

SILENT WITNESS 23

BLOCK 4

PART 1

HOPE

By LENA RAE

UK TX MASTER

DRA C297H/01

*10:00:00 - MUSIC IN - John & Dave - Silent Witness - Full Final*

**10:00:00 - EXT. LONDON. NIGHT**

The city at night.

**10:00:18 - INT/EXT. MULTISTORY CAR PARK - NIGHT**

Music blaring. The loud screech of a handbrake turn, tyres struggling to grip the concrete floor. Terrified whoops of delight.

A group of young joy riders zoom round and round a multistory car park, in a stolen car. Tyres screeching and rubber smoking, as the wheels spin.

**10:00:32 - INT. STOLEN CAR - NIGHT**

The car skids to an abrupt halt, whipping all three passengers sharply into their seats.

Two young boys, around eighteen years old, sit in the front.

A girl, TERRI, slightly younger, is in the back.

The boys laugh, they're on a drugs' high, this is thrilling.

The girl is clearly sober, and terrified.

TERRI

Dean, Dean, make him go slower.

The boys glance to each other, mischievously. The driver, grabs the gear stick -

TERRI (CONT'D)

I wanna get out. I wanna get out

He slams the car into reverse. They hurtle backwards, wheels screeching.

The girl looks out the back window. The short concrete barrier, designed to stop cars flying off the third floor is fast approaching. She screams.

Seconds before impact, the driver pulls the steering wheel sharply and the car circles 180 degrees. The side of the car crunches against a parked car. Slamming TERRI sideways, into the door.

DEAN

(suddenly worried)

You alright?

TERRI

No, I'm not

The TERRIFIED GIRL is dazed. She unbuckles her seatbelt and grabs the handle, but it won't budge. Her door is mangled, jammed shut.

TERRI (CONT'D)

(to Driver)

You're an idiot. Let me out.

The driver darkens, he starts to rev the engine threateningly.

DEAN  
(to Driver)  
Mate come on

He revs again. The wheels begin to spin but the car doesn't move yet.

In her desperation, TERRI scrambles across the back seat and lunges at the opposite door handle. It's locked.

As the engine revs again, she yanks at the handle desperately. DEAN presses the door release button, in the front. The door swings open. But before she can scramble out, the car jerks forward and speeds off. The momentum slams the door shut and throws TERRI back into the car, screaming.

The car spins around the car park. The driver, laughing.

DEAN looks ahead, they're about to crash.

The Driver snaps his head round, they swerve abruptly, losing control.

**10:01:01 -INT/EXT. MULTISTORY CAR PARK - NIGHT**

The car swerves violently, until it crashes into a concrete pillar and spins off. It eventually comes to a halt.

The voices inside have all fallen silent. But the upbeat music from the car stereo continues. Inside the car is ominously still.

After a long pause - the front passenger door opens and DEAN emerges with a broken ankle, followed by the driver. They're both bloody and dazed. A distant police siren - they look to each other, not laughing now.

They go to the back of the car and help the girl out.

DEAN  
Come on.

She's  
injured too, but walking wounded. The police sirens are closing in.

They help each other hobble away.

As they move past, we see it. There, within the smashed concrete pillar, part of a skull has been revealed. Upside down, and partially obscured, yet the teeth and eye socket are unmistakable.

A body is encased inside.

*10:01:16 - MUSIC IN - SILENT WITNESS TITLE MUSIC*

*10:01:19 - MUSIC OUT - John & Dave - Silent Witness - Full Final*

**10:01:16 - TITLES**

**10:01:23- CAPTION ON SCREEN EMILIA FOX**

**10:01:27 - CAPTION ON SCREEN DAVID CAVES**

**10:01:34 - CAPTION ON SCREEN RICHARD LINTERN**

**10:01:37- CAPTION ON SCREEN LIZ CARR**

**10:01:42- CAPTION ON SCREEN SILENT WITNESS**

**10:01:47- CAPTION ON SCREEN HOPE PART 1 WRITTEN BY LENA RAE**

**10:01:51 CAPTION ON SCREEN PRODUCED BY LAWRENCE TILL**

**10:01:53 CAPTION ON SCREEN DIRECTED BY TRACEY LARCOMBE**

*10:01:57 - MUSIC OUT - SILENT WITNESS TITLE MUSIC*

**10:01:58 - INT/EXT. MULTISTORY CAR PARK - DAY**

**The whole floor has been cordoned off. Police swarm the area.**

**JACK, in full PPE, is working on the smashed car. Lifting prints.**

**DI RAYMOND chats to THOMAS, in the distance.**

**NIKKI, in full PPE, goggles and mask, kneels next to the damaged pillar. She photographs the exposed part of the skull.**

THOMAS  
(approaching)  
Hey Jack. All good?

JACK  
Yep

THOMAS  
Just spoken with DI Raymond.  
The structural reinforcements  
company have arrived, so we can  
start thinking about bringing the  
whole thing back to the Lyell.

JACK  
Nikki can chip away to her heart's  
content!

**DI RAYMOND strides over. As NIKKI photographs the skull.**

DI RAYMOND  
Bring me up to speed.

JACK  
Good morning to you too.

DI RAYMOND  
Don't be needy, Jack.

NIKKI  
What I can see. A skull. Could be  
Male or female, but I won't be able to say  
exactly until it's fully visible.

DI RAYMOND  
Just the head?

NIKKI  
Not enough of the remains have been

revealed yet. We won't be able to say exactly until we're finished.

DI RAYMOND  
I hate these cases! Double the  
Legwork, impossible to solve

**NIKKI and JACK exchange a look.**

THOMAS  
(of the abandoned car)  
What about this? Presumably stolen?

DI RAYMOND  
Teenagers. Picked them up in A and  
E. One of them's got a broken  
ankle. That should take the joy out  
of joyriding for a bit.

**DI RAYMOND's eye is caught by DC QUINN, who beckons her.  
Standing next to him is PAUL SIMMONS, in workman's clothes,  
wearing glasses.**

**10:02:59 - INT/EXT. POLICE INCIDENT TRUCK. DAY  
DC QUINN makes notes, as DI RAYMOND and PAUL SIMMONS  
converse.**

DI RAYMOND  
Do you hold the contract for building  
these car parks?

**PAUL nods.**

PAUL  
That's right. I work for Millennium building partnerships

DI RAYMOND  
(rolling on)  
And that floor, specifically, when  
was it finished?

PAUL  
I don't know. I'll have to look it  
up.

DI RAYMOND  
Mr Simmonds. Can you tell me how you construct  
those supporting pillars?

**PAUL pauses; it's an odd question.**

PAUL

We build a wooden structure,  
surrounding steel rods, pour the  
concrete in, then remove the casing  
a couple of days later. It's er, it's like a  
jelly mould.

DI RAYMOND

Right. Did any of your men go missing  
during the construction? Or stopped  
turning up for work?

PAUL

We use a lot casual labourers. They  
come, they go.

DI RAYMOND

Illegal workers?

PAUL

(quickly)

No! We don't do that.

DI RAYMOND

Would it be possible for someone to fall in to one of  
Those pillar constructions while it was empty, by accident?

PAUL

I dunno.

DI RAYMOND

And could your workers have filled it up with  
concrete, without checking it  
first?

**PAUL hesitates, realising the implications of the questions.**

PAUL

It's possible... I suppose. Have  
you... found something in there?

DI RAYMOND

I'm afraid we've found some  
remains, yes.

**PAUL freezes, in shock.**

**10:04:02 - INT. LYELL. FORENSIC SIDE ROOM. DAY**

**The concrete pillar is laid out on thick plastic. With a  
partially revealed torso. There are patches of mummified  
flesh attached. JACK is gathering concrete samples.**

**NIKKI's using archaeological tools to excavate the body. It's slow, painstaking work. NIKKI chips away carefully, then uses a brush to sweep away the dust from the skull.**

JACK

Two centimetres an hour.  
Better than the M25!

NIKKI

(in deep concentration)  
I quite like it. Focusses the mind.  
Took me two weeks to excavate a  
skull once, on a dig in Durban. It  
was so thin and delicate.

JACK

Do you miss it?

NIKKI

I miss the sunshine!

JACK

Come on! A small, windowless room in the depths of London?  
What more could you want?

**JACK exits, with his samples, as CLARISSA, DI RAYMOND and DC QUINN come along, to view the remains.**

CLARISSA

Wow. That's incredible. I didn't  
think there'd be so much tissue  
still intact.

NIKKI

If it's a decent grade of concrete,  
that's been allowed to settle  
properly, it's basically creating a  
semi-sterile environment with very  
little oxygen.

Decomposition would have been  
significantly slowed down. I think  
there's a good chance of getting  
some DNA from the bones.

DI RAYMOND

Great. How long until you can start  
the post-mortem?

NIKKI

(of the concrete)  
Just as soon as I've get the body



out of here.

*10:05:10 - MUSIC IN - SW23 7m01*

**CLARISSA pulls a face - that's going to be a loooong time!**

CLARISSA

I'll get someone to put the kettle  
On shall I?

DI RAYMOND

Yep

**10:05:16 - INT. LYELL. FORENSIC SIDE ROOM. DAY**

**TIME LAPSE MONTAGE: NIKKI, in full PPE, with face mask and protective goggles, chips away at the concrete. Brushes dust. Photographs. Measures. Records. Cleans.**

**She continues chipping away, releasing the first arm from the concrete, NIKKI sees something that grabs her attention. Is she seeing this correctly? Then she picks up a small piece of concrete fragment. Notices something tiny. But she's not quite sure. Bags it.**

**10:06:15 - INT. LYELL. FORENSIC SIDE ROOM. EVE**

**NIKKI brushes the last of the dust away and stands back to admire the fruits of her labour: a fully revealed corpse. The body is twisted in shape, due to its uncomfortable tomb. Some patches of mummified tissue remains. Both hands are missing.**

*10:06:26 - MUSIC OUT - SW23 7m01*

*10:06:29 - MUSIC IN - SW23 7m02*

**JACK enters, takes in the body -**

JACK

Wow. Tea?

NIKKI

Thanks

JACK

Look Ma, no hands.

NIKKI

One thing's for sure. This was no  
accident.

**10:06:42 - INT. LYELL. MORTUARY. DAY**

**The mummified remains are on the slab. NIKKI (scrubs)**

**photographs the body.  
She hands something to an assistant**

NIKKI  
Thanks

**She slowly moves around the body, checking carefully for any  
obvious marks and points of interest.  
NIKKI examines the front of the skull. Speaking into her  
dictaphone -**

NIKKI  
Frontal bone is sloped backwards  
with prominent supra orbital  
ridges. The orbits are square.

**NIKKI examines the angle from the jaw, up to the 'ear'.**

NIKKI (CONT'D)  
Prominent mastoid processes. I  
would say this is a male.

**NIKKI moves her attention to the top of the skull. It's  
cracked.**

NIKKI (CONT'D)  
Blunt force trauma to the top of  
the skull, affecting the parietal  
bones.

**She takes a photo. Then she moves her way down the top of the  
spine, where there are fractured vertebrae.**

NIKKI (CONT'D)  
(of the fractured  
vertebrae)  
Fractures of the upper cervical  
vertebrae. Hanging is a possible  
cause of death, but there's  
insufficient soft tissue to verify  
this. Looking at the skull injury,  
in conjunction with the broken  
neck: this could represent a  
traumatic event which led to  
death... but could equally have  
occurred post-mortem, when the body  
was dropped into the pillar mould.

**NIKKI examines the knee joints and elbows.**

NIKKI (CONT'D)

From the wear and tear on the  
joints and the disintegration of  
the bones.  
I would place him in his 40s or 50s  
approximately, at the time of  
death.

**She moves to the arms, and examines the point where they've  
been severed. NIKKI examines the pelvis, it has a metal plate  
attached. She measures it.**

**10:08:17 - INT. SCIENCE ROOM. DAY**

**JACK AND NIKKI are working in the lab.**

**NIKKI takes the curious cement fragment, from the evidence  
bag, and places it under a microscope. CLARISSA enters.**

CLARISSA  
You found some treasure?

NIKKI  
What does that look like to you?

**CLARISSA looks inside the microscope.**

CLARISSA  
A tiny fossil.

NIKKI  
Calliphoridae pupae, if I'm not  
mistaken. The good old fashioned  
blow fly.

CLARISSA  
Good spot.  
(to Jack)  
Have you got my sample?

*10:08:27 - MUSIC OUT - SW23 7m02*

**JACK hands CLARISSA a concrete sample in a small evidence  
bag.**

CLARISSA (CONT'D)  
Thanking you.

**CLARISSA's phone rings. She looks at it 'MAX CALLING',  
decides not to pick up.**

JACK  
Max in the dog house?

CLARISSA

He's been driving me mad about this  
bloody cruise he wants to book.  
He's going on and on about me  
taking a break. I've come to work  
for a bit of peace!

JACK

Domestic bliss.

CLARISSA

Domestic blisters...

**10:09:03 - INT. LYELL. MORTUARY. DAY**

**The mummified remains are on the slab.**

**DI RAYMOND (Scrubs) is also in the mortuary.**

**NIKKI is talking them through her post-mortem findings,  
standing over the body, indicating to the relevant areas -**

NIKKI

(the ribs)

I found small calcified areas  
along the inner aspect of the  
ribs. Remnants of calcified pleural  
plaques. This would indicate some  
exposure to asbestos. So given his  
age, perhaps he worked in the  
building trade, when regulations  
weren't as stringent?

DI RAYMOND

Perhaps he was a workman on  
site then?

NIKKI

Both arms are severed at the  
lower forearm, above the wrist  
joints. Wrist joints and hands are  
currently unaccounted for.

DI RAYMOND

To disguise identity perhaps? No  
hands, no fingerprints.

NIKKI

If that's the case, then why leave the  
teeth intact?

No clear cut cause  
of death, I'm afraid.

**DI RAYMOND lets out an exhausted sigh.**

NIKKI (CONT'D)

I did find some blow fly pupal casings  
embedded in the concrete, where it  
had contact with the body.

**NIKKI passes a petri dish, containing some of the pupae to DI  
RAYMOND. She peers at them.**

NIKKI (CONT'D)

This might suggest that death  
occurred approximately three days,  
before the body was disposed of.

DI RAYMOND

Do you have anything at all which could help us  
identify him?

**NIKKI indicates an X-ray of the victim's pelvis next, on the  
light box. A metal plate is visible.**

NIKKI

At some point this man's undergone  
reconstructive surgery, as there's  
a metal plate securing the  
symphysis pubis; a common fracture  
from an RTC or industrial accident.

Along with a hip replacement.  
Judging by the wear and tear around  
The socket, he probably had  
this surgery about ten years before  
he died. So he would have been -  
30s - 40s at that point.

DI RAYMOND

Unfortunately, I don't have the man  
power to sift through every RTC from thirty  
years ago. Anything else...? Do you have anything else?

**Everyone looks at each other.**

**10:10:41 - INT. LYELL. SCIENCE ROOM/OFFICE - DAY**

**In the Science room, CLARISSA works on her concrete sample.  
Looking at it under a microscope.**

CLARISSA

(Of the sample)

It's well mixed, good grade, no  
bubbles.

**In the office, CLARISSA's desk phone rings. JACK answers it -**

JACK  
Clarissa's phone. Oh, hi Max!

**CLARISSA's ears perk up, suddenly alert. She gives JACK dagger eyes.**

JACK (CONT'D)  
(teasing her)  
Yeah she's here. You wanna speak to her? OK just putting you through

**CLARISSA gives JACK a filthy look, as the phone in the science room starts to ring. JACK sniggers, as she reluctantly answers.**

CLARISSA  
(into phone)  
Clarissa's cruising hotline, how may we help you?

*10:11:18 - MUSIC IN - SW23 7m03*

**As she listens her face turns to horror. Something's clearly not right.**

CLARISSA (CONT'D)  
What? When?  
(beat)  
Ok, I'm on my way.

**JACK watches with concern. CLARISSA replaces the receiver, gathers her belongings. There's an ominous moment of silence.**

JACK  
Everything alright?

CLARISSA  
No. I've got to go. It's my Mum.

**10:11:39 - INT. LYELL. COLD STORE - DAY**

**NIKKI strides into the mortuary.  
She goes to the cold storage and pulls a door open, before rolling out the stretcher, containing the covered corpse.**

NIKKI (VO)  
I went back to look at the forearms on the body again.

**10:11:41 - INT. LYELL. VIEWING GALLERY - DAY  
NIKKI presents her findings to THOMAS, JACK and DI RAYMOND.**

10:11:42 - MUSIC OUT - SW23 7m03

**She indicates the CT scan of Derek's severed arms on the screen. There are cuts along the mummified flesh, just above the severed wrists.**

NIKKI (CONT'D)

Difficult to see, considering the condition of the mummified flesh. But these are striation marks here. They only seem to appear on the outer radius of each arm.

DI RAYMOND

Sorry. What am I looking at?

NIKKI

The hands were not severed cleanly. They were hacked off, with some difficulty it might seem. The perpetrator used a serrated blade for that, which left a jagged, untidy, edge to the wound. (pointing to the striation marks)

These other wounds here were made with a smooth edged, and thin, instrument. I did some comparative testing, and I think it was perhaps a razor blade.

DI RAYMOND

Suicide.

NIKKI

(of the scan)

From the direction of these marks, It would be logical to assume they were part of longitudinal cuts, right down to the wrists, on the radius of both arms. Consistent with someone trying to take their own life.

JACK

Perhaps that's why the hands were removed? To disguise the cause of death.

THOMAS

Life insurance often won't pay out  
for suicide. There's your motive.

DI RAYMOND

So somebody cut his hands off and then dropped his body in to the pillar mould?

NIKKI

Seems odd to go to such lengths to  
disguise who he was and then hide  
him in concrete. That doesn't make  
sense.

*10:12:52 - MUSIC IN - SW23 7m04*

THOMAS

Maybe there was a change of plan

**10:12:56 - INT. HOSPITAL - DAY**

**CLARISSA's mum, PENNY, is sitting up in a hospital bed. With  
NURSE COEN plumping up her pillows, while CLIVE, a porter,  
hands her a cuppa.  
CLARISSA enters, flustered.**

*10:13:15 - MUSIC OUT - SW23 7m04*

CLARISSA

Mum?

CLIVE

Here you are lovely

CLARISSA

You OK?

**PENNY grins at her, she's having a lovely time.**

PENNY

I've ordered roast chicken for my  
dinner. With all the trimmings.

**CLARISSA breathes a sigh of relief.**

CLARISSA

Just fancied a little holiday, did  
you?

**PENNY grins cheekily, before tucking into her biscuits.**

NURSE COEN

She's a right cheeky one, this one is.  
Keeping us on our toes. I'm nurse



Coen.

**CLARISSA smiles, but notes the catheter in PENNY's hand,  
attached to a drip.**

CLARISSA  
(to Nurse Coen)  
I'm Clarissa, Penny's daughter  
What are you giving her?

NURSE COEN  
We just wanted to get some pain  
relief in her. Make her more  
comfortable.

CLARISSA  
Pain relief?

NURSE COEN  
You'll be able to see the Doctor shortly, she'll answer all your  
questions.

**NURSE COEN lays a reassuring hand on CLARISSA's arm, as she  
exits.**

CLARISSA  
Queen of Sheba.

**PENNY grins as CLARISSA helps herself to a biscuit.**

PENNY  
I don't mind if I do

.

**10:13:51 INT. HOSPITAL. OFFICE - DAY**

**MS COLEMAN, female consultant, sits at her desk, CLARISSA  
sits the other side.**

MS COLEMAN  
I'm afraid your Mum has  
cancer. It's in her pancreas

**CLARISSA'S rocked. She falls silent for a moment.  
MS COLEMAN puts PENNY's scan on the light box.**

MS COLEMAN  
(of the image)  
The cancer team have looked at the  
images and, unfortunately, due to  
the close proximity of a major

blood vessel here, we don't think surgery is an option. There may be some other treatments available to us.

**CLARISSA nods, in a fog.**

CLARISSA

What about chemotherapy? That's something we could explore. I've heard Folfirinox has had good results, or something like Gemcitabine?

MS COLEMAN

Are you medical?

CLARISSA

My background's science.

MS COLEMAN

Chemotherapy is demanding on the patient. I urge you to think really carefully about whether you want to put your Mum through it. Or opt for palliative care instead.

**That word 'palliative'; it's a kick in the guts for CLARISSA.**

CLARISSA

I understand

MS COLEMAN

As your Mother is already in the advance stages of dementia -

CLARISSA

She has good days.

MS COLEMAN

She's unable to decide for herself, you'll need to make that decision for her.

*10:14:51 - MUSIC IN - SW23 7m05*

**10:14:53 EXT. HOSPITAL - DAY**

**CLARISSA goes outside. She needs air, her head is spinning. She takes a couple of deep breaths.**

MAX

(OOV)

Hey. Clarissa

She looks up to see MAX has just arrived. The concern etched on his face.

They look at each other for a moment. CLARISSA goes to speak, but no words will come. So MAX just puts his arms around her.

**10:15:11 - THE LYELL - DAY**

Jack examines the concrete pillar. He picks up his white light. He chisels away at some concrete and unearths something - a pair of glasses

**10:15:54 - INT. LYELL. SCIENCE ROOM - DAY**

Under a strong light, through a magnifying glass on an extendable arm, JACK puts the three pieces of lens back together, from the spectacles he found. Using a pair of forensic forceps.

**10:16:11 - INT. LYELL. VIEWING GALLERY - DAY**

DI RAYMOND, JACK and THOMAS are gathered around the table. NIKKI is standing, mid-presentation. On the screen, a close up photo of the metal surgical plate, revealing the serial number.

*10:16:18 - MUSIC OUT - SW23 7m05*

NIKKI

The pelvic inlet angle on our unidentified male is narrow and Vshaped.

CLARISSA blunders in late, NIKKI pauses as she takes her place. DI RAYMOND unimpressed.

CLARISSA

Apologies, traffic.

NIKKI

It's undergone medical reconstruction at some point, with a metal plate. If we can trace the serial number, then we might be able to find out who our 'unidentified male' is?

JACK can see that CLARISSA is not herself. Throughout the next speech. He mouths 'You ok?'. CLARISSA slaps a smile on and nods 'Yeah fine'

DI RAYMOND

But how many computer systems has the NHS had in the past thirty years? We'd be relying on paperwork

It's a waste of time -

CLARISSA  
(too eager)  
I'll take it. Love a challenge!

**JACK's reacts, she's a bit too enthusiastic.**

CLARISSA (CONT'D)  
I'll use the plate style, and  
serial number, to cross-reference  
middle aged men, reported missing  
between 1995 and 2000.

THOMAS  
And if he wasn't reported missing?  
If he was living on the streets?

CLARISSA  
Someone loved him. Somewhere. He  
must have left a hole in somebody's  
life.

*10:16:52 - MUSIC IN- SW23 7m06*

**10:16:54 - INT. LYELL. OFFICE - DAY**

**CLARISSA is concentrating on her work. Scrolling through  
missing people records intensely.**

CLARISSA  
How can so many people go missing  
in the world and never be seen  
again? I'm beginning to believe in  
alien abduction!

JACK  
I've managed to put together a lens  
from those pieces.  
Looks like a strong prescription.  
Won't help with identification  
though.

*10:17:10 - MUSIC OUT - SW23 7m06*

CLARISSA  
Every bit of information you  
gather on our victim is both a  
crucial and valid use of your time.

JACK  
Are you reading those life coaching

books again?

CLARISSA

In fact, many cases have been cracked with pieces of seemingly completely useless evidence - just like that!

JACK

(laughing)

Thank you.. I think.

CLARISSA

I can take a look at it for you, if you like.

JACK

Oh you've got enough going on

**JACK studies her, wondering how to broach the subject -**

JACK (CONT'D)

(gently)

How's your Mum?

**CLARISSA stills, JACK knows he's hit something raw.**

JACK (CONT'D)

(rolling on, awkwardly)

I don't think I've ever seen you leave early before, first time for everything I guess -

CLARISSA

(bluntly)

She's got cancer.

**JACK's not sure what to say.**

*10:18:15 - MUSIC IN - SW23 7m07*

CLARISSA (CONT'D)

The doctors wanted to speak to me about the next steps - treatment or... not. Because Mum's obviously not able to decide for herself I know what she'd want.

JACK

Why don't you take a few days, Thomas'll understand.

Think about it, talk to Max. Take  
your time -

CLARISSA  
She doesn't have time, and I don't  
need time. I can hear her saying  
it: where there's hope, even a  
small amount, you don't give up on  
someone.  
(Decision made)  
And I won't give up on her.

**That wasn't what he expected her to say somehow, but JACK  
nods his support nonetheless.**

**10:18:34 INT. LYELL. OFFICE - NIGHT**

**CLARISSA is searching through surgical plates online.  
Then she's on the phone, looking at the evidence bag in her  
hand, containing the metal plate NIKKI lifted from the  
victim. The serial number on the plate is YD32146.**

VOICE ON PHONE (OOV)  
YD32146.

CLARISSA  
(On the phone)  
Great. Can you just say that again for me please

VOICE ON PHONE  
Yep. That's YD....

CLARISSA  
So Yankee Delta 32146

VOICE ON PHONE  
Yep, that's correct

CLARISSA  
Thanks very much

VOICE ON PHONE  
No problem. Bye

**CLARISSA breaks into a smile:**

CLARISSA  
Bingo

**She dials another number**

VOICE  
Police, can I help you

CLARISSA  
Can I speak to DI Raymond please?

**10:19:04 - EXT. SUE AND DEREK'S FAMILY HOME. DAY**  
**DI RAYMOND and DC QUINN exit the police car and walks up the drive towards the detached family home.**

CLARISSA  
(v/o)  
Forty Eight year old Derek Marshall. Reported missing by his sister, Ann Carson, in November 1999. Missing person's file, from back then, lists his wife, Sue Marshall, as next of kin. And their address.

**She rings the doorbell.**

**10:19:23 - INT. SUE AND DEREK'S FAMILY HOME. FRONT ROOM.**  
**DI RAYMOND and DC QUINN sits with a cup of tea, opposite the couple who now own this house, RUTH and DAWN.**

*10:19:26 - MUSIC OUT - SW23 7m07*

RUTH  
I remember her, Sue, but not the husband. She dealt with it everything.

DAWN  
We viewed it early on, I mean we loved the house, but it was well out of our price range.

RUTH  
They out of the blue the agent called. They'd slashed the price. I mean literally slashed it. Three hundred and sixty five thousand. Couldn't believe it.

DI RAYMOND  
Why did they do that?

DAWN  
Needed a quick sale. No chain.

DI RAYMOND  
When was this?

RUTH  
1999. Just in time for the  
millennium.

DI RAYMOND  
Did they leave a forwarding  
address? Or anything that would help  
us locate Sue Marshall's  
whereabouts?

**But the women just shake their heads, shrugging  
apologetically. It's a dead end.**

DI RAYMOND (CONT'D)  
Well thank you for your time. We'll leave you ladies  
in peace.

**DI RAYMOND stands, RUTH and DAWN follow her and DC QUINN out.  
As they head up the hallway, to the door -**

DC QUINN  
Beautiful house. Lucky to get it so  
cheap, in this neighbourhood.

RUTH  
Too good to be true.

DI RAYMOND  
Sorry. Was everything in order when you  
moved in? There was nothing  
untoward about the sale, at  
all?

RUTH  
No, not at all.

DI RAYMOND  
Well thanks

DAWN  
Apart from the way that they trashed the  
bathroom.

RUTH  
Let it go!

DI RAYMOND  
Sorry. Trashed?



DAWN

Yeah. The bath. I mean it definitely wasn't like  
that when we viewed the place, I mean it was all hacked to pieces

*10:20:20 - MUSIC IN - SW23 7m08*

**But DI RAYMOND has stopped, no longer heading out.**

DAWN (CONT'D)

We had to get a new one!

**10:20:29- INT. SUE AND DEREK'S OLD FAMILY HOME - BATHROOM - DAY**

**The designer, roll top, bath has been removed and set aside.  
Some of the floor tiles have been removed, revealing the  
original floorboards. There is a dark stain on some of the  
floorboards. JACK photographs it. DI RAYMOND looks on.**

JACK

You don't clean up what you don't know  
is there.

DI RAYMOND

How do you mean?

**JACK uses a swab from his field test kit, to swab the  
floorboard. He adds a few drops of ethanol, then Kastle-meyer  
solution. As he adds the last drop of hydrogen peroxide, the  
swab turns pink. BINGO.**

JACK

It's blood. There is clearly a large amount of blood on the original floor

**JACK puts on his orange goggles and takes out his UV torch.**

JACK (CONT'D)

And possibly bone dust too. This could be  
where Derek lost his hands.

**10:21:25 INT. LYELL. SCIENCE ROOM - DAY**

**JACK's processing evidence from the bathroom. CLARISSA  
enters.**

*10:21:32 - MUSIC OUT - SW23 7m08*

CLARISSA

(excited)

OK. Derek Marshall was officially  
declared dead in 2006 seven years  
after being reported missing by his sister Ann Carson and  
his life insurance finally paid out

two hundred thousand pounds.

THOMAS

Two hundred grand! Who was the recipient?

CLARISSA

His wife. Sue Marshall.

**CLARISSA goes to exit -**

JACK

That's great. You should probably have a break now yeah?

CLARISSA

I'm fine.

**CLARISSA almost clatters into NIKKI arriving, on her way out.**

NIKKI

It was Derek Marshall's blood that you  
lifted from the floorboards at the  
house.

THOMAS

CPS will want more than that though won't they?  
What's to say he didn't just cut  
himself shaving? It was his house,  
after all.

JACK

Cut himself shaving?  
There was a significant  
Amount of blood on the original floor. I found bone dust on there too.  
That's not your usual bathroom  
waste.

THOMAS

OK so in theory he slits his wrists in the bathroom, blood seeps down in to the floorboards. What  
then?

NIKKI

The blowfly larvae from the  
cement indicates that he was left there for a  
few days.

JACK

Yeah the alleged condition of the original  
Bath suggests that someone could have tried to cut his hands off in the bath first but ultimately they  
needed to get him on the floor to finish the job

*10:22:27 - MUSIC IN - SW23 7m09*

**10:22:30 - INT. ANN'S WORK - RECEPTION AREA. DAY**

**ANN CARSON** is an accountant, she sits at her desk, typing away on an open spreadsheet. **ANN** looks up to see **DI RAYMOND** and **DC QUINN**, asking a receptionist where to find her.

DI RAYMOND

Hi. I'm DI Raymond, this is DC Quinn.

DC QUINN

We're looking for Ann Carson

RECEPTIONIST

OK. Follow me please

**The  
receptionist gestures towards ANN.  
This is ominous, and she knows it.**

DI RAYMOND

Thank you very much

DC QUINN

Thank you

**10:22:48 - INT. ANN'S WORK OFFICE. SIDE ROOM - DAY**

**ANN's** visibly shaken, fighting back the tears, opposite **DI RAYMOND**, with **DC QUINN** taking notes.

*10:22:54 - MUSIC OUT - SW23 7m09*

ANN

You can't be sure it's him.

DI RAYMOND

Medical records have confirmed. The body we discovered is that of your brother, Derek Marshall. I'm very sorry for your loss.

**ANN absorbs this, the tears beginning to come.**

ANN

I knew something had happened to him. Sue thought he'd had a breakdown.

DI RAYMOND

His wife?

**ANN nods.**

ANN

Yeah. She always hoped that he'd turn up. But  
I knew he was dead.

DI RAYMOND

What made you so sure?

ANN

He would never have gone anywhere  
without telling me. Little sister  
thing. You know. We told each other  
everything. I nearly lost him once  
before, you know?

DI RAYMOND

What happened?

ANN

Horrendous car accident. They  
didn't hold out much hope. But then he  
pulled through.

Took him almost a year to  
learn to walk again. The accident  
changed him, he was with chronic  
pain. He was never the same after that

DI RAYMOND

What company did he work for?

ANN

He was a contractor, for  
Millennium Building Partnerships.

**DI RAYMOND reacts to that.**

DC QUINN

Our records say that you filed the  
missing persons report. It's  
normally a wife who reports their  
spouse missing.

ANN

Well Sue was a mess at that time, she was  
always a mess. She couldn't think  
straight.

*10:24:56 - MUSIC IN - SW23 7m10*

**ANN's freezes.**

ANN (CONT'D)  
You don't think Sue had something  
to do with this, do you?

DI RAYMOND  
Do you?

ANN  
She did grind him down...

DI RAYMOND  
What do you mean?

ANN  
Derek and I were always close.  
And Sue didn't like that. She was, well she was  
jealous.

**10:25:19 - INT. HOSPITAL - CORRIDOR. DAY**  
**CLARISSA approaches PENNY's ward. NURSE COEN spots her.**

*10:25:56 - MUSIC OUT - SW23 7m10*

NURSE COEN  
Oh hi, I've set Mum off on her  
second chemotherapy drip. We just  
need to keep her still and  
settled as possible. Okay?

CLARISSA  
Alright

**10:25:35 INT. HOSPITAL - PENNY'S WARD.**  
**A cheery CLARISSA enters her Mum's room, to find her  
shuffling across the room slowly (Parkinson's effects of Lewy  
body dementia). She's clutching the drip, attached to her  
chemo pump.**

CLARISSA  
Hello. Where you off to?

**PENNY turns to her slowly and smiles, but there's confusion  
in it.**

PENNY  
(smiling)  
Oh, it's you.

CLARISSA  
The one and only. Why don't you

come and sit down?

PENNY

You look just like someone I know.  
Just like her.

CLARISSA

You're right. I do.

*10:25:59 - MUSIC IN - SW23 7m11*

**PENNY continues to shuffle on her way, so slowly. CLARISSA looks at the full jug of water.**

CLARISSA (CONT'D)

You had anything to drink today?

PENNY

Yes.

**PENNY reaches the wall and starts to touch it, tentatively.**

CLARISSA

What you doing now, Mum?

PENNY

Why don't they fix this wall?

**To us, the wall looks perfectly normal.**

CLARISSA

There's nothing wrong with the  
wall.

PENNY

Where's it gone then?

CLARISSA

What?

PENNY

(getting aggravated)

The wall! There's a big chunk  
missing. Surely you can see that?

**CLARISSA sighs sadly.**

CLARISSA

. It's ok Mum, I'll  
get them to come and fix it, don't  
worry. Come and settle down, eh? There we go

**PENNY eases herself into the chair. Fatigued now. Struggling.**

*10:26:29 - MUSIC OUT - SW23 7m11*

PENNY  
I feel sick again.

CLARISSA  
OK. OK. Hold on. There we go

**CLARISSA goes to her with a kidney dish. PENNY grabs on to it, retching, but nothing's coming up.**

CLARISSA (CONT)  
It'll pass. I promise. It means the chemo's doing it's thing.

**PENNY nods, as if she understands. CLARISSA smiles encouragingly.**

*10:26:49 - MUSIC IN - SW23 7m12*

CLARISSA (CONT'D)  
You're doing so well, Mum.

**10:26:56 - INT. POLICE STATION. DI RAYMOND'S OFFICE - DAY**  
**PAUL SIMMONS wrings his hands nervously, waiting for DI RAYMOND, with DC QUINN looking on. Eventually she enters -**

PAUL  
What's all this about?

DI RAYMOND  
Do you know a Mr. Derek Marshall?

**PAUL pales.**

PAUL  
It's not ringing a bell.

*10:27:05 - MUSIC OUT - SW23 7m12*

**DI RAYMOND pushes a picture of DEREK towards PAUL. He can barely look at it.**

DI RAYMOND  
Pick it up. Take a closer look

**PAUL reluctantly picks up the photo, looks at it for a beat.**

PAUL

...oh, yeah... Derek. Yeah. I knew him.  
We worked together.

DI RAYMOND

Did he work on the car park site?

PAUL

(shrugs)  
Probably.

DI RAYMOND

You said none of the workers on the  
car park site were reported  
missing.

PAUL

Derek weren't missing. If I  
remember rightly, he quit.

DI RAYMOND

He resigned?

PAUL

Yeah, that's right. It's coming  
back to me now. He quit in the  
middle of the job. Dropped me right  
in it.

DI RAYMOND

And why would he do that?

**DI RAYMOND pushes the photo back at him. PAUL's eyes are  
drawn to it.**

PAUL

(reluctantly)

I do remember he'd been borrowing  
money left, right and centre, got  
himself into a right state.

DI RAYMOND

Did he borrow any money off you?

PAUL

I never lend money to friends. I  
learned that the hard way.

DI RAYMOND



What did he want with all that money?

PAUL

His daughter, I think. It was a long time ago... I can't be sure.

DI RAYMOND

What about his daughter?

PAUL

She was sick. Poor kid. Terminal, it was. I think his wife, Sue, wanted some new treatment for her. Was going to cost a fortune though. I think the poor kid died anyway

*10:28;26 - MUSIC IN - SW23 7m13*

**PAUL's face suddenly turns to horror.**

PAUL (CONT'D)

... that body you found. Is it Derek?

DI RAYMOND

I'm afraid it is.

**PAUL's left reeling. A rabbit in the headlights. N/S UNIFORMED OFFICER knocks and enters the room. He hands a piece of paper to DC QUINN, then leaves.**

DC QUINN

Guv

DI RAYMOND

Yep

DC QUINN

We've for Derek Marshall's wife's current address

**DI RAYMOND looks to PAUL for a reaction. But he's unreadable.**

**10:28:46 - EXT. SUE'S FLAT. DAY**

**The property is rundown and unkempt. DI RAYMOND and DC QUINN pick their way through the overgrown front garden. Knocks on the door.**

DC QUINN

Mrs. Marshall?

SUE (OOV)

Bugger off

**He knocks again**

DC QUINN  
Mrs Marshall

SUE (OOV)  
You've got the wrong house

*10:29:34 - MUSIC OUT - SW23 7m13*

**DI Raymond knocks this time**

SUE (CONT'D) (OOV)  
I'm an atheist.

DC QUINN  
It's the police. Can you open the door please?

DI RAYMOND  
Oh yeah here she comes. Here's my ID.

**DI RAYMOND holds her warrant card up against the glass. Sue opens the door a crack**

SUE  
Come back tomorrow. I'm not well

DI RAYMOND  
Mrs. Marshall? Sue? We have some  
news. About your husband, Derek.

**Sue slams the door. DI Raymond and DC Quinn walk off**

DI RAYMOND  
OK. Let's bring her in

DC QUINN  
Guv.

**Raymond dials a number on her phone**

CLARISSA (OOV)  
Hi. How was it?

DI RAYMOND  
(into phone)  
Yeah, pretty grim smells of  
damp, thread bare carpet. No wonder  
she didn't want to let us in

**10:30:11 - INT. LYELL. OFFICE - DAY**

**CLARISSA sits at her desk, speaking on her mobile**

CLARISSA

(on phone)

That doesn't make any sense, does it?

She had three hundred and sixty five grand from the sale of the house and another two hundred from the insurance company. Why is she living like that? Where's all her money gone?

DI RAYMOND

(v/o)

Well

**10:30:24 - EXT. SUE MARSHALL'S HOUSE**

DI RAYMOND (CONT)

Derek racked up a lot of debt before he died.

CLARISSA (OOV)

To pay for his daughter's treatment?

**10:30:26 - INT. LYELL. DAY**

DI RAYMOND

(v/o)

No. We've got him making a lot of big payments to an offshore account.

**10:30:32 - EXT. SUE MARSHALL'S HOUSE**

DI RAYMOND (CONT)

But the trail is scrambled, we can't get a clear picture of where that money went.

CLARISSA

Well, I can look at the journey of the money, if you like?

**10:30:37 - INT. LYELL. DAY**

CLARISSA (CONT)

See if I can unscramble it?

**10:30:40 - EXT. SUE MARSHALL'S HOUSE**

DI RAYMOND

Good  
She hangs up

**10:30:45 - INT. POLICE STATION. INTERVIEW ROOM - DAY**  
SUE holds her head low. An n/s SOLICITOR sits next to her.  
DI RAYMOND, and DC QUINN, sit opposite.  
SUE is being interviewed by DI RAYMOND, who is thumbing  
through SUE's old statement.

DC QUINN  
We have your statement here, from  
when Derek was reported missing in  
1999.

**Silence**

DI RAYMOND  
You say he left the house,  
no clothes, no wallet, no passport  
and never came home.

**She nods.**

DI RAYMOND.  
Why would he do that?

SUE  
I don't know.

DI RAYMOND  
Your sister in law tells us there  
was some tension in the home.

SUE  
That sounds like Ann. Never quite  
got over Derek getting married.

DI RAYMOND  
You had a good relationship with  
your husband then?

SUE  
Yes. I did. Ann took advantage of  
Him his whole life. Could never  
take responsibility for herself.  
Always on the doorstep with her  
hand out. Selfish to the core. And  
Derek could never say no to her, I couldn't  
understand it.  
(becoming emotional)  
It was Ann who pushed him over

edge! Not me.

DI RAYMOND  
(leaping on that, gently)  
So, your husband did take his own life  
then?

**SUE freezes, she's said too much. Her eyes now fixed to the  
desk.**

DI RAYMOND (CONT'D)  
Did Derek take his own life Sue? Is  
that why you didn't report him  
missing?

**She won't answer.**

*10:31:40 - MUSIC IN - SW23 7m14*

DI RAYMOND (CONT)  
We've been to the house that you and Derek lived in together and we found Derek's blood in the  
bathroom. The post mortem indicates that he took his own life by cutting his wrists. And a crude  
attempt was made to cover up that suicide by removing his hands. Did you remove his hands Sue?

**Silence**

DI RAYMOND (CONT)  
He'd only recently taken out life insurance policy so they wouldn't have paid out for a suicide and  
you needed that money. Correct? Derek had left you with a mountain of debt. What did you need all  
that money for Sue? Treatment for your daughter? Was that your idea?

**Sue looks at her solicitor**

SUE  
No comment

DC QUINN  
Mrs Marshall you are under caution. For the unlawful disposal of a dead body

SUE  
I'm not gonna say anything else.

DI QUINN  
Right.

**10:33:30 - INT. LYELL. SCIENCE ROOM - DAY**  
**JACK and NIKKI are working in the forensic room, when**  
**CLARISSA enters.**

*10:33:35 - MUSIC OUT - SW23 7m14*

CLARISSA  
Can you give me a lift to the  
hospital? It's urgent, I can't wait  
for a taxi.

JACK  
Yeah. Course.

CLARISSA  
Thanks

**JACK jumps up and grabs his keys.**

*10:33:41 - MUSIC IN - SW23 7m15*

NIKKI  
Anything I can do?

CLARISSA  
Mum's being aggressive, struck a  
Porter round the face apparently.

NIKKI  
She's just confused.

CLARISSA  
What if they refuse to treat her?

**10:33:49 - INT. HOSPITAL. PENNY'S WARD - DAY**

**CLARISSA quickly enters PENNY's hospital room, closely  
followed by JACK. PENNY is quiet and sedate, sitting in the  
chair, head lolling.  
NURSE COEN is nearby. PENNY's lunch is sitting untouched, on  
the table.**

*10:33:56 - MUSIC OUT- SW23 7m15*

CLARISSA (To NURSE)  
I'm so sorry. Was the porter alright?

NURSE COEN  
He's fine

CLARISSA  
Hello Mum. What you been up to, eh?

**CLARISSA places a hand on her Mum's arm, but she pushes her  
away. That stings, she throws a look to JACK, suddenly  
wishing he wasn't there.**

CLARISSA (CONT)

You really must be kinder to the Doctors  
and Nurses

NURSE COEN

It's all a bit much for her, bless  
her. She just wants to be left  
alone, not poked and prodded

**CLARISSA reacts, oversensitive. Was that a dig at her?**

NURSE COEN (CONT'D)

The doctor prescribed diazepam to  
calm her down.

JACK

Was that really necessary?

**CLARISSA'S eyes flick to him, irritated by the intrusion.**

NURSE COEN

It was just a little dose. She was  
distressed, we were worried she  
might hurt herself.

(beat)

But now she won't eat.

CLARISSA

Let me try.

**NURSE COEN exits, as CLARISSA takes up the soup spoon.**

CLARISSA (CONT'D)

(to Penny)

Remember when you used to make me  
chicken noodle soup? When I was  
poorly? If you could manage just a  
couple of spoonfuls, I'm sure you'd  
feel better.

**CLARISSA moves the spoon towards her Mum. But PENNY suddenly  
flings her arm out.**

PENNY

No!

**Soup splatters over the wall.**

JACK

(grabbing paper towels)

That's alright, I'll get it.

CLARISSA  
I'm so sorry Jack.

**PENNY turns towards her now, looking her up and down. No recognition -**

PENNY  
You're trying to poison me.

CLARISSA  
Mum please, keep your voice down.

PENNY  
(distressed)  
She's trying to poison me! Help!

**CLARISSA turns to see JACK, with his sympathetic eyes. She feels embarrassed and humiliated. JACK's not sure what to say.**

*10:34:47 - MUSIC IN - SW23 7m16*

PENNY (CONT'D)  
(softly, oov)  
Frank...?

**JACK and CLARISSA both turn towards PENNY. She's completely changed. She's softened and now smiling at JACK.**

PENNY (CONT'D)  
Oh Frank, where've you been?

**JACK looks to CLARISSA, not sure what's going on.**

CLARISSA  
(reluctantly)  
Frank... is my dad

PENNY  
(to JACK)  
I love you. I love you so much Frank

**PENNY's coy, touching her hair. This is excruciating for CLARISSA.**

CLARISSA  
Sorry Mum, not sure you're his type.

PENNY



Frank

JACK

(cheeky smile)

You know, they say women are  
attracted to men that look like  
their fathers.

CLARISSA

Good job I don't remember him then!

PENNY

She's trying to poison me

**CLARISSA looks despairingly at PENNY, so JACK takes the lead.  
He goes to PENNY and rubs her hand. It soothes her.**

JACK

No. No-one's trying to poison you,  
darlin'. I promise you that.

**With a new spoon, he takes a sip of soup himself.**

JACK (CONT'D)

It's delicious. You try.

**He now offers her a spoonful, with her own spoon, and she  
takes it willingly from him.**

JACK (CONT'D)

Good stuff?

**JACK's so easy and kind with PENNY. CLARISSA can't help but  
smile. Peace at last.**

**10:35:46 - INT. LYELL - DAY**

**NIKKI spots ANN by the entrance, and presses the button to  
let her in.**

*10:35:54 - MUSIC OUT - SW23 7m16*

NIKKI

Can I help you?

ANN

I'm Ann Carson, I'm Derek  
Marshall's sister.

NIKKI

Oh, I'm so sorry.

ANN

DI Raymond wanted some pictures of  
Derek, for the appeal.

**ANN delves into her bag and gives Nikki two photos.**

**PIC 1. Is of younger DEREK by himself.**

**PIC 2. Is of an older DEREK with his wife, SUE, and Daughter,  
HOPE, age ten.**

ANN (CONT'D)

That's his wife, Sue. And their  
daughter, Hope.

NIKKI

You should probably take them to  
the police station -

ANN

(blurting it out)

I want to see my brother. Please

NIKKI

(taken aback)

I strongly advise you against  
viewing his body. I think it would  
be distressing for you.

ANN

But I'm allowed to, aren't I? I can't  
move on, unless I do

NIKKI

His body wouldn't be recognisable  
I'm afraid.

*10:37:03 - MUSIC IN - SW23 7m17*

ANN

So, it's true, what the police  
told me.

(breaking down)

...dumping his body like garbage,  
like no-one loved him. You wouldn't  
treat a dog like that, would you?

**NIKKI feels for her, but there's nothing she can say.**

**10:37:17 - INT. HOSPITAL. PENNY'S WARD - DAY**

**CLARISSA chats with MS COLEMAN in the corridor. Whilst JACK continues to feed PENNY.**

MS COLEMAN  
Perhaps we should give Mum a break  
from the treatment, give her system  
a chance to recover.

CLARISSA  
I'm worried delay will  
hinder her progress.

MS COLEMAN  
If her system is too weakened,  
there won't be any progress. We  
need to be very careful with the  
way we administer her care.

**Suddenly PENNY's demeanour changes, the way she's looking at JACK changes from loving to hateful.**

PENNY  
(accusatory)  
What have you done, Frank? What have you done?

**JACK's taken aback by the change in her. CLARISSA enters.**

PENNY (CONT'D)  
(accusatory)  
You can't leave the baby alone! You  
can't do that! You can't leave her alone, not  
for five minutes!

*10:37:50 - MUSIC IN - SW23 7m18*  
*10:37:55 - MUSIC OUT - SW23 7m17*

CLARISSA  
Mum

PENNY  
Go on, go! I will never leave Clarissa. She needs me more than you do. I will never leave my baby  
alone. Not ever

CLARISSA  
Mum. Mum. It's OK

**This settles on CLARISSA.**

**10:38:10 - INT. HOSPITAL. CORRIDOR. DAY**  
**As CLARISSA and JACK silently go down the long corridor. JACK feels as if he's intruding, not sure what to do, he attempts**

**to put an arm around her.**

CLARISSA  
(get off)  
Really.

JACK  
I know your Mum's confused about  
what's going on. But she clearly  
remembers how much she loves you.

CLARISSA  
All this grown up stuff Jack...  
it's not very us, is it? I'm fine

JACK  
Are you?

CLARISSA  
(making light)  
I always wondered if Dad  
left because of me. Now I know.

**JACK shrinks and falls behind, there's nothing he can say to  
make it any better.**

**10:38:39 INT. LYELL. CORRIDOR. DAY**  
**NIKKI is on the phone to DI RAYMOND.**

NIKKI  
None of our current evidence links  
Sue to the disposal of Derek's  
body,

*10:38:41 - MUSIC OUT - SW23 7m18*

**10:38:42 - INT. DI RAYMOND'S OFFICE - DAY**

NIKKI (CONT) (VO)  
so it's difficult territory  
for the CPS to make

**10:38:45 -INT. LYELL DAY**

NIKKI (CONT)  
formal charges.

DI RAYMOND  
(v/o)

I only get to keep her in  
custody for 36 hours without  
charge,

**10:38:49 - INT. DI RAYMOND'S OFFICE - DAY**

DI RAYMOND (CONT)  
so I'll have to let her go.

**10:38:52 - INT. THE LYELL DAY**

NIKKI  
It would have taken some strength  
to haul a dead weight of Derek's  
size into the pillar mould.

**10:38:58 - INT. DI RAYMOND'S OFFICE DAY**

NIKKI (CONT) (OOV)  
And, if  
she did do it,

**10:39:01 - INT. THE LYELL DAY**

NIKKI (CONT)  
she certainly didn't  
do it alone.

**10:39:04 - INT. POLICE STATION. RECEPTION. DAY**

**ANN is standing at the Duty Sergeant's desk, clutching her  
photos.**

*10:39:06 - MUSIC IN - SW23 7m19*

**Suddenly a door opens and DI RAYMOND escorts SUE through. SUE  
and ANN catch sight of each other. They haven't seen each  
other for years. They lock eyes, and maintain the contact  
until SUE is taken through to another room.**

DC QUINN  
Let's go

**ANN is left shaken.**

*10:39:19 - MUSIC OUT - SW23 7m19*

**10:39:21 - INT. HOSPITAL. PENNY'S WARD**

**PENNY thrashes around in her sleep (REM sleep behaviour  
disorder). CLARISSA's still at the hospital, working on her  
laptop. We see details of Derek's bank account transactions  
on the screen.**

**CLARISSA dials on her mobile.**

DI RAYMOND

(oov)  
DI Raymond.

**10:39:30 - INT. POLICE STATION**

CLARISSA (OOV)

(low)  
I followed the digital trail of  
Derek's money.

**10:39:34 - INT. HOSPITAL. PENNY'S WARD**

CLARISSA (CONT)  
His payments moved  
through two Swiss bank accounts,

**10:39:37 -INT. POLICE STATION**

CLARISSA (CONT) (OOV)  
but lead me right back to our own  
back yard.

**10:39:42 - INT. HOSPITAL. PENNY'S WARD**

**MAX arrives, trying not to disturb her call. He kisses  
CLARISSA on the cheek, tiptoes around the bed. He starts  
emptying the provisions out of his shopping bag.**

CLARISSA (CONT'D)  
Derek Marshall was making payments,  
shortly before he died, to Protech  
Visions, a research facility,  
headed up by a Doctor Adam  
Brookham.

**10:39:54 - INT. POLICE STATION**

CLARISSA (CONT) (OOV)  
Payments that Sue has  
continued ever since.

DI RAYMOND  
Well, that explains where some of  
the money went.

**10:39:59 - INT. PENNY'S WARD. HOSPITAL DAY**

CLARISSA  
Evidently, it's an expensive  
business.  
Seems they specialise in  
reproductive biomedicine.

MAX holds up a choice of two sandwiches. CLARISSA indicates her preference.

**10:40:07 - INT. POLICE STATION - DAY**

DI RAYMOND

Fertility?

CLARISSA (OOV)

Correct,

**10:40:10 - INT. PENNY'S WARD. HOSPITAL DAY**

DI RAYMOND (OOV)

I'm no good at science.

**10:40:12 - INT. POLICE STATION. DAY**

DI RAYMOND (CONT)

What do you say you come along as my scientific interpreter

**10:40:15 - INT. PENNY'S WARD. HOSPITAL DAY**

CLARISSA glances at her Mum, now sleeping peacefully. Then to MAX, settling down with a book.

CLARISSA

(into phone)

Go on then, you're on.

*10:40:23 - MUSIC IN - SW23 7m20*

**10:40:23 - EXT. LABORATORIES - DAY**

Establishing shots of Protech Visions. A glass fronted, lab building, on the edge of the city.

**10:40:35 INT. LABORATORIES. CORRIDOR. DAY**

ADAM walks with CLARISSA and DI RAYMOND, along the corridor of the lab building, this bit isn't open to the general public. The technicians are in their lab coats and goggles, beavering away.

*10:40:38 - MUSIC OUT - SW23 7m20*

ADAM

In essence we're a storage facility.

We freeze sperm and eggs here, and boast the largest frozen tissue bank in Europe.

CLARISSA

What are you researching?

ADAM

We're exploring the practical applications of sub zero temperatures in medicine and surgery.

It's truly fascinating work.

DI RAYMOND

Do you know a Sue, or Derek, Marshall?

ADAM

I'm afraid that would be breaking client confidentiality.

DI RAYMOND

I'm investigating a suspicious death, I'm very happy to obtain a warrant, if you prefer?

**ADAM hesitates.**

ADAM

Sue was one of our benefactors. Very supportive of the work we do here.

DI RAYMOND

Did she have fertility treatment here?

**ADAM shifts, uncomfortable with this line of questioning.**

DI RAYMOND (CONT'D)

Like I said. It's your choice. With or without a warrant. You are going to have to answer my questions.

ADAM

(reluctantly)

No, she did not receive fertility treatment. Her daughter, Hope, is here.

**CLARISSA and DI RAYMOND share a confused look.**

*10:41:34 - MUSIC IN - SW23 7m21*

ADAM (CONT'D)

Come. I'll show you. Please



**ADAM swipes his key card, an internal security door slides open.**

ADAM (CONT'D)  
Just through here

**10:41:43 INT. LABORATORIES. TANK ROOM GALLERY. DAY**  
**ADAM shows CLARISSA and DI RAYMOND on to the observation gallery.**

**Through the windows, we can see into the tank room. Huge metal tanks are connected with pipework, which disappears into the walls.**

**On every tank are pressure gauges, valves, and huge thermometers. The low hum of the refrigerators and the gentle hiss of pressure being released sporadically, fills the room. Everything is very impressive. CLARISSA and DI RAYMOND look at the tanks, stunned.**

*10:42:11 - MUSIC OUT - SW23 7m21*

CLARISSA  
(of the tanks)  
Sue's dead Daughter is in one of those tanks?

ADAM  
We don't use the term 'dead' here.  
She's in stasis. All these people are. It was really tragic, Hope was only twelve. She came here when we opened our doors, in 1999.

CLARISSA  
(sneering)  
You're researching Cryogenics.

DI RAYMOND  
How does it work?

ADAM  
Most of our clients are terminally ill when they reach out to us. My people are on standby for their final hours and once death is certified by a doctor, we take them. It's crucial that the process begins immediately.

CLARISSA  
Presumably you drain the body of

blood when you prepare it?

ADAM

And replace it with a glycerolbased chemical mixture. A kind of anti-freeze, if you will. Clients are then stored here. Three bodies to a tank. All suspended upside down.

DI RAYMOND

Sorry. Why upside down?

CLARISSA

If the power systems fail, and the bodies start to thaw, the last thing to be destroyed is the brain.

ADAM

Once that goes, the person we remember is lost, there's nothing to bring back.

**This is deeply resonant for CLARISSA. She absorbs this.**

ADAM (CONT'D)

It's a treatment program.

CLARISSA

For the dead. Not much chance of customer feedback.

ADAM

Ladies

**He motions for them to leave.**

**10:43:18 - INT. LABORATORIES. CORRIDOR. DAY**

**ADAM walks CLARISSA and DI RAYMOND back towards the exit.**

CLARISSA

Must be expensive, keeping this place going.

ADAM

The process is costly, of course. It's true, we do ask families for a substantial voluntary contribution when the process begins. But it's a drop in the ocean really, just something towards our costs.

DI RAYMOND

Sue Marshall's made some very large donations to you, over the last two decades. And her husband before that.

ADAM

She's making arrangements for her own stasis to begin, so she can be reunited with her daughter sometime in the future.

CLARISSA

Some people might say you're just a glorified snake oil salesman, selling miracles, praying on grief.

ADAM

They're donations, not payments. Look I make no promises. Reanimation has never been achieved. I'm very clear on that. Although we are very close. It wasn't very long ago when making babies in test tubes was said to be the stuff of science fiction. It was said to be 'against God'. And yet, here we are. IVF is available on the NHS. We accept frozen eggs and sperm now, as normal. What's that, if it's not frozen life, in stasis, it's exactly what it is

CLARISSA

Creating life is one thing. We know the mechanisms of that. Reversing death is quite another.

*10:44:26 - MUSIC IN - SW23 7m22*

**10:44:29 -EXT. LABORATORIES - DAY**

**CLARISSA and DI RAYMOND head towards the car.**

DI RAYMOND

Is this why Derek borrowed all that money? Was this their 'voluntary contribution'?

CLARISSA

Was this the 'treatment' Sue had found? Adam said the process had to begin at the moment of death. Hope was dying by all accounts. That explains the rush. But maybe the grief, or guilt, proved too much

for Derek so he ended  
his life. The timeline fits.

*10:44:58 - MUSIC OUT - SW23 7m22*

**10:44:58 INT. ANN'S HOUSE - DAY**  
**DI RAYMOND and DC QUINN in attendance.**

ANN

Poor Hope would be  
thirty now, the same age as  
my own son.

DI RAYMOND.

When did you last see her

ANN

Just before she died. Typical  
Sue, she wouldn't let me  
attend her funeral. Just spiteful.

DI RAYMOND

I thought you would have known.  
There was no funeral.

ANN

What do you mean?

DI RAYMOND

Hope's body was cryogenically  
frozen.

**ANN reels from this, silently.**

ANN

Cryoge - you mean her body's in a fridge  
somewhere, waiting to come back to  
life?

**DI RAYMOND nods solemnly. In a sudden surge of frustration,  
and anger, ANN leaps up and paces the room.**

ANN (CONT'D)

And you've seen her, have you?

DI RAYMOND

No. The way her body's been stored is such  
that it would make it impossible for us  
to gain access to her.

ANN

This is insane. Sounds like one of Sue's madcap ideas

DI RAYMOND

Sue's making arrangements to  
Have her own body preserved there,  
alongside Hope.

**ANN shakes her head incredulously.**

DI RAYMOND (CONT'D)

It's difficult to cope with the  
loss of a child.

ANN

(of her miscarriages)

You don't need to tell me that.

(Bitter laugh)

And now my son is living on the  
other side of the world. In Sydney.  
I haven't even visited him yet.

DI RAYMOND

You should. But we'd ask you not  
to leave the country until the  
investigation into your brother's  
death has been completed please

**ANN nods quietly.**

ANN

No of course not. I want to know what's happened to  
him.

DI RAYMOND

Well thank you again

DC QUINN

Thank you

DI RAYMOND

We'll see ourselves out

**10:46:51 - EXT. HIGH STREET DAY**

**A thirty year old, hassled mum, CARLA, is laden down with  
shopping bags. Two rowdy kids run riot, around her.**

*10:46:53 - MUSIC IN - SW23 7m23*

BOY

Can we go back to the park tomorrow. Mum!

CARLA

We're going to have our tea now

They pass by a shop which has an appeal for information poster in the window.

The photo of DEREK with HOPE catches CARLA's eye. She pauses.

CARLA's eyes widen, and her breath quickens. She drops her shopping bags. Oranges roll over the pavement. She takes a photo of the poster

CARLA

OK. Let's just go home

**10:47:30 - INT. LYELL. OFFICE - DAY**

**CLARISSA (typing on her laptop), JACK sits at his desk.**

**CLARISSA's looking at her laptop, intently.**

*10:47:31 - MUSIC OUT - SW23 7m23*

CLARISSA

This can't be right. I can't find  
any records for Hope Marshall. No  
birth or death  
certificate. No hospital records.  
I've searched  
everywhere I can think off;

JACK

No social media or digital footprint?

CLARISSA

No. If you went looking for this child,  
you'd never find her.

JACK

Weird

CLARISSA

To all  
intents and purposes, Hope Marshall  
never existed.

*10:47:59 - MUSIC IN \_ SW23 7m24*

**10:47:59 - INT. LABORATORIES. OFFICE - DAY**

**DI RAYMOND, DC QUINN and her team are crawling all over  
ADAM's office, there's a new urgency to the investigation. DC  
QUINN is instructing them -**

DC QUINN

OK, we want all files, hard drives, anything else we can find. Let's go

ADAM  
I've been more than cooperative.

DI RAYMOND  
So you have to tell me how Hope died.  
So far, all I've heard is 'she was  
ill'. I don't even have any hospital  
records to prove that she was  
ever actually diagnosed with  
anything.

ADAM  
I've shown you all the  
documentation.

**He shoves some papers at DI RAYMOND.**

DI RAYMOND  
Yes, I've seen the parental consent  
forms. But you still haven't produced  
a copy of the death certificate,  
for the dead child you have on your  
premises.

ADAM  
Your people have a warrant. I'm sure they'll find it

DI RAYMOND  
So your team can't collect  
A body until the death has been  
certified?

ADAM  
Of course not.

**But DI RAYMOND isn't impressed.**

DI RAYMOND  
So that's why we can't find it. The death was never certified that's why there's no  
certificate. It doesn't exist.

ADAM  
(of her team)  
Then, why this charade?

DI RAYMOND  
Oh we're a charade

DC QUINN  
Nice

DI RAYMOND

We could always arrest you and finish this conversation with a solicitor present

ADAM

Under what charge?

DI RAYMOND

Prevention of a lawful and decent  
burial, for one.

**ADAM sighs heavily, he knows he must give her something.**

ADAM

Look, it was an unusual situation.  
Hope was being cared for at home. It  
wasn't the usual hospital pick up.  
But I assure you -

DI RAYMOND

(hotly)

Hang on. Hang on. Let me get this straight, you  
Received a phone call  
from a residential property, to pick up a dead child,  
without a death certificate, and  
you didn't immediately call the  
police?

**ADAM has no answer.**

**10:49:18 - INT. LABORATORIES. TANK ROOM GALLERY - DAY**

**CLARISSA leads THOMAS and NIKKI on to the observation  
gallery. The tank room is visible through the windows.**

*10:49:23 - MUSIC OUT - SW23 7m24*

CLARISSA

She's in there. Somewhere.

THOMAS

This is crazy. In any other  
situation, we'd be asking for Hope's  
body to be exhumed.  
But this body's not buried, it's in  
suspended animation.

CLARISSA

The parental consent forms we found  
had Derek Marshall's signature on.  
He was definitely on board with all  
this. But was it as a loving  
father? If the child 'didn't



exist', they can't have had a conventional burial. Not without a death certificate, not without drawing attention to themselves.

THOMAS  
(looking at the tanks)  
What's the best way to dispose of a body?

CLARISSA  
Don't dispose of it at all.

THOMAS  
Exactly

NIKKI  
The Coroner will demand a full postmortem. We'll have to determine what killed her.

**THOMAS absorbs this. He nods.**

THOMAS  
True. I'll make a call

*10:50:00 - MUSIC IN - SW23 7m25*

**10:50:02 - EXT. POLICE STATION DAY**  
**Carla approaches the Police Station**

**10:50:12 - INT. POLICE STATION. RECEPTION - DAY**  
**A shell-shocked CARLA walks into a police station and lays a flyer, in front of the desk sergeant. It's an appeal for information about DEREK.**  
**The picture of DEREK, with SUE and HOPE smile out at us.**

DESK SERGEANT  
Can I help you?

CARLA  
I've got some information about Derek Marshall.

**From her handbag, she takes an old photo of a little girl, and lays it down next to the flyer. It appears to be a different photograph of HOPE, taken around the same age, but with a different family entirely.**  
**The girls in the two pictures are identical.**

CARLA (CONT'D)  
(Of the flyer)

That little girl... is me.

DESK SERGEANT  
One second

*10:50:40 - MUSIC OUT - SW23 7m25*

**10:50:42 - INT. LABORATORIES. CORRIDOR - DAY**

**ADAM stands by the security door which leads to the tank room gallery. He's locked in a debate with DI RAYMOND, NIKKI, and THOMAS. DC QUINN on the alert in case things kick off.**

ADAM

No. It's out of the question, if you remove Hope from the tank, her body will be compromised.

THOMAS

It's not your decision. The Coroner has ordered the body to be taken, to ascertain cause of death.

DI RAYMOND

If you don't cooperate, we will arrest you

NIKKI

A little girl is dead. Our investigation into the death of Derek Marshall led us here, without the samples we won't be able to get to the truth.

ADAM

You can not take away a person's right to try and extend their life, if that's what they wish.

THOMAS

Hang on. She's already dead.

ADAM

That's just your scientific prejudice.

THOMAS

You can't bring the dead back from the grave, that I do know.

ADAM

When there's a victim of an horrendous accident, we induce medical coma, to give their body time to recover. Now this is recognised and accepted as good practice. Right?

**THOMAS nods tightly.**

THOMAS

Yes

ADAM

Well. Sub zero temperatures have been used to induce a medical coma. Did you know that? No medication, just temperature. They freeze them. Then they thaw them out. So why is this any different?

**CLARISSA absorbs this. Is she being won round? She looks despairingly to NIKKI, who's thinking fast -**

NIKKI

What if she doesn't thaw?

THOMAS

Doesn't thaw? What do you mean?

NIKKI

Archaeologists do it all the time. They find specimens in extreme conditions and have to recreate similar conditions to stop the samples from degrading quickly.

THOMAS

It's not feasible with temperatures this extreme.

NIKKI

What happens if we limited the time we had her out of the tank -

ADAM

You'd have about twenty Minutes before her body was compromised

THOMAS

Twenty minutes

**CLARISSA listens with a slither of hope.**

**10:52:02 - INT. LABORATORIES. RECEPTION AREA - DAY**

**SUE's been waiting expectantly. Suddenly the door opens and a troubled ADAM enter with Clarissa and Nikki. SUE immediately hurries over and grabs him, expectantly.**

ADAM

I'm really sorry. I tried. This is Hope's mother

**SUE moves away, dejected.**

SUE

It wasn't fair what happened to her. She deserves a second chance.

**NIKKI approaches SUE.**

NIKKI

I'm going to do my very best to get her back in the tank as quickly as possible.

SUE

(to NIKKI)

You will take good care of her.

*10:52:33- MUSIC IN - SW23 7m26*

**CLARISSA's touched by SUE's plea. She places her hand on top of SUE's.**

CLARISSA

She will, I promise.

(beat)

And I will let you know, personally,  
as soon as it's all over. Okay?

**An emotionally drained SUE, nods.**

**10:52:45 - INT. LABORATORIES - DAY**

**In the Lab viewing room we see a large pod being wheeled in by N/S TECHNICIANS.**

**NIKKI and THOMAS are in scrubs, with heavy duty gloves on. A release button is pressed and the top part of the pod opens... dry ice seeps out of the pod.**

THOMAS

Scan's complete. We've got 8 minutes before she needs to be back, that gives us two. Ready?

**Inside, HOPE's body is visible, encased in an opaque zip up**

bag.  
THOMAS pulls the zip open, and we see the profile of Hope's  
little face icy and pale, her hair is frozen stiff around her  
face eyelashes have icy drops on them.  
THOMAS and NIKKI, stand back to look at her in her entirety.  
They are clearly moved.  
HOPE's long, blond hair is frozen hard. NIKKI tweezers a  
sample from the roots.

THOMAS  
Yeah. That's it

THOMAS' phone alarm goes, their time is up.

**10:55:00 - EXT. HIGH STREET - DAY**  
Jack goes in to a shop on the High Street

**10:55:02 - INT. OPTICIANS DAY**  
An opticians handles the glasses Jack found in the concrete

*10:55:07 - MUSIC OUT - SW23 7m26*

OPTICIAN  
Most frames are unisex nowadays but I'd say these were most likely worn by a man.

JACK  
We think we know who the glasses were. We just need more information.

OPTICIAN  
Well whoever he is, he's minus 8 in his right eye which makes him very shortsighted.

**10:55:17 - INT. LYELL. OFFICE - DAY**  
CLARISSA's back in overdrive, working on five things at once.  
JACK enters.

CLARISSA  
How you getting on with those glasses? Get anything?

JACK  
I've sent them away  
for DNA testing. I think there's a  
chance of lifting something from  
the arms. I don't know. We'll see what comes  
back.

CLARISSA  
Sounds promising. You never know. What?

JACK  
I was having a chat with Max...  
maybe you should slow down a bit,

you've got a lot going on right now?

CLARISSA

Work's the bit I can handle, don't take that away from me! Mum's started her treatment now, so I'm hopeful it will help -

JACK

You really think she's up to it? Those drugs can be brutal, even if you're physically, and mentally, fit.

CLARISSA

I know what cancer drugs can do Jack.

JACK

Okay... as long as you're sure you're putting your Mum through this for the right reasons.

CLARISSA

What's that supposed to mean?

JACK

Nothing, just when I saw her the other day she was -

CLARISSA

Spit it out. Spit it out

**JACK's quiet, he can see this was a bad idea.**

JACK

We're worried about you.

CLARISSA

We? What, you and Max? I see. Well, don't be. I'm fine.

**With that, CLARISSA leaves the room.**

**10:56:55 INT. LABORATORIES - DAY**

**NIKKI pulls out her mobile. Dials.**

CLARISSA (OOV)

Nikki

NIKKI

It all went fine  
**10:56:54 - INT. LYELL. KITCHEN - DAY**

CLARISSA  
(into phone, relieved)  
Thank you.

**CLARISSA takes a moment to let that sink in, then dials  
another number -**

VOICE  
?? Cabs?

CLARISSA (CONT'D)  
(into phone)  
Yes, I'd like to order a taxi please?

JACK  
(oov)  
I'm cheaper. Just saying.

**CLARISSA turns to face him. It's an olive branch.**

CLARISSA (In to phone)  
Hold on

JACK  
Plus my car's right outside.

**After a beat, CLARISSA smiles.**

CLARISSA  
Fine. But don't expect a tip.

**10:57:28 - EXT. SUE'S FLAT - DAY**  
**JACK's car is parked. He exits the driver's side and goes  
round to assist CLARISSA out of the car.**

JACK  
If I'd known you were going to Sue  
Marshall's place, I might've let  
you get that cab

CLARISSA  
It can be your good deed for the  
Day Jack

JACK  
(offended)  
Maybe I've already done a good deed  
today! This is nice

**Jack knocks on the door. Nothing  
CLARISSA glances to JACK.**

CLARISSA  
I thought she was a recluse?

*10:57:53 - MUSIC IN - SW23 7m27*

**Clarissa looks through the window and sees something alarming**

CLARISSA (CONT)  
Jack!

**Jack looks too and immediately tries the door**

CLARISSA  
Come on. Hurry up. Hurry

**Jack picks the lock. He opens it but the door is on a chain. He pulls it open**

**10:58:10- INT. SUE'S FLAT - DAY**

**JACK steps inside. His face turns to horror. An equally  
horrified CLARISSA comes in behind him.  
SUE sits in her armchair, eyes-wide, pale, and lifeless. A  
pool of blood around her feet. She's dead.**

*10:58:28 - MUSIC OUT - SW23 7m27*  
*10:58:29 - MUSIC IN- SILENT WITNESS END MUSIC*

**10:58:29 - CREDITS**

<b>cast in order of appearance</b>		
Dr Nikki Alexander Jack Hodgson Dr Thomas Chamberlain		Emilia Fox David Caves Richard Lintern
DI Jill Raymond DC Matthew Quinn		Jemma Redgrave Cory Chambers Clive Wood
Paul Simmons Clarissa Mullery Penny Mullery Clive Miller Nurse Coen		Liz Carr Paddy Glynn Nigel Boyle Buckso Dhillon-Woolley
NEXT CARD	NEXT CARD	NEXT CARD
Ms Coleman Max Thorndyke Ruth Cooper Dawn Cooper Ann Carson Sue Marshall		Natasha Jayetileke Daniel Weyman Georgia Mackenzie Rhona Cameron Anastasia Hille Louise Jameson



Adam Brookham Carla Beaty Kate Langley		Hakeem Kae-Kazim Gillian Saker Laura Rollins
NEXT CARD	NEXT CARD	NEXT CARD
Devised by Forensic Pathology Advisors  Police Advisor Forensic Science Advisor Toxicology Advisor Digital Forensics Advisor  1st Assistant Director 2nd Assistant Director 3rd Assistant Director Floor Runners  BBC Studios Trainees  Location Manager Assistant Location Manager Unit Manager Location Assistant  Script Supervisor		Nigel McCrery Peter Dean Brett Lockyer Callum Sutherland Peter Smith Simon Elliott Blaine Price  Rob Jones Lucy Gough-Jones Amir Nazempour Lauren Mills Tobias Joyner Jasper Cartwright Sychelle Yanda  David Biswell Laura Cheese Oliver Knox Zoran Mishevski  Sarah Garner
NEXT CARD	NEXT CARD	NEXT CARD
B Camera Operator Steadicam Operator 1st Assistant Camera 2nd Assistant Camera Camera Trainee 1st Assistant B Camera 2nd Assistant B Camera B Camera Trainee Grip Assistant Grip Grip Trainee  Boom Operator Sound Assistant Gaffer Best Boy Electricians  Electrical Trainee		Jon Priddle Fabrizio Sciarra Ross Onions Liz Royse Hannah Green Jackson Taylor Jay Coates Moe Owoborode Gary Norman Stephen Norman Garry Clemo  Gareth Hemes Craig Conybeare Antony Allen Russell Farr Tomasz Wojciechowski Peter Kehoe Ryan Cartin Oliver Craig
NEXT CARD	NEXT CARD	NEXT CARD
Art Director Standby Art Director		Andrew Piotrowski Rebecca Salter

Production Buyer Petty Cash Buyer Graphic Designer Art Department Assistant Computer Technician Playback Technician  Prop Master Standby Props  Dressing Props  Construction Manager Standby Carpenter		Charlotte Taylor Oliver Reynolds Jessica Barrell Sophie Cowdrey Ric Palin Steve Smith  Dempsey Cook Kip Walker Ron Sutcliffe Ian Newton Gary Watson  Antoine Robin Daren Hawes
NEXT CARD	NEXT CARD	NEXT CARD
Costume Supervisor Costume Standbys  Costume Trainee  Make-up Supervisor Make-up Artist Make-up Artist Prosthetics Supervisor  Senior Script Editor Script Editor Script Researcher		Esther Kennerley Maisie Todd Charlotte Cutcher Sophie Eaton  Valerie Ackrill Carolyn Groves Samantha Lammond Pauline Fowler  Josie Burke Callum Dodgson Martha Julier
NEXT CARD	NEXT CARD	NEXT CARD
Production Manager Production Coordinator Assistant Production Coordinator Production Secretary Production Assistant  Stunt Coordinator Stunt Performers  Transport Captain Unit Drivers  Tech Vehicle Coordinator		Kyla Brennan Sophie Halton  Joseph Sharpe Chelcie Harman Federica Brizzi  Abbi Collins Anna Benton Gary Hoptrough Marcus White  Derek McPhail Ed McLean Gary Walter Andy Kavanagh Greg Manning
NEXT CARD	NEXT CARD	NEXT CARD
Production Accountant Assistant Accountants		Robert Ryan Caitlin Robbins Natasha Spraggs

Cashier Business Affairs		Lily Robert Harriet Coode Elizabeth Wall Laura Thorogood
Post Production Supervisor Senior Post Producer Dialogue Editor Effects Editor Dubbing Mixer Colourist On-line Editor Additional Music		Steven Forrester Carolynne Philpott Marc Specter Rodney Berling Mathew Knights Paul Staples Richard Ellis Nick Holywell-Walker Adam Lewis Matt Kelly
NEXT CARD	NEXT CARD	NEXT CARD
Casting Director Casting Associate Casting Assistant		Andy Brierley CDG Seth Mason Rhys Rice
Sound Recordist		John Hughes AMPS
Make-up & Hair Designer		Gary Jordan
Costume Designer		John Lindlar
Theme Music		John Harle
Composer		Andy Price
Editor		Isobel Stephenson
Production Designer		Jason Carlin
Director of Photography		Sean Van Hales
NEXT CARD	NEXT CARD	NEXT CARD
Line Producer		Menzies Kennedy
Associate Producer		Emilia Fox
Production Executive		David Robbins
Head of Production - Drama		Jacquie Glanville
Executive Producer for BBC		Ben Irving
NEXT CARD	NEXT CARD	NEXT CARD
Executive Producer		Richard Stokes
NEXT CARD	NEXT CARD	NEXT CARD
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*10:58:59 - MUSIC OUT - SILENT WITNESS END MUSIC*