

SILENT WITNESS 23

BLOCK 4

PART 2

HOPE

By LENA RAE

UK MASTER

DRAC298B/01

10:00:00 - INT CAR PARK - NIGHT
10:00:00 - CAPTION ON SCREEN - PREVIOUSLY
10:00:00 - MUSIC IN - SW23 8mPrev Final Mix

A car speeds round a multi storey car park. It swerves and hits a pillar. As the joy riders leave we see a skull in the pillar they hit

NIKKI (OOV)
From what I can see - A skull

10:00:08 - INT. CAR PARK - NIGHT
Nikki examines the pillar

NIKKI
Could be male or female

10:00:09 - CLOSE UP OF SKULL IN PILLAR

10:00:10 - INT. LYELL
NIKKI
One things for sure. This is no accident

10:00:11 - INT. HOSPITAL WARD - DAY
Clarissa's Mum, Penny, is attached to a drip and out of bed

DOCTOR (OOV)
I'm afraid

10:00:12 - DOCTOR'S OFFICE DAY
Clarissa sits with Doctor

DOCTOR (CONT)
Your mum has cancer

10:00:14 - INT. LYELL SCIENCE ROOM - DAY
Clarissa holds a photo of Derek

CLARISSA
48 year old Derek Marshall

10:00:17 - INT. BATHROOM - DAY
Jack and DI Raymond pull up tiled floor

CLARISSA (CONT) (OOV)
Reported missing by his sister Ann Carson in 1999

JACK
It's blood

10:00:22 - INT. ANN'S OFFICE DAY

ANN
You don't think that Sue had something to do with this?

10:00:24 - INT. POLICE INTERVIEW ROOM
An uncooperative Sue sits with her solicitor

ANN (CONT) (OOV)
Do you?

10:00:26 - INT. FACILITY - DAY
Adam Brookham leads Nikki and Clarissa through a corridor

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

Clarissa and Nikki look at the tanks where the bodies are stored

CLARISSA
Sue's dead daughter is in one of those tanks

10:00:33 - INT. FACILITY - DAY
Close up on Hope's body as she is removed from a tank in a body bag. She's been frozen. Nikki takes samples of her hair

CLARISSA (OOV)
I can't find any records for Hope Marshall

10:00:38 - EXT. STREET
Clara looks in horror at a picture of Hope

CLARISSA (CONT) (OOV)
If you went looking for this child you'd never find her

10:00:41 - INT. POLICE STATION
Clara is showing an officer a picture of Hope

CLARA
That little girl... is me

10:00:46 - INT. SUE MARSHALL'S HOUSE
Clarissa looks through the window

CLARISSA
Jack!

Sue Marshall is in a chair with her wrists cut

10:00:49 - MUSIC IN - SILENT WITNESS TITLE MUSIC
10:00:50 - MUSIC OUT - SW23 8mPrev Final Mix

10:00:49 - TITLES

10:00:56- CAPTION ON SCREEN EMILIA FOX

10:01:00 - CAPTION ON SCREEN DAVID CAVES

10:01:06 - CAPTION ON SCREEN RICHARD LINTERN

10:01:09- CAPTION ON SCREEN LIZ CARR

10:01:15- CAPTION ON SCREEN SILENT WITNESS

10:01:20 CAPTION ON SCREEN HOPE PART 2 WRITTEN BY LENA RAE

10:01:23 CAPTION ON SCREEN PRODUCED BY LAWRENCE TILL

10:01:26 CAPTION ON SCREEN DIRECTED BY TRACEY LARCOMBE

10:01:29 - EXT. SUE'S FLAT - EARLY MORNING

We're outside SUE's flat, which is now a crime scene.
Uniformed police, DI RAYMOND and DC QUINN are present. The
area has been cordoned off with police tape.

10:01:31 - MUSIC OUT -1 SILENT WITNESS 2017 TITLES MUSIC MASTER

10:01:37 INT. SUE'S FLAT - MORNING

10:01:37 - MUSIC IN - SW23 8m01

JACK (in full PPE) looking at the evidence, in the flat.
Dusting for prints. Checking all the ground floor windows -
he discovers one is unlocked.
SUE's body has been removed, leaving an empty, bloodstained
armchair.
JACK pauses, taking it in. Before taking a photo -

JACK

Most of the blood is concentrated in two pools on the carpet, there's no blood anywhere
else in the room that I can see . I found a razor blade

10:02:13 - MUSIC OUT -SW23 8m01

JACK (CONT)

On the side table. So it would seem she cut her wrists sitting here and this is where she bled
out.

DI RAYMOND

Same way her husband killed himself.

JACK

There is one blood pool under each wrist either side of the chair, it's likely she was sat in this
position for a long time. Could be unconscious. Perhaps she also took an overdose of drugs.
Or drink.

He leans down to something on the floor

JACK (CONT)

There's a smear. See. Was she reaching out for something?

DI RAYMOND

What?

Jack picks up a phone from the floor

JACK

Maybe she knocked this down.

He finds a notepad

DI RAYMOND
Anything?

JACK

There's no blood on it. Probably written earlier. Suicide note perhaps. Mara could you bag these please. Thanks. Get them back to the lab, see if I can lift anything from them

DI RAYMOND
Good.

10:03:14 - INT. LYELL. SCIENCE ROOM - DAY

**CLARISSA has SUE's jumper laid out flat on her work surface.
Whilst NIKKI prepares Hope's samples (hair and clippings).**

CLARISSA
(Of Sue's jumper)
Sue was wearing this when we saw
her last.

NIKKI and CLARISSA share a look.

CLARISSA (CONT'D)
(troubled)
I wish...
(She shakes it off.)
Doesn't matter.

NIKKI
It wasn't your fault. You kept your
promise.

CLARISSA
I just wish she could've known that Hope was alright.
(Hearing herself)
Y'know... as alright as you can be
when you've been dead for twenty
years.

NIKKI gives her a supportive smile.

NIKKI
It wouldn't have changed anything.
(of Hope's samples)
If we can find out the truth about

what happened to Hope, that's still
something good we can do.

**CLARISSA gives her a nod. NIKKI watches her for a moment, not
sure how to broach the real subject -**

NIKKI (CONT'D)
(of Penny)
How are you holding up...
otherwise?

**CLARISSA pauses, not sure if she even knows the answer to
that.**

CLARISSA
Oh you know. It is what it is.

NIKKI
And how's your Mum coping?

CLARISSA
The chemo seems to be going well,
so far. We're doing okay.

NIKKI
(gently)
You've been at the hospital all
night, and now you're here. You
have to look after yourself as
well.

10:04:26 - MUSIC IN - SW23 8m02

CLARISSA
I will.
(correcting herself)
I am.

**NIKKI goes back to her work. CLARISSA turns her attention
back to SUE's jumper.**

**CLARISSA notes a stain. It's curious. She snips some fabric
off, and places it in a plastic specimen tube.**

**NIKKI is processing Hope's samples. She takes the long blond
strands of Hope's hair and the clippings. Prepares the
samples and places them into separate evidence containers,
labelling them.**

10:04:40 - INT. LYELL. MORTUARY/VIEWING GALLERY - DAY

**SUE is on the slab, her chest opened in a Y incision.
THOMAS is conducting the Post Mortem. CLARISSA approaches, on
the viewing platform.**

THOMAS

Circulatory collapse due to
significant blood loss, leading
to cardiac arrest. That's the cause
of death.

CLARISSA

Sue chose to die in exactly the
same way as her husband. That says
a lot.

10:04:55 - MUSIC OUT - SW23 8m02

THOMAS

You might think so, yes. But if you
look closely there is a distinct
lack of hesitation marks, and
I'd expect to see at least a
few in a suicide attempt of this
type.

CLARISSA

(unusual)
None at all?

THOMAS

Not one no. But they are not always
present. Also whilst the direction of
the cuts themselves are consistent
with what you'd expect to see, a
right handed person like Sue, would
naturally use more force with her
right, her dominant hand and less with her left. But,
here the wounds are identical.
Almost too perfect to be true.

CLARISSA

A murder dressed up as a suicide.

THOMAS nods solemnly.

10:05:33 INT. LYELL. OFFICE. DAY

CLARISSA is hard at work, at her desk. When NIKKI strides in with purpose, from the Science Room, clutching papers -

NIKKI

(of the papers in her
hand)

Hope's scan shows enlarged
lymph nodes and spleen, consistent
with leukaemia.

CLARISSA

She was ill.

NIKKI

Yes, but... not to the extent I'd
expect in someone who died of the
disease.

CLARISSA

You don't think the leukaemia
killed her?

NIKKI raises an eyebrow.

NIKKI

I'm not sure there's any way of
telling, definitively. Not after
all this time, not after the way her
body has been prepared.

(beat)

Toxicology also shows that Hope had
medicine in her system.

CLARISSA

But Hope Marshall doesn't show up
on any hospital records

NIKKI

Correct.

CLARISSA

But Derek and Sue must have got her
help, somehow.

NIKKI

Hope had long hair, so I was able

to get a good idea of how long she
had been taking the medication -
around six months I think. She
had a form of acute myeloid
leukaemia, eminently treatable. And
yet the drugs in her system were
those often given to manage
cancerous tumours. Fluorouracil to
be precise. Entirely the wrong type
of cancer.

CLARISSA

Whoever they found to help her got
it very wrong.

NIKKI

They didn't help her at all! These
drugs would have made her very ill
they would have done absolutely nothing to make
her better.

(beat)

She didn't have a 'good death', I'm
afraid. The clues are all there.
Morphine in her system. For at
least two months prior to death.

10:06:49 - MUSIC IN - SW23 8m03

CLARISSA

She was suffering?

NIKKI

I'm afraid she was.

**The harsh truth. NIKKI and CLARISSA take a moment to process
this tragedy.**

CLARISSA

Even if Derek was buying the drugs
on the black market, surely someone
must have diagnosed Hope initially?

NIKKI

(shrugs)

Derek and Sue could have taken her
privately. Under the
official radar. Using a false name -

CLARISSA

But why? Why would they do that?

NIKKI

I don't know. But I do believe,
that if they'd got her some proper
treatment, Hope might have lived.

10:07:29 - INT. LYELL. MORTUARY/VIEWING GALLERY - DAY
THOMAS is finishing off SUE's post mortem. He takes a kidney,
from the cutting board, and weighs it on the scales,
reporting back to an APT.

THOMAS

And the heart... 292

He goes back to the organs on the cutting board, he notices
something. It's odd. He's clearly struck by what he sees.
CLARISSA enters the gallery, with purpose -

THOMAS

That's odd....

CLARISSA

Thomas? Hope's scan results are back -

THOMAS

(urgently)

Clarissa, sorry. I need DI Raymond on the
Phone.

CLARISSA

What's wrong?

THOMAS

Her uterus is nulliparous. The
cervical os appears small and
circular, yeah, there's no caesarian
scar.

(beat)

Sue Marshall has never given birth.

CLARISSA

(now she understands)

Hope isn't her child.

10:08:00 - INT. LYELL. VIEWING GALLERY - DAY
DI RAYMOND, THOMAS, NIKKI, CLARISSA and JACK, review the evidence.

NIKKI
(indicating to an iPad)
We compared Hope's DNA to that of
Sue and Derek. And
neither of them were her
biological parents.

10:08:07 - MUSIC OUT - SW23 8m03

DI RAYMOND exhales heavily.

DI RAYMOND
Was she adopted?

CLARISSA
No records of that.

DI RAYMOND
Illegal adoption? Did they buy her?

JACK
The illegal route sounds more
feasible.

CLARISSA
That's a good reason not to
register her with any hospitals, or
schools, they didn't want to draw
any attention to her.

DI RAYMOND
Any leads as to who she might be?

NIKKI
We've got DNA, but she's not on any
database.

Awkward silence.

DI RAYMOND
Right. Well what about Sue Marshall's prints?

JACK

The razor blade had Sue's prints
on. But it looks like they've been deliberately placed there. Not consistent with Sue holding
the blade herself

DI RAYMOND
Anything else?

JACK

We know the front door was
locked from the inside, as we had to break
it open ourselves.

**JACK clicks a button and some photos appear on screen, of the
murder scene.**

**The first photo is outside SUE's flat, and shows the bedroom
window, with the weeds growing underneath.**

JACK (CONT'D)

So the only way out was via the bedroom window.
This was the only window left
unlocked. No signs of forced
entry anywhere else.

DI RAYMOND
Finger prints?

JACK

Yeah, just a partial print
I lifted from the frame of the window next to the door

DI RAYMOND
(hopeful)
Did you run it through the system?

JACK

I have. No matches, I'm afraid.

**DI RAYMOND shakes her head in frustration.
A pause.**

THOMAS

Okay, let's see what else we can
find to identify Hope. If she was
bought illegally, there maybe some sort of
money trail.

**JACK and NIKKI leave, followed by THOMAS.
CLARISSA and DI RAYMOND leave together.**

10:09:15 - INT. LYELL. RECEPTION. DAY

**A uniformed officer shows CARLA into the Lyell. CARLA sits,
nervously, on tenterhooks.
NIKKI comes out to greet her -**

NIKKI
Thanks. Carla?

CARLA nods.

NIKKI (CONT'D)
Hi, I'm Doctor Nikki Alexander.
I'll be taking your DNA swabs
today. Would you like to sit down

NIKKI takes out two swabs and prepares them.

NIKKI (CONT'D)
It's very quick. Just on the inside of your mouth,
If that's ok?

CARLA
Yeah

CARLA opens her mouth and NIKKI takes the swabs.

NIKKI
Tha's it. All done. DI Raymond will be in touch in the next couple of days

CARLA
(weakly)
Thank you.

A troubled CARLA watches NIKKI walk away, then remembers -

CARLA (CONT'D)
Wait!

10:09:54 - MUSIC IN - SW23 8m04

NIKKI turns towards her. CARLA hands over a number of photos

**of her as a child. The resemblance with HOPE takes NIKKI's
breath away.**

NIKKI
Is this...?

CARLA
Me.
(beat, almost laughing)
At least, I think it's me.

**NIKKI can see how shaken she is. She lays a hand on CARLA's
arm, and gives her a supportive smile**

10:10:09 - INT. ANN'S HOUSE - DAY
DI RAYMOND grills ANN, DC QUINN takes notes.

ANN weeps into her tissues. DC Quinn hands her a cup of tea

10:10:14 - MUSIC OUT - SW23 8m04

ANN
Thank you

DI RAYMOND
Can you tell me about your sister in law's
pregnancy.

ANN stops at that, it's an odd question.

ANN
What do you mean?

DI RAYMOND
Was it normal? How did she look?
How did she behave?

ANN
I didn't see her very much. Hardly at all in fact.

DI RAYMOND
So, it would surprise you to know
that Sue was never pregnant. That
Hope wasn't their child.

ANN's taken aback.

ANN

No. No. That can't be true.

DI RAYMOND

Your brother never told you then?

I thought you were close.

ANN

Well. That would've been Sue. Always
trying to drive a wedge between us.

How can you lie about a thing like that to everybody?

DI RAYMOND

And no one else ever asked where this baby came from?

ANN

(Despairing)

How should I know? Sue was always a
fantasist, I'm not surprised it was all
a pack of lies.

DI RAYMOND

A fantasist? In what way?

ANN

Jealous. Possessive. Always making
up stories about Derek. All in her
head. Derek was my brother! She
treated me like I was the other woman.

DI RAYMOND

Did she think Derek was having an
affair?

ANN

I don't know. Probably. She wasn't
just possessive about Derek, she
was controlling Hope too. They hardly went out at all. Either of them

ANN takes a moment to calm herself.

DI RAYMOND

People can be over protective about
their kids.

DI RAYMOND gives her a moment to calm down. She goes to the

mantel piece. She looks at all the pictures of the boy ANN clearly dotes on. Then DI RAYMOND's eye moves along to the pictures of DEREK (none wearing glasses).

DI RAYMOND (CONT)
We found glasses with
Derek, but he's not
wearing any in these photos

ANN
He didn't like them, he only wore them
for reading.

DI RAYMOND looks at a photo of ANN's grown up son.

DI RAYMOND
Is this your boy? The one in
Australia?

ANN nods, breaking into a proud grin, she can't help it.

ANN
Yes, that's Mark.

DI RAYMOND
Is he your only one?

ANN
Yeah. My husband died before he was born,
so there wasn't a chance for any
more.

DI RAYMOND
I'm sorry. Must have been hard since he moved
abroad.

10:12:20 - MUSIC IN - SW23 8m05

ANN
Yeah. Yeah. Broke my heart.

10:12:25 - INT. LYELL. OFFICE. DAY

CLARISSA has two digital photos open on her computer, one of HOPE, with her family and one of CARLA, with her family. She peers at them, they appear identical to the naked eye.

**CLARISSA scans the photos into her computer.
She then uses facial mapping to compare the features of each
girl. She isolates the faces and turns them, so they're
looking out at us from the same direction.
CLARISSA is then able to compare each tiny feature, using the
grid.**

CLARISSA (OOV)

They're two different girls. The resemblance is remarkable though. Identical to the naked
eye but in actuality they're not

10:12:54 - INT. LYELL THOMAS' OFFICE - DAY

**THOMAS is behind his desk, CLARISSA and NIKKI are in front.
CLARISSA places the images of HOPE and CARLA in front of
THOMAS. On the faces, small areas are circled.**

10:12:55 - MUSIC OUT - SW23 8m05

CLARISSA

(Indicating on the photos)
Hope had a small mole, in front of
her left ear. Her eyes are slightly
wider apart. Carla's nose is
slightly rounder. Her hairline is
also a slightly different shape.

THOMAS

Twins. Surely.

CLARISSA

Statistically speaking, there's
roughly a one in a trillion chance
of two complete strangers having
matching facial features

NIKKI turns her iPad results towards THOMAS.

NIKKI

Not only do the girls share the
same DNA, they also have the same
genetic mutations that are thought
to contribute to childhood
Leukaemia.

THOMAS

Hope was Carla's identical twin
sister?

CLARISSA
A twin she didn't even know she
had.

THOMAS
Wow

10:13:33 - INT. GRACE'S HOUSE - DAY

**CARLA sits on the sofa. Her Mum, GRACE, sits beside her, redeyed from crying. DI
RAYMOND and DC QUINN look on.
GRACE is clutching the photo of HOPE. She traces it with her
finger, numbly.**

CARLA
(full of emotion)
Mum. Just tell them. Tell them what
you told me.

**Unable to sit still, GRACE goes to the other side of the
room. She's unsure where to start, it's all too painful.**

GRACE
(of the photo)
She was snatched. From Traverse
Maternity Hospital.

**CARLA absorbs this quietly. DI RAYMOND throws a look to DC
QUINN.**

DI RAYMOND
Your baby was abducted?

GRACE
They never found her.

CARLA
(struggling to take it in)
My twin sister...

**GRACE reaches out a tentative hand and places it on CARLA.
She pulls away angrily.
DI RAYMOND absorbs, taking the measure of GRACE.**

10:13:55 - INT. LYELL. OFFICE - DAY

**Open, on CLARISSA's computer screen, is a headline from the
newspapers of the time. NEWBORN BABY SNATCHED.**

NIKKI looks over her shoulder.

NIKKI
(reading)
Eighteen year old, new mother, woke
to find one of her baby twin girls
gone.

CLARISSA
Poor woman

NIKKI
Can you imagine,
losing a baby like that?

CLARISSA
Certainly
puts things into perspective.

The women share a look.

NIKKI
The Traverse Maternity Hospital was
undergoing renovation work
, so it would have been even more
chaotic. They failed to secure the
building when they realised the
baby had gone.

CLARISSA's in agreement.

10:14:23 INT. GRACE'S HOUSE - DAY

DI RAYMOND
Grace. Why didn't you tell Carla about her
Twin?

GRACE glances at CARLA, shifts uncomfortably.

DI RAYMOND (CONT'D)
(gently)
In my experience, an abduction like
this defines the family forever.
It's like a shadow that never goes
away.

GRACE looks over at CARLA, who is waiting for the explanation. GRACE takes a deep breath and decides to be honest.

GRACE

I'd just had my fourteenth birthday
when the girls were born.

CARLA's shocked, this is news to her.

CARLA

I thought you were eighteen when
you had me?

GRACE

My parents were ashamed of how
young I was. They couldn't bear all
the questions, all the probing. They
wanted it all to go away. So. The
police kept my real age out of the
papers, And I was just never allowed to talk
to anybody. From
that day on, I was eighteen.
Whether I liked it or not.

DI RAYMOND

Can you tell us any more about the
abduction?

GRACE

The babies were tiny, I had a really hard labour, I nearly didn't make
it. She was just one day old when
they took her. I went to sleep she
was there, and I woke up, and she was gone.

(beat)

I was utterly alone, and completely
Overwhelmed. I just remember I
kept saying there were two
of them. But the doctors and the police
they could barely look me in the eye,
let alone kept me informed.

Everything went through my parents.
They made all the decisions and I was just told nothing

CARLA

If it was one of mine, I'd keep
looking. I'd never give up.

GRACE

I was a kid. I was a kid with a newborn baby to look after... I didn't know what I was doing. It was just too much.

CARLA absorbs this, sadly.

GRACE (CONT'D)

I never stopped looking. Never. Still even now thirty years later, I see someone who looks a bit like you and I think maybe.... It never gets any less painful.
(to DI RAYMOND)
How could I burden her with that pain?

DI RAYMOND tries to gauge the right time. Is this it?

DI RAYMOND

We have some information for you both. It's not good news, I'm afraid.

The two women look at DI RAYMOND, suddenly full of fear.

GRACE comes to CARLA and they cling to each other, dreading what's coming next.

DI RAYMOND

We think we have identified the woman who stole your baby, and brought her up as her own daughter.

CARLA

Oh my God.

GRACE

You've found my baby. Is she alright?

DI RAYMOND

She passed away when she was twelve.

GRACE crumbles into CARLA's arms, numbly.

DI RAYMOND (CONT'D)

I'm so sorry.

10:17:37 - INT. LYELL. OFFICE - DAY

CLARISSA is tapping away at her laptop. NIKKI also works at her desk.

CLARISSA
Well, look at that.

NIKKI
What?

CLARISSA
I've found some big cash
withdrawals, that Sue made straight
after the house was sold. It
amounts to ten thousand pounds...
and a few days later, Paul Simmons
paid in two lots of five thousand pounds, in cash, to
his own account.

NIKKI
Our resident concrete expert.

CLARISSA
He had the knowledge, and the
access to the car park worksite.

10:18:10 -INT. POLICE STATION. INTERVIEW ROOM - EVE

**PAUL squirms in his seat, next to an N/S SOLICITOR. DI
RAYMOND and DC QUINN are sitting opposite. N/S POLICE SURGEON
is in attendance.
PAUL opens his mouth and the N/S POLICE SURGEON takes the
swabs.**

DI RAYMOND
Thanks Collette. Is that what she gave you the ten
grand for? Disposing of
her husband's dead body?

PAUL
No! It was my money. She gave it back to me. End of

10:18:20 - MUSIC IN - SW23 8m06

DI RAYMOND
You said you didn't lend to mates.

PAUL

Well, I don't after that! All very well for him to kill himself, but the rest of us still have bills to pay.

Beat.

DI RAYMOND

Who said he killed himself?

PAUL shifts uncomfortably.

DI RAYMOND

Pretty good at mixing cement, aren't you?

PAUL

It is my job.

DI RAYMOND nods knowingly. She brings out PAUL's old glasses, in an evidence bag.

DI RAYMOND

Remember these?

PAUL shrugs.

DI RAYMOND (CONT'D)

We found them in your mate's homemade tomb. The one with the perfectly mixed cement.

PAUL shifts uncomfortably in his chair.

PAUL

They're not mine.

DI RAYMOND

Well, they weren't Derek's. Derek was long sighted. These are for a short sighted person. Like you.

DC QUINN

We've managed to lift a DNA profile, from skin cells on the

arms of these glasses.

DI RAYMOND

I think the
swab will prove they're yours, then
we can place you at the scene. Did
they get caught up in Derek's body
when you dropped it in?

Long pause. PAUL decides to come clean.

10:19:15 - MUSIC OUT - SW23 8m06

PAUL

I couldn't afford to lose that
money.

How else was I going to get it
back?
(beat)

Sue had already been through so
much with Hope's illness. When she
found Derek dead, she freaked out.

She just left him there, in the
bath, for days.

DI RAYMOND

Go on.

PAUL

He'd left her in so much debt. She
needed the insurance money to
survive. She had this crazy idea
that she'd cover up the suicide and
dump the body.

She tried to cut his
hands off. But she couldn't. That's
when she called me. I couldn't
believe my eyes when I got round
there. Like a blood bath!

DI RAYMOND

And at that point you didn't think
to call the police?

PAUL

How could I do that to her? I
took his body to the car park, and
I covered it up with concrete.

10:20:21 - MUSIC IN - SW23 8m07

DI RAYMOND

And got your ten grand back in the
process.

**PAUL looks to the floor, ashamed. DI RAYMOND gives DC QUINN a
nod.**

DC QUINN

Paul Simmons, you will be charged
with preventing the lawful and
decent burial of a dead body -

DI RAYMOND goes to leave, but turns back.

DI RAYMOND

Oh there was one more thing. Did you
work on the refurbishment of the
Traverse maternity hospital when a baby was stolen? In
1987?

PAUL

No, I didn't.
(beat)
But Derek did...

10:20:44 - MUSIC OUT - SW23 8m07

10:20:46 - INT. HOSPITAL. PENNY'S WARD. EVENING

**CLARISSA enters, smiling, clutching chocolates. But she's
pulled up sharply: PENNY's bed is empty.
For a moment she freezes, unsure what to do, or what it
Means. Clive is making her empty bed.**

CLIVE

Oh it's alright, they took her for an x-ray

CLARISSA

(Relieved)
Thank you.

CLIVE

They know how to put the wind up
you, don't they?

CLARISSA smiles, nods. She takes her jacket off and settles

herself down to wait.

CLARISSA
(awkward)
Are you the one she...?

CLARISSA mimes a slap round the face.

CLIVE
She's got a good right hook on her.

CLARISSA
I'm so, so sorry.

CLIVE
You're alright. She didn't dislodge
anything.

CLARISSA
Well, the apple never falls very
far from the tree.

CLIVE
Good for you.
(of the empty bed)
Shows there's a bit of fight there.
Wish my Mum would holla like yours
sometimes.

A nurse appears in the doorway, with PENNY in a wheelchair.

**PENNY looks drawn and yellow, her head lulling forward.
CLARISSA is shocked by her deterioration. CLARISSA attempts a
smile.**

CLARISSA
Hello Mum.

PENNY doesn't respond.

NURSE COEN
She's not had a great day. But I'm
sure she's happy to see you though.

**NURSE COEN helps PENNY back into bed. CLARISSA takes her
hand, rubbing it.**

CLARISSA

How are you feeling, Mum? Do you need
a drink? Or anything?

**PENNY just stares at CLARISSA, glassy-eyed and vacant, not a
hint of recognition. As if she's silently trying to work out
who she is.**

NURSE COEN tucks PENNY in, making her comfortable.

NURSE COEN
There you are, Penny.

PENNY
It hurts.

NURSE COEN
(sad)
I know, you've done
really well.

CLARISSA
Is the doctor available, I'd like
an update if possible?

NURSE COEN
She'll be doing rounds a bit later on.
I'll ask her to pop in.

**MAX enters, taking off his coat. The NURSE goes to leave, but
there's something playing on her mind. She turns back -**

NURSE COEN (CONT'D)
Ms Coleman, she did tell you about
Mum's prognosis, didn't she?

MAX
Don't worry, we're not holding out
any false hope.

CLARISSA looks at him, that wasn't quite her take on it.

NURSE COEN
Okay. I just wanted to check you
understood the reality of it.

CLARISSA
I am a doctor. I understand

perfectly, thank you.

**NURSE COEN attempts a smile and exits, leaving CLARISSA
feeling bruised.**

10:22:13 - INT. HOSPITAL. CORRIDOR - EVE

CLARISSA and MAX sit by the coffee machine, nursing a coffee.

MAX

(playfully)

I'm a doctor...? Of forensics.

CLARISSA

'Not holding out any false hope'?

What's that supposed to mean?

You've given up on her.

MAX

Hey, hey don't take it out on me.

(beat)

Let's just wait until we've had a proper update.

From a proper doctor.

CLARISSA

I don't need to, I read her notes.

MAX

And?

CLARISSA

Her creatinine level is increasing,
which means her kidneys are
failing,

her

blood pressure's going. Her liver
function tests continue to rise...

(beat)

Her body's shutting down.

MAX

You knew it wasn't going to be
easy. But this is what you decided
to do, right...?

But CLARISSA's lost in thought, has she done the right thing?

CLARISSA

Keep trying, never give up. I had
that conversation with her a long
time ago.

MAX
(gently)
Clarissa, you were very different people then

10:23:20 - MUSIC IN - SW23 8m07

10:23:25- INT. LYELL. MORTUARY/VIEWING GALLERY - DAY
**SUE's body is on the slab face down. THOMAS, now in scrubs is
checking her all over, for marks. NIKKI enters the viewing
gallery.**

NIKKI
Lost something?

THOMAS spins around.

THOMAS
Just had Sue Marshall's tox report back, shows evidence of sedation

NIKKI
That's why she didn't move.

THOMAS
That's what I'm thinking.

NIKKI
How was it administered?

THOMAS
(checking the body)
Not sure. Just checking to see if any bruising has appeared post mortem
ah, there we are

**THOMAS indicates a small pin prick bruise on SUE's back,
NIKKI cranes to see.**

THOMAS (CONT'D)
Administered by needle.

10:24:05 - INT. LYELL. OFFICE - DAY

CLARISSA is reviewing the CCTV footage in the streets around SUE's flat. It's daytime, 16.00. Nothing remarkable. Some shoppers walk past.

She fast forwards through the footage, until the couple walk on. Then, a woman walks past. The woman stops, checks her watch. Then wanders in and out of shot. She looks as if she's waiting for someone.

CLARISSA
Is that Grace Beatty?

**When the woman turns towards us, CLARISSA freeze frames the pic.
It's GRACE.**

10:24:27 INT. LYELL. VIEWING GALLERY - DAY

10:24;27 - MUSIC OUT -SW23 8m09

CLARISSA
This is the CCTV from outside Sue's flat.

NIKKI
The time frame fits. That's around
the time we estimate Sue's death to
have been.

JACK
Grace had motive, Sue took her
baby.

NIKKI
She also has opportunity, she was
there at the time, we have her on
CCTV.

**Nonetheless, this doesn't sit easy with the team, they fall
silent.**

CLARISSA
Grace couldn't have known it was Sue
who took her baby. She didn't know.
Why should she be punished? It's
not fair.

10:24:46 - MUSIC IN -SW23 8m10

10:24:55 - INT. LYELL. KITCHEN - DAY

CLARISSA's taking a moment to gather her thoughts. NIKKI approaches. She can see that CLARISSA's struggling emotionally.

NIKKI
You okay?

CLARISSA
I feel so at home here, among the dead. Never bothered me. But the dying? No-one warned me this was going to be so difficult.

10:25:21 - MUSIC OUT -SW23 8m10

NIKKI
She's your mum.

CLARISSA
Can't help thinking. What would I have become, with a different Mum?
With a different upbringing.

NIKKI holds her hand.

CLARISSA (CONT'D)
My Mum gave me all that tough love when I was a child. There was never any room for self pity. God knows what I would've ended up as, if she hadn't. School was tough, the girls weren't always nice and the teachers were... well-meaning. I'd cry every day, didn't want to go. Mum would just coax me through the school gates. Come on, it'll be alright.
(beat)
Sweets weren't allowed at school.

NIKKI
Nothing fun ever was.

CLARISSA
You'd get a detention if you were

caught. Before she left me, every day, Mum would slip a toffee into my pocket, put a finger to her lips and say 'shhhh'. If my day ever got too bad, I'd sneak that toffee out. It was glorious.

NIKKI breaks into a grin.

CLARISSA (CONT'D)
I'd eat it and think of Mum and it was like our little secret, our victory.

They smile.

NIKKI
How is she?

10:26:53 - MUSIC IN -SW23 8m11

CLARISSA
Confused and in pain.
(beat)
Makes me wonder why I'm putting her through it all.

NIKKI
You're doing the best you can for her. You're a wonderful daughter.

CLARISSA
I'm not so sure.

NIKKI
I wonder who'll look after me when I'm an old lady? Who will my Clarissa be?

CLARISSA
We'll be looking after each other. Drunk, in an old people's home somewhere. Giving the staff hell.

NIKKI laughs.

10:27:20 - INT. GRACE'S HOUSE. BEDROOM - DAY

10:27:25 - MUSIC OUT - SW23 8m11

DI

Raymond takes Grace's fingerprints using an electronic scanner.

GRACE

I thought I was supposed to be the victim here?

DI RAYMOND

I'm sorry. But this is a murder enquiry.

CARLA

I can't believe you're doing this. This is ludicrous

Jack comes in

GRACE

I was only there because I got a note, to meet somebody. About the baby
They didn't turn up. They never do

DI RAYMOND

Why didn't you mention this before?

GRACE

(bitterly)

I had a lot on my mind

DI RAYMOND

Can I have the note?

GRACE

Yeah

GRACE deflates. She takes a box from the bottom of her bedside cabinet and empties it on to the bed. Lots of notes fall out. 'I've seen your baby', 'I know where your baby is' 'come and meet me, I've got news about your daughter'

GRACE (CONT)

Not as often as they used to, but
they still come occasionally. Just
another hoax.

GRACE picks out the latest note, and hands it to DI RAYMOND.

It says:

**CORNER OF LEONARD ROAD BY THE STATION. TODAY AT 4PM. IT'S
ABOUT YOUR BABY.**

DI RAYMOND looks to Jack

DI RAYMOND
Right can I have um...

Jack takes the note and bags it

DI RAYMOND
Thank you

GRACE
I'm glad she's dead

JACK
Sorry

10:28:19 - INT. HOSPITAL. PENNY'S WARD. EVENING

**PENNY's breathing is laboured and rattling. She's really
struggling. MAX is working on his iPad.**

**CLARISSA's totally dejected, by PENNY's side. She's watching
her Mum's chest struggling to go up and down. CLARISSA
reaches for a glass of water, but she suddenly feels unsteady
and drops it.**

MAX looks over

MAX
You ok?

CLARISSA
Yes, yes. Just a bit light headed. Tired
that's all.

MAX
Shall I get you some er...

CLARISSA
I don't need a nurse Max

MAX
I mean some chocolate

MAX goes off in search of chocolate

CLARISSA
(softly, to Penny)
Had one of those days today Mum.
(beat)
I guess your day wasn't much
better.

CLARISSA rests her head on PENNY's arm for a moment.

CLARISSA (CONT'D)
If it's time to stop, please Mum,
give me a sign. Just a small sign.
I don't want you
to suffer like this, Mum. But I
don't know what to do.

She kisses her hand.

PENNY
(weakly)
Who will look after my
Clarissa?

10:29:48 - INT. HOSPITAL. FAMILY WAITING ROOM - EVENING
CLARISSA and MAX have their evening meal together. MAX
watches CLARISSA picking at her food.

MAX
You won't be much use to her, if
you don't eat.

CLARISSA pushes her plate away.

CLARISSA
Not much use to her anyway.

MAX
Do you remember when I asked her? If I could marry you

CLARISSA half-laughs, remembering.

CLARISSA
She gave you such a grilling! I
thought you were going to give up
on the whole thing.

MAX
I nearly did!

10:31:02- MUSIC IN - SW23 8m12a

CLARISSA frowns at him, playfully.

MAX (CONT'D)
I remember exactly what she said.
She said 'I'd say take care of Clarissa, but she won't let
you do that. And I'd say too always put her
first, but she won't have any of
that either. Don't ever tell her
what to do Max, she'll do the exact
opposite.

CLARISSA
That doesn't sound like me at all.

MAX
Her only advice was that we should stick
together
... and she also said it
was now my job to tell you when
you're being pig headed.

MAX pushes the food at her.

MAX (CONT'D)
You're being pig headed. And whatever you do... don't eat this

10:31:37 - INT. LYELL. VIEWING GALLERY - DAY

The team gather to review the evidence.

10:31:42 - MUSIC OUT - SW23 8m12a

JACK
Grace was telling the truth about
the note. And there's no forensic
evidence to place her at the scene
of Sue's death, it wasn't her
fingerprint.

NIKKI

Derek's death, Hope's abduction,
Sue's murder. They're all
connected. It does make me wonder
if someone killed Sue to stop her
revealing the truth about the baby
though.

I've been looking at the evidence
again, and I'm wondering if the
person we're looking for has some
kind of medical background?

THOMAS
Medical? Why?

NIKKI
We
found meds in Hope's system; so
someone sourced and administered
those drugs. We know from the
bruising around the injection site,
that Sue was sedated via syringe.

JACK
I identified the substance Clarissa
lifted from Sue's clothes. It's a
glycerol-based compound.

CLARISSA
Like the one Adam Brookham uses in
his Cryogenics process.

JACK
Identical in fact. Trace amounts,
likely transferred accidentally,
through contact.

10:32:35 - MUSIC IN - SW23 8m13 F

NIKKI
The medical link could point to
Adam too, after all he knows about
anatomy, came from a medical
background. And he has access to
purchasing all sorts of chemicals
and drugs, why not fluorouracil?

THOMAS

Adam's known Sue for more than
twenty years, he certainly knew all about
Hope's illness. Could he have been there when Sue died?

CLARISSA

Sue's phone records have been
released. Her last contact was a
text message she sent. Guess who it
was to..?

DI RAYMOND

Let's bring him in

10:33:10 INT. POLICE STATION. INTERVIEW ROOM - DAY
ADAM is being interviewed by DI RAYMOND and DC QUINN.

ADAM

Yeah. It's a message from Sue. But
I didn't see it for at least an hour or so

**DC QUINN slides a photo of the footwear mark across the
table.**

DC QUINN

This is a partial finger print we
found outside Sue Marshall's flat.

DI RAYMOND

It is yours. So we can put you at the scene

ADAM sighs heavily.

ADAM

Yes, I was there. I won't deny it.
I thought the message was odd, so I
went to check on her.

DI RAYMOND reads from the print out of the text message.

DI RAYMOND

(reading)

Come quickly. I want to be with
Hope.

ADAM

I looked through the window and I saw that
she was dead, there was
nothing I could do for her

DI RAYMOND

Call an ambulance, call the police?

10:33:50 - MUSIC OUT -SW23 8m13 F

ADAM

Some people will stop at nothing to
discredit my work. I didn't want to
give them any more ammunition.

DI RAYMOND

Why did she contact you?

ADAM

To begin the process. But it was too
late. There's nothing I can do for
somebody that far gone. So I left
her there. I thought it best not to get involved

DI RAYMOND

You've got quite a history of that,
haven't you? Looking the other way.

ADAM

If you're talking about a poor woman
who was driven to take her own
life, I think I'd look a little closer to
home.

DI RAYMOND

Oh yeah?

ADAM

Sue Marshall was pretty upset when she thought you were going to hurt her daughter

DI RAYMOND bristles at that.

DI RAYMOND

Only Hope wasn't her daughter

ADAM

What?

DI RAYMOND
She was
snatched from her real family when
she was a baby.

ADAM looks genuinely shocked by that.

10:34;37 - MUSIC IN -SW23 8m14 + 15

ADAM
I don't know about that.

DI RAYMOND
And Sue didn't take her own life,
she was murdered.

ADAM
Look. I didn't go inside the house. I
looked through the window and then I left. If I'd thought she'd
been murdered, of course I would've
called the police.

DI RAYMOND
That's very decent of you.

**ADAM's looking increasingly uncomfortable. DI RAYMOND rolls
on -**

DI RAYMOND (CONT'D)
The fact is you knew that a young girl had died
in suspicious circumstances but you
took the body. That's
perverting the course of justice.

ADAM
Now hold on a second. I have not
committed a crime.

DC QUINN
I've been looking through your
records. You order cancer drugs on
a regular basis, don't you?
Including Fluorouracil.

ADAM
We're a research facility. We have

a vast amounts of cancerous tissue to
do research on.

DI RAYMOND

Did you supply the Marshalls with
Fluorouracil for Hope?

ADAM

What? ...no.

DI RAYMOND

I think you did. Was Sue Marshall
about to confess everything you'd
done together? She'd just made
contact with Hope's birth mother.

(beat)

Was she going to tell everyone that you
froze Hope before she was dead?

ADAM baulks at that.

ADAM

That would be murder.

DI RAYMOND

Did you?

ADAM

No.

DI RAYMOND

But it is your ultimate ambition isn't it.
You were working with a child that
nobody knew existed, you could
pretty much do what you wanted. Was
she your lab rat?

ADAM shakes his head.

DI RAYMOND (CONT)

Adam Brookham, I'm arresting you
for conspiracy to pervert the
course of justice
. And for the
suspected murder of Sue Marshall.

10:36:00 INT. LYELL. OFFICE - EVENING

10:36:02 - MUSIC OUT - 10:36:02 - MUSIC OUT - SW23 8m14 + 15

It's late. The Lyell is empty, with few lights on. CLARISSA is working at her desk, when the front door buzzer goes.

That's odd. CLARISSA checks the time.

CLARISSA's curious.

CLARISSA presses the button to release the door. After a few moments ANN walks in, clutching a take away coffee. One of her hands is bandaged.

CLARISSA

Hi, can I help you?

ANN

I'm Ann Carson. Thomas Chamberlain asked me to come
and sign the papers to release
my brother's body.

CLARISSA

Right. Thomas isn't here right now.

ANN

Should I come back?

10:36:37 - MUSIC IN - SW23 8m16

CLARISSA

That might be best, if that's ok?
I'll get him to call you.

ANN

I'm just quite keen to lay my
brother to rest. I
don't like the idea of him in here.

CLARISSA is feeling a bit wobbly, the room is starting to spin.

ANN (CONT'D)

Maybe then we can all move

CLARISSA

You've had a lot of shock recently.
Especially, finding out that Hope
was snatched. It's an awful

time for everyone involved.

ANN

Yes. Especially for the poor
mum, losing a baby like that.
She was just a schoolgirl herself.
Terrible.

**That hits CLARISSA like a bolt, she feeling overwhelmed
suddenly.**

ANN (CONT'D)

Maybe they were
trying to help her in
some way.

CLARISSA starts to hyperventilate.

ANN (CONT'D)

You okay?

CLARISSA's panicking now, gasping for breath.

CLARISSA

my chest. Sorry my chest

**ANN clicks into medical mode, effortlessly, efficiently,
calmly. She kneels down and loosens CLARISSA's clothes around
her neck. ANN takes her pulse.**

ANN

Let me help. Does it feel like you're having a panic attack?

With difficulty CLARISSA nods.

ANN (CONT'D)

Okay. It's gonna pass alright, nothing's
going to happen. I'm going to stay
with you. Just try and breathe with me

ANN takes some long slow breaths.

ANN (CONT'D)

(as she breaths)

Slowly. In and out. That's it. In and out. You feeling a bit better?

Slowly CLARISSA starts to calm.

CLARISSA is calm now.

CLARISSA
I'm so sorry.

ANN
Don't be silly. You having a stressful time at
work?

CLARISSA
Yes... well, in truth, it's my Mum.
She's...

Can she bring herself to say it?

CLARISSA (CONT'D)
...dying.

ANN
I'm so sorry.

CLARISSA
End stage cancer.

ANN
That is so stressful.

**CLARISSA nods. She's staring deeply at ANN, taking the
measure of her. After a pause -**

CLARISSA
(fishing)
You're a good person to have around in
a crisis. I'll remember that.

10:38:37 - MUSIC IN -SW23 8m17
10:38:38 - MUSIC OUT -SW23 8m16

ANN smiles.

CLARISSA (CONT'D)
You must be medically
trained?

ANN

(laughing)
I'm an accountant, the only thing I
can resuscitate are your books.

CLARISSA
You seem so confident though.

ANN
Well I did dip my toe into nursing, many
moons ago. Did a little training.
But it wasn't for me.

CLARISSA
(mind whirring now)
I suppose that sort of training
Stays with you

ANN
I suppose so.

CLARISSA looks to the bandage on ANN's hand.

CLARISSA
You've hurt your hand

ANN
I burnt myself.

CLARISSA
How did you do it?

**ANN's beginning to get a weird vibe from CLARISSA's line of
questioning now.**

ANN
(hesitant)
Boiling water, wasn't paying
attention. It's this business with my brother. Finding out he... took
his own life, it's changed
everything.

CLARISSA
I'm sure it has.

**ANN spooked now, leans into CLARISSA, speaking softly and
slowly,**

ANN

Just a thought, about your poor Mum. I have a friend, who has links to a pharmaceutical company. Maybe my friend could get her on one of the new drugs' trials? They're extremely difficult to get on, huge waiting lists. Maybe I could pull a few strings.

It's clear this is her attempt at a bribe, but why? CLARISSA looks tempted.

CLARISSA

Did your 'friend' get cancer drugs for Hope too?

ANN

Sorry I don't understand.

CLARISSA

You know, someone gave Hope the wrong cancer treatment. If they'd given her the right medication, she could have been saved.

ANN pales, she wobbles, before grabbing her coat and heading out in a rush.

ANN

(a threat)

Listen. Your Mum is really sick by the sounds of things... I wouldn't leave it too long.

ANN exits, leaving CLARISSA's mind racing.

10:40:53 -INT. HOSPITAL. PENNY'S WARD - NIGHT

10:40:55 - MUSIC OUT -SW23 8m17

The ward is quiet and dimly lit. MAX is snoring in the chair, CLARISSA is wide awake, so much whirring around her mind. After a moment of listening to MAX snore, she rolls her eyes and opens her laptop.

10:41:20 - MUSIC IN -SW23 8m18

She's looking at the website for PROTECH VISIONS, Adam Brookham's research facility.

She lands on the 'Welcome page' with a smiling photo of Adam, holding a small baby and reads some of the blurb, nothing special here.

She scrolls on the rest of the website. Eventually landing on a page headed the 'Rogues Gallery'. It's hundreds of delighted parents with their new born babies, including same sex couples, couples with disabilities, older women. The dates under the photographs span decades.

Then suddenly one particular photo catches CLARISSA's attention, she clicks on it and zooms in.

CLARISSA
I don't believe it.

There, in the picture, is a young, but unmistakable ANN, clutching her new born son. With ADAM standing by her side.

10:41:41 - INT. POLICE STATION. WAITING AREA. DAY
CLARISSA is waiting. DI RAYMOND enters, striding with purpose, chatting with a uniformed officer. She sees CLARISSA and stops. Curious.

10:41:43 - MUSIC OUT -SW23 8m18

CLARISSA
We need to talk

10:41:52 INT. POLICE STATION. SIDE ROOM - DAY
CLARISSA has been trying to convince DI RAYMOND about her theory.

CLARISSA
There was no way Ann could have known Grace was a schoolgirl when she gave birth, it wasn't in any of the papers. The only way she could've known is by being there.
And look...

CLARISSA passes over a print out of ANN's health visitor notes.

CLARISSA (CONT'D)
Look at the health visitor's comments.
'Newly widowed, I'm concerned about Ann's capability to look after this

newborn son and the seven month old
little girl she's already taking
care of.

**CLARISSA shows DI RAYMOND a 'screenshot' photo of ANN and her
new born son, taken from ADAM's website.**

CLARISSA (CONT'D)

Ann is the link to Adam Brookham.
She had fertility treatment there.
That's how she gave birth to her
only son, Mark.

DI RAYMOND

Clarissa, what are you doing?

CLARISSA

I did some digging last night. Ann
was an agency nurse back in the day
and did, in fact, take some shifts
at the Traverse Maternity hospital,
while she was training. Ann knew
the hospital, she had the uniform,
she could have blended in. What if she
snatched Hope with Derek?

10:42:32 - MUSIC IN -SW23 8m18a

DI RAYMOND

That's quite a leap.

CLARISSA

Is it? We know Ann wanted children and
must have had problems conceiving.
Her husband died, and along with
her chances of conceiving. Maybe
she killed Sue to stop her
revealing the truth. Ann
always thought Sue
was a loose cannon. She was
incensed about the way Derek's body
had been treated. If she knew it
was Sue...

DI RAYMOND

Ann has an alibi for the night of
Sue's murder. I had it checked out.

CLARISSA

Check it again. She's had medical training, she had access to drugs. It all fits.

DI RAYMOND

We've got Adam Brookham in custody for Sue's murder. We have his finger print at the scene

CLARISSA tries another tack -

CLARISSA

Maybe he didn't go inside the flat, just as he claimed.

DI RAYMOND

What are you asking?

CLARISSA

Ann has a bandage on her right hand. She says it's a burn. What id she cut herself when she murdered Sue?

DI RAYMOND

OK stop. I interviewed her the day after the murder and there was no bandage on her hand.

CLARISSA

(undeterred)

Well, it could have been a small cut that became infected later on...

DI RAYMOND

Clarissa -

10:43:45 - MUSIC OUT -SW23 8m18a

CLARISSA

(firmly)

You are duty bound to investigate this case to the best of your abilities, and that includes following up my leads.

It's a face-off. After a moment DI RAYMOND concedes, she sighs heavily, leans back in her chair and gives a little nod.

10:43:51 - INT - POLICE STATION. SIDE ROOM - DAY

ANN is silent as DI RAYMOND pushes a copy of the photo CLARISSA found of ANN with her baby, on ADAM's website, across the table.

DI RAYMOND

You had fertility treatment with Doctor Adam Brookham? Is that correct?

ANN

(low)

I miscarried three babies. Three. It's not a crime, is it? To want to have a family?

DI RAYMOND

And Adam Brookham helped you?

ANN

Yes. He's a brilliant man. Brilliant. I wouldn't have my son, if it wasn't for him. I owe him everything.

DI RAYMOND

Did you introduce Sue and Derek to Adam?

ANN

Yes, Adam came to my son's first birthday party.

ANN glances at CLARISSA.

DI RAYMOND

You trained as a nurse I understand

10:44:32- MUSIC IN - SW23 8m19

ANN

Yes. For a couple of years. It wasn't for me, I didn't even fully qualify.

DI RAYMOND
Did you work at the Traverse
Maternity Hospital?

ANN
Yes, when you're training you have
to move around,
. We all had to do
shifts on maternity.

**DI RAYMOND shares a look with CLARISSA. It all sounds very
plausible. CLARISSA leaps in, impatient -**

CLARISSA
The health visitor report, from
After your son was born. States there was a seven month old little girl living with you

ANN freezes at that.

ANN
Yes. Yes. Hope.

CLARISSA and DI RAYMOND share a look.

DI RAYMOND
So why was Hope living with you?

ANN
I told you, Sue was a mess.
I was just being kind,
taking the pressure off my brother.
And then when Mark came along I couldn't
cope with both.
So
Derek took Hope back home. Sorry.
What's all this about?

DI RAYMOND
Would you mind removing the bandage
from your hand please?

ANN
Why?

DI RAYMOND
I'm interested to see how you hurt

it?

ANN
(angry to Clarissa)
It's a burn!

DI RAYMOND
Well then our police surgeon will remove it for you and we'll get all this
cleared up straight away. She'll
even put on a fresh one for you.

**The n/s POLICE SURGEON steps forward and ANN reluctantly
offers her bandaged hand. The POLICE SURGEON starts to unwrap
the bandage. ANN winces in pain.**

**The bandage is finally removed. The wound is clearly not a
cut. It's a burn, an extremely painful looking burn.**

ANN
satisfied now?

**An annoyed DI RAYMOND looks to CLARISSA, who is crestfallen.
She can't even look up as DI RAYMOND shows ANN out.**

DI RAYMOND
(oov)
I am so sorry to have troubled you -

**10:46:30 - INT. POLICE STATION. SIDE ROOM - DAY
A dejected CLARISSA is bagging the discarded bandages for
evidence,**

10:46:40 - MUSIC OUT - SW23 8m19

**when a very disgruntled DI RAYMOND returns to the
room.**

DI RAYMOND
Look, I'm not going to tell Thomas
about this.

CLARISSA
I haven't done anything wrong.

DI RAYMOND

Then why did you come directly to me
with your theory, why didn't you go through
him?

CLARISSA has no answer.

DI RAYMOND (CONT'D)
Clarissa. I know you've got stuff
going on. But you need to sort
yourself out.

There's a knock on the door.

DI RAYMOND (CONT'D)
Thanks

The door opens and JACK peers in. Apologetic, well-meaning.

CLARISSA's fuming -

JACK
Come on then

10:47:16 INT. JACK'S CAR - DAY

CLARISSA stares out the window, angrily.

They're mid argument -

JACK
If it was Thomas she'd called and
not me, you'd be getting the third
degree by now kid.

CLARISSA
Why can't you all just let me get
on with my work.

JACK
You should be spending all
your time with your Mum. While you
still can.

CLARISSA
She doesn't even know who I am,
Jack. She barely knows who she is.
What are we meant to do, just stare
at each other, in silence, day after day? I don't even get to say
goodbye to her, because she's

already gone.
(beat)
Makes no difference to her, if I'm
there or not.

10:47:55 - MUSIC IN -SW23 8m20

JACK
But it makes a difference to you.
You won't get this time again.
. Don't live
with regret. She's your Mum.

CLARISSA
I thought you of all people had my back

Jack gets out the car and walks away. Clarissa is remorseful

CLARISSA (TO HERSELF)
I'm sorry

10:48:27 - INT. LYELL. THOMAS' OFFICE - DAY
**A quiet, dejected CLARISSA sits before THOMAS. Her feistiness
has deserted her now. She's a bit broken.**

THOMAS
Clarissa, what can I do for you?

10:48:38 - MUSIC OUT SW23 8m20

CLARISSA
(difficult for her)
I think I should take some time
off.

THOMAS nods sympathetically.

THOMAS
OK. OK. I'll arrange cover from tomorrow.
Take as long as you need yeah.
We're here
whenever you need us.

CLARISSA attempts to give him a smile of thanks.

10:48:58 - INT. LYELL. OFFICE - DAY
CLARISSA is packing up her things, tidying her desk. JACK

appears silently at the door.

JACK
Need a hand?

CLARISSA
(confession/apology)
Ever since I was little. It's always
just been me and Mum. She's the one
constant I've had. Soon... she
won't be there anymore. And it's
sort of terrifying.

10:49:25 - MUSIC IN -SW23 8m20a

JACK breaks into an understanding smile.

JACK
(of himself)
Yeah. I got your back

**They smile at each other. A mutual understanding reached.
They continue to tidy away. CLARISSA picks up her copies of
JACK's crime scene photos of SUE's murder.
She looks through a few and finally ends on his picture of
Sue's bedroom window, weeds underneath. She notices something
she's never seen before. Suddenly it all makes sense.**

10:49:47 - MUSIC OUT - SW23 8m20a
10:49:47 - MUSIC IN -SW23 8m21

10:50:03 - INT. LYELL. SCIENCE ROOM - DAY

**CLARISSA opens the evidence bag out ANN's old bandages from
the evidence bag. She snips part of the stained fabric off
and places it into a sealed tube.**

10:50:10 - INT. HEATHROW AIRPORT
Ann walks down a travelator

10:50:17 INT. LYELL. THOMAS' OFFICE. DAY
CLARISSA slaps a print out on THOMAS' desk.

10:50: 18 - MUSIC OUT SW23 8m21

CLARISSA

(urgent)
It's a match. Wild Parsnip sap!
I've called DI Raymond.

THOMAS
I don't understand.

CLARISSA places JACK's crime scene photo on the desk.

CLARISSA
Well. You can clearly see wild parsnip stems
broken by Sue's window. The sap is
highly toxic.
If it comes into contact
with the skin when exposed to bright sunlight
the skin
will burn horribly and blister.
That's why Ann's burn didn't show up immediately, and why her hand wasn't bandaged
when DI Raymond interviewed her the next day. Ann must have left, via the window, broken
the stems and the sap transferred to her hand

10:50:48 - MUSIC IN _ SW23 8m22

10:50:54 - INT. HEATHROW AIRPORT

**Ann flicks through her tickets on her phone with a steward. London to Amsterdam,
Amsterdam to Sydney**

ANN
Thank you so much. Thank you

10:51:00 - INT. ANN'S HOUSE - DAY
N/S POLICE and JACK swarm around ANN's house.

DI RAYMOND
Right Scott around the back, Paul with me

DC QUINN knocks on the door.

DC QUINN
Mrs Carson? It's the police.

No answer

DI RAYMOND
Yep, OK

The door is forced

10:51:14 - INT. ANN CARSON'S HOUSE

The police enter

DI RAYMOND

Right. Quinn upstairs. Check in there

10:51;20 - EXT. ANN'S HOUSE - DAY

JACK (PPE) goes through the outside bin.

10:5128- INT. ANN CARSON'S HOUSE

Quinn searches upstairs

QUINN

Clear Guv

POLICE OFFICER

Clear Guv

DI Raymond grimaces and pulls out her phone

10:51;33 - EXT. ANN'S HOUSE - DAY

JACK (PPE) goes through the outside bin.

He recovers a

syringe from the black bag. DI Raymond comes out of the house. On the phone

DI RAYMOND

Clarissa, I need your help

CLARISSA (OOV)

OK, hang on

JACK

I'll wager this will have traces of
sedative, and Sue's blood on it.

DI RAYMOND nods.

DI RAYMOND

Good

DC QUINN jogs over, with urgency.

DC QUINN

I've put a call out to pick her up.

But she's disappeared, Guv.

CLARISSA
I might have something

10:51:51 - INT. LYELL. OFFICE - DAY

CLARISSA's mobile is on the desk, with DI RAYMOND on speaker.

DI RAYMOND
(v/o)
Come on Clarissa. What can you give me?

CLARISSA
Ann doesn't know she needs to hide.
So her mobile's on. I'm tracking her
GPS.

**On CLARISSA's screen is a map, it's calculating the ANN's
whereabouts..**

10:52:00 - EXT. ANN CARSON'S HOUSE

CLARISSA (CONT'D) (OOV)
Honing in on the signal now.

10:52:03 - INT LYELL OFFICE DAY

The screen beeps. It's finished it's job. CLARISSA pauses.

CLARISSA (CONT'D)
...she's at Heathrow Airport. Terminal 5

10:52:09 - INT. AIRPORT - DAY

Ann walks along the travelator

10:52:16 - INT. PLANE - DAY

ANN boards the plane and greets the crew

10:52:20 - INT. AIRPORT

**DI RAYMOND, DC QUINN, along with uniformed officers, run into
Terminal 5.**

10:52:24 - INT. PLANE - DAY

Ann stows her luggage

10:52:28 - INT. AIRPORT

We see them run along the same travelator.

DC QUINN
Police. Coming though

DI RAYMOND
Excuse me

DC QUINN
Can you get out the way please. Thank you

10:52:31 - INT. PLANE DAY

The crew close the doors. Ann buckles her seat belt. Ready for take off but the plane doesn't move.

10:52:35 - MUSIC OUT - SW23 8m22

STEWARDESS (V/O)
Thank you very much ladies and gents. Please can you make sure your seatbelts are fastened, tray tables are stowed away and your seats are in the upright position for take off. There will shortly be a safety demonstration, in the mean time please study your safety card in your seat back.

Ann drinks a coffee and looks relieved. She's done it. Then we hear the engines power down. People look around

10:53: 03 - MUSIC IN - SW23 8m23

DI RAYMOND, DC QUINN, and five police officers board. They surround ANN.

DI RAYMOND
Ann Carson I'm arresting you on suspicion of the murder of Sue Marshall and for the abduction and unlawful death of Hope Marshall

10:53:35 - INT. LABORATORIES - DAY

The little girl's perfectly preserved body, is lying on a trolley, with a sheet covering her torso. ADAM looks on from a distance, overseeing things.

**CLARISSA enters, with GRACE and CARLA.
GRACE breaks down in tears. A mixture of sadness and relief, at being reunited with her daughter.**

GRACE
It's like she's been here waiting for me

All this time. What am I supposed to do now? I don't want to leave her here. All alone in this cold place

ADAM deflates. He slips out of the room, quietly.

CLARISSA

You can only do what feels right. For you and for Hope

GRACE

That's not her name. Her name's Rebecca

GRACE thinks for a moment and nods her head.

GRACE

I think I'd like Rebecca to rest in peace now.

CARLA puts her arm around her Mum. CLARISSA nods her agreement. Something also shifts in her mind.

10:54:39 - EXT. LYELL ROOF. DAY

CLARISSA is sat next to MAX.

10:54:46 - MUSIC IN - SW23 8m24

10:54:48 - MUSIC OUT - SW23 8m23

CLARISSA

The treatment's taking its toll on Mum.

(difficult)

It's time... to stop it now.

...I don't know how to do this.

He rubs her shoulder: she's doing fine.

10:55:19 - INT. HOSPITAL. PENNY'S ROOM. DAY

PENNY's in a deep sleep. CLARISSA's sitting vigil. MAX is here too.

MAX stands, squeezing CLARISSA's shoulder on the way out.

10:55:24 - MUSIC OUT - SW23 8m24

MAX

I'm going to get some coffee

CLARISSA
Thanks.

After a moment PENNY stirs.

PENNY
(still asleep)
Clarissa.

CLARISSA moves closer.

CLARISSA
Hey Mum. I know you're frightened of leaving
me alone Mum, but it's ok. I'll be ok.
Because of everything you taught
me, I can take care of myself now.
And I want to say thank you.

**PENNY opens her eyes in a brief moment of clarity, she seems
different somehow, more alert. She looks straight at CLARISSA
and recognises her.**

PENNY
Clarissa?

CLARISSA can hardly believe it. She knows her!

CLARISSA
Hello Mum.

**PENNY repeats the same words she spoke to JACK, but this time
in a loving, teasing tone, the true meaning of her words
become clear to CLARISSA.**

PENNY
(chuckling)
Frank. You can't leave that baby
alone for five minutes. Can you? Not five
minutes. You're besotted with her.
Daddy's girl.

**CLARISSA smiles to hear how wrong she was, her Dad did love
her.**

PENNY grabs a small coin, from the bedside cabinet. She presses it into CLARISSA's hand, closing her fingers around it. PENNY then smiles for the first time since all this began.

PENNY
Shhh, toffee.

10:56:48 - MUSIC IN - KILLING ME FOR SW23 BLK2 END SONG

CLARISSA can't help but laugh through happy tears. Another small victory.

CLARISSA
I love you Mum

10:57:08 - INT. POLICE CELL - DAY
ANN lays awake in her cell, weeping.

10:57:22 - INT. LYELL OFFICE DAY
Jack comes in with evidence, working on his next case

10:57:28 - INT. LYELL. MORTUARY - DAY
NIKKI and THOMAS in scrubs. Another body on the slab. Life goes on.

10:57:34 - INT. HOSPITAL. PENNY'S ROOM - DAY
MAX silently gathers their things. He kisses CLARISSA tenderly on the head and squeezes her shoulder. She tries to give him a grateful smile. He exits, carrying everything.
He's not coming back here.
CLARISSA's left alone for a moment. Her eyes fill with tears, as she looks across the room. Then we see, what she can see - PENNY's empty bed, freshly made. When CLARISSA lays a hand on the bed, we know PENNY's died.

10:58:26 - CREDITS

	cast in order of appearance	
DI Jill Raymond		Jemma Redgrave
DC Matthew Quinn		Cory Chambers
Jack Hodgson		David Caves
Clarissa Mullery		Liz Carr
Dr Nikki Alexander		Emilia Fox
Dr Thomas Chamberlain		Richard Lintern
Sue Marshall		Louise Jameson

Carla Beaty		Gillian Saker
NEXT CARD	NEXT CARD	NEXT CARD
Ann Carson Grace Beaty Paul Simmons Clive Miller Nurse Coen Penny Mullery Max Thorndyke Adam Brookham		Anastasia Hille Nicola Stephenson Clive Wood Nigel Boyle Buckso Dhillon-Woolley Paddy Glynn Daniel Weyman Hakeem Kae-Kazim
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 Olly Keane 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 1st Assistant Camera 2nd Assistant Camera Camera Trainee 1st Assistant B Camera 2nd Assistant B Camera B Camera Trainee Grip Assistant Grip Boom Operator Sound Assistant Gaffer Best Boy Electricians		Jon Priddle Ross Onions Liz Royse Hannah Green Marco Alonso Aaron Champion Piran Miller Gary Norman Stephen Norman Gareth Hemes Craig Conybeare Antony Allen Russell Farr Tomasz Wojciechowski Peter Kehoe

Electrical Trainee		Ryan Cartin Oliver Craig
NEXT CARD	NEXT CARD	NEXT CARD
Art Director Standby Art Director Production Buyer Petty Cash Buyer Graphic Designer Art Department Assistant Computer Technician Playback Technician Prop Master Standby Props Dressing Props Construction Manager Standby Carpenter		Andrew Piotrowski Rebecca Salter Charlotte Taylor Oliver Reynolds Bilun Bilman 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 Transport Captain Unit Drivers Tech Vehicle Coordinator		Kyla Brennan Sophie Halton Chelcie Harman Kris Turnbull Federica Brizzi 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
	BBC Productions bbc.co.uk/silentwitness	

10:58:54 MUSIC OUT - KILLING ME FOR SW23 BLK2 END SONG

10:59:00 - END