

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. Coudn'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

10:22:30 - 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 want
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

(ooo)
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 entirely.

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

Dr Nikki Alexander Jack Hodgson Dr Thomas Chamberlain DI Jill Raymond DC Matthew Quinn Paul Simmons Clarissa Mullery Penny Mullery Clive Miller Nurse Coen	cast in order of appearance	Emilia Fox David Caves Richard Lintern Jemma Redgrave Cory Chambers Clive Wood 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		Nigel McCrery Peter Dean Brett Lockyer Callum Sutherland Peter Smith Simon Elliott Blaine Price
Police Advisor Forensic Science Advisor Toxicology Advisor Digital Forensics Advisor		Rob Jones Lucy Gough-Jones Amir Nazempour Lauren Mills Tobias Joyner Jasper Cartwright Sychelle Yanda
1st Assistant Director 2nd Assistant Director 3rd Assistant Director Floor Runners		David Biswell Laura Cheese Oliver Knox Zoran Mishevski
BBC Studios Trainees		Sarah Garner
NEXT CARD	NEXT CARD	NEXT CARD
B Camera Operator Steadicam Operator		Jon Priddle Fabrizio Sciarra
1st Assistant Camera 2nd Assistant Camera		Ross Onions Liz Royse
Camera Trainee 1st Assistant B Camera 2nd Assistant B Camera		Hannah Green Jackson Taylor Jay Coates
B Camera Trainee Grip Assistant Grip Grip Trainee		Moe Owoborode Gary Norman Stephen Norman Garry Clemo
Boom Operator Sound Assistant Gaffer Best Boy Electricians		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		Charlotte Taylor Oliver Reynolds Jessica Barrell Sophie Cowdrey Ric Palin Steve Smith
Prop Master Standby Props		Dempsey Cook Kip Walker Ron Sutcliffe Ian Newton Gary Watson
Dressing Props		
Construction Manager Standby Carpenter		Antoine Robin Daren Hawes
NEXT CARD	NEXT CARD	NEXT CARD
Costume Supervisor Costume Standbys		Esther Kennerley Maisie Todd Charlotte Cutcher Sophie Eaton
Costume Trainee		
Make-up Supervisor Make-up Artist Make-up Artist Prosthetics Supervisor		Valerie Ackrill Carolyn Groves Samantha Lammond Pauline Fowler
Senior Script Editor Script Editor Script Researcher		Josie Burke Callum Dodgson Martha Julier
NEXT CARD	NEXT CARD	NEXT CARD
Production Manager Production Coordinator Assistant Production Coordinator Production Secretary Production Assistant		Kyla Brennan Sophie Halton Joseph Sharpe Chelcie Harman Federica Brizzi
Stunt Coordinator Stunt Performers		Abbi Collins Anna Benton Gary Hoptrough Marcus White
Transport Captain Unit Drivers		Derek McPhail Ed McLean Gary Walter Andy Kavanagh Greg Manning
Tech Vehicle Coordinator		
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	BBC Productions bbc.co.uk/silentwitness	NEXT CARD

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10:58:59 - MUSIC OUT - SILENT WITNESS END MUSIC