clearly. SAM is watching over this. FARMER stands at a slight distance.

FARMER

Is this a suspicious death or not?

SAM

I'll tell you after the p.m.

ADAMS [to COLEMAN]

Know her?

COLEMAN

[BEAT] Yeah.

ADAMS

She's from round here then?

1/23

COLEMAN
Fen Reach. [GESTURING THE
DIRECTION] Couple of miles away.

COLEMAN steps away from the body. ADAMS looks the way
COLEMAN gestured.

ADAMS
Can you get to it across the
fields.

COLEMAN
Could do.

NORTH comes up to the obviously upset COLEMAN.

NORTH
You want me to tell them, Peter?

COLEMAN
No mate, I'll do it.

1/17. INT. RONNIE'S HOUSE. KITCHEN. [DAY 2: 1600].

RONNIE stands and then looks towards the door.

GARY comes in through the door.

RONNIE

D'you get the work?

GARY

No, timewaster. Where's Sarah?

RONNIE

She wasn't at school?

GARY

No. She hasn't been there all day.
I asked the teacher.

1/25

1/18. EXT. RONNIE'S HOUSE. FRONT PATH & STREET.
(DAY 2: 16011.)

RONNIE

She can walk to school on her own.

GARY

You shouldn't have let her.

DEAN, confusion and panic rising, sees at the end of the street, a panda car appear. And approach.

RONNIE

It's only a little way.

GARY

Well she's obviously gone off, you know what she's like.

Incidental 1M5
Dur. 50" @ 11.45

RONNIE sees the panda car draw up.

PC COLEMAN gets out.

COLEMAN

Mrs. Crew. I've got some bad news I'm afraid.

COLEMAN drops his eyes - this is going to be so hard to say.

1/26

1M5 cont.

1/20. INT. MORTUARY. VIEWING AREA. (DAY 2: 1701).

A P.C. stands next to a hesitant GARY. Who looks through the glass partition at the body.

Behind the glass, FRED, the mortuary technician, uncovers the face.

SARAH'S FACE looks blindly up.

GARY stares at her for a long time. Tears well in his eyes.

1M5 cont.

1/21. INT. MORTUARY. CORRIDOR AND CONNECTING ANTE
ROOM. [DAY 2: 1705].

SAM, from the corridor looks into the bleak, cramped office with ADAMS and D.C. KERRY COX.

RONNIE and MRS. PHILLIPS on the utilitarian sofa.

RONNIE

This is Gary's mum.

KERRY

Right.

GARY passes her and goes in.

SAM sees RONNIE look up. And GARY nods, tears streaming down his cheeks.

GARY

It's her.

RONNIE takes it, stunned.

ADAMS

I am so sorry.

KERRY holds out her hand.

RONNIE clutches it.

ADAMS [to GARY]

Mr. PHILLIPS. You're not Sarah's father?

GARY

What do you mean?

1/28

ADAMS

How long have you known Sarah?

GARY

Four ... four years.

ADAMS

Then we're going to need a blood relative for the formal identification. The coroner will insist.

ADAMS then others turn to look at RONNIE.

RONNIE

No.

KERRY

I know it's difficult but sometimes it really is the best thing.

RONNIE shakes her head, determined not to move.

RONNIE

No, I don't want to.

Incidental 1M6

Dur. 20" @ 13.43



1M6 cont.

1/22. INT. MORTUARY CORRIDOR/EXT. MORTUARY
ENTRANCE. [DAY 2: 1715].

Outside, RONNIE is walking out on GARY'S ARM.
KERRY and ADAMS are watching.

KERRY

If it was my little girl
I'd have looked. Helps you
believe, doesn't it?

ADAMS

If you need help.

KERRY looks at ADAMS sharply, the unspoken thought is
shared between them. Then he looks back along the
mortuary corridor.

SOCOs standing around, chatting.

1M6 cont.

1/23. INT. MORTUARY. BODY STORE. [DAY : 1730].

FRED wheels the body in.

FRED and SAM lift SARAH'S BODY off and onto the trolley.

Throughout, FRED is singing 'The Lonesome Cowboy' ** to himself.

SAM glances at him with a hint of disapproval.

SAM

Fred, can't you think of something more lively?

SAM smiles tightly.

As FRED pushes the trolley through the swing doors into the mortuary.

** "Lonesome Cowboy"

Dur. 15" - Perf. unaccompanied

Comp. Sid Tepper/Roy C. Bennett

Pub. Gladys Music Inc.

1/24. INT. MORTUARY. [DAY 2 : 1800]

The 'CLEAN SOCO' takes a photograph of SARAH'S BODY - this is the early stages of the post mortem.

The 'DIRTY SOCO', MARCIA and SAM are examining the clothed BODY.

A CORONER'S OFFICER takes notes.

And ADAMS, a little way off, struggles to cope with short glimpses of the little GIRL'S BODY.

SAM

We have a long, cotton dress.
Still quite wet.

MARCIA

I've already got a sample.

The dress has a square cut out of it where Marcia took a sample.

SAM

A few dirt marks on the skirt and
some little tears on the front.
The initial examination is now
complete. I am starting to
examine the body itself.

The small thin dress is placed in an evidence bag.

ON SAM - she looks at it for a second then turns back to the [O.S.] body.

Silence.

SAM examines the BODY. Hands. She snips the nails.

A SOCO holds a bottle for her to put the nails into.
She then moves on to the neck.

SAM [to CORONER'S OFFICER]
A 2cm abrasion on the right
forehead - can you give me a photo
please - consistent with face-down
position. Some sand in the
mouth. Rigor beginning to develop
in the neck, fingers and limbs in
general. There's some bruising on
her shoulder here.

The SOCO moves to take the photograph.

SAM [to CLEAN SOCO]
I'd like that photograph taken
with a colour comparison card.

ADAMS glances at SAM - the appearance of high
professional competency is growing.

The photograph is taken. And SAM moves on, examining
the body, lifting Sarah's hand.

SAM
Fairly severe rope burns.
Right. Let's have a look at
these abrasions on her legs.
[cont ...]

SAM moves to look at the legs.

SAM [cont] [to CORONER'S OFFICER]
... consistent with dragging the
body along a rough surface.

ADAMS
When he pulled her out of the
water?

SAM looks up out of an intense concentration momentarily
realising he exists.

SAM

Excuse me?

ADAMS

The man who found her dragged
her up the bank. A gravel bank.

SAM [dismissively]

Yes.

ADAMS, reproached, looks away.

SAM [back to the body]

There's something in these
abrasions. It could be gravel.

FARMER, not in greens, is at the door looking at them.
ADAMS walks to join her.

SAM

I'll need to take a sample please.

SAM removes samples from Sarah's shins.
MARCIA takes them into a phial.

SAM [OOV]

Would you photograph this aswell
please - there's some marking
evident here.

ADAMS with FARMER:

FARMER

Well?

ADAMS [beat]

Nothing unexpected.

SAM

I don't like the look of this.

FARMER

[BEAT] How's your boy these days?

ADAMS looks at her and smiles mirthlessly at the free association.

ADAMS

Boys, I have two. Hardly ever see them. They're living in with their mother in Manchester. I hope.

In the tableau:

SAM

There seems to be some skin discoloration on the left inner calf. [cont ...]

The PHOTOGRAPHER steps in and takes the photograph.
SAM peers at the BODY.

SAM [cont]

Some scar tissue. Could be old cigarette burns. There are two old fractures on the left side of the chest which aren't mentioned in the medical records.

FARMER

Anyone see the girl on the way to school?

ADAMS

No.

FARMER

When are you going to do the appeal?

ADAMS

[BEAT] Tomorrow.

SAM

Inspector Adams, I think you need to take a look at this.

FARMER goes and ADAMS forces himself to walk back to the table.

ADAMS walks round the BODY. Touching the side of his temple.

SAM steps aside and ADAMS, with the barest flicker, looks long and hard at the GIRL'S BACK.

SAM [to CORONER'S OFFICER]

I am discontinuing the post mortem at this point to allow for radiological examination.

[to SOCOs and ADAMS]

We'll take a break for an hour or so. The radiographer can take his time.

ADAMS

What have you found?

SAM turns to look at SARAH'S FACE. Then up to ADAMS.

SAM

Something old.

1/28. INT. MORTUARY. [DAY 2: 1836].

SAM is now inside the chest cavity. The activity in the room is busier. Investigation almost replacing tragedy. SARAH's medical records are open in the background.

SAM

Is there a Social Work file?

ADAMS

Yes.

ADAMS

Nothing much on it though.
There was a phone call to Social Services and when they checked the child seemed OK. Someone ought to have followed it up though.

SAM

It's not that easy. Ribs heal on their own. And bruising disappears.

ADAMS nods.

1/29. INT. MORTUARY. OUTSIDE AUTOPSY RM.
[NIGHT 2: 2100].

ADAMS, squeamish. SAM comes out, looks at him.

ADAMS

Could you tell what she'd eaten?

SAM

Sweets, I think.

ADAMS

Not much of a breakfast - when
will the report be ready.

SAM

Tomorrow.

FRED

Night, boss.

SAM

Night, Fred.

Incidental 1M7

Dur. 19" @ 17.57

1/30. INT. MORTUARY. SHOWER AREA. [NIGHT 2: 2130].

Inside the shower - SAM stands in the stream of water
and thinks of the body in the body store.



1M7 cont.

1/31. INT. MORTUARY. BODY STORE. (NIGHT 2: 21311.

Sounds of the shower continue.

Darkness and then a faint light. And the silent shape of Sarah's body wrapped tightly in the sheet - hands crossed. Silent and still as stone. A tiny Egyptian goddess.

1M7 cont.

1/34. INT. WYN'S HOUSE. HALL / FRONT RM / KITCHEN
[NIGHT 2: 2201].

In the hall WYN and SAM walk. SAM has a bunch of flowers for BERYL. SAM glances through the open door into the living-room, where BERYL snores in front of the television set.

WYN

She's asleep.

SAM follows WYN into the kitchen.

WYN

You're late.

SAM

I'm sorry, I was working.

WYN [sarcastic]

Oh yes, we all know you're a very important person.

RICKY

All my mates go into pubs.

WYN [to RICKY]

Those hooligans.

SAM grins at RICKY.

SAM

Hello, Ricky.

Ricky's almost grinning at SAM.

RICKY

Why not?

WYN

Because I say so.

RICKY

And don't tell me I've grown!

SAM

Alright, I won't.

RICKY bangs out of the room.

BERYL [living-room]

Wyn? Wyn?

WYN [fierce whisper]

She's your mother too!

WYN, frustrated and upset with herself as well as SAM, walks to the living-room.

SAM controls her anger and follows.

Into the living-room WYN, doing her daughterly best, smiles tightly at BERYL.

WYN

Look who's come to see you,
Mammy.

SAM sits beside BERYL.

SAM

Hello there, mammy, how are you?

And BERYL finally smiles, almost shyly. Then touches Sam's wet hair.

BERYL

You'll catch your death.

SAM momentarily enjoys the irony of the innocent remark as she takes her mother's hand from her hair and squeezes it.

BERYL suddenly roars with laughter.

BERYL

That boy's a hoot.

SAM

Boy? What boy, Mammy?

BERYL

That boy on the TV there.

BERYL smiles at the image of JEREMY PAXMAN * on the television.

BERYL

A hoot.

* "University Challenge" Tx. 30.11.94

1/35. INT. POLICE STATION CORRIDOR/C.I.D. INCIDENT ROOM. [DAY 3: 12.30].

ADAMS and KERRY pass each other in the corridor.

KERRY

Fancy a quick one later?

ADAMS

Just the one?

ADAMS sees FARMER behind him - too late!

FARMER

Inspector Adams!

ADAMS stops.

ADAMS

Guv.

FARMER

What are you doing with all my police officers? Is this a murder investigation?

ADAMS [PLACATING]

Not yet. But Sarah was a possible abuse case.

FARMER

'Possible'?

ADAMS

The injuries went unreported.

FARMER glances into the C.I.D. Incident Room and OFFICERS waiting by telephones. An atmosphere of stillness, inertia. Progress is obviously slow.

FARMER

Why didn't anyone take her to school?

ADAMS

The mother had too much to do and
the guy had to go to
Peterborough.

FARMER

Someone must have seen her on the
way. What was the route?

ADAMS shows her on the map.

ADAMS

She could have gone through these
woods and across the fields to
the river.

NORTH pushes coffee into ADAMS' hand.

NORTH

Sir -

ADAMS

Cheers. [BEAT] We're still
waiting on the Path report.

FARMER

But you're already jumping to
conclusions. You're not paid for
that. One step at a time.

FARMER takes him to one side and speaks softly:

FARMER [COLD]

Tom - if someone murdered that
little girl I don't want them
getting away with it because you
can't remember how to do your
job.

ADAMS

No, Ma'am.

1/36. EXT. CAMBRIDGE STREET NR MORTUARY.
[DAY 3: 12.45].

SAM is walking back to the office. Holding a bag of
takeaway.

ADAMS falls in beside her. KERRY behind.

SAM [looks at her watch]
You're keen.

She walks on. He follows.

1/37. INT. OUTER OFFICE/SAM'S OFFICE. [DAY 3: 12.50].

In Sam's office SAM walks briskly in. ADAMS, behind with KERRY, who stays in the background of the scene throughout.

SAM gives him the report.

ADAMS leafs impatiently through it.

SAM [to JEAN]
Did you sort out the papers for
the Impington case, Jean?

JEAN
On your desk.

SAM
Obviously you're a treasure.

ADAMS [READING]
What's the cause of death.
[beat]
Unascertainable?

SAM
Probable drowning. Rope burns on
her hands - she's been on the
swing. Sweets in her stomach.

ADAMS
What about the abuse injuries?

SAM decides she needs to explain. She slips the X-Rays
into the light box as she talks.
She indicates a feature on the X-Ray photos on the
light box.

SAM
These marks here.

ADAMS

On the ribs.

SAM

Yes - fractures. Multiple fractures probably sustained over a long period of time.

ADAMS

Can you say what caused them?

SAM

There are several possibilities. Kicking, punching. Someone holding her up under the arms and shaking her. Like this.

SAM demonstrates with her filofax. She stops, realising KERRY is watching her. Feels vulnerable. Covers it.

ADAMS

When?

SAM

I can't put a time on it, all I can say is the injuries are old.

ADAMS

So there's no connection with the cause of death?

SAM: Beat, a little wry smile, then professional:

SAM

I can't say they are connected. Directly.

ADAMS

Well what can you say?
[pushes report at her]
Probable drowning? There was no water in the lungs.

SAM

It could be a dry drowning.
Vagal inhibition. She falls off
the swing and hits the water.
There's a violent change in
temperature, her heart arrests.
It happens every day.
You can only ever prove drowning
by excluding everything else.

ADAMS [interrupts, frustrated]

Is this a murder investigation or
not?

SAM

I've given you my professional
opinion.

ADAMS

Your professional opinion.
[loses his temper]
What do you really think?

SAM sits calmly in her chair, folds her arms then
calmly tells him what she really thinks.

"ATMOSPHERES & SCENE-SETTERS"

BOBA BOCD 172

Track 8 "Tension Strings"

Dur.20" @ 22.25

SAM

I 'think' Sarah was the subject
of furious and brutal attacks.
She screamed. The neighbours
must have heard. But children's
pain isn't like ours. It's not
real. It doesn't matter. And we
don't help. Not enough. I think
children like Sarah learn to stay
out of reach. Unnoticed.
[BEAT] She'd been in that water
all day.

ADAMS [beat]

An accident then?

SAM closes the report. Smoothes the cover as if she is trying to smooth away her own doubts. Hands it to him.

KERRY [looks at her watch]
Sir.

ADAMS stands.

SAM
Unascertainable.

ADAMS
What can I do with that?

Incidental 1M.
Dur. 25" @ 23.12

1/39. EXT. RONNIE'HOUSE. (DAY 3: 13051.

KERRY and ADAMS arrive outside Ronnie's house.



1M cont.

1/40. INT. RONNIE'S HOUSE. SITTING-ROOM/KITCHEN.
[DAY 3: 1330].

In the sitting-room, GARY is talking to ADAMS who is taking a statement. MRS. PHILLIPS listening in.

GARY [O.S.]

We went there for a picnic at the weekend.

ADAMS

We?

MRS. PHILLIPS comes in.

GARY

Ronnie, me and Sarah. And Dean.

MRS. PHILLIPS

It's a popular place at weekends.

ADAMS looks at her, then back to GARY.

ADAMS

Did Sarah like it especially?

GARY

Loved it. Wanted to play on the swing and we wouldn't let her because it wasn't safe so she went ahead and did it anyway. Fell in.

ADAMS looks interested. Stops note-taking.

ADAMS

Fell in?

GARY breaks up.

GARY

Why didn't she listen?

GARY buries his tearful face in his hands.

MRS. PHILLIPS touches GARY on the shoulder and walks into the kitchen where KERRY at the kitchen table is taking a statement from RONNIE.

RONNIE plays with cold, spilled tea on the Formica top.

KERRY

Did Sarah always walk to school on her own?

MRS. PHILLIPS

She was old enough.

KERRY turns back to RONNIE.

RONNIE

Usually I took her. Only that morning I had to do Gary's books. They were urgent. Tax and that.

MRS. PHILLIPS puts the kettle on.

KERRY

Would you say that Sarah was depressed?

RONNIE

How do you mean?

KERRY

Worried about anything?

RONNIE [quickly]

Why?

KERRY

You see ... there is the matter
of the Social Work Report.

RONNIE [shocked]

What?

MRS. PHILLIPS

Bastard neighbours sticking their
noses in.

KERRY

I know it's distressing but I do
have to ask these questions.
Kids can really wind you up,
can't they? Have you had any
trouble like that recently?

MRS. PHILLIPS

Like what?

KERRY [to RONNIE]

Have you had any reason to hit
Sarah - recently?

RONNIE shakes her head.

KERRY

And before?

RONNIE looks up into Kerry's face. Then nods.

RONNIE

All that's over now.

MRS. PHILLIPS

Hasn't she suffered enough?

KERRY

As I said, I do have to ask.

MRS. PHILLIPS

If you got any more to ask,
save it 'cause we're getting a
solicitor in. Disgraceful.
The little girl's dead and all
they can do is blame her
mother.

RONNIE looks sharply at MRS. PHILLIPS.

1/55

1/41. EXT. RONNIE'S HOUSE. [DAY 3: 13501.]

ADAMS and KERRY are walking towards the police car.

DEAN, wearing walkman earphones is mechanically kicking a football against the side of the house making a big satisfying crash with every kick. Like an irregular beat in his interior drum-machine.

ADAMS

Thank you - bye.
Poor kid. She's well out of it.

KERRY

This job. It does your head in.

She gets in her car.

ADAMS rests on the open door, then sees the BOY, walks across and intercepts the ball. Kicks it back to him.

DEAN just lets it go.

ADAMS

Dean? [cont ...]

DEAN stops. Takes off his earphones.

ADAMS [cont]

Do you know who I am?

DEAN

Yeah.

ADAMS

You know why I'm here?

DEAN nods.

ADAMS

Is there anything you want to tell me?

DEAN [fast]

I'm under age. You can't talk to me without my parents there.

ADAMS [smiles]

No. But there's nothing to stop you getting in touch if anything comes to mind.

ADAMS picks up the ball and hands it to DEAN - transferring a business card as he does so.

DEAN accepts the card surreptitiously and ADAMS notes it.

1/42. INT. POLICE CAR/EXT. HOUSE. [DAY 3: 1352].

Inside the car, KERRY and ADAMS watch DEAN walk away -
a hunched adolescent shuffle.

KERRY

Is it my imagination or are his
knuckles really dragging on the
ground.

DEAN looks back vacantly.

ADAMS [thoughtful]

He took the card.

***BBC Look East" Title Music [3"]

1/43A: INT. CID ROOM, [DAY 3: 1805]

RONNIE on screen making the appeal, watched by KERRY and ADAMS. FARMER in the background. Other police officers watch.

**

On screen:-

RONNIE

She was a good girl - she sort of lived in her own world really - but I know she wouldn't have talked to strangers 'cos I taught her that. She could have wandered off - she did that sometimes...

RONNIE falters.

ADAMS never takes his eyes from the screen.

ADAMS

What do you think?

KERRY is on the verge of tears.

KERRY

Poor cow.

ADAMS [UNCONVINCED]

Hmmm.

FARMER looks at her watch.

1/44. INT. PRISON RECREATION AREA. [DAY 3: 1805]

A GROUP OF PRISONERS - playing table tennis, making coffee in the kitchen area, watching television. MARION sits on her own at the far side of the room away from the television - which she cannot hear.

One by one the PRISONERS stop what they are doing and drift across to watch.

MARION gradually becomes aware of the fuzzy image on the distant screen - where RONNIE is making an appeal. A MAN has his arm round her shoulder as she speaks. MARION stands. And is drawn towards the screen. The image gets clearer and the sound louder as she approaches.

NEWSREADER V/O

Earlier today the mother of Sarah Crew issued an emotional appeal for anyone with any information to come forward.

Incidental 1M10
Dur.26" @ 27.07

RONNIE [on screen]

She was wearing a red dress and a patterned blouse and canvas shoes and she had a slide in her hair with Minnie Mouse on it. If anyone saw my little girl, on Clare Avenue or Keats Close or anywhere near Peter's Hill Primary School on that ... that morning, please get in touch with the...

RONNIE breaks down. And GARY'S FACE becomes visible comforting her. MARION is stunned. Desolate. Tears well in her eyes.

PRISONER 1 comes up to MARION. PRISONER 2 runs softly to the door, looks out and along the corridor and nods. The PRISONERS grab MARION drag her into a cell.

1M10 cont.

1/46. INT. PRISON CELL. [DAY 3: 1807].

MARION is desperately fighting the other PRISONERS. Legs thrashing, muffled shouts as they drag her bodily towards the kitchen area.

Firm hands grip and twist her arm over the sink. And then a kettle of boiling water is emptied over it.

Marion's screams are muffled but desperate. The PRISONERS continue to grip her as the water flows and steam swirls.

And MARION'S legs kick and thrash wildly with the pain.

The PRISONERS run and MARION collapses to the floor and cradles her badly burned arm.

1/61

1/43. EXT. WYN'S HOUSE. [DAY 3: 1800].

SAM, preoccupied, is at the front door taking charge of her MOTHER.

WYN hands SAM Beryl's suitcase.

RICKY looks over Wyn's shoulder.

RICKY [to SAM]
I wish I was coming with you. She
is driving me crazy.

WYN
The feeling is mutual.

SAM [to RICKY]
Maybe next time.

RICKY goes inside.

By the side of the road, BERYL comes up to Sam's car and hovers, not opening the car door.

SAM looks back at WYN who understands all this, drops her eyes and closes the door.

BERYL looks at her hands.

BERYL
It won't. I can never make my hand
do this. [cont ...]

SAM opens the car door. BERYL flinches slightly.

BERYL suddenly touches SAM'S cheek.

BERYL [cont]
You're so like him.

SAM [surprised and pleased]
Me?

BERYL
Don't you know that?

For a moment, SAM is taken aback.

SAM
I just forget sometimes, Mammy,
that's all.

BERYL [laughs]
I thought I was the one that did
that.

1/47. INT. POLICE STATION. ADAMS' OFFICE
CONNECTING TO CID INFORMATION ROOM.
[DAY 3A: 1100].

Dispirited policemen at their phones. Some waiting.
Other listening to time-wasters - an atmosphere of
failure.

FARMER is looking out over this, she turns to ADAMS.

FARMER

If we were going to hear anything
we'd have heard by now.

ADAMS

Yes, I know -

FARMER

Have you any reason to believe it
was not an accident?

ADAMS counts off the arguments to FARMER on his
fingers.

ADAMS

[ONE] Sarah was physically
abused.

FARMER

Yeah well. So are lots of
children.

ADAMS

[TWO] There was no water in the
child's lungs.

FARMER

Dry drowning.

ADAMS
Or smothering. Dr. Ryan couldn't
rule it out.

FARMER
[irritated] Dr. Ryan!

ADAMS
[THREE] And the boy, Dean, he
took my card.

FARMER
[dry] Your card?

ADAMS is very aware how weak this all is.

ADAMS
Yes.

FARMER
So he's polite.

ADAMS
Sarah was killed.

SAM
There was no evidence of sexual
assault.

ADAMS
It wasn't a sex murder.

FARMER
[interrupts] She bunked off
school, went to the river and
fell in.

ADAMS
That doesn't make sense.

KERRY, amongst the other CID officers, looks. Then
tries to look away. But too slow. FARMER catches her
eye. Holds it. Then lets her go. She turns back to
ADAMS.

1/65

FARMER

Accidents don't make sense.
Accidents are meaningless.
Murder is different. There's good
and evil and someone to blame..

ADAMS wilts before her greater certainty.

FARMER

You think its the mother, don't
you?

ADAMS

It's a possibility.

FARMER

Make me believe it and I'll go
after her, Tom. But what have
you got No witnesses. No
forensic evidence. A
pathologist who give you
absolutely nothing.

ADAMS looks downcast.

FARMER

Look, Tom. Leave good and evil
to the priests. We deal in
evidence.

FARMER closes the file.

FARMER

Case closed.

ADAMS reluctantly nods.

1M22

Dur. 10" @ 29.38



1/66

1M? cont.

1/48. INT. TREVOR'S OFFICE. [DAY 3A: 1730].

SAM is sorting out her paperwork for the inquest.

TREVOR

How old was she?

SAM

Six-and-a-half. Maybe I missed something.

TREVOR

Well it's too late now - you've broken the continuity of evidence.

SAM sharp, releasing her feelings.

SAM

Thanks, Trevor.

TREVOR

Did you?

SAM

What

TREVOR

Miss anything?

SAM

No.

TREVOR

You've done your job then haven't you?

1/67

SAM shakes her head. She can't accept this. But she has no other solution. She tries to wave away the frustration.


She picks up her bag and goes.

TREVOR picks up her files from the desk and waits. She comes back in. He hands them over.

SAM [rueful]
Rule number one, right?

TREVOR [agreeing]
Rule number one.

Incidental 1M11
Dur. 31" @ 30.19



1M11 cont.



1/50. INT. MORTUARY BODY STORE. [NIGHT 3A: DREAM]

Sounds of many birds - a distant dawn chorus. Darkness and then a faint light and the silent shape of Sarah's body wrapped tightly in the sheet - hands crossed. The untouched little Egyptian goddess. The cold, still face and very, very slowly her lips begin to open.

1M11 cont.

1/51. INT. SAM'S HOUSE. BEDROOM. [NIGHT 3A: 0500].

She jolts awake into the pre-dawn light. The sound of the dawn chorus incredibly loud through her open window.



1M11 cont.

1/52. INT. CORONER'S COURT ROOM. (DAY 4: 10001.

GARY, RONNIE, MRS. PHILLIPS, KEN in a group, sitting in the court room.

ADAMS and NORTH. SAM comes in with papers.

On her way to her seat.

SAM [to ADAMS hushed]
I think I'd better tell you that
I'm changing my opinion.

ADAMS [stunned]
How can you do that?

SAM [beat]
It's all a matter of emphasis.

The Coroner enters. The court rises.

USHER
Would the court please rise.

CORONER
You may all sit. Good morning,
ladies and gentlemen.
We are here to examine the
circumstances of the death of Sarah
Crew.

1/53. INT. CORONER'S COURT ROOM. [DAY 4: 10.30].

RONNIE with her head bowed, listening as SAM gives evidence.

GARY is watching SAM. ADAMS watching GARY.

SAM

One possible cause of death is a so-called 'dry lung drowning'. Vagal inhibition possibly caused by the shock of cold water on a warm day. The water at that point is in perpetual shade and particularly cold.

The CORONER glances at the notes.

CORONER

Would a temperature difference of ... [reads file]
... 20 degrees Celsius be sufficient?

SAM

Yes. However, there are other possibilities. [cont ...]

SAM looks ADAMS in the eyes.

The CORONER stops writing and looks at SAM.

SAM [cont]

Suffocation prior to immersion of the body in the river could give the same appearance.

RONNIE looks up, astonished, turns to GARY, who grasps her arm and hangs on tightly.

ADAMS can't quite believe he is hearing this.
Nearby a REPORTER, scribbling furiously, slips away.

CORONER

I see.

SAM [presses on]
Taking this with the multiple
fractures of the ribs suffered at
some time in the past and
unreported, I am not satisfied this
death was accidental.

GARY is shocked. RONNIE starts crying .
GARY puts his arms round Ronnie's shoulder.

CORONER

Is it your opinion these old
fracture injuries were connected
with the cause of death?

SAM

I am unable to say.

CORONER

But you remain unsatisfied as to
the circumstances of the death?

SAM turns and holds Ronnie's look.

SAM

Yes.

CORONER

And you informed the police of this
before the inquest?

SAM [beat]

Yes.

1/73

ADAMS reacts - very angry.

The very irritated CORONER turns to him.

CORONER

Inspector Adams. I am at a loss to understand why this case was brought before me at this time. In view of Doctor Ryan's evidence, I am suspending the inquest pending further investigation. By the appropriate authorities.

He turns to GARY and RONNIE.

Gary's FAMILY are growing noisy around him.

CORONER [fading out]

In addition and in view of the evidence, I must warn you, the family of the deceased child, that these investigations could well involve yourselves.

1/54. INT. CORONER'S COURTROOM. [DAY 4:1045].

The family and others are streaming out of the court. ADAMS is rooted to his seat. He takes out a fag, realises he can't smoke it, breaks it and bins it.

SAM, packing up, notices the gesture. At the door, P.C. NORTH winks to the USHER and both go out, closing the door behind them.

SAM, irritated, faces ADAMS full on. PAUSE.

ADAMS [cont] [straight in]
I should have remembered shouldn't
I? Stitching people up is your
job. You've made us look ...
gormless. Complete tossers - why?

SAM copes with the irritation.

SAM
It was the only way I could keep
the investigation going.

ADAMS [shouts]
There is no investigation.

SAM
Exactly! You closed it down.

ADAMS
There wasn't a scrap of evidence.
What else could we do?

SAM [cutting in]
What's your opinion?

ADAMS hesitates. SAM looks him in the eyes.

1/75

SAM

Not your professional opinion,
Inspector Adams, what do you **really**
think? An accident?

ADAMS is struggling.

SAM

An accident?

SAM and ADAMS look each other in the eyes.

ADAMS

Look, Superintendent Farmer is an
excellent officer. All the
resources of our -

SAM [interrupting]

Thank you.

ADAMS [puzzled]

For what?

SAM

Telling me you think I'm right.

ADAMS [frustrated]

So what am I supposed to do now?

SAM

Your job. Catch a killer.

SAM walks out of the courtroom.

Incidental 1M12
Dur. 25" @ 34.24



1M12 cont

1/56. INT. PRISON RECREATION ROOM. [DAY 4: 1300].

On screen - SAM walking along the pavement.

The CAMERA ZOOMING shakily onto her FACE as she walks.

REPORTER [V.O.]

Dr. Samantha Ryan is the pathologist responsible for the evidence which led to the suspension of the inquest. This unexpected turn of events means that the investigation into the death of Sarah Crew will be resumed.

In the room - MARION, her arm bandaged, is staring at the screen.

On screen - SAM holds up her hands as if to fend off the CAMERA and turns away down the street.

In the room - MARION is coming to a hard decision.

1/77

1/58. INT. PRISON. PRIEST'S ROOM [DAY 4: 1330]

MARION comes in. The PRIEST sees her and waits - she obviously has something to say.

PRIEST
Marion. Who did that to your arm?

MARION
It was an accident.

The PRIEST makes a wry, cynical face - 'I should have known better than to ask.'

MARION
I want to make my confession.

The PRIEST thinks about this and nods. Gravely.

"Puppy Love"
10" Sung unaccompanied
Comp. Paul Anka
Pub. Spanka Music Corp.

1/60. INT. MORTUARY/GALLERY. [DAY 4: 1336].

From the gallery - TREVOR is doing a post mortem. FRED assisting, singing to his tape as he goes. SAM comes into the gallery and sits.

TREVOR speaking with contained anger. A tone of high sarcasm.

TREVOR [sarcasm]
Well well well, Sam. I've been
bashing this patch for fifteen
years and do you know how many
times I've made the local telly?

SAM makes a face.

TREVOR [to FRED]
Put your headphones on, Fred.
Three. And you manage it on your
first case.

SAM
You gave me the case, Trevor.

TREVOR
We need to maintain a proper,
professional relationship with
the police.

SAM
I had no choice. [A GLANCE AT
FRED] She was murdered. I just
can't prove it. And the police
aren't even trying.

The telephone goes. FRED looks up.

1/79

FRED

Get that for us, Boss. I've got
me hands full.

TREVOR takes the call.

TREVOR

Yes -

JEAN

Dr. Stewart - I've got a message
for Dr. Ryan.

TREVOR

Thanks, Jean - she's here.

JEAN

A Marion Wallace called.

TREVOR

Who?

JEAN

Marion Wallace.

TREVOR

How did she get the number?

JEAN

She didn't say - she wants Dr.
Ryan to contact her solicitor. A
Mr. Boyden. I've got his
number.

Shakes his head. Puts down the telephone.

TREVOR (cont) [to SAM]

You've really got them crawling
out of the woodwork.

SAM [puzzled]
Who is Marion Wallace?

TREVOR peers into the head of the cadaver.

TREVOR [casual]
Oh. Just another child-murderer.

ON SAM as this registers. Her mind begins to race.
The ghost of a connection. TREVOR continues his
sarcastic commentary.

TREVOR
Innocent, though. They are all
in the nick, you know, Fred.
No wonder there's so much crime
on the streets, all the bloody
criminals are on the outside.

SAM makes her way out of the gallery.

TREVOR [to Fred & himself]
My word, he was a liver - 1625.

1/63. EXT. PRISON. CAR PARK. [DAY 4: 1530].

SAM and BOYDEN, a solicitor [crass, incompetent, youngish fogey].

Walks along the corridor.

SAM asks a straight question.

SAM

What was she - mad, depressed?

BOYDEN

No. An immoral slag.

SAM stops, shocked, and concentrates on BOYDEN's explanation.

BOYDEN

So the prosecution maintained. A highly indiscriminate sex life. Which her child interfered with. Too noisy. Very inconvenient. So she fed it tranquilisers to keep it quiet. It wouldn't. So she gave it enough to keep a horse quiet. Killed it.

SAM

You claimed no extenuating circumstances?

BOYDEN

She admitted it. Frankly, she was just too thick to lie.

SAM nods and walks towards the prison again. Already she dislikes BOYDEN intensely.

1/64. INT. PRISON. VISITOR'S AREA. [DAY 4: 1540].

MARION is sitting, case notes are on the table in front of her, facing SAM and BOYDEN.

SAM points to her bandaged arm.

BOYDEN glances at the arm and shrugs imperceptibly.

SAM

What happened to your arm?

MARION

What happens in here to people who kill their babies.

SAM

So you did kill your baby?

MARION

Not like ... the way they said.

BOYDEN

You confessed.

MARION

I know. But it wasn't really like that.

BOYDEN sighs extravagantly. And MARION gets flustered. SAM carries on, pointedly ignoring BOYDEN. MARION seems to waver on this.

MARION

She wasn't a good baby. Not like my Michael, he'd play on his own for hours. But Kim was quite bad with the crying. You know.

SAM

Go on.

MARION

You expect it when they're new and you're getting to know them. But this went on night after night. At first I thought it was mebbe colic or something. But it didn't stop. I didn't know what to do. I thought it was my fault somehow.

SAM

You didn't go to the Doctor?

MARION

Not a good idea.

SAM

The Health Visitor?

MARION

She got on his nerves.

SAM

Who?

MARION

He was on telly.

BOYDEN

Who?

MARION [to SAM]

With that other one. The mother of the little girl that drowned. He was on telly when you was.

BOYDEN

Who was on telly?

MARION

My Gary.

SAM

[finally getting it]
Gary PHILLIPS?

MARION

I couldn't say nothing because
they'd blame it on him. He said.
Because of what he did.

SAM

To your baby?

SAM meets MARION's eyes.

MARION

It wasn't his fault.

MARION explains to a highly attentive SAM.

MARION

He just couldn't bear it.
Specially if we were together.
He went wild.

MARION

[increasingly upset]
That's why I gave her the tablet.
I had them for me first, to cope.
I broke the ... the ...

SAM

Capsule.

MARION

Yeah. Put some in the milk to
calm her down. It was only a
little bit.

SAM tries to suppress her irritation but can't.

MARION's eyes are on her, hungry for approval.

SAM

The levels of the drug were very high, Marion.

MARION

The slightest thing set him off.

SAM

So you gave the baby more -

MARION

Sometimes just me feeding her was enough.

SAM

- to keep her quiet. Ten tablets?

MARION

[very distressed by now]
No! Not that much. There was a mistake.

BOYDEN

Why didn't you tell me this?

MARION

I couldn't.

BOYDEN

Why not?

MARION at SAM, helplessly. And SAM begins to believe.

SAM

What did he do to Kim?

[pause]

When he was ... 'set off' ...
what did he do to her?

MARION
Shouted.

SAM
What else?

MARION
She'd cry then. And he'd shout
more. And she'd cry and cry
and ...he was rough.

SAM
How?

MARION
He'd like ... shake her, like.
Shake her and that, like. He'd
... he ... he, err ... err ...

BOYDEN [quietly sarcastic]
Shook her?

SAM
Excuse me.

MARION
You don't know what he's like
when he's angry.

BOYDEN
And you let him?

SAM
Mr. BOYDEN!

MARION
Look, that was just his bad side.

SAM
Show me how.

MARION

Like ... like this.

Reluctantly, MARION demonstrates the shaking [the same as Sam did to Adams]. She gets upset doing it, shaking harder. SAM puts her hands on Marion's and gently takes them down to the table.

MARION

And sometimes ... sometimes he would hold her up ... by the ears. Shake her head. Side-to-side. Shake. Till she went all floppy. And quiet.

SAM

So you gave Kim the tablets to protect her.

MARION [nods]

I thought I could make him better.

SAM

Why didn't you say this at the trial?

MARION

Gary. He said it wouldn't seem so bad if it was me.

ROYDEN

But you admitted it. You said you were guilty.

SAM

Guilty.

MARION looks at SAM nods her head. SAM is realising.

SAM [cont]

Because you didn't protect her
... from him.

MARION

I thought, I said to myself if I
love him enough he'd change.
Everything would be all right.
She was a little baby. I
wouldn't have give her all them
tablets.

[beat]

That other little girl, the one
that drowned.

SAM

Sarah.

MARION

D'you think it was my fault...

Incidental 1M13

Dur. 13" @ 41.07

Sam can't answer. But Marion understands.



1M13 cont.

1/57. INT. MARION'S CELL. [DAY 4: 1315].

MARION is painfully slowly writing a letter to Ronnie.
We see what she is writing - "he doesn't love you like
you think".



1M13 cont.

1/75. INT. POLICE STATION. FARMER'S OFFICE.
[DAY 5: 1000]

SAM throws Kim Wallace's case file down in front of FARMER and opens it at the post-mortem report.

SAM

Kim Wallace - no X-Rays.

FARMER

Then obviously they weren't needed. The toxicology evidence was rock solid.

SAM

A half-way competent defence would have torn this to pieces.

FARMER

Doctor MATTHEWS was a very experienced Pathologist who -

SAM [interrupts]

Who got you a conviction.

FARMER

That's a matter of interpretation. Wallace confessed. I was there. I heard her. She was guilty.

SAM

Yes. But not of murder.

FARMER sighs, unable to see why SAM can't see the obvious.

1/91

SAM

Two children: Kim Wallace,
beaten then killed; Sarah Crew,
beaten then dead: Gary PHILLIPS
knew both - and it's a
coincidence?

FARMER

So he chooses a certain kind of
woman. That doesn't mean to say
he kills their children. There
is no evidential link.

SAM [fast]

Then let me X-Ray the Wallace
baby.

And FARMER sees where SAM has been leading her.

FARMER

Do you understand what you are
asking? That community was
shattered by what happened to
that baby. And now you want to
... dig it all up again.

SAM

Every injustice has losers: The
person wrongly convicted, the
victim's next-of-kin. Marion
loses on both those counts.
But there's a winner too isn't
there? The bastard who got away
with it. And did it again.
[beat]

And again?

FARMER thinks. Certainty begins to melt.

FARMER is caught in a dilemma.

1/76. INT. POLICE STATION. C.I.D. OFFICE.
[DAY 5: 1030]

KERRY on the police computer.

ADAMS with her.

FARMER behind them. Glancing at her watch - lots to do.

KERRY

1990. Drunk and disorderly.
Caution. 92: a night in the
cells and another caution. 93:
Assault - convicted and fined.

FARMER

He has a few pints and he throws
a few punches. There's a lot
worse.

KERRY still looking at the screen:

KERRY

Nothing on The Marion Wallace
case.

1/77. INT. POLICE STATION. ADAM'S OFFICE.
[DAY 5: 1032]

ADAMS and FARMER walk along corridor.

FARMER releases her annoyance. She is really struggling with this now.

FARMER

We should have known if he was one of Marion's boyfriends.

ADAMS[a look to FARMER]

There's a story in that house.

FARMER

I don't doubt it. But I don't think it adds up to murder.

ADAMS

Gary knew Marion. And her baby. **That** added up to murder.

FARMER

She says.

ADAMS waits as FARMER wrestles with the dilemma. Then, finally:

FARMER

Do it.

As KERRY comes past.

FARMER pauses on the way out, flashes a disapproving look at KERRY's skirt-line.

FARMER
D.C. Cox?

KERRY
Yes, ma'am.

FARMER
Have you moved to Vice?

KERRY
No, Ma'am.
[to ADAMS]
What's eating her?

ADAMS
It was her that put Marion
Wallace away.

KERRY
I thought that was our new deputy
chief constable.

ADAMS
He got all the credit, she did
all the work.

1/80. INT. POLICE STATION. INTERVIEW ROOM.
[DAY 5: 1445].

GARY sits facing ADAMS. GARY'S SOLICITOR, next to him, nods.

GARY

Everybody knew Marion.

ADAMS

Were you her boyfriend?

GARY

Marion was the village bike. Ten pints with the lads then it's either a curry or get in the queue for Marion.

Behind GARY, FARMER is leaning on the wall, listening. GARY turns and takes her in. Her face is totally impassive.

ADAMS

Did you know her at the time of the death of her daughter?

FARMER

Kim.

GARY turns and looks at FARMER.

FARMER

You knew her, didn't you?

GARY turns back to ADAMS.

GARY

Yeah.

1/81. INT. POLICE STATION. CORRIDOR OUTSIDE INTERVIEW
ROOM. [DAY 5: 1450].

ADAMS comes out.

FARMER joins him.

They look at each other for a moment.

FARMER sighs.

Shit! FARMER [very quietly]

1/10. EXT. SAM'S HOUSE. [DAY 1: 2030].

Dusk.

Sam's house, set in amongst black fields in a flat landscape. Walls enclose an overgrown but beautiful old garden.

SAM pulls up in her car, takes some new plants out of the boot and puts them outside the door. Then she goes in.

Incidental 1M14
Dur. 31" @ 45.12

1/74. INT/EXT. SAM'S HOUSE. KITCHEN.
[NIGHT 4: 2300].

SAM is sitting at the kitchen table, deep in thought.

Marion's case file spread in front of her.

She ponders the contents of the file, and sifts a photograph out of the papers: Marion's baby, Kim. She props the photograph on the mantelpiece and then looks for something else - the X-Rays. Then she examines the file.

A crash outside, at the back of the house makes her stop and look in the direction of the sound.

SAM goes to the back door.

[DUSK] A dustbin lid slowly oscillates to a stop.

The dustbin by the window is on its side.

No-one there.

WE CLOSE ON the glass of back window, a light from within the house shining through it.

A smudge appears on the glass near a catch.

And the smudge RESOLVES into a fingerprint.

↓

1M14 cont.

1/83. EXT. STREET NEAR SCHOOL-GATES. [DAY 5: 1545].

KIDS are getting onto school buses as usual.

OTHER KIDS walking along the pavement - and amongst them, MICHAEL.

He walks along the pavement and suddenly comes face to face with GARY, and is afraid.

GARY
Michael, hello mate.

1/83A. INT. PRISON VISITING AREA [DAY 5:1610]

MARION and MICHAEL sit in silence. MICHAEL has been crying.

MARION

I won't let him.

MICHAEL shakes his head, not believing her.

MARION

No, I won't. I promise.

1/85. INT. PRISON. RECREATION AREA. [DAY 5: 1616].

A PRISONER is on the phone. MARION waits for her to finish.

PRISONER

So, you get it sorted, right.

She hangs up and shoves past MARION.

MARION slips her phone-card into the telephone and dials.

1/86. INT. SAM'S OFFICE. [DAY 5: 1617].

SAM

Thanks, Jean.

SAM clears some papers off a chair for ADAMS to sit down.

ADAMS

Thanks.

Sam's cellphone bleets.

SAM takes it out of her bag.

SAM

I doubt I'm ever going to work
for you again, after my last
interview with D.S. Farmer.

ADAMS

That's why I'm here.

SAM is interested. But has to deal with the call
first.

SAM [to ADAMS]

Excuse me ... hello -


[into telephone]

Doctor Ryan.

1/87. INT. PRISON. RECREATION AREA. [DAY 5: 1618].

MARION, whey-faced. Holding back the tears.

Incidental 1M
Dur. 25" @ 46'53



MARION

It's Marion Wallace.

SAM

What?

Everything I told you. All them things. It was all a lie.

SAM

What are you saying?

MARION

It was all lies. It was me.

1M cont.

1/88. INT. SAM'S OFFICE. (DAY 5: 1618).

SAM listens impassively to the call.

SAM

Thank you for letting me know.

She puts away the telephone.

ADAMS

We're going to apply to The Home
Office for permission to exhume
the body of Kim Wallace.

SAM'S FACE flickers at the irony.

ADAMS

Do we have your support?

SAM

Of course.

1/89. INT. PRISON. RECREATION AREA. [DAY 5: 1619].

MARION walks away from the telephone - disconsolate.

End Titles Music
Dur. 1'17 @ 47'31



End titles Music cont.

CLOSING CREDITSCast [in order of appearance]

Marion Wallace LESLEY DUNLOP
 Prisoner 1 JELENA BUDIMIR
 Michael Wallace CARL HILLSDEN
 Sarah Crew SOPHIE MANNING
 Dean Crew ADAM RATCLIFFE
 Sam Ryan AMANDA BURTON
 Trevor Stewart WILLIAM ARMSTRONG
 Professor Jenkins ALEC LINSTEAD
 Gary Phillips BARNEY CRAIG
 Ronnie Crew KELLY HUNTER
 Priest ROGER LLEWELLYN
 Waitress RENATA HEINEN
 Jenny Stewart REBECCA CRAIG
 Marcia Evans JANICE ACQUAH
 Tom Adams JOHN MCGLYNN
 Kerry Cox RUTH GEMMELL
 D.S. Farmer CLARE HIGGINS
 P.C. Coleman TOM CHADBON
 P.C. North MILO TWOMEY
 Fred Dale SAM PARKS
 Mrs. Phillips PAT KEEN
 Wyn Ryan RUTH MCCABE
 Beryl Ryan DOREEN HEPBURN
 Ricky Ryan MATTHEW STEER
 Jean MARYANN TURNER
 Prisoner 2 CHARON BOURKE
 Ken PETER GEDDIS
 Coroner PETER WHITBREAD
 Solicitor OLIVER MONTGOMERY

Crew

Devised by NIGEL MCCRERY
 Forensic Pathology Adviser HELEN WHITWELL
 Police Adviser TED RYAN
 First Assistant Director CHRISTOPHER BALLANTYNE
 Location Managers RICHARD BURRELL
 JOSEPH RHODES
 P.A./Continuity SUE HILLS
 Second Assistant Directors JO BARDEN
 JAMES MUNRO
 Third Assistant Director CLARE WORSSAM
 Assistant Production Accountant ELAINE DAWSON
 Art Director COLIN BLAYMIRE

Cont...

End titles music cont.

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Properties Master	BILL BROWN
Standby Props	DANNY CLEMENTS
.....	CHARLIE JOHNSON
.....	CHRIS CUTLER
Carpenter	VINCE BALL
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Wardrobe Master	GILES GALE
Dresser	ANITA LAD
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Focus Puller	BOB SHIPSEY
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